

The Influence of Latvian Folk Music on Twentieth and Twenty-First Century Solo Trumpet
Repertoire in the Works of Maija Einfelde and Romualds Kalsons

By

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Submitted to the graduate degree program in Music and the Graduate Faculty of the University
of Kansas in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

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Date Defended: April 23, 2013

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Abstract

This paper concerns two major Latvian composers, Maija Einfelde and Romualds Kalsons, and how their trumpet works embrace Latvian heritage in the form of folk songs. It includes brief biographies of the composers and describes how they use folk songs in each work. Einfelde's *Kleine Ballade* is more serious and menacing, being a description of young men going into war and not returning home. On the other hand there is Kalsons with his more optimistic approach to folk songs with much more transparent writing in his *Six Latvian Folksong Arrangements*. He takes a similar approach in his work commissioned for this paper *A Dialogue Between Trumpet and Piano*; it has plenty of humorous moments, yet there is also a serious side to it and with beautiful integration of the folk song into the work. These three Latvian works based on folk songs are demonstrated to be worthy entrants into the repertory for trumpet and piano.

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Introduction

With this paper I would like to introduce to the world of music beyond the borders of Latvia the strong roots of our folksong music, being used by concert music composers centuries after its discovery. I also hope to reintroduce this music to the Latvian audience. I will begin with a short history of Latvian folk songs, so that it is clear why they are such a cultural treasure of the first order.

Much of the trumpet literature written in Latvia exists only in manuscript, including Romualds Kalsons's works that I will be describing. One of his works, an arrangement of *Two Doves Bolted Into the Blue* for trumpet and piano, has already been lost. Also, the published material during the Soviet era is not being rereleased and often holds little or no information about the publisher, which makes it harder to find a piece of music.

In time I hope to commission more works on this topic and eventually publish and record these works on a CD, which has never been done before in Latvia and would be a great way to preserve the trumpet literature and its contribution to the folk song tradition. I hope that eventually Latvian trumpet pieces could find their way right next to Latvian choral music, which is known around the world and also compete for recognition amongst other popular trumpet works.

Dainas

To the Latvian the *dainas* are more than a literary tradition. They are the very embodiment of our cultural heritage, left by forbearers whose history had been denied other, more tangible forms of expression. These songs thus form the very core of the Latvian identity and singing becomes one of the identifying qualities of a Latvian.¹

The central role of the Latvian folk song or *daina* in Latvian life has long been viewed as one of the culture's distinguishing features. The statement above about the *dainas* by Latvia's former State President and folklore scholar Dr. Vaira Vīķe-Freiberga aptly describes the three essential elements of this uniquely Latvian phenomenon: tradition, literature, and symbolism.²

Despite subjugation to foreign rule from the 13th to the 20th centuries by Poland, Lithuania, Sweden, Germany, and Russia, the Latvian nation maintained its identity throughout the generations, most notably the language, culture, and rich musical traditions. Latvian folk music has always been a significant part of Latvian identity and heritage. The oldest surviving documentation of Latvian folk songs dates back to 1584 and 1632.³ Those are, however, fragmentary testimonies by non-Latvians that appeared randomly in documents of that time period. Nevertheless, even these first, incomplete publications demonstrate the same poetic forms and stylistic qualities that we recognize today, and therefore allow us to draw conclusions about this tradition's stability and longevity. As higher education became more widespread in the 1850s and 1860s, the Latvians themselves revealed more interest in their traditional culture. Collecting and publishing folk songs became an essential activity during the period of national

¹ <http://www.latvia.lv/library/folk-songs>, accessed 14 March 2013.

² Ibid.

³ <http://www.korpuss.lv/klasika/Senie/Zeiferts/4.burtn42/1tau.dz/1.htm#a2>, accessed 4 April 2013.

awakening.⁴ The Archives of Latvian Folklore, founded in 1924, continues the work of collecting folk songs. Today the collection has grown to approximately 1.2 million texts. An ongoing project is the publication of the fifteen-volume academic edition entitled *Latvian Folk Songs*, of which seven volumes have already appeared. Folk-song melodies have been published parallel to the folk-song texts.⁵ The first was *Latvju tautas mūzikas materiāli* (Latvian Folk Music Materials), which was compiled by Andrejs Jurjāns and was published in six volumes between 1894 and 1927. The Archives of Latvian Folklore is presently coming out with a publication of its collection of 30,000 folk melodies.⁶

There are varied opinions as to what constitutes Latvian folk songs. Paul Einhorn, a famous Latvian historian and a Lutheran pastor from the early 17th century said: “After eating and drinking they sing these nasty, shameless and careless songs day and night, the Devil himself could not think of more inappropriate tunes.”⁷ At the time many scholars thought that a majority of the songs were related more to the pagan times, thus clashing with the prevailing Lutheranism.⁸ However, later in 18th century, when culture in Europe became more open-minded, things started to change. Folk culture was brought into a different light. It was more about admiring the simplicity of peasants and investigating the untouched roots of culture.

