



# IVANOVVS

**SYMPHONIES NOS. 17 & 18**

**LATVIAN NATIONAL  
SYMPHONY ORCHESTRA**

**GUNTIS KUZMA**

SKANI

# JĀNIS IVANOVŠ (1906–1983)

LATVIAN NATIONAL SYMPHONY ORCHESTRA  
GUNTIS KUZMA

## SYMPHONY NO. 17 IN C MAJOR 17. SIMFONIJA DOMAŽORĀ (1976)

1. I. MODERATO. ALLEGRO 11:24
2. II. ALLEGRO 4:40
3. III. ADAGIO 8:16
4. IV. ALLEGRO MODERATO 7:43

## SYMPHONY NO. 18 IN E MINOR 18. SIMFONIJA MIMINORĀ (1977)

5. I. MODERATO TRANQUILLO 11:26
6. II. ALLEGRO 5:47
7. III. ANDANTE TENEBROSO 13:01
8. IV. ALLEGRO MODERATO 5:03

TT 67:38



LATVIAS MŪZIKAS  
INFORMĀCIJAS CENTRS



L N S O



Kultūras ministrija



VALSTS  
KULTŪRKAPITĀLA FONDS

Recorded at: Great Guild Concert Hall, Riga, February 2022  
Recording producer: Normunds Šnē  
Editing, mixing, mastering: Normunds Šnē  
Booklet text: Imants Zemzaris  
English translation: Egils Kaljo

Photos: Jānis Porietis, photos of Jānis Ivanovs family archive  
Design: Gundega Kalendra, raugs.eu  
Executive producer: Egils Šēfers

© Latvian Music Information Centre & Latvian National Symphony  
Orchestra, 2022  
© LMIC/SKANi 141, 2022  
buklets latviski / booklet in English  
skani.lv

The previous CD of **JĀNIS IVANOVŠ**' symphonic music (LMIC/SKANI 126, 2021) included his Symphonies Nos. 15 and 16. The album concluded with the rich and resounding final E-flat major chord. There is a sense that the author uses this *tutti* chord to draw a clear boundary in his creative work. Beyond this boundary remains the central portion of his creative work – opuses full of dramatic conflict (mainly composed in the 1960s), which are characterised by constant battles, conflicts, collisions, gains and losses. Now, with a final chord that expresses a complete break from his previous life, Ivanovs sees this as a generous, rich autumn, which is brightened by brilliant rays of sunlight. It is like a life that has been bitter, but not in vain. Pride and satisfaction with this life. The apotheosis of a life.

But what is beyond this boundary? Symphonies Nos. 17 (1976), 18 (1977) and 19 (1979) were composed during a time when, using memories and reminiscences, the composer searched for harmony, peace, and balance.

Ivanovs indirectly provided his thoughts much earlier on memories, visions, and reminiscences, in an overall comment of his creative method:

*The artist, like a photographer, throughout his life and through all situations, captures the influences of reality: major and minor events in the lives of both the entire nation and individuals, his and others' experiences, moods, colours of nature, and sounds. However, these photographs are not always immediately developed the next day, but sometimes only after a year, other times after ten or thirty years... Everything is stored somewhere in memory, new impressions are combined with earlier ones, and it is difficult, almost impossible to determine which are the most important in the development of a musical image.*

It is true, one cannot know which impressions are the most important in the development of a musical image. It is possible to suddenly recall a thirty-year-old, almost forgotten memory, which, to your surprise, provides the defining emotional impetus for the beginning of a new symphony. The image of the memory is not always a fully developed story, but is more likely a sound, colour, or a breath of air...

