

THE HIT PUBLISHING (SCHLAGER) IN RIGA DURING THE GREAT DEPRESSION IN THE LATE 1920S AND EARLY 1930S

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ABSTRACT

This paper attempts to answer the question whether it is possible to identify the impact of the Great Depression on Latvian popular music publishing. Through analysis of piano-vocal editions, the aim is to examine the activities of Riga hit publishers in the 1920s and 1930s. General trends show a decline in the volume of printed hits, as well as a decrease in the number of publishers in 1931, which coincides with the crisis in Latvia as a whole. Similarly to the global music industry in its entirety, a narrower but stronger set of popular music publishers stabilized in Latvia of the 1930s.

Keywords: Popular sheet music, music industry, schlager, music publishing.

INTRODUCTION

The music industry studies argue that the global economic crisis, or the Great Depression, has dramatically changed global processes within the industry. It saw the transition from many smaller companies to a few but highly integrated global conglomerates of phonogram companies. In addition, there was a closer integration of the film and music industries (Wicke 1999, 1352, 1353). At the same time, from an economic point of view, the crisis in the world was marked by the opposite phenomenon – economic disintegration, economic isolation and independence of countries (Mičāne 2005, 178).

The research of music industry most frequently singles out the “recording industry”. The aspects of sheet music publishing are not studied, or their role in the spread of music is only indirectly mentioned in connection with the time before the First World War. Despite the fact that the global distribution of popular music in the interwar period was dominated by gramophone recordings and radio broadcasts, the printed music continued to exist and served certain functions throughout the interwar period (Williamson, Cloonan 2007, 312).

This article is based on hit music editions in Riga. It emphasizes the impact of the global economic crisis, especially on hit music publishing in Latvia. The aim of the article is to examine the activities of Riga hit publishers in the 1920s and 1930 based on the editions of hit music piano-vocal scores published in Riga.

To achieve this aim, the editions of sheet music (piano-vocal scores) for foreign and local hit composers published in Riga were compiled and analysed. The sheet music edition is historically the first medium for the distribution of music for consumption. Also, the editions of the 1920s and 1930s hits are historical source, printed for sale or other distribution. Before the First World War, the popular music business developed into an important and multidimensional industry, based on the “hit” phenomenon of the current dance music genres such as tango, foxtrot, etc. (Ellicker 1999, 852). Arrangements of these songs for orchestras, instrumentations for other ensembles, as well as manuscripts have been preserved in libraries, however, **piano-vocal sheet music editions** should be considered a typical hit edition format used by the music industry.

Imports, printing, and trade in the first half of the 20th century continued to follow the direction of the music industry started in the 19th century, providing popular music for home playing in a convenient and inexpensive format. In sheet music research, hit (Schlager) sheet music editions have also been valued and studied as historical sources for several decades (Ellicker 1999). Latvian libraries, museums and private collections hold such publications, but editions of popular sheet music have until now have escaped the attention of our researchers (Bondare 2011). There are several possible reasons for this. From a musicological point of view, the practice of not studying popular music has continued since the interwar period, possibly considering percussion music as stylistically insignificant. Consequently, the contextual information printed in the sheet music editions has not yet been properly assessed. Secondly, in the research of history, the field of entertainment and its social issues are only gradually beginning to attract the interest of researchers in Latvia. Consequently, the printed music and the contextual information printed on them have not been properly assessed so far.

The author of this article believes that the research of sheet music is possible in the broadest dimensions, not only in the analysis of music stylistics. The sheet music edition provides information about the publisher, the time of publication, as well as the dynamics of trends in a certain historical and socio-economic context. By referring to the press and other sources, it is possible to analyse the operating periods of publishing houses.

RESEARCH DATA SET AND ISSUES

As a data set, a total of 211 hits by Latvian authors in 146 different editions, albums, as well as singles or so-called folio format publications (one opening)¹ are used. However, this group of sources is not very representative, as their number is small, and the first hits of Latvian authors' hits began to appear only in the late 1920s. A more important group of sources is 650 editions of foreign hits published in Riga (1470 items), of which 350 are in folio format.