There are also different ideas regarding how old the folk songs might be. Krišjānis Barons, discussed below, believes, that they come from a very distant past; however, other

⁴ <http://www.latvia.lv/library/folk-songs>, accessed 14 March 2013.

⁵ Ibid.

⁶ Ibid.

⁷ <http://www.korpuss.lv/klasika/Senie/Zeiferts/4.burtn42/1tau.dz/1.htm#a2>, accessed 1 April 2013.

⁸ The first preachers of the Reformation who came to Latvia were from Germany. Andreas Knopke (ca. 1468-1539) arrived in Riga in 1517. The triumph of Lutheran theology shook the foundations of the Roman Catholic Church in the Baltic States. The opposition of the Reformation was especially strong after the Livonian War (1558-1583) when the entire territory of Latvia was under the Polish-Lithuanian administration. Lutheran rights were renewed with the arrival of the Swedish King Gustav Adolf in Riga in 1621. For further information, see: Reinhard Golz, Wolfgang Mayrhofer. *Luther and Melancthon in the Educational Thought of Central and Eastern Europe* (LIT Verlag, 1998).

researchers think that they are only a few centuries old. That raises a question: Why are none of the recent events in Latvian history depicted in these folk songs? In the 16th century when Lutheranism spread in Scandinavia and Baltic-German area, it was also the beginning of slavery in the Baltic region and that was not a good foundation for creating new material. There is evidence that some Latvian folk songs go back as far as the 13th century.⁹ It was a time when Catholicism was strong in the region, and that started a new era for the Latvians. Because of that, schooling became more popular and people were a little more educated, which made it possible to preserve the folk songs not only by oral transmission, but also by writing them down and in later centuries have them printed.

Krišjānis Barons

In the second half of the 19th century Krišjānis Barons (1835-1923), influenced by the awakening of music nationalism throughout Europe, was the first Latvian who went from county to county collecting folk texts. He amassed almost 218,000 song texts and they have been classified and published in eight thick



Figure 1: © Institute of Literature, Folklore and Art - Riga

⁹ <http://www.korpuss.lv/klasika/Senie/Zeiferts/4.burtn42/1tau.dz/1.htm#a2>, accessed 4 April 2013.

tomes (1845-1915).¹⁰ To this day it remains a source of collective pride and inspiration for the Latvian people, revealing their rich cultural heritage that had not been previously recorded yet had endured through the centuries by oral transmission. In 1880 Barons ordered a huge cabinet as shown in Figure 1, now known as *Dainu Cabinet*, with 70 drawers where he could fit the 350,000 hand-written paper slips sized 3 x 11 cm as seen in Figure 2. The index of the cabinet shows more than 900 contributors. It holds the accumulation of almost all the texts known at the end of the 19th century and been recognized as a unique documentary heritage of world significance and in 2001 was included in the UNESCO World Memory list.