A symphony, a monumental, complex form, is like a multi-story stone building – it needs to be rationally built on a sturdy rock foundation. Even with dedicated work, this structure can require many years to complete. It is different for Ivanovs: his symphonies can originate (very imaginatively expressed) from plumes of smoke or the clamour of birds on the roof.... The inspiration for a symphony can be spontaneous, like a poem, impromptu. For this kind of creative temperament, the single movement symphony model can be appropriate (like Ivanovs' Symphony No. 1 – *Poema-sinfonia*, 1933), which somewhat freely synthesised the sonata form and the multi-part cycle. Still, Ivanovs maintains the four-movement form in his symphonies, with the ever-present sonata form in the outer movements. And that is the paradox of his creative work: it is like spontaneity is almost in conflict with a desire for stability. And the time between his symphonies (starting in the 1960s) decreased to two years and later just one year.

It is possible that the third, slow movement's *memory portrait* was the inspiration for **Symphony No. 17** (1976). That conforms with the opinion that the centre or core of Ivanovs' symphonies is formed precisely in the slow movements. And, to begin the composition of a symphony (sonata, quartet) with the slow movement – Ivanovs has held to this approach ever since completing his studies. Even in the poly-thematic layers of the other movements we will find reminiscences, but this one is clearly the main one and the most important.

We enter what seems like a forgotten garden, unbelievably broad, we cannot see the edges. Wreaths of green and yellow leaves block out the sky, and all the land is covered with a shadowy, melancholic veil. Strings and harp. Harp and strings. The wind stops. No leaf trembles. Soon there is a rustling in the leaves, the branches gently sway, and the leaves begin to fall. And, just as calmly and soundlessly the leaves float down and land on the ground. Harp and strings. Everything is overwhelmed with an inexpressible sadness. Memory does not rest. Memories come again and again. More and more...

Symphony No. 17 and its slow movement is a confirmation of a *new romanticism* in Ivanovs' creative work. That is a new element that, beginning with Symphony No. 14, was layered on top of well-developed *neo-classicistic* structures.

*New romanticism* also included something of the *old*. From the doubling and thickness of the orchestral sound emerge clean timbres. Ivanovs respected the English horn and bass clarinet – instruments with their associated secretive, dusk-like sound palette. In place of the essential piano of the 1960s returns the harp – the same that was in earlier scores. Others correctly hear the orchestra colours of Sibelius in a few of the symphonies' episodes.

Still, as musicologist Mārtiņš Boiko explains, *In its characteristic forms, new romanticism is revealed as art that observes, reflects a romantic tradition, which is focused on it, in dialog with it, thought it does not identify or correspond with it, it is aware of its secondary relationship with it, and it understands the impossibility of identification.*

The symphony begins and ends with an enlightened C major – like an island of peace (or ceasefire) of the soul. The year confirms and reminds: the time has come to stop and reflect...

It is 1977. The Soviet nation is preparing for the 60th anniversary of the Great October socialist revolution. As was expected at times of celebration, cultural workers with the most titles and awards should be the first to bring forth their creative works. Ivanovs' dedication is **Symphony No. 18** (1977). The composer still avoids expressing his musical intentions in words. However, this time, when interviewed about the premiere, he says: *I remember the horrible Great Patriotic War. Did many of the young men who went to the front in 1941 live?*

For those of us born in the Soviet era, we have some immunity to similar stock phrases like these. Still – if the speaker was a witness to two world wars, had lost relatives and friends, experienced his *alma mater* being turned into an infirmary filled with wounded bodies – his words still do carry some weight...

Ivanovs' Symphony No. 5 (1945) also spoke of the war. Expressive and expressionistically augmented images told of the five years of fear and risks that the composer experienced. The musical expression he developed turned out to be too radical for the situation at that time. Along with the 1948 announced *anti-formalism campaign (Zhdanov Doctrine)* the symphony was erased from concert programmes and the consciousness of listeners for a decade.

Symphony No. 18's slow movement (*Andante tenebroso*) leaves an emotional impression. It is like a bright, elegiac requiem, an unrushed and expanded expressed memory.

