



Ilma Grauzdina – menotyroso daktarė, Latvijos Jazepo Vitolo muzikos akademijos Muzikologijos katedros profesorė.
Moksliniai interesai: vargonų muzika, latvių chorinė muzika, Dainų šventės, muzikinio auklėjimo problemos ir muzikinės klausos ugdymas.

El. paštas: ilma.grauzdina@jvlma.lv.

Ilma Grauzdina: Dr. art., Professor of the Musicology Department of Jāzeps Vītols Latvian Academy of Music.

Research interests: organ music, Latvian choir music and the Nationwide Song Festival, issues of musical upbringing and musical hearing development.

E-mail: ilma.grauzdina@jvlma.lv.

Ilma Grauzdina

Jāzeps Vītols Latvian Academy of Music

THE IMAGE OF SEA IN THE ORGAN MUSIC OF ROMUALDS JERMAKS

Anotacija

Straipsnio tikslas – nustatyti ryšius tarp dviejų meno objektų – jūros ir vargonų garso įvaizdžių. Autorės nuomone, tarp šių fenomenų egzistuoja semantinio lauko sutapimas: vargonų garso techninės ir meninės galimybės leidžia įtikinamai ir įtaigiai atkurti tam tikras jūros įvaizdžio charakteristikas. Straipsnyje analizuojami keturi pagrindiniai parametrai, leidžiantys palyginti jūros įvaizdį ir vargonų garso: begalinio laiko jausmas, nesuvokiamos ir didžiulės erdvės pojūtis, dinaminės skalės platumas ir įvairių spalvų gausa (tembrų gausa). Šiame straipsnyje nagrinėjama latvių kompozitoriaus Romualdo Jermarko vargonų muzikos kūryba, susijusi su jūra. Panašios sąsajos gali būti randamos analizuojant ir kitų vargonų muzikos kūrėjų kūrybą.

PAGRINDINIAI ŽODŽIAI: jūros įvaizdis muzikoje, latvių kompozitorius Romualdas Jermarkas, vargonų muzika, vargonų garso semantika, muzikinės tekstūros tipai.

Abstract

The purpose of this article is to find connections between two seemingly unrelated objects in art – the image of sea and the sound of organ. The author believes that an area of semantic overlapping exists between these phenomena: the properties of organ sound production, as well as the technical and artistic means of expression *a priori* hold certain properties that enable evocative and convincing reproduction of certain characteristics of the image of sea.

The article analyses four main parameters for the comparison of the image of sea and the sound of organ: the infinite sense of time, the incomprehensible and vast sense of space, the broadness of dynamic scale and the multitude of diverse colours (richness of timbres). This research is based on the organ music oeuvre devoted to the image of sea by the Latvian composer Romualds Jermarks. However, similar interconnections could conceivably be discovered upon analysis of the sea-theme related organ works by other composers.

KEY WORDS: the image of sea in music; Latvian composer Romualds Jermaks; organ music; semantic of the organ sound; types of musical textures.

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Introduction

The image of sea has always played a significant role in Latvian arts. The diversity of numerous dedicated artworks is proportional to the broadness of the semantic scale of the image – from the significance of sea in the history and mythical conceptions of the nation to the socially developed concepts of the seaside region folk who view the sea as the provider of livelihood and joy, as well as, occasionally, the taker of lives.

The vast number of diverse artworks dedicated to the image of sea by Latvian writers, painters and musicians is rich in content, images and semantics. The sea symbolizes both “border” (in geopolitical, mythological and culture-historical senses) and “pathway to other worlds” (Kūle 2013, 75). It was the sea that propelled Latvians into the world during the tumultuous Kurshi period (12th and 13th centuries), the times of Duchy of Courland (17th century; praised, for example, in the musical “To Tobago!” by Uldis Marhilēvičs), and during the First Awakening (19th century), when Krišjānis Valdemārs established naval schools alongside the whole Riga Bay and appealed to the youth to study seafaring with his famous phrase “Latvians, sail into the sea!”. In this sense – as the symbol for national identity and freedom – the sea is often mentioned in choir songs (i.e. Straumes Jānis *At the Baltic Sea*; Jāzeps Vītols *The Free Sons, Sailors*; Emīlis Melngailis *Song of the Sailors*; Emīls Dārziņš *The Broken Pines*). As a matter of fact, the Hanseatic League opened its embrace to Latvia due to its seaports and their existence undeniably had a profound effect on the economic and cultural development of the country.

