

Baiba Jaunslaviete

# Maija Einfelde

Her Life and Music

Maija Einfelde: Her Life and Music

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Baiba Jaunslaviete

Translated by Amanda Zaeska

Cover design: Gundega Kalendra

Music engraving: Līga Pētersone



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## PREFACE

For already half a century, since she graduated from the Latvian State Conservatory in 1966, Maija Einfeldē has been actively composing. She has witnessed many different processes in Latvian music, but at the same time, she has pursued her own path, never affiliating herself with any group of like-minded artists. This is true of the chamber music that dominated her early work as well as of her organ compositions, symphonies and, particularly, her choral music, the genre that has brought her international recognition since the latter half of the 1990s (the win at the prestigious Barlow Endowment for Music Composition competition in the United States in 1997 with the chamber oratorio *Pie zemes tālās...* (At the Edge of the Earth); her subsequent collaboration with world-renowned musicians). The goal of this e-book is to outline the interaction between the composer and her era and the refined balance between the overall and the individual in this interaction. Before beginning this discussion, it is important to highlight several aspects of Einfeldē's music that have already attracted the attention of researchers.

The earliest publication to offer an overview of Einfeldē's musical style is the article by Latvian-American composer Dace Aperāne in the magazine *Jaunā Gaita* (Aperāne 2000) which contains a number of valuable conclusions. Without going into detail, some of the significant features of Einfeldē's music first addressed in this article include a synthesis of impressionistic and expressionistic stylistic elements, especially individualised harmony ('shimmering', 'mirage'-like chords), the influence of instrumental themes on vocal lines, a particular expressivity of the high register and rhapsodic (fantasy-like) freedom even in the sonata genre.

Many aspects of Einfeldē's musical style are also examined in *Latviešu komponistu instrumentālā kamermūzika 1975–1985* (Instrumental Chamber Music by Latvian Composers 1975–1985) by Jāzeps Vītols Latvian Academy of Music (JVLMA) professor Gunta Sprōģe (now Rasa) as well as in several theses by students at the academy, which are available in the JVLMA library. The most comprehensive of these is the bachelor's thesis by Mārīte Dombrovska, *Dažas raksturīgās iezīmes Maijas Einfeldes daiļradē* (Some Characteristic Traits of the Creative Work of Maija Einfeldē) (Dombrovska 2001). Its three chapters discuss three main topics: the stylistics of the choral music (for the purposes of characterisation, the chamber oratorio *Pie zemes tālās...* / At the Edge of the Earth... and *Maija balāde* / May Ballad are comparatively analysed), the problem of the cyclical unity in the sonatas for violin

and the piano, and the interaction between the horizontal and vertical parameters in the compositions for string orchestra. Besides the conclusions regarding various means of musical expression and musical forms, Dombrovska describes Einfeldē's stylistics from the aesthetical point of view. She deals with various well-grounded observations on the succession from Gustav Mahler to Einfeldē. It is manifested, for example, in her efforts to not distance herself from the "suffering of those who have not succeeded in this life" (Sonata No. 2 for Violin and Piano, *Kora simfonija* / Choral Symphony) (Dombrovska 2001: 40). Like Aperāne, Dombrovska also finds an impressionistic coloristic in several works, for example, in the trio *Pirms saules rieta* (Before the Sunset) (Dombrovska 2001: 40).

Of the newer studies, two texts in English deserve particular attention. The dissertation by Jānis Porietis (2013) includes a laconic overview about Einfeldē's *Maza balāde* (*Kleine Ballade*) for trumpet and piano – a composition introduced to an international audience by American trumpet player Edward H. Tarr. In addition to the analysis of the work, Porietis, based on an interview with the composer, explains the subtext of the folksong *Div' dūjiņas gaisā skrēja* (Two Doves Bolted Into the Blue) which is used in this composition and symbolises the fates of Latvian soldiers who fought under alien flags. This dissertation is, until now, the only research which discusses any work for wind instruments by Einfeldē.<sup>1</sup> The article by American conductor and associate professor Todd J. Harper (2013) should also be mentioned here; it selectively describes female composers in northern Europe, and Latvia is represented by Einfeldē and her choral work *Lux aeterna*.<sup>2</sup>

*Maija Einfeldē dzīvē un mūzikā* (Maija Einfeldē in Life and Music), a special issue of *Mūzikas akadēmijas raksti* (Music Academy Papers) published in 2016, includes studies by a variety of authors. In this collection, Gundega Šmite highlights one of the most interesting features of Einfeldē's choral music, which can be heard in *Pie zemes tālās...* as well as other works, namely, the instrumental dimension Einfeldē gives to choral texture (Šmite 2016). Zane Prēdele provides an in-depth analysis of *Kora simfonija* (Choral Symphony), a composition that synthesises features from two differing genres – symphony and mass

<sup>1</sup> [https://kuscholarworks.ku.edu/bitstream/handle/1808/12353/Porietis\\_ku\\_0099D\\_12817\\_DATA\\_1.pdf?sequence=1](https://kuscholarworks.ku.edu/bitstream/handle/1808/12353/Porietis_ku_0099D_12817_DATA_1.pdf?sequence=1) (retrieved: January 19, 2019).

<sup>2</sup> [http://icb.ifcm.net/en\\_US/beneficencia-perfeccionada/?print=print](http://icb.ifcm.net/en_US/beneficencia-perfeccionada/?print=print) (retrieved: January 19, 2019).

(Prēdele (2016). Jūlija Jonāne characterises Einfeldē's sacred works, including parallels with several other 20<sup>th</sup>-century composers, such as Olivier Messiaen and György Ligeti (Jonāne 2016).

Two of the articles in the Music Academy collection are dedicated to works featuring the viola, an instrument that carries special meaning in Einfeldē's music. Professor Jeļena Ļebedeva analyses Einfeldē's Viola Concerto (2011). She concludes that composer's unusual approach to the concerto genre is manifested in several aspects of this work, among them the relatively slow tempo and meditative mood. Dzintra Erliha, for her part, examines one of the most frequently performed of Einfeldē's sonatas, the *Sonāte meditācija* (Sonata-Meditation) for viola and piano. She provides not only a detailed description of the composition but also a comparative overview of several different performances, including that of internationally recognised violist Andra Darzins.

The collection *Mūzikas akadēmijas raksti* concludes with Professor Ilma Grauzdiņa's article dedicated to one of the most important programmatic motifs of Einfeldē's music, namely, the sea, which the composer has developed from time to time throughout her career. Additional value comes from Grauzdiņa's study of the semantic interpretations of the sea in the context of both European and Latvian cultural traditions. The Music Academy collection, which contains comprehensive summaries in English of each paper, is available online.<sup>3</sup>

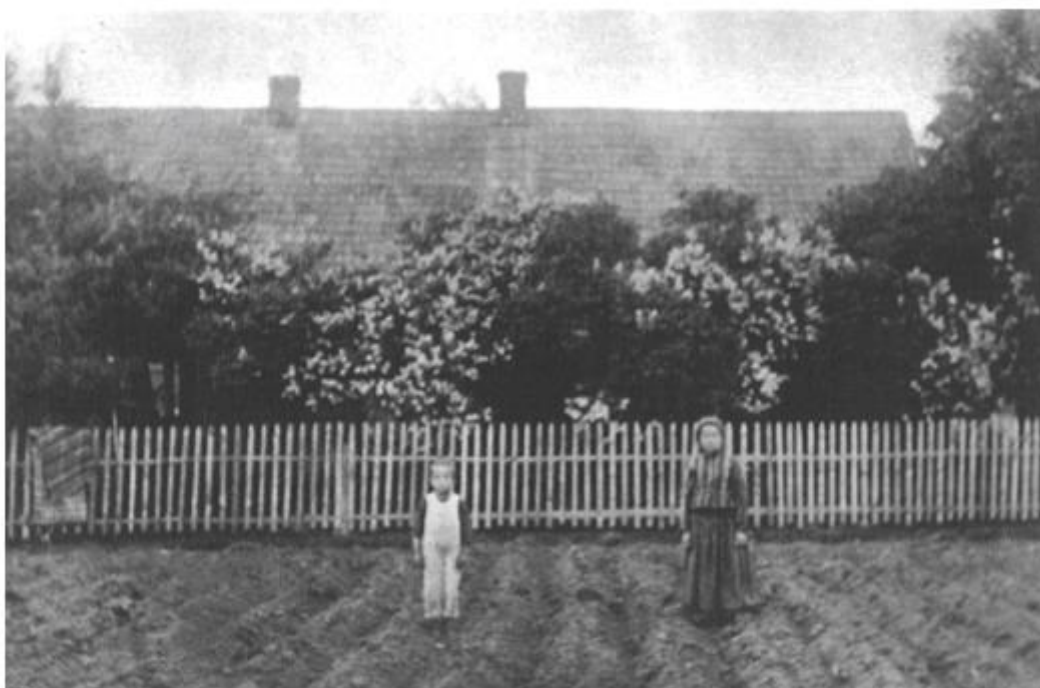
The above-mentioned special issue of *Mūzikas akadēmijas raksti* also includes Baiba Jaunslaviete's biographical study of Einfeldē and an exhaustive review of her style.<sup>4</sup> This e-book in English is based on an updated version of Jaunslaviete's text. It provides a review of Einfeldē's life story as well as selected compositions and references to publications the reader can turn to for more information.

<sup>3</sup> [http://www.music.lv/upload/pages/30/ZPC/JVLMA\\_Raksti\\_Einfeldē\\_skat.pdf](http://www.music.lv/upload/pages/30/ZPC/JVLMA_Raksti_Einfeldē_skat.pdf) (retrieved: January 19, 2019). See English summaries on pp. 228 (Šmite), 246 (Prēdele), 268 (Jonāne), 287 (Ļebedeva), 304 (Erliha), and 236 (Grauzdiņa).

<sup>4</sup> See English summaries on pp. 136, 166, 198.

## 1. FAMILY HISTORY

Peši village in Rucava civil parish, Latvia. Still today, an old-fashioned wooden house called “Mežsētas” can be found among the pines, some distance from the highway. This is the family home of Maija Einfelde’s father, Jānis Dūrējs. In the winter it is quiet and lonely, but from spring until autumn both the house and garden are full of life; Einfelde’s cousins, Dr. chem. Alma Edžiņa and poet Nora Kalna (the daughters of Jānis’ brother, Sīmanis), often visit there. The house was built in 1856 for the Pese-Dūrējs (later Dūrējs) family. Einfelde’s grandparents, Katrīna and Miķelis Dūrējs, lived here at the end of the 19<sup>th</sup> century.



*Figure 1.* At the family home of Einfelde’s father, Jānis Dūrējs, in Peši in 1911. The children are Jānis’ brother Sīmanis and sister Margrieta. Photo from the personal archive of Einfelde’s niece, Inese Nelsone (the original photo is the property of Nora Kalna).

Katrīna and Miķelis Dūrējs had eight children: four daughters and four sons, one of whom was Jānis, Maija’s father. His interest in music and instrument-making became apparent quite early; as a youth he made a violin using horsehair, but this angered his father. Although Miķelis liked to sing, he did not hold musicians in high regard (Kalna 2006).

As a prisoner of the German army during the First World War, Jānis Dūrējs had the opportunity to participate in an organ-building course; he was interested in this work and mastered it well. According to information compiled by musicologist Ilma Grauzdiņa, from

the early 1920s until 1931 Dūrējs and his partner, Herberts Kolbe, built organs in St. Elizabeth's Church in Pärnu (Estonia) as well as in Ērgeme, Irlava, Salgale and Aizkraukle in Latvia. They also reconstructed organs in Iecava and in the Anglican Church in Riga. In 1931 Dūrējs established an organ-building workshop at Beātes iela 8 in Valmiera (Grauzdiņa 1987: 152–153).

The move to Valmiera also marked a change in the almost 40-year-old organ builder's personal life. On August 31, 1931, he married Vallija Erdmane at St. Catherine's Church in Viļķene. This date is commemorated on an engraved teaspoon, a keepsake cherished by their daughter, Maija Einfelde.



*Figure 2.* Maija Einfelde's father, the organ builder Jānis Dūrējs (1892–1944); and her mother Vallija (1896–1967), at her confirmation, aged approximately 16. Photos from the personal archive of Einfelde's niece, Inese Nelsons.

Vallija was the descendant of an old, prosperous family from the Vidzeme region of northern Latvia. Her parents owned a farm in Viļķene as well as a house in Valmiera. Vallija had spent her childhood in Riga. Her mother, Amālija, was an energetic and creative woman. In an interview with Maija Amoliņa, Einfelde described Amālija as “extremely active and [she] strived to express herself in a multifaceted manner – she wrote novels and showed them to Zenta Mauriņa, and she composed polkas and mazurkas and presented them to Jāzeps



Vītols.<sup>5</sup> My grandmother remembered Vītols' response to her work: 'The idea is not to be spurned, only the outer suit is impoverished'" (Einfelde 1998b: 14).

Vallija also learned to play the piano from her mother. After graduating from the Ludmila Tailova Riga Women's High School with a silver medal in 1915, she prepared to enrol in the Saint Petersburg Conservatory, but these plans fell apart due to a sudden illness of the joints. Later, after the war, Vallija took private lessons and learned to play the organ. In the 1920s she was the organ player at St. Catherine's Church in Viļķene, where she met Jānis Dūrējs when he was invited to renovate the church's organ (Einfelde 2016).

## **2. 1939–1951. CHILDHOOD HOME**

Vallija and Jānis Dūrējs' marriage was short but happy and prosperous. The young family lived in Vallija's family's property, the two-storey house at Beātes iela 8 in Valmiera. Here Dūrējs set up not only his organ-building workshop but also a woodworking shop. Einfelde remembers a sled her father made, which seemed especially impressive to her as a child (Einfelde 2016). The family spent their summers at the farm in Viļķene.

According to Grauzdiņa, Dūrējs specialised mostly in the building of smaller organs. These instruments needed to be suited not only for church services but also for concert performances (Grauzdiņa 1987: 156–157). Einfelde has said that "Unlike my mother, my father was not deeply religious. He considered organ-building simply a job" (Einfelde 2016).

All five of the Dūrējs' children, who were born within a year and a half or two of each other, spent their early childhoods in the house in Valmiera: Anna, Jānis, Vallija, Kārlis and Maija, the youngest, born on January 2, 1939. Einfelde has said about her brothers and sisters:

I think the most tranquil of us all was Anna, the oldest sister. On the whole, however, we Dūrējs children were known for our naughtiness. As children, we all played together temperamentally, but we fought with each other just as often and just as temperamentally. Later, after the war, when we lived in Viļķene, if it turned out that any mischief or pranks had been done, the locals always regarded the Dūrējs children with suspicion. And mostly with valid reason, because we usually were the initiators; our two brothers were particularly

<sup>5</sup> Zenta Mauriņa (1897–1978) – a writer and philosopher; Jāzeps Vītols (1863–1948) – an outstanding composer, the founder (1919) and first rector of the Latvian Conservatory.

unruly. In general, as one of our cousins once said, everyone in our family was crazy, unpredictable, and each family member's favourite interest or hobby – each had his or her own – became a hopeless obsession.<sup>6</sup> It seems that each one of us had some kind of unrest inside us already as children, a constant feeling of anxiety (Einfelde 2016).



*Figure 3.* A young Maija and some of her family members. From left: sister Anna, aunt Alise, sister Vallija, Maija on her mother's lap, brothers Kārlis and Jānis. Photo from the personal archive of Einfelde's niece, Inese Nelsone.

The beginning of the Second World War did not affect daily life for Einfelde's family very much. Her father continued his organ-building work, and her mother was able to devote time to her hobby, domestic music-making. "As a young child, I received many things that my rural peers did not receive. I remember my mother playing piano pieces by Chopin, Schumann and Beethoven," Einfelde recalled in an interview (Einfelde 1998b: 14). Another interview leads to the conclusion that, although this period of her childhood was relatively bright and carefree, she also experienced moments of despondency: "Mother was forty years old when I was born. As their youngest child, my parents loved me very much, and the other children bullied me for it" (Einfelde 2000: 11).

The first big blow to the family, which distorted the life they had known up until then, came as the war was coming to a close. Einfelde remembers:

<sup>6</sup> The life of Einfelde's sister Vallija, who died at age 32, took the most dramatic turn. An energetic and joyful young woman, she had several hobbies: competitive ballroom dancing, riding motorcycles, downhill skiing. This last activity proved fatal, when, as a member of the Latvian national team, she died while skiing on the slopes in Sigulda in 1967.

My father died in 1944. I think his death was precipitated by regular overwork. He suddenly had a problem with his heart, the doctors were called out in a hurry, but he could not be saved. We children were all in bed at the time, struck down by some catchy virus. I remember mother kneeling down at the side of his bed. When she rose, she went to the piano and played “A Mighty Fortress Is Our God” (Einfelde 2016).

The last months of the war dragged on. The front was rapidly approaching, and life in Valmiera became ever tenser. Einfelde’s mother decided to leave the city with her five children, and they headed to Viļķene, where they also experienced the final weeks of the war. Einfelde remembers that they spent the worst days in a hay barn in the middle of the forest, with bullets flying all around. This was followed by another misfortune – news that the family home in Valmiera had burned to the ground as the war descended on the city. “We later learned that the fire could have been stopped with a single bucket of water... if only we had been in the city,” says Einfelde (Einfelde 2016).

1944 marked a turning point for the Dūrējs family. After losing their father and their family home, their life turned to one of poverty. It is to these subsequent years of hardship that Einfelde refers in several interviews with the following sorrowful comment: “My mother was loving but always very busy working. I have few happy memories from my childhood” (Einfelde 2016).

The farm in Viļķene, where the family had previously spent only summers, now became their permanent home. Without an adult male in the household, the farm work was not successful enough to earn them a livelihood; it only provided a small amount of food for the family. Mother Vallija’s former hobby of playing the organ now became a source of income, however small. In an interview with Ilmārs Šlāpins, Einfelde stated: “I don’t know what it’s like to spend one’s childhood in Siberia, but we experienced true hunger. We had nothing to eat. mother sat us down at the table in front of empty plates, said grace, and then got up from the table” (Einfelde 2003b: 51). In my conversation with Einfelde, she went into more detail:

The people around us were sympathetic. At the urging of the local minister, many neighbours donated milk, cream, butter and so on to us, even though they were not very prosperous themselves. But at the same time, we could sense a lack of understanding, even covert disapproval – most of the people considered mother’s career of playing the organ as inexcusably impractical. We felt some of these attitudes at school as well. All of the Dūrējs children (especially Jānis and Vallija) received good marks in school, but we felt isolated due to our poverty and also our poor clothing (Einfelde 2016).



*Figure 4.* Vallija Dūrēja at the organ in the Viļķene Church (the inscription on the back of the photo reads: “When you look at this picture, remember dear Mummy.”). Photo from the personal archive of Einfeldē’s niece, Inese Nelsonē.

The children herded livestock for other farmers to help out the family. Einfeldē began working as a cowherd at age seven, almost at the same time as she began attending the seven-year school in Viļķene (1946). She sometimes also had to spend the winter with another family. Einfeldē says:

I have absolutely no idyllic memories of herding livestock. The people I lived with the longest were a childless couple – they were good people, they always saw to it that I was fed and clothed. But their outlook on life was agriculturally practical; in any case, these people had utterly no interest in my soul, and I felt desperately lonely. Especially when Dagnija, the daughter of my employer’s brother, came to visit. A very nice girl, but whenever she arrived, I felt the difference between a loved child and an unloved child... My mornings as a cowherd began at around four-thirty. At eleven-thirty, when I drove the cows home, Dagnija had usually only just gotten out of bed. Even regarding mischief that we’d both done, I usually got the scolding. My employer even once said so, abruptly and matter-of-factly: “What are you crying for? You’re a servant!” And what’s more, he didn’t mean to hurt me; these people simply did not think about the delicacy of a soul. If there happened to be any sweets, they weren’t given only to Dagnija – they were divided up fairly between the two of us. I also remember that when I had to see doctors in Riga because of my poor eyesight, my employers gave me money for the journey (Einfeldē 2016).

The Dūrējs family's good piano, built by their father, had perished in the fire in Valmiera. At the house in Viļķene they only had a square piano (*Tafelklavier*), which, while Einfeldē remembers it as being quite awful, nevertheless piqued her interest. She recalls a time when she was lying in bed with an illness and in the next room her mother was teaching students, rural girls. The girls often played a wrong key, and Einfeldē amused herself by trying to guess the name of the correct note (Einfeldē 2016). Einfeldē's older sisters had been taught to play the piano by their mother in Valmiera, but in Viļķene, due to the family's need to earn money, neither mother nor children had time for regular piano lessons (Einfeldē 2016).



*Figure 5.* Maija Dūrēja's student ID photo from the seven-year school in Viļķene (possibly 5<sup>th</sup> or 6<sup>th</sup> grade). From the composer's private archive.

### **3. 1952–1966. FROM PIANO PLAYING TO COMPOSITION**

When the future composer had finished 5<sup>th</sup> grade, Lilija Kiršentāle (married name Vīksna), who was the Dūrējs children's second cousin, arrived in Viļķene to become acquainted with her rural relatives. Kiršentāle taught piano at the Liepāja Music High School. "Maija's mother suggested I take Maija to Liepāja so she could get a better education," Lilija remembers. "In several letters, she expressed that – whether in those exact words or not – of all her children, Maija was the best" (Vīksna 2008).

Six months passed until all of the documents regarding the change of school and residence were put in order, and then in 1952 – in the third quarter of 6<sup>th</sup> grade – Einfeldē moved to Liepāja. Following the family’s dramatic move to Viļķene, this was the second radical shift in her life, and this time it was a positive change. Einfeldē states:

If Lilija had not taken me, I probably would not have chosen a career in music. I admire my cousin’s courage, taking on such a responsibility even though she was still very young herself, just a few years older than me. But Lilija could also be quite sharp – sometimes I was afraid of her... We lived together in a rented room. We lived frugally – I remember how my cousin took one of her own old dresses and made me a very beautiful dress with cross-stitching (Einfeldē 2016).

Alongside her studies at Liepāja Elementary School No. 3, Einfeldē also attended Aleksandra Vikmane’s piano lessons at the Liepāja Children’s Music School. She had missed the ideal age to develop a serious, refined piano technique by about five or six years. Nevertheless, within a year and a half Einfeldē had already finished four grades of music school, even achieving a 6<sup>th</sup>-grade level in solfeggio.

It was in Liepāja that Einfeldē wrote her first surviving piece of music, the *Étude* subtitled “Vilciņš” (The Little Wolf). The brisk and lively miniature, written in the classical tradition, reveals none of Einfeldē’s later interest in tragic expression. However, a disposition to such things were perhaps already forming. This is confirmed by a letter sent by Einfeldē’s mother to Lilija Kiršentāle, written after a visit home by her daughter during a school vacation:

When Maija was with us, she delighted me with her playing. [...] I hadn’t expected her to play so well. She does not have a typical child’s touch; instead, it’s an adult’s touch. She has a very good teacher, but that touch has been taught to her by other teachers – by all who have caused her suffering in her short life (Dūrēja, an undated letter; a copy is stored in the personal archive of Baiba Jaunslaviete).

After finishing elementary school in 1953, Einfeldē returned to her family. Because there was no high school in Viļķene, she continued her education in Limbaži. Einfeldē remembers how she and her mother rode to the Limbaži High School (now the Limbaži District Gymnasium) dormitory in a wagon; they also brought a straw mattress along for her to sleep on at school. Although Einfeldē received free lunches at school, she often had to do without food. Parallel to her studies at high school, Einfeldē attended the Limbaži Children’s Music School for all three years.

In Limbaži the future composer wrote a piece for piano with the telling title *Raganu dancis* (Witches' Dance). The programmatic idea of this piece later found a continuation in *Maija balāde* (May Ballad), *Sirēnu sala* (Isle of the Sirens) and other works. Unfortunately, the overly self-critical Einfelde destroyed *Raganu dancis* and subsequent compositions from her time at school. In this context, her answer when asked by journalist Ieva Samauska in 2000 whether, with her present experience, she would still have destroyed them, is significant: "Definitely not. With age comes experience, but in youth, when one still lacks this experience, lots of ideas are bolder and more unusual. Now I unfortunately just don't remember them anymore. I'm very sorry that I did that" (Einfelde 2000: 13).

In 1956, after finishing 10<sup>th</sup> grade at the Limbaži High School, Einfelde spent the summer diligently picking cherries on the kolkhoz. The money she earned allowed her to begin living independently, further away from her family. Seeing as she was successful in sports, an alternative course of a career was to train to become a physical education teacher. However, a sincere gift nevertheless allowed her to focus on music instead – a friend of her mother's and godmother's in Limbaži (the daughter of a Russian priest) gave Einfelde all of her piano scores in the hope that she would continue her musical education. "Among these scores were Chopin's Nocturnes, an edition that I still used up until not so long ago [until 2008 – *B. J.*] when teaching harmonic analysis," adds Einfelde (Einfelde 2016).

Thus in 1956 Einfelde transferred from Limbaži to the Cēsis Music High School, where she studied in the piano class. By 1958 she felt sufficiently prepared to continue her education in Riga, in the music theory class at the Jāzeps Mediņš Music High School. Arvīds Bomiks, a former classmate of Einfelde's, remembers that, at the turn of the 1960s, the Mediņš School differed quite significantly from the more prestigious Emīls Dārziņš Music High School. Many students at the Mediņš School came from the countryside and were rather poor. Among them was Einfelde, whom Bomiks remembers as one of the quietest girls in class: "I don't want to agree with descriptions of Maija as acerbic – it was more like armour" (Bomiks 2008). Ilga Hammere, a fellow student who was a couple of years younger than Einfelde, adds:

We lived together in the dormitory while attending the Mediņš School, and we often went to dances as well. We weren't rich girls, and I remember something funny in this regard. One time Maija had nothing to wear, but she showed us a piece of green fabric with pink flowers on it, and in half an hour's time she had tacked together something similar to the "barrel skirts" that were popular at that time. That was dangerous, because it could have all come undone very quickly,

but it looked really spectacular at the dance! I think this event shows how fantastically persistent and also creative Maija is – she can conjure anything out of nothing. Maija usually composed late at night, when everything was quiet and no one bothered her. Sometimes she showed me and the others what she had written. My taste at the time reached no further than *Carmen*, but Maija's compositions had a bit of spice and sharpness to them, something interesting. As a person, she was direct and even a bit abrasive, but also very kind-hearted (Hammere 2010).

