

The glittering wind

**LIEPĀJA
SYMPHONY
ORCHESTRA**

SKANI

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LIEPĀJA SYMPHONY ORCHESTRA
Gintaras Rinkevičius
Atvars Lakstigala
Vestards Šimkus, piano

Santa Ratniece Liepāja Concerto No. 7 for piano and orchestra (2014) / 25:38

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TT: 55:49

Liepāja Symphony Orchestra
Atvars Lakstigala, conductor (1-5.)
Gintaras Rinkevičius, conductor (6.-10.)
Vestards Šimkus, piano (1-5.)

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Five female Latvian composers have woven tapestries from symphonic miniatures to celebrate the beauty of Latvia. These compositions were performed in the “Mātei Latvijai” (For Mother Latvia) concert at the Great Amber Concert Hall in Liepāja on November 17, 2018, the evening before Latvia’s centenary celebration. According to Uldis Lipskis, the author of the programme idea: “The concert was conceived as a gift of love and tribute to Mother Latvia. On her grand anniversary we wished to give our country new sounds – not so much to dwell in nostalgic remembrance but to take a sure step into the next century. Not to reflect on the existing, proven body of values but to look towards the cultural values of the future. By associating Latvia with the figure of a mother, it became apparent that precisely women – who are themselves mothers, daughters, sisters – could most intuitively and most genuinely express our attachment to our land and sing the praises of its beauty. What is more, it is these same keepers of the hearths who have through the centuries and millennia passed on to us the spirit of our people and the heritage in which we take such pride.

“This album also includes the Liepāja Concerto No. 7 for piano and orchestra by Santa Ratniece – the only opus to date written by a woman for the extensive Liepāja Concerto Cycle, which the Liepāja Symphony Orchestra initiated and has over the course of several years performed and recorded with the goal of encouraging Latvian composers to create new, inspiring masterpieces of symphonic music for future generations. The invitation of Ratniece to compose a concerto for Liepāja was suggested by pianist Vestards Šimkus, who also premiered the work. It is, then, with the live recording of this premiere that the album in your hands begins.”

Santa Ratniece (1977) is an unusual personality among Latvian composers – a traveller and researcher whose music cannot be confused with the compositions of any other composer. Her music is processual; it is music in which time expands like an illuminated horizon, revealing infinity. Her world of sound contains layers of various depth and reaches into the stratosphere, but it also encompasses microvibrations and sensitivity.

Ratniece often composes works that are linked to a specific geographical area and natural phenomena. Here we find the Himalayas, deep waters, pristine alpine lakes, melting ice, aromas, the warmth and coolness of air. But her compositions do not paint pictures or result in mere sound paintings; the fluidity of her music turns these phenomena into events in which the encounter with nature has become a spiritual experience.

Ratniece earned her bachelor’s degree in composition upon graduation from Romualds Kalsons’ composition class at the Latvian Academy of Music. She also has a master’s degree from the Estonian Academy of Music and Theatre, where she studied under Estonian composer Helena Tulve. Her music has been nominated for the International Rostrum of Composers competition several times, and she won the award in 2004 with her work *sens nacre*. Her music has been performed by the Latvian Radio Choir, the Netherlands Chamber Choir, The Crossing choir, the Kronos and Arditti string quartets, the Estonian National Male Choir, NYYD Ensemble and other musicians from Latvia and abroad.

Santa Ratniece’s **Liepāja Concerto No. 7** for piano and orchestra (2014) was commissioned by the Liepāja Symphony Orchestra for the Liepāja Concerto Cycle and premiered at the opening concert of the 12th International Piano Stars Festival at the Liepāja Latvian Society Hall on April 23, 2014. Since its inception in 2010, the Liepāja Concerto Cycle has resulted in twelve concerti composed by twelve different Latvian composers.

Vestards Šimkus, who premiered Ratniece’s concerto, has called the composition an otherworldly journey above the earth: “It’s about the Himalayan mountains. About a very sacred mountain in Tibet where the air is so thin and the sky so pure and clear. Yes, it may be that many people go there in search of spirituality. I was very interested in her thought about there being nothing interesting in reality. This piece, then, resounds far beyond reality, and perhaps it has captured a truly genuine and significant reflection of this place.”

Composer Santa Ratniece says of “**Aureola**”, her miniature for symphony orchestra: “The composition visualises all the processes that create the unique circle of light, called a halo, around the moon: the rays of light, the inconceivable distance, the millions of microscopic ice crystals.”

Marina Gribinčika’s (1966, Marina Gribinčik) music captivates with its colour and mysticism. It sparkles with the world of dreams, the fragility of Japanese haiku and encounters between mythical figures. Her musical space seems to float vividly, elusively, ethereally between a dream and wakefulness. Her Slavic blood seems to preclude any greyness in her music – her oeuvre is stylistically very diverse, containing archaic force as well as flashes of supple ornamentation.

