Latvian Organ Music: 
A Performer’s Guide and Bibliography

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2012

Abstract

Organ music in Latvia has a long history spanning over seven centuries of organ building and organ music making; however, national music traditions were not established until the end of the 19th century and the beginning of the 20th century.

The scope of this dissertation is to provide an overview of Latvian organ music, to define what features of the musical and social-historical contexts of the Republic of Latvia have contributed to the development of organ music in the country, and to provide practical information for organists and anyone interested in Latvian organ music.

The research divides into four chapters. In Chapter One, “Latvian Organ Studies”, the existing sources of information on Latvian organ music such as books, research papers and scores are reviewed. Other sources of information such as library collections, Internet resources and organizations are listed.
The second chapter, “The ‘Language’ of Latvian Organ”, explores the two key components of the voice of Latvian organ – Latvian organ music, both solo and collaborative literature, and Latvian organs.

The third chapter is entitled ”A Performer’s Analysis of Selected Organ Compositions”. In order to establish the voice of Latvian organ music three major organ works are examined:

- Fantasia in g (1902) by Alfrēds Kalniņš (1879-1951)
- Te Deum (1991) by Pēteris Vasks (1946)

Each analysis begins with the composer’s biography, followed by information on the composer’s organ oeuvre and the piece. Structural and harmonic analysis, as well as performance suggestions that include registration, tempo and articulation issues are provided.

Chapter Four, “Summary and Recommendations”, concludes the dissertation.

Four appendices contain comprehensive lists of Latvian organ works, both solo and collaborative literature, and list additional resources.
Acknowledgements

I would like to take this opportunity to thank several people whose guidance was invaluable in completing this dissertation. Without their help and support this project would not have been possible.

My parents, Evgenia and Viktor Streliaev, for their unconditional and continuous support and patience throughout my studies.

Dr. Lori-Anne Dolloff for all her input, ideas, time and encouragement with my doctoral research, and the members of my doctoral committee, Dr. Patricia Wright and Dr. Mark Sallmen, whose advice and knowledge have been invaluable.

Dr. Deborah Bradley for her careful work with language idioms.

I wish to thank my organ instructor at the University of Toronto, Dr. John Tuttle, for supporting my interest in Latvian organ music.

My first organ teacher, the head of the organ department at the Jāzeps Vītols Latvian Academy of Music, Vita Kalnciema, for inspiration and for instilling the love of organ music, especially Latvian organ music.

Members of the Latvian community in Toronto, and particularly my colleagues at the Canadian branch of the Latvian Organ Guild in America, and my friends and colleagues in Latvia for their help with finding and locating materials necessary for my research.
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Chapter 1
Latvian Organ studies

Introduction
The territory of what is today Latvia, in the Baltic region of Europe, has been inhabited for more than 2000 years. Throughout its history the land has been under a series of different rulers. Vikings, Russians, Poles, Lithuanians, Swedes and Germans controlled this territory or parts of it at some point. At the same time all of these cultures left their footprints and influences, which are reflected in the architecture, art, culture and music. They also brought their religious beliefs with them. As a result, today there are three dominant religious denominations in Latvia- Lutheran, Roman Catholic and Russian Orthodox. As a country, Latvia first gained its independence in 1918, which did not last long. In 1940, occupied by Germans and Soviets, it lost its independence. In 1944 Latvia became one of Soviet Socialist Republics. Only in 1991 did Latvia regain its independence and has been a member country of the European Union since 2004.

Organ music in Latvia has a long history spanning over seven centuries of organ building and organ music making. The first organs date back to the 14th century, and organ compositions attributed to church musicians and organists residing in Latvia, most of whom were of German origin, appear in the 17 and 18th centuries. The professional education and educational possibilities in Germany and Russia resulted in a large number of musicians becoming proficient in organ playing and composition. This proficiency in organ playing and
composition, combined with an interest in national roots and heritage at the end of 19th century, resulted in the foundations of a national music school and national music traditions.

Latvian organ music encompasses a variety of genres: from traditional music arrangements to original works, from miniatures to large-scale works such as sonatas and concertos. There are compositions in the styles of Romanticism, Neo-Classicism and Minimalism. Organ is featured as a solo instrument, as a chamber music partner and collaborative instrument, and as a soloist in a concerto setting.

Originally organ instruction in Latvia was available in the church setting through apprenticeship and in music seminaries. In 1919 an organ class was founded in the Latvian Conservatory. Over the years the conservatory has served as the organ music centre of the country and has produced many organists, teachers and composers. The conservatory (presently Jāzeps Vītols Latvian Academy of Music) still functions today graduating several organ majors each year (Vērīņa, 1985).

There is no comprehensive source of information that gives an overview of organ music in Latvia from the very beginning to present day available in any language. Most of the specialized literature is in Latvian. There is a need for papers in other languages, especially in English, in order to make this field more accessible to wider circles of readers, organ specialists and performers. This dissertation will give an overview of organ music in Latvia, including an extension to the field of study – organ music by Latvian composers living abroad.
There is a reason for writing this dissertation in Toronto. Toronto has the largest Latvian community outside of Latvia, and several musicians of Latvian birth have worked here. Tālivaldis Ķeniņš (Talivaldis Kenins) (1919-2008), a long time professor at the Faculty of Music at the University of Toronto was one of them. Educated at Latvian and Paris Conservatories, he arrived in Canada in 1951, and became very active on the Canadian music scene as an organist, choir director, teacher and composer. His large musical oeuvre contains several organ compositions. Besides Kenins, Jānis Kalniņš (Janis Kalnins) (1910-2000), Jānis Norvilis (Janis Norvilis) (1906-1994) and Imant Raminsh (1943) have contributed to both Latvian and Canadian organ music.

**Researcher’s Background.**

The topic is of a special interest to me. Being born in Latvia, I am equally fluent in both Latvian and Russian, which gives me direct access to the specialized literature. I have also performed many Latvian organ compositions on the organs in Latvia, and I am familiar with its performance practice, as well as with organs in Latvia. In addition, personal connections with organists, composers and musicologists made during undergraduate studies in performance at the Jāzeps Vītols Latvian Academy of Music, and contacts established with musicians within the Toronto Latvian community have proved invaluable in working on this dissertation. Researching the life and work of Latvian composers in Canada, and their contributions to both Canadian and Latvian culture will establish a musical connection between the two countries that are now both homelands to me.

**Research Question.**

The following research question guides the study:
What features of the musical and social-historical contexts of the Republic of Latvia have contributed to the development of organ music in the country?

This question is informed and clarified by several sub-questions:

1. Are there identifiable features in the musical language of Latvian organ music?
2. What are the contributions of Latvian composers to organ repertoire?
3. What information will be useful for organists in order to gain a deeper understanding of the performance of Latvian organ music?
**Literature Review**

There are several works dedicated specifically to the issues of organ music in Latvia. The scope, the direction and the focus of each of these works is different.

The main source of information on the history of organ music in Latvia is a book by Ilma Grauzdiņa, the head of the Theory of Music department at Jāzeps Vītols Latvian Academy of Music *Tūkstoš Mēlēm Ėrģeles Spēlē* [*The Organ Sounds in a Thousand Reeds*] published in 1987. It is an extensive work that studies the history of organ music from the 13th century to the late 20th century, in the territory of what is today the Latvian Republic. In her book Grauzdiņa writes about organs, gives their specifications, discusses their stylistic development and provides information on organ builders and church musicians. She addresses the issues of music education in Latvia, and the role and place of organ in it. She describes the times in history where parish organists were one of the few, if not the only professionally educated musicians in the smaller towns and villages, and who often were responsible for the musical life of not only their church but also in the whole town. An important contribution is the discussion of the foundation of the Latvian Conservatory, now known as the Jāzeps Vītols Latvian Academy of Music, and its role in educating new generations of organists. Grauzdiņa also writes about organ concerts in the capital city, Rīga, and in smaller towns, drawing the readers’ attention to the significance of iconic organs such as the Walcker organ in Rīga Dom Cathedral. She emphasizes their importance in the musical life of Latvia and their influence on musicians – composers and performers, and audiences alike. In addition to seven chapters that unravel the history of organ music in Latvia in chronological order, there are three appendices: the glossary of organ stops most typical for organs found in Latvia, the list of records published under the series *Latvijas*
vēsturiskās ērģeles [Historical Organs of Latvia] and the list of compositions for organ and with organ by Latvian composers. The book is an unparalleled reference source, containing very detailed and accurate information on all aspects of organ music in Latvia until 1985.

Another work published around the same time is a book by Nora Lūse Домский концертный зал и органные искусство Советской Латвии [The Dom Cathedral Concert Hall and the Organ Art of Soviet Latvia]. Like Grauzdiņa, Lūse studies the development of organ culture in Latvia as well, but her scope of attention is focused on the Rīga Dom Cathedral and its organ. The author examines the role and significance of the Cathedral and its organs in the life of Rīga, Latvia and beyond. She covers the period since the construction of the Cathedral in 1211 to the year 1984. The appendix contains specifications of the Walcker Organ of the Cathedral as well as specifications of other significant instruments in Latvia.

Organ performance students in the Master of Music program at the Jāzeps Vītols Academy of Music in Rīga, Latvia have written several papers. These include Diāna Jaunzeme (2005), Inese Paiča (2006), Jānis Pelše (2005), Ilze Reine (1999), Aigars Reinis (2001) and Gundega Vīlcāne (2005). Writing and successful defense of these works is a required part of the degree program. Students address and analyze performance issues, and look at organ music in Latvia from the performer’s point of view. These papers are not too large in scale because of the set limits, however they are a valuable source of information as they cover the topics not discussed in Grauzdiņa (1987) or Lūse (1985). A work by Ilze Reine Ērģeļkultūra Latvijā 20.gs. 80.-90. gados [The organ culture in Latvia in 80-90s of 20th century] is in some way a continuation of the work that Ilma Grauzdiņa began in her book. Reine examines
the tendencies and the direction that organ culture of Latvia takes during the late 20th century.

In his paper, *Jaunākā Latviešu Ērģelmūzika 1985-2000* [The newest Latvian Organ Music 1985-2000], Aigars Reinis studies the works of Latvian composers at the end of 20th century. Diāna Jaunzeme, in *Rīgas Doma Koncertdarbības Divdesmit Gadi: 1984-2004* [Twenty Years of Concert Activity in Rīga Dom Cathedral: 1984-2004] continues the work of Lūse, examining the impact of the organ of Rīga Dom Cathedral on music culture in Latvia. She explores the role that organ recitals in the Cathedral play in the cultural life of Rīga. In *Latviešu Trimdas Ērģelliteratūra* [Latvian Exile Organ literature], Jānis Pelše looks at organ works of Latvian composers who were forced to leave Latvia. The contribution of women composers to Latvian organ culture is thoroughly examined in *Komponistes Latviešu Ērģelmūzikā - Skices un Portretējumi* [Women composers in Latvian Organ Music – sketches and portraits] by Gundega Vilcāne. In her paper, *Situācija Latvijas Ērģelkultūrā 20.un 21.gadsimta mijā* [The Situation in Latvian Organ culture on the border of 20th and 21st centuries], Inese Paiča writes about the organ field in Latvia in the late 20th and early 21st centuries. She covers three aspects: (a) instruments (new ones, restored ones, and ones that were donated and imported from other countries), (b) the Latvian concert scene, and (c) new music for organ composed in that time period. There are four appendices in her work. Three of them cover organ specifications; the fourth one contains detailed information on new compositions for organ, and works written between 1995 and 2005 that contain organ parts.

composers living in exile and working in North America. An important contribution of this study is the thorough analysis of five compositions, one of which is an organ piece. Being a performer herself, Goldin-Loumbrozo not only analyzes the compositions from a structural standpoint, but she also examines potential problems of interpretation and provides suggestions for interpretation and performance. There is an extensive bibliography containing a large number of American sources. A list of instrumental works, including organ compositions by Latvian Composers in the United States and Canada, is included in the appendix.

In addition to these sources there are other materials that contain some information on organ music in Latvia, such as music encyclopedias, books on Latvian and European music, biographies and journals. These include works by Longins Apkalns (1977), Joachim Braun (1985, 2002), Arvīds Darkēvičs (1981), Anna Frisk, Jullander Sverker and Andrew McCrea (2003), Alfons Kalns (2004), Arnolds Klotiņš (2010), Laima Mūrniece (1988), Sofija Vēriņa (1985, 1991) and Ingrīda Zemzare (2004).

**Music literature review.**

Only around eighty pieces, or seventeen percent of 450 works for solo organ, and fifty compositions, or twelve percent of all works for organ and other instruments, have been published. Unfortunately, a large number of pieces remain unpublished and are not easily accessible. Many works exist only in manuscript and are available at the archives of the Latvian National Library, or by contacting the living composers or descendants of those who are deceased. For publisher information please refer to appendices A and B at the end of this dissertation.
In the time period between World War II and the renewal of independence in 1991, organ works by composers working in Latvia have been published by Muzyka based in Moscow, Russia, its branch in Leningrad (presently, St. Petersburg, Russia) and Sovetskii kompozitor, also based both in Moscow and St. Petersburg. These works appear in anthologies of Soviet organ music, as well as in volumes dedicated specifically to Latvian organ music or to a particular composer. Moscow based Muzyka has published Советская органная музыка [Soviet Organ Music], an anthology in multiple volumes which feature Latvian organ music alongside music from other Soviet republics. Among its editors were Isai Braudo (initial volume, 1965), Leonid Roizman (vols. 2 and 3, 1971 and 1974) and Evgeniia Lisitsyna (vol. 5, 1979). In addition to music, these volumes contain an editor's introductory chapter, as well as some short biographical information on the composers. Sovetskii kompozitor 1982 published Произведения советских композиторов для органа [Works for organ by Soviet composers], edited by Nina Oksentian, and Произведения для органа [Works for organ], edited by Oleg Ianchenko, which also contain works by Latvian composers. St. Petersburg based Muzyka has published three volumes of Латышская Советская органная музыка [Latvian Soviet Organ music] in 1974, 1982 and 1988, the first one edited by Olģerts Grāvītis, the other two by Ilma Grauzdiņa. Although the term “soviet” is present in the titles of the above-mentioned anthologies, these publications do not feature only music that was composed during the Soviet years (1944-1991). They also include music written before Latvia became part of the Soviet Union. Besides anthologies, several publications have been dedicated to specific composers such as Alfrēds Kalniņš and Marģeris Zariņš, whose selected works have appeared in the St. Petersburg based Muzyka 1979 volume and the 1983 St. Petersburg based Sovetskii kompozitor volume respectively. In order to access all these
publications one needs to have some knowledge of the Cyrillic alphabet, as information presented there, including the titles, is solely in Russian.

Since Latvia regained independence in 1991, Latvian music has been published mainly by the Rīga-based publisher Musica Baltica, although some compositions have also appeared in the catalogues of several Western European publishers such as Bärenreiter, Schott, and Leduc among others. The organ works published by Musica Baltica were mostly composed at the end of the 20th century and the beginning of the 21st century. One of the most important publications is the 2003 anthology, _Latviešu ērģēmūzika. Latvian Organ Music_, which contains several compositions, including those by emerging generation of composers. Many compositions for organ and other instruments, including works by older generation composers such as Jāzeps Vītols have also been re-published in recent years.

Western Europe based companies have also published several works by Latvian composers. Schott is the exclusive publisher for the works of Pēteris Vasks, although Leduc also published his _Musique du soir_ for organ and horn in 1993. Leduc published Imants Zemzaris’s _Pastorāles vasaras flautai_ [Pastorales for a Summer Flute] for solo organ in 1993. Indra Riše’s work for solo organ, _Spektrs_ [Spectrum], and two compositions for flute and organ have been published by Samfundet in Copenhagen, Denmark.

There are also two anthologies of Latvian organ music, which feature pieces from different periods and of different styles in order to illustrate the development of the field. The first volume of _Organ Music in the Baltic States_, a three-volume set published by Bärenreiter in 2002, is dedicated to Latvian organ music. In addition to pieces that have not been published previously, this publication contains an extensive bibliography, an introductory chapter by
editor Aleksandr Fiseiskii which summarizes the history of Latvian organ music, and biographies of featured composers. A single-volume anthology, *Baltische Orgelmusik aus zwei Jahrhunderten (1785-1950)* [Two centuries of Baltic organ music (1785-1950)], was published by EresEditions in 2000, and contains music from all three Baltic countries. The chapter on Latvia, similar to the Fiseiskii edited volume, also features organ music from different periods, although it does not contain music past 1950s. These two anthologies contain information in both English and German, which makes them more accessible than the Moscow and St. Petersburg published materials.

Only a few works by composers of Latvian origin working abroad have been published. These include Talivaldis Kenins’s *Ex Mari* and Imant Raminsh’s *Prelude and Fugue* for organ solo, both of which were commissioned by the Toronto Centre of the Royal Canadian College of Organists, and were published in 1993 by Jaymar in London, Ontario. Talivaldis Kenins’s *Dzejnieka dzīve un gars* [The Life and Soul of a Poet] for soprano, baritone, mixed choir and organ was published by St. Andrew’s Latvian Lutheran church in Toronto in 1962. The oratorio *Pravietis Daniēls* [Prophet Daniel] for alto, baritone, men’s choir, mixed choir and organ, as well as several works for organ solo, were published in 1956 by the composer himself. Arnolds Kalnājs’s *Karavīri bēdājas: fūga-fantāzija par tautasdziesmu* [Organ Fugue-Fantasia on the Latvian Folksong “Warriors are grieving”] and a chorale *“Cik jauki, cik skaisti”* [How Lovely, How Beautiful] for soprano, tenor, mixed choir and organ, as well as Helmers Pavasars’s cantata *Atzīšana* [Averment] for soloists, mixed choir and organ have been published by Dziesmu vairogs based in Kalamazoo, Michigan in 1972, 1976 and 1970 respectively. Pēteris Aldiņš’s (Peter Aldins’) *My Soul Shall Sing*, for soprano, mixed choir, oboe and organ has been published by ECS Publishing in Boston, Massachusetts. In recent
years, Musica Baltica has also begun publishing works by Latvian composers abroad. These include Fantāzija par latviešu tautasdziesmas “Karavīri bēdājas” tēmu [Fantasia on a theme of Latvian Folk Song “Warriors are Grieving”] and Intermezzo by Helmers Pavasars, both in 2005; Ziemsvētku zvanīji [Christmas Bells] for mixed choir, triangle and organ by Dace Aperāns in 2003; and Trīs modālās miniatūras [Three Modal Miniatures] for flute and piano or organ by Arnolds Šturms in 2008. Dace Aperāns is also featured in the Rīga based Rasa ABC 2002 publication. Her Pastorale for oboe and organ or piano appears in volume one of the anthology Muzicēsim kopā ar draugi: Kameransambli jaunajiem mūziķiem [Let’s Make Music with Friends: Chamber Music Ensembles for Young Musicians].

Other Sources of Information.

Besides the sources used in writing this dissertation, there are many other sources of information for anyone interested in researching and learning more about Latvian organs and organ music.

The collection of the Latvian National Library (Latvijas Nacionālā Bibliotēka), and especially the historic materials in its archives, provide invaluable information on Latvian organ music. Manuscripts of many works are found in the archives and are publicly accessible. The music department of the library also provides access to its extensive collection of recordings and scores.

The collection of Jāzeps Vītols Latvian Academy of Music (Jāzepa Vītola Latvijas Mūzikas Akadēmija) library contains student research papers, faculty published materials, scores and recordings. The organ faculty of the Academy are world-class performers with an extensive
repertoire and knowledge of Latvian organ music. They are the best source of practical information on any aspect of organ performance in Latvia.

The Latvian Composers’ Union (Latvijas Komponistu Savienība) is an organization that unites professional Latvian composers and musicologists. Its aims and tasks include the promotion of Latvian professional music and research thereof. Many of the present day member composers write actively for organ.

The Latvian Music Information Centre website (Latvijas Mūzikas Informācijas Centrs) provides access to its electronic databases of Latvian composers and their work, musicologists, performers and music institutions and organizations. There are also current events listings. The information is available in both Latvian and English.

The Music in Latvia (Mūzika Latvijā) website content is similar and often cross-listed with the Latvian Music Information Centre material. Music in Latvia provides additional information on recordings and publications, and contains a forum and advertisement sections.

Outside of Latvia, organizations such as LEGA – Latvian Organists Guild in America (Latviešu Ērģelnieku Ģilde Amerikā), its Canadian chapter and Latvian Cultural Centre in Toronto have useful resources and contacts. The Latvian Song Festival tradition has also branched out to Latvian communities in the United States of America and Canada, and many organ works and sacred works with organ by Latvian composers living abroad have been commissioned by the festival’s organizing committee and premiered there at sacred music concerts. The festival’s printed guides and program notes contain information on composers and their oeuvre featured in those concerts.
Chapter 2
The “Language” of Latvian Organ

In trying to establish a voice of Latvian organ music, the following chapter will concentrate on two key components: (a) Latvian organ music itself, both solo repertoire and the collaborative literature, and (b) Latvian organs and their characteristics and specifications, as the sound of Latvian organs influenced and inspired composers.

Latvian Organ Music Overview
Organ music represents a large portion of Latvian music literature. Although organ music was written on what is Latvian territory in the present day, as early as the seventeenth century, the first truly Latvian organ piece did not appear until 1902. Alfrēds Kalniņš’s Fantasia in G Minor, his first ever organ piece, is also considered the very first Latvian organ composition. It is around this time that the foundations for the national school of music were laid and the musical language that composers use becomes recognizably Latvian.

Besides works for organ solo, there are many compositions that feature organ as the primary instrument accompanied by a group of instruments or orchestra, as a chamber music partner in combination with other instruments and voice, or as principal or secondary accompanying instrument in the vocal-instrumental music genres.

Appendices A and B at the end of this dissertation contain the most up-to-date lists of Latvian organ literature.
**Works for solo organ.**

Latvian solo organ literature consists of more than 450 works. The main body of literature consists of approximately 350 pieces composed in Latvia, and the remaining 100 abroad.

There are both miniatures (compositions shorter in duration than 10 minutes) and large-scale works, with miniatures representing the larger portion – 300 pieces versus 150 large-scale works.

Within the 350 pieces composed in Latvia there is a great variety of forms and genres. The same variety is observed in the use of musical language and style. Works with sacred content appear either before the 1940s or after the 1990s. Latvian composers abroad for the most part use contemporary music language, but wrap their work in traditional forms. Sacred music abroad appears evenly throughout the years. The number of compositions that feature folk music elements are roughly the same for Latvian composers and composers abroad, but as a percentage, the literature created abroad represents the larger portion. I theorize that the folk music element is more prominent in the works of composers living abroad because these composers experience feelings of homesickness. The folk song *Karavīri Bēdājas* [*The Warriors are Grieving*] particularly draws attention since more than one composer abroad used this folksong. Viktors Baštiks, Arnolds Kalnājs and Helmers Pavadars all feature its motive in their works. The text of the song talks about difficult times in the homeland and warriors sacrificing themselves for their native country. This idea resonates with events in Latvian history in the 20th century and with the composers’ particular situations.

