

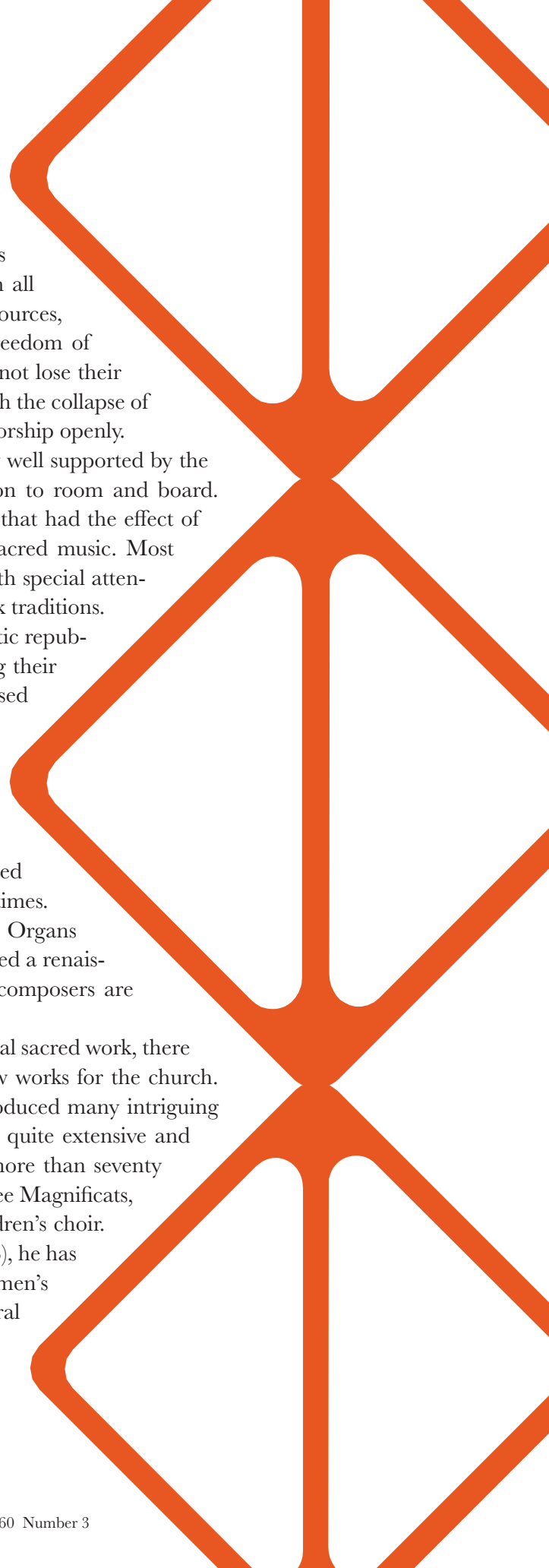
For nearly fifty years (1945 to 1991) the Baltic republics (Estonia, Latvia, and Lithuania) languished under the heavy yoke of Soviet suppression. During those years the practice of religion was openly and aggressively discouraged. Many churches simply ceased to operate, while others struggled through all kinds of distresses including lack of clergy, little or no resources, and extremely few parishioners. Despite the fact that freedom of worship was essentially abolished, the Baltic peoples did not lose their faith in God; rather, the faith went underground until, with the collapse of the Soviet Union in 1991, it was possible to once again worship openly.

During the Soviet era, Baltic composers were actually well supported by the state, often receiving monetary compensation in addition to room and board. However, this support carried with it certain obligations that had the effect of repressing creative impulses, especially in the area of sacred music. Most composers directed their efforts toward secular genres with special attention to pieces based on or derived from folk songs and folk traditions.

Even prior to the collapse of the Soviet Union, the Baltic republics declared their independence and began Westernizing their societies. The results of the opening of these formerly closed societies have been nothing short of stunning on all levels—economic, political, and spiritual.