At the Mediņš School, Einfeldē met a person who strongly influenced her developing views. This was Jānis Līcītis, her solfeggio and harmony teacher. Einfeldē remembers him as an intelligent, sincere but also strict teacher who was in fact quite broken in spirit after having suffered in a labour camp of Siberia. A second important person was Jānis Kaijaks, her young composition teacher, who later became a well-known conductor in Latvia. He remembers Līcītis once asking him in a private conversation whether he would agree to school a very strong and stubborn student (Kaijaks 2009). Kaijaks agreed and began their lessons, which Einfeldē remembers very well (Einfeldē 2016). He has said:

Maija's character at the time completely corresponded to her surname, Dūrēja [from the verb *durt* 'to press, poke, stab', from her ancestors' skill at healing colic in horses] – she was impetuous, uncontrolled, ready to bitterly defend her ideas, a little too wild, I might even say thorny. When we began working together, she was enamoured of Prokofiev, and all of her compositions, without exception, were continuations of his *Visions fugitives*, so to say. Maija had to be disentangled from overly complicated expression and at the same time encouraged to find her own style. To that end, I had her compose piano accompaniments for Latvian folk songs. Although she did not enjoy the task, she did it. A second problem was Maija's spontaneity, which also manifested itself in music – all of her compositions sounded very improvisatory. Maija graduated from the third year at the Mediņš School with the highest marks in composition. What has she maintained in her style to the present day from those years at the Mediņš School? Definitely a sharpness of harmony and a general trend towards 'expressionistic' concepts (Kaijaks 2009).

Einfeldē herself has noted that she initially admired the boldness and sarcasm in Prokofiev's work. Later, her interest in this composer lessened, but in recent years it has again revived:

I now like completely different things about Prokofiev than I did in my youth – not his sarcasm anymore, but his lyricism. For example, the second theme in his Symphony No. 7 is such ideal, harmonic beauty, and it has so much light even though it was composed a year before he died, when he was already quite ill. But, speaking of *Visions fugitives*, yes, those are still my favourites. I am particularly amazed at his ability to not repeat himself. He even varies



sequences, and, by only slightly changing an intonation, an already familiar motif suddenly takes on different colour (Einfelde 2016).

It was while she was studying at the Mediņš School that Einfelde first heard the music of Jānis Ivanovs, Latvia's most illustrious writer of symphonies. His sharp, unique strength stirred her so greatly that in 1961, immediately after graduating from school and enrolling in the Latvian State Conservatory, she confidently expressed the desire to study composition with Ivanovs. She was also accepted into his class. With the perspective of time, however, Einfelde has admitted that Ivanovs' music itself influenced her development more than the actual lessons with the professor (Einfelde 2016).<sup>7</sup> Kaijaks mentions one possible reason why Ivanovs and Einfelde did not always see eye to eye:

At the conservatory, I believe Ivanovs' teaching method was not suited to Maija. If a student became stuck at some point in a composition, he would sit down at the piano himself and begin improvising, thereby trying to show the student a way out of a dead end. That may have helped others, but not Maija (Kaijaks 2009).

Einfelde's years of study at the conservatory continued to "toughen her up" in the material sense. Surviving was difficult. Although Einfelde earned some income as a private tutor, she sometimes managed to get a good meal only thanks to the plates of free bread set out at cafeterias (Einfelde 2016). Yet her stubbornness and willingness to take on various adventures led to many interesting experiences. In an interview with Ludmila Lukševica, Einfelde recalls how she earned money and how she relaxed:

As a college student, I took calves to Kazakhstan. I travelled in the livestock cars. Having returned home all black and blue from the young bulls' horns, I then went straight to a fancy spa on the Black Sea to relax. I hitchhiked my way across half of Russia, and by myself, at that. There wasn't a nightclub in Riga that I hadn't partied at. And unpleasant things would also always happen to me from time to time (Einfelde 2001).

Literary scholar and friend of the composer Anda Kubuliņa says: "Maija liked doing crazy things, and she also liked craziness in others." She remembers Maija telling her how she tried to avoid an unpleasant test at the conservatory: "It was winter, I washed my hair, opened the dormitory window and, having stuck my wet head outside, sat there for awhile in the hopes of catching pneumonia. But it didn't work! Thanks to my difficult childhood out in

<sup>7</sup> For more about the stylistic parallels in Ivanovs' and Einfelde's music, see the article *Jānis Ivanovs and Maija Einfelde: Similarities and differences in their musical style* (Jaunslaviete 2007).

the countryside, I don't catch illnesses all that easily" (quoted from: Kubuliņa 2008). In 1966 Einfelds graduated from the composition department of the Latvian State Conservatory with good marks (4 out of a maximum of 5).



*Figure 6.* Einfelds after her final exam in composition (1966). From the composer's private archive.

#### **4. 1966–1985**

##### **SEARCHING FOR HER OWN PLACE**

In 1966, while a student in her last year at the conservatory, Einfelds married 33-year-old Voldemārs Einfelds, a good-hearted man who, like her brothers and father, had “golden hands” (Einfelds 2016). The newlyweds did not share similar creative interests, but they had similar childhood experiences in common: both had lost their fathers at about the same age.

Voldemārs' father, a Russian-Latvian, had been killed during the Great Terror in 1937, when his son was four years old. At the time, the family lived in the village of Yartsevo in Smolensk Oblast. With that, Voldemārs' mother and grandmother realised that it would be difficult to stay in that environment without a grown man in the house. When the Germans occupied Yartsevo in the Second World War, the Einfelds family took advantage of the situation and moved to Latvia. Voldemārs and Maija met after he had already graduated from the Riga Industrial Polytechnical School and begun working as an engineer at Rīgas Vagonu Rūpnīca (Riga Wagon Factory), a machine-building plant.



Figure 7. Maija and Voldemārs Einfelds (1966). From the composer's private archive.

The newly-wed Einfelds couple first lived with Voldemārs' mother in an apartment in the centre of Riga, and this is also where their son, the future writer Jānis Einfelds, spent the first years of his life. The happy occasion of his birth, in 1967, was overshadowed by the lengthy illness and death of Maija's mother, which also almost coincided with the death of her sister, Vallija. In an interview with Ilmārs Šlāpins, Einfelde remembers:

She [mother – *B. J.*] had had a difficult life with those five children. She was ill, and the only thing she prayed for from God was an easy death. She didn't wish for anything else. But she did not get it! She died from cancer, difficult, dreadful. And then I sometimes don't understand. [...] I often grumble at heaven. I cannot say like my mother did: "Everything God does is good." Others say it and don't believe it. But I can't even say it (Einfelde 2003b: 51).

In 1969, Einfelde and her husband and son moved to a three-room apartment in Ķengarags, a suburb of Riga. There Jānis began school.



*Figure 8.* Jānis Einfelds, in the future a well-known Latvian postmodern writer, in his childhood. From his mother Maija Einfeldē's private archive.

When asked about her son's interest in music, Einfeldē responds with humour:

My first piano lesson with him was also my last. We got into an argument about one key – he said it was DO [C], I insisted it was SI [B], until finally Jānis announced to me through his tears, “You're SI yourself!” Then he ran off, and I couldn't get him back to the piano anymore... (Einfeldē 2016).

But Jānis showed an interest in writing already at a very young age. Einfeldē remembers that his favourite genre at that time was gangster novels, and he also illustrated all of his own writings. “Once, when [poet] Ieva Rupenheite examined these drawings, she laughed that all of the people in them have huge, angular, white teeth, like piano keys. Maybe he considered the piano a rival for his mother's time?...” (Einfeldē 2016)

From her later years at the conservatory and onward throughout her life, Einfeldē earned a living by teaching at various music schools in Latvia. Almost every day she spent several hours on the train to get to work and back. Her kind-hearted but weak-charactered husband was unable to fully support the family, and Einfeldē felt like a 'hamster on a treadmill', even working two full-time jobs for several years.

The many daily responsibilities, however, did not keep her from composing. She wrote much and enthusiastically in the late 1960s and 1970s; the archives of the Latvian Composers' Union list her as the composer of two single-movement piano sonatas, a violin concerto and other pieces. But Einfeldē destroyed almost all of those works, except the Concertino for piano and chamber orchestra and a piano sonata, which can be found in the library of the Jāzeps Vītols Latvian Academy of Music.

Ironically, the destruction of the new compositions was stimulated precisely by events that theoretically should have encouraged creative work, namely, meetings of the Young Composers and Musicologists section of the Latvian Composers' Union. The section's former director Arvīds Bomiks recalls:

Maija entered the section at almost the same time as those who had been born in the 1940s or early 1950s: [Pēteris] Plakidis, [Pēteris] Vasks, [Imants] Zemzaris, [Juris] Karlsons, [Vīta] Lindenberga, [Guntars] Pupa and others. I remember that my heart always ached for her – she was one of the most hard-working of the young composers, regularly participating in Composers' Union meetings, presenting her compositions, but... she always managed to somehow be pushed aside. Some of the leading figures in the Composers' Union and its board of directors were opposed to her membership. Gradually everyone from Maija's generation who was active in the section was accepted into the Composers' Union, and even composers who were considerably younger than her and had graduated from the conservatory later were being accepted, but Maija was still told to wait... In the end, almost twelve years after graduating from the conservatory! (Bomiks 2008)

Einfeldē herself also remembers this time in her life with sorrow:

It was really important for me to join the Composers' Union, if only for practical reasons. As long as I was not a member of the Union, my compositions could only be played in concerts if I had paid for the required expert's analysis out of my own pocket; a diploma in composition from the conservatory meant nothing! But what hurt the most were the disparaging comments about my compositions and myself that were expressed in the Union's meetings. Such an attitude does not help any young composer. I still don't understand why they aimed their ironic statements specifically at me. Maybe someone secretly gained pleasure from doing so? (Einfeldē 2016)

The answer to this question can at least in part be found in Einfeldē's character. Likewise, her heightened sense of self-criticism and her constant and agonising doubt about whether her music was worth anything sometimes robbed her of the confidence to defend herself in public, while at other times it prodded her into doing so too emotionally, and this sharpness led to a backlash. Maija Kurme, a teacher and friend of Einfeldē's, recalls: "Already as a student, Maija was extremely insecure and sensitive, and she tried to hide it with an exaggerated bravado. Those who did not know her believed that this was her real face" (Kurme 2010).

Arvīds Bomiks admits having to launch a special "defence campaign" to finally, twelve years after she graduated from the conservatory, have Einfeldē accepted as a member of the Composers' Union (Bomiks 2008). However, this long-awaited moment in 1978 did not bring true joy. As so often in Einfeldē's life, it was overshadowed by unpleasant circumstances, this time serious discord in her marriage. This led to divorce in 1979, and Einfeldē and their 12-year-old son moved to a dormitory-style building in Bolderāja, a different district of Riga. In an interview with Ieva Samauska, she described the causes of their familial discord in more detail:

I think he [her husband – *B. J.*] was unhappy. Because I [...] was often not at home, our son lived with my mother-in-law. All of my struggles seemed pointless to him. Voldemārs was not a musician, so he couldn't appreciate what and how I was writing, whether it was good or bad – he very much believed bad reviews, and they were very difficult for him. [...] My husband saw that I was unsuccessful. When I returned home in tears after many a meeting or conference, he truly felt sorry for me (Einfeldē 2000: 11).

Anda Kubuliņa, a literary scholar and Einfeldē's friend, has said: "Voldemārs was a very good but fragile person. Maija never fully pushed him aside. Voldemārs was lonely in his last years of life, and when he died [in 1993 – *B. J.*], Maija's friends attended his funeral" (Kubuliņa 2008). Einfeldē herself adds: "We divorced without any hatred. And he continued to help us as much as he could. We continued to spend summers together at our country house, just like before" (Einfeldē 2016).

This country house, in Vējava near the town of Ērgļi, had belonged to the family since the mid-1970s. A visit to the museum dedicated to the Latvian writer Rūdolfs Blaumanis in the picturesque Ērgļi district had inspired the purchase. Einfeldē had gone to the museum with their son, Jānis. She remembers that the quiet, sunny day and the meadow full of woolly milkcap and boletus mushrooms conjured in her an almost painful delight about the entire

region and also the beauty of late summer. Thanks to the responsiveness of a recently met local, within a few weeks Einfeldē had the opportunity to buy an abandoned house in Vējava for a relatively low price, and for almost the next 20 years this became her refuge for relaxation and inspiration. Her friends and colleagues regularly visited Vējava to celebrate Midsummer. But she was unable to maintain the property after Voldemārs' death and was forced to sell it.

Another place of inspiration for Einfeldē was the Composers' House, a property in Ivanovo, Russia, belonging to the Composers' Union of the USSR. Einfeldē recalls:

The house had its own atmosphere. There were birch forests all around the house, next to it was an apple orchard, a pond, cows wandering freely about. A genuine rural Russian landscape! The people living on the nearby kolkhoz were poor, but their sky-blue homes looked pretty. Most often I travelled to Ivanovo in the winter or autumn; the atmosphere then was similar to that in Tchaikovsky's *January* or *October*. I often went for walks across the fields to the forest, I already knew all of the paths by heart – my colleagues called me the forest girl (Einfeldē 2013).

However, Einfeldē was inspired by Ivanovo's creative spirit even more so than by its picturesque setting:

Each composer lived in a separate cottage, and each cottage had a grand piano or very good upright piano. One year, for example, I lived in Cottage No. 8, where Prokofiev had written *War and Peace*... I thought I felt his aura in that cottage. Shostakovich, too, regularly went to Ivanovo to compose before he fell in love with Repino. The Composers' House had a wonderful library for its day, also with the magazine *Inostrannaja literatura* (Foreign Literature), which published works by Faulkner and Márquez – I did not know them before... We regularly discussed each other's music (Einfeldē 2013).

Einfeldē's friend, composer Selga Mence, adds: "At the Composers' House we regularly listened to music that could not yet be heard in Riga's concert halls or was in fact underground, such as music by [Edison] Denisov and [Alfred] Schnittke" (Mence 2013).

Everyday life for Einfeldē was still rooted in the workers' dormitory in Bolderāja, where greater or lesser problems arose regularly. Although she and her son had a relatively large room with a beautiful view of the Buļļupe River, the environment itself was depressing. There were few like-minded people around, and the neighbourhood had a fair amount of crime. This affected Einfeldē deeply, especially because she had a teenaged son:

I think that, to a large extent, Bolderāja explains why Jānis' literary world differs so greatly from my music. It's more ruthless, more grotesque, it reflects

all of that hell he's gone through. Take, just for an example, the fact that two of his former classmates later became murderers – he even shared a school bench with one of them. Actually, the boy himself was a victim – he had grown up with an alcoholic father who regularly hit his wife and children. I remember when this classmate came to visit us in our room, and he was amazed at the many books, music and piano... He said to Jānis, “How lucky you are!” (Einfelde 2016)

But Einfelde did not feel lucky in Bolderāja. Therefore, when in 1985 she had the opportunity to move to a large, comfortable apartment on Hospitāļu iela, closer to central Riga, in a building that was home to several other Latvian musicians, painters and people active in culture and the arts, she greeted it with great joy and elation.

## COMPOSITIONS

### • First vocal works

Ever since graduating from the conservatory, Einfelde has returned again and again to writing choral music. This genre, however, remained in the shadows of her work for quite some time:

Conductors were not very keen on accepting compositions that I offered them. They made excuses, saying that the music was too complicated for choirs in terms of intonation. Of course, it wasn't distinctly melodic music for the song-festival stage or, more generally, for masses of singers and listeners. I had already almost come to terms with the fact that, come what may, but choir music was probably not the sphere in which I could hope for much success (Einfelde 2016).

However, Einfelde developed a close collaboration in the 1970s and 1980s with conductor Ansis Alberings. “He truly was an exception. I could surely offer him everything I had written, and he gladly rehearsed it,” remembers Einfelde (Einfelde 2016). One composition from this period that Alberings valued highly was the oratorio *Atmiņām jāpaliek* (Memories Must Remain) with lyrics by Valdis Lukss. Einfelde remembers having written the work with enthusiasm, but she believes she had not yet really found her own style – the influence of Britten's *War Requiem* was still too apparent.

Among her other choral compositions from the 1970s, the poem *Dzērves* (Cranes) for mixed choir, three percussion instruments and piano with lyrics by Ojārs Vācietis is of particular note. Later, in 1999, Einfelde used an excerpt from this autumnally sorrowful piece



in her choral poem *Manas bērības mājas* (My Childhood Home). *Dzērves* was premiered in 1978 by the State Academic Choir (nowdays State Choir Latvia) under the direction of Ausma Derkēvica. Einfeldē's collaboration with this conductor began shortly after her work with Alberings; it was not as regular as the work with Alberings but also very pleasant. Derkēvica herself has said: "I grew to love Einfeldē already long before her fame in America" (Derkēvica 2010).<sup>8</sup> The composer was very touched by the gift from Derkēvica's daughter, Inguna Ula Cepīte – her autobiographical book *Ulsik* (2018), which features these words of dedication: "To Maija Einfeldē – the composer and person whom my mom called her soul relative" (Einfeldē 2018).

It is perhaps her own son's childhood that influenced Einfeldē to write several pieces for children in the 1970s. Very popular among these is the song *Čirultītis* (The Little Lark) for children's choir as well as *Miega zilonis* (The Elephant of Sleep), an arrangement of which by Gunārs Rozenbergs could be heard for decades on Latvian Radio's "Evening Story" programme and is beloved by many generations of children.<sup>9</sup> Contemporary cellist Ēriks Kiršfelds, who enjoys playing an arrangement of the song as an encore at his concerts, explains that it is not only Rozenbergs' famous arrangement but also Einfeldē's own musical language that gives the song a jazzy feel (Kiršfelds 2016). Einfeldē does not deny intentionally including a few bluesy intonations in the song (Einfeldē 2016). She has been fond of jazz music since her youth, and when visiting the United States in the late 1990s, she and her friends spent every evening in a variety of cafés listening to good jazz (Einfeldē 2016). However, with the exception of *Miega zilonis*, the overwhelming majority of her work does not reflect this style of music.

Lesser known but interesting are several canons that Einfeldē wrote to develop children's musical skills; they are included in Ēvalds Siliņš' compilation *102 kanoni* (102 Canons, published in Riga in 1981). Simple and easy to sing, each nevertheless contains a vivid feature of contemporary music, whether in the melody or rhythm. Particularly interesting is *Rudens vēju dziesmiņa* (Song of the Autumn Winds), which is written in Einfeldē's favourite minor scale with lowered degrees and, with its melismatic minor seconds, anticipates the choral music of her mature years as a composer.

<sup>8</sup> By fame in America here is meant the international success of the chamber oratorio *Pie zemes tālās...* (At the Edge of the Earth...) in 1997 and several future works.

<sup>9</sup> See also: <https://www.youtube.com/watch?v=xze74b6haeg> (retrieved: January 19, 2019).

**Mēreni**  
*mp* 2 3



Vē - ji pū - ta, vē - ji pū - ta, vē - ji pū - ta:  
 a - ū a - ū ā - ū, a - - - ū.  
 Vē - ji pū - ta: ā - , a - , ā - - , ū - - ,  
 Ā - ū ā - - , ū - - , vē - ji pū - ta.

Example 1. Rudens vēju dziesmiņa: a canon

### • Sonatas and other compositions for strings and piano

Einfelde's most significant instrumental work of the 1970s, *Četras elēģijas* (Four Elegies, 1976) for cello and piano, was originally intended as background music for a reading of the novella *The White Ship* by Kyrgyz author Chinghiz Aitmatov. Since then, this composition has become one of the most-played cello works by a contemporary Latvian composer. Einfelde explains: "The cycle does not contain allusions to specific episodes from Aitmatov's story; I was moved by the general mood of it" (Einfelde 2016).<sup>10</sup>

In *Četras elēģijas*, signs of Einfelde's style already appear quite vividly. Particularly characteristic is the maintenance of an almost uniform, sorrowful mood throughout the cycle – a related concept later manifested itself in *Skumjās serenādes (Trīs dziedājumi mirstošai jūrai)* (Sad Serenades [Three Songs for the Dying Sea]) for clarinet and string quartet as well as in the Sonata No. 3 for Violin and Piano and the Viola Concerto.

<sup>10</sup> There are many different interpretations of *The White Ship*. In retelling the content of the work, Einfelde highlights the following storyline. The novella is about a young boy in a mountain village who has been abandoned by his parents; even his grandmother has no real need for him. The only person who seems to truly care about him is his grandfather, who helps him as much as he can. One time, when the grandfather happens to get drunk and leaves his grandson unattended, the boy runs away from home and swims towards a white ship he has seen so many times through a pair of binoculars, knowing fully well that he cannot swim so far on his own but hoping to transform into a fish (Einfelde 2016).

The abandonment of sharp and dramatic contrasts is compensated by harmonic and timbral richness. The first miniature, in which the cello and piano have exchanged roles as soloist and accompanist, is particularly interesting in this respect. The piano part, with its thickened minor colours, diverse articulation and suddenly truncated motifs, reflects a plethora of suppressed emotions, while the cello pizzicato forms a background of quiet, distant observation. In the second movement, the cello plays a serious, seemingly endless, Tristan-like melody while the piano is entrusted with the accompaniment. It is only in the third miniature where the moderately slow tempo is replaced by Allegro. This elegy with its changing meter and dance-like character is influenced by archaic, magical rituals described also in the literary source by Aitmatov. Such a manner of expression is characteristic of Einfeldte and later culminates in her *Maija balāde* (May Ballad, 1997). However, it is not complemented by an archaic, diatonic melody, but instead by falling chromatic intonations. The fourth elegy with its bimodal (major/minor) chords and an allusion to the *Melancholy Waltz* (1904) by Emīls Dārziņš,<sup>11</sup> becomes a sad epilogue.

The pianist Jānis Maļeckis, now a professor at the Jāzeps Vītols Latvian Academy of Music, performed *Četras elēģijas* in 1989 and comments: “This was a discovery for me – I felt a refined expressionism in the traditions of Alban Berg. I had thought that we Latvians have nothing like this, but it turns out that exactly Maija does have it...” (Maļeckis 2016).

*Četras elēģijas* (Four Elegies) was the first work to confirm Einfeldte’s fondness for the cello, which she has expressed several more times over the subsequent decades. Einfeldte remembers:

In 1989, when [cellist] Māris Villerušs played my *Monologs* (Monologue), [vocal pedagogue] Arvīds Luste wondered, “Why does that cello of yours just hang around the bottoms and tops, not at all in the middle?” He’s right – with the cello, I specifically like the extremes, both the deep, low notes and especially the fact that this instrument can play just as high as a violin but with a completely different intensity (Einfeldte 2016).

The composition inspired by *The White Ship* sparked a fairly intensive decade-long collaboration with cellist Maija Prēdele, who premiered the composition together with pianist Veneta Miķelsone. Einfeldte remembers Prēdele’s continued interest in contemporary music:

<sup>11</sup> Emīls Dārziņš (1875–1910) – one of the most popular Latvian romantic composers, a man with a tragic fate (he was hit by a train in unclear circumstances).

“She had just finished an assistantship at the Moscow Conservatory. Everything Maija did carried a breath of Rostropovich” (Einfelde 2016). Prēdele, for her part, says:

The things I felt closest to in Einfelde’s music were the fragility of emotion and the searches for harmony through suffering and depression. Also the vivid harmonic language, the many seconds and sevenths that were always treated harmoniously. And, another thing I noticed during the time we worked together, is that Einfelde seemed optimistic in everyday life; she was very witty and often told jokes and funny stories. But there was always sorrow in her eyes (Prēdele 2010).

A new genre entered Einfelde’s music in the early 1980s, namely, sonatas for strings and piano. Three of her compositions in this genre have a motif of mourning. The **Sonata No. 1 for Violin and Piano** (1980) was dedicated to the memory of Einfelde’s former teacher Jānis Līcītis (1913–1978). The key to the mood of the first movement is found in the composer’s own words: “When writing this Sonata, I remembered Līcītis’ life, his suffering [as a deportee] in Siberia, but especially his smile. It was often a smile through pain” (Einfelde 2016). Commenting on the subdued yet forbidding expression of the second movement (finale), she says: “The original name for the composition was Sonata and Toccata, because I wished to highlight the brisk finale. In terms of concept, it’s similar to the last movement of Chopin’s Sonata in B-flat minor – a whirlwind that sweeps away everything secular into non-existence” (Einfelde 2016).

The composition was premiered by Indulis (violin) and Ilga (piano) Sūna. “I believe that Indulis’ radio recording is simply outstanding,” the composer has said (Einfelde 2016). The Sūnas’ recording is also included on the CD *Voice of the Latvian Violin* (2008) released in Canada.<sup>12</sup>

The *Sonāte meditācija* (Sonata-Meditation) for viola and piano was composed in 1983 in remembrance of Jānis Ivanovs (1906–1983).

<sup>12</sup> See also: <https://www.youtube.com/watch?v=uX6XCDupVZk> (retrieved: January 19, 2019).

