

SANTA
RATNIECE
VIGILIA DEL
MATTINO
LATVIAN RADIO
CHOIR



1. Vigilia del Mattino (2015)	10:19
War Sum Up: Music. Manga. Machines (2011)	
2. I.	1:10
3. II.	6:10
4. III.	3:19
5. IV.	2:50
6. V.	2:55
7. VI.	3:04
8. VII.	4:59
9. fuoco celeste (2011)	13:58
10. nada el layli (2015)	13:33
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Sigvards Kļava, conductor (1, 9)
Kaspars Putniņš, conductor (2-8, 10)

Jekaterina Suvorova, harp (1)
Dārta Paldiņa, soprano (1)
Laura Štoma, soprano (1)
Gilbert Nouno, electronics (2)
Ieva Ezeriete, soprano (2, 3, 10)
Ēriks Kiršfelds, cello (4)
Ilze Konovalova, alto (6)
Guna Šnē, cello (9)
Ensemble Sarband (10)



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 encom-

passes 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. Instead, the fluidity of her music turns these phenomena into events in which the encounter with nature has become a spiritual experience.

Regarding Ratniece's music, conductor Sigvards Klāva has said that "instead of notes, here the staves often contain sounds that can be impossible to incorporate into the traditional temperament system. But in spite of the very complicated score, which is often difficult to read, she does not compose with the intent to do technical tricks; she does not try to concoct or construct the composition. She composes the sound of the World. This music is so ethereal, so enigmatic – half-way between the singer's body and soul."

Ratniece earned a bachelor's degree in composition upon graduation from Romualds Kalsons' composition class at the Jāzeps Vītols 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 Rosstrum of Composers competition several times, and she won the award in 2004 with her work *sens nacre*. Her music has been performed by the Netherlands Chamber Choir, Cappella Amsterdam, The Crossing Choir, the Forbidden City Chamber Orchestra, the Kronos and Arditti string quartets, conductors Paul Hillier, Daniel Reuss, Donald Nally and Olari Elts and other musicians from Latvia and abroad. Her music has been played at the Berlin Philharmonie, the Leipzig Gewandhaus, Lincoln Centre, the Muziekgebouw in Amsterdam, the Beijing Concert Hall, the Klangspuren festival, the Warsaw Autumn festival, the Mostly Mozart Festival in New

York and other venues around the world.

Instead of merely hearing people singing, the experience of listening to Ratniece's choral music feels like being surrounded by elusive overtones that have been marked on paper to resound at specific times and places but in fact emerge from the air itself and ring out into the atmosphere. She has an incredible ability to use choral textures to create multidimensional fields of sound that seem to embrace the soul. These sprout from the depths and wellsprings and rise to penetrate the air currents above ground. Although Ratniece makes use of contemporary techniques in her musical style, her music has a strong emotional charge. Her creative collaboration with the Latvian Radio Choir began in 2006 with the composition *Saline* and an album of the same name and continues to this day. This current album likewise consists of works commissioned and premiered by the Latvian Radio Choir, which are united by their use of significant historical texts.

VIGILIA DEL MATTINO is based on the "Paradise" text from Dante Alighieri's *Divine Comedy*. Ratniece has commented on the inspiration for the composition: "When contemplating the moment when the darkness gradually dissipates and the first rays of light begin to appear, my first visual associations were with the Middle Ages. People then still used oil lamps and envisioned themselves as enveloped by radiant light, as we can witness in the poetry and painting of that time. There is a surprising amount of light in medieval art, and it has a special kind of quality due to the arrangement of pure, basic colours without transitions and half tones, which itself creates light in mutual harmony. In the music, this is manifested as explorations of the dimensions of texture. The voices of the choir are spatially arranged on several planes, both near and far, but the roles change along with the dynamics. The harp acts as a kind of harbinger, preparing the mood of each subsequent text. It can appear like a sharp and penetrating beacon, a peacefully

illuminated horizon, an incomprehensibly wide circle of light, the flow of a sparkling river, and so on and on. At the end of the composition, the texts meet in a bright blaze of light.”

The multimedia choral opera **WAR SUM UP: MUSIC. MANGA. MACHINES** is an international collaboration performed by the Latvian Radio Chamber Singers under the direction of conductor Kaspars Putniņš together with director Kirsten Dehlholm and the Hotel Pro Forma theatre group from Denmark. The music was also composed by three different composers: Ratniece, the British experimental pop music coalition The Irrepressibles headed by Jamie McDermott, and French master of electronic music Gilbert Nouno. This album features the section of the opera composed by Ratniece with electronics by Nouno.

War Sum Up has been one of the Latvian Radio Choir’s most successful projects and continued touring the world, at festivals and prestigious theatres from

the United States to Australia, for several years following its premiere. The opera unites contemporary Western European music, Danish scenography, classical Japanese poetry, elements of Noh theatre and manga comics. In this Japanese theatre tradition, the performance is not subject to dramatic action, and War Sum Up is also more like a series of stories that overlap and interact with each other instead of following a specific narrative line. Dehlholm says: “The whole of this performance – the images, music, lighting, movements and costumes – all of this was created not so much to reveal the nature of war, but instead to reveal the nature of human beings. And within that one can find fear and horror as well as strength and beauty.”

