

Imants Kalniņš (dz. 1941)	Sestā simfonija (2001)*
Romualds Kalsons (dz. 1936)	Otrā simfonija (<i>Somu simfonija</i> ; 1992)
Juris Karlsons (dz. 1948)	Koncerts simfonija (2001) <i>Symphonia brevis</i> (2004)
Roberts Liede (1967–2006)	Pirmā simfonija (2000)* Otrā simfonija (2005)
Arturs Maskats (dz. 1957)	Simfonija (2000/2002)*
Georgs Pelēcis (dz. 1947)	Trīspadsmitā Londonas simfonija (2000)
Vilnis Šmīdbergs (dz. 1944)	psalmu simfonija <i>Laudator</i> (1999/2001)*
Pēteris Vasks (dz. 1946)	Pirmā simfonija <i>Balsis</i> (1991) Otrā simfonija (1998/1999) Trešā simfonija (2005)
Andris Vecumnieks (dz. 1964)	<i>Sinfonia A</i> (1991)

The notion of *symphony*. A labyrinth for a researcher?

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Summary

The image of ancient Greeks' Fenix proves to be useful to acquaint ourselves with the idea of symphony and partly with its experience nowadays. The word *symphony* is well-known, but do we know the realm it originated from? The author's purpose was to make an experimental comparison between the terminology (like the heritage of the past) and more relaxed manifestations of individual Latvian symphonies. Research into etymology and new approach to its inner development is more characteristic of Russian music scientists – such as J. Holopov and T. Scherbo. Unfortunately, musicologists of Latvia are not going into the terminological aspects of the above mention.

Frequently the contents of the word *symphony* confines itself to word-for-word translation *con-sonance* and in dictionaries present and broadly explains the term, which normally is taken to signify an extended work for orchestra. Many dictionaries disregard the figurative sense of *Symphony* and ignore such meanings like an agreement of sounds, accordance, conformity, coordination, harmony and concord. Each of them shows a different aspect.

A Greek-English Lexicon (compiled by H. G. Liddell and R. Scott. – New York: Oxford University press, 1996, p. 1689–1690) states the following meanings of Gr. *Συμφωνία*:

- I 1. concord or unison of sound; 2. of two sounds only, musical concord, accord (such as the fourth, fifth and octave); 3. harmonious union of many voices; concert; the Pythagor's doctrine of the music of the spheres;
- II *metaph.* harmony, agreement, concordance; unanimity; the amount agreed upon;
- III band; orchestra; Lat. *symphonia* – of a kind of drum; of a wind instrument.

In reality the figurative meaning of *concord* or *unison of sound* – is universal and primary. But as regards music, this particular meaning is subordinated to world outlook, conception of the world and models of relations.

At the end of the 20th century the genre of symphony is considered to be a peripheral phenomenon, however it still exists and develops as well. Therefore the present paper is complemented with an appendix – a selective list of symphonies written all over the world within the period of 10–15 years.

Analysing symphonic scores of two Latvian composers – *The Sixth symphony* for symphony orchestra by Imants Kalniņš and *Symphony* for mezzo-soprano, mixed choir and symphony orchestra by Arturs Maskats – we may conclude the following: they have come to one essential historical meaning of the word *symphony* – namely, *consonance*. Both of them generally apply a tonal music language, and it's possible to express hypothetical presumption, that both composers have trend towards *consonantism* in the word's wide meaning.

Consonantism, without doubts, has a special aesthetic platform, namely – the Beautiful, but simultaneously above all is its ethical aspect, which is almost impossible to be defined. Consonantism may be viewed also in a wide dramatic sense, because each of the above symphonies has its individual solution, namely, seeking for harmony.

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