

Peeter Süda

A way to the ‘heart’ of Estonia
through Germany
(”Süda” means “heart” in Estonian)

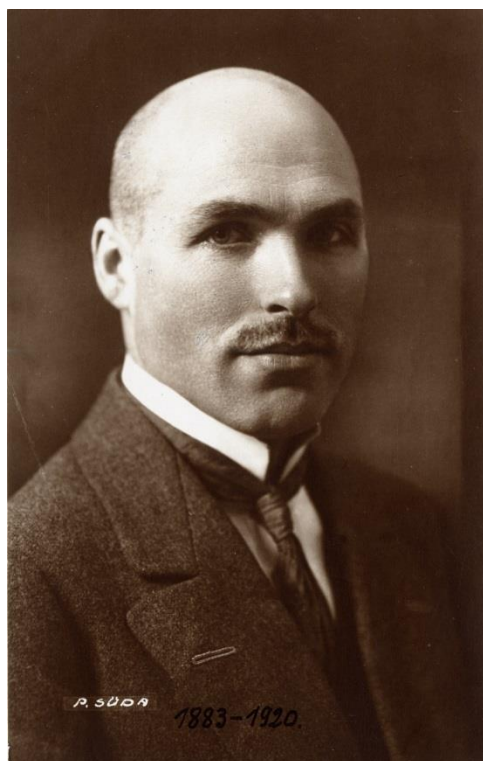
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All the manuscripts and photos from archives of the Estonian Theatre and Music Museum in this work are used with the permission of the Estonian Theatre and Music Museum. Special thanks to Mari Mae (curator of the music department) and Risto Lehiste (head of the music department).



The history of this research began several years ago, when I visited Tallinn for the first time. There was an International organ festival, and I was a participant of master-classes. At one concert I heard music by the Estonian composer Peeter Süda. Within a couple of days I bought scores of his organ pieces. Two years later I was invited to play a concert in Tallinn, and I decided to play his pieces “Ave Maria” and Prelude and fugue. After a concert one Estonian organist told me: “Thank you very much, here almost nobody plays the Prelude and fugue! It was nice to hear it”. After some silence he continued: “But, you know, we have our own tradition of performance for these pieces”.

In September of 2013 I became a Master degree student and decided to dedicate my research work in Codarts to Peeter Süda and his organ music, trying to answer the question: **“How can I perform organ pieces by P. Süda, using his ideas and examples of different performance traditions?”** I could just play this music without any research, but I liked it so much that I wanted to find out more about this composer and his pieces, I had a lot of questions, I was not sure about what I was doing, but I wanted to perform his music. At the beginning of my research I wished to make a recording of all the completed pieces by P.S., but things which seemed so easy to do became more complicated and interesting, and the research grew and brought me not only new things about this composer and his music, but also about

German styles of performing, and other new knowledges and skills.

There are only seven completed organ pieces by Peeter Süda:

- Fugue f-moll (1910)
- Basso ostinato (1913/1914)
- Ave Maria (Variations) (1914)
- Prelude (1920) and Fugue g-moll (1914)
- Scherzino (1915/16)
- Gigue a la Bach (1919)
- Pastorale (1920)

For my Zero-point recording I chose “Ave Maria” and the “Prelude and fugue in g-moll”. In January 2013 I recorded those pieces in the Elandstraatkerk in The Hague. I made registrations for the pieces according to my experience. There were some questions about the tempi of the pieces, but I again made a decision using just my experience. Scores with my registrations are placed at the end of this paper, Appendix 8, p. 124.

First of all I needed to know the biography of the composer: about his education, teachers, places where he lived, and instruments he played. Reading books I had about him gave me new information and keys for new directions of the future work.

Peeter Süda was born on the 30th of January 1883 on Saaremaa, the biggest island of Estonia. He got his first organ lessons from the parish organist Ado Knaps in Kihelkonna – a village on the western side of Saaremaa. In the parish church of St. Michael Süda had an opportunity to practice on the oldest instrument of Estonia. It was built in 1805 by Johann Andreas Stein.

From the first half of the XIX century there appears a strong connection between Estonian and Russian cultures, when Estonian musicians (especially organists) went to St. Petersburg for higher education. In 1902 Peeter entered the St. Petersburg conservatory, where he studied organ and composition. His first teacher was Louis Homilius. After his death in 1908 Süda continued his education with the new teacher of the organ class Jacques Handschin. His teachers for composition, harmony, counterpoint and fugue were Nikolai Solovoyov, Alexander Glazunov, Anatoly Lyadov and the Latvian-born Jāzeps Vītols. From the first teacher Heinrich Stiehl students received a classical education, based on the repertoire which included classic German music. After him the class was lead by L. Homilius.

The instruments in the conservatory were also “made in Germany”. Students received lessons on the organ built by the Eberhard Friedrich Walckerfirm in the Peter and Paul Cathedral. Besides this, another organ of the same firm was built, now for the conservatory. In 1908 a new teacher came. His name was Jacques Handschin. He studied with Reger and Widor and brought to organ students new repertoire, included modern works of M. Reger and French composers.

Süda graduated from the Conservatory in 1912 and returned back to Tallinn. He was giving concerts and private lessons. Mostly he played in Jaanikirik (St. Johann church in Tallinn, organbuilder Normann/Terkmann) and in the concert hall “Estonia” (also in Tallinn, organ builder August Terkmann, 1913). Before WWI a publisher in London made a contract with P.S. to publish his pieces, but this didn’t become a reality. In 1919 he was appointed teacher in the Higher Music School in Tallinn, where he worked for one year: in August of 1920 he died.

As we already could see from his biography, Süda was connected with German influences through his teachers and the repertoire they gave (more detail is in the “First intervention cycle, chapter 1”).

It is very important to keep in mind the instruments on which Süda was studying, writing and performing. As we could see during his education Peeter studied on German romantic instruments with pneumatic action. The question was, for which type of instrument he wrote in Tallinn. I found sources about the history of organ building in Estonia. In short: all along the history of Estonia there were a lot of organ builders from Germany or organ builders who studied there. In the XIX century “Walcker”, “Sauer”, “Ladegast” and other German firms made about 30% of all church organs in Latvia and Estonia. I also have to mention very important Estonian organ builders: Gustav Normann, August Terkmann and Gustav Terkmann. All of them were building instruments with a big influence from German romantic instruments (more detail is in the “First intervention cycle, chapter 2”).

After reading books I wrote to Estonian organists whom I knew; to ask several questions about P.S. and influences he received during his education and later in Tallinn. Those interviews confirmed all my thoughts about influences from Germany and I was sure that I was moving in the right direction (you can read the interviews in Appendix 2, p. 43).

My next step was a trip to Tallinn. The goal was to work with autograph scores of Peeter Süda. With the help of my friends Niina Maiorova and Kristel Aer I contacted the “Estonian Theatre and Music Museum”. I was granted access to manuscripts. I copied the most important of them for my work and ordered several photos of the composer. Mari Mae, the curator of the music department, showed me a small house organ which belonged to the family of the composer, and Peeter Süda’s private library. In several manuscripts I found indications which the composer left. There were registrations for “Ave Maria”, the “Fugue f-moll” and the “Prelude and fugue g-moll” (about the other interesting things which I found in the manuscripts of the composer you can read in the “First intervention cycle, chapter 3”).



After this, I worked with scores from his private library and copied some of them for future work. P.S. left a lot of fingering in those scores, some indications of registrations and analyses of pieces. In his library were a lot of scores of German composers, among them almost all the organ works of M. Reger. The list of some books and scores in his library you can find in Appendix 3, p.44.

In the library of Tallinn’s Music and Theatre Academy I found a lot of CD’s with music by Peeter Süda, recorded by Estonian organists. I copied all of them to analyse the registrations and tempi.

After I returned back home, I started to work with copied manuscripts of the “Ave Maria” and the “Prelude and

fugue g-moll”. The second piece I decided to play on my final organ exam of first year (June, 2014). All the registration indications of Süda were clear and made sense; I just had to apply them to the instrument in the St. Bavo Basilica in Haarlem. For “Ave Maria” I made new registrations for the organ in Elandstraatkerk in The Hague. I discussed my ideas with my main subject teacher Ben van Oosten. The main question was about changing tempi in the Fugue. I made a detailed comparison of my Zero and First point recordings after I worked with manuscripts of P.S. in Museum in Tallinn (these recordings you can find on the CD, dispositions of the

organs you can find in Appendix 4, p.47). After that exam I sent recordings to the Estonian organist and composer Toomas Trass to get feedback. He wrote: “The recording was very good! Especially I enjoyed the fugue, the best leading to the culmination and coda I’ve ever heard! What I can say about the registration of Ave Maria; maybe when the theme is in the pedal (5th or 6th variation), don’t decrease dynamically but rather increase, i.e. force must grow, not decay there. This is my opinion, but the rest was very OK, so congratulations!”

In September 2014 I started to work with recordings of P.S.’s organ pieces by Estonian organists (see list of CD’s in Appendix 5, p. 49) to see if there are common things in their performances, if the organists follow tempi by P.S., and which registrations they use. Especially I was interested in pieces where P.S. didn’t leave any indications.

I also contacted the Estonian Radio and the Estonian Theatre and Music Museum. I asked them, if there were old archive recordings from before the middle of XX century. The Estonian Theatre and Music Museum sent me historical recordings from their archive. One of them was by one of the best friends of P.S., another from a pupil of that friend. Those recordings gave me an idea how the music was performed at first half of the XX century. The recording by P. Indra of the “Ave Maria” was a surprise, because it sounded like my Zero-point recording! You can read a detailed analysis of all the recordings in the “Second intervention cycle, chapter 1”. All the registrations you can see in Appendix 7, p. 68. I concluded that some general ideas of organists were more or less the same. I think it is possible to say, that there is **performance tradition** of playing organ pieces by P. Süda in Estonia.



The next step was to work with copies of some scores from the private library of P. Süda from Museum. The goal was to see which registrations the composer used while he was playing pieces of other composers. There were also influences from the German tradition in playing and making registrations. It was also very important to see that composers frequently requested manual changes during playing and to use stop combinations which were impossible in the baroque era. Some examples are very useful for making registrations for short pieces by P.S., where he didn’t live any indications. We also see how P.S. used a German style of playing and registering in music by French composers. For more details see the “Second intervention cycle, chapter 2”.

The private library of P.S. consists mainly of music by German composers. If we look to the concert programmes of P.S. (you can find them in a paper by Ene Salumäe; “Peeter Süda virolainen urkutaiteilija ja säveltäjä”, Sibelius Akademia, Kirkkomusiikin koulutusohjelma, Kirjallinen työ, 1995), we see the same picture: Mendelssohn, Töpfer, Bach, Kaufmann, Schumann, Liszt, Karg-Elert, Reger, Händel. Of the French composers we can only find Guilmant, Franck, Widor, Saint-Saëns. Therefore my next stop was a visit to the music library, to see if I could find interesting influences from the German composers Schumann, Rheinberger, and Reger in pieces by P.S. and if this would help me with ideas how to play pieces in which nothing was indicated. I searched in scores of Schumann, J.S. Bach, F. Liszt, J. Rheinberger. The German roots in terms of forms and genre in Peeter Süda became more clear!. Examples of registrations of these composers we can use for music of P.S. as well, but we will see further, how the composers Karg-Elert and Reger especially influenced P.S. I would say that those two composers influenced P.S. the most in terms of style, forms and registrations. I would allow myself to say that pieces like the “Ave Maria”, the Fugue f-moll and then Prelude and fugue g-moll were written under the influence of Schumann, Liszt and Reger (development of texture, construction, tempi). Influences of Reger, Rheinberger and Karg-Elert are found in registrations, influence of Reger, Schumann, Rheinberger in genres. More detail you can find in the “Second intervention cycle, chapter 3”.

My last questions were about the articulation in pieces by P.S. In every piece he indicated articulation. While I was researching registrations and influences in the scores of German composers, I noted that they prescribed detailed articulation. To get more information I read a book which was written by Jon Laukvik (“Historical performance practice in organ playing, Part 2 ‘The Romantic Period’, Carus-Verlag 2010”). It was not only useful for the articulation question, but also about the romantic period itself. A lot of things came from my own experience and knowledge of the organ literature. Interesting that again we can compare in this question France and Germany of that period. Before that book a question of comparison of those two countries appeared all the time.

Legato was the main ‘rule’ in playing during high and late romanticism, but it was not the only articulation, *non legato* existed as well. But not only articulation was important, it was also very important on

which instrument the organist is playing, which registrations are suitable for this type of organ and for this period of music. More detail you can find in the “Third intervention cycle”.

Remembering that in Sūda’s pieces we can find quite precise articulation, this definitely leads to the German school, because in the French romantic school there existed only strict legato and staccato (for example Widor, Dupre). It is interesting to remember that P.S. was taught using classic examples of German music when he was in class of Homilius. His next teacher Handschin was a pupil of Reger and Widor. Handschin brought all the skills he had from his teachers to his pupils. We can see, that P.S. followed the German school here as well, otherwise he would not indicate all the articulation so precisely.

Peeter Sūda was extremely precise with articulation. That gave me a key for one suggestion. It was about two versions of the Prelude and fugue g-moll. After the research I think that we can discuss two artistic interesting versions from the composer himself. In one version (which I liked more and of which I made a final recording) we see not a lot of articulation in the Prelude, but a lot of detailed articulation in the Fugue. In another version there is a lot of articulation in the Prelude, in the Fugue there is another kind of articulation, less detailed. When you try to play these pieces with these different articulations you will find out, that when there is less detailed articulation, the tempo of the performance can be faster. I think it is interesting to find a version one would like to use. I used one of those versions for my Final-point recording.

At the end of the research it is important to mention, that working on performing music introduces a complex of parameters:

- Instrument
- Registrations
- Articulation
- tempo

In the case of P. Sūda’s music all those aspects are known to me now. I found answers which I was looking for. In 2020 it will be 100 years since the day of the death of P.S. I think this research has been a great work for preparing a new edition with my suggestions for registrations and a preface with some explanations as well as a CD with his organ master pieces.

AR result

The artistic result includes recording of two pieces by Peeter Sūda: “Ave Maria” and the “Prelude and fugue g-moll”. The final version of “Ave Maria” is from a session in June 2014, the final version of the “Prelude and fugue g-moll” was made in March 2015. The most difficult piece was the Prelude and fugue, because it took two years to work at this piece finding registrations and solutions for tempi and articulation. All the registrations of all the recordings are presented in the Appendix. All my conclusions about tempi are presented in the Intervention cycles, as well as all the analysis of different performances, and analysis of music of German composers of the same period and their influences on P.S.. As an artist I think, that metronome markings tell us more about the mood of a piece and the *proportion between tempi* than a direction to play as near as possible to this marking. Choice of tempo will always be dependent of the acoustic of the church or hall, the type of instrument and the inspiration of the performer.

Another result of my work is suggestions for registrations for the pieces without indications from the composer. They are in Appendix 6, p. 52. This was done with the help of analysis of the indications left by the composer in his other compositions, in pieces of other composers and by analyzing music of German composers of the same period.

Another result was the preparation of a starting point for a future CD and an edition of the organ pieces. Other editions contain a lot of mistakes and no indications; with the help of manuscripts and my suggestions it is possible to make a new one.

Another result is that I now include new pieces by P.S. into my concertprograms and exams (for example my concert in the Augustijnenkerk in Dordrecht with music of Reubke and Sūda in May 2015, “Organ suite in f-moll: Improvisation – Ave Maria – Basso ostinato – Fugue” with programme-notes for the concert) to present the audience an unknown composer.

Another result is that I now include German romantic music in my repertoire. With the skills and knowledge I now have, this part of the repertoire is not unknown to me anymore. I discovered for myself a lot of new music which I didn’t know before.

The reflection on the result and the process

I am totally satisfied with the result I’ve got. If I compare my Zero-point recordings with the Final recordings, I feel that the performance gained new spirit, expression and is more in the style of the music, because of the things I discovered about articulation, registration, tempi, characters and comparative style analyses of music and instruments.

In the beginning I only had a couple of ideas and only a few facts. In the process a lot of facts appeared, and a lot of doors were opened. To be honest I didn’t expect to find answers about possible registrations for pieces where Sūda didn’t leave any indications. The only thing which I regret is that it was not possible to record his pieces on the Walcker organ of Doesberg due to the restoration of the church, but I hope to do it in the future.

I didn’t expect to get several historical recordings and to find so many interesting things during the work with manuscripts. To one day work with autograph scores I also didn’t expect.

The result will help me to record a CD, to make a new edition of the organ pieces by P.S. and, even, to include other pieces, which I didn’t see in his published works, but which are in his manuscripts. During the process of research I learned how to make presentations, how to research, and how to find contacts which can help in the research.

The result already allows me to play other pieces by P.S., not only “Ave Maria” and the “Prelude and fugue g-moll”; I include these pieces in concert programs, I can tell people about this composer, about his style, about instruments he played.

It is very important that during my research I discovered for myself a world of German romantic music, now it is also in my repertoire, I feel confident to play on German romantic organs, to make registrations, to experiment with sound.

This research can be useful for organists, who would like to know about Peeter Sūda, what music he wrote, and how to play his music. Probably my research will give keys for their own research at the same area or another, like German Romanticism.

All the steps of the research worked out, I found information I needed. The research was very interesting, deep and large and I am very happy with it, because for every question I found an answer. The research itself was very useful for the process itself. When I will find a new composer, whose music I don’t know how to play I will apply the same scheme as a guideline.

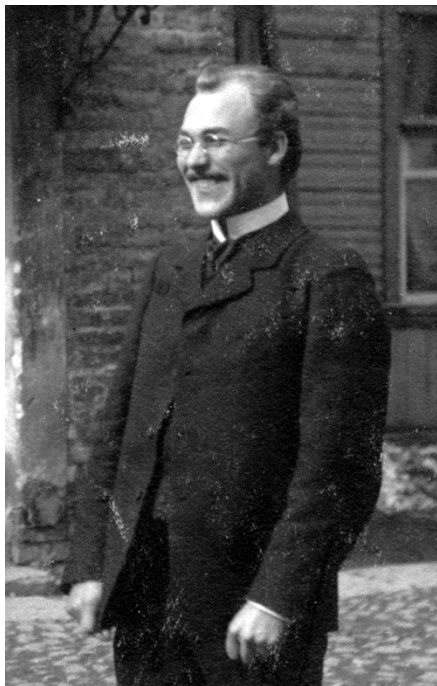
For the concert in Augustijnenkerk, Dordrecht, 23/5/2015

“Jong overleden orgelmeesters”

Peeter Süda (1883-1920). *Orgelsuite in f klein*

- Improvisatie
- Ave Maria
- Basso ostinato
- Fuga

Foto uit het archief van het *Estonian Theatre and Music Museum*



Peeter Süda werd geboren op het eiland Saaremaa (Estland). In het Ests betekent Süda: hart. Zijn opleiding genoot hij in St. Petersburg vanaf 1902. Zijn leraren waren daar Louis Homilius en Jacques Handschin. Na het behalen van zijn diploma's keerde hij in 1912 terug naar Tallinn, waar hij concerten en priveles gaf. Vanaf 1919 werd hij leraar aan de 'Hogere Muziek School' in Tallinn, maar overleed helaas vroegtijdig in augustus 1920, op 37-jarige leeftijd. Süda was Ests, maar was voornamelijk beïnvloed door de Duitse romantiek door zijn leraren en door de Duits georiënteerde instrumenten in Estland. Hij is beïnvloed door Liszt, Schumann, Rheinberger en Reger; desniettemin heeft hij een geheel eigen stijl. Hij voltooide slechts zeven orgelwerken, schreef langzaam en was zeer perfectionistisch.. Het meest karakteristieke is dat zelfs in kortere stukken de muziek zeer sterk ontwikkelt en vaak tot een gepassioneerde climax komt. Zijn muziek heeft twee 'handtekeningen': het voorkomen van het thema B-A-C-H (de noten Bes-A-C-B), zoals bij Liszt, Schumann en Reger, en een chromatisch thema. De stukken die nu gespeeld worden speelde hij zelf in 1914 in een concert, en noemde de verzameling: Orgelsuite in f-klein. Eerst de **Improvisatie** (waarvan slechts 9 maten zijn opgeschreven), recent

gecompleteerd door de Estse componist Toomas Trass. Het begint met een chromatisch thema. Het volgende stuk is **Ave Maria**, een variatiereeks. Het is een meditatief gebed, vanwege het chromatisch dalende thema herinnerend aan Liszt's 'Weinen, Klagen...'. Het werkt toe naar een climax, die echter verrassend genoeg zeer zacht met een bijzonder klankeffect wordt verwezenlijkt. Het **Basso Ostinato** laat een 'pizzicato' effect horen met de basregisters (pedaal), een thema dat telkens herhaald wordt; daarboven spelen de handen verschillende tegenmelodieën, elkaar imiterend en om spelend. De **Fuga** (4 jaar eerder geschreven in 1910), heeft twee thema's: weer het chromatische thema, zeer langzaam uiteengezet. Dan zet een meer energiek thema in, een thema van Handel uit diens Messiah. Het is een volwaardige dubbelfuga, waarbij in een derde gedeelte de twee thema's gecombineerd worden. Evenals de andere stukken, sluit ook dit werk niet met het volle orgel, maar juist zeer zacht af.

Julius Reubke (1834-1858). *Orgelsonate "Psalm 94"*



Julius Reubke, geboren in 1834, werd slechts 24 jaar. Als zoon van een piano- en orgelbouwer en leerling van Franz Liszt maakte hij faam als pianist en was hij ook goed ingevoerd in de mogelijkheden van het orgel. De Sonate over de 94ste Psalm ontstond in 1857 en werd geschreven voor het imposante, juist gereedgekomen Ladegast-orgel in de Dom van Merseburg. Het werk vertoont grote overeenkomsten met de Fantasie en Fuga over *Ad nos, ad salutarem undam* van Liszt: beide stukken bestaan een langzame inleiding, een allegro, een centraal langzaam deel en een afsluitende fuga, alles gebaseerd op één thema. Harmonisch luidt deze sonate nieuwe wegen in; bijzonder is de persoonlijke, emotionele geladenheid van het werk. De vier delen zijn alle gebaseerd op een specifieke tekst uit de 94ste Psalm:

"O Heer, de God die wraakt, rijst op. O rechter der wereld, vergeld de trotsen wat zij verdienen." (Grave-Larghetto).

"Hoelang zullen de slechten nog zegevieren, O Heer? Zij vermoorden de weduwen, vreemdelingen en de wezen. Zij zeggen: de Heer ziet het niet, de God van Jacob let niet op." (Allegro con fuoco)

"Als de Heer mij niet had geholpen, zou de stilte van de

dood mijn deel zijn. Toen ik heel bang was, heeft uw troost mij vreugde voor de ziel gebracht." (Adagio)

"Maar de Heer is mijn toevlucht en sterkte. Hij zal ze hun zonden vergelden en hun uitwissen." (Fuga)

First intervention cycle

Point Zero Recording, feedback and research techniques

Before my actual research started I made two 'point Zero' recordings: one of "Ave Maria" and one of "Prelude and Fuge in g minor". For choices of tempi, mood and registration I just used my experience until then and tried to play as musically convincing as I could. I asked two organists for feedback: Ben van Oosten (main subject teacher) and Bert den Hertog (organist of Elandstraatkerk Den Haag). This is their feedback.

