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The Composition School of Maija Einfelde: Some Pedagogical and Stylistic Aspects

Maijos Einfeldes kompozicinė mokykla: pedagoginiai ir stiliaus aspektai

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Abstract

The Latvian composer Maija Einfelde (b. 1939) was a teacher of composition from the 1970s until 2008. She has taught in music schools rather than the Music Academy and therefore we can't discuss her composition school to the full extent – however, a number of her former students have emphasized Maija Einfelde's investment in their creative development.

The paper aims to find out what are the features, which, despite differences in personalities and generations, tie together the composition school of Einfelde. The relation between approaches that Einfelde has inherited from her teachers, amidst them Jānis Ivanovs, and principles that she has transferred to her students is discussed. The interviews of her former students (Dzintra Kurme-Gedroica, Mārtiņš Viļums, Oskars Herliņš) and analytical insights in some compositions permit us to highlight the characteristics of the Einfelde's composition school.

Keywords: Dzintra Kurme-Gedroica, Mārtiņš Viļums, Oskars Herliņš, study process, stylistics.

Anotacija

Latvių kompozitorė Maija Einfelde (g. 1939) nuo XX a. 8-ojo dešimtmečio iki 2008-ųjų dėstė kompoziciją, tačiau daugiausia muzikos mokyklose, o ne Latvijos muzikos akademijoje. Dėl šios priežasties negalime kalbėti apie M. Einfeldes kompozicinę mokyklą tradicine prasme. Nepaisant to, keletas jos buvusių mokinių pabrėžė kompozitorės įtaką jų kūrybiniam keliui.

Šiame straipsnyje siekiama išskirti bruožus, siejančius visus M. Einfelde mokinius, nepaisant kartų ir asmenybių skirtumų. Aptariama, kaip M. Einfeldes kompozicijos samprata, jos perimta iš pedagogų, tarp kurių minėtinas Jānis Ivanovas, siejasi su mokiniais perduodamais principais. Pasitelkiant pokalbius su buvusiais mokiniais (Dzintra Kurme-Gedroica, Mārtiņiu Viļumu, Oskaru Herliņiu) ir analizuojant kai kuriuos kompozitorės kūrybos pavyzdžius, pateikiama M. Einfeldes kompozicinės mokyklos charakteristika.

Reikšminiai žodžiai: Dzintra Kurme-Gedroica, Mārtiņš Viļums, Oskars Herliņš, studijų procesas, stilistika.

Introduction

Composition school is a term that is often used quite liberally and even controversially in musicological literature. One of the commonly accepted meanings refers to a stylistic continuity that is found in the music by composers of different generations: namely, the succession by younger composers to the composition principles and aesthetics of their predecessors, even if they didn't have a student-teacher relationship (for example, the so-called Mannheim school). Another definition describes an interaction of the composition pedagogue and his/her students during the teaching/learning process. However, if the pedagogue is an outstanding composer, the attention in this case should not only be paid to the pedagogical work itself, but also to manifestations of stylistic parallels in the music of the pedagogue and their students.

From this second perspective, the article discusses the composition school by Latvian composer Maija Einfelde (b. 1939). Nowadays she is one of the best-known Latvian female composers internationally. Her path to this recognition has not been easy: until 1997, when she won an International Competition by the Barlow Endowment

for Music Competition, Einfelde did not belong to the Latvian composers' elite: she was more likely considered as an outsider with an enthusiastic, however relatively small group of supporting listeners and interpreters.

Like many musicians, Einfelde also worked as a pedagogue throughout her entire career – she taught solfeggio, harmony, music literature as well as composition in various music education institutions, including the most prominent Latvian music schools, such as Jāzeps Mediņš Music Secondary School (1980–1994), and Emīls Dārziņš Music School (1997–2001, 2006–2008). However, she was mostly the first or the second and not the final composition teacher for her students – predominantly teenagers. Composition school is usually considered a higher level of teaching – a music academy or a similar institution with students who have already managed the theoretical and technical basis of composition and, in collaboration with their professor, are able to develop a certain musical style. The presumption, verified in this article, however, is that this could already happen at an earlier stage of tuition, if the pedagogue is an outstanding personality. In order to prove this presumption, the main principles of Einfelde's composition school are analysed in the following chapters. The discussion is

primarily based on structured interviews with the composer and her former students and, secondarily, on analytical insight into some compositions.

Maija Einfeldē and her composition teachers

When researching the personalities of pedagogues, it is worth looking at their school and student years: who were their teachers, which methods did the students ‘borrow’ from them, which principles did they abandon due to negative experiences?

Discussing this issue in the context of the pedagogical work by Einfeldē, I will characterize her cooperation with two (although not the only) composition teachers that she names as having been particularly important for her: Jānis Kaijaks (b. 1931) and Jānis Ivanovs (1906–1983)¹.