Alongside the pan-European values (freedom, education, language, Christianity, cultural heritage, etc.) the Latvian system of values includes elements of Latvian nature – the land and the sea. The writer Rimants Ziedonis reminds: “The brightest accents in our history are related to our sea” (Ziedonis 2009, 6), whilst the philosopher Maija Kūle writes: “In Latvian spirit, next to the economic importance of land stands its aesthetic value and its role as the horizon for longing” (Kūle 2013, 73). The same can be said of the sea. In general, the nature in Latvia is kind towards human beings. However, the unpredictability of the sea can also make it cruel and dangerous (short story by Rūdolfs Blaumanis *In the Shadow of Death*, cycle of choir pieces by Pauls Dambis *Songs of the Sea*). Meanwhile, the world is being damaged by the contemporary society and the

artists are alarmed by the threat of an ecological disaster in the Baltic Sea (Maija Einfelde *Sad Serenades. Three Chants for the Dying Sea* for clarinet and string quartet).

Naturally, the sea has always provided aesthetic inspiration to poets, composers and painters with richness of its sunsets, its eerily fascinating elemental force, and the unassuming simplicity of Latvian coast. This inspiration is evident in the works of Latvian marine painters Eduards Kalniņš, Valdis Kalnroze, Aleksandrs Zviedrs and many others. The first Latvian feature-length sound-film, made after the novel of Vilis Lācis *The Fisherman's Son* (1940), depicted the lives of Jūrmala folk; the sea plays the central role in one of the latest Latvian dramatic opuses – the opera of Andris Dzenītis *Dauka* (2012). Even this limited, sketchy summary proves the inherent and stimulating role of the image of sea in Latvian arts.

The objective of this article is to determine which sea-related archetypal symbols and semantic fields overlap in the most direct way by comparing two, seemingly totally alien objects – the sea and the organ. Interestingly, both of these objects, great and fundamental, historically significant to Latvia and semantically diverse in their own fields, exhibit similarities within the area of phenomenon overlapping i.e. organ compositions devoted to the image of sea. By applying methods of comparison, ideas derived from studies of literary sources and musical scores, and conclusions drawn from personal experiences and research of organ music and Latvian pipe organs, the author of this article sets a specific objective: to hear and to see, to extract and to substantiate analogies between the two aforementioned phenomena – the image of sea and the sound of organ. This objective is reflected upon in the third section of the article.

The musical fundament for this research is formed by the oeuvre of the Latvian composer Romualds Jermaks, prominently featuring opuses dedicated to the sea and composed in the genre of organ music. The pieces are analysed, holding in clear perspective the personality, professional life, artistic interests and individual creative style of the composer. Observations related to these facts and conclusions are mostly outlined in the first and second section of the article.

1. Brief Description of the Composer and the Roles of Pipe Organ and Organ Music in His Life

Romualds Jermaks (1931) currently represents the elder generation of Latvian composers. He studied composition with prof. Jānis Ivanovs at the Latvian State Conservatoire, graduated in 1962, and worked for 35 years as a docent at the Composition Department of the same institution (1971–2006). He has

retired from the academic work but still actively composes and his works are premiered on regular basis.

The total number of Jermaks' compositions is very substantial – close to 1000 opuses. He has addressed numerous genres – symphonic music, choir music, instrumental and vocal chamber music. His contribution to the genres of sacral vocal-instrumental music (twenty masses, *Te Deum*, Requiem, several cantatas, several tens of sacral songs with organ accompaniment) and instrumental solo concerto (twenty concertos for various instruments) should be noted in particular. In the former genre the composer expresses his religious beliefs, integral to his personality – the composer's father was an organist of the Catholic Church; in the latter genre the wish to communicate with his audience manifests – Jermaks speaks directly and expressively through the virtuosic means of instrumental music.

During the long years of creative work, the composer wrote for various ensembles and instruments; however, the pipe organ has been his faithful creative partner throughout the life. He has created around 300 opuses for solo organ, as well as for other instruments or voices with the participation of organ. In either case, he is undoubtedly the most prolific Latvian composer in the genre of organ music, and, in my opinion, his opuses should also be recognized for their artistic qualities. These qualities have been honed through the composer's relationship with the instrument – he is an adept player and a knowledgeable organ builder, and has installed, repaired and tuned organs at many Latvian churches.

At this point it is worthwhile to remember that during the Soviet times (during late 1970s and throughout 1980s) the Riga department of the vinyl records company *Melodiya* released a series of twenty recordings titled *Latvian Historic Organs*. They featured the sounds of 25 instruments (Grauzdiņa 1987, 232–233). Before these recordings, Romualds Jermaks together with his fellow organist and organ building master Tāļivaldis Deksnis spent countless days and weeks, preparing church organs for the recording process and, subsequently, participating in the recordings with the sound engineer Jāzeps Kulbergs. The activities of Jermaks were just as selfless during the 1990s, when the so called Third Awakening of the Latvian nation was followed by the re-establishing of parishes in all Latvian regions and countless concerts took place at churches. His efforts were mostly charitable in nature – in the name of beautiful ideals and spiritual rejuvenation.