Gribinčika’s compositions include notable works for chamber ensembles in which she, like a chameleon, toys with gentle touches of emotion as well as saturated expression that can just as elegantly be replaced by bubbly joy and laughter, for example, in her marvellous children’s songs. Her *Laika spēles* (Time Games) for eight cellos and percussion was nominated for the Latvian Grand Music Award in 2016 for best new composition.

Born in Ukraine, Gribinčika received her education in Riga, having earned a master’s degree in composition from the Jāzeps Vītols Latvian Academy of Music. She is a member of the composers’ unions of Latvia and Russia.

Pedagogy plays an important role in Gribinčika’s life. She has taught composition and solfeggio at the Emīls Dārziņš Music High School since 2000. Her compositions have been performed by the Latvian Radio Choir, the State Choir “Latvija”, the Sinfonietta Rīga chamber orchestra, the cello group of the Latvian National Symphony Orchestra, the Altera Veritas ensemble, Trio Art-i-Shock, the Putni vocal ensemble and other well-known musicians in Latvia.

Regarding “**Kolkas raga viļņi**” (The Waves of Cape Kolka), her miniature for symphony orchestra, Marina Gribinčika comments: “I love to spend the summer at Cape Kolka. I wanted to portray the rare and beautiful phenomenon of Latvian nature that one can experience at Cape Kolka on a windy day, when the waves from the Gulf of Riga meet those of the Baltic Sea. The waves of Cape Kolka appear when the waters of the sea and the gulf crash together from opposite directions, colliding, covering each other and sending up fountains of waves. They look especially beautiful when the sun is shining, and they bring so much inner joy and light.”

Maija Einfelde’s (1939) music penetrates with its exposed truth – ascetically and laconically, at once emotionally and directly. Her music contains beautiful anguish, resignation and tense progression. She studied composition under Jānis Ivanovs, Latvia’s most notable composer of symphonic music, and graduated from the Latvian Conservatoire in 1966. Ivanovs’ influence can be felt in many of Einfelde’s compositions. The maturity, focused drama and deep message of her music seem to embody the finest values of the classics.

Chamber and choral music are the genres most often represented in Einfelde's oeuvre, and she has enjoyed a close creative collaboration with the Latvian Radio Choir, which has premiered several of her finest works of choral music. For her vocal music, she has frequently selected lyrics by the masters of Latvian poetry: Rainis, Fricis Bārda, Vilis Plūdons. Of the musical instruments, she has a particular affinity for the trumpet and viola.

Einfelde first gained international recognition in 1997 following her win at the Barlow Endowment for Music Composition with the chamber oratorio *Pie zemes tālās...* (At the Edge of the Earth...). A year later, the world-famous Hilliard Ensemble commissioned Einfelde to write *Un es redzēju jaunas debesis* (And I Saw a New Heaven). In 2018, conductor Andris Nelsons included her choral work *Lux aeterna* in the Boston Symphony Orchestra's concert programme, later also performing it at the Berliner Philharmonie with the MDR Leipzig Radio Choir. Einfelde won the Latvian Grand Music Award in 2019 for her lifetime contribution to Latvian music.

Maija Einfelde has commented on her miniature **“Un pār visu spīd saule trejkrāsaina...”** (And a Tricolour Sun Shines on Everything...): “The title of this composition is from the *Trejkrāsaina saule* (A Tricolour Sun) collection of poems by classic Latvian poet Aspazija: ‘And a tricolour sun shines on everything: soon blue, soon green, soon red.’ Lines of poetry that are very appropriate to the event to which the composition is dedicated.”

Gundega Šmite's (1977) world of sound contains suggestively equal amounts of intellect and intuition. Her scores are a canvas of subtle textures and details – their chiaroscuro imagery moves closer and further, the fields of sound able to both expand powerfully and conceal with a feminine secrecy. Many of her compositions have poetic titles, often followed by an ellipsis. She mainly writes instrumental chamber music but also choral and electronic music. Šmite is the resident composer of the Latvian National Symphony Orchestra for the 2019/2020 season. She has also written poetry and articles for a variety of culture publications.

Šmite has a master's degree in composition from the Jāzeps Vītols Latvian Academy of Music, where she studied under Pēteris Plakidis, as well as a doctor's degree in musicology (her dissertation is titled *New Concepts in the Relationships between Music and Text in Latvian Choral Music [First Decade of the 21st Century]*). She has lived and worked in Greece since 2012.

Gundega Šmite comments on **“Vēja mirdzums”** (The Sparkle of Wind), her miniature for symphony orchestra: “It's the wind, full of pollen from Latvia's colourful meadows. It's the wind in which reflections of the waves are interwoven with rays of sun. And Latvia, for its part, is like a small boat that this wind blows into ever bigger and bigger waters.”

