



LATVIJAS MŪZIKAS
INFORMĀCIJAS CENTRS

ARTŪRS GRĪNUPS

3. simfonija

2. sonāte vijolei un klavierēm

Trio vijolei, čellam un klavierēm

9. simfonija

Quasi una partita

ARTŪRS GRĪNUPS (1931 – 1989)

1. **3. simfonija / Symphony No. 3**

(1959/1970)

23:26

Latvijas Nacionālais simfoniskais orķestris/ Latvian National Symphony Orchestra
Diriģents / Conductor: Leons Reiters

2.-4. **2. sonāte vijolei un klavierēm / Sonata for violin and piano No. 2**

(1974)

2. Andante religioso

4:39

3. Allegro brusco

3:26

4. Allegro con spirito

3:11

Indulis Sūna (vijole/violin), Ilga Sūna (klavieres/piano)

5.-7. **Trio vijolei, čellam un klavierēm / Trio for violin, cello and piano**

(1974)

5. Andante mosso. Quasi moderato

7:39

6. Allegro molto

3:57

7. Andante con moto

7:53

Jānis Bulavs (vijole/violin), Leons Veldre (čells / cello), Aldis Liepiņš (klavieres / piano)

8. **9. simfonija / Symphony No. 9** 12:21
(1988)
Latvijas Nacionālais simfoniskais orķestris / Latvian National Symphony Orchestra
Diriģents / Conductor : Imants Resnis

9. **Quasi una partita** 10:43
(1979)
Movimento lento e straordinario
Allegro
Nobile con espressione
Allegro
Artūrs Grīnups (klavieres / piano)

Kopā/Total: 77:53

Ierakstīts / Recorded in : 1971 (1), 1977 (2-4), 1994 (5-7.), 1989 (8), 1978 (9)
Latvijas Radio ieskaņojumi / Latvian Radio recordings
Skaņu režisori / Recording engineers: Juris Karlsons (1), Gunārs Stāde (2-4),
Gints Neimanis (5-7), Kārlis Pinnis (8)



Ar māti Lidiju un tēvu Kārli Rīgas
Misiones baznīcā.

With his mother Lidija and father
Kārlis at the Riga Mission Church.

“Artūra Grīnupa mūzika un personība ir nedalāms veselums. Mūzikā Artūrs atklājas tieši tāds pats, kāds bija dzīvē, domās, runā. Savā ziņā filozofs. Kaut viņa domu gājiens bija stipri sažuburots, varbūt pat grūti uztverams, viņa domas un mūzika ir iekšēja patiesīguma un garīguma pilnas.”

Pēteris Plakidis

Komponists un kontrabasists Artūrs Grīnups (2.11.1931.– 4.12.1989.) bija neparasta, savrupa, daudzšķautņaina un kolorīta personība. Mūžīgi ideju pārpilns, iekšēji dvēseles pretrunu plosīts. Ar ļoti plašu redzesloku, ar nopietnu interesi par filozofiju, literatūru, sabiedriski politiskajām norisēm un šaha spēli. Cilvēks ar asu mēli, tāpēc “neērts” un ne vienmēr ieredzēts. Komponists ar neticami aktīvu radišanas procesu, kurš īpaši nerūpējās par savu darbu atskaņošanu un popularizēšanu, jo galvenais viņam bija darba tapšanas process. Viņa mūzikai nebija lemti spoži un trokšņaini panākumi. Tomēr tai ir savs domubiedru pulks, kas vēlas šajā pasaulē ieiet, lai bagātinātos – atzīst komponista draugi un domubiedri.

Artūra Grīnupa aizsākto tradīciju – apvienot kontrabasa spēli ar kompozīciju - turpināja Pēteris Vasks un Egils Švarcs, nu viņu pēdās seko Kristaps Pētersons.

Bet ceļš uz mūzikas “dziļajiem ūdeņiem” sākas nejausi – Rīgas 1. vidusskolā jaunekli ar absolūto dzirdi pamanīja dziedāšanas skolotājs Kārlis Traviņš un uzaicināja skolas orķestrī spēlēt kontrabasu. Vienā vasarā apguvis mūzikas teorētisko priekšmetu pamatus, Artūrs Grīnups 1949. gadā iestājas Jāzeps Mediņa Rīgas mūzikas vidusskolas kontrabasa klasē, pie tam uzreiz 3. kursā. Gadu vēlāk jaunais mūziķis jau mācās Latvijas Valsts konservatorijā (tagad – Latvijas Mūzikas akadēmija), docenta Vilhelma Kumberga kontrabasa klasē.

Vēl studiju laikā, 1953. gadā sākas Artūra Grīnupa darba gaitas – vispirms dažus gadus spēlējot kontrabasu kinoteātrī “Komjaunietis”, bet kopš 1955. gada – Latvijas PSR TV un Radio simfoniskajā orķestrī (tagad – Latvijas Nacionālais simfoniskais orķestris). No 1968. līdz 1977. gadam viņš strādā Operas un baleta teātra (tagad – Latvijas Nacionālā opera) orķestrī. Tad, līdz pat darba gaitu beigām 1983. gadā Artūrs Grīnups ir kontrabasu grupas koncertmeistars LNSO.