The composer's enterprising nature and stubborn persistence resulted in the achievement of his dream: to build his own house with a concert hall and to install a pipe-organ in it. This dream acquired substance in 1969, when at the seaside forest territory of Kurzeme, in the 300m restricted dune area between fishermen villages – Klapkalnciems and Apšuciems – the Latvian Union of Composers

was allotted land for the erection of summer housing cooperative *Lāčupīte*. The house was completed circa 1980 and soon a two-manual organ, built by Jermaks himself, filled it with music. Since 1983 at least once every summer (usually in June, on the Sunday after the Latvian traditional midsummer celebration) the Lāčupīte Music Festival takes place there, featuring organ music, choir music and chamber music opuses. Everything is pro bono in these events: performers do not receive honorariums and listeners do not pay for tickets. The artists' "fee" is the hospitality of the owners, sincere audience's applause, the rustle of pine trees and the fresh seaside air. Thus the tandem "sea and organ" is embodied in a rather real and appreciable sense in Lāčupīte. However, all this would have hardly happened without motivation stemming from the composer's rich inner world and his creative musical visions.

2. Affection with Elements of Nature in Music of Romualds Jermaks

Despite its thematic variety, the music of Romualds Jermaks demonstrates a clear intention to address fundamental, significant topics. He has always been fascinated by the infinity of space, expanses and depths – space, cosmos, infinity of starry skies, and unstoppable movement of planets. These concepts are manifested in a number of his pieces, including, for example, the poem *Icariada* for narrator, choir and organ (1967), overture *Towards the Stars* for two organists (1968), poem *Space* for voice, choir and organ (1979), the set of solo songs *The Blue Infinity* (1981), *Hymn for the Sun* for solo organ (2005), and other, similarly themed opuses (www.lmic.lv). The complete, extensive cycle of nine pieces for solo organ *Planets* (2002), rich in contrasts and moods, was premiered in Tokyo in 2005. The nearly one-hour long cycle was performed by the Japanese organist Miki Asai in a concert titled *Latvian Organ Music*.

This thematic category also includes the compositions addressing the image of sea. There are nearly forty opuses that include solo songs, choir songs and instrumental pieces. As the years in the brackets reveal, the sea theme is present in the composer's oeuvre from early youth to present times. It is interesting to note that for his first songs from the study period the composer selected lyrics where the love theme merges with the image of sea (solo song *Your Eyes Like Sun-Filled Sea*, choir songs *Sea and You* and *Sister of the Sea*). Even if coincidental, this is still significant.

The most notable "sea compositions" by Romualds Jermaks are the following:

The Restless Sea for piano, from the cycle *Aquarelles* (1966);

A set of five *a cappella* choir songs *The Sea is Singing* (1976);

Passacaglia *Blow, Wind* for organ (1979);

Several arrangements of Latvian folk melodies related to the sea (1979–1985) for organ and kokle ensemble (*Loud, Loud the Sea Roars; I Sailed a Boat; White Sheep Swims in the Sea; Sea Requires Fine Web; I Saw in the Sea; etc.*);

Perpetuum mobile for organ (1991);

Lullaby for the Sea for flute and harp (1999);

Nocturne of the Sea and the Moon for violin and piano (2007);

The Sky and the Sea for organ (2007);

The Kurzeme Coast for cello and piano (2008);

The cycle *Sea Serenades* for alto saxophone and organ (2010).

Artistically powerful, for example, is the set of a *cappella* choir songs *The Sea is Singing*; poetically expressive are the sea-themed works for kokle ensemble. The image of dark, gloomy sea is conjured in one of the movements of the abovementioned cycle *Planets – Neptune*. The Roman god of freshwater and sea subsequently merges with Poseidon from the Ancient Greek mythology, being worshiped as the god of the seas. The latest composition of Jermaks, devoted to the sea theme and written for organ, is titled *Sea Serenades* and includes six pieces: 1. *Serenade of Dawn*, 2. *Game of the Waves*, 3. *Sultry Weather*, 4. *Serenade of Restless Sea*, 5. *Sunset Serenade*, 6. *Night Serenade*. As the titles indicate, in this cycle the composer depicts the transformation of sea during the diurnal period, in this instance skilfully complementing the organ sound with a saxophone part.