FUOCO CELESTE was inspired by the worldview of St. Francis of Assisi and his love of all creation, including trees, waters, fishes and animals. Ratniece comments: “I am very moved by Francis’ simplicity, openness and love. His sermon to

the birds seemed like the ideal text, because it also corresponds with my view of the world. After the sermon, the birds fly to all four corners of the world, thus making the sign of the cross. The other text I used here is from Francis' writings; I altered it slightly and highlighted the most important ideas. The cello part is Francis' love, which touches absolutely everything, sometimes melting into the choir, other times swimming out into the open."

NADA EL LAYLI was composed within the framework of the Canticum Canticorum international project. The concert programme, featuring the Latvian Radio Choir and four musicians from the Middle East (Ensemble Sarband), was created by conductor Kaspars Putniņš over the course of several years and premiered compositions inspired by the musical cultures of Europe and the Middle East as well as excerpts from the Song of Solomon, a paralleled masterpiece of love poetry.

"The Song of Solomon is full of dreamy

caresses and kisses and the heavenly aroma emanating from the king's garden. It serves as a model for the expression of compliments by lovers and as an aching text for mournful romantics – full of hot wind and scorching sun, where the changeability of love merges with the flow of nature," says Ratniece.

She continues: "The small bowed string instrument known as the kemenche is reflected in the melodies of the qanun, and the filigree arabesques of the qanun are reflected in the quietly expressive sounds of the kemenche. As the love-filled melodies flow from one lover to the other, this boundary between where one ends and the other begins often disappears in the text as well. Just as musicians of the Arab maqam tradition, who, by following laws that can only be perceived by the heart and are known only to them, grow to play together in an extraordinarily cohesive and precise manner. Those who never meet are refreshed with fresh apples and drops of night dew, nada el layli, as the title implies."

THE LATVIAN RADIO CHOIR is a unique, award-winning ensemble of professional singers that offers its audiences an extraordinary variety of repertoire ranging from early music to the most sophisticated of contemporary compositions. The choir is like a creative lab, regularly encouraging composers to write new music that reaches beyond the classical boundaries of the human voice. Over the past twenty years, the ensemble has developed into a new kind of choir, one in which each singer has an individual task and provides his or her unique contribution, thus forming the choir's unique blend of timbral qualities.

The Latvian Radio Choir participated in the recording of the Grammy Award-winning album *Adam's Lament* (ECM), composed by Arvo Pärt and conducted by Tõnu Kaljuste. The choir has won the Latvian Grand Music Award (the highest national award for professional achievement in music) several times and has also received the Latvian Cabinet of Ministers Award. The choir's recording of Sergei Rachmaninov's

All-Night Vigil was praised by Gramophone as the best recording of February 2013 and ranked among the 25 best albums of the year by the American radio station NPR. The Latvian Radio Choir has performed at many of the world's most renowned concert halls, including the Concertgebouw and Muziekgebouw in the Netherlands; the Elbphilharmonie in Germany; the Théâtre des Champs-Élysées and Cité de la Musique-Philharmonie de Paris in France; and Lincoln Center, Kennedy Center and the Walt Disney Concert Hall in the United States. The choir also regularly performs at leading musical events, such as the BBC Proms in the United Kingdom, the Salzburg and Klangspuren festivals in Austria, the Lucerne Festival in Switzerland, the Festival Radio France in Montpellier (France), the Baltic Sea Festival in Sweden and elsewhere. Since 1992, the choir has been directed by two conductors: artistic director and principal conductor Sigvards Kļava and conductor Kaspars Putniņš.

As a result of **SIGVARDS KĻAVA'S** focused efforts, the Latvian Radio Choir has become an internationally recognised, vocally distinctive music group and welcome guest at top music festivals, frequently being invited to collaborate with the most outstanding composers and conductors. His projects with the choir are always carefully nurtured narratives and musical expeditions that explore the phenomenon of singing and the human voice; they seek to build bridges between the archaic and contemporary and ponder the eternal through revelations provided by thematic concert programmes. Kļava has initiated projects involving the Latvian Radio Choir and representatives of various traditional and non-academic music genres, the clergy and contemporary musicians, thus merging experiments in contemporary music with cultural heritage and broadening views regarding the possibilities of the human voice.

In 2014 Kļava launched the “Bach. Passion. Riga” project, through which

Johann Sebastian Bach's passions were performed in the churches of Riga by the Latvian Radio Choir along with world-renowned interpreters of Baroque music from Latvia and abroad.

Under Kļava's guidance, the choir has engaged in creative collaboration with the most notable contemporary Latvian composers – Maija Einfelde, Ēriks Ešenvalds, Arturs Maskats, Kristaps Pētersons, Santa Ratniece, Juris Karlsons, Andrejs Selickis, Pēteris Vasks – as well as composers from abroad, resulting in countless premieres and recordings. Kļava has received the Latvian Grand Music Award several times. He is also a recipient of the Latvian Cabinet of Ministers Award and the Order of the Three Stars. He has been a principal conductor of the Latvian Song Festival since 1990. Kļava has conducted in the world's most prestigious concert halls and festivals, including Royal Albert Hall in London, the Elbphilharmonie in Hamburg, the Concertgebouw in Amsterdam and the Philharmonie in Berlin. He has served

as a jury member at international competitions and participated in various educational projects. As a guest conductor, Kļava has performed with the Netherlands Radio and Opera Choir, the Netherlands Chamber Choir, Cappella Amsterdam, the RIAS Chamber Choir, the MDR Leipzig Radio Choir, French chamber choir Accentus and many other fine ensembles.

