



ONDINE

ĒRIKS EŠENVALDS

ST LUKE PASSION
SACRED WORKS

Ieva Parša
Jānis Kurševs
Daumants Kalniņš

Latvian Radio Choir
Sinfonietta Rīga
Sigvards Klāva

ĒRIKS EŠENVALDS (b. 1977)

	PASSION ACCORDING TO ST LUKE (2014)	30:36
1	I Espressivo. "Crucify him, they all cried"	3:52
2	II Misterioso. "Behold the timber of the cross is a carpenter's work"	2:32
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Soloists:

Ieva Parša, mezzo-soprano

Jānis Kurševs, tenor

Daumants Kalniņš, baritone

9	A DROP IN THE OCEAN (2006)	8:22
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Soloists:

Ieva Ezeriete, soprano

Līga Paegle, alto

10 **THE FIRST TEARS (2014)** **14:53**

Soloists:

Aleksandrs Maijers, recorder & jaw harp

Inga Martinsone, Kristīne Barkovska, Inita Vindava, Rūdolfs Bērtiņš,

Kārlis Rūtentāls, Normunds Ķirsis, Jānis Kokins & Ferijs Millers, percussions

11 **LITANY OF THE HEAVENS (2011)** **13:43**

SINFONIETTA RĪGA (1–9, 11)

LATVIAN RADIO CHOIR

SIGVARDŠ KLAVA, conductor



ERIKS ESEVALDS

Award-winning Latvian composer **Ēriks Ešņvalds** was born in Priekule in 1977. Having studied at the Latvian Baptist Congregation Theological Seminary from 1995 to 1997, he took up music at the Jāzeps Vītols Latvian Academy of Music in Riga, graduating in 2004 with a postgraduate degree in composition. Whilst a student at the Academy, he also became a member of the *Latvija* State Choir, singing with them from 2002 until 2011. He left in 2011 to take up a two-year position as composer-in-residence, formally the Fellow Commoner in Creative Arts, at Trinity College, at Cambridge University.

His awards include the Latvian Grand Music Prize in 2005, 2007 and 2015 and the International Rostrum of Composers first prize for *The Legend of the Walled-in Woman* in 2006. He was a laureate of the Copyright Award in 2006 and was named 'The Year's New-Composer Discovery' by the *Philadelphia Inquirer* in 2010. In the same year, he was also nominated for the British Composer Award. In 2014 the *Latvija* State Choir recording *At the Foot of the Sky*, dedicated to choral music by Eriks Ešņvalds, won the Latvian Music Records Award.

Ešņvalds's vocal, chamber, and symphonic compositions have been performed at numerous international festivals in Austria, Germany, France, the Netherlands, the UK, and the USA. His works have been premiered by ensembles across the globe, including the Britten Sinfonia, the Choir of Trinity College Cambridge, the Holst Singers and Imogen Heap, the Choir of Merton College Oxford, the Latvian Radio Choir, *Latvija* State Choir, Sinfonietta Rīga, the Bavarian Radio Choir, the Latvian National Symphony Orchestra, the Netherlands National Children's Choir, the Swedish Art Vocal Ensemble, Salt Lake Vocal Artists, Temple University Philadelphia, Portland State University Chamber Choir, the Choir of the West at Pacific Lutheran University in Tacoma, the University of Louisville Cardinal Singers and the University of Mississippi Concert Singers.

Ēriks Ešņvalds's premieres in 2014–15 included *Lakes Awake at Dawn* for the Boston and City of Birmingham Symphony Orchestras, *Whispers on the Prairie Wind* for the Utah Symphony and Utah Chamber Artists with ACDA chorus, *Passion According to St. Luke* for Latvian Radio Choir and Sinfonietta Rīga, an opera at the Latvian National Opera, and pieces for Chor Leoni Vancouver, the University of Miami Glee Club and ChorWerk Ruhr. April 2015 saw the world premiere in Riga of a new multimedia symphony inspired by the Northern Lights, with further performances in the USA, Australia, Germany and the UK.

Ešņvalds has an obvious affinity with vocal music: over 70% of all his works are choral pieces. His rich and sonorous choral writing has been described as a 'permanent ecstasy', which at times is 'too ravishing to cope with'. His choral works are primarily unaccompanied, although some feature brass band, saxophone quartet, percussion or orchestral accompaniment, with textures varying from three to twelve voice parts.