The music of **Selga Mence** (1953) exudes love for her Latvian roots and way of life as well as the values embodied in Latvian folk songs. Her sonorically colourful scores contain good-natured major keys and affirmation of life – they sparkle with vivid imagery and are crowned by an epic message and fullness of ideas.

Many Latvian and foreign choirs have won awards in international competitions with Mence's work. Her miniature *“Kalējs kala debesis”* (The Blacksmith Forges in the Sky) is sung by choirs around the world, and some of her melodies are so beloved by choir singers that they have become folklorised.

Mence has taught composition at the Jāzeps Vītols Latvian Academy of Music (JVLMA) since 1985 and has been the head of the composition department at the academy since 2004. A number of locally and internationally recognised Latvian composers have studied under her, including Ēriks Ešenvalds, Platons Buravickis, Jekabs Jančevskis and Evija Skuķe.

Mence has won the JVLMA and Swedbank Annual Award to a member of the staff for her contribution to teaching and the composition department.

Selga Mence says of her work **“Viļņu spēles”** (Games of the Waves): “This time my musical language is slightly illustrative, slightly old-fashioned – like memories of my first musical impressions as a child – and slightly folksy, interweaving the melody of the song ‘Ja, jūriņa, tu man dotu’ (If you were to give me, dear sea).”

Lauma Malnace
English translation: Amanda Zaeska

The origins of the **Liepāja Symphony Orchestra** (LSO) date to 1881, when the first philharmonic orchestra in the Baltic countries was founded. After the Second World War, the orchestra was renewed under the auspices of the Liepāja Music High School, while in 1986 it became an independent entity and gained the status of a professional orchestra.

The artistic director and principal conductor of the LSO from 1992 until 2009 was Imants Resnis, who significantly expanded the activities of the orchestra. In 2010, the LSO was granted the status of a national orchestra. Atvars Lakstīgala was the artistic director and principal conductor of the orchestra from 2010 until 2017. Gintaras Rinkevičius has led the LSO since 2017.

In addition to concerts in Liepāja, Riga and other Latvian cities, the LSO also regularly performs in Estonia and Lithuania and has toured Austria, Azerbaijan, China, Germany, Great Britain, Greece, India, Japan, Malaysia, Spain, Sri Lanka and Sweden.

The International Piano Stars Festival, established in Liepāja in 1993 and having hosted approximately 200 pianists from more than 30 countries, expanded its musical boundaries in 2016 to become the Liepāja International Stars Festival.

The "Liepājas vasara" (Liepāja Summer) concert series founded in the 1960s was based on the LSO's desire to host summer concerts. In the summer of 2010 this concert series became a festival featuring concerts of both symphonic and chamber music.

The LSO collaborates closely with Odradek Records, Toccata Classics, Wergo and other recording companies.

The LSO has a particular interest in Latvian composers and in promoting their creative work. To that end, it has commissioned and premiered a number of new pieces of symphonic music. In recent seasons, all twelve of the works written for the ambitious Liepāja Concerti series have been performed for the enjoyment and critique of audiences and music specialists.

In 2006, the LSO received the Latvian Grand Music Award for its performance of Mozart's opera *The Abduction from the Seraglio* and its CD *Mostaties, stabules un kokles!* In 2017, it received the Latvian Grand Music Award for best concert of the year for the opening concert of the 25th Liepāja International Stars Festival, the programme of which included the Liepāja Concerto by Arturs Maskats, included on this album. The LSO has won the Annual Latvian Music Recording Industry Award six times.

Proof of the LSO's artistic excellence is provided by its participation in nationally significant music events such as the openings of notable cultural centres. Among these are the GORS acoustic concert hall in Rēzekne, the renovated "Ziemeļblāzma" culture palace in Riga and the National Library of Latvia. In late 2015, the LSO also inaugurated its own new home, the Great Amber Concert Hall in Liepāja.

Atvars Lakstīgala was the principal conductor of the Liepāja Symphony Orchestra from 2010 to 2017. Since 2009 he has been a guest conductor at the Latvian National Opera. He played French horn professionally from 1997 until 2010. Lakstīgala has won several international competitions. He has also been nominated for the Latvian Grand Music Award several times and won the prestigious award in 2010 for best debut. He has been the director of the Ogre Music School since 2017.

With the Liepāja Symphony Orchestra, Lakstīgala produced a large number of works by composers from Latvia and abroad, conducted concerts throughout Latvia and toured Asia with the orchestra.

His work with the Latvian National Opera includes the operas *La traviata*, *Un ballo in maschera*, *Macbeth*, *Tosca*, *Mikhail and Mikhail Play Chess*, *The Love for Three Oranges*, *Eugene Onegin* and *Puccini's The Triptych* as well as the ballets *Giselle*,

Lady of the Camellias and *Three Meetings*. Lakstīgala has also enjoyed great success conducting at the Sigulda Opera Festival, with performances of Arvids Zilinskis' opera *Zelta zirgs* (*The Golden Horse*), Giuseppe Verdi's *Falstaff* and a gala concert featuring Marina Rebeka.