**Andante replicato**

*Example 2. Sonāte meditācija: mvm. 1, mm. 1–3 (in the piano part: quotation from the piano composition *Andante replicato* by Jānis Ivanovs)*

The timbre of the viola had seemed very suited to the general mood of the work; Einfeldē associatively perceives it as silvery or sorrowfully grey and at once intimate, especially when played on the low, or C, string (Einfeldē 2016). In the 1990s and 21<sup>st</sup> century, Andra Darzins has become an enthusiastic performer of this Sonata; she has played it with various different pianists,<sup>13</sup> and it is precisely her interpretation that has brought the composition to the attention of music critics outside Latvia. Darzins and pianist Andreas Kersten recorded this composition and Einfeldē's *Maestoso* for the CD *Latvian Impressions* (2010), an album that received a high rating in the respectable German magazine *Fono Forum*, where Einfeldē's music was characterised as “melancholic, full of longing, dark and mysterious” and the “especially deep timbre” of Darzins' viola was praised (MKU 2010). A detailed analysis of the *Sonāte meditācija* itself as well as recordings of it by Darzins and others can be found in the article by Dzintra Erliha.<sup>14</sup>

Like the *Sonāte meditācija*, the **Sonata No. 2 for Violin and Piano** (1985) is among the most-often performed of Einfeldē's compositions. It was inspired by the story *Kļavas lapa* (The Maple Leaf) by Latvian writer Aleksandrs Čaks.<sup>15</sup> The main theme of this work is based

<sup>13</sup> See, for example, the performance by Darzins and Kolja Lessing: <https://www.youtube.com/watch?v=WVLaes7KjbM> (retrieved: January 19, 2019).

<sup>14</sup> See English summary on p. 304: [http://www.music.lv/upload/pages/30/ZPC/JVLMMA\\_Raksti\\_Einfeldē\\_skat.pdf](http://www.music.lv/upload/pages/30/ZPC/JVLMMA_Raksti_Einfeldē_skat.pdf) (retrieved: January 19, 2019).

<sup>15</sup> Similarly to *The White Ship*, Čaks' story tells about a young boy. The child lives in an apartment building in Riga. He is the one-and-a-half-year-old son of a poor groundskeeper, and his only link to nature is the maple tree he sees through the window of their apartment. When a leaf from the tree floats into his hand late in the summer, he marvels at it as a most unusual toy. A little later, during the autumn rains, the little boy falls ill and

on the repetitions of a minor second. At the beginning of the first movement, these are characteristic of both the violin and piano parts, creating a tritone relationship between the different layers of textures and becoming an expression of lament.

Example 3. Sonata No. 2 for Violin and Piano: mvm. 1, mm. 1–7

As opposed to the dramatic first and final movements, the second movement of the composition is a naïve and playful although sometimes lightly aching minuet.

Example 4. The second movement (theme of the minuet) of the Sonata No. 2 for Violin and Piano. Copy of the composer's manuscript

dies. Shortly before death he remembers the incident with the maple leaf – the most colourful moment of his short life, most of which was spent within the grey, dusty walls of the apartment building.

Einfelde's focus on this dance – the only time she has done so in her entire career – was indirectly influenced by Jānis Ivanovs' Symphony No. 20 (1981). In this work, too, the minuet (quoted from a work written in his youth, in 1937) becomes a nostalgic symbol of memory. In addition, like for the hero of Čaks' story, these memories flicker to life towards the end of his life.

The Sonata No. 2 was premiered by violinist Jānis Bulavs and pianist Jānis Rinkulis. In the subsequent decade, Bulavs became one of the most enthusiastic performers of Einfelde's music. He also played the composition while touring through Lithuania, Russia, Norway and Sweden. Bulavs has his own view of Einfelde's musical style:

Einfelde, [Artūrs] Grīnups and [Vilnis] Šmīdbergs – these are three Latvian composers who have been particularly close to me. All had difficult lives, and this fact influenced their music. However, each composer is very different. A specific feature of Maija's music, which can be seen as both a plus and sometimes a minus, is its improvisational and mosaic-like nature. She does not even try to plan a strict, definite form for a piece, but in each of her compositions she offers an overabundance of fantastic thematic material – another composer might create four or five compositions from the same material... (Bulavs 2007).

Regarding this, Einfelde herself has said:

I have sometimes been criticised for the incompleteness. However, in recent years I've come into contact with compositions in which an interesting idea is ruined by its excessive length. I believe this is one of the misfortunes of music today, because in reality, divine lengths are very rarely divine (even for Schubert, whom I love very much). For me, it is not as important in music to feel *what* is happening but *how* it is taking place – that is, how the allotted time is filled up (Einfelde 2013).

One of Bulavs' musical partners was pianist Aldis Liepiņš, for whom the Sonata No. 2 launched a discovery of Einfelde's music in the mid-1980s:

Earlier, while I was still a student and struck up a friendship with Bulavs, I heard the Sonata No. 1 in a concert. I have to admit that it seemed very heavy to me, something that is more likely to crush the soul instead of... I felt that I did not understand it fully; it seemed like a black wall in front of me. But that was only the first impression. As Bulavs and I continued our collaboration, around 1986 I had the opportunity to attend Mūzikas Dienas [Music Days], when he played the Sonata No. 2 in Bauska, Iecava and elsewhere. Then the impression on me was very powerful; I felt the mood all the way to the bottom of my heart (Liepiņš 2016).

Abroad, the Sonata No. 2 has been performed by Baiba and Lauma Skride. Pianist and Jāzeps Vītols Latvian Academy of Music professor Gunta Rasa (previously Sprōģe) has played it with several different violists, including Rasma Lielmane, and in 1998 she introduced it to Hungarian-American violist and Southern Illinois University professor Michael Barta. Together they performed it at Rasa's anniversary concert in the Great Hall of the Latvian Academy of Music on March 6, 1998. She remembers: "Barta really took a liking to the Sonata. He played it in a very original way – not as dramatically as we're used to here, but with more impressionistic colour. But Maija was satisfied; she said it was interesting to hear to it performed in that manner as well" (Rasa 2010).

In addition to the sonatas, another instrumental work in Einfeldes's oeuvre from the first half of the 1980s is the **Trio** for piano, violin and cello (1984). It is related to the sonatas through its sombre, dramatic mood, and it has hardly any intimate, lyrical strains – only at the very end of the work does a fragile, mild melody appear like a weak allusion, but it dies out before it has even really had a chance to begin. Although, perhaps due to its lack of lyricism, this composition has not become as popular as the sonatas, the emotional tension of the Trio fascinates many chamber musicians. The Trio is also a quite significant work in the pedagogical repertoire. In an interview with Līga Pētersone, Jānis Rinkulis, a long-time chamber-ensemble teacher at the Emīls Dārziņš Music High School, spoke about the composition:

I received a sort of indirect admonishment regarding Einfeldes's Trio and also Grīnups' work, that such sombre music should no longer be played in music school. That was about five years ago. [It was] a note that such compositions should not be given to students because they still don't understand any of that. After that, when already at the academy, they told me, "How thankful we are to you, teacher, that you introduced us to music like that; it gave us so much..." (Rinkulis 2014)

Professor Aldis Liepiņš, who teaches the chamber ensemble class at the Jāzeps Vītols Latvian Academy of Music, told Pētersone:

That Trio really is weighty and sombre. But a couple of times I've seen people open up precisely with music like that. There was a timid, shy girl – she tried hard, but nothing turned out for her, her hands shook... And it was with Einfeldes's Trio that she finished [the academy] convincingly! Apparently, what comes to the surface as timidity and nervousness sits at a person's core as suffering. And through Einfeldes it can suddenly be expressed in full voice. I still remember how the whole committee [was delighted] – congratulations, a super pianist! (Liepiņš 2014)



## 5. 1986–1995

### A TIME OF CHANGE: HOPES AND LOSSES

The move from the communal dormitory in Bolderāja to the apartment on Hospitāļu iela in the 'Quite Center' of Riga gave Einfelds hope for a certain stability in her life. She could also relax about her son, Jānis, who had finished training to become a well-paid ship electrician and begun working at a shipyard. It seemed that the practical aspects of life were finally put in order. Which made the subsequent shock all the more unexpected, for in 1985 Jānis was conscripted into the Soviet army. He returned in 1986, crippled – he had been severely beat up, and his skull had been cracked.



*Figure 9.* Jānis Einfelds shortly before being conscripted into the army, on the roof of their building on Hospitāļu iela. From the composer's private archive.

A new stage in Einfelds's life began. Jānis now needed his mother's attention just as much as when he had been a child, but it soon became clear that he would never fully recover

and would have to rely on medications for his condition for the rest of his life. Einfelds is convinced that even if he had continued working as an electrician, Jānis would have eventually turned to writing: “He had the passion for it since childhood” (Einfelds 2016). The army only hastened his change of career, because he was unable to work in the shipyard after this injury. Einfelds remembers:

We both had to work through awful moments of depression. He received the most help from [literary historian] Anda Kubuliņa, whom I had met on an outing. We often went to visit her, she had a colossal library at home. You could say we both developed a special circle of literary friends during that time: there was also Elza Knope – a person with phenomenal knowledge – and Dzidra Vārdaune and Inese Kaire, the director of the Andrejs Upītis museum-apartment. They all came to celebrate our birthdays, Jānis’ and mine, and then the big literary discussions began! (Einfelds 2016)

The first stage of Jānis’ illness coincided with the *Trešā Atmoda* (the Third Awakening – the Latvians’ campaign for national independence) in the late 1980s, which Einfelds, like many others, greeted with a sense of great hope. The Dūrējs and Einfelds families always harboured anti-Soviet feeling, but, like so often among Latvians, it was not expressed loudly. “We sympathised with everything that was happening during the Atmoda, we kept up with events by watching TV, but I did not participate in the demonstrations” (Einfelds 2016).



Figure 10. Einfelds in the late 1980s. From the composer’s private archive.

Anda Kubuliņa adds:

Yes, that alienated us from each other for a time, because I was extremely active, and I could not imagine how anyone could calmly sit at home at a time like that. I did not understand Maija when, on March 25, 1989, a procession took place near her house. Vizbule [Vizbulīte Bērziņa] and I both participated, but Maija didn't even come out... She explained to us that crowds oppressed and upset her, because they unleash lots of different instincts – and not always the best ones (Kubuliņa 2008).

In addition to dealing with her son's condition, the early 1990s also brought material hardship; the feeling of poverty from Einfelde's childhood returned. Jānis lost the special disability benefits he had been receiving from the Soviet army (various so-called specialty-store discounts, etc.) and now received only a small disability allowance. Kubuliņa remembers that, in spite of her difficult material circumstances, after every concert Einfelde invited the performers to her home for a celebration in the large kitchen, where she treated them to homemade pastries and buns (Kubuliņa 2008).

Einfelde's ex-husband and Jānis' father, Voldemārs Einfelds, died in 1993. Due to Jānis' poor health, Einfelde was forced to abandon full-time work at the Mediņš Music High School that same year,<sup>16</sup> reducing her load to only a few hours a week. But it was also in 1993/1994 that she guided another now internationally renowned composer, Mārtiņš Viļums, into composition. Viļums was then still a student in the accordion class at the Mediņš School, and composition was not included in his study programme, so Viļums studied with Einfelde unofficially. He says they only met for about ten lessons, but these were extremely important meetings: "Her words and advice were the first and greatest stimulus I've ever had to write music" (Viļums 2016).

In describing his former teacher, Viļums mentions her laconic nature. She is a woman of few words, and he finds a parallel of this trait in her music:

Maija immediately creates the impression of a person of few words, a person who is very modest but also honest. One particular characteristic of hers is that she always treats other people – no matter whether a student, professor or just a passerby on the street – with cautious respect. [...] I think we also liked each other. On her part, it was an inner smile about my musical exaggeration; on my

<sup>16</sup> She had worked at this school since 1980.

part, it was this moment of concentrated and appreciative contact, after which I promptly wanted to begin composing (Viļums 2016).

## COMPOSITIONS

The difficult circumstances in the later 1980s and early 1990s did not deter Einfelde from her creative work. On the contrary, her music proves once more that masterpieces are also (and often chiefly) born of sorrow. It is precisely during this period that Einfelde experienced a turning-point in terms of prevailing genres – the string instruments no longer held such a dominant position, and a number of new accents found their way into her music.

### • Organ and piano works

“I would not say that the organ is one of my favourite instruments; I feel closer to many other timbres. The main impulse for focusing on the organ were the performers,” Einfelde has said (Einfelde 2016).

“I suppose I’m partly to blame for that,” admits Tāivaldis Deksnis, the first performer of Einfelde’s compositions for organ. He remembers trying to rouse an interest in her for organ music several times in the 1980s, also appealing to her parents’ professions. “She resisted for a long time. But I was persistent – my intuition kept telling me that Einfelde is a potential composer of organ music. Because of her special depth of thought” (Deksnis 2008).

The organist Larisa Bulava emphasises a different aspect:

I believe that, purely from a technical standpoint, Maija’s compositions are not specifically organ-like. For a performer, they can seem uncomfortable in terms of texture, especially if one tries to learn the music without collaborating with the composer herself. Her verbal comments often explain the nuances much more precisely than her notes in the score. For example, the registration in *Iz senseniem laikiem jeb Daina* (From Antiquity, or Latvian Folk Song) is convoluted. But, despite all of that, I gladly include Maijas’s work in my programmes, and more often than many seemingly more straightforward compositions. What attracts me is, first of all, the very powerful emotional charge they contain. Several listeners have told me this, especially on tour in Germany, where her music is greeted with enormous response. Maija has an unparalleled style, which is easy to recognise due to its rhythm and the original contrasts between textures (Bulava 2010).

Einfelde wrote one of her first series of organ works, *Trīs noktīrnes* (Three Nocturnes), in 1988. These are not linked to the lyrical nocturne tradition of Frederic Chopin; instead, Einfelde has said that she was inspired by the ghostly nighttime visions of Gustav Mahler's music, for example, his Symphony No. 7, two movements of which are named "Nachtmusik" (Einfelde 2016). In Bulava's view, the *Trīs noktīrnes* are some of the composer's most dramatic pieces – even if a light, playful expression appears (the scherzando in the third movement), in the context of the general mood it is more likely to be perceived of as laughter through tears (Bulava 2016).

Einfelde's next composition for organ, *Crucifixus* (1989), which indirectly reflects influence from the *Trešā Atmoda* (the Third Awakening) era in Latvia, is particularly popular among performers and listeners. In this sense, both her focus on the genre of sacred music and a certain similarity mentioned by Einfelde herself are significant. She added the text of Mark 15:24 to the epigraph: "And when they crucified Him, they divided His garments, casting lots for them to determine what every man should take." When commenting on this quote in the concert notes (Einfelde 1989), she has said that "this can also pertain to my native land, small Latvia" (Einfelde 2016). Deksnis states that, along with *Ave Maria*, *Crucifixus* is the work by Einfelde that he has played most often when abroad. He remembers a performance of the work in Riga Cathedral on the evening of January 20, 1991, at the height of the Barricades and before shooting broke out at Bastejkalns in central Riga,<sup>17</sup> when his mind was full of turbulent thoughts similar to those in the composition for organ (Deksnis 2008).

In response to the sinking of the ferry *Estonia* in 1994, Einfelde wrote the cycle *Trīs jūras dziesmas* (Three Songs of the Sea). This composition is even more dramatic than her work for orchestra with the same name. "[...] in some way, this terrible sarcophagus in the depths of the sea made an impression me," she said in an interview with Mārīte Dombrovskā (Einfelde 1999b). After the premiere, performed by Deksnis in 1995, Bulava and many other Latvian organists, including the internationally known Iveta Apkalna, have included *Trīs jūras dziesmas* in their repertoires.

<sup>17</sup> During this time, defenders of Latvian independence had set up barricades in many places throughout Riga in order to resist a potential attack by Soviet forces, which seemed imminent in light of the very recent assault at the TV Tower in Vilnius, Lithuania. On January 20, 1991, the OMON special Soviet police unit attacked the Latvian Ministry of the Interior, and the subsequent shoot-out at Bastejkalns resulted in the deaths of unarmed civilians.

In the first half of the 1990s, two compositions originally written for other instruments joined Einfeldē's works for organ. **Concertino *Iz senseņiem laikiem*** (Concertino: From Antiquity) for four clarinets became *Iz senseņiem laikiem jeb Daina* (From Antiquity, or Latvian Folk Song, 1992) for organ. Einfeldē has deemed the registration of *Daina* by Larisa Bulava as particularly beautiful (Einfeldē 2016), while the organist herself calls this miniature one of her favourite pieces (Bulava 2010). Her recording of this composition is included on Einfeldē's CD *Pie zemes tālās...* (1999). Tāļivaldis Deksnis, for his part, premiered *Ave Maria* – a noble and lyrical piece for solo organ that had previously been written as a song for women's choir and organ – in 1995 at Riga Cathedral.

The only work for piano that Einfeldē created in the late 1980s was *Albuma lapa* (*Albumblatt*, ca. 1988). It includes an allusion to a waltz, although the changing metre and painfully tender harmonic style reflects the spirit of seeking so typical of Einfeldē's music – in the end, stability is not found. *Albuma lapa* provides a vivid illustration of the composer's aforementioned statement about her traits as a member of the Dūrējs family: "It seems that each one of us had some kind of unrest inside us already as children, a constant feeling of anxiety" (Einfeldē 2016).

In addition to the Viola Concerto, the *Sonāte meditācija* (Sonata-Meditation) and other works, *Albuma lapa* is among the compositions by Einfeldē in which she has interlaced her monogram, or the letters of her surname: E-F-(E)-D-E. In terms of rhythm as well as articulation, this sequence appears in very diverse forms, and the intervals also change; it might be a romantic cantilena full of flowing seconds or a melody saturated with sharp dissonance (minor ninths, major sevenths). These two versions, which reflect two different senses of self for the composer, can be compared with Robert Schumann's Eusebius and Florestan; they appear in *Albuma lapa* consecutively (mm. 1–3 and 7–10 in Example 5).

The musical score for Example 5, 'Albuma lapa', measures 1-10, is presented in two systems. The first system is marked 'Moderato' and 'mf'. It begins with a piano (*p*) dynamic in the right hand, followed by a trill in the right hand and a bass line with a trill. The second system is marked 'poco rit.', 'a tempo', and 'poco rit.'. It features a piano (*p*) dynamic in the right hand, followed by a forte (*sf*) dynamic in the right hand and a piano (*pp*) dynamic in the right hand. The score includes various articulations such as trills and slurs.

Example 5. *Albuma lapa*: mm. 1–10

#### • Music for strings

In the late 1970s and first half of the 1980s, Einfeldē's preferred genre was music for strings. After 1985, however, it played a lesser role in her work, although she did not refrain from it completely.

As earlier, the violin was mainly associated with the sonata genre. Einfeldē's most familiar work written for this instrument is the **Sonata for Violin and Organ** (1989), created shortly before her 50<sup>th</sup> birthday. It incorporates autobiographical motifs, such as the theme of childhood memories, as confirmed by certain elements she employed: allusions to an organ chorale played by her mother ("From Heaven Above to Earth I Come"), a Midsummer song (*Jāņu dziesma*) and a motif from the *Klimpiņpolka*. The contrast is a swift, toccata-like perpetuum mobile presented in unison, with a ceaseless pulsation in eighths; as in the finale of the Sonata for Violin and Piano No. 1, it can be perceived as a whirlwind of destruction. However, this time the childhood motifs have the last word. Henceforth, such retrospects appear now and then in Einfeldē's music, reaching a peak in the choral poem *Manas bērnības mājas* (My Childhood Home, 1999).

"I consider it not only the high point of my repertoire but also one of the pinnacles of Latvian music," says Larisa Bulava (2010) regarding Einfeldē's Sonata for Violin and Organ. Bulava and her husband, Jānis Bulavs, premiered the work. According to Bulavs, it is precisely this composition that most moves audiences when they play abroad (Bulavs 2007).

This is also confirmed by the reviews of music critics; for example, in a review on August 10, 1994, Beatrix Beden of the *Badische Zeitung* wrote that Einfeldē's Sonata, performed at the close of the concert by Bulava and Bulavs, "surpassed everything else head that evening". She described her perception of the work's message: "The subconscious level of the dialogue between the instruments is based on the soul's struggle against destruction rendered as a recitation. The classic model being Bach's Chromatic Fantasia!" (Beden 1994)

The **Sonata for Violin and Piano No. 3** (1990/1996) is completely different in terms of concept. Einfeldē herself is no longer satisfied with this composition: "The Sonata No. 3 turned out too black, so black that I really don't want to listen to it any more. That was a very difficult time for me; both Jānis and I were struggling with his health, and we still did not know how to pull through. I felt extremely overwhelmed" (Einfeldē 2016).

*Sonate nro 3 un clarinon*  
*Lēni (ie nra rēpējams)*      *N. 3*      *Kafa Einfeldē*

The image shows a handwritten musical score for the first movement of Sonata No. 3 for Violin and Piano. The score is written in 4/4 time and consists of two systems. The first system shows the beginning of the piece with a violin part and a piano accompaniment. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. The violin part has a melodic line with some slurs and dynamics markings like 'pp'. The second system continues the piece with similar notation.

Example 6. Sonata No. 3 for Violin and Piano: mvm. 1, mm. 1–16. Copy of the composer's manuscript (the second edition)

There are two movements to the second edition of the Sonata No. 3, and, at 18'46", it is Einfeldē's longest sonata. It contains no sudden changes in tempo: the first movement is marked as "Slow, as much as possible", the second movement as "Adagio". All of the development takes place at a fairly similar level of intensity.



And yet, the solo piano section near the end of the first movement serves as a kind of culmination, which Aldis Liepiņš, who premiered the Sonata, aptly describes as this instrument's "black monologue" (Liepiņš 2016). In the second movement (*Adagio*), the violin cantilena is formed as an endless, subdued melody. Of course, an extended lingering in such a uniform world of sadness can evoke an impression of excessive monotony. In any case, the effectiveness of the music here depends on the willingness of the potential listeners and performers to indulge in the meditation.

Interestingly, the two musicians who premiered the Sonata have expressed contradictory opinions about it. Jānis Bulavs believes that the Sonata has an uncharacteristically large amount of constructivism for Einfeldē, and the composer's mind rules over her emotions: "The Sonata was written very statically, therefore performers must find something in the seemingly simple texture that might not even actually be there" (quoted from Polinska 2013: 11). It is possible that such an opinion from a long-time collaborator has also influenced Einfeldē's own critical view of the composition. The author of this e-book, however, is inclined to agree with the emotionally voiced viewpoint of pianist Aldis Liepiņš, the other musician who premiered the piece: "[The Sonata No. 3] is one of the most melancholy and heaviest of her compositions. But [...] this did not drive me away; on the contrary, it attracted me – like a black hole. Despite all of its fatalism, I like this Sonata very much" (Liepiņš 2016).

A special piece among Einfeldē's compositions for cello is *Ziemas pasaka (A Winter Story)*, her first composition published abroad in the post-Soviet era. She wrote the miniature as a commission for the Parisian publisher *Alphonse Leduc*, and it was published in 1992. One of its performers, Lolita Lilje, has said: "I am impressed by the immensely full tone of the cello that can be shown here" (2008).

In the early 1990s, Einfeldē created her as-of-yet only piece for two cellos, *Divi dialogi (Dramatiskais un Sentimentālais) (Two Dialogues [The Dramatic and The Sentimental])*. The *Sentimental Dialogue*, which was written first, is particularly dear to her. It, too, contains the autobiographical motifs characteristic of her work during this period, although here nostalgia also interacts with humour, a feature rarely heard previously in Einfeldē's music:

When writing the *Sentimental Dialogue*, I lingered in my memories of two people who are dear to me: my grandmother Amālija and her sister, Paulīne. They remained very active their whole lives and into old age, and they enjoyed

working together, as a pair. I remember, for example, one funny story: Amālija and Paulīne were playing a piano duet at the Viļķene Community Centre, and, according to the score, Amālija had to begin first. Afterwards, the gossipy country women commented that “Amālija began playing too soon, Paulīne missed [the beginning], but luckily they both finished at the same time.” And so, as I was writing the *Sentimental Dialogue*, I imagined the two old sisters at a coffee klatsch – here one dozes off, there the other drops her glasses, which startles the first, who then wakes up and says a few words... In the music, I’ve deliberately intertwined various sweet passages of sixths, you could say Mahler-like sixths. I also know that Lolita [Lilje] and Diāna [Ozoliņa] like this dialogue very much; they’ve played it a lot. But one time, for a New Year’s event, they had studied it and performed it in such a theatrical way that for the time being they’re unable to play it anymore – they collapse in a fit of laughter as soon as they hear the first notes... (Einfelde 2016).

Also at the request of Lilje and Ozoliņa, Einfelde wrote the *Dramatic Dialogue* in 1990. It, too, has a programmatic impulse that speaks to that of *Skumjās serenādes (Trīs dziedājumi mirstošai jūrai)* (Sad Serenades [Three Songs for the Dying Sea]) for clarinet and string quartet. Lilje remembers Einfelde’s story of how, right after the Soviet army’s departure from Latvia, she travelled to Kolka, a formerly prohibited zone,<sup>18</sup> where she saw desolation all around – everything broken, ruined, abandoned and an infinitely lonely coastline fouled by seagulls (Lilje 2008). Einfelde adds that at Kolka she again surrendered to her adventurous spirit and took a long walk alone along the sandbank, where on one side the sea is shallow and on the other it is dangerously deep, and every now and then the waves flood over the sandbank (Einfelde 2016). It is possible that these nerve-tickling feelings are reflected in some way or another in the *Dramatic Dialogue*.

The two dialogues have also been performed abroad – Lilje and Ozoliņa played them at the Fifth Chard Festival of Women in Music at the Guildhall concert hall in Chard (England, 1998). The diptych is included on the CD *Negaidīta atklāsme* (Unexpected Inspiration, 2003).