Kaijaks was her pedagogue at Jāzeps Mediņš Music Secondary School that Maija Einfeldē attended in 1958–1961. She had started her music education rather late, at the age of 13, and outside of Riga – in the music schools of Liepāja, Limbaži and finally Cēsis. Einfeldē acknowledges that the music studied in these schools was created mostly in the classical or romantic tradition, and her musical mindset was romantic as well:

One of my first compositions that I proudly demonstrated to my teacher in Mediņš School, Jānis Līcītis, turned out to be something very similar to the first subject of the Violin Concerto by Mendelssohn.²

This romantic way of musical expression reflects a feature that generally was characteristic for Latvia (partly also for other regions of the former USSR) in the 1950s. By realizing Lenin’s thesis dictating that art is owned by the people (Zetkin 1929: 13), representatives of Soviet ideology preferred a simple and easily understandable music.³ Separate aspects of romanticism – a cult of melody, a tendency towards program music, attention to folklore material – fit in well with the abovementioned Leninist thesis. Therefore, the romantic tradition was dominant in the Latvian music of the second half of the 1940s and first half of the 1950s, and modernism had no place in this environment. De-Stalinization, alongside other positive changes, brought along wider pluralism in art (Torgāns 2010: 261–262), and already at the end of the 1950s it significantly expanded the stylistic panorama of the music created by composers, performed in concert halls and taught in the schools of Latvia. However, initially these changes appeared only in the largest cultural centres, including Riga, and not in the periphery. Therefore, the studies in Mediņš School in Riga was a real stylistic surprise for Einfeldē after the ‘romantic period’ of her musical education.

Einfeldē got her first impulses for a radical expansion of musical experience from the aforementioned teacher of

music theory Līcītis, and soon she started enthusiastically listening to contemporary music. Līcītis recommended Einfeldē to study composition with Jānis Kaijaks; the latter remembers that Līcītis asked him to take in his class a very talented, but also very stubborn student:

The girl was disobedient, ready to stand up for her ideas, in some ways wild even. At the time when we started working together, her main interest was Prokofiev, and so all of her compositions, without fail, were a continuity from Prokofiev’s *Visions Fugitives*. Maija needed to be “disentangled” from an overly complicated expression, and, at the time, I encouraged [her] to look for her own style. For this purpose, I ask her to compose piano accompaniments to Latvian folk songs. Although very reluctantly, she did it. The other problem was Maija’s spontaneity, which also surfaced in her music – everything she composed sounded rather improvised. Therefore, it was particularly hard to search for a theme for the final exam’s variations. The variations themselves were ready, but we still lacked an at least somewhat suitable theme, until, in the end, we chose one of the variations that, in its expression, was the most clear and concise. Maija graduated with the highest mark (five) in Composition.

So which parts of her style from those times has she kept? It must definitely be the sharp harmonic language and, generally speaking, the expressionist tendency.⁴

Einfeldē remembers this pedagogue with significant gratitude, however the specific methodical solutions have been forgotten, except for the principle itself – develop the skills of the student that they are good at naturally and refuse everything that feels fake, overworked according to the teacher’s taste and stylistic preferences.⁵

In her Mediņš school years, Einfeldē also heard works of Jānis Ivanovs for the first time. Their harsh expression, monumentality and originality of harmony fascinated her so strongly that in 1961, when applying at the Latvian State Conservatory, she expressed desire to study in his class. This wish was accepted. However, reflecting on it, Einfeldē admits that Ivanovs’ music influenced her creative development much more than the studies in his class. One possible reason for this was suggested by Jānis Kaijaks in an interview:

In my opinion, Ivanovs’ method of teaching in the conservatory was not really suited for her – if the student got “stuck” at some part of the composition, Ivanovs sat down at the piano and improvised himself, trying to show the way out of the dead end. It might have helped several other students, but not Maija.⁶

Einfeldē herself nowadays is still fascinated by Ivanovs’ personality and his music, half-jokingly stating that for her entire life she has been trying to rid herself of “Ivanovs’ ninth chords”. However, this fascination is joined by an admission that it is forgivable for an excellent composer to not be the perfect pedagogue. In her opinion, Ivanovs’ method of teaching was oriented too much towards crafting his students into “junior Ivanovs”.⁷

Despite problems in the communication between the professor Ivanovs and the student Einfelds, the comparison of their music confirms that Einfelds could be considered as a representative of the composition school by Ivanovs if we take the term of a school in a broader sense – regarding the stylistic succession and not just the study process itself. At the same time, besides the stylistic parallels, the individual features in the music of both composers are also strongly expressed (see more about it in my article; Jaunslaviete 2007).