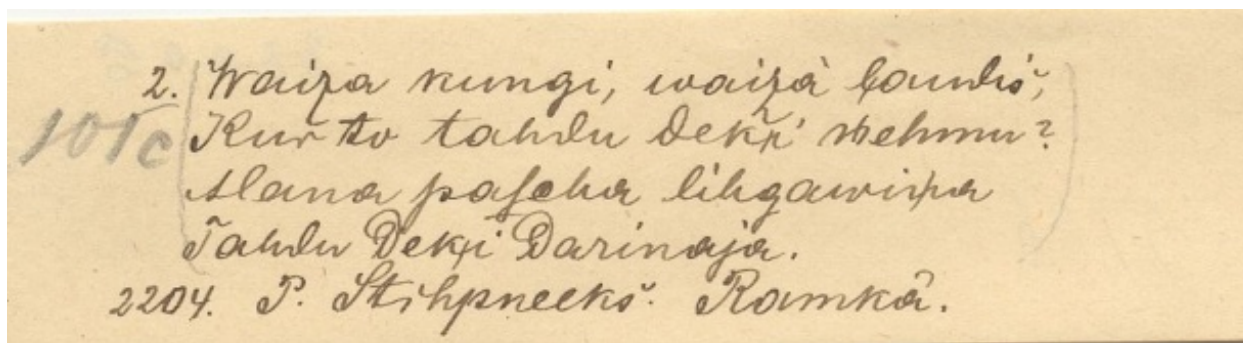


Figure 2: A folk song describing marriage¹¹

Before Barons, many others tried to classify folk songs, but nothing satisfactory was developed. One of the previous ideas was to classify them by the mention of nature, plants, animals, people and mythological beings, but the categories were uneven and it was impossible to place all the folk songs into them. Another attempt by Latvia's very first Prime Minister Kārlis Ulmanis was to classify folk songs by household, family life, joy and sadness, annual feasts, nature, mythology and history. Barons had to forget the attempts of his predecessors and come up with a completely new way of organizing them. His idea was to take human life and

¹⁰ <http://www.unesco.org/new/en/communication-and-information/flagship-project-activities/memory-of-the-world/register/full-list-of-registered-heritage/registered-heritage-page-2/dainu-skapis-cabinet-of-folksongs/>, accessed 1 March 2013. The tomes can be seen in the museum of Krišjānis Barons in Riga.

¹¹ <http://www.dainuskapis.lv/>, accessed 30 March 2013.

classify songs by typical events. Using the drawers of the cabinet, Barons sorted the songs, organizing them in chapters according to a system that is unsurpassed in Latvian folklore research. Arranging the songs according to the event at which they are sung, Barons devoted the first three volumes (five books) to the stages of a person's life.¹² It shows how one is born, baptized, grows up, lives through youth, gets married, lives in marriage, gets old, dies, and is buried. Then under this comprehensive table of contents, so to speak, there are subsections that reveal more details. Next to the folk song, there is also information about if the song was sent in, by whom, where that person lived with as detailed information as he could possibly acquire.¹³ Although Barons is known to be called the "Father of *Dainas*," the first printed folk song along with its melody and performance instructions appeared in the Latvian city of Tērbata in 1632.¹⁴ In the music below I will identify the original folk songs, locate them in the trumpet music, and explain reasons the composers may have had for choosing those specific tunes.

Maija Einfeldē

Maija Einfeldē was born in Valmiera, January 2, 1939. Her father was an organ-builder and her mother was an organist. Maija Einfeldē learned music at Alfrēds Kalniņš Music School in Cēsis and later at Jāzeps Mediņš Music College in Riga. She studied composition with Jānis Ivanovs at the Conservatory of Latvia named after Jāzeps Vītols, and graduated from it in 1966. Since 1968 she has been teaching composition and the theory of music at Alfrēds Kalniņš Music School in Cēsis, Jāzeps Mediņš Music College, and recently at Emīls Darziņš Music College, both in Rīga. Her son Jānis Einfelds is a writer.

¹² <http://www.kulturaskanons.lv/en/1/4/128/>, accessed 16 March 2013.

¹³ <http://www.korpuss.lv/klasika/Senie/Zeiferts/4.burtn42/1tau.dz/1.htm#a2>, accessed 15 March 2013.

¹⁴ <http://www.kulturaskanons.lv/en/1/4/128/>, accessed 16 March 2013.

Chamber music and choral music are the favored genres by Maija Einfeldē. In her compositions there are many allusions to historical events and general existential problems as well as to autobiographical motifs and impulses. Different psychological shades and deep emotionality in her work are combined with the choice of ascetic means of expression. Among these there stands out her embracing language of harmony, which is both terse and ambiguous as her choral music. In 1997 Maija Einfeldē was awarded the Grand Music Prize of Latvia. In 1999 she received the Award of the Ministry of Culture of the Republic of Latvia.¹⁵ Her chamber-oratorio *At the Edge of the Earth...*, written on the poetry by Aeschylus, brought her the First Prize at the International Competition organized by the Barlow Foundation. Composed in 1996, it was first performed by the Latvian Radio Choir conducted by Kaspars Putniņš at the Festival of New Latvian Choral Music. When as the winner of the Barlow Endowment for Music Competition Maija Einfeldē was offered the opportunity to write a new choral piece, she chose a Biblical text, *Psalms 15*. In 1998 it was performed by four choirs the Brigham Young University Choir and Kansas City Chorale in the USA, the Vancouver Chamber Choir in Canada, and the Radio Choir of the Netherlands.

