

Pielikums

Pētera Plakida koncerti un koncertžanram tuvās kompozīcijas

1969 *Mūzika* klavierēm, stīgām un timpāniem

1975 **Koncerts** orķestrim un klavierēm

1977 *Sasaukušānās*, **koncerts** solistu grupai un simfoniskajam orķestrim

1982 **Koncerts** divām obojām un stīgu orķestrim

1984 *Koncerts balāde* divām vijolēm, klavierēm un stīgu orķestrim

1991 *Mazs koncerts* divām vijolēm

1992 *Intrada* klarnetei un simfoniskajam orķestrim

1992 *Concerto da camera* stīgu orķestrim, divām aizskatuves vijolēm un klavierēm

1993 *Vēl viena Vēbera opera* klarnetei un simfoniskajam orķestrim

2003 *Brīvdabas mūzika* vijolei un simfoniskajam orķestrim

2006 *Pasticcio à la Rossini* čellam un stīgu orķestrim

2007 *Musica Jubilate* vijolei un stīgu orķestrim

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THE CONCERT FOR TWO OBOES AND STRING ORCHESTRA BY PĒTERIS PLAKIDIS: SOME ASPECTS OF GENRE AND FORM

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Summary

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In the given article there is only one work at the centre of attention, it is Concert for two oboes and strings by Pēteris Plakidis, written in 1982. The concert genre is rather popular in music of the 20th century as a whole and Latvian music is no exception in the given case. In this respect the work of Plakidis is highly significant because compositions of such a kind – designated as a concert or written for a solo instrument and an orchestra – are not rare for him (cf. the list of works, p. 115). General tendency typical for music of the 20th century and linked with instability of many compositional parameters, starting with interpretation of genre, dramatic art, form building and language aspects is very obvious in the example of this work analysis by the composer.

One of the tasks in the article is linked with demonstration of the work analysis on the basis of estimation criteria from the point of view of form building, which were substantiated in works of Moscow musicologist Valerija Cenova (Ценова, 1992). Her conception is based on five criteria:

- type characteristics of the sound material;
- its intonational features;
- form processing (modes of material development);
- material arrangement in time (its disposition);
- stability degrees of a musical text (connections between material elements).

The work consideration, based on the above criteria, is especially urgent in analysing modern music but is not limited by it and gives rather a complete notion about compositional processes of the work.

The Concert by Plakidis was analysed exactly from these positions. As a result of the analysis a number of issues, reflecting specificity of the given work, are touched upon. One of the main conclusions consists in the fact that this Concert with its romantic trend appears to be very significant for the composer and in many aspects allows to draw a parallel to other works – similar in genre (*Concerto–Ballade* for two violins, piano and string orchestra, *Interplay/Sasaukšanās*, concerto for soloist group and symphony orchestra) or absolutely different (*Romantic music* for piano trio). This refers first of all to multi-layered compositional solution, promoting to create a striking and memorable musical image. Among concerts by Plakidis there is no common model with respect to a compositional solution. However, principles of expression as a priority put in the foreground a work of a poem-ballade romantic type. For the composer a type of a closed complete composition (a work as an integral structure), inner processes of which are determined, forming a chain of interconnected events, subordinated to the same dramatic idea, is of an absolute priority. These factors as well as many others favour creation of brightness of musical impressions from Pēteris Plakidis works, his Concert for two oboes and string orchestra included.