To contrast the elegy there is a march-like, purely militaristic metro-rhythmic and energetic and skilful gestures. There is a greater role for the wind instruments. The trumpets are often in the forefront with their calls and signals.

Twelve tone themes, dissonance, poly-thematism rich with chromatism – beginning in the 1960s, this became Ivanovs' recognisable sound language. An unexpected appearance of diatonic motifs is vividly raised on that background. For example, the motif of the middle section of the second movement and the finale refrain, which create a kind of arc.

Perhaps one could call those a *small war* and a *great war* (this should never be considered a glorification of aggression!) In the slower middle section of the second (scherzo) movement (figure 14 in the score) a signal-type theme emerges, and it is unlikely anyone will be able to explain its origins. Is that a *small war* which is played by young men who are World War I refugees and are already accustomed to regular hunger and cold? Or is it a kind of signal to which react both a young Ivanovs, as well as the rest of his Latvian military

colleagues in 1934? Or will the trumpeter play this in his post, or perhaps the signal has been discretely whistled?

The diatonic arc brings us to the finale, which begins with an energetic, majestic refrain. It reminds me of the second phrase of the patriotic Alexander Alexandrov song *Sacred War*, written during World War II. Is the similarity coincidental or conscious? Perhaps Ivanovs achieved a clever allusion? This and other wartime songs were powerful inspirations for mobilisation. In times of exhaustion, it inspired the soldiers, who carried the entire burden of the war on their shoulders. It is the soldiers (and the whole nation), and not the generals, secretary generals, or the emperors. With the third refrain, the symphony comes to a conclusion that is energetic and ideologically appropriate for that time.

It is 1977. The empire is slowly stagnating. And, in the minds of the people, the great Soviet Union and its powerful army will exist forever. *Perestroika* and *glasnost* are still distant, as is the *Singing revolution* - rare is the astrologer that could have discerned this future in the coffee grounds. That will be a different time...

In a photograph from the 1960s, Ivanovs is seen meeting with the army division where his son Igors (pianist, musicologist, radio sound engineer) is serving. The respected composer is immortalised encircled by young soldiers. Smiles, benevolence, admiration, friendship. The symphony is about these young men!

Imants Zemzaris

[imic.lv/ivanovs](http://imic.lv/ivanovs)



Spring of 1934, in the military service of the Latvian Army.  
Jānis Ivanovs on the right

1934. gada pavasaris, Latvijas armijas karadienestā.  
Jānis Ivanovs labajā pusē

**THE LATVIAN NATIONAL SYMPHONY ORCHESTRA** (LNSO) is one of the cornerstones of Latvian national culture. It is a team of highly professional musicians with strong traditions, a generous sound and a dedicated performance style.

Its repertoire consists largely of orchestral masterpieces from the 19th and 20th centuries and classical as well as contemporary works by Latvian composers; from time to time, it also performs concert versions of operas and musicals. One of the LNSO's priorities is attracting young listeners with modern, creative educational programmes. The orchestra organises a successful series of chamber music programmes, and since 2015 it has also hosted the LNSO Summer Festival in late summer.

The LNSO is a six-time winner of the Latvian Grand Music Award, the country's highest state honour in music (1993, 2009, 2012, 2013, 2016, 2019).

The orchestra was founded in 1926 as the Riga Radiophone Symphony Orchestra, and its first major period of artistic growth is linked with composer Jānis Mediņš, who served as principal conductor of the orchestra. Over the decades Teodors Reiters, Oļģerts Bištevīniš, Bruno Skulte, Leons Reiters, Imants Resnis, Normunds Šnē and Andris Vecumnieks have also helped to shape the LNSO's sound. Later artistic directors have included Leonids Viņners, Edgars Tons, Vassily Sinaisky, Olari Elts and Karel Mark Chichon. Among its guest conductors are renowned Latvians Arvids Jansons, Mariss Jansons and Andris Nelsons as well as Vladimir Fedoseyev, Valery Gergiev, Neeme Järvi, Paavo Järvi, Kirill Kondrashin, Kurt Masur, Krzysztof Penderecki, Gennady Rozhdestvensky and Yevgeny Svetlanov.