Kontrabasists Sergejs Brīnums atceras: “Viņš bija virtuozs kontrabasists, apveltīts ar absolūto dzirdi un lielisku talantu, spēlēja ļoti tīri un precīzi. Tomēr šķiet, ka tehnika un tonis viņam bija dabas dots. Kad jautāju kaut ko par spēles metodiku, viņš savā stilā man atbildēja: “Man pret kontrabasu vienmēr bijusi tīri utilitāra attieksme. Prasi man kaut ko vieglāku!”

1953. gadā, vēl nepabeidzis studijas kontrabasa klasē, Artūrs Grīnups sāk apgūt kompozīciju profesora Ādolfā Skultes klasē. Un nekavējās kādā vēstulē formulēt savu daiļrades *credo*: “Pats galvenais – mācīties sevi izteikt, izteikt ar skaņām to, ko tu ar vārdiem nespēj pateikt, ko esi spējīgs

tikai just pret savu vislabāko draugu, vai pret visu to, kas tev ir tuvs un miļš. Mācīties izteikt savu attieksmi pret visu to, kas eksistē dabā un sabiedrībā”.

Konservatorijas kompozīcijas klasi Grīnups absolvē 1958. gadā ar Pirmo simfoniju. Pēc tās atskaņojuma kritiķi gan atzīmē Gustava Mālera un Igora Stravinska stilu ietekmi, taču kopumā ir autoram labvēlīgi, prognozē jaunajam komponistam daudzsološu simfonika nākotni. Oļģerts Grāvītis, simfonijas recenzijā norādīdams uz pilnveidošanās nepieciešamību (orķestrālās, polifonās domāšanas ziņā), tomēr vienā vienīgā vārdā, šķiet, spēj definēt arī visas turpmākās Artūra Grīnupa daiļrades būtību. Un šis vārds ir “kvēle”.

Negaidīti ražīgs ir turpinājums – 1959. gadā top pat divas simfonijas. Tūlīt pēc Konservatorijas beigšanas Artūrs Grīnups tiek uzņemts Komponistu savienībā. Tikai ar gada atstarpī top Ceturrtā simfonija (1960) un Piektā simfonija “Kaugurieši” (1961), vienīgais programmatiskā simfonisma paraugs Grīnupa daiļradē, kuru iedvesmojuši Kārļa Zariņa tāda paša nosaukuma romāns un tajā attēlotie notikumi – Kauguru zemnieku 1802. gada nemieri.

Leģendām un mītiem apvīts ir stāsts par simfonisko svītu “Prieks” (1961), kas savulaik kritizēta nosaukuma un satūra neatbilstības dēļ. Iemesls tam ir patiesi amizants un Grīnupam itin raksturīgs. Nespēdams izdomāt jaunajam skaņdarbam nosaukumu, autors pieaicina palīgā Marģeri Zariņu un Oļģertu Grāvīti, omulīgas vakarēšanas gaisotnē nospēlēdams viņiem tobrīd vēl “bezvārda” kompozīciju. Kopīgiem spēkiem jaunajam darbam piešķir nosaukumu “Prieks”. Taču publiskā atskaņojuma reizē izrādās, ka “konsilija vakarā” autors savu darbu ir spēlējis divreiz ātrāk, un patiesībā no prieka tur nav ne vēsts. Ir tikai patiesa, dziļa mūzika...

Sešdesmito gadu sākumā Artūra Grīnupa mūzikā spēkā pieņemas ekspresionistiski nokaitēta izteiksme, tā ielaužas pat tik “liriski” nodēvētā opusā kā “Leģenda četrās noskaņās” vijolei un simfoniskam orķestrim (1964), tāpat Koncertā mežragam un simfoniskam orķestrim (1969). Tomēr arvien konsekventāk komponists pievēršas neoklasicisma stilistikai un estētikai, kas viņa daiļradē dominē līdz pat astoņdesmitajiem. Šajā laikā tapuši arī tādi meistardarbi kā Sestā simfonija (rakstīta pītiēcīgam orķestra sastāvam – flauta, oboja, fagots, klavieres vai čembalo, un stīgas) (1962), *Sinfonia per archi* (1970). Lūk, kā vienmēr trāpīgs, Arnolda Klotiņa dots Grīnupa simfoniju raksturojums: “Tās saista ar psiholoģisko konfliktu ļoti patiesīgu, līdz ekspresionismam sakāpinātu iemiesojumu. Pamazām tāļaus āg arī simfonijai nepieciešamā intelektuālā disciplina un konstruktīvā noteiktība.” Un Grīnupa tāļauka stilu Arnolds Klotiņš skata un raksturo arī laikmeta kontekstā: “Vairāki vidējās paaudzes komponisti veidoja otru svarīgāko 70.gadu simfonisma līniju, kas vērstā uz simfonisko tradīciju pakāpenīsku objektivīzēšanu un tradīcionālo formu modīfīcēšanu. A. Grīnups savā trīsdaļīgajā *Sinfonia per archi* izskauda savu 60.gadu simfoniju izteīksmes retorīskumu. Pievēršanās barokāļiem mūzīkas modeļiem un formām (Prelūdīja, Tokāta, Pasakalja) ar tām raksturīgo ilgstošo afekta stabilitāti nozīmēja

emocionāla subjektīvisma un dramaturģijas drumstalatības pārvarēšanu. Šis process turpinājās arī viņa Koncertā trombonam, stīgu orķestrim un timpāniem *In modo classico* (1977)."

Septiņdesmitajos gados Artūrs Grīnups pamet simfoniju rakstīšanu un pievēršas kameramūzikai. Jo – "es neesmu nevienu savu simfoniju dzirdējis", teic komponists. Viņa domas par simfoniju interpretāciju nesakrīt ar diriģenta Leona Reitera, Grīnupa mākslas aktīva propagandētāja, viedokli.