Ben van Oosten: "I listened to your Zero Point recording of the "Ave Maria" and "Prelude and Fugue" by Peeter Sõda. I have some doubts about the style of your interpretation. In my opinion these works have been inspired by the organ style of the late Romantic German composers. You should try to find a confirmation for this hypothesis. Your registrations in these works are rather uniform and don't correspond with this style. Try to do some research with regard to the Estonian composers in general and Peeter Sõda in particular. Try to find more information about the organs he knew and played, about the influence from other (German?) organ composers. It would be great if you could find and study manuscripts of Sõda in libraries, and see his indications concerning registration, articulation, and musical expression. All this could help you to find out what would be the authentic style of performing his works."

Bert den Hertog: "I remember hearing the "Ave Maria" for the first time in an informal concert in Tallinn, Estonia, by Estonian organist Andres Uibo. I didn't have a program and I was convinced that it was a piece by Franz Liszt: the same treatment of chromatism and harmonies. Your recording sounds very musical, but I am curious if Sõda has some specificities that makes it different from other composers, more personal: this could maybe be found in specific registrations, tempi or extramusical meaning. What is the story of his life? The same with the "Prelude and Fuge". The beginning of the Prelude sounded like a French-style overture with its dotted notes, later it sounds more in Mendelssohn-style. The Fuge reminded me a lot of Schumann's B.A.C.H.-fuges, only with a more surprising ending after a very passionate climax. This ending is not yet very convincing to me, the performance is not very emotionally involved or intriguing. Here the structure of the piece is maybe very much related with specificities of Sõda's own instrument? This would be interesting to research, how the emotion in the music can be matched by a specific instrument, registrations etc."

After this feedback, I started to think about how to start the actual research. For the first intervention cycle I had to start with a survey. I needed to place Peeter Sõda in a broad context to find inspiration for an improved performance. Encouraged by the feedback, I choose three sorts of data to research: the biography of Sõda (to be found in several books and articles about him which I collected from Estonian libraries and organists), the instruments of Estonia (also from books from the library), and I asked the Estonian Musical Museum if I could look into the manuscripts of Sõda himself, to see if he left there some indications which were not published in the editions I had of his music.

Chapter 1. Peeter Sõda. His education, teachers, instruments in S.-Petersburg, repertoire

Peeter Sõda was born on the 30th of January 1883 on Saaremaa, the biggest island of Estonia. "Sõda" in Estonian means "heart". His first organ lessons were from the parish organist Ado Knaps in Kihelkonna – a village on the western side of Saaremaa. In the parish church of St. Michael's Sõda had an opportunity to practice on the oldest instrument of Estonia. It was built in 1805 by Johann Andreas Stein.

From the first half of the XIX century there appears a strong connection between Estonian and Russian cultures, when Estonian musicians (especially organists) went to S.-Petersburg for high education. Future organists heard organ music already from their childhood (at home or in the churches). Interesting is that in the S.-Petersburg conservatory it was possible to get instruction in several subjects for the price of one: organ, harmony, counterpoint and fugue. It was very attractive for musicians.

In 1902 Peeter entered the St.-Petersburg conservatory, where he studied organ and composition. His first teacher was Louis Homilius. After his death in 1908, Sõda continued his education with the new teacher of the organ class Jacques Handschin. His teachers for composition, harmony, counterpoint and fugue were Nikolai Solovyov, Alexander Glazunov, Anatoly Lyadov and the Latvian-born Jāzeps Vītols.

Here we need to talk about the organ class of the St. Petersburg conservatory that time. The artistic principles of the Petersburg conservatory had an essential impact on the formation of the musical life of Estonia. The organ class in St. Petersburg was formed in 1862. The first teacher was Heinrich Stiehl (1829-1886). He was organist of the St. Peter and Paul's church, had graduated from the Leipzig conservatory where he was a pupil of Hauptmann and Moscheles (who probably was trained by Mendelssohn). He was a teacher in St. Petersburg from 1862-1869. At the end of his life he worked as organist in St. Olaf in Tallinn. It is interesting that for composition students the organ was in the category of the main subjects, but the piano appeared as a minor

subject. As the conservatory had no organ for concerts and lessons, students were taught in the Cathedral on one of the best organs at that time in Russia, built by the Eberhard Friedrich Walker firm.

Since 1874 the organ class was headed by Lui (Ludwig) Homilius, who graduated from the conservatory's piano and violoncello classes, then turned his organ hobby (he had lessons with H. Stiehl next to his conservatory education) into a profession. L. Homilius directed the organ class for 35 years. In 1897 the conservatory finally got a big organ (III/46/P) for the Small Hall from the firm "Eberhard Friedrich Walker and Co." In 1903 another magnificent organ from the same firm "Eberhard Friedrich Walker" was unveiled in a concert hall in Petersburg (since 1931 this organ is in the Great hall of the Philharmonia).

Following the death of Homilius in 1908, the class was lead by the Swiss organist Jacques Handschin who was born in Moscow. He studied in Moscow and Switzerland. The first lessons in organ playing were in Moscow from the organist of the Reformatory church, Friedrich Brüsche. In 1905 he studied history at Basel University, then in Munich he added to these disciplines philology and national economy. Then in 1906–1907 he visited the organ class of M. Reger, soon after this he moved to Leipzig where he took organ lessons from K. Straube. Handschin returned to Moscow with brilliant recommendations from his teachers. Soon afterwards he went to Paris to study with Ch.-M. Widor. Widor asserted that he never had a pupil with such a good and natural pedal technique. In 1909 the St. Petersburg conservatory invited Handschin to work as an organ teacher. In 1912 he became organist in the St. Peter and Paul church. He taught from 1909-1921 (with a break). He concentrated on solo performance, knew several performing traditions, and all of his knowledge he passed on to his students.

P.S. must have taken on all these tradition in his playing, because Jāzeps Vītols (1863-1948, a Latvian composer, composer, pedagogue, conductor, pianist and prolific music critic) remarked after Sūda's final examination: "What playing! Accurate, clear, pure and inspiring. You have to play on the organ like Sūda does". (Juhan Aavik, memoir quoted in Ivalo Randalu (ed.), *Peeter Sūda*, Eesti Raamat, Tallinn, 1984, p. 98.)

After graduating from the in 1912 Peeter return back in Tallinn. He gave concerts and private lessons. Mostly he played in the Jaanikirik (St. Johann church in Tallinn, organ builder Normann/Terkmann) and in the concert hall "Estonia" (also in Tallinn, organ built by August Terkmann, 1913). Before WWI a publisher in London made a contract with P.S. to publish his pieces, but it wasn't realized. In 1919 he was appointed teacher in the Higher Music School in Tallinn, and worked there for one year. In August of 1920 he died.

In the second half of the 19th century most of the organs in St. Petersburgs churches were built by the German organ building firm "E.F. Walcker" (the firm was founded in 1820 in Ludwigsburg). Among the organs they built were instruments for the St. Michaeliskirche in Hamburg, the Dom church in Riga, etc. These organs began to play a leading role in St. Petersburg after the 1839-1840 installation of an organ in the Lutheran Peter and Paul cathedral. The Swedish St. Michael church and the St. Maria church had organs built by the W. Sauer firm.

The organ repertoire performed in concerts during the 1880's /beginning of the 1890's consisted of German music of the XIX century. The most popular composers of the St. Petersburgs organists were F. Mendelssohn and J. Rheinberger. The greatest part of the organ repertoire of those years consisted of works by the German composers Johann Gottlob Töpfer, Wilhelm Valentin Volckmar, Gustav Adolf Merkel, etc. This music represented the new organ music from Germany. That showed the connection between Germans who lived in St. Petersburg with their fatherland. The French organ music was played only extremely seldomly, only A. Guilmant's compositions were sometimes performed.

In 1896 a big organ was built in the Small Hall of the St.-Petersburg conservatory. This organ was built by the E.F. Walcker firm. It was intended specially for the conservatory hall, but didn't really correspond to its sizes and acoustics. 10 years after its installation the instrument was used mainly for educational purposes. Every spring there were public examinations of the organ class. Programs of those exams mostly consisted of music by J.S. Bach and F. Mendelssohn. Music of the XIX century was represented generally by compositions of German composers: J. Rheinberger, J.G. Töpfer, G.A. Merkel and others. At the beginning of the XX century when the French music of that time began to enter into the organ concert practice of St.-Petersburg, it started to appear in the repertoire of the conservatory (e.g. Saint-Saens, Guilmant). At the turn of the 20th century, music by C. Franck and Ch.-M. Widor was included into the repertoire.

In the repertoire there was absolutely no pre-Bach polyphony, works of old Italians or English music. Besides, the conservatory organ had no appropriate stops sound to perform the Spanish or French music either because of the absence of a large number of reeds.

Chapter 2. Organ landscape in Estonia

The oldest organs in Estonia date from the XIV century, maybe earlier. Organ builders in the XIV-XVII were from North Germany. Some of them lived in Estonia; some just visited it to build the instrument or to repair it. Only a few Estonian organ builders were working in the country during that time, mostly Estonians helped organ builders. During the time when Estonia was under Swedish rule, their main opponents were from that country. In the XVII-XVIIIth centuries house organs were very popular (positive and portative organs). The local German population by order of Peter the Great was moved to Russia. German organists appeared in Estonia mainly from abroad: Riga, Königsberg, Gdańsk and other places.

The structure of the Estonian Lutheran church is completely analogue to the German examples and the requirements for organists were the same as well. In Tallinn and Tartu "church music" meetings with participation of choirs and city musicians were organized. There was a school for a choir boys from St. John church in Tartu. This choir existed till the end of the XIXth century.

At the end of the 18th century the organbuilder Heinrich Andreas Koncius (*Contius*, *Cuntius*, 1708-1792) from Halle arrived through Latvia, and Johann Friedrich Gräbner from Bremen. The latter was asked to come to S.-Petersburg in 1789, where he prepared projects for new organs for Prince (knyaz) Grigory Potemkin (April of 1789):

1. 3 manuals, pedal, 45 stops
2. 3 manuals, pedal, 60 stops

In 1764-1771 Koncius built the organ for the St. Olaf church in Tallinn. There were 60 stops, 3 manuals and pedal. Abbé *Vogler* played on this organ during his trip from Stockholm to S.-Petersburg (1787). In 1820 the instrument was destroyed by fire, in 1840 the restored church got a new organ (64 stops, 3 manuals, 2 pedal boards (!!!) from the firm "E.F. Walcker").

At the end of the XVIIIth century the son-in-law of Koncius based a workshop in Pärnu. His name was Johann Andreas Stein, and he worked there until the end of his life. In 1811 he rebuilt (reconstructed) an organ in the St. Nicolas church in Tallinn. This was an instrument from the middle of the XVIIth century by Christoph Meinecke. Stein also built new organs in Estonia. One of them is on the island of Saaremaa. This is the oldest surviving organ in Estonia. It has a beautiful prospect in a baroque style. That organ had one manual and a pedalboard:

Manual, compass C - c³:

Bordun 16, Prinzipal 8 (organ front), Gedact 8, Gambe 8, Octave 4, Flöte 4, Quinte 3, Octave 2, Mixtur III, Trompete 8.

Pedal, compass C - c¹:

Subbasz 16, Octavbasz 4, Posaune 8, Pedalcoppel.

In 1890 the instrument was improved by F. Weisenbaum from Latvia. He added the second manual with four stops, which he placed in a swellbox.

Organs of big sizes were built by the organ builders Carl August Tanton (1801 – 1890); and organ builders from Germany Ernst Kessler and Friedrich Wilhelm Mullvestedt (who settled in Tartu).

The organ master Gustav Normann (1821–1893) became the founder of the North Estonian organ building school. He was one of the most productive and professional organ builders in the XIXth century in Estonia. He studied the art of organbuilding in Germany in Saksen. One of the most remarkable organs is in Tallinn in St. John's church, but this instrument was enlarged by August Terkmann at the beginning of the XX century. The instrument in St John's was Normann's largest, built in 1868, with three manuals and 40 registers. See the disposition of this instrument in Appendix 1.

Followers of Norman were the father and son Terkmann. Gustav Terkmann (1850–1924) based his own organbuilding workshop in Tallinn in 1882, and made mostly small organs with mechanical action for churches in villages, but he also already started to use pneumatic action.

His son Augustus Terkmann (1885–1940), who studied with his father and in August Laukhuff's factory in Germany, used pneumatic and electric action for the instruments he built. Besides activity in the Estonian province, he constructed some big organs in Tallinn. In particular, in St. John's church (III/P/36, + 23 transmission registers, 1914, according to information from the Book on Estonian organs : 43 registers and 17 transmission registers if one considers the pedal stops, who only have an independently speaking lowest octave, the rest is part of the registers of the manual) and in the concert hall "Estonia" (III/P/43 + 3 transmission registers, 1913). See the disposition of this instrument in Appendix 1.

It is interesting to mention, that not only these organ builders were oriented towards the German romantic style of instruments. At the same time as the father and son Terkmann three brothers Kriisa worked in the South part

of Estonia. They were self-taught and as an example for their work they took the instrument by Walcker from the Laatre church.

Very productive were the large German organ building companies, first of all, "Eberhard Friedrich Walker" and "Wilhelm Sauer". The firm "Eberhard Friedrich Walker" built two big organs in Tallinn: in church of St. Olaf (III/P/65, 1842) and in St. Nicolas (III/P/43, 1895) church. The most important organs of "Wilhelm Sauer" which has remained intact is the organ of the Tallinn Cathedral of St. Maria (III/P/73, pneumatic action, 1914, using elements of the previous Ladegast organ (III/P/51, 1878)).

The XIXth century was full of discoveries in organ building. This was necessary, because the organs were growing bigger and needed more and better wind supply for the larger pipes. The consequence was that the organ became heavier to play. The invention of the English builder Charles Barker in 1833 solved this problem: his 'pneumatic lever' enabled organists to play the full organ with coupled manuals using only minimal physical effort. The great French builder Aristide Cavaille-Coll (1811–1899) was the first to successfully use this innovation in his organs.

In Germany in 1842, E.F. Walcker (1794–1872) found another solution for the problem of the bigger wind supply. He invented a system (Kegellade) where the different stops of the organ couldn't 'steal' each other's wind, as was the case in the previously used 'Schleiflade'. Having made cone chests (Kegellade), Walcker practically applied the 1755 invention of the German scientist J.C. Sigmund Haussdörffer (1714-1767). It would be the first cone chest organ outside of German borders. It is remarkable that the organ is located in the town which then was named Kegel, so it is said that that kind of chest got his name from the town (it is called "kegellade").

In 1852, Walcker also designed and built a rotating shaft for gradually adding stops one by one ('Walze'), allowing, without special difficulties (and without an assistant), to make a big crescendo or diminuendo.

An example of a Walcker organ was in the St. Nicolas church in Tallinn. It was built in 1895 and, unfortunately, destroyed during Second World War. This was an example of German romantic organ. See disposition in Appendix 1, p. 40.

For the disposition of the organ of the Tallinn Dom Church built in 1914 by Wilhelm Sauer see Appendix 1. The organ has 73 stops and 3 manuals and uses Friedrich Ladegast's front from 1878 and some of the stops. Some of the pipes also came from the organ that was built in 1783 by J. F. Gräbner. The organ has pneumatic action and is intonated according to the "Orgelbewegung" ideals. In 1998 the organ was restored by Christian Scheffler.

In 1842 the new organ in St Olaf (Tallinn) was built by one of the most famous organ builders in Germany, E.F. Walker. It was an instrument with mechanical action and slider soundboard/chest which had three manuals, two pedals and 65 registers. The organ stayed in use until the beginning of WWI.

Chapter 3. Work in Estonian Theatre and Music Museum

I was very happy to be able to see all the autograph scores of Peeter Suda. His handwriting is extremely precise, as could be expected of a perfectionist mind. Two subjects of interest could be found: firstly, which pieces he wrote (finished or unfinished), secondly, a lot of indications which were not to be found in the newest printed edition (published in Tallinn) which I had.

Concerning pieces I found several interesting things in manuscripts:

1. There is a manuscript with three pieces, all based on the B-A-C-H theme (in German, the B is a B-flat, the H is a B). The order in the manuscript can be understood as Gigue, Fuga, and Toccata. But the manuscript papers can be folded in another way, and then a more logical order appears creating an *hommage a* Bach: Toccata – Gigue a la Bach (10.9.1918) – Fuga). In this order it can be a suite, because this order corresponds to examples of suites by, for example, Reger!
2. On one manuscript (maybe as a plan??) was written:
“Suite e in modo classic. (3 trios) I Capriccio, II Siciliano, III Giga
3. 9 bars of a piece called: “Improvisation”. Was it unfinished? Following this improvisation is a very short chromatic choral. On the same page there is the beginning of the Gigue a la Bach, but the title is “Fugue”, and unlike the final version, there is a space left open for a fourth voice (which is not written).
4. “Prelude and fugue in g-moll”. Between manuscripts there is a sketch for the prelude which has the subtitle: “Pour grand orgue”. Suda used this already for his transcription of “Tasso”, but this gave me an idea to make registrations for this prelude in French style; the beginning on *fonds* and *anches*, the faster part without *anches* (this could easily be done on a Cavaille-Coll organ) this way we get 8’+4’.

I also found transcription of:

J.S. Bach. Fugue As-dur from WTK-II, BWV 886

“Dies irae” for the organ

P. Tchaikovsky. Fantasie “Francesca da Rimini”. Op.32

W.A. Mozart. “Lacrymosa” from Requiem

F. Liszt. “Tasso”. Lamento e Trionfo (1913)

F. Liszt. Mazeppa

R. Wagner. Schluss scene from “Tristan und Izolde”

R. Wagner. Meistersinger (Dritter Aufzug)

I. Glazunov. op. 35 (Introduction at Fugue from string quartet), 3 rapsodies op.7 and op. 49

C. Saint-Saens. Sarabande

Indication in manuscripts

I found in some pieces quite detailed registrations. The most precise were in “Fuge” g-minor and “Ave Maria”. These indications I wanted to reproduce to see what is the musical effect on the performance.

First Point Recording

Prelude and fugue g-moll. The fugue. Comparison and progress.

It starts with a tempo indication (60-72) which on the 4th page it changes to half note=100. At my Zero-point recording you can hear, that I make a smooth tempo change from the first speed to 100, like it would be in Reger style. And by examining this piece you could say—that at this moment the length of the notes become “faster”: at first there were half notes, quarter notes, at this moment triplets appear. Scores without indications can make you think that with every change in the music you can make a smooth crescendo by adding some stops. I did this till the indication half note =100, after this I made quite loud registrations. At the first-point recording I used at the ‘half note=100’ indication the registrations by P.S. This stopcombination sounds very far away because of the closed swellbox on the third manual. The composer’s indications mean, that at this point there is, abruptly, a new registration and a new tempo, rather than arriving there gradually. The choice of the exact tempo I decided for myself according to the acoustic of the church and didn’t make this really 100. During the Zero-point I changed manuals to continue on the first manual instead of the third, causing an awkward changing of sound. Another “key moment” of the fugue is the two last pages. The Zero-point recording shows, that I didn’t really make a decrescendo, anyway not softer than *mf*. You can say, that it is *f-mf*, but in the First-point you can hear, that the sound in the last bars is almost gone, following the indications of the manuscript.

Handwritten musical score for the Fugue in G minor, BWV 578, by Johann Sebastian Bach. The score is written on three staves. The top staff is for the right hand, the middle for the left hand, and the bottom for the pedal. The tempo is marked 'Allegro moderato (d=100.)'. The registration is indicated as 'III. Ged. 16', 8', Flauto 8', 4', 2', Viola 8', Aeoline 8', Fugara 4'. The score includes various musical notations such as notes, rests, and dynamic markings. The bottom staff has a 'rall.' marking and a 'Total u.' marking. The score is signed 'P. Suda 11'.

This change of tempo reminded me of an organ piece by: M. Durufle “Prélude et fugue sur le nom d’Alain op. 7” (1942). It was written 22 years later, but the idea is the same: in the fugue, with changing registrations the tempo also changes. Also the registrations have a common idea, although slightly different:

Süda asks for III manual:

Gedekt 16’, 8’, Flauto 8’, 4’, 2’, Viola 8’, Aeoline 8’, Fugara 4’.

Durufle asks for recit:

Fonds 8-4-2, Plein jeu, sans Gambe 8' ni Diapason 8').

G. P. R. Fonds 8
Péd. Bourdons 16' 8'

Gr. Ch. Sw. Found. 8'
Péd. Bourdons 16' 8'

Andante ♩ = 52

MANUALE

PÉDALE

p

G. P. R.
Gr. Ch. Sw.

poco ced. Tempo ♩ = 54

pp

R.
Sw.

(G. P. + Fonds 4)
(Gr. Ch. + Found. 4')

R.
Sw.

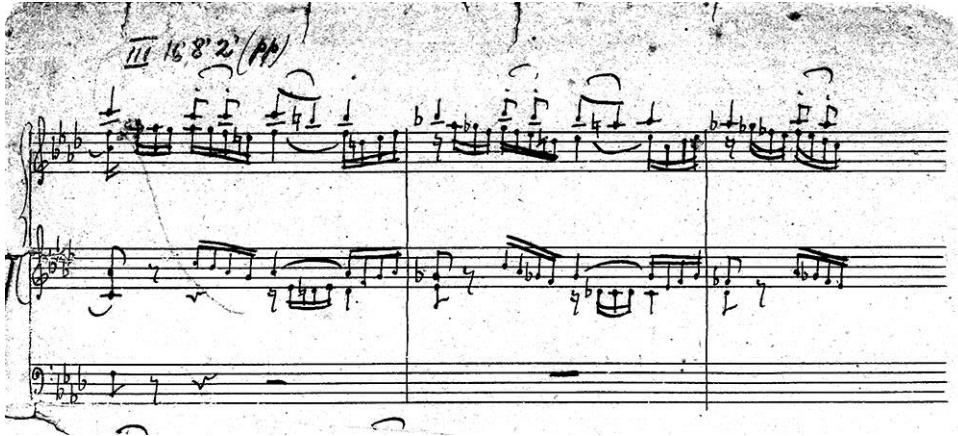
The performance of Suda's Prelude and Fuge in my exam became my First-point recording. I also made a First-point recording of "Ave Maria" with registrations by P.S. in the Elandstraatkerk, also in June. Registrations by the composer also influenced my choice of tempi in Ave Maria. In my Zero-point recording I made a smooth crescendo and quite an intensive accelerando, after some research I made the accelerando less intensive because of the special registrations at the climax of the piece: the composer asks here for *pp* on III manual with registration 16' 8' 2'. This is quite a dark, mysterious sound in the closed swellbox, like there is a passionate climax, but hidden deep in the soul, without screaming.