To gain a better understanding of the Latvian organ literature, works are classified into several categories: works by Latvian composers and works by their counterparts outside of...
Latvia; miniatures and large-scale works, which have been divided further into works where the name of the form or genre is the title itself, such as Prelude or Fugue; works with a more specific title, such as Legend, Elegy or Variations on the Name B-A-C-H; works with sacred content; and works with folk music elements. The Prelude and Fugue cycle is considered a large-scale form for purposes of classification.

Composers that worked in Latvia created around 220 miniatures. In many instances the name of the form or genre is the title. Composers use traditional forms such as prelude, toccata, pastorale and scherzo. Polyphonic forms of fugue, ostinato and trio are also used. There are also several nocturnes and impromptus. The title “Improvisation” implies unusual and innovative. Composers such as Indulis Kalniņš, Ilze Arne, Aivars Kalējs and Atis Stepiņš wrote many compositions with this title at the end of the 20th century, mostly during the 1980s. There is also an example of instructional music, the only of its kind in Latvian organ music – Alfrēds Kalniņš’s Pedālstudijas [Pedal Studies].

The titles of Latvian organ works range from compositions featuring tempo and character indications such as Andante cantabile by Lūcija Garūta or Adagio by Marija Gubene, to works with poetic titles such as Melodija [Melody] by Aivars Kalējs, Līriska dziesma [Lyrical Song] by Indulis Kalniņš, and Poēma [Poem] by Romualds Jermaks. Some composers go even further by assigning especially expressive names to their compositions, which instantaneously inspires both the performer and audience. Such are Klostera Idille [Monastery Idyll] by Alfrēds Kalniņš, Lielupes Akvareļi [Lielupes Aquarells] by Indulis Kalniņš, Pagātnes Vīzija [Vision of the Past] by Romualds Kalsons, Šūpļa Dziesma Vējā
[Lullaby in the Wind] by Dzintra Kurme-Gedroica and Bežvēja Lapkritis [Windless Fall of the Leaves] by Jānis Petraškēvičs.

Under the same category fall several pieces that reflect the political context of their time. Indulis Kalniņš’s Trīs Oktobra Prelūdijas [Three October Preludes] written in 1977 give testimony to the Great October Revolution of 1917. Prelūdija “Uzvarai” [Prelude “To the Victory”] by Pēteris Plakidis, written in 1985, is about the 40th anniversary of victory in World War Two. Romualds Jermaks’s Šūpļa Dziesma Sliežu Dunā [Lullaby in the Noise of Train Tracks] pays tribute to tragic exiles to Siberia.

The sacred miniature category includes compositions directly dedicated to a religious festival or day, such as Ziemassvētkus Gaidot [Waiting for Christmas] by Pauls Dambis, or Svētvakars [Holy Night] by Alfrēds Kalniņš. There are also many pieces with sacred content, such as Meditācija [Meditation] by Lūcija Garūta, Lūgšana [Prayer] by Aivars Kalējs, works dedicated to saints such as Kristus Lēgendas [Legends of Christ] by Ilze Arne, and Ave Maria by Maija Einfelde. Some composers have arranged or featured chorale melodies – Alfrēds Kalniņš wrote several sets of chorale preludes; Aivars Kalējs wrote Toccata on Allein Gott in der Hōh Sei Ehr theme, and Ādams Ore composed a pastorale based on “Silent Night” [Pastorāle “Klusā naktis”].

Only two composers wrote miniatures featuring folk music. Romualds Jermaks arranged Latvian folk songs and organized them into five volumes. He also arranged a set of Ukrainian folk songs. Besides Jermaks, only Romualds Kalsons has a work based on the traditional music tune Ira Visi Bāleliņi, Pastarīša Vien Nebija [All the Brothers are Here, Except for the Youngest One].
Latvian composers working abroad have created over 60 miniatures, with the largest proportion as chorale preludes (40). Similar to their colleagues in Latvia, they often employ traditional forms such as prelude, fugue and scherzo. Pieces with descriptive titles include Elēģija [Elegy], Sēru Maršs [Funeral March] by Janis Kalnins and Vakarblāzma, Fantāzija Ērģelēm [Evening Glow, Fantasia for Organ] by Dace Aperāns. There are only a few folk song arrangements.

Large-scale compositions for organ solo are also well represented. There are more than 140 such works in Latvia and about 30 abroad. The forms and genres used by composers living in Latvia vary from sonata and ballade to fantasia and variations. Polyphonic forms are also widely used – chaconne, passacaglia, prelude and fugue, and toccata and fugue cycles. In addition to traditional prelude and fugue cycles, some composers experiment with this form and add a movement or substitute one of the traditional movements. Examples include Prelūdija, Interlūdija un Postlūdija [Prelude, Interlude and Postlude] by Pauls Dambis, Pasakalja un Fināls [Passacaglia and Finale] by Lūcija Garūta, Monodija un Čakona [Monody and Chaconne] by Vineta Līce, and Korālis un Fūga [Chorale and Fugue] by Silvija Silava. Pēteris Vasks, Romualds Jermaks and Jūris Abols use the less common genre of concerto for solo organ.

Programmatic large-scale works, or works with descriptive titles (rather than form-based titles) demonstrate composers’ creativity and original ideas. A wide range of subjects is represented: nature objects (cycle Mākoņi [Clouds] by Dzintra Kurme-Gedoica, Tīrelpurvs [Marsh-moor] and Mežezers [Forest Lake] by Imants Zemzaris), cosmos and universe (cycle Planētas [The Planets], Himna Saulei [Anthem to the Sun], and Pretī Zvaigznēm [Towards...
the Sun] by Romualds Jermaks), dedications to Latvian composers (Variācijas par Jāzepa Vītola tēmu [Variations on a Theme by Jāzeps Vītols] by Alfrēds Kalniņš and Introdukcija un Fūga par Lūcijas Garūtas tēmu [Introduction and Fugue on a Theme by Lūcija Garūta] by Alfrēds Tučs) and Western European composers (Improvizācija par Vārdu ALAIN [Improvisation on the Name ALAIN] by Aivars Kalējs, Pa Duruflē Pēdām [In Duruflé’s Footsteps] by Dzintra Kurme-Gredoica, Improvizācija par Rēgera Tēmu [Improvisation on a Theme by Reger] by Atis Stepiņš and Variācijas par Tēmu BACH [Variations on the Name B-A-C-H] by Marģeris Zariņš). There are titles that are poetic, such as Uzliesmojumi [Flares] by Aivars Kalējs, Vīzijas [Visions] by Jānis Porietis, Uguns Vēsts [Message of Fire] by Dzintra Kurme-Gredoica, and Pastorāles Vasaras Flautai [Pastorales for a Summer Flute] by Imants Zemzaris. Some provide insight into a person’s inner world and offer philosophical reflection, for example, Viatore [Traveller] by Pēteris Vasks. In addition, the names of places such as Rīga in Rīgas Ainavas [Landscapes of Rīga] by Romualds Jermaks and Kurzeme in Kurzemes baroks [The Baroque of Kurzeme] by Marģeris Zariņš often comprise a composition’s title. There is also one composition that touches on a social issue: Cilvēki, Sargājiet Mieru! [People, Guard The Peace!] by Igors Jerjomins.

Although there are many composers who write pieces with sacred content, Rihards Dubra and Aivars Kalējs are the most prolific. Rihards Dubra’s works are also distinguished by their very beautiful and carefully worded titles, such as Meditācija Mistiskās Rozes Gaismā [Meditation in the Light of Mystic Rose], Piedodošās Gaismas Litānija [The Litany of Forgiving Light], Dievmātes Skatiena Pieskāriens [The Touch of Our Lady’s Sight] and
Mūžīgo Pakalnu Ilgošanās [The Longing for Eternal Hills]. There are also several works that are based on chorale themes: Prelūdija un Fūga Par Korāli “Dievs Kungs ir Mūsu Stiprā Pils” [Prelude and Fugue on Chorale “A Mighty Fortress is Our God’”] by Atis Stepins, and No Debesīm Es Atnācu, Fantāzija un Fūga par Mārtiņa Luterā Korāļa Tēmu [From Heaven Above to Earth I Come, Fantasia and Fugue on Martin Luther Chorale Theme] by Juris Karlsons.

There are only a few works that feature Latvian traditional music: two variation cycles by Pauls Dambis and Igors Jerjomins, Fantāsia by Jēkabs Graubinš, and Passacaglia by Romualds Jermaks.

Latvian composers living abroad also produced sonatas, variations, suites, as well as several prelude and fugue cycles. Their contribution to the sonata genre is especially significant: there are seven sonatas, most of them composed by Janis Kalnins. In the programmatic large-scale works category, Talivaldis Kenins’s oeuvre stands out with some imaginative titles such as Ex Mari and Sinfonia Notturna. Andris Vītoliņš composed Toccata and Fugue in Max Reger’s Memory. The traditional music category includes variations, fugue-fantasy, fantasia and suites based on Latvian folksongs.

There are also several compositions for solo organ for two organists: Symphonic Poēma [Symphonic Poem] by Atis Stepiņš, Svētki [Holidays] by Indulis Kalniņš and Pretī Zvaigznēm [Ouverture Towards the Stars] by Romualds Jermaks. In addition, Atis Stepiņš has Variācijas un Fūga par Korāli “Cik Jauki, Cik Skaisti” [Variations and Fugue on the Chorale “How Nice, How Beautiful’”] for two organs.
Organ in instrumental and vocal-instrumental works.

In addition to a large number of works for organ solo there is also a big body of literature for organ and other instruments or voice(s). In these compositions the organ is featured as a soloist, as an accompanying instrument, or as a color within an ensemble or orchestra.

More than four hundred compositions were traced down during this research project, with approximately three hundred pieces written in Latvia and one hundred more by Latvian composers abroad. Since it was not always possible to access the complete lists of works of composers, it can be assumed that even more works exist.

There are many similarities, as well as many differences in the use of genre, in instrumentation and in the content, which become apparent when comparing the oeuvre of composers in Latvia and their colleagues of Latvian origin abroad.

The sacred compositions such as cantatas, oratorios and similar content works represent a large portion of all the works written abroad – approximately sixty-five out of one hundred. In addition, these works were created over the course of the second half of the 20th century. Instrumental and vocal-instrumental works with sacred content that were written in Latvia represent almost half of all the works for organ and other instruments. Even though this represents a smaller percentage than sacred music compositions created by Latvians abroad, it is still a significant contribution. One must keep in mind that with the exception of a very few works that were created before 1940, the majority of compositions appeared after the renewed independence in 1991, that is, in the past twenty years.
Organ concerti.

Latvian composers made a significant contribution to the organ concerto genre. There are nine such works for solo organ and accompanying ensemble in Latvia by Romualds Jermaks, Dmitrijs Kuļkovs, Jēkabs Mediņš and Marģeris Zariņš, and two works abroad, both by Talivaldis Kenins.

For the accompanying group most Latvian composers choose a chamber orchestra or a string orchestra, often complemented by percussion and wind instruments. There is also a concerto for two organs, three trumpets, string orchestra and percussion, and a concerto for organ and percussion by Romualds Jermaks and Divertimento for organ and timpani by Marģeris Zariņš.

Talivaldis Kenins, Latvian Canadian composer and Professor Emeritus at the University of Toronto, created two works that feature organ as a solo instrument: Symphony #8 for organ and symphony orchestra, which was written for the Toronto Symphony Orchestra and the Gabriel Kney organ in Roy Thomson Hall, and a Concerto-fantasy Athalsis no Rīgas Tobņiem un Baznīcu Smailēm [Echos from Rīga's Spires and Towers] for organ and percussion.

Works for organ and other instruments.

In the category of instrumental pieces there are many compositions that do not have anything in their title but the name of the form or genre. There are both chamber music compositions where organ is an equal player within a group, and works where the organ is accompanying a solo instrument. A wide variety of miniature and large-scale forms are found within this
category: scherzi, nocturnes, sonatas, intermezzi, pastorales, variations and fantasias. The most common setting for composers in Latvia is violin and organ, but horn, flute and alto saxophone are also featured. There is no prevalent setting in works of Latvian composers abroad – almost every piece features a unique combination of instruments. Compositions with a descriptive title range from short and concise names such as Elegy, Tryptich, to more poetic and elaborate as Sonāte-Legenda [Sonata-Legend] by Romualds Jermaks, Les Adieux à Paris by Ilze Arne and Chant des Dunes by Santa Rātniece, to something as interesting as Sikspārņa Dzīres [Scherzo “The Bat’s Feast”] by Dzintra Kurme-Gedroica. Besides featuring violin and flute, compositions with descriptive titles also involve clarinet, trumpet and percussion instruments.

There are only a few sacred content compositions in this category: six written in Latvia and two abroad. Works that feature an element of folk music are even less well represented.

There are several compositions for the Latvian traditional instrument kokle (a plucked stringed instrument that is often diatonically tuned, with lowest strings providing a continually sounding drone) and organ by Andris Vītolīns, an organist and composer of Latvian origin who recently moved back to Latvia from Sweden, and there is a work by Andris Vecumnieks Tautasdziesma [Folksong] for four kokles and organ (Boiko, n.d.; Rahkonen, n.d.).

_Vocal-instrumental works._

The majority of works in this category are sacred works that involve organ, choir, soloists, and occasionally, other instruments. Works range from those for one voice and organ to compositions that involve several choirs, soloists, solo instruments and instrumental
ensemble or even a symphony orchestra. Composers abroad mostly use string ensembles in addition to organ for the accompaniment and rarely use a larger or more complex ensemble. There may be several explanations for this: limited financial resources of the sponsoring parish or cultural group, or no access to a larger professional ensemble.

Similar to instrumental works, there are some examples in this category whose titles are nothing more than genre or form designation, such as vocalise, ballade or song, but the majority of compositions have a title. There are some beautiful titles, as well as some unusual ones such as Melodrama by Jāzeps Mediņš, Mistērija [Mystery] by Pauls Dambis, Livonijas Hronika [Chronicles of Livonia] by Juris Ābols and Poēma Par Pienu [Poem about Milk] by Marģeris Zariņš.

For vocal-instrumental works with sacred content, composers in Latvia use a variety of genres and forms including cantata, mass, stabat mater, and oratorio. There are also separate Mass parts and psalms. These works are often dedicated to a particular church festival, such as Lieldienu Zvani [Easter Bells] for women’s choir and organ by Romualds Jermaks. They may be based on a reading, such as Dāvida 86.Dziesma [David’s Song 86] by Jāzeps Mediņš, on a biblical scene, as cantata Jēzus Pie Akas [Jesus at the Well] by Jāzeps Vītols, or on a person, such as Ave Maria by Rihards Dubra. Genres such as requiem, oratorio and magnificat are also encountered. In addition, there are also numerous chorale arrangements.

After analyzing the titles of works for both organ and other instruments and vocal-instrumental works, common themes that run across the field become apparent. Both in Latvia and abroad, Latvian composers often use titles that feature the words Latvia or homeland. Examples include: Latvijas Saule [Latvian Sun] for men’s choir and organ by
Romualds Jermaks and cantata *Ziedošā Dzimtene* [The Blooming Homeland] by Jāzeps Mediņš. There are also titles that call for patriotic feelings, such as a cantata for baritone, men’s choir and organ entitled *Atdzimsti, Latvija* [Rise Again, Latvia] by Romualds Jermaks. Composers also feature names of other places besides Latvia, such as *Courland* in *Miraculum de Curlandia* for women’s chorus and organ by Pauls Dambis, and *Livonia* in *Livonijas Hronika* [Chronicles of Livonia] by Juris Ābols; both are historic regions in Latvia. Composers also refer to artists and musicians such as *Michelangelo* in *Stanza di Michelangelo*, oratorio for mixed choir and organ by Pauls Dambis, *Jakob Böhme* in *Music in Honour of Jakob Böhme in Görlitz 2000* by Ingmars Zemzaris, Rabindranath Tagore in *Sešas Dziesmas Ar Tagores Vārdiem* [Six Songs with Tagore Text] by Romualds Jermaks for voice and organ, *Johann Sebastian Bach* in *Korāļkantāte par Johana Sebastiāna Baha Tēmām* [Cantata of Chorales on Themes by J. S. Bach] by Talivaldis Kenins, *Luigi Cherubini* in *Simfoniski Oratoriāls Monuments Luidži Kerubīni Piemiņai* [Symphonic Oratorial Monument in Memory of Luigi Cherubini] for soprano, mezzo-soprano, bass, mixed choir, percussion and organ by Artūrs Grīnups, and a Latvian composer Ādolfs Skulte in *Parafrāze par Ādolfa Skultes Korāli Nāc Pie Krusta Savās Bēdās* [Paraphrase on a Chorale by Ādolfs Skulte “Come to the Cross With Your Sorrows”] for saxophone quartet and organ by Ingmars Zemzaris. Similar to works for organ solo, many composers have also introduced elements of nature in the titles. A typical trait for composers abroad is to assign titles in English to their work. The explanation is simple – these pieces were often written for an English-speaking congregation in the adopted country, or were commissioned by, or dedicated to their adopted countries or regions. The perfect example is a piece *Our Province*
by the Sea for mixed choir and organ by Janis Kalnins, which refers to the Canadian province of New Brunswick, where the composer resided and worked for many years.

**The organs in Latvia**

It is not known exactly when the first organ produced a sound in the land that is known today as Latvia. The first records indicate that there was an organ in Rīga in 1392. There is evidence that in 1456 there was also an organ at St. Peter’s Church in Rīga, and in 1520 the new instrument built by Balthasar Zcineken was installed there. The Rīga Dom Cathedral, the main Lutheran place of worship in town, took possession of a new organ in 1601. This is particularly noteworthy because part of the casework of that instrument is still visible today, after more than four hundred years. Outside of Rīga, the Duchy of Courland (Kurzeme) had organs in Jelgava, Kuldīga and Bauska at that time. Records also indicate that in the 17th century, along with larger instruments in the cities, more than twenty chamber organs existed in the country (Fiseiskii, 2002; Grauzuļna, 1987; Lüse, 1985).

In the 18th century, the abovementioned region of Kurzeme was home to a great number of organs. This period is often called “The Baroque of Kurzeme”. Besides featuring typical baroque organ building characteristics, these instruments were known for their beautiful casework built by local Courlandian carpenters, many from Nikolass Sefrenss’ workshop in Ventspils, the main port of the Duchy. The organs in the towns of Lestene and Piltene in particular are worth mentioning because of the beauty of craftsmanship; however, the most significant instrument was the organ in Ugāle built by Cornelius Rhaneus in 1701. The organ featured twenty-eight stops over two manuals and pedal, and a mechanical action slider chest and four wedge bellows (Grauzuļna, 1987). The organ is in working order today and can be
heard both in church services and recitals. The beautifully crafted façade has also been preserved and was carefully restored recently. It is the oldest surviving organ in Latvia, and is the only existing baroque instrument in the country, which makes it an invaluable resource for organ music historians, performers and organ students. The Ugāle organ specifications in Table 1 below feature the original stop name spellings.

Table 1

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<td>Blockflött 4’</td>
<td>Viola di gamba 8’</td>
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<td>Quintade 8’</td>
<td>Scandal und Querflött 4’</td>
<td>Octava 4’</td>
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<td>(=Salicional 4’)</td>
<td>Quinte 3’</td>
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Zimbelstern, Calcantenglocke, Evacuant

The Baroque organs of the Kurzeme area, with their sound palette and beautifully designed cases, inspired many generations of worshipers and musicians. Among them was Marģeris Zariņš (1910-1993), a significant Latvian composer, who in 1979 created a suite for solo organ called Kurzemes Baroks [The Baroque of Kurzeme]. Its five movements are each dedicated to a particular town in the Kurzeme region, where these organs exist. Besides using the names of places, the composer uses period dance forms such as Courante and Sarabande, or features a particular detail, such as the beautiful ceiling in Dundaga church or the rose
garden in town of Lestene, in the titles of suite movements. In his composition, Zariņš masterfully stylizes the baroque compositional traditions and recreates the atmosphere and feel of the period. The five movements are: *Ugāles Sarabanda* [*The Sarabande of Ugāle*], *Lestenes Rozārijis* [*The Rosarium of Lestene*], *Edoles Kuranta* [*The Courante of Edole*], *Apriķu Pastorāle* [*The Pastorale of Apriķi*] and *Dundagas Zvaigžņotās Velves* [*The Starry Vaults of Dundaga*].

In the second half of the 18th century several organ builders from Germany came to work in Latvian territory. The most influential among them were Heinrich Andreas Contius (1708-1792), from a South German organ builders’ family, and Johann Andreas Stein (1752-1821). Contius built many significant instruments, such as the organ of the Church of the Holy Trinity in Liepāja, where some of his original stops are still in use today within the upgraded version of the organ. He also built the organ in St. Simon’s church in Valmiera. St. James Cathedral in Rīga still features his organ casework.

August Martin and Karl Herrman were the most significant organ builders in the first half of the 19th century. Martin came to Latvia from Germany and stayed there permanently. Based in Rīga, he eventually built more than eighty instruments. His instruments are classically designed midsize organs, with some Romantic organ building influences appearing later in his career. Karl Herrman worked in Liepāja, and over the course of his career he built and re-built more than one hundred and thirty instruments. Similar to Martin, towards the end of his career his organs gave evidence of Romantic tendencies.

Overall, the time period from the mid-19th century to the First World War can be considered a golden age of organ building in Latvia, both in terms of quality and quantity. As Ilma
Grauzdiņa notes in her book Tūkstoš Mēlēm Ērģeles Spēlē [The Organ Sounds in a Thousand Reeds], instruments built during that time are still in working condition and are historically and aesthetically valuable. Among these are the organs in Rīga Dom Cathedral, the Church of Jesus, St. Martin’s church, The Old Church of St. Gertrude, and St. James Cathedral in Rīga, St. Catherine’s church in Kuldīga and The Church of the Holy Trinity and St. Anne’s church in Liepāja. These German Romantic style organs are not only great church service instruments, but are true concert instruments. These organs feature some typical 19th century Romantic organ building traits, such as a wide variety of string voices, especially in the eight-foot range, vibrating effects such as voix céleste and unda maris and new devices that make an organist’s life easier. Among the latter are the crescendo pedal, expression boxes, pneumatic action (on some instruments) and free combinations. Both local and outside organ builders designed these instruments. German builders Eberhard Friedrich Walcker, Johann Friedrich Schultze, Friedrich Ladegast, Wilhelm Sauer, Georg Freidrich Steinmeyer, and Barnim Gruneberg were the most influential, although locals Emil Martin (August Martin’s son), Karl Alexander Herrman (Karl Herrman’s son), Mārtiņš Krēslīns and Jānis Bētiņš built important instruments as well.

The most important instrument in Latvia, the Walcker organ in Rīga Dom Cathedral, was built in 1884. At the time of its inauguration it was the largest organ in the world. The organ has 124 stops, 4 manuals and pedal, mechanical action with Barker levers for Manual I, Manual II, Pedal, stop action, couplers and a Principallbass 32’ stop. It has cone chests and six reservoir bellows. In the 20th century the organ has undergone several restorations, but its original characteristics have been preserved. A source of inspiration for composers, organists and audiences alike, it is considered one of the best instruments on which to perform German
Romantic organ music, such as that of Max Reger and Josef Rheinberger. Besides a typically Romantic sound palette with an abundance of eight foot voices, velvet quality reeds, a powerful but noble overall sound and an amazing dynamic range, the acoustic of the large cathedral with its eight second long reverberation creates an extra effect by allowing the music to literally float in the air.