3. The Image of Sea and the Sound of Organ – Similarities and Parallels

Every instrument has its own, fitting realm of expression. In general, organ, of course, is able to produce a very diverse set of imagery; however, a number of properties lift the pipe organ above the mundane, the easily comprehensible, and the subjectively emotional. Just as the term *sea* evokes associations that differ from, for example, *lake*, *brook* or *pond*, so does *organ* evoke different aural image from *flute*, *violin* or *xylophone*. The Russian researcher of arts Vladimir Stasov once defined this phenomenon in the following way: “This particular instrument first and foremost voices the deepest and grandest aspirations of human spirit; in musical images and forms it manages to embody the strive of our spirits for the colossal, the incomprehensibly mighty” (Стасов 1974, 88).

On the other hand, the sound of organ can be diverse, varied and extremely nuanced. Once again – it must be recognized – just as a seascape that immediately changes its nuances under the influence of air, light and clouds.

Further in this article the two phenomena – the real or symbolic properties of the sea and the parameters of organ sound – are compared from four points of view. The parameters selected for comparison are: 1) specific parameters of time, 2) specific parameters of space, 3) the broadness of dynamic scale, and 4) the multitude of diverse colours (richness of timbres). The keywords of each comparable parameter are included in the table and commented upon in the following text.

Table 1

Parameter of time: *infinity, eternity*

<p>The element of water:</p> <ul style="list-style-type: none"> • origin; • prerequisite for life; • symbol of eternity. 	<p>Specifics of organ sound:</p> <ul style="list-style-type: none"> • infinite breath; • unalterable sound; • non-fading sound.
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One of the semantic symbols attributed to the element of water is related to *infinity, eternity* (see Table 1). Water is the beginning of everything – this concept is recognized in many national myths on the creation of world and life, as well as in the Bible. In the Old Testament, Book of Moses, we read: “And God said, ‘Let the waters under the sky be gathered together into one place, and let the dry land appear.’ And it was so. God called the dry land Earth, and the waters that were gathered together he called Seas” (Bible, Genesis 1, 9–10). In Latvian creation myths, various versions of world-forming are attributed to God and Devil, but a wide expanse of water is always mentioned as one of the prime elements of creation. In the Kashub dialect of Polish language that keeps the legacy of many Prussian beliefs, a legend tells that in the beginning there was only the sky and the sea, and God built land from the washed-out sand (Laumane 2013, 139). This immediately reminds of a Latvian folk song with a strong undertone of genesis – “Black snake grinds flour / On a stone amidst sea”.

Water is life and eternity, says a Latvian folk song: “I will live long, but not as long / As the Sun lives / Or as water and stone lives / They live as long as the Sun.” Water is alive – its molecules react to everything, reflect everything and retain all acquired information, or so the contemporary scientists believe. The largest expanse of water in Latvia is the Baltic Sea – it has become a symbol for the objective, the infinite, and, essentially, for the transcendental nature of time.

In the organ sound, the objective *infinity* is represented by the sound of its pipes. The tone of all other instruments, including the human voice, transforms and fades: the amount of human breath is finite, as are the length of a string instrument bow and the vibration of a piano string. Moreover, on most instru-

ments the timbre and intensity of a long note can be altered and the tone can be emotionally, subjectively influenced. The organ sound is a different matter. The air is supplied to wind-chests – the “lungs and heart” of the organ’s mechanical system – by a swell box operator or an electric motor, therefore the sound of organ pipes is smooth, non-fading, objective. Indeed, the sound can be altered to a certain extent by the use of the so called swell shades, enclosing select registers into a “chest” of adjustable shades. However, the shades are only an accessory – an attempt of the organ masters to “improve” the natural, smooth sound.

It should also be emphasized that this organ sound parameter does not depend on the instrument’s size – the infinite breath and eternal sound are characteristic to the pipes of both large and small instruments. It is therefore truly invariant, absolute, in principle infinite and symbolically – transcendent. Naturally, until the player releases the key or the electric motor burns out...

Due to the aforementioned qualities, the organ is so convincing in sacral repertoire that it transcends the times of man and the ephemeral material world. But sacral feelings of equal profundity can be aroused by watching a river flowing by, listening to the sound of waves and the buzz of seaside sand.

Table 2

Space: the vastness of dimensions

Parameters of the sea:	Diapason of organ sound:
<ul style="list-style-type: none"> • the vertical – depth / profundity; • the horizontal – vast expanse; • the diagonal – illusory convergence of the earth and the sky. 	<ul style="list-style-type: none"> • range of medium-sized organ generally covers $6\frac{1}{2}$ octaves ($C_1 - f^4$) • range of great organ covers $8\frac{1}{2}$ octaves ($C_2 - f^5$).