Ešenvalds reflected on the composition history of his *Passion According to St Luke*:

Sigvards Kļava suggested the idea. Ten years have passed since my *Passion and Resurrection*: it was the first time I dared to add music to the story; and now the time has come for *St Luke Passion*. Luke shows Christ as the son of a man, and humanity is present in his Gospel. It is a special feeling: I'm not so much up in the clouds any more, I've matured, and I'm more experienced. My story in music begins with the moment Pilate delivers Jesus to the will of the crowd. There are women bewailing and lamenting him, and the soldiers part his raiment, casting lots. The dramatic events are balanced with some scenes from Christ's earlier years – he is lying down, and his mother says the night prayer. Then he is older and works as carpenter, just like his father. Some ten years ago Jesus caressed wood as carpenter, and now he has to bear a wooden cross: it is a trial. A contradiction and miracle at the same time – the cross saves all the people. Hence the opus. There are no definite parts for the soloists—only the prodigal son. For it is in Luke's Gospel we find the parable. Having studied the Gospel, I understood that I want to include this story as well.

This work for mixed choir and symphony orchestra is divided into eight untitled contrasting movements. The music is sumptuous, rich, and powerful, with heroic, picturesque, passionate, and ethereal elements.

The *Passion* opens with terrifying, powerful cries 'Crucify him, away with him!' by the entire choir. The second movement (*Misterioso*) is a free-flowing, meditative reflection on Jesus being a carpenter's son. The third (*Espressivo*) portrays people following Jesus by use of short repeated staccato *archi* chords resembling the followers' footsteps. The fourth (*Adagio*) contains a Hebrew melody sung by a mezzo soprano - Jesus's mother saying a prayer over her sleeping son. Her voice soars over the long sustained low chords, with shimmering strings in high registers. The fifth movement (*Espressivo*) begins with subdued tones and a sense of suspended reality, providing a stark contrast to the fearsome depiction of the nails being driven into the flesh of the one on the cross. After the untitled sixth movement, whose narrative concentrates on a father with two sons, one of whom is dreaming about going into a city and living a life of earthly pleasures, the seventh movement begins with inhalations and exhalations of the choir and the menacing sounds of the *tamburo militare*. The following section narrates the tale of Jesus calming the storm on the sea, with a number of word painting devices – the sailing of the boat is depicted by a beautiful triplet accompaniment on the harp; the storm in agitated triplets in the accompaniment and whirling chromatic vocal lines, with mournful, melismatic writing on the word 'perish'. The *Passion* concludes with a light and serene *Cantabile* movement, with melodic writing moving mostly by tone and semitone, with no large leaps, and with a peaceful harp accompaniment throughout.

A Drop in the Ocean was commissioned by Riga Youth Choir Kamēr. It was premiered at the IV World Choir Games (Xiamen, China) on 24 July 2006 by Riga Youth Choir Kamēr, under Māris Sirmāis.

This beautiful piece for mixed choir has clarity and purity of harmonic and melodic writing emphasised by soprano lines floating in what feels like an impossibly high tessitura. The work begins with a soprano voice singing the words of the Prayer for Peace of St. Francis of Assisi, over a drone-like recitation of the Holy Scripture. On the words 'sadness, darkness, doubt, injury, error, discord, despair, hatred' all the voices converge in a frenzied, convoluted knot of sounds and harmonies that begins to untangle on the words 'Oh, that I had the wings of a dove!' The work ends with a quote from Mother Teresa.

The First Tears is based on an Inuit folk tale. The music is a timeless, primeval soundscape, where echoing vocal lines create a sense of eternal space. It is scored for mixed choir, drum, campanelli, jaw harps, and whistles. There is a great deal of word painting that helps the listener envisage the events of the tale: an enormous whale body is described for the first time with a tremendous surge in sound; the whale's ribs rising up around the Raven like huge ivory columns are depicted by the male voices singing solid blocks of chords while the female voices narrate the story. A sudden blossoming of sound is heard when the Raven sees mysterious light inside the whale. And, of course, the beating of the drum is there too - all adding to the images and sounds present in this tale. While both male and female voices take turns to unfold the story, the sad ending is narrated, without words, by the plaintive sound of a recorder, with an occasional exclamation from a jaw harp.