Andante sostenuto

Ave Maria

Salente III vivacelente

S. B. de



After that exam I sent recordings to the Estonian organist and composer Toomas Trass to get feedback, that's what he wrote: "The recording was very good! Especially I enjoyed fugue, the best leading to the culmination and coda I've ever heard! What I can say about the registration of Ave Maria, maybe when the theme is in the pedal (5th or 6th variation), don't decrease dynamically but rather increase, i.e. force must grow, not decay there. This is my opinion, but the rest was very OK, so congratulations!"

Also I asked feedback from Bert den Hertog who was present at my exam, that's what I've got: "Yes I have to say that now the performance has more relief and contrasts. In the "Ave Maria" there is now a more suggestive atmosphere, and I especially like the sound at the climax, which is not a climax with a louder sound, but with broader overtone characteristics (16,8,2 instead of 8,4 stops). This is really making use of the hidden possibilities of the German romantic organ, as I know it myself from the Walcker-organ in Doesburg or the Sauerorgan in the Domechurch Berlin: organs which are never aggressive when loud, and with a varied palette of piano and mezzoforte sounds, to express hidden inner feelings in a subtle, introvert way. Also in the "Prelude and Fuge" played on the more French-oriented Adema-organ in Haarlem, the registrations are evoking the German romantic organ; especially in the crescendo starting from the closed but full swellbox, one imagines that the organ has a Walze! Now, the ending is much more convincing and sounds like a meditative coda, although I could imagine that the different foundation stops on a German romantic organ can make the sound and the decrescendo even more 'magical' than in Haarlem."

Second intervention cycle

Motivation and techniques of research

Already during the research for the second intervention cycle I got some recordings, but I didn't want to analyse them before I recorded my first point recording, because I wanted to be influenced only by the indications in the manuscripts. To see if there is a specific Estonian way of performing P.S. pieces, I wanted to compare all of them (no other organists then Estonian made recordings of this works) to see if there is something in common.

Next to this, the study of the manuscripts in the first intervention cycle raised a new question for me. There are several pieces for which P.S. didn't leave any indication concerning registrations. However, in his own library there are a lot of scores by other composers with stopindications, probably because he played them at concerts. From this it became clear that the German Romantic composers were the main influence. I needed a more in-depth knowledge of the German Romantic composers, so one of the chapters is a case study for the pieces of Schumann, Rheinberger, Liszt and Karg-Elert. I used the list of pieces which were in P.S.'s own library and looked into the scores.

My main goal in this intervention cycle is to find convincing registrations for the pieces by P.S. where the composer himself didn't leave any indications. So I had to experiment with the knowledge of a probable Estonian performance tradition, to look at Suda's style of registration for other pieces and to find similar pieces by other composers who left indications. This way I could triangulate this knowledge to find inspiration for convincing registrations in this pieces.

Chapter 1. Comparison of different recordings

“Ave Maria”

1. P. Indra
2. I. Maidre (recording of 1996)
3. I. Maidre (recording of 2006)
4. A. Uiho
5. T. Trass

I contacted the Estonian Radio and the Estonian Theatre and Music Museum. I asked them, if there were old archive recordings before the middle of the XXth century. I got a positive answer from the Museum, and they sent me some historical recordings from the archive:

- August Topman's recording (he was talking about Suda and playing “Ave Maria” on his home organ)
- Paul Indra plays “Ave Maria” and “Pastorale” (1939). That was a recording session ordered by Estonian Republic, just before WWII. The session was made between the 15th of May and the 14th of June 1939 in the Estonia Concert Hall. The organ was built by August Terkmann in 1913/14.

Paul Indra (02.09.1904 Tallinn - 16.02.1989 West Berlin), organist, graduated from the Tallinn Conservatory in August Topman's organ class, also studied composition (with Artur Kapp) and conducting (with Johannes Paulsen). He was the organist in the Church of Holy Spirit in Tallinn from 1930 - 40. He immigrated to Germany in 1941, and later visited Soviet Estonia for concerts. Those recordings of Topman and Indra are extremely significant because, Topman was one of Suda's best friends, and Indra was a pupil of Topman. Other performers were Hugo Lepnurm, Rolf Uusväli, Andres Uiho, Toomas Trass, Ines Maidre, Aare-Paul Lattik and Helen Tammeste.

The most interesting for me were recordings of “Ave Maria”. I had 5 recordings of this piece. Now I will mention recordings by A. Topman and P. Indra. Indra played the piece with a quite intensive and passionate accelerando and was very free with agogic. His teacher A. Topman played the same piece on the house organ of P.S. very calm and little bit slower, without such an accelerando. The historical recording by Paul Indra surprised me: it was like my Zero-point recording, with the same registrations as me, with the same intensive accelerando. This is completely different from my First-point recording, with a calmer mood and using the registrations which P.S. left. Here is a question: Paul Indra was a pupil of August Topman, Topman was one of the best friends of Suda. Did Indra get some advice from his teacher about how to play “Ave Maria” or did he do it in the way he wanted? The only conclusion I can make: it is possible to play the music both ways, but the piece will have a different meaning. One is a passionate prayer; another is closed with feelings deep inside. I will mention other recordings of P. Indra later as well, when there will be a time for a discussion about articulation.

In the manuscript there was no metronome marking, but only the indication *Andante sostenuto*. In the edition which I used there is a metronome indication: eighth note = 52. I have to say, that Maidre, Uiho and

Trass play more or less in the same mood, but Indra played the piece with quite an intensive and passionate *accelerando* and was very free with *agogic*. Registrations were more or less in the same idea, but in the beginning some of the organists used *voix celeste*, some a reed stop, probably dependent on the edition they used. In P.S.'s manuscript the *voix celeste* is prescribed.

“Scherzino”

Recordings by Hugo Lepnurm, I. Maidre and Helene Tammeste.

There is a big difference in tempi between Maidre and Tammeste. The composer indicates a tempo of 68, Lepnurm and Maidre are the closest to this. But then, there is a question: does the tempo indication represent the real tempo or the character of the piece? It is a well known fact, that Max Reger asked for slower tempi than he wrote in his scores (Laukvik, *Historical Performance in Organ Playing*, Part 2 Romantic Period, p. 281). Personally, I think, that here the tempo indication say something about the character of the piece. If I see the indication “eighth note = 52” (an indication from the editor) in “Ave Maria”, I try it first. I concluded that it is almost “standing still”, very static, there is no movement. Actually, only Ine Maidre plays almost this slow, as it is written by the editor. Especially in the Prelude and Fugue g-moll we see the differences between tempi indicated by P.S. and the tempi which performers chose. At the fastest moment of the fugue we see the indication “152”, which is extremely fast. If we imagine the big acoustic of a church the result of this tempo will be an unclear mass of sound. This indication says to me: play as fast as you can, but take acoustics into regard. Probably, in a concert hall with less acoustics this tempo is possible, and the music will sound like a storm.

In the case of the “Scherzino”, I like the choice of tempi made by Lepnurm and Maidre, because they bring a character as well. In registrations we can hear more or less common things and ideas at the beginning of the pieces and in the middle part (*intermezzo*) which has indications “Un poco lento”. However, most of the performers play here in more or less the same tempo as the beginning.

“Basso ostinato”

We see again a tempo indication from the composer: half note = 92-100. In my opinion this is an indication of character. I have to say that if you dare to play the beginning in at least “92”, the problems start in bar 15 when the 16th notes begin: it is not technically possible to play in such a tempo and the piece itself doesn't make any sense. For me the tempi of Lattik and Trass are more comfortable. The tempo of Maidre is too fast, but she pulls it off brilliantly. Concerning registrations: performers have the same ideas, only the details differ.

“Fuga” f-moll

Here is the same situation regarding indications of tempi by the composer and tempi by performers. Ines Maidre is the fastest, Tammeste the slowest, Trass chose a tempo in the middle.

There is a change of tempo halfway into the piece: “72, Poco piu mosso”. Maidre and Trass do this, Tammeste plays even a little bit slower. Interesting is that from all the performers the part after “Poco piu mosso” sounds like completely new material in a new mood. I got the feeling that the previous three pages were like a slow introduction, then the main theme starts. Also interesting (!), is that here Suda used the theme of the Overture from the “Messiah” by G.F. Handel, which also has a slow “introduction” and a very active following theme. Another interesting moment is the beginning of the fugue, which has the tempo indication “69” and here it is “72”, which is only a next step on the metronome. In my opinion, this brave theme by Handel doesn't have here the same character. It is more lyrical. For a registration the composer asks at the beginning for “piano” and here only “+ flute 4”, which doesn't give a completely different character to this theme. The first chromatic theme and this Handel theme have the same character. On page 26 we see that the composer wrote a double fugue and both themes go perfectly together, so the first theme is the basis (and the bass) of the harmonies for the Handel theme. Probably P.S. chose the theme by Handel, because it perfectly fitted in with his “chromatic” idea.

Another reason not to follow the exact tempi of P.S. is the passages with octaves. Some organs in the recordings, especially the pneumatic organs, didn't handle the fast tempi well. There are at least 8 notes at the same time, 4 of them have to be played in quite a fast tempo (around 80) with a loud registration. The action of the organ doesn't respond fast enough and the pipes have no time to respond with sound at such a tempo. Concerning registrations: performers follows indications “*p*”, “*mf*”, “*f*” etc. by composer, using all the possibilities of the instrument they play.

“Pastorale”

Some details from Ines Maidre: “Pastorale is based on a Saaremaa folk-tune. The musicologist Ivalo Randalu has identified it as ‘Saaremaa selis’, a folk-melody which was collected by Suda himself on one of his expeditions. ‘Selis’ means a cord or rope used in a fishing net”.

This is a piece with the indication *Andantino*, and all the performers play it in more or less the same tempo (40-42-46-48). Ideas for registrations and understanding of the music have a lot in common. I would say,

that Hugo Lepnurm has the most unexpected registrations sometimes. For me the recording of P. Indra is very important, although when I first heard it I was interested only in registrations, but later that recording played another role as well.

“Gigue (à la Bach)”

I had only one recording of this piece, made by Ines Maidre. There are no indications from the composer. Ines plays it in a tempo of 66 with registrations “à la Baroque” (as in a trio-sonate by Bach, for example): in the right hand 8’, 4’, 2’, in the left hand 8’, 4’, in the pedal 8’, 4’.

“Prelude and fugue g-moll”

This is the most interesting piece for me, because I made several recordings of it: it was my Zero-point recording, a piece for my final exam after the first year of my Master degree and at the same time my First-point recording; after the second year of research there are two different versions of the second, or final point recordings. After I made the Zero-point recording I went to Tallinn to work with the manuscripts of P. Süda. I found two versions of this piece. In one version there were registrations only at the beginning; in other were more detailed indications of registrations and manuals by the composer. The Prelude in both versions didn’t have any indications. Everywhere are articulation indications.

I have three recordings: by Ines Maidre, Andres Uiho and Rolf Uusväli. All of them are completely different concerning tempi. Ines Maidre plays almost everything legato (with some occasional articulation), Uiho and Uusväli use much more articulation, but not everything which was indicated by composer. The most unexpected registrations are Uiho’s in the Prelude (specifically in the middle part, where he uses a soft and plays in a faster tempo than other organists).

Here we can again discuss tempi of the composer and organists because they are always different, but, as I already wrote, this is normal, it is more about spirit, not the speed itself; and we have to keep in mind, that the composer could write his tempi in the score, but in reality the piece could be performed much slower.

In the “key” moment of the Fugue on page 58, where the tempo and registrations change, I changed tempo, as it was written, and registrations as well, but I tried to make a sound like Süda asked for: almost *tutti* on the third manual with the swellbox closed. That gave a feeling of a mysterious sound very far away, and only when the swellbox was opened gradually could the listener feel that the sound is coming nearer and louder. Uiho and Uusväli made a very unexpected *forte* at that place, which didn’t give me as a listener a feeling of a mystery and instead “opened all the cards”. Ines Maidre followed the idea of Süda concerning the swellregistration and the use of the swellbox. I also missed at that moment a big changing of tempo. The composer indicates 62-70 at the beginning and at this place 100.

Maidre plays 63/88

Uiho 80/92

Uusväli 72/88

In my opinion it is very important to have quite a big difference between these tempi, because new registrations and tempo result in a different character. I think this is the opposite case to in the Fugue f-moll (the beginning and next changing of the tempo).

On the last page there are indications to use the Walze. None of the performers used one, but it can also be an idea just to make a gradual diminuendo through the last two pages. The walze indications don’t tell us, what the certain stops in the “steps” of Walze were, but it is possible to imagine how the sound developed (small crescendo, like the last climax, and big diminuendo after it).

After analysis I made a conclusion that the general ideas of organists were more or less the same. Therefore I think it is possible to say, that there is a **performance tradition** of playing organ pieces by P. Süda in Estonia, which one can use.

Chapter 2. Analysis of registrations which P.S. left in scores of other composers

In some scores in P.S.'s library, I found indications of registrations in pieces he played. I was looking for ideas and clues which I can apply for performing his own works.

In general, some of them are like this (just indications of different sounds):

IV = viola

III = Fl8' (+ aeoline, voix celeste)

II = dolce

I = gemsch (+hohlfl. 8')

Ped = ged.16', III/ped

Ged. 16', voix celeste, ged.8'

Salic.8', aeoline 8', ged8'

Melody = Hohlfl.8'

Accompaniment = Dolce, Salic.8', 4

Ped. = 16', Fl.8'

This is a list of the examples I found:

1. In **Kanzone und Tokkata** S. Karg-Elert op. 86#1 P.S. used registrations which the composer advised.

Melody:

I = fl. 8', 4'

II = Ged.8', Clarinet

I+III

Accompaniment (in closed Swellbox):

III = 16', 8', 4', (2')

From this we can see, that it was typical for this time to play a Melody on 8', and the accompaniment on 8'+4'. This we will also see in indications by Max Reger.

2. In op. 83 of Karg-Elert "**Leichte Pedalstudien für Orgel**" on one of the pages a General Crescendo (or Walze) is indicated (Edition Peters, No.3458).

On the next page is a preface:

"The present pieces are intended to serve not only for the pedal, trio and manual-changing play, but also for the *study of colour*. It seemed necessary to indicate the stops the author had in mind, *although they should not have exclusive, binding value*. They should rather induce the player to transform the values marked into the instrumentation adapted as much as possible to his own organ.

For a better understanding of the stops marked before each No. we add: The author had a Röver organ of *an absolute mild intonation at his disposal* for the instrumentation of the following 22 studies; especially 16', 4', 2', which are here to be dealt with, and the reed-works are kept rather moderate. The chief characters of the stops and the various tonalities return on all manuals, correspondently graduated.

(...)"

3. There is a piece named "**Pastorella**", which is interesting for the research because it is of the same genre; in which P.S. also wrote a piece.

III = Nachthorn 8', Oboe 8'

II = Fl. Dolce 8', Travers. 4'

I = Ged. 8'

Ped. = 16', II/ped

Not only are the registrations interesting, but it is also interesting to see how these pieces were composed, and to see that in this tradition manual changes occurred quite often. What our eyes see immediately: chromatic octaves in pedal, which was typical for P.S.

4. The next piece which is interesting for us is the “**Alla Bach**”. We see that not only P.S. kept this great composer in mind. It is reminiscent of a choral prelude. Again we can see a lot of chromatic lines in the pedalpart.

We can choose, which registration to use:

1. Left hand II = viola d’ammour 4’ (to play octave down) or Salicional 8’
Right hand I = Gedackt 8’, dolce 8’
Pedal = Harmonika 16’, Gedackt 16’
2. Left hand I = Gedackt 8’, dolce 8’
Right hand III = Portunal 8’, Vox coel. 8’, Flöte 4’ (swellbox is closed)

5. In the piece “**Arabeske**” we see very original registrations from Karg-Elert:

III = Flöte 4, Flautino 2’
II = Aeoline 16’, 8’
I = Gambette 4’
Pedal = Viola 4’, I/ped

As a combination for the registration change Karg-Elert suggests Gedackt 16’ and Fugara 4’ on the II manual (without 8’). Here we have to pay attention, because Reger, Rheinberger and other composers of that period didn’t use such a combination of 16’ and 4’.

6. In the “**Bach Album**” (edition Leipzig, Peter, editor was Ernst H. Wolfram) it is interesting to see articulation marks of the performer, which sometimes is close to baroque.

In the fugue g-moll we can see, how that the performer changed manuals in this piece. In an authentic interpretation the whole piece would be performed on one manual, here we see a “romantic” vision with a lot of manual changes and a lot of *p* and *f*.

In the next Prelude in Es-dur we even see specific registrations and the same vision making contrasting dynamics:

I = Hohlfl. 8’, gemsch. 8’
II = Dolce 8’, Traversfl. 4’
III = Aeol. 8’, fl. 4’
Ped. = 16’, I/ped or II/ped

7. The next interesting example is the 5th **Sonate by A. Guilmant**.

Part I

<i>Indications for a French organ by Guilmant:</i>	<i>Indications by Peter Suda:</i>
Grand Orgue : <i>ff</i> Grand Coeur; <i>f</i> tous les fondes, recit et positive accouple	Alles bis Mixtur
Positive: <i>ff</i> Grand Coeur; <i>p</i> tous les fonds	Ged, dolce, fl.4’, III/II
Recit: Grand Coeur	Salicional, aeoline, fl.4’
Pedale: <i>ff</i> Anches; <i>f</i> tous les fondes, tirasse du GO	16’, II/p

When Guilmant writes *FF*, Suda plays with Tutti

Likewise, when *Otez Anches* is indicated, Suda pushes the preset button: “F”

But P.S. doesn’t follow all the indications by Guilmant everywhere. Sometimes, when he sees the theme, he uses another manual to bring it out, as one would do in German music.

Part II

Grand Orgue : fond 8', Recit acouple	Gemshorn
Positive: Unda Maris et salicional 8', recit acouple	Ged, dolce, fl.4', III/II
Recit: Voix celeste et Gambe 8'	Salicional, aeoline
Pedale: jeux doux de 16' et 8'	16', II/p

Manual indications by Guilmant are a sign for the performer to change the sound. Peter Suda does extra work: more frequent manual and stop changes (of course, because of the differences between the construction of French and German instruments). So the performer adapts the indications to the organ of a different style.

Part III

Grand Orgue : fond 16', 8', 4'	Gemshorn, Fl. 8', Fl.4', II/I, III/I
Positive: Quintaton ou Bourdon 16', Bourdon et Salic. 8', recit et positive acouple	Dolce, 4', III/II
Recit: fonds 8', 4', Trompette	Salicional, aeoline
Pedale: fonds 16' et 8', tirasses du Pos et du GO	16', I/p, II/p

When Guilmant writes "F GO", Suda pushes the button (preset) "FF"

8. In the **Third choral by C. Franck** there are indications for a Waltze (in places where Franck indicated crescendo with the Swellbox). This indicates that on a German type of instrument there was not so powerful a sound as on a French when the swell was opened.

9. The next stop is the **"Scherzo" op. 65 #10** by Max Reger.

It was written in the same form as the Scherzino by Peeter Süda, with a quiet middle part indicated "Listesso tempo". Interesting is that all the performers on recordings started the piece by P.S. with a soft sound and then went to manual I with a loud sound. In Reger there is an opposite situation: the piece starts with the indication 'Man I' (*f*), then the first phrase is repeated but on manual III with the indication *pp*, after this there are some manual changes again. That gave me the idea to make different registrations and sounds to other performers. And again we see a lot of octave jumps in the pedal, as we did a little bit in the piece of Karg-Elert, but here we see a lot of them.

In the middle part of the Scherzo by Reger we see a lot of chromatic lines.

This piece P.S. played himself.

10. The beginning of the **"Phantasie für Orgel: "Wie schön leuchtet uns der Morgenstern" op.40 #1** by **M. Reger** reminds in its texture of the "Improvisation" by P.S.

11. The next opus which attracted my attention was **Sonate #20 op. 196 by J. Rheinberger**. P.S. definitely played it and we can see his registrations, but there is nothing special. The special thing is the sonata itself, which consists of the following parts:

I – Präludium
 II – Intermezzo
 III – Pastorale
 IV - Finale

Registrations in the Pastorale of this Sonata by P.S.:

III – Flauto 8', Salicional 8' (p)
 II – Quintaton (mf)
 I – 16', ged. 8', Fl. 8', gemsch. 8', Traversfl. 4' (f)
 Ped = Soubb 16, III/p

Chapter 3. Influences by German composers and their registrations

The first composer whose pieces were interesting to see was Robert Schumann (1810-1856), whose “Six Fugues on the name BACH” op.60 influenced P.S. in his Fugue g-moll and f-moll.

First of all we can see that in Fugue #1 and #6 there is the indication “Nach und nach schneller (und starker)”, which means “Gradually faster and faster (and stronger). This we will find in fugues by P.S. and (!) Reger, achieved by giving metronome markings and tempo indications, showing the degree of the accelerando.

If we look at Fugue #5, we will see that it was written in 6/8 and is reminiscent of a gigue, but was still written in Fugue form. We clearly remember a piece “Gigue a la Bach” by P.S. Of course, there are three voices and it reminds us of trios (e.g. trio-sonatas) by J.S. Bach. In the manuscript of P.S.’s unfinished “Improvisation” there is a title “Fuga” on the next page with the same theme from his “Gigue a la Bach”. Why is there the beginning of a Fugue which was completed as a Gigue? Did the composer decide that the Fugue will be too complicated with 4 voices and decided to make a three voices Gigue instead?

The most interesting fugue by Schumann is #2. It starts with dotted notes, like one version of the Prelude g-moll by P.S.:

Schumann



Süda



After this beginning the prelude continues with chords, some of which we can also see in this fugue by Schumann:



After this powerful introduction with dotted chords the main theme begins. With a lot of 16th notes Süda paints the beautiful landscape of Saaremaa and the waves of the sea around it. In the fugue by Schumann there is a quiet part with fugato on the BACH theme, like in P.S.’s prelude. Schumann indicates *p* here. In the prelude by Süda everybody makes a *p* here as well. It is very interesting that the first 6 bars of Schumann’s fugue are very reminiscent of the beginning of the fugato by P.S.:



Süda:



In Schumann's fugue after this quiet part the running 16th notes start again, like in the prelude of P.S. I think Süda could have taken this fugue as an example of form and construction for his prelude.