2. Maija Einfelds in the recollections of her former students

2.1. Respondents

The composition class of Maija Einfelds was attended by students of various music schools. A large part of them never became professional composers, although they have interesting recollections of the pedagogical work by Einfelds and its influence on their creativity. However, the most comprehensive characterisation of her composition school by her former students can be offered by – present composers. I have interviewed three of them, all of whom have achieved significant results in this area.

Dzintra Kurme-Gedroica (b. 1968), started her studies in Einfelds's class the earliest out of all respondents – ages 12–16, from 1980 to 1984. She is the only one who studied under Einfelds in the Mediņš Children's Music School (later her pedagogues were Tamāra Kalna in Mediņš Secondary School and Ādolfs Skulte in the Jāzeps Vītols Latvian Academy of Music; she graduated from the Academy in 1992).⁸ Her works, especially choral compositions based on folk music, and organ compositions have gained recognition and have been frequently performed.

Mārtiņš Viļums (b. 1974) in 1991–1996 was a student at Mediņš School. He studied in the accordion class, and the composition lessons were not intended for this specialty. However, in 1993, he first attended the composition class by Einfelds together with a fellow student, and later arrived separately. There were around 10 meetings, and, as Viļums stresses, they were extraordinarily valuable:

The laconic remarks by Maija, addressed to me, were an excellent stimulus for my creative inspiration, in an indirect way, she encouraged me to believe that I was able to write music. In my opinion, there was also a mutual sympathy between us – on her part an inner smile about my musical exaggeration, on my part, a concentrated and grateful contact, after which I immediately wanted to compose. Her words were the first and greatest driver to write the music that I've ever had.⁹

Later Viļums studied composition at the Lithuanian Academy of Music and Theatre with various professors, including Rimantas Janeliauskas (1996–2001 Bachelor's program, 2004 Master's program¹⁰). Main genres of his music

are chamber and choral works, and many of them, such as string quartet *Sansara* (1996) and choral composition *Le temps scintille...* (2003) have gained international acclaim. In 2012, Viļums received the Latvian Great Music Award.¹¹

Out of the three respondents, **Oskars Herliņš** (b. 1980) was the oldest to become a student of Einfelds. He took her class in the Rīdze Night Music School between the ages of 24–28 (2004–2008), furthermore, in contrast to the previously discussed students, he did not have any kind of formal music education – his experience consisted of working in the pop-music scene and as a self-taught guitar player. Starting studies by Einfelds, he was, in his own words, already a little tired from pop-music and wanted to try something different. When Herliņš mastered a full course in Rīdze, he studied in the Latvian Academy of Music with Rolands Kronlaks and received a bachelor degree in 2014. Later he completed his education abroad, including a postgraduate program in the Royal Conservatoire Hague. Herliņš is a winner of various composition competitions. His music is included in the repertoire of the Latvian Radio Choir, the Latvian National Symphony Orchestra, chamber ensembles from Italy, Sweden, Switzerland, and other performers.¹²

In order to find out the views of the respondents on the composition school by Einfelds, I asked them to answer three questions. A summary of their answers will be given in the following chapter.

2.2. Three aspects in the pedagogical work by Maija Einfelds (answers to the questions of the structured interview)

My first question to the three composers was the following: *Which music parameters were the most extensively covered in composition lessons – the overall concept of the work, form, harmony, texture, instrumentation, or something else?*

The answers to this question were quite different. However, they suggest that in her lessons Einfelds paid great attention to two aspects of the composition: firstly, the originality of harmony, and, secondly, to one specific aspect of the musical form – the techniques used for developing a single thematic core of the musical work.

The preferences of Einfelds in the field of the harmony were most comprehensively characterized in the answer by Dzintra Kurme-Gedroica. At the beginning of her composition studies, e.g. at the age of twelve, she found Einfelds's push towards searching for a new harmony quite shocking:

The first impression was rather dramatic. Although I had previously heard that she is quite strict and demanding, the contrast between her and my first teacher [in the non-formal education – *B. J.*], who praised each one of my expressions in the field of composition, was rather grand...What followed after listening to my childish compositions was a very harsh, nearly crushing, judgment. To be fair, my first compositions had a clearly defined line of melody and background, usually

based on the traditional harmonic sequences of T-S-D-T, so they really resembled children's play songs at best. It was also said that, if my mum expects the teacher to turn me into a second Raimonds Pauls,¹³ we should be looking for a different teacher and a different path in general, as soon as possible.¹⁴

Einfeldē herself does not deny that a great attention to the originality of harmony in her work with each student has been very important. Furthermore, the first thing upon meeting a new student for her has really been encouraging them to look from their own chords. At the same time, Einfeldē emphasizes:

You can write contemporary music with triads as well – however, this is if and only if the other harmonic possibilities have been explored in their diversity, and then you are returning to triads, but in a different level of development. However, if the student chooses the easiest path from the very beginning and chooses rather dull repetitions of triads, layered with a rather unoriginal melody, it is a dead end.¹⁵

