

The background of the image is a light beige or cream color. It features abstract, organic shapes composed of thin, dark grey or black lines. Overlaid on these lines are several distinct areas of gold leaf or paint, appearing as bright yellow-gold patches of varying sizes and textures. Some of these gold areas have a fine, granular texture, while others are smoother. There are also some dark, almost black, speckles or small dots scattered across the surface.

Angele Dei

Latvian Radio Choir

1. Pēteris Vasks (1946)	<i>Angele Dei</i> (2021)	6:14
2. Krists Auznieks (1992)	<i>Sensus</i> (2020)	12:06
3. Ruta Paidere (1977)	<i>Magnificat</i> (2022)	5:57
4. Andris Dzenītis (1978)	<i>Om, Lux Aeterna</i> (2012)	11:16
5. Anris Dzenītis (1978)	<i>Lūgšana / Prayer</i> (2023)	6:11
6. Santa Ratniece (1977)	<i>Nakts gaisma / Nighttime Light</i> (2021)	9:58
7. Pēteris Vasks (1946)	<i>Actus Caritatis</i> (2022)	5:42
8. Mārtiņš Viļums (1974)	Karaļa Līra bērnu liktenis / <i>The Fate of King Lear's Children</i> (2007/2021)	13:07

TT: 70:58

Kaspars Putnīš, conductor (2, 3, 4, 6, 8)

Sigvards Kļava, conductor (1, 5, 7)

Iveta Apine, soprano (8)

Inga Martinsone, mezzo-soprano (8)

Kārlis Rūtentāls, tenor (8)

Gundars Dzilums, baritone (4, 8)

Recorded at: St. John's Church, Riga, May 14 & 27, 2023; September 21 & 22, 2023; March 4, 2024

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L A T V I J A S R A D I O K O R I S





Conductor Sigvards Klava on the album **Angele Dei**: "This is the third album that the Latvian Radio Choir has released on the SKANI label with new choral music by Latvian composers. This programme was created with the intention to record trends and the state of music in 2023 as a kind of time stamp. Not quite a survey of everything that has been recently composed, it stands instead as a testimony to the creative collaboration between the Latvian Radio Choir and composers, which exists at the same time as a part of the Latvian musical space. These are new contributions to the repertoire that are of interest to professionals and all those interested in contemporary choral music."

Almost all of these works are united by their sacred texts and some higher idea, which each of the composers has brought to life by remaining faithful to his or her own style, be it multi-layered microtonality, echoes of spectral music, branching polyphonic textures, detailed explorations of sonic and rhythmic formulas, or the new simplicity and the four-part texture of the chorale. These Latvian composers seem to have a unique quality: however far they go in their experimentations with sound and reinventing the boundaries of the choir as an instrument, their compositions never lose their spiritual aspect or emotional message, approaching the revelation of the text with great sensitivity and creating a natural musical flow.

Pēteris Vasks (1946) has always seen his mission in music as addressing such values as humanity, conscience, God, nature, Latvianness and eternity. Vasks is the best-known and most-performed Latvian composer in the world; he first gained international recognition for his instrumental music, but the choir has always been present in his work. Like Mozart's sound patterns, which at first glance seem deceptively simple but in fact demand the highest degree of skill from musicians, the endless lines, long note durations and transitions in the choral works by Vasks demand of singers a special kind of fulfilment and vocal stamina. His first choral works, written in the 1970s, brought a breath of fresh air to Latvian music with their experimental explorations, while the choral works he has composed in the past two decades are united by their sacred texts, new simplicity, homophony, texture and chorale features.

Angele Dei (2021) is a Catholic prayer for the intercession of a guardian angel. It is a reminder of God's protective love; by asking the guardian angel to support the child, the text serves as an affirmation of God's constant love. The Angele Dei was first attributed to the Benedictine monk and philosopher Anselm of Canterbury (1033–1109), although historians later discovered it in *The Life of Saint Malchus*, a work about the hermit by Anselm's contemporary Reginald of Canterbury. The Angele Dei text as it is known today is believed to be derived from the prayer written by Reginald.

Actus Caritatis (2022) is a Catholic prayer based on Matthew 22:37–39: O Lord God, I love Thee above all things and love my neighbour on account of Thee because Thou art the greatest, infinite and most perfect good, worthy of all love. In this love I resolve to live and die. Amen.

On this choice of text, Vasks has commented: "Since my first opus in Latin, *Dona nobis pacem*, I have always felt that the Latin language has the presence of eternity. In the time that I have remaining, I wish to write prayers in sound, to pray for our world, for the miracle of great, divine love."

In the compositions of **Krists Auznieks** (1992), carefully considered, almost mathematical architectonics are balanced against spiritual experience and a unique sense of beauty. Auznieks works with numbers in his music, constructing multidimensional edifices of sound that are capable of transporting the listener into an expanded field of consciousness, transcending human dramas. In his compositions, he strives for abstract conceptual scope and luminous enlightenment, which is why Auznieks can rightly be called a philosopher of music. Auznieks is the most internationally awarded Latvian composer of his generation, having received the Latvian Grand Music Award, the International Rostrum of Composers Award in the "Under 30" category for his composition *Are One*, the Aspen Festival Jacob Druckman Prize, Civitella Ranieri and Richard Wagner fellowships, and awards from Norfolk, Aspen, Bennington, the American Fontainebleau Academy, the Hermitage Artist Retreat, NEXT Festival and the American Composers Orchestra. Auznieks holds a bachelor's degree from the Royal Conservatoire in The Hague and master's and doctoral degrees from Yale University. He is currently an associate professor at the Jāzeps Vītols Latvian Academy of Music.

Regarding his composition **Sensus** (2020), a work for 24 voices with text verses from the Letter of Paul to the Romans that was nominated for the Latvian Grand Music Award, Auznieks says:

"Feeling, mind and thought are equally present within the title 'sensus', and it is beautiful that the mind is not opposed to the heart, but that both coexist in one word. May these three thoughts guide our way:

- We are nothing; what we seek is everything. (Friedrich Hölderlin)
- Whenever I find a spark of that hidden fire that will sooner or later consume the old and create the new, I am drawn to it with love and hope, regarding it as a sign of my future home. (Friedrich Schleiermacher)
- Neither our knowledge nor our action reaches, in any period of existence, the point where [...] all is one; the definite line unites with the indefinite only in infinite approximation. (Friedrich Hölderlin)"

Ruta Paidere's (1977) music is fiery, energetically tense, with an inner, prodding concentration. She is associated with a brilliant, burning, glinting, crackling sound and attention to detail. Her intelligent approach to the construction of compositions as well as the techniques of contemporary music are in balance with expression, emotional power and purposeful drama. Paidere's oeuvre mostly consists of chamber music and orchestral works. Her *Tempera* for string orchestra was nominated for the Latvian Grand Music Award in 2012 for best new work of the year, while other works by her have received critical acclaim at music festivals in Europe and the United States.

Paidere has studied music in Latvia, England and Germany. She has been a professor in the Department of Music Theory and Composition at the Hamburg University of Music and Theatre since 2016. She also publishes essays on music and cultural policy.

Concerning the opus **Magnificat** (2022), Paidere has stated: "It is risky to choose a text with such cultural and historical force as the Magnificat. But the cryptic and iconic figure of the Virgin Mary holds a timeless mystery that certainly transcends religious interpretations and continues to intrigue us to this day.

"According to historical sources, Mary was a girl of only 13 or 14 years who, while still unmarried, willingly took on the literally superhuman task of bearing the chosen child who would become the saviour of Israel and humanity, break the power of the privileged few and stand up for the weak, the unprotected and the different. The autonomy, courage and gratitude with which she accepted this situation is extraordinary and astonishing. How many of us would be willing to risk everything and for what?

