

un skaudro realitāti, kas nereti ir polāri pretēja Debesu valstības tēlojumam. *Memento mori, memento terrena doloris!*¹⁴ – šis teiciens šķiet visatbilstošākais Einfeldes mūzikas vēstījumam. Un iespējams, ka vienīgi, paturot to prātā, Dieva dārzus iespējams apjaust un pienācīgi novērtēt. Tieši reliģiskā sfēra Einfeldes partitūrās atklāj arī pārsteidzoši daudz cerības, gaišuma, saules un debess iedvesmotu noskaņu. *Gloria, Sanctus, Benedictus, Ave Maria, And I Saw a New Heaven* – visiem šiem darbiem tapšanas impulss bija nevis ciešanas un skaudras sāpes, bet himnisks teksts vai priekpilna lūgšana. Arī komponistes skaņuraksts vieno polāri atšķirīgas parādības – impresionistisku aizplīvurotību un ekspresīvu tiešumu, labskanīgu sonorū un raupju disonansi; no vienas puses, saskatāmas attālas paralēles ar Ģerģa Ligeti mikro-polifoniju (*Lux aeterna*) un Kšištofa Penderecka neoromantisko sonoriku (*Crucifixus*), no otras – ar Olivjē Mesiāna mūzikas gaišo apskaidrību (*Ave Maria, Sanctus*). Kopumā jāsecina, ka reliģisko skaņdarbu izteiksmes spektrs – no krustaceļa līdz cerībai un mierinājumam – atspoguļo komponistes iekšējo pasauli un talantu visā tā daudzveidībā.

¹⁴Tulkojumā no latīņu val. (šajā kontekstā): "Atceries nāvi, atceries zemesdzīves sāpes!"

COMPOSITIONS WITH RELIGIOUS THEMES – SEARCHING FOR VARIETY IN EXPRESSION

Jūlija Jonāne

Summary

Maija Einfeldē's turn to sacred music coincides with the period she became recognised internationally – the time period since the end of the 1980s, when Einfeldē developed sacred music as one of the major spheres in her creative work. It is notable that many religious works have brought her international acclaim – they are regularly included in concert programmes, as well as published and recorded. The goal of this paper is to review her sacred compositions in the traditional sense of the term, i.e. works with Christian motifs expressed in the titles or canonical texts.

The creation of Einfeldē's first religious compositions chronologically coincides with her turn to the timbres of the organ and trumpet – it was in this very period at the end of the 1980s and 1990s she composed the most for these instruments. In that way, the first works to be analysed in this paper will be both *Gloria* (1987) for piccolo trumpet and organ, as well as the emotionally and sonically opposite *Crucifixus* for organ (1989). The next composition, *Ave Maria* for women's choir and organ (1994), gained also an arrangement for organ (1995), as well as for mixed choir and organ (1998). The hymnlike *Sanctus* for organ (1999) and the expressive, fragile *Benedictus* for mixed choir (2000) were composed at approximately the same time, though meant to be independent

works, in the sense of content, they indicate a succession – a certain *two-movement cycle*.

In the psalm genre, Einfelde created two noteworthy compositions – *Psalm 15* (1998) for a *cappella* mixed choir – the quintessence of the composer's style – as well as *Psalm 100* (2008) for women's choir and flute. Along with those, in 1998 she composed the work *And I Saw a New Heaven* for vocal group a *cappella* based on verses from St. John's Book of Revelations. Over the course of her work, she developed approaches to madrigalisms or word illustrations, which in modern composition provide ancient, stable tradition foundations. The composition with fragments from St. John's Book of Revelations *Un Dievs nožāvēs visas asaras...* (*The Lord Shall Dry All Tears...*) for men's choir and string orchestra (2005) could be considered a conceptual continuation of the work *And I Saw a New Heaven* – though through a sorrowful prism, accenting suffering and a mood of sympathy. The words *The Lord Shall Dry All Tears...* are heard also in the last verse of the composition *And I Saw a New Heaven*. Additionally, *Un Dievs nožāvēs visas asaras...* (*The Lord Shall Dry All Tears...*) concludes with the text used in the heading; in that way it is also a summary of the entire musical process.

