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The music on these two discs was recorded live during the Fourth Latvian Song Festival in Europe, which took place in London from the 26th to the 31st of July, 1977. Apart from **Evening - the Eighteenth Day**, the items on Record I are from a concert given entirely by young Latvian musicians on the 26th July, 1977 in the Great Hall of Imperial College. **Variations on the St. Andrew Chorale** was performed at St. Paul's Church, Wilton Place on 28th July as part of a programme of works concerned with the fate of the Latvian people. The other works were heard on the 26th July in the Great Hall of Imperial College in a concert of mainly contemporary music.

Mūzika, kas dzirdama **Izlasē '77** platēs, tika atskaņota Ceturtos Eiropas Latviešu Dziesmu Svētkos Londonā, no 26 līdz 31 jūlijam, 1977 g. Atskaitot **Vakars - Astoppadsmītā Diena**, visi gabali pirmā platē ieskaņoti jauno mūziķu koncertā, 26 jūlijā Imperial College Lielā Zālē. **Variācijas par Sv. Andreja korāli** uzveda Sv. Pauļa baznīcā, Wilton Place 28 jūlijā, koncertā ar nosaukumu **Tautas Likteņa Zīmē**. Pārējie darbi atskaņoti 26 jūlijā, Imperial College Lielā Zālē.

ALFRĒDS KALNIŅŠ (b. 1879, Cēsis; d. 1951, Rīgā) belongs to the early generations of Latvian composers who gained their musical education at the St. Petersburg Conservatoire. In addition to his composition, Kalniņš was well-known as a virtuoso organist and piano accompanist, and as a music critic.

Some 300 solo songs form the backbone of his compositions, along with large-scale choral, symphonic and keyboard works. Kalniņš is perhaps best-known as the composer of the first Latvian opera **Baņuta** (1919). The **Balade** for piano dates from around 1905 so, although the composer ascribed no programmatic content to the work, it contains some of the revolutionary spirit of that time. The elegiac, mostly minor opening prepares the listener for the main theme (Andante), strong, yet full of foreboding. The central section is lighter, almost dance-like and optimistic, but returns to the main andante theme for the close of the piece.

ALFRĒDS KALNIŅŠ (dz. 1879 Cēsis; m. 1951, Rīgā) pieder pie tās latviešu komponistu paaudzes, kas ieguva augstāku mūzikālu izglītību Pēterburgas Konservatorijā. Blakus komponista darbībai Kalniņš bija plaši pazīstams kā izcilis ērģeļu virtuozs, pianists pavadītājs un improvizators.

Kalniņa solodziesmas (apmēram 300) ir tautā iemīļotākā deva viņa mūzikas mantojumā bet komponists tikpat ievērojams kā latviešu operas pamatlicējs. Viņa **Baņuta** ir pirmā latviešu nacionāla klasiska opera, pabeigta 1919 g. **Balade** klavierēm radusies ap 1905 gadu. Lai gan autors nav devis savai Baladei programmatisku iztulkojumu, darbā atspoguļojās dažādas galvenokārt skarbas tautas dzīves ainas.

VOLFGANGS DĀRZIŅŠ (b. 1906, Rīga; d. 1962, Seattle) was the son of another well-known Latvian composer, Emīls Dārziņš. Like many other Latvian composers, Wolfgang Dārziņš studied composition with Jāzeps Vītols at the Latvian Conservatoire and, also like many others, he was deeply interested in folk music. A gifted pianist, he gave the first performances of his piano concert, the first in 1934, the second in 1939. After the war, Dārziņš lived in the U.S.A., continuing to teach and perform.

Most of his works are for piano solo - strong, individual pieces such as the **Triade de Preludes**, two sonatas, the **Trittico Barbaro** and many others. Also highly individual are his many folksong arrangements (over 200), in which the piano part is no mere 'accompaniment', but accentuates the atmosphere and mood of the song itself. Thus in **Pele Brauca** the pianist creates the gentle rolling of the wheels of mouse's cart, bringing sleep to all the children of the house. Of the **Treludes** Dārziņš himself said that the music was not half as good as the titles (Prelude, Interlude, Postlude) and that technically they were very simple. This makes them, along with most of the **Petites Suites**, though not without their stylistic and technical difficulties, more accessible to younger players than some of his works.