"For my composition I wanted to find a sound that was archaic but at the same time also contemporary, and this was the biggest challenge in the process of creating this work. For example, the score incorporates references to Jewish synagogue chant and Buddhist monastic chant, as well as to the *Magnificat* of the master Renaissance composer Giovanni Pierluigi da Palestrina. Likewise, the harmony I chose for certain sections of the form is based on intervals of fifths and fourths, which are characteristic of medieval religious music. Alongside this, I wanted to highlight the ecstatic emotionality and drama of the text as a particularly important parameter – qualities that, in my opinion, have been stifled and enlightened in the existing compositions of the *Magnificat*. I wonder why?"

Diving into the music of **Andris Dzenītis** (1978), one feels as if a high-voltage power line has taken charge, leading one through the vicissitudes of life and suddenly, at some point, freezing in the metaphysical beauty... poised between observation and emotional charge...between specific affects and generalisations. Dzenītis is symphonic in almost everything he writes; even his choral scores are constructed of orchestral panels. In recent years, it is precisely his orchestral music that has been performed at prestigious European concert halls: Amsterdam's Concertgebouw, the Berlin Philharmonic, Dortmund's Konzerthaus and London's Royal Festival Hall, among others. His work *Māra* – commissioned by conductor Andris Nelsons for the two orchestras he leads, the Gewandhausorchester Leipzig and the Boston Symphony Orchestra – was performed in several concerts in Europe and America in 2018.

Dzenītis on **Om, Lux Aeterna** (2012): "Here I've walked the path of democratic multiculturalism, trying again and again to prove that everything is one, and one is everything. There is no difference and no distinction between us, between our worlds. After all, we all live together – under the same sky. The piece contains three related texts: the classic *Lux aeterna* in Latin, a Buddhist mantra for eternal light, and a Vedic mantra for the Supreme Light written in Tantric seed syllables. This phenomenon – in which the sounds themselves, their actual sound, also embody their essence, content and meaning – is not found in modern descriptive languages. So-called solfeggio frequencies are used in the conclusion, which, according to some controversial studies, correspond to the vibrations of our energy centres."

About **Prayer** (2023), set to the Lord's Prayer, Dzenītis has said: "There are works that are created for a specific person, with a specific purpose, and then there are works that quietly shoulder just for oneself. Throughout the entire year, I have slowly, patiently returned to this one. With great responsibility, and only in those moments when I feel that I am able, and have permission, to add a note. Without haste. As the First Sunday of Advent arrived in 2023, I felt that it was good, and I could finally let it go. In gratitude for the life I have been given, to be as it is. Thank

you to my pastor, Ivars Cišs, for the inspiration. This choral composition has a version in Latvian and a version in Latin. It is intended for choirs of all levels."

Santa Ratniece (1977) is an unusual figure among Latvian composers, a traveller and explorer whose compositions cannot be confused with the scores of any other composer. Her music is processual – time-space expands in her works like an illuminated horizon in which infinity is revealed. Conductor Sigvards Klava once said of Ratniece's music: "The scores often contain not notes, but sounds that are at times impossible to fit into a traditional temperament system. Despite the fact that the notation is very complex, sometimes even difficult to read, she does not write for the sake of technical tricks; she does not try to contrive or fabricate a piece... This music is so ethereal, so mysterious – somewhere halfway between the singer's body and his or her spirit." Ratniece's works have been performed at the Berlin Philharmonic, the Gewandhaus in Leipzig, Lincoln Center in New York City, Amsterdam's Muziekgebouw, the Beijing Concert Hall, Klangspuren, Warsaw Autumn, Mostly Mozart Festival in New York and elsewhere.

Ratniece comments on **Nighttime Light** (2021): "The use of religious and mystical texts has a special place in my work. [...] *Nighttime Light* makes use the Nunc dimittis, or the Song of Simeon, which, along with the actual story of Simeon from Luke 2, forms a bridge to the present day and lives and remains relevant throughout the ages. In this work, I focus on light. The Song of Simeon begins with words about departing, or eternal rest, thanking God for the light of day that does not disappear even in the darkness of night. It makes us feel and trust that there is in fact no such thing as the darkness of night, only 'nighttime light'. This is the moment when the newborn Jesus reveals himself as light and is the bearer of salvation for us all."

Mārtiņš Viļums (1974) is a master of the phenomenon of sound and musical time-space who calls his musical language "microsonorism". He has created a peculiar musical world, a world of magical sonic dimensions and philosophical content that seems to exist outside of time. He recognises the connection between his work and the aesthetics of 20th-century French composers, especially Claude Debussy and Olivier Messiaen. Viļums studied composition in Riga and Vilnius, where he graduated from the Lithuanian Academy of Music and Theatre. He is currently a lecturer at this same academy. In 2005, he won the International Rostrum of Composers Award for his *Le temps scintille* (Time Sparkles) composed for the Latvian Radio Chamber Singers.

Mārtiņš Viļums' choral works have an ancient, archaic ballad-like quality and mythical power, as heard in **The Fate of King Lear's Children** (2007/2021). He comments: "The composition consists of two, polyphonically arranged textual lines. The thematic core of the work revolves around the Irish legend 'The Children of Lir' in English, which tells the story of the king's children, who, under the spell of their stepmother, are destined to roam the seas for 900 years. The other theme is an ancient Druid text about creative magic, energetic structures in human beings and how they manifest themselves in the art of poetry."

Kaspars Putniņš has been conducting the Latvian Radio Choir since 1992, and since 2024, he is the choir's artistic director and principal conductor. The scope of his choir repertoire is vast, from Renaissance polyphony to the works of the Romantic period, yet his most significant creative goal has always been promoting the creation of new vocal music and high-quality performances of newly created works. Through his work with Baltic and Scandinavian choirs, he has found a special connection and collaboration with composers such as Maija Einfelde, Mārtiņš Vilums, Gundega Šmite, Andris Dzenītis, Toivo Tulev, Lasse Thoresen, Gavin Bryars and others. He has been the driving force behind many stage projects, involving the singers of the Latvian Radio Choir in captivating sonic, visual and theatrical arts events.

The Latvian Radio Chamber Singers, a subset of the choir that Putniņš founded in 1994, has now become an ensemble of Latvian Radio Choir soloists that regularly participates in various experimental, multimedia and stage-based projects, collaborating with local talents as well as guest directors and artists from abroad.

Since the autumn of 2020, Putniņš is also the artistic director of the Swedish Radio Choir. He served as the chief conductor and creative director of the Estonian Philharmonic Chamber Choir (EPCC) for several years (2014–2021), was the creative director of Tenso (the European network for professional chamber choirs) from 2013 to 2017 and also led the Estonian National Male Choir (2005–2008). In the past decade, Putniņš has regularly collaborated with leading European choirs: the RIAS Chamber Choir, the Berlin Radio Choir, the SWR Vokalensemble from Stuttgart, the Netherlands Chamber Choir, the NDR Vokalensemble, Collegium Vocale Gent, the Danish National Vocal Ensemble, the Flemish Radio Choir and others.

Among his most notable recordings are projects including Jonathan Harvey's *The Angels* (released by Hyperion); music by Bryars, Vasks, Ešenvalds, Maskats and Sylvestrov; and recordings of the newest Latvian music in collaboration with the Latvian Radio Choir. Released by the BIS recording label, the album of Schnittke's *Psalms of Repentance* and Pärt's *Magnificat* and Nunc *Dimitis* earned critical acclaim in 2018, receiving the British Gramophone Award for best choral music album as well as the French Diapason d'Or. Putniņš has also collaborated with the Flemish Radio Choir for a recording of Sergei Rachmaninoff's *Liturgy of St. John Chrysostom* (released by Glossa) and with the Netherlands Chamber Choir for a recording of Rachmaninoff's *Vespers* (released by BIS).

