

viņu vēlmi dziedāt. Tieši reģionālie svētki sniedz iespēju katram nelielam lauku korītim izjust baudu, ko sagādā dziedāšana kopkorī, ļauj atklāt talantus vietējo diriģentu un arī komponistu vidū (Rupaine 2005: 21). Nākotnē būtu vēlams turpināt arī vairāku svētku iezīmēto tendenci atvēlēt prioritāti latgaliešu folklorai: dziesmu svētki nav īstā reize, kad priekšplānā izvirzīt citu kultūru sasniegumus.

Šajā rakstā izklāstītā un argumentētā hronoloģija būtu pelnījusi ieiēt plašākā aprītē, jo tā parāda, ka dziesmu svētku tradīcijas Latgalē ir dziļākas un senākas, nekā bieži pierasts domāt – to pirmsākumi ietiecas jau Latvijas brīvvalsts pirmajā periodā, 20. gadsimta 20. gados, un to attīstība nav apsīkusi nedz kara (1941–1944), nedz padomju okupācijas laika (1944–1990) un atjaunotās Latvijas neatkarības apstākļos (1990–2015). Svētku vēsturiskie nosaukumi bijuši dažādi – *jaunatnes dziesmu un sporta svētki* (1.), *dziesmu svētki* (2.–7., 9., 12.–15.), *tautas dziesmas svētki* (10.), *dziesmu un deju svētki* (8., 11.). Tieši pēdējā veidolā tie, cerams, saglabāsies arī nākotnē, sniedzot iespēju žanriski daudzpusīgi atklāt Latgales kultūras sasniegumus.

SONG CELEBRATIONS IN LATGALE: THE ASPECT OF CHRONOLOGY

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Summary

Keywords: Latvia, history (end of the 19th century, 20th century, 21st century), Daugavpils, Rēzekne, choir music

The Nationwide Song and Dance Celebration is one of the most vital cultural events in Latvia, and it is also one of the most vivid forms of expression of Latvian national identity. Along with the Song Celebration traditions of Estonia and Lithuania, the Latvian Song Celebration traditions were added to the UNESCO intangible cultural heritage list in 2003. However, though the Nationwide Song Celebration has been widely studied by musicologists, there has been less research of the various regional (local) song celebrations; for example, there has been minimal study of these kinds of events in the Latgale region. There have been a few attempts to begin a systemization (Rupaine 2005, etc.), but, at this time, there has been no overall research. Due to that, the chronology of these celebration events is unclear. A few researchers include Soviet era traditions, while others attempt to unite song celebrations of both pre- and post-war eras.

Reviewing varied publications and materials, no consequent and united numeration of song celebrations in Latgale was found. The press

publications in the 1920s–1930s consider almost every song celebration as the first (Rupaine 2005: 20). Along with that, my paper continues the approach offered by the musicologist Ilona Rupaine to create a compromise (Rupaine 2005): the term ‘first’, ‘second’, etc., is used to indicate the singing event that is the most significant and the largest in terms of scale and participants. The enumeration includes song celebrations from the first period of Latvian independence (1918–1940), the time when the territory was affected by World War II (1941–1944), the era of Soviet occupation (1944–1990), and the re-established Latvian state (1990–2015).

To develop a correct concept of when, where and what kind of song celebrations took place in Latgale, this paper uses many varied historical primary sources, particularly newspapers and magazines from the past (*Latgales Vēstnesis*, *Daugavas Vēstnesis*, *Jaunākās Ziņas*, *Latgales Vārds*, and others). Additionally, to create a comprehensive celebration chronology, other factors are taken into consideration – the representation of various regions (both south Latgale and north Latgale), the name of the event, the goal of the celebration, etc. At the same time, topics include themes like regional choirs and the number of singers, the types of choirs, lead conductors and their achievements, repertoire, the artistic quality of the celebration, genres and musical works represented in the concerts (choir music, symphonic, traditional music, wind orchestra repertoire, etc.) The goal of this paper is to create and provide arguments for a possibly comprehensive Latgale song celebration chronology, which would also include modern events. Additionally, there is a study of the pre-history of these celebrations, which relate to the founding of the first modern choir in northern Latgale (since 1875).

The developed and supported chronology deserves to go into wider use, as it proves that the song celebration traditions in Latgale are deeper and older than often thought – they started in 1925, in the time of the Latvia’s first independence, and their development was not constrained by war (1941–1944) nor by Soviet occupation (1944–1990). It continues also in the renewed Latvian state (1990–2015). The historical names for the celebrations were varied – ‘youth song and sport celebration’ (I), ‘song celebration’ (II–VII, IX, XII–XV), ‘the people’s song celebration’ (X), ‘song and dance celebration’ (VIII, XI). They will hopefully maintain the final name in the future, offering the possibility to reveal the great diversity of the cultural achievements in Latgale.