Viens no pirmajiem Artūra Grīnupa šī perioda kameramūzikas darbiem ir 1974. gadā tapušie Pieci skaņdarbi klavierēm bez pedāļa. Pēteris Plakidis, viens no cikla interpretiem, norāda, ka pirmais skaņdarbs izskan kā monologs, kas ļoti atgādina paša komponista runas intonāciju, viņam raksturīgos patētiskas uzplūdus. Topašugad top Trio vijolei, čellam un klavierēm, kā arī Otrā sonāte vijolei un klavierēm. Nedaudz vēlāk – "Trīs vizijas" pūtēju kvintetam (1976), kuru prototipu – LNSO pūtēju kvintetu – Grīnups samanijis sēņotāja gaitās Kuldīgas mežos uzietu sēņu pudurī, un "Dažādības vienā dimensijā" klarnetei un stīgu kvartetam (1979). Pašā mūža nogalē kameramūzikas darbu kļāstu papildina arī skaņdarbi diviem čelliem, kā arī Trio flautai, vijolei un klavierēm, kas pirmatskaņojumu piedzīvo jau pēc autora nāves.

Vokālo kameramūziku Artūrs Grīnups rakstījis maz – studiju gadu beigās ir tapis cikls ar Kārļa Skalbes dzeju "Vai laime nāks?", 1973. gadā tam pievienojas "Četras liriski romantiskas ekspresijas" balsij un klavierēm ar Imanta Ziedoņa un Māra Čaklā dzeju. Savdabīgs, kaut nepabeigts un tikai klavierizvilkumā pieejams ir vienīgais Grīnupa lielformāta kora opus "Simfoniski oratoriāls monuments Luidži Kerubini piemiņai" jauktam korim, solistiem, sitaminstrumentiem un orķestrim.

1988. gadā Artūrs Grīnups rada savas daiļrades vaiņagojumu – Devīto simfoniju, kas vērtējama kā skapraža muzikālās izteiksmes istena kvintesence. Vai tā būtu sava veida māņticība - devīto kārtas numuru pataupīt savai pēdējai simfonijai? Varbūt. Jo Grīnupa Astoto no Devītās šķir divdesmit viens gads, un šajā laika posmā tapušas trīs "simfonijas bez numura" – *Sinfonia da camera* (1970), *Sinfonia per archi* (1972), *Quasi una sinfonia* (1981).

Viens no spilgtākajiem Artūra Grīnupa agrīnajiem darbiem ir 1959. gadā tapusi **Trešā simfonija**. Šajā diskā ir iekļauta simfonijas otrā redakcija, kas pēc diriģenta Leona Reitera iniciatīvas izveidota 1970. gadā. Simfonijā tika izdarīti diezgan būtiski grozījumi, vairāki išinājumi, un nu to atskaņoja vienā daļā bez pārtraukuma, piešķirot darbam jaunu nosaukumu – "Simfonija – novele". Trešā simfonija nu iegūst daudz kompaktāku formu un skaidrāku muzikālās dramaturģijas ievirzi, tā apliecina autora bagāto izjūtu gammu un teicamo orientēšanos orķestra tembrālajās iespējās. Kritiķi savulaik norādījuši uz šī darba piemērotību horeogrāfiskai iecerei.

Otrā sonāte vijolei un klavierēm tapusi pēc vijolnieka Induļa Sūnas ierosmes un veltīta skaņdarba pirmatskaņotājiem - Indulim un Ilgai Sūnām. Kopīgi ar komponistu nācies strādāt pie

Ne velti Arnolds Klotiņš Grīnupa 9. simfoniju definē kā “nepārejošas nozīmes laikmeta dokumentu”. Disku noslēdz pievienotā vērtība jeb bonuss – **Quasi una partita** klavierēm paša autora sniegumā. Pēc Valda Janča ierosinājuma 1979. gadā tapušo darbu komponists anotējis visnotaļ izvērsti un, šķiet, Artūra Grīnupa mūzikas izjūtai ļoti tipiski, tādēļ šo anotāciju citējam pilnībā:

“*Quasi una partita* ir ciklisks skaņdarbs, kas sastāv no četrām savstarpēji kontrastējošām daļām. Pirmajā daļā, *Movimento lento e straordinario*, ar politonālās harmonijas palīdzību esmu mēģinājis klausītāju uztverē uzburt teiksmainas kustības tēlainību un neparastumu.

Otrajā daļā, *Allegro*, līdzīgi veco meistarū polifono formu veidošanas principiem, esmu centies ekspozitīvo un izstrādājošo momentu sakausēt vienā veselā. Visa daļa ir it kā viens liels, nepārtraukts stihisks *crescendo* ar svinīgu Mi-bemol mažora trijskāni daļas beigās.

Trešā daļa, *Nobile con espressione*, klausītāju ievirza bruņnieciskas dižciltības cauraustā kontemplācijā.

Pēdējā daļā, *Allegro*, repetīciju tehnikā būvētais tematiskais materiāls nepārtrauktā garām plūstošu variāciju virknē noved klausītāju pie infernālās kulminācijas. Kā tālu atmiņu atblāzmojumi pēc tam skan pirmās daļas teiksmainās kustības transformēti motīvi!”