In the realm of religion, many closed churches have reopened and others have seen dramatic increases in the numbers of worshipers. The number of baptisms, confirmations, weddings, and other rites has increased exponentially, although not to the levels of pre-Soviet times. New hymnals have been commissioned and published. Organs have been refurbished. Religious education has experienced a renaissance in many places. And, perhaps most importantly, composers are once again creating works for the church.¹

While many Baltic composers are creating the occasional sacred work, there are several who are primarily focused upon creating new works for the church. In Latvia, Rihards Dubra stands out as one who has produced many intriguing new sacred compositions. Dubra's sacred choral *oeuvre* is quite extensive and growing steadily. His catalog of choral works includes more than seventy unaccompanied motets, twelve Masses, nine cantatas, three Magnificats, five oratorios, two Te Deums, and several pieces for children's choir. While most of Dubra's motets are for mixed voices (SATB), he has also composed works for unison voices, women's voices, men's voices, and children's voices. He has also composed several pieces for organ or with organ accompaniment.²



Rihards Dubra of Latvia

Contemporary Master of the Latin Motet

Vance D. Wolverton



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Background

Rihards Dubra was born on February 28, 1964, in Riga, Latvia. His first studies in music (piano) were in the city of Jūrmala; then later at the Emīls Dārziņš College of Music, where his instructors in composition were Jāzeps Lipšāns and Gederts Ramans. In 1989 he graduated from the Latvian State Conservatory composition class under Ādolfs Skulte. While at the conservatory he also learned symphonic conducting under Aleksandrs Viļumanis. In 1997 he earned his master's degree in composition at the Latvian Academy of Music under Juris Karlsons. During his studies, he began to teach harmony and composition at the Jūrmala School of Music, where he worked from 1985 to 2015. His other sphere of work is in the area of organ and liturgy. Dubra was the organist of Mater Dolorosa Catholic Church in Riga (1994-1995) and, since 1999, has served as a voluntary cantor at St. Mary Magdalene Church in Riga. Since 2016, Dubra has taught composition and music theory at the Ventspils Music College. Rihards Dubra received the Latvian Great Music Award in 2003 for his *Te Deum*, performed at the XXIII Latvian National Song Festival sacred music concert.

From 2006 to 2008 he served as artistic director of the sacred music concert of the Latvian National Song and Dance Festival. Beginning in 2004 and continuing to the present, Dubra has served as a member of the jury of many international choir competitions.

Latin Motets

Dubra's Latin motets may be divided into two categories: (1) his purely homophonic style (mostly early works), and (2) his more complex style. The examples analyzed below fall into both categories. According to Kevin Doyle Smith:

Rihards Dubra's music can be classified in many ways, Neo-Medievalism, Holy Minimalism, or by his own [Dubra's] words "the style of meditation." It is not by astoundingly well spun melodic lines or amazingly complex harmonic structures that Dubra's music is propelled, it is in the simple juxtaposition and superimposition of motives, carefully planned repetition with subtle

changes, masses of chordal sound supported by long pedals, the fascinating yet basic rhythm of speech, and the beauty of the human voice that breathes life into Dubra's music.³

The concept of Neo-Medievalism simply seems to imply the incorporation of stylistic elements of medieval music in newly composed works. As will be seen in the following examples, chant-inspired melodies, chromatic and extended harmonies (with extensive use of non-chord tones and suspensions), melodic and rhythmic *ostinati*, pedal points, and Medieval and Renaissance-like counterpoint including canon are all part of Dubra's style. Holy Minimalism, usually associated with the compositions of Arvo Pärt of Estonia, John Tavener of England, and Henryk Górecki of Poland, has been described by Martha Ainsworth:

"Holy minimalism" is to music what contemplative spirituality is to prayer. To most of us, prayer involves addressing our words to God, but to the contemplative, prayer means listening in receptive silence. Whereas in traditional classical music you expect to hear development of musical ideas moving forward to a climactic conclusion, this music seems to go nowhere—and that is intentional. The purpose is contemplation. The music is meditative, hypnotic, and gently repetitive, as in the Christian tradition of centering prayer [in which] one might continuously repeat a word or two from Scripture to be drawn deeper into prayer. The gentle repetition gives the music a feeling of stasis, of being suspended in time.⁴

Dubra's music always expresses his faith in God. He has said the following about his music:

As faith is the only purity in this world, I cannot imagine anything better than to write only sacred music. My music is often meditative; I like to stop for a moment and to check it for some time. This is not possible with life, but music allows us to achieve the impossible—light, longing, and eternity speak to us feeling every moment.⁵

Contemporary Master of the Latin Motet



The remainder of this discussion will focus on several unaccompanied works in Latin, identified in consultation with the composer as representative of his *oeuvre*, taken in chronological order of composition. All of Dubra's works are published by Musica Baltica.