For his outstanding creative contribution to Latvian choir culture and popularising the name of Latvian internationally, Putniņš has received the Latvian Order of the Three Stars. His creative work has also been recognised with the Latvian Cabinet of Ministers Award and the Latvian Grand Music Award as well as the Cultural Endowment of Estonia Annual Award and the Order of the Cross of Terra Mariana, which is bestowed on foreigners who have rendered special services to the Republic of Estonia.

Sigvards Klava was the artistic director and chief conductor of the Latvian Radio Choir from 1992 to 2023. His focused and dedicated work shaped the Latvian Radio Choir into an internationally recognised, vocally distinct

and unique musical unit that is in demand at prestigious music festivals and is a sought-after collaborator for some of the most prominent musicians and conductors around the world.

The projects Kļava has prepared with the Latvian Radio Choir always carry carefully crafted messages; they are musical expeditions that explore the phenomenons of singing and the voice, seek a bridge between the archaic and contemporary, and contemplate the timeless and everlasting through thematic concert programmes. Acclaimed programmes, such as *Litany*, *Mother Teresa's Prayer*, *Evening Conversations at St. John's Church* and others, have always filled churches with listeners. At the suggestion of Kļava, the choir developed joint projects with prominent representatives of traditional and non-academic music, the clergy, and contemporary composers, synthesising experiments in contemporary art with cultural heritage and broadening the vision of the possibilities of the human voice. The dramatic concert performances with music by Imants Kalniņš and Arturs Maskats, including *Imants and Ziedonis*, *The Poet and the Mermaid*, *Vācietis: Piano Concerto* and *Atlantis*, were particularly beloved by audiences. Under Kļava's direction, the choir also created such tributes to Latvian folk heroes and legendary cultural figures as the music for the film *Lāčplēsis* and *The Writer*, a performance about poet Bronīslava Martuževa.

Kļava also regularly focused on the music of Johann Sebastian Bach, Johannes Brahms, Sergei Rachmaninoff, Arvo Pärt, Valentyn Sylvestrov and other great composers. In 2014, he initiated the *Bach. Passion. Riga* project, which saw all of Bach's Passions performed in churches around Riga in the lead-up to Easter; in these performances, the Latvian Radio Choir was joined by world-renowned musicians from Latvia and abroad, all outstanding interpreters of Baroque music. Under Kļava's leadership, the choir found a special synergy with Latvian composers such as Maja Einfelde, Ēriks Ešenvalds, Arturs Maskats, Kristaps Pētersons, Santa Ratniece, Juris Karlsons, Andrejs Selickis and Pēteris Vasks as well as other notable Latvian and foreign composers, which resulted in numerous premieres and recordings.

Kļava has won the Latvian Grand Music Award several times. He is also a recipient of the Republic of Latvia Cabinet of Ministers Award and a holder of the Latvian Order of the Three Stars. He has been a chief conductor of the Latvian Song Festival since 1990. Kļava has conducted concerts at Royal Albert Hall in London, the Elbphilharmonie, the Concertgebouw in Amsterdam, the Berliner Philharmonie, the Théâtre des Champs-Elysées and Cité de la Musique in Paris and other prominent venues. He takes part in international juries and educational projects, including Meesters & Gezellen, the Tenso network, etc. As a guest conductor, he has performed with the Netherlands Radio Choir, the Chorus of the Dutch National Opera, Cappella Amsterdam, the RIAS Chamber Choir, the MDR Radio Choir of Leipzig and many other ensembles.

The Latvian Radio Choir is a unique, award-winning collective of professional singers that offers an extraordinarily broad repertoire to audiences, from explorations of early music and the gallantry of Classicism to the overflowing emotion of the Romantic era and the excitement of interpreting the scores and various musical notations of contemporary composers.

The Latvian Radio Choir participated in the Grammy Award-winning recording of Arvo Pärt's *Adam's Lament*

(ECM), and in the autumn of 2023 it received the prestigious Gramophone Award for choral music for its album *John Cage: Choral Works* (2022, Ondine), recorded under the direction of Sigvards Klava. The choir has won the Latvian Grand Music Award (the highest national award for achievements in professional music) multiple times and is also a recipient of the Republic of Latvia Cabinet of Ministers Award. Gramophone magazine named the choir's recording of Sergei Rachmaninoff's Vespers as its recording of the month in February 2013, and the American radio station NPR put the recording on its list of top 25 albums of the year. The choir's album of Peter Tchaikovsky's music titled *Liturgy of St. John Chrysostom: Nine Sacred Choruses* (Ondine) won the 2020 International Classical Music Award/ICMA for best choral work and was also nominated for the BBC Music Magazine Award. In late 2022, the choir received the Latvian national Excellence in Culture Award.

The Latvian Radio Choir has performed at the most prominent European concert venues, including the Concertgebouw and Muziekgebouw in Amsterdam, the Elbphilharmonie in Hamburg, and the Théâtre des Champs-Elysées and Cité de la Musique in Paris. The choir has collaborated with Lincoln Center, Kennedy Center, and Walt Disney Concert Hall; it has also performed at Duke University Chapel, the U.S. Library of Congress, Queen Elizabeth Hall, Konzerthaus Berlin and the Frauenkirche in Dresden and was the first vocal collective to perform at the new Amare concert venue in The Hague.

The choir has been a guest at several prestigious music festivals, including the BBC Proms, the Salzburg Festival, the Klangspuren festival of new music, the Lucerne Festival, Festival de Radio France in Montpellier, Musikfest Erzgebirge in Dresden, Klangvokal in Dortmund, the Baltic Sea Festival in Stockholm, OzAsia Festival in Australia and the Monte-Carlo Spring Arts Festival. The choir earned critical acclaim in North America while participating in the White Light Festival in New York City and Soundstreams in Canada. In 2019, the choir toured Japan and China, performing two specially commissioned concert programmes in Shanghai in October and premiering the choral opera NeoArctic in Hong Kong in mid-November.

The Ondine, Hyperion Records, Deutsche Grammophon, ECM, BIS, Naïve, Prima Classica and Skani recording labels regularly produce new Latvian Radio Choir albums in collaboration with such great conductors as Heinz Holliger, Riccardo Muti, Riccardo Chailly, Gustavo Dudamel, Lars Ulrik Mortensen, Esa-Pekka Salonen, and Peter Phillips. The choir has also worked with the Lucerne Festival Orchestra, Ensemble Intercontemporain, Ensemble Contrechamps, the Los Angeles Philharmonic, Camerata Salzburg and Concerto Copenhagen.

The Latvian Radio Choir was founded in 1940 by the legendary Latvian conductor Teodors Kalniņš, who led it until his death in 1962. Edgars Račevskis served as the artistic director of the choir from 1963 to 1986, and after his tight grip on the choir, conductor Juris Klaviņš became its leader from 1987 to 1992. Sigvards Klava was the principal conductor and artistic director of the choir from 1992 to 2023. As of 2024, Kaspars Putniņš has taken on the role of artistic director.