Artūrs Grīnups



“Mūzika, kas tik skaisti dzīvo pati savu likumīgu dzīvi, ja klausās un paseko notis. Šie opusi būtu pelnījuši, ka tos izdod solidos apgādos, greznos sējumos. Teiksim, lielā paneiropiskā sērijā “Konstruktīvisms un neoklasicisms XX gs. mūzikā”, blakus Hindemitam un Hartmanim. Artūram Grīnupam latviešu mūzikā nav priekšteču, nav līdzinieku, nav bijis sāncensības. Viņš viens pats strādājis savā suverēnā pasaulē, it kā izklaidus laikā un telpā.”

Imants Zemzaris

Latvijas Nacionālais simfoniskais orķestris dibināts 1926. gadā kā Latvijas Radio orķestris. Šodien orķestra aktivitātes ietver gan regulāru koncertdarbību, gan latviešu mūzikas pirmatskaņojumus, tāpat Radio un televīzijas ierakstus, kompaktdisku ieskaņošanu.

LNŠO galvenie diriģenti ir bijuši Jānis Mediņš, Edgars Tons un Leonids Vigners, Vasilijš Sinaiskis, Pauls Megi, Terje Mikelsens un Olari Elts. Viesdiriģentu statusā ar orķestri strādājuši Leo Blehs, Bruno Valters, Mariss Jansons, Nēme Jervi, Pāvo Jervi, Kirils Kondrašins, Kurts Mazurs, Andris Nelsons, Kšištofs Pendereckis, Genādijs Rožddestvenskis, Jurijs Simonovs un citi.

Kopš 2009. gada mākslinieciskais vadītājs un galvenais diriģents ir Karels Marks Šišons. LNŠO veiksmīgi uzstājies daudzās pasaules valstīs.

Diriģents Leons Reiters (1926-1976) – izcilā diriģenta Teodora Reitera dēls, studējis kompozīciju Latvijas konservatorijā pie Ādolfa Skultes un trimdā Stokholmā pie Hildinga Rozenberga. Diriģēšanas mākslā izglītojies Stokholmā un trīs gadus papildinājis Zalcburgas Mocartēumā. Pēc atgriešanās Latvijā 1958. gadā darbojas kā tolaik Leonida Vignera vadītā Latvijas Nacionālā simfoniskā orķestra otrais diriģents.

Pirmatskaņojis virkni latviešu komponistu jaundarbu (Ādolfa Skultes Trešā simfonija, Artūra Grīnupa Septītā simfonija, Leģenda, Koncerts mežragam, Imanta Kalniņa Pirmā simfonija un Čellokoncerts).

Diriģents Imants Resnis (1949) savu mūziķa karjeru sācis kā čellists (pirmatskaņojis arī viņam vēltītos A. Grīnupa darbus), muzicējis Latvijas Nacionālajā simfoniskajā orķestrī, vēlāk bijis tā diriģents. 1982. gadā absolvējis Latvijas Mūzikas akadēmijas diriģēšanas klasi, papildinājis P. Čaikovska Maskavas Valsts konservatorijā pie Genādija Rožddestvenska. No 1992. līdz 2010. gadam bija Liepājas simfoniskā orķestra mākslinieciskais vadītājs un galvenais diriģents, Liepājas Starptautiskā Pianisma Zvaigžņu festivāla iedibinātājs 1993. gadā. 1995. un 2006. gadā Imants Resnis ieguvis Latvijas Lielo mūzikas balvu, bet 2007. gadā – jaundibināto “Latviešu mūzikas balvu” par sistemātisku ieguldījumu latviešu mūzikas jaunradē un popularizēšanā.

Vijolnieks **Indulis Sūna** (1950) dzimis Rīgā, 1991. gadā kopā ar ģimeni pārcēlies uz pastāvīgu dzīvi Kanādā. Vijoļspēli studējis Jāzepa Vītola Latvijas Mūzikas akadēmijā pie prof. Jura Švolkovska, kā arī Pētera Čaikovska Maskavas Valsts konservatorijas asistentūrā profesora D. M. Ciganova vadībā.

Bijis Latvijas Valsts Filharmonijas Stīgu kvarteta pirmais vijolnieks (1982–1986) un šī kvarteta sastāvā pirmatskaņojis daudz komponistu darbus. No 1986-1989 gadam bijis Latvijas Valsts Filharmonijas solists. Visu mūžu mākslinieks ir uzticīgs izcilā latviešu vijoļmeistara Mārtiņa Zemiša darinātajam instrumentam.

Mākslinieka dzīvesbiedre pianiste **Ilgā Sūna** (1949) absolvējusi Latvijas Mūzikas akadēmijas Valda Krastiņa speciālo klavieru klasi, bijusi pedagoģe un koncertmeistare Jāzepa Mediņa mūzikas vidusskolā un Latvijas Mūzikas akadēmijā.

Aktīvais kamermūzikas žanra kopējs, vijolnieks **Jānis Bulavs** (1949) ir pieredzējis latviešu laikmetīgās mūzikas interprets, Jāzepa Vītola Latvijas Mūzikas akadēmijas vijoles un kameransambļa klases vadītājs. Absolvējis Latvijas Mūzikas akadēmiju, profesoru Voldemāra Stūretera un Jura Švolkovska vijoles klasi, kā arī Jāņa Ķepiņa klavieru trio klasi. No 1971. gada spēlējis Latvijas Filharmonijas kamerorķestrī. Kopš 1985. gada – Latvijas Filharmonijas trio, kas deviņdesmitajos gados dēvēts arī par Bulava trio vai Bulava kameransambli, ja kāda darba atskaņojumam piepulcējušies vēl citi mūziķi. Kā solists un dažādu kameransambļu dalībnieks koncertējis bijušajā PSRS, Baltijas un Skandināvijas valstīs, Rietumeiropā, ASV, Kanādā, Japānā un Izraēlā.