At the time the hits were released, they were intended to be used (played, sung), not collected. Thus, the specimens preserved and accumulated to this day have mostly been collected in later times, in library collections, as transferred by collectors, or as part of musicians' collections (Ellicker 1999, 854). Summarizing and analysing the copies of hit editions in the collection of the National Library of Latvia (NLL) and the University of Latvia Academic Library (ULAL), it must be concluded that a part of the serial editions is missing, a part of the editions listed in advertisements cannot be found, etc. Possibly, some of the required copies have not been transferred to libraries due to the copyright issues in the publication. The situation with foreign hits of the 1920s issued in Riga is especially unclear and fragmented. It is likely that some publications are not in collections, although publishers had to ensure the realization of their own publications, furthermore, they were obliged by law to deliver 6 copies of publications to the State Library. Since 1937, 2 copies also had to be submitted for inspection to the Ministry of Public Affairs (Ledaunieks 1940, 53).

A single, out-of-context edition may not answer many questions. However, a slightly larger data set allows us to see the main trends in publishing dynamics. The number of sheet music editions and the amount of each edition in interwar Latvia was different. The exact number of publications is not known. There are several reasons for this. Firstly, the piano-playing skill, especially in the homes of the townspeople, was still very common in the interwar period. Because these popular music editions were produced for use, not collection, they were consumed (Mediņš 1991, 63; Lipša 2002, 59). Secondly, due to the shortcomings of the law and the limited work

of control, the cooperation between publishers, subscribers and printing houses in Riga is not precisely documented. With the loss of the status of the leading media for the distribution of music, the printed hit scores continued to serve, for example, as a translated version of the popular foreign hits into Latvian, or as advertising material for sound films. Local dance music composers also published their hits in both media – shellac records and sheet music editions in the 1930s. Thirdly, the State Library (today – NLL) did not systematically collect and maintain hits at the time they were issued. Some of the publications can be found in the official list of prohibited literature, consequently, they were withdrawn from circulation.²

Emphasizing the publishing process of sheet music, it must be concluded that the publishing of sheet music in principle does not differ from book publishing, as the company is characterized by the material it publishes. There are three successive stages of publishing: 1) intellectual work, 2) preparation of the manuscript (typesetting, excerpts), 3) technical printing and binding. In 1940, Valija Ledaunieks in her study concludes that a book publishing house usually operates only in the second or second and third stages, respectively, does not create an intellectual work itself, but only prepares it for publication. Ledaunieks also pointed out that only the largest companies dealt with all stages, and they opposed occasional publishers or authors' self-publications (Ledaunieks 1940, 19, 52). The third stage of printing or publishing was provided by a printing company (printing house or lithography), which was not usually the customer, copyright holder or sheet music dealer, but only the technical contractor.

In Latvian, the term “publishing house” (*izdevniecība*) applies to a legal company that organizes and publishes printed matter.³ The name of the publisher and the printing house are most often indicated on the hit scores. In some cases, only the publisher's label or only the book-printer is indicated. For example, composer Charles Borel-Clerc's foxtrot *On dit ça!* was published in 1924, by publishing house “Edition O. D. Strock. Riga”, but technical printing was done by “Litografija A. Sprotte”. In the 1920s, it became popular in Latvia to use the English word *edition* in the titles of publishing houses (Figure 1). Since most of these publishers only operated for a short time, as well as due to the fact that their publications were published in a uniform format, the name of the publishing house also referred to the series of publications or the so-called product line. For example, from 1926 to 1929, “Edition Fox Riga” published 57 foreign dance hits, but no other music. In some cases, it is difficult to determine whether a name designates a publishing house, a printing house, or a series from a sheet-fed printing house, or a series of editions only.⁴