Kleine Ballade



Example 1: *Two Doves bolted into the blue* original tune. *Dziedot Dzimu Dziedot Augu*. Latviešu tautas dziesmu krājums bērnu mūzikas skolām. Rīga, 1974.

¹⁵ <http://www.music.lv/Composers/Einfeldē/default.htm>, accessed 24 March 2013.

She has also written numerous instrumental chamber works, which include *Gloria* for piccolo trumpet and organ, a work for choir and piccolo trumpet, and *Kleine Ballade* for trumpet and piano. The latter is influenced by the folk tune called *Two doves bolted into the blue*.¹⁶ The best-known musical composition using this folk tune is by Jānis Cimze (1814 – 1881). He is considered to be the founder of Latvian choral singing as well as being the first who arranged Latvian folk melodies.¹⁷

Trumpet in B♭

Example 2: Maija Einfelde, *Kleine Ballade*. Wolfgang G. Haas-Musikverlag Köln, 2000. First 18 measures of the piece that state the folk song.

Two doves bolted into the blue includes nine verses that talk about young men going into war from the perspective of young girls.

Two doves bolted into the blue / Both cooing as they rose. / Ai, ai, aijajaijā /

Both cooing as they rose.

Two brothers rode off to war / Pondering as they rode./ Ai, ai, aijajaijā /

¹⁶ http://en.wikipedia.org/wiki/Div'_d%C5%ABji%C5%86as_gais%C4%81_skr%C4%93ja, accessed 8 February 2013. For a translation of the musical example in Example 1, see <http://www.dailytangents.com/tautasdz/lakst/LK-030.shtml>, accessed 17 March 2013.

¹⁷ Jēkabs Vītoliņš un Roberts Kroders. *Latvju skaņu mākslinieku portretas*. (Rīga: J. Ozoliņa izdevniecība, 1930), 47.

Pondering as they rode.

Should they ride or should they not — / Or stay in their homestead? / Ai, ai, aijajaijā /

Or stay in their homestead?

Where did my brother dear go — / The bearer of our banner? / Ai, ai, aijajaijā /

The bearer of our banner?

Thence he marched and now remains / In the Prussian borderlands. / Ai, ai, aijajaijā /

In the Prussian borderlands.

There strolled the sons of God / Gathering up souls. / Ai, ai, aijajaijā /

Gathering up souls.

And so, the soul they came upon / They enveloped in a white woolen shawl. /

Ai, ai, aijajaijā / They enveloped in a white woolen shawl.

They conveyed it to the tranquil shade / To lay into the cradle of God. / Ai, ai, aijajaijā /

To lay into the cradle of God.

Slumber, dear beloved soul / Felled in war — never dead. / Ai, ai, aijajaijā /

*Felled in war — never dead.*¹⁸

Based on the research for this paper, since Latvia regained its independence in 1990 there have been only five original trumpet works published by Latvian composers and only three of them in Latvia: two works by Alvilis Altmanis and one by Jānis Porietis (not the present author). The other two works are by Maija Einfelde: *Kleine Ballade* and *Gloria*. The only reasons why those two works were published at all was a fortunate succession of events. In late 1990s the world renowned trumpeter Edward Tarr visited Latvia and the two of them met and she gave the

¹⁸ http://en.wikipedia.org/wiki/Div'_d%C5%ABji%C5%86as_gais%C4%81_skr%C4%93ja, accessed 8 February 2013.

manuscripts to him in case he might be interested in them. They were not written for him, but when *Gloria* was published, the top of the page it reads *Edward H. Tarr gewidmet*, which means “dedicated to” in German. Maija Einfeldē had no issue with that; she was excited that her music was published.

Maija Einfeldē wrote this piece for trumpet keeping in mind the instrument’s significance in war.¹⁹ The work has militaristic bravado that shows in the sixteenth note triplets and bugle call-like leaps. Einfeldē was inspired by the text of the folk song remembering the tragic history of how young men went into war in the many battles they fought throughout the violent history of Latvia, most of the times not fighting under their flag and sometimes even against their own brother or father who was on the opposite side, and came back in zinc boxes.