In fugue #3 by Schumann some music is very reminiscent of music from the fugue g-moll by P.S., for example:

Schumann



Süda (from fugue g-moll)



We can see the same examples in fugue #6 by Schumann. First of all this fugue by Schumann uses the same triplet technique as P.S.:

Schumann



Süda (from fugue g-moll)



When comparing techniques of using musical motives it is interesting to pay attention to the beginning of the Fugue f-moll, which is a little reminiscent of Liszt's "Prelude and fugue on the name BACH" and J.S. Bach himself (Prelude from WTK-II a-moll):



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It is also interesting to see the connections between the “Ave Maria” by P.S. (in the form of variations) and the “Variations on a theme of Bach (On the basso continuo from the first movement of the cantata “Weinen, Klagen, Sorgen, Zagen” by F. Liszt (“To cry, to complain, to worry, to be apprehensive”) and the Crucifixus from J.S. Bach’s B-minor Mass. Not only is the variation form the same, but also the chromatic motives in pedal and upper voices:

Variations on a Theme of Bach
On the basso continuo from the first movement of the cantata “Weinen, Klagen, Sorgen, Zagen” and the Crucifixus from the B-M (R382 / 1862)

Handregistrierung.
I Flauto dolce 8'
II Gedackt 8'
III Gedackt 8'
Pedal: Lieblich Gedackt 16'
Dulciana 8'

Erste freie Kombi.
I Dulciana 8'
II Dolce 8'
III Aoline 8'
Voix celeste 8'
Violini 4'
Flautino 2'
Quinte 2 2/3'
Harmonia aethera 3fac
Gedackt 16'

Lento.
M.M. II + I
III + I
III + II
P.K.I. II, III
a tempo
III Gemshorn 8 an
III III
Flauto 8

Liszt
stringendo -
fff ritenuto -
III Aoline 8 an

Bach. Weinen, Klagen, Sorgen, Zagen. BWV 12

64

Lento.

Violino I
Violino II
Viola I
Viola II
Fagotto.
Soprano.
Alto.
Tenore.
Basso.
Continuo.

Wei - nen,
Kla - gen,
Sor - gen,
Za - gen,
Za - gen,
Sor - gen,

Bach was very popular at that time. Bach is a very well known and popular composer of all times. How many composers did he inspire? I started to think about all the chromatic descending lines in the music of P.S. If it would have been written in the Baroque time I would connect this with the theory of affects, and this would represent the affect of sorrow and sadness. It is called: *passus duriusculus* (chromatic line in bas) and another is *sospiratio* (Seufzer-motive, going down secunda's). And of course, the first book which comes to mind is the book about J.S. Bach by Schweitzer. At that time all those affects were not really known, but Schweitzer researched all the pieces by Bach and one of his chapters was dedicated to the music language of the cantatas (chapter XXIII), there the author mentions several other examples. No names of figures, but the language of Bach, his music and words is very clear. Unfortunately this book by Schweitzer is not in the private library of P.S., as I was informed by the Museum. Schweitzer's book was written in 1908. There is a small chance that P.S. heard about it or even read it, but this is only my suggestion, because this chromatic motive, this "signature" of P.S. couldn't appear accidentally and from nowhere. Of course, even without reading a book, seeing this chromatic motive in Liszt variations and in Bach's music itself, you can easily understand what it means. It is amazing that this motive became a main one in the short and tragically ended life of P.S.

The next composer, who was very interesting for me was J. Rheinberger (1839–1901). Rheinberger liked to leave it to the performer to find registrations. The same is true for the use of different manuals. Nevertheless we can still find some of his indications in the scores. We can find examples of articulation as well.

"Ten organ trios" op.49:

Interesting is #3 (for 2 claviers) with its chromatic lines in the pedal with indications for *Zarte register*, and #8 with chromatic octaves in the pedal, very reminiscent of the chromaticity of P.S.

"Zwölf fughetten" op. 123 a, b:

#3 – with B-A-C-H theme

#9 – again chromatic lines which are going down

In **opus 156** we can see genres, in which Rheinberger wrote:

1. Praeludium
2. Romanze
3. Canzonella
4. Intermezzo
5. Vision
6. Duett
7. In memorian
8. Pastorale
9. Klage
10. Abendfriede
11. Passacaglia
12. Trauermarsch

In his Sonatas we can find some suggestions, but also interesting are the titles of the movements in these sonatas.

Sonata #3, op. 88, G-dur

I - Pastorale

II - Intermezzo

III – Fuga

Sonata #4, op. 98, a-moll

Here we see as parts of it:

I – Tempo moderato

II – Intermezzo

III – Fuga chromatica

Sonata #9, op. 142, b-moll

I – Praeludium

II – Romanze

III – Fantasie und Fuge.

The construction of this Fantasie is reminiscent of the Fantasie in g-moll by J.S. Bach with its changing character of music (and registrations) halfway. Rheinberg changes tempi here: Adagio – Allegro etc.

In the foreword of the Rheinberger complete edition is written, that the composer had a 2 manual organ without a swellbox and with mechanical action in mind. As an example the stoplist of St. Anna's church in Munich, built by Franz Borgias Maerz in 1880 is given:

Manual I

Principal 8'
Gambe 8'
Salizional 8'
Tibia 8'
Gedackt 8'
Trompete 8'
Bordun 16'
Gemschorn 4'
Octave 4'
Superoktave 2'
Quinte 2 2/3
Mixtur 4 fach

Manual II

Geigenprinzipal 8'
Liebl. Gedackt 8'
Aeoline 8'
Dolce 8'
Bordunflöte 8'
Fagott – Clarinette 8'
Cornet 5 fach
Stillgedackt 16'
Fugara 4'
Traversflöte 4'

Pedal

Prinzipalbass 16'
Subbas 16'
Violonbass 16'
Cello 8'
Octave 8'
Flöte 4'
Quinte 10 2/3

On page XVI of the preface is written:

“The concept underlining this specification, often over-simplified as “romantic”, is rooted in the traditions of south-German organ building – both regarding tutti sound and the differentiation of sound, the role of the string stops and the restricted use of the reeds. It therefore stands between the south-German organs of the 18th century (Gabler, Engler) and the later organs by Walcker and Weigle.”

So, Rheinberger was a more classical composer like Mendelssohn; it was not Baroque anymore, but it was not yet Romanticism like Reger. The author of the preface notes that in his late pieces the composer uses chords with a lot of notes, which tells us that he discovered organs with pneumatic action which are easier to play, allowing big chords.

“Miscellaneen” op. 174:

II. Scherzoso – octaves in bass line, also on the first page several bars with “broken” chords, which remind of the middle part from the Scherzino by P.S.

XIX. Ricercare – imitation of an old genre + chromatic elements in the theme

XI – Melodia ostinato. We can see, that chromatic and ostinato themes were quite popular.

In this opus Rheinberger indicated more manual changes.

Some “imitations” are on different manuals, I can use this in similar places, for example, in the “Basso ostinato”, I can not play it on one manual.

Rheinberger was not precise with registrations, he just gave some tips:

Sanfte register = soft stops

Mittelstarke register = middle

Halbstarke register = half strong

Kräftige register = strong

Helle register = bright stops

Volles werk = all the stops

Sonata #3, op. 88, G-dur

ff = volles werk

f = volles werk ohne Mixturs

mf = zarte und mittelstarke stimmen des ersten manuals
 p = zarte 8' und 4' stimmen des zweiten manuals (und auch des ersten manuals)
 pp = ein zartes register des zweiten manuals

Sonata #5, op. 111, Fis-dur

ff = the same
 f = the same
 mf = Principal 8' oder 8' und 4' des II manuals
 p = Gambe 8' oder Salic. 8' und Dolce 8'
 pp = Salic. oder ein ähnliches 8' register allein

Sonata #12, op. 154, Des-dur

ff and f = the same
 mf = Principal 8' oder volles des II manuals
 p = zwei oder drei sanfte register
 pp = salicional oder Aeoline 8'

In sonatas #15, 16, 17, 18, 19 we can find the same variety of registrations.

In sonata #20 we can see following parts:

I – Praeludium
 II – Intermezzo
 III – Pastorale
 IV – Finale

This reminds a lot “Suite in f-moll” by P.S. with Improvisation, Ave Maria, Basso ostinato and Fugue.

“Miscellaneen” op. 174

ff = the same
 f = the same
 mf = Principal 8' und Octav 4', oder volles II manual
 p = einige sanfte registers
 pp = Salic. oder Dolce 8' allein

We can see that thinking about roots of style of Peeter Suda's music as German roots is right. Already here, in music of Rheinberger, we see a lot common genres, chromatic lines, octave lines in the pedal, using imitation forms such as fugue and rercare, using the BACH theme (the last being popular in Germany at all times).

These examples of registrations we can use for music of P.S. as well, but now we will see, how two other German composers, Karg-Elert and Reger, influenced P.S.

Most of all in his music library P.S. had scores of Max Reger. They lived at the same time. Reger was born in 1873 (P.S. in 1883), died in 1916 (P.S. died in 1920).

We have to remember several things about Reger:

1. He wrote all the metronome indications in his earlier works sitting at the table, those tempi were almost twice as fast as they had to be in reality, in editions by Karl Straube we can find more precise indications.
2. Of course Reger played on a pneumatic organ, all those big chords he wrote were only possible on that type of instrument, but we have to remember, that those instruments were very slow in action and didn't have enough very fast responding sound or repetition, so it was not possible to play really very fast.
3. Reger used a lot of articulation, which we can also see in his scores and in K. Straube's edition especially.
4. When Reger wrote, that one hand had to play on one manual as a solo voice and another on another manual with different registration as accompaniment, the manuals were not coupled. Almost always for accompaniment Reger offered soft 8' and 4', for solo voice only 8', but stronger.

What we can see in pieces by Reger?

Op. 33, Erste sonate fis-moll

I – Phantasie (with typical octave motive in pedal part)
 II – Intermezzo
 III – Passacaglia

This reminds us again of the style of Rheinberger (his sonatas) and “Suite in f-moll” by P.S.

Op. 47 “Sechs trios”

“Kanon” E-dur: again we see this octave line in bass.

“Gigue” d-moll: reminds a lot of the “Gigue a la Bach” by P.S. Here we see registrations, suggested by Reger, which can give tips for registrations in the Gigue by P.S. Interesting, is that in this gigue P.S. follows the technique from Contrapunctus 10 from the “Kunst der Fuge” by Bach, which he analyzed. The Gigue is written in AAB form; the theme in B=A, but mirrored. And like Bach P.S. uses these two themes simultaneously in the second half of the piece.

Reger:



Süda and Bach:

“Scherzo” A-dur. This piece shows an idea of “echo”: when one and the same musical theme is played in both hands, but on different manuals with different registration (8’ in one hand, 8’+4’ in another). This idea can be used for some places in “Pastorale” and “Basso ostinato” by P.S.

“Siciliano” e-moll. Here we see the idea of solo on 8’ and accompaniment on 8’+4’, which can be used as an idea for registrations for the beginning of “Pastorale”. Interesting, is that this “Siciliano” by Reger ends in *pp*, as in several pieces by P.S.

Op. 59 “Zwölf Stücke”.

“Pastorale” F-dur. With its beginning it reminds of the beginning of the “Pastorale” by P.S. with its entering voices, but of course, Süda began with a folk theme from Saaremaa, which also ends in *pp*. In terms of construction the “Pastorale” by Süda is in my opinion more interesting with a lot of variety of music material, while the theme is in pedal, for example.

Reger

10

Pastorale.

Allegretto (quasi Andante con moto) (♩ = 120) (S) *espress.* *poco rit. - a tempo*

Man. I
Dt.
2.
Man. II
5m.

Süda

Pastorale.

Andantino

Man.
Ped.

Another thing which I would like to mention, is in one bar in “Basso ostinato”. There is a chord, which is written very unclearly. In recent editions it is c-f-as; some think, that it has to be c-fis-a, I think it has to be c-fes-as, because here is a chord progression with *augmented triads* (a chord consisting of two major thirds). That chord was a very recognizable detail, especially in that piece, so I would suggest it.

The “Intermezzo” can give some tips for registrations in the “Scherzino” by P.S.; for the beginning and the middle part as well:

Reger

Intermezzo.

Vivace. (♩ = 60)

3.

Man.
Ped.

Süda

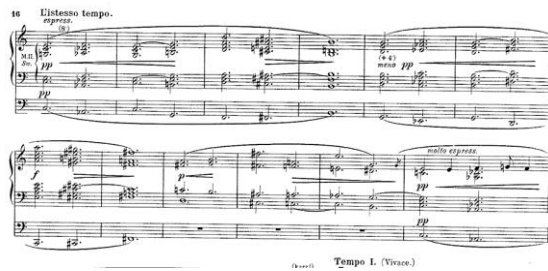
Scherzino

Allegro ma non troppo (♩ = 120)

Man.
Ped.

Middle part:

Reger



Süda



In op. 63 “Monologe” we see an “Ave Maria”. Interesting, that in general form it reminds us of the form of “Ave Maria” by P.S.: a quiet beginning, then one voice as a solo, and after a while “pochettino mosso” in P.S.’s, here “Poco piu mosso e sempre agitato” with ascending lines in the manuals; at the end of the piece both have diminuendo and *pp*.

In op.65 #10 our attention is on the “Scherzo” which has the same form as the “Scherzino” by P.S., with a middle part “lento tempo”. Here we also get tips for registrations. Here Reger uses three manuals.

For the beginning:

I = *f*

III = *pp*

Here I would like to say, that everybody starts “Scherzino” by P.S. on soft registrations and after goes to *f*, but, maybe, there is a possibility to start on *f* instead of *p*?

Further Reger offers:

I = *ff*

II = *f*

III = *p*

For the middle part:

III = *p* with crescendo and diminuendo.

In op. 69 #3 “Basso ostinato”

Interesting to see is that this “Basso ostinato” visually reminds us of the “Basso ostinato” by P.S., but I think that P.S. developed the idea of the basso ostinato in a more interesting way. The bass gives the base for upper voices which have a lot of variety. Again we see, that both composers end the piece in *pp*.

Reger



Süda



Op. 80 #4. Gigue d-moll

Again Reger is attracted by this genre “a la Bach”. Again three voices, but now he offers slightly different registrations:

Upper voice – 8’

Low voice – 8’+4’

Pedal – 16’+8’

It is possible to apply this registration to “Gigue a la Bach” by Suda; it will be more interesting, than a variant with upper voice 8’+4’, low voice 8’ (how it would be in Baroque style).

The next piece in this opus 80 which is interesting for research is #7 “**Scherzo**” with a lot of chromaticity, a lot of changing manuals and a “l’istesso tempo” middle part as well. We can compare it with the “Scherzino” by Suda and take some ideas concerning changing manuals with different sounds.

It is possible to apply the idea of beginning *f*, but to play the next material *p*.

Reger

24 (224)



Suda



Op. 92: “Zweite Suite g-moll”

- Praeludium
- Fuge
- Intermezzo h-moll
- Basso ostinato
- Romanze As-dur
- Toccata
- Fuge g-moll

This definitely reminds us of the **Suite f-moll** (Improvisation – Ave Maria – Basso ostinato – Fuga) by P.S.

(Interesting, is that a friend of Suda, the composer Cyrillus Kreek (1889–1962), orchestrated pieces, which were based on a chromatic theme in 1949, and gave them the title *Chromatic Suite*. The order of the pieces is: *Basso ostinato*, *Scherzino*, *Ave Maria*, *Fuge in f-moll*)

There is the **Erste Suite op. 16 (Den Manen Joh. Seb. Bach’s)**:

- Introduktion und Tripelfuge e-moll
- Adagio H-dur
- Intermezzo und Trio a-moll/E-dur
- Passacaglia e-moll

“Den Manen Joh. Seb. Bach’s” is possible to translate as “Through the hands of the author J.S. Bach wrote it himself”.

Here I would like to remind again about one manuscript, containing:

- Unfinished toccata (in style of J.S. Bach’s famous Toccata and Fugue BWV 565)

- Gigue a la Bach
- Fugue on the name BACH

It was all in one manuscript. Was it also an idea to make a suite-homage to J.S. Bach, whose art influenced P.S. so much?

This “Basso ostinato” by Reger visually reminds us of “Basso ostinato” by P.S. in its construction, and again we can see that both composers end these pieces *pp*.

Reger offers different sounds for three manuals:

I = *f*

II = *mf*

III = *pp*

Of course, when we play these pieces we discover that they have completely different characters: Reger wrote “Andante” with legato in pedal, Sűda asks for staccato in pedal and quite a moving tempo.

In opus 129 #6 we see another “Basso ostinato” by Reger. Interesting is the idea of “echo” on different manuals, which P.S. also used. This place and a similar place in “Pastorale” is played by almost all the organists on one manual, but it is a very good idea to play such a place with different sounds! The end is again *pp*.

Reger



Sűda



Another interesting place in Reger’s “Basso ostinato” with transition from this “echo” registration to a different one:



The last composer, who could help me with this research, is Sigfrid Karg-Elert. His scores also are in the private library of P.S.

In **opus 72** we see similar registrations ($\text{III} = \text{pp} = 16' + 8' + 4' + 2'$) and some pieces ending *pp*.

Opus 73 “Chaconne and Fugue Trilogy with Choral. Here we finally see the registrations which P.S. used several times: $16 [8] 2$ (In Ave Maria, for example). Karg-Elert was the first who experimented with ‘skipping’ some stops in the logical buildup of $16, 8, 4, 2$; here is skipped $4'$ (or even $8'$ and $4'$), meanwhile the left hand plays solo on $8'$.

In the same piece we also see registrations $8' + 2 \frac{2}{3}$ (without $4'$) and $16' + 2'$ (without $8'$ and $4'$).

In **opus 136b by Reger (“Fantasie” d-moll)** the first registration is $16' + 4'$, later Reger added $2'$.

Opus 74 “First sonatina”.

Another variant of “echo” (in the middle part): right and left hands are playing on different manuals, with $8' + 4'$, but right hand has *f*, left has *mf*.

Opus 85 “3 Sinfonische Kanzonen”.

Here we see a lot of indications for reeds, for example, “Clarinette” or “Trompete solo $8'$ ” which we didn’t often see in pieces of other composers. It is also possible to use this idea for registrations in P.S.’s pieces.

In #2 we see again registrations $16' \ 8' \ 2'$.

In **opus 86 “10 Charakteristische Tonstücke** we see interesting examples of registrations:

In #1: on *p* Vox humana oder ev. Quintatön $16' + \text{Vox coel. } 8'$ (Zartflöte $4'$) eine Oktave höher gespielt (quasi $8' + 4'$ [2 *pp*])

In #2: $\text{III } 16' \ 4'$ (accompaniment), $\text{II Sonoro. Solostimme } 8'$ (Clarinette)

In #3: $\text{III Vox cel. } 8' + 4'$, $\text{II Oboe } 8'$ solo

Interesting, is that in pieces by Rheinberger there is an absence of indication like these, but we will see that the genres and a lot of details of musical texture are similar. I would allow myself to say that pieces like “Ave Maria”, the Fugue f-moll and the Prelude and fugue g-moll were written under the influence of Schumann, Liszt and Reger (in the development of texture, construction, tempi), influence of Reger, Rheinberger and Karg-Elert (in the registrations), and the influence of Reger, Schumann, Rheinberger (in the use of genres). We can see that thinking about the roots of style of Estonian composer as German is right. Many examples of registrations we can use for the music of P.S.. And I would say that Karg-Elert and Reger influenced P.S. the most: with style, forms and registrations.

Also interesting, is that despite being under those influences, P.S. had his own style. For example, we can see that Schumann develops one texture and construction in one Fugue, Reger uses different textures in one piece making it very long and complicated. Süda follows the idea of Reger using different methods of developing a theme (This is especially clear in the development of the Fugue g-moll, which reminded me of the “Phantasie für Orgel über den Choral “Wie schön leucht’ uns der Morgenstern” op.40#1 by M. Reger, which P.S. played himself; but P.S.’s piece has quite a concise form in comparison with Reger). P.S. makes his fugues with a very intensive development. Interesting also is to notice that P.S. often ends his pieces *p*: for example in the Ave Maria, the fugue g-moll, Basso ostinato, fugue f-moll and the Pastorale. Karg-Elert also often used this idea.

As a result of the second intervention cycle, I made registrations for pieces which don’t contain any indications by P.S. You can find them in Appendix 6, p. 52.

Third intervention cycle

Motivation and research techniques

The study of manuscripts of P.S. himself in the first intervention cycle, and also the analysis of the pieces by the German Romantic composers raised a new question: in this scores there are a lot of indications concerning articulation: slurs, no slurs. I wanted to know if these indications were only about phrasing or that the articulation had to be played. I again needed to do a case study (literature research) how the articulation has to be treated in the German Romantic music in comparison with the French Romantic. I wanted to make a comparison, because it shows the specificities more clear. The teacher of P.S. studied with German and French teachers and he played himself French pieces. So it had to be made clear what is German style and what is French. This question made me research the differences between German and French Romantic organs as well, because the instrument has an enormous influence on the composition and performance style. The comparison makes the specificities more clear.

My goal was to involve all the aspects of the performance in this research (tempi, registration, style, articulation, organ treatment) to make a final recording where all the results come together and the music has the maximum expression.

Study of the book by J. Laukvik about Romantic period and articulation, comparison of French and German type of organs.

Concerning performance practice, the best and most influential book on this subject is written by Jon Laukvik, *Historical performance practice in organ playing*. Part 2, *The Romantic Period*, Carus Verlag 2010 Stuttgart – CV 60.005. Internationally, this book is seen as an excellent compendium of all sources about the Historically Informed Performance practice. I read parts of this book to find out about different types of organs (especially French and German), their use, and how articulation was applied by composers who had clearly influenced P.S.

It is important to say, that in France legato playing was really the basic articulation. This started with Lemmens and was officially established by Widor and Dupre. In Germany we see a different picture. When we look at scores of Mendelssohn, Rheinberger, Reger and Süda, who was also connected to Germany, we see a lot of articulation. Interesting also, is that composers were very precise with articulation in pieces “à la Baroque”.

There was a time when there were almost no professional organists, but pianists who were trying to do their best on this instrument. All those names like Liszt, Schumann, Mendelssohn, and Brahms were famous firstly as pianists. Even Franck in France was more of a pianist than an organist. I would say that if we play pieces of these composers we will not really get a chance to show all the beauty of a romantic instrument, because there were not organists. Reubke in Germany was already much further with demonstrating the sound of the organ; he left a lot of indications in his piece. His father was an organ builder, maybe that's why. But this was the beginning of a classic style. Composers at the beginning of the XX century went far away from composers of the XIX century, and their compositions became more complicated with a lot of changes in registration, tempi, character, sounds, and manuals. Here we talk mostly about German romanticism; in France there was not such an extreme development of sound. I would suggest that the German romantic period was longer than in France. In France before the famous builder Cavaille-Coll only classic examples of organs existed, C.-C. made a revolution; he brought absolutely new sounds and a new epoch began. It brought to us the names of Lemmens, Guilmant, Widor, Vierne, Franck.

Here I would like to make a step aside to see the difference between the French and German type of organ and why it is so important.