The second parameter, semantically linking the sea image and the organ sound, is the *vastness of dimensions* (see Table 2). Naturally, the vastness of oceans is more impressive, but even the size of the Riga Bay and the Baltic Sea overwhelm the spatial awareness of humans. In Latvian folk songs the quantity of water is commonly described with the word *deep*; the words *large* or *wide* are used less often (Laumane 2013, 141). The aforementioned Kashubs imagine the sea as *long, wide, high* (ibid.).

In romantic poetry, however, poeticisms like *depths of the sea, abyss of the sea, distant voices of the sea*, etc. are often used to indicate or define something special – man’s spiritual efforts, richness of personality, unique spiritual beauty, anxiety and restlessness. Similar symbolic meaning is attributed to the horizon – the line where the sea converges with the sky, transcending therefore the traditional, rational sense of space. An illusory sense of infinity emerges – we know that the world continues beyond the horizon, but we are unable to see it.

This very question – what is beyond the horizon? (or in a broader sense – what is beyond the limits of the usual, common world?) – gnaws at the hero of the story *Dullais Dauka* by Sudraba Edžus, set to opera by Andris Dzenītis.

The spatial parameters (height, width, depth) are matched in the organ sound by the *diapason of the instrument*. The overall span of registers is remarkable even in mid-sized instruments. For example, the ordinary range of a church organ (pedal *C-d¹*; manual *C-f³*), the pedal of which operates the 16-foot register and the manual – the 4-foot register, exceeds six octaves. However, the large four-manual organs are usually equipped with a 32-foot register, while the size of higher manual registers is 2- or even 1-foot. The total diapason of the Riga Dome Cathedral organ, for example, spans 8 ½ octaves.

Some contemporary organs even feature 64-foot bass registers and enhanced top registers, therefore achieving diapasons of up to ten octaves. The lower tones of the pedal keyboard create infrasound in the most direct sense – the emitted sound goes below the level of human pitch perception. Similarly, the top registers border on ultrasound. Both of these extremes mostly affect people not on the acoustic, but on the physiological level, and are being associated with a general sense of sound, not the actual aural experience of it.

And again it must be said, that similar associations in humans can be stimulated by the infinite, blue summer sky, starry autumn night, as well as open water. The counterpoint of absolute dimensions – the simultaneous sound of the booming pedal bass and the almost imperceptible sparkling of high-pitched “stars” is always effective in organ music.

Table 3

Dynamic levels

<p>Wind speed:</p> <ul style="list-style-type: none"> • gentle breeze (magnitude 3): ~3–5 m/s; Large wavelets. Crests begin to break; scattered whitecaps; • fresh breeze (5): ~8–10 m/s; Moderate waves of some length. Many whitecaps. Small amounts of spray; • strong breeze (6): ~10–13 m/s; Long waves begin to form. White foam crests are very frequent. Some airborne spray is present; • gale (8): ~17–20 m/s; Moderately high waves with breaking crests forming spin-drift. Well-marked streaks of foam are blown along wind direction. Considerable airborne spray. 	<p>Ideals of organ sound dynamics:</p> <ul style="list-style-type: none"> • gravity – sufficient quantity of low pitch sound stops; • strong but bright <i>tutti</i>; • different couplers, enabling several levels of dynamics; • crescendo pedal; • swell pedal.
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The dynamics of sound volume (see Table 3) are amongst the easily perceptible indicators of various processes. The “voice of the sea” evoked by the wind, can also be diverse in terms of volume. Combined with other powers of nature, the wind creates waves and “wave music” – from quiet, tender splashes to storm gales and beachcombers. The speed of wind is measured by the Beaufort scale (meters per second), and classified in meteorology (some classes are indicated in Table 3 – *gentle breeze, fresh breeze, strong breeze, gale*). In the context of this article it is worth noting that the description of each class contains the description of sea conditions.

The “sound mass” of pipe organ is similar to the mass of water bodies. For small and medium organs it is, naturally, more modest. However, for large instruments with sufficient gravity (sufficient number of low registers) and various couplers of octaves and manuals, the overall volume of sound is always impressive. The strong *tutti* sound is amongst the criteria for the suitability of a particular instrument to a particular space – the *full sound* of an organ must fill the room from wall to wall, from floor to roof. Interestingly, the volume of sound in decibels is not the only criterion (a jet engine will always roar even the loudest organ *tutti*) – skilful use of space and acoustics is more important. This peculiarity is also emphasized in the introductory article of the Latvian Organ Catalogue: “Pipe organs differ from other musical instruments mostly with their size and uniqueness; the latter due to the fact that each instrument is built for a specific location, taking into account its acoustic qualities” (www.music.lv). The effect of musical dynamics is enhanced by the typical acoustics of many churches – the sound waves emitted by pipes hit columns, are reflected and refracted, travelling to other columns, etc. This process creates and amplifies sound waves. And when such waves, created by chords or passages, follow each other relentlessly, the association with powerful waves of the sea becomes remarkably vivid.

