

INDRA RIŠE

*Trumpets  
of Angels*

MUSIC FOR ORGAN



SKANI

1.	<b>Enģeļu taures / <i>Trumpets of Angels</i></b> (2011)	6:30
	<b>Attālumi / <i>Distances</i></b> (1992)	8:44
2.	I	4:08
3.	II	4:36
	<b>Dziesmas par Laimi, Raiņa dzeja / <i>Songs of Happiness, poetry by Rainis</i></b> (2014)	9:15
4.	Skūpstā ticība / <i>The Faith of the Kiss</i>	1:22
5.	Prieka ceļš / <i>The Path of Joy</i>	1:49
6.	Smaidi mutē / <i>Smiles in the Mouth</i>	2:04
7.	Melnā apsega / <i>The Black Blanket</i>	2:33
8.	Ar atplestām rokām / <i>With Arms Open Wide</i>	1:49
	<b>Saules apmirdzētie / <i>Illuminated by the Sun</i></b> (2001)	13:26
9.	Laimīgie / <i>The Fortunate</i>	6:18
10.	Trauksme / <i>Alarm</i>	7:08
11.	<b>Mijiedarbība / <i>Interaction</i></b> (1999)	15:50
	<b>Uguns rituāls / <i>Fire Ritual</i></b> (2007)	16:00
12.	Pulcēšanās svētvietā / <i>Gathering at the Holy Site</i>	4:27
13.	Stihiju piesaukšana un ziedošana / <i>Evocation of the Gods and Sacrifice</i>	5:24
14.	Aplī iešana / <i>Walking in a Circle</i>	5:34

TT 69:18

**SO IT HAS OCCURRED** that the organ has played a very important role in my oeuvre, and I have written music for this instrument since I was a student. For that, I can probably thank the wonderful Latvian organists with whom I studied; we were on stage together, helped and supported each other, talked, discussed, delighted in each other's achievements and overcame our failures together.

This beautiful, creative environment was so fertile that I eventually began composing precisely for this instrument, because I was well acquainted with their everyday life as well as the exciting concert atmosphere at the academy's organ hall and the grand Riga Cathedral. I felt a part of the organists' family, and it was

not difficult to find support for my ideas. My most long-standing and productive collaboration has been with Ligita Sneibe, and our work is now being released in an extensive solo album. A big thank you to flutists Imants Sneibis and Anete Toča, soprano Inga Šļubovska-Kancēviča and organist Ilona Birģele, who have with great enthusiasm and comprehension joined in the performance of my compositions.

I also thank the Culture Capital Foundation of Latvia and my wonderful friend Michael Schäfer for their financial support of this album. I hope that my music for organ will delight all listeners, including specialists in the field of music, and inspire beautiful new compositions.

INDRA RIŠE

# A conversation with Indra Riše

*By Dāvis Eņģelis*

**Your new album revolves around the organ. I believe the Spectrum cycle, which is not included on this album, was one of your first compositions for organ. Atis Stepinš performed it at Riga Cathedral in 1990.**

Yes, Atis was the first to publicly perform it. But the premiere took place in the Great Hall at the University of Latvia.

**The organ weaves through your entire oeuvre, and it almost seems that this instrument is perhaps unable to release its hold on you.**

I don't think it's much of a mystery... I've composed organ music thanks to my long-

term collaboration with organist Ligita Sneibe, and I suppose this could lead to such a feeling. But there have been many such tandems throughout history.

**In Spectrum, one hears that you have a talent for writing organ music. Do you remember the first time you heard the sound of this instrument?**

Here the importance of education must be emphasised. At the music academy, I first studied piano performance, and in my last year I also took organ performance as an elective course — first with Larisa Bulava and later with Tāļivaldis Deksnis.

Like the other students, I took part in concerts and performed the most basic organ repertoire. And so I ended up spending quite a bit of time in the organists' environment.