VOLFGANGS DĀRZIŅŠ (dz. 1906, Rīgā, m. 1962, Seattle) ir pazīstamā latviešu komponista Emīļa Dārziņa dēls. Viņš beidza Jāzepa Vītola kompozīcijas klasi Latvijas Konservatorijā 1929 g., vēlāk arī klavieru klasi kā laureāts. Apdāvināts pianists, Volfgangs Dārziņš pats atskaņoja pirmo reizi savus klavierkoncertus, pirmo 1934 g., otro 1939 g. Pēc bēgļu gadiem, Dārziņš apmetās uz dzīvi Vašingtonā, A.S.V., kur viņš turpināja darboties kā solists un klavier skolotājs.

Dārziņš visvairāk rakstīja klavierēm savā izteikti individuālā valodā - **Triade de Preludes**, divas sonātas, **Trittico Barbaro**, **Treludes** un daudz citus darbus. Savos daudzos tautas dziesmu aranžējumos, Dārziņš neraksta klavieru 'pavadījumus' vien, bet izveido izteiksmīgu fonu, pret kā tautas

dziesma labāk izceļas.

ALDONIS KALNIŅŠ (b. 1928, Ventspils) graduated from the Latvian State Conservatoire in 1954, and has been musical editor for the publishing house **Liesma** since 1959. Although he has written some purely symphonic works - some symphonic suites and a symphonic poem **Life Triumphs** - he is better known for his solo vocal and chorus pieces, in which his lyrical gifts are best expressed. **Tu par manu dziesmu brīnies** (1970) is not so much a lovesong as one of youth and doubt that has not yet been tempered by harsh experience. The composer reflects this hesitancy by breaking up the sinuous vocal line into shorter phrases and accompanying it with a simple yet sombre piano part.

ALDONIS KALNIŅŠ (dz. 1928, Ventspīlī) beidza Latvijas Valsts Konservatoriju 1954 g. Kopš 1959 g. viņš strādā kā mūzikas daļas redaktors izdevniecībā **Liesma**. Kalniņa daiļradē sastopami lielāki simfoniski darbi - simfoniskas svītas un simfoniska poēma **Dzīve uzvar** - bet komponista liriskais vērojums un poētiskā jūsma izteikta visspilgtāk solo un kora dziesmās. **Tu par manu dziesmu brīnies** (1970) izsaka visas jaunības šaubas un nedrošību skatoties nākotnē. Plūstošā melodija sadalīta mazākās frāzēs, kamēr samērā vienkāršais klavieru pavadījums piedod dziesmai skumjāku noskaņu.

HELMERS PAVASARS (b. 1903), one of the senior generation of living Latvian composers, studied the violin and theoretical subjects at the Latvian state Conservatoire between 1921 and 1930. He was organist for some time in St. John's Church, Riga and in Valmiera, and was a violin teacher in the Valmiera and Cēsis music schools. In Cēsis, he founded a small symphony orchestra. From 1934, he became director of the Cēsis music school and between 1940 and 1944 he taught theory at the Latvian State Conservatoire. He has lived in London since 1954, where he plays the organ for the Latvian church. He has been conductor-in-chief at several Latvian choral festivals and writes music reviews and articles for the Latvian press.

His vocal works - approximately 80 for choir and 40 solo songs - are probably his best known, although he has also written pieces for violin, flute, organ, string quartet and orchestra. His cantata **Sasauc Dziesma** was dedicated to the 100th anniversary of the first Latvian song festival (in 1873). Some of Pavasars' works were, unfortunately, destroyed during the war years. His **Idyll for Orchestra** (1940) was performed in the symphonic concert during the Fourth European Latvian Song Festival in London.

HELMERS PAVASARS (dz. 1903, Lejasciemā), Latviešu skapražu seniors, mācījās teoretiskus priekšmetus un vijoli Latvijas Valsts Konservatorijā no 1921 līdz 1930 g. Komponists kādu laiku spēlēja ērģeles Rīgas Sv. Jāņa baznīcā un Valmierā, un mācīja vijolspēli Valmieras un Cēsu mūzikas skolās. Cēsis viņš dibināja nelielu simfonisku orķestri. No 1934 g. darbojās kā Cēsu mūzikas skolas direktors bet starp 1940 un 1944 kā docents Latvijas Konservatorijā.

Komponists dzīvo Londonā no 1954 gada, kur ir darbojies kā ērģelnieks Latviešu draudzē. Viņš ir bijis vairāku Dziesmu Dienu virsdiriģents, un raksta recenzijas un apceres par mūzikas jautājumiem.