Critics and music lovers alike have praised Lakstīgala's performances with the Lithuanian National Symphony Orchestra, the Orchestra Sinfonica di Bari, the Orchestra Sinfonica di Roma, the Milli Reasürans Chamber Orchestra of Istanbul, the Philharmonie Südwestfalen in Germany and the Kammerphilharmonie Graubünden in Switzerland. He has also conducted performances by the Scottish Ballet in Glasgow, Inverness and Aberdeen as well as the premiere of Nikolai Kapustin's *Concerto for Orchestra* with the Orquestra Jazz Sinfónica in São Paulo, Brazil.

Gintaras Rinkevičius is one of the most outstanding conductors in Lithuania, a National Prize winner and a professor at the Lithuanian Academy of Music and Theatre. He is the founder of the Lithuanian State Symphony Orchestra, its artistic leader and chief conductor. 1996 to 2003 Rinkevičius was the artistic leader and chief conductor of the Latvian National Opera, and between 2007 and 2009 he was the chief guest conductor. Rinkevičius was the chief conductor and artistic leader of the Novosibirsk Academic Symphony Orchestra. A winner at three international competitions, he is invited to conduct outstanding orchestras and has had performances with world famous performers at the most prestigious concert halls. Since 2017 Rinkevičius is chief conductor and art director of Liepāja Symphony Orchestra.

The list of the world's best orchestras which Rinkevičius has conducted is impressive: Berlin Symphoniker, Staatskapelle Weimar, Frankfurt (Oder), Tampere, Tivoli in Copenhagen, St Petersburg Philharmonic, Russian National and Russian State orchestras, Odense Symphony and other orchestras. He has conducted at the most prestigious concert halls: Kölner Philharmonic, Salzburg Festspielhaus, London's Royal Albert Hall, Tampere Hall, Champs Elysées in Paris, Paleo della Musica in Barcelona, Zaragoza Hall of Concerts, Moscow Philharmonic, Grand Hall of the Moscow State P. Tchaikovsky Conservatoire and elsewhere. Rinkevičius has given concerts all over Europe, in Taiwan and Hong Kong. He has conducted at many international festivals, among them Nyon Festival in Switzerland, Costa do Estoril Festival in Portugal, Warsaw Autumn in Poland, Europamusicale in Munich, and Chichester Festival in Great Britain.

Operas and ballets occupy a special place in Rinkevičius' activities. Since his first opera produced at the National Theatre of Hungary in 1987 (*Mozart's The Seraglio*) he has prepared and conducted over twenty operas and ballets in various countries. He has conducted the ballets such as Tchaikovsky's *The Sleeping Beauty*, *Swan Lake* and *The Nutcracker*; Prokofiev's *Romeo and Juliet*, Stravinsky's *The Rite of Spring* and others. In 1993, together with the company of the Amsterdam Musical Theatre, he staged a ballet after Mozart's *Requiem*. In 1998, he debuted at the Gothenburg Opera with Bizet's *Carmen*. In 2003, Rinkevičius arranged a concert version of Peter Heiss' *Drot og marsk* (*The King and the Marshal*) at the Tivoli Concert Hall in Copenhagen. Since 2003 Rinkevičius has been invited to conduct operas at the Moscow Bolshoy (Prokofiev's *Romeo and Juliet*, Tchaikovsky's *The Queen of Spades*, and Puccini's *La Bohème*). From 2002 to 2005 Rinkevičius worked as the chief conductor at the Malmo Opera (Verdi's *Aida*, *Otello* and *Rigoletto*, Puccini's *La Bohème*, Tchaikovsky's *Eugene Onegin* and others). In 2006, Gintaras Rinkevičius supervised the premiere of the production of Bizet's *Carmen* at Scottish Opera.

Since the establishment of the Lithuanian State Symphony Orchestra in 1988 Rinkevičius has been its artistic director and chief conductor. The conductor has prepared most of his large repertoire of symphonic music with the orchestra. He has conducted all symphonies by Beethoven, Brahms, Mahler, Shostakovich, and has led many premieres.

Gintaras Rinkevičius left the M. K. Ciurlionis School of Arts, the St. Petersburg Conservatoire (1983) and the Moscow P. Tchaikovsky Conservatoire (1986). He is a winner of the Fifth Conductors' Competition in Moscow (1983), a laureate of the international competition In memoriam Janos Ferencsik in Budapest (1986, a special prize for the interpretation of a part of Mozart's *The Magic Flute*). Rinkevičius teaches at the Lithuanian Academy of Music and Theatre.