In the late 1980s, there were two organs at the academy: one in the Organ Hall and one in a smaller classroom on the next floor up. Getting to play either instrument wasn't all that easy; everyone had to sign up beforehand for a time to play. If someone overstayed his time slot, the next person was already waiting in line. But if someone arrived late, the person before him got to play a little longer.

During rehearsals or concerts there was always someone next to you, because it's quite difficult to play the organ without an assistant. And it was our fellow organists

who assisted each other. The environment was very creative, friendly and brimming with ideas.

**What you just described pertains to the professional life of organists — taking turns on the organ bench, assisting each other. You said you also spent time in their company. Did you also make friends among the organists?**

I always found like-minded people there. But for how long? Maybe a month, six months, a year. While I was actively spending time in that environment, we stayed in contact with each other.

Later in life, we each went our own way, but the time we spent together back then still unites us. Trembling behind the stage door when it was time to perform, the after-concert parties — all of that was an

essential part of the creative process.

I remember we often saw one and the same faces in the audience at our organ students' concerts.

One of them was the musicologist Ilma Grauzdiņa. She didn't play the organ herself, but she knew the Latvian organists and composers very well. You could even say she was like a mother to the young organ students. If she had any comments after a concert, they were always thoughtful, appropriate, relevant. Nor were the organists themselves, such as our teachers Larisa Bulava and Tāivaldis Deksnis, frugal with their critiques.

I began writing music only after I stopped playing the organ actively.

I showed my compositions to organists and asked for their comments and advice.

Their suggestions were very friendly and collegial, which was very important to me as a young composer.

**Do you remember any recordings, records or moments in churches that left a deep impression on you?**

I greatly admire the music of the French composer Olivier Messiaen. If a concert contains music by both me and Messiaen, I feel like a schoolgirl listening to the master. His music is a pinnacle to which one can aspire and aspire.

There are several other composers I respect very much even though their work does not address me that much personally. For example, Max Reger. I find his music too complicated, but he's very well respected in the organ repertoire.

I've listened to and played the music of J. S. Bach extensively during my studies and perceive it as the creative base for every musician that allows them to further develop their own musical vision.

Maybe you've already noticed that I enjoy simplicity? In my own music, I tend to strive for laconic and clear expression.

**In other words, one must distance oneself in order to find one's own voice.**

Yes.

**Alright, Messiaen. Who else of the French? While listening to your album, I felt that, if I hadn't known it was Indra Riše, I would have guessed the music had been written by a French composer.**

I've always liked César Franck. But consciously emulating or borrowing — no, defi-

nately not. It's possible that a certain style or ideas are just floating around somewhere in the air, and I draw inspiration from the same place where the French have or vice versa. And then the music might be likened to the French or someone else.

**You mentioned simplicity in expression as something to strive for in music. The description of you in another CD booklet states that there is a northern restraint and reserve in you as well as inspiration from nature and laconic expression. I completely agree about the laconic expression; it can be heard in each of your compositions. Nature can be felt here and there as well. But I don't really want to agree with the restraint and reserve, at least not right away. Even listening to**

**such untamed music as *Illuminated by the Sun*. Have you read a precise description of yourself?**

I'm a Girl of the Forest. That's as precise as it gets! I feel very close to nature and spend much of my time out in nature.

**The flute appears on this album alongside the organ, and there is also a work for organ and voice. It seems that these seemingly non-organ timbres fit very naturally and easily into the music. Especially in *Illuminated by the Sun*, it feels that the percussion and vocal calls are like additional, extravagant organ registers.**

Yes, exactly. As a child, my mother familiarised me with a spartan lifestyle. We walked in the forests and meadows no matter what the weather was like. After my

studies in Riga, I went to Denmark, where there were unfortunately no forests. But I've not lost the experiences I had as a child. When I lived in Denmark, I created my own introverted landscapes, and *Illuminated by the Sun* is one of them.