Anima Christi (Prayer of St. Ignatius) for SATB divisi was composed in 2003. This motet in 4/4 meter is sixty-six measures in length and is marked *Largo, ad libitum*. The piece bears a dedication in Latvian, “*Manai mātei*” [for my mother]. The prayer *Anima Christi* is mentioned as early as 1330 and is widely found in its present form later in the fourteenth century. Ignatius of Loyola prefaced his *Exercitia spiritualia* (1548) with it, on which basis it is sometimes mistakenly attributed to him. The text and translation:

Anima Christi, sanctifica me.
Corpus Christi, salva me.
Sanguis Christi, inebria me.
Aqua lateris Christi, lava me.
Passio Christi, conforta me.
O bone Iesu, exaudi me.
Intra tua vulnera absconde me,
ne me permittas separari a te.
Ab hoste maligno defende me.

In hora mortis meae voca me.
Et iube me venire ad te,
ut cum sanctis tuis laudem te,
in saecula saeculorum.
Amen.

Soul of Christ, be my sanctification.
 Body of Christ, be my salvation.
 Blood of Christ, fill all my veins.
 Water of Christ's side, wash out my stains.
 Passion of Christ, my comfort be.
 O good Jesus, listen to me.
 In Thy wounds I fain would hide.
 Ne'er to be parted from Thy side.
 Guard me, should the foe assail me.
 Call me when my life shall fail me.
 Bid me come to Thee above,
 with Thy saints to sing Thy love,
 world without end.
 Amen.

While not strictly sectional, the composer has used differing harmonic and rhythmic constructions and word painting to express his interpretation of the emotions of the text. The opening and closing petitions are

homophonic, rhythmically simple (half and quarter notes, no syncopation), with liberal use of non-chord tones. The text “*Intra tua vulnera absconde me*” is evocative of a literal “wounding” [broken bones, torn flesh] (Figure 1). The text “*Ab hoste maligno defende me*” portrays the foe's assailing (eighth-note duplets in the soprano against eighth-note triplets in the alto) over a steady quarter note *ostinato* in the tenor and pedal point in the bass, perhaps signifying an ever-present God (Figure 2 on page 40). In this relatively

Figure 1. Rihards Dubra, *Anima Christi*, mm. 27–30.
 Riga, Latvia: © Musica Baltica 2005. Used by permission.



Rihards Dubra of Latvia

early work, the composer has demonstrated extraordinary command of both subject matter and the means to powerfully express it.

Duo Seraphim for SATB divisi was composed in 2005. This motet in G major is in 4/4 meter, 92 measures in length, and marked quarter note = 62. The text (Isaiah 6:2-3) and translation:

Duo seraphim clamabant alter ad alterum:

Sanctus, sanctus, sanctus

Dominus Deus Sabaoth.

Plena est omnis terra gloria eius.

Tres sunt, qui testimonium dant in caelo:

Pater, Verbum, et Spiritus Sanctus,

et hi tres unum sunt.

[Dubra appends the Gloria Patri to complete the motet.]

Gloria Patri, et Filio, et Spiritui Sancto.

Two seraphim cried to one another:

Holy, holy, holy

Lord God of Sabaoth.

The whole earth is full of his glory.

There are three who bear witness in heaven:

35 *mp cresc. poco a poco*

S Ab hos - te ma - lig - no de - fen - de me, ab hos - te ma - lig - no de - fen - de me, ab hos - te

A A Ab hos - te ma - lig - no de - fen - de me, ab hos -

T Ab hos - te ma - lig - no de - fen - de me, ab hos -

B A

38 *f*

S ma - lig - no de - fen - de me, ab hos - te ma - lig - no de - fen - de me. *f*

A te ma - lig - no de - fen - de me, ab hos - te ma - lig - no de - fen - de me, ab hos - te ma - lig - no de - fen - de *f*

T te ma - lig - no de - fen - de me, *f*

B *f*

Figure 2. Rihards Dubra, *Anima Christi*, mm. 35–39.
Riga, Latvia: © Musica Baltica, 2005. Used by permission.



the Father, the Word, and the Holy Spirit,
and these three are one.