Dirigents Sigvards Kļava par albumu **Angele Dei**: "Šis jau ir trešais tvarts, kas Latvijas Radio korim tapis izdevniecībā SKANI ar latviešu komponistu jauno kormūziku. Programma veidota ar noliku piefiksēt mūzikas tendencies un stāvokli 2023. gadā kā laika zīmi, spiedogu. Šī nav gluži izlase no visa radīta, bet drīzāk liecība un aktualitāte par Latvijas Radio kora un komponistu radošo sadarbību, kas reizē ir daļa no Latvijas muzikālās telpas. Repertuāra novitāte, kas rādām laikmetīgās kormūzikas interesentu un profesionālu aprindās."

Gandrīz visus šos skaņdarbus vieno sakrālie teksti un kāda augstāka ideja, kuru katrs no skanražiem iedzīvinājis, palīkdams uzticīgs savam rokrakstam, lai vai tā būtu daudzslānaina mikrotonalitāte, spektrālās mūzikas atblāzmas, sazarots polifonisks faktūras audums, detalizēta skanās un ritmu formulu izpēte, vai jaunā vienkāršība un četrbalsiga korāla faktūra. Šķiet, ka šiem latviešu komponistiem piemīt unikāla īpašība – lai cik tālu sniegtos skaniskie eksperimenti un kora kā instrumenta robežu pārrādīšana, viņi savos skaņdarbos nepazaudē garīgo vertikāli un emocionālo vēstījumu, jūtīgi pieejot teksta atklāsmei un radot dabisku mūzikas plūdumu.

Pētera Vaska (1946) misija mūzikā vienmēr bijusi runāt par tādām vērtībām kā cilvēcība, sirdsapziņa, Dievs, daba, latviskums, mūžība. Pēteris Vasks ir pasaule zināmākais un visvairāk atskanotais latviešu komponists; starpautisko atzinību viņš vispirms ieguva ar instrumentālo mūziku, taču koris Pētera Vaska dailradē vienmēr ir bijis klātesošs. Līdzīgi kā klausoties Mocarta skanu rakstu, kas pirmajā mirklī šķiet māniņi vienkāršs, bet no atskanotājiem prasa augstāko meistarības pakāpi, arī Vaska kora darbos sastopamās bezgalīgās līnijas, garie nošu ilgumi un pārgājskanas no dziedātājiem pieprasī īpašu piepildījumu un vokālo izturību. Viņa pirmie kora darbi, kas radās 20. gadsimta 70. gados, latviešu mūzikā ienesa svaigu elpu ar saviem eksperimentālajiem meklējumiem, bet pēdējās divās desmitgadēs tapušos kora skaņdarbus vieno sakrālie teksti, jaunā vienkāršība, homofona faktūra un korāla iežimes.

Angele Dei (2021) ir katoļu lūgšana par sargēģela aizbildniecību. Tas ir kā atgādinājums par Dieva sargājošo mīlestību; lūdzot sargēģelim atbalstīt bērnu, šis teksts kalpo par Dieva pastāvīgās mīlestības atbalsi. *Angele Dei* autorība vispirms tika piedēvēta benediktiešu mūkam un filozofam Kenterberijas Anselmam (1033–1109), taču vēlāk vēsturnieki atklāja, ka tā atrodama Anselma laikabiedra, pazista eremita Kenterberijas Reginalda darbā "Svētā Malkusa dzīve". Tieks uzskatīts, ka mūsdienās sastopamais teksts ir atvasināts no Reginalda rakstītās lūgšanas.

Actus caritatis (2022) ir katoļu lūgšana, kurā pamatā ir teksts no Mateja evanģēlijā 22:37–39: *Kungs Dievs, es tevi mīlu pār visām lietām/un savu tuvāko tevis dēl// jo tu esi augstākais, bezgalīgais un vispilnīgākais labums, katras mīlestības cienīgs. Šajā mīlestībā izlemju dzivot un mirt. Amen.*

Par skaņdarbu tekstu izvēli Pēteris Vasks saka: "Jau ar savu pirmo opusu latīnu valodā *Dona nobis pacem* allaž esmu jutis, ka latīnu valodai piemīt mūžības klātbūtne. Cik vēl tas laiks ir atlicis, vēlos skanās rakstīt lūgšanas, lūgt par mūsu pasauli, par lielās, dievišķās mīlestības brīnumu."

Krista Auznieka (1992) skaņdarbos rūpīgi izsvērta, teju matemātiska arhitektonika ir līdzsvarā ar garīgu pieredzi un tikai Auzniekam piemītošu skaituma izjūtu. Savā mūzikā Auznieks strādā ar skaitļiem, būvē daudzdimensionālas

skaņu celtnes, kas spēj klausītāju ievest paplašinātā apziņas laukā, pārceļoties pāri cilvēciskajām drāmām. Kompozīcijās viņš tiecas pēc abstraktiem koncepciju tvērumiem un mirdzošas apgaismības, tāpēc Auznieku pamatoti var dēvēt par mūzikas filozofu.

Viņš ir starptautiski apbalvotākais savas paaudzes latviešu komponists, kurš saņēmis Latvijas Lielo mūzikas balvu, Starptautiskā komponistu ierakstu konkursa *Rostrum* balvu jaunāko komponistu kategorijā par skandarbu *Are One*, Aspensas Festivāla Džeikoba Drakmena balvu, kā arī Norfolkas, Aspensas, Beningtona, Amerikānu Fontenblo Akadēmijas, Ermitāžas Mākslinieku Retriņa, *NEXT* festivāla, un Amerikānu Komponistu Orķestra apbalvojumus. Auznieks ieguvis bakalaura grādu Hāgas Karaliskajā konservatorijā, maģistra un doktora grādus Jeila Universitātē, pašlaik ir asociētais profesors Jāzepa Vitola Latvijas Mūzikas akadēmijā.

Runājot par skandarbu **Sensus** (2020), kas radīts 24 balsīm ar teksta vārsmām no Apustuļa Pāvila vēstules Romiešiem un tika nominēts Latvijas Lielajai mūzikas balvai, Krists Auznieks teic, ka "zem nosaukuma *sensus* vienlīdz klātesoši ir gan sajūta, gan prāts, gan arī doma, un ir skaisti, ka prāts nav pretnostatīs sirdij, bet abi sadzīvo vienā vārdā."

"Lai šīs trīs domas vada mūsu ceļu:

- Mēs neesam nekas. Ko meklējam, ir viss. /Frīdrihs Helderlīns/
- Kad vien es rodu tās slēptās uguns dzirksti, kas drīz vien aprīs veco un izveidos jauno, tā mani pievelk ar mīlu un cerību, kā zīme manām nākotnes mājām. /Frīdrihs Šleiermahers/
- Ne mūsu zināšanas, ne rīčība var kādreiz sasniegt punktu, kurā... Viss ir viens; noteiktā līnija var savienoties ar nenoteikto tikai caur bezgalīgu tuvināšanos. /Frīdrihs Helderlīns/

Rutas Paideres (1977) mūzika ir ugunīga, enerģētiski nospriegota, ar iekšēju, urdošu koncentrāciju. Komponisti saista krāšņa, degoša, ziboša, sprakstoša skaņa un iedzīlināšanās detaļās. Intelektuāla pieejā skandarbu uzbūvē, laikmetīgās mūzikas tehnikas Rutas Paideres rokrakstā ir līdzsvarā ar ekspresiju, emocionālo jaudu un mērķtiecīgu dramaturģisko ritejumu. Viņas daīradē lielākoties sastopam kamermūziku un orķestra darbus – skandarbs stīgu orķestrīm *Tempera* nominēts Latvijas Lielajai mūzikas balvai 2012 kategorijā "Gada jaundarbs", savukārt citi opusi guvuši atzinību Eiropas un ASV mūzikas festivālos.