From 2013 to 2021, the LNSO's artistic director and principal conductor was maestro Andris Poga, a musician with brilliant technique, high standards for flawlessly professional readings of music and an excellent sense of form who has established a fine reputation in the concert halls of Europe, China and Japan. As of the 2021/2022 season, Poga will lead the Stavanger Symphony Orchestra in Norway, but he promises to also continue working with the LNSO.

Under the direction of Poga, the LNSO presented a number of outstanding programmes, the most notable of which featured interpretations of music by Pyotr Tchaikovsky, Alexander Scriabin, Gustav Mahler, Richard Strauss, Dmitri Shostakovich, Olivier Messiaen, Leonard Bernstein, Jānis Ivanovs, Tāivaldis Ķeniņš and Gundega Šmite. Since the installation of several new concert halls in Latvia, the LNSO regularly and eagerly performs also in Cēsis, Liepāja, Rēzekne and Ventšpils.

The LNSO has toured extensively, with guest concerts in Japan (including Suntory Hall), Russia (including the Great Hall of the Moscow Conservatoire) and many European countries, with significant performances at the Concertgebouw in Amsterdam, the Berlin State Opera and the Gewandhaus in Leipzig. The orchestra has participated in music festivals in France, Germany and Switzerland as well as the renowned Bratislava Music Festival. On its most recent tours, it has appeared at the Alte Oper in Frankfurt, the Philharmonie and Théâtre des Champs-Élysées in Paris, and the Grand Théâtre in Aix-en-Provence.