Einfeldē reveals that she instructs her students to work on harmony the same way she does it when composing: first horizontally – a chain of special, non-standard chords, and, afterwards, just like a weaver, she weaves the musical texture, sorting these chords into different layers of texture.¹⁶

Oskars Herliņš answer also leaves the impression that Maija Einfeldē found harmony particularly important. From the discussion on the various ways to avoid the clichés of classical functional harmony, Herliņš remembers, for example, a demonstration of possibilities to connect different tonalities with long-lasting repeats of one or another pitch until we perceive it as a quantitative tonic.¹⁷

The composer also self-critically admits that in her lessons she paid somewhat little attention to form, saying: “I consider form to be the weak point in my own music as well”. Einfeldē compares herself to another long-time composition pedagogue and her ex-colleague at the Jāzeps Mediņš Music Secondary school, Tamāra Kalna:¹⁸

I mostly work on harmony, expressiveness, and colours; meanwhile Tamāra was great at crafting the form. I think that the best education was received by students like Dzintra Kurme, who were taught by both me and Tamāra – so they got the chance to learn the process of composition from two different perspectives.¹⁹

The musical form by Einfeldē herself is indeed rarely clearly structured and with strongly expressed caesuras. Her works frequently are free in form, created in a monologue-like expression, and a certain degree of improvisation can be felt in them. However, it's not universally agreeable that these properties are actually a weak spot – they can also be considered specific to her style. “I was always interested in processes over schemes. Musicologists have proven again and again that they cannot see these schemes in my works,” so Maija Einfeldē said in her interview to Orests Silabriedis (Einfeldē 2008: 23).

Within this processuality and free spontaneity, certain principles of the form-building preferred by the composer can be found, and interviews with her students confirm that she followed these principles also in her pedagogical work. Oskars Herliņš remembers a focus on the techniques of development of a single thematic core, in order to, on this basis create a whole composition.²⁰ A similar issue is discussed by Mārtiņš Viļums in his recollections about studies by Einfeldē:

On one hand, a lot of attention was paid to the focus and laconism of musical expression (I recall preludes by Chopin as examples); on the other hand – working on musical material, finding possible ways to development.²¹

Viļums remembers a critique by Einfeldē addressed to one of his compositions:

She compared my musical material with beautiful pictures that I show, then quickly hide and pull out the next.²²

This statement also confirms that for Einfeldē, both as a composer and teacher, the unity of the thematic material of music is very important, however, it is expressed in rather different transformations, and, in creating them, the composer displays a significant diversity. She does not choose variations as a form, and she has also never assigned this form to her students. She shows transformations of the thematic core in a monologue-like, free expression, the flow of which is not interrupted by a strong structural division.²³

An indirect witness to the attention paid to a single thematic core and its development process is a composition by Mārtiņš Viļums, which was created at the time of his studies with Einfeldē around 1995 – the piano piece *Apmātība* (*Infatuation*). Similarly to Einfeldē's music, there are not strongly structured, from other material enclosed themes, however there are freely arranged, melodically related microstructures. The united elements are lamentive motives (falling, at times chromatic, intonations of seconds), appearing in the context of a dissonant harmony (second-structured chords are frequently used). Such diversity and, at the same time, unity and continuity of thematic versions can be observed in the music by Einfeldē as well.

The second question I asked to the former students was the following: *did the study process reflect the musical (stylistic) preferences of Einfeldē herself?*

All respondents answered positively: they had frequently discussed various compositions and stylistics with the pedagogue, because a large part of lessons was allocated to analysing music. This activity was used both for an overall accumulation of musical experience, and in cases where the student could not find a successful solution to a certain compositional problem. The listening and analysis offered a possibility to see how other composers dealt with similar problems. Viļums remembers that works by Bartók and

Prokofiev were frequently in focus.²⁴ Dzintra Kurme-Gedroica who started her compositional education with Einfeldē as a child says the teacher stimulated her imagination, giving tasks to portray a character, an emotion, either similar or completely opposite to that which she had demonstrated in another musical work. Einfeldē also sometimes asked her to imitate the writing of a certain composer, for example, of Bartók (*Mikrokosmos*), or Hindemith (*Ludus tonalis*) – however, it was merely an exercise for mastering composition technique, rather than stylistic copying.²⁵

Herliņš started his studies with Einfeldē in the 21st century. Alongside works that were mentioned previously, he names compositions by Georg Friedrich Haas, Sofia Gubaidulina and some Latvian composers – *Diversities* by Tāivaldis Ķeniņš (Einfeldē considered it as a good example of how to introduce the young students to contemporary piano music techniques), and *Landscape with Birds* by Pēteris Vasks (varied sonoristic techniques of flute). A work that's especially highlighted by Herliņš is *Piece From The Year 1981* by Lepo Sumera. Einfeldē demonstrated it during a composition lesson, as an example of creating an interesting composition using minimalism techniques.²⁶