Santa Ratniece



Selga Mence



Maija Einfelde



Marina Gribinčika



Gundega Šmite

Piecas latviešu komponistes simfoniskās miniatūrās izaudušas savus gobelēnus Latvijas skaistumam. Šie skaņdarbi izskanēja Latvijas valsts simtgades svētku priekšvakarā 2018. gada 17. novembrī koncertā "Mātei Latvijai" koncertzālē "Lielais dzintars". Programmas idejas autors, Liepājas Simfoniskā orķestra direktors Uldis Lipskis: "Koncerts bija iecerēts kā mīlestības velte un cieņas apliecinājums Mātei Latvijai. Lielajos svētkos vēlējamies Latvijai dāvat jaunus skaņas – ne tik daudz kavēties nostalgiskās atmiņās, kā droši spert soli nākamajā gadu simtenī. Nevis pārcilāt aprobētu vērtību pūru, bet lūkoties pēc nākotnes kultūras kanona vērtībām. Asociējot Latviju ar māti, radās nojausma, ka tieši sievietes, kas pašas ir mātes, meitas, māsas, visintuitīvāk un vissiltāk spēs paust pieķeršanos savai zemei, apdziedāt tās skaistumu. Vēl jo vairāk, mūsu tautas gara mantojumu, ar ko tā lepojamies, cauri gadu simtiem un tūkstošiem līdz mums taču ir atnesušas tieši pavarda sargātājas. Albumā ir iekļauts arī Santas Ratnieces Septītais Liepājas koncerts klavierēm un orķestrim – līdz šim vienīgais sievietes komponētais opuss vērīenīgajā "Liepājas koncertu" ciklā, ko vairāku gadu garumā iniciējis, atskaņojis un ieskaņojis Liepājas Simfoniskais orķestris rūpēs par latviešu komponistu daiļrades procesu un nākotnes latviešu simfoniskās mūzikas zelta fonda papildināšanu ar jauniem, iedvesmojošiem meistardarbiem. Santas Ratnieces pieaicināšanu Liepājas koncerta radīšanai ierosināja pianists Vestards Šimkus, kļūstot arī par darba pirmatskaņotāju. Ar minētā darba pirmatskaņojuma koncertierakstu tad arī sākas jūsu rokās nonākušais tvarts."

Santa Ratniece (1977) ir neparasta personība latviešu komponistu vidū, ceļotāja un pētniece, kuras mūziku nevar sajaukt ar kāda cita komponista partitūru. Santas mūzika ir procesuāla – laiktelpa viņas darbos izplešas kā izgaismots horizonts, kurā atklājas bezgalība. Komponistes skaņu pasaulē vienlaicīgi pastāv dažāda dziļuma slāņi un stratosfēras, bet reizē arī mikro vibrācijas un jūtīgums.

Santas Ratnieces daiļradē bieži sastopami skaņdarbi, kas saistīti ar kādu ģeogrāfisku vietu un dabas fenomeniem. Tur parādās Himalaji, dziļūdeņi, neskarti kalnu ezeri, kūstošs ledus, aromāti, gaisa siltums un vēsums. Taču skaņrade ar tiem neveido ilustrācijas vai tikai skaņu gleznas – komponistes mūzikas plūstamībā šīs parādības pārtop notikumā, kurā sastapšanās ar dabu kļūvusi par garīgu pieredzi.

Bakalaura grādu kompozīcijā Santa Ratniece ieguvusi, absolvējot Romualda Kalsona kompozīcijas klasi J. Vītola Latvijas Mūzikas akadēmijā, savukārt maģistra grādu saņēmusi, studējot Igaunijas Mūzikas un teātra akadēmijā pie ievērojamās igauņu komponistes Helēnas Tulves. Santas Ratnieces mūzika vairākkārt izraudzīta starptautiskajam raidorganizāciju kompozīciju konkursam ROSTRUM, kur 2004. gadā autore plūca laurus ar skaņdarbu *sens nacre*. Komponistes mūziku atskaņojuši tādi kolektīvi kā Latvijas Radio koris, Nīderlandes kamerkoris, *The Crossing* koris, stīgu kvarteti *Kronos* un *Arditti*, Igaunijas Nacionālais vīru koris, NYUD ansamblis un citi latviešu un ārzemju mūziķi.

Santas Ratnieces **Septītais Liepājas koncerts klavierēm un orķestrim** (2014) komponēts pēc Liepājas Simfoniskā orķestra pasūtījuma ciklam "Liepājas koncerti", pirmatskaņots XXII Starptautiskā Pianisma zvaigžņu festivāla atklāšanas koncertā Liepājas Latviešu biedrības namā 2014. gada 23. aprīlī. Kopš 2010. gada "Liepājas koncertu" ciklā tapuši divpadsmit koncerti, kurus sarakstījuši dažādi latviešu komponisti.