**When the first motif or idea has sounded in your music, it seems that only you know how it will develop. From the perspective of classic drama, there's nothing in it that we might call conflict, nothing that would demand a resolution, or, speaking in a primitively didactic way, no disharmony that would call for a consonant solution. In other words, I never find a predictable pull that leads the listener in a specific direction. Which sources or teachers have formed your understanding**



## **of drama in music and about composition as a whole?**

When you walk in the forest, do you know what will appear a moment later? You just walk, and there's a surprise at every step.

But if we're talking about structure and development, I learned very much from my composition teacher Pēteris Plakidis. Any time I started bubbling over or venturing into verbosity, he quickly deciphered it and said, "Indra, think about this section carefully!" Sometimes it drove me crazy, because I felt too controlled. But after finishing my studies in Riga and moving to Denmark, I realised the significance of this school. I believe that a composer without a frame tires the listener. In daily life, too, I prefer clear, succinct language. And the same goes for music.

## **Indra Riše**

Composer Indra Riše developed her compositional style studying in Riga and Copenhagen and complementing her skills in Berkeley (California), Paris and Oslo. She has lived in Latvia since 2002 and is active as a composer, revealing her locally and internationally polished talent in a wide variety of genres, from songs for choir, chamber music and electronic music to symphonic and vocal-symphonic scores. Three albums of Riše's music have been published. Her compositions have been performed at festivals and concerts in the Baltic states, Scandinavia, Germany, Austria, Great Britain, Italy, Russia, the United States, China and elsewhere.

[indrarise.com](http://indrarise.com)

## Inga Šļubovska-Kancēviča

Inga Šļubovska-Kancēviča is one of the leading opera and concert singers in Latvia. In addition to twenty-five operatic roles accumulated over fifteen years with the Latvian National Opera, she is in demand at international festivals, for productions of vocal-symphonic music in Latvia and abroad, and also for classic operetta performances and solo concerts. Several Latvian have composed new works for her voice.

[lmic.lv/slubovska](http://lmic.lv/slubovska)

## Ligita Sneibe

Born in Riga, Ligita Sneibe is an organist who performs internationally, although in recent years she has played mainly in Latvia and Sweden. Latvian organ music plays a significant role in her repertoire. Sneibe enjoys collaborating with contemporary composers and premiering new works as well as playing music from other eras.

[ligitasneibe.se](http://ligitasneibe.se)

## Ilona Birģele

Organist Ilona Birģele has premiered works by several Latvian composers and is an active promoter of organ music.

[lmic.lv/birģele](http://lmic.lv/birģele)

## Anete Toča

Anete Toča enjoys playing chamber music with different musical groups, including NYX Trio. She is an experienced orchestra and solo musician.

[lmic.lv/toča](http://lmic.lv/toča)

## Imants Sneibis

Imants Sneibis is one of the leading Latvian flutists and flute performance teachers. He is considered one of the founders of the Latvian school of flute performance. He has an extremely broad repertoire, and his creative activities encompass solo performance as well as performing together with various musicians and ensembles.

[lmic.lv/sneibis](http://lmic.lv/sneibis)

## Trumpets of Angels (2011)

Oh, trumpets of angels, trumpets of angels!  
Their sounds make me rejoice and gently swing,  
Their sounds send me whirling away in a dance,  
Their sounds make me yearn for love  
And walk in joy — Oh, trumpets of angels!

*Dedicated to a deceased friend.*

/Indra Riše/

## Distances (1992)

Proximity strains,  
distance relaxes.

/Indra Riše/

## Songs of Happiness (2014)

*A cycle composed in honour of  
the 150th anniversary of the  
births of Rainis and Aspazija and  
written specially for soprano Inga  
Šļubovska-Kancēviča.*

RAINIS. Poems from the collection  
Five Sketch—Books of Dagda:

A Novel in Poems

### **I. The Faith of the Kiss**

Do you love me?