The whole piece is a combination of many small sections that all have a small climax within them, with the only exception being at the beginning. All of them start with smaller note values, most often sixteenth notes or sixteenth triplets and then gradually calm down and include larger values. The melody appears as in the work by Jānis Cimze, except the note values being twice as large, is introduced in D minor in measures 1 – 18. Then she moves on to some bugle call-like motion for six measures, but then returns to the middle section of the original tune and uses augmented values and leaves it unresolved by using only first few measures from the chorus. That leads the piece into the *Allegro* section starting on measure 34 where we see more of these fragmented sections. In all of these small fragments after the short bugle calls she returns to larger values, and gives the instruction to play *espressivo*. The last large segment of this section starts in measure 60, where she brings back the *Allegro* marking and makes thus far the largest climax in terms of range, articulation, rhythmic intensity, and dynamics, but as the

¹⁹ Telephone interview with Maija Einfeldē by author, 27 July 2012.

smaller segments before, it also calms down and a piano interlude starts at measure 72. The trumpet part resumes in measure 78 in a soft dynamic, but still maintaining the turmoil, which is once again shown through the sixteenth note triplets, which leads into measure 90 with the marking *Poco meno mosso*. Here, for the first time, she introduces thirty-second note sextuplets. To this point she has only used the effect of *ritenuto*, but for the first time in the piece in measure 96, the one and only *accelerando* appears in a mixture of sixteenth notes that suddenly go silent for a measure and includes two distinct calls. After that there is a two-measure interlude that brings us to measure 107, where the last segment begins with quick ascending runs and eventually halts on a fermata in measure 112 where an unmarked cadenza begins. It culminates with the return of the original folk melody a fourth higher than originally introduced in the beginning of the piece, which makes it the highest note of the work. The cadenza smoothly transitions back to triple time and the last seven measures of the trumpet line are dotted half notes only, after which the piano part takes over the ending of the piece. It still maintains some of the faster paced notes, but gradually settles just like the trumpet part which can be seen in Example 3.

113

113

pp sempre legato

sf

118

118

pp

123

123

128

128

8

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Wolfgang G. Haas-Musikverlag KölnExample 3: Majja Einfeld, *Kleine Ballade*. Wolfgang G. Haas-Musikverlag Köln, 2000. Last page of the work.

Romualds Kalsons

Romualds Kalsons was born on September 7 1936 in Riga. He studied at the Jāzeps Mediņš College of Music (in the choir conducting department), and later enrolled at the Latvian State Conservatory in the composition department, from which Kalsons graduated in 1960 from Ādolfs Skulte's class. In 1971, the composer graduated from Jāzeps Lindbergs's symphony orchestral conducting class.

From 1957 to 1973, Romualds Kalsons worked as a sound engineer at Latvian Radio and Television. From 1973 to 2009, the composer taught at the Latvian State Conservatory/Latvian Academy of Music. In 1987, he was elected a professor. From 1990 to 2001, Kalsons was the head of the Composition Department. From the 1960s to the 1980s, Romualds Kalsons performed as a conductor with the Latvian National Symphony Orchestra and other orchestras, leading mainly the music of Latvian composers. As a pianist, together with his wife, singer Irēna Kalsone, and other musicians, he gave chamber music concerts in Riga, other places in Latvia, as well as in other countries. Romualds Kalsons is an active member of the Latvian Composers' Union and has served as secretary and chairman of this organization. In 1978, Kalsons was given the title of Honoured Artist, and in 1986 the title of People's Artist. In 1996, the composer was presented with the Great Music Award, which is the highest music award given by the Republic of Latvia, and in 1997 the Award of the Culture Ministry of the Republic of Latvia.

Expression and images that are psychologically conflicting and encompass many different emotional gradations, as well as a wide range of musical styles, characterize Romualds Kalsons' creative work. Neoclassicist and neoromantic aesthetics dominate in works of different genres written during the 1960s and 1970s, and later new compositional techniques of the time,

such as serial technique and restricted use of aleatoric methods. In the 1980s, folklore elements enter his music, and he develops a greater interest in sonoric expression. All three stylistic lines are visible in the creative work of Romualds Kalsons to this day, and those reflect the nucleus of Kalsons's musical expression – at its core with grotesque imagery, concerto-like development, and vivid instrumentation. Romualds Kalsons' Concerto for Violin and Orchestra has had great success internationally, as well as other works like the Concerto for Clarinet and Chamber Orchestra, works for symphony orchestra such as *Mozaika* (Mosaic), *Kāzu dziesmas* (Wedding Songs), *Poēma fantāzija* (Poem Fantasy), the Second Symphony for Chamber Orchestra, and other works.²⁰