Ruta Paidere studējusi mūziku Latvijā, Anglijā un Vācijā. Kopš 2016. gada ir profesore Hamburgas Mūzikas un teātra augstskolā mūzikas teorijas un kompozīcijas katedrā. Viņa arī publicē esejas par mūzikas un kultūrpolitikas tēmām.

Komponiste par opusu **Magnificat** (2022): "Izvēlēties savam darbam tekstu ar tādu kultūrvēsturisko lādiņu, kāds piemīt magnifikātam, ir riskanti. Taču Jaunavas Marijas kriptiskā un ikoniskā personība sevī glabā pārlaicīgu noslēpumu, kurš noteikti pārsniedz reliģisko interpretāciju robežas un intrīģē līdz pat šodienai.

Sekojoj vēsturiskajiem avotiem, Jaunava Maria bija tikai 13 vai 14 gadīga meitene, kura labprātīgi uzņēmās vārda tiešā nozīmē pārcilvēcīgu uzdevumu – vēl neprecētai pieņemt izredzēto bērnu, kurš nāku kā Izraēlas un cilvēces pestītājs, lai pārrautu nedaudzo priviliēgēto ļaužu varu un iestātos par vājajiem, nepasargātajiem un citādajiem.¹⁶

Autonomija, drosme un pateicība, ar kādu Marija pieņēma šo situāciju, ir neparasta un pārsteidzoša. Cik daudzi no mums būtu gatavi riskēt ar visu un kā vārdā?

Savā kompozīcijā es vēlējos atrast skanējumu, kurš būtu vienlaikus arhaisks, bet arī tieši tikpat mūsdienīgs, un tas bija visielākais izaicinājums darba tapšanas procesā. Piemēram, partitūrā ir iestrādātas atsauces uz ebreju sinagogas un uz budistu mūku dziedājumiem, kā arī uz renesances lielmeistara Džovanni Pjerluidži da Palestrinas "Magnifikātu", un manis izvēlētā harmonija noteiktos formas posmos balstās uz kvintu un kvartu intervāliem, kādi raksturīgi viduslaiku reliģiskajai mūzikai. Blakus tam kā sevišķi būtisku patametru es vēlējos izceļt teksta ekstātisko emocionalitāti un dramatismu – īpašības, kuras vēsturē zināmājās magnifikātu kompozīcijās, manuprāt, ir tikušas apslāpētas un apskaidrotas. Interesanti, kādēl?"

Ienirstot **Andra Dzenīša** (1978) mūzikā, šķiet, ka savā varā tevi panem augstsrieguma pavada, kas ved caur dzīves reāliju sadursmēm un vienā brīdī sastingt metafiziskā skaistumā. Balansā starp vērojumu un emocionālu lādiņu. No konkrētiem afektiem pie vispārinājumu vertikālēm. Komponists ir simfonisks gandrīz visā, ko viņš raksta – arī kora partitūras būvētas orķestrālos paneļos. Pēdējos gados prestižās Eiropas koncertzālēs izskanējusi tieši komponista orkestra mūzika – tai skaitā Amsterdamas Concertgebouw, Berlines filharmonijā, Dortmundes Konzerthaus, Londonas Karaliskajā Svētku zālē un citur. 2018. gadā vairākos koncertos Eiropā un Amerikā atskanojumus piedzīvoja viņa skāndarbs "Māra", ko komponistam pasūtināja diriģents Andris Nelsons abiem viņa vadītajiem orķestriem – Leipcigas Gewandhaus un Bostonas simfoniskajam orķestrim.

Dzenītis par skāndarbu **Om, Lux aeterna** (2012): "Te esmu gājis demokrātiska multikultūralisma celu, atkal un atkal mēģinot pierādīt, ka viss ir viens, un viens ir viss. Mūsu starpā, mūsu pasaulei nav atšķirības un atšķirtības. Dzīvojam taču visi kopā – zem vienām debesīm. Skāndarbā izmantoti trīs radniecīgi teksti – klasiskais latīnu Lux Aeterna, klasiska budistu mantra mūžīgajai gaismai, kā arī vēdiskā mantra mūžīgajai gaismai, kas rakstīta tanriskajās pirmzilbēs. Mūsdienu aprakstošo valodu kontekstā tas ir nesastopams fenomens, kad pašas skāņas, to skanējums iemieso arī to būtību, saturu un jēgu. Noslēgumā izmantotas tā saucamās solfedžo frekvences, kas, saskaņā ar dažiem strīdīgiem pētījumiem, atbilst mūsu enerģētisko centru vibrācijām."

Par **Lūgšanu** (2023) ar Tēveizes tekstu komponists teic: "Ir darbi, kuri top kādam, ar mērķi, un ir darbi, kuri klusi gruzd tikai pašam sev. Visu šo gadu lēni, pacietīgi esmu atgriezies pie šī. Ar lielu atbildību, tikai tajos brīžos, kad liekas, ka varu, un drīkstu pierakstīt kādā kādu noti. Bez steigas. Sagaidot pirmo Adventi 2023. gadā, uzskatīju, ka ir labi, un varu to palaist dzīvē. Pateicībā par dzīvi, kas man sniegtā, lai būtu tā, kā ir. Paldies par iedvesmu manam mācītājam Ivaram Cišam.

Šai kora kompozīcijai ir versijas latviešu un latīnu valodās. Tā domāta visu varēšanas pakāpju koriem."

Santa Ratniece (1977) ir neparasta personība latviešu komponistu vidū, ceļotāja un pētniece, kuras skāndarbus nevar sajaukt ar kāda cita skāņraža partitūru. Santas mūzika ir procesuāla – laiktelpa viņas darbos izplešas kā izgaismots horizonts, kurā atklājas bezgalība. Diriģents Sigwards Klava par Santas mūziku savulaik ir teicis, ka

"nošu līnijās šeit bieži vien fiksētas nevis notis, bet gan skaņas, kuras reizēm neiespējami ietilpināt 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. Šī mūzika ir tāk ēteriska, tāk noslēpumaina – kaut kur pusceļā starp dziedātāja kermenī un viņa garu."

Santas Ratnieces skaņdarbi izskanējuši Berlines filharmonijā, Leipcigas *Gewandhaus*, Linkolna centrā, Amsterdamas *Muziekgebouw*, Pekinas koncertzālē, festivālā *Klangspuren*, festivālā "Varšavas rudens", *Mostly Mozart* festivālā Nujorkā un citviet.

Santa Ratniece par skaņdarbu **Nakts gaisma** (2021): "Manā daiļradē reliģisko un mistisko tekstu izmantošana ieņem īpašu vietu. [...] Opusā "Nakts gaisma" izmantots *Nunc dimittis* jeb Svētā Simeona slavas dziedājums, kas, tāpat kā pats stāsts par Sv. Simeonu no Lūkas evāngēlijā 2. nodaļas, veido tiltu ar mūsdienām un ir dzīvs un aktuāls visos laikos. Šajā darbā es koncentrējos uz gaismu. Svētā Simeona dzesma sākas ar vārdiem par došanos pie miera jeb – mūžīgā miera, ar pateicību Dievam par dienas gaismu, kas nepazūd ari nakts tumsā. Tas liek mums izjust un paļauties uz to, ka tādas nakts tumsas itin nemaz nav un ir tikai "nakts gaisma". Šis ir brīdis, kad jaundzimušais Jēzus atklājas kā gaisma un ir glābšanas nesējs mums visiem."