Concerta pirmatskaņotājs, pianists Vestards Šimkus Santas Ratnieces radīto skaņdarbu dēvējis par pārpasaulīgu ceļojumu vīrs zemes: "Tas ir par Himalaju kalniem. Par ļoti svētu kalnu Tibetā, kur gaiss ir tik retināts un debesis tik skaidras un tīras. Jā, varbūt daudzi cilvēki tur dodas garīguma meklējumos. Man ļoti interesanta liiks viņas doma, ka realitātē nav nekā interesanta. Līdz ar to šis skaņdarbs ir tik ļoti pāri realitātei un varbūt ir tvērīs patiešām īstenu un būtisku šīs vietas atspoguļojumu."

Komponiste Santa Ratniece par miniatūru simfoniskajam orķestrim "**Aureola**" saka tā: "Skaņdarbā vizualizēti visi procesi, kas veido savdabīgo gaismas apli, sauktu par halo, apkārt mēnesim – gan gaismas stari, gan neapveramais attālums, gan mikroskopiskie ledus kristālu miljoni."

Marīnas Gribinčikas (1966) mūzika pievelk ar krāsainību un misticismu. Tajā zaigojas sapņu pasaule, japāņu haiku trauslums un mītisku tēlu sastapšanās. Viņas mūzikas telpa atrodas it kā starp sapni un nomodu; tā uzplaiksnī spīgti, netverami un gaistoši. Šķiet, ka viņas slāvu asinis mūzikā nepieļauj pelēcību – komponistes darbu klāsts ir stilistiski ļoti daudzveidīgs, rokkrastā var izlauzties gan arhaisks spēks, gan iemirdzēties vijīgi ornamentī.

Komponistes skaņdarbu vidū izceļami opusi kamersastāviem, kuros autore kā hameleons spēlējas gan ar maigiem noskaņu skārumiem, gan piesātinātu ekspresiju, ko eleganti var nomainīt šampanieša putu prieks un smaidis, piemēram, burvīgās bērnu dziesmās. Astoniemi čelliem un sitaminstrumentiem rakstītā kompozīcija "Laika spēles" tika nominēta "Lielajai mūzikas balvai 2016" kategorijā "Gada jaundarbs".

Marina dzimusi Ukrainā, bet izglītību ieguvusi Rīgā, absolvējot Jāzepa Vītola Latvijas Mūzikas akadēmiju ar maģistra grādu kompozīcijā. Viņa ir gan Latvijas, gan Krievijas Komponistu savienības biedre.

Komponistes dzīvē nozīmīga loma ir pedagoģijai – kopš 2000. gada viņa strādā par kompozīcijas un solfedžo pasniedzēju Emīla Dārziņa Mūzikas vidusskolā. Komponistes skaņdarbus atskaņojuši tādi kolektīvi kā Latvijas Radio koris, Valsts Akadēmiskais koris "Latvija", kamerorķestris *Sinfonietta Rīga*, Latvijas Nacionālā simfoniskā orķestra čellu grupa, ansambļi *Altera Veritas*, Trio Art-i-Shock, vokālā grupa "Putni" un citi Latvijā labi zināmi mūziķi.

Par miniatūru simfoniskajam orķestrim "**Kolkas raga vilņi**" komponiste saka: "Kolkā man ļoti patīk pavadīt vasaru. Vēlējos attēlot reto un skaisto Latvijas dabas parādību, ko var vērot Kolkas ragā vējainās dienās, kad satiekas Rīgas līča un Baltijas jūras vilņi. Kolkas raga vilņi – tie rodas tad, kad saduras jūras un līča vilņi, kas nāk no abām pusēm, pārklājas, radot vilņu strūklakas – saulainā dienā tās rada lielu iekšēju prieku un gaismu. Īpaši skaisti tas izskatās dienās, kad spīd saule..."

Maija Einfelde (1939) savā mūzikā caururbj ar atkailinātu patiesīgumu – askētiski un lakoniski, reizē emocionāli un tieši. Viņas darbos jūtams skaists sāpīgums, rezignācija un nospriegota intonāciju virzība. Maija Einfelde kompozīciju studējusi pie ievērojamākā latviešu simfonika Jāņa Ivanova, absolvējot Latvijas Konservatoriju 1966. gadā. Ivanova personības zīmogs ir jūtams daudzos komponistes darbos. Einfeldes mūzikas briedums, mērķtiecīgā dramaturģija un vēstījuma dziļums, šķiet, iemieso labākās klasīķu vērtības.

Komponistes daiļradē visvairāk ir kamermūzikas un kormūzikas skaņdarbu, tuva radoša sadarbība komponistei ir ar Latvijas Radio kori, kuri pirmatskaņojuši vairākas Einfeldes kormūzikas pērles. Vokālajā mūzikā viņa pievērusies latviešu dzejas klasīķiem – Rainim, Fricim Bārdam, Vilim Plūdonim –, īpaši mīļi instrumenti komponistei ir trompete un alts.