Einfeldē's attitude towards minimalism with its repetitiveness is rather sceptical, and she considers this style as too monotonous:

I do not understand the composers who are interested in repeating the same thing for half an hour, when it could have been said much quicker. *Heavenly lengths* only rarely are truly heavenly... Wordiness bothers me. And yet, I do not criticise anyone – clearly I simply do not understand this musical thinking...²⁷

However, she calls *Piece from the Year 1981* by Sumera an exception because the repetition there is combined with diverse and fantasy-rich changes of the thematic core.²⁸

Thus, the musical preferences of the composer manifests the same principles that are found in her music and that she transfers to students: on one hand, a laconic, concentrate expression, on the other hand – a unity of musical work based on a certain thematic core. However, its development is never reduced to simple variations (which, in Einfeldē's opinion, carry a risk of becoming 'wordy'), but includes a wide range of changes that highlights its inner diversity.

Finally, the third question to the former students was the following: *Do you consider your composition style to be influenced by the teachings of Einfeldē?*

Before analysing their answers, it is worthy to quote the recollections on this topic by Einfeldē herself. At the beginning of the 21st century, she worked in the Emīls Dārziņš Music School, where other composition teachers included well-known Latvian composers – Pēteris Vasks, Imants Zemzaris, and Marina Gribinčika. After student concerts, the colleagues often noted that Einfeldē's students showed the most diversity, and there was not a strongly expressed

influence of the pedagogues' 'handwriting', that could be seen in the works of other students. "Well, my charisma isn't strong enough to encourage people to imitate me," half-jokingly admits the composer.²⁹

In fact, the stylistic diversity of music by Einfeldē's students follows from the specifics of her pedagogical principles: she did not favour her own former teacher's Jānis Ivanovs' approach of sitting down at the piano and improvising, indirectly hinting at the path the student should be taking. From the very beginning she encourages the student to look for their own individual expression and come up with something out of the ordinary – first in harmony, and then in other musical parameters as well.

Are there grounds to speak about succession within a certain composition school in this case? The answers of the respondents confirm that it is still justified: they mention various aspects of their own music that reflect a direct or indirect influence by Einfeldē. **Dzintra Kurme-Gedroica** recalls:

Her ironically biting scherzo attracted me for several years. Even after graduating the conservatory I kept returning to it again and again...³⁰

Such ironically biting scherzo continues the traditions of Dmitri Shostakovich who is one of Einfeldē's favourite composers. It's not a genre used heavily by either Einfeldē or Kurme-Gedroica, however, it is represented with several interesting examples, including the middle movement of the cycle *Sad Serenades (Three Songs for the Dying Sea, 1988)* for clarinet and string quartet by Einfeldē and finale of the Triptich for clarinet quartet (2003) by Kurme-Gedroica. In both works, the semantics of the clarinet and use of the sonoristic effects of the instrument are to a certain extent similar. Clarinetist Egils Šēfers comments on the middle movement (for clarinet solo) from *Sad Serenades* by Einfeldē:

By making the clarinet gurgle and swoosh like polluted water, squawk like birds coated in oil, and sing a dirge for the dying sea, the composer invokes the ecological catastrophe to which this forced industrialization contributed. (Šēfers, Dombrovska 2010)

At least the first part of this quotation (the characteristic of the sonoristic effects of the clarinet) could also be attributed to the 'ironically biting' finale of the Triptich by Kurme-Gedroica.

Mārtiņš Viļums mentions a work that might reflect a certain similarity to Einfeldē's sonatas for violin and piano – his composition *Sansara* for string quartet, bass drum and cymbals (1996).³¹ It was completed one year after finishing composition lessons with Einfeldē, and was awarded a Grand Prix in a composition contest organized by the Latvian Philharmonics and the Composers union. The following quote by Viļums is significant in this context:

This recalls some characteristics of Maija's music that are related to the display and repetition of a single pitch, this property has become a very important part in my current music aesthetic.³²

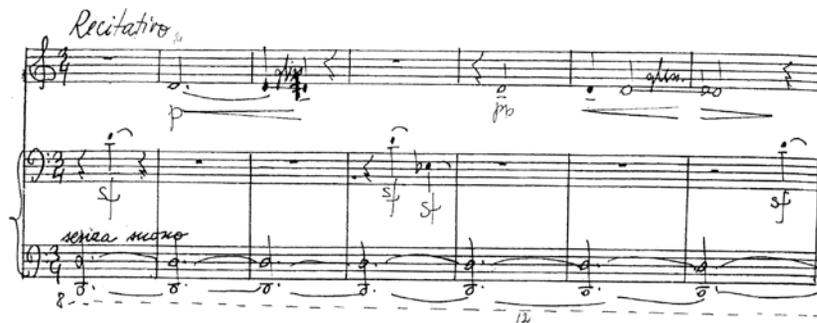


Figure 1. Maija Einfeldte, First Sonata for Violin and Piano: beginning. Composer's handwriting