<sup>18</sup> Kolka is a seaside settlement in Latvia located in what was once the borderlands of the Soviet Union, and therefore almost all civilians, except local residents, were prohibited from visiting it.

- **Music for wind instruments**

Several wind instruments appeared for the first time in Einfeldē's music in the 1980s. The most significant of these are the clarinet and trumpet, two timbres she is very fond of. Regarding her *Gloria* for piccolo trumpet and organ (1987), Einfeldē says:

I particularly like the trumpet in its piccolo version – like a small angel's horn... I try to use it if I want especially bright, light colours. I remember [trumpet player Jānis] Klišāns was once rehearsing the *Gloria*, and right at that moment I looked out the window and saw a ray of sun breaking through the clouds – it seemed to exactly suit the timbre of his instrument (Einfeldē 2016).

The image shows a musical score for the first six measures of 'Gloria'. It consists of three staves: Piccolo Trumpet in C (top), Organ (middle), and Pedal (bottom). The tempo is 'Allegro moderato' and the dynamics are 'mf'. The Piccolo Trumpet part features a melodic line with a triplet in measure 3. The Organ part provides harmonic support with chords and a triplet in measure 3. The Pedal part has a simple bass line with a triplet in measure 3.

Example 7. *Gloria*: mm. 1–6

The trumpet (although not the piccolo version) gains different semantics in the *Maza balāde* (*Kleine Ballade*, 1987, with piano accompaniment). The miniature's subtext – the link with the fate of Latvian soldiers as symbolised by the motif from the Latvian folk song “Div’ dūjiņas gaisā skrēja” (Two Doves Flew Up High) – was determined both by the injury her son suffered in the army and by the whole context of the second half of the 1980s (“Zinc coffins with soldiers who had died in Afghanistan arrived in Riga every day”, Einfeldē 2016). A more detailed analysis of this work is included in Jānis Porietis’ dissertation.<sup>19</sup>

Both *Gloria* and *Maza balāde* were published in Cologne in 2000 by *Haas-Musikverlag* (Haas Music Publishing House). Publication was initiated by renowned American trumpet player Edward H. Tarr, who discovered both pieces when visiting Latvia in

<sup>19</sup> See pp. 10–12 in: [https://kuscholarworks.ku.edu/bitstream/handle/1808/12353/Porietis\\_ku\\_0099D\\_12817\\_DATA\\_1.pdf?sequence=1](https://kuscholarworks.ku.edu/bitstream/handle/1808/12353/Porietis_ku_0099D_12817_DATA_1.pdf?sequence=1) (retrieved: January 10, 2019).

the 1990s. In August 2000, Einfeldē was selected as the Composer of the Month by *Haas-Musikverlag*.

When contemplating the role of the trumpet in Einfeldē's music, her fellow composer Arturs Maskats has commented: "For me, her name is associated with three instruments: the trumpet, organ and viola. She has the call of the trumpet within her, that strong disposition" (Maskats 2016).

Einfeldē is drawn to the clarinet for its broad diapason and nuance of expression: "I like that it can sound even quieter than silence. Besides, in my opinion it has the warmest and most string-like timbre of the wind instruments" (Einfeldē 2016).

Her first composition with a clarinet solo was *Skumjās serenādes* (Sad Serenades, 1988) for clarinet and string quartet. The cycle's subtitle, *Trīs dziedājumi mirstošai jūrai* (Three Songs for the Dying Sea), sketches out the composition's subtext: an ecological cry that also found its way into the work of several other composers during the Awakening. According to clarinetist and recording producer Egīls Šēfers, *Skumjās serenādes* is one of the works in the Latvian repertoire that always evokes a response with audiences abroad. They are very interested in the context within which it was created, namely the growing ecological problems in the 1980s and the Singing Revolution (Šēfers 2016).

The image shows a musical score for five instruments: Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is for the third movement (mvm. 3) of the piece 'Skumjās serenādes', measures 51-54. The music is written in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *f* and *ff risoluto*. The score is arranged in a system with five staves, each labeled with the instrument name and its corresponding clef and key signature.

Example 8. *Skumjās serenādes*: mvm. 3, mm. 51–54

Performers have also shown interest in two miniatures for wind instruments that belong in the sorrowful spectrum of Einfeldē's music. The *Rudenī* (In the Autumn, 1989) –

etude-monologue for solo clarinet – received the award of the Latvian Composers' Union chamber music competition. In addition to Latvian clarinet players, the composition has also been performed by Algirdas Budrys from Lithuania.

*Sērđieņu dziesma* (Orphans' Song, 1985) for flute and piano is based on the melody of "Kas tie tādi, kas dziedāja" (Who Were They Who Sang), a Latvian folk song about orphans. It is possible that it alludes to Einfeldes's own difficult childhood, especially the long periods of loneliness while living away from home. This miniature is often included in wind instrument competition programmes; it is also frequently performed in concert. Ilona Meija and Dzintra Erliha recorded it for their CD *Citādas krāsas* (Other Colours, 2016) featuring Latvian music for flute.

#### • Trio ensembles

Einfeldes wrote two trios in a single year (1994). Although created for different combinations of instruments, they are similar in intent, because both are dedicated to the memory of Voldemārs Einfelds. "Voldemārs remained a very good friend of mine his whole life. He was a member of the Orthodox faith, and on the 40<sup>th</sup> day after his death I think I truly felt it – before then, his soul had still been right here, nearby, but now it was saying farewell forever" (Einfeldes 2016).

The first of these trios, the *Adagio for violin, cello and organ*, was originally composed as a movement for a string quartet. "When I wrote it, I was actively studying the quartets of Henryk Górecki, especially Nos. 1 and 2," says the composer (Einfeldes 2016). However, it is exactly the version for trio that has become popular. Larisa Bulava and Jānis Bulavs have called it their second-favourite composition by Einfeldes. "I think that in terms of philosophical scope it can easily stand next to the symphonies of Mahler and Shostakovich," says Bulavs (2007). Einfeldes's son, the writer Jānis Einfelds, also calls the *Adagio* his favourite composition (Einfelds 2008). Its epigraph, expressed with a muted ache, consists of lines from the poem *Lūgšana* (Prayer) by Fricis Bārda: "[...] may there be – if it is possible – no soul without a ray of sun!"

A dreamy mood dominates the whole piece. In its relation to the accompanying voices, the initial theme (organ cantilena) almost continuously forms dissonances (diminished eighths, minor ninths, etc.), however, in this context they do not sound sharp, but instead

similar to the gentle, cool tinkling of glass beads. When the cello, and later the violin, join the organ, the musical expression becomes more fervent, until the waves of sound lead to an apotheosis-like culmination (measures 70–75). Here, mainly light-coloured harmonies are strung together – major ninth chords – which then serve as a backdrop for an emotionally moving violin and cello duet, the cello for the most part playing in the violin’s register. Suddenly, without any pause, the duet is replaced by music of a quite different character based on the semantics of the minor second, which is more characteristic of Einfeldē’s other chamber compositions up until this point. The musical material forms an arch with the initial motif in the cello part, but now it takes on a tragic nuance that is emphasised by the fairly sharp timbre (*sul ponticello*) and the polyharmonic backdrop. This turn following the apotheosis becomes the quiet culmination of the composition. The last harmony, repeated several times, is a fifth-structured chord (D-A-E-B) which has an objectified, timeless feel, although the included tritone (G sharp) still reflects a barely perceptible tension.

Other versions of the trio were created later: for violin, cello and piano; and for violin and organ. In comparing these versions, Bulava has remarked:

With the cello the sound is warmer, but on the whole, little is lost in this form of the *Adagio* [for violin and organ]; the lack of organ – in the version for violin, cello and piano – is more painfully felt. When performing, it is very important to preserve an externally restrained expression, which draws definite borders for the internal emotional tension; therefore, the strings must be played without any vibration in tone (Bulava 2010).

In 1994, two of Einfeldē’s favourite instruments – the clarinet and viola – met the piano on the pages of the trio *Pirms saules rieta* (Before the Sunset). Einfeldē tells about the composition:

I had gone to the Jaunciems cemetery, where Voldemārs was laid to rest. The silence and serenity of nature led to thoughts about how different the fates had been of the people who lay there: the rich and the poor, the lucky and the unfortunate... And in the end everything evens out. It was in such a mood that I wrote my trio. I think one can feel in it the fragile warmth of the last ray of the sun and the brownish tones of the soil. I consciously avoided sharp contrasts, and that’s why I chose the clarinet and viola, which, in my opinion, are related instruments in terms of timbre. The characteristic harmonies of seconds in the piano part create a suitable backdrop (Einfeldē 2016).

A concert recording (1994) of the trio by pianist Aldis Liepiņš, violist Olafs Štāls and clarinetist Uldis Lipskis is included in the CD *Latviešu kamermūzika* (Latvian Chamber Music, 2002).

It was also the *Pirms saules rieta* trio that represented Einfeldē's work at a significant concert of Latvian music at the Altonaer Theater in Hamburg on April 21, 2002. The idea for the concert was initiated by Andra Darzins, the principal viola of the Hamburg Philharmonic Orchestra at that time. She had managed to pique the interest of symphony and opera conductor Ingo Metzmacher (a well-known German musician and the general musical director of the City of Hamburg at that time) in Einfeldē's trio. In the concert, he played the piano part, the clarinetist was Rupert Wachter, and the violist was Darzins herself. This ensemble also performed the trio in the nearby town of Quickborn at a concert for the local chamber music society in the assembly hall of the Heinrich Hertz Realschule. Music critic Hans-Jürgen Gesche wrote: "The elegiac composition, which reflects upon the meaning of life and, following a powerful swell, resumes in pianissimo, met with great approval [...]" (Gesche 2002).

#### • **Orchestral compositions**

One of Einfeldē's most remarkable compositions, which has received many positive responses from musicians in both the version for chamber orchestra and for organ, is *Trīs jūras dziesmas* (Three Songs of the Sea). The impulse for the first version of the composition was provided by a Livonian folk tale that Einfeldē happened to hear on the radio in the early 1990s. Fascinated, she began searching for the origins of the tale: "I asked many people, including both Stalts',<sup>20</sup> but to no avail. No one knew it, nor did I succeed in finding a written version of the tale" (Einfeldē 2016). However, the folk tale's plot had taken root in her mind and became a programmatic foundation for the *Simfonieta* (Sinfonietta) for string orchestra (1991):

The tale told of a couple of youths who had gone to church on a Sunday morning, and on the seashore they saw a shepherd herding blue horses of the sea. One of the youths wanted to ride the horses. The shepherd tried to talk him out of it, but he did not succeed. In the end, the shepherd mounted one of the horses and the other youth mounted another. The whole herd of horses immediately galloped towards the sea and vanished in the waves along with both riders. At the end of the composition I quoted a Livonian folk song about a girl who walks along the seashore, waiting in vain for her lost brother (Einfeldē 2016).

<sup>20</sup> Dainis Stalts and Helmī Stalte, specialists in Livonian folklore.

The second version of the *Simfonieta* was given the aforementioned name of *Trīs jūras dziesmas* as well as a timbrally enriched form: for oboe, French horn and string orchestra (1995). It is structured as a cycle of three movements, or *canzoni*. Each comprises an opposite sequence of tempos (except for a few short departures, both the first and second *canzoni* consist of a slow and fast section, while the tempos in the third are arranged the other way around). Two radically different faces of the sea can be seen in these recurrent contrasts. A vivid discovery in the instrumentation is the basic theme in the exposition of the first canzone (Molto moderato); it is played by the violas in the atypical high (second octave) register and against a background of cello harmonics and third-violin pizzicato. The melody stands out with its diatonic, trembling sound (a minor-second trill). The composition is, on the whole, characteristic of Einfeldē – that is, full of spontaneous turns. A tentative refrain also appears several times, although in quite different versions, bringing a rondo-like form to the cycle. In describing this material, Einfeldē has said: “Here, in my imagination, I hear the splashing of the waves in the sea” (Einfeldē 2016). The refrain has a unique dynamic profile (Einfeldē’s colleague Pēteris Vasks has compared it with “little forks” – Einfeldē 2016): a swell and abrupt stop, like the harbinger of a tragic resolution.

*Trīs jūras dziesmas* was premiered by Rīgas Kamermūziķi (Riga Chamber Players) under the direction of Normunds Šnē. Thus began Einfeldē’s collaboration with the conductor who went on to premiere almost all of her subsequent compositions for orchestra. Šnē says:

My first acquaintance with Einfeldē revealed to me a very original kind of musical thought. In the very structure of her compositions, in the principles of development, there is much in common with Debussy – Maija also grasps visions of moments, their changeability. But with Debussy these visions are linked more with the nuances of colour, while for Maija they’re linked with the change of emotional moods. She also perceives the sea primarily emotionally. I know that Maija admires Bartók, but I don’t see any special influence of this composer in her orchestral music, except perhaps in the swift oboe theme (Šnē 2006).<sup>21</sup>

In 1998, *Trīs jūras dziesmas* was included on a CD released by Rīgas Kamermūziķi titled *20. gadsimta latviešu komponistu kamermūzika* (Chamber Music by 20<sup>th</sup>-Century Latvian Composers).

<sup>21</sup> Šnē refers to the second movement (Allegro marcatissimo) of the first canzone.



## • Vocal works

In the genre of vocal chamber music, in 1986 Einfeldē wrote the mono-oratorio *Saisītāis Prometejs* (Prometheus Bound, after motifs from the tragedy by Aeschylus, as rendered by Ābrams Feldhūns) for baritone, violin, cello, clarinet, French horn and piano. Like *Džordano Bruno sārts* (Giordano Bruno's Stake, 1983), which she composed a few years earlier, it follows the plot of a proud individual and his opposition to an uncomprehending majority. *Saisītāis Prometejs* plays a significant role in Einfeldē's oeuvre, because it is precisely this material that later found its way into her famous chamber oratorio *Pie zemes tālās...* (At the Edge of the Earth...), and the transformation of the instrumental parts into choral voices is also indicative of her style as a composer.<sup>22</sup> 'She feels the choir like an instrument,' says conductor Kaspars Putniņš, describing one of the basic features of Einfeldē's musical thought (Putniņš 2010).

The mono-oratorio has not been premiered as a whole. The first four movements (Introductory Vocalise, Recitative and Arioso of Strength, Hephaestus' Song, Prometheus' Monologue) were performed at the State Conservatory (now the Jāzeps Vītols Latvian Academy of Music) in 1986, while the next four movements (Chorus of the Oceanids, Hermes' Song, Prometheus' Monologue, Conclusion or Epilogue) were premiered in the same hall two years later, in 1988, as a part of the "Musical Fridays" cycle. The participants of the second performance were students of the Chamber Ensemble Department, among them the soloist Egils Siliņš, who is now an internationally known bass-baritone.

After a longer hiatus, in the late 1980s Einfeldē again turned to the children's choir repertoire. She wrote *Vilku dziesmiņa* (Wolves' Song), set to lyrics by Māris Čaklais, in approximately 1987/1988 for Cantus, the choir of the E. Vīgners Kuldīga Children's Music School. Einfeldē recalls that choir conductor Maruta Rozīte initially thought the piece was difficult and was afraid of giving it to her students; only later did she change her opinion (Einfeldē 2016). Thus the song entered the concert repertoire more than twenty years after it was composed, but it was immediately successful in local competitions as well as the World Choir Games in Riga (2015, gold medal) and the 34<sup>th</sup> Festival Internacional de Música de Cantonigròs in Spain (2016, second place). "It's a complex song, [they] must sing in parallel

<sup>22</sup> See the comparison of *Saisītāis Prometejs* and *Pie zemes tālās...* in the article by Gundega Šmite, p. 217: [http://www.music.lv/upload/pages/30/ZPC/JVLMMA\\_Raksti\\_Einfeldē\\_skat.pdf](http://www.music.lv/upload/pages/30/ZPC/JVLMMA_Raksti_Einfeldē_skat.pdf) (retrieved: January 19, 2019).

seconds. The Cantus choir made it very effective and interesting by adding drums,” comments Einfelds (Einfelds 2016).

Example 9. *Vilku dziesmiņa* (an excerpt). Copy of the composer’s manuscript

In this case, the conductor’s own assessment of the skills of her choir reflects a change in the prevailing aesthetic paradigms. Since 1967, the choir *Cantus* has been directed by its founder Rozīte, and it is generally considered to be one of the best Latvian children’s choirs. However, the skills of this choir in the late 1980s were influenced by the pedagogical repertoire of Soviet-era children’s music schools, namely, by the dominance of tonal music rooted in functional harmony. Therefore, Einfelds’s dissonant *Vilku dziesmiņa* was forced to wait for a new generation – children who grew up in another, much freer and globally open cultural space – and they have become enthusiastic and successful performers of the work.

Other choral pieces by Einfelds in the 1980s and 1990s confirm her interest in the timbral possibilities of the female voice. Her music for women’s choir only rarely reflects a tragic mood, which is otherwise so characteristic of her music; instead, what dominates is a light or lightly melancholic expression, often in conjunction with inspiration from nature.

The song *Pēc pērkoņa* (After Thunder, 1990, lyrics by Aspazija) was written for women's choir and piccolo trumpet.<sup>23</sup> "Women's voices and trumpet – I simply adore this combination," says Einfeldē (Einfeldē 2016). This lively song corresponds with the composer's previous statement about the associative similarity between the piccolo trumpet's sound and a sudden appearance of a ray of sunlight from behind the clouds (Einfeldē 2016). Later, in the 21<sup>st</sup> century, she combined women's voices with the trumpet (although not the piccolo version) in the Kyrie movement of the *Kora simfonija* (Choral Symphony).

*Šūplā dziesma* (Lullaby, 1990) was originally written for the Dzintars women's choir directed by Ausma Derkēvica. The piece is based on a folk melody transcribed by the Latvian composer and folklore collector Emilis Melngailis, and it contains a fragment of a whole tone scale. This musical material stimulated Einfeldē to give the harmony an impressionistic colour. Despite the clear, simple structure (ternary form) and the childishly playful text, the song is innovative in Latvian music. At times it departs from the classic manner of choral singing (for example, the expressive glissando in measure 63, shortly before the finale), something that has become more common in Einfeldē's later choral music.

Like her *Ave Maria*, this miniature is included on the CD *Sieviešu koris Dzintars* (Women's Choir Dzintars, 1996/97). Of *Šūplā dziesma*'s performers, special mention should be made of the Milwaukee Choral Artists, which was directed by Dr. Sharon Hansen and was one of five professional women's choirs in the United States.<sup>24</sup>

In 1995, Dzintars and organ player Tāļivaldis Deksnis premiered one of Einfeldē's most famous works for choir, *Ave Maria* (1994). The piece was written in honour of Derkēvica's 65<sup>th</sup> birthday. At the request of conductor Māris Sirmāis, a version of *Ave Maria* for the mixed choir and organ was also created. In the spring of 1995, Einfeldē wrote an arrangement of the same work for organ. Thus, by the mid-1990s she had mastered almost all the musical genres that have remained characteristic of her music ever since. However, the major turn in her creative path still lay ahead of her.

<sup>23</sup> The writing of *Pēc pērkoņa* was suggested by conductor Inta Eizenberga-Cērmāne, whose choir, Delta, has won several Latvian and international competitions with the composition, including the International Robert Schumann Choir Competition in Zwickau (1995) and the 6<sup>th</sup> "Rīgas zīle" International Youth Choir Festival (1998). Delta earned particular praise, and the gold medal, after singing *Pēc pērkoņa* at the 1<sup>st</sup> International Giuseppe Verdi Choir Competition in Salsomaggiore Terme, Italy (1998), and the World Choir Games in Riga (2014).

<sup>24</sup> See: <https://www.youtube.com/watch?v=JBL8MCAadHY> (retrieved: January 19, 2019).

Derkēvica, who has called the *Ave Maria* one of her favourite compositions, has commented: “The drama of this composition is surprising: an *Ave Maria* is usually not tragic, but Maija brings truly tragic nuance to it, especially in the culminations” (Derkēvica 2010).



Example 10. *Ave Maria*: mm. 1–4

The mood of *Ave Maria* is related to that of several other sacred works by Einfeldē, such as *15. psalms* (Psalm 15) and *Un Dievs nožāvēs visas asaras...* (The Lord Shall Dry All Tears...). It is music full of an aching desire to believe in the miracle of divine beauty, and at the same time a barely perceptible sorrow, a lack of daring to believe. The music balances finely on the border between these various ideas. Which will remain with the listener when the music is finished? That is a question to which each will have his/her own answer.

## 6. 1996–2005

### SUCCESS

Initially, the second half of the 1990s did not seem to promise any particular changes in Einfeldē’s life. In 1996 she began a collaboration with the Latvian Radio Choir, but neither she nor the choir’s directors seemed to yet understand the importance of this relationship for their future creative work. Conductor Kaspars Putniņš explains:

In the mid-1990s we were experimenting a lot with the choir’s expressive capabilities, sound, timbres. We looked for suitable repertoire abroad, but we also wanted to embolden Latvian composers to [create] something new. We commissioned works from several composers: Andris Dzenītis, Vilnis Šmīdbergs and Maija Einfeldē. I was already familiar with her chamber music, especially her sonatas, as well as her compositions for organ. Maija offered the poem, or chamber oratorio, *Pie zemes tālās...* (At the Edge of the Earth...) to the Latvian Radio Chamber Singers [which operates as a part of the Latvian Radio Choir – *B. J.*]. The piece did not come easily. I remember she brought it to the

choir page by page. When she brought in the last page one morning, she was tired and pale; she hadn't been sleeping well, but her face was strangely exalted and glowing – she was still so very much into the music that she looked like an angel from another world (Putniņš 2010).

The recording of *Pie zemes tālās...* by the Latvian Radio Chamber Singers (1996) was entered in one of the world's most prestigious international music contests, the Barlow Endowment for Music Composition Competition in the United States. A little later, on August 21, 1997, Einfeldē received news that her work had won the main prize. The rivalry had been very intense; Einfeldē's oratorio had competed against 298 other works of choral music.

Einfeldē learned about the competition from Latvian-American composer Dace Aperāne, who remembers:

When I received the call for submissions for the Barlow Competition, at first I did not even really pay attention to it. But when I happened to take a closer look, I realised that it was for choir music! I knew that Maija had a new choral composition, and [...] I hurried to tell her about it, and I also informed other Latvian composers about the competition. The deadline was approaching, and Maija managed to submit the chamber oratorio. When we learned of the results, she called me and said, "I'm so happy right now!" (Aperāne 2010)

Einfeldē considers Aperāne to be an immensely altruistic person, someone who has done very much to popularise Latvian music worldwide ("But one shouldn't forget that Dace herself is a composer, and she needs time for her own creative work as well!" Einfeldē 2016). It is thanks to Aperāne's efforts that, since her win in the Barlow competition, Einfeldē's music has been heard many times in the United States on the WQXR and WNYC radio stations in New York (including on the *New Sounds* contemporary music programme) and New Streaming Radio Station Q2.



*Figure 11.* In New York City with her friend, composer Dace Aperāne (an image of the Twin Towers is in the background; 1999). From Maija Einfeldē's personal archive.

A large collection of Einfeldē's compositions can be found in the University of Washington Baltic Choral Music Collection.

The victory at the Barlow competition marked a radical change in the assessment of Einfeldē's music also in Latvia. She had now become the second-best-known Latvian composer abroad after Pēteris Vasks. For the first time in her life she was at the centre of attention from the press; most of the interviews and articles about her were published in the

media after her win in the competition. Journalists wanted to meet her, because the seemingly shy Einfelde turned out to be an enthusiastic and witty conversation partner. Her friend Maija Kurme, a teacher of music theory, has said: “In public, Maija is very interesting, especially in small groups of people. At first, she usually stays quiet, but as she gradually enters the conversation, she becomes the centre of attention, and everyone turns towards her. Also important is the fact that Maija knows how to laugh at herself” (Kurme 2010).

The year after her win in the Barlow competition, Einfelde was awarded the Latvian Great Music Award. In 1999 she received the Ministry of Culture Prize, and in 2000 she received the AKKA/LAA Infinity Award.<sup>25</sup>

How did Einfelde herself view these accomplishments? “After so many bitter experiences, I felt great joy and satisfaction,” she says (Einfelde 2016). In addition to composing, she continued to teach at the Latgale Suburb Music School (1996–1999), the Rīdze Evening Music School (~1996–2008) and the Emīls Dārziņš Music School (1997–2001).

## COMPOSITIONS

### • **Choir and vocal ensemble**

In the second half of the 1990s, choral music took centre stage in Einfelde’s work. The chamber oratorio *Pie zemes tālās...* (At the Edge of the Earth..., 1996) had allowed her to combine her experience in writing for voice with her instrumental chamber music-like style. Much merit must be given to Kaspars Putniņš, the director of the Latvian Radio Chamber Singers, in helping her to find her own niche, although his commission had initially perplexed her. This is revealed in Einfelde’s interview with Maija Amoliņa:

Conductor Kaspars Putniņš’ only condition was that it [the chamber oratorio] must be for twelve singers. At first, that shocked me. I’ve always liked that a choir is a large mass of people and that when they open their mouths, it feels as if the air lightly shimmers – maybe that’s an association I have from the Song Festivals. And now suddenly – just twelve people. But as soon as I decided that I would have twelve soloists, and accepted this idea as my own, the process

<sup>25</sup> Consulting Agency on Copyright and Communications/Latvian Authors’ Association.

became interesting for me. Seeing as I had no other conditions to fulfil, I could spread my wings creatively from E1 to E6 (Einfelde 1998b: 15).<sup>26</sup>

The chamber oratorio is based on motifs from Aeschylus' tragedy *Prometheus Bound* and uses some of the material from Einfelde's previously mentioned mono-oratorio of the same name (*Saistītais Prometejs*, 1986). In considering the difference between these two works, one must conclude that in *Saistītais Prometejs* (Prometheus Bound) she focused mainly on the dramatic character of the plot, especially the Prometheus' suffering. Although this aspect is also important in the chamber oratorio, there the desire to discover the distinctiveness and appeal of the ancient Greek tragedy and its corresponding environment is more strongly felt. Einfelde says that she was heavily inspired by a reading of the text in the original language by translator Ābrams Feldhūns. She was drawn by the flow and intonation of the language, and she initially wrote the first movement of the chamber oratorio in ancient Greek (Einfelde 2016). The final version of the text is in Latvian, although the different cultural milieu remains vividly expressed through the music.