Inso.lv

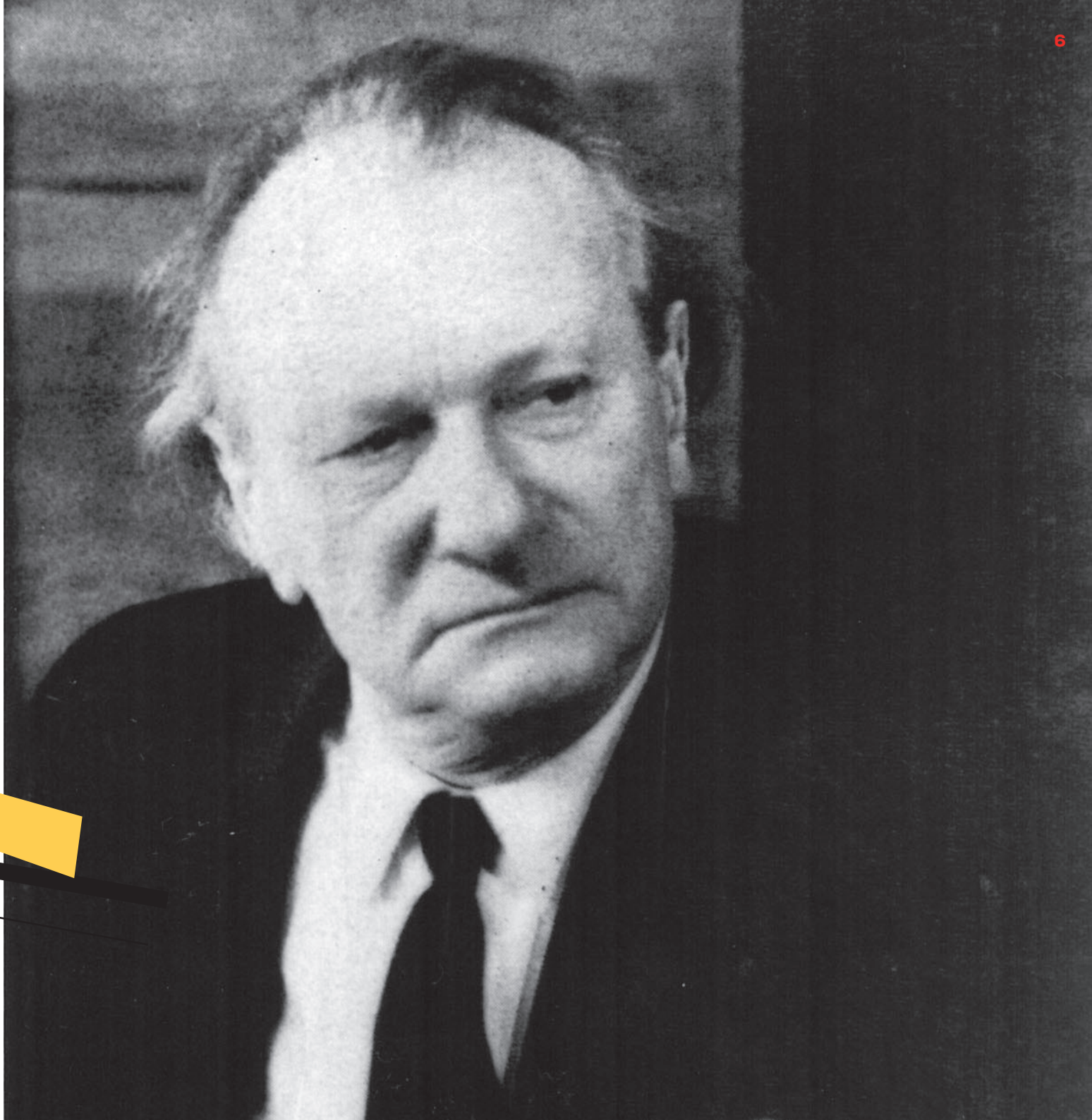
**GUNTIS KUZMA** has been a conductor with the Latvian National Symphony Orchestra (LNSO) since the 2014/2015 season. He has conducted LNSO concerts with great success and has appeared on several occasions with the *Sinfonietta Riga* chamber orchestra, the *Sinfonia Concertante* chamber orchestra, Orchestra *Riga*, the Liepāja Symphony Orchestra, the symphony orchestra of the Jāzeps Vītols Latvian Academy of Music, and in the summer of 2018 also with the Latvian Festival Orchestra.

In January 2018, Kuzma led the LNSO in an interpretation of Ādolfs Skulte's Symphony No. 5 in the Grand Concert of Latvian Symphonic Music, a performance that earned him great acclaim. Kuzma is also an assistant professor in the Department of Wind Instruments at the Jāzeps Vītols Latvian Academy of Music. He served as the principal clarinetist for the LNSO from 2008 until 2014 and was the principal clarinetist of the *Sinfonietta Riga* chamber orchestra from its founding in 2006 until 2015.

Kuzma enjoys playing in various chamber music projects and has a particular interest in contemporary music. As a clarinetist, he has also participated in premieres of music by composers Georgs Pelēcis, Alvis Altmanis, Evija Skuķe, Mārite Dombrovska and Rolands Kronlaks. As a conductor, he has supervised first readings of symphonic scores by Alvis Altmanis, Andris Dzenitis and Rihards Zaļupe. In 2012, he was nominated for the Latvian Grand Music Award for outstanding work in an ensemble and received the award in 2018 for outstanding interpretation.

lmic.lv/kuzma





Iepriekšējais **JĀNA IVANOVA** simfoniju cikla albums (Ivanovs: Simfonijas Nr. 15 un 16, LMIC/SKANi 126, 2021) noslēdzas ar Sešpadsmitās finālakordu krāšņā, pilnkanīgā Mibemolmažorā. Nepamet sajūta, ka ar šo *tutti* akordu autors novelk būtisku robežu savā daiļradē. Aiz robežsvitras paliek viņa jaunrades centrālais posms – dramatiski konfliktējošie opusi (galvenokārt 60. gados tapušie), ko raksturo nemitus cīņa, sadursmes, kolīzijas, guvumi un zaudējumi. Tagad, ietverot dzīves pilnestīgo nogriezni vienā finālakordā, Ivanovs redz to kā dāsnu, bagātu rudeni, ko apspīd žilbinoši spoži saules stari. Tas ir kā mūžs, kas bijis gana sūrs, taču ne velti dzīvots. Lepnums, gandarījums par šo mūžu. Dzīves apoteoze.