[Dubra appends the Gloria Patri to complete the motet.]
Glory to the Father, and the Son, and the Holy Spirit.

As in *Anima Christi*, Dubra makes liberal, tasteful use of dissonance in *Duo Seraphim*. The piece opens with a pedal point in the men's voices. The women's voices are divided into four parts with the altos singing in canon. Some sources translate *clamabant* as shouting rather than crying, and it seems Dubra may have had the former interpretation in mind, as the texture rather quickly becomes thick, the registration widens dramatically, and the dynamic builds (Figure 3 on page 42). At measure 29 the sopranos and first altos sing "gloria" *senza misura* while the second altos and men sing a chantlike theme on the text "plena est omnis terra gloria eius." Dubra appends the *Gloria Patri* text to conclude the piece. For that text he changes the meter to 9/8 and employs *staccato* eighth notes in the alto part in counterpoint against longer notes in the second soprano and men's parts, all overlaid by the first sopranos singing a four-note *ostinato*, *senza misura* (Figure 4 on page 43). The motet culminates with a powerful homophonic statement of the "sanctus, sanctus, sanctus" in all parts.

Stetit Angelus for SATB divisi was also composed in 2005. It was commissioned by Henry Sutjipto for the choir Vox Angelorum and premiered at the 4th World Choir Games in xiamen, China. In this relatively short work (82 measures), Dubra frames the chant-inspired melody in the tenor line with harmonies that are lush and full. This motet is in 4/4 meter, marked quarter note = 72, and makes use of changing tonalities (C/G/D/A). The text of the Offertory for September 29 (St. Michael, Archangel) and translation:

*Stetit angelus iuxta aram templi,
Habens thuribulum aureum in manu sua.
Et ascendit fumus aromatum in conspectu Domini
de manu Angeli.*

An Angel stood near the altar of the temple,
holding a golden censer in his hand.
And the incense smoke ascended before the presence
of the Lord from the Angel's hand.

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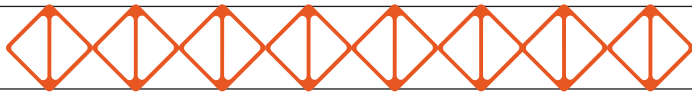
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16 *cresc. poco a poco*

S1 cla - - - ma - bant al - ter ad

S2 phim cla - ma - bant al - ter ad al - te - rum,

A1 phim, du - o Se - ra - phim cla - ma - bant al - ter ad al - te - rum, du - o

A2 Se - ra - phim cla - ma - bant al - ter ad al - te - rum, du - o Se - ra - phim

T du - o Se - ra - phim cla - ma - bant al - ter ad

B Du - - - o Se - ra - phim

19

S1 al - - - - te - - - - rum

S2 du - o Se - ra - phim cla - ma - bant

A1 Se - ra - phim, du - o Se - ra - phim cla - ma - bant

A2 du - o Se - ra - phim cla - ma - bant al - ter ad

T al - te - rum, du - o Se - ra - phim

B cla - - - - ma - - - bant

Figure 3. Rihards Dubra, *Duo Seraphim*, mm. 16–20.
Riga, Latvia: © Musica Baltica, 2006. Used by permission.