This is particularly true of the first movement of the cycle, which is intended as a prologue. The laconic text ("Pie zemes tālās malas esam nākuši / Uz skitu novadu caur drūmo tuksnesi"<sup>27</sup>) – Now have we journeyed to a spot of earth / Remote-the Scythian wild, a waste untrod<sup>27</sup>) resounds several times and is highlighted in the most varied and sometimes contrasting nuances. The mainly syllabic chant in the fourth (mm. 44–57) or syncopated chromatic half-notes in the second (mm.16–31) and seventh (mm. 93–110) strophes leave a sudden and ambiguous impression against the largely archaic, diatonic background.

a)

pp  
B. Pie ze - mes tā - lās ma - las e - sam nā - ku - ši,  
pp  
B. Pie ze - mes tā - lās ma - las e - sam nā - ku - ši,

<sup>26</sup> The diapason of the voices in the chamber oratorio is not as wide as mentioned in this quote. By using this exaggeration, the composer expresses her joy for creative freedom.

<sup>27</sup> Here and henceforth the English translation of *Prometheus Bound* is borrowed from the Internet Classics Archive: <http://classics.mit.edu/Aeschylus/prometheus.pl.txt> (retrieved: January 19, 2019).



b)

44 *A tempo*

S. pie

S. pie

S. pie

A. *p* pie\_ ze-mes tā-lās ma-las e-sam nā-ku-ši uz\_ ski-tu no-va-du caur drū-mo tuks-ne-si, pie\_ ze-mes

T. *mp espr.* pie ze - mes tā - lās ma - - - - las, pie

B. *mp espr.* pie ze - mes tā - lās ma - - - - las, pie

B. pie

B. pie

Example 11. Two contrasting interpretations of the same text in the chamber oratorio *Pie zemes tālās...*, mvm. 1: a) mm. 1–7, b) mm. 44–50

Here, there is a possible association with the strange, elongated wails of the wild animals – the inhabitants of the rocky “Scythian” region – and also, it seems, indirectly with shamanistic singing practices. Einfeldt reveals that she listened to such singing with much interest in the 1990s (Einfeldt 1998a). The second movement (*Allegro deciso*), which tells about the chaining of Prometheus to the cliff, is written in an evil, grotesque manner and is interrupted by an original and unexpected expression in the ending: the final chord dies out, leaving a lone sound (associatively, the voice of Prometheus, abandoned by all) in some of the vocal parts:

The image shows a musical score for a mixed choir and piano. The score is divided into systems for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each system contains multiple staves. The vocal parts have lyrics in Latvian: "les - - mu. un cil - vē - kiem to dā - vā - jis." and "Do - - - - -". The piano part has a melodic line with dynamic markings like "sfz" and "sempre cresc.". The score is for measures 68-71 of the second movement.

Example 12. *Pie zemes tālās...*, mvm. 2: 68–71

The textual foundation in the third and fourth movement consists of the chained Prometheus’ monologues. The choice of timbres in the third movement is significant: Prometheus’ turning towards nature (“Ai, Debess dievišķā, ai, vēji spārnotie [...]” – O divine air Breezes on swift bird-wings; Lento) is almost entirely entrusted to the female voice group and is one example of Einfelds’ music that arouses wonder again and again – how many fresh ideas can still be told in the late 20<sup>th</sup> century using mainly triads and other chords based on a structure of thirds... Einfelds has individualised them by including non-chord tones that are mutually linked melody lines and encourage an effect similar to the blending of colours. The tonal foundations appear from time to time; however, due to the frequent changes, they give the impression of constant oscillation. The ending of this movement, too, contains a sharp contrast: as opposed to the clear thirds-structure chords previously, tremolos in minor

seconds appear in all of the female voice groups (the text “ko cieš no dieva rokas dievs” – Behold what I, a God, from Gods endure!). Another unexpected accent is the severe and tense appearance of men’s tenor voices in the last four measures.

The image shows a musical score for a choir, specifically the ending of the third movement (mm. 36-46). The score is written for Soprano (S.), Alto (A.), and Tenor (A.) parts. The lyrics are "ko cieš no dievu rokas dievs". The music features dynamic markings like *sfz* and *sf*, and includes a tenor part that enters in the final measures.

Example 13. *Pie zemes tālās...*, mvm. 3: the ending (mm. 36–46)

The text in the first section of the finale, *Allegro moderato* (“Drausmās negaisa likstas man uzlaidis Zevs / Lai man izbailēs drebētu satrauktā sirds!” – The swing and fury of the blow / Wherewith Zeus smiteth me / Sweepeth apace, and, visibly, / To strike my heart with fear), lead to the illustrative portrayal of a storm and a wonderful example of Einfeldes’ instrumental writing for choir, in which individual voice lines stand out both for their range and their frequent use of the *tirata* figures. In the second section (*Tranquillo, dolcissimo*) again, although this time in a different thematic solution, one hears the mood of a sorrowful prayer similar to that in the third movement, a harmonic *chiaroscuro* and, again unexpectedly, an abruption at the very end with a sudden tremolo. Like in many other works by Einfeldes, here, too, motifs of tranquil resignation do not have the last word.

The recording of this work by the Latvian Radio Chamber Singers and conductor Kaspars Putniņš is included on Einfeldē's album *Pie zemes tālās...* (At the Edge of the Earth..., 1999). These same artists have also often performed the chamber oratorio abroad.<sup>28</sup>

In terms of vocal technique, the chamber oratorio is quite complicated, and therefore it has been sung by only a few other groups, including the BBC Singers and the Ars Nova Copenhagen chamber choirs. The chamber choir Kamēr... conducted by Māris Sirmāis and the State Choir Latvija have also performed it.<sup>29</sup> For Einfeldē, the latter ensemble's performance revealed a new dimension to the work: "The same music sounds quite different when sung not by twelve artists but by a large, mighty choir. That was very interesting" (Einfeldē 2016).

In 2003, the chamber oratorio was performed for the first time (and subsequently several more times) by the Estonian Philharmonic Chamber Choir, conducted by Paul Hillier. This ensemble also initiated the publication of *Pie zemes tālās...* by the *Theatre of Voices Edition* in Copenhagen.<sup>30</sup>

In 2012, the American professional chamber choir The Crossing, known widely as an interpreter of contemporary music and directed by conductor Donald Nally, performed the chamber oratorio for the first time in the United States. The second performance was given on March 12, 2016, by the Cantori New York chamber choir under the direction of Mark Shapiro at New York City's Church of St. Luke in the Fields. A review in the New York Music Daily portal touched upon several peculiarities of Einfeldē's musical style and the general concept of the composition:

[...] the ensemble made their way methodically through minimalistically pulsing, tightly wound harmonies, jarring melodic adjacencies and a very subtle and intricate game of telephone where notes would be handed off from voice to voice. [...] The abyss, for this particular Prometheus, is a deep and frigid place.<sup>31</sup>

<sup>28</sup> A review in the *Daily Telegraph* tells about the performance at the Huddersfield Contemporary Music Festival (United Kingdom) on November 21, 2000, in St. Paul's Hall. As a part of the "Choral Excellence from Riga" programme, the chamber oratorio was sung like a "searing setting of excerpts from Aeschylus' *Prometheus Bound* which culminates in stratospheric soprano lines that burn images of injustice and protest into the listener's brain. A staggering piece, staggeringly well performed". *Daily Telegraph*, a copy of the article (November 22, 2000) is stored in Einfeldē's personal archive.

<sup>29</sup> Several movements have also been sung by the Latvian choir Sōla.

<sup>30</sup> Previously, the work had been published by *Musica Baltica* (2007).

<sup>31</sup> <https://newyorkmusicdaily.wordpress.com/> (retrieved: January 19, 2019).

In conclusion of this survey of the chamber oratorio, it should be added that the composition stimulated the creation of another artwork. To wit, sculptor Indulis Ranka (1934–2017), an admirer of Einfeldē’s music, made a sculpture that combines the images of Prometheus and Einfeldē herself. This work can be seen in the Ulamula Sculpture Garden near the Mārupīte River in Riga.

The Barlow Award served as a commission to write a new composition that would be performed by four world-famous choirs: the Kansas City Chorale, the Vancouver Chamber Choir, the Brigham Young University Singers and the Ensemble of the Netherlands Radio Choir. Einfeldē chose Psalm 15 of David, commenting that: “This is a composition in which I consider eternal values. What is man like and what should he be like. People should not harm others or be envious of them” (Einfeldē 1999b).

Her work with this psalm was slow and involved the self-criticism so characteristic of Einfeldē. She began it in July 1997, but in March 1998, when it seemed already finished, she was unhappy with the result and reworked the whole composition. Finally, in July 1998, she wrote the final version of *15. psalms* (Psalm 15), about which she spoke with Maija Amoliņa: “Now I can truly say that, as of the present moment, I can do no better” (Einfeldē 1998b).

Musical score for Soprano (S.) and Alto (A.) parts of Psalm 15. The score is in 4/4 time, marked 'Moderato' and 'poco rit.'. It features four staves of music with lyrics: 'Lord, who shall a-bide, who shall a-bide in thy ta-ber-na-cle?' and 'Lord, who shall a-bide, in thy ta-ber-na-cle?'. The dynamics are marked 'ppp' and 'pp'.

Example 14. *15. psalms*: mm. 1–8

Einfeldē was invited to the performance by the Kansas City Chorale, and so, in early 1999, she arrived in North America for the first time. The concert took place on February 7 in the Cathedral of the Immaculate Conception, and the composer also attended several

rehearsals before the performance. Conductor Charles Bruffy's rather fast tempo seemed unusual, but the music had emotion. "That is apparently how they felt it," concluded Einfeldē (Einfeldē 2016). The Brigham Young University Choir, under the baton of Dr. Ronald Staheli, performed *15. psalms* at Carnegie Hall on June 8, 1999. Thus Einfeldē belongs to the very small group of Latvian composers whose music has been performed in that prestigious concert hall.

*The Daily Universe* student newspaper published a more extensive description of the process involved in preparing for this event, which also includes an assessment by Staheli:

"It's a wonderful piece and quite difficult," Staheli said. "It's very dramatic and fierce." [...] Staheli sat on the judging commission at the Barlow competition. He said he saw immediately that Einfeldē was an expressive artist with something important to say. "When she sent me the piece, she wrote a note that said, 'I hope you like what I've written because I've written it with my whole heart,'" Staheli said" (Olsen 1998).<sup>32</sup>

The Brigham Young University Choir is the only amateur choir in the world that has been selected to perform a premiere of Einfeldē's music.

The Latvian Radio Choir has sung *15. psalms* many times in Latvia as well as abroad and recorded it for Einfeldē's album *Pie zemes tālās...* (1999). The conductor of this choir, Kaspars Putniņš, has also performed Einfeldē's composition with the RIAS Kammerchor and the Flemish Radio Choir. In 1998, as a commission for the Hilliard Ensemble, Einfeldē also wrote the work *And I Saw a New Heaven* (*Un es redzēju jaunas debesis*).

Alongside the sacral theme, *Maija balāde (Raganu rēvija)* (May Ballad [Witches' Revue], 1997), represents a completely different storyline in Einfeldē's choral music. It centres on primeval, pagan characters with magical powers, which Einfeldē has always had an affinity for, as confirmed by *Raganu dancis* (Witches' Dance) written when she was still in her teens as well as the sea horse theme in *Trīs jūras dziesmas* (Three Songs of the Sea).

*Maija balāde* is based on a poem from the collection *Kaisītās rozēs* (Strewn Roses, 1936) by Latvian poet Aspazija. The contrast between the past and the present ('ancient' and 'modern-day' witches) in the text is not directly alluded to in the music. Einfeldē was more intrigued by the atmosphere of the witches' sabbath, which stirred her to write one of her

<sup>32</sup> <https://universe.byu.edu/1998/11/05/byu-singers-to-perform-premiere-of-arrangement-of-psalm-15/> (retrieved: January 19, 2019).

most 'instrumental' works for choir, full of various sound effects. They alternate rapidly, unexpectedly and sometimes also intentionally illogically.

The image shows a musical score for a choir and a solo voice. The score is in 2/4 time and consists of seven staves. The lyrics are in Latvian and are: ram - ri - di skais-tā - ka ro - ta sar-ka - nas. The score includes dynamics such as *mf*, *sf*, and *mp*. The solo voice part is on the top staff, and the choir parts are on the other six staves. The lyrics are written below the notes.

Example 15. *May Ballad*: mm. 121–125

Of significance are the gradations of the dynamics and the intonative extremes: the lurking and clinging manner in which the diapason increases from a half step to a diminished sixth without ever exceeding a minor second at a time (measures 5–10), the changes marked by sudden and large jumps, the unnaturally broken melodic lines (for example, measures 26–47). Tender waltz-like motifs make short appearances (“Smagi atveras pagātnes vārti” / The gates of the past open heavily), as if confirming that the most hidden longings are also not unknown to Einfeldē’s witches. Soon, however, the waltzes are again replaced by angular, feverishly active expression that calls to mind syllabically chanted incantations (“Sarkanās gailēs iedegas sārti” / The fires light up with red embers). Everything points to the fact that Einfeldē searched for and also found her own, unique niche in the witch theme, which has been so diversely addressed in the art.

The work was premiered by the Sacrum chamber choir conducted by Andris Veismanis. It was later recorded by the Latvian Radio Chamber Singers under the direction of Kaspars Putniņš for the CD *Latvian Millennium Classics* (2000).

*Maija balāde* can be seen as a step along the way towards one of Einfeldē's best-known works, namely, *Sirēnu sala* (The Island of the Sirens, 1998) for women's choir or vocal ensemble. The various sound effects are used here very fittingly but not as overexcitedly as in *Maija balāde*; the musical expression is also more nuanced and personal.

Example 16. *Sirēnu sala*: mm. 1–6

*Sirēnu sala* follows motifs from Homer's *Odyssey* as translated by Augusts Ģiezens. Antra Dreģe, the director of the Putni vocal ensemble and also the person who commissioned the piece, explains:

I know that in the *Sirēnu sala* story Einfeldē was drawn by the idea of how dramatically, even tragically, talent (the voice) can beguile, swallowing all who hear it. The composition is beautiful even though it is also very difficult. The journey in form seems quite free, but certain episodes are so great that Maija could not give up any of them. I like the specific, deep vibrato in her choral music – the complete opposite of the traditional sound of a Baltic choir. She uses vibrato to create large bunches consisting of chordal sounds. Maija's favoured relocations of a chord are interesting; she plays with them as if with a live, undulating backdrop upon which a beautiful melody emerges. The dynamics in her choral works are extremely interesting (Dreģe 2010).



*Sirēnu sala* has also been performed by the Latvian Radio Choir's women's group conducted by Sigvards Kļava. The composition is included on several CDs: Einfeldē's album *Pie zemes tālās...* (1999), the supplement to Pēteris Apinis' book *Latvija. Zeme. Tauta. Valsts* (Latvia: Country, Nation, State, 2000), and the Putni ensemble's album *Pamošanās* (Awakening, 2003).

Lyrical reflection is a special sphere of Einfeldē's choral music that is closely linked with her works of chamber music. This was represented most vividly in the second half of the 1990s by *Manas bērnības mājas* (My Childhood Home, 1999) for mixed choir, clarinet, harp, and bells. The work is based on a poem by Vilis Plūdons, Einfeldē's favourite poet, from his collection *Mūzas mirkļi* (The Muse's Moments, 1925). However, as the composer herself has said, the composition is not about Plūdons, but her own home, where she grew up. In other words, the music is autobiographical. One of the sources for its theme was an old, tattered piece of paper she found amongst her scores. It turned out to be an arrangement by Jāzeps Vītols of a Franz Abt chorale, rewritten by Einfeldē's mother. Short excerpts of this chorale (half a measure) are included in *Manas bērnības mājas* as one of her childhood memories. Another memory is the sound of the bells that resounded every Sunday morning from the tower of the Viļķene Church (the church was located less than half a kilometre from the Einfelds family home). The composition is infused with the feeling of unfulfilled longing that accompanied Einfeldē throughout the years of poverty in Viļķene – “as if the shadow of a large, black bird's wing were spread out over my childhood home” (Einfeldē 1999a).

[50]

*Tranquillo*

mp *kleu - saņ riek - tuļas mā - - jat mā - - ja*  
*tā - tu no trossma, ku pu - tuļi klā - - ja*

*tā - lu tālu no liel - ceļān tālu tā - lu no liel - ceļān*

*ma - - nas ķē - nības mājas, manas bērņības mājas mā - - nas ķē - nības mājas*

*mf*

Example 17. *Manas bērņības mājas*: an excerpt. Copy of the composer's manuscript

In the introduction to the premiere, Einfeldē revealed another associative layer:

Here I also used a motif from a song I had written a long time ago with lyrics by Ojārs Vācietis, *DZĒRVES* (Cranes), which had the following lines: “A grey autumn of grey leaves has fallen around my childhood.” I was thinking about my home, which no longer existed. About people, all of whom were with me in that house having since died. But interestingly, I thought that the song would turn out very sombre, but instead – to my own surprise – it's even quite light. I prepared for the beginning of the song for a very long time. I worked with the first harmonica motifs in order to entice out the sound of harmonicas back in my childhood (Einfeldē 1999a).

Einfeldē mentions *Manas bērņības mājas* as one of her own favourite compositions, and in an interview she also explained a possible reason for its light mood: she began work on the miniature while she was visiting Dace Aperāne in the United States and working with the performers of *15. psalms* (Psalm 15), the Kansas City Chorale, and she felt so sincerely taken care of as almost never before in her life (Einfeldē 2016). The Latvian Radio Choir with Sigvards Kļava, who premiered the composition, also recorded it for Einfeldē's album *Pie zemes tālās...* (1999). In reviewing the album, the British music producer Neil Horner found *Manas bērņības mājas*, along with the Sonata for Violin and Organ, to be the strongest

pieces on the album. Horner compared Einfeldē with other Baltic composers he is familiar with:

So where does Einfeldē fit in with this living tradition? I detect a kinship, in some of the pieces, with the often angry and anguished utterances of Vasks [...]. Here you encounter a much greater ambivalence, delicacy, femininity (unsurprisingly!) than you may detect in the great but often quite robust offerings from Tormis. [...] My favourite piece and perhaps the most immediately accessible on the discs is represented by the nostalgic but still fairly bleak *My Childhood Home*. Einfeldē sets the words of a compatriot poet, Vilis Plūdons, with the choir accompanied by a usual but very effective combination of clarinet, harp and bells.<sup>33</sup>

#### • Instrumental music

The second half of the 1990s was the only time in Einfeldē's life when instrumental music fell into the shadow of choral music, at least in terms of the number of compositions. In addition to pieces written for solo instruments – such as *Sanctus* for organ (1999) and *Skerco* (Scherzo, 2000) for solo cello – she also created *Nikte un Selēne* (Nyx and Selene, 1999) for string orchestra.

Like some sonatas from the 1980s, *Nikte un Selēne* was dedicated to the memory of important people in Einfeldē's life, namely, her two brothers, who died in Limbaži within a short time of each other in the 1990s. As she tells it:

Kārlis, the younger one, passed away first, in 1994. He had just retired, but he was still strong and very active – he had just dug a small pond near the house and was in the process of building a fireplace for his son. And all of a sudden, he just collapsed. It was a perforation of the stomach and, I believe, the direct consequence of physical overwork. Similarly to our father, Kārlis died from overworking himself. Jānis' death in 1998 was not so sudden. He had an illness that gradually devoured his lungs. Now my oldest sister, Anna, has also died [in 2016 – *B. J.*], and I'm the only one left from a family of five children (Einfeldē 2016).

Besides the ancient Greek myth of Nyx (the implacable goddess of night) and Selene (the dreamy goddess of the moon), the music echoes the mood of autumn evenings that Einfeldē used to enjoy: “In Vējāva, our country home, I would often go out onto the porch on

<sup>33</sup> See: Neil Horner. *Maija Einfeldē*. [http://www.musicweb-international.com/classrev/2003/Sept03/maija\\_einfeldē\\_Lhorner.htm](http://www.musicweb-international.com/classrev/2003/Sept03/maija_einfeldē_Lhorner.htm) (retrieved: January 19, 2019).

evenings like these and for a long time observe the sky with its stars. I listened to the eagles calling to each other and watched the flickering glowworms...” (Einfelde 2016).

The new composition was premiered by Rīgas Kamermūziķi (Riga Chamber Players) with conductor Normunds Šnē (1999); later (2006) it was also played by the Vidzeme Chamber Orchestra, led by Andris Veismanis. This was his first encounter with Einfelde’s music for orchestra, although he had previously heard her songs *Mūsu egles* (Our Spruces) and *Pēc pērkoņa* (After Thunder) for choir and had conducted *Maija balāde*. Veismanis picturesquely described his perception of Einfelde’s music:

For me, Maija’s compositions often evoke painting-like visions. For example, the dark tones of her orchestral music call to mind the range of colours in Edvards Grūbe’s art. I also find in it something related to Leonardo da Vinci’s chiaroscuro – his wonderful transitions from darkness to light (not the other way around). I find that *Nikte un Selēne* is permeated with nostalgia, which manifests itself in a similar manner to Tarkovsky’s films – it’s not simply a striving for home, but a striving for classical values, for the ideas of ancient Greece, which are very humanistic. Chords based on thirds are also a classical value for Maija. No matter how original her harmonic language may be, the foundation on thirds remains (Veismanis 2006).

Einfelde herself fondly remembers the expressive final crescendo based on a single repeated note that Veismanis developed: “I had intended for that to be truly grandiose, although I doubted whether it was possible with string instruments alone. But the musicians proved the opposite” (Einfelde 2016).

## **7. 2001–2018**

### **WORK AND VARIOUS IMPRESSIONS FROM LIFE**

The international successes of the late 1990s continued to influence Einfelde’s creative work into the 21<sup>st</sup> century. During this time, she collaborated for the most part no longer with chamber ensembles but with choirs and orchestras: the State Choir Latvija, the Gaudeamus men’s choir, Sinfonietta Rīga and others, in addition to the Latvian Radio Choir. But Einfelde’s peculiar method of composing, so full of agonising self-criticism, was not always suited to working with conductors, who strive for punctuality and the meeting of deadlines. As she has said herself, the process of composition also includes a seemingly barren period of waiting for inspiration, which unfortunately often only arrives when the

announced date of the premiere is practically just around the corner. In an interview with Ludmila Lukševica, Einfeldē described the daily process of creation:

I have planned to write a composition. The table is already full of little slips of paper, each with a chord or a motif. I wake up in the morning with the awareness that I need to work. I have some coffee, I feed the cat, and the thought of a few new chords burns in my subconsciousness. But there's an interesting show on television, which I decide to watch [...]. When the show is over, it's 12 o'clock. I decide to make lunch. I eat. But, because I'm a bit tired, I tell myself I'll rest for a short while [...]. When I wake up, I have different chords running through my head, but it's already evening. [...] The whole day gets cheated from me by other things. Those are the terrible lazy days, during which something related to the composition has nevertheless crystallised in my subconsciousness. But then they are followed by days when there's no morning coffee, no lunch, and I only notice the clock when it's already late evening or even night and the composition has already significantly "written its way" forward (Einfeldē 2001).

Although Einfeldē describes this period of waiting for inspiration with humour, in fact it drives her to despair; her attempts at improving the score up until the last minute have more than once elicited incomprehension and indignation in the performers, especially the directors of large groups. And yet, she breaks into a smile when she tells about how Latvian Radio Choir director Sigvards Kļava and Gaudeamus conductor Ivars Cinkuss have found a way of dealing with this weakness of hers: "They simply mislead me! They don't give me the actual date when it needs to be done; instead, they tell me a much earlier date, and so I get everything done on time" (Einfeldē 2016).

When asked about rehearsing Einfeldē's music, Kļava also emphasises the need for a special approach:

The work of this composer must definitely be written with contact between her and the performer! And that's exactly how it happens with the Radio Choir – Maija supplements what she's written with what we call "little inserts". For this reason, we always record her compositions only after the concert, when the final corrections have already been made. It seems that there's a very strong critic or censor sitting inside of Maija; that's why each composition is created with much torment, but afterwards it feels like an extraordinarily vivid flower has opened up (Kļava 2007).

In the 21<sup>st</sup> century, Einfeldē's contribution to music has been acknowledged with several awards. In 2002 she received the AKKA/LAA Copyright Infinity Award as the Latvian composer whose work (*Ave Maria*, *Pie zemes tālās...* and *Sirēnu sala*) has most often

been played abroad. That same year she was named an honorary member of the Latvian Academy of Sciences, and in 2006 she was named an officer of the Order of the Three Stars.



*Figure 12.* After receiving the Order of the Three Stars; with her cousin, Dr. chem. Alma Edžiņa. From Maija Einfeldē's personal archive.