I do not know,

But as long as I kiss you, I believe it

And so do you.

## **II. The Path of Joy**

“I want only joy, and I want it every day,  
No sorrow at all, of any kind!”  
And so?  
Need I show you the way?  
Look at my beauty only,  
Kiss me only,  
And so every day  
And always again.

## **III. Smiles in the Mouth**

I now have smiles in my mouth  
Since you touched it with your lips;  
And since you shine over my life,  
It is full of richness.

## **IV. The Black Blanket**

When you are gone, I gaze at the stars  
As if into the bright depths of your eyes.

The moon then comes with a quiet kindness,  
With the velvet tenderness of your cheek.

But night wraps me in a black blanket  
When you are gone, so that I see nothing.

## **V. With Arms Open Wide**

With arms open wide  
We will lie in the sun,  
With open souls:  
Here we are, come!

The dear sun will give us  
Everything there is to give:  
The sap of life  
Will gather in our souls  
And, heated by the sun,  
Will flow again more rapidly  
In our veins,  
Like molten strength!  
To give and to give!

## **Illuminated by the Sun (2001)**

*Everything happens similarly in nature and in life,  
It is pleasant to be in the sun and be warmed.  
But the higher you climb and the more sun you seek,  
The less you are protected from the wind and storm.  
/Indra Riše/*

## **Interaction (1999)**

*We experience the passage of time as a stream of states  
of consciousness. However, this current is not one that  
moves relative to a solid shore. Indeed, it sometimes  
seems to us as if we were looking down from a bridge at  
the flow of time, and we may be dismayed and get dizzy  
as we realise that the bridge and the shore move with  
it, that there is no stopping, that there is nothing that  
does not move along with the flow of time.  
/Georg Franck/*

## **Fire Ritual (2007)**

*A fire ritual among the ancient  
Baltic tribes usually took place four  
times per year — at the summer  
and winter solstices and at the  
spring and autumn equinoxes,  
when the day and night are equal  
in length. In autumn, people gave  
thanks for the harvest; in winter,  
they sank into contemplation,  
burning away all negative energy,  
emotions and illnesses. In spring,  
they sought to cleanse and purify  
themselves and prayed for success  
in working the land. In summer,  
they prayed for the sun.  
/Indra Riše/*



## **Enģeļu taures (2011)**

Ak, enģeļu taures, enģeļu taures! —  
To skaņās es gaviļēju un šūpojos liegi,  
To skaņās es dejā virpuļot eju,  
To skaņās Mīlestībā tiecos,  
Un Priekā eju — Ak, enģeļu taures!

*Komponēts viņšaulē aizgājušas  
draudzenes piemiņai  
/Indra Riše/*

## **Attālumi (1992)**

*Tuvums sasprindzina,  
attālums atslābina.  
/Indra Riše/*

## **Dziesmas par Laimi (2014)**

*Cikls komponēts par godu Raiņa un Aspazijas  
150 gadadienai. Veltīts soprānam Ingai  
Šļubovskai-Kancēvičiai.  
RAINIS. Dzejoļi no krājuma “Dagdas piecas  
skiču burtnīcas. Romāns dzejoļos”*

### **I. Skūpsta ticība**

Vai mani mīli tu?  
Es nezinu, —  
Bet, cik es tevi noskūpstu, Tik tīcu es  
Un tu.

## II. Prieka ceļš

“Es gribu prieku vien  
Un vēl ik dien’,  
Bet bēdu it nemaz  
Un it nekādu!”  
Nu kas?  
Vai ceļu lai tev rādu?  
Lūko manu skaistumu vien,  
Skūpsti mani tik vien  
Un vēl ikdien’  
Un vēl arvien. —

## III. Smaidi mutē

Nu manā mutē smaidi ir,  
Kopš lūpām tu to skāri, —  
Un, kopš tu spīdi man pār dzīvi pāri,  
Man dzīve dārga ir.