	1922	1923	1924	1925	1926	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939	1940
Spiestuve "Ernst Plates"	■	■																	
Arnold Neumann & Co					■														
A. Vēmans un J. Upenieks		■	■																
Edition "Rīga"						■													
Edition "Mascotte"												■							
Edition "Perle"								■	■										
Edition "Casanova"								■	■		■	■	■						
Edition "J. Altschuler"			■		■							■							
Edition "Rekord" Rīga								■	■										
Edition "Princessa" Rīga									■										
Edition "Fox" Rīga					■	■	■	■											
Edition "Latschlager"					■		■												
Edition "Lyra" Rīga							■	■	■										
Edition Herold Rīga								■											
Оскара Д. Строк		■																	
Edition Oscar Strock Rīga			■	■	■	■	■	■											
Edition Accord Rīga				■	■	■	■	■	■	■	■	■	■						
Edition "Mondaine" Rīga								■	■		■								
Izdevniecība "Daiņa"									■	■	■	■	■	■	■	■			
Izdevniecība "K. Reinholds"							■	■	■	■	■	■	■	■	■				
Izdevniecība "Kazanova"									■		■	■	■	■	■	■	■		
Izdevniecība "Akords"													■	■	■	■	■		
Izdevniecība "Harmonija"														■	■	■	■	■	■
"A. Sprotte" litogrāfija							■	■											
"G. Doering" litogrāfija								■											
Izdevniecība "Fokss"											■								
Izdevniecība "Lotoss"									■		■								
Izdevniecība "Pasaule"												■							
Izdevniecība "Melodija"													■	■					
P. Neldner												■		■					
Latnotis													■						
Sinkopa														■					
Largo																	■		
Nošu spiestuve "Imanta"																			
Deja												■							
Author's Edition							■				■	■	■						■
No publisher mentioned			■							■	■	■		■					

Figure 1. Hit publishing in Riga based on dated sheet music editions of 1920s and 1930s (created by A. Rokpelnis)

1. attēls. Šlāgeru izdevēju darbības grafiks Rīgā 20. gs. 20.–30. gados. Datētie izdevumi. Sastādījis A. Rokpelnis

THE PRIME OF HIT PUBLISHERS

Already at the turn of the 20th century, music publishing was controlled by individual companies, company representatives or branches abroad.

The world's most popular sheet music was released, possibly as many as 25 000 songs a year. The piano had a crucial role in the entertainment of the middle class. For music publishers, sound recording only started as a side business. They initially believed that recording technology was just an adjunct to their sheet music publishing. Nevertheless, after the First World War, music recordings and radio music programs caused a steady decline in sales of sheet music. However, although amateur music at home gradually declined, the piano still played an important role in the use of sheet music (Tawa 2014; Garofalo 1999, 319; Boorman et al. 2001, 370).

Piano imports grew steadily in the first years of Latvia's independence. They were widely used at homes, in salons, for training, and in music stores to play hit tunes. In 1924, about 500 pianos and piano forts were imported, and a year later – about 900 units were brought from German factories (*Latvijas ārējā tirdzniecība un tranzīts* 1926, 155). Pianos were imported in a relatively greater number than grand pianos, because of its compact size and twice as cheap costs (*Latvijas ārējā tirdzniecība un tranzīts* 1931, 121, 275)⁵. The significant contribution of local piano producers to the spread of music has still not been extensively studied and evaluated in Latvian musicology.⁶

After the war, the import of paper for printing, as well as printed sheet music was resumed in Latvia. In 1921, about 1 077 kilograms of sheet music were imported (*Latvijas ārējā tirdzniecība un tranzīts* 1921, 99). Already the following year, imports quadrupled to 4665 kilograms (*Latvijas ārējā tirdzniecība un tranzīts* 1922, 117).⁷ Unfortunately, Latvia's foreign trade statistics for the 1920s do not show the number of popular piano vocal hits, but the import volumes of all sheet music. In 1924, already 6893 kg of sheet music was imported at the value of 126 174 lats. Sheet music was 3 times more valuable (more expensive) than paper (18.3 vs. 6.43 lats per kilogram) (*Latvijas ārējā tirdzniecība un tranzīts* 1924, 83). However, until 1925, overcoming the devastating consequences of the war, Latvian publishers of books and sheet music in Riga did not rush to start foreign hit publishing. The new socio-economic situation had not yet given rise to the local dance music composers, either.