Litany of the Heavens is scored for mixed choir, water-tuned glasses, overtone singing, chamber orchestra and tape. This mysterious piece makes use of sustained notes, spacious, floating harmonies, the high-pitched ring of water-tuned glasses, and piano strings plucked with a plectrum. With sections marked *Limpido*, *Passionato*, *Espressivo*, *Misterioso*, *Maestoso*, this work is a mix of complex emotions and magisterial sounds.

Here is how Ešenvalds describes the work:

In *Litany of the Heavens* as the electronic tape I have used an old chant *Kyrie eleison* which was recorded by Sigvards Kļava during his several expeditions to many local – tiny or larger – Catholic churches in Latvia in 2008. He visited even the most distant and quite forgotten ones in the very remote countryside. He collected many church chants sung by the churchgoers, and one of them sung by an older man Augusts from the Skaistkalne church touched my heart particularly. The recording of him chanting appears three times during the *Litany of the Heavens*. Here is my description of the composition:

The gravel road outside is quite silent. Through the windows of the small church the meadows, trees and the sky are seen. The words of prayers are heard inside, sung or spoken by the white-haired ones. Like a wide prayerscape is the Litany of the Heavens.

In the piece I am also using a poem *The First Grass (Pirmā zāle)* written by Fricis Bārda (1880–1919), a Latvian poet of romanticism and pantheism.

Anastasia Belina-Johnson



DAUMANTS KALNIŅŠ, SIGVARDS KĻAVA & JĀNIS KURŠEVS



IEVA PARŠA

Ieva Parša has studied choir conducting at the Jāzeps Vītols Latvian Academy of Music (JVLAM) with Prof. Jānis Dūmiņš, she earned her Bachelor's degree there. Then she turned to singing (Prof. Ludmila Brauna, and chamber singing with Maija Krīgena and Pēteris Plakidis). In 2003, she graduated from JVLAM with a Master's degree. Several pieces by Latvian composers have been written for her voice. The Latvian solo song performances and experimental vocal lyricism made her a sure candidate for the Latvian Grand Music Prize 2008; Ieva Parša has been a nominee for the Latvian Grand Music Prize 2008 and 2009. Ieva Parša also teaches the interpretation of the contemporary vocal music at JVLAM.

Jānis Kurševs has studied choir conducting at Jelgava Music College and singing at Jāzeps Vītols Latvian Academy of Music (under Prof. Kārlis Zariņš).

Daumants Kalniņš currently studies oboe and jazz singing at Jāzeps Vītols Latvian Academy of Music. He has won several prizes at international jazz contests in Baltic region; also a winner of the contest for wind instrumentalists and percussionists of Latvian music schools. He works on the stage and performs together with the jazz quintet founded by him.

Since the foundation of the orchestra in 2006, Normunds Šnē is the Artistic Director and Chief Conductor of **Sinfonietta Rīga**. The chamber orchestra regularly enjoys collaborating with guest conductors – a number of various programmes have been staged in cooperation with Paavo and Kristjan Järvi, Heinz Holliger, John Storgårds, Christoph Poppen, Juha Kangas, Tõnu Kaljuste and Ariel Zuckermann.

Brilliant soloists have performed together with Sinfonietta Rīga: Monica Groop, Inga Kalna and Olga Pasichnyk (Pasiiecznik); as well as pianists Kristian Bezuidenhout, Diana Ketler and Alexander Toradze, the most prominent Latvian organist Iveta Apkalna, violinists Kolja Blacher, Pekka Kuusisto, Isabelle Faust, Thomas Gould, Alina Pogostkina, Baiba Skride, Augustin Dumay and Alexander Janiczek, violist Maxim Rysanov, cellist Sol Gabetta, trombone soloist Christian Lindberg, jazz drummer Peter Erskine, accordionist Ksenija Sidorova, flutist Patrick Gallois, clarinetist Emil Jonason and the experts of the early music Andrew Lawrence-King and Enrico Onofri. The orchestra is working together with the Latvian Radio Choir and its conductor Sigvards Kļava. Together, they have annually staged several musical programmes including the first performances of Latvian sacred music.

Sinfonietta Rīga has toured Paris, the Herkulessaal in Munich and the Lincoln Center New York; the orchestra has performed at the Alte Oper in Frankfurt, The Laeiszhalle in Hamburg and at the Philharmonic Halls in Kiev and St Petersburg.