Mārtiņš Viļums (1974) ir skaņas fenomena un muzikālās laiktelpas meistars, kurš savu mūzikas valodu dēvē par mikrosonorismu. Komponists radījis savdabīgu mūzikas pasauli, kas suģestē ar maģiskām skaņu dimensijām un filozofiska saturu tērēnumu, kas, šķiet, eksistē ārpus laika. Atzīst savas daiļrades vienotību ar 20. gadsimta franču komponistu, sevišķi Kloda Debisi un Olivijē Mesiāna estētiku. Viņš studējis kompozīciju Rīgā un Vilnā, kur absolvējis Lietuvas Mūzikas un teātra akadēmiju. Patlaban šīs augstskolas lektors. Par skaņdarbu Latvijas Radio kora grupai *Le temps scintille* ("Laiks mirguļo") viņš 2005. gadā ieguva Starptautiskā komponistu ierakstu konkursa *Rostrum* balvu.

Mārtiņa Viļuma kora darbiem piemīt senlaicīgs, arhaisks balādiskums un mītisks spēks, kādu dzirdam arī **The Fate Of King Lear's Children** ("Karala Lira bērnu liktenis", 2007/2021). Viļums par opusu teic: "Kompozīciju veido divas, polifoni izkārtotas tekstuālās līnijas – tematisko un saturisko kodolu veido īru legenda "Karala Lira bērni" angļu valodā, kas stāsta par Līra bērniem, kuriem pamātes noburītem lemts klīst jūrās 900 gadus, savukārt otrs ir sens drūdu teksts par radošo maģiju, enerģētiskām struktūrām cilvēkā, un kā tās izpaužas poēzijas mākslā."

Jau kopš 1992. gada **Kaspars Putniņš** ir Latvijas Radio kora diriģents. Sākot ar 2024. gadu, Kaspars Putniņš ir Latvijas Radio kora mākslinieciskais vadītājs un galvenais diriģents. Viņa uzmanības lokā ir plašs kormūzikas repertuārs, sākot no renesanses polifoniskās mūzikas, līdz romantisma perioda darbiem, tomēr radošā procesa nozīmīgākais mērķis vienmēr bijis aktualizēt tieši jaunas vokālās mūzikas dzīmšanu un augstvērtīgu jaundarbu atskanošanu. Strādajot ar Baltijas un Skandināvijas koriem, īpaša sapratne un sadarbība diriģentam veidojusies ar komponistiem: M. Einfeldi, M. Viļumu, G. Šmiti, A. Dzenīti, T. Tulevu, L. Tūresenu, G. Brauersu un citiem. Viņš rosinājis vairākus skatuves mākslas projektus, Latvijas Radio kora dziedātājus iesaistot aizrautīgos skanveides,¹⁸

vizuālās un teātra mākslas notikumos. Kaspara Putniņa izveidotā Latvijas Radio kora grupa (1994) nu pārtapusi par Latvijas Radio kora solistu ansamblī, kas regulāri iesaistās dažāda stila eksperimentālu, multimediju un skatuvisku uzvedumu norisēs, sadarbojoties gan ar pašmāju spekiem, gan arī režisoriem un viesmāksliniekiem ārpus Latvijas. Kopš 2020. gada rudens Kaspars Putniņš ir Zviedrijas Radio kora mākslinieciskais vadītājs. Vairākus gadus (2014–2021) viņš aizvadījis kā Igaunijas Filharmonijas kamerkora (EPCC) galvenais diriģents un mākslinieciskais vadītājs, neilgu laiku bijis Eiropas kamerkoru apvienības *Tenso* mākslinieciskais vadītājs (2013–2017), kā arī vadījis Igaunijas Nacionālo vīru kori (2005–2008). Pēdējā desmitgadē K. Putniņš regulāri sadarbojas arī ar Eiropas vadōsajiem koriem – RIAS kamerkori, Berlīnes Radio kori, Štutgartes SWR *Vokalensemble*, Niderlandes kamerkori un NDR vokālo ansamblī, Gentes *Collegium Vocale*, Dānijas Nacionālo vokālo ansamblī, Flāmu Radio kori un citiem. Ievērojamāko ieskaņojumu vidū jāzice! Dž. Hārvija albums *The Angels* (*Hyperion*), Brauers, Vaska, Ešenvalda, Maskata, Silvestrova un jaunākās latviešu mūzikas ieraksti sadarbībā ar Latvijas Radio kori. Ievērību guvis ierakstu nama BIS klajā laistais albums ar A. Šnītkes "Grēksudzes psalmiem", A. Perta *Magnificat* un *Nunc dimittis*, kas 2018. gadā ieguva gan britu Gramophone balvu kā labākais kormūzikas albums, gan arī franču *Diapason d'Or*. Kopā ar Flāmu radio kori K. Putniņš ieskaņoja S. Rahmaņinova "Jāņa Zeltamutes liturgiju" (Glossa), savukārt ar Niderlandes kamerkori – S. Rahmaņinova "Vesperes" (BIS). Par izcilu radošo ieguldījumu Latvijas koru kultūrā un Latvijas vārda un tās mūzikas atpazīstamības veicināšanā pasaulē Kaspars Putniņš saņēmis Triju Zvaigžņu ordeni. Viņa radošais veikums novērtēts ar Ministru kabineta balvu un Latvijas Lielās mūzikas balvu, kā arī Igaunijas Kultūras fonda Gada balvu un Igaunijas valsts goda zīmi – ordeni *Terra Mariana*, ko pasniedz cittautiešiem par īpašiem nopolniem Igaunijas valsts labā.

Sigvards Klāva bija Latvijas Radio kora mākslinieciskais vadītājs un galvenais diriģents no 1992. līdz 2023. gadam. Mērķtiecīga darba rezultātā Latvijas Radio kori viņš izveidoja par starptautiski pazīstamu vokāli spilgtu vienību, ko vēlas dzīrdēt prestižkie festivāli un aicina sadarboties izcilākie pasaules mūziķi. Sigvards Klāva studējis diriģēšanu Jāzepa Vītola Latvijas Mūzikas akadēmijā, Štutgartes Baha akadēmijā, Oregonas Baha festivāla meistarklasēs un Sanktpēterburgas konservatorijā.

Sigvarda Klāvas veidotie projekti ar Radio kori allaž ir bijuši rūpīgi izaukļēti vēstījumi, muzikālās ekspedīcijas, pētot dziedāšanas un balss fenomenu, meklējot tiltus starp arhaisko un mūsdienīgo, apcerot pārlaicīgo caur tematisku koncertprogrammu atklāsmju ceļu. Atzinību guvušās programmas, kā "Litānija", "Mātes Terēzes lūgšana", "Vakara sarunas Jāņa baznīcā" un citas vienmēr ir piepildījušas dievnamus ar klausītājiem. Pēc Sigvarda Klāvas ierosinājuma Radio koris veidojis kopīgus projektus gan ar spilgtiem tradicionālās un neakadēmiskās mūzikas pārstāvjiem, gan garīdzniekiem un mūsdienu skanražiem, sintezējot laikmetīgās mākslas eksperimentus ar kultūras mantojumu un paplašinot cilvēka balss iespēju redzējumu. Sevišķu publikas mīlestību iemantotoji dramaturģiskie koncertuzvedumi ar Imanta Kalniņa un Artura Maskata mūziku, kā "Imants un Ziedonis", "Dzeznieks un Nāra", "Vācietis. Klavierkoncerts", "Atlantīda". Viņa vadībā tapuši arī tādi veltījumi latviešu tautas dižgariem un varonjiem kā mūzika filmai "Lāčplēsis" un uzvedums "Rakstītāja" par Brōnišlavu Martuževu.