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The year 2008 marked a significant turning point in Einfeldē's life. It was then that she retired after more than 40 years of teaching.<sup>34</sup> Two of her students in her final years gave her a particular sense of satisfaction. One of these was Haralds Matulis, who, although he did not choose a career as a professional musician, has joined Latvian cultural life as a philosopher, translator and social anthropologist. Having already finished his studies in philosophy at the University of Latvia, he studied composition with Einfeldē at the Rīdze evening music school (2001–2004) and also learned harmony from her. As befits a philosopher, Matulis enjoyed music analysis in a broader context, and Einfeldē revealed to

<sup>34</sup> In the 21<sup>st</sup> century, Einfeldē taught at the Rīdze evening music school (until 2008) and the Emīls Dārziņš Music High School (2006–2008).

him a thematic line that was close to her: “[...] dreadful, sombre feelings, death, evil, border situations. One could feel that she had a philosophically ethical interest in exactly these topics.” From this perspective, they analysed specially selected compositions, such as Schubert’s *Erlkönig*, Mahler’s *Kindertotenlieder* and Shostakovich’s Symphony No. 14 (Matulis 2016).

According to Matulis, Einfeldē’s character, and especially her nature as a hard worker, comes from the fact that she received real recognition from others only relatively late in life: “When we met, she was a little over 60 years old, but things had really only begun for her just recently...”. His teacher’s outwardly reserve (which dissipated as they came to know each other better) and clever and sharp responses regarding various musical aspects led him to realise that Einfeldē had not been pampered in life nor in her professional career. No one had much defended her, she had to obtain and win everything for herself, and the competition amongst her colleagues had been quite fierce (Matulis 2016).

Composer Oskars Herliņš also learned the basics of composition from Einfeldē at the Rīdze school (2004–2008). He remarks that, of the many different musical parameters, she paid particular attention to harmony, and her priority was searching for new chords that did not fit usual patterns. He remembers discussions in class about Pēteris Vasks’ *Mūzika aizlidojušajiem putniem* (Music for Fleeting Birds) and Lepo Sumera’s *Piece from the Year 1981*. Einfeldē considered this latter piece a particularly successful example of minimalism, one that stands out for the marvellously varied development of its thematic core (Herliņš 2016). Matulis, for his part, remembers: “Once we also listened to something by Ligeti – which I liked very much – and Kurtág’s string quartet” (Matulis 2016).

These memories also highlight Einfeldē’s own creative pursuits. It was at the turn of the 21<sup>st</sup> century that she, more actively than before, applied composition techniques from the second half of the 20<sup>th</sup> century, foremost, elements of sonorism.

Einfeldē’s private life in the 21<sup>st</sup> century continued to centre around caring for her son, Jānis. Although his chronic illness continued to worsen, he was nevertheless able to continue his literary work and spent most of his days at the computer. Now he is one of the best-known Latvian postmodern writers. So that the sounds of her music not bother Jānis’ work, Einfeldē gave her piano away to a child of an acquaintance who was eager to learn the instrument and began working at a digital piano with headphones. She confesses that her music differs greatly from her son’s literary world, but she nevertheless enjoys his work,

especially when it involves archaic motifs. She would like to compose something for a few of his texts, such as *Neguli, Pīpkalēj!* (Do not sleep, Pipesmith!) in the *Neļaudis* (Unpeople, 2005) collection, but has yet to fulfil this intention.

A couple of cats brought a ray of light and some playfulness into the lives of Einfeldē and her son. First, the female cat Marlēna, and later the male Čipendeils (also called Pinočets), who recently died. He had been a stray kitten on Riga's streets who found Einfeldē around the year 2000. The tomcat turned out to be “an ill-mannered savage who considers himself to be the chief in our household, jealous of any visitor to our home, but very loving” (Einfeldē 2016). Literary scholar Anda Kubuliņa, a close acquaintance of the composer, once protested by saying that holding animals in such high regard is “disdainful towards humans”. To which Einfeldē answered, “Do you really think cats are worse than people?” (Kubuliņa 2008). Another friend of the composer, Maija Kurme, confesses: “Maija is extremely altruistic – she's likely to take a morsel of her own food and give it to the cat, if that's what he likes. In general, Maija can see the individuality of any living creation” (Kurme 2010).

Since retiring, Einfeldē has spent much time at home. In addition to composing and other activities, she also enjoys listening to recordings. Alongside the composers she already feels an affinity for (Bartók, Britten, Shostakovich, etc.), in the 21<sup>st</sup> century she has discovered several new names, including Bernd Alois Zimmermann, Georg Friedrich Haas and Magnus Lindberg. Einfeldē very much likes the music of Estonian composer Lepo Sumera, in whose sorrowful northerness she hears many recognisable motifs (Einfeldē 2016). But she admits that at times she is more attracted to literature and cinema than music:

For example, one of the most powerful experiences was seeing [Lars von Trier's] movie *Melancholia*: a work of science fiction, a psychological drama set in a time when the Earth is facing destruction. Jānis recently introduced me to Cortázar. I read and reread Heinrich Böll's *Ansichten eines Clowns* (The Clown), Günter Grass' *Die Blechtrommel* (The Tin Drum), but also completely different things, like Anna Brigadere, which for me is like a joyous return to a country farmstead... (Einfeldē 2013).

Her newest discovery in the literary world is the book on Ojārs Vācietis – *Višums, sirds un tāpat...* (The Universe, the Heart and So On..., 1993, compiled by Ildze Kronta).

“I've composed little to his poetry as of yet, because it seemed that it was too energetic for me; he's like a volcano...” (Einfeldē 2018). Whether and how these impressions might be reflected in Einfeldē's own music – these are questions that only the future can answer.



## COMPOSITIONS

### • Choir and vocal ensemble

Einfelde's compositions for choir in the 21<sup>st</sup> century have been inspired by texts from a variety of sources. Similarly to the previous decade, the most significant of these are classics of Latvian literature. She is still particularly fond of the poetry of Vilis Plūdons, which she already set to music in the poem for choir *Manas bērnības mājas* (My Childhood Home) and several miniatures. These are now joined by the *Kora simfonija* (Choral Symphony). The richly associative verse of Plūdons tells about the fate of Latvians during dramatic historical events; in the finale, it also reflects the symbolism of the sunrise (*saules lēkts*). In turn, the middle movements based on the canonical (Latin) text confirm the influence of the Mass genre (Kyrie, Dies irae and Sanctus). Sigvards Kļava, under whose direction the Latvian Radio Choir premiered both versions of the Symphony (2000 and 2004), describes the composition as the “quintessence of Einfeldian expression” and adds: “I still marvel at the way in which Maija, with her feminine feel for drama, interprets the objective canonical text” (Kļava 2007). A broader examination of both *Kora simfonija* versions can be found in the article by Zane Prēdele.<sup>35</sup>

In 2002, Einfelde wrote *Noktirne* (Nocturne) for mixed choir with lyrics by Plūdons and dedicated it to Kļava on his 40<sup>th</sup> birthday. Similarly to the third movement of the oratorio *Pie zemes tālās...* (At the Edge of the Earth...), this work – a portrayal of night and the sea – is a masterpiece of gently floating harmonic colour. The minor third is a kind of micro-refrain that weaves through the entire composition. “I don't know why, but the minor third seems very Latvian to me – similarly to the minor triad,” says Einfelde. Another stylistic arc she has consciously employed is the Adagietto from Gustav Mahler's Symphony No. 5 (Einfelde 2016), whose slow movement is also characteristic with its revelation of minor-third colour in various nuances. Very inconspicuously (“the birthday boy did not even notice it”), she wove a quote from Beethoven's *Moonlight Sonata* into the composition (Einfelde 2016).

One of Einfelde's most notable choral works is the *Trīs Friča Bārdas dzejoļi* (Three Poems by Fricis Bārda, 2003) cycle written for the choir Valmiera. “Bārda is a wonderful

<sup>35</sup> See English summary on p. 246:  
[http://www.music.lv/upload/pages/30/ZPC/JVLMMA\\_Raksti\\_Einfelde\\_skat.pdf](http://www.music.lv/upload/pages/30/ZPC/JVLMMA_Raksti_Einfelde_skat.pdf) (retrieved: January 19, 2019).

poet, my second favourite right after Plūdons. But it's very easy to compose Plūdons' poetry, while it's very difficult with Bārda," she says (Einfelde 2016). All of the texts – *Vakars* (Evening), *Lūgšana* (Prayer) and *Debess* (Heaven/Sky) – are from the collection *Dziesmas un lūgšanas Dzīvības kokam* (Songs and Prayers to the Tree of Life, 1911–1919). In general, the cycle has links to pantheism; like the finale of the *Kora simfonija* (Choral Symphony), this composition is also full of awe and reverence towards nature and efforts to find harmony in it. Einfelde agrees with performers that the order of the first and second songs could be switched around, however, *Debess* must definitely conclude the cycle (Einfelde 2016).

Guntars Ķīrsis, who conducted the premiere, remembers:

Personally, of the songs in this cycle, my favourite is *Lūgšana*. When conducting it, I got the feeling, probably for the first time in my life, that I was losing a link to reality and approaching some completely different world. There are musicians who say they feel something similar in every concert, but I don't know how believable that is... (Ķīrsis 2010).

*Trīs Friča Bārdas dzejoļi* is among the most often performed compositions by Einfelde. In addition to Latvian choirs, it has also been sung by the Estonian Chamber Choir (conductor Kaspars Putniņš). The Latvian Radio Choir has recorded the cycle for the CD album *Saules lēkts* (Sunrise, 2005; conductor Sigvards Kļava), and the Choir of Trinity College Cambridge (conductor Stephen Layton) has recorded it for the album *Baltic Exchange* (2014). A review of the album (which also includes compositions by Uģis Prauliņš, Urmas Sisask and Vytautas Miškinis) in *BBC Music Magazine* states: "Perhaps the most seductive contribution comes from Maija Einfelde's dark, slow-breathing and slow-bending settings of the Latvian poet Fricis Barda."<sup>36</sup>

Einfelde's first composition set to secular poetry in a non-Latvian language was *Divas mīlas dziesmas* (Two Love Songs, 2006) for twelve voices. The diptych is based on the poems of Francesco Petrarca (Petrarch), namely Sonnets 245 and 291. Einfelde selected two of the most contrasting texts, and therefore the cycle has two movements: *In vita di madonna Laura* (To the Living Laura) and *In morte di madonna Laura* (To the Deceased Laura). She consulted with the Italian singer and philologist Roberto Meloni regarding the archaic language. Meloni has made three recordings with readings of Petrarch's poetry, at fast,

<sup>36</sup> <http://trinitycollegechoir.com/recordings/review/bbc-music-magazine/> (retrieved: January 19, 2019).

medium and very slow tempo, which also helped Einfeldt to reflect the natural rhythm of the language (Einfeldt 2016).

In terms of the instrumentalisation of choir voices, *Divas mīlas dziesmas* has more in common with *Pie zemes tālās...* than her other work and even exceeds it in technical complexity. This is especially true of the second movement, where the weeping-like expression is enhanced by the extreme tessitura of the voices.

The image shows a musical score for three staves. The top staff is for the voice, with lyrics 'da ri - cov - ra - re il tu - o'. The middle staff is for the piano, with lyrics 'A. I. O. A. E. I. U. O.'. The bottom staff is for the voice, with lyrics 'da ri - cov - ra - re il tu - o'. The score is marked with a forte 'f' dynamic and a 'diminuendo poco a poco' instruction. The tempo is 10/16.

Example 18. *Divas mīlas dziesmas*: mvm. 2 (*In morte di Madonna Laura*), mm. 44–51

The cycle was premiered on July 27, 2006, at the Irish National Art Gallery in Dublin by the Irish National Chamber Choir conducted by Kaspars Putniņš. A review in the *Irish Times* commented on the composition’s technical complexity and highly praised the impression it leaves on listeners:

It’s a setting of two Petrarch sonnets in a style of latter-day romanticism that assumes the singers can shift their voices as easily as if they were wearing the musical equivalent of sevenleague boots. There were moments when the demands of the writing produced audible strain. But the effect remained strangely gripping (Dervan 2006).

*Lux aeterna* for mixed choir, vibraphone and bells (2012) has become particularly popular among Einfeldt’s sacred compositions. It continues the sorrowfully light, lyrical range of moods heard in the third movement of *Pie zemes tālās...* and *Noktirne*; here, too, a refined and individualised, albeit based on thirds-structure chords, blending of harmonic colour serves as an essential means of expression.

Moderato  $\text{♩} = 40$

C.lli  

*p*

S. I  

*p*

Lux ae - ter - na

S. II  

*mf espr.*

Lux ae - ter - na lu - ce - at eis

A. I  

*p*

Lux ae - ter - na, lux ae - ter - na lu - ce - at eis, lux

A. II  

*p*

Lux ae - ter - na

T.  

*p*

B.

Example 19. *Lux aeterna*: mm. 1–4 (the original version; the text published in 2015 by *Musica Baltica* is slightly changed)

Instruments with specific timbral character also play an important role, namely, those that conjure a clear, fragile and ethereal mood. “I like the vibraphone, but without the little electronic motor. Its natural sound resembles that of the marimba. I also like that the sound doesn’t die down right away but rings for a while longer...” (Einfelde 2016). She has also used such timbres – distant but still light – in other later compositions: *Symphony* (2002; bells in the last section of the work), the choir song *Loreleja* (*Die Lorelei*, 2009, with lyrics by Heinrich Heine; the triangle that is struck quietly every now and then by one of the singers) and *Divas impresijas* (*Two Impressions*, 2013, with lyrics by Jānis Poruks, for mezzo-soprano and chamber orchestra; the celesta solo brings a special colour to the composition).

It is precisely through the prism of Einfelde’s *Lux aeterna* that researcher of contemporary choral music and choral conductor Todd J. Harper (USA) has attempted to formulate the general character of her music:

Einfelde’s most recent composition, *Lux aeterna*, provides a glimpse into what can be seen as a significant departure from the ‘bitter life’ of a composer who once said, “Life is not beautiful, that I would be able to write beautiful music.” In this new work, which is taken from the *Communio* section of the *Missa pro Defunctis*, or *Requiem Mass*, Einfelde demonstrates a level of balance and restraint [...]. Moving into the end of the first choral section, the texture opens to twelve parts at ...*quia pius es*, and the universality of the text is coupled at *largo* with an undulating rhythmic augmentation which recalls what musicologist Baiba Jaunslaviete referred to as Einfelde’s “particular attraction to the sea”.

The text is treated with care but the depth of expressivity cannot be denied (Harper 2013).

The image shows a handwritten musical score for soprano parts. It consists of three staves labeled 'I', 'SF', and 'II'. The music is written in a complex, expressive style with many slurs and dynamic markings. The lyrics 'es qui a pi - - us' are written below the notes. The score is a copy of the composer's manuscript.

Example 20. *Lux aeterna*. Beginning of *Largo*, soprano parts: copy of the composer's manuscript

Jeff Foley, a member of the Tanglewood Festival Chorus and participant of its performance in Boston (2018), figuratively describes his reception of *Lux aeterna* by Einfeldel:

While the beginning of the Einfeldel certainly shimmers; I hear uncertainty, concern, and maybe even desperation within that eternal light. I hear prayers being offered as a plea, by disturbed mourners who aren't convinced that their loved ones are at rest. After the first two minutes of those questions, we get this amazing (and vocally challenging!) tone cluster of voices, with layers of complexity, undulating like a turbulent sea in the wind, and a pleading soprano line rising out of it. [...] Finally, and only at the very end, do we achieve a deep and satisfying consonance – reinforced by the low basses as we drop down to confirm a powerful C major chord, hidden until then (Foley 2018).<sup>37</sup>

In a way, this reception coincides with the previously quoted conductor Ausma Derkēvica's words about *Ave Maria* by Einfeldel in which she highlights the tragic mood, unusual for the interpretation of this sacred genre (Darkēvica 2010). Another interesting moment in the text by Foley is the mention of the sea. Indeed, the sea as a symbol of the power of nature in its different manifestations, from calm beauty to cruelty, is depicted in many works by Einfeldel (*Trīs jūras dziesmas* / Three Songs of the Sea; *Jūras sagša* / The Shawl of the Sea, etc.), and this topic is also reflected in the article by Ilma Grauzdiņa, *Jūras tēla metamorfozes Maijas Einfeldes mūzikā* (The Metamorphoses of the Musical Image of the

<sup>37</sup> <https://justanotherbass.com/2018/10/20/the-enigma-of-einfeldes-lux-aeterna/> (retrieved: January 19, 2019).

Sea in the Compositions by Maija Einfeldē; Grauzdiņa 2016<sup>38</sup>). In this context, it is even more interesting that the two American authors quoted above – Todd J. Harper and Jeff Foley – independently of each other have noticed the indirect influence of the sea motif also in the sacred composition *Lux aeterna*.

The Latvian Radio Choir and conductor Sigvards Kļava recorded *Lux aeterna* for the CD *The Fruit of Silence* (2015). It is quite likely that this recording has helped the piece catch the attention of world-renowned performers and become one of the internationally best-known choral compositions by Einfeldē, along with *Ave Maria*, the chamber oratorio *Piezemes tālās...* (At the Edge of the Earth...) and *Sirēnu sala* (The Island of the Sirens). It was performed by the Swedish Radio Choir (conductor Peter Dijkstra) on November 14, 2017, at the White Light Festival organised by the Lincoln Center, and by the Tanglewood Festival Chorus and conductor James Burton on October 25–30, 2018, at Boston Symphony Hall. This concert was organised on the initiative of Andris Nelsons – the conductor of the Boston Symphony Orchestra and the Berliner Philharmoniker and also a former student of Maija Einfeldē's in the subject of harmony at the Emīls Dārziņš Music High School (Riga).

The *Jāņu dziesmas* (Songs of Midsummer, 2001) cycle is based on folklore text. Einfeldē says that the Midsummer festival has always been special for her; it brings memories both of her childhood years in Viļķene and summers at her country home in Vējāva. Before beginning to compose the choral cycle, she studied the collection *Latvju tautas mūzikas materiāli* (Latvian Folk Music Materials, published in 1894–1926) compiled by composer and folklore researcher Jurjānu Andrejs (Andrejs Jurjāns). “I went through and played all of the Midsummer songs three times, as if I were living them” (Einfeldē 2016).

The first and second movements of the cycle were inspired by a couple of wooden flute melodies found in Jurjāns' work (Einfeldē 2016), but the impressions she took from them merged so closely with her own individual style that they can almost no longer be discerned. Einfeldē confesses that she imagines the Midsummer festival – traditionally, an event celebrated collectively with joyous crowds of revellers – differently than most people:

The main thing for me at Midsummer is not being together with others around the bonfire. On the contrary, on this night I've preferred to wander alone across the meadows in Vējāva... I breathe in the summer aromas, I gaze at the bonfires on hilltops, and I listen to the Midsummer melodies resounding far into the

<sup>38</sup> See English Summary on p. 326:  
[http://www.music.lv/upload/pages/30/ZPC/JVLMA\\_Raksti\\_Einfeldē\\_skat.pdf](http://www.music.lv/upload/pages/30/ZPC/JVLMA_Raksti_Einfeldē_skat.pdf) (retrieved: January 19, 2019).



Symphony was commissioned by Rīgas Kamermūziķi (Riga Chamber Players) under the direction of Normunds Šnē and premiered in 2003. In an interview with Inese Lūsiņa, Einfelde described the complicated composition process, drawing parallels with events in nature:

I'm living on the sixth floor, and outside the window I see the tops of the maple trees. No houses can be seen, only the tower of the New St. Gertrude Church tower reflected in the wardrobe mirror. I sit at the window as I work. When I began composing, the maple branches were still completely bare, without any buds. Then they began to bloom. Every day, as I sat with my first three measures, I watched the maples, how they sprouted leaves, and now, how they're growing ever more colourful, and now the leaves are already starting to fall. I realise that when all of the leaves have been shed, I will also have to draw those two bar lines at the end [indicating the end of the composition – Ed.]. The only other time it's been so difficult was when I was writing the chamber oratorio *Pie zemes tālās...* (Einfelde 2003a).

Nor were the difficulties in the process of creation hidden from the performers. Egils Upatnieks, a former member of Rīgas Kamermūziķi, says: “She is very harsh with herself, even destroying material. I know she also did that while we were rehearsing Symphony as well – there was a fragment she didn't like, and, with only five days left before the concert, she took away our sheets of music and rewrote them...” (Upatnieks 2016).

Einfelde herself describes Symphony as an expanded *Adagio*, whose flow is interrupted every now and then by reminiscences of the *Dies irae* (Einfelde 2016). These stand apart with their sharp drama, thus marking a similarity with the *Kora simfonija* (Choral Symphony, which has a separate movement titled *Dies irae*), written at approximately the same time. In the orchestral Symphony, however, it is the *Adagio* with its many nuances of a meditative mood that stands in the foreground.





Example 22. The beginning of the Symphony (a draft). Copy of the composer's manuscript

Symphony is one of the rare works by Einfelde whose form relies more on a strict, rational plan rather than spontaneity (which can nevertheless be felt at the micro-level of form). To wit, there is an approximate mirror symmetry throughout the whole work (ABCB<sub>1</sub>A<sub>1</sub>). This feature, which can often be found in compositions by her favourite Bartók, has appeared in her own music only in the past couple of decades. In this sense, too, there is a resemblance with the *Kora simfonija*, in which a freely expressed mirror symmetry characterises the five-movement cycle (the orchestral Symphony, for its part, is a single-movement composition with five sections of differing tempi).

Opinions following the premiere of Symphony differed. Conductor Šnē was generous in his praise of Einfelde's feel for string instruments and their emotionally saturated monologues; however, he believed the composition was not yet fully perfected in terms of form, namely, that the repeating of certain sections is not necessary from a dramatic point of view (Šnē 2006). Still, many listeners focused primarily on the emotion exuded by the music.<sup>39</sup>

Oboist Egils Upatnieks, who was a former student of Einfelde's and had performed in the premiere of Symphony, remembers congratulating the composer after the concert together with a few colleagues: "On the one hand, she said that Symphony had not been successful,

<sup>39</sup> "I liked Symphony very much," stated notable Latvian cellist Māris Villerušs in an interview (Villerušs 2008). "This is one of my favourite works by Einfelde," said Antra Dreģe, the director of the Putni ensemble, which premiered the vocal composition *Sirēnu sala* (The Island of the Sirens) (Dreģe 2010).

but I think at least a part of her was happy. Personally, I would like to play this work over and over again, but I don't know if it's on any concert schedules now..." (Upatnieks 2016).

Eight years after *Symphony*, Einfeldē wrote the **Concerto for Viola and Chamber Orchestra** (2011). It was also premiered by conductor Normunds Šnē, this time with the Sinfonietta Rīga chamber orchestra. Andra Darzins, who is a violist and professor at the State University of Music and the Performing Arts Stuttgart as well as one of Einfeldē's best friends, played the solo and also urged Einfeldē to compose the piece. The Concerto is dedicated to Darzins. Asked about the most vivid characteristics of Einfeldē's compositions for viola, Darzins concludes: "Viola cadenzas expressing emotion and an inner drama are characteristic of her music. And then the string orchestra plays something chorale-like. It's like a spiritual flight – but perhaps not spiritual in the church's understanding" (Dārziņa 2016).

To a certain extent, this quote confirms that the Concerto for Viola has much in common with the expression of *Symphony*: a meditative flow intertwined with the surging mood of *Dies irae*. An extensive analysis of the composition can be found in the article by Jeļena Lebedeva.<sup>40</sup> Baiba Jaunslaviete's article examines some of the interpretations of the E-F-(E)-D-E monogram characteristic of this composition.<sup>41</sup>

#### • Chamber music

In addition to her usual instrumental ensembles, a new accent in Einfeldē's chamber music in the 21<sup>st</sup> century is brought by the saxophone, which she regularly combines with the organ. The composer was encouraged to explore this combination of timbres by saxophonist Artis Sīmanis and organist Kristīne Adamaite, who very poetically describes her own feelings for Einfeldē's music:

Einfeldē's organ textures pulsate in a lively manner even at slow tempi. The constantly changing density of the textures and harmonies creates complexity and tension, which I believe can be compared to natural phenomena like the patterns of frost on a window or the underwater networks of algae. And, in

<sup>40</sup> See English summary on p. 246: [http://www.music.lv/upload/pages/30/ZPC/JVLMA\\_Raksti\\_Einfeldē\\_skat.pdf](http://www.music.lv/upload/pages/30/ZPC/JVLMA_Raksti_Einfeldē_skat.pdf) (retrieved: January 19, 2019).

<sup>41</sup> See p. 15: <http://xn--urnalai-cxb.lmta.lt/wp-content/uploads/2015/Muzikos-komponavimo-principai-XV-Jaunslaviete.pdf> (retrieved: January 19, 2019).

contrast to these flowing lines, are her beloved sharp, zigzag arrows of unison. Learning these textures of Einfeldē's demands considerable work and delving deeply into the music, but the process and result are both satisfying (Adamaite 2016).

The collaboration with Sīmanis, Adamaite and percussionist Edgars Saksons resulted in *Romance* for alto saxophone, percussion and organ (2006), whereas *Divi ekspromti* (Two Impromptus, 2015), for only saxophone and organ, is a diptych that presents the polar extremes of Einfeldē's musical style. The first movement of the cycle, titled Prelūdija (Prelude), contains the entire complex of features that characterise the anxious, fickle, (self-) aggressive sphere of expression in Einfeldē's music: pronounced use of tritone intonations (in the Allegro moderato section), shifting time signatures (frequently including 5/8), dynamics that remain within the confines of *f–ff*. Several sections are dominated by a monorhythmic exposition of rapid passages both in the saxophone and organ parts, which with their explicit cohesion seem to prevent any differing thematic idea to appear.

The more developed second movement, the Cantabile, contrasts radically. Einfeldē calls it one of her favourite pieces from her own music (Einfeldē 2016). Sīmanis remembers: “Maija said that her music is always so sombre, but this time she wanted to write something beautiful and light” (Sīmanis 2016).