The contribution of the Chamber Orchestra Sinfonietta Rīga to the recording of the album Adam's Lament by Estonian composer Arvo Pärt (ECM) has won them a Grammy Award; but the rest of the eight recorded albums have been released by the devoted partners of Sinfonietta Rīga: Wergo, Ondine, Edition Records and Challenge Records. Three times the orchestra has been awarded the highest prize of its country for achievement in culture and music – The Grand Music Award.

www.sinfoniettariga.lv

The Latvian Radio Choir is a full-time professional chamber choir founded in 1940. Chief Conductor Sigvards Kļava and Conductor Kaspars Putniņš have been leading the Choir since 1992. The Choir's repertoire extends from the Renaissance to the present day, and its main focus is on exploring the capabilities of the human voice and seeking to push its limits. A major part of the repertoire is dedicated to contemporary music and composers of the 20th and 21st centuries. The Choir is also open to creative experiments and often participates in dramatic performances and multimedia projects. The Choir regularly commissions works from leading Latvian composers such as Pēteris Vasks and Ēriks Ešenvalds. In addition to its frequent engagements with the Latvian Radio, the Choir has made numerous internationally critically acclaimed CDs, including a series of a dozen albums in association with Le Festival de Radio France et Montpellier. Recently, the Choir has collaborated with such outstanding artists and ensembles as Stephen Layton, Tõnu Kaljuste, Lars Ulrik Mortensen and Concerto Copenhagen, Esa-Pekka Salonen and the Swedish Radio Symphony Orchestra. The Choir frequently performs at festivals, for example at the Montpellier Radio festival in France, the Austrian Klangspuren festival, the Baltic Sea Festival, TENSO Days and the Haarlem Choir Biennale. The Latvian Radio Choir is a nine-time recipient of the Grand Music Award of the Latvian government and a founding member of TENSO, a European exchange and research network for professional chamber choirs.

www.radiokoris.lv

Sigvards Kļava is one of the most outstanding Latvian conductors, also a professor of conducting and producer, music director of the Latvian Radio Choir since 1992. As a result of Sigvards Kļava's steady efforts, the Latvian Radio Choir has become an internationally recognized, vocally distinctive collective, where each singer possesses a creative individuality. Under Sigvards' guidance, the choir has recorded a number of choral works by little known or completely forgotten composers of the past, as well as formed a friendly collaboration with a number of notable Latvian composers. Sigvards Kļava is a professor at the Jāzeps Vītols Latvian Academy of Music. Kļava is a multiple winner of the Latvian Grand Music Award. He has performed at the Concertgebouw and Muziekgebouw of Amsterdam, Berliner Konzerthaus and Philharmonie, Théâtre des Champs-Élysées in Paris, Berwaldhallen in Stockholm, Dresdner Frauenkirche as well as in the New York Lincoln Centre.



SINFONIETTA RĪGA



LATVIAN RADIO CHOIR

Passion according to St Luke

1. I

Crucify him, they all cried away with him. Why? What evil hath he done? I have found no cause of death in him. I have found no fault in this man touching those things where of ye accuse him! Therefore I will chastise him, and let him go. And Pilate gave sentence that it should be as they required that he might be crucified. And unto them he released Barabbas. But he delivered Jesus to their will. As they led him away, they laid hold upon one Simon, a Cyrenian, they laid on him the cross, that he might bear it after Jesus. Oh wooden cross.

Text: Luke 23:14–26

2. II

Behold the timber of the cross is a carpenter's work. Joseph was a carpenter which made some say: "Is Jesus not the carpenter's son?" The divine light did not grow dim, Jesus working in Joseph's house as a carpenter's son.

Text: Catholic and Byzantine church prayers, Luke 4:22

3. III

And there followed him a great company of people, and of women, which also bewailed and lamented him. But Jesus turning unto them said: "Daughters of Jerusalem, weep not for me, but weep for yourselves, and for your children. For, behold, the days are coming, in the which they shall say, Blessed are the barren and the wombs that never bare and the paps which never gave suck. Then shall they begin to say to the mountains and to the hills: "Fall on us, cover us!"

Text: Luke 23:27-30

4. IV

Shema Yisrael, Adonai Eloheinu, Adonai echad. Can you hear the One who is calling, who has called you through the ages, the One who is love. There is no beginning, this love has no ending, it's in each and every moment if we open our hearts.