In the second half of the 1920s, Latvia experienced a relative economic boom. It can also be called the prime of the hit publishing houses in Riga. Between 1924 and 1930, the names (labels) of almost 20 dance-hit publishers appeared in Riga. Imports of sheet music also increased. In 1926, sheet music imports became cheaper. Importing paper had become even slightly more expensive than sheet music.⁸ The increase in the imports is, to some extent, illustrated by the thousands of professional music and hit editions published abroad in the collection of the National Library of Latvia.

Most of the 1920s' foreign hits issued in Riga did not have any copyrights. Sometimes, in parallel with the printed German or English text,

the editions also included a handwritten Latvian translation. This suggests that the original edition was imported or purchased from a dealer here in Riga. It cannot be ruled out that in this scenario it was then copied and reproduced in large numbers for sale to a local audience. Daiga Bondare names only three major sheet music dealers in her study: Julius Heinrich Zimmermann, Kārlis Reinholds and Paul Neldner. At the same time, however, Bondare acknowledges that there were many other dealers in musical instruments and sheet music, including booksellers (Bondare 2011, 25). Press releases show that sheet music editions were distributed on demand in various stores, kiosks, shops and libraries in Riga, as well as in provincial cities. In contrast, the role of large market players only emerged in the 1930s, when import licenses were restricted by the state as a result of the crisis.

Research shows that sometimes traders in musical instruments and sheet music were involved in publishing sheet music. Music dealers also imported popular music, but until the mid-1920s they printed almost only professional or so-called classical music. In the mid-1920s, the situation started to change. In 1925, "K. Reinholds" published Jānis Āre's couplet "Neticīgais Toms" (Āre 1925), while the respected music company "Arnold Neumann & Co" (listed in Figure 1) published dance music by Latvian composers. It should rather be seen as an exception for this company, as it is the instrumental opus of the domestic composer, although composed in the tango genre of popular dance music (Kalniņš 1926). In 1926, a list of publications was released in the official bibliography in *Valdības Vēstnesis*, according to which the newly established publishing house "Edition Latschlager" had published 5 foreign hits in the format 35 × 25 cm, printed in "Lithograph A. Sprotte". The same list also contains dozens of piano miniatures published by "K. Reinholds", but none of them was dance music (*Valdības Vēstnesis* 1926, 2).

In subsequent years, hits were no longer included in the official bibliography. However, according to music publications, at least in 1927 Reinhold began releasing more popular hits. One of them was Fred Raymond's hit "Wenn das Liebesbarometer..." (Raymond 1927), written in the one-step dance genre. In the following years, K. Reinholds became a well-known distributor of operetta and film music.

Since the early 20th century, music publishers and gramophone record companies created a symbiosis, in which the two media outlets advertised each other (Wicke 1999, 1350). In the Latvian hit market, this trend began at the end of the 1920s. Based on the research of record collector Atis Bērtiņš and his dated sound recording matrices, it is possible to graphically display the dynamics of hit recordings. It points to an increase in the activity of hit record publishers in a similar dynamic as sheet music publishing. The chart shows that the highest point of foreign dance hits recorded in German companies in Latvian was reached at the turn of the 1920s and 1930s (Figure 2).

Both – records produced abroad and local foreign sheet music editions – should be considered as a local product and not an import, as they were intended only for the local market. Between 1928 and 1931, many of the hits, such as those translated and published by Arturs Briedis or Jānis Āre in the publishing houses of Riga, were recorded in Berlin.⁹ And later, in the mid-1930s, some “old” hits were released on foreign records, giving the impression that the cooperation of Latvian hit performers with foreign companies continued. However, they were not new records. For example, it turned out that the sound recordings published by “Record – Electro” in 1935 were, in fact, made using old matrices of the beginning of 1930s (Bērtiņš 2015, 165).