In terms of mood, the Cantabile forms an arc with other examples of Einfeldē's lyricism, such as *Adagio*, *Pirms saules rieta* (Before the Sunset) and the slow movements of the chamber oratorio *Pie zemes tālās...* (At the Edge of the Earth...; the third movement and the end of the finale). The harmonic flow marked by the organ part is no less expressive than the solo melody. Here and there the chords illuminate the longer saxophone notes in a different light. A gently dissonant harmonic colour reigns, and the clear tonic in D major becomes apparent only in the finale of the miniature. There is quite a bit of major-key harmony, from triad inversions to ninth chords. Only rarely does a more minor mood also appear (for example, measures 10–12).

Einfeldē composed the **String Quartet** in 2009, and it was premiered that same year by the Sinfonietta Rīga String Quartet; later the work was also performed on tours in Estonia and Israel. Its first two movements contain a concentrate of everything that is characteristic of her string monologues: spontaneous turns, changes in the rhythmic pulse, expressive harmonic language. After the dramatic scherzo of the third movement, the composition

concludes with a turbulent yet muted finale, thus drawing a parallel with the last movement of the Sonata No. 1 for Violin and Piano.

In 2014, after a longer hiatus, Einfeldē's oeuvre was again supplemented with a **Sonata**, this time for **Cello and Piano**. Ēriks Kiršfelds and Herta Hansena premiered the work in 2014, and in that same year Kristīne Adamaite wrote its arrangement for cello and organ.

The Sonata is a two-movement cycle, and various different moods weave throughout the whole work in a free, montage-like succession. The proportion of a dramatic expression, however, is relatively greater in the first movement, while the lyrical quality is more dominant in the finale. An allusion to *Dies irae* resounds every now and then as a reminder and reaches its culmination shortly before the ending, in measures 84–87.

Thus, a special kind of two-movement cycle is found in both *Divi ekspromti* (Two Impromptus) and the Sonata for Cello and Piano: the mostly dramatic and turbulent first movement is succeeded by a subdued finale. The same or similar disposition of movements can also be seen in Einfeldē's last two works to date for chamber ensemble, the **Sonata for Flute and Piano**<sup>42</sup> (2016) and **Trio No. 2** (2017). This concept is also close to that of, for example, Beethoven's last piano sonata (No. 32), Schubert's *Unfinished Symphony* and Vasks' *Grāmata čellam* (The Book for Cello, with movements subtitled *Fortissimo – Pianissimo*). The main idea could be described as a desire to find an alternative to life's pain and never-ending struggle – the clarity and harmony of some other world. Alongside other features – subdued instrumental timbres at the endings of compositions and an inclination for mirror symmetry – such an interpretation of the last movements reflects a change in Einfeldē's world view in recent years.

## 8. AN ATTEMPT AT A PERIODISATION

In summarising Einfeldē's career as a composer, several stylistic periods can be distinguished, and these have, for the most part, been directly or indirectly influenced by events in her own life. The periods vary considerably in length, with the composer sometimes

<sup>42</sup> The Sonata has three movements, but the first takes on an introductory role and is also accordingly titled Introduction. It is followed by a turbulent second movement titled *Perpetuum mobile*, which, according to Einfeldē, was partly inspired by the music of Béla Bartók (Einfeldē 2016). The final movement is Choralis.

lingering for a longer time with a specific genre or theme. An overview of her career can be drawn up as follows:

- until the early 1980s – a time of searching for her own style. Einfeldē composes in various genres, including instrumental chamber works and choral music, which become significant in her later years. Her inclination towards tragic motifs, psychological self-immersion (for example, *Četras elēģijas* [Four Elegies] for cello and piano, the choir song *Dzērves* [Cranes]) and a budding instrumental style in choral compositions appears already in this period.
- first half of the 1980s – still a diversity of genres, although preference is given to sonatas for string instruments, the majority of which (the first two sonatas for violin and piano, the *Sonāte meditācija* [Sonata-Mediation] for Viola and Piano) have become significant works in the Latvian contemporary chamber music repertoire. Einfeldē's compositions of this period exude a particularly strong, tragic manner of expression.
- second half of the 1980s and first half of the 1990s – no distinct priority in terms of genre, however, the focus on organ music is a new trend. Although Einfeldē experiences many difficulties in her personal life during this period, her music reflects not only tragic motifs but also lightness and harmony (*Adagio* and *Pirms saules rieta* [Before the Sunset]).
- second half of the 1990s – choral music becomes a priority; collaborations with the Latvian Radio Choir and the Latvian Radio Chamber Singers result in radically new ideas for interpreting the possibilities of the human voice.
- 21<sup>st</sup> century – in the first few years of the millennium (until 2004), Einfeldē strived to discover the possibilities provided by large ensembles, as evidenced by *Symphony* (2003), *Kora simfonija* (Choral Symphony, 2000/2004) and *Rīta liturģija* (Morning Liturgy, 2001). In subsequent years she has again returned to the refined nuances characteristic of the chamber music genre, which manifests itself in individual compositions for choir (for example, *Divas mīlas dziesmas* [Two Love Songs] from 2006 and *Loreleja* [Die Lorelei] from 2009) and especially her instrumental compositions. This focus on chamber music is also reflected in the *String Quartet* (2009), the *Sonata for Cello and Piano* (2014), the *Sonata for Flute and Piano* (2016), the *Piano Trio* (2017) and a number of miniatures, including

pieces for less common combinations of instruments, such as saxophone, organ and percussion.

As in her music in general, Einfelde relies more on intuition than rational planning when envisioning new compositions. She tells about this with a sense of humour. In conversations with her friend Selga Mence, also a well-known Latvian composer, she sometimes describes a work-in-progress as perhaps her final composition, her “swan song”, after which she will no longer compose music. Apparently, she has repeated this comment more than once, because Mence could not refrain from a bit of mockery: “Maybe you don’t need to mention those ‘swan songs’ anymore? The ponds are already full of your swans!” (as recounted in Einfelde 2016).

Einfelde’s recently completed works and nascent ideas serve as confirmation that she does not intend to stop composing. At the time, when this e-book will be published, her newest work, commissioned by the Liepāja Symphony Orchestra, will already have premiered. She tells about its intention:

It will be a very simple miniature. But the special thing I want to achieve is related to the combination of timbres – in addition to strings, there will be a trumpet, bells, small bells and vibraphone... I was partly inspired by the mood and instrumentation from Shostakovich’s Symphony No. 14 that’s in *Loreleja* (Die Lorelei). And the title is from a poem by Aspazija that I like very, very much: “And above all shines a three-coloured sun...”<sup>43</sup> (Einfelde 2018).

Thus the composer’s path by Maija Einfelde, as recounted in this e-book, meanders forward. Following it will be a valuable and interesting task for future researchers.

<sup>43</sup> “Un pār visu spīd saule trejkrāsaina” – the first line of the motto for Aspazija’s collection of poems *Trejkrāsaina saule* (A Three-Coloured Sun, 1926).

## **INSTEAD OF A CONCLUSION. MAIJA EIFELDE IN AN INTERNATIONAL CONTEXT: INFLUENCES AND PARALLELS**

Like any notable composer, Eifelde has her own, easily-recognisable musical style. But it has undoubtedly been influenced by the diverse range of music she has become acquainted with over the years. Based on Eifelde's own statements and those of her colleagues, as well as on an analysis of her music, this section offers a summary of the most essential sources that have influenced her style.

Although Eifelde's harmonic language plainly belongs to the 20<sup>th</sup>/21<sup>st</sup> century, on a deeper, more conceptual level her music shares a close link with the romantic tradition. More precisely, it manifests one particular aspect of romanticism, namely, the tendency towards a psychological immersion, a lyrically subjective way of expression, which best corresponds to Eifelde's essence. It is for good reason that she mentions Chopin as one of the composers of the past that she is particularly drawn to:

The main thing I admire in Chopin is how such a pedantic person can be so poetic! For Chopin, each tiniest nuance in texture or rhythm is important, every note is like a small pearl worth its weight in gold... That's not like with Liszt, where you can sometimes take out individual voices or even whole layers of texture and it'll sound good anyway. For many years I had an inner need to play Chopin's etudes before composing (Eifelde 2013).<sup>44</sup>

Mirdza Kūlmane, a friend of Eifelde's from her youth, offered a beautiful comparison that highlights the typically romantic contradiction between the ideal and the realistic: "Maija, your music seems to me like a bird with broken wings who nevertheless again and again feels like flying and freely taking to the skies." Eifelde considers this metaphor with broken wings to be the most apt description of her essence (Eifelde 2016).

And yet, Eifelde's romanticism naturally differs greatly from that of Chopin. The contradictions are intensified to the extreme, and the sound can take on an even tortured expression. This feature is symbolically reflected in one of her favourite techniques involving texture: an often-repeated contrary motion of dissonant intervals continuously and sharply

<sup>44</sup> When Eifelde began her studies in the piano section of the Jāzeps Mediņš Music High School in 1958, one of her secret desires was to become a performer of Chopin's music. She has said that what prevented her from achieving this dream was taking up the piano too late: "If I had started learning music at age five, instead of thirteen, I probably would have become a pianist. My dream was to play the piano, but [...] as a child I milked cows and did heavy physical work on the kolkhoz and missed the age at which one develops the technical skill required to be a musician" (Eifelde 2001).

‘rubbing’ against each other (minor second, major seventh, minor ninth, etc.). Among the examples are excerpts from the String Quartet (2009), the choral composition *Jāņu dziesmas* (Songs of Midsummer), etc.

61 **poco rit.** **a tempo**

Vln. I *pp*

Vln. II *p* *pp*

Vla *p*

Vlc. *p*

Example 23. String Quartet (2009): mvm. 2, mm. 61–69

43 **Molto meno mosso, misterioso**

S. 2 *p* li - go,

S. 3 *p* li - go,

A. 1 *p* li - go,

A. 2 *p* li - go,

T. *mp* li - go, li - go,

B. 1 *p* Jā - nīts jā - ja gad' ap - kār - ti at - jā Jā - pu va - ka - ri - pu,

B. 2 *p* li - go, li - go,

B. 3 *p*

Example 24. *Jāņu dziesmas*: mvm. 2, mm. 43–49



A seemingly static and deliberate lingering on such ‘tortured’ sounds leads to parallels with an extra-musical source of inspiration, namely, the writings of Fyodor Dostoevsky, which Einfeldte has been fond of since her youth. She finds her slightly older contemporary Dmitri Shostakovich to be Dostoyevsky’s spiritual kin in music; watching a performance of *Katerina Izmailova* as a student in 1963, she first felt that good music is also able to ‘torture’ the listener. Shostakovich’s influence is reflected in the monologue-like expression and scale of several of Einfeldte’s early works for choir; these include the Russian composer’s beloved intensified Phrygian mode, with lowered second and fourth (and sometimes also other) degrees, which gives the sound a darker colour. One example is the poem *Dzērves* (Cranes, no later than 1978).

**Molto moderato**

A. *p* Ap— ma - nu bē - - nī - bu  
*pp* Ap bē - - nī - bu

Ap - kār - - t ir ap - - kri - - tis pe - - lē - - ku  
 Ap - kār - - t ap - - kri - - tis la - -

la - - pu pe - - lēks lap - - kri - - tis  
 - - pu lap - - - - - kri - - tis

Example 25. *Dzērves*: the beginning (choral parts)

The intensified Phrygian mode has not migrated to Einfeldte’s later works. In its place, she has developed a modal system of her own that no longer contains an influence from Shostakovich. The monologue-like expression has nevertheless remained. Normunds Šnē mentions it when describing *Symphony* (2003), the premiere of which he conducted: “I particularly like Maija’s slow monologues in the string instruments – so deep, intellectual and emotionally saturated, something similar to Shostakovich” (Šnē 2006). Einfeldte admits that the Russian composer’s typical technique of composing also served as stimulation:

I’m most surprised by how he can take a small grain, a thematic impulse and gradually grow it into a sweeping thought. As a solfeggio teacher, I once wanted

to play the flute theme from his Symphony No. 15 as a dictation exercise for my students, and...I realised that I didn't know where to stop it, the endless flow of the melody is so solid and monolithic (Einfelde 2013).

Another composer's work that Einfelde became acquainted with while a student at the conservatory was the music of Béla Bartók. Initially, his string quartets left a strong impression on her, later also his opera *Bluebeard's Castle* and the Concerto for Orchestra:

I enjoyed his orchestra colours very much. There's immense tension in that music, no less than in Shostakovich's; however, unlike Shostakovich, he's an introvert, the emotion is not stripped bare but more turned inward. And that's why listening to Bartók is not tormenting (Einfelde 2016).

Performers of Einfelde's compositions have also observed that she admires Bartók's music. According to cellist Maija Prēdele, who premiered several of Einfelde's early compositions: "One small detail: like Bartók, Maija knows how to make very expressive use of the cello's harmonics, and she enjoys doing so, too" (Prēdele 2010). Violist Andra Darzins, for her part, remembers: "She once told me that her ideal when it comes to orchestration is Bartók's opera *Bluebeard's Castle*. The orchestration in one excerpt from it portrays either tears or water [...]. She was very intrigued about how he did that, because she hadn't seen the score" (Dārziņa 2016).

Einfelde remembers a multitude of impressions linked with Benjamin Britten's visit to Riga in the autumn of 1964. At the time, she was in her third year of studies at the conservatory. The British composer gave the conservatory an LP recording of his *War Requiem*, which Einfelde listened to many times, admiring the composer's ability to develop the entire cycle on the basis of a single, tritone interval. It is since this time that the tritone has played a significant role in Einfelde's music as well. She was just as interested in following how, as the sacred text intertwines with the secular, the very same intonations are deformed and sometimes take on a paradoxically different meaning (Einfelde 2016). Almost 40 years later, Einfelde realised an outwardly similar idea in her *Kora simfonija* (Choral Symphony), setting Vilis Plūdons' poetry alongside canonical texts from the Mass.

Einfelde has never intensively used the technique of sonorism. However, one aspect of this technique can be found in her works and reflects her interest in György Ligeti's music; namely, her propensity towards large crescendos and diminuendos within a single note sung by a voice (or played by an instrument), fully appreciating the richness of nuance within it (Einfelde 2016). An early example can be found in the first movement of the *Skumjās serenādes* (Sad Serenades, 1988) cycle. Its second phase includes the serenade's uniquely

developed culmination: against a backdrop of a large crescendo in the strings (from *pppp* to *fff* in 15 measures), the clarinet repeats a single note (E) that several times increases in strength, abates and increases again until it finally reaches the intensity of *fff*.

Example 26. *Skumjās serenādes*: mm. 43–54

Almost a decade later, Einfeldē's interest in long dynamic metamorphoses within the confines of a single note continued in *Maija balāde* (May Ballad), *15. psalms* (Psalm 15) and other compositions. These often gained individuality thanks a polyrhythmic repetition of a single pitch across various textural layers – a technique that unites Einfeldē's choral and orchestral music. In this case, the semantic niche is that of characters of fatal inevitability. Among the examples are her Sonata No. 3 for Violin and Piano (see example 6), the chamber oratorio *Pie zemes tālās...* (At the Edge of the Earth...; measures 19–25 in the second movement) and *Nikte un Selēne* (Nyx and Selene; from measure 216 to the end) for string orchestra.

Tempo I rit. Meno mosso

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S. Hē - - faist,

A. *mf* tev pie - nā - kums iz - pil - dīt, ko tēvs tev liek, *f* Hē - - faist, *sfz*

T. *mf* tev ta - gad pie - nā - kums to iz - pil - dīt, ko tēvs tev liek, *f* Hē - - faist, *sfz*

B. *mf* tev ta - gad pie - nā - kums to iz - pil - dīt, ko tēvs tev liek, *f* Hē - - faist, *sfz*

Example 27. *Pie zemes tālās...*: mvm. 2, mm. 19–28

228 sim.

Vln. I *ff* *sim.*

Vln. II *ff* *sim.*

Vle. *ff* *sim.*

Vlc. *ff* *sim.*

Cb. *ff* *sim.*

Example 28. *Nikte un Selēne*: mm. 228–233

Even though today many composers have developed whole compositions or sections thereof based on variations (articulative, dynamic, timbral, rhythmic, etc.) of a single pitch,

Einfelde and Pēteris Vasks (his 1989 choral work *Zemgale* and other compositions) were the first of their generation to make diverse interpretations of this principle in Latvian music. Composer Mārtiņš Viļums, a student of Einfelde's in the early 1990s, commented on the significance of this technique in her music:

A few features of Maija's music come to mind that are associated with the exposition and repetition of a single pitch. This feature has become very important in the aesthetics of my own music today. But it is in no way consciously inherited; rather, it is more like the commonality of an element of language (Viļums 2016).

It is possible that the interest in Ligeti's music also stimulated an occasional drawing nearer to micropolyphonic effects in Einfelde's compositions, although not reaching the number of voices characteristic of real micropolyphony. This feature can be found in several of her later choral works<sup>45</sup> and particularly vividly in the Symphony, mainly in the culmination sections.

Einfelde has been inspired also by traditional music. In addition to Latvian folklore, she has been particularly interested in southeastern Europe and Asia. In the 1990s she studied Tuvan and Himalayan shamanic singing, about which she has said: "The intonative material is very simple, but the manner of producing sound is extremely strange – like the howling of the wind, or the howling of wolves. [...] It's something unimaginably beautiful" (Einfelde 1998). In this sense, and concurrent with some of her contemporaries, such as Imants Zemzaris and Juris Ābols (although unlike Vasks, who describes himself as a principled Eurocentrist; Vasks 2011), Einfelde anticipated the trend that is now being vividly continued in the 21<sup>st</sup> century by Latvian composers of the middle generation, including Santa Ratniece, Viļums and others. However, the influence of southern/eastern singing traditions does not manifest itself very strongly or for very long in Einfelde's work. It appears only in short, albeit timely flashes of exotic colour, for example, in her works inspired by ancient Greek myths, such as *Pie zemes tālās...* (At the Edge of the Earth...; the melismatically free half-tone or microtone slide in measures 102–104 of the first movement) and *Sirēnu sala* (The Island of the Sirens; from the beginning until measure 21 and also in a few other places, such as the primitively simple intonation formulas perceived as arrested signal-type calls in

<sup>45</sup> See also Zane Prēdele's article about the *Kora simfonija* (Choral Symphony, pp. 245–246) and Jūlija Jonāne's conclusions regarding *Lux aeterna* (p. 269). [http://www.music.lv/upload/pages/30/ZPC/JVLMA\\_Raksti\\_Einfelde\\_skat.pdf](http://www.music.lv/upload/pages/30/ZPC/JVLMA_Raksti_Einfelde_skat.pdf) (retrieved: January 19, 2019).

various voices). On the whole, however, here, too, the subjective experience, rather than national or regional colour as a value in and of itself, comes to the fore in Einfelds's work.

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S.  
S.  
S.  
A.  
A.  
A.

*mp gliss.* *sf espr.*

pie ze - mes

*pp espr.*

pie ze - mes tā - lās,

*pp espr.*

pie ze - mes tā - lās,

*pp espr.*

pie ze - mes tā - lās,

Example 29. *Pie zemes tālās...*: mvm. 1, mm. 102–107

S. I  
S. II  
S. III  
S. IV  
A. II  
A. III  
A. IV

*sf*

pie ze - mes tā - lās,

pie ze - mes tā - lās,

pie ze - mes tā - lās,

Example 30. *Sirēņu sala*: an excerpt

Also among Einfeldē's beloved composers are Jānis Ivanovs,<sup>46</sup> Igor Stravinsky, Sergei Prokofiev, Olivier Messiaen, Georg Friedrich Haas, Lepo Sumera and others – their names appear now and then in interviews with Einfeldē as well as in articles about her. From this we can conclude that, as is common when considering any composer open to global trends, the theme of stylistic parallels offers a broad field of study. Einfeldē has always managed to turn typical trends of her era into a slightly less common direction, in which the beautiful intertwines with the sorrowful (harsh, sombre, ironic) in countless gradations and sometimes in a single, tangled unit. All of this also defines her unique style and its special place in contemporary music.

<sup>46</sup> For a discussion of the parallels between the music of Jānis Ivanovs and Maija Einfeldē, see: Jaunslaviete 2007.

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## SELECTIVE LIST OF COMPOSITIONS

\* This list also includes information on which scores by Einfelde are stored in Latvian public libraries, namely, the library of the Jāzeps Vītols Latvian Academy of Music (hereinafter JVLMA) and the National Library of Latvia (hereinafter LNB). Information about the publication of her works is given selectively and includes only internationally available editions.

***Adagio*** for violin, cello and organ, dedicated to the memory of the composer's former husband, Voldemārs Einfelds (1994) • Premiered January 19, 1994, at Riga Cathedral • Jānis Bulavs (violin), Ēriks Kiršfelds (cello), Larisa Bulava (organ)

\* Score available at JVLMA, LNB • Published by Musica Baltica

***Adagio***, a version for violin, cello and piano (1994) • Premiered May 31, 1994, in the Wagner Hall, Riga • Jānis Bulavs (violin), Leons Veldre (cello), Aldis Liepiņš (piano)

\* Score available at JVLMA, LNB • Published by Musica Baltica

***Aizvestie (The Deported)***, a poem (cycle) for mezzo-soprano, French horn and organ (1989), dedicated to those sent to Siberia in 1941 and 1949 • Text by Andrejs Eglītis and Kārlis Skalbe • Premiered March 29, 1989, at Riga Cathedral • Anita Garanča (voice), Arvīds Klišāns (French horn), Tāivaldis Deksnis (organ)

***Aizvestie (The Deported)***, a version for mezzo-soprano, French horn and string quartet (1989) • Premiered November 30, 1989, at St. Saviour's Anglican Church, Riga • Luiza Andruševica (voice), Arvīds Klišāns (French horn) and the String Quartet of the Jāzeps Vītols Latvian State Conservatory (now Jāzeps Vītols Latvian Academy of Music): Juris Švolkovskis (violin), Inese Štrāle (violin), Ināra Brīnuma (viola), Diāna Ozoliņa (cello)

\* Score available at LNB

***Albuma lapa (Albumblatt)*** for piano (~1988)

\* Score available at JVLMA, LNB

***Atmini sauli! (Remember the Sun!)*** for mezzo-soprano, piccolo trumpet and piano (2015) • Text by Rainis • Premiered September 10, 2015, at St. Peter's Church, Riga • Ieva Parša (voice), Jānis Porietis (piccolo trumpet), Aldis Liepiņš (piano)

***Atmiņām jāpaliek (Memories Must Remain)***, oratorio (1972) • Text by Valdis Lukss

\* Vocal score available at JVLMA, LNB

***Ave Maria*** for women's choir and organ (1994) • Dedicated to the conductor Ausma Derkēvica • Premiered May 12, 1995, in the Great Hall of the University of Latvia •

Women's choir Dzintars, Tāļivaldis Deksnis (organ), conductor Ausma Derkēvica  
\* Score available at JVLMA, LNB • Published by Musica Baltica

*Ave Maria*, a version for organ (1995)

\* Score available at JVLMA, LNB • Published by Musica Baltica

*Ave Maria*, a version for mixed choir and organ (no later than 1998) • Premiered August 15, 1998, at Riga Cathedral, First International Sacred Music Festival • State Choir Latvija, Aivars Kalējs (organ), conductor Māris Sirmāis

\* Score available at JVLMA, LNB • Published by Musica Baltica

*Balāde (Ballad)* for organ (1986) • Dedicated to the victims of 1905 • Premiered April 3, 1987, at Riga Cathedral • Tāļivaldis Deksnis (organ)

\* Score available at JVLMA

*Benedictus* for mixed choir (2000)

\* Score available at JVLMA

*Benedictus* for flute and organ (2018) • Second version premiered July 12, 2019, at Riga Cathedral • Ilona Meija (flute), Larisa Bulava (organ)

\* Score available at LNB

*Cīrulītis (The Little Lark)* for children's choir (no later than 1976)

\* Score available at JVLMA, LNB

*Concertino* for piano and chamber orchestra (1964)

\* Score (titled as *Koncertino*) available at JVLMA

*Concerto for Viola and Chamber Orchestra* (2011) • Dedicated to Andra Dārziņa • Premiered March 17, 2011, at the Great Guild, Riga • Andra Dārziņa (viola), Sinfonietta Rīga chamber orchestra, conductor Normunds Šnē

\* Score available at JVLMA, LNB • Published by Musica Baltica

*Crucifixus* for organ (1989) • Premiered December 10, 1989, at Riga Cathedral • Tāļivaldis Deksnis (organ)

\* Score available at JVLMA, LNB • Published by Musica Baltica

*Četras elēģijas (Four Elegies)* for cello and piano (1976) • Premiered December 22, 1976, at the Riga Chamber Music Hall • Maija Prēdele (cello), Veneta Miķelsone (piano)

\* Score available at JVLMA

*Divas impresijas (Two Impressions)* for mezzo-soprano and chamber orchestra (2013) • Text by Jānis Poruks • Premiered April 5, 2013, at the Great Guild, Riga • Ieva Parša, Sinfonietta Rīga chamber orchestra, conductor Normunds Šnē

\* Score available at JVLMA

*Divas mīlas dziesmas (Two Love Songs): In vita di madonna Laura, In morte di*

*madonna Laura*; for 12 voices (2006) • Text by Francesco Petrarca (in Italian) • 1<sup>st</sup> edition premiered July 27, 2006, at the National Art Gallery, Dublin, Ireland • The Irish National Chamber Choir, conductor Kaspars Putniņš • 2<sup>nd</sup> edition premiered December 8, 2006, at the Riga History and Navigation Museum • Latvian Radio Chamber Singers, conductor Kaspars Putniņš

\* Score (*Two Love Songs*) available at JVLMA, LNB • Published by Musica Baltica

