

lasījumā akcentēt arī savu skatījumu, savu estētisko pozīciju. To apliecina analizēto skaņierakstu dalībnieki: katrs no duetiēm pārlicinoši atklāj noteiktas, nereti atšķirīgas šķautnes *Sonātes meditācijas* emocionālajā vēstījumā.

## MAIJA EINFELDE'S SONATA-MEDITATION FOR VIOLA AND PIANO: THE INTENTION OF THE COMPOSER AND THE APPROACHES OF THE PERFORMERS

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### Summary

Before Maija Einfeldē gained world renown as a choir music composer in the second half of the 1990s, one of her favourite genres was the sonata for string instruments and piano. Of her works, the one that was recorded the most often was *Sonata-Meditation* (*Sonāte meditācija*) for viola and piano. Recordings of this work have been made over a long period of time – from the 1980s up until even 2014. What made this work so attractive to performers of various generations – both from Latvia and internationally? What is similar and different in their interpretations? Those are questions that motivated me to analyse Maija Einfeldē's *Sonata-Meditation* in this paper and, firstly, to better understand the composer's intention with this work.

In an interview with the author of this paper, Maija Einfeldē explained that *Sonata-Meditation*, which was composed in 1983, was dedicated to Jānis Ivanovs (1906–1983), her composition professor at the Latvian State Conservatory. The work begins with the initial motif from Ivanovs' piano work *Andante replicato* (1963), and at the conclusion, an allusion to his music from the film *Salna pavasari* (*Frost in Spring*, 1955) is heard in the piano postlude. Additionally, Maija Einfeldē reveals:

"One can hear something from Shostakovich in the sonata – he was, at the time, one of my favourite composers. Ivanovs did not like Shostakovich – due to that, we had a few disagreements. Still, *Sonata-Meditation* was created at a time when both composers – Ivanovs and Shostakovich – had passed away, and there are intonations from both of these composers in the work." (Einfeldē 2016)

In the following analysis of the work, it is concluded that, with regards to the tempo progression (*Andante replicato* – *Allegro energico* – *Adagio*), *Sonata-Meditation* has similarities with Dmitri Shostakovich's Sonata for viola and piano (*Andante* – *Allegretto* – *Adagio*) – his final composition (1975), which, like *Sonata-Meditation*, is interwoven with reflections on life and death, the contemporary and eternal. At the same time, there are some parallels with the music of Ivanovs. For example, the harsh, turbulent character of the second movement helps to reveal the texture and rhythm model, which is similar to what can be frequently found in Ivanovs' *Skicējumi* (*Sketches*: see examples 4–6).

The freedom of form reflects Maija Einfelde's own individuality, it is expressed in many areas (including the hidden polyphony in the theme of the second movement: the composer's monogram E-F-D-E, see example 4).

Further in the paper, three interpretations of *Sonata-Meditation* will be analysed. The first recording was made by violist Andrejs Senakols and pianist Veneta Miķelsone at Latvian Radio in 1984. The recording by violist Andra Darzins and pianist Andreas Kersten was made at the recording studio of State University of Music and the Performing Arts Stuttgart in October 2009, and included as part of the CD album *Latvian Impressions* (2010) released by the *Animato* record label. Finally, Andra Darzins recorded *Sonata-Meditation* with pianist Herta Hansena at Latvian Radio in 2014.

Analysing the interpretations, the overall impression is as follows:

- The main characteristics of Andrejs Senakols' interpretation are a rich sound and a broad range of emotional amplitude, as well as a refined, nuanced rubato. Veneta Miķelsone's piano accompaniment excellently complements the expressivity and, at the same time, is modest, allowing the soloist's performance to reveal itself completely.
- In the interpretation by Andra Darzins and Andreas Kersten, the performance by the pianist is more solo-like (this is vividly expressed in the second movement), creating an equal dialogue with the violist. Kersten's performance, compared to Miķelsone's version, is more masculine, powerful, full of contrasts and, in that way, it accents not the lyrical, but the aspect of an Ivanovs-like harshness. This is also expressed in the touch of the piano, which is not romantically vocal, but direct and sharp. In turn, in Darzins' performance, in contrast to Senakols' interpretation, the priority is not a cantilena, but declamatory expression.
- It is interesting that in the dialogue with pianist Herta Hansena, the style of Andra Darzins' playing changes. This time, much like the performance of the pianist, the deep dramaticism unites with a singing-like tone in the performance of the violist.

An analysis of the sheet music and interpretations confirms that Maija Einfelde's *Sonata-Meditation* offers options to the performers: highlight either the romantic lyric aspects of the music (rubato, an emphasis on the melodic cantilena, a rich usage of pedals) or the harshly dramatic, similar to Ivanovs (recitative or declamatory expression, unexpected sforzato, sharp contrasts). The first approach characterises Senakols/Miķelsone, the second – German pianist Andreas Kersten; in turn, in two of the analysed recordings, Andra Darzins creates an interpretation that corresponds to one or the other of the models

characterised here. Also, Herta Hansena's performance unites elements of both of the outlined approaches. Altogether, one must conclude that all of the analysed performances convincingly reveal certain, often contrasting aspects of the many meanings in the emotional message of Maija Einfelde's music.

### **Literatūra un citi avoti**

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