In the book of Leonid Roizman “Organ culture of Estonia” (Moscow, 1960) there is an interesting description of a concert given by the great Estonian organist and composer Arthur Kapp in Moscow (p. 57-58):

“Soon after the installation of a concert organ in the Great hall of the Moscow conservatory V. I. Safonov conceived to perform at a symphonic meeting of the Russian musical society the third symphony of C. Saint-Saëns c-moll. To perform the responsible part of the organ in this composition V. I. Safonov decided to invite Artur Kapp (*the Estonian organist and composer – my comment*).

Colorful evidence of why knowing the different types of organs is important for success, is provided by the example of the Moscow concert of A. Kapp which took place on November 24, 1902. (It was the emergency meeting of the Moscow department of the Russian musical society under the name “Morning of Organ Executions of Artur Kapp with participation of Felix Senius”). The organist performed the Fantasia in f-moll by W.A. Mozart, the sonata in A-dur by F. Mendelssohn, the toccata in F-dur by J.S. Bach and his own variations on the XVII century choral “Aus tiefer Noth” (“The report of the Moscow department of imperial Russian

musical society for 1902 - 1903". M, 1903, p. 13)). According to the reviewer of "The Moscow lists" (of November 25 (on December 8), 1902, p. 4), "the performance of Kapp ... was pleasant for nobody". Further follows a perfect explanation, that "the reason was not because of absence of good technique or musicality, but, apparently, of not knowing enough about the organ of our conservatory".

Indeed, the magnificent organ of the Great hall of the Moscow conservatory is French type of organ (firm A. Cavaille-Coll, Paris). It is the only instrument in Russia made by the French firm; in all cities where A. Kapp had to play, he played on the German or Estonian organs. Obviously, the time which was provided for the performer in preparation for the concert in Moscow was not enough, making it absolutely impossible to study the specificities of the French system. The situation of Kapp was also difficult because he had to play in Moscow the year after the tour of the outstanding French organist Charles Widor, who was used to performing on organs of the French type."

What is the French type of organ? What is the German type of organ? What is the difference between them? All the way we could see that there were two very influential organ schools and type of instrument. For this research an understanding of the German way of making a crescendo on the instrument is very important.

France:

The crescendo in the French organs, as developed by A. Cavaille-Coll, can be described rather simply. The softest registration in French pieces where there is a crescendo to the full organ is not one stop but (to take a 3-manual instrument as an example):

- All foundation stops on the swell with swellbox closed
- Foundation stops on the Positif
- Ped foundation stops
- All manuals coupled to Great

(Because of the toe-piston operating the groups of *Anches*—on a Cavaille-Coll, all the stops of the organ can be drawn)

The steps in the crescendo are:

- start on swell, box closed, then add *anches* (consisting of both reeds and Mixtures)
- Change manual to Grand Orgue (so the sound will be combined with foundation stops from the Positif)
- *Appel* Grand-Orgue (+foundation stops on Great)
- open swell box
- *Anches* Positif (+mixtures and reeds on Positif)
- *Anches* Grand-Orgue and Pedal (+mixtures and reeds Great and Pedal)
- *Appel* 32' (+32' stops on Pedal if the organ has them).

The idea is that very early in the crescendo there is already the sound of the full organ (because of the full swell with 16', 8', 4', reeds and mixtures), but further away, because of the closed swellbox. The crescendo on Cavaille-Colls organ, when only the toe-pistons are used, is based on 16'.

Germany:

The German romantic organ, as developed by the main organ builders Sauer and Walcker, has a different tonal structure. Especially the development of the *Kegellade* and the (electro-) pneumatic action allowed them to build complicated systems for registrations, such as the free combinations and the *Walze*. When the *Walze* is operated, the crescendo starts from 1 or 2 stops, then gradually builds to the full organ. Also, the solo reeds are part of the crescendo, which was not the case in Cavaille-Coll's instruments. In an article by Hans Fidom in the book "*Miskend, verguisd en afgedankt*" there is some advice on how to use this type of organ. The main difference to Cavaille-Colls instruments is that German instruments have less, and less strong, reeds and a lot of 8' and 4' soft stops. The crescendo is on this type of organ based on 8'.

If one applies baroque registration principles on German romantic organs, for example the combination of Principals 8', 4', 2' and Mixture, the organ will sound poorly and boring. The idea of Walcker and Sauer was to combine at least two 8' stops of different characters. The character of a stop is defined by its overtones: a Gedackt will have not many overtones, a Principal or Streicher (string) much more ('more penetrant'). Combinations should be made of stops with different overtone characteristics, but the volume of the two stops should be more or less the same: for example, there is no use in combining the very powerful Principal 8 of the Great with the very soft Gedackt 8' of the swell. The Gedackt 8' of the swell can be used together with a Salicional of the same manual, or a softer string on the second.

How to make registrations?

- make two diagrams, one for all the 8' stops and one for all the 4' stops, ordered by two criteria: overtones and volume. This can only be done at the organ, by trying all the stops.

- these diagrams can help to find good pairs of 8' stops which are different in overtones but comparable in volume.
- then, make a list of the softest pair of 8', then a slightly louder pair
- already quite early in the crescendo, one can add soft 4' stops
- the loudest 8' and 4' stops, like the big Flutes 8 and the Principal 8 and Octave 4 of the Great, can come later than the soft 2' stops of other manuals.
- roughly one can say: first, 8', then 4', then 2', then aliquot (like quint 2 2/3; so the quint has to come only after the 2'!), then 16', then Mixtures, then reeds.

In contrast to the Cavaille-Coll organ type, a lot of different crescendos are possible, especially with the softer stops; it is possible to find a lot of 8' and 8'+4' combination with a very subtle difference in color and volume. Important however is that one should avoid starting with one stop, but to start with combinations of stops which add overtones to each other. Also, the combination of only Principals or only Gedackts makes not a good, but a poor and dull sound.

Laukvik writes in his book on page 154: "According to Wilhelm Volckmar, a crescendo may be produced in the following manner: "If a gradual crescendo in the most imperceptible gradations is to be made beginning, say, with a soft 8' flute, then the stops are drawn in something like this order: dark 8' stops, brighter 8' stops, dark 16' stops, narrow-scaled 8' stops, soft 4' stops, 8' principals, bright 4' flutes, 4' principals, 2' stops, quint, tierce, sesquialter, cornet, mixtures, trumpets." (Volckmar, Wilhelm: *Orgelschule. Von der ersten Anfängen bis zur höhern Ausbildung* op. 50, Leipzig, n.d. [1863]; (Foreword dated 1 September 1858), p.101)

As with every epoch from which were no audio recordings, but only books, methods, and scores with indications by authors, we can say that there is not only one way of playing. Having graduated from conservatory where I also studied harpsichord and all the baroque principles of playing I sometimes think: "Was that really like Bach intended? What would he say now if he heard one of his pieces in our interpretation?" We can read, make conclusions, suggest something, but we always bring something from ourselves. I like a lot a quote from J. Laukvik's book about interpretations (page 16): "Adolf Bernhard Marx describes "correct [richtigen] performance," "intelligent [verständigen] performance," "charming [anmuthigen] performance," and "sensitive [gefühlvollen] performance" (Marx, Adolf Bernhard: *Allgemeine Musiklehre – ein Hilfsbuch für Lehrer und Lernende in jedem Zweige musikalischer Unterweisung*, 6th improved ed., Leipzig, 1857, p. 314ff.). Correct and intelligent performances concern themselves only "mechanically" with the execution of the composer's performance indications and with presentation of structure. If a perceptible attractiveness is added to this, performance becomes "charming". In this way the interpreter will "coax from the instrument or voice the most pleasant sounds, move diversely and charmingly among the various levels from forte to piano, place accents appealingly, support the melody with slurs of all kinds, aid the light passagework sometimes with a happy staccato, and amuse the senses by exchanges and combinations of all these and similar means." (p. 315) Furthermore: "if in the execution an unconscious feeling of the work's content emerges, then we can grant it the praise of a sensitive performance." (p. 316)"

It was interesting to compare those two music cultures; they had completely different types of instrument, and the music also was different.

Germany	France
Individual feelings, inner conflict, more complicated A lot of changes in tempo, registration, sudden <i>pp</i> , <i>ff</i> , climaxes, emotions, more subtle colors. Opera drammatica Complicated structure of a piece From Baroque era music had a lot of affects, special figures, which describe the certain emotion Connection with verbal text	Very virtuoso, as a German music, but more to express one emotion during a part of a symphony (for example). More symphonic style Big influence of operetta on different composers Simple structure, classic forms Like Germans, they are connected with liturgy, but again in more simple forms, presenting stops of the instrument and possible combinations: different piece – different color and place in liturgy. Mostly catholics

In the middle of the XIX century the main touch was probably non legato. At this point some pieces were without indications of legato, for example, fingering (from which was clear, that legato was not possible), or indication of legato in scores by the same composer, slurs (...so parts with no slurs were maybe played non-legato?). Interesting, is that even when legato was indicated with the help of slurs, notes would mainly be played staccato, in a "brilliant" (non legato) way because of church acoustics, to make passages of fast notes sound clear down in the church. In slow movements notes without slurs were played non legato. Non legato and legato

could be used to show the difference between soft and loud sounds, when soft was played with more legato, and loud moments with more staccato. Often in the bass notes could be played non legato because of acoustics, while the upper voice could be played legato. There was also a way to play “broken chords” under a slur, where each note would be prolonged till all of those notes would become a chord. It is the effect of the right pedal on a fortepiano. Examples of this we can find a lot in the organ sonata by Reubke. The name of this effect is “tutti tenuti”. At the end of the XIX century there were different types of detached notes (staccato, portamento) and legato as articulation.

So, articulation was in use in Germany. Of course, it was completely different from Baroque, with longer lines, but it was not total legato as in France. The most “articulated” composer was M. Reger, but even there another articulation can be added (for example in big chords when it is not possible to play everything legato, the upper voice can be played legato, other voices very close non legato. Fast passages under slurs can be played in a ‘brilliant’ style because of church acoustics; chords in *ff* are also possible to play non legato. In places where the upper voice is more or less in long notes, but the middle voices have difficult passages in fast notes, it is not necessary to play them absolutely legato. Examples of this last point we can find not only in music by Reger, but in music by P.S. as well: in the Fugue f-moll or in “Pastorale”, where the upper voice has a theme while in the left hand there is a chordal progression, which is not possible to play absolutely legato).

Jon Laukvik on page 76 writes: *“In the organ music of early and high romanticism, the rules of hierarchical accentuation in the bar should be observed in staccato playing. Accordingly, the player holds on ‘good’ notes a little longer than ‘bad’ ones. On the other hand, in the music of late romanticism, the notes are detached equally, if the composer has not supplied instructions to the contrary”.*

All these “bad” and “good” notes remind us of Baroque times.

If we look at articulation in one of the versions of P.S.’s fugue g-moll, we will see that it is very logical; when the theme has its own articulation, another voice can be played legato, another detached, so all the voices would have a different articulation “color”, which will allow us to recognize them. The same picture we see in “Gigue a la Bach”, where all the articulation is very precise and, I would say, trying to imitate Baroque articulation. Articulation is one of the ways to express the music. Another is connected with changing manuals and different registrations. When we look at registrations which P.S. used for Bach’s pieces or even for French music, we will see that very often he underlined the theme or main voice by changing manuals. This was even his approach to French music, in which these things, for example in a fugue, were not in practice! Nowadays we play Bach with one registration (if it is a fugue, for example), very rarely you can hear that a performer who pretends to play “in historical way” will change registrations even for interludes. That was not the style of P.S.

Another conclusion from Laukvik is on page 84: *“The slower the pace of the notes and the softer registrations, the more connected the playing, and vice versa. The music’s character plays a decisive role here. Energetic, extrovert passages are by nature less legato than tender, lyrical ones”.*

In the case of articulation it was very interesting to listen to the historical recording of P. Indra and hear how he played the “Pastorale”. It is possible to hear that he didn’t play everything legato, but with some articulation; he didn’t play the chord progressions legato, as we would try to play now. In the place with the “echo” he played on different manuals with different registrations. That and some examples from the works of Reger gave me a lot of ideas for playing “Pastorale”.

Finally, I made a recording of “Prelude and fugue in g minor”, because in this piece (more than in the short Ave Maria) the effect of the articulation in the way I wanted to play it now with the knowledge after the third intervention cycle is more important. The recording I sent to Ben van Oosten, my main subject teacher, and this is his reaction (he reacts also on my Ave Maria recording after the first intervention cycle, because I didn’t need to make a new one):

Ben van Oosten: “It was a great surprise and pleasure for me to listen to your final recording of the ‘Ave Maria’ and ‘Prelude and Fugue’ by Peeter Süda. After your research you play these works with a much clearer stylistic idea. In your interpretation of these works it is more obvious now that Süda has been influenced by the German style of performance. The registrations that you have discovered in his manuscripts are more colourful (in agreement with the aesthetics of the German Romantic organ), and there is also a greater sense of freedom and expression in your performance of these works. Besides, in the final recording of the ‘Prelude and Fugue’ the articulations are more differentiated than before, according to the indications you have discovered in Süda’s manuscripts.

It was good to observe that your research has given you both musical inspiration and a deeper understanding of the stylistic characteristics and performance practice of this interesting Estonian organ music.”

Appendix 1. Dispositions of the organ from “First interventional cycle”

Disposition of the organ in St. John's church in Tallinn. The instrument in St John's was the largest of organs by Normann, built in 1868, with three manuals and 40 registers.

I manual, compass C - f³

Principal 16, Bordun 16, Octave 8, Gemshorn 8, Principalflöte 8, Doppelflöte 8, Octave 4, Spitzflöte 4, Hohlflöte 4, Gedactquinte 5 1/3, Quinte 2 2/3, Octave 2, Mixtur 5 fach, Trompete 8.

II manual, compass C - f³

Principal 8, Liebl. Gedact 16, Liebl. Gedact 8, Viola di Gamba 8, Octave 4, Fugara 4, Quintflöte 2 2/3, Octave 2, Cymbel 2`3f, Clarinett 8.

III manual , compass C - f³

Dolce 8, Gedact 8, Salicional 8, Traversflöte 8, Zartflöte 4, Flauto dolce 4, Harmonica 8.

Pedal, compass C - d¹

Principalbass 16, Violonbass 16, Subbass 16, Octavbass 8, Flötenbass 8, Violoncellbass 8, Gedacktkuinte 5 1/3, Octave 4, Posaune 16.

Glockenspiel

III-II, III-I, I-P

Tallinn, concert hall “Estonia”. August Terkmann-organ, 1913. (this instrument was destroyed)

Manual

Principal 16'
Principal 8'
Seraphon-gambe 8'
Hohlflöte 8'
Rohrflöte 8'
Gemshorn 8'
Octave 4'
Rohrflöte 4'
Octave 2'
Quinte 2 2/3
Mixtur 3 fach
Trompete 8'

Manual

Bourdun-doux 16'
Quintaton 16'
Principal 8'
Bourdun 8'
Quintaton 8'
Traversflöte 8'
Gamba 8' (transmission stop)
Salicional 8'
Unda maris (float) 8'
Principal 4'
Traversflöte 4'
Salicional 4'
Waldflöte '
Cornet 3-4 fach
Clarinete 8'
Basson 8'

Manual

Lieblichgedackt 16' (transmission stop)
Geigenprincipal 8'
Gedackt 8'
Flauto amabile 8'
Gamba 8'
Viola d'amour 8'
Aeoline 8'
Vox celestis 8'

Pedal

Untersatz 32'
Principalbass 16'
Violonbass 16'
Subbass 16'
Gedecktbas 16' (transmission stop III)
Octavbass 8'
Cello 8' (transmission stop II)
Flöte 8'

Fugare 4'
 Flauto dolce 4'
 Flautino 2'
 Harmonia aetheria 3 fach
 Cornett 4 fach
 Fagott 16' (transmission stop)
 Trompete 8'
 Oboe 8'
 Vox humana 8'
 Clairon 4'

Dolce 8'
 Flöte 4'
 (Quinte 10 2/3)
 Posaune 16'
 Fagott 16' (transmission stop III)

Disposition of Walcker organ in St. Nicolas church in Tallinn (1895), destroyed during Second World War.

I Manual

Principal 16'
 Octave 8'
 Bordun 8'
 Viola da Gamba 8'
 Doppelflöte 8'
 Gemshorn 8'
 Quintaton 8'
 Octave 4'
 Hohlflöte 4'
 Quint 5 2/3
 Quint 2 2/3
 Octave 2'
 Mixtur 4f
 Posaune 8'
 III Manual

Lieblichgedackt 16'
 Geigenprincipal 8'
 Flöte 8'
 Salicional 8'
 Aeoline 8'
 Vox celeste 8'
 Flauto amabile 4'
 Spitzquinte 2 2/3
 Flautino 2'
 Clarinette 8'

II Manual

Bordun 16'
 Principal 8'
 Konzertflöte 8'
 Viola d'amour 8'
 Lieblichgedact 8'
 Dolce 8'
 Principal 4'
 Flauto 4'
 Cornett 4-5f
 Basson 8'

Pedal

Principalbass 16'
 Subbass 16'
 Violonbass 16'
 Gedecktbas 16'
 Octave 8'
 Violoncello 8'
 Octave 4'
 Posaunebass 16'

6 Normalkoppeln
 Superoctavkoppel I
 Freie Kombination
 Zungen ab
 Piano, Forte, Fortissimo
 Tutti

Disposition of organ of Wilhelm Sauer in Tallinn Dom Church (1914).

I Manual

Principal 16'
Bordun 16'
Principal 8'
Gamba 8'
Doppelflöte 8'
Flauto amabile 8'
Quintatön 8'
Gemshorn 8'
Gedackt 8'
Dolce 8'
Nasard 5 1/3'
Octave 4'
Gemshorn 4'
Rohrflöte 4'
Waldflöte 2'
Mixture 3 f
Cornett 3 f
Trompete 8'

III manual

Gedackt 16'
Gamba 16'
Geigenprincipal 8'
Schalmei 8'
Portunalflöte 8'
Flauto amabile 8'
Quintatön 8'
Viola d'amour 8'
Gedackt 8'
Gemshorn 8'
Voix celeste 8'
Aeoline 8'
Fugara 4'
Salicet 4'
Flauto dolce 4'
Flautino 2'
Harmonia aetherea 3f
Oboe 8'
Trompete 8'
Aeolodicon 8'

II Manual

Salicional 16'
Gedackt 16'
Principal 8'
Flauto traverso 8'
Viola 8'
Konzertflöte 8'
Salicional 8'
Rohrflöte 8'
Dulciana 8'
Principal 4'
Flauto amabile 4'
Dolce 4'
Nasard 2 2/3'
Piccolo 2'
Progressiv 2-3 fach
Zimbel 3-4 f
Klarinette 8'

Pedal

Untersatz 32'
Principal 16'
Violon 16'
Quintatön 16'
Subbass 16'
Gemshorn 16'
Liebl.Gedackt 16'
Quinte 10 2/3'
Principal 8'
Cello 8'
Bassflöte 8'
Gemshorn 8'
Dulciana 8'
Principal 4'
Flauto 4'
Posaune 16'
Trompete 8'
Clairon 4'

Appendix 2. Short interviews with Estonian organists:

With Ines Maidre:

- ***Which contacts with Germany Süda had? I know he studied in Saint-Petersburg with teacher from German (Homilius). What else?***
- In fact, Süda never visited Germany. After his studies in St.-Petersburg he returned to Estonia and stayed there until his death. Germany was in war with Russia at that time and Süda was lucky not to have been mobilized to the Russian army. All his contacts with Germany were musical: he grew up from the German/Estonian musical soil and then studied in St.-Petersburg with a German professor Homilius. In addition to the classical German repertoire he was well orientated in the romantic (Liszt, Schumann) and newer German organ music (had in his library most of the organ works of Max Reger)
- ***For instrument in Tallinn he wrote his pieces? Jaani? On which instrument he preferred to play?***
- During 1913- 1914 organ builder August Terkmann built in Tallinn 2 new organs - in the Jaani kirik and in the concert hall "Estonia". Süda was a close friend with Terkmann and they had close dialogue about the questions of organ building, particularly about these two instruments. One can really say that Jaani organ represents really an organ "for Süda's musical taste".
Süda never worked as a regular church organist, in his Tallinn period he was mostly freelancing and playing concerts. As during the I World War the concert hall Estonia was used by the local military hospital (1915-1918), the organ of it couldn't be used in this period. In that time he had mostly liked to practice in Jaani. And in 1920 Süda already died.
- ***Which way of composing he was influenced by? Schumann? Reger?***
- Surely we can find both influences of Schumann (Süda's singing polyphonic parts) and Reger (choices of some miniature forms), also something by Liszt. Anyhow, Süda's music is basically so original, his own, that you cannot classify his composition style as one of the already existing styles.
His biggest idol and example was Bach and his favourite composition style was polyphony. Nearly everything that Süda composed was written in the polyphonic style, only Ave Maria and Pastorale are quite homophonic. It is true that the Estonian organ music has its roots in the German soil, but I still wouldn't say that Süda's music was influenced only by German music. Among his composition and theory professors were also Lyadov, Glazunov, Solovjov - all Russians! Also Jaques Handschin, a swiss professor brought some new French "winds" that were very interesting for Süda. Süda's closest friend Mart Saar who integrated in his compositions many elements from Estonian folk music had also some influence on Süda. Besides, Süda himself went many summers to many expeditions to collect the Estonian folk melodies. Even if he didn't use much of them in his organ works, there is an obvious Estonian flavour present also in his organ music. Simple, laconic way of expressing himself.

Answers from Toomas Trass:

Firstly I have to say that there is nothing about Süda in foreign languages. Only one small book (biography) by Ivalo Randalu (1983) exists written for the case of Süda's 100-th anniversary. There is also something from Ines Maidre (with CD), Kristel Aer (Music Master licence work in "Sibelius" Academy about Prelude and fugue g-minor), and may be from Ene Salumäe (former organist of Tallinn's Dome Cathedral). Concerning the so called "estonianess" of his music, I must say that only one piece, Pastorale is based on an Estonian folk tune (from Saaremaa), other pieces are perfectly international in its musical idiom. As you have mentioned Schumann- or Reger-like. Surprisingly the Russian influence is minimal (as contrary of Artur Kapp).

As far as I know Süda hadn't any direct contacts with Germany or with German composers except his teachers Homilius and Handschin. Especially important was to him the contact with Jaques Hanchin. The remarkable impact he got from music by Reger and Widor. His Ave Maria and Scherzino show already impressionistic (Debussy's) influence.

Concerning Süda's organ it's clear that the most influential organ to him was August Terkmann's organ in "Estonian" Concert Hall (not preserved, burnt in last war). Also another Terkmann organ in Jaani (Saint Johann) church, which is preserved and lately restored. So the sound of Süda's music one could search in the Jaani organ. He had daily access to these organs, so he probably practiced there.

Basically he had few friends. There were some non musicians, as August Pulst and others. From musicians Topman, Kreek, Aavik, maybe Saar. By the way when I finished Süda's 5 pieces I tried to keep as much as

possible his late-romantic Reger-like style intact. So his music is really international by the character and in its high quality.