***Divi dialogi (Two Dialogues)*** for two cellos (1990) • Dedicated to Lolita Lilje and Diāna Ozoliņa • *Dialogue No. 2 (Sentimentālais / The Sentimental)* premiered March 27, 1990, at the Jāzeps Vītols Latvian State Conservatory (now Jāzeps Vītols Latvian Academy of Music) • *Dialogue No. 1 (Dramatiskais / The Dramatic)* premiered October 16, 1990, at the Jāzeps Vītols Latvian Academy of Music • Lolita Lilje (cello), Diāna Ozoliņa (cello)

\* Score available at JVLMA (*Dramatiskais dialogs, Sentimentālais dialogs*) and LNB (*Sentimentālais dialogs*)

***Divi ekspromti (Two Impromptus)***: *Prelūdiņa (Prelude), Cantabile*; for saxophone and organ (2015) • *Cantabile* premiered December 22, 2015, at St. John's Church, Riga • Artis Šimanis (saxophone), Kristīne Adamaite (organ)

\* Score available at JVLMA, LNB

***Dzērves (Cranes)*** for mixed choir, three percussion instruments and piano (no later than 1978) • Text by Ojārs Vācietis • Premiered March 4, 1978, in the Great Hall of the University of Latvia • Latvian SSR State Academic Choir (now the State Choir Latvija), conductor Ausma Derkēvica

\* Vocal score available at JVLMA, LNB

***Džordano Bruno sārts (Giordano Bruno's Stake)***, cantata for soprano, French horn, viola, cello and piano (1983, 2<sup>nd</sup> edition 1984) • Text by Paul-Eerik Rummo, translated by Laimonis Kamara • Premiered April 10, 1983, at the Jāzeps Vītols Latvian State Conservatory (now Jāzeps Vītols Latvian Academy of Music) • Luiza Andruševica (voice), Jāzeps Džeriņš (French horn), Andrejs Senakols (viola), Diāna Ozoliņa (cello), Veneta Miķelsone (piano)

\* Score available at JVLMA, LNB

***Gloria*** for piccolo trumpet and organ (1987) • Premiered July 28, 1987, at Riga Cathedral • Jānis Klišāns (piccolo trumpet), Tāļivaldis Deksnis (organ)

\* Score available at JVLMA, LNB • Published by Wolfgang G. Haas-Musikverlag

***Iz senseniem laikiem (From Antiquity), or Concertino*** for four clarinets (1992) • Premiered December 6, 1992, in the Ave Sol Concert Hall, Riga • Uldis Plēpis, Atis Asaris, Eduards Raubiško, Sandris Grasis (clarinets)

\* Score (titled as *Concertino*) available at JVLMA, LNB

***Iz senseniem laikiem (From Antiquity), or Daina (Latvian Folk Song)***, a version for organ (1992) • Premiered 1992 at St. John's Church, Neubrandenburg (Germany) • Larisa Bulava (organ)

\* Score (titled as ... *iz senseniem laikiem*...) available at JVLMA, LNB

***Jāņu dziesmas (Songs of Midsummer)*** for mixed choir (2001) • Text: Latvian



folksongs • Premiered February 14, 2002, in the Great Hall of the University of Latvia • Latvian Radio Choir, conductor Sigvards Kļava

\* Score available at JVLMA

***Kora simfonija (Choral Symphony)*** for mixed choir and chamber orchestra (1<sup>st</sup> edition 2000, 2<sup>nd</sup> edition 2004) • Text: excerpts from the Latin Mass (2<sup>nd</sup> edition – also Vilis Plūdons) • Premiered September 29, 2000, in the Great Hall of the University of Latvia; 2<sup>nd</sup> edition – June 13, 2004, at St. John's Church, Riga • Latvian Radio Choir, Rīgas Kamermūziķi chamber orchestra, conductor Sigvards Kļava; 2<sup>nd</sup> edition – also soloist Daumants Kalniņš (sopranino)

\* Score available at JVLMA

***Krāsas (Colours), four recitatives*** for voice and piano (1975) • Text by Rasul Rza, translated by Uldis Bērziņš • Premiered December 11, 1976, at the Jāzeps Vītols Latvian State Conservatory (now Jāzeps Vītols Latvian Academy of Music) • Ilga Tikhuse (voice), Rima Bulle (piano)

\* Score available at JVLMA

***Krāsas (Colours)*** for mixed choir (2016) • Text by Rainis • Premiered March 8, 2016, in the Ziedonis Hall at the National Library of Latvia • State Choir Latvija, conductor Māris Sirmāis

\* Score available at JVLMA

***Loreleja (Die Lorelei)*** for mixed choir (2009) • Text by Heinrich Heine (in German) • Premiered February 20, 2009, in the Gold Hall at the Riga Latvian Society • Latvian Radio Chamber Singers, conductor Kaspars Putniņš

***Lux aeterna*** for mixed choir, chime bells and vibraphone (2012) • Premiered April 27, 2012, at the Old St. Gertrude's Church, Riga • Latvian Radio Choir, conductor Kaspars Putniņš

\* Score available at JVLMA, LNB • Published by Musica Baltica

***Maestoso*** for viola and piano (1989) • Premiered September 15, 1989, in the Wagner Hall, Riga • Andrejs Senakols (viola), Inta Villeruša (piano)

\* Score available at JVLMA, LNB

***Maija balāde (May Ballad)*** for eight-voiced mixed choir (1997, 2<sup>nd</sup> edition 1998) • Text by Aspazija • Premiered October 24, 1997, at the Seventh *Mariu Klavyrai* International Contemporary Music Festival in Klaipeda • Sacrum Chamber Choir, conductor Andris Veismanis

\* Score available at JVLMA

***Manas bērnības mājas (My Childhood Home)***, poem for mixed choir, clarinet, harp and bells (1999) • Text by Vilis Plūdons • Premiered March 6, 1999, at St. John's Church, Riga • Latvian Radio Choir, Ints Dālderis (clarinet), Dagnija Zilgalve (harp), Edgars Saksons (bells), conductor Sigvards Kļava

\* Score available at JVLMA

***Maza balāde / Eine kleine Ballade (Small Ballad)*** for trumpet and piano (1987)

\* Score available at JVLMA, LNB • Published by Wolfgang G. Haas-Musikverlag

***Miega zilonis*** (originally, *Miegains zilonis* / **The Elephant of Sleep**) for voice and piano (no later than 1977)

\* Score (titled as *Miegainais zilonis*) available at JVLMA, LNB • Published by MicRec

***Monologs (Monologue)*** for cello and piano (1989) • Premiered December 21, 1989, at the Jāzeps Vītols Latvian State Conservatory (now Jāzeps Vītols Latvian Academy of Music) • Māris Villerušs (cello), Inta Villeruša (piano)

\* Score available at JVLMA, LNB

***Mūsu egles (Our Firs)*** for men's choir (no later than 1982) • Text by Kārlis Skalbe

\* Score available at JVLMA, LNB

***Nikte un Selēne (Nyx and Selene)*** for string orchestra (1999) • Dedicated to the composer's deceased brothers • Premiered May 22, 1999, at St. John's Church, Riga • Rīgas Kamermūziķi chamber orchestra, conductor Normunds Šnē

\* Score available at JVLMA, LNB

***Noktirne (Nocturne)*** for harp (2002) • Premiered December 26, 2002, at the Riverside Theatre Parramatta in Sydney (Australia), Opening Concert of the 49<sup>th</sup> Australian Latvian Arts Festival • Genevieve Svenne-Lang (harp)

\* Score available at JVLMA, LNB • Published by Musica Baltica

***Noktirne (Nocturne)*** for mixed choir (2002) • Text by Vilis Plūdons • Dedicated to the Latvian Radio Choir • Premiered January 12, 2002, at Riga Cathedral, Arēna contemporary music festival • Latvian Radio Choir, conductor Sigvards Kļava

\* Score available at JVLMA

***No tevis (From You)*** for women's choir (1990) • In memory of Ita Kazakēviča [Kozakeviča] • Text by Alberts Kreņevskis • Premiered November 13, 1991, at the Riga Latvian Society House • Women's choir Dzintars, conductor Ausma Derkēvica

\* Score available at LNB

***Par tavu gara elpu (About the Breath of your Spirit)*** for mixed choir (2007) • Text by Eduards Aivars • Premiered September 11, 2007, at St. Peter's Church, Riga, 10<sup>th</sup> Sacred Music Festival • State Choir Latvija, conductor Māris Sirmāis

\* Score available at JVLMA

***Pēc pārkoņa (After Thunder)*** for women's choir and piccolo trumpet (1990) • Text by Aspazija • Premiered July 1, 1990, in the Great Hall of the University of Latvia • Women's choir Delta, Jānis Klišāns (piccolo trumpet), conductor Inta Eizenberga-Cērmāne

\* Score available at JVLMA

***15. psalms (Psalm 15)*** for mixed choir (1998) • Recorded August 28, 1998, at MCO (Muziekcentrum van de Omroep) Studios, Hilversum (Netherlands) • Ensemble from the Netherlands Radio Choir, conductor Martin Wright • Premiered October 17, 1998, at the Chan Centre for the Performing Arts, Vancouver (Canada) •

Vancouver Chamber Choir, conductor Jon Washburn

\* Score available at JVLMA, LNB • Published by Musica Baltica

***Pienāks brīdis tāds reiz...* (A Moment Like That Will Come Someday...)** for mezzo-soprano and piano (1995) • Dedicated to Antra Bigača and Ilona Breģe • Text by Sappho; translated by Gundega Kļaviņa • Premiered July 11, 1995, in the Wagner Hall, Riga • Antra Bigača (voice), Ilona Breģe (piano)

\* Score available at JVLMA

***Pie zemes tālās...* (At the Edge of the Earth...)**, chamber oratorio for mixed choir (1996) • Based on motifs from Aeschylus' tragedy *Prometheus Bound*; translated by Ābrams Feldhūns • Premiered November 30, 1996, in the Great Hall of the University of Latvia, New Choir Music Festival • Latvian Radio Chamber Singers, conductor Kaspars Putniņš

\* Score available at JVLMA, LNB • Published by Musica Baltica, Theatre of Voices Edition (Edition S – music–sound–art)

***Pirms saules rieta* (Before the Sunset)** for clarinet, viola and piano (1994), dedicated to the memory of the composer's former husband, Voldemārs Einfelds • Premiered 1994 in Latvia (the location unknown); first performance in Riga on November 12, 1994, in the Wagner Hall • Uldis Lipskis (clarinet), Olafs Štāls (viola), Aldis Liepiņš (piano)

\* Score available at JVLMA, LNB • Published by Musica Baltica

***Prelūdiņa* (Prelude)** for oboe and viola (1999) • Premiered March 7, 1999, live broadcast of the Latvian Radio studio programme “Klasika” • Normunds Šnē (oboe), Arigo Štrāls (viola)

\* Parts available at JVLMA, LNB • Published by Musica Baltica

***Prelūdijas* (Preludes, in total ~3)** for piano (1970s)

***Raganu dancis* (Witches' Dance)** for piano (~1953–1956, score destroyed)

***Rīta liturģija* (Morning Liturgy)**, oratorio for mixed choir, organ and piccolo trumpet (2001) • Text: from the Lutheran liturgy • Premiered August 19, 2001, at Riga Cathedral, 4<sup>th</sup> Sacred Music Festival • State Choir Latvija, Tāļivaldis Deksnis (organ), Andris Nelsons (trumpet), conductor Māris Sirmāis

\* Score available at JVLMA

***Romance*** for alto saxophone, percussion and organ (2006) • Premiered May 10, 2006, at Riga Cathedral • Artis Sīmanis (alto saxophone), Edgars Saksons (percussion), Kristīne Adamaite (organ)

\* Score available at JVLMA

***Romantiskas dziesmas* (Romantic Songs)** for mezzo-soprano and piano (1980) • Text by Alberts Ločmelis • Premiered April 5, 1980, at the Jāzeps Vītols Latvian State Conservatory (now Jāzeps Vītols Latvian Academy of Music) • Ilga Tiknuse (voice), Rima Bulle (piano)

\* Score available at JVLMA, LNB

**Rudenī (In the Autumn)**, etude-monologue for solo clarinet (1989) • Premiered April 3, 1991, in the Wagner Hall, Riga • Ģirts Pāže (clarinet)

\* Score available at JVLMA, LNB

**Rudens vēju dziesmiņa (Song of the Autumn Winds)**, canon (no later than 1981) • Text by the composer

\* Score available at JVLMA

**Saisītāis Prometejs (Prometheus Bound)**, monooratorio for baritone, violin, cello, clarinet, French horn and piano (1986, the first version of the chamber oratorio *Piezemes tālās... / At the Edge of the Earth...*) • Based on motifs from the Aeschylus tragedy • Translated by Ābrams Feldhūns • First four movements premiered October 7, 1986, at the Jāzeps Vītols Latvian State Conservatory (now Jāzeps Vītols Latvian Academy of Music) • Eduards Čudakovs (voice), Jānis Bulavs (violin), Leons Veldre (cello), Ģirts Pāže (clarinet), Arvīds Klišāns (French horn), Valdis Jancis (piano) • Last four movements premiered March 4, 1988, at the Jāzeps Vītols Latvian State Conservatory (now Jāzeps Vītols Latvian Academy of Music), 14<sup>th</sup> Chamber Music Festival of the Baltic Conservatories • Egils Siliņš (voice), Sandra Meldere, now Šnē (violin), Sandra Grīnberga (cello), Uldis Plēpis (clarinet), Jānis Elberts (French horn), Ineta Siliņa (piano)

\* Score available at JVLMA, LNB

**Sanctus** for organ (1999) • Dedicated to Marta Čirkše-Ozoliņa • Premiered September 17, 1999, at Riga Cathedral • Marta Čirkše-Ozoliņa (organ)

\* Score available at JVLMA, LNB • Published by Musica Baltica

**Sērdieņu dziesma (Orphans' Song)** for flute and piano (1985) • Premiered March 20, 1987, in the Philharmonic White Hall (now the Great Guild), Riga • Imants Sneibis (flute), Ventis Zilberts (piano)

\* Score available at JVLMA, LNB

**Simfonieta (Sinfonietta)** for string orchestra (1991, the first version of the cycle *Trīs jūras dziesmas / Three Songs of the Sea*) • Premiered December 13, 1991, in Liepāja • Liepāja Symphony Orchestra, conductor Imants Resnis

\* Score available at LNB

**100. psalms (Psalm 100)** for women's choir and flute (2008) □ Premiered February 20, 2009, in the Gold Hall of the Riga Latvian Society • Women's choir *Sapnis*, Daina Švābe (flute), conductor Iveta Rīsmāne

**Sirēnu sala (The Island of the Sirens)** for women's choir or ensemble (1998) • Based on motifs from Homer's *Odyssey* • Translated by Augusts Ģiezens • Premiered May 27, 1998, in the Ave Sol Concert Hall, Riga • Vocal ensemble *Putni*, conductor Antra Dreģe

\* Score available at JVLMA

**Skerco (Scherzo)** for solo cello (2000) • Dedicated to Lolita Lilje • Premiered December 5, 2000, in the Wagner Hall, Riga • Lolita Lilje (cello)

\* Score available at JVLMA, LNB • Published by Musica Baltica

**Skumjās serenādes (Sad Serenades), or Trīs dziedājumi mirstošai jūrai (Three Songs for the Dying Sea)** for clarinet and string quartet (1988) • Premiered October 14, 1988, at the Riga Chamber Music Hall • Ģirts Pāže (clarinet), Natālija Daševska (violin), Tatjana Volkova (violin), Georgs Brīnums (viola), Oļegs Barskovs (cello)

\* Score available at JVLMA, LNB • Published by Musica Baltica

**Sonata for Piano** in E minor (~1965–1975)

\* Score available at JVLMA

**Sonata for Piano** in B minor (~1965–1975)

**Sonata for Cello and Piano** in C major (No. 1, 1981) • Premiered December 4, 1982, at the Riga Chamber Music Hall • Maija Prēdele (cello), Veneta Miķelsone (piano)

\* Score (titled as *Sonāte čellam un klavierēm*) available at JVLMA, LNB

**Sonata for Cello and Piano** (No. 2, 2014) • Premiered March 26<sup>th</sup>, 2014 at the Spīķeri Concert Hall, Riga • Ēriks Kiršfelds (cello), Herta Hansena (piano) • An arrangement for cello and organ by Kristīne Adamaite premiered July 2, 2014, at Riga Cathedral • Ēriks Kiršfelds (cello), Kristīne Adamaite (organ)

\* Score (titled as *Sonāte čellam un klavierēm*) available at JVLMA, LNB

**Sonata for Flute and Piano** (2016) • Dedicated to Ilona Meija and Herta Hansena • Premiered (unofficially) at the opening of the book *Maija Einfelde dzīvē un mūzikā* June 12, 2017, in the Organ Hall of the Jāzeps Vītols Latvian Academy of Music • Premiered (officially) on the *Sapņu tālumā* (Within the Distance of a Dream) concert tour on September 6 (Ogre), September 8 (Ventspils) and September 10 (LMT Hall of the Jāzeps Vītols Latvian Academy of Music, Riga), 2018 • Ilona Meija (flute), Herta Hansena (piano)

\* Score (titled as *Sonāte flautai un klavierēm*) available at JVLMA, LNB • Published by Musica Baltica; LNB also holds the newest (corrected), unpublished version

**Sonata for Solo Violin** (1997, 2<sup>nd</sup> edition 2000) • Premiered March 23, 1997, in the Wagner Hall, Riga • Jānis Bulavs (violin)

\* Score (titled as *Sonāte vijolei solo*) available at JVLMA

**Sonata for Violin and Organ** (1989) • Dedicated to Larisa Bulava and Jānis Bulavs • Premiered March 29, 1989, at Riga Cathedral • Jānis Bulavs (violin), Larisa Bulava (organ)

\* Score (titled as *Sonāte vijolei un ērgelēm*) available at JVLMA, LNB • Published by Musica Baltica

**Sonata No. 1 for Violin and Piano** (1980, 2<sup>nd</sup> edition 1981) • In memory of Jānis Līcītis • First version premiered 1980 at a concert at the Jāzeps Mediņš Music High School • Second version premiered December 15, 1981, at the Jāzeps Vītols Latvian State Conservatory (now Jāzeps Vītols Latvian Academy of Music) • Indulis Sūna (violin), Ilga Sūna (piano)

\* Score (titled as *Sonāte: vijolei un klavierēm Nr. 1*) available at JVLMA

**Sonata No. 2 for Violin and Piano** (1985) • Dedicated to Jānis Bulavs • Premiered October 4, 1985, at the Jāzeps Vītols Latvian State Conservatory (now Jāzeps Vītols Latvian Academy of Music) • Jānis Bulavs (violin), Jānis Rinkulis (piano)

\* Score available at JVLMA (titled as *Sonata II: vijolei un klavierēm*), LNB (*Otrā sonāte*) • Published by Musica Baltica

**Sonata No. 3 for Violin and Piano** (1990, 2<sup>nd</sup> edition 1995) • Premiered February 7, 1996, in the Wagner Hall, Riga • Jānis Bulavs (violin), Aldis Liepiņš (piano)

\* Score available at JVLMA

***Sonāte meditācija (Sonata-Meditation)*** for viola and piano (1983) • In memory of Jānis Ivanovs • Premiered November 29, 1983, at the Jāzeps Vītols Latvian State Conservatory (now Jāzeps Vītols Latvian Academy of Music) • Andrejs Senakols (viola), Veneta Miķelsone (piano)

\* Score available at JVLMA, LNB • Published by Musica Baltica

**String Quartet** (No. 1, 1965, lost) • Premiered 1966 at the Jāzeps Vītols Latvian State Conservatory (now Jāzeps Vītols Latvian Academy of Music) • Elizabete Vītola (now Goļikova, violin), Irēna Kalniņa (violin), Inta Reimere (now Saksone, viola), Ilze Bērziņa (later Rugēvica, cello)

**String Quartet** (No. 2, 1994) • Premiered November 30, 1994, in the Wagner Hall, Riga • Riga String Quartet: Uldis Viesturs Sprūdžs (violin), Vita Vucāne (violin), Valeri Avramenko (viola), Agne Stepiņa (now Sprūdža, cello)

**String Quartet** (No. 3, 2009) • Premiered November 5, 2009, at the Jāzeps Vītols Latvian Academy of Music • Sinfonietta Rīga String Quartet: Marta Jagmane (now Spārniņa, violin), Agnese Kanniņa-Liepiņa (violin), Liene Kļava (viola), Kārlis Klotiņš (cello)

\* Score (titled as *Stīgu kvartets*) available at JVLMA, LNB • Published by Musica Baltica

**Symphony** (2003) • Premiered October 10, 2003, at the Latvian National Opera, Arēna contemporary music festival • Riga Festival Orchestra, conductor Normunds Šnē

***Šūpla dziesma (Lullaby)*** for women's choir (1990) • Based on a Latvian folk song • Premiered May 12, 1995, in the Great Hall of the University of Latvia • Women's choir Dzintars, conductor Ausma Derkēvica

\* Score available at JVLMA, LNB • Published by Musica Baltica

***Teika par zvaigznēm (A Fable About Stars)*** for mixed choir (2000) • Dedicated to the conductor Imants Kokars and the chamber choir *Ave Sol* • Text: Latvian folk tale • Premiered September 30, 2001, at Riga Cathedral, VII "Rīga dimd" International Chamber Choir Festival • Chamber choir *Ave Sol*, conductor Imants Kokars

\* Score (titled as *Teika*) available at JVLMA

**Trio for Violin, Cello and Piano** (No. 1, 1984, 2<sup>nd</sup> edition 1985) • First edition premiered October 20, 1984, at the Jāzeps Vītols Latvian State Conservatory (now

Jāzeps Vītols Latvian Academy of Music) • Second edition premiered October 13, 1985, at the Jāzeps Vītols Latvian State Conservatory • Jānis Bulavs (violin), Maija Prēdele (cello), Jānis Rinkulis (piano)

\* Score available at JVLMA, LNB

**Trio for Violin, Cello and Piano** (No. 2, 2016) • Premiered March 19, 2017, at the Small Guild, Riga • Sandis Šteinbergs (violin), Ēriks Kiršfelds (cello) and Herta Hansena (piano)

\* Score available at LNB

**Trīs dziesmas ar Raiņa vārdiem (Three Songs with Lyrics by Rainis)** for mixed choir (2017) • Premiered December 19, 2017, in the Great Hall of the University of Latvia • Mixed choir of the Latvian Academy of Culture *Sōla*, conductor Kaspars Adamsons

**Trīs Friča Bārdas dzejoļi (Three Poems by Fricis Bārda)**, cycle for mixed choir (2003) • Premiered December 16, 2003, at the Valmiera Culture Centre; 2<sup>nd</sup> movement *Vakars* (Evening) premiered July 1, 2003, in the Great Hall of the University of Latvia • Mixed choir *Valmiera*, conductor Guntars Ķīrsis

\* Score (titled as *Cikls ar Friča Bārdas dzeju*) available at JVLMA, LNB • Published by Musica Baltica

**Trīs jūras dziesmas (Three Songs of the Sea)** for organ (1994) • Premiered October 7, 1995, at the All Saints Church, Brookline, Massachusetts • First performance in Riga on April 17, 1996, at Riga Cathedral • Tālivaldis Deksnis (organ)

\* Score available at JVLMA, LNB • Published by Musica Baltica

**Trīs jūras dziesmas (Three Songs of the Sea)**, a version for oboe, French horn and string orchestra (1995) • Dedicated to the Rīgas Kamermūziķi chamber orchestra • Premiered February 2, 1995, at the Great Guild, Riga • Vilnis Pelnēns (oboe), Viesturs Vārdaunis (French horn), Rīgas Kamermūziķi chamber orchestra, conductor Normunds Šnē

**Trīs noktīrnes (Three Nocturnes)** for organ (1988) • Premiered 1988 at the Glinka Central State Museum of Musical Culture (now the Glinka National Museum Consortium of Musical Culture), Moscow • First performance in Riga on July 5, 1988, at Riga Cathedral • Larisa Bulava (organ)

\* Score available at JVLMA, LNB

**Un Dievs nožāvēs visas asaras... (The Lord Shall Dry All Tears...)** for men's choir and string orchestra (2005) • Premiered March 19, 2005, at the Liepāja Latvian Society House • First performance in Riga on March 20, 2005, at St. John's Church • Men's choir Gaudeamus, Latvian Philharmonic Chamber Orchestra, conductor Ivars Cinkuss

\* Score available at JVLMA

**Un es redzēju jaunas debesis (And I Saw a New Heaven)** for a cappella vocal group (1998) • Text: from the Book of Revelations • Premiered September 26, 1999, at the Irish Museum of Modern Art (IMMA) • The Hilliard Ensemble

\* Score available at JVLMA

***Un pār visu spīd saule trejkrāsaina...* (And a Tricolour Sun Shines on Everything...)** for symphony orchestra • Premiered November 17, 2018, at the Great Amber Concert Hall, Liepāja • Liepāja Symphony Orchestra, conductor Gintaras Rinkevičius

***Vakara impresija* (Evening Impression)** for mixed choir (2017) • Text by Rainis • Premiered October 27, 2017, at St. Peter's Church, Riga • Latvian Radio Choir, conductor Sigvards Kļava

\* Score available at LNB

***Vilku dziesmiņa* (Wolves' Song)** for children's choir (~1987–1988) • Text by Māris Čaklais • Premiered March 9, 2013, at the Jāzeps Vītols Latvian Academy of Music • Kuldīga Music School Choir *Cantus*, conductor Maruta Rozīte

\* Score available at JVLMA

***Vilciņš* (The Little Wolf)**, etude for piano (~1952–1953)

***Ziemas pasaka/Conte Hivernal* (A Winter Story)** for cello and piano (1992)

\* Score available at JVLMA, LNB • Published by Alphonse Leduc, Editions Musicales; Musica Baltica