56

S1 *pp*
a

S2 *mp*
Spi - ri - tu - i Sanc - to, glo - ri - a

A1 *p*
glo - ri - a pa - tri, et Fi - li - o, glo - ri - a Spi - ri - tu - i Sanc - to, glo - ri - a Pa - tri, et Fi - li - o,

A2 *p*
glo - ri - a pa - tri, et Fi - li - o, glo - ri - a Spi - ri - tu - i Sanc - to, glo - ri - a Pa - tri, et Fi - li - o,

T *mp*
Spi - ri - tu - i Sanc - to, glo - ri - a

B *mp*
Glo - - - -

59

S1

S2 Pa - tri et Fi - - - li - o et

A1 glo - ri - a Spi - ri - tu - i Sanc - to, glo - ri - a Pa - tri, et Fi - li - o, glo - ri - a Spi - ri - tu - i Sanc - to

A2 glo - ri - a Spi - ri - tu - i Sanc - to, glo - ri - a Pa - tri, et Fi - li - o, glo - ri - a Spi - ri - tu - i Sanc - to

T Pa - tri et Fi - - - li - o et

B - ri - - - - a Pa - - - -

Figure 4. Rihards Dubra, *Duo Seraphim*, mm. 56–61.
Riga, Latvia: ©Musica Baltica, 2006. Used by permission.



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The composer effectively applies word painting and *senza misura* on the “et ascendit” text (Figure 5). With its chantlike melody, undulating texture, and mystical overtones, *Stetit Angelus* is a prime example of Dubra’s “style of meditation,” which he defines as “always in affinity with Gregorian chant or the music of the Middle Ages through the view of a man who lives in the twentieth century.”⁶

Et vidi caelum novum for SATB divisi was composed in 2012. The piece bears the inscription “written especially at the request of Arturs Ancans, director of the Swedbank Choir.” This motet is in alternating meters (4/4, 3/4, 2/4, 6/4), marked quarter note = 74, and is somewhat longer (113 measures) than many of the composer’s motets. The text and translation:

Et vidi caelum novum et terram novam. Primum enim caelum, et prima terra abiit, et mare jam non est.

Et ego Joannes vidi sanctam civitatem Jerusalem novam descenden-

tem de caelo a Deo, paratam sicut sponsam ornatam viro suo. Et audivi vocem magnam de throno dicentem: Ecce tabernaculum Dei cum hominibus, et habitabit cum eis. Et ipsi populus ejus erunt, et ipse Deus cum eis erit eorum Deus: et absterget Deus omnem lacrimam ab oculis eorum

Then I saw a new heaven and a new earth, for the first heaven and the first earth had passed away, and there was no longer any sea.

I saw the Holy City, the new Jerusalem, coming down out of heaven from God, prepared as a bride beautifully dressed for her husband.

And I heard a loud voice from the throne saying: Look! God’s dwelling place is now among the people, and he will dwell with them. They will be his people, and God himself will be with them and be their God.

He will wipe every tear from their eyes.

As with all of his motets, the setting makes clear

30
S et as-cen-dit fu-mus a-ro-ma-tum_ at as-cen-dit fu-mus a-ro-ma-tum_
A *p* a - ro - ma - tum, a - - ro - ma - tum,
34
S
A a - ro - ma - tum
T *mp* et as - cen - dit fu - mus a - ro - ma - tum, *mf*
B *mp* et as - cen - dit fu - mus a - ro - ma - tum, *mf*

Figure 5. Rihards Dubra, *Stetit Angelus*, mm. 30–37. Riga, Latvia: © Musica Baltica, 2009. Used by permission.

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Dubra's extensive knowledge and understanding of the Scriptures. For instance, the piece opens with a full-throated, SSAATTBB, proclamation, juxtaposing consonance versus dissonance—that all things, both earthly and heavenly, are newly created (Figure 6). His approach to the end of the piece wherein God wipes away every tear is tender, lightly scored (SATB), *pianissimo*, and mainly consonant. A pedal point in the women's voices over broken block chords in the men's voices is a poignant evocation of tears being wiped away ever so gently, epitomizing the characteristics of Holy Minimalism.

Subvenite sancti Dei for SATB divisi, composed in 2015,

is a setting of the responsory to be sung at a Mass on the Day of Death or on the Day of Burial. The piece of 50 measures is set in B minor, alternating meters (3/4, 4/4, 5/4) and, as might be expected in a Requiem processional, slow tempo (quarter note = 48) and subdued dynamics. The piece bears the inscription: “for Armin Kircher—in memoriam.” The text and translation:

R: Subvenite Sancti Dei, occurrite Angeli Domini:

Suscipientes animam eius, offerentes eam in conspectu Altissimi.