Figure 2. Mārtiņš Viļums, *Le temps scintille...*: a fragment with soprano and alto parts. Composer's handwriting

Both *Sansara* and Viļums' further works, for example, the choral composition *Le temps scintille...* (2003) do confirm this. The composer has developed an entire technique of diversifying and individualising a single pitch, noting fine gradations, for example, the exchange of different voiced/unvoiced sound effects; in the context of his choir music this has been further discussed by Gundega Šmite (Šmite 2013: 124). Of course, in this aspect, Viļums could have also been influenced by different contemporary composers as well, such as Giacinto Scelsi or György Ligeti. However, Einfeldte, alongside with Pēteris Vasks, was one of the first to use the possibilities of micro-change of a single pitch in Latvian music. This can be seen in several of her works, including the First Sonata for Violin and Piano (1980).

Oskars Herliņš remembers some suggestions by the composer that were interesting and useful to him, including a rather constructive and seemingly simple exercise – to compose something for two unison instruments.³³ Thus, he created the *Etude for Two* for bass clarinet and xylophone. It

was composed during his third year of study with Einfeldte in 2006, and it made him the winner of the creative camp for young Latvian composers (2008).

Einfeldte explores the possibilities of unison in her own music as well – especially (but not limited) to piano and organ timbre, tied to dynamic and aggressive musical characters. An example is the finale of her First Violin Sonata. This sonata has been dedicated to the memory of the composer's former teacher Jānis Līcītis, and, in its final movement, Einfeldte, as stated by her, has tried to achieve a similar effect to the finale of Chopin's Second Piano Sonata – a vision of a hurricane, sweeping away everything secular.³⁴ The unisons used in her works could not have directly influenced Herliņš' *Etude for Two*, as, like other students, he reveals that Einfeldte's music was not analysed in class, and he was barely familiar with it.³⁵ However, the teacher's own pointers towards possibilities for expression have been hidden in the unison and, likely, specific advice for their revelation in the composition process could have also proven to be an inspiration.

Conclusions

Interviews with the composer, her teacher Jānis Kaijaks and her students, as well as an analytical insight into various compositions let us conclude:

- Regarding each student as an individual, rather than as a follower of the path of the pedagogue, was determined by Einfelde's own student experiences: evaluating her cooperation both with Kaijaks and Ivanovs, Einfelde has chosen to continue the principles of Kaijaks as the most appropriate to her;
- Highlighting the individuality of students is the reason why they're not perceived as mere followers of a clearly expressed composition school;
- However, detailed analysis unveils links between the pedagogue and the students; these links are not uniform – each student inherited something different from Einfelde, and, in the interaction with his/her own individuality, these aspects of the composition school get completely diverse interpretations.

Maija Einfelde admits that her work in teaching composition can be described by paraphrasing the words of Arthur Honegger:

It is like a stairway to heaven, and you never know whether you will be able to climb it, or end up falling down.³⁶

The pedagogue must have a very fine intuition to be able to tell the point at which they should not intervene with the student's composition in progress, and when help is actually needed.³⁷ Einfelde has usually succeeded in this area. She has created an independent and research-worthy composition school, which is characteristic both of a consequent realisation of methodical principles, and of the resulting career achievements of her students.

References

- 1 Both Kaijaks and Ivanovs have graduated the composition and the symphony orchestra conducting classes in the Latvian Conservatory (today Jāzeps Vītols Latvian Academy of Music). However, Kaijaks is better known as a long-term conductor, and he acknowledges: "For my entire life two muses have fought within me: composition and conducting; it seems that the latter has achieved victory." Quoted from: Dombrovska Mārīte, Kaijaks, Jānis, in: *Latvian Music Information Centre*, <http://www.lmic.lv/core.php?pageId=747&cid=402&profile=1> [last checked 2018 09 18]. Ivanovs is one of the most outstanding Latvian symphonists; 1944–1983 he taught composition at the Latvian Conservatory.
- 2 Einfelde Maija, Interview to Baiba Jaunslaviete, Riga, 2016.
- 3 A wider insight into the impact of this ideal to the Latvian music is given by Sergei Kruk in his book with a telling title "For Beautiful and Melodic Music!" *Soviet Cultural Politics, 1932–1964* (Kruks 2008: 29).
- 4 Kaijaks Jānis, Interview to Baiba Jaunslaviete, Riga, 2009.
- 5 Einfelde Maija, Interview to Baiba Jaunslaviete, Riga, 2016.
- 6 Kaijaks Jānis, Interview to Baiba Jaunslaviete, Riga, 2009.