Pianists un koncertmeistars **Aldis Liepiņš** (1961), pieredzējis dažādu stilu un laikmetu mūzikas interprets, Jāņa Bulava trio muzicējis no 1992. līdz 1999. gadam. Absolvējis profesora Valda Janča klavierklasi Latvijas Mūzikas akadēmijā, vēlāk beidzis Maskavas Ģeņsinu Muzikāli pedagoģiskā institūta aspirantūru kameransambļa specialitātē. No 1990. gada ir Jāzepa Vītola Latvijas Mūzikas Akadēmijas mācībspēks Kameransambļa un klavierpavadījuma katedrā.

Sniedzis meistarklases Berlīnes Mākslu universitātē, Enshedes konservatorijā Nīderlandē, Grācas Mūzikas un teātra augstskolā Austrijā u. c.

A. Liepiņš sadarbojies gan ar Latvijas Radio kori, gan ar izcilākajiem Latvijas dziedātājiem.

Čellists **Leons Veldre** (1959) absolvējis Māra Villeruša čello klasi Jāzepa Vītola Latvijas Mūzikas akadēmijā, studējis Pētera Čaikovska Maskavas Valsts konservatorijā. Šobrīd muzicē Liepājas simfoniskajā orķestrī, Muzicējis Latvijas Nacionālajā simfoniskajā orķestrī un Latvijas Filharmonijas kamerorķestrī. Koncertējis daudzās Eiropas valstīs, Izraēlā, Japānā un ASV. Pirmatskaņojis daudzus latviešu komponistu jaundarbus.

Dzintars Gilba

Ādolfas Skultes kompozīcijas klasē. No kreisās puses: /
The composition class taught by Ādolfs Skulte. From the left:
Gederts Ramans, (?), Romualds Grīnblats, Ādolfs Skulte, Artūrs Grīnups, (?).



Izcilajam klavier spēles
meistaram N. Braunam
atceroties savas mīļotās
temporālās izstrādes
1967. g. 2. apr. Ādolfs S.





A. J. ...

“The music and personality of Artūrs Grīnups are an indivisible whole. The music which he composed presented him just in the same way as he lived, thought and spoke. To a certain extent, he was a philosopher. His thinking was quite diverse and perhaps difficult to perceive, but his ideas and his music are full of internal truth and spirituality.”

Pēteris Plakidis

The composer and double-bass player Artūrs Grīnups (November 2, 1931 to December 4, 1989) was an unusual, unique, multi-faceted and colourful individual. His mind was eternally full of ideas, and his soul was torn apart by contradictions. Grīnups had a very broad point of view. He was very much interested in philosophy, literature, public and political affairs, as well as the game of chess. His was a sharp tongue, and so he was not always “convenient” or liked. The composer had an unbelievably active approach to creativity. He cared little about the performance and popularisation of his compositions, because the main thing for him was the process of composition as such. Grīnups’ music was never destined to be performed at brilliant and noisy events, but it does have fans who want to enrich themselves in the world – that is what the composer’s friends and contemporaries say.

The tradition launched by Artūrs Grīnups – combining double-bass performance with composition – was continued by Pēteris Vasks, Egīls Švarcs and, more recently, Kristaps Pētersons.

And yet the road toward the “depths” of music began quite accidentally for Grīnups when he was a boy. When he attended the Rīga No. 1 High School, singing teacher Kārlis Traviņš noticed that the youth had perfect pitch, and he invited him to play the double-bass as part of the school’s orchestra. Grīnups spent one summer in learning the theoretical aspects of music. In 1949, he entered the Jāzeps Mediņš Rīga High School of Music, and the quality of his performance was such that he was immediately put into the third, not first year of studies. One year later, the young musician was already at the Latvian State Conservatory of Music (now the Latvian Academy of Music), where he was taught double-bass performance by Vilhelms Kumbergs.

While still a student, in 1953, Artūrs Grīnups went to work. For several years he played the double-bass at the “Komjaunietis” cinema. In 1955, he joined the Latvian National Symphony Orchestra. From 1968 until 1977, Grīnups was a member of the orchestra of the Latvian National Opera. Until his retirement in 1983, he held first chair for the double-bass at the Latvian National Symphony Orchestra.

Fellow double-bass performer Sergejs Brīnums recalls that “he was enormously talented as a double-bass player, with perfect pitch and outstanding talent which allowed him to perform music very cleanly and precisely. I do believe that the techniques and tones were provided to him by nature itself. When I asked him about methodology in performance, his answer was always the same and in line with his style: ‘I have always approached the double-bass in a purely utilitarian way. Please ask a question which is easier to answer.’”

Also while still a double-bass student in 1953, Artūrs Grīnups began to study composition with Professor Ādolfs Skulte. In a letter, he hastened to explain the credo of his creativity: "The main thing is to learn how to express yourself, to express things in sound which you cannot say in words, which you can only feel toward your very best friend or toward everything that is close and beloved to you. You must learn to express your attitude toward all that exists in nature and society."