Since the inauguration of this instrument, the Cathedral has been an important performance venue in addition to its primary role as a place of worship. In 1962, during the Soviet period when religion was not officially supported by the government, the Cathedral became a concert hall. The organ, the second largest in the Soviet Union, and its three to five weekly recitals attracted so many people from all over the country that tickets were hard to obtain. For example, in the year 1980, 283 000 listeners attended 187 concerts (Lūse, 1985). The organ was the icon of organ music in the Soviet Union – even today if one asks people about it in any of the former Soviet republics, almost everybody will know about the Rīga Dom organ, and many will have been to a recital there. Most tourist groups visiting Rīga today include a tour of the cathedral and an organ recital in their itinerary. Now the cathedral belongs to the Latvian Lutheran church again, which along with religious services, successfully runs the recital series and hosts organ and sacred music festivals. It would not be wrong to declare that Latvian composers write organ music because of the Rīga Dom organ, and when they write, they have its sound in their ears. Often the manual and registration indications that are found in the organ scores of Latvian composers correspond to Dom specifications. Therefore it is important to keep in mind the Rīga Dom organ specifications when planning to study and perform Latvian organ works. The inspiration that this organ provides to composers also proves true for generation after generation of organists – many
music students want to become organists because of the profound impact that the sound of the organ of Rīga Dom has had on them.

The specifications in Table 2 below feature the original spellings of the stop names, the stop numbers as well as the specifics of the prepared combinations. The picture of the organ façade can be found at: http://www.music.lv/organ/images/Riga_Dom/facade.jpg

### Table 2

<table>
<thead>
<tr>
<th>Organ in Rīga Dom Cathedral</th>
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<table>
<thead>
<tr>
<th>I Manual, C - f3</th>
<th>II Manual, C - f3</th>
<th>III Manual, C - f3</th>
</tr>
</thead>
<tbody>
<tr>
<td>41 Principal 16’</td>
<td>84 Geigenprincipal16’</td>
<td>62 Salicional 16’</td>
</tr>
<tr>
<td>40 Flauto major 16’</td>
<td>85 Bourdon 16’</td>
<td>63 Liebl.Gedeckt 16’</td>
</tr>
<tr>
<td>39 Viola di Gamba16’</td>
<td>86 Principal 8’</td>
<td>64 Geigenprincipal 8’</td>
</tr>
<tr>
<td>51 Octav 8’</td>
<td>87 Fugara 8’</td>
<td>65 Viola damour 8’</td>
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<tr>
<td>50 Hohlflöte 8’</td>
<td>88 Spitzflöte 8’</td>
<td>66 Wienerflöte 8’</td>
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<tr>
<td>49 Viola di Gambe8’</td>
<td>89 Rohrflöte 8’</td>
<td>67 Gedeckt 8’</td>
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<tr>
<td>48 Doppelflöte 8’</td>
<td>90 Concertflöte 8’</td>
<td>68 Salicional 8’</td>
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<td>47 Gemshorn 8’</td>
<td>91 Liebl.Gedeckt 8’</td>
<td>70 Harmonika 8’</td>
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<tr>
<td>46 Quintaton 8’</td>
<td>92 Viola di Alta 8’</td>
<td>52 Bourdon d’echo 8’</td>
</tr>
<tr>
<td>45 Bourdon 8’</td>
<td>93 Dolce 8’</td>
<td>69 Bifra 8&amp;4’</td>
</tr>
<tr>
<td>44 Dulcian 8’</td>
<td>99 Principal 4’</td>
<td>76 Geigenprincipal 4’</td>
</tr>
<tr>
<td>56 Quinte 5 1/3’</td>
<td>100 Fugara 4’</td>
<td>77 Spitzflöte 4’</td>
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<td>31 Octav 4’</td>
<td>101 Salicet 4’</td>
<td>71 Traversflöete 4’</td>
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<tr>
<td>30 Gemshorn 4’</td>
<td>102 Flauto dolce 4’</td>
<td>72 Dolce 4’</td>
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<tr>
<td>29 Gamba 4’</td>
<td>80 Quinte 2 2/3’</td>
<td>78 Piccolo 2’</td>
</tr>
<tr>
<td>28 Hohlflöte 4’</td>
<td>103 Superoctav 2’</td>
<td>79 Mixtur 4fach 2 2/3’</td>
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<tr>
<td>27 Rohrflöte 4’</td>
<td>104 Waldflöte 2’</td>
<td>74 Basson 8’</td>
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<tr>
<td>55 Terz 3 1/5’</td>
<td>81 Terz 1 1/3’</td>
<td>75 Clarinette 8’</td>
</tr>
<tr>
<td>54 Quinte 2 2/3’</td>
<td>(rep.ab c3)</td>
<td>73 Vox humana 8’</td>
</tr>
<tr>
<td>53 Octav 2’</td>
<td>94 Sexquialtera 2f.2 2/3’</td>
<td>42 Tremolo Vox humana</td>
</tr>
<tr>
<td>26 Superoctav 1’</td>
<td>82 Mixtur 4fach 2 2/3’</td>
<td>*Bifra = 67+72</td>
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<tr>
<td>57 Sexquialtera 2f.5 1/3’</td>
<td>83 Cornett 5fach 8’</td>
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</tr>
<tr>
<td>59 Cornett 5fach 8’</td>
<td>(ab g0)</td>
<td>95 Aeolodicon 16’</td>
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<tr>
<td>(ab c0)</td>
<td>60 Mixtur 6fach 4’</td>
<td>96 Ophycleide 8’</td>
</tr>
<tr>
<td>58 Scharff 4fach 1 1/3’</td>
<td>97 Fagott &amp; Oboe 8’</td>
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</tr>
<tr>
<td>38 Contrafagott 16’</td>
<td>98 Oboe 4’</td>
<td></td>
</tr>
</tbody>
</table>
I Manual (cont’d)  

37 Tuba mirabilis 8’  
36 Trompete 8’  
  Harmonique  
35 Cor anglais 8’  
34 Euphon 8’  
33 Clairon 4’  
32 Cornettino 2’  

*Sexquialtera=56+55

II Manual (cont’d)

43 Tremolo Oboe 8’  
  *43=97 + Tremolo  
  *Sexquialtera=80+81

IV Manual, C-f3  
Enclosed

10 Quintatön 16’  
9 Flötenprincipal 8’  
6 Melodica 8’  
5 Flûte d'amour traversière 8’  
4 Bourdon doux 8’  
3 Aeoline 8’  
20 Voix céleste 8’  
8 Unda maris 8’  
21 Viola Tremolo 8’  
7 Piffaro 8&2’  
19 Flötenprincipal 4’  
18 Gedecktflöte 4’  
17 Vox angelica 4’  
16 Salicet 2’  
15 Harmonia aetherea 3fach 2 2/3’  
20 Trompete 8’  
1 Physharmonika 8’  

Hauptpedal, C – d1  
Enclosed with IV manual

25 Violon 16’  
24 Bourdon 16’  
13 Violon 8’  
14 Dolceflöte 8’  
12 Viola 4’  
11 Flautino 2’  
23 Serpent 16’  
22 Bassethorn 8’

Schwellpedal

105 Octavbaß 8’  
106 Hohlflötenbaß8’  
107 Gedecktbass 8’  
108 Violoncello 8’  
124 Terzbaß 6 2/5’  
113 Octavbaß 4’  
114 Hohlflöte 4’  
115 Octave 2’  
125 Sexquialtera

2fach 10 2/3’

126 Mixtur 5fach 5 1/3’  
61 Grand bourdon 5fach 32’

*Unda maris=5+6  
*Viola tremolo=3+20  
*Piffaro=4+16

*Sexquialtera=123+124  
*Grand bourdon=  
  =116+105+113+123+124

32

Fixed (Preset) combinations:

A. Omnia Copula
B. Pedalgruppe I  (117-122, 125, 105-108, 113, 114)
C. Pedalgruppe II  (118-122, 106-108, 24, 25, 13)
D. Pedalgruppe III (119, 120, 107, 108, 24, 25, 13, 14)
E. Pedalgruppe IV  (24, 25, 13, 14)
F. Forte IV.Manual (3-10, 16-19)
G. Organo Pleno
H. Fortissimo I.,II.,III. Manual (alle Labialstimmen)
I. Forte I.,II.,III. Manual (alle 16’,8’,4’ Labialregister ohne gemischte Stimmen)
L. Mezzoforte I.Manual  (44, 45, 47, 49, 50, 27-30)
M. Mezzopiano I.Manual  (44, 45, 47, 49, 29)
N. Mezzoforte II.Manual  (87-93, 100-102)
O. Mezzopiano II.Manual  (87, 91-93, 101, 102)
P. Mezzoforte III.Manual  (64-68, 70-72, 77)
Q. Mezzopiano III.Manual  (66-68, 70-72)
T. Trompetenchor I.,II.,III.,IV Manual und Pedal (37, 36, 33, 32, 96, 74, 73, 2, 110-112)

R. Kombinations-Prolongement
S. Walze (Crescendo/diminuendo Pedal switch)
U. Expression Pedal for Reed stops of Manual II (43, 95, 97, 98)
V. Expressive Pedal for Manual IV and Schwellpedal
W. Mezzoforte IV.Manual  (3, 8-10)
X. Tutti IV.Manual

Crescendo/diminuendo with speed control.
Separate console for Manual IV and Schwellpedal.

The Church of the Holy Trinity in Liepāja, already mentioned in this chapter in connection with the work of builder Heinrich Andreas Contius, is noteworthy because after several rebuilds and additions the organ became the largest in the world for a short period of time.
Although no longer the world’s largest organ, it is bigger than its sister instrument in the
Rīga Dom Cathedral. The organ of the Church of the Holy Trinity has 131 stops, four manuals and pedal. It has mechanical action with Barker levers for the main manual. It also has slider chests, horizontal bellows in the tower and six wedge bellows on the north and south sides of the organ. It also features the ventil system typical for French romantic organs that is represented by letters A through to E in the specification list below. These letters represent Barnim Gruneberg’s distribution of the ranks across sixteen windchests operated by a ventil system (see Table 3).

Table 3

<table>
<thead>
<tr>
<th><strong>Hauptwerk (II), C-f3</strong></th>
<th><strong>Brustwerk (III), C-f3</strong></th>
<th><strong>Oberwerk (IV), C-f3</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>C Geigen Principal 32’</td>
<td>A Untersatz 32’</td>
<td>A Salicional 16’</td>
</tr>
<tr>
<td>C Principal 16’</td>
<td>A Geigen Principal 16’</td>
<td>A Gedackt 16’</td>
</tr>
<tr>
<td>A Viola 16’</td>
<td>A Viola da Gamba 16’</td>
<td>A Geigen Principal 8’</td>
</tr>
<tr>
<td>E Flauto major 16’</td>
<td>B Bordun 16’</td>
<td>A Salicional 8’</td>
</tr>
<tr>
<td>C Principal 8’</td>
<td>A Viola da Gamba 8’</td>
<td>A Rohrlöte 8’</td>
</tr>
<tr>
<td>B Salicional 8’</td>
<td>A Hohlflöte 8’</td>
<td>A Doppelflöte 8’</td>
</tr>
<tr>
<td>B Gemshorn 8’</td>
<td>A Gedackt 8’</td>
<td>A Harmonica 8’</td>
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<tr>
<td>B Doppelflöte 8’</td>
<td>B Principal 8’</td>
<td>A Liebesgeige 8’</td>
</tr>
<tr>
<td>A Viola 8’</td>
<td>B Spitzflöte 8’</td>
<td>A Vox coelestis 8’</td>
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<tr>
<td>A Geige 8’</td>
<td>B Füllflöte 8’</td>
<td>A Oktave 4’</td>
</tr>
<tr>
<td>A Gedackt 8’</td>
<td>B Flauto amabile 8’</td>
<td>A Rohrlöte 4’</td>
</tr>
<tr>
<td>A Portunal 8’</td>
<td>A Gedackt Quinte 5 1/3’</td>
<td>A Nassat 2 2/3’</td>
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<tr>
<td>A Flute harmonique 8’</td>
<td>B Oktave 4’</td>
<td>A Flautino 2’</td>
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<td>A Quintatön 8’</td>
<td>A Viola 4’</td>
<td>A Mixtur II-IV</td>
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<tr>
<td>E Bordun 8’</td>
<td>A Hohlflöte 4’</td>
<td>A Schalmey 8’</td>
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<td>E Flote 8’</td>
<td>B Spitzflöte 4’</td>
<td>B Aeoline 16’</td>
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<tr>
<td>E Principal 8’</td>
<td>B Quinte 2 2/3’</td>
<td>B Aeoline 8’</td>
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<tr>
<td>D Gedackt 8’</td>
<td>B Oktave 2’</td>
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<tr>
<td>D Quinte 5 1/3’</td>
<td>B Spitzflöte 2’</td>
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<tr>
<td>B Oktave 4’</td>
<td>B Terz 1 3/5’</td>
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<tr>
<td>B Gemshorn 4’</td>
<td>B Cornett IV</td>
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<tr>
<td>Hauptwerk (cont’d)</td>
<td>Brustwerk (cont’d)</td>
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<tr>
<td>A  Geige 4’</td>
<td>B  Mixtur III-V</td>
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<td>A  Gedackt 4’</td>
<td>A  Fagott 16’</td>
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<tr>
<td>A  Portunal 4’</td>
<td>B  Trompete 8’</td>
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<tr>
<td>D  Octave 4’</td>
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<td>D  Terz 3 1/5’</td>
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<td>D  Quinte 2 2/3’</td>
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<tr>
<td>D  Septime 2 2/7’</td>
<td><strong>Echowerk (I), C-f3</strong></td>
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<tr>
<td>B  Oktave 2’</td>
<td><strong>Pedal, C-d1</strong></td>
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<td>B  Waldflöte 2’</td>
<td>A  Harmonica 16’</td>
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<tr>
<td>D  Oktave 2’</td>
<td>B  Quintatōn 16’</td>
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<tr>
<td>D  Terz 1 3/5’</td>
<td>A  Zartflöte 8’</td>
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<tr>
<td>D  Oktave 1’</td>
<td>A  Viola d’amour 8’</td>
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<tr>
<td>B  Cornett II-IV</td>
<td>A  Vox angelica 8’</td>
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<tr>
<td>D  Mixtur II-VI</td>
<td>B  Viola 8’</td>
<td></td>
</tr>
<tr>
<td>D  Scharf III-IV</td>
<td>B  Fugara 8’</td>
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<tr>
<td>C  Trompete 16’</td>
<td>E  Viola di Gamba</td>
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<tr>
<td>A  Clarinette 16’</td>
<td>B  Lieblich Gedackt 8’</td>
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<tr>
<td>C  Trompete 8’</td>
<td>B  Geigen Principal 4’</td>
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<tr>
<td>A  Clarinette 8’</td>
<td>B  Zartflöte 4’</td>
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<td>E  Oboe 8’</td>
<td>B  Traversflöte 4’</td>
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<td>E  Clairiron 4’</td>
<td>B  Vox humana 8’</td>
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<td>C  Terz 6 2/5’</td>
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<td>A  Quinte 5 1/3’</td>
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<td>C  Septime 4 4/7’</td>
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<td>A  Oktave 4’</td>
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<td>B  Füllflöte 4’</td>
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<td>A  Quinte 2 2/3’</td>
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<td>A  Oktave 2’</td>
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<td>E  Flautino 2’</td>
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<td>B  Bombard 32’</td>
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<td>B  Posaune 16’</td>
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<td>D  Dulcian 16’</td>
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<td>A  Posaune 8’</td>
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<td>C  Dulcian 8’</td>
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<td>A  Clairiron 2’</td>
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<td></td>
<td>E  Dulcian 2’</td>
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</table>
Couplers: Oberwerk/Brustwerk, Brustwerk/Hauptwerk, Echowerk/Hauptwerk Hauptwerk/Pedal

Three Calcantenglocken, Glocke Kirchendiender, Three Evacuanten

During 1920-30s when Latvia became an independent country for the first time, the majority of the instruments that were built were locally produced with just a few exceptions: a three manual Walcker instrument was installed in the Hall of the Latvian University in 1937, and several Herbert Kolbe instruments were also built at that time. Most of the organs of that time are small in size, and romantic in style. Interestingly during that time period, the local electrotechnical factory VEF had acquired the Hammond organ patent and had produced several electronic organs. Despite their appealing features, such as ease in maintenance and convenience in use, their popularity did not last, mostly because of the unsatisfying sound quality.

After World War II, due to the political situation, practically no new organs were installed, and the local organ building tradition became extinct. The only organ installed during that time was the organ for the Latvian conservatory, now the Jāzeps Vītols Latvian Academy of Music. The two-manual German-built Sauer instrument in a neo-baroque style was installed in 1973.

Since Latvia regained its independence in 1991, there has been a lot of activity in the organ field both in composition, and in building and restoration. In her paper *Situācija Latvijas Ėrģelkultūrā 20.un 21. Gadsimta Mijā [The situation in Latvian Organ Culture on the Border of the 20th and 21st Centuries]*, Inese Paiča outlines two tendencies: the restoration of
existing instruments and installation of new ones – both brand new and donated instruments from abroad. She also notes that there is a third, rather negative trend in which some congregations replace aging but historically valuable instruments with digital organs or in some cases even synthesizers!

On the positive side, the tradition of locally-built instruments has been restored. Jānis Kalniņš has opened a shop in Uģāle where he not only fixes and restores instruments, but also builds new organs and positives.

Audio recordings of Latvian organs.
There are only a few available audio recordings in CD format of Latvian organs. The Walcker organ of the Rīga Dom Cathedral is featured the most, while it is difficult to find recordings of other organs. Latvian organ music can be heard on the following compact discs: No Latviešu Ērģēļmūzikas Zelta Fonda. Rīgas Domā Ērģēles [From the Golden Treasury of Latvian Organ Music. The Famous Walcker Organ of Riga Cathedral] recorded in 2003 by organist Vita Kalnciema that features works by Alfrēds Kalniņš (Fantasia in G Minor and Pastorale No.1 in B Major), Jāzeps Medņš (Prelude No. 1 In F-Sharp Minor), Pēteris Barisons (The Prayer), Tālivaldis Ķeniņš (Introduction, Pastorale and Toccata), Pēteris Vasks (Te Deum), Aivars Kalējs (Per Aspera ad Astra) and Rihards Dubra (The Longing for Eternal Hills), Cantus Ad Pacem, featuring the complete works for organ by Pēteris Vasks performed by Tālivaldis Deksnis, and Rīga ērģēļu balsīs skan [Rīga Vibrates in Organ Sounds], a disc produced in 2001 for the 800th anniversary of Rīga, featuring several organs in the city: Walcker instruments in Dom Cathedral (1884; 124/IV, P), St. Martin’s church (1893; 24/II, P), Luther church (1893; 20/II, P) and St. Paul’s church (1912; 35/II, P),
Wilhelm Sauer’s instruments at Jesus church (1889; 35/III, P) and the Old Church of St.Gertrude (1906; 45/III, P) and Emil Martin’s instruments at St. Albert’s church (1912; 30/II, P) and St. James Cathedral (1913; 37/II, P). Organ compositions by Tālivaldis Ķeniņš (Toccata “Rīga Resounds”), Alfrēds Kalniņš (Fantasia in G Minor and Funeral March from the opera Bānuta), Romualds Jermaks (Concerto for Organ Solo and two movements from the suite “The Landscapes of Rīga”), Jāzeps Medņš (Preludes No. 1 in F-Sharp Minor and No.3 in C Major), Marģeris Zariņš (Variations on the Name B-A-C-H), Rihards Dubra (The Longing for Eternal Hills), and Atis Stepņš (Improvisation on Latvian folk Song “Rīga Resounds”) on this CD are performed by Tālivaldis Deksnis, Pēteris Sīpnieks, Vita Kalkņema, Olģerts Cintiņš, Roberts Hansons, Lilita Ozola and Atis Stepņš. Aivars Kalējs’s interpretations of Latvian organ music can be heard on Latviešu Ērģēļmūzikas Izlase [The Selection of Latvian Organ Music], produced in 1994 by Remix Producentsu Grupa & Continat Ltd.

The Dom of Rīga Walcker organ can also be heard on several vocal-instrumental music recordings, where it accompanies choirs, ensembles and soloists. Unfortunately, no CDs are available at this time for the organ of Ugāle, or the Liepāja Holy Trinity instrument, nor for other smaller, but nevertheless interesting instruments.

There are numerous Melodija LP records produced before the 1990s that feature Latvian music on Latvian organs. The series Latvijas Vēsturiskās Ērģeles [Historical Organs of Latvia] produced in the 1980s contains the most significant material. It consists of more than a dozen LP recordings featuring the sounds of instruments from all across the country; however, these materials are not available anywhere but in music libraries in Latvia.
In concluding this chapter, it seems that throughout the centuries, history, the political situation, geography and the economy greatly influenced the organ field in Latvia: the majority of organ builders came from Germany, as well as music directors and some composers. The political situation in the 1920s and 30s resulted in organs being ordered in most cases from Latvian firms, and the ban on religion in Soviet times meant no development of organ building until 1990.

With the prevalence of German Romantic instruments from the mid-19th century until today, it is easy to conclude that this is the sound that Latvian composers have in mind when writing for organ. This is important to keep in mind when performing the music of this region. When planning a performance in Latvia, it is also important to keep in mind the often heavy mechanical action of the instruments and the flat rather than radial pedalboard. Also, in the majority of instruments there are no free combinations or memory levels.
Chapter 3
A Performer’s Analysis of Selected Organ Compositions

In order to gain a deeper understanding of Latvian organ music and its stylistic features, and to try to establish a distinct voice of Latvian organ music, three organ compositions have been studied in detail. The works that have been chosen are Fantāzija g-moll [Fantasia in G Minor] by Alfrēds Kalniņš (1879-1951), Variācijas par tēmu BACH [Variations on the Name B-A-C-H] by Marģeris Zariņš (1910-1993), and Te Deum by Pēteris Vasks (1946). These pieces come from different periods in Latvian organ music history, differ in form and style, and are popular among organists and audiences. Kalniņš’s Fantasia was written in 1902 and is in a free fantasia form. Zariņš’s piece was composed in 1969 and is in the form of variations. Vasks’ Te Deum was written in 1991 and is in compound ternary form.

Each analysis begins with the composer’s biography, followed by information on the composer’s organ oeuvre and the piece itself. Besides structural and harmonic analysis, performance suggestions including registration, tempo and articulation issues have been made. Suggestions for interpretation have derived from studying the scores and the composer’s registrations, as well as the specifications of Latvian organs. To better illustrate the important moments in the piece, short music examples are provided.