KASPARS PUTNIŅŠ has conducted the Latvian Radio Choir since 1992. In 1994, he initiated the Latvian Radio Chamber Singers project – an ensemble of soloists from the Latvian Radio Choir. As a guest conductor, Putniņš regularly appears with leading European choirs such as the BBC Singers, the RIAS Chamber Choir, the Berlin Radio Choir, the North German Radio Choir, the Netherlands Chamber Choir, Collegium Vocale Gent, the Flemish Radio Choir and others.

He has been the artistic director and chief conductor of the Estonian Philhar-

monic Chamber Choir since the 2014/2015 season. As of the 2020/2021 season, he is also the chief conductor of the Swedish Radio Choir. His album with the Estonian Philharmonic Chamber Choir titled Schnittke – Psalms of Repentance. Pärt – Magnificat & Nunc Dimittis won the prestigious Diapason d’Or and Gramophone awards.

Putniņš is interested in a wide range of choral repertoire, from Renaissance polyphony to music of the Romantic period; however, the promotion of new, high-quality contemporary compositions has always been his priority. He works closely with many composers from the Baltic states and beyond. Putniņš received the Order of the Three Stars for his outstanding contribution to Latvian choral culture and its popularisation on a global scale. He has won the Latvian Cabinet of Ministers Award and the Latvian Grand Music Award as well as the Order of the Cross of Terra Mariana IV Class for his contributions to Estonian culture.

ENSEMBLE SARBAND specialises in seeking points of intersection between Western and Eastern musical cultures, performing Middle Eastern traditional music as well as sacred music whose roots can be found in Christianity as well as Islam and Judaism.

The ensemble, which brings together musicians from a variety of ethnic and musical backgrounds, was founded in 1986 by Vladimir Ivanoff and has played more than 500 concerts on four continents, released fourteen albums, performed at many notable festivals and won several awards. In 1994, Sarband was nominated for the prestigious Grammy Award for best recording in the world music category. It received the Echo Klassik award

in 2003 and 2006 as well as the Premio Mousiké in 2007 and the German World Music Award in 2008. Since 2001, Ivanoff has been the artistic director of the Tonfolgen Festival organised by the Sarband ensemble in Bonn, Germany.

As experts in the playing of their instruments and with extensive knowledge of Middle Eastern and Mediterranean music, the ensemble's members create authentic original programmes and collaborate with the best interpreters of Western classical music specialising in various eras and genres, including the Berlin Philharmonic, the Lucerne Symphony Orchestra, the RIAS Chamber Choir, the King's Singers, Concerto Köln and Le Mystère des Voix Bulgares.



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kas Dieva vārdam
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SANTA RATNIECE (1977) ir neparasta personība latviešu komponistu vidū, ceļotāja un pētniece, kuras mūziku nevar sajaukt ar kāda cita skaņraža 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 mikrovibrācijas 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 komponiste ar tiem neveido ilustrācijas vai tikai skaņu gleznas – komponistes mūzikas plūstamībā šīs parādības pārtop notikumā, kurā sastapšanās ar dabu kļūvusi par garīgu pieredzi.

Diriģents Sigvards Kļava par Santas mūziku savulaik ir teicis, ka “nošu līnijās šeit bieži vien fiksētas nevis notis, bet gan skaņas, kuras reizēm neiespējami ietilpi-

nāt tradicionālajā temperācijas sistēmā. Neskatoties uz to, ka pieraksts ir ļoti sarežģīts, nereti pat grūti nolasāms, viņa neraksta jelkādu tehnisku triku vārdā, necenšas skaņdarbu izfantazēt vai uzkonstruēt. Viņa komponē Pasaulē skaņu. Šī mūzika ir tik ēteriska, tik noslēpumaina – kaut kur pusceļā starp dziedātāja ķermeni un viņa garu.”

Bakalaura grādu kompozīcijā Santa Ratniece ieguvusi, absolvējot Romualda Kalsona kompozīcijas klasi Jāzepa Vītola Latvijas Mūzikas akadēmijā, savukārt maģistra grādu – 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 Nīderlandes kamerkoris, *Capella Amsterdam*, *The Crossing* koris, *Forbidden City Chamber Orchestra*, stīgu kvarteti *Kronos* un *Arditti*, diriģenti Pols Hiljers, Daniels

Reiss, Donalds Nellijs, Olari Eltss, kā arī citi latviešu un ārzemju mūziķi. Viņas skaņdarbi izskanējuši Berlīnes filharmonijā, Leipciņas *Gewandhaus*, Linkolna centrā, Amsterdamas *Muziekgebouw*, Pekinas koncertzālē, festivālā *Klangspuren*, festivālā “Varšavas rudens”, *Mostly Mozart* festivālā Ņujorkā un citviet pasaulē.