Appendix 3. Private library of P. Süda.

- Around 460 scores
- Counterpoint books, about fugues, harmony, analysis of “Kunst der Fuge” by J.S. Bach
- Russian and Estonian literature
- Philosophy books, aesthetics, psychology.
- Books about composers
- “Russian musical newspaper”
- German magazine “Urania” (about organs, composers, concerts)
- St.-Petersburg magazine “Musical contemporary”

Piano scores:

Arensky
 Bach (all the clavier scores)
 Beethoven
 Chopin
 Clementy
 Czerny
 Franck
 Glazunov
 Grieg
 Handel. Suites
 Karg-Elert. Op. 102
 J.S. Kessler. Etudes
 Liszt. Todtentanz
 Sonata h-moll
 Tasso
 Mazeppa
 Petrarka sonnet
 Piano concerto
 Lyadov. Pieces for piano
 Mendelssohn
 Metner Sonata for piano
 Mozart
 Mussorgsky
 Myaskovsky
 Prokofiev
 Rahmaninov
 Reger
 Rimsky-Korsakov
 Scarlatti
 Schubert
 Schemann
 Skryabim
 Taneev (choir pieces)
 Tchaikovsky
 R. Tobias

Organ scores:

S. Jadassohn (transcription of Handel concerto)
 A. Hasse
 Bach album
 Bach. Orgelwerke (K. Straube)
 Brahms. Chorales, fuges, preludes and fuges

Bossi. Op. 115. Theme and Variations
Different pieces

Vincent D'Indy

Rudolf Dittrich

Alfred Dörffel

T. Dubois

C. Franck. Fantasie

Cantabile

Piece heroique

3 chorals

Frescobaldi. Passacaglia (romantic version for 2 manuals and pedal) + Pachelbel

G. Geissler

Guilmant. Sonata 5

Sonata 7

Pieces

Hugo Kann (Kaun)

Karg-Elert. Variations über einen Basso-ostinato. Op. 25 B

Op. 72

Op. 73

Op. 74

Op. 85 (#1, 2, 3)

Op. 86 (#1-9)

Transcriptions of Wagner

Fritz Kauffman

Krebs. Preludes and fuges

J.B. Litzau. Fuge a 5 voci "Aus tiefer Noth schrei ich zu dir"

Lizst. Orgelwerke

Nun danket

Merkel. Sonata

Mozart

Old masters (Germany, Peters)

Organ album with polyphony (analysis of structure, themas – fuges)

B.W. Volckmar

Horace Wadham Niicholl (Wicholl???)

Reger:

Op. 7 Three pieces: Prelude and Fuge in C, Fantasy Te Deum Laudamus E-phr, Fuga in d

Op. 27 (played) Fantasy on Feste Burg

Op. 29 Fantasy and Fuge in C

Op. 30 Fantasy on Freu dich sehr

Op. 33 First Sonata

Op. 40 #1

Op. 40 #2 Fantasie über Straf nicht in deinem Zorn

Op. 46 Fantasy and Fuge on BACH

Op. 47 Six Trios

Op. 52 #1 Alle menschen müssen sterben

Op. 52 #2, 3

Op. 56

Op. 57

Op. 59 Twelve pieces: Prel, Pastorale, Intermezzo, Kanon, Tokkata, Fuga, Kyrie Eleison, Gloria,

Benedictus, Capriccio, Melodia, Te Deum

(Heft I

#2 – Pastorale

#3 – Intermezzo

Heft II)

Op. 60

Op. 63

Op. 65 Twelve pieces Preludiu, Fuge, Kanzone, Capriccio, Introduktion, Passacaglia, Ave Maria,

Fantasie, Toccata, Fuge, Kanon, Scherzo

Op. 69

Op. 73

Op. 80 Twelve pieces Preludium, Fughetta, Canzonetta, Gigue, Ave Maria, Intermezzo, Scherzo, Romanze, Perpetuum mobile, Intermezzo, Tokkata, Fuge

(Heft I)

Ave Maria

Heft II

Op. 85 (#1, 2, 3, 4) Preludes and Fuges

Op. 92

Op. 99

Op. 106

Op. 115

Op. 127

Op. 129

Op. 135 (a, b) Choralpreludes, Fantasy and Fuge in d

J. Reinberger

Op. 174 (Heft I, II)

Op. 196

J. Chr. H. Rinck (1770-1846). Freie Vor- und Nachspiele

Sain-Saens

6 preludes and fuges

Op. 99

Op. 109 (#3)

J.G. Töpfer

Osk. Wermann

Ch.-M. Widor. Symphony Romane

Op. 42

Appendix 4. Dispositions of organs for Zero-point recording, First-point and Final-point recordings.

Den Haag, Elandstraatkerk

Franssen-orgel 1906, restauratie Adema's kerkorgelbouw 2011

Dispositie 2010 (= 1906):

I Hoofdmanuaal

12. Prestant 16'
 13. Bourdon 16'
 14. Prestant 8'
 15. Flûte harmonique 8'
 16. Violon 8'
 17. Flûte cheminée 8'
 18. Quint 5 1/3'
 19. Prestant 4'
 20. Flûte octaviante 4'
 21. Octaaf 2'
 22. Cornet IV-V
 23. Mixtuur III-VII
 24. Trompette 16'
 25. Trompette 8'
 26. Clairon 4'
 27. GO + Pos
 28. GO + Réc
 29. Oct. aigue GO

II Positief expr.

30. Bourdon 16'
 31. Violon principaal 8'
 32. Viola 8'
 33. Gemshoorn 8'
 34. Holpijp 8'
 35. Fugara 8'
 (vanaf c, gestemd als
 Unda Maris)
 36. Flûte traversière 4'
 37. Mixtuur III
 38. Basson hautbois 8'
 39. Vox Humana 8'
 40. Pos + Réc
 41. Oct. grave Pos

III Récit

42. Diapason 8'
 43. Flûte harmonique 8'
 44. Violine 8'
 45. Voix Céleste 8'
 46. Bourdon 8'
 47. Flûte octaviante 4'
 48. Prestant 4'
 49. Piccolo 2'
 50. Trompette harmonique 8'
 51. Clarinette 8'
 52. Rec.+Pos
 53. Oct. grave Réc

Pedaal

1. Contrebas 16'
 2. Violonbas 16'
 3. Subbas 16'
 4. Octaafbas 8'
 5. Violoncello 8'
 6. Octaaf 4'
 7. Bombarde 16'
 8. Trombone 8'
 9. Ped + GO
 10. Ped + Pos
 11. Ped + Réc

Treden

Expression Positief
 Totaal koppel
 Tutti
 Tremolo + Vox Humana

Klavieromvang: C-g'''

Pedaalomvang: C-f'

a' = 440 Hz

St. Bavo Catholic Cathedral, Haarlem

I Hoofdwerk C– g³	II Positief expressief C–g³	III Reciet expressief C–g³	IV Kroonpositief C–g³	Pedaal C–f¹
21 Violon 32'	44 Viola 16'	65 Quintade 16'	83 III + IV	1. Majorbas 32'
22 Prestant 16'	45 Principaal 8'	66 Viola di 8'	84 Sub octaaf	2. Openbas 16'
23 Bourdon 16'	46 Viola 8'	67 Unda 8'	85 III Super	3. Contrabas 16'
24 Prestant 8'	47 Vox 8'	68 Quintade 8'	86 octaaf III	4. Subbas 16'
25 Portunaal 8'	48 Baerpijp 8'	69 Fluit 8'	87 Prestant 8'	5. Quint 10 ² / ₃ '
26 Fluit 8'	49 Roerfluit 8'	70 Nachthoorn 8'	88 Salicion 8'	6. Openbas 8'
27 Harm. 8'	50 Viola 4'	71 Salicet 4'	89 Holpijp 8'	7. Cello 8'
28 Quint 5 ¹ / ₃ '	51 Fluit 4'	72 Fluit 4'	90 Harm. 8'	8. Gedekt 8'
29 Octaaf 4'	52 Quintviol 2 ² / ₃ '	73 Nasard 2 ² / ₃ '	91 Octaaf 4'	9. Openfluit 4'
30 Gemshoorn 4'	53 Viola 2'	74 Octavin 2'	92 Roerfluit 4'	10 Octaaf 2'
31 Doublet 2'	54 Mixtuur III-IV	75 Terts 1 ³ / ₅ '	93 Quint 2 ² / ₃ '	11 Ruispijp II-III
32 Mixtuur IV-V	55 Cymbale III	76 Larigot 1 ¹ / ₃ '	94 Octaaf 2'	12 Contrafagot 32'
33 Cymbale III	56 Sesquialter II-III	77 Flageolet 1'	95 Mixtuur IV	13 Fagot 16'
34 Cornet III-V	57 Engelse Hoorn 16'	78 Trompet 8'	96 Cornet III	14 Bazuin 16'
35 Ripieno II	58 Trompet 8'	79 Fagot-Hobo 8'	97 Baryton 16'	15 Trombone 8'
36 Fagot 16'	59 Kromhoorn 8'	80 Clarinet 8'	98 Trompet 8'	16 Klaroen 4'
37 Trompet 8'	60 Schalmey 4'	81 Vox Humana 8'		17 Ped + I
38 Klaroen 4'	61 Tremulant	82 Tremulant		18 Ped + II
39 I + II	62 II + III			19 Ped + III
40 I + III	63 II + IV			20 Ped + IV
41 I + IV	64 Sub octaaf II			
42 Sub octaaf I				
43 Super octaaf I				

Appendix 5. Network, literature, recordings, scores.

Network

Hans Koolmees – my AR coach

Willem Tanke – he was my supervisor

Bart van Oort – in the Hague Conservatory we worked at the beginning of my research, which was connected with books about P.S. and his connections with Germany

Ben van Oosten – my main subject teacher, with whom we discuss everything I found, all my thoughts during the whole research

Bert den Hertog – my husband, organist, he helped me with translating from Dutch into English, helping with recordings in Elandstraatkerk, assisting me at recordings and exams, helping with listening registrations of other organists on recordings for my analysis

Andres Uiibo – Estonian organist and composer, during my visit to Tallinn we discussed P.S. and performing of his pieces

Toomas Trass – Estonian organist and composer, I interviewed him by mail, while I was in Tallinn, we discussed P.S., his manuscripts

Ines Maidre – Estonian/Norway organist, I interviewed her by mail, communicating a lot about P.S. and his music, while Ines was in The Netherlands

Ivalo Randalu – author of book about P.S., while I was in Tallinn, we met and discussed P.S.

Kristel Aer – Estonian organist, she helped me to find contacts of people in Museum

Lea Valiulina – Estonian organist and pianist, helped me with translation from Estonian into Russian

Niina Maiorova – Estonian teacher, helped me with translation from Estonian into Russian, to contact Museum, helped in library of Academia music and theatre in Tallinn

Toomas Mäeväli – Estonian organ builder, he sent me his article about organs in Estonia and dispositions of the instruments

Estonian Theatre and Music Museum

Mari Mae – the curator of music department of Estonian Theatre and Music Museum

Risto Lehist – head of music department of Estonian Theatre and Music Museum

Marina Nasonova – Russian musicologist, helped with some translation from German and with Baroque terms

Magdalena Jones – my friend, organ student of Codarts, helped me with editing of English language

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Eesti muusika I. 1919-1994. Estonian music Academy

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(p) Estonian music Academy 1994

*Scherzino. Hugo Lepnurm**Pastorale. Hugo Lepnurm***Estonian organ landscape-1**

© 1999 Eres Edition

*Basso ostinato. Aare-Paul Lattik.**Fuge f-moll. Helen Tammeste***Estonian organ landscape-2**

© 2000 Eres Edition

*Pastorale. Helen Tammeste**Scherzino. Helen Tammeste***Estonian organ music**

© 1994 Eres Edition

*Prelude and fugue. Andres Uibo**Ave Maria. Andres Uibo***Evening songs. Urmas Vulp, Toomas Trass**

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*Peeter Süda. Pastorale. Basso ostinato, Ave Maria, Fuuga f-moll***Peeter Süda. Composer and organist**

© Estonian music. Information Centre, 2005

*Ave Maria. Ines Maidre (recording of 1996)***Peeter Süda. The complete organ music. Ines Maidre. 2006**

© Carillon-music, CMCD – 020.

*Ave Maria**Scherzino**Basso ostinato**Fuga**Pastorale**Gigue (a la Bach)**Prelude and Fugue***Organ music from Estonia**

© 1993 FORTE, Tallinn, Estonia

*Scherzino. Indes Maidre**Pastorale. Rolf Uusväli**Prelude and fugue g-moll. Rolf Uusväli***Recordings from the archives of Estonian Theatre and Music Museum**

A. Topman

P. Indra

List of scores

Josef Gabriel Rheinberger
 Sämtliche werke
 Herausgegeben Josef Rheinberger-Archiv
 Vaduz
 Orgelwerke
 Preface by Martin Weyer
 © 1998 by Carus-Verlag, Stuttgart – CV 50.240

Max Reger. Sämtliche werke.
 Unter Mitarbeit des Max-Reger-Institutes
 (Elsa-Reger-Stiftung), Bonn
 Werke für orgel
 Revidiert von Hans Klotz
 Gruppenleiter: Karl Hasse
 Breitkopf&Härtel – Wiesbaden
 © 1904 by Jos. Aibl Verlag
 © renewed 1931 by Elsa Reger
 Verlagsigentum Universal Edition, Wien

Peeter Süda. Organ works.
 © Eesti Orelisõprade Ühing
 ISMN M-54002-008-8

F. Liszt. Organ works.
 © 1996 by Dover Publications, Inc.

Organ works.
 J. Brahms, F. Mendelssohn, R. Schumann
 © 1991 by Dover Publications, Inc.

Appendix 6. Suggested registrations for Elandstraatkerk (The Hague)

Scherzino

Ped=Contrb.16', Violonb.16', Subb.16', Violonc.8', Ped/Pos
 I=Pr.8', Fl.h.8', Violon 8', Fl.ch.8', Fl.oct.4'
 II=Viol.pr.8', Viola8', Gemsch.8', Holp.8', Pos/Rec
 III=Diap.8', Violine8', Bourd.8', Pr.4'

Allegro ma non troppo (♩ = 68)

First system of the musical score for Scherzino, measures 1 through 8. The score is written for three staves: Treble, Alto, and Bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. A box labeled 'I' is placed in the Treble staff, indicating the first registration. The music features a mix of chords and moving lines, with a prominent bass line in the Bass staff.

Second system of the musical score for Scherzino, measures 9 through 16. The score continues on the same three staves (Treble, Alto, Bass) with the same key signature and time signature. A box labeled 'II' is placed in the Treble staff, indicating the second registration. The musical notation continues with similar patterns to the first system, including chords and moving lines.

17

17

23

23

29

29

14

poco rit.

a tempo

36

II

43

I

50

Fine

2

2

2

Intermezzo
un poco lento

15

57

II=Bourd.16', Viola 8', Pos/Rec, Pic.2'

p

67

I=Fl.h.8', Violon8', Fl.oct.4'
Ped=Violonb.16', Subb.16', Ped/GO

I

II

H)

77

(B - - A -

I

16

II
-Pic.2' (III), +Fl.tr.4

87 -C - - - H)

93 a piacere stringendo

legato

96 a tempo rit. Da Capo al Fine

(1915 1916)

I=Pr.8', Fl.h.8', Violon8', Fl.oct.4'
 Ped=Contrb.16', Violonb.16', Subb.16',
 Violonc.8'

Basso ostinato

Moderato ♩ = 92 - 100

The first system of the musical score is in 3/4 time, key of B-flat major (three flats). It consists of three staves. The top staff (treble clef) is mostly empty, with a few notes appearing later in the system. The middle staff (bass clef) contains a melodic line starting with a rest, followed by a series of eighth and sixteenth notes, marked *ben legato*. The bottom staff (bass clef) contains a steady eighth-note bass line, marked *staccato* and *mf*.

The second system of the musical score continues the piece. It also consists of three staves. The top staff (treble clef) has a melodic line starting with a rest, followed by a series of eighth and sixteenth notes, marked *ben legato*. The middle staff (bass clef) contains a melodic line with some rests and slurs. The bottom staff (bass clef) continues the steady eighth-note bass line from the first system.

18

9

12

III=Bourd.8', Pr.4'

15

II=Viola 8', Gemsch.8', Fl.tr.4'

III

I -Pr.8'

17

III +Fl.harm.8'

19

21

II

- EOÜ I -

20

27

I + Pr.8'

31

34

II

p

39

III=Viol.8', Pic.2', Oct.Grave
Pos. (to play oct.down)

44

II

50

II=Gemsch.8',
Holb.8'

pp

ppp

Ped=Cnotrb.16', Subb.16'
(to play oct.down)

- EOÜ I -

To play F-C
(quint)

I=Violon8', Fl.ch.8'
II=Gensch.8', Fl.tr.4'
III=Bourd.8', Clarinet 8'
Ped=Subb.16', Violon 8'

Pastorale

Andantino

The first system of the musical score for 'Pastorale' is in 6/8 time and A major. It consists of three staves. The top staff (Treble clef) has a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It contains a whole rest for the first six measures, followed by a half note G5, a quarter note F#5, and a quarter note E5 in the seventh measure. The middle staff (Bass clef) also has a key signature of three sharps and a 6/8 time signature. It contains a whole rest for the first six measures, followed by a half note G3, a quarter note F#3, and a quarter note E3 in the seventh measure. The bottom staff (Bass clef) has a key signature of three sharps and a 6/8 time signature. It contains a half note G3, a quarter note F#3, and a quarter note E3 in the first measure, followed by a half note D3, a quarter note C#3, and a quarter note B2 in the second measure, and so on, ending with a half note G3, a quarter note F#3, and a quarter note E3 in the seventh measure. A box labeled 'II' is placed above the middle staff in the seventh measure.

The second system of the musical score for 'Pastorale' is in 6/8 time and A major. It consists of three staves. The top staff (Treble clef) has a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It contains a half note G5, a quarter note F#5, and a quarter note E5 in the first measure, followed by a half note D5, a quarter note C#5, and a quarter note B4 in the second measure, and so on, ending with a half note G5, a quarter note F#5, and a quarter note E5 in the seventh measure. The middle staff (Bass clef) has a key signature of three sharps and a 6/8 time signature. It contains a half note G3, a quarter note F#3, and a quarter note E3 in the first measure, followed by a half note D3, a quarter note C#3, and a quarter note B2 in the second measure, and so on, ending with a half note G3, a quarter note F#3, and a quarter note E3 in the seventh measure. The bottom staff (Bass clef) has a key signature of three sharps and a 6/8 time signature. It contains a half note G3, a quarter note F#3, and a quarter note E3 in the first measure, followed by a half note D3, a quarter note C#3, and a quarter note B2 in the second measure, and so on, ending with a half note G3, a quarter note F#3, and a quarter note E3 in the seventh measure.

17 35

I

25

32 poco a poco rallentando

III 90

- EOÜ 1 -

36

II

rit.

+Oct.8'(ped)

III=Bourd.8',
Fl.oct.4', Pic.2

II + Viola 8'

50

II – Viola 8',
oct.8'(ped)

II

I

Measures 53-55 of a musical score in A major (three sharps). The score is written for three staves: Treble, Alto, and Bass. Measure 53 features a complex treble staff with sixteenth-note runs and triplets, and a bass staff with a single note. Measures 54 and 55 show the treble staff continuing with triplets, while the alto and bass staves have sustained notes with pedal markings.

Measures 56-58 of the musical score. Measure 56 has a treble staff with sixteenth-note triplets and an alto staff with a single note. Measures 57 and 58 show the treble staff with continuous triplets, while the alto and bass staves have sustained notes with pedal markings.

Measures 59-61 of the musical score. Measure 59 has a treble staff with sixteenth-note triplets and an alto staff with a single note. Measures 60 and 61 show the treble staff with triplets and a final melodic phrase, while the alto and bass staves have sustained notes with pedal markings.

38

62

Ped=Violb.16', Ped/Rec,
III=Bourd8'

rit. - - - - -

II

Lento

66

più ritard..

70

Gigue (à la Bach)

I=Violon8', Fl.ch.8'
 II=Gemsh.8', Fl.tr.4'
 III=Diap.8', Bourd.8'
 Ped=Subb.16', Ped/Rec



Appendix 7. Comparison of different interpretations

Indra: Bd8,Pr4,Tr8 in swellbox, Ped S16
cp sw
Maidre 96: Hb8
Maidre 06: Vc
Uibo: Vh8, Bd8
Trass: Vc

Ave Maria (en forme de variations pour Orgue)

Indra- quater = 42, very free in tempo,
Maidre 96 - eight = 56, very slow,
almost without movement
Maidre 06 - eight = 54
Uibo - eight = 66
Trass - eight = 66

Peeter Süda
(1883-1920)

Adagio sostenuto (♩=52)

dolente

pp Vox celestis

I:nc U:Fl8,Str, Ped 16, cp man
M96:Fl8,Str T:+Bd8, Ped S16 cp man
M06:Fl8,Str on II

I:nc U: LH on I or II, Pr8, Gb8
M96: LH on Pr8 T: LH on 8, RH vc
M06: LH on Pr8, Gb 8

sonoro

69

I: wzo, very intensive accelerando

M06: Fl8,Str, cresc with same coloured stops

M96: Pr8, Bd8, forward, but not intensive

U: Pr8,G8 T:Fl8,Sal8, both quite calm

10

pochettino mosso

M06: hands on II: - same coloured stop, P cp I

I: P cp I

T: P cp Fl8,sal8, hands on vc

M96: P cp I, hands on II:Pr8,Bd8

U: P cp Pr8, hands on Fl8,Str

I: +2,Tierce; the only one, who is fast here

M96: 16,8,2,on sw

T: 16,8,2 on sw

M06: 16,8,2 on sw

U: 16,8,2 on sw

I: - 2, Tierce, then wzc U: Pr8,Bd8, P cp
 M96: P cp I, hands on Fl8,Str T: P cp I, hands on 8+vc
 M06: P cp I, on sw Fl8,Str

23

I: LH on Kr8,Rh on sw M06: LH on vc, RH on Fl8 cp vc
 M96: RH on vh,LH on vc U: LH vc, RH Sal8 cp vc T: vc, Ped S16

27

Vox coel.

ppp

I: nc U: LH+RH vc T: nc
 M96: LH+RH vc M06: LH+RH vc

31

12

Lepnurm: Fl8,4,3, Ped S16,Bd8
 Maidre: Bd8,Fl4,Q3, Ped B16,Bd8
 Tammeste: Fl8,4,3, Ped S16, Bd8

Scherzino

Lepnurm – half = 66
 Maidre – half = 72
 Tammeste – half = 56

Allegro ma non troppo (♩ = 68)



L: Pr8,4,2
M: Pr8,4,2, Mt?
T: Pr8,4

17

M: Pr8,4,2

23

M: Pr8,4,2

29

M: Pr8,4,2

L: idem beginning
M: idem beginning
T: idem beginning

14

poco rit.

a tempo

36

43

50

Fine

L: Fl 8,4,3
M: Fl8,Str, Fl4?
T: Bd8,Str

Everybody plays more or
less the same tempo

74

15

Intermezzo
un poco lento

57

p

L: - Fl3

L: Fl8,4,R8,Fl2?

