

Šos Kronlaka vārdus būtu pamats attiecināt ne tikai uz 70. gados dzimušo paaudzi, bet uz daudziem mūsdienu latviešu klaviermūzikas autoru meklējumiem; kā tikai dažus no spilgtākajiem beidzamo gadu piemēriem var minēt Santas Ratnieces *muqarnas* (2009), Santas Bušs *Transparent* (2010) un Daces Aperānes kompozīciju *Cimbala* (2013). Jebkurā no šiem opusiem saskatāma jauna attieksme pret skaņu, starp kuras izpausmēm Kronlaks min tembra variēšanu, harmonijas un tembra parametru funkcionālu apvienojumu un jaunu skaņu objektu radīšanu (Kronlaks 2009: 26). Visi šie paņēmieni rosina arī jaunu faktūras līdzekļu meklējumus; līdz ar to nav šaubu, ka arī nākotnē latviešu klaviermūzikas faktūra būs saistošs izpētes lauks, kas daudz vēstīs gan par laikmeta estētiskajām tendencēm, gan katra komponista stilistisko savdabību.

CHARACTERISTICS OF TEXTURE IN THE LATVIAN PIANO MUSIC

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Summary

Considering that the origins of Latvian piano music are rooted in the second half of the 19th century, the first piano works of Latvian composers are filled with unambiguous elements of romantic style that also appear in forms and content of texture. Homophonic and polyphonic textures, as well as the romantic traditions of diverse figurative elements in Latvian piano music are dominant until the middle of the 20th century, when, in the musical language, other stylistic gusts (neoclassical figurative linearity, etc.) appeared.

Along with elements of new composition techniques (dodecaphonic, sonoric, aleatoric) that entered Latvian piano music in the 1960s, there are changes in the texture of piano works. This tendency also contributes the regeneration of the theoretical concepts of texture, because the new texture forms cannot always be systematized based on conventional types: monophony, heterophony, homophony and polyphony, but the most important is the classification based on the intensity of the relationships of the textural relief and background – continual (linear), discrete and polymorphic structures. Despite the fact that attention is focused mostly on the Latvian piano music of the second half of the 20th and the beginning of the 21st century, this classification is also active in the analysis of the musical texture of different historical periods. The continual (linear) texture is often used in polyphonic music, but the most frequent type of texture in piano music – homophony – is usually polymorphic (complex) formation.

Taking into account that many Latvian composers use a wide range of different elements of compositional techniques in their musical language (as shown in the analysis of compositions), it is difficult to discuss the types of textures that are distinctive and more common, particularly in Latvian piano music. However, it is possible to highlight some important aspects of musical texture that are revealed in the analysis of piano works by Latvian composers. They include the dominance of linear elements and structures, as well as features of Latvian folk song melodies. Of course, it is possible to bring out original creative solutions in certain piano works, for example, to draw attention to the singing chord textures which are found quite often in the piano works of Ādams Ore, Jāzeps Vītols, Alfrēds Kalniņš, Lūcija Garūta, etc. Chorale texture is, at times, an important element of the individual style of a composer, for example in the compositions of Pēteris Vasks.

In this context, some particularities and concepts of musical language of the different generations of contemporary Latvian composers are important, especially the attitude towards the phenomenon of sound and the emphasis on sonority. This tendency is perceptible in several piano works composed during recent years, such as *muqarnas* by Santa Ratniece (2009), *TransparenT* by Santa Bušs (2010), and *Cimbalom* by Dace Aperāne (2013), in which the priorities are extraordinary sonority and, consequently, searches for new texture resources.

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