V: Suscipiat te Christus qui vocavit te, et in sinum Abrahae Angeli deducant te.

R: Suscipientes animam eius, offerentes eam in conspectu Altissimi.

Figure 6. Rihards Dubra, *Et vidi caelum novum*, mm. 1–10.
Riga, Latvia: © Musica Baltica, 2012. Used by permission.

R: Come to his assistance, ye Saints of God, come forth to meet him, ye Angels of the Lord: receiving his soul, offer it in the sight of the Most High.

V: May Christ receive thee who has called thee, and may the Angels lead thee into Abraham's bosom.

R: Receiving his soul, offer it in the sight of the Most High.

The composer does not follow the text strictly; rather, he places special emphasis on the role of Christ (*“Suscipiat te Christus”*) by reprising the opening intonation toward the end of the motet with added iterations exemplifying the ideal of “Holy Minimalism” and the role of intercessional prayer (Figures 7 and 8 on page 46).

O vos omnes for SSATBB, composed in 2016, bears the inscription: “Composed especially for the vocal ensemble Stimm-Gold.” This motet of 81 measures is set in A minor moving to D major, alternating meters (2/4, 3/4, 4/4, 6/4), at a slow tempo (quarter note = 60). The text (from Lamentations 1:12) exists in a shorter form, as an antiphon, and a longer form, as a responsory (the fifth of the nine responsories for Matins of Holy Saturday). The composer has used the longer, respon-



Rihards Dubra of Latvia

sory text in this motet. The text and translation:

R: *O vos omnes qui transitis per viam, attendite et videte:*

Si est dolor similis sicut dolor meus.

V: *Attendite, universi populi, et videte dolorem meum.*

Si est dolor similis sicut dolor meus.

R: O all ye that pass by the way, attend and see:

If there be any sorrow like to my sorrow.

V: Attend, all ye people, and see my sorrow:

If there be any sorrow like to my sorrow.

Dubra employs a unique juxtaposition of block chords sung *staccato* by the lower voices with a soaring, soprano I/II duet to express the prophet's sorrow (Figure 9). The duet with undertones grows in intensity, leading to all six parts joining in an explosive, *fortissimo* exclamation on the word "attendite" (Figure 10). Following that dramatic outburst, the composer spins through a series of contrapuntal figures and varying dynamics to draw

Figure 7 shows the beginning of the motet. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are: "Sub-ve-ni-te sanc-tis De-i oc-cu-ri-te an-ge-li". The dynamics range from *pp* (pianissimo) to *p* (piano). The score includes a 5/4 measure in the middle of each part.

Figure 7. Rihards Dubra, *Subvenite sancti Dei*, mm. 1–5.
Riga, Latvia: © Musica Baltica, 2016. Used by permission.

Figure 8 shows a later section of the motet, starting at measure 43. It features the same four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are: "Su-sci-pi-at te Chri-stus, su-sci-pi-at te Chri-stus". The dynamics are consistently *pppp* (pianississimo). The score includes a 5/4 measure in the middle of each part.

Figure 8. Rihards Dubra, *Subvenite sancti Dei*, mm. 43–50.
Riga, Latvia: © Musica Baltica, 2018. Used by permission.

a quasi poco a poco accel.

do - lor, do - - lor si - mi - lis si - cut do - lor me - us
a quasi poco a poco accel.

do - lor si - mi - lis si - cut do - lor me - us
a quasi poco a poco accel.

si - mi - lis si - cut do - lor me - us, si - mi - lis si - cut do - lor, si - mi - lis me - us
a quasi poco a poco accel.

si - mi - lis si - cut do - lor me - us, si - mi - lis si - cut do - lor, si - mi - lis me - us
a quasi poco a poco accel.

si - mi - lis si - cut do - lor me - us, si - mi - lis si - cut do - lor, si - mi - lis me - us
a quasi poco a poco accel.

si - mi - lis si - cut do - lor me - us, si - mi - lis si - cut do - lor, si - mi - lis me - us

Figure 9. Rihards Dubra, *O vos omnes*, mm. 41–47.
 Riga, Latvia: © Musica Baltica, 2016. Used by permission.