67

(B - - A - C - - H)

(B - - A - C - - H)

L: LH Pr8

77

(B - - A -

(B - - A -

L: Fl8,4,3?,2,R8
M: Fl8,2 in sw
T: +Fl4?

75

16

87 -C - - - H)

8va

93 a piacere stringendo

legato

L: Bd8
M: Fl8,Str in sw
T: Str

L: +Fl4

Da Capo al Fine

96 a tempo rit.

Da Capo al Fine

(1915 1916)

Maidre: Ped S16,Bd8,Pr8,
man. Pr8,Bd8,Oct4
Lattik: Ped S16,8, man. Pr8,4
Trass: Ped S16,Pr8, man. Pr8,Fl8

Basso ostinato

Maidre – half = 69
Lattik – half = 58
Trass – half = 60

17

Moderato ♩ = 92 - 100

ben legato

staccato

mf

ben legato

M: +F14 or 2?

18

M: F18,4,3
L: F18,2
T: +Oct4

- EOÜ 1 -

L: +F14?

19

Measures 17-18 of the musical score. The key signature is three flats (B-flat, E-flat, A-flat). The score is written for three staves: Treble, Middle, and Bass. Measure 17 features a melodic line in the Treble staff and a rhythmic accompaniment in the Middle and Bass staves. Measure 18 continues the melodic and rhythmic patterns.

Measures 19-20 of the musical score. The key signature remains three flats. Measure 19 shows a continuation of the melodic and rhythmic themes. Measure 20 introduces a new melodic phrase in the Treble staff, while the Middle and Bass staves provide a steady accompaniment.

Measures 21-25 of the musical score. The key signature is three flats. Measure 21 begins with a long melodic line in the Treble staff, which is sustained across measures 21, 22, and 23. The Middle and Bass staves provide a rhythmic accompaniment. Measures 24 and 25 continue the melodic and rhythmic patterns.

- EOÜ 1 -

M: Str
L: Str
T: Pr8

M: Pr8,4
L: Pr8
T: stronger Pr8

27

ben legato

31

34

p

- EOÜ 1 -

M: str on sw
L: Bd8,Str, Fl4on sw
T: Str on sw

T: +Pr8

21

39

44

50

M: Pr8 T: RH Fl8,Str

M: Fl8,Str on sw

M: Str
T: Str

pp

ppp

-8', +16', 32'

-EOÜ I -

Fuga

Maidre: Ped S16,B8, man Bd8,Str
 Tammeste: Ped s16,Str, man Bd8,Str
 Trass: Ped S16,Str, Man Fl8

Maidre – half = 59
 Tammeste – half = 42
 Trass – half = 50

Andante (♩ = 69)

The first system of the musical score is for measures 1 through 8. It is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 69 beats per minute. The first staff (Treble) is mostly empty, with a long slur over measures 7 and 8. The second staff (Bass) begins with a piano (*p*) dynamic and contains a series of eighth and sixteenth notes, with a long slur over measures 7 and 8. The third staff (lower Bass) also begins with a piano (*p*) dynamic and contains a series of eighth and sixteenth notes, with a long slur over measures 7 and 8.

The second system of the musical score is for measures 9 through 16. It continues the three-staff format. The first staff (Treble) has a piano (*p*) dynamic and contains a series of eighth and sixteenth notes, with a long slur over measures 15 and 16. The second staff (Bass) continues the melodic line with eighth and sixteenth notes, also featuring a long slur over measures 15 and 16. The third staff (lower Bass) continues the accompaniment with eighth and sixteenth notes.

M: +Fl8 or soft 4
 Ta: sw o
 Tr: sw o

23

Ta: LH on I,
 stronger stop

Ta: LH back

Tr: sw o

24

M: +F14

41

48

rit.

Poco più mosso $\text{♩} = 72$

55

mf

M: Pr8,4, Ped: Pr16,8
 Ta: Pr8,4,2?, Ped S16,Pr8,4 cp man
 Tr: Pr78,4, Hb8, Ped 16,8

Maidre = 72
 Tammeste = 63
 Trass = 69
 Further tempi development is according
 tempi by composer, but proportional with
 the beginning tempo of fugue

62

Ta: LH on stronger Pr8,4
Tr: LH on Pr8 (softer!)

68

74

più f

M: little bit stronger in same colour
Ta: 2 hands on stronger man
Tr: Pr8 cp 8,4Hb8

M: +softR8, sw o
Ta: +8,4stops?
Tr: +4? Sw o

85

M: +Oct2
Ta: +16,2
Tr: +Oct4

26

80

cresc. *f*

$\text{♩} = 76$

86

92

- EOU 1 -

M: to softer man on 8,4, - R8
Tr: -Oct4

27

98

M: +R8, sw o
Tr: +Oct4,2

Ta: +soft R8

104

110 (♩ = 80)

ff

28

M: +Tr8
Ta: +Mt, R8
Tr: +Tr8

117

cresc.

M: +Tr16, Cornet, Ped+Ps16 T: Tutti

123

fff

128

rall. *a tempo* (♩ = 72)

p

M: on sw: 8,4 stops
Ta: on soft man:
Pr8,4
Tr: Pr?8,4, Hb8

134

Tr: +4

M: +4

Tr: +Oct4

M: +Q3

Tr: Wzo

cresc.

M: +2, wzo

stringendo

Ta: +4, 2A, wzo

M: Tutti Ta: Tutti Tr: Tutti

con fuoco (♩ = 92)

140

cresc.

fff

fff

145

- EOÜ I -

30

150

(rit.) $\text{♩} = 8$

f *ff*

Tr: RH on stronger man

M: on Pr8,4,2, Ped stronger
Tr: Pr?8,4,Hb8, Ped
16,8,Tr8
Ta: on II, P cp I

155

M: LH on I Pr8,4,2
Ta: on III, LH on II

162

M: RH on I
Ta: on I

168

M: on II

174

180

M: +2,Mt, wzo
Tr: wzo

32

186

cresc. molto

cresc. molto

rit. (♩ = 7)

M: Tutti Ta: +Mt, Sch Tr: Tutti

M: on II (still tutti)
Ta: 8,4 on II
Tr: still Tutti

192

fff

fff

Organo pleno

fff

198

ad libitum

poco a poco diminuendo

rall.

in tempo (♩ = 68)

M: wzc till 8,4

Tr: wzc

Tr: 8,4,2 LH on I stronger

M: wzc till Fl8,4 +Str8,4

M: Fl8,Str
Ta: Bd8,Str
Tr: on soft 8,4

poco a poco rit.

33

203

dim.

M: RH soft8,4, LH stronger 8
Tr: Bd8,Str

M: very soft Str?Bd?8,4

209

Tranquill

p

Tr: Bd8, Trem

216

pp

pp

Pastorale

I: R8, Vc?
M: Bd8, Str on sw, Ped – Cl8
L: -Vh, +Str
T: Bd8
U: LH Vc, RH Fl8

Andantino

A musical score for the song 'The Rose Tree'. The score is written for three parts: Treble Clef (Right Hand), Bass Clef (Left Hand), and a separate Bass Clef line at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The Treble and Bass staves at the top have a 7-measure rest followed by a melodic phrase in the final measure. The bottom Bass staff provides a continuous accompaniment throughout the 14 measures.

L: Lh on Vh M: LH on Cl8
T: LH on Hb8 U: LH on Fl8

9

Musical score for 'The Rose Tree' (No. 9). The score is written for three parts: Treble, Bass, and a lower Bass part. The key signature is D major (two sharps). The Treble part features a melody with eighth and sixteenth notes, often beamed together. The Bass part provides a harmonic accompaniment with eighth and sixteenth notes. The lower Bass part consists of a single line of music with long, horizontal notes, likely representing a low-pitched instrument or a vocal line. The score is divided into measures by vertical bar lines.

U: LH on Vc
T: Lh on Bd8
L: LH on sw
M: LH on sw

T: sw c
I: sw c, -4

T: Rh on Hb8
U: RH on Fl8
L: RH on strong Fl8
I: Rh on Fl8
M: RH on Fl8

17

25

I: sw o

U: sw c

32

poco a poco rallentando

U: on sw, sw c
T: on Hb8

a tempo

- EOÜ 1 -

T: LH soft, RH Fl8
U: Fl8, Str
I: Rh on Cl8
L: on one man (soft)
M: RH on Fl8, cp Lh
on sw Bd8, Str

T: Fl8,2, Ped S16,8
 I: Rh 8,2?, Lh 8'? Ped 16,8
 L: oft 8,4 on sw, Ped Pr8
 (strong)

M: Ped 16,8 cp Cl8, hands
 on Fl8,4
 U: soft8,4,2, Ped 16,8
 strong

36

L: LH on sw
 T: LH on I

40

a tempo

47

50

T: softer 8,2, LH on Fl8,4

I: LH on Vh

U: LH on strong Pr8

L: LH on strong Fl8

M: LH on Fl8, Str RH on soft 8,4,2, Ped -Cl8

7

53

56

59

38

L: on sw soft Bd8,Str
 I: on 8,4
 M: on sw 8,4,2? Sw c
 T: stays on same
 U: stays on same

62

rit. - - - - -

ento

L: swo
 I: swo

T: swo U: swc
 M: swo

T: swo
 L: on sw (softer)
 M: LH strong
 U: on Fl8, swo

66

più ritard.. - - - - -

T: swo
 U: swc

U: Bd8,vc, swc
 I: swc
 M: vc

T: Bd8,vc
 M: ped softer
 U: - Bd8, swc

T: -Bd8

T: swc

70

28.VI.1920

Maidre: RH: Fl8,4,2 (or
3?)

LH: Bd8,Oct4

Ped: Pr or Str 8, Oct4

Half with dot = 66

Gigue (à la Bach)



40₁₁

This system contains measures 40 through 43. It features a piano accompaniment with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes, with some measures containing rests. A large slur covers measures 40 and 41.

15

This system contains measures 44 through 47. It continues the piano accompaniment from the previous system. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes, with some measures containing rests. A large slur covers measures 44 and 45.

19

This system contains measures 48 through 51. It continues the piano accompaniment from the previous system. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes, with some measures containing rests. A large slur covers measures 48 and 49.

23 41

tr tr

29

tr

35

42

40

45

50

55

43

60

43

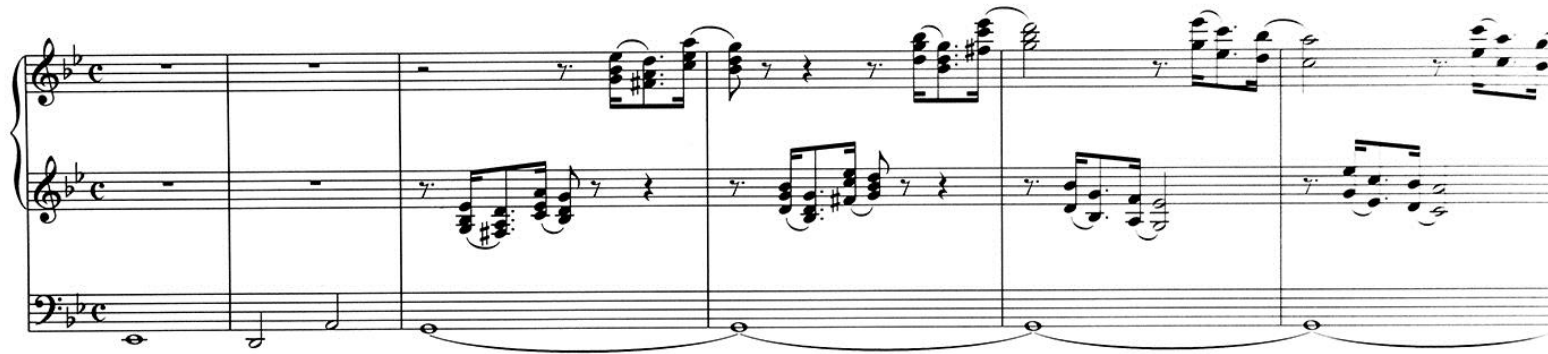
65

43

Maidre: 16' Plenum+Reeds, 32, not all Mt
 Uibo: Pr8,4,3,2,Mt no reeds, Ped 16,8 and couples, no Ps16
 Uusväli: Plenum +reeds, Ped +Ps16

Prelude et Fugue

Maidre – half = 84
 Uibo = 84, but he uses other version of Prelude
 Uusväli = 96



M: Pr8,4,2, Ped 16,8 no cp
 Ui: Pr8,4,2,Mt on II, Ped 16,8 no cp
 U: Pr8,4,2 small Mt, Ped 16,8

Maidre = 92 – plays almost everything legato
 Uibo = 88
 Uusväli = 96. Both of them play sometimes legato,
 sometimes articulation by P.S.

45

12

16

20

ossia:

46

24

U: swo

28

32

36

M: Bd16,Str, Ped S32,16,8; = 80
 Ui: Fl8,4,2?,Tr8, Ped:16,8; = 100
 Us: Bd16,vc, Ped16,8 = 72

48

48

U: swo

55

U: swc

M: +Str4
Us: on full
sw, Ped
+Pr16,8

M: +Pr8,4
Us: on plen II

M: +2

62

70

M: Pr8,4,2, Ped 16,8 no cp
Ui: Pr8,4,2,Mt
Uu: Pr8,4,2,Mt

Maidre = 96
Uibo = 90
Uusväli = 92

70

74

75 76 77

78

79 80 81

Uu: Ped cp man

82 83 84 85

50

rit.

a tempo

Ui: +Plen on I (Scharff?)

86

89

93

-EOÜ I-

Uu: +Cornet?

51

96

ossia:

99

ossia:

8va

102

ossia:

8^{va}

8^{va}

8^{va}

M: +Reeds,
Ped cp man

M: +Pr?16,Q3

M: +Reeds, Mt,
Ped+Pr32
Ui: +Tr8, Ped +Tr8

Maidre = 82
Uibo = 88
Uusväli = 92

53

106 8^{va} 7

111

M: +Cornet?
Ui: Pr8, 4, 2,
Mt, Sch,R8,4
(no16)
Uu: -reeds

Maidre = 92
Uibo = 96
Uusväli = 92

54

The musical score is divided into three systems, each with a piano part (left) and a reed part (right). The piano part is written in a grand staff (treble and bass clefs), and the reed part is written in a single staff (treble clef). The key signature is one flat (B-flat), and the time signature is 4/4.

System 1 (Measures 118-120): The piano part features a complex, fast-moving melody in the right hand and a more rhythmic accompaniment in the left hand. The reed part enters in measure 119 with a simple, steady melody.

System 2 (Measures 121-123): The piano part continues with a similar fast-moving melody. The reed part has a more active role, with a melody that includes some grace notes and rests.

System 3 (Measures 124-126): The piano part features a fast-moving melody in the right hand and a more rhythmic accompaniment in the left hand. The reed part has a more active role, with a melody that includes some grace notes and rests.

Annotations:

- Ui: +16** (Measure 124): A box containing the text "Ui: +16" is placed above the piano part.
- Uu: +reeds** (Measure 125): A box containing the text "Uu: +reeds" is placed above the reed part.

Fugue

M: I:strong Fl8, II: Fl8,4, Str, Ped 16 cp
man

Ui: Fl8,4,Str, Ped 16, cp man

Uu: Fl8,4, Str, Ped 16 cp man

Maidre - half = 63 (plays everything legato)

Uibo = 80

Uusväli = 72, both of them play with some
articulation by P.S.

(♩ = 60-72)

56

M: LH on I
 Ui: LH on Fl8, Pr8?
 Uu: LH on Pr?8, Fl8

M,Ui,Uu: LH
 back

11

M: II swo

Ui: to I cp II, Ped cp I
 Uu: on II

16

Ui: to II

21

26

M: LH on I
Ui: LH on I
Uu: LH on
Pr8

Uu: to I

M: to I
Ui: to I

36

Everybody makes here the tempo a little bit faster and faster

Maidre = 88
 Uibo = 92
 Uusväli = 88
 Everybody makes accelerando
 poco a poco

M: 16,8,4,2, Mt on sw, Ped S32
 Ui:s harp plenum+R8, Ped Fg?16
 Uu: +full sw, playing on I cp sw

58

Uu: swo

rall.

Allegro moderato (♩ = 100)

41

B - - - A - C - - - H

M: swo

45

Uu: swo

M: on II cps w
 Uu: +pr16,4,2, Mt on
 II

49

53

57

61

M: wzo
(+reeds)

Un

Ui: +reeds, plenum on 16', Ped Ps16
Uu: on I: +oct4,2

Maidre = 116
Uibo = 108
Uusväli = 100

M: wzo

Uu: wzo

60

stringendo molto

Maidre = 144
 Uibo = 152
 Uusväli = 132

Vivace (♩ = 152)

M: tutti except Ped+I
 Uu: +16,8,Mt, Ped Ps16

72

75

78

82

rapido

quasi cresc.

Meno vivo

M: + Ped cp I

Maidre = 88
Uibo = 132
Uusväli = 132

Ui: +16
M: +subcp
Uu: Tutti

rall.

62

M: on II, Fl8, Str
 Ui: on II Fl8, 4, Str
 Uu: on II: Fl8, 4, Str

Maidre = 66
 Uiho = 76
 Uusväli = 69

M: LH to I Fl8, Str? Or Pr8? cp II
 Ui: LH to I, Pr8, Fl8 cp II
 Uu: LH to I, Pr8, Fl8, Oct4? Cp II

88 **Allegro maestoso** (♩ = 80)

marcato

93

Ui: + Ped cp I

M: to II
 Ui: to I
 Uu: to II

98

M: on I
Ui: +Oct4
Uu: on I

piu f

103

M: -Pr8, Fl8 on I
Ui: -Oct4

Ui: -Pr8
Uu: swc (but still playing on I)

107

M: wzc (-some 8,4)

rall.

M: on sw, Bd8, vc
Uu: -Oct4

M: -Bd8, swc
Uu: on II

pp

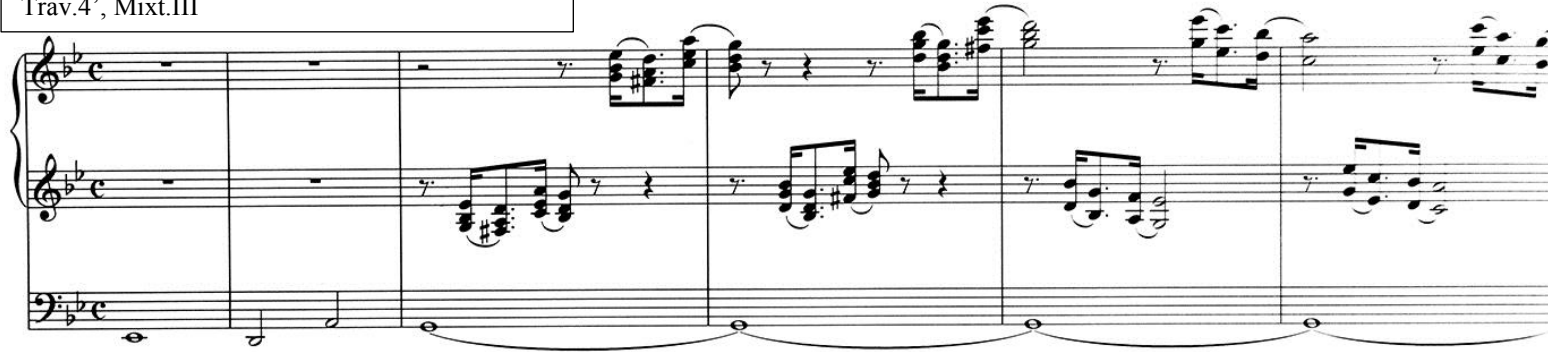
B8	Bourdon 8'
Pr4	Principal 4'
Fl8	Flute 8'
Tr8	Trompet 8'
Hb8	Houtbois 8'
Vh8	Voix Humaine 8'
Vc	Voix Celeste
cp	Couple to
sw	Swell
Mt	Mixture
Ps	Posaune 16'
swcl	Swell closed
swo	Swell open
nc	No changes
str	Stringstop 8' (viola, salicional etc
Gb8	Gambe 8'
wzo	Walze crescendo
wzc	Walze diminuendo
Sal8	Salicional 8'
Kr8	Kromhoorn 8'
Q3	Quint 2 2/3 (= principal)
N3	Nasard 2 2/3 (= Flute)
R8	Reed 8'

“0”

Ped=Contrb.16', Violonb.16', Subb.16', Octb.8',
Violoncello 8', Bomb.16', Ped+GO, Ped+Pos
I=Prest.16', Bourd.16', Prest.8', Fl.h.8', Viol.8',
Fl.ch.8', Q.51/3, Prest.4', Fl.oct.4', Oct.2',
Corn.IV-V, Mixt.III-VII, GO+Pos
II= Viol.pr.8', Viola 8', Gemsch.8', Holp.8', Fl.
Trav.4', Mixt.III

Prelude et Fugue

Appendix 8. Registrations of ZERO-Point recording (Elandstraatkerk, The Hague)



"0" Ped=Violonb.16', Subb.16', Ped+Rec

I= Prest.8', Fl.h.8', Violon 8', Fl.ch.8', Prest.4', Oct.2',

GO+Pos

II=Viol.pr.8', Viola 8', Gemsch.8', Holp.8', Fl.tr.4', Mixt.III

46

24

28

32

36

(II) –fl.tr.4', Mixt.III,
+Viol.pr.8, Holp.8, Pos+rec
(III) –Bourd.8'

48

48

55

62

70

“0”
+Ped+pos

“0”
+Violo
nb.16
(ped)

“0”
+Octb.
8 (ped)

“0”
+Oct.4
(p)
(II)
+Viol.
pr.8,
Holp.8’
, Fl.tr.4

“0” Ped –Violb.16’,
Octb.16’, Oct.4’
(II) –Viol.pr.8, Fl.tr.4’

74

78

82

50

“0” Ped=Subb.16’, ped+pos, ped+rec I=Prest.8’, Fl.h.8’, Violon8’, Fl.ch.8’, Prest.4’,
Oct.2’, GO+pos II=Holp.8’, Fugara 8’, Pos+rec III=Bourd.8’

86

II man

89

93

96

ossia:

99

"0" Ped + Contrb.16',
Violonc.8'

I man

ossia:

8va

102

ossia:

8^{va}

“0” (II)
+Viol.pr.8’,
Gemsch.8’,

“0” (I) +Q.51/3,
Cornet IV-V

“0” Ped +Octb.8’,
Ped+GO
(I) +Prest.16’

8^{va}

“0” Ped + Violonb.16’,
Bomb.16’
(I)+Mixt. III-VII

Musical score system 1, measures 107-110. The system consists of three staves: Treble, Middle, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a dense, rhythmic pattern. The bass staff has a long, low note (pedal point) that spans the entire system.