Pavasara vokālā daiļrade - apmēram 80 kordziesmas un 40 dziesmas solo balsij ar klavierēm - ir vārbūt labāk pazīstama latviešu publikai, lai gan viņa kompozīcijas var ieskaitīt darbus ērģelēm, vijolei, flautai, stīgu kvartetam un orķestrim. Kantāte **Sasauc Dziesma** veltīta Latviešu Dziesmu Svētku simtgadei, 1973 g. Vairāki Pavasara darbi gāja zudumā kara laikā. **Idille** (1940) orķestrim tika uzvesta simfoniskajā koncertā 4 Latviešu Dziesmu Svētkos Eiropā.

ALBERT ALAN OWEN was born in 1948 in Bangor of Welsh and Latvian parents. He studied at the Royal Academy of Music in London, where he won the Charles Lucas Medal and the Lady Holland Prize for composition. As well as studying the piano in England with Harold Craxton and Angus Morrison, he studied for a time in Paris, piano with Jacques Ferrier and composition with Mlle Nadia Boulanger. He was a finalist in the National Piano Concerto Competition in 1974.

Owen is a professor of piano on the Junior Exhibitioners' Course at the Royal Academy of Music and is director of Erato, a chamber group specialising in modern music. He has written music for many combinations.

ALBERTS ALANS OWENS dzimis Bangorā, Velsā, 1948 g.: tēvs velsietis, māte latviete. Owens studēja klavieres un kompozīciju Karaliskajā Mūzikas Akadēmijā, Londonā, kur ieguvis

'Charles Lucas' medaļu un 'Lady Holland' Balvu kompozīcijā Klavieres mācījies ne vien Anglijā (pie Harold Craxton un Angus Morrison) bet arī Parīzē pie Jacques Ferrier - kur arī studējis kompozīciju pie Mlle Nadia Boulanger. 1974 g. Owens bija finalists Nacionālās Klavierkoncerta Sacensībās.

Owens pašlaik māca klavieres apdāvinātiem jauniem mūziķiem ('Junior Exhibitioners') Karaliskajā Mūzikas Akadēmijā un vada Erato - kamer mūzikas ansambli - kas specializējās modernā mūzikā.

ARNOLDS ŠTURMS (b. 1912) graduated as a flautist from the Latvian State Conservatoire and later became a professor there. He played in the orchestra of the National Opera and was a soloist on Riga Radio. Since 1949 he has lived in the U.S.A. where he studied composition at the George Peabody College in Nashville, Tennessee. He has played in the opera orchestras of Nashville, Florida, North Carolina and the NBC. He has lived in New York since 1954 and now teaches at the Roos School of Music in Brooklyn, while also giving concerts in Canada and the U.S.A. Since 1955 he has been a music critic of the newspaper **Laiks**.

Šturms has composed mainly instrumental chamber music and solo songs. Between 1969 and 1977 four concerts dedicated to his works were performed at the Carnegie Hall in New York. His **Sonata da Chiesa** received the World Federation of Free Latvians Cultural Foundation's Prize in 1975.

The **Sonata da Chiesa** is written in gently dissonant harmonies; it is of a chromatic character, but tonally orientated. The work has four contrasting movements: Adagio - Presto - Larghetto - Allegro moderato (fugue). In the first movement, following a dramatic four-bar opening, there enters a simple chromatic melody which soon assumes a more intensive nature and acts as a bridge to the next, lyrically conceived, two-part contrapuntal section. Later the tempo becomes faster, more dramatic, giving place once again to the contemplative melody heard at the beginning. The second movement, which rather resembles a scherzo, is a fast tonal mosaic in a 3/4 rhythm. The placing of the accents on weak notes and the contrast of 2/4 against 3/4 give the music a playful expression. The Larghetto is mostly based on harmonic tone colours. The syncopated rhythms are occasionally contrasted with quick flights of notes. A cyclical sequence of notes forms a harmonic base to short melodic motifs and the hidden melody within the kaleidoscope of harmonies at the end of the movement. The fourth movement is a short fugue in traditional form.

ARNOLDS ŠTURMS (dz. 1912) beidzis Latvijas Valsts Konservatorijas flautas klasi. Spēlējis Nacionālās Operas orķestrī un kā solists Rīgas Radiofonā. Kopš 1949 gada, Šturms dzīvo A.S.V. kur studējis kompozīciju 'George Peabody' kolledžā, Našvilā. Šturms arī turpinājis flautista karjeru spēlējot Našvilas, Floridas, Ziemeļkarolīnas un N.B.C. operas orķestros. Tagad māca 'Roos' mūzikas skolā Bruklinā, koncertē Kanādā un A.S.V. un darbojās kā mūzikas kritiķis laikrakstam **Laiks**.