For this reason, when author’s or protagonist’s feelings are described in Latvian poetry or prose, the sound of organ *tutti* is often compared to the sea’s stormy waves or a thunderstorm at sea. In this sense the world has remained the same since the student and sister’s son of Bach, Johann Christoph Altnicol, was overcome by hearing the sound of great organ 300 years ago: “When nearly fifty registers were coupled with strong pedal voices and the magnificent sound of the organ almost overwhelmed my ears, creating the sense of fear and making my body shiver together with the church space, I could almost imagine hearing the deep, loud rumble of thunder” (Schäfer [1972], 6).

Table 4

Colour: diversity and multitude of nuances

<p>When influenced by the Sun, light and air, inexhaustible are:</p> <ul style="list-style-type: none"> • the diversity of the colours of the sea; • the fluidity of the colour change; • the interaction of colour and motion. 	<p>Multiple colours of organ pipes and stops:</p> <ul style="list-style-type: none"> • labial pipes: principals, flutes, strings; • lingual pipes: counterpart of wind instruments, regal voices; • aliquot stops etc.
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And, last but not least, I would like to address the property of the image of sea that most captivates the masters of visual art – painters and art photographers – namely: the colours of seascapes, *the diversity and multitude of colour nuances* (see Table 4). This diversity of colours is generated by sunlight and air, depth of water, reflections of coastlines and other factors. In various combinations and unpredictable variations they create inimitable nuances of colour. From golden or silver shimmer to lead-heavy grey and dark tones, including a great diversity of blue-green and brown colours.

The similarities with the organ sound are unequivocal – even medium sized organs, not to mention great ones (70–80 registers and more), are inexhaustible depositories of timbre. An interesting idea in this respect was suggested by the organ building master Wolfgang Adelung, addressing the organ music of the Baroque era: “Undoubtedly, organ music based on the “purely musical forms” is valuable, but it is not easily perceived by the admirers of music due to its superpersonal nature, therefore, to achieve lively, clear and natural sound, the organ builders have always varied the forms of pipes, finding different shapes and intonations” (Adelung 1972, 18).

The richness of timbre was addressed most seriously by the masters of romantic organ building during the final third of the 19th century and in the beginning of the 20th century. They introduced diverse, soft and beautiful solo voices, peculiar tremolo registers, as well as various additional mechanisms. The romantic organ building did also introduce a special organ register dedicated to the sea – *Unda maris* or *sea waves*. The flute-type metallic pipes of this register are tuned one frequency higher than the pipes of another, soft sounding register; when both registers are activated simultaneously, a distinctive, fluctuating and wavelike tremolo sound is created. (Locher 1887, 64). During the above mentioned period, the tremolo voices were considered a valuable addition to romantic organ music performances.

It should also be mentioned that in terms of historical monuments to romantic organ building, Latvia is currently even richer than some Western European countries, where many instruments of late 19th century have been rebuilt or replaced by more modern ones. The *Latvian Organ Catalogue* in this respect says the following: “We can safely call Riga not only the metropolis of Art Nouveau, but also the capital of romantic organs” (www.music.lv). However, exploring and applying the colours offered by the organ builder is amongst the main indicators of organist’s skills, especially in romantic and contemporary organ music. Even experienced organists acknowledge that one lifetime is not sufficient to truly master all combinations of large organ timbres. There is great truth in this statement.

Table 5

Types of musical textures

Monophony:	Polyphony:	Homophony:
<ul style="list-style-type: none"> • historical memory – ancient monody; • cantilena; • melodic line possible in any voice. 	<ul style="list-style-type: none"> • historical memory – polyphonic genres; • polyphonic action of the instrument; • polyphony of timbres. 	<ul style="list-style-type: none"> • vertical chords in choral textures; • monumental chordal columns; • chordal toccatas.

The preceding considerations attempt to illustrate the vast and, in several aspects, multifaceted means of expression, inherent to and “programmed” into the pipe organ. It must be admitted that contemporary composers often manipulate with instruments in various ways, changing their types and timbres for performances, by using, for example, the so called prepared piano, utilizing all instruments as percussive in nature, commanding flutists to sing into their instruments, playing marimbas with cello bows, etc. However, that does not suspend the conventional wisdom that in order to compose for an instrument one needs to first and foremost understand and use the instrument’s inherent resources, accumulated and discovered through many centuries.