Sešas Latviešu Tautas Dziesmu Apdares - Six Latvian Folksong Arrangements

Six Latvian Folksong Arrangements were first premiered by Latvian trumpet player Jānis Klišāns and piano player Ventis Zilberts during a live national radio broadcast in 1982.²¹

The six folk tunes are:

1. *Aiz ezera augsti kalni – Tall hills beyond the lake*
2. *Taisīšu tiltiņu no alkšņa pumpām – I'll build a bridge with alder tree buds*
3. *Visu dienu bites dzinu – Beekeeper*
4. *Padziedi mazputniņ – Sing little bird*
5. *Visi kociņi, bērziņi – All trees, birches*
6. *Teci rikšus kumeliņi – Gallop on, stallion*

²⁰ <http://www.musicabaltica.com/en/autori/291/piezimes/>, accessed 15 March 2013.

²¹ <http://lmic.lv/skandarbs.php?id=4414>, accessed 16 February 2013.

The composer went through several volumes of original folk song melody arrangements before selecting these tunes. His choices usually fell towards folk songs that were not that popular and had elements that interested him. Some aspects involved mixed meter or interesting melodic intonations, but sometimes it was the text and its possible underlying meaning. Another goal that he set for himself was to have contrast between the movements so that all arrangements would not be only of sad or cheerful folk songs.²²

I *Tall Hills Beyond the Lake*



Example 4: *Tall hills beyond the lake* original tune. *Dziedot Dzimu Dziedot Augu*. Latviešu tautas dziesmu krājums bērnu mūzikas skolām. Rīga, 1974.

Example 4 shows the original folk tune from *Tall hills beyond the lake*. This material is first introduced in measure 13, after an introduction that is built around the rhythm and pitch of the original theme. The introduction is marked *Con moto, poco rubato* (quarter note=100), but when it arrives at the original theme the marking is *Poco meno mosso* (quarter note=80). After the theme it returns to Tempo I and with a short three-measure interlude goes back to the beginning material and is almost identical. As before, the original theme follows, but this time an octave lower, leading to a short Coda.

²² Telephone interview with Romualds Kalsons by author, 25 February 2013.

The interesting difference between the original tune and the one that Romualds Kalsons uses is the fact that every measure is in a different meter following the pattern of 3/4, 2/4, 4/4. However, that does not apply when he quotes the original material, because that is in an unchanging 3/4, unlike the original from Example 4.



Example 5: Romualds Kalsons. *Six Latvian Folksong Arrangements - Tall Hills Beyond The Lake*. Manuscript. Riga, 1981.

Kalsons also has discovered through research that the majority of Latvian folk tunes do not use pick-ups and he keeps this in mind in his arrangements.²³ He could have written the first measure of the introduction in 2/4 with a pick-up eighth note instead of 3/4 with an eighth note rest as seen in Example 5.

II *I'll Build a Bridge With Alder Tree Buds*



Example 6: Romualds Kalsons. *Six Latvian Folksong Arrangements - I'll Build a Bridge With Alder Tree Buds*. Manuscript, excerpt. Riga, 1981

²³ Telephone interview with Romualds Kalsons by author, 25 February 2013.

There are so many folk songs that sometimes the same melody might be under a slightly different version of the title. For instance, this tune was found in the work of Vilnis Salaks under the title *I'll Build a Bridge*. Multiple titles for the same tune might be because of several arrangements over time and possibly the simple need of having a shorter title and in this case also a possibly less confusing one. The translation that is provided is an approximate one and is even difficult to understand in Latvian.

The original folk tune could not be obtained, but instead an arrangement for flute and piano under the title *I'll Build a Bridge*²⁴ was found that uses exactly the same theme as the one Kalsons is using, so it is perhaps the same folk song.

This is the fastest of the six arrangements marked *Risoluto* (eight note=168). Kalsons's arrangement starts out with an eight-measure introduction for the trumpet and piano and then for another ten measures the piano alone sets up the entrance of the theme, which appears in Example 6. In measure 27 it starts exactly as the beginning with the trumpet and then the piano introduction. In measure 57 it goes into a coda and Kalsons interestingly breaks the 3/8 meter by accenting every other note and then one last time brings back the second half of the original theme and writes a high C for four measures and gives this fast-paced movement a powerful ending.

III *Beekeeper*

The third movement is the first contrasting one, therefore following the composer's intentions of bringing different emotions into this set.²⁵ It is also the slowest one with the tempo

²⁴ Vilnis Salaks. *Arrangements of Latvian Folk Songs for Flute and Piano* (Riga, 1995).