	1922	1923	1924	1925	1926	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939	1940
His Master's Voice							■	■	■	■									
VOX	■	■	■																
Odeon									■	■									
Parlophon							■	■	■	■									
Polydor							■	■	■	■	■								
Lyracord							■	■	■	■	■							■	
Kristall									■	■									
Tri-Ergon							■	■											
Adler-Electro									■										
Homocord-Electro							■	■	■	■									
Homocord-Liliput				■	■	■	■	■											
Homophon								■	■	■	■	■							
Bonophon (Homophon)													■						
Ligo (Homophon)														■	■				
Record-Electro (Homophon)														■	■				
Phonycord-Flexible									■										
Bellaccord-Electro										■	■	■	■	■	■	■	■	■	■
Telefunken	?																		

Figure 2. Shellac records of Latvian and of foreign composers’ dance music, recorded in Latvia (compiled by A. Rokpelnis according to A. Bērtiņš publications)

2. attēls. Latviešu un ārzemju komponistu deju mūzikas skaņuplates latviešu valodā. Sastādījis A. Rokpelnis, pamatojoties uz A. Bērtiņa publikācijām

OUTCOME OF THE CRISIS

The economic recession in Europe began as early as 1927–1928. At that time, it did not yet seriously affect Latvia. Only in 1930 did purchasing power and prosperity begin to decline in Latvia, unemployment increased, corporate bankruptcies, etc. ensued. Large export industries suffered in particular. In 1930, when the number of local hit publishers in Riga increased, the import of sheet music began to decline.¹⁰ The most difficult period was reached at the end of 1931 and in 1932 (Stranga 2015, 45, 59, 64; Stranga 2017, 31).

The public interest in entertainment and luxury goods, such as gramophone records, declined. Imports of records began to fall sharply in 1932, and did not recover due to the introduction of import quotas or restrictions on certain goods, including records.¹¹ Piano imports fell sharply already in 1931 and 1932 (Latvijas ārējā tirdzniecība un tranzīts 1935, 110). The crisis in the world marked the disintegration of the economies and the economic isolation of countries.¹² It could be assumed that since the beginning of the crisis, with the decline in sheet music imports, local sheet music publishers generally had an opportunity to fill their free market share. However, with the restrictions on imports, state control of the market also increased, while the purchasing power had generally declined.

The crisis of 1931 is also well illustrated by the number of hits by foreign and local authors. The number of hits reported before and after 1931 is about the same. Nevertheless, there are several differences: firstly, in the 1930s, hits by local hit authors were added to the total (see Figure 4); secondly, there were more folio editions in the 1920s, whereas in the 1930s dominated albums; thirdly, after 1931, only a few new publishing names appeared, resulting in a relatively higher average number of publications per publishing house. As a result of the crisis, both the number of publishers and the total number of hits issued in Riga decreased (see Figure 1 and 3).