Sigvards regulāri pievēršas arī Johana Sebastiāna Baha, Johannesa Brāmsa, Sergeja Rahmaņinova, Arvo Perta, Valentīna Silvestrova un citu lielo komponistu mūzikai. Pēc Sigvarda iniciatīvas 2014. gadā īstenojās projekts "Babs.

Pasja. Rīga”, kur pirmsliedienu laikā Rīgas dievnamos tika atskanotas Johana Sebastiāna Baha pasijas – kopā ar Latvijas Radio kori uzstājās latviešu un ārziņu mūzikā, izcili baroka interpreti ar pasaules mēroga vārdu. Viņa vadībā korim izveidojusies radoša sadarbība ar vairākiem ievērojamiem mūsdienu Latvijas skanražiem – Maiju Einfeldi, Ēriku Ešenvaldu, Arturu Maskatu, Kristapu Pētersonu, Santu Ratnieci, Juri Karlsonu, Andreju Selicki, Pēteri Vasku un citiem izciliem latviešu un ārvalstu komponistiem, kas vainagojusies daudzos pirmatskanojumos un ierakstos.

Sigvards ir vairākkārtējs Lielās mūzikas balvas laureāts, Latvijas Republikas Ministru kabineta balvas ieguvējs un Triju zvaigžņu ordeņa kavalieris. Kopš 1990. gada Dziesmu svētku virsdiriģents. Dirīģējis koncertus Londonas Karaliskajā Alberta zālē, Elbas filharmonijā, Amsterdamas Concertgebouw un Berlīnes filharmonijā, Parīzes Elizejas lauku teātrī, *Cité de la musique* un citviet. Piedalās starptautisku žūriju darbā un izglītības projektos, tostarp *Meesters&Gezellen*, *Tenso network* u.c. Kā viesdiriģents uzstājies ar Nīderlandes radio un operas kori, *Cappella Amsterdam*, RIAS kamerkori, MDR Leipcigas kori un daudziem citiem.

Latvijas radio koris ir unikāla, godalgota profesionālu dziedātāju apvienība, kas savai publikai piedāvā nepieredzēti plašu repertuāru – ļaujoties senās mūzikas izpētei un klasicisma galantumam, balansējot romantiku pāri plūstošo emociju jūrā un ar aizrautību iepazīstot mūsdienu komponistu partitūru kalambūrus.

Latvijas Radio koris piedalījies Arvo Perta mūzikas albuma *Adam's Lament* (ECM) ieskaņojumā, kas saņēmis Grammy mūzikas balvu un 2023. gada rudenī ieguvēji prestižo britu žurnāla *Gramophone* gada balvu par ierakstu *John Cage. Choral Works* (2022, Ondine), kas ieskaņots Sigvarda Klavas vadībā kategorijā “Labākais kormūzikas albums”. Koris ir vairākkārtējs valsts augstākā apbalvojuma par sasniegumiem profesionālajā mūzikā – Lielās mūzikas balvas ieguvējs, kā arī LR Ministru kabineta balvas laureāts. Latvijas Radio kora un Sigvarda Klavas veikto Sergeja Rahmaņinova “Vesperu” ieskaņojumu britu žurnāla *Gramophone* atzinis par 2013. gada februāra labāko ierakstu, un Amerikas radio stacija NRP to ievietojuši 25 gada labāko albumu sarakstā. Savukārt Pētera Čaikovska garīgās mūzikas ieraksts “Svētā Jāņa Zeltamutes liturģija un Deviņi garīgie dziedājumi” (Ondine) 2020. gadā ieguvē Starptautisko Klasiskās Mūzikas Balvu (*International Classical Music Awards/ICMA*) kā gada kormūzikas ieraksts, bet vēlāk izvirzīts žurnāla BBC *Music Magazine* gada balvas nominantu vidū. Latvijas Radio koris 2022. gada nogalē sanēma Latvijas valsts atzinību – “Izcilības balvu kultūrā.”

Latvijas Radio koris viesojies Eiropas un pasaules nozīmīgākajās koncertvietās, toskait Nīderlandes *Concertgebouw* un *Muziekgebouw*, Elbas filharmonijā, Elizejas lauku teātrī un Parīzes filharmonijas Mūzikas pilsētā. Sadarbība izvērtusies ar Linkolnā centru, Kenedija centru un Volta Disneya koncertzālī, koris muzicējis Djūka universitātes kapelā, ASV Kongresa bibliotēkā, Karalienes Elizabetes zālē, Berlīnes koncertzālē un Drēzdenes Dievmātes baznīcā Vācijā, kā arī kļuvis par pirmo vokālo vienību, kas ieskandinājusi jauno Hägas koncertvietu *Amare*. Koris ir viesojies vairākos prestižos mūzikas festivālos, kuru vidū jāmin BBC *Proms*, Zalcburgas festivāls un jaunās mūzikas festivāls *Klangspuren*, Lucernas festivāls, Francijas radio festivāls Monpeljē, Drēzdenes *Musikfest Erzgebirge* un *Klangvokal* Dortmundē, Baltijas jūras festivāls Stokholmā, OzAsia Festival Austrālijā un Montekarlo Mākslas pavasarī. Liela ievērība gūta Ziemeļamerikā, piedaloties *White Light Festival* ASV un *Soundstreams* Kanādā. 2019. gadā Latvijas Radio koris koncertēja Japānā un Ķīnā: divas išpaši veidotas koncertprogrammas oktobrī izskanēja Šanhajā, bet novembra vidū pirmizrādes Honkongā piedzīvoja kora opera *NEOARCTIC*.

Ondine, *Hyperion Records*, *Deutsche Grammophon*, *ECM*, *BIS*, *Naïve*, *Prima Classica* un "Skani" skaņu ierakstu
namos regulāri top jauni Latvijas Radio kora albumi, sadarbībā ar tādiem izciliem diriģentiem kā Haincs Holingers,
Rikardo Muti, Rikardo Šajī, Gustavo Dudamelis, Larss Ulriks Mortensens, Esa Peka Salonenš un Pīters Filippss.
Koris ir strādājis kopā ar Lucernas festivāla orķestri, *Ensemble Intercontemporain*, *Ensemble Contrechamps*,
Losandželosas filharmoniķiem, *Camerata Salzburg* un *Concerto Copenhagen*.

Latvijas Radio kori 1940. gadā dibinājis leģendārais latviešu diriģents Teodors Kalniņš, kurš to vadīja līdz aiziešanai
mūžībā 1962. gadā. No 1963. gada līdz 1986. gadam kora mākslinieciskais vadītājs bijis Edgars Račevskis, pēc kura
ciešā tvēriena pie kora nokļuvis diriģents Juris Klaviņš (1987–1992). Latvijas Radio kora mākslinieciskais vadītājs un
galvenais diriģents no 1992. līdz 2023. gadam bija Sigwards Klava.





Pēteris Vasks *Angele Dei*

Angel of God, who art my comforter, my strength,
my shield, my redeemer, my guide, my keeper.
Amen.

Angel of God, my guardian dear, to whom his love commits
me here;
Ever this day be at my side, to light and guard, to rule and
guide. Amen.

Krists Auznieks *Sensus*

Nolite conformari huic saeculo sed reformamini in novitate
sensus vestri.

Do not be conformed to this world, but be transformed by
the renewing of your mind.

Ruta Paidere *Magnificat*

Magnificat salutari meo in Deo exultavit in Deo
Esurientes salutari meo depositus potentes
Exsultavit omnes generationes
Quia fecit mihi magna qui potens est et sanctum esurientes
exaltavit
Omnes generationes salutari meo exultavit divides
Suscepit Israel puerum suum
Recordatus misericordiae suae sicut locutus est sicut
locutus est ad patres in saecula.