Text: The Shema Yisrael prayer

5. V

Father, forgive them; for they know not what they do. And one of the malefactors which were hanged railed on him saying: "If thou be Christ, save thyself and us". But the other answering rebuked him, saying: "Dost not thou fear God, seeing thou art in the same condemnation?" And he said unto Jesus: "Remember me, Lord, when thou comest into thy kingdom." And Jesus said unto him: "Verily I say unto thee – Today thou shalt be with me in paradise."

Text: Luke 23:32, 34, 39-43

6. VI

And they parted his raiment, and cast lots. A man had two sons; the younger said: "Father, divide up the property, and give me my portion now! I'll take my share of your goods. I will go into a far-off country. The further I travel, the faster I go. No need to trudge and sweat and toil, just slip and slide. At night I'll come to the city, bright in the nighttime, like day. The streets are crowded with people; and brass bands and string bands aplaying. There will be singing, laughing and dancing. I'll buy myself some brand new clothes. I'll spend my days in the drinking dens, I'll spend my nights in the gambling dens. The jasmine smell of the women will get in my nostrils and go to my head. I have got the strength of a bull in my neck, and strength of a bear in my hands! Father, I take my portion now!"

Text: Luke 23:32, 34; The Prodigal Son by James Weldon Johnson (1871–1938)

7. VII

And the soldiers mocked him, offering him vinegar. And there was a darkness over all the earth until the ninth hour. And the sun was darkened, and the veil of the temple was rent in the midst. And when Jesus had cried with a loud voice: "Father, into thy hands..." But as they sailed, he fell asleep; and there came down a storm of wind on the lake; and they were filled with water, and were in jeopardy. And they came to him, and awoke him, saying: "Master, we perish!" Then he arose, and rebuked the wind and the raging of the water; and they ceased, and there was a calm.

Text: Luke 23:36, 44–46; Luke 8:22-24

8. VIII

Does that lamp still burn in my Father's house, which he kindled the night I went away, away? I once turned beneath the cedar boughs, and marked it gleam with a golden ray; did he think to light me home some day? Can you hear the One who is calling, who has called you through the ages, the One who is love?

Text: Poetry by Christina G. Rossetti (1830–1894)

9. A Drop in The Ocean

Pater noster, qui es in coelis,
Sanctificetur nomen tuum.
Adveniat regnum tuum.
Fiat voluntas tua, sicut in caelo et in terra.
Panem nostrum quotidianum da nobis hodie,
Et dimitte nobis debita nostra,
Sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem,
Sed libera nos a malo.
Amen.

Lord, make me a channel of your peace,
Where there is hatred, let me sow love,
Where there is injury, let me sow pardon,
Where there is discord, let me sow harmony,
Where there is error, I may bring truth,
Where there is doubt, let me sow faith,
Where there's despair, let me sow hope.

Where there are darkness, I may bring light,
Where there is sadness, I may bring joy,
Where there are darkness,
Where there are sadness, sadness and darkness, doubt, injury, hatred, despair and hatred, sadness, error, discord
and error and despair, hatred, injury, doubt, despair
I may bring light, I may bring joy.
I may bring light!

Oh, that I had the wings of a dove!
I would fly away.
I would flee far away and be at rest,
I would find my place of shelter far from the tempest and storm.

Jesus, You are my God,
Jesus, You are my Spouse,
Jesus, my Life my Love, my all in all.

My work is nothing,
but a drop in the ocean,
but if I did not put that drop,
the ocean would be one drop the less...

Text: Pater Noster (Our Father, Who art in heaven); Peace prayer of St. Francis of Assisi (Lord, make me a channel of your peace); A song of the Sisters of the Calcutta Mission by Mother Teresa (Jesus, you are my God, Jesus you are my Spouse); Mother Teresa's quote (My work is nothing, but a drop in the ocean. But if I didn't put that drop in, the Ocean would be one drop less.)

10. The First Tears

(The lyrics that are sung are marked in italics)

The Inuit people say *it was Raven who created the world.*

When he had finished, he decided he would stay among all that he had created, watching over the people and the animals, the birds and fish, the trees, the lakes, the mountains and oceans.

One day, Raven was out on the water in his kayak, when he saw what he thought was an island. He rowed up to it and tried to land his kayak, but a huge mouth opened up and swallowed him. It wasn't an island at all, but an enormous whale!

