

# A CAPPELLA CHORAL MUSIC BY MAIJA EINFELDE: INSTRUMENTAL DIMENSIONS AND INTERPRETATION OF POETRY

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## Summary

The choral music of Maija Einfelde is an autumn fruit in the context of her creative output. Only in her late fifties did the composer begin to intensively explore the possibilities of choral writing, but since then choral music has become her main form of artistic expression.

The analytical approaches in this article represent two angles – the relationship between poetry and music as well as an examination of instrumental writing for a human voice as a direct influence of her instrumental compositions.

In this article, the relationship between music and poetry has been examined on three levels that are related to specific phases of the compositional process – the pre-compositional phase (choice of the text; examination of the text), the compositional process as a result (fusion of textual and musical components), and the perceptual aspect of the composition itself in terms of the intelligibility of the text within the music material.

The first phase: in Maija Einfelde's choral music one can find poetry texts used both in primary and fragmented conditions. In certain cases, the composer uses phonetic texts that have been created during the compositional process as abstract phonetic constructions and phonetic texts that have been derived from the poetry.

The second phase: Maija Einfelde is, first of all, inspired by the poetry text, thus presenting the literary beginning typical of her approach. During the compositional process there is a scattered semantic link created between poetry and music. There is a different approach used according to the chosen texts.

- For the choral compositions where the composer is using poems by poets in her native Latvian language, the semantic component is prevailing.
- For the choral compositions where poetry texts in foreign languages are used, as well as translated texts from ancient Greek, the phonetic component is prevailing.

The third phase: from the perceptual point of view, the structural inclusion predominates in many choral works, thus dramatically influencing the poem within the musical material. At the same time, the composer is following the prosody of the text, thus creating a high level intelligibility of a specific word or phrase. The linear text realization within the choral texture, fragmented low level modification and low

level masking influences the quite high level intelligibility of the poetry text.

Another aspect of my research relates to the examination of the links between Einfeld's instrumental and vocal writing, proving that specific vocal techniques and textures are influenced or even derived from her instrumental scores.

The links between these two poles are evident as:

- instrumental virtuosity through melismatic writing as well as usage of huge intervallic leaps in melody,
- adaptation of instrumental techniques (tremolo, trills, frullato effect, orchestral pedal, etc.).

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