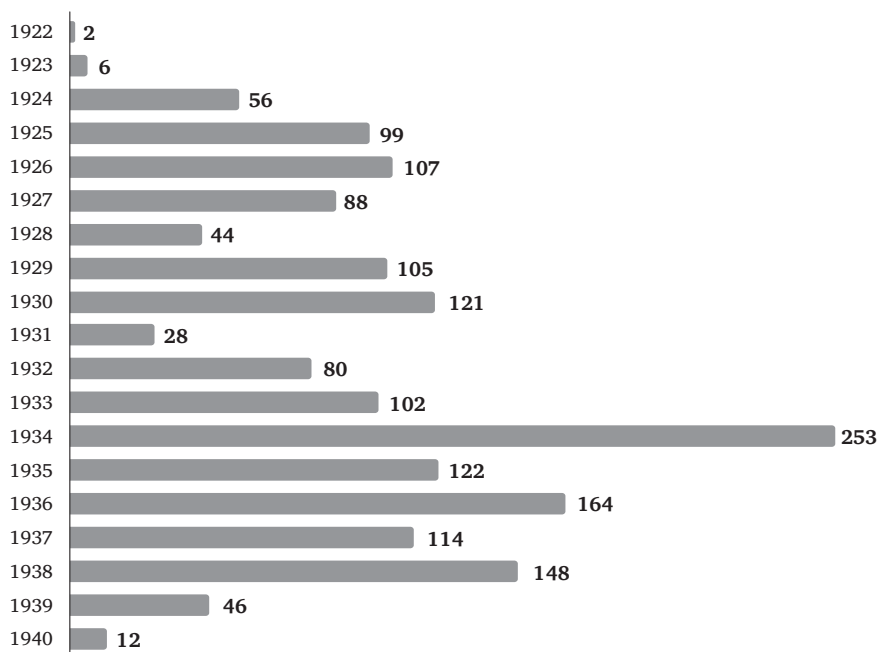


Figure 3. Piano-vocal hit scores issued in Riga (both Folio format editions and albums)
3. attēls. Rīgā izdotie šlageri balsij un klavierēm (gan atsevišķi izdevumi, gan albumos)

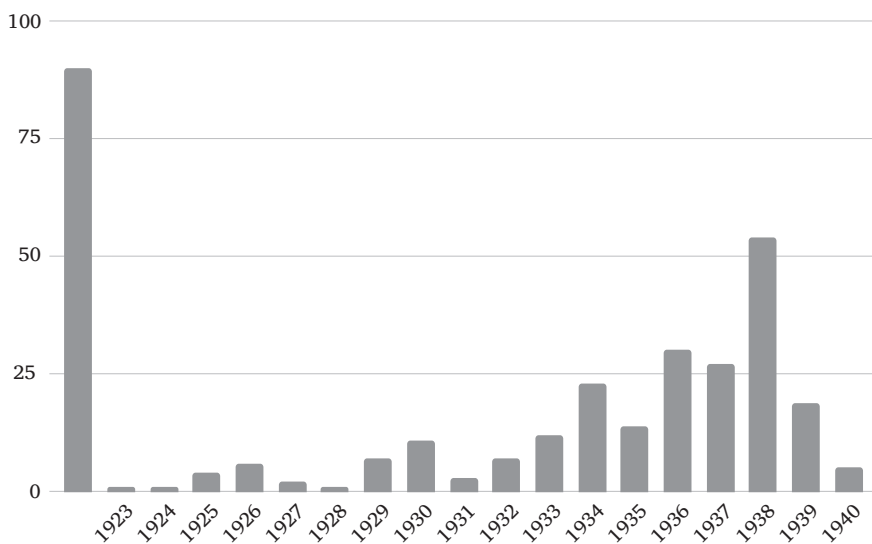


Figure 4. Publications of dated and undated Latvian hit authors in various publishing houses in Riga

4. attēls. Datētu un nedatētu Latvijas šlāģeru autoru publikācijas dažādās izdevniecībās Rīgā

The relative stability period in Latvia began in 1932. Small, pre-existing hit publishers and series of publications gradually disappeared. Only a few short-term projects have been identified, such as the “Melodija” publishing house for a short time in 1934 and 1935. It released only one such hit series of popular copyrighted films on three albums (*Populāras melodijas* 1934, 1935). Some other sporadic names of publishing houses, such as “Sinkopa” or “Largo”, are not to be considered hit publishers, because there is no evidence of a massive printing of dance music. The publication of only one Latvian composers’ dance song must be considered as a separate work commissioned by the author.

In the 1930s, but especially since 1937, when Latvia officially acceded to the Berne Copyright Convention, it was practically impossible to talk about the illegal issuance of foreign music in Latvia (*Valdības Vēstnesis* 1937, 1). Hence, only a few major sheet music publishers like “Akords”, “K. Reinholds”, “Kazanova” and “Harmonija” continued to issue hits scores regularly in the mid-1930s. As representative offices of certain foreign publishers, they issued film, operetta and dance hits. At the same time, they also ensured the release of the first popular Latvian hit composers such as Oskars Stroks, Alfrēds Vinters, Marks Marjanovskis and few others (see Figure 4). Economically these publishers could survive by working with different categories of music and trying to diversify their publishing to offset potential economic losses.