Vārti uz starptautisko atzinību komponistei atvērās 1997. gadā, iegūstot uzvaru Bārlova kompozīciju konkursā ar kora poēmu "Pie zemes tālās". Gadu pēc tam pasauleslavenais Hiljarda ansamblis Maijai Einfeldei pasūtīnāja skaņdarbu "Un es redzēju jaunus debesis". 2018. gadā Maijas Einfeldes kordarbu *Lux aeterna* Bostonas simfoniskā orķestra

Liepājas Simfoniskā orķestra pirmsākumi (LSO) pirmsākumi meklējami 1881. gadā, kad tika dibināta pirmā Baltijas filharmonija. Pēc Otrā pasaules kara orķestra darbību atjaunoja Liepājas Mūzikas vidusskolas paspārnē, savukārt 1986. gada nogalē orķestris ieguva profesionāla orķestra statusu kā patstāvīga vienība.

No 1992. līdz 2009. gadam LSO mākslinieciskais vadītājs un galvenais diriģents bija Imants Resnis – viņš būtiski paplašināja orķestra darbības diapazonu. 2010. gadu LSO ieguva valsts orķestra statusu. No 2010. līdz 2017. gadam LSO galvenais diriģents un mākslinieciskais vadītājs bija Atvars Lakstīgala. Kopš 2017. gada LSO vada Gintars Rinkevičs.

Līdztekus koncertiem Liepājā, Rīgā un citās Latvijas pilsētās LSO regulāri koncertē Baltijas valstīs un dodas tālākās viesturnejās uz Austriju, Azerbaidžānu, Grieķiju, Indiju, Japānu, Ķīnu, Lielbritāniju, Malaiziju, Spāniju, Šrilanku, Vāciju, Zviedriju.

1993. gadā aizsāktais Starptautiskais pianisma zvaigžņu festivāls, kurā viesojušies ap 200 pianistu no vairāk nekā 30 valstīm, 2016. gadā paplašināja muzikālās robežas un pārtapa par Liepājas Starptautisko zvaigžņu festivālu.

60. gados izveidotais koncertcikls "Liepājas vasara" par paraugu ņēma orķestra pirmsākumos aktuālo vasaras koncertu ideju, un 2010. gada vasarā cikls pārtapa festivālā, kas piedāvā gan simfoniskos, gan kamermūzikas koncertus.

Orķestrim izveidojusies cieša sadarbība ar skaņu ierakstu namiem *Odradek Records*, *Wergo* un *Toccatà Classics*.

LSO īpašā uzmanības lokā ir Latvijas komponistu mūzika un Latvijas skaņražu daiļrades veicināšana un popularizēšana; orķestris piedalās pirmatskaņojumos un arī pats pasūtina jaundarbus. Pēdējo sezonu laikā publikas un speciālistu vērtējumam nodoti visi LSO ierosinātā monumentālā 12 "Liepājas koncertu" cikla skaņdarbi.

LSO saņēmis Latvijas "Lielo mūzikas balvu 2006" par Mocarta operas "Bēgšana no serāla" atskaņojumu un CD Mostaties, stabules un kokles! , un "Lielo mūzikas balvu 2017" kategorijā "Gada koncerts" par "25. starptautiskā Liepājas zvaigžņu festivāla" atklāšanas koncertu, kurā izskanēja arī šajā tvartā leķļautais Artura Maskata "Liepājas koncerts". LSO sešas reizes kļūvis par Latvijas mūzikas ierakstu gadabalvas ieguvēju.

Apliecinājums orķestra spēles augstajai kvalitātei ir piedalīšanās valstiski nozīmīgos pasākumos – ievērojamu kultūras objektu atklāšanas ceremonijās: te nosauksim Latgales vēstniecību GORS, atjaunoto Rīgas kultūras pili "Ziemeļblāzma" un Latvijas Nacionālo bibliotēku. 2015. gada nogalē LSO ieskandināja jauno mājvietu – Liepājas koncertzāli "Lielais dzintars".

Atvars Lakstīgala bija Liepājas Simfoniskā orķestra galvenais diriģents un mākslinieciskais vadītājs no 2010. līdz 2017. gadam. Kopš 2009. gada viņš ir Latvijas Nacionālās operas viesdiriģents. No 1997. līdz 2010. gadam darbojās kā profesionāls mežradznieks. Starptautisku konkursu laureāts. Saņēmis "Lielo mūzikas balvu 2010" kategorijā "Par izcilu debiju" un vairākkārt nominēts tai. Kopš 2017. gada Ogres Mūzikas skolas direktors.