As he went down the whale's throat, Raven thought that he would surely die, but instead he saw the Whale's ribs rise up around him like huge ivory columns. In the distance he could see a mysterious light, and could hear a faint sound as if someone was banging on a drum.

Raven followed the light and went further inside the Whale, where he came to a strange little house. He peered in through the window, then knocked on the door and went inside.

He came into a small room, and there in the corner sat the most beautiful young girl he had ever seen. Raven fell instantly in love with the girl. 'Won't you marry me?' he asked her '...and come out into the World with me?' The girl smiled to herself. 'I do not belong in the World', she replied, 'just as you do not belong inside the Whale, but you can stay here and keep me company for a while if you like. However I must warn you never to touch my drum or my lamp.' She then stood up and started to dance.

When she danced quickly, the Whale soared through the ocean, and when she danced slowly the Whale rested gently near the surface of the water.

The girl then stopped dancing and walked straight out of the door. 'Where are you going?' Raven asked her. 'It's not important,' she replied. 'Just a matter of breath and life, life and breath.....'

Raven was starting to grow curious about the girl. 'Who are you?' he asked her when she came back in a few moments later, '...and why do you live inside a Whale?'

'I am the Whale's Soul and my drum is the Whale's heart. My lamp must never go out, or I will die, and there will be nobody to beat my drum. I sing and dance all day and all night and never grow tired.' The songs she sung were the most beautiful sounds Raven had ever heard, but she appeared very anxious and kept on walking out of the door and coming back in again a few moments later.

When the girl next left the room, Raven did something truly dreadful, and ignored everything the girl had said to him, as he felt he clearly knew better. He touched the Girl's lamp.

Raven burnt himself on the lamp, and dropped it on the floor. As soon as it hit the floor, the flame went out. The girl fell in through the door and dropped down dead; the house collapsed and became a pile of dead whale bones. Suddenly Raven was all alone in complete darkness, inside a mess of blood, fat and blubber.

Raven clambered back up the Whale's throat, and up through its blow-hole, and up onto the top of its dead body. The girl was the Whale's soul, and she had to keep slipping out of the door for air every time the whale drew breath.

Raven flew higher and higher, as far from the sea as he could. He watched in shock as the dead body drifted toward shore.

Mortified by his act, Raven flew to the earth and sat at the whale's side. There he wept. These were the first tears the world had ever known.

After many days of grieving, Raven began to sing. He sang a song to the spirit of all creatures. And this was the first song the world had ever known.

And then, Raven remembered the movements of the girl, and he began to dance, a healing dance, the first dance the world had ever known.

Healed at last, Raven returned to the sky, filled with a deeper awareness of all that he had created.

Text: Inuit fairy tale

11. Litany of the Heavens

Kad pirmā zāle dīgst,
tad zeme lūgšanu skaita,
un zvaigznes debesīs
apstājas savā gaitā.

Aiz zvaigžņu dūmakām
debesis veras vaļām,
un Dievs pats pa zemi iet
pastalām zaļām.
Es tavā svētā mīlā
kā sēkla zemē krītu
un dīgstu pretim gaismai.

Tai gaismai, kuras mirdzu nakts nemazina.
Tai gaismai, kas ne ēnu, ne gala zina.
Tai gaismai, kas kā brīnums iz dvēš'les ceļas.
Tai gaismai, kur spēkus pat saule un zvaigznes smeļas.

Text: Poem by Fricis Bārda
Translation: Elaine Singley Lloyd

When the first grass sprouts
Earth is whisp'ring her prayer.
And stars in heav'n above
pause in their nightly journey.

Beyond the haze of stars
heaven opens wide,
And God upon earth walks
wearing his green shoes.
Into your holy love
as a seed I fall
and I grow t'ward the light

t'ward that light whose
brilliance night can not diminish,
t'ward that light which neither shadow,
nor ending knows,
t'ward that light so amazing
rising from the soul,
t'ward that light from where even
the Sun and stars draw power.

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SIGVARDS KLĀVA

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Soloists:
Ieva Ezeriete, soprano / Līga Paegle, alto

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Soloist:
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11 **Litany of the Heavens (2011)** 13:43

SINFONIETTA RĪGA (1-9, 11)
LATVIAN RADIO CHOIR
Sigvards Klāva, conductor



[68:09] • English notes enclosed • Lyrics with English translation

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