From this point of view the potential of pipe organ for the application of various musical texture types is vast. In general, three types of textures should be noted: single-voiced or monophonic expressions of musical ideas and the two main types of multi-lined textures – polyphony and homophony (see Table 5). All of these types are rooted in the historic tradition of organ music and each of these can also be used in contemporary music.

Thus, for example, the monophonic line of expression is rooted in modal monody of medieval and renaissance eras; *cantus firmus* of chorales had to be outlined and embellished in countless Lutheran chorale preludes; the wide, ro-

mantic organ music lines had to be expressively performed in the 19th century. Moreover, in organ music a melody with independent timbre can be effortlessly rendered by in any voice – also in pedal or medium registers. The polyphonic texture is “genetically inherent” to the pipe organ and a skilful organist can comfortably create at least three simultaneous melodic lines (two in manuals and the third one in pedals). From homophonic textures, the organ “favours” are the chords. In their simple, choral manifestation they remind the ideally smooth sound of collective human voices, in organ fantasies they dazzle with magnificent, majestic columns, and in quick toccatas they blind with joyous, kaleidoscopic cascades.

The element of texture has always been amongst the most effective elements of dynamic and dramatic development in organ music, and the oeuvre of Romualds Jermaks is no exception, including his compositions devoted to the image of sea. Through excellent command of polyphonic writing style as well as rich, chordal verticals, the composer has managed to vividly express his conviction that the two concepts of the sea and the organ are closely related.

Conclusions

Summarizing the article, several conclusions can be drawn on the ways in which the composer’s personality, the various semantic aspects of the image of sea and the means of musical expression offered by the pipe organ, correlate in the music of Romualds Jermaks.

Throughout the many years he composed for organ, performed on organ and as an organ builder was knowledgeable in the inner workings of the instrument, the composer developed an independent technical approach to organ music writing and refined his own, characteristic style of composition. Its signature elements are the polyphonic way of thinking, the independence of melodic lines, the use of virtuosic and ornamentally embellished lines and the saturation of harmony with additional notes.

In his works dedicated to the image of sea, in accordance with the characteristics of composer’s personality and his creative intentions, Romualds Jermaks prefers two semantic expressions of the image of sea to others: the sea as a **strong, intense personification of human emotions** and the sea as an **intricately nuanced object of artistic reproduction**.

The first expression is characteristic to the climactic sections of his large-scale organ works, as well as to the compositions with programmatic intent, glorifying the spiritual powers and charging dramatically tense or ecstatically passionate episodes. From the perspective of organ sound quality, the volume and mass of

sound, the dynamic power and saturation of acoustic space are of the greatest importance here. The second expression is characteristic to his programmatic miniatures, as well as to the organ accompaniments of songs and instrumental works, made especially appealing by the composer's favourite texture embellishments and interactions of picturesque timbres. Unique beauty and expression manifests in the Latvian folk song arrangements on the sea theme. These pieces express objective and distanced observations, poetic and refined imagery, as well as a very personal sense of belonging – the sense of being Latvian.

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Илма Грауздыня

ОБРАЗ МОРЯ В ОРГАННОЙ МУЗЫКЕ РОМУАЛЬДА ЕРМАКА

Резюме

Встречающиеся в латышском искусстве произведения морской тематики разнообразны по содержанию и образности, поскольку уже сам образ моря богат в семантическом отношении. Образ моря играл важную роль в истории народа, символизируя как «границу», так и «открытость другим мирам». Море включено в систему латышских ценностей – в народной песне оно почитается как дающее жизнь, в патриотических песнях называется символом свободы, освобождения, в романтической поэзии олицетворяет призыв к свободе желаний, в реалистической литературе описывается как часть суровой жизни поморов. И, конечно, всегда во всей своей полноте картина моря так же волновала художников как объект эстетического вдохновения.

Ромуальд Ермак (1931) принадлежит к старшему поколению латышских композиторов, но продолжает активную творческую деятельность, регулярно представляя слушателям новые произведения. В его творчестве теме моря посвящено примерно сорок опусов, в том числе пятичастный цикл *Morē poēm (Jūra dzied)* для смешанного хора *a cappella* (1976), шестичастный цикл *Морские серенады (Jūras serenādes)* для альт-саксофона и органа (2010), целый ряд сольных и хоровых песен для различных составов, инструментальные произведения. Однако наиболее впечатляющими в воплощении морской тематики являются те произведения, которые Ермак сочинил для органа (например, Пассакалия *Вей, ветерок (Pūt, vējiņi)* (1979), *Perpetuum mobile* (1991), *Небо и море (Debess un jūra)* (2007), многочисленные обработки латышских народных песен, связанных с этой тематикой (1979–1985)).

