

Tādējādi jūras tematikas darbi, lai arī bagāti ar specifiskajām jūras zīmēm – *jūraskrāsas burtiem*, dabiski un organiski iekļaujas Maijas Einfeldes tematiski un žanriski daudzveidīgajā daiļradē.

THE METAMORPHOSES OF THE MUSICAL IMAGE OF THE SEA IN THE COMPOSITIONS BY MAIJA EINFELDE

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Summary

Research by sociologists confirm that the sea has a vital role in Latvian cultural heritage. It has the greatest effect on those people who live near the 490 km long shoreline, which stretches along the Baltic Sea by Kurzeme and then further along the Bay of Riga. When taking a broader view, the sea is significant to the entire Latvian nation, as a third of the population can be found within 50 km of the sea. As a result, it is not surprising that many works of Latvian art in various genres – literature, painting, film, music – have been dedicated to the theme of the sea.

This paper analyses the metamorphosis of the musical image of the sea in varied Einfelde's works created over a period of more than 30 years – the choral compositions *Jūras vējš* (*The Wind of the Sea*, published in 1983), *Jūra* (*The Sea*, published in 1968), *Noktirne* (*Nocturne*, 2002), and *Jūras sagša* (*The Shawl of the Sea*, 2015, with viola and saxophone), the clarinet and string quartet work *Skumjās serenādes* (*Sad Serenades*) with the subheading *Trīs dziedājumi mirstošai jūrai* (*Three Songs for the Dying Sea*, 1988) and *Trīs jūras dziesmas* (*Three Songs of the Sea*) for organ (1994), which were inspired by both ancient Liv folk stories, as well as the ferry *Estonia* tragedy. The analysis of the works used the Charles Peirce (1868) semiotic theory typology – the division of signs into icons, indexes and symbols. This theory was developed also by Valentina Holopova – her conclusion is that the analogy in music of the **icon** is the music's modulated emotions (Holopova 2000: 64). In the context of the theme of the sea, the 'wave motif' can also be considered an iconic sign, as the drawing of the melodic line in the form of a wave has a notable similarity not only with a sea wave, but also emotional rising and falling. In the paper there is an analysis of how the 'wave motif' appears in varied works by Einfelde, and it is concluded that the semantic amplitude is broad – from a calm, quasi aleatoric rocking in the form of a minor third which reflects a surreal seascape (*Noktirne/Nocturne*), to an image of an untameable, stormy sea, which is manifested using broad (ninth) intervals and constant changes in rhythm, tempo, chord denseness, and articulations (the second of the *Trīs jūras dziesmas* / *Three Songs of the Sea* – the dramatic centre of the cycle).

In her works with a theme of the sea, Maija Einfelde also broadly uses **indexial signs**, which indicate a similarity with items and events in the real world, finding a community in timbral parameters (bird songs, bell sounds, etc.) or in the type of movement (flying, crawling, walking, running, etc.) In that way, for example, Egīls Šēfers, who premiered *Skumjās serenādes* (*Sad Serenades*) for clarinet and string quartet, wrote:

“By making the clarinet gurgle and swoosh like polluted water, squawk like birds coated in oil, and sing a dirge for the dying sea, the composer invokes the ecological catastrophe to which this forced industrialization contributed.” (Šēfers, Dombrovska 2010)

The perception of the **symbolical signs** is based on the cultural memory of listeners; we could mentioned here, for example, well-known quotes of music from the past which relate to the theme of the sea. This kind of sign is not characteristic for reflections of the sea in the music by Maija Einfelde.

The philosopher Maija Kūle accurately notes that, in the European system of values, the sea has always symbolized both the “border” (in a geopolitical, mythological, cultural-historical sense), as well as an “openness to other worlds” (Kūle 2013: 75). This observation, in a paraphrased way, can also be applied to the music of Maija Einfelde. The link of the sea to homeland motifs are vital to the composer – they appear both in the selection of text for the vocal works (with a significant role for Latvian classics Jānis Rainis, Vilis Plūdonis, Mirdza Ķempe), as well as the programmatic story in instrumental works (the fate of the Baltic Sea today as the source for the inspiration for *Skumjās serenādes* / *Sad Serenades*, motifs from Liv legends in *Trīs jūras dziesmas* / *Three Songs of the Sea*). Additionally, an openness to other worlds – those are mainly sea mythology, a fantastic environment where the composer has desired to immerse herself, manifested either in fantastic images of the sea horses (*Trīs jūras dziesmas* / *Three Songs of the Sea*), the mesmerizing song of the sirens (*Sirēnu sala* / *The Isle of the Sirens* for women's choral ensemble, 1998), or the eternal souls who walk the golden bridge of the sea (*Noktirne/Nocturne*).

The works with themes of the sea can, in many aspects, call to other works by Maija Einfelde. For example, an expressed free flowing is characteristic of her musical forms in general. We can also mention the irregularity of rhythm, simultaneous diverse wave-like motifs in various layers of texture, the particular semantic of the tritone, minor sevenths and major ninths as a nuanced usage of a soft dissonant harmonic structures. In that way, the works with sea themes, though they are rich with specific symbols of the sea, are naturally and organically a part of Maija Einfelde's overall body of work with its different themes and genres.