Alfrēds Kalniņš. Fantasia in G Minor

About the composer.
Alfrēds Kalniņš was born in 1879 in Rīga. After studying organ with Louis Homilius and music theory with Anatoliy Lyadov at the St. Petersburg Conservatory, he held church
positions in various places in Estonia and Latvia, performed organ recitals, and briefly worked at the Latvian National Opera. In 1927 he moved to the United States of America, where he lived and worked in New York. Upon his return to Latvia in 1933, he became the organist of the Rīga Dom Cathedral, where he started regular organ recitals that were broadcast on the radio. Starting in 1944, Kalniņš became professor at the Latvian Conservatory, now known as the Jāzeps Vītols Latvian Academy of Music. He was Rector of the conservatory from 1944-1948. He died in 1951.

Alfrēds Kalniņš made a significant contribution to Latvian music. He was the founder of the opera genre in Latvian music, and he composed in a variety of genres. He was able to express his talent best in the instrumental miniature genre and in art song. Kalniņš’s compositional style ranged from national romanticism to experiments with expressionism and constructivism. These experiments occurred mostly during his residency in the USA (Klotiņš, 2010; Vītoliņš, 1980).

**Organ oeuvre.**

Being an excellent concert and church organist himself, Kalniņš composed for organ all his life. His organ oeuvre consists of over fifteen organ pieces and more than fifty chorale preludes. His knowledge of the specifics of organ and his experience as an organist resulted in fine organ writing.

Kalniņš’ pieces are for the most part technically and musically demanding. They also provide an opportunity for creative and elaborate registrations. His *Fantasia in G Minor* (1902) and *Pastorale No.1 in B Major* (1913) represent typical romantic writing. These pieces feature the aesthetic of Latvian music. Pieces written in the USA, such as *Introdukcija un Allegro*
[Introduction and Allegro] (1928), and Scherzo (1928) employ contemporary musical language. Compositions written while in the USA are dedicated to, and were premiered by, American organists Samuel Baldwin, Clarence Dickinson and Channing Lefevre, among others. Kalniņš also wrote two variation cycles: Variācijas par Jāņā Kalniņģa Tēmu [Variations on a Theme by Jānis Kalniņš] (1938) and Variācijas par Jāzepa Vītola Tēmu [Variations on a Theme by Jāzeps Vītols] (1949). In addition to these original compositions, Kalniņš transcribed for organ two episodes from his opera Baņuta: Sēru Maršs [Funeral March] (1939) and Svinīgs Gājiens [Solemn Procession] (1939).

The piece.

Fantasia in G Minor was written in 1902, during Kalniņš’ studies at the St. Petersburg Conservatory in Russia. The piece is dedicated to his organ teacher at the Conservatory, Louis Homilius. The composer premiered the piece himself in Rīga in 1906. It is Kalniņš’ very first, but nevertheless his most popular organ composition that has inspired generations of Latvian organists and audiences alike. The title Fantasia seems very appropriate for this piece; it is truly a concert piece where brilliant bravura passages are intertwined with more lyrical and intimate, reflective episodes. It has everything: drama, tension, suspension, reflective calm, as well as ecstatic and jubilant moments, and huge dynamic contrasts. Kalniņš uses different compositional techniques, such as imitation and variation.

The structure.

Fantasia in G Minor consists of five large sections, the last one being a coda. Some of these large sections are in an identifiable form such as compound ternary, while others represent a
free structure comprised of several phrases. The large sections feature different musical material related by key. The coda features the opening material, only in major, and thus creates an arch effect.

Table 4

<table>
<thead>
<tr>
<th>Measure no.</th>
<th>Division</th>
<th>Free form</th>
<th>Tempo</th>
<th>Meter</th>
<th>Tonal centre</th>
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<tbody>
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<td>1-38</td>
<td>Part I</td>
<td>Free form</td>
<td>Allegro</td>
<td>3/4</td>
<td>G minor/ C minor</td>
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<tr>
<td>1-38</td>
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<td></td>
<td>Moderato</td>
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<td></td>
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<tr>
<td>39-98</td>
<td>Part II</td>
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<td></td>
</tr>
<tr>
<td>39-62</td>
<td>Part A</td>
<td>Rounded Binary Form a, development of a, a1 8 (4+4)+8+8</td>
<td>Andantino</td>
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<td>39-46</td>
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<td>47-54</td>
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<td>Development of a material</td>
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<tr>
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<td>63-78</td>
<td>Part B</td>
<td>Parallel Period a a1 8+8</td>
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<tr>
<td>71-78</td>
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<tr>
<td>79-99</td>
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<tr>
<td>79-88</td>
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<td>Extended a of part A 4+4+2</td>
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<td>89-98</td>
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<td>99-102</td>
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<td>Introduction- 4 measures</td>
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<tr>
<td>103-110</td>
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<td>Main material- 8 measures</td>
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<tr>
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<td>Compound Ternary form ABA</td>
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<tr>
<td>111-138</td>
<td>Part A</td>
<td>Parallel Period a a1 16+12</td>
<td>L’istesso Tempo</td>
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<tr>
<td>111-126</td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>127-138</td>
<td>a1</td>
<td>Brief return of a and transition</td>
<td></td>
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<td></td>
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<tr>
<td>139-170</td>
<td>Part B</td>
<td>Simple Ternary Form a b a1 8+16+8</td>
<td>Meno Mosso</td>
<td></td>
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</tr>
<tr>
<td>139-146</td>
<td>a</td>
<td>Two parallel phrases 4+4</td>
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<tr>
<td>147-162</td>
<td>b</td>
<td>Middle section- two parallel phrases 8+8</td>
<td></td>
<td></td>
<td>A minor</td>
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<tr>
<td>163-170</td>
<td>a1</td>
<td>Return of a</td>
<td></td>
<td></td>
<td>C major</td>
</tr>
<tr>
<td>171-186</td>
<td>Part A1</td>
<td>Return of a of part A</td>
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<td></td>
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<tr>
<td>187-206</td>
<td>Part V</td>
<td>Free form</td>
<td>Two phrases and a coda 8+8+4</td>
<td>3/4</td>
<td>G major</td>
</tr>
<tr>
<td>CODA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Measure no. | Division | Tempo | Meter | Tonal centre
--- | --- | --- | --- | ---
187-202 | Return of Main Material of Part I in major: two phrases 8+8 | Tempo I |  |  |
203-206 | codetta | Main materials of Part I and Part IV combined | Con fuoco |  |

Measures 1-38 represent *Part I* of the piece, which consists of six continuous phrases (8+8+7+5+4+6). This opening part reflects well the spirit of fantasia: it is improvisatory in nature; there are dynamic contrasts, virtuoso passages, and diverse textures. The time signature is 3/4. The opening motive of *Fantasia* starts with the perfect fifth call, and is developed by imitation between pedal and manual parts (Figure 1).

*Figure 1. A.Kalniņš, Fantasia in g, mm. 1-4*

![Allegro Moderato (d = 96)](image)

This motive is first stated in the main key of G minor; the second statement comes in C minor, the subdominant key; the third one is in D major, the dominant; and the final statement appears again in G minor. These four statements represent the first phrase (mm. 1-8). The material in the following phrase (mm. 9-16) tries to establish a key, but instead of a resolution in G minor, it arrives at an unexpected chord, the German diminished 3rd chord (Figure 2) in measure 17. This becomes harmonically reinterpreted as V4/2 of A-flat, to
which it proceeds as part of the chromatic approach to a cadence on G, V of C minor. This creates the feeling of climax. The number of parts reaches the highest number so far – ten parts. Measures 17-23 represent the third phrase where, after reaching the climax in measure 17, there is one more peak in measure 21, after which the energy level goes down.

Figure 2. A.Kalniņš, Fantasia in g, mm 17-18

Measure 24 marks the beginning of the fourth phrase, where dissonances prevail. An upward motion in parts that begins in measure 26 leads to another peak in measure 29, which marks the beginning of the fifth phrase. Phrases 5 and 6 are similar to phrase 4 in harmonic content, but are marked with a much more elaborate pedal part.

As a general observation, the harmonic language up to measure 16 is mostly diatonic, but starting in measure 17 is predominantly chromatic. There are contrary motion chromatic scales in the pedal and in the upper part of the manual material in measures 19-20. Suspensions in measures 24 and 25 create a sighing effect, and the harmonies are consistently more complex and chromatic. The tonal centre of G gives way to C minor, the
main key of Part II. Part I finishes on a dominant 9th chord of C minor, which makes a smooth connection to the following material.

Part II (mm. 39-98) is in compound ternary form. The time signature is 6/8. It consists of three parts: part A (mm. 39-62) is a rounded binary form, the middle part B (mm. 63-78) is a parallel period, and part A1 (mm. 79-99) reprises Part A with added transitional material.

Part A is in C minor and features a pastoral, expressive melody with an accompaniment in the left hand and pedal. Although not a direct quotation, the melody suggests a Latvian traditional folk tune. The accompanying voices imitate some rhythmic and melodic patterns of the melody. The moving pedal part with occasional syncopations and dotted rhythms gives a fluid character to the whole passage. Section a (mm. 39-46) is a parallel period consisting of two four-measure phrases that begin alike, but where the first ends on the dominant (Figure 3), the second ends on the tonic. Each four-measure phrase further divides into two units, the first featuring parallel 6/3 chords and the second a voice exchange between the melody and pedal parts.

Figure 3. A. Kalniņš, Fantasia in g, mm. 39-42. Part II, Part A, section a
The middle section of Part A, section b (mm. 47-54) develops the material of section a. This section consists of eight measures that can be divided further into 2+2+4. In the first four measures there is an echo or question and answer effect that is achieved by the repeat of musical material and also by changing the manuals. The melodic line in the second half of this section (mm. 51-54) has an upward tendency and creates a longing effect. Voice exchange between soprano and bass lines is prominent in this section. Measure 55 marks the beginning of section a1, the reprise of section a. Its first four measures are nearly identical to those of section a, while the next four are altered to modulate to E-flat major.

Part B is in E-flat major—the relative key to Part A. It is a parallel period that consists of two eight-measure phrases: measures 63 to 70 and 71 to 78. In addition to a faster tempo, the main rhythmic unit is the 16th note. The primary thematic idea is a five-note run ending on a dotted quarter note. It is presented in dialogue between two hands, and then between the manuals (Figure 4). The first phrase (a) ends on a dominant pedal point with hemiola patterns taking place in the manuals.
The second phrase (a1) consists of the repeat of the phrase a material in the first four bars, followed by a transition back to C minor.

*Part A1*, the reprise of *Part II*, begins in measure 79 and consists of two ten-measure phrases. The first four measures of the first phrase (a) feature a varied return of the material of *Part A*. This time the melody is in the left hand in the tenor range and is accompanied by 16\textsuperscript{th} note figurations in the right hand, reminiscent of some earlier 16\textsuperscript{th} note passages of *section b* in *Part B*. This trio-like texture brings to memory both the chorale preludes of the baroque era, as well as the *Variation* from *Prélude, Fugue and Variation* by César Franck, where the main theme in 8\textsuperscript{th} notes is also accompanied by 16\textsuperscript{th} note figurations (Figure 5).

![Figure 5. A.Kalniņš, Fantasia in g, mm.79-82. Part II, Part A1](image)

The next four measures represent the material of *Part A* in its original version. Instead of continuing with a literal repetition of *Part A*, there is a two-measure extension, which develops the cadence. A ten-measure transition (phrase b) begins in measure 89. Its opening material develops the parallel first inversion chords of *Part A*. The last four measures of this section create a feeling of suspension. This effect is created by short motivic bits with rests,
followed by the appearance of the main theme in the pedal part, after which the musical material stops on an unstable c minor second inversion chord.

*Part III* (mm. 99-110), similar to *Part I*, is another fantasia-type section. There are dramatic virtuoso passages, *fortissimo* dynamics, chromatic chords and a fiery *Allegro con fuoco* tempo. This section opens with the same chord as in measure 17, the German diminished 3rd chord. The first four measures with alternating chords and running passages (Figure 6) serve as an introduction to the main material that follows in measure 103.

![Figure 6. A.Kalninš, Fantasia in g, mm.99-102. Part III](image)

The eight-measure phrase that begins in measure 103 starts in C minor and then modulates to G minor. In addition to *Tutti* registration, the composer asks to hold each note in the 16th note arpeggios, which adds even more dynamic to an already powerful sonority (Figure 7). All of this leads to a pedal point on the dominant of G minor, which prepares the next section of the piece.
Measures 111 to 186 represent *Part IV*, a compound ternary form consisting of a parallel period in measures 111-138 (16+12) in G major (Part A), a simple ternary form in measures 139-170 (8+16+8) in C major and A minor (Part B), and a period in measures 171-186 in G major (Part A1, reprise of Part A).

The main material of *Part A* consists of 16\(^{th}\)-note scales in the right hand reinforced by parallel motion in the 8\(^{th}\)-note values in the left hand (Figure 8). The first four measures are
presented on a G pedal, the next twelve are developed by sequences. The second phrase begins in measure 127 with a partial return of the main material on a dominant pedal, followed by a transition to Part B. The German diminished 3rd chord is re-introduced in measure 133.

Part B begins with an eight-measure phrase (section a) in C major in a slower tempo. It can be divided into two parallel sub-phrases 4+4, with the second one modulating to the relative key of A minor. The melodic line has a predominantly upward tendency (Figure 9), with the eighth note as the main rhythmic unit. The dotted sixteenth note figure followed by an eighth note tied to a quarter note adds character to this passage and makes the melody memorable.

Figure 9. A.Kalniņš, Fantasia in g, mm.139-142. Part IV, Part B, section a

The material in measures 147-162 represents the middle section (section b) of Part B, which consists of two parallel eight-measure phrases in A minor. The material is presented through the repetition of a one-measure motive. In contrast to section a, the melodic motion is mostly downwards (Figure 10).
Figure 10. A. Kalniņš, Fantasia in g, mm. 147-149. Part IV, Part B, section b

A brief pedal point on G and a cadence in the last four measures of this section bring the music back to C major. The section a1 is a nearly exact repeat of section a, except that the last two measures modulate to G major.

Part A1 in measure 171 features the return of the first phrase of Part A (16 measures). In measure 187 we expect the repetition of the same phrase as it occurred in Part A, but there is an unexpected return of the opening material of Fantasia, this time in G major (Figure 11). At this point the last section, Part V, or Coda of the whole piece begins.

Figure 11. A. Kalniņš, Fantasia in g, mm. 187-190. Part V – Coda. Unexpected return of the opening material in major key
Part V consists of two eight-measure phrases and a four-measure codetta. In the first eight measures (187-202), the opening material of Fantasia is stated in G major, the key of Part IV, but in Tempo I. The following eight measures lead to a four-measure codetta where the opening motive of Part I (without the ornamental sixteenth notes featured in the pedal) is combined with the scale-wise figurations of Part IV in G major (Figure 12). The third last chord, a Neapolitan chord, really stands out. The composer assigns accent markings and a longer note value to this significant harmony.

Figure 12. A.Kalniņš, Fantasia in g, mm. 203-206

Performance considerations.

The following misprints and discrepancies are found in the scores:


- Measure 26 (page 6, system 4, measure 4): the top note of the dotted quarter note in the left hand should be A-flat, not A-natural. It is A-flat in the author’s manuscript.
- Measure 95 (page 12, system 2, measure 3): the notes in the first eight-note chord in the left hand should be F and D not D and B.
- Measure 136 (page 17, system 2, measure 1): the last sixteenth note in the right hand should be E, not G. Although G appears to fit well in the right hand figuration, it is clearly E in the author’s manuscript.
- Measure 188 (page 22, system 2, measure 1): notes in the pedal should read as $G, D, A, C, B$ and $G$ keeping the existing rhythm.
- Measure 189 (page 22, system 2, measure 2): the half-note in the pedal should be C, not A.
- Measure 202-203 (page 23, system 3, measures 1 and 2): the double-line between the bars is missing.

Despite the many misprints, the Klotiņš’ score is much more informative than the one edited by Evgeniia Lisitsyna. This edition contains all the original registration indications, manual changes, phrasing, and articulation.

Evgeniia Lisitsyna’s edited volume 5 of Советская органная музыка [Soviet Organ Music] does not contain misprints, but as noted above, is missing some valuable information;
however, it contains Kalniņš’ indications for toe and heel use in the pedal. This information is missing in Klotiņš’ edition.

There are also discrepancies between the two printed editions and the manuscript:

- Both printed sources have G of the melody tied over from measure 56 to 57, unlike the hand-written manuscript. However, the editors’ choices are valid, as the rhythmic pattern with the tied note is also featured in measures 40-41 and in the left hand in measures 80-81.
- In measures 117-118 and 177-178, there are extra notes in Kalniņš’ manuscript, but for reasons unknown the editors of both printed editions omitted these.
- In measure 118, the second last note in the right hand is D on both printed sources; however in the author’s version it is C.
- In measure 138, *ritardando molto* is missing in both printed editions.

**Registrations.**

All three sources contain registration suggestions such as the names of preset combinations, some individual stop names, and manual changes. None of the copies has all of the markings; therefore, it is advisable to consult all three to obtain complete information on registrations. The version in the volume of Kalniņš’ Organ Compositions (Klotiņš, A. (Ed.). (1979). *Альфред Калнынь. Произведения для органа* [Alfrēds Kalniņš. Compositions for organ]. Leningrad: Muzyka.) is of particular interest since it also contains the beginning registrations. It is believed that the registration markings are provided for the German built Sauer organ (36 /III, P, III expressive) in St. Nicholas church in Pärnu, Estonia, where Kalniņš worked.
from 1903-1911. Unfortunately, following several fires and war-time destruction, the church was demolished in the middle of the 20th century. Although it is no longer possible to play that particular instrument, these registration suggestions provide very useful information. There are many Sauer built instruments still functioning today in the Baltics, as well as in Germany. Of course, these suggestions are not to be used literally; one has to work with the capabilities of an existing instrument and the acoustics of the venue.

In Part I (mm. 1-38), an almost full sound of the organ should be used to reflect the character of the musical material. Mixtures and reeds should be used in both the manuals and the pedal, leaving some room for additions in measures 17 and 21 where the composer asks for Tutti and Rohrwerk preset combinations. In addition to places where the composer specifically asks to add or cancel stops, one should not be afraid to add stops where the music demands, for example in measure 9, where the music reaches the highest point so far, and in measures 13 and 15 to build the intensity and prepare the fortissimo in measure 17. To make a better transition to the next section of the piece, some stops may be cancelled in measures 31, 33 and 46 as indicated by the dynamic markings of the composer. Diminuendo will also be achieved by use of expression boxes.

Part II (mm. 39-98) provides an opportunity to showcase the individual colours of the organ. To reflect the pastoral nature of the Part A material, flutes 8’ and 4’ could be used for solo voice. Softer stops on a subsidiary manual are required to accompany the solo line. The stop list on page 5 in Kalniņš’ Organ Compositions gives an idea of the colour preferences of the composer. Rohrflöte 8’ and Flauto dolce 4’ are expected on Manual II for the solo line in measure 39, accompanied on Manual III with Lieblich gedackt 8’, Aeoline 8’ and Voix
céleste, and Subbass 16’ and Gedacktflöte 8’ in the pedal. For the return of the material of section a in measure 55, the composer suggests moving everything one manual up, with the solo line played on the Great (Manual I) with Viola da Gamba 8’, Gedackt 8’ and Rohrflöte 4’. However, the performer is free to explore other options that may sound better on a particular instrument. If possible, stop selections in the pedal should reflect the character of the pedal part’s individuality and expressiveness. If the stops are too soft or too bold in sound, the moving and articulate pedal will not be heard very well. A natural diminuendo occurs if one follows the composer’s indications to change to Manual II in measure 59 and to Manual III in measure 61. To reflect the more fluid and excited character of Part B, a change in dynamics is recommended. Adding 2’ flutes would be one of the options. In this place, Kalnīš uses a mf preset combination (exact registration unknown), and suggests playing on Manual I. He goes even further by adding a forte preset combination in measure 75, where the music becomes dramatic. He suggests going back to a mf combination in measure 78 to prepare the next section. The registrations used for the opening of section a may also be used for section a1 in order to connect the structure of the piece and reflect the dynamic markings of the composer. In measure 89 the gentlest stops of the organ should be used; it is the softest episode in the whole piece. Ethereally sounding string colors are a good choice for this episode. The softer the sonority, the more impressive the fortissimo in measure 99, where Part II of the piece begins.

One may follow the original markings of tutti in measure 99 with the possibility of adding more stops as indicated by Oberwerk in measure 107. The other possibility is to play the whole passage on full organ, since it is a short passage that does not really require adding more sound in the middle of it.
In the beginning of Part IV (measure 111), the overall sound is still loud, although as suggested by the composer, some of the louder reeds and mixtures could be omitted. Overall, the music is very joyous and needs brilliance in the sound. Some stops may also be omitted in measure 119, as suggested by the marking of forte combination. The tutti marking in measure 127 suggests the return to a louder sound. Measure 138 prepares the next section, making it a good place to reduce the dynamics. The middle section of this part begins on a mf preset combination, so 8’ and 4’ foundation stops could be used here. The b section that begins in measure 147 provides another opportunity for softer stops and solo stops to be used. For the first phrase of this section, Kalniņš suggests Rohrflöte 8’ and Flauto Dolce 4’ for Manual II, Viola da Gamba 8’, Gedackt 8’ and Rohrflöte 4’ for Manual I and Konzertflöte 8’, Lieblich Gedackt 8’, Aeoline 8’ and Voix céleste for Manual III with Subbass 16’ and Gedacktflöte 8’ in the pedal. For the second phrase that begins in measure 156, there is a marking for Clarinet 8’ to be used on Manual II, so a reed stop would be advisable to reflect this suggestion of the composer. The reed stop is accompanied by a reduced Manual I. Measure 163 marks the return of the mf combination for the repeat of the material of section a. The reprise of Part A in measure 171 asks for a forte preset combination, followed by tutti in measure 179. An almost full organ should be used in measure 187, leaving some room for the closing four measures of the piece where the full organ sonority would be appropriate.

Tempo.

Detailed tempo indications are provided throughout the piece, including metronome
markings. In some spots, additional tempo indicators appear, such as *ritenuto*, but the performer should interpret these as he or she feels the music.

The opening tempo is *Allegro moderato* with a metronome marking of a quarter note equals 96. A small *ritenuto* would be desirable in measures 37 and 38 to prepare the following section. *Part II* begins *Andantino*, where an eighth note equals 144. Once again, the performer is advised to take some time in measures 61 and 62 to set up the middle section of *Part II*. The tempo indication in measure 63 is *Con moto*, and a dotted quarter note equals 72, or 216 for an eighth note – quite a big contrast to the marking of 144 in measure 39. The composer indicates *calando* in measure 78 to return to the original *Andantino* tempo. Measures 89-98 are the transition to *Part III*. The musical material in these transitory measures, the range and the texture, as well the character, require more time. *Part III* is *Allegro con fuoco* with a metronome marking of 126 per quarter note. Kalniņš asks for a *ritenuto* at the very end of measure 110 to set up the new material in a major key in measure 111. Measures 111 to 138 are in constant sixteenth note motion in the same tempo as *Part III*. The nature of this constant figuration leaves no room for tempo changes in this passage. Measure 138, one measure before the middle section of *Part IV*, asks for *molto ritardando*. Slowing down here will help to prepare the following material in a slower, *meno mosso* tempo. There is no specific metronome marking, but the music needs to be just slightly slower. Because the musical material is presented in eighth note values, this creates the feeling of a slower pace; therefore, there is no need to slow the tempo down further. Measure 171 brings us back to the material of *Part IV* in the original tempo of *Allegro con fuoco*. There is a *ritenuto* in measure 186 just before the return of the opening material in measure
187, in the original Tempo I of 96 per quarter note. The last four measures ask for Con fuoco again, and can be interpreted as Allegro con fuoco with a quarter note equalling 126.