CONCLUSIONS

The published editions of sheet music by foreign and local hit composers released in Riga open up a wide field of research. The dynamics of publishing allow us to define several trends.

The data show a number of relatively different stages of publishing. Between 1922 and 1925, the first editions of sheet music in current dance music genres, both instrumental and instrumental for voice and piano, were published in Riga. From 1926 to 1930, Latvia had a period of rising prosperity. The volume of imported sheet music and recordings increased, and so did the number of local hit publishers. Most of them were operating for a short time, possibly trying to earn money by distributing adapted popular foreign hits in Latvian.

Clearly, the main changes took place during the crisis. 1931 marked the deepest recess point of economy. In publishing, it was reflected by a sharp decline in the number of publishers and a decrease in the number of printed dance hits. It was also closely correlated with the trends in the record industry.

As a result of the economic crisis, only a few publishers, mainly those that diversified, were involved in the issuance of hits in the 1930s. After 1932, only long-time publishers of operetta, cinema and dance music hits remained in Riga. The number of hits increased from the previous pre-crisis level, partly due to the growing number of hits by local authors.

In the course of this study, was concluded that the issues of import and trade in sheet music also played an important role in sheet music research. Unfortunately, the sheet music editions published in Riga cannot give all answers. It remains unclear how many releases of the imported sheet music were hit publications.

ABBREVIATIONS

NLL – National Library of Latvia

ULAL – The University of Latvia Academic Library

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- ¹ Folio format – a standard printing sheet folded in half only.
- ² Based on the decision of the Commission for Combating Literature Harmful to Youth, it is forbidden to distribute the publication *Visi dzied pīdiridirallā, Edition "Perle"*. Posted in: Valdības iestāžu paziņojumi. Sēnalu un neķītrību literatūras saraksts Nr. 12, 1929. *Valdības Vēstnesis*, Nr. 26, p. 1.
- ³ Database of terms of the Latvian Academy of Sciences: <http://termini.lza.lv/term.php?term=izdevniec%C4%ABba&lang=LV> (accessed: 15.12.2021.).
- ⁴ This ambiguity is also visible in the NLL catalog. The "Publisher" field in the search engine sometimes shows the publishing enterprises that perform all the functions of the publisher, while at other times – only the name of the printing house, yet in other cases – only the name of the series of publications.
- ⁵ In 1930, the import value of the piano was 1164 lats, while the export value – 1300 lats.

- ⁶ In the interwar period, there were several small piano and piano workshops in Latvia. The largest of them was “Kļaviņa piano factory”, which merged two firms: J. Kļaviņa factory (1885) and K. Kļaviņa (1905) factory. At least 2 500 pianos were produced in Latvia during the period under review.
- ⁷ Almost 98% of all sheet music imports came from Germany. In the following years, German sheet music editions also dominated the Latvian market. Not all hits were composed by German-born composers, but they were published in German or printed in Germany. The popular American, French and English dance hits often also arrived in Latvia literally translated or adapted in German.
- ⁸ Sheet music for 5.5 lats, but paper for 8 lats/kg (Latvijas ārējā tirdzniecība un tranzīts 1926, 49).
- ⁹ Jānis Āre and Arturs Briedis were popular hit performers in the second half of the 1920s and early 1930s. Their contribution is significant not only in the translation of foreign hits, but their sound recordings on various records of foreign companies are of lasting value.
- ¹⁰ The highest point for sheet music imports was in 1925, reaching 6.6 tonnes. Since then, imports declined every year. There was a big jump from 3666 to 955 kg between 1931 and 1933, but the volume of imported sheet music did not increase in the following years. Source: Latvijas ārējā tirdzniecība un tranzīts, 1926–1933.
- ¹¹ Imports of records according to foreign trade statistics: 90 512 kg in 1930, 49 540 kg in 1931, 3458 kg in 1932, 1574 kg in 1933, 970 kg in 1934, 986 kg in 1935, 780 in 1936, 742 in 1937, 789 in 1938 kg.
- ¹² The positive aspect of the Latvian music industry is that these conditions gave an impetus to the development of the local record industry within the Latvian economy. After 1931, recordings in Latvian took place in Riga, and gramophone records for the Latvian market were mainly produced by “Bellaccord-Electro”.