The composer's work in the liturgical cycle sphere is vividly and innovatively represented in the next pair of works: *Kora simfonija* (*Choral Symphony*, 2000/2004) and *Rīta liturģija* (*Morning Liturgy*, 2001). An unusual approach allows the ancient mass and requiem traditions to be reborn, adding new, more personal accents, highlighting nuances in a different concept. In their own way, the mentioned works could be considered a culmination of the overall development of Latvian religious music and the composer's own creative work. Both the *Kora simfonija* (*Choral Symphony*) and *Rīta liturģija* (*Morning Liturgy*) are considered 'para-liturgical' cycles (in these kinds of cycles there is a freedom in using liturgical and/or canonical texts, which is not allowed in church liturgical music, though they reveal the author's own interests and subjective viewpoint).

Lux aeterna (2012) for mixed choir, bells and vibraphone is, in its own way, a choir poem, and, at present, the last sacred work by Einfelde. This funeral mass chant is interpreted according to tradition – as one of the most calming movements of the requiem cycle.

Many significant tendencies can be seen in the composer's religious music. The first would be the overall ecumenical approach to the usage of varied genres independent of the confessional roots. The selection of language is also notable – along with Latvian and the canonical Latin texts, the composer creates works with English texts, which is not characteristic of other Latvian composers of her generation. From one aspect, instrumental versions of traditional vocal works (*Ave Maria*, *Gloria*, *Sanctus*) show an innovative grasp of the sacred music. On the

other hand, the means of expression used in the instrumental versions reveal that the work is based on the traditions of the genres, which is convincingly proven by the work *Ave Maria*.

An important role in Einfeldē's sacred music is played by the semantics of timbres: the timbre aspect often gains the meaning of a symbol. The timbral change is frequently created by the composer gradually, trying out and *tasting* many varied timbral opportunities.

Maija Einfeldē, in the context of the Latvian music, is considered someone who goes her own road. Both her personal life experiences, as well as the course of the nation's history, which she reveals in her compositions, in Christian aspects could be considered like the road of the cross – *via crucis*. Also the faith expressed in her religious works comes through suffering, resignation, victims, life experience and bitter reality, which often is a polar opposite of the image of the Kingdom of Heaven.

At the same time, Einfeldē's religious compositions reveal a surprising amount of hope, light, sun and moods absorbed by the idea of Heaven. *Gloria, Sanctus, Benedictus, Ave Maria, And I Saw a New Heaven* – all these works were inspired not by suffering and harsh pain, but by hymnlike texts or a joyous prayer. The composer's works are able to unite polar opposites – an impressionistic fogginess and an expressive directness, a harmonious beauty and rough dissonance. From one side, we can see distant parallels with the micro-polyphony of György Ligeti (*Lux aeterna*) and Krzysztof Penderecki's neoromantic sonorism (*Crucifixus*), from the other, the bright enlightenment of music by Olivier Messiaen (*Ave Maria, Sanctus*). Altogether, we must conclude that the spectrum of expression of Einfeldē's religious works – from the road of the cross to hope and peace – reflects the inner world of the composer and her talent in all of its variety.

271

Literatūra un citi avoti

Bartel, Dietrich (1997). *Musica Poetica. Musical-Rhetorical Figures in German Baroque Music*. Lincoln and London: University of Nebraska Press

Bībeles draugu līga. *Psalmi*. <http://bdl.lv/bibele/Ps/15/5> (skatīts 2015. gada 8. jūlijā)

Einfeldē, Maija (2016). Intervija Baibai Jaunslavietei. Pieraksts Baibas Jaunslavietes privātarhīvā

Jāņa Atklāsmes grāmata. 7. nodaļa. <http://www.bibelesbiedriba.lv/latviesu-bibele/janaatklasmes/janaatklasmesgr07.htm> (skatīts 2015. gada 16. jūlijā)