²⁵ Telephone interview with Romualds Kalsons by author, 25 February 2013.

marking *Moderato* (half note=72). Example 7 shows the original folk tune which, unlike in other movements, matches the known folk tune note-for-note. The only difference is the choice of meter, because Kalsons used 2/2 instead of 4/4.



Example 7: Compiled by G. Dovgjallo. *Ziedi Ziedi Rudzu Vārpa: Latvian Folk Songs*. Riga: Liesma, 1980.

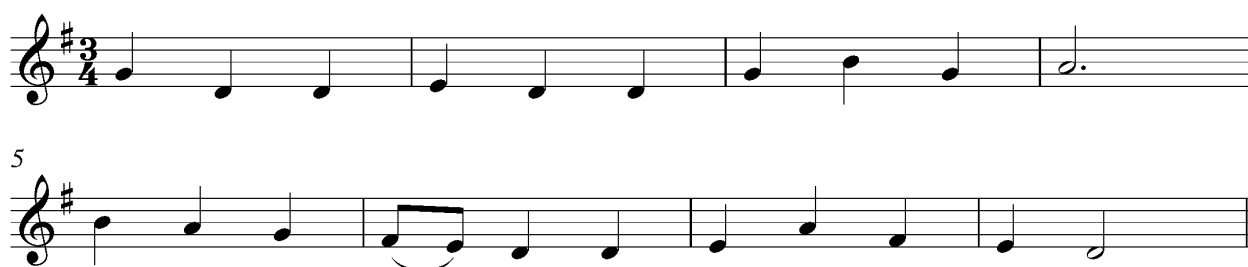
It starts out by stating the theme without the piano accompaniment and only in measure 9, where the trumpet halts on a long note for 4 measures, thus the piano enters with a variation of the theme in the left hand. A slight *ritenuto* happens in measure 12 and piano takes over for 4 measures with again the theme being varied, but this time in the right hand and with a denser texture. Starting from measure 17 it is almost an exact repetition of what we have just heard, with a slight exception in the piano part because of the change of the register.

IV Sing Little Bird

After a slightly gloomy movement Kalsons takes us back to a brisk *Allegretto* (quarter note=132) with a four-measure piano introduction that covers nearly four octaves and gives us a hint of the main theme in the upper register as that would be an appropriate tessitura for a bird. The original theme can be seen in Example 8. The trumpet enters with a soft dynamic in measure

5 two octaves lower than where the piano left off. After the trumpet has stated the theme twice, the piano plays the same material as in the first four measures of the piece.

In the next section of the piece starting in measure 26 Kalsons does something he does not do in any other of these arrangements. He writes a cadenza, which actually is another folk (see Example 9) tune dedicated to the summer solstice.



Example 8: *Sing Little Bird* original tune. *Dziedot Dzimu Dziedot Augu*. Latviešu tautas dziesmu krājums bērnu mūzikas skolām. Riga, 1974.

During the cadenza the piano holds chords marked by fermatas. At the end of the cadenza Kalsons brings back similar intonations from the main theme to make a smooth transition to the recapitulation. The trumpet then plays the theme exactly as before, but when playing it the second time Kalsons has written it up an octave, which adds a nice spark to the arrangement. Again, the piano introduction returns after which he writes another, shorter cadenza on the same material as before, but taking it down a fourth and having the trumpet *diminuendo*, which could give the listener a sense that the little bird has flown away.



Example 9: *Jāņa Vakars*. Riga, 1991.

V All Trees, Birches



Example 10: Compiled by G. Dovgjallo. *Ziedi Ziedi Rudzu Vārpa*: Latvian Folk Songs. Riga: Liesma, 1980.

This arrangement starts out with the trumpet line quoting the folk song, which is a rather short one, only four measures, but includes three time signatures: 5/8 (for two measures), 4/8 and 3/4. After the theme's introduction, Kalsons keeps the same pattern of the time signature as given before and writes the melody to the right hand of piano and an octave lower from the trumpet part. On top of that the trumpet has a contrasting line that sounds like the continuation of the original tune, almost as a chorus, which in this tune is nonexistent; however, it is actually original material by the composer. Similar to the previous arrangement, there is a four-measure cadenza with the piano holding whole note chords for the first two bars while the trumpet has the melody and then the piano takes over the same melody and the trumpet has rests. This brings the piece to a return of Tempo I which is the recapitulation, but this time transposed a fifth lower, but only in the trumpet part. In the fifth measure both parts are identical to the opening sequence, with the exception of the trumpet line being an octave lower.