LIELĀS DEPRESIJAS IETEKME UZ ŠLĀGERU IZDEVĒJIEM RĪGĀ (1929–1933)

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ANOTĀCIJA

Šajā rakstā ir mēģināts atbildēt, vai ir iespējams identificēt globālās ekonomiskās krīzes ietekmi uz Latvijas populārās mūzikas izdevējdarbību. Analizējot izdevumus *balsij un klavierēm*, mērķis ir izpētīt Rīgas šlāgeru izdevēju darbības tendences 20. gs. 20. un 30. gados. Dinamika rāda drukāto šlāgeru apjoma kritumu, kā arī pašu izdevēju skaita kritumu 1931. gadā. Tas sakrīt ar krīzes gaitu Latvijā kopumā. Savukārt 30. gados Latvijā, līdzīgi kā globālajā mūzikas industrijā kopumā, nostabilizējās skaitliski šaurāks, bet savā darbībā plašāks un spēcīgāks populārās mūzikas izdevēju loks.

Atslēgvārdi: populārās mūzikas nošizdevumi, mūzikas industrija, šlāgeris, mūzikas izdevējdarbība.

KOPSAVILKUMS

Pētījumā, pamatojoties uz šlāgeru nošu izdevumiem Rīgā, analizētas pārmaiņas populārās mūzikas, konkrēti, šlāgeru nošu, izdevējdarbībā pasaules ekonomiskās krīzes laikā 20. gs. 30. gadu sākumā.

Datu analizē izmantoti Rīgā izdoti ārzemju un vietējo šlāgeru komponistu šlāgeru nošu izdevumi *balsij un klavierēm* no Latvijas Nacionālās bibliotēkas un Latvijas Universitātes Akadēmiskās bibliotēkas krātuvēm (kopumā 211 latviešu autoru deju šlāgeri 146 dažādos izdevumos, kā arī 1470 Rīgā izdoti ārzemju šlāgeru izdevumi apmēram 650 izdevumos). Daži reklāmās uzrādīto izdevumu kolekcijās nav atrodami.

Nošu publicēšanas dinamika ļauj izpētes hronoloģisko ietvaru dalīt vairākos periodos. Laikā no 1922. līdz 1925. gadam parādījās pirmie Rīgā izdotie ārzemju komponistu nošu izdevumi aktuālo deju mūzikas žanros – gan instrumentālie, gan arī instrumentēti *balsij un klavierēm*. No 1926. līdz 1930. gadam vērojams labklājības pieaugums Latvijā. To demonstrē arī šlāgeru izdevniecību, kā arī izdevumu skaita pieaugums Rīgā. Lielākā daļa no tām darbojas īslaicīgi, iespējams, mēģinot nopelnīt, izplatot latviskos populāros ārzemju šlāgerus. 1931. gads iezīmēja ekonomiskās krīzes dziļāko punktu. Mazinājās pirktspēja, līdz ar to arī nošu un skaņuplašu

pieprasījums. Izdevējdarbībā tas redzams kā straujš izdevēju skaita samazinājums un šlāgeru izdevumu skaita kritums. Līdzīgas tendences konstatētas arī skaņuplašu industrijā.

Pārvarot ekonomisko krīzi, 20. gs. 30. gadu sākumā izdevēju darbībā vērojamas jaunas tendences. Pirmkārt, ar ārzemju šlāgeru izdošanu turpināja nodarboties mazāks skaits izdevēju, galvenokārt tie, kas spēja diversificēt nošu izdevniecību. Otrkārt, aktivizējās vietējie deju mūzikas autori, kā Oskars Stroks un Alfrēds Vinters un citi. Tas veicināja kopējo populārās mūzikas nošu izdevumu pieaugumu, sasniedzot pirmskrīzes apjomu.