(47) *ff*

At - ten - di - te! At - ten - di - te! At - ten - di - te, u - ni - ver - si

At - ten - di - te! At - ten - di - te! At - ten - di - te, u - ni - ver - si

At - ten - di - te! At - ten - di - te! At - ten - di - te, u - ni - ver - si

At - ten - di - te! At - ten - di - te! At - ten - di - te, u - ni - ver - si

At - ten - di - te! At - ten - di - te! At - ten - di - te, u - ni - ver - si

At - ten - di - te! At - ten - di - te! At - ten - di - te, u - ni - ver - si

Figure 10. Rihards Dubra, *O vos omnes*, mm. 47–54.
 Riga, Latvia: © Musica Baltica, 2016. Used by permission.



the piece to a close.

Rihards Dubra is a composer of deep Christian faith with an extensive knowledge of the scriptures and Catholic theology. He is also very creative in his application of modern musical language to ancient sacred texts, thereby making him a true Neo-Renaissance composer and modern master of the Latin motet. 📌

The American Organist, Vol. 42, no. 2 (February 2008), 76.

² Ibid.

³ Kevin Doyle Smith, "The Style of Meditation: A Conductor's Analysis of Selected Latin Motets by Rihards Dubra" (Ann Arbor: UMI, 2004), vi.

⁴ Martha Ainsworth, "Be Still and Know That I Am God: Concert Halls Rediscover the Sacred." www.metanoia.org/martha, 2007.

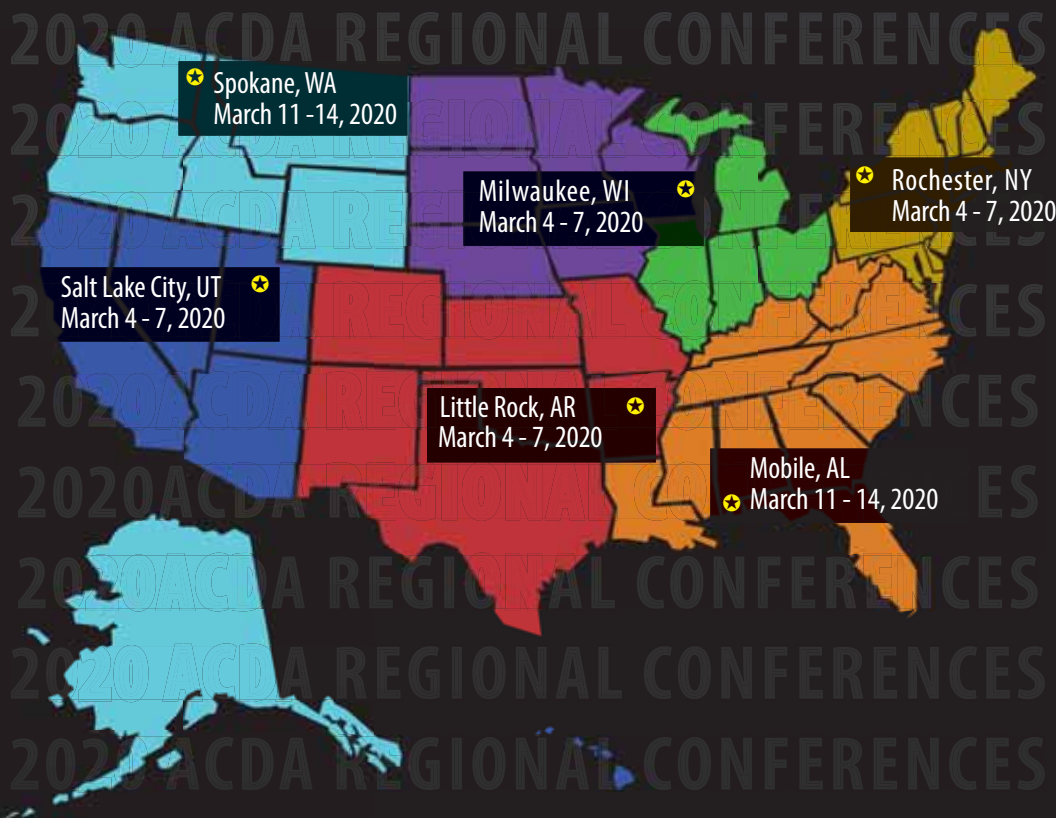
⁵ Liner notes, "Oculus non vidit," *Schola Cantorum Riga*, Guntars Pranis, conductor.

