

Dažās Einfeldes kompozīcijās (*Trīs jūras dziesmu* orķestra versijā, *Nikte un Selēne*, Otrā sonāte vijolei un klavierēm u. c.) veidojas pēkšņs, kaut arī ne krasi izcelts pavērsiens pašā izskaņā. Lielākoties tas izpaužas harmonijas jomā: jau sasniegto relatīvo noturību piepeši nomaina jauna tonālā krāsa vai saskaņa. Pēc šķietamās objektivizācijas (samierināšanās) tā atkal iezīmē nemieru, smeldzi – izjūtas, kas tik raksturīgas šīs autorei pasaules uztverei un piešķir daudznozīmību arī viņas mūzikas relatīvi gaišajām lappusēm.

Maijas Einfeldes mūzikas valoda un formveide ir jomas, kas pelnījušas vēl turpmāku padziļinātu izpēti. Šajā rakstā aplūkotas vien galvenās komponistes skaņuraksta iezīmes un mūzikas materiāla attīstības principi. Vienlaikus jāatzīst, ka struktūras ziņā tipizētu modeļu, kurus varētu izcelt kā dominējošos, Einfeldes sacerējumos tikpat kā nav: brīvi monoloģiskais izteiksmes veids rosina ikreiz atšķirīgu formas un mūzikas valodas risinājumu. Ceļu uz šīs daudzveidības izzināšanu arī aizsāk krājuma turpmākajās lappusēs publicētie raksti, kuru uzmanības lokā ir jau atsevišķi skaņdarbi un žanri.

THE INTERPRETATION OF SPECIFIC MUSIC PARAMETERS

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Summary

Within the genre and thematic diversity in Maija Einfeldé's music there is also something stable and constant – style indicators that travel throughout the decades, uniting both her early and later works. To a certain degree, they also reflect the composer's stable and constant world view.

Among the main **melodic** indicators, one that is particularly significant is the composer's version of the figure *exclamation* based on Baroque and Romanticism traditions. It is worth remembering that *exclamatio* (the Latin word for 'exclamation') has gained a particular semantic meaning as one of the rhetorical figures, which is notable for a rising sixth (also octave) and often accompany words of address (such as the alto aria *Erbarme dich* from Johann Sebastian Bach's St. Matthew Passion). After this rising interval (a sign of hope, longing), a descending movement follows as a motif of resignation. In Einfeldé's works, this melodic formula gains a truly contemporary expression, as, in place of the rising sixths, she uses her personal favourite, sharply dissonant intervals – diminished or augmented octaves, minor ninths, etc. Among the examples are *Adagio* (measures 30–31), *And I Saw a New Heaven* (measures 9–10) and other works.

The second characteristic melodic formula is Einfeld's monogram E-F-[E]-D-E. At times, for example, in the conclusion of the Viola Concerto, it is a kind of signature, though more often it freely weaves into the overall flow of the work. Of the two types of monograms defined by musicologist Ol'ga Juferova (2013) – the exoteric (revealed) and the esoteric (partly hidden) – the second type is characteristic of Einfeld's compositions.

The specific aspect of her music is the melodic idea that could be described as a 'stiff movement'. This recalls the composer's own metaphorically expressed feeling of fatality and, at the same time, spite – "Sisyphus begins with nothing" (Einfeld 2003). Torn away from one's own impulses and also from the continuation – goal (these are easily felt), the 'stiff movement' often is repeated in the most varied ways. One of the examples is the Second Violin Sonata's beginning.

From the idea of 'stiff movement' develops the composer's characteristic tendency to frequently repeat certain intervals. Firstly, we must note the melodic formula, whose core is the minor second. Einfeld loves to repeat those sections which are dominated by hemiolas, at times also syncopation. Examples include the chamber oratorio *Pie zemes tālās...* (*At the Edge of the Earth...*, first movement, measure 6 and others), *Laika zvani* (*Bells of Time*) from *Kora simfonija* (*Choral Symphony*, end of the first movement), and others.