Articulation and phrasing.

There is an abundance of articulation and phrasing markings in the score. These provide very useful information for the performer. There are even suggestions for heel and toe use in the pedal. In Part II the phrasing slurs seem to be too detailed, and break the natural flow of the melodic line. I would suggest slurring the melody in measures 39 and 40, as well as in measures 41 and 42, and applying this same approach later on as well. It is strongly recommended, however, to study the provided markings, and try to adapt them to the acoustics and the instrument of the performance venue.

Technical demands.

Fantasia demands a very high level of technical proficiency, musicality and creativity. Being a great organist himself, Kalniņš possessed an excellent sense of the instrument and its capabilities. The performer will encounter passages with large chords, scales, polyphonic writing, and an elaborate pedal part.

Marģeris Zariņš. Variations on the Name B-A-C-H

About the composer.

Marģeris Zariņš was born on May 24, 1910, in Jaunpiebalga, a town in Vidzeme, the north-eastern region of Latvia. He graduated from Jelgava Teachers College in 1928, and continued his studies from 1928 to 1933 in the Latvian Conservatory in Rīga (presently J.Vītols Latvian
Academy of Music). He majored in three disciplines at the same time: he studied piano with Arvīds Daugulis, organ with Pauls Jozuus, and composition with Jāzeps Vītols, the founder of the conservatory and a former student of Rimsky-Korsakov at the St.Petersburg Conservatory.

From 1940 to 1950, Zariņš was Director of Music at the Latvian Daile Theatre. In 1951-1952 and 1956-1968, he was Chairman of the Latvian Composers’ Union. His oeuvre covers a wide range of genres. Zariņš is the author of several instrumental concerti, organ music, choral music, and vocal chamber music. He also has written works for stage including four operas, an opera-ballet, several musicals, as well as music for theatre productions and films.

He worked in a variety of styles. Early in his career he wrote music inspired by post-impressionism and neo-romanticism; later, in the 1960s, he turned to neo-classicism and neo-baroque. He was not afraid of experimenting and combining different styles and aesthetics. For example, *Concerto Innocente* for organ and chamber orchestra, despite its neo-baroque style, features an electric guitar in the accompanying group.

Zariņš has contributed significantly to Latvian culture; besides being a successful composer, his literary talent has gained a wide recognition. His literary portfolio contains ten collections of short stories and several novels. A particular trait of both his music and his prose is a vivid imagination and a special sense of humour (Godunova, n.d.; Klotiņš, n.d.).

He died on February 27, 1993 in Riga.
Organ oeuvre.

The musical influences that Zariņš received in his childhood played an important role in his organ compositions later in life. His father was a choral conductor, organist, and organ builder. Prominent Latvian composer Alfrēds Kalniņš, a friend of his father, was a frequent guest at their country home, and young Marģeris had a chance to hear his organ improvisations and organ playing. That resulted in Zariņš’ organ studies in the conservatory. The presence of the world famous Walcker organ in Rīga Dom Cathedral, as well as the availability of local high calibre concert organists such as Pēteris Sipolnieks and Oļģerts Cintiņš undoubtedly contributed to Zariņš’ decision to write music for the organ.

Zariņš turned to composing for organ quite late in his career, in the 1970s, and in a period of about fifteen years created more than a dozen compositions. Besides works for organ solo such as Variācijas par Tēmu BACH [Variations on the Name B-A-C-H] (1969), Usmas Baznīcīņa [The Church of Usma] (1970), Rondino (1970), Fantāzija par Jāņa Poruka Tēmu [Fantasia on Jānis Poruks’s Theme] (1971), Frotola (1973), Variācijas par Alfrēda Kalniņa Tēmu [Variations on Alfrēds Kalniņš’s Theme] (1979), Ballade (1979), Kurzemes Baroks [The Baroque of Kurzeme] (1979), he also created four concerti for organ: Concerto Innocente for organ, chamber orchestra, electric guitar and percussion (1969), Concerto Triptichon for organ and chamber orchestra (1971), Concerto Patetico for organ, percussion ensemble and harp (1975), Concerto No.4 for organ and cello ensemble (percussion and double-bass or bass guitar ad libitum). In addition, there is Divertimento for organ and timpani (1984) and Bilitis Songs for mezzo-soprano, organ and guitar (1969). Poēma par Pienu [Poem on Milk](1979), for two choirs and soprano solo, features organ as an accompanying instrument.
The neo-classical and neo-baroque tendencies are most present in his *Variations on the Name B-A-C-H*, in the *Concerto Innocente*, where the 2\textsuperscript{nd} movement is a passacaglia, and in *The Baroque of Kurzeme*, a five movement suite in which each movement is dedicated to a different small town in Kurzeme, the western region of Latvia, where the baroque era organ cases are found. Some of the movements are stylizations of baroque dances such as the *sarabande* and *courante*. In this suite Zariņš masterfully re-creates the baroque feel by use of rhythm, harmony and form. His variations on themes by J.Poruks and A.Kalniņš are tributes to these composers. Very significant is Zariņš’s contribution to the organ concerto genre – few composers in not only Latvian music, but also in Western classical music, have written as many concerti as Zariņš. His four concerti are quite different from each other from the point of view of compositional techniques used, style and structure. What unites them is Zariņš’ experiments with the accompanying group. He creatively added jazz percussion instruments and electric guitars to the traditional orchestra or substituted orchestra with a cello ensemble.

**The piece.**

Written in 1969, *Variations on the Name B-A-C-H* premiered on May 31, 1969, in Rīga Dom Cathedral by Pēteris Sīpolnieks. The piece is yet another example of a composition where four notes – B-Flat, A, C and B – are used as the main thematic idea. (In German music B stands for B-flat, H for B-natural). Johann Sebastian Bach himself used this motive in his *Art of the Fugue*. Later, after the Bach revival movement in the 19\textsuperscript{th} century, many other composers used the motive in their compositions. The most famous examples in organ literature are *Prelude and Fugue on the Name B-A-C-H* by Franz Liszt, *Fantasia and Fugue on the Name B-A-C-H* by Max Reger, and *Six Fugues on the Name B-A-C-H* by Robert
Schumann. In total, there are more than one hundred organ compositions featuring this motive, and several hundred pieces for other instruments.

In Zariņš’ Variations the B-A-C-H motive, based on two descending minor seconds, is varied with great creativity. From the structural point of view, Variations on the Name B-A-C-H are free variations. The four-note motive B-flat, A, C and B serves as an ostinato whose constant repetition underlays the continuous development of the piece. Variations on the Name B-A-C-H is presented as a whole unit where individual variations are not separate pieces; rather they flow into each other. Sections of developmental character are inserted occasionally to transition from one key to another. The main motive may be absent in these transitional sections. In this piece, the variation principle is used to create a large-scale composition in which the composer uses stylistic contrasts. While the neo-classical influence is quite strong in this composition, Zariņš combines some early music compositional techniques with the intonations, texture, rhythm and elements of contemporary music.

The structure.

Variations on the Name B-A-C-H can be divided into four parts: the fantasia-like opening (Part I), variations (Part II), development (Part III) and the reprise (Part IV), which contains the material of Part I.

Table 5.

<table>
<thead>
<tr>
<th>Measure no.</th>
<th>Division</th>
<th>Tempo</th>
<th>Meter</th>
<th>Tonal centre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-48</td>
<td>Part I</td>
<td>Fantasia-like section</td>
<td>3/4</td>
<td>C# minor</td>
</tr>
<tr>
<td>1-12</td>
<td>Introduction</td>
<td>Allegro moderato</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-4</td>
<td>Opening subject</td>
<td></td>
<td>C# minor</td>
<td></td>
</tr>
<tr>
<td>5-6</td>
<td>B-A-C-H motive is introduced</td>
<td></td>
<td>C# start pitch</td>
<td></td>
</tr>
</tbody>
</table>
Part I resembles an organ fantasia. The time signature is 3/4 and the tempo indication is Allegro Moderato in forte dynamics. The music of Part I has an improvisatory character,
features dynamic contrasts and tempo changes, and provides brilliant, technically challenging passages. Part I consists of an introduction, main section and a coda.

The introduction (mm. 1-12) divides into three short subsections: a four-measure opening subject, the introduction of the B-A-C-H motive, and the repetition of the B-A-C-H motive. The first of these is a majestic chord progression that features a descending melodic line: E to D# to C# (Figure 13).

Figure 13. M.Zariņš, Variations on the Name B-A-C-H, mm. 1-4. Part I, opening subject.

This four-measure subject also appears in measures 44-48 where it concludes Part I, as well as in measures 233-236 where it serves as the ending of the whole piece. Right at the very beginning, Zariņš introduces a rhythmic pattern that will be prominent in the course of the piece: a quarter note followed by a half note. In the opening motive the quarter note is on beat three, and the half note on beats one and two. This rhythmic pattern, as well as the bass line, draw parallels to basso ostinato variations and are also reminiscent of the passacaglia genre and its rhythmic pulse, especially J.S.Bach’s Passacaglia for organ. The B-A-C-H
motive is introduced for the first time in the second subsection of the introduction (mm. 5-6). Its starting pitch is C# (Figure 14).

The rhythmic pattern is the same as in the opening of the piece, a quarter note and a half note, but it is shifted with the quarter note now on the downbeat, and the half note on beats two and three. In the third subsection (mm. 7-12) the B-A-C-H motive is repeated three times starting on B-flat, with the final two times on the pedal of F. The dynamic level decreases from mf in measure 5 to pp in measure 9. The tempo change indication of Poco ritenuto in measure 11 prepares the beginning of the main section of Part I in measure 13.

The main section of Part I (mm. 11-44) contains three subsections: the repetition of the B-A-C-H motive in chordal texture in measures 13-24, the transition in measures 25-31, and the introduction of the B-A-C-H motive in the pedal with toccata-style accompanying figurations in the manuals in measures 32-44. This main section is saturated with the B-A-C-H motive, presented in various combinations, in various parts and ranges, as well as in different harmonizations. At first it is presented in a four-part hymn-like texture (mm. 13-14) where
the harmonies are very simple – four major triads in an ascending fifth progression B-flat – F – C – G – but with each subsequent entry the harmonies become more and more chromatic (Figure 15). In measure 19 the pedal re-enters and features a chromatically ascending line (Figure 16), including a variety of dominant 7th, diminished 7th and German 3rd chords (which are enharmonically equal to dominant 7th chords).

The number of parts in measure 19 grows to six, and in measure 21 to seven parts. The dynamic level grows from piano in measure 13 to fortissimo in measure 25. After reaching a climax in measure 25, a descending chromatic motion prevails and the B-A-C-H motive
appears only once in this transitional subsection, in inversion in the pedal (mm. 27-28). This chromatic sequence leads to a dominant 11th chord in measure 30, which instead of making a cadence in C major proceeds to a ii 6/5 chord (subdominant function), and only then resolves to C major (m. 32). A sixteenth-note figuration in the right hand that outlines triads and 7th chords is introduced for the first time in measure 31. This toccata-style figuration becomes prominent in measures 32-44 (subsection three), where it accompanies the B-A-C-H motive in the pedal (Figure 17). In measure 38 (score not shown) this figuration briefly changes to chromatic scale passages in the right hand only, doubling of the pedal notes in the upper parts and diminished chords in the left hand. In measure 40 the figuration re-appears in both hands and goes back to outlining the harmonies, this time with diminished chords. A cadence in C# minor takes place in measure 44. On beat three of the same measure, the opening chord progression comes back in the original tempo. This repeat of the opening subject marks the coda of Part I of the piece.
Part II (mm. 49-162) consists of three variations. These variations are easily identified by the change of tempo, meter and character. If Part I felt more like a prelude or fantasia-style ouverture, then the material of Part II has more resemblance to variations. Each of these three variations is in a different character that does not change within the variation’s boundaries. In Part II the B-A-C-H motive undergoes much more variation than in Part I, where its rhythmic structure remained unchanged. In Part I the texture around the B-A-C-H motive demonstrates the variation process, not the motive itself.

Variation I divides into three subsections: two eight-measure phrases (mm. 49-64), development (mm. 65-76) and a coda (mm. 77-84). The first subsection begins with a quarter-note pick-up in the same triple meter as the beginning of the piece, in Andante tempo in the key of C# minor. Its two eight-measure phrases feature the rhythmically altered B-A-C-H motive as an expressive melody full of melancholy. In the first phrase (mm. 49-57) this melody appears in the soprano range accompanied by long held chords in the left hand and the off-beat dotted quarter notes in the pedal (Figure 18).

Figure 18. M.Zariņš, Variations on the Name B-A-C-H, mm. 49-52. Variation 1
The melody is then repeated in the alto range (phrase 2) with more fluid accompaniment in the right hand and a two quarter-note figure on beats 2 and 3 in the pedal (Figure 19).

Figure 19. M.Zariņš, Variations on the Name B-A-C-H, mm. 57-60. Variation 1, B-A-C-H motive in alto range.

The development begins in measure 65. The musical material in this subsection is presented in four-part writing with more complex, rich harmonies and more elaborate chromatic melodic lines (Figure 20). The B-A-C-H motive appears in soprano and tenor ranges. The

Figure 20. M.Zariņš, Variations on the Name B-A-C-H, mm. 65-68

music goes through a variety of keys (C# minor, E-flat major, F minor, C minor) and finally arrives to a cadence on D in measure 76. The coda begins in measure 77. A pedal point on D
is held while other parts make a descending motion. In measures 81-84 the musical material goes back and forth between G minor and D major, finally settling in D major.

*Variation 2* consists of six phrases divided 3+3 a-a1-b (mm. 85-109) and a varied repeat of a-a1-b (mm. 110-134). In comparison to *Variation 1*, this variation begins in a slightly faster tempo (*poco più mosso*), and left hand and pedal parts switch the placement in the bar; pedal notes are now on beat one, and left hand chords are on beat two (Figure 21). This subtle change creates a waltz effect. The rhythmic pattern of the B-A-C-H motive in this variation is not consistent; every entry of the motive is different. In measures 85 and 86 it is half-note, quarter-note, quarter-note, half-note patterns, but in the following two measures the two quarter notes are tied over and the last half note is turned into the dotted quarter note and an eighth note. In measures 89 and 90 the B-A-C-H motive is in eighth notes, creating a hemiola over the bar line. These two bars with the hemiola figure resemble eighth-note figurations in Frédéric Chopin’s Waltz Op.64 No. 1 in D-flat major, the “Minute” Waltz (Figure 22).
The second phrase (a1) is a variation of the first phrase, with the melody starting a third higher. The hemiola figuration is four measures long this time, played staccato. The third phrase (phrase b) in measures 101-109 is a transition unfolding by means of sequence, while continuing eighth note staccato motion in the right hand outlines the harmonies (Figure 23).

The second half of Variation 2 is a varied repeat of the first three phrases. While the structure remains the same, there are some additions to the parts. In measures 110-113 and 118-121 the B-A-C-H motive is now presented in parallel fifths, and the first note of each hemiola figure measure is crowned with a fifth above it held over the whole measure. These parallel
fifths, accents, frequent changes from staccato to legato, thin texture and articulated pedal part result in a light-hearted, humorous waltz.

Variation 3 begins in measure 135 and consists of three phrases: a, a1 and a. The first phrase is twelve measures long, the other two, eight measures long each. The three phrases feature the same musical material, with the first phrase having a four-measure extension on a pedal point. The first and the last phrases are in G minor, while the middle phrase is in D minor, the minor dominant of G minor. The tempo remains the same, but the meter changes to duple (4/4). In comparison to the two previous variations, the character and dynamics are different – the music is presented in short accentuated phrases and the dynamic level reaches $f$ (Figure 24). The B-A-C-H motive is still presented in the same rhythmic idea of a quarter note and a half note (here a quarter is substituted by an eighth note and an eighth-note rest), but there is a quarter note rest between each motive. This quarter-note rest in the manuals allows for a more interesting and independent pedal part that creates a dialogue between the manuals and

Figure 24. M.Zarinš, Variations on the Name B-A-C-H, mm. 135-138, Variation 3.
the pedal. The rhythm, the accents, the rests, as well as the chord structure and harmonic progressions, create a fanfare-like effect.

*Part III* (mm. 163-208) divides into four sections: the transitory section (mm. 163 to 178), two eight-measure phrases (mm. 179-194), two four-measure phrases (mm. 195-202), and another transition (mm. 203-208). The tonal centre of D unifies the material of *Part III*.

The first section of *Part III* features an ostinato of pulsating quarter notes on D in the pedal, an ascending chromatic scale in the left hand, and an eighth-note figuration in the right hand for the first eight measures (Figure 25). In the eight measures that follow, the music briefly passes through F major, a relative key to D minor; the texture becomes polyphonic, and pedal is not used. The B-A-C-H motive appears several times in this section: in quarter-note values in measures 167 and 177 and in eighth notes in measures 171 and 173.

Figure 25. M.Zariņš, Variations on the Name B-A-C-H, mm. 163-167, beginning of Part III.

There are two phrases in the next section (mm. 179-186 and 187-194), and both are in D minor. Several ostinati are taking place simultaneously in the first phrase: an eighth-note figure in cross rhythm in the right hand, the B-A-C-H motive in the left hand, and pedal Ds in
the bass (Figure 26). Various ascending scales in the tenor range are featured in the second phrase.

Figure 26. M. Zariņš, Variations on the Name B-A-C-H, mm. 179-182.

The third section begins in measure 195 and features two four-measure phrases in D major. In this section the B-A-C-H motive is in the pedal with the exception of measure 198. The harmony changes every measure as compared to every two measures in the previous section.

The following six measures (section four) develop by sequences and are interrupted by the return of the material from Part I in triple meter, which marks the beginning of Part IV (Figure 27).

Part IV divides into three sections: re-introduction of the B-A-C-H motive and transition in mm. 209-219, the B-A-C-H motive in the pedal with toccata style accompaniment in mm. 220-232, and a coda in mm. 233-236. This part of the piece features the musical material from Part I: mm. 209-219 are almost identical to mm. 21-31, with an added eighth-note figuration in the right hand in measures 209-214, mm. 220-236 are identical to mm. 32-48. The only difference between these two parts is the time signature. 3/2 is used in Part IV instead of 3/4. The return of the opening subject in mm. 233-236 creates an arch.
Performance considerations.


There are three misprints in the score:

- Measure 103 (page 26, system 3, measure 3) - the notes in the right hand should be B-natural and C-sharp, not B-sharp and C-natural (same as measure 128);
• Measure 200 (page 30, system 1, measure 2) - the second quarter note in the pedal part should be C-sharp, not C-flat, to match the B-A-C-H motives in the previous and the following measure;

• Measure 234 (page 31, system 5, measure 4) - the chord in the right hand should consist of G-sharp, B-natural, and C-sharp, and not G-sharp, A-natural and C-sharp (same as the opening subject).

Registrations.

There are not many registration markings in this edition; only a few stop and manual changes are indicated. However, dynamic markings, as well as articulation, rhythmic patterns and overall character of the music help the performer make an informed decision for choosing appropriate registrations.

The fantasia-like Part I consists of several smaller subsections, and features many changes of dynamic, texture, and character. Although the dynamic indication for the majestic opening motive is only forte, it is advisable to use both the reeds and the mixtures, refraining from using the full organ. In order to create a successful gradual crescendo from piano in measure 13 to fortissimo in measure 25, one can begin on a secondary manual in measure 13, despite the indication of manual I in the score. In measure 25 it is not advisable to use the full organ for the fortissimo since some stops need to be saved for the toccata-style section starting in measure 32, as well as for the very end of the piece, where full organ would be more appropriate. One can add a mixture to the manuals in measure 32 to make the sixteenth-note figurations clearer and a 16-foot reed needs to be added to the pedal to help bring out the B-
A-C-H motive. This does not mean that no reeds can to be used prior to this. A bigger, more prominent reed should be used in measure 32 to emphasize the B-A-C-H and to balance with the material in the manuals.

Part II (mm. 49-162) consists of three variations, which provide an excellent opportunity to showcase individual stops and colour possibilities of an organ. Variation 1 (mm. 49-84) consists of two different musical ideas. There are sections with a solo line accompanied by other parts (mm. 49-64 and 77-84), and there is a section where all parts are of equal importance (mm. 65-76). The same solo stop can be used in all the required places; however, different stops may be used as well. For the first eight measures of Variation 1 where the solo line is in the soprano range, flutes, principal or a soft reed can take that part. In the second statement of the solo line, this time in the tenor range (mm. 57-64), a reed color will ensure that the melody is heard amidst the other three parts. In measures 65-76, the musical material is presented in a different layout – it is more polyphonic in nature, and as the editor suggests, it may work better on one manual. The coda of Variation 1 in measure 77 features the return of the solo plus accompaniment formula, where the solo is again in the tenor range. Again, a soft reed stop is advisable for the left hand solo material.

Variation 2 also predominantly features the solo with accompaniment style, but compared to Variation 1, the stop selection needs to be different. The character of the musical material, a slightly faster tempo, and the resulting waltz effect all require a brighter solo voice and more precise accompanying parts. The humorous and grotesque nature of the music allows for some adventurous stop combinations, such as using reeds or mutations in a prominent fashion. Staccato markings in the right-hand material, starting in measure 97, ask for a stop
that speaks precisely. It is possible to perform the material in measures 101-109 and 126-134 on a different manual, as it is new material that is quite light in character. A combination of 8’ and 2’ stops on a subsidiary manual would suit the best. The second section of Variation 2 asks for quieter dynamics, which can be achieved by either closing the expression box or by using different, softer registration.

The beginning of Variation 3 is marked by forte dynamics, and character and meter change. Accents, angular, abrupt rhythms and the energetic character of this variation call for a stronger registration that should include a reed stop. A soft pedal reed can also be used to create a dialogue between material in the manuals and pedal. Some stops can be added in measure 147 to better support the repeat of the material in a higher pitch. This can be also achieved by starting the variation on a subsidiary manual and switching to the Great at this point.

The development, or Part III, begins in measure 163. Although there is a marking for both hands to be on the Great, it is possible to play on separate manuals, using stronger registration for the left hand to bring out the ascending chromatic line against a softer registration for the right hand material. Both hands can re-join in measure 171 on a subsidiary manual. Transferring to a subsidiary manual at this point will only better prepare the material that begins in measure 179, where the music resumes the development, the B-A-C-H motive becomes more prominent, and the pedal comes back. The registration cannot be too loud here, however, since there is still a long way to go to the fortissimo dynamic at the end of the piece. On other hand the dynamic level should not be too soft as the character of the music will suffer. It is advisable to begin with a small reed and a soft mixture.
The return of the musical material from *Part I*, although in a varied form, marks the beginning of *Part IV* in measure 209. Compared to the beginning of the piece, the registration should be one level up. The piece is gearing towards the end, and the dynamic markings in the bars that follow are also one level up compared to the original markings. The pedal entry in measure 220 is now marked *ff*, there is a crescendo in measure 224 that brings the material in the manual to *ff* in measure 226. The editorial marking of *tutti* in measure 232, although in brackets, is a great suggestion. It would be advisable to save the full organ sound until this moment in the piece, which is a triumphant repeat of the opening four bar motive.