Klausoties Santas Ratnieces kora mūziku, šķiet, ka tu nevis dzirdi dziedošus cilvēkus, bet gan atrodi netveramu virsskaņu ieskāvumā, kas uz papīra fiksētas konkrētā vietā un laikā, bet rodas un aizskan izplatījumā. Apbrīnojama ir komponistes spēja ar kora faktūru radīt daudzdimensionālus skaņu laukus, kuri it kā ieskauj dvēseli no visām pusēm. Tie izaug no dzīlēm un dziļurbumiem, ietiecoties gaisa plūsmās virs zemes. Lai arī Santa Ratniece savā rokrakstā izmanto laikmetīgās rakstības tehnikas, viņas mūzikai piemīt spēcīgs emocionālais lādiņš. Santas Ratnieces un Latvijas Radio kora radošā sadarbība aizsākās 2006. gadā ar skaņdarbu *Saline* (“Sālsezers”), ir vainagojusies autoralbumā

ar tādu pašu nosaukumu un turpinās līdz šodienai. Arī šajā albumā ir Latvijas Radio kora pasūtīnāti un pirmatskaņoti Santas Ratnieces kora opusi, kurus vieno nozīmīgu vēsturisko tekstu izmantojums.

Skaņdarba **VIGILIA DEL MATTINO** (“Rīta vigīlija”, 2015) pamatā ir Dantes Aligjēri “Paradīzes” teksts no “Dievišķās komēdijas”. Par kompozīcijas iedvesmu komponiste teikusi šādus vārdus: “Domājot par brīdi, kad tumsa pamazām izklīst un parādās pirmie gaismas stari, pirmās vizuālās asociācijas bija par viduslaikiem. Tad vēl cilvēki lietoja eļļas lampiņas un iztēlējās sevi starojošas gaismas ieskautus – to varam redzēt tā laika dzejā un glezniecībā. Viduslaiku mākslā ir pārsteidzoši daudz gaismas, tai piemīt īpašs mirdzums, ko rada tīru krāsu salikums bez pārejām un pustoņiem, kas savstarpējā saskaņā pašas rada gaismu. Skaņu rakstā tie ir faktūras dimensiju meklējumi. Kora balsis telpiski izkārtotas vairākos plānos – tuvākos un tālākos, bet ar dinamikas palīdzību lomas

mainās. Skaņdarbā arfa savā ziņā ir priekšvēstnesis un sagatavo katru nākamo teksta noskaņu. Tā var būt kā asa un caururbjoša gaisma, kā mierīgs, izgaismots horizonts, kā neaptverami plašs gaismas aplis, kā mirdzošas upes plūsma un vēl un vēl... Dante ir gaismas filozofs, bet mūzikā savirknētie viņa teksti par gaismu dzied savu stāstu. Skaņdarba beigās teksti saskaras un gaisma jau ir apžilbinoša.”

Multimediālā kora opera “**KARA DABA**” (2011) ir internacionāls kopdarbs, kuru Latvijas Radio kora grupa Kaspara Putniņa vadībā iestudēja sadarbībā ar dāņu režisoru Kirstenu Dēlholmu un dāņu teātra grupu *Hotel Pro Forma*. Arī mūzikas autori ir trīs – Santa Ratniece, britu eksperimentālās popmūzikas apvienība *The Irrepressibles* ar Džeimiju Makdermotu priekšgalā un franču elektronikas meistars Žilbērs Nuno. Šajā albumā skan Santas Ratnieces komponētās operas daļas kopā ar Nuno radīto elektroniku.

”Kara dabas” iestudējums kļuvis par

vienu no veiksmīgākajiem Latvijas Radio kora projektiem, vairākus gadus pēc pirmizrādes turpinājis regulāri apceļot pasauli no ASV līdz Austrālijai, piedzīvojot izrādes daudzus prestižos teātros un festivālos.

Operā apvienojas Rietumeiropas laikmetīgā mūzika, dāņu scenogrāfija, japāņu klasiskā dzeja un “no” teātra tradīcijas, kā arī mangas komiksi. Šādā japāņu teātra tradīcijā izrāde nav pakļauta dramatiskai darbībai, un arī “Kara dabas” uzvedums veidots drīzāk kā stāstu virkne, kas pārklājas un mijiedarbojas, nevis vēsta konkrētu sižeta līniju. Režisore Kirstena Dēlholma saka: “Viss šīs izrādes kopums – attēli, mūzika, gaismas, kustības un tērpi – tas viss radīts, lai atklātu ne tik daudz kara, kā cilvēka dabu. Un tajā jūs arī atradīsiet gan bailes un šausmas, gan spēku un skaistumu.”

Skaņdarbu **FUOCO CELESTE** (“Debesu uguns”, 2011) iedvesmojis Sv. Asīzes Franciska pasaules redzējums – mīlestība pret visu dzīvo radību, kokiem, ūdeņiem, zīvīm un dzīvniekiem. Autore par šo opusu

saka: “Mani ļoti aizkustina Sv. Asīzes Franciska vienkāršība, atvērtība un mīlestība. Viņa sprediķis putniem man šķita ideāls teksts, jo tas saskan arī ar manu pasau-les redzējumu. Pēc sprediķa putni aizlido uz visām četrām debesspusēm, veidojot krusta zīmi.

