



Breaking Boundaries of Pianist's Corporeality:

“Impressions” by Mārīte Dombrovska and “Prophecy” by Anitra Tumševica
for Piano and Choreography

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Landscapes of Latvian Piano Music (SKANI, 2022)



LATVIEŠU KLAVIERAINAVAS LANDSCAPES OF LATVIAN PIANO MUSIC DIĀNA ZANDBERGA, piano

Jānis Mediņš (1890–1966)

Trīs ievadi Raiņa poēmai AVE SOL / Three Introductions to the Rainis Poem AVE SOL

1. I. *Agra gaita / Early Journey* 2:30
2. II. *Ziedu svētki / Celebration of Flowers* 2:38
3. III. *Vēla rieta / Late Sunset* 2:24

Imants Zemzaris (1951)

4. *Blaumaņa gads / The Year of Blaumanis* 3:32

Dace Aperāne (1953)

5. *Ūdens raksti / Water Patterns* 4:13

Ēriks Ešenvalds (1977)

6. *Sasalūšais horizonts / Frozen Horizon* 4:50

Jānis Zandbergs (1973)

7. *Gaistošais akvarelis / Volatile Watercolor* 4:57

Pauls Dambis (1936)

Vēja zvani / Bells of the Wind

8. I. *Allegro vivo* 4:19
9. II. *Meno mosso, misterioso, libero!* 0:34
10. III. *Vivo, molto ritmico* 3:17

Mārīte Dombrovska (1977)

11. *Impresijas klavierēm un elektronikai / Impressions for Piano and Electronics* 8:34

Gundega Šmite (1977)

Ungāru klavierainavas / Hungarian Pianoscapes

12. Nr. 1 1:10
13. Nr. 2 3:05

Selga Mence (1953)

14. *Salvadora Dali impresijas / Impressions of Salvador Dali* 6:02

Andris Dzenītis (1978)

15. *Dorada* 7:38

Anitra Tumševica (1971)

16. *Diānas dziesma. Spāņu mežģīnes / Cancion de Diana. Encaje Español* 4:45

Andris Vecumnieks (1964)

17. *Quasi Carmen* 4:40

Pēteris Vasks (1946)

18. *Vasaras vakara mūzika / Music for a Summer Evening* 5:03

19. *Latviešu deja / Latvian Dance* 1:05

TT 71:44

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Research question

This research is dedicated to multi-sensory integration of body movements and sound in contemporary music specially written for musician (pianist), who can dance and express music in various ways.

Is it possible that movement of musician can merge into a sound, visual and kinesthetics phenomenon?

Two contemporary Latvian composers **Mārīte Dombrovskā** (1977) and **Anitra Tumševiča** (1971) have some features of synesthetic perception, as they try to embody the synthesis of music, visual and plastic arts in their works.

The **research method**

includes the collaboration with like-minded composers, visual artists and choreographers to create multimedia works of art as well as autoethnographic reflection afterwards.

The **results**

can help to expand habitual routines in instrumental performance practice and improve modes of expression and performative identity integrating special dance classes for musicians. For musical performers it can advance understanding and intensity of phrasing and rhythm, as well as some features of instrumental technique.

Mārīte Dombrovskā

“Impressions for Piano and Electronics” 2018

Mārīte Dombrovskā (1977) was born in Daugavpils and received her bachelor's degrees in musicology and composition (having studied under Pēteris Plakidis) from the Jāzeps Vītols Latvian Academy of Music. She has been an editor for the *Mūzikas Saule* periodical, a musicologist-project leader at the Latvian Music Information Centre, a researcher at the Jāzeps Vītols Latvian Academy of Music Research Centre and a teacher of music theory at the No. 1 Jāzeps Mediņš School of Music in Riga. In addition to music, Mārīte Dombrovskā also writes poetry. Her works are performed in European countries and the USA. About her music, the composer says: "And still there is a driving force that makes me display my feelings of the world, my passions, my longing for the unfulfilled and the unattainable. Immersing myself into music is like finding a natural hideaway that protects me from the negatives of the real world."

Impressions for Piano and Electronics (2018) includes a fragment of a dance by the pianist. The choreographic cadenza of the pianist Diāna Zandberga (choreography by Gunta Liepiņa), accompanied by electronic music, is the dramatic climax of the work, depicting desperation and the desire to break away from reality.



<https://youtu.be/DtsqcXqe1hg>

Anitra Tumševica *Prophecy* (2022), performed by Diāna Zandberga and soloist of Latvian National Ballet Baiba Kokina

Anitra Tumševica (1971) was born in Riga, and graduated from Selga Mence's composition class at the JVLAM. With the chamber opera *Red*, Anitra Tumševica won an opera competition in Norway, Bodø (2008) and received the Tālivaldis Ķeniņš Award. For the Second Chamber Symphony *Signs*, the composer was nominated for the Grand Music Award in 2018.

Her music has been performed in Latvia, Finland, Norway, Sweden, Lithuania, France, the Netherlands, Japan, the USA, and elsewhere. Anitra Tumševica has focused on a wide range of genres and her works are characterized by experimentalism, an expressed programmatism and use of different contemporary composition techniques.

The "**Prophecy**" for piano and choreography (2022) depicts the biblical parable of virgins with lamps. "It's time to get your lamp ready and get serious! Those who are not ready will not have time to prepare. Don't put it off any longer, don't take it lightly! This is your time!", is the composer's significant epigraph, which transforms idea of a historical text into modern language, expression and understanding. Moreover, the main dance movements are fixed in the score of "Prophecy".



Notes for choreography (from Matthew 25:1-12)

Then the kingdom of heaven shall be likened to ten virgins who took their lamps and went out to meet the bridegroom. Now five of them were wise, and five were foolish. Those who were foolish took their lamps and took no oil with them, but the wise took oil in their vessels with their lamps. But while the bridegroom was delayed, they all slumbered and slept.

And at midnight a cry was heard: 'Behold, the bridegroom is coming; go out to meet him!' Then all those virgins arose and trimmed their lamps. And the foolish said to the wise, 'Give us some of your oil, for our lamps are going out.' But the wise answered, saying, 'No, lest there should not be enough for us and you; but go rather to those who sell, and buy for yourselves.' And while they went to buy, the bridegroom came, and those who were ready went in with him to the wedding; and the door was shut. Afterward the other virgins came also, saying, 'Lord, Lord, open to us!' But he answered and said, 'Assuredly, I say to you, I do not know you.'

Pno. *8va* *calmato, meravigliato* *facile*

134 *pp* *mf* *pp*

Ped. *) the first one does not give her vessel

*) second one hurries to look for her vessel 1' 44" *

Pno. *in pace glorificata* *sotto voce e sempre dolcissimo*

136 *pp* *mf* *pp*

Ped. *) 1' 48" the first moves towards the light door, the light stays brighter

Thank you for your attention!

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