Grīnups was graduated as a composer in 1958, and his graduate work was his First Symphony. After its premiere, critics argued that he was influenced by Gustav Mahler and Igor Stravinsky, but most of the reviews were kind, predicting that the young composer had a very good future in composing symphonic music. One of the critics was Oļģerts Grāvītis, and he wrote that the composer needed to improve his work in terms of orchestral and polyphonic thinking, but when he searched for a single word to describe the essence of Artūrs Grīnups' work, the one that he came up with was "passion."

The young composer was surprisingly productive, creating his Second and Third Symphonies in 1959 alone. Immediately after his graduation from the Conservatory, Grīnups was admitted to the Composers Union. His Fourth Symphony appeared in 1960, and the Fifth Symphony, "The People of Kauguri," followed in 1961. This was the only example of a programmatic approach toward symphonic music in Grīnups' career. He was inspired by the novel "The People of Kauguri," which dealt with farmers' riots in the village of Kauguri in 1802.

Also in 1961, Grīnups produced a symphonic suite which he titled "Joy," and that is a composition which is related to many legends and myths. Initial criticism pointed out that the title absolutely did not conform to the composition itself. The reason for this is quite funny, and it is very typical of Artūrs Grīnups' thought process. After failing to find a title for the new composition, the composer invited Marģeris Zariņš and Oļģerts Grāvītis to come to his aid. They came to his studio to listen to the piece, and during the cosy evening which they enjoyed, they all decided to call the suite "Joy." When the composer performed the piece during the "council evening," however, he played it two times faster. And when finally it was performed in public, it appeared that there was nothing in it to suggest true joy. Instead, it was music that was true and meaningful.

During the early 1960s, the music of Artūrs Grīnups increasingly involved an expressionistic and feverish sound. This was even true with respect to an opus that had a somewhat "lyrical" title – *A Legend in Four Moods* for Violin and Symphony Orchestra (1964), as well as the *Concerto for French Horn and Symphony Orchestra* (1969). From there on, however, Grīnups became more and more consistent in making use of the style and aesthetics of Neo-Classicism – something which remained true even up until the 1980s. During this period, he created masterpieces such as his Sixth Symphony (which was composed for a limited group of instruments – the flute, oboe, bassoon, piano and string instruments) (1962), as well as *Sinfonia per Archi* (1970). Arnolds Klotiņš produced a very targeted description of Grīnups' symphonies: "They are interesting because of a very true

psychological conflict and an embodiment that involves increased expressionism. Gradually the composer has ensured the intellectual discipline and constructive specificity that are needed for a symphony." In writing about Grīnups' style at that time, Klotiņš described it in the context of the era: "Several middle-generation composers established the second most important line of symphonic music in the 1970s – one that was focused on the gradual objectifying of symphonic traditions, as well as a modification of traditional forms. In *Sinfonia per Archi*, which has three movements, Grīnups eliminated the rhetorical nature of his symphonies from the 1960s. He focused on Baroque models and forms (Prelude, Toccata, Passacaglia), and the characteristic and long-lasting stability of those forms meant that the composer overcame emotional subjectivism and the fragmentation of dramaturgy in his work. The process continued in his Concerto for Trombone, String Orchestra and Timpani (*In Modo Classico*, 1977).

During the 1970s, Artūrs Grīnups abandoned symphonic music in favour of chamber compositions. "I have never heard any of my symphonies," the composer explained. His ideas about how symphonic music is to be interpreted were not the same as those of the conductor Leons Reiters, who was an active propagandist on behalf of Grīnups' art.

One of the first chamber music compositions from Artūrs Grīnups during this period was *Five Pieces for Piano Without Pedal* (1974). One of the interpreters of this cycle, Pēteris Plakidis, has said that the first composition resembles a monologue which is very much reminiscent of the composer's own tone of speech, complete with its characteristic flows of paths. That same year, Grīnups produced his *Piano Trio* and his *Second Sonata for Violin and Piano*. A bit later came *Three Visions for a Woodwind Quintet* (1976). The prototype for this piece – the woodwind quintet from the Latvian National Symphony Orchestra – was identified by the composer in a group of mushrooms which he spotted while he was out hunting for mushrooms in the forests around Kuldīga. *Differences in One Dimension* for clarinet and string quartet (1979) was also composed during this period. At the very end of his life, Grīnups also produced a composition for two cellos, as well as a *Trio for flute, violin and piano*. Both pieces were premiered after the composer's death.

Artūrs Grīnups did not compose much vocal material. Late in his period as a student, he composed a cycle of music on the basis of the Kārlis Skalbe poem "Will Fortune Arrive?" In 1973, he added four lyrical and romantic pieces for voice and piano on the basis of the poems of Imants Ziedonis and Māris Čaklais. Grīnups also produced a unique, but unfinished major opus for a choir – one which is only available in its piano reduction. Its title is *A Symphonic Oratorio Monument to Commemorate Luigi Cherubini*, and it was composed for mixed choir, soloists, percussion and orchestra.

The crowning achievement for Artūrs Grīnups came in 1988, when he produced his *Ninth Symphony*. This can be seen as the true quintessence of the composer's creative output. People have wondered whether the decision to save the number "nine" for the composer's last symphony

was a matter of superstition. Perhaps, because 21 years passed between the Eighth and the Ninth symphony, but in between Grīnups produced three unnumbered symphonies – *Sinfonia da Camera* (1970), *Sinfonia per Archi* (1972), and *Quasi una Sinfonia* (1981).