- 7 Einfelde Maija, Interview to Baiba Jaunslaviete, Riga, 2016.
- 8 Jaunslaviete Baiba, Kurme-Gedroica, Dzintra, in: *Latvian Music Information Centre*, <http://www.lmic.lv/core.php?pageId=747&cid=3008&profile=1> [last checked 2018 09 18].
- 9 Viļums Mārtiņš, Interview to Baiba Jaunslaviete, Riga, 2016.
- 10 In 2011, he received also his PhD in Humanitarian Sciences, about his doctoral thesis *The Compositional Principles of Articulation of the Musical Timespace (the Aspects of Spatialization of Sound Parameters in Music in the Second Half of the 20th Century and at the Beginning of the 21st Century)*.
- 11 Pupa Guntars (supplemented by Mārīte Dombrovska), Viļums, Mārtiņš, in: *Latvian Music Information Centre*, <http://www.lmic.lv/core.php?pageId=747&cid=488&profile=1> [last checked 2018 09 18].
- 12 Herliņš Oskars (supplemented by Mārīte Dombrovska), Herliņš, Oskars, in: *Latvian Music Information Centre*, <http://www.lmic.lv/core.php?pageId=747&cid=4269&profile=1> [last checked 2018 09 18].
- 13 Raimonds Pauls (b. 1936) – one the most famous composers of Latvian popular music.
- 14 Kurme-Gedroica Dzintra, Interview to Baiba Jaunslaviete, Riga, 2016.
- 15 Einfelde Maija, Interview to Baiba Jaunslaviete, Riga, 2016.
- 16 Einfelde Maija, Interview to Baiba Jaunslaviete, Riga, 2016.
- 17 Herliņš Oskars, Interview to Baiba Jaunslaviete, Riga, 2016.
- 18 The abovementioned teacher of composition and music theory Tamāra Kalna is the mother of the internationally recognized soprano Inga Kalna.
- 19 Einfelde Maija, Interview to Baiba Jaunslaviete, Riga, 2016.
- 20 Herliņš Oskars, Interview to Baiba Jaunslaviete, Riga, 2016.
- 21 Viļums Mārtiņš, Interview to Baiba Jaunslaviete, Riga, 2016.
- 22 Viļums Mārtiņš, Interview to Baiba Jaunslaviete, Riga, 2016.
- 23 In this aspect, the aesthetic ideal by Einfelde, according to herself, has been Shostakovich with, for example, the flute theme from the beginning of the 15th Symphony. Einfelde remembers once choosing it for a dictation in a solfeggio lesson, and realizing that she doesn't know at which point to stop – the flow of the melody is seemingly endless.
- 24 Viļums Mārtiņš, Interview to Baiba Jaunslaviete, Riga, 2016.
- 25 Kurme-Gedroica Dzintra, Interview to Baiba Jaunslaviete, Riga, 2016.
- 26 Herliņš Oskars, Interview to Baiba Jaunslaviete, Riga, 2016.
- 27 Einfelde Maija, Interview to Baiba Jaunslaviete, Riga, 2016.
- 28 Einfelde Maija, Interview to Baiba Jaunslaviete, Riga, 2016.
- 29 Einfelde Maija, Interview to Baiba Jaunslaviete, Riga, 2016.
- 30 Kurme-Gedroica Dzintra, Interview to Baiba Jaunslaviete, Riga, 2016.
- 31 Viļums Mārtiņš, Interview to Baiba Jaunslaviete, Riga, 2016.
- 32 Viļums Mārtiņš, Interview to Baiba Jaunslaviete, Riga, 2016.
- 33 Herliņš Oskars, Interview to Baiba Jaunslaviete, Riga, 2016.
- 34 Einfelde Maija, Interview to Baiba Jaunslaviete, Riga, 2016.
- 35 Herliņš Oskars, Interview to Baiba Jaunslaviete, Riga, 2016.
- 36 Einfelde Maija, Interview to Baiba Jaunslaviete, Riga, 2016. The words by Honegger in the original version are as follows: To write music is to raise a ladder without a wall to lean it against. There is no scaffolding: the building under construction is held in balance only by the miracle of a kind of internal logic, an innate sense of proportion. (Honegger 1966: 69)
- 37 Einfelde Maija, Interview to Baiba Jaunslaviete, Riga, 2016.

