

act. Both examples show that Felicita Tomsone uses the folk songs in an opera score in a very creative and diverse manner.

The article concludes that the research of historical testimonies, including the original score of the opera *Blow, the Wind!* by Felicita Tomsone proves its artistic qualities both in form (chamber opera) and innovative set design. The overlooked personality and heritage of the composer today does not imply a lack of professionalism, but rather a close relation to the political situation at the turn of the 1950s and 1960s that produced a strong impact on the staging of *Blow, the Wind!* and public evaluations of the production.

## ABOUT THE AUTHORS

**Ināra Jakubone** (b. 1960), MA in Arts, graduated from the Jāzeps Vītols Latvian Academy of Music Musicology Department in 1987, and commenced her career in “practical musicology”. She worked at Radio Latvia(1984–2006), authoring various programmes on music, and also producing concerts and live broadcasts for Latvian and European radio audiences. Then she directed the Latvian Music Information Centre (2006–2018), providing many different publications (brochures *Music in Latvia* (7 editions), *Jazz in Latvia*, *Performing Arts/Latvia*, and more than 30 CDs).

Her reviews and articles have been published in newspapers *Literatūra un Māksla*, *Literatūra. Māksla. Mēs.*, *Latvijas avīze*, and magazines *Māksla*, *Mūzikas Saule* a.o. She was the classical department editor of the music magazine *Mūzikas Saule* (2000–2004) and has written CD programme notes for Latvian as well as international recording companies (SKANI, SCHOTT, ONDINE). In 2007, she translated Steven Isserliss’ *Why Beethoven Threw The Stew*, published by “Jānis Roze” publishing house into Latvian.

Thanks to the invitation to participate in the “CARD” project, Ināra Jakubone is currently involved in the research of the 20th century interwar period of music and concert life in Latvia.

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