As with many contemporary composers, the characteristics of **harmony** are also closely related to Einfeld's melody. The same intervals that were previously mentioned as typical of the composer's melody play a great role in the chord structure. For example, the chords are often characterised by diminished (augmented) octaves distance between those or other voices and, along with that – the unique, sharply bitter colouring of these intervals. Here we could mention the chamber oratorio *Pie zemes tālās...* (*At the Edge of the Earth...*, second movement, measures 26–28), and movements *Laika zvani* (*Bells of Time*, measure 22) and *Dies irae* (measure 133) from *Kora simfonija* (*Choral Symphony*). There are also frequently used modes, whose central axis includes the tritone (one of the composer's favourite intervals): firstly the diminished mode (the main subject of the second movement of *Sonāte meditācija / Sonata-Meditation*), as well as modes with an individualized, tritone based scale (*Nikte un Selēne / Nyx and Selene*, measures 21–26).

In the field of textures, the interaction of varied horizontal/vertical forms is typical. One of these involves the previously analysed monogram E-F-[E]-D-E, which is partially verticalized. We could mention here a contrapuntal combination of almost the entire monogram in a certain instrumental or vocal part with monotonous repetitions of its microstructure (for example, the minor second E-F) (*Pie zemes tālās...* / *At the Edge of the Earth...*: movement 4, mm. 107–114).

Another textural approach is a counter movement of two harsh dissonant shrill intervals that reflects an expressionistic, dramatic strain and instability. We find it in many compositions by Maija Einfeldē, for example, in the third movement from her Second Sonata for violin and piano (*Rubato*). In this textural approach we can see a link to the music stylistic of Einfeldē's teacher Jānis Ivanovs – he also used a similar, sharply dissonant counter movement. An example is Ivanovs' piano work *Andante Replicato*, which Einfeldē quoted at the beginning of her *Sonāte meditācija* (*Sonata-Meditation*), which was dedicated to Ivanovs.

Another characteristic of Einfeldē's textures is a result of her interest in the music of György Ligeti. Similar effects of micro-polyphony (while still not quite reaching the *classical* micro-polyphony characteristic number of voices) are expressed in many of Einfeldē's later choir works, as well as in the Symphony (mainly in the areas of culmination).

From the **timbral** point of view, Maija Einfeldē is particularly fond of string instruments; she often highlights a unusually high range in their expressions, also with harmonics. She prefers also to use melodic instruments (for example, the clarinet) with varied multiphonic effects. In her choral music, she displays a tendency to create monologues of separate voice groups, giving them a soloist like particularity (*Pie zemes tālās... / At the Edge of the Earth...: end of the 2nd movement, and others*).

The **rhythm** of Maija Einfeldē's music is notable for its spontaneity and fluidity. One of her favourite methods of folklore interpretation is based on folk song rhythm transformation, implementing (or accenting) its irregularity and, in that way, giving the music a subjective directness. We can see this, for example, in the *līgo* sections of the choir cycle *Jāņu dziesmas* (*Songs of Midsummer*). The composer's preferred monologue-like expression is manifested here; it is also related to her sonatas for string instruments.

The **form** of Einfeldē's music usually is developed freely and unpredictably. Disregarding the broad representation of the sonata genre in her body of work, we almost never find the sonata form as a structural basis in those, and other traditional forms of development are rarely found in their pure forms. In her smaller works, the entire musical material foundation is the development of one thematic core (*Psalm 15*). In her larger compositions (for example, the Sonata for violin and organ), many varied thematic materials (the majority internally unfinished) are linked in a constructive way, according to the montage principle. The composer, rich with ideas that do not attempt to fit within a clearly structured form, also explains her sceptical view of minimalism, expressed in an interview: "I do not understand the composers who are interested to repeat the same thing for half an hour, when it could have been said much quicker. I am bothered by wordiness. Still, I do not criticise anyone – clearly I simply do not understand this musical thinking..." (Einfeldē 2013).

The interpretation of separate parameters in Maija Einfelde's music is a field that has earned further deeper analysis. The path to understanding this variety is also begun by the following articles in this collection, where specific works and varied musical expression or form aspects are already the centre of attention.

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