## IV. Melnā apsegā

Kad tevis nav, es zvaigznēs lūkojos  
Kā tavu acu spožos dziļumos,  
  
Tad mēness nāk ar klusu laipnību —  
Ar tava vaiga samta maigumu.  
  
Bet nakts tin mani melnā apsegā,  
Kad tevis nav, lai neredzu nekā.

## V. Ar atplestām rokām

Ar atplestām rokām  
Gulēsim saulē,  
Ar vaļēju dvēslī:  
Nāc, te mēs esam!

Saulīte dos mums  
Visu, visu dodamu:  
Mums dzīves sulas  
Lasīsies dvēslē  
Un, karsētas saulē,  
Straujāki atkal  
Ritēs pa dzīslām  
Kā kausēts spēks!  
Dāvāt un dāvāt!



## Saules apmirdzētie (2001)

*Dabā un dzīvē viss norit līdzīgi —  
Ir jauki būt saulītē un būt sasildītam.  
Bet, jo augstāk un vairāk pēc saules tiecies,  
jo mazāk no vēja un negaisa pasargāts esi.  
/Indra Riše/*

## Mijiedarbība (1999)

Laika plūsma ir mūsu apziņas darbības spogulis.  
Diemžēl laikam, salīdzinot ar mums zināmo upju  
tecējumu, nav konkrētu krastu. Ja mums šķiet, ka  
mēs varam vērot laiku no kāda tilta, tad tā ir tikai  
ilūzija, jo gan krasti, gan tilts laika plūsmai dodas  
līdzī un nav nekā, pie kā mēs varētu pieturēties.  
/Džordžs Franks/  
Indras Rišes atstāsts

## Uguns rituāls (2007)

*Uguns rituāls seno baltu ciltīs  
parasti notika 4 reizes gadā —  
vasaras un ziemas saulgriežos un  
rudens un pavasara ekvinokcijas  
laikā, kad diena ar nakti ir  
vienādā garumā. Cilvēki pateicās  
rudenī par ražu, ziemā gremdējās  
pārdomās, sadedzināja visu  
negatīvo enerģiju, emocijas,  
slimības, pavasarī attīrījās, lūdza  
veiksmi zemes darbos, vasarā  
pielūdza Sauli u. t. jpr.  
/Indra Riše/*

**TĀ NU IR IZNĀCIS**, ka manā daiļradē ērģeles ir ieņēmušas ļoti nozīmīgu lomu un esmu šim instrumentam rakstījusi mūziku jau kopš studiju laikiem. Tas droši vien pateicoties brīnišķīgajiem Latvijas ērģelniekiem, ar kuriem kopā mācījos, kāpām uz skatuves, palīdzējām un atbalstījām viens otru, runājām, diskutējām, priecājāmies par otra panākumiem un pārdzīvojām neveiksmes.

Šī skaistā, radošā atmosfēra bija tik auglīga, ka ar laiku sāku rakstīt tieši šim instrumentam, jo izjutu gan ērģelnieku ikdienu, gan krāšņo koncertu atmosfēru (tolaik) konservatorijas ērģelzālē, kā arī Latvijas lepnumā — Rīgas Doma koncertzālē. Tā kā jutos ērģelnieku saimei piederīga, tad atbalstu savām idejām nenācās grūti atrast.

Visilgstošākā un auglīgākā radošā sadarbība man ir izveidojusies ar ērģelnieci Ligitu Sneibi, kuras rezultātu nu varu apkopot apjomīgā autoralbumā.

Liels paldies flautistiem Imantam Sneibim, Anetei Točai, soprānam Ingai Šļubovskai-Kancēvičai un ērģelniecei Ilonai Birģelei, kuri ar lielu aizrautību piedalījušies manu darbu atskaņošanā, kā arī Valsts kultūrkapitāla fondam un manam lieliskajam draugam Mihaelam Šēferam par finansiālo atbalstu šī albuma tapšanā.