*Tempo.*

There are many tempo changes in this piece, often marking the beginning of a section or variation. Tempo changes need to be logical to provide smooth connections between the sections, and to supply enough contrast to reflect the character of individual segments.

*Variations on the Name B-A-C-H* begins in *Allegro Moderato* tempo. There is a *poco ritenuto* in measures 11 and 12 to help setting up the *Andante con moto* tempo of the main section of *Part One* in measure 13. Although the difference between *Allegro Moderato* and *Andante con moto* is not dramatic, there should be a clear distinction between the two tempi. A key to a good tempo for the main section lies in the optimal speed for the sixteenth notes starting in measure 32; these should come out clear and precise so as to be played with ease. *Part I* concludes with the opening subject performed in the original tempo.

To reflect the pensive character of *Variation 1* (mm. 49-83) its tempo can be quite slow, but moving at the same time, as indicated by *Andante*. The *Poco più mosso* of *Variation 2* (mm.
85-134) suggests a slightly faster tempo, one that creates an impression of a waltz. Variation 3 (mm. 135-162) stays in the same tempo as Variation 2; however, the meter changes from 3/4 to 4/4, creating an aural effect for the audience.

There are no tempo changes marked in the score after Variation 3. Ideally, the tempo in this section should be the same Andante con moto of measure 13 – this would ensure a better connection when the material of Part I returns in measure 209. The closing four measures of the piece should be performed at a slower tempo, and much more significantly than the beginning, as indicated by Maestoso and to mark the ending of the piece.

**Articulation and phrasing.**

There are many articulation and phrasing markings found in the score. Since this is a composition on the figure B-A-C-H, it is important to identify and phrase the four-note B-A-C-H motive each time it appears. The phrasing for this motive is rarely marked, therefore it becomes the responsibility of the performer to identify and make sure it is clearly articulated. This is especially important when the B-A-C-H motive appears in the inner parts where it is heard the least well.

This piece requires both good legato playing and precision in releases. Rhythmic precision and accurate, precise releases are required in the pedal part in Variations 1 and 2. Sloppy, late releases in Variation 2 (mm. 85-134) will not allow for a waltz to come forward. The same applies to the left hand material in the same variation – the releases must be coordinated with those in the pedal. Both legato and staccato markings in Variation 2 provide an opportunity for a nice contrasting articulation and must be used. Detailed articulation
markings in Variation 3 (mm. 135-162) will require the performer’s full attention. Staccato, accents, slurs and rests in the manuals are crucial to communicate the character of this variation. In the development section (Part III, mm.163-208), there are also many articulation markings such as legato, staccato and accents, which provide possibilities for contrast between different parts that are being developed at the same time. In measures 226 and 227, as well as in measures 38 and 39, I would recommend trying the upper part in the right hand to emphasize the B-A-C-H motive.

Technical demands.

Variations on the Name B-A-C-H is a very accessible composition. It features different kinds of organ writing, making it an attractive piece to play, but none of its elements prove to be too challenging or unplayable. With a variety of characters within its three variations, this piece provides an opportunity to explore not only the different colours of the instrument, but also refine musicianship and technique. Special attention needs to be paid to tempo changes and transitions in order to coherently present the material and successfully build the overall form. Other elements that need attention include: the sixteenth notes in the manuals in measures 32-43 and eighth notes in measures 220-231, which should sound clear and precise; the legato and staccato in the right hand material in Variation 2 should be contrasting enough; and the waltz effect in the same variation created by left hand and pedal material.
Pēteris Vasks, *Te Deum*

**About the Composer.**

Pēteris Vasks was born in Aizpute, Latvia in 1946. After graduating from the performance program of the Lithuanian State Conservatory in Vilnius in 1970, he began composition studies with Valentīns Utkins at the Latvian State Conservatory. His compositional style started under the influence of the Polish compositional school of the 1960s, and then took its own individual approach. Vasks’ music is often based on archaic elements of Latvian folklore. Most of his works have programmatic titles. The majority of his compositions are in the instrumental chamber music genre.

As a composer he has been widely recognized in Latvia and abroad. In 1994 Vasks was made an honorary member of the Latvian Academy of Sciences, and in 2001 the Royal Swedish Academy of Music. His honours also include the Grand Lithuanian Music Award for the choral piece *Litene* (1993) and the Latvian Music Award for the Violin Concerto *Tālā Gaisma* [*Distant Light*], 1998. He received the Herder Award from the University of Vienna in 1996 and was the featured composer at the New Music Festival in Stockholm the same year. Vasks’ music is published by Edition Schott (Jakubone, 2008; Klotiņš, n.d.).

**Organ Oeuvre.**

Vasks’ organ oeuvre consists of five large-scale compositions. All five pieces have titles either in Latin or Italian. The first one, *Cantus ad Pacem* written in 1984, has a subtitle: Concerto for the Organ. This was followed by *Musica Seria* in 1988 and *Te Deum* in 1991.
*Viator*, composed in 2001, exists in both organ and string orchestra versions. *Canto di Forza* (2006) is the latest addition to Vaks’ organ oeuvre.

**The piece.**

“I wanted to write a piece that would be different from my previous organ works, a piece that would be diatonically centred, praising, and full of light” (Vasks, 2007).

Latvian Organists Guild in America, an organization based in the United States of America, commissioned *Te Deum* in 1991. Organist Ingrīda Gutberga premiered the piece on October 12, 1991, at St. Peter’s Church in New York. The composition is dedicated to Ludvig Reiter, an active member of the Latvian community in the USA and the founder of Latvian Organ Days, a festival celebrating Latvian organ music that takes place in major cities in the USA and Canada every few years.

In his piece Vasks does not directly quote *Te Deum*, a widely used church tune (Figure 28), but some of its elements are present. These include rhythmic flexibility and irregular meter used to accommodate the text, chant-like rhythmic flow, solemnity, and the Aeolian mode.

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Figure 28. *Te Deum* tune.
The structure.

*Te Deum* is written in a compound ternary form with coda. The table below gives an overview of the structure of the piece. The musical material featured in different sections of the piece is related, but it is never repeated literally.

**Table 6**

<table>
<thead>
<tr>
<th>Measure No.</th>
<th>Division</th>
<th>Tempo</th>
<th>Meter</th>
<th>Tonal centre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-119</td>
<td>Part I - A</td>
<td>Ternary Form a b a1</td>
<td>Maestoso 76 per half-note</td>
<td>2/2</td>
</tr>
<tr>
<td>1-37</td>
<td>a</td>
<td>Two phrases 15+22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38-61</td>
<td>b</td>
<td>Middle section- fugato1 20+4 trans.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>62-118</td>
<td>a1</td>
<td>Two phrases 22+35</td>
<td></td>
<td></td>
</tr>
<tr>
<td>119-199</td>
<td>Part II - B</td>
<td>Ternary Form a b a1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>119-145</td>
<td>a</td>
<td>Transitional material</td>
<td>Poco meno mosso</td>
<td>2/2</td>
</tr>
<tr>
<td>146-165</td>
<td>b</td>
<td>Middle section- 3 phrases with introduction</td>
<td>52 per half-note</td>
<td>2/2</td>
</tr>
<tr>
<td>166-198</td>
<td>a1</td>
<td>Transitional material – 5 phrases</td>
<td>Più mosso</td>
<td>2/2</td>
</tr>
<tr>
<td>199-296</td>
<td>Part III-A1</td>
<td>Ternary Form a b a1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>199-221</td>
<td>a</td>
<td>3 phrases 5+5+13</td>
<td></td>
<td>G major</td>
</tr>
<tr>
<td>222-250</td>
<td>b</td>
<td>Middle section – fugato2 21+8trans.</td>
<td>90 per half-note</td>
<td>G major</td>
</tr>
<tr>
<td>251-296</td>
<td>a1</td>
<td>3 subsections: mm. 251-257, mm. 258-279, mm. 280-296</td>
<td>Meno mosso; Maestoso; Molto Maestoso</td>
<td>2/2</td>
</tr>
<tr>
<td>297-358</td>
<td>CODA</td>
<td>Three sections abc</td>
<td></td>
<td>C major</td>
</tr>
<tr>
<td>297-311</td>
<td>a</td>
<td>2 phrases 6+9</td>
<td>54 per half-note</td>
<td>2/2</td>
</tr>
<tr>
<td>312-333</td>
<td>b</td>
<td>Middle section</td>
<td></td>
<td>2/2,1/2</td>
</tr>
<tr>
<td>334-358</td>
<td>c</td>
<td>Elements of b of B and a of Coda combined</td>
<td>Poco tranquillo</td>
<td>2/2,3/2, 4/2</td>
</tr>
</tbody>
</table>

*Part I* is in ternary form and divides into sections *a*, *b* and *a1*. The tonal centre in this part is a natural *A minor*, which is also an Aeolian mode. The material of the outer sections consists
of chords in the manuals, and pedal points alternating with the moving line in the pedal, all on a \textit{ff} dynamic level. This combined with \textit{maestoso} indicated in the beginning of the piece results in a majestic song of praise. The middle section is a fugato, with pedal coming in only in the last four measures.

\textit{Section a} consists of two phrases. The first phrase (mm. 1-15) is the main thematic idea of \textit{Part I} and contains two elements: the long held chords in the right and left hands, and a pedal solo at the end of the phrase (Figure 29). The pedal part in measures 9 to 11 follows the opening of the \textit{Te Deum} tune (Figure 28). As the piece enfolds, the first phrase (mm. 1-15) never gets repeated in its original version. Throughout \textit{Part I}, the material constantly develops on many levels: the phrases become longer, the harmonies become more complex and change more frequently, and the rhythm becomes more elaborate both in the manuals and in the pedal. The second phrase of \textit{section a} (mm. 16-37) is an extended version of the first phrase.

![Figure 29. P. Vasks, Te Deum, mm.1-15. Part I, section a, phrase 1.](image-url)
At first, the thematic material of section a seems nothing more than a row of simple chords in A Aeolian. However, within these chordal structures several melodic lines can be distinguished: in the upper part, in the middle range (the upper notes of the left hand) doubling the upper part and then continuing on as a separate line, and in the pedal. All three lines individually also have melodic similarities with the Te Deum tune.

Measures 38 to 61 represent the middle section of Part I, section b. The material in this section has a different character and texture and provides a contrast to the preceding section. Here Vasks uses fugato, which traditionally begins with a single part followed by other parts coming in one after another. The fugato subject is a four-measure phrase in the shape of an arch. The melodic line ascends in the first two measures and descends in the last two. The subject has a range of a perfect fourth and is a combination of dotted half notes, half notes and quarters (Figure 30).

Overall, the music in this section has a very clear ascending tendency. The subject is first introduced in the bass range, followed by the parts in the higher registers. The fugato continues until measure 58. The next four measures provide the transition to section a1. The
pedal that was not used in the fugato comes back on the E pedal (V of A). It anticipates the return of the main thematic material in measure 62.

Similar to section a, section a1 has two phrases. Compared to the beginning of the piece, these phrases develop even further. The first phrase is twenty-two measures long (mm. 62-83) and the second one is thirty-five measures long (mm. 84-118). The range has also expanded – in section a the upper part reaches the C of the 3rd octave, in section a1 it reaches D of the same octave in measure 102 and E in measure 115. The musical material in measures 116-119 is the climax of Part I. Not only does it feature the highest melodic point so far, but the number of voices reaches ten, which is the highest number since the opening of the piece.

Part II is also in a ternary form. Its outer sections a and a1 have the character of transition, while the middle section b is the lyrical centre, not only of this part, but of the whole piece.

Section a divides into four phrases: measures 119-127 (Figure 31), 128-131, 132-138 and 139-145. Slower tempo (poco meno mosso), a gradual decrease of the dynamics from mf to p

Figure 31. Vasks, Te Deum, mm.119-127. Part II, section a, phrase 1.
and further (poco a poco diminuendo), continuous downward motion from the middle range of the keyboard to the lower range, and the decrease in the number of parts from seven in measure 120 to two in measures 145-146 create a very smooth and organic transition into the quiet and intimate Religioso middle section. The pedal is not used in section a.

Section b (mm. 146-165) is the lyrical centre of Te Deum. Proportionally it is situated right in the middle of the piece. This section presents a different tonal centre (G), a different mode (Ionian), a different tempo (fifty-two per half-note), and a different texture (melody and accompaniment). The character of the music is different as well; it is calm, peaceful and more intimate. Vasks’ indication of Religioso seems appropriate for the section. The introductory four measures (mm. 146-149) with a perfect fifth in the left hand and undulating melodic line on two notes in the right hand are followed by three phrases. In the first phrase (mm. 150-155) the melody is in the left hand (Figure 32). The melody then moves to the right hand in phrases two and three (mm. 156-160 and 161-165). The pedal part in this section does not have an independent line; it is a G pedal point throughout. G major, used for the first time in this section, becomes the tonal centre for the rest of Te Deum, with the exception of measures 280 to 296 where C major is introduced. The major key brings with it energy, joy and hope.

Figure 32. Vasks, Te Deum, mm.150-155. Part II, section b, phrase 1.
Another section transitional in character follows in measures 166 to 198, *section a1*. In contrast to *section a*, *section a1* has a strong upward motion, a faster tempo of sixty-six per half note, a gradual increase of dynamics from *piano* to *mezzo-forte*, and an augmentation of parts from four to five. Similar to *section a*, pedal is not used. There are five phrases in this section – three longer ones in measures 166-173 (Figure 33), 174-181 and 182-190, and two shorter ones in measures 191- middle of 195, and middle of 195-198. By shortening the phrases and through repetition, the composer achieves an accumulation of energy that is required for the material that follows in *Part III*.

Figure 33. Vasks, Te Deum, mm.166-173. Part II, section a1, phrase 1.

Another way of identifying the overall form of the piece would be to label measures 146-165 as *Part II – B*, the middle part of the large-scale compound ternary form—and to label measures 119-145 and 166-198 as transitional passages that separate *Parts I, II* and *III*. Although the material in measures 146-165 displays characteristics of a middle section, such as a different key, a different character and a different tempo, proportionally these twenty measures appear too small to be designated as a middle section of a large-scale work such as *Te Deum*, where the total measure number is 358.
Part III, or the A1 of the compound ternary form, begins in measure 199. The structure of this part is similar to Part I. There are three sections, the middle one also being fugato. Although Part I is not directly quoted, the material in this part is related; it is also presented in long, held big chords and a moving pedal line, the rhythmic patterns are similar, and the upper part of the chords makes a similar melodic line. What also unifies this part is the melodic line in the pedal consistently returning to D in measures 199-279. This may be considered a pedal point on the dominant, since G major is the tonal center here. This pedal point builds the tension enormously in this section and prepares the climax of the piece.

There are three phrases in section a: phrase 1 in measures 199-203, phrase 2 in measures 204-209, which is a modified version of phrase 1, and phrase 3 in measures 209-221. In the first two phrases the materials unfolds mostly in the manuals with a pedal point of D. In the third phrase the material in the manuals becomes more static, but the pedal part regains its original character, wide range and rhetorical expression.

The middle section (section b) of Part III is a fugato that is full of energy and drive (Figure 34). This fugato is much more lively, energetic and joyful than the one in measures 38-57.

Figure 34. Vasks, Te Deum, mm.216-219. Part III, section b, fugato 2 subject.
Vasks asks for a faster tempo of ninety per half note with an *Energico* marking. Similar to the first fugato, the subject of the second fugato is a four-measure motive with a range of a perfect fourth in the shape of an arch. After the subject has been introduced in the pedal, a pedal point of D is re-introduced (V of G). The development of the fugato finishes in measure 242, and the eight measures that follow serve as the transition to the next section. The musical material in these transitional measures has a strong upward direction featuring parallel tenths in the outer voices.

*Section a1* divides into three subsections, each marked by a new tempo and dynamic marking: *Meno mosso in forte* in measures 251-257, *Maestoso in fortissimo* in measures 258-279, and *Molto maestoso in fff* in measures 280-296. The first subsection consists of two phrases that are three and four measures long. The second subsection contains five phrases of different lengths: measures 258-261 (four measures), 262-267 (five measures), 268-272 (five measures), 273-276 (four measures), and 277-279 (three measures). The third subsection divides into seven phrases: measures 280-281, 282-283, 284-285 (each two measures long), 286-288 (three measures), 289-290, 291-292 (each two measures long) and 293-296 (four measures). A particular feature of this section is that phrases gradually become shorter; they decrease in size from a seven-measure long phrase in measures 251 to 257 to a two-measure long phrase in measure 280. The insistent quality of the shorter phrases, the increase in the number of parts from seven in the first subsection to twelve in the third (Figure 35), the increase in dynamics from *forte to fortissimo*, and a persistent D pedal point build an incredible tension and energy in preparation for the climax of the entire piece in measures 280-296 (third subsection). It begins unexpectedly in the key of C major, the relative key to A minor, in an even slower tempo of fifty-six per half note (Figure 35). The number of parts
reaches the organist’s possible maximum of twelve in measure 295 (Figure 36), with five parts in each hand and two in the pedal. It is also the widest range so far – from the bottom C in the pedal to the top G in the manuals. The dynamics reach their highest level of *fff*.

Figure 35. Vasks, Te Deum, mm.280-281. Part III, section a1, subsection 3.

**Figure 35. Vasks, Te Deum, mm.280-281. Part III, section a1, subsection 3.**

Molto maestoso \( (\text{d} = 56) \)

Figure 36. Vasks, Te Deum, mm.293-296. Part III, section a1, subsection 3.

Figure 36. Vasks, Te Deum, mm.293-296. Part III, section a1, subsection 3.
The climactic point in the tonal centre of C has an element of surprise for the listener, as the long pedal point on D does not resolve to G as expected, but instead it goes to C, which sounds very fresh and exciting. However, the key of C is not a totally alien key; it is a relative key to A minor, therefore the music material returns to a key that is related to the beginning tonality.

The piece could have ended here, the same way as Te Deum in church music settings typically ends – with a majestic praise to the Creator. However, Vasks decided to finish the piece instead with a quiet prayer.

The last part of the piece, the coda, consists of three sections a, b and c. The first section (mm. 297-311) divides into six-measure (Figure 37) and nine-measure phrases. The second, middle section (mm. 312-333), consists of an eight-measure, one five-measure, and an eight-measure phrase, and the last section (mm. 334-358) contains four phrases that are six, six, five and eight measures long respectively.

Figure 37. Vasks, Te Deum, mm.297-302. Coda, section a, phrase 1.
The coda returns to the key and the mood of the *Religioso* section (*Part II, section b*). The harmony is G, the tempo indication is fifty-four per half note which is just slightly faster than the tempo in the *Religioso* section. Vasks also asks for a *dolcissimo* in the *piano* dynamic.

*Section a* features a beautiful expressive melody in the right hand with the accompaniment in the left hand and the pedal (Figure 37). The material of *section b* gradually moves upwards (Figure 38). A higher range and the increase of the number of parts to a total of eight with the pedal intensify the music of this section.

![Figure 37](image1.png)

The dynamic level progresses from *piano* to *mezzo piano*. The tension lessens in the last section of the piece; the dynamic level gradually goes down from *piano* to *ppp*. In *section c* the downward motion in chords is combined with fragments of the theme of the *Religioso* section and coda (Figure 39).

![Figure 38](image2.png)

![Figure 39](image3.png)
Overall, Vasks’ writing in this piece is strongly diatonic. Besides the Aeolian mode he also uses the Ionian mode. He uses the triads, seventh chords and other sonorities and their inversions. His diatonic writing contrasts with pieces by Kalnieš and Zarieš, which feature chromatic harmonies such as German diminished 3rd chords.

Vasks also uses counterpoint. There are two fugatos, both located in the middle sections of the outer parts of the form (Part I and Part III). These polyphonic sections accumulate energy and serve as a driving force for the piece. Some polyphonic elements can be seen in other parts as well. For example, the main theme of Religioso is incorporated into accompanying parts of the left hand in measures 161-166 (Figure 40).

Figure 40. Vasks, Te Deum, mm.160-165. Part II, section b.

Similar intonations and patterns unify different parts of the piece. One of the motives seems especially significant: an ascending line of four notes that appears for the first time in the upper part of the middle of measure 27 to measure 30. This motive returns many times in the course of the piece. The subjects of both fugatos and the main theme of Religioso are based on it; it is featured in measures 72, 74, 92, 98, 191, 195 and 321-328. The second fugato
subject uses the same four-note motive, and features the main theme of the *Religioso* section, rhythmically altered.

Symmetrical patterns can be observed in *Te Deum*. Symmetry is in the core of ternary form, and in this particular piece we can see that the outer parts, *Part I* and *Part III*, balance well with each other in size; both have fugatos in their middle sections. Both outer sections of *Part II* are also good examples of symmetry: *section a* features descending motion and *diminuendo*, but *section a1*, in contrast, has an ascending tendency and *crescendo*.

The number three is a recurring number in this composition. From the aspect of numerology, it is associated with the symbol of the Holy Trinity in Christian theology, which is especially significant in *Te Deum*. The piece is in a compound ternary form, with most parts of this structure also comprised of three sections. Additionally, there are three main tonal centres in the piece: A minor, G major and C major.

**Performance considerations.**

*Te Deum* was published by Schott in 1993. That particular score has been used for the purpose of this analysis. The only misprint in this score is in the measure numbers. The first measure on the top of page 8 should be 65, not 66. Subsequently all printed measure numbers thereafter are advanced by one number.

**Registrations.**

The score contains no registration suggestions, but dynamic markings are indicated
throughout. *Fortissimo* marks the beginning of the piece. It remains in effect until measure 38, where both texture and dynamics change. The overall sonority in this opening section can be quite rich and full, and should include mixtures and reeds. The reed stops in the pedal should be strong enough to speak through long held chords in the manuals and to carry through the solo pedal sections in measures 9-15 and 22-35. For the fugato section in measures 38-57 it is possible to use a subsidiary manual to reflect the dynamic change and to avoid substantial registration changes. For the transitional material in measures 58-61, a few stops can be added; however, the pedal part should be reduced from its beginning registration to accompany the softer volume of this section.

For the return of the opening material in measure 62 (*section a1*), the original registration and the main manual of the organ should be used. The music material of *a1* is very unified and does not require any registration changes within the section.

The presentation of material in *section a* of *Part II* (mm. 119-145) suggests a gradual *diminuendo* over twenty-seven measures. The composer asks for *mezzo-forte* in measure 119, *mezzo-piano* in 128 and *piano* with *poco a poco diminuendo* in measure 139. Vasks also gradually eliminates one part after another. The performer may achieve a very smooth *diminuendo* not only by moving from manual to manual and cancelling stops along the way, but also by using the expression boxes. Several spots provide appropriate places to cancel stops: measure 129, 133, 138, 140 and 146. At the end of this section only one or two soft 8’ stops should be used.