Šturma daiļrade galvenokārt pieder instrumentāliem kamer mūzikas un solo dziesmu žanriem. Četri koncerti veltīti Šturma darbiem uzvesi Karneģi koncertzālē, Ņujorkā. **Sonata da Chiesa** ieguva Pasaulē Brīvo Latviešu Apvienības Kultūras Fonda balvu 1975 gadā. Darbs iekļūt četrās daļās: Adagio - Presto - Larghetto - Allegro moderato (fūga).

PAULS DAMBIS (b. 1936, Rīga) is one of the foremost Latvian composers of his generation. In the ten years after graduating from the composition class at the Latvian State Conservatoire (1962), he had already completed an opera **Icarus**, two oratorios, a concerto-requiem, a cantata and other large-scale choral works. Dambis is particularly interested in exploring the possibilities offered by folk materials. **Ganu dziesma** and **Jāņu dziesma** (from the cycle **Sieviešu dziesmas**, 'Women's songs') both have folksong texts but the melodies are composed in folk style. They may sound 'authentic', but this technique gives the composer the freedom of expression that using a true folk melody would not.

PAULS DAMBIS (dz. 1936, Rīgā) ir viens no Latvijas ražīgākajiem komponistiem. Desmit gados pēc konservatorijas beigšanas (1962 gadā) Dambis jau uzrakstījis operu **Ikars**, divas oratorijas, Koncertu-rekviēmu, kantāti un citus plašākus kora darbus. Dambis arī meklē jaunas iespējas tautas mūzikas un tautas poēzijas tuvināšanai laikmetīgajai profesionālajai mūzikai. **Ganu dziesmā** un **Jāņu dziesmā** (no cikla **Sieviešu dziesmas**) dzirdam tautas dziesmu tekstus pie Dambja komponētām melodijām. Tām ir latviešu tautas mūzikai raksturīgās intonācijas bet atļauj komponistam pielietot laikmetīgās mūzikas izteiksmes līdzekļus.

JĀNIS KALNIŅŠ (b. 1904) is the son of Alfrēds Kalniņš and studied with Jāzeps Vītols at the Latvian State Conservatoire from 1920. While still a student (in 1923) he became music organiser and conductor at the National Theatre, so that in the space of ten years he had written the music to some 50 plays. After that, he was conductor of the National Opera. In 1948 he emigrated to Canada, where he was organist and professor of music at the Fredericton Teacher Training College, until his retirement in 1969, and conductor of the Fredericton Symphony Orchestra.

Following his father's lead, Kalniņš has written three operas, two ballets and many solo and choral songs, as well as three symphonies and many other symphonic and chamber works.

JĀNIS KALNIŅŠ (dz. 1904) ir komponista Alfrēda Kalniņa dēls. 1920 gadā Jānis Kalniņš iestājās Jāzepa Vītola kompozīcijas klasē jaundibinātā Latvijas Valsts Konservatorijā. Konservatorista gados (1923) Kalniņš kļuva par mūzikālas daļas vadītāju un diriģentu Nacionālā teātrī, desmit gadu laikā sarakstot mūziku apmēram 50 lugām. No 1933 līdz 1944 gadam viņš darbojās kā diriģents Nacionālā operā. 1948 gadā viņš pārcēlās uz Kanādu, kur strādāja par ērģelnieku un mūzikas profesoru Frederiktonas skolotāju kolledžā. Kalniņš arī vada Frederiktonas simfonisko orķestri. Kalniņa plašā daiļradē var ieskaitīt trīs operas, divus baletus, trīs simfonijas un daudzas solo un kora dziesmas.

JĀZEPS VĪTOLS (1863-1948) is the 'grand old man' of Latvian music. From 1880 to 1886 he studied under Rimsky-Korsakov at the St. Petersburg Conservatoire, and continued there as teacher and professor until 1918. He founded the Latvian State Conservatoire in Riga in 1919 and was its rector until 1944. Thus nearly all eminent Latvian composers of that era were pupils of Vītols. The most prolific composing years of his life were those spent in St. Petersburg. He wrote symphonic and piano music, a string quartet and many fine choral songs and folksong arrangements. The three duets, thought to have been lost for many years until they were found by the widow of the last Latvian ambassador to England, are fine examples of Vītols' mature style.