One of the most vivid examples of Artūrs Grīnups' early works is the **Third Symphony** (1959). This disc includes the second version of the symphony, which was created at the initiative of the conductor Leons Reiters in 1970. The composer made major changes to the symphony, shortening it so that it could be performed as a single movement. The symphony was also given a new name – *Symphony Novella*. It was now far more compact, with a clearer sense of musical dramaturgy. This confirmed the wealth of the composer's emotions, as well as his commendable understanding of the timbre of an orchestra. Critics at the time wrote that the composition could be well-suited for the ballet.

Second Sonata for Violin and Piano was commissioned by the violinist Indulis Sūna and dedicated to him and his wife, pianist Ilga Sūna. The performers had to work hard with the composer on editing the composition, because Grīnups' big "double-bass hand" created chords which the fingers of violinists could not always achieve, in *ff* dynamics, to boot. In the Sonata, Baroque music forms and models which are characteristic of Neo-Classicism help create balanced, noble and peaceful segments, although elements of tension which were very typical of Grīnups are also there.

Piano Trio was first performed on October 5, 1975, by Valdis Jancis, Juris Švolkovskis and Māris Villerušs. The critic Ludvigs Kārklīņš: "The piano trio confirmed the composer's disposition to a laconic and polyphonic approach, so typical to him during the recent years in the genre of chamber music, as well. The dramatic and sometimes even tragic direction of the music's imagery is, to a certain extent, reminiscent of *Sinfonia per Archi*."

The Piano Trio was commissioned by the pianist Valdis Jancis, and Grīnups wanted the composition to compensate for a hole which he had burned in one of Jancis' tablecloths with a cigarette while visiting the pianist. The reason for his carelessness was that he was very excited while listening to compositions by Shostakovich. It is no surprise that the tones of Shostakovich's deepened minor keys appear in the second movement of Grīnups' trio. The dramatic expressiveness, bitterly laconic message, thick and dark colours, melodic textures and tonally intense motifs in the piece do conjure up the world of music of the Russian composer. The lyrical voice of the violin is particularly resonant in the first moment, followed by the dramatic sound of the cello in the second. The third movement is a very unusual passacaglia which seems to be a synthesis of two worlds of musical imagery – elements of pre-classicist music combined with the sorrowful tones of folkloric melodies.

On September 21, 1989, in the presence of the composer, Artūrs Grīnups' **Ninth Symphony** (1988) received its premiere. This can be called a summary of the composer's life and work.

"The existentially bitter thoughts of the Ninth Symphony lead us to the feeling of a complete collapse of our inner world," wrote Jānis Kudiņš, a researcher of Grīnups' work. "The last measures are a mystical ray of light, with the piccolo at first and then the violin and its upper register presenting a gradually disappearing pulsation of a single, lucid sound. Does that represent hope? Perhaps it is faith in irrational forces?"

Kudiņš pointed out that none of Grīnups' previous symphonies had so clearly pointed to two diametrically opposite images, nor did they contain such a targeted development of conflict. The symphony has a single movement, but it includes phases of exposition, development and reprise. The conflict is launched by two subjects – a sad melody for woodwinds, then opposed by a rhythmically sharp and accented melody for brass instruments. Both themes interact, but in the reprise neither takes the upper hand. The conflict is not resolved, and it conjures up thoughts about the endless co-existence of good and evil forces.

It is tempting, of course, to try to seek out an autobiographical explanation for the painfully resigned basic tones of this music. Contemporaries tell us, after all, that Grīnups' was always so self-critical. It is also true that he never received much critical recognition. And yet it seems that this music very convincingly climbs over the composer's personal frameworks, taking on the strength of a truly capacious generalisation.

It is no accident that Arnolds Klotiņš defined Grīnups' Ninth Symphony as "a document of an era of endless meaning."

The disc concludes with a bonus which offers added value – **Quasi una Partita** for piano, as performed by the composer himself. This composition was commissioned by Valdis Jancis in 1979, and the composer produced fairly extensive annotations for it. These seem to be very typical in relation to Artūrs Grīnups' sense of music, and here they are in full:

"*Quasi una Partita* is a cycle consisting of four contrasting movements.

The first movement, *Movimento lento e straordinario*, uses polytonal harmonies in an attempt to get audiences to think about the images and unusual nature of a mysterious movement.

The second movement, *Allegro*, is one in which I have made use of the principles of the old masters' polyphonic forms, trying to merge the elements of exposition and development into a single whole. The whole movement is a major, uninterrupted and almost primordial crescendo with a ceremonial sound in E flat at the end.

The third movement, *Nobile con espressione*, will lead listeners to contemplate the nobility of the knighthood.

Finally, the repetitive theme of the fourth movement, *Allegro*, developed through uninterrupted and flowing series of variations, leading the audience toward an infernal culmination. Transformed motifs from the mysterious motion of the first movement then sound as reflections of distant memory.”

Artūrs Grīnups



“Music which lives its own logical life in such a beautiful way if you listen to and follow along with the notes. These opuses deserve publication in ornate volumes published by solid publishing houses. There could, for instance, be a pan-European series called ‘Constructivism and Neo-Classicism in 20th century music,’ placing Grīnups alongside Hindemith and Hartmann. There were no predecessors to Artūrs Grīnups in terms of Latvian music. No other composer was comparable to him, and there was no competition. He worked alone in his sovereign world, with seemingly relaxed time and space.”

Imants Zemzaris

Ar dirigentu
Hansu Primu Bergratu.