Bet kas seko pēc robežlīnijas? Septiņpadsmitā (1976), Astoņpadsmitā (1977) un Devēņpadsmitā simfonija (1979) tap laikā, kad, saucot talkā atmiņas un reminiscences, tiek meklēta harmonija, miers, izlīdzinājums.

Par atmiņu ainām, vīzijām vai reminiscencēm Ivanovs netieši pastāsta jau krietni agrāk, komentējot vispār savu jaunrades metodi:

*Mākslinieks kā fotogrāfs visu mūžu, visos apstākļos fiksē īstenības iespaidus: lielus un mazus notikumus visas tautas un atsevišķu cilvēku dzīvē, savus un citu pārdzīvojumus, noskaņas, dabas krāsas, skaņas. Tikai uzņēmumi tiek attīstīti ne vienmēr uzreiz, nākošajā dienā, bet pēc gada, citreiz desmit, trīsdesmit... Viss glabājas kaut kur atmiņā, jauni iespaidi saplūst ar agrākajiem, un grūti, gandrīz neiespējami noteikt, kuri ir svarīgākie mūzikas tēla izraisītāji.*

Tik tiešām, nevar zināt, kuri iespaidi ir svarīgākie mūzikas tēla izraisītāji. Var taču apziņā uzplīvot kāda trīsdesmit gadus sena, gandrīz jau aizmirsta epizode, kas, tavu brīnumu, dod izšķirošu emocionālu grūdienu jaunās simfonijas sākumam. Atmiņu attēls – ne vienmēr kā vesels, izvērstis stāsts, drīzāk – skaņa, krāsa, pūsmā...

Tādu monumentālu, kompleksi strukturētu formu kā simfonija – līdzīgi daudzstāvu mūra ēkai – nāktos racionāli būvēt uz grodiem akmens pamatiem, mērķtiecīgu darbu pie šīs būves rēķinot pat varbūt daudzdu gadu garumā. Ivanovam ir citādi: viņa simfonijas var tapt (ļoti tēlaini izsakoties) arī no dūmu virnojuma vai putnu klaigām virs nama jumta... Simfonijas radīšanas iegansts mēdz būt spontāns, kā poēmai, eksprontam. Šādam radošam temperamentam varbūt labi atbilstu viendabīgas simfonijas modelis (kā Ivanova 1. simfonija *Poema-sinfonia*, 1933), kur sonātes forma un vairākdabju cikls samērā brīvi sintezēti vienā. Tomēr Ivanovs savās simfonijās turas pie četru daļu cikla ar neiztrūkstošo sonātes formu malējās daļās. Tāds, lūk, viņa daiļrades paradokss: spontanitāte itin kā strīdas ar tieksmi stabilizēt. Ar atstatumus starp viņa simfonijām (kopš 60. gadiem) sarūk līdz diviem un pat vienam gadam...

Iespējams, ka tieši trešās, lēnās daļas *atmiņu attēls* licis tapt **Septiņpadsmitajai simfonijai** (1976). Tas saskan ar viedokli, ka Ivanova simfoniju centrs, kodols arvien rodams tieši lēnajās daļās. Un sākt simfonijas (sonātes, kvarteta) sacerēšanu ar lēno daļu – tā ir metode, pie kuras Ivanovs turas kopš studiju laikiem. Arī pārējo daļu politematiskajos slāņojumos atradīsīm pa reminiscencei, taču šī viena – noteikti galvenā, vissvarīgākā.