JĀZEPS VĪTOLS (1863-1948) ir latviešu profesionālās mūzikas pamatlicējs. No 1880 līdz 1886 gadam viņš mācījās Pēterburgas Konservatorijā pie N. Rimskā-Korsakova. Sākot ar 1886 gadu, Vītols turpat darbojās kā pedagogs, vēlāk iegūstot profesora grādu. No 1919 gada līdz 1944 gadam Vītols bija Latvijas Valsts Konservatorijas rektors un kompozīcijas klases vadītājs, tā kā Vītola klasē izglītojušies daudzi redzamākie latviešu komponisti.

Visintensīvākā Vītola jaunrade bija Pēterburgas periodā, kad radusies virkne viņa visvērtīgāko skaudarbu kora dziesmas, klavieru un simfoniska mūzika, stīgu kvartets un tautas dziesmu apdares. Trīs dueti atrasti neliela sūtņa Kārļa Zariņa atraitnes bagātajos nošu krājumos. Tie pieder Vītola vokālā žanra meistariģākām iecerēm.

JĒKABS PORUKS was born in Druviena, Latvia in 1895. He studied first engineering, then philosophy at St. Petersburg. He completed the composition course at the Latvian Conservatory with Jāzeps Vītols in 1923. For many years Poruks was with the Latvian National Opera, originally as a dramatist, then from 1936-44 (with one year's break) as director. He also taught at the Latvian Conservatory. Both in Latvia and later in exile in Germany, he was always an administrator of great scope and imagination and took active part in public life. From 1927 he was a writer of erudite music criticism and essays of high literary value. He died in Kalamazoo, U.S.A., in 1963.

Poruks was not a prolific composer, writing mostly vocal works, but these had a great influence on the development of Latvian music, opening the way for contemporary western European musical thought. The three songs are all thought to have been composed around 1923.

JĒKABS PORUKS (dz. Druvienā, 1895) Pēterburgā studējis inženierzinātni un vēlāk filozofiju. Latvijas Konservatorijā beidzis Jāzepa Vītola kompozīcijas klasi 1923 gadā. Poruks ilgus gadus strādājis Latvijas Nacionālā operā, vispirms kā dramaturgs, vēlāk (1936-44) kā Direktors. Kā Latvijā, tā arī trimdā, Poruks vienmēr bijis plaša vēriena administrators un aktīvi peidalljies sabiedriskā dzīvē. Kopš 1927 g. darbojies kā izcilis mūzikas kritiķis un rakstnieks. Miris 1963 g. Kalamazu, A.S.V.

Poruks nav bijis sevišķi ražīgs komponists. Rakstījis galvenokārt darbus balsij, kuņģiem bija liela nozīme latviešu mūzikas attīstībā. Trīs dziesmas visas komponētas ap 1923 gadu.

LESLIE EAST

Record 1

Side A

1. Balade
2. Treludes
Egons Liepa
3. Tu par manu dziesmu brīnīs
4. Pele brauca
Lilija Zobens, Leslie East,
5. Andante concertino
Ēriks Kancāns, Līga Puķīte

Side B

1. Vēlā vakarā
Ēriks un Pēteris Kancāni, Līga Puķīte
2. Evening - the eighteenth day
Jāna Grinberga,
kameransamblis A. A. Owena vadībā
3. Upe
4. Ganu dziesma
5. Jāņu dziesma
Lilija Zobens, Leslie East

Plate 1

A Puse

- Alfrēds Kalniņš
Volfgangs Dārziņš
- Aldonis Kalniņš
arr. V. Dārziņš

Helmers Pavasars

B Puse

- Helmers Pavasars
- Albert Alan Owen
- Arnolds Šturms
Pauls Dambis
Pauls Dambis

Record 2

Side A

1. Variācijas par Sv. Andreja Korāli
Anita Rundāne
2. Daugava, mellace
3. Šūpuļa dziesma sirdij
4. Pavasara dienas
Rūta Gerke, Ileana Pētersone,
Daina Pavasara

Side B

1. Concertino vijolei un klavierēm
Olafs Alnis, Daina Pavasara
2. Lapas lido
3. Mēness upe
4. Es dziesmu meklēju
Melita Mičule, Leslie East
5. Sonata da chiesa
Arturs Ozoliņš

Plate 2

A Puse

- Jānis Kalniņš
- Jāzeps Vītols
Jāzeps Vītols
Jāzeps Vītols

B Puse

- Helmers Pavasars
- Jēkabs Poruks
Jēkabs Poruks
Jēkabs Poruks
- Arnolds Šturms

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