Ceru, ka manis radītā ērģeļmūzika iepriecinās klausītājus un mūzikas speciālistus un radīs impulsus jauniem, skaistiem darbiem.

INDRA RIŠE

# Saruna ar Indru Riši

*Dāvis Eņģelis*

**Tavs jaunais albums veltīts ērģelēm. Vai cikls “Spektrs”, kas nav šeit iekļauts, ir viens no pirmajiem taviem ērģeļu darbiem? Klausījos ierakstā, kā 1990. gadā Rīgas Domā to spēlēja Atis Stepinš.**

Jā, Atis bija pirmais, kas to publiski atskaņoja. Bet pirmatskaņojums, man šķiet, notika Latvijas Universitātes Lielajā aulā.

**Vai varētu teikt, ka tavai daiļradei ērģeles vijas cauri vai varbūt pat nelaiž tevi vaļā?**

Nez vai tur ir kāda mistika...

Mana ērģeļmūzika tapusi, pateicoties ilgstošai sadarbībai ar ērģelnieci Līgu Sneibi, un tas varbūt šādu sajūtu var radīt. Bet līdzīgu tandēmu vēsturē ir daudz.

**Bet “Spektrā” var saklausīt, ka tev ir dotības rakstīt šim instrumentam. Vai atceries, kad pirmoreiz dzirdēji ērģeļu skaņu?**

Te laikam jānovērtē izglītības nozīme. Konservatorijā sākotnēji apguvu klavierspēli un studiju pēdējā gadā fakultatīvi mācījos ērģeles — vispirms pie Larisas Bulavas, pēc tam pie Tālivalda Dekšņa. Tāpat kā citi studenti piedalījās koncertos un publiski spēlēja vienkāršāko ērģeļrepertuāru. Līdz ar to es daudz laika pavadīju ērģelnieku vidē.

80. gadu beigās ar ērģelēm bija tā: konservatorijā bija divas telpas — ērģeļu zāle un otra, neliela klase, kas atradās stāvu augstāk. Ne pie vienām, ne otrām ērģelēm tik viegli nevarēja piekļūt. Visiem bija iepriekš jāpierakstās. Ja kāds aizsēdējās, nākamais

jau stāvēja rindā. Bet, ja kāds kavējās, iepriekšējais dabūja paspēlēt ilgāk.

Un mēģinājumu vai koncertu laikā vienmēr kāds bija blakus un reģistrēja, jo ērģelniekam bez asistenta spēlēt skaņdarbu ir visai sarežģīti. Un asistēja tie paši ērģelnieki. Tā vide bija ļoti radoša, draudzīga un idejām piesātināta.

**Tas, ko tikko aprakstīji, ir ērģelnieku profesionālā sadzīve. Viens otru nomaina uz ērģeļsola, viens otram palīdz reģistrēt. Bet tu teici, ka apgrozījies šajā sabiedrībā. Vai tev izdevās tur atrast domubiedrus?**

Domubiedri tur bija visu laiku. Bet cik ilgi? Varbūt mēnesi, pusgadu, gadu. Kamēr aktīvi darbojos, tikmēr viens ar otru komunicējām.

Vēlāk dzīvē katrs aizgājām savu ceļu, bet šis kopīgi pavadītais laiks mūs vieno vēl joprojām. Drebēšana aiz durvīm, kad bija jāiet

uzstāties, un ērģelnieku sanāksšanas pēc koncertiem — tas viss bija radošā procesa neatņemama sastāvdaļa.

Atceros, ērģeļu studentu koncertos publikā bija bieži redzamas vienas un tās pašas sejas.

Viena no tām bija muzikoloģe Ilma Grauzdiņa. Viņa smalki pārzināja latviešu ērģelniekus un komponistus, kaut pati nespēlēja. Varētu pat teikt, ka viņa bija kā māte jaunajiem ērģelniekiem. Ja pēc koncerta kādu teikumu pateica, tas bija vajadzīgā vietā un laikā. Tāpat ērģelnieki un pedagogi Larisa Bulava un Tālivaldis Deksnis ar vērtējumiem neskopojās.