...lēnākā kā kādā aizmirstā dārzā, tik neaptverami plašā, ka neredz tam ne gala, ne malas. Zaļi dzeltenie lapu vainagi aizsedz debesis, un visa zeme pārklājas ar ēnaini melnholisku plīvuru. Stīgas un arfa. Arfa un stīgas. Bezvējš. Ne lapiņa nekust. Pavisam drīz lapotne ietrīsiesies, zari viegli sašūposies, un sāksies lapkritis. Taču tikpat rāmi un bez trokšņa lapas laidīsies lejup un pieplaks zemei. Arfa un stīgas. Visu pārmač kāds neizsakāms skumjums. Jo atmiņas nesnauz. Atmiņas nāk atkal un atkal. Vēl un vēl...

Septiņpadsmitā simfonija ar tās lēno daļu ir apliecinājums *jaunajai romantikai* Ivanova daiļradē. Tas ir tas jaunais, kas, sākot ar 14. simfoniju, klājas uz labi iestrādātajām *neoklasicistiskajām* struktūrām.

*Jaunā romantika* ņem savā paspārnē arī kaut ko no vecās. No orķestra dubultajumiem un mikstiem iznirst tīrie tembri. Ivanovs iecienījis angļu ragu, basklarneti – instrumentus ar tiem piemītošo noslēpumaino, krēslaino skaņkrāsu. 60. gadu periodam būtisko klavieru vietā atkal atgriežas arfa – tā pati, kas bija agrīnajās partitūrās. Taisnība tiem, kas dažās simfonijas epizodēs sadzird Sibēliusam tuvas orķestra krāsas.

Tomēr, kā atzīst muzikologs Mārtiņš Boiko, *Jaunā romantika savās raksturīgākajās formās atklājas kā māksla, kas vēro, reflektē romantisko tradīciju, kas ir pievērsta tai, dialogizē ar to, taču neidentificējas, nesakrīt ar to, apzinās savu otrējību attiecībā pret to, saprot identificēšanās neiespējamību.*

Simfoniju iesāk un noslēdz apskaidrots Domažors – kā dvēseles miera (vai pamiera) sala. Gadskaitiis liecina un atgādina: ir pienācis laiks apstāties un atskatīties...

Ir 1977. gads. Padomju valsts gatavojas Lielās Oktobra sociālistiskās revolūcijas sešdesmitgadiem. Kā tas pieņemts svētku reizēs, ar savām radošajām vēlmēm jānāk klajā vispirms jau pašiem titulētākajiem un godalgotākajiem kultūras darbiniekiem. Ivanova veltījums ir viņa **Astoņpadsmitā simfonija** (1977). Komponists arvien vairājiem savas muzikālās ieceres klāstīt vārdiski. Taču šoreiz, laikraksta intervijā pirmatskaņojuma sakarā, pauž: *Atceros šausalīgo Lielo Tēvijas karu. Vai gan daudzi no tiem jaunekļiem, kuri aizgāja uz fronti 1941. gadā, palika dzīvi?*

Pie līdzīgām dežūrfūrāzēm pieradušiem, mums, *padomijas iedzīmtajiem*, pret tām bija izstrādājusies zināma imunitāte. Un tomēr – ja runātājs bijis divu pasaules karu liecinieks, tajos zaudējis tuviniekus, pieredzējis savas *alma mater* sienās iekārtotu lazareti, kas pārpildīta ievainoto ķermeņiem – viņa vārdiem taču būtu jābūt ar kādu svaru...

Par karu stāstīja arī Ivanova 5. simfonija (1945). Ekspresīvi un ekspresionistiski kāpināti tēli vēstīja par pieciem baiļu un riska pilniem gadiem, ko piedzīvojis komponists. Viņa radītā muzikālā izteiksme izrādījās tālāka apstākļiem pārkārkāla. Līdz ar 1948. gadā pasludināto *cīņu pret formālismu* (*Ždanova dekrētu*) simfonija uz gadiem desmit tika dzēsta no koncertu aprites un klausītāju apziņas.