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Santrauka

Straipsnyje analizuojama vienos iš labiausiai pasaulyje žinomų šių laikų Latvijos moterų kompozitorių Maijos Einfeldes (g. 1939) kompozicinė mokykla. Kaip daugelis muzikantų, M. Einfelde visą gyvenimą užsiėmė ir pedagogine veikla: mokė solfedžio, harmonijos, muzikos literatūros ir kompozicijos įvairiose šalies muzikos mokyklose, tarp jų – J. Medinio muzikos mokykloje (1980–1994) ir E. Dārziņa muzikos mokykloje (1997–2001, 2006–2008). Straipsnyje nagrinėjami pagrindiniai M. Einfeldes kompozicinės mokyklos principai, pasitelkiant struktūruotus interviu ir kelių kūrinių analizę.

Buvo pakalbinti trys buvę M. Einfeldes mokiniai, pasirinkę kompozitoriaus kelią ir pasiekę sėkmingų rezultatų šioje veikloje. Tai Dzintra Kurme-Gedroica (g. 1968), Mārtiņis Viļums (g. 1974) ir Oskaras Herliņš (g. 1980). Pirmiausia jų paklausiau: *kokiems muzikos elementams kompozicijos pamokose buvo skiriama daugiausia dėmesio – bendrai kūrinio koncepcijai, formai, harmonijai, faktūrai, instrumentuotei ar kitiems?*

Atsakymai buvo skirtingi. Tačiau matyti, kad savo pamokose M. Einfelde daug dėmesio skyrė dviem dalykams: harmonijos originalumui ir vienam iš muzikinės formos aspektų – vientiso kūrinio tematinio branduolio sukūrimo technikai. Kompozitoriui ir pedagogui M. Einfeldei ypač rūpėjo tematinės medžiagos vientisumas. Vis dėlto ji niekada nesirinkdavo variacijų formos ir niekada šios formos neskirdavo savo mokiniams. Tematinio branduolio virsmus ji atskleidžia laisva, monologą primenančia forma, kurios tėkmės nepertraukia griežtas struktūrinis dalijimas.

Antras klausimas skambėjo taip: *ar mokymosi procese atsispindėjo pačios M. Einfeldes muzikiniai (stilistiniai) polinkiai?*

Visi pašnekovai tvirtino, kad taip. Didelė dalis pamokų buvo skiriama muzikinių kūrinių (B. Bartoko, S. Prokofjevo, G. F. Haaso, S. Gubaidulinos, L. Sumeros ir kitų) analizei. Mokiniai su pedagoge aptardavo įvairias kompozicines technikas ir kūrinių stilistiką. Į minimalizmą M. Einfelde žiūrėjo skeptiškai, nes šį stilių laikė perdėm monotonišku:

Nesuprantu kompozitorių, kuriems įdomu pusvalandį kartoti tą patį – tai, ką būtų galėję pasakyti trumpiau. [...] Man nepatinka daugžodžiavimas...

Vis dėlto Lepo Sumeros kūrinių „Piece From The Year 1981“ ji vadino išimtimi, nes čia kartojimus papildė įvairiausias išradingos tematinio branduolio transformacijos. Taigi, vadovaudamasi savo muzikiniu skoniu, kompozitorė formuoja ir perduoda mokiniams principus, kurie aptinkami ir jos pačios kūryboje: lakoniška, koncentruota išraiška ir tematiu branduoliu grįstas muzikinio kūrinio vientisumas.

Trečias buvusiems M. Einfeldes mokiniams užduotas klausimas: *ar jūsų kompoziciniams stiliui turėjo įtakos Einfelde mokymas?*

Atsakymai ir kai kurių kūrinių analizė atskleidė, kad kiekvieno mokinio kūryboje galima rasti sąsajų su M. Einfeldes muzikos stilistika. D. Kurme-Gedroica pripažino, kad jai artima ironiško ir kandaus *scherzo* semantika. M. Viļumas įvardino vieno tono diversifikavimo ir individualizavimo techniką, kai pažymimos smulkios tono gradacijos. O. Herliņš įdomiai panaudoja unisonų faktūrą, aptinkamą ir M. Einfeldes muzikoje.

Pakalbinus pačią kompozitorę, jos dėstytoją Jānį Kaijaksą ir jos mokinius, taip pat išanalizavus įvairius jos kūrinius daroma išvada, kad Maija Einfelde žvelgia į kiekvieną mokinį kaip į asmenybę, o ne kaip į pedagogo tradicijų sekėją. Visgi gilesnė analizė atskleidžia tam tikras sąsajas tarp pedagogės ir jos mokinių kūrybos. Šios sąsajos nėra vienodos – kiekvienas mokinyš iš mokytojos perėmė skirtingus dalykus. Dėl kompozitoriaus (-ės) asmenybės savitumo šie kompozicinės mokyklos aspektai skirtingai interpretuojami. M. Einfelde sukūrė savarankišką, mokslinės analizės vertą kompozicinę mokyklą, kurią apibrėžia tiek metodinių principų įgyvendinimas, tiek kompozitorės mokinių kūrybiniai pasiekimai.