With the conductor
Hans Priem Bergrath.



The Latvian National Symphony Orchestra was established in 1926 as the orchestra of Radio Latvia. The orchestra stages regular concert performances, it performs premieres of Latvian compositions, records music for radio and television, and also records CDs.

The chief conductors for the LNSO have been Jānis Medīņš, Edgars Tons, Leonīds Vīgners, Vassily Sinaiskiy, Terje Mikkelsen and Olari Elts. Guest conductors have included Leo Blech, Bruno Walter, Mariss Jansons, Neeme Järvi, Paavo Järvi, Kiril Kondrashin, Kurt Masur, Andris Nelsons, Krzysztof Penderecki, Gennady Rozhdestvenskiy, Yuri Simonov, and others. Since 2009, the artistic director and chief conductor for the orchestra has been Karel Mark Chichon. The orchestra has performed successfully all around the world.

Conductor **Leons Reiters** (1926-1976) was the son of the distinguished conductor Teodors Reiters. He studied composition with Ādolfs Skulte at the Latvian Conservatory of Music and then, in exile in Stockholm, with Hilding Rosenbergh. He also spent three years at the Mozarteum in Salzburg. After returning to Latvia in 1958, he served as the second conductor of the Latvian National Symphony Orchestra, which at that time was being conducted by Leonīds Vīgners. Reiters conducted the premieres of a number of compositions by Latvian composers, including Ādolfs Skulte's Third Symphony, Artūrs Grīnups' Seventh Symphony, *Legend* and Concerto for French Horn, and Imants Kalniņš' First Symphony and Concerto for Cello).

Conductor **Imants Resnis** (b. 1949) began his musical career as a cellist (among other things, he premiered the cello compositions by Grīnups which were dedicated to him) at the Latvian National Symphony Orchestra, which he later took over as its conductor. Resnis was a 1982 graduate of the conducting class at the Latvian Academy of Music, and he also studied with Gennady Rozhdestvenskiy at the Tchaikovsky State Conservatory of Music in Moscow. From 1992 until 2010, he was the artistic director and chief conductor of the Liepāja Symphony Orchestra, and in 1993, he established the Liepāja International Festival of Piano Stars. In 1995 and 2006, Imants Resnis received the Latvian Great Music Award, and in 2007 he was first to receive the Latvian Music Award for his systematic contributions toward the composition and popularisation of Latvian music.

Violinist **Indulis Sūna** (b. 1950) was born in Riga, but moved to Canada with his family in 1991. He studied violin at the Jāzeps Vītols Latvian Academy of Music under Professor Juris Švolkovskis, and also at the Tchaikovsky State Conservatory of Music in Moscow under Professor Dmitri Tsiganov. Sūna held first chair in the Latvian State Philharmonic String Quartet from 1982 until 1986, and the quartet premiered works by many composers. From 1986 until 1989, he was a soloist with the Latvian State Philharmonic. Throughout his career, the violinist has played an instrument produced by the distinguished Latvian violin master Mārtiņš Zemītis.

Sūna's wife, pianist **Ilga Sūna** (b. 1949) was graduated from a special piano class taught by Valdis Krastiņš at the Latvian Academy of Music, and she has worked as a teacher and accompanist at the Jāzeps Mediņš High School of Music, as well as the Latvian Academy of Music.

Violinist **Jānis Bulavs** (b. 1949) was an active fan of the genre of chamber music, and he is an experienced interpreter of contemporary Latvian music. Bulavs has taught violin and chamber music at the Jāzeps Vītols Latvian Academy of Music, from which he himself was graduated after studying violin with Voldemārs Stūresteps and Juris Švolkovskis and piano trios with Jānis Ķepītis. Bulavs joined the Chamber Orchestra of the Latvian Philharmonic in 1971. Since 1985 he was a member of the Philharmonic Piano Trio, which was known in the nineties as the Jānis Bulavs Trio or the Bulavs Chamber Ensemble if other musicians joined the trio for specific performances. As a soloist and member of various chamber ensembles, he has performed throughout the former USSR, the Baltic and Scandinavian countries, Western Europe, the United States, Canada, Japan and Israel.

Pianist and accompanist **Aldis Liepiņš** (b. 1961) is an experienced interpreter of music of different styles and from various eras, and he was part of the Jānis Bulavs Trio from 1992 until 1999. He is a graduate of the piano class of Professor Valdis Jancis at the Latvian Academy of Music, and he holds a doctorate in chamber music from the Gnessin Academy of Music in Moscow. Since 1990, Liepiņš has taught chamber music and piano accompaniment at the Jāzeps Vītols Latvian Academy of Music. He has taught master classes at the Berlin University of the Arts, the Enschede Conservatory of Music in the Netherlands, the University of Music and Theatre in Graz, Austria, etc. He has worked with the Radio Latvia choir and with some of Latvia's most distinguished vocal performers.

Cellist **Leons Veldre** (b. 1959) is a graduate of the Jāzeps Vītols Latvian Academy of Music, where he was taught by Māris Villerušs, and of the Tchaikovsky State Conservatory of Music in Moscow. Today he is a member of the Liepāja Symphony Orchestra. He has worked with the Latvian National Symphony Orchestra and the Latvian Philharmonic Chamber Orchestra. He has performed in Europe, Israel, Japan and the United States and has premiered new opuses by many Latvian composers.

Dzintars Gilba



LATVIJAS MŪZIKAS
INFORMĀCIJAS CENTRS

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