My soul proclaims the greatness of the Lord, my spirit rejoices
in God,
He has exalted the lowly and cast down the mighty
All generations shall now rejoice
Because he who is mighty and holy has done great things
for me and has raised up the hungry
All generations shall rejoice at my salvation
He has taken under his protection Israel his servant
And remembered his promise of mercy to our forebears for
ever.

Andris Dzenītis *Om, Lux Aeterna*

Lux aeterna luceat eis, Domine, cum sanctis tuis in
aeternum, quia pius es.

Let everlasting light shine upon them, Lord, with thy saints
for ever, for thou art merciful.

Buddhist mantra for eternal light:
Om Amogha Vairocana Mahāmudrā Maṇipadma Jvāla
Pravarttaya Hūm.

Praise be to the flawless, all-pervasive illumination of the
great mudra. Turn over to me the jewel, lotus and radiant
light.

Vedic Param Jyoti mantra to the Supreme Light:
Om Hreem Hamsa So Ham Swaha.

Andris Dzenītis *Lūgšana (Prayer)*

Mūsu Tēvs debesīs! Svētīts lai top Tavs vārds, Lai nāk Tava
valstība, Tavs prāts lai notiek kā debesis, tā arī virs zemes.
Mūsu dienīško maizi dod mums šodien Un piedod mums
mūsu parādus, Kā arī mēs piedodam saviem parādniekiem.
Un neieved mūs kārdināšanā, Bet atpestī mūs no jauna, Jo
Tev pieder valstība, spēks un gods, mūžīgi mūžos! Āmen.

Our Father who art in heaven, hallowed be thy name.
Thy kingdom come, thy will be done, on earth as it is in
heaven.
Give us this day our daily bread; and forgive us our debts, as
we forgive our debtors.
And lead us not into temptation, but deliver us from evil:
For thine is the kingdom, and the power, and the glory, for
ever. Amen.

Santa Ratniece *Nighttime Light*

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace: Quia viderunt oculi mei salutare tuum quod parasti ante faciem omnium populorum: Lumen ad revelationem gentium, et glorium, lumen Domine.

Lord, now lettest thou thy servant depart in peace according to thy word.

For mine eyes have seen thy salvation, which thou hast prepared before the face of all people;
To be a light to lighten the Gentiles and to be the glory and the light, O Lord.

Pēteris Vasks *Actus Caritatis*

Domine Deus, amo te super omnia proximum meum propter te, quia tu es summum, infinitum, et perfectissimum bonum, omni dilectione dignum. In hac caritate vivere et mori statuo. Amen.

O Lord God, I love Thee above all things and love my neighbour on account of Thee, because Thou art the greatest, infinite and most perfect good, worthy of all love. In this love I resolve to live and die. Amen.

Mārtiņš Viljums *The Fate of King Lear's Children*

[...] And after this there came to them twins, a son and a daughter, and they gave them the names Fingula and Aod. And two more sons came to them, Fiachra and Conn. When they came, Ove died, and Lir mourned bitterly for her, and but for his great love for his children, he would have died of his grief. And Dearg the king grieved for Lir and sent to him and said: "We grieve for Ove for thy sake; but, that our friendship may not be rent asunder, I will give unto thee her sister, Oifa, for a wife." [...]

But thereupon the dart of jealousy passed into Oifa on account of this and she came to regard the children with hatred and enmity. [...] "Kill the four children of Lir!"

[...] As soon as they were upon the lake, she struck them with a Druid's wand of spells and wizardry and put them into the forms of four beautiful, perfectly white swans, (and she sang this song over them):

"Out with you upon the wild waves, children of the king!
Henceforth your cries shall be with the flocks of birds."

(And Fingula answered):

"Thou witch! We know thee by thy right name!
Thou mayest drive us from wave to wave." [...]

(Oifa):

"Nine hundred years shall you wander over the lakes and streams of Erin. This only I will grant unto you: that you retain your own speech, and there shall be no music in the world equal to yours, the plaintive music you shall sing." [...]

Then the waves rose up and the thunder roared, the lightning flashed, the sweeping tempest passed over the sea...

(Fingula):

"Woe upon me that I am alive
My wings are frozen to my sides." [...]

(Brothers):

"Bad was our stepmother with us,

She played her magic on us,
Sending us north on the sea
In the shapes of magical swans.
Our bath upon the shore's ridge
Is the foam of the brine-crested tide,
Our share of the ale feast
Is the brine of the blue-crested sea."

[...] (Fingula):
Listen to the Cleric's bell,
Poise your wings and raise [...]

He shall free you from pain,
And bring you from the rocks and stones. [...]

This day I see our grave –
Fiachra and Conn on each side,
And in my lap, between my two arms,
Place Aod, my beauteous Brother."

[...] And they died, and were buried as Fingula had said,
Fiachra and Conn on either side, and Aod before her face. A
cairn was raised for them, and on it their names were written
in runes. And that is the fate of the children of Lir.

Excerpts from the Irish saga "The Cauldron of Poesy",
translation by Erynn Rowan Laurie

Moí coire coir goirthath
gor rond n-ír Día dam a dúile dnemrib;
dliucht sóir sóerna broinn
bélrae mbil brúchtas úad.

[...] gainitir tri coiri i cach duiniu .i. coire goriath & coire érmai
& coire sois.

Coire goirthath, is é-side gainethar fóen i nduiniu fo chétóir. Is
as fo dáilter soas do doínib i n-ógoítu.

Coire érmai, immurgu, iarmo-bí impúd moigid; is é-side
gainethar do thoib i nduiniu.

Coire sois, is é-side gainethar fora béolu & is as fo-dáilter
soes cach dáno olchenae cenmo-thá airchetal.

Coire érmai dano, cach la duine is fora béolu atá and .i. n-áes
dois.

[...] Ara-caun coire sofhis
sernar dlidet cach dáno
dia moiget moin
móras cach ceird coitchiunn
con-utaing duine dán.

[...] Coire érmai,
ernid ernalair,
mrogaith mroghthair,
bíathaid biadtair,
máraid márthair,
áliith áiltir,
ar-cain ar-canar,
fo-rig fo-regar,
con-serrn con-serrnar,
fo-serrn fo-serrnar.

Fó topar tomseó,
fó atrab n-inse,
fó comair coimseó,
con-utaing firse.
Is mó cach ferunn,
is ferr cach orbu,
berid co h-ecnae,
echtraid fri borbu.

My perfect cauldron of warming
has been taken by the Gods from the mysterious abyss of
the elements;
a perfect truth that ennobles from the centre of being,
that pours forth a terrifying stream of speech.
[...]

Three cauldrons are born in every person: the cauldron
of warming, the cauldron of motion and the cauldron of
wisdom.

The cauldron of warming is born upright in people from the
beginning. It distributes wisdom to people in their youth.
The cauldron of motion, however, increases after turning;
that is to say, it is born tipped on its side, growing within.
The cauldron of wisdom is born on its lip and distributes
wisdom in poetry and every other art.
The cauldron of motion then, in all artless people is on its lip.

[...]
I sing of the cauldron of wisdom
which bestows the nature of every art,
through which treasure increases,
which magnifies every artisan,
which builds up a person through their gift.

[...]
The cauldron of motion
bestows, is bestowed
extends, is extended
nourishes, is nourished
magnifies, is magnified
invokes, is invoked
sings, is sung
keeps, is kept,
arranges, is arranged,
supports, is supported.
Good is the well of poetry,
good is the dwelling of speech,
good is the union of power and mastery
which establishes strength.
It is greater than every domain,

it is better than every inheritance,
it bears one to knowledge,
adventuring away from ignorance.