Otrs teksts, ko šeit izmantoju, ir no Sv. Asīzes Franciska rakstiem; to mazliet izmainīju un izcēlu svarīgāko. Savukārt čella balss ir viņa mīlestība, kas pieskaras absolūti visam, brīžiem iekūstot korī, brīžiem izpeldot laukā.”

NADA EL LAYLI (“Nakts rāsas lāsēs”, 2015) tika komponēts starptautiskā projekta *Canticum Cantorum* (“Augstā dziesma”) ietvaros. Tā bija vairāku gadu garumā diriģenta Kaspara Putniņa lolota koncertprogramma, kurā Latvijas Radio koris un četri mūziķi no Tuvajiem Austrumiem, ansamblis *Sarband*, pirmatskaņoja jaundarbus, kas radīti, iedvesmojoties no Eiropas un Tuvo Austrumu mūzikas kultūrām, kā arī Sālamana Augstās dziesmas

fragmentiem – nepārspēta mīlestības poēzijas meistardarba.

Santa Ratniece par *nada el layli* saka: “Sālamana Augstās dziesmas teksts ir pilns sapņojošu skūpstu un gaisā virmojošu, debešķīgu smaržu no ķēniņa dārziem. Tas ir kā komplimentu izteikšanas paraugs mīlētājiem un sirdsāpes raisošs teksts skumjiem romantiķiem – pilns karsta vēja un dedziņošanas saules, kur mīlestības jūtu mainība saplūst ar dabas ritējumu.

Mazā vijolīte kremenče atstarojas kanuna melodijās un kanuna filigrānās arabeskas atbalsojas kremenčes klusi ekspresīvajās skaņās. Kā mīlas pilnās melodijas pārplūst no viena mīlētāja uz otru, pat tekstā bieži vien pazūd pavediens – kur beidzas viens un sākas otrs. Gluži kā arābu *maqam* ansamblja spēles tradīcijā, kur mūziķi saspēlējas tik saliedēti precīzi, tikai pēc viņiem zināmiem, ar sirdi sajūtamiem likumiem. Tie, kas nekad nesatiekas, tiek spirdzināti ar svaigiem āboliem un nakts rāsas lāsēm – *nada el layli* – kas liktas darba nosaukumā.”

LATVIJAS RADIO KORIS ir unikāla, godalgota profesionālu dziedātāju apvienība, kas saviem klausītājiem piedāvā nepieredzēti plašu repertuāru - no senās mūzikas līdz vissarežģītākajām mūsdienu komponistu partitūrām. Latvijas Radio koris ir kā radošā laboratorija; tas regulāri mudina komponistus rakstīt mūziku, kas sniedzas pāri klasiskā vokāla robežām. Pēdējo 20 gadu laikā, mūziķu vienība ir izveidojusi jaunu izpratni par kori – katram dalībniekiem ir savs uzdevums, katrs sniedz savu personīgo pienesumu, veidojot korim raksturīgo, unikālo tembrālo apvienojumu.

Koris ir piedalījies *Grammy* balvu ieguvušā Arvo Perta mūzikas albuma *Adam's Lament* (ECM) ierakstā diriģenta Tenu Kaljustes vadībā. Tas ir vairākkārtējs Latvijas Lielās mūzikas balvas – valsts augstākā apbalvojuma par sasniegumiem profesionālajā mūzikā – ieguvējs, kā arī LR Ministru kabineta balvas laureāts. Kora veikto Sergeja Rahmaņinova “Vesperes” ieskaņojumu *Gramophone* atzina par 2013. gada februāra labāko ierakstu, un

Amerikas radio stacija NRP to ievietoja 25 gada labāko albumu sarakstā. Latvijas Radio koris ir uzstājies vairākās no ievērojamākajām koncertzālēm pasaulē, tostarp, *Concertgebouw* un *Muziekgebouw* Nīderlandē, Elbas filharmonijā (*Elbphilharmonie*) Vācijā, Elizejas lauku teātrī (*Théâtre des Champs-Élysées*) un Parīzes filharmonijas Mūzikas pilsētā (*Cité de la Musique-Philharmonie de Paris*) Francijā, Linkolna centrā (*Lincoln Center*), Kenedija centrā (*Kennedy Center*), Volta Disneja koncertzālē (*Walt Disney Concert Hall*) un citur.

Koris regulāri koncertē pasaules vadošajos mūzikas notikumos, ieskaitot *BBC Proms* Lielbritānijā, Zalcburgas festivālu un *Klangspuren* festivālu Austrijā, Lucernas festivālu Šveicē, Francijas radio festivālu Monpeljē, Francijā, Baltijas jūras festivālu Zviedrijā un citviet.

Kopš 1992. gada kori vada divi diriģenti: mākslinieciskais vadītājs un galvenais diriģents Sigvards Kļava un diriģents Kaspars Putniņš.

SIGVARDA KĻAVAS mērķtiecīgā darba rezultātā Latvijas Radio koris izveidojies par starptautiski atpazīstamu, vokāli spilgtu vienību, kuru vēlas dzirdēt slavenākajos festivālos un kuru uz sadarbību aicina pasaules izcilākie mūziķi.

