

Taču dialogiskums Koncertā atklājas ne tikai saiknē ar žanram tipisko *tutti/solo* miju, bet arī jēdziena plašākā nozīmē – kā dažādu kultūrtradīciju mijiedarbe. Piemēram, vairākas iepriekšminētās mūzikas materiāla izklāsta īpatnības, kā arī fakturāli tembrālais risinājums (kamerorķestra sastāvs, sākuma *tutti*, heterofoni polifonā faktūra utt.) iezīmē arku ar baroka laikmetu. Turpretī intensīvā hromatizācija, temporitma organizācijas brīvība, samērā lēnu tempu un meditatīvu noskaņu pārsvars, faktūras daudzveidība – tas viss atspoguļo 20./21. gadsimta mūzikas stilistiskās iezīmes, kas parādās tieši Maijai Einfeldei raksturīgā, individuālā tvērumā.

Rezumējot īso ieskatu Koncertā altam un kamerorķestrim, atzīmēšu galvenās tā īpatnības:

- šis skaņdarbs ir paritātes koncerts, jo svarīga loma tajā ir abiem ierastajiem žanra komponentiem, t. i., skaņdarbā ir divi centri – solists un orķestris. Dažreiz tiem ir līdzīgs, bet citkārt – atšķirīgs intonatīvais materiāls, kas aktīvi mijiedarbojas;
- Einfeldes Koncertam raksturīga solopartijas un orķestra vienotība: nav sacensības, un nav arī funkcionālas diferencēšanas (piemēram, solo ar pavadījumu); nav skaidri izteikta līdera, un nav partiju kontrasta;
- atskaņotājsastāvs un mūzikas saturs (intimitāte, liriskā ievirze) liecina par kamerstilu, tomēr vienlaikus Koncertā izpaužas daļēja simfonizācija – to atspoguļo polifona izstrādāšana un samērā izvērsta monocikla forma, turklāt vērojama arī cikla reprizitāte;
- lai arī Koncerts ir pamatā monotembrāls, sitaminstrumentu ielāsmojumi ienes mūzikā īpatnēju sonoru efektu.

Šīs iezīmes atspoguļo Maijas Einfeldes savdabīgo radošo rokrakstu koncertžanra interpretācijā.

CONCERTO FOR VIOLA AND CHAMBER ORCHESTRA BY MAIJA EINFELDE: SOME ASPECTS OF GENRE INTERPRETATION

Jeļena Lebedeva

Summary

The Concerto for viola and chamber orchestra is the most recent symphonic composition by Maija Einfelde. It is dedicated to violist Andra Darzins, and its first performance took place on March 17, 2011 (soloist Andra Darzins, chamber orchestra *Sinfonietta Rīga* and conductor Normunds Šnē).

In addition to other instrumental genres in which Einfelde composed (sonatas, a quartet, a trio, a concertino, etc.), the concerto genre is treated freely, but at the same time one of its main properties – the dialogical nature – remains.

The Viola Concerto by Einfeldē is analysed in the article from several viewpoints. The genre-historical aspect is affected – besides the appeal to the history of the viola in European music, information on the development of a genre in Latvian music is given, the special perception by Einfeldē of the timbre of a viola is noted (mat and a certain mystery of the sound of the instrument as if coming from the innermost depths of one's heart, mostly coincides with the musical expression of the composer).

From the point of view of the general structure, a Concerto represents a four-movement composition where movements follow one another without interruption (*attacca*). Overall, there is a large monocyte that gives rise to parallels with a symphonic cycle, with a romantic concerto, and also with a concerto of the 20th–21st century; the originality of the composition by Einfeldē is revealed in the structure of each movement, its emotional and musical decisions.

Special attention is paid to the temporal plan of the Concerto – both in general, and in each movement separately. Options for solo and tutti dialogical relations, timbral peculiarities of the work (in particular, the dominance of the strings with the inclusion of separate percussion instruments) are also analysed in detail.

In conclusion, these main features of the Concerto are noted:

- its parity character must be mentioned because both the main components of the genre (the soloist and the orchestra) are in balance, at times having similar, at other times different musical material, but with active interaction, there is no pronounced leader, there is no contrast of parts as well;
- the performing cast and musical contents (intimacy, deep lyricism) testify to chamber style, but the symphonism is also present, that is promoted both by a polyphonic development, and a rather developed monocyclic form, and with elements of recapitulation at the level of a cycle;
- from the timbral point of view, the Concerto is monochromatic, as the music is almost entirely from the string instruments, however, the inclusion of separate percussion instruments (bells, xylophone, triangle) brings particular coloristic and semantic nuances to the work.

The abovementioned features display Maija Einfeldē's individuality in the interpretation of the concerto genre.