The next section, *Religioso* (*Part II, section b*) is the lyrical centre of the piece. It provides an opportunity to explore the lyrical and more intimate side of the organ and use some of its
most beautiful stops. Soft string stops would be appropriate for the accompanying parts, while a solo voice could be registered with either Flutes 8’ and 4’, or with a Prinzipal 8’ or Diapason 8’ stop. A soft sounding stop matching the existing registration may be added to the solo line in measures 150-155 to ensure that it is heard, as it appears in the tenor range.

Section a1 of Part II (mm. 166-198) presents a reverse process to that happening in section a. Here a gradual crescendo from piano in measure 166 to forte in measure 199 should be observed. Again, in addition to stop additions, expression boxes may be used. Appropriate spots to add stops or move to another manual are located in measures 174, 182, 191 and 195.

For the beginning of Part III (measure 199), the performer may return to the Great manual. A smaller mixture and a pedal reed added to the ensemble of foundation stops 8’, 4’ and 2’ is advisable.

Similar to the first fugato, the second fugato that begins in measure 222 can be played on a secondary manual with adjusted registration of the pedal, adding a few stops in measures 239 and 244 as indicated by the dynamic markings.

The same registration as in measure 199 may be used for the material of section a1 in measure 251 on the Great manual. For the fortissimo in measure 258, the registration of the opening of the piece may be used, leaving some room for further stop additions. According to the markings in the score, the level of dynamic does not change until the Molto Maestoso phrase in measure 280; however, it is advisable to add a stop or two at the beginnings of the phrases in measures 262, 268, 273 and 277 in order to create a gradual crescendo into fff in 281, where full organ will be used.
The Coda begins in measure 297 and is another lyrical and reflective episode that requires a gentler sound palette. The texture of the outer sections of the Coda features melody and accompaniment that, in a manner similar to the lyrical Religioso section in Part II of the piece, can be registered with Flutes 8' and 4’ for the melody part and gentle string stops for the accompaniment.

The same accompanying string stops may be used for the middle section of the coda where the material is presented as a whole unit, with parts gradually reaching upwards. This upward motion can be supported by gently operating the expression boxes, as well as by adding a soft stop in measure 321. A subtle crescendo will also occur naturally as the number of parts gradually grows from four to eight, and the material moves to a higher range of the instrument.

Starting in measure 334, where the last section of the piece begins, the dynamic level should begin to decrease progressively. The whole piece ends in triple piano. The softest stops of the instrument should be used for the last chord. If possible, the last chord should begin with the expression pedal slightly open, only to be completely shut at the very end.

Tempo.

In addition to general tempo markings, there are also specific metronome markings provided. The opening tempo is marked as seventy-six per half note. Although there is no written evidence, according to several Latvian organists, including the head of organ studies at the Jāzeps Vičtols Latvian Academy of Music Vita Kalnciema, after the publications of the score Vasks suggested a faster tempo of ninety-two per half note. In this faster tempo the grand and
majestic character is still maintained, but the music flows better. If we take this suggestion as correct, further adjustments of tempo will be required in the course of the piece to balance with the faster opening tempo.

In section a of Part II marked by poco meno mosso (m. 119), a continuous diminuendo can be supported by a gradual slowing of the tempo, especially in the last measures to better prepare the tempo and the mood of the Religioso section.

The marked fifty-two per half note is a good tempo for the Religioso section. This tempo allows for the music material to be presented in a calm, reflective manner.

Section a1 begins in a faster tempo of sixty-six per half note. To reflect the continuous crescendo and to support a growing excitement in the music, a slight accelerando can be applied in the last measures of this section leading into Part III.

Although not marked, it would seem appropriate to go back to Tempo primo in measure 199, the beginning of Part III, where the musical material is similar to the opening of the piece. As a result, the second section, the fugato in measure 222 that is marked ninety per half note, should be advanced in tempo even further to ensure that it sounds more energetic than section a.

Section a1 may be performed as indicated: eighty-four per half note; however, the Maestoso in measure 258 should not be interpreted too slowly, as there is still much more music before the end of this section. There is a further slowdown in measure 280 to fifty-six per half-note, with the musical material presented in long note values, which naturally slow the musical flow.
For the calm, reflective, and slowly unraveling musical material of the *Coda*, Vasks asks for fifty-four per half note, a good tempo for this section. Starting at measure 312, where the musical material begins a gradual upward motion, the tempo may be advanced a little to help the music flow.

The last eight measures of the piece feature a written out *ritenuto*; the music material is presented in long notes, so there is no need for a substantial slowing down of the tempo. The last chord, however, may be held longer than written to mark the end of the piece.

**Articulation and phrasing.**

Vasks provides no articulation or phrasing markings in the score. The character of the piece is not overly buoyant; rather, it is solemn, and the texture of several sections is reminiscent of choral music. Therefore, the performer should aim for a very smooth sound quality by executing a good *legato*. In contrast to the overall piece, the material of the second fugato (m. 222), marked *Energetico* in the score, requires a more detached approach to express the jubilant and very energetic character of its subject. Structures identified in table 6 can help the performer’s decision making related to phrasing.

**Technical demands.**

Most of the musical material in this piece is presented in big chords. There are entire sections featuring this kind of writing. As a result, the piece is technically and physically easier for a performer with big hands, for whom it is simpler to connect the chords into coherent phrases. Of course it is still possible for organists with small hands to perform Vasks’ piece
successfully; there are many places in this composition where it is possible to re-arrange the material between two hands.

Also, a strong sense of rhythm is required to perform this *Te Deum*. Otherwise, it is easy for the organist and the audience alike to get lost in material comprised of long-note values with some changes of meter.

*Other performance suggestions.*

*Te Deum* works very well for the opening of a recital because of its majestic and stately quality. The soft ending provides an opportunity to program calmer music immediately following the piece.

When planning a performance on an organ with a smaller compass, one may run into a problem in measures 279-296, where the range reaches past the typical compass of Latvian and most European organs of $E_3$ or $F_3$. A possible solution to this is to simply omit those missing high-range notes, since they are already present in the chord in a lower range. The full organ sonority in that section also makes the absence of these couple of notes less obvious.

It would also be a good idea to provide program notes for the audience, which should include information on the unexpectedly soft ending of the piece. An audience unfamiliar with the piece will have a natural tendency to applaud right after the release of the $fff$ chord in measure 296, assuming that this is the end of the piece. Explaining in the program notes that a soft coda concludes the piece may prevent this. For the same reason, it is not advisable to
make a big break before the *coda*; it should be just long enough for the acoustic of the venue to clear.
Chapter 4
Summary and Recommendations

During the course of this study I researched the works of Latvian composers, both living in Latvia and abroad. I chose three quintessential works for organ: Fantāzija G-moll [Fantasia in G Minor] by Alfrēds Kalniņš (1879-1951), Variācijas par Tēmu BACH [Variations on the Name B-A-C-H] by Marģeris Zariņš (1910-1993), and Te Deum by Pēteris Vasks (1946) to examine in greater detail so as to define and establish the voice of Latvian organ music. In order to determine what elements contributed to the development of the field of Latvian organ music, I looked into specialized literature, all available scores of both the solo repertoire and collaborative literature, examined and studied the specifications of Latvian organs, and listened to recordings and live performances of Latvian organ music.

There are several contributing factors to the development of organ music in Latvia, both musical and non-musical. One of the most important factors is the instruments themselves – the organs and their sound, their characteristics and qualities that have inspired Latvian composers and listeners. The most influential instrument has been the Walcker organ of Rīga Dom Cathedral. The unique combination of a masterfully built instrument, the amazing acoustical features of the Cathedral and its special ambiance have had a great influence on the field of Latvian organ music.

Because many Latvian composers studied abroad in places like Russia, France and Germany, the knowledge and cultural influences they obtained were assimilated with nationalist influences to create an authentic Latvian style.
The opening of an organ class in 1919 in the newly formed Latvian Conservatory had a great influence on the development of the Latvian organ field too. The openness of Latvian composers to new compositional trends and styles such as minimalism, neo-classicism and other 20th century techniques left a footprint on the sound palette and aesthetics of Latvian organ music.

Besides direct musical influences, the political history and political situation in the country has also influenced organ composition. The national awakening at the end of the 19th century created deep interest in national roots and national traditions, and resulted in attempts to define and establish a Latvian nation, Latvian culture and a Latvian voice. Religious restrictions during the Soviet regime (1944-1991) impeded the creation of works with sacred content, but resulted in a renaissance of sacred music starting in 1991, after Latvia regained independence.

In addition, local Latvian elements serve as source of inspiration for Latvian composers – Latvian nature, architecture, personalities and folk songs are often utilized as the foundation of organ compositions. Traditional Latvian folk songs are especially significant in the works of composers of Latvian descent living abroad, who use them much more often than do their counterparts in Latvia.

In trying to establish the voice of the Latvian organ and its features, it became apparent that it consists of a unique combination of various components – some authentically Latvian, and others brought from outside. Thus, Latvian style is a combination of authentic creative ideas and influences of various schools such as French, German or Russian.
Latvian traditional musical elements such as melodic, rhythmic, or harmonic features are present more strongly in the work of some composers than in others. For example, some composers such as Romualds Jermaks and Jēkabs Graubinš quote folksongs directly in their work, while the melodies of Alfrēds Kalniņš have a strong resemblance to Latvian traditional folk melodies without borrowing the actual tunes. He integrates the diatonics and modality found in traditional tunes, as well as drones and structural particularities into his compositional style. Overall, there is a Latvian element present in a majority of Latvian organ compositions, whether it is a melodic line that resembles a folk tune, a choral texture that features multiple-part sustained chords such as the one found in Vasks’ *Te Deum* (Figures 29 and 31), or a title that features a Latvian theme such as *Zīli zaļa Kurzeme* [*Blue green Kurzeme*] by Imants Zemzaris.

The contribution of Latvian composers to the genre of organ music is undeniably very significant within Latvian music history. Organ music is well represented in comparison to other genres. A wide variety of forms are explored and developed, and new ones are introduced. The organ concerto genre is especially well represented and stands out in the broader context.

In the context of Western organ music, the oeuvre of Latvian organ composers definitely deserves close attention. There are many compositions that have strong original ideas, deep spiritual content, and a very attractive sound aesthetic. The lack of printed materials and the language barrier made most of the music inaccessible, and only in the last twenty years, since Latvia’s independence, has it received the well-deserved attention of worldwide audiences.
One of the goals of this study was to provide practical information for performers interested in exploring Latvian organ music. I have supplied the organ specifications of the most significant instruments and made registration and performance suggestions for the compositions analyzed in detail in Chapter 3. General observations and conclusions derived from my performers’ analyses may be applied to interpretation of other Latvian organ works. Additional resources, including information on available recordings of Latvian music on Latvian organs, are also provided.

When planning a performance in Latvia, one must remember that most organs were built before the 20th century and do not feature technological devices found on present-day instruments. In most cases there are no memory pistons or memory levels.

In order to present a successful recital one needs a proficient and a knowledgeable assistant-registrant, both in the rehearsal and recital. The pedal boards are not radial except for a few imported digital instruments. The first manual is the main manual and there are very few enclosed divisions.

This dissertation lays the groundwork for future study in the field of Latvian organ music and organ music of the other two Baltic republics, Lithuania and Estonia. Much remains to be done in order to preserve works by Latvian composers for future generations. While some effort has been made in Latvia to publish the scores of living composers and to reprint the scores of the composers of older generations, the situation is critical for the oeuvre of composers of Latvian descent working abroad. Most of their work has not been published and exists only in handwritten manuscript versions. These compositions must be digitally processed, catalogued and published. Compositions that exist only in Soviet-era published
scores in the Russian language should be re-published with supporting information in other languages such as English, German and French.

There is a need for more recordings of Latvian organ works to be produced, and more recordings of Latvian organs are required to preserve the sound of historically significant instruments. This would result in making the voice of both the Latvian organ and Latvian composers accessible to broader audiences.
Bibliography


Latvijas vēsturiskās ērģeles [Historical organs of Latvia]. [Record Series]. Rīga: Melodija


About the Appendices

Appendices A and B contain the lists of works for organ solo (A) and organ with other instruments and voice (B) by Latvian composers. For the purpose of this study the term Latvian composer means a composer who was either born, was educated or worked in the territory of the present day Republic of Latvia. The asterisk by the name of the composer indicates the composer is of Latvian origin but worked outside of Latvia most of his or her career.

The cut-off date for the list of works is December 31, 2010.

A variety of sources were consulted when compiling the information to create these lists. The major source of information was a book by Ilma Grauzdiņa Tūkstoš Mēlēm Ėrģeles Spēlē [The Organ Sounds in a Thousand Reeds] published in 1987 which contains detailed information on organ music in Latvia up to the year 1986. Many research papers of graduate students in organ performance of Jāzeps Vītols Latvian Academy of Music contained the lists of the most recent works. The Canadian Music Centre database and Arianna Goldin-Loumbrozo’s dissertation Latvian Composers in the United States and Canada: An Analytical Study with Suggestions for Performance of their Instrumental Music provided invaluable information on works of composers of Latvian origin living and working in North America. The Latvian Music Information Centre and the Music in Latvia electronic databases, forewords, and short biographical essays in Musica Baltica, Muzyka, Sovetskii Kompozitor and Schott published scores, as well as the information in books by Alfons Kalns and Jēkabs Vītoliņš provided the rest of the data.
The information in the appendices may not be complete as most sources listed only major works. Occasionally, composition dates varied from source to source. In such cases the date that has been indicated consistently in more than two sources was chosen. In instances where it was impossible to establish the date from the available resources, it is omitted. Publisher information is provided whenever possible.

The lists are organized in alphabetical order, observing the Latvian alphabet, which uses Latin symbols and also has several extra characters. Please consult Appendix D for information on the Modern Standard Latvian Alphabet.

The pieces are listed in descending chronological order, from the most recent to those created at the beginning of a composer’s career. Translations of titles and genres, where available, were taken from the sources listed above; otherwise, the author of this dissertation translated titles from Latvian into English. Only titles in Latvian were translated.
APPENDIX A

List of Works for Organ solo

Akerbergs, Ilze. (1953). *

(1993). Div’ dūjiņas gaisā skrēja, tautasdziesmas apdare ērģelēm [Two doves ran in the sky, folk song arrangement for organ]

Alunāns, Nikolajs. (1859-1919)


Aperāns (Stauvers), Dace. (1953) *

(2004). Variācijas par tēmu “Es skaistu rozīt’ zinu” [Variations on a “I know a beautiful rose” theme]


Apkalns, Longins. (1923-1999) *

Quaternio Latviensis

Arne, Ilze. (1953).


Ābele, Ādolfs. (1889-1967) *

(n.d.). Fugue

(n.d.). Lūgšana [Prayer]

1 Publisher information is provided when available.
2 Asterisk indicates a composer of Latvian origin who worked outside of Latvia most of his or her career
Approximately 20 more organ miniatures and chorale arrangements

Ābols, Juris. (1950).

(1991). *Concerto*


(1938). Lūgšana [Prayer]

Baštiks, Viktors. (1912-2001). *

(1993). *Sonata no. 2*


(1990-1992). *Three preludes*


(1987). *Balāde* [Ballade]

(1980). Fantasia and Fugue

(1977). Sonata in C minor

(n.d.). Sešas mazas prelūdijas ērģelēm [Six little preludes for organ]


(1990). *Sonāte* [Sonata].

Dambis, Pauls. (1936).

(2002). Bērna pārtrauktā vakarlūgšana [A child’s interrupted evening prayer]

(2001). Commentaria in Genesim

(1997). Meditācija [Meditation]


(1994). Gebiet
(1994). *Passion*

(1993). *Entrée*

(1993). *Klusā lūgšana* [Silent prayer]

(1993). *Salomona oda* [Ode of Solomon]


(1993). *Partita*

(1993). *Sonāte* [Sonata]

(1993). *Passion*

(1993). *Prelūdija in C* [Prelude in C]

(1993). *Rudens ceļā* [Autumn is coming]

(1993). *Ziemassvētkus gaidot* [Waiting for Christmas]


(1992). *Ērģelī korālis* [Chorale for organ]


(1983). *Pasakalija* [Passacaglia]

(1974). *Basso Ostinato*

Dubra, Rihards. (1964).


Einfelde, Maija. (1939).


(1995). *Trīs noktīnes* [Three nocturnes]


(1992). *Iz senseniem laikiem jeb Daina* [From antiquity or Latvian folk song]


(1989). *Jūras dziesmas* [Songs of the sea]

(1987). *Balāde* [Ballade]

Engelmanis, Agris. (1936).

(1987). *Magnificat*

(1981). *Three preludes*


(2005). *Fantasia*


(1949). *Andante cantabile*

(1939). *Largo e Andante Religioso*

(1934). *Meditācija* [Meditation]
(n.d.). *Pasakalja un fināls [Passacaglia and finale]*

Gedulis, Guntars. (1952). *

(1985). *Desmit korāļi klavierēm vai ērgelēm* [Ten chorales for piano or organ]

(1971). *Praeludium*


(1947). *Tokāta un fūga d-moll* [Toccata and fugue in d minor].


Grāvītis, Olģerts. (1926).


Gubene, Marija. (1872-1947) *

(n.d.). *Adagio*

(n.d.). *Sonāte* [Sonata]

Ivanovs, Jānis. (1906-1983).

(1981). *Prelūdija un fūga* [Prelude and fugue]

(1980). *Tokatīna* [Toccatina]


(1978). *Veltījums* [Dedication]

(1962). *Poēma ērgelēm “Cilvēki, sargājiet mieru”* [A poem for organ “People, guard the peace”]

Jermaks, Romualds. (1931).

(2005). *Himna Saulei* [Anthem of the sun]

(2003). *Planētas*, cikls ērģelēm [The planets, a cycle for organ]

(2002). *Šūpla dziesma sliežu dunā* [Lullaby in the noise of train tracks]

(2000). *Hodie Christus natus est*

(1999). *Aglona*

(1999). *Tokāta Es-dur* [Toccata in E-flat major]


(1998). *Transmutācijas*, cikls ērģelēm [Transmutations, a cycle for organ]

(1994). *Laudatio organi*, cikls ērģelēm [Laudatio organi, a cycle for organ]


(1988). *Concerto in barocco*


(1981). *Mierinājums* [Consolation]

(1981). *Ukraiņu tautas melodijas ērģelēm* [Ukrainian folk melodies for organ]

(1980). *Latviešu tautas melodijas ērģelēm, 2.burtņīca* [Latvian folk melodies for organ, volume 2]


(1977). Gratias agimus tibi

(1976). Toccata eroica

(1975). Kapričo [Capriccio].

(1975). Sonata No. 3

(1974). Sonata No. 2

(1973). Leggenda antica


(1971). Prelūdija un fūga C-dur [Prelude and fugue in C major].


(1968). Pretē zvaigznēm [Towards the stars, overture for two organists].

(1966). Variācijas par senu tēmu [Variations on an antique theme].

(1962). Sonāte-fantāzija [Sonata-fantasia]

(1961). Meditācija [Meditation]


(1960.) Tokāta un fūga Es-dur [Toccata and Fugue in E-flat major]

(n.d.). Divpādsmit prelūdijas [Twelve preludes]

(n.d.). Mūžīgā kustība [Perpetuum mobile]

Kalējs, Aivars. (1951).

(2006). Musica dolente

(2005). Lux aeterna II

(2002). Cantus “Memento 1941!”


(1999). In paradisum

(1999). Postlude hommage à Jehan Alain

(1998). De profundis


(1995). Lux aeterna

(1992). Lamento

(1992). Via dolorosa


(1989). Variazioni antichi

(1984). Doriskās variācijas [Dorian variations]


(1978). Čakona [Chaconne]

(1977). Fanfaras [Fanfares]


(1971). *Variācijas op. 9* [Variations]

Kalnājs, Arnolds. (1906-1975). *


Kalnišs, Alfrēds. (1879-1951).


(1946). *Desmit garākas korāļprelūdijas* [Ten longer chorale preludes]

(1946). *Divas korāļu prelūdijas* [Two chorale preludes]

(1943). *Pastorāle No. 2 G dur* [Pastorale No.2 in G major]. In Braudo, I. (Ed.).


(1943). *Divdesmit īsākas korāļu prelūdijas* [Twenty shorter chorale preludes]

(1943). *Vienpadsmīt garākas korāļu prelūdijas* [Eleven longer chorale preludes]


(1941). *Pedālstūdijas* [Studies for Pedal]


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Произведения для органа [Alfrēds Kalniņš. Compositions for organ]. (pp.78-87). Leningrad: Muzyka


(1938). Variācijas par Jāņa Kalniņa tēmu [Variations on a theme by Jānis Kalniņš]

(1937). Procesija [Procession]

(1936). Kāzu maršs [Wedding march]


(1911). 15-20 korāļu prelūdijas ar pārejām un starpspēlēm [15-20 Chorale preludes with transitions and interludes]

(1902). Fantāzija g-moll [Fantasia in g minor] In Lisitsyna, E. (Ed.). (1979). Советская органныя музыка [Soviet organ music]. (Vol. 5) (pp.3-16). Moscow:

(1979). *Trīs improvizācijas* [Three improvisations]

(1977). *Trīs oktobra prelūdijas* [Three October preludes]


(1972). *Ekspromts* [Impromptu]

(1972). *Tēma ar variācijām* [Theme and variations]


(1967). *Humoreska* [Humoresque]

(1967). *Līriska dziesma* [Lyrical song]

(1967). *Svētki, diviem ērgēlniekiem* [Holidays, for two organists]

(1966). *Lielupes akvareļi* [Lielupe’s aquarelles]

(1958). *Pastorāle*

(1958). *Prelūdija “Manam tēvam”* [Prelude “To my father”]

(1958). *Skerco* [Scherzo].

Kalniņš, Jānis. (1904-2000). *

(1982). *Fugue in c minor*

(1982). *Three preludes*

(1981). *Sonata No. 2*
(1979). Sonata

(1975). Variations on Lowell Mason’s hymn “Diligence”

(1970). Variācijas par Svētā Andreja korāli [Variations on a St.Andrew chorale]

(1950). Chorale prelude on tune “Aberystwyth”

(1950). Chorale prelude on tune “Adeste Fideles”

(1950). Chorale prelude on tune “Evening Hymn”

(1950). Chorale prelude on tune “Irish”

(1950). Chorale prelude on tune “Martyrs”

(1950). Chorale prelude on tune “Nyland”

(1950). Chorale prelude on tune “St.Antolims”

(1950). Chorale prelude on tune “St.Columbia”

(1950). Chorale prelude on tune “Trentham”

(1950). Chorale prelude on tune “Walton”

(1949). Chorale prelude on “Praise, My Soul”

(n.d.). Elēģija [Elegy]

(n.d.). Sēru maršs [Funeral march]

(n.d.). Sonata

Kalsons, Romualds. (1936).

(2002). Ira visi bāleliņi, pastarīša vien nebija [All the brothers are here, except for the youngest one]

(2002). Trīs liriskas epizodes [Three lyrical episodes]

(1997). Senatnīga vīziņa [Vision of the past]

(1992). *Fantāzija un pasakalja par koncentrisku tēmu [Fantasia and passacaglia on a concentric theme]


(1965). *Pasakalja [Passacaglia]

Karlsons, Juris. (1948).