Sigvarda Kļavas veidotie Latvijas Radio kora projekti allaž ir rūpīgi izauklēti vēstījumi, muzikālas ekspedīcijas, pētot dziedāšanas un balss fenomenu, meklējot tiltus starp arhaisko un mūsdienīgo, apcerot pārlaicīgo caur tematisku koncertprogrammu atklāsmju ceļu.

Pēc Sigvarda Kļavas ierosinājuma Radio koris veidojis kopīgus projektus gan ar tradicionālās un neakadēmiskās mūzikas spilgtiem pārstāvjiem, gan garīdzniekiem un mūsdienu skaņražiem, sintezējot laikmetīgās mākslas eksperimentus ar kultūras mantojumu un paplašinot redzējumu uz cilvēka balss iespējām.

Pēc Sigvarda Kļavas iniciatīvas 2014. gadā īstenojās projekts “Bahs. Pasija. Rīga”, kad pirmsliedienu laikā Rīgas dievnamos tika atskaņotas Johana Sebastiāna Baha pasijas – kopā ar Latvijas Radio kori uzstājās latviešu un ārzemju mūziķi, izcili baroka interpreti ar

pasaules mēroga vārdu.

Viņa vadībā korim izveidojusies radoša sadarbība ar ievērojamākajiem mūsdienu latviešu komponistiem – Maiju Einfeldi, Ēriku Ešvaldu, Arturu Maskatu, Kristapu Pēteronu, Santu Ratnieci, Juri Karlsonu, Andreju Selicki, Pēteri Vasku, Andri Dzenīti, kā arī daudziem ārvalstu komponistiem, kas vainagojusies neskaitāmos pirmatskaņojumos un ierakstos. Sigvards Kļava ir vairākkārtējs Lielās mūzikas balvas laureāts, Latvijas Republikas Ministru kabineta balvas ieguvējs un Triju Zvaigžņu ordeņa kavalieris.

Kopš 1990. gada – Dziesmu svētku virsdiriģents. Diriģējis nozīmīgākajās koncertzālēs un festivālos visā pasaulē, tai skaitā Londonas Karaliskajā Albertā zālē, Elbas filharmonijā, Amsterdamas *Concertgebouw*, Berlīnes filharmonijā u. c.

Piedalījies starptautisku žūriju darbā un izglītības projektos. Kā viesdiriģents uzstājies ar Nīderlandes Radio un operas kori, Nīderlandes kamerkori, *Cappella Amsterdam*, RIAS kamerkori, Leipcigas MDR kori, Francijas kamerkori *Accentus* un daudziem citiem izciliem kolektīviem. .

KASPARS PUTNIŅŠ ar Latvijas Radio kori strādā kopš 1992. gada. 1994. gadā viņš dibinājis Latvijas Radio kora grupu – ansambli, kurā dzied Latvijas Radio kora solisti. Viesdiriģenta statusā regulāri uzstājas ar Eiropas vadošajiem koriem – *BBC Singers*, RIAS kamerkori, Berlīnes Radio kori, NDR kamerkori, Nīderlandes kamerkori, Ģentes *Collegium Vocale*, Flāmu Radio kori un citiem. Kopš 2014./2015. gada sezonas viņš ir Igaunijas Filharmonijas kamerkora mākslinieciskais vadītājs un galvenais diriģents. Sākot ar 2020./2021. gada sezonu Kaspars Putniņš ir arī Zviedrijas Radio kora galvenais diriģents. Viņa vadībā Igaunijas Filharmonijas kamerkora ieskaņotais albums *Schnittke – Psalms of Repentance. Pärt – Magnificat & Nunc dimittis* ieguva presti-

žās *Diapason d'Or* un *Gramophone* balvas.

Kaspars Putniņa uzmanības lokā ir plašs kormūzikas repertuārs, sākot no renesanses polifoniskās mūzikas līdz romantisma perioda darbiem, tomēr viņa galvenais mērķis vienmēr bijis augstvērtīgu jaundarbu popularizēšana. Putniņš cieši sadarbojas ar daudziem komponistiem gan no Baltijas valstīm, gan tālākām zemēm. Par izcilu radošo ieguldījumu Latvijas koru kultūrā un Latvijas vārda un tās mūzikas atpazīstamības veicināšanā pasaulē Kaspars Putniņš saņēmis Triju Zvaigžņu ordeni. Ministru kabineta balvas un Latvijas Lielās mūzikas balvas laureāts. Saņēmis arī ar Igaunijas valsts apbalvojumu – Māras Zemes krusta IV šķiras ordeni – par nopelniem Igaunijas kultūras labā.

ANSAMBLIS SARBAND ir specializējies Rietumu un Austrumu mūzikas kultūru krustpunktu meklēšanā, savās koncertprogrammās atskaņojot gan Tuvo Austrumu tautas mūziku, gan spēlējot sakrālo mūziku, kuras piederība tiklab meklējama kristietībā, kā islāmā vai jūdaismā. Grupa, kurā apvienojušies dažādu tautību mūziķi, ir dibināta 1986. gadā un savas pastāvēšanas laikā sniegusi vairāk nekā 500 koncertus četros kontinentos un izdevusi 14 albumus, uzstājusies daudzos nozīmīgos festivālos un saņēmusi arī vairākas balvas. 1994. gadā *Sarband* tika nominēts prestižajai *Grammy* balvai par labāko ierakstu "Tautas mūzikas" kategorijā, tas saņēmis *Echo Klassik* balvu 2003. un 2006. gadā,