Ar Liepājas Simfonisko orķestri Atvars Lakstīgala iestudējis vērā ņemamu apjomu Latvijas un citautu komponistu darbu, diriģējis koncertus Latvijas pilsētās un devies turnejās uz Āzijas valstīm.

Latvijas Nacionālajā operā Atvara Lakstīgalas repertuārā ir operas "Traviata", "Masku balle", "Makbets", "Toska", "Mihails un Mihails spēlē šahu", "Mīla uz trim apelsīniem", "Jevgeņijs Onegins" un Pučīni "Triptihs", arī baleti "Žizele", "Kamēliju dāma" un "Trīs tikšanās". Siguldas opermūzikas svētkos Atvars ar lieliem panākumiem diriģējis Arvida Žilinska operu "Zelta zirgs", Džuzepes Verdi "Falstafu" un gala koncertu ar Marinas Rebekas dalību.

Kritika un publika augstu novērtējusi Atvara muzicēšanu ar Lietuvas Valsts simfonisko orķestri, Bari simfonisko orķestri, Romas simfonisko orķestri, Stambulas *Milli Reasürans*, *Philharmonie Südwestfalen* Vācijā un *Kammerphilharmonie Graubünden* Šveicē. Atvars diriģējis "Skotijas baleta" izrādes Glāzgovā, Invernesā, Aberdīnā un ar *Jazz Sinfonica de São Paulo* (Brazīlija) pirmatskaņojis Nikolaja Kapustina Koncertu orķestrim.

Gintars Rinkevičs ir viens no izcilākajiem, starptautisku atzinību guvušiem lietuviešu diriģentiem, kurš savulaik beidzis gan Pēterburgas, gan Maskavas konservatorijas. Lietuvas Mūzikas un teātra akadēmijas profesors, Lietuvas Valsts simfoniskā orķestra dibinātājs, mākslinieciskais vadītājs un galvenais diriģents ir vairāku starptautisku konkursu laureāts. No 1996.-2003.gadam bijis Latvijas Nacionālās operas galvenais diriģents, bet no 2007.-2009.gadam – galvenais viesdiriģents.

Viņa vadībā tapušas tādas operas kā Mocarta "Burvju flauta", Verdi "Traviata", "Aīda", "Nabuko" un "Masku balle", Sostakoviča "Mcenskas aprīņa lēdija Makbeta", Vāgnera "Klīstošais holandiešis" un daudzas citas, kā arī vairāki baleti. Lietuviešu diriģents ir divkārtējs Latvijas Lielās mūzikas balvas laureāts (1996., 1999.).

G. Rinkevičs ir sadarbojies ar ļoti daudziem pasaules orķestriem. Bijis Malmes Operas un muzikālā teātra galvenais diriģents. Stājies pie "Berlīnes simfonīku", Veimāras Valsts kapellas, Kopenhāģenas Tivolī Simfoniskā orķestra, Sanktpēterburgas Filharmoniskā orķestra, Krievijas Nacionālā simfoniskā orķestra un Krievijas Valsts simfoniskā orķestra diriģenta pulsts. Viņa vadībā notikušas operas izrādes Zalcburgā, Karaliskajā Alberta zālē Londonā, Elizejas lauku teātrī Parīzē, Taivānā un Honkongā.

Diriģents ir koncertējis daudzās prestižās pasaules koncertzālēs. Bijis pastāvīgs viesis Krievijas Valsts akadēmiskajā Lielajā teātrī Maskavā kopš 2003. gada. 2007. gadā Gintars Rinkevičs kļuva par Novosibirskas Akadēmiskā simfoniskā orķestra māksliniecisko vadītāju un galveno diriģentu.

Kopš 2017. gada rudens Gintars Rinkevičs ir Liepājas Simfoniskā orķestra galvenais diriģents un mākslinieciskais vadītājs. Savā pirmajā sezonā Liepājā viņš klausītājiem palika atmiņā ar spožo Karla Orfa kantātes *Carmina Burana* interpretāciju sezonas atklāšanas koncertā, nākošās koncertsezonas atklājot ar Gustava Mālera 1. un 2. simfoniju atskaņojumiem, kuriem nebijušu vērienu piešķīra sadarbība ar Lietuvas Valsts simfoniskā orķestra un Kauņas Valsts kora mūziķiem. Maestro ir vadījis spožas orķestra uzstāšanās kopā ar solīstiem Mišu Maiski, Gidonu Krēmeru, Sergeju Nakarjakovu, Maiju Kovaļevsku, Vestardu Šimku, Klaudiju Haklu, Jeronimu Miļu, Valsts Akadēmisko kori "Latvija" un daudzām citām izcilībām, kā arī vadījis Liepājas Simfoniskā orķestra koncertus Indijā un Šrilankā.



Liepājas Simfoniskais orķestris