VI Gallop On, Stallion

♩ = 96

5

Example 11: Compiled by G. Dovgjallo. *Ziedi Ziedi Rudzu Vārpa*: Latvian Folk Songs. Riga: Liesma, 1980.

With a short four-measure piano introduction starts the last arrangement. Following that is the trumpet line introducing the folk tune that ends in measure 14, as seen in Example 11.

After that the trumpet has eight measures of rests while the piano has a new theme in the left hand maintaining some rhythmic similarities from the main theme. That brings us to the third theme, again played by the trumpet, which lasts only six measures in comparison to the eight-measure piano theme. The recapitulation is identical to the material before, with the exception of the piano theme not being repeated, but instead bringing in the third theme by trumpet transposed a fourth higher. Three measures before the end the theme gets interrupted by an empty 2/4 measure and then picks up again, but with a tempo marking *Meno mosso*, which is a huge contrast from the original *Allegro* (quarter note=126) and gives this arrangement, and the whole set a more substantial ending.

A Dialogue Between Trumpet and Piano

The idea for this work was born during the author's telephone interview with Romualds Kalsons regarding the previously discussed six arrangements. The author himself felt that he had

more to say and even with his declining health, took the challenge of writing a new work specifically for this occasion with a choice of a folk song by the present author.

As Kalsons said in the telephone interview, Latvians tend to dwell more on the sad rather than cheerful things;²⁶ maybe that is why the saddest folk songs are the most beautiful ones. The



Example 12: *Sun Late At Night* original tune. *Dziedot Dzimu Dziedot Augu*. Latviešu tautas dziesmu krājums bērnu mūzikas skolām. Rīga, 1974.

folk song chosen for this work is *Sun Late At Night* where the text speaks of orphans, but despite the sad topic it is in B-flat major. The original tune can be seen in Example 12.

As mentioned above, the piece revolves around B-flat major with a few alterations. The first 15 measures are an introduction to the piece with Kalsons's original motives trading off between major and minor as seen in Example 13.

After the major-minor *battle* he brings into the piece the first two-measure motivic idea of the theme, which is a version of the third measure of the original motive. This is where the title of the piece comes into play and more specifically the word *dialogue*. In the following two



Example 13: Romualds Kalsons. *A Dialogue Between Trumpet and Piano*. Manuscript. Rīga, 2013.

²⁶ Telephone interview with Romualds Kalsons by author, 25 February 2013.

measures the piano responds with the same motive, which the trumpet picks up and continues with a *espressivo* passage that is once again interrupted by the piano. After this last interruption, the trumpet continues with the last two measures from the original tune and completes the section.

In measure 31 the *Allegro* begins with composer's original material that could be considered as development, and once entering the *scherzando* section becomes very humorous with the occurrence of accented eighth notes that are ornamented with grace notes. Also flutter-tonguing is exploited as seen in Example 14.

The image displays two staves of musical notation. The first staff, labeled '41', shows a trumpet part with a dynamic marking of *p*. It includes the instruction *con sord.* and *scherzando*. The notation features accented eighth notes with grace notes, characteristic of flutter-tonguing. The second staff, labeled '45', shows a piano part with the instruction *frullato* and *frullato gliss.*. This staff also features accented eighth notes with grace notes, illustrating the flutter-tonguing technique.

Example 14: Romualds Kalsons. *A Dialogue Between Trumpet and Piano*. Manuscript. Rīga, 2013.

In measure 66 he arrives at the recapitulation where he has the dialogue between the two instruments, which interrupt each other with small snippets of the theme. In measure 81 the original tempo *Allegro moderato* is brought back with the introduction material being in retrograde. The final note of the piece is another eighth note with a grace note that stands out muted by itself with no piano accompaniment and feels as that is the composer's final chuckle.

Conclusion

Maija Einfeldte and Romualds Kalsons both are very prolific Latvian composers whose works deserve to be performed more outside the borders of Latvia. It is obvious that Latvian folk songs are a huge influence to the composers; unfortunately there are not that many works for trumpet based on them. Both composers have great respect for the tradition of Latvian folk songs. To them they are not just simple pop music tunes that can be arranged in any way one wishes. Einfeldte's and Kalson's use of folk songs in their compositions raises the value of the music within their country and demonstrates more about these important Latvian artifacts in the larger world.

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