arī *Premio Mousike 2007* un *German World Music Award 2008*. Ansambli dibinājis Vladimirs Ivanovs, kopš 2001. gada viņš ir arī ik gadu Vācijā, Bonnā, notiekošā *Sarband* organizētā festivāla *Tonfolgen* mākslinieciskais vadītājs. Ansambļa mūziķi, būdami sava instrumenta spēles eksperti ar plašām zināšanām Tuvo Austrumu un Vidusjūras reģiona mūzikā, veido gan autentiskas oriģinālprogrammas, gan sadarbojas ar rietumu klasiskās mūzikas labākajiem interpretiem, kas specializējies dažādu laikmetu un žanru mūzikas atskaņošanā, tostarp "Berlīnes filharmoniekiem", Lucernas Simfonisko orķestri, RIAS kamerkori, *King's Singers*, *Concerto Köln*, *Mystere des Voix Bulgares*.

VIGILIA DEL MATTINO MORNING VIGIL

“PARADISO” FROM DANTE ALIGHIERI’S DIVINE COMEDY

PARADISO XXVI:70

E come a lume acuto si disonna per lo
spirto visivo che ricorre
a lo splendor che va di gonna in gonna,
e lo svegliato ciò che vede aborre, sì
nescia è la sùbita vigilia
fin che la stimativa non soccorre;

And as a man wakes from sleep at a bright
light, because his spirit of sight runs to
meet the glow, that pierces veil after
veil of the eye, and he, waking, confuses
what he sees, his sudden vision being so
clouded, until thought comes to its aid (...)

PARADISO XIV 67.-

Ed ecco intorno, di chiarezza pari, nascere
un lustro sopra quel che v’era, per guisa
d’orizzonte che rischiarì.

Look around! A shining dawn, of equal
brightness, beyond what was there, like a
whitening horizon.

PARADISO XXX:105

E’ si distende in circular figura, in tanto che
la sua circonferenza
sarebbe al sol troppo larga cintura.

Fassi di raggio tutta sua parvenza riflesso
al sommo del mobile primo, che prende
quindi vivere e potenza.

And it extends so far in a circle, that its
rim would loosely contain the sun’s light.
Its whole appearance is formed of rays
reflected from the surface of the Primum
Mobile, which draws its life and power
from them.

PARADISO XXX 61.-

e vidi lume in forma di rivera fulvido di
fulgore, intra due rive dipinte di mirabil
primavera.

Di tal fiumana uscian faville vive, e d'ogne
parte si mettien ne' fiori, quasi rubin che
oro circunscrive;

poi, come inebriate da li odori,
riprofondavan sé nel miro gurge,
e s'una intrava, un'altra n'uscita fori.

PARADISO XXX 45.-

Come sùbito lampo che discetti li spiriti
visivi, sì che priva
da l'atto l'occhio di più forti obietti,

così mi circunfulse luce viva,
e lasciommi fasciato di tal velo
del suo fulgor, che nulla m'appariva.

And I saw brightness, in the form of a river,
shining, amber, between banks pricked
out with miraculous Spring. Living sparks
flashed from this river, and fell into the
blossoms on all sides, like gold-set rubies.
Then they plunged themselves, again, into
the marvellous vortex, as if drunk with the
perfumes, and as one entered, another
issued out.

As a sudden flash of lightning destroys
the visual powers, so as to rob the eye
of strength to realise even the clearest
objects, so a living light shone round me,
leaving me bathed in such a veil of its
brightness, that nothing was visible to me.

FUOCO CELESTE HEAVENLY FIRE

ST. FRANCIS OF ASSISI'S PRAYER TEXTS FROM PREGHIERA DAVANTI AL CROCIFISSO (PRAYER BEFORE THE CRUCIFIX), LODI DI DIO ALTISSIMO (PRAISES OF GOD MOST HIGH) AND AN EXCERPT FROM FIORETTI DI SAN FRANCESCO (LITTLE FLOWERS OF ST. FRANCIS) BY AN ANONYMOUS AUTHOR

Altissimo glorioso Dio,
illumina le tenebre de lo core mio.
Et dame fede drecta,
speranza certa e carità perfecta,
senno e cognoscimento,
Signore,
che faccia lo tuo santo e verace
comandamento.
Amen.

-
Sirocchie mie uccelli,
voi siete molto tenute a Dio vostro creatore,
e sempre e in ogni luogo il dovete laudare,
imperòcche v'ha dato la libertà di volare in
ogni
luogo;
anche v'ha dato il vestimento duplicato e
triplicato; appresso, perché elli riserbò il
seme di voi in nell'arca di Noè,
acciòche la spezie vostra non venisse meno
nel
mondo;

Oltre a questo, voi non seminate e non
mietete, e Iddio vi pasce e davvi li fiumi e le
fonti per vostro bere,
e davvi gli monti e le valli per vostro refugio,
e gli albori alti per fare li vostri nidi.
Onde molto v'ama il vostro Creatore,
poich'egli vi dà tanti beneficii,
e però guardatevi,
sirocchie mie, del peccato della
ingratitude,
e sempre vi studiate di lodare Iddio.