Es sāku rakstīt mūziku, kad ērģeles vairs aktīvi nespēlēju. Gāju ar savām kompozīcijām pie ērģelniekiem pēc padoma. Viņu komentāri un ieteikumi bija ļoti draudzīgi un koleģiāli, un man kā jaunajai komponistei tas bija ļoti svarīgi.

**Vai atceries kādus ierakstus, plates vai nonākšanu baznīcā, kur dzirdēji kaut ko atmiņā paliekošu?**

Ļoti augstu novērtēju franču komponista Olivjē Mesiāna mūziku. Ja koncertā tiek atskaņota mana un Mesiāna mūzika, tad jūtos kā skolniece, meistarā klausoties. Tā nu ir virsotne, pēc kuras var tiekties un tiekties.

Ir vairāki komponisti, kurus ļoti cienu, bet viņu daiļrade man nav īpaši tuva. Tāds, piemēram, ir Maksis Rēgers. Viņa mūzika man liekas pārāk sarežģīta, kaut arī ērģelnieku repertuārā viņš ir ļoti iecienīts.

J. S. Baha mūziku esmu daudz klausījusies un spēlējusi studiju laikā un to uztveru kā katra mūziķa radošo bāzi, kas dod iespēju veidot savu muzikālo redzējumu.

Bet varbūt tu jau esi pamanījis, ka man patīk vienkāršība? Es savā mūzikā vairāk tiecos pēc lakonisma un skaidras izteiksmes.

**Respektīvi, lai atrastu savu balsi, nepieciešams distancēties.**

Jā.

**Labi, Mesiāns. Kas vēl no frančiem? Klausoties tavu albumu, piefiksēju iespaidu — ja nezinātu, ka tā ir Indra Riše, tad minētu, ka to sarakstījis kāds franču komponists.**

Man vienmēr patīcis Sezārs Franks. Bet, lai es būtu kaut ko apzināti pārņēmusi — noteikti nē. Iespējams, ka stils vai idejas virmo kaut kur gaisā, un es smeļos turpat, kur franči vai otrādi. Un tad to var pielīdzināt frančiem vai kādam citam.

**Tu pieminēji izteiksmes vienkāršību, pēc kā tiekties mūzikā. Kāda cita albuma bukletā par tevi ir tāds raksturojums — tevī ir ziemeļnieciska atturība, iedvesmas avots no dabas un lakoniska izteiksme. Par lako-**

**nismu pilnībā piekrītu, to var saklausīt ikvienā tavā darbā, daba arī šur tur sajū-tama, bet par atturīgumu uzreiz negribas piekrist. Pat klausoties tik nepieradinātu mūziku kā “Saules apspīdētie”. Vai tu esi par sevi lasījusi precīzu raksturojumu?**

Esmu meža meita. Precīzāk nevar būt! Esmu dabai ļoti pietuvināta un lielu daļu sava laika pavadu dabā.

**Albumā līdzās ērģelēm ir flauta, ir arī cikls balsij un ērģelēm. Klausoties man likās, ka ļoti dabiski un viegli parādās šie — no ērģeļu puses skatoties — ārpusērģeļu tembri. Sevišķi “Saules apmirdzētajos” likās, ka sitaminstrumenti un cilvēka balss saucieni ir kā ekstravaganti papildus ērģeļu reģistri.**

Jā, tieši tā. Mamma mani bērnībā radi-nāja pie spartiska dzīvesveida. Staigājām

pa mežiem un pļavām neatkarīgi no laik-apstākļiem. Pēc studijām Rīgā aizbraucu uz Dāniju, un tur nekādu mežu diemžēl nebija. Bet bērnībā iegūtā pieredze nekur nepazuda. Dzīvojot Dānijā, es veidoju savas intravertās ainavas, un “Saules apmirdzētie” ir viena no tām.