Musical score system 2, measures 111-114. The system consists of three staves: Treble, Middle, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The music continues with a complex texture of beamed sixteenth and thirty-second notes. The bass staff has a long, low note (pedal point) that spans the entire system.

Musical score system 3, measures 115-118. The system consists of three staves: Treble, Middle, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The music continues with a complex texture of beamed sixteenth and thirty-second notes. The bass staff has a long, low note (pedal point) that spans the entire system.

“0” Ped – Octb.8’, Bomb.16’
(I) – Prest.16’, Q.51/3, Cornet IV-V

54

118

121

124

“0” Ped + Octb.8, Bomb.16
(I)+Prest.16', Q.51/3, Cornet
IV-V

The musical score is written for piano and organ. It consists of three systems of staves. The first system (measures 118-120) features a piano melody in the right hand and a bass line in the left hand, with organ accompaniment in the middle staff. The second system (measures 121-123) continues the piano melody and bass line, with organ accompaniment. The third system (measures 124-126) shows the piano melody and bass line, with organ accompaniment. A text box indicates the organ registration: “0” Ped + Octb.8, Bomb.16 (I)+Prest.16', Q.51/3, Cornet IV-V.

Fugue

“0” Ped=Subb.16’, ped+pos, ped+rec
 II=Holp.8’, Pos+Rec
 III=Fl.h.8’, Bourd.8’

(♩ = 60-72)

56

11

Musical score for measures 11-15. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with some notes in the bass staff. The music is characterized by flowing sixteenth and thirty-second notes, often beamed together. Measure 11 starts with a treble staff entry, while the bass staff enters in measure 12. The piece concludes in measure 15 with a final chord in the bass staff.

16

“0” + Fl.h. (II)

Musical score for measures 16-20. The score continues in 3/4 time with the same key signature. Measures 16-18 show a more complex texture with rapid sixteenth-note passages in both the treble and bass staves. In measure 19, the treble staff has a long, sustained note, and the bass staff has a more active melody. Measure 20 ends with a final chord in the bass staff. A text box above measure 19 contains the text “0” + Fl.h. (II).

21

Musical score for measures 21-25. The score continues in 3/4 time with the same key signature. Measures 21-23 feature a treble staff melody with many beamed sixteenth notes. The bass staff provides a steady accompaniment. In measure 24, the treble staff has a long, sustained note, and the bass staff has a more active melody. Measure 25 ends with a final chord in the bass staff.

26



“0”
+Gemsch.8
' (II)

“0” +Diap.8'
(III)



36



58

"0" Ped + Contrb.16', Violonb.16', Oct.b8', Violonc.8', Oct.4',
 Ped+GO
 (I)+Prest.8, Fl.h.8', Violonc.8', Fl.ch.8', Fl.oct.4', GO+pos
 (II)+Violon pr.8'. Viola 8'. Gemsch.8'. Fl.tr.4'

41

I man

B - - - A - C - - - H

45

49

"0" +Prest.4 (I)

53

59

“0” +GO+Rec
(III)-Prest.4', Pic.2'

59

61

Un poco allegro (♩ = 108)

59

60

“0” (III)+Prest.4’,
Pic.2’

Vivace (♩ = 152)

“0” + Mixt. III
(II)

“0” + Oct. 2 (I)

“0” + cornet
IV-V (I)

“0” + Bomb. 16 (ped)
(I)+Prest. 16’, Q. 51/3,
Mixt. III-VII

75

rapido

quasi cresc.

78

Meno vivo

tr

82

rall.

62

"0" Ped - Bomb.16', Ped+GO
 (I)-Prest.16', Q.51/3
 +Ped+rec
 +Tromp.8 (I)

88 *Andro maestoso* (♩ = 60)

marcato

93

"0" +Ped+GO

"0" -Ped+GO

98

"0" (I)-Cornet
IV-V, Tromp.8'

più f

103

"0" -Mixt.III-VII
(I)

107

"0" -Oct.4' (ped)
-Oct.2' (I)
-Fl.oct.4', Pic.2' (III)

"0" -
Prest.4' (I)

rall.

pp

Ave Maria

(en forme de variations pour Orgue)

Peeter Süda
(1883-1920)

“0”

III = Celeste

Ped = sub. 16' + ped/rec

Adagio sostenuto (♩ = 52)

dolente

The first system of the musical score is for measures 1 through 4. It features three staves: a treble staff, a bass staff, and a lower bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked 'Adagio sostenuto' with a quarter note equal to 52 beats. The mood is 'dolente'. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a harmonic accompaniment with sustained notes. The third staff is mostly empty. A box labeled 'III' is placed over the second staff in the first measure, with 'stis' written next to it. The dynamic marking 'pp' is present in the first measure.

I = Viol.prest.8'
II=Holp.8',
Gemsch.8'

The second system of the musical score is for measures 5 through 8. It continues the three-staff format. The melodic line in the first staff continues with similar rhythmic patterns. The harmonic accompaniment in the second staff features sustained notes with some movement. The lower bass staff continues to be mostly empty. A box labeled 'II' is placed over the second staff in the eighth measure, and a box labeled 'I' is placed over the lower bass staff in the eighth measure. The system begins with a measure number '5' at the start of the first staff.

10

pochettino mosso

10

II

15

Ped +GO/ped,
Pos/ped
I +Fl.8'

I

II +Fl.8'

20

II +Pr.4'

I +Pr.8', Oct.4'

23

II = Pr.4', Fl.4'
-GO/ped
I - Pr.8', Oct.4'

II

27

V.cel.,
Ped=Subb.16',
Rec/ned

Vox III

ppp

31

179/4

Appendix 9. Registrations of FIRST-point recording.
Ave Maria (Elandstraatkerk),
Prelude and fugue (St. Bavo, Haarlem)

Ped=Soubb.16', Ped/rec
 I=Fl.h, Violon 8', Fl.ch.8', Fl.oct.4'
 II=Viola 8', Fugara 8'
 III=V.cel.8', Bourd.8'

Ave Maria

(en forme de variations pour Orgue)

Peeter Süda
 (1883-1920)

Adagio sostenuto (♩=52)

dolente

The first system of the musical score is for measures 1-4. It features a treble and bass staff. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The bass staff has a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The tempo is marked 'Adagio sostenuto' with a quarter note equal to 52 beats. The mood is 'dolente'. The registration 'II' is indicated in a box, with the instruction 'Vox celestis' and a piano (p) dynamic. The music consists of a melodic line in the treble and a supporting bass line in the bass.

The second system of the musical score is for measures 5-8. It continues the melodic and bass lines from the first system. The registration 'III' is indicated in a box for measures 5-7, and 'I' is indicated in a box for measure 8. The music continues with a melodic line in the treble and a supporting bass line in the bass.

10

+Ped/GO
-Ped/Rec

pochetno mossa

15

Ped + Violoc.8', Ped/Rec
II + Bourd 16', Fl.tr.4', -
Fugara8'

III

20

II

The image displays three systems of musical notation for a piano and string ensemble. Each system consists of a grand staff (treble and bass clefs) and a separate staff for the strings.

- System 1 (Measures 23-26):** The piano part features a complex, fast-moving melody in the right hand with many beamed sixteenth and thirty-second notes. The left hand provides a rhythmic accompaniment. A box labeled "III" is placed above the piano staff at measure 25. The string staff shows a simple harmonic accompaniment.
- System 2 (Measures 27-30):** The piano part continues with a similar fast melody. A box labeled "v II" is placed above the piano staff at measure 29. The string staff continues with its accompaniment. A *ppp* (pianissimo) dynamic marking is written below the string staff at measure 29.
- System 3 (Measures 31-34):** The piano part concludes with a final melodic phrase. The string staff also concludes with a final chord. A *ppp* dynamic marking is written below the string staff at measure 31.

Rehearsal marks 23, 27, and 31 are indicated at the beginning of each system. The key signature is three flats (B-flat, E-flat, A-flat).

II+III, I+III, I+IV, Ped+I, Ped+II
 I=Pr.16', Bourd.16', Pr.8', Portun.8',
 Holp.8', Oct.4', Gemsch.4', Doubl.2', Cornet
 III-IV
 II=Viola maj.16', Pr.8', Viola 8', Baerp.8',
 Reohrfl.8', Viola 4', Fl.dolce 4', Sesq.II-III
 III=Viola di G.8', Quintad.8', Fl.harm.8',
 Nachth.8', Salic.4', Oct.2', Fag-hobo 8'
 IV=Pr.8', Holp.8', Salicional 8', Oct.4'
 Ped=Majorb.32', Openb.16', Contrab.16',
 Subb.16', Openb.8', Gedekt.8', Fag.16'

Prelude et Fugue

I+III, I+II, I+IV
 I=Pr.8', Holp.8'
 II=Viola 8', Baerp.8', Roerrfl.8', Fl.dolce 4'
 III=Fl.harm.8', Nachth.9'
 IV=Pr.8', Holp.8'
 Ped=Contrab.16', Subb.16', Ged.8'

12

16

20

46

+Openbas 8'
(ped)

24

28

32

36

II+III, II+IV, I+II, I+III, I+IV
 I=Pr.8', Holp.8', Oct.4'
 II=Baerp.8', Roerfl.8',
 Fl.dolce 4'
 IV=Salicional 8'
 Ped=Contrabas 16', Ged.8'
 SW=closed

41

II

48

48

55

62

III + Fl.h.8',
Nachth.8'
+ Ped/III
+ Subb.16
(ped)
- Contrab.16'
(ped)

- Ped/III, + Ped/II

III - Fl.h.8', Nachth.8'
- Subb.16' (ped)

Ped + Openb.16',
Contrab.16', Openb.8

+ Pr.8
' (II)

+ Viola
8' (II)

+ Cello
8' (ped)

I

- II/III, II/IV, Ped/II
- Pr.8' (II), Salicion.8' (IV), Openb.16' (ped),
Openb.8' (ped), Cello8' (ped), Oct.4' (I)

+ Quintad.16' (III), Fl.harm.8' (III), Nachth.8' (III),
Ped/III, Subb.16' (ped)

- EOU I -

74

78

82

-Ped/III, +openb.8'(ped)

50

rit.

-Viola di G.8'(III), Viola 8'(II), Baerp.8'(II), Pr.8'(IV),
Holp.8'(IV), I/III, openb.8'(ped)

+Fl.h.(III), II/III, II/IV, SW=1/2

II

Measures 86-88 of a musical score. Measure 86 is marked with a 'rit.' (ritardando) and contains a box labeled 'II'. The score is written for piano with three staves: Treble, Bass, and a lower Bass staff. The key signature has two flats (B-flat and E-flat). Measure 86 features a complex melodic line in the Treble staff with many accidentals and a dense accompaniment in the Bass and lower Bass staves. Measures 87 and 88 continue the melodic and harmonic development.

Measures 89-92 of a musical score. The score continues with complex melodic and harmonic patterns across the three staves. Measure 89 shows a continuation of the melodic line in the Treble staff. Measures 90-92 feature more intricate accompaniment in the Bass and lower Bass staves, with various rhythmic values and accidentals.

Measures 93-96 of a musical score. The score continues with complex melodic and harmonic patterns across the three staves. Measure 93 shows a continuation of the melodic line in the Treble staff. Measures 94-96 feature more intricate accompaniment in the Bass and lower Bass staves, with various rhythmic values and accidentals.

-EOÜ I -

IIIsw= opening...

96

-II/III, II/IV, Fl.h.4'(III)

+I/III, Viola 8'(II), Baerp.8', Fl.d.4'(II), Pr.8'(IV),
Holp.8'(IV), Openb.8'(ped)

ossia:

99

I

ossia:

8va

52

102

8^{va}

ossia:

+Salicet4'(III),
Pr.8'(II), Pr.8'(I)

+Quintad.8'(III)
, Nas.22/3(III),
Viola4'(II),
Oct.4'(I)

+Octavin
2'(III),
Gensch.4(I),
Doubl.2'(I)

-Nas.22/3(III)
 +II/III, Ped/I, Ped/II, Viola di G.(III), Fag-Hobo 8'(III), Viola maj.16'(II), Sesq.II-III(II),
 Salicion.8'(IV), Oct.4'(IV), Maj.bas 32'(ped), Openb.16'(ped), Fag.16'(ped), Pr.16'(I),
 Bourd.16'(I), Cornet III-IV(I)

53

100

111

-Viola mj.16'(II), Fag.16'(ped),
 Pr.16'(I), Bourd.16'(I)

111

54

The image displays three systems of musical notation, likely for a piano and organ. Each system consists of a grand staff (treble and bass clefs) and a single bass line. The first system begins at measure 118. The second system begins at measure 121 and includes a text box with the instruction: "+Cello 8'(ped)". The third system begins at measure 124 and includes a text box with the instruction: "+Fag.16'(ped), Pr.16'(I), Bourd.16'(I)". The notation includes various musical symbols such as notes, rests, and dynamic markings.

Fugue

I=Fl.h.8', Holp.8'
 II=Viola 8', Baerp.8', Roerfl.8', Fl.d.4'
 III=Quintad.16', Viola di G.8', Quintd.8', Fl.h.8',
 Nachth.8', Salicet 4', Fl.h.4', Octavin 2'
 PedContrab.16', Subb.16'
 I/II, Ped/II
 SW=closed

(♩ = 60-72)

56

11

I II

16

IISW - opening I

21

II

26

IISW = closing

31

I

I

36

58

41

rall.

+Majorbas 32'(ped),
II/III

III

IISW=opening

B - - - A - C - - - H

4

+I/III

IISW=opening

49

+III/IV
IV +Pr.8', Holp.8',
Calicion.8', Roerfl.4'

+Nas.22/3(III),
Oct.4'(IV)

- EOU 1 -

+II/IV, I/IV, Ped/I, Ped/III, Ped/IV
 +Pr.8'(II), Viola4'(II), Viola2'(II), Cello8'(ped), Ged.8'(ped)

I+Bourd.16', Pr.8', Portun.8', Oct.4', Gemsch.4'

59

60

-Viola2(II)
+Mixt.IV(IV)

+Doubl.2'(I),
Cornet III-IV(I)

+Sesq.II-III(II)

+Tromp.h.8'(III)

+Tromp.8'(II)

-Ped/I, +Fag.16'(I)

72

75

rapido

quasi cresc.

78

Meno vivo

tr

82

rall.

62

III/IV, II/III, II/IV, I/II, I/III, I/IV, Ped/II

I=Pr.8', Portun.8', Fl.h.8', Holp.8', Oct.4', Gemsch.4'

II=Pr.8', Viola 8', Baerp.8', Roerfl.8', Viola 4', Fl.d.4'

III=Viola di G.8', Quintad.8', Fl.h.8', Nachth.8', Salicet 4', Fl.h.4'

Ped=Contrab.16', Subb.16', Ged.8

Allegro maestoso (♩ = 80)

88

II

marcato

I

93

+Cello8'(ped)

I

-Cello8'(ped)

98

più f

-I/III, I/IV,
portun.8'(I),
Oct.4'(I)

-Oct.4'(IV),
+Portun.8'(I)

+I/IV

-Fl.h.8'(III),
Salic.4'(III),
Fl.h.4'(III), Fl.d.4'(II),
+Viola 4'(II), I/III

-Viola4'(II),
Gemsch.4'(I),
+Fl.d.4'(II)

-Roerfl.4'(IV)

-Pr.8'(I)

-Pr.8'(IV)

-Pr.8'(II),
Fl.d.4'(II),
Salicion.8'(IV)

-Baerp.8'(II),
Contrab.16'(p
ed), Holp.8'(I)

=III/IV, II/III, II/IV,
Viola di G.8'(III),
Nachth.8'(III), Ped/II,
Subb.16', Ged.8'(ped)

-Quintad.8'(III),
Viola8'(II),
Holp.8'(IV)

II

pp

**Appendix 10. Registrations and articulation of Final
version of Prelude in fugue (Elandstraatkerk, The Hague)**

Prelude et Fugue

Tutti except:
Ped: Tromb.8'
I: Tromp.16',Clair.4',Oct.aigue
II: Vox h.8'
III: V.cel.8',Tr.h.8',Clarinette 8'

Ped=Contrb.16',Violonb.16',Subb.16',Octb.8',
Violonc.8', P/II,P/III
I=Pr.8', Fl.h.8',Violon 8', Fl.ch.8', Pr.4', Fl.4',
I/II, I/III
II=Violon pr.8', Viola 8', Gemsch.8', Holp.8',
Fl.4'

12

16

20

ossia:

46

System 1 (measures 24-27) of a musical score in B-flat major. The score is written for piano with three staves: Treble, Bass, and a lower Treble staff. Red 'X' marks indicate errors in slurs. In measure 24, there is an 'X' over the first eighth note of the Treble staff and another 'X' over the first eighth note of the Bass staff. In measure 25, there are 'X' marks over the first eighth note of the Treble staff and the first eighth note of the Bass staff. In measure 26, there are 'X' marks over the first eighth note of the Treble staff and the first eighth note of the Bass staff. In measure 27, there are 'X' marks over the first eighth note of the Treble staff and the first eighth note of the Bass staff.

System 2 (measures 28-31) of a musical score in B-flat major. The score is written for piano with three staves: Treble, Bass, and a lower Treble staff. Red 'X' marks indicate errors in slurs. In measure 28, there is an 'X' over the first eighth note of the Treble staff. In measure 29, there are 'X' marks over the first eighth note of the Treble staff and the first eighth note of the Bass staff. In measure 30, there are 'X' marks over the first eighth note of the Treble staff and the first eighth note of the Bass staff. In measure 31, there are 'X' marks over the first eighth note of the Treble staff and the first eighth note of the Bass staff.

System 3 (measures 32-35) of a musical score in B-flat major. The score is written for piano with three staves: Treble, Bass, and a lower Treble staff. Red 'X' marks indicate errors in slurs. In measure 32, there is an 'X' over the first eighth note of the Treble staff. In measure 33, there are 'X' marks over the first eighth note of the Treble staff and the first eighth note of the Bass staff. In measure 34, there are 'X' marks over the first eighth note of the Treble staff and the first eighth note of the Bass staff. In measure 35, there are 'X' marks over the first eighth note of the Treble staff and the first eighth note of the Bass staff.

No slurs...

36

Ped:=Contrb.16',
Subb.16', P/II, P/III
II=Gemsch.8', Fl.4', II/III
III:V8

48

48

55

62

70

III + Fl.4', Pr.4'

P - Contrb.16'
II + Viol.pr.8', Viola 8'

III
+ Diap.8',
Bourd.8'

II
+ Holp.8'
III
+ Fl.h.8'

P + Contrb.16',
Violonc.8'

No slurs

74

No slurs in l.h.

78

82

50

rit.

a tempo

86

II

89

93

- EOÜ I -

96

97

98

ossia:

99

100

99

I

ossia:

8va

I + Oct.2'
II + Pi.c2'

100

II + Bourd.16', Mixt.,
Hb.8'

P + Violonb.16',
Octavb.8'
I + Bourd.16', Mixt

I + Cornet,
Pr.16'

102

ossia:

8va

8va

8va

Ped + Bomb.16',
P/I
I + Tromp.8'

106 8^{va} - - - 7

111

Ped -
Bomb.16', P/I
I - Tromp.8'

54

118

121

124

Ped + Bomb. 16',
P/I
I + Tromp. 8'

The musical score is written for piano and orchestra. It consists of three systems of staves. The first system (measures 118-120) features a piano part with a complex, ascending melodic line in the right hand and a more rhythmic bass line in the left hand. The second system (measures 121-123) continues the piano part with similar melodic and rhythmic patterns. The third system (measures 124-126) shows the piano part with a more active bass line and a right hand that includes some sustained chords. The orchestral part, indicated by the text box, includes a tuba and euphonium (P/I) and a trumpet (I + Tromp. 8'). The score is written in a key with two flats (B-flat and E-flat) and a common time signature.

Fugue

P=Subb.16', P/II, P/III
 I=Violon 8', Fl.ch.8', I/II, I/III
 II=Gemsch.8', Fl.4'
 III=Violine 8'

(♩ = 60-72)

56

11

I

II

16

IISW = opening

I

21

II

26 57

IISw = closing

31 I

36

58

P - P/I

II + Bourd.16', Violon pr.8',
Viola 8', Holp.8', Fl.8', -II/III
III + Fl.h.8', Fl.4'

Ped + Contb.16', Violonb.16'

Allegro moderato (♩ = 100)

41

III

II

B - - - A - C - - - H

45

III

II

C - - - H

49

II + Mixt.

II + Hb.8'

C - - - H

Ped +P/II
II +II/III
III +Pr.4'

III
+Pic.2'

59

53

57

I +Pr.8', Fl.h.8', Pr.4', Oct.2'
III +Diap.8'

Un poco allegro (♩ = 108)

61

60

stringendo molto

The musical score is divided into three systems, each containing a piano part (treble and bass staves) and a string part (treble and bass staves). The piano part features complex triplet patterns in the right hand and sustained chords or single notes in the left hand. The string part consists of sustained chords in the bass and single notes in the treble. Performance instructions are provided in boxes: 'I + Cornet' for measures 65-68, 'Ped + Octb. 8', Violonc. 8', I + Pr. 16', Mixt.' for measures 69-71, and 'Ped + Oct. 4', Bomb. 16', I + Tromp. 8' for measures 72-74. The tempo marking 'stringendo molto' is placed above the first system.

65

69

72

I + Cornet

Ped + Octb. 8',
Violonc. 8'
I + Pr. 16', Mixt.

Ped + Oct. 4', Bomb. 16'
I + Tromp. 8'

75

rapido

quasi cresc.

78

Meno vivo

tr

82

rall.

62

Ped=Contb.16', Subb.16', P/II, P/III

I=Pr.8', Fl.h.8', Violon 8', Fl.ch.8', I/II, I/III

II=Violon pr.8', Viola 8', Gemsh.8', Holp.8', Fl.4', II/III

III=Diap.8', Violine 8', Fl.h.8', Bourd.8', Fl.4', Pr.4', Pic.2'

88 **Allegro maestoso** (♩ = 80)

II

I

marcato

93

Ped + P/I

I

P - P/I

I +Pr.4', Oct.2'

63

98

più f

II +Mixt.

II +Bourd.16', Hb.8'

II -Bourd.16', Hb.8'

II -Mixt.

103

I -Pr.4', Oct.2', III -Pic.2'

I -Pr.8', III -Diap.8', Pr.4'

I -Fl.h.8', Violon 8'

II -Violon pr.8'

III -Fl.h.8', Fl.4'

II -Fl.4', III -Violine 8'

Ped =Subb.16', P/II

II=Gemsch.8' solo

pp

Okt. 1914, Fallmin