-
Tu sei amore, Tu sei carità,
Tu sei sapienza, Tu sei umiltà, Tu sei
pazienza, ...bellezza ...mansuetudine
...sicurezza ...quiete ...gaudio ...letizia
...speranza ...giustizia ...temperanza
...ricchezza ...sufficienza ...protettore
...custode ...difensore ...fortezza ...refrigerio
...fede ...dolcezza ...vita eterna

Most high, glorious God, enlighten the darkness of my heart and give me true faith, certain hope and perfect charity, sense and knowledge, Lord, that I may carry out Your holy and true command. Amen.

-

My little sisters the birds, ye owe much to God, your Creator, and ye ought to sing his praise at all times and in all places, because he has given you liberty to fly about into all places; and though ye neither spin nor sew, he has given you twofold and threefold clothing for yourselves and for your offspring. Two of all your species he sent into the Ark with Noah that you might not be lost to the world; besides which, he feeds you, though ye neither sow nor reap. He has given you fountains and rivers to quench

your thirst, mountains and valleys in which to take refuge, and trees in which to build your nests; so that your Creator loves you much, having thus favoured you with such bounties. Beware, my little sisters, of the sin of ingratitude, and study always to give praise to God.

-

You are love, You are charity, You are wisdom, You are humility, You are patience, ...beauty, ...meekness, ...security, ...rest, ...gladness, ...joy, ...hope, ...justice, ...moderation, ...riches, ...sufficiency, ...protector, ...custodian, ...defender, ...strength, ...refreshment, ...hope, ...sweetness, ...eternal life.

WAR SUM UP: MUSIC. MANGA. MACHINES

EXCERPTS FROM THE MULTIMEDIA OPERA . LIBRETTO TEXTS FROM CLASSIC NOH THEATRE

EDITED BY WILLIE FLINDT

既に戦
明日に極まる

あら怨めしや。
今は打たでは叶ひ候ふまじ。

我、人の為つらければ
必ず身にも報ふなり。
何を歎くぞ葛の葉の、

恨はさらに尽きすまじ。

あら、怨めしや
今は打たでは叶ひ候ふまじ。

家中をたいし見えたまふは、
いかなる人にてましますぞ。

うきながら、
心のすこし慰むは。

これは、東方より出でたる武士
にて候ふ。

屍を西海の浪に沈め、

山野海岸に、
起き臥し明かす武士の、
鎧の袖枕、
片敷く隙も波の上

ある時は舟に浮かみ
風波に身を任せ
ある時は山脊の
馬蹄も見えぬ雪の中に
海すこしある

夕波の
立ち来る音や
戦にやぶれ

うたた寝に
恋しき人を見てしより
夢てふものはたのみそめてき

東南の
雲を起こし
西北の雪霜に
責められ埋もる 憂き身を

怨めしの心や。
あら怨めしの心や。

残る身までも道せばき、
残る身までも道せばき、
なほ安からぬ籠の中、
なほ安からぬ籠の中、
思ひの闇のせん方なさに、
思ひの闇のせん方なさに、
物に狂ふは僻事か。
物に狂ふは僻事か。

縋り付き取り付けば、
縋り付き取り付けば、
柱も即ち火炎となって、
柱も即ち火炎となって、
火の柱を抱くぞとよ、
火の柱を抱くぞとよ、
あら熱や堪へがたや。
あら熱や堪へがたや。

有為生死のちまた来つて
去る事はやし。
老少もつて前後不動。
夢幻泡影。
何れならん、
何れならん。

The battle is about to begin
Tomorrow all is decided

Oh, this hatred!
Now I shall strike back

When I towards another person am cruel
Will it, without doubt turn against myself.
What, then, is to cry about? As leaves of
the lasting plant

The hate is here forever.

Oh, this hatred!
Now I shall strike back!

Now a figure in armour and helmet is seen.
What kind of person may you be and from
where?

While adrift
lonely souls find some comfort.

This is a warrior coming from the Eastern
Provinces.

Dead bodies sunk in the waves of the
Western Sea.

In mountains, fields and by the seashore
We, the warriors, slept and awoke
with armoured sleeves as pillows
Then floating on the water;

at times in a boat tossed
by wind and waves.

Other times struggling over mountain
ridges
with the horses buried in deep snow.

And with the ocean's
evening waves
to be heard,
He fought and was defeated.

While in a doze
the person I love once appeared.

Since then dreams, I learned, are not to be trusted.

Far away
towards the clouds in the southeast I must flee
and through snow and frost towards the northwest
as an accused person afloat.

This hideous heart!
Oh, this hideous heart!

I have reached a narrow road and am left
I have reached a narrow road and am left
without tranquillity inside a prison
without tranquillity inside a prison
gloomy and hopeless are my thoughts.
gloomy and hopeless are my thoughts.
Has my mind become insane?
Has my mind become insane?

When I cling and hold on
When I cling and hold on
To the pillar, flames burst out
To the pillar, flames burst out
And the burning pillar I must embrace
And the burning pillar I must embrace
Oh, burning heat! Oh, beyond endurance!
Oh, burning heat! Oh, beyond endurance!

Destiny arrives at the scene of life and death
and departs in haste with
old and young in disorder.
Dreams, foam and shadows
seem alike,
seem alike.

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