⁶ Ibid.

NOTES

¹ Vance D. Wolverton, "The Resurgence of Sacred Music in the Post-Soviet Baltic Republics: Rihards Dubra, Latvia,"

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Complete List of Rihards Dubra Latin Motets by Date Published

1989-1999

- 1989:** Ave Maria I for mixed choir
- 1992:** Gloria Patri; Salve Regina
- 1993:** O bone Jesu; Miserere mei; Rorando coeli; Oculus non vidit; Ave Maria II; Alleluia; Hodie Christus natus est
- 1994:** Ave Maria III; Panis Angelicus; Veni Sancte Spiritus
- 1995:** O crux, ave; Pater Noster; Exaudi nos
- 1996:** Eripe me; Quam benignus es; Rorate coeli; Ave Maris Stella
- 1997:** Alma Redemptoris Mater for mixed choir; soprano saxophone & organ; Regina caeli laetare; Jubilate Deo; Cantate Domino; Ave Regina Caelorum
- 1998:** Audierunt quia ingemisco ego; Veni creator; Ubi caritas
- 1999:** Asperges me; Misericordias Domini

2000-2010

- 2000:** Venite omnes for children's choir
- 2001:** Ad te levavi oculos meos (Ps.122); Ego sum resurrectio et vita
- 2002:** Ave Regina caelorum II for SA choir; Ave verum corpus; Confitemini Domino (Ps135)
- 2003:** Viderunt omnes fines terrae for mixed choir and marimba; Anima Christi
- 2004:** Veni Creator II; Domine Dominus Noster for SS-SAA; Dilexi, quoniam exaudiet for mixed choir, soprano saxophone, French Horn and strings; Benedicta es
- 2005:** Totus Tuus for SSAAA; Veni, veni, o Sancte Spiritus; Duo seraphim; Stetit Angelus; Rosa vernans caritatis; Ave Maria IV; Nunc dimittis (TB)
- 2006:** Venite, exultemus Domino for TB choir, alto saxophone and organ; Lauda anima mea Dominum (SA)
- 2007:** Felix namque es

- 2008:** Tota pulchra es; Hymnus Te Deum laudamus; O Magnum Mysterium; Motets for female choir: Tota pulchra es; Salve Mater; Ave Maria V; Adoramus te for male choir
- 2009:** Laudate, Exultate iusti for SSSAATTBB choir, percussion and brass
- 2010:** Rorate coeli II; Hodie Christus natus est II; Florete flores

2011-Present

- 2011:** Adorna thalamum for female choir and brass quintet
- 2012:** Laudate pueri for childrens choir and orchestra; Laudate Dominum de Caelis II for female choir; Et vidi caelum novum for SSAATTBB choir
- 2013:** Te Deum (2nd version) for SSAATTBB choir and symphonic orchestra; Venite Omnes (3rd version) for mixed choir, flute, French Horn and organ; Benedicam Dominum for soprano solo and mixed choir; Adoramus te Christe for SSAATTBB choir
- 2015:** Subvenite Sancti Dei for SSAATTBB
- 2016:** O vos omnes
- 2018:** Hymnus jubilate for mixed choir and organ. Also in May of 2018, Musica Baltica, in partnership with Edition Peters, has issued a collection of Dubra's compositions for mixed choir, "Rihards Dubra/Selected Songs for Mixed Choir." This hardback book (MB2332; ISMN: 979-0-2650-0903-0) contains the following 16 pieces:
 Rosa vernans caritatis; Benedicam Dominum; O Crux Ave; Ubi caritas; Stetit Angelus; Florete Flores; In Paradisum; Adoramus te, Christe; Subvenite Sancti Dei; Audierunt quia ingemisco ego; O vos omnes; Et vidi caelum novum; Ein Lied an Gott; Gott ist meine Rettung; Hail, O Star of the Ocean; Sing Joyfully