Emocionālu nospiedumu atstāj Astoņpadsmitās lēnā daļa (*Andante tenebroso*). Tā ir kā gaiši elēģisks rekvīems, nesteidzīgi un izvērsti izstāstīts atmiņu stāsts.

Elēģijai pretī likta maršveidīga, tīri militāra metroritmika, enerģiski un izveicīgi žesti. Pastiprināta loma pušaminstrumentiem. Kā vadošās ar saviem saucieniem un signāliem bieži izvirzās trompetes.

Divpadsmittoņu tēmas, disonants, hromatismiem piesātināts politematisms – tā kopš sešdesmitajiem gadiem ir jau kļuvusi par atpazīstamu Ivanova skaņu valodu. Uz tās fona jo spilgti izceļas negaidītu diatonisku motīvu parādīšanās. Piemēram, otrās daļas vidusposma motīvs un fināla refrēns, kuri veido tādu kā arku.

Varbūt varētu tos nodēvēt par *mazo karu* un *lielo karu* (neasociēt ar jēlkādu agresijas glorificēšanu!). Otrās (skerco) daļas palēninātajā viduci (14. partitūras ciparā) iznirst kāda īsa signāltipa tēma, par kuras izcelsmi pastāstīt laikam nevarēs vairs neviens. Vai tas ir *mazais kariņš*, ko spēlēja Pirmā pasaules kara bēgļu gaitās Krievijā nometinātie pusaugu zēni, kas jau apraduši ar pastāvīgo pusbadu un aukstumu?... Vai tas ir kāds signāls, uz ko dzirdīgi reaģē jaunais Ivanovs kopā ar pārējiem Latvijas armijas karadienesta biedriem 1934. cgadā?... Vai to pūtīs trompetists savā postenī, vai varbūt signāls ticis diskrēti uzsvilpots?...

Diatoniskā arka aizved uz finālu, kas sākas ar enerģisku, majestātisku refrēnu. Manuprāt, tas atgādina Otrā pasaules kara laikā tapušo patriotisko Aleksandra Aleksandrova dziesmu *Svētais karš*, dziesmas otro frāzi. Vai līdzība ir nejausa vai tomēr apzināta? Varbūt Ivanovam sanākusi itin atjautīga alūzija? Šai un citām karalika dziesmām piemītis liels mobilizējošs spēks. Paguruma brīžos tās modrējušas kareivjus, kuri uz saviem pleciem taču iznesa visu kara smagumu. Tieši viņi (un visa tauta), nevis ģenerāli, *genseki* vai imperatori. Ar trešo refrēna izvedumu simfonija arī sparīgi un tam laikam idejiski atbilstīgi noslēdzas.

Ir 1977. gads. Impērija lēnām stagnē. Un ļaužu prātos dižā *padomjzeme* un tās varenie bruņotie spēki, šķiet, pastāvēs mūžīgi. Vēl tālu līdz *pārbūvei* un *atklātībai*, līdz *dziesmotajai revolūcijai*, kas retam astrologam rādās varbūt vien biezākajos kafijas biezumos. Tas būs jau cits laiks...

Bet kādā sešdesmito gadu fotogrāfijā Ivanovs redzams, viesojoties armijas daļā, kur dienestu vada nu jau viņa dēls Igors (pianists, muzikologs, skaņu režisors Radio). Cienijamais skaņu meistars iemūžināts dzirkstīgu jauniekareivju ielenkumā. Smaidi, vēlgums, apbrīns, draudzīgums. Par viņiem, šiem jaunuļiem, taču ir simfonija!

Imants Zemzaris

[imic.lv/ivanovs](http://imic.lv/ivanovs)