**Kad tavā mūzikā izskanējis pirmais mo-tīvs vai pirmā ideja, šķiet, ka tikai tu pati zini, kas ar to notiks tālāk. Tajā nav nekā tāda, ko klasiskā dramaturģijas izpratnē varētu saukt par konfliktu, kas pagēr atrisinājumu vai, runājot primitīvi didaktiskā valodā — disharmonijas, kas prasa atrisi-nājumu konsonansēs. Citiem vārdiem — tavā mūzikā nekad neatrodu paredzamu vilkmi, kas kaut kur vestu, tāpēc teicu, ka tikai tu pati zini, kas ar to notiks tālāk. Kādi avoti vai kādi skolotāji veidojuši tavu**



## Inga Šļubovska-Kancēviča

Viena no beidzamo gadu vadošajām operu un koncertdziedātājām Latvijā. Līdzās 25 operlomām, kas uzkrātas Latvijas Nacionālajā operā, dziedātāja ir pieprasīta starptautiskos festivālos, vokālsimfonisku darbu uzvedumos Latvijā un ārzemēs, operu un klasisko operešu izrādēs un solokonzertos. Vairāki latviešu komponisti viņas balsij komponējuši jaundarbus.

[lmic.lv/slubovska](http://lmic.lv/slubovska)

## Ligita Sneibe

Ligita Sneibe ir starptautiski koncertējoša ērģelniece, dzimusi rīdziniece. Ligitas koncertos ievērojama vieta pieder latviešu ērģeļmūzikai. Pēdējo gadu laikā koncertdarbība koncentrēta Latvijā un Zviedrijā. Sadarbība ar mūsdienu komponistiem un jaunu darbu pirmatskaņošana veido Ligitas radošo pašizteiksmi, kurā nozīmīga arī citu laikmetu mūzikas atskaņošana.

[ligitasneibe.se](http://ligitasneibe.se)

## Ilona Birģele

Ērģelniece Ilona Birģele ir vairāku latviešu komponistu mūzikas pirmatskaņotāja, aktīva ērģeļmūzikas popularizētāja.

[lmic.lv/birģele](http://lmic.lv/birģele)

## Anete Toča

Anete Toča ir aktīva kamerģeļmūziķe, regulāri uzstājas *NYX Trio* sastāvā. Viņa ir pieredzējusi orķestra un solo ģeļmūziķe.

[lmic.lv/toca](http://lmic.lv/toca)

## Imants Sneibis

Imants Sneibis ir viens no vadošajiem un joprojām koncertējošiem Latvijas flautistiem un izcils flautas spēles pedagogs, viens no Latvijas flautas skolas pamatiem. Viņa radošā darbība ietver ļoti plašu repertuāra atskaņošanu, kā arī sadarbību ar dažādiem ģeļmūziķiem un ansambļiem.

[lmic.lv/sneibis](http://lmic.lv/sneibis)



**Ligita Sneibe**, organ (1-3, 9-14)  
**Inga Šļubovska-Kancēviča**, soprano (4-8)  
**Ilona Birģele**, organ (4-8)  
**Anete Toča**, flute (2-3)  
**Imants Sneibis**, flute (5)

Riga Cathedral, 2000 (11), 2009 (12-14), 2015 (1-3, 9-10)

St. Catherine's Lutheran Church, Kuldīga, 2015 (4-8)

Recording producer: **Modris Bērziņš** (1-10),

**Normunds Slava** (11), **Kārlis Pinnis** (12-14)

Photos: **Jānis Porietis**

Booklet text: **Dāvis Eņģelis**

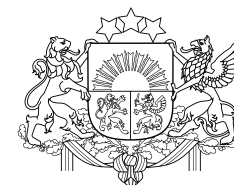
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