Один из факторов, который обеспечивает, по мнению автора статьи, художественное воздействие этих композиций, – это разносторонняя связь Ермака с органом: композитор является экспертом в органостроительстве, сам играет на органе, причём список его произведений содержит около 300 опусов для органа или с участием органа. Вторым по важности фактором становится естественное включение морской тематики в круг тем, наиболее близких для его творческой личности: его всегда волновали масштабные темы, связанные с безграничными просторами – Космос, Вселенная, движение планет и звёзд. Третий фактор, который в данной статье выдвинут в качестве основной исследовательской задачи, можно определить так: между образом моря и звучанием органа существует зона семантического наложения, которая объединяет эти два несвязанных в обычной жизни феномена и становится условием убедительного раскрытия образа моря в органной музыке.

Из четырёх выбранных для сравнения параметров первый связан с **чувством бесконечного, вечного времени**. Вода – это один из мировых первоэлементов, предпосылка и начало любой жизни. Море как вечно существующая водная стихия включает в себя эти свойства. В свою очередь в органном звучании бесконечности или «длящемуся настоящему времени» соответствует звук органных труб – незатухающий, ровный, объективный, надличный. Он дистанцирован от «приятных и тёплых человеческих эмоций», т.к. моментальное желание исполнителя не может воздействовать на звучание труб – взятый тон звучит «сам по себе», до тех пор, пока отпущенная клавиша не прекратит подачу воздуха в соответствующую трубу.

В качестве второго параметра выделена **широта пространственного аспекта** моря, которая выходит за пределы обычного человеческого представления. В романтической поэзии такие поэтизмы как *морские глубины*,

морская даль, зов горизонта всегда использовались для обозначения чего-то особенного, связанного с духовными устремлениями человека, с величием личности, с тревогами познания мира. Аналогом пространственного параметра моря в органном звучании становится диапазон инструмента, который в большом органе может достигать объёма десяти октав и простираться до границ инфра- и ультразвука.

Третий параметр – *степень громкости или динамика* – акустически воспринимаемый фактор при сравнении обоих феноменов. Шкала динамических градаций органного звучания очень велика – от нежнейшего пиано до величественного *tutti* звуковой массы. Обычно это дополнительно усиливают типичные для соборной архитектуры колонны, которые разбивают и отражают несущиеся с органного балкона звуковые волны. «Голос моря» в свою очередь создаёт ветер – он рождает «музыку волн». Причём важно, что в метеорологии в общепринятые стандартные описания силы ветра включена также характеристика акустического выражения. Например, в градации *умеренно сильный ветер* «на берегу слышен шелест прибоя», при *сильном ветре* – «шум прибоя переходит в гул», а при штормовой погоде «гул прибоя слышен далеко от берега».

Первоосновой четвёртого параметра является визуальное восприятие – *неисчерпаемое многообразие красок* картин моря, которые рождаются благодаря непрогнозируемым комбинациям света и воздуха, солнца и облаков. Тембровое многообразие органного звучания зависит от органостроителя. Расширением тембровой палитры особенно были увлечены мастера т.н. романтического органостроения, которые ввели различные приспособления, новые сольные голоса, также тремоло регистры с «эффектом вибрато». В эту группу нововведений включается также и регистр *Unda maris* (морские волны).

Одним из показателей мастерства композитора является идеальное владение выразительными возможностями выбранного инструмента. Особенно тогда, когда автор сочиняет для такого сложного, хранящего в себе вековые исторические традиции инструмента как орган. В органной музыке Ромуальда Ермака особую роль играет умелое *использование различных видов органной фактуры* – для создания как отдельных образов, так и общей драматургии произведения.

В целом можно сделать вывод, что для Ромуальда Ермака наиболее близкими являются два семантических проявления образа моря: во-первых, море как персонификация сильного, интенсивного чувства человека, во-вторых, море как объект красочной в оттенках живописной картины. Первая позиция выражает подтверждение силы духа человека, наполняю-

щее драматически напряженные или экстатически восторженные эпизоды произведений. В свою очередь вторая позиция выражает даже как бы почтительное восхищение красотой и разнообразием моря. Оба мотива в органических произведениях Р. Ермака, посвящённых морской тематике, сливаются с использованием латышских народных песен (Пассакалия *Pūt, vējiņi*, обработки народных песен *Ar laivoņu ielaidosi*, *Baltaitiņa jūru pelda*, *Ai, zaļā līdaciņa* и др.). В них есть и сдержанное наблюдение, и поэтически тонкая картинность, а также трудно определяемое словами чувство принадлежности к латышскому народу.