(2000). *Fantāzija un fūga [Fantasia and fugue]

(1995). “No debešim es atnesu…”, fantāzija un fūga par Mārtiņa Luterā korāļa tēmu [“From heaven above to earth I come…”, Fantasia and fugue on Martin Luther chorale theme].

(1984). Dedication


(1970). Fantāzija [Fantasia]

Kreicburgs, Haralds. (1865-1948). *

(1925). Sonāte [Sonata]

(1925). Pastorāle par dziesmas “Klāšu nakti” tēmu [Pastorale on a “Silent Night” theme]

Kristapsons, Māris. (1953). *

(1971). Interlude for piano or organ


(1999). Nokirne [Nocturne]

Kuļkovs, Dmitrijs. (1906-1989).


(2007). *Dejas ērgelēm*, cikls [Dances for organ, a cycle]

(2005). *Mākoņi*, cikls ērgelēm [Clouds, a cycle for organ]


(2001). *Šūpla dziesma vējā* [A lullaby in the wind]

(2001). *Prelūdija* [Prelude].


Ķeniņš, Tālivaldis. (1919-2008). *

(1999). *Rīga dimd* [Rīga Resounds]


(1989). *Scherzo-Fantasy*

(1983). *Introduction, Pastorale and Toccata*

(1978). *Sinfonia Notturna*

(1971). *Three fugues*

(1967). *Suite in D for organ*


(1939). *Svīta ērgelēm* [Suite for organ]

Monody and Chaconne

Monodija un čakona

(1986). Monodija un čakona [Monody and Chaconne]


Произведения для органа [Compositions for organ]. Moscow: Sovetskii kompozitor


(1999). Laiks, meditācija [Time, meditation]

(1999). Pulkstenis, rondo [The clock, rondo]

Mediņš, Jāzeps. (1877-1947).


Mediņš, Jēkabs. (1885-1971).

(1966). Ekspromts C-dur [Impromptu in C major].


Mence, Selga. (1953).


Mežaraups, Imants. (1958). *
(2002). *Aizvestais bērns* [The deported child]

(1985). *Partita 2 x 6*


(n.d.). *Divas svītas* [Two suites]

(n.d.). *Ērģelu prelīde par J.Vitola korāli “Cēli kā dzimtenes dievnamī”* [Prelude on a J.Vītols chorale theme]

(n.d.). *Sonāte* [Sonata]


(n.d.). *Lent*

(n.d.). *Prelude in memoriam*

Ore, Ādams. (1855-1927).

(1908). *Fantāzija par “O, Sanctissima”, op.25* [Fantasia on “O, Sanctissima”, op.25]

(n.d.). *Andante cantabile, op.15*

(n.d.). *Fantāzija par korāli “Gaidi, mana dvēsele”* [Fantasia on a Chorale “Wait, My Soul”]


(n.d.). *Pastorāle “Klusā Naktī”, op.75* [Pastorale “Silent Night”, op.75]

(n.d.). *Triumfa Maršs, op.36 No. 2* [Triumphant March, op.36 No. 2]

Pavasars, Helmers. (1903-1998). *


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(1996). *Bezveja lapkritis* [Windless fall of the leaves]

Plakidis, Pēteris. (1947).


Porietis, Jānis. (1953).

(2003). *Vīzijas, cikls* [Visions, a cycle]


Račevskis, Edgars. (1936).

(2004). *Prelūdija* [Prelude].

Raminš, Imants (Imant Raminsh). (1943). *


Ritmanis, Lolita. (1962) *

(1986). *Poēma* [Poem]


(2007). *Uguns rituāls* [Fire ritual]

(2001). *Sonnenbeschienen*


(1996) *Variācija par BACH klavierēm vai ērģelēm* [Variation on BACH for piano or organ]

(1995). *Sonāte* [Sonata]


(1986). *Nokirne* [Nocturne]


(1986). *Korālis un fūga*

Skulte, Bruno. (1905-1976). *

(1972). *Fata Morgana*

(n.d.). *Interlude No. 1 in c minor*

Sneibe (Arāja), Ligita. (1962).

(1999). *Viderunt omnes*

(1991). *Ērikam* [To Ėriks]

(1986). *Saucēja balss* [The Voice of the caller]

Solovjova, Maija. (1975).

(1997). *Via Crucis*

(1996). *Trīs lūgšanas* [Three prayers]


(2005). *Divas variācijas un fūga par korāli “Cik liela Dieva žēlastība” diviem ļērgelniekiem* [Two variations and fugue on the chorale “How Great is God’s Mercy” for two organists]

(2005). *Variācijas un fūga par korāli “Cik jauki, cik skaisti” divām ļērglēm* [Variations and fugue on the chorale “How nice, how beautiful” for two organs].

(1997). *Ostinato*


(1986). Simfoniska poēma diviem ērģelniekiem [Symphonic poem for two organists]

(1985). Trīs mazās prelūdijas un fūgas [Three little preludes and fugues]


(n.d.). Improvizācija par Rēgera tēmu [Improvisations on a theme by Reger]

(n.d.). Melodiija Mi-bemol mažorā [Melody in E-flat major]

(n.d.). Prelūdija un fūga par korāļi “Dievs Kungs ir mūsu stiprā pils” [Prelude and fugue on chorale “A Mighty fortress is our God”]

(n.d.). Ostinato d-moll [Ostinato in d minor]

(n.d.). Ostinato f-moll [Ostinato in f minor]

(n.d.). Ostinato a-moll [Ostinato in a minor]

(n.d.). Variācijas par J.S.Baha tēmu [Variations on a theme by J.S.Bach]


(n.d.). Korālis, prelūdija un fūga

Šturms, Arnolds. (1912-1999). *


Tučs, Alfrēds. (1927-2006).


(n.d.). Runa [Speech]
Vasks, Pēteris. (1946).


Vītolīšs, Andris. (1931). *

(1976). Tokāta un fūga M.Rēgera piemiņai [Toccata and fugue in M.Reger’s memory]

Vītols, Jāzeps. (1863-1948)


(1999). Tirole[s] [Marsh-moor]


(1992). Mežezers [A forest lake]


(1989). Tokāta [Toccata]


(1937). Otrā sonāte [Sonata No. 2]

(1936). Pirmā sonāte [Sonata No. 1]


(1975). Sonatīne “In modo classico” [Sonatina “In modo classico”]


(1974). Pieminot [In rememberance]

(1962). Svētku prelūdija [Festival prelude]

(1943). Teika [Legend]

APPENDIX B

List of works for organ and other instruments and voice

Akerbergs, Ilze. (1953). *
(1982). Lēns maršs [Slow march] for organ and symphony orchestra

Aldiņš, Mārtiņš. (1946). *
(n.d.). Ziemassvētku kantāte [Christmas cantata] for mixed choir, soloists, instrumental ensemble and organ

Aldiņš, Pēteris (Aldins, Peter). (1953). *

(1989). Esi, Kungs, Gaisma [Lord, you are the light], cantata for choir, soloists, instrumental ensemble and organ

(n.d.). Introit for cello and organ

Aperāns (Stauvers), Dace. (1953). *

(2000). Gavilējiem tam Kungam [Praise the Lord!] for children’s choir, mixed choir, flute and organ


(1983). Pavasara lūgšanas [Spring prayers], sacred cantata for mixed choir, brass quintet, percussion instruments and organ

(1977). Slavas dziesmas [Songs of praise] for soprano, tenor, women’s choir and kokles/organ

Publisher information is provided when available.
Apkalns, Longīns. (1923-1999). *

(n.d.). *Freska No. 1 [Fresco No. 1]* for oboe, cello and organ

(n.d.). *Kingiras Rekviems [Requiem]* for mixed choir, two soloists, symphony orchestra and organ

(n.d.). *Latviešu sveiciens [Latvian Greeting]*, poem for mixed choir, two sopranos and organ

Arne, Ilze. (1953).

(2006). *Stabat mater* for men’s choir and organ

(2001). *Missa dolente* for men’s choir and organ


(1999). *Latviešu karavīriem [To Latvian soldiers]* for mixed or women’s choir and organ

(1997). *Mūžīgi mūžos [For Ever and Ever]*, cantata for tenor solo, mixed choir and organ

(1995). *Ziemassvētki manā ielā [Christmas on my Street]*, small poem for soprano, tenor, mixed choir and symphony orchestra or organ

(1994). *Gloria* for mixed choir, men’s choir and organ

(1994). *Te Deum* for mixed choir and organ


Ābols, Juris. (1950).

(1992). *Skerco [Scherzo]* for flute, violin and organ

(1987). *Noktirne [Nocturne]* for violin and organ

(1982). *Livonijas hronika [Chronicles of Livonia]* for narrator, choir, symphony orchestra, ethnographic ensemble and organ

(n.d.). *Vokalīze* [Vocalise] for voice and organ

Baumanis, Kārlis. (1835-1905).

(1875). *Mūsu Tēvs debēsīs* [Our Father in heaven] for mixed choir and organ
(1875). *Zalamana mācītāja III.nodaļa* [From Solomon chapter 3] for mixed choir and organ

Baštiks, Viktors. (1912-2001). *

(n.d.). *Oratorija “Jēzus Nacarietis”* [Oratorio “Jesus from Nazareth”] for mixed choir, chamber orchestra and organ

Berino, Haralds. (1906-1982). *


(2010). *Zvanu mūzika* [Bell music] for organ and percussion
(1995). *Dāvida lūgšana* [David’s prayer] for voice, oboe and organ


(2007). *Vedību rīts* [The wedding morning] for women’s choir, sticks and organ

Dambis, Pauls. (1936).

(2003). *Kā sniegi kalnu galtnēs* [Like the snow on the mountaintops], a song with organ accompaniment

(2001). *Miraculum de Curlandia* for women’s choir and organ

(2001). *Naida un piedošanas balsis*, oratorija [The voices of hatred and forgiveness, oratorio] for boy’s choir, soprano, mezzo-soprano, computer sounds and organ


(1999). *La dolci cori di paradiso* for soloists, mixed choir, flute, bells and organ
(1997). *Sv. Augustīna lūgšana* [The prayer of St. Augustine] for mixed choir and organ


(1988). *Dievnamā* [In the sanctuary] for mixed choir and organ


(n.d.). *Vigilīja* [Vigil] for mixed choir and organ

Dubra, Rihards. (1964).


(1999). *Canticum Fratris Solis*, cantata with text of St. Francis for choir, oboe, horn and organ


(1997). *Angelus Domini*, cantata for soprano, mixed choir and organ


Einfelde, Maija. (1939).


(1989). *Aizvestie*, cikls [Those Taken Away], a cycle for mezzo-soprano, horn and organ

(1989). *Sonāte* [Sonata] for violin and organ

(1987). *Adagio* for violin and organ


Engelmanis, Agris. (1936).

(2001). *Lūgšana* [Credo in unum deum...] for soprano, string orchestra or organ

(1999). *Starp balto un melno* (Between White and Black) for organ and five percussionists.

(1980). *Ja diena, oratorija* [If the day, oratorio] for mixed choir, symphony orchestra and organ


(2008). *Gavilējiet Dievam, visas zemes* [Praise the Lord, all ye lands] for soprano solo, girl’s choir, boy’s choir, mixed choir, orchestra and organ


(1974). *Vinu spēks* [Their Strength] for solo voice and organ/piano


(1943). *Dievs, Tava zeme deg!* , kantāte. [God, your Land is Burning!, cantata] for tenor, baritone, choir and organ

(1939). *Largo e Andante* for violin and organ

(1935). *Klusējošo priežu loks Brālu kapos* [The circle of silent pine trees at the common grave] an arrangement of a movement from symphonic variation “Mana dzimtene” [In my homeland] for horn and organ

(1923). *Lūgšana* [Prayer] for violin and organ

Gedulis, Guntars. (1952). *

(1982). *Kritušājiem* [To the fallen ones] for soloists and orchestra or organ

(1975). *Jaunā zvaigzne* [New star] for bass and organ


Gothems, Niks (Gotham, Nick). (1959). *

*Seven Intermezzi* for two alto saxophones and organ


(n.d.). *Ap altāri* [Around the altar] for choir and organ

Grāvītis, Olģerts. (1926).

(1975). *Balāde* for mezzo-soprano, women’s choir, violin and organ

(1996). *Sonāte* (Sonata) for violin and organ


(1980). *Noktirne* [Nocturne] for violin and organ

(1980). *Simfoniski oratoriāls monuments Luidži Kerubīni piemiņai* [Symphonic oratorical monument in memory of Luigi Cherubini] for soprano, mezzo-soprano, bass, mixed choir, percussion and organ

(n.d.). *Ārija un Allegro* [Aria and Allegro] for cello and organ

Jansons, Andrejs. (1938). *

(n.d.). *Ziemassvetkos* [In Christmas time] for sopano, mixed choir, piano and organ


(1967). *Veltiņums* [Dedication] for violin ensemble and organ

Jermaks, Romualds. (1931)

(2009). *Paceliet sirdis,* kantāte [Lift up Your Hearts, cantata] for soprano, baritone, mixed choir and organ


(2005). *Koncerts* [Concerto] for cello and organ

(2005). *O quam amabilis* for voice and organ/piano

(2004). *O domine Deus* for baritone and organ/piano

(2004). *O sanctissima* for baritone and organ/piano

(2003). *Missa paschalis* for soprano, tenor, mixed choir, three trumpets, percussion and organ

(2002). *Ave, Rex Christe* for mixed choir and organ

(2002). *Kungs, līdzi nāc!* [Lord, Please Come Along!] for mixed choir and organ

(2002). *Paceliet sirdis,* maza kantāte [Lift up Your Hearts, small cantata] for soprano, baritone, mixed choir and organ

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(2002). *Pastorale* for flute, violin and organ

(2002). *Rekviems* [Requiem] for soprano, tenor, men’s choir and organ

(2002). Songs for choir with organ or piano accompaniment: *Ziemassvētkos* [In Christmas Time]; *Vai tu vari izskaitīt* [Can you count]; *Ziemassvētku vīzma* [Christmas shining]; *Ziemassvētki* [Christmas]

(2002). *Svētī, Kungs, šo rītu svēto* [Lord, sanctify this holy morning] for mixed choir and organ

(2000). *Cantate Domino* for men’s choir and piano/organ

(2000). *Lieldienu zvani* [Easter bells] for women’s choir and organ

(2002). Songs for choir with organ or piano accompaniment: *Terra tremuit; Surrexit Christus; Lieldienas* [Easter]; *Veni sancte Spiritus; Lieldienu naktī* [On Easter night]; *Spiritus qui a Patre*.

(2000). *Terra tremuit* for mixed choir and piano/organ

(1999). *Cor amoris* for four-part women’s choir and piano/organ

(1999). *Miserere* for four-part women’s choir and piano/organ

(1998). *Anima Christi* for three-part women’s choir and piano/organ


(1997). *Andante religioso* for horn and organ

(1997). *Ecce Sacerdos magnus*, liturgical chant for mixed choir and organ

(1997). *Ir viena zvaigzne* [There is One Star] for voice and organ/piano


(1997). *Parafrāze par S.Adamu dziesmu “Svētā pilseta”* [Paraphrase on S.Adam’s song “Holy City”] for horn, two trumpets and organ

(1996). *Cor amoris* for voice and organ


(1996). *Te Deum* for soloist, mixed choir and organ

(1996). *Septiņas meditācijas* [Seven Meditations] for violin and organ

(1995). *Ārija* [Aria] for cello and organ (an arrangement of Aria for trumpet and piano)


(1995). *Koncerts* [Concerto] for cello, organ and chamber orchestra


(1994). *O bone Jesu* for three-part women’s choir, flute and piano/organ

(1993). *O Jesu Christe* for three-part women’s choir or ensemble and piano/organ

(1993). *O lux beata* for three-part women’s choir or ensemble and piano/organ

(1992). *Svētā Franciska mesa* [St.Francis Mass] for soloists, mixed choir, chamber orchestra, percussion and organ

(1992). *Svinīgā mesa* [Missa Solemnis] for soloists, mixed choir and organ

(1990). *Es tēvu zemei noliecos* [I bow to the Fatherland], oratorio for mezzo-soprano, tenor, men’s choir, percussion and organ

(1989). *Svētā mesa* [Holy mass] for mixed choir and organ


(1988). *Sidrabīņa lietiņš lija* [Silver rain was pouring] for men’s choir, flute, percussion and piano/organ

(1985). *Koncerts* [Concerto] for flute and organ

(1985). *Serenāde* for two flutes and organ

(1985). *Vasarīga noskaņa* [Summer mood] for two flutes and organ


(1983). *Koncerts* [Concerto] for two organs, three trumpets, string orchestra and percussion

(1983). *Gaismas stīgu mūzika, cikls* [The music of the strings of light, cycle] for soprano, mixed choir, flute, percussion and organ

(1982). *Ziemeļu saule, oda* [The Northern sun, ode] for mixed choir and organ


(1981) *Koncerts* [Concerto] for trumpet and organ

(1980). *Diptihs “Mēnessgaisma”* [Diptych “Moonlight”] for women’s choir and organ


(1980). *Mākoņi slīd* [The clouds are sliding] for voice and organ

(1980). *Veltījums* [Dedication] for violin and organ

(1980). *Vokalīze* [Vocalise] for voice and organ

(1979). *Ave Maria* for soloist, mixed choir and organ/piano

(1979). *Visums, poēma* [The universe, poem] for mixed choir and organ

(1978). *Trešais koncerts* [Third concerto] for organ and string orchestra

(1976). *Otrais koncerts* [Second concerto] for organ and chamber orchestra

(1972). *Salaspils sirdspuksti*, oratorija [Heartbeats of Salaspils, oratorio] for mezzo-soprano, mixed choir, chamber orchestra and organ

(1971). *Paņem mani dzimtene*, kantāte [Take me, Homeland, cantata] for mixed choir and organ

(1971). *Sapnis* [A dream] for voice, cello and organ


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(1970). *Sešas dziesmas ar Tagores vārdiem,* cikls [Six songs with Tagore text, cycle] for voice and organ

(1969). *Pirmais koncerts* [First concerto] for organ and chamber orchestra


(1968). *Ikariāda* for a narrator, mixed choir and organ


(n.d.). *Koncerts* [Concerto] for percussion and organ

Kalējs, Aivars. (1951).

(2002). *Ave Maria* for soprano or tenor and piano/organ, op.64/1

(2002). *Ave Maria* for mezzo-soprano or baritone and piano/organ, op.64/2

(1997). *Elevation* for violin or flute and organ, op.52


Kalnājs, Arnolds. (1906-1975). *


Kalniņš, Imants. (1941).


(n.d.) *Es dziesmu meklēju* [I am searching for a song] for voice and organ

(n.d.). *Pasaka par tuksnesi, upi un cilvēku* [A Story about a desert, a river and a man] for mezzo-soprano, baritone, mixed choir and organ

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Kalniņš, Jānis. (1904-2000). *

(1990). *Psalm 150* for mixed choir and piano/organ

(1988). *Rekviems mi minorā* [Requiem in e-minor] for soprano, baritone, mixed choir and organ


(1985). *Ikiens, ko Tēvs man dod* [All that the Father gives me] for mixed choir and piano/organ

(1983). *Psalms 150* [Psalm 150] for mixed choir, two trumpets, two horns, trombone, tuba, percussion instruments and organ

(1982). *Anniversary hymn* for mixed choir and organ

(1981). *Saulei*, kantāte [To the sun, cantata] for solo voice, mixed choir, string orchestra and organ

(1980). *Jūsu sirdis lai neizbīstās* [Let not your hearts be troubled] for mixed choir, string orchestra and organ

(1975). *Larghetto serioso* for violin and organ/piano

(1968). *Arise, shine* for mixed choir and organ

(1961). *Let not your heart be troubled* for mixed choir and orchestra/organ

(1958). *Podnieka tīrums vai Asins tīrums* [The potters field or the bloody field], cantata for tenor, mixed choir, orchestra and organ/piano

(n.d.). *Glory to God* for choir and organ/piano

(n.d.). *Irish song*, arrangement for English horn and piano/organ

(n.d.). *Lamb of God* for choir and organ/piano

(n.d.). *Our province by the sea* for mixed choir and piano/organ

(n.d.). *Prayer* for alto solo, mixed choir and piano/organ

Kalsons, Romualds. (1936)


(2002). *Gloria in excelsis Deo* for two trumpets and organ

(2002). *Laudate pueri Dominum*, cantata for boys choir, piccolo trumpets and organ

(1993). *Petrus*, oratorio for soprano, alto, tenor, bass, narrator, two trumpets, two horns, percussion instruments and organ

(1993). *Concertino serio è buffo* for two piccolo trumpets and chamber orchestra or organ


(1990). *Trīs dziesmas* [Three songs] for mezzo-soprano or baritone, cello and piano/organ


(1975). *Rečitatīvs, ārija un duets* [Recitativo, aria and duet] for tenor, mezzo-soprano and organ

(1967). *Ārija un tokāta* [Aria and toccata] for cello ensemble and organ

Kaminskis, Valters. (1929).


(1975). *Vokalīze “In memoriam”* [Vocalise “In memoriam”] for choir and organ

Karlsons, Juris. (1948).


(1975). *Concerto solemne* for mixed choir, symphony orchestra and organ

Kreicburgs, Haralds. (1865-1948). *

(n.d.). *Rekviems [Requiem] for soloists, choir, symphony orchestra and organ

Kristapsons, Māris. (1953).

(2002). *I Sing the almighty power of God*, hymn for mixed choir and organ

(1999). *Te Deum laudamus* for soprano solo, mixed choir, children’s choir, brass quarter and organ

(1998). *How blest are they who hear God's word* for mixed choir, brass quarter and organ

(1997). *Once again my heart rejoices* for mixed choir and organ

(1983). *Dievs nelāus* [The God will not Allow] for voice and organ


(1982). *Bez miera* [Restless] for voice and organ

(1975). *Pour out Thy Spirit from on high* for men’s choir, brass ensemble and organ

(n.d.). *Journeying to Zion*, suite for soprano solo, mixed choir, bells, strings, Orff instruments and organ

Kuļkovs, Dmitrijs. (1906-1989).

(1969). *Koncerts* [Concerto] for organ, string orchestra and timpani


(2004). *Kontrasti* [Contrasts] for flute and organ


(2001). *Ave Maria* for soprano and organ

Ķeniņš, Tālivaldis. (1919-2008). *


(1986). *Sinfonia concertata* [Symphony Nr. 8] for organ and orchestra
(1985). *Adagio and fugue* for viola, cello and organ

(1985). *Dziesmas visaugstākajam* [Songs to the Almighty] for mezzo-soprano or baritone and symphony orchestra or organ

(1976). *Koncerts fantāzija “Atbalsis no Rīgas torņiem un baznīcu smailēm”* [Concerto-fantasy “Echos from Riga’s spires and towers”] for organ and percussion

(1974). *Cantata Baltica* for mixed choir, two trumpets, timpani and organ


(1962). *Dzejnieka dzīve un gars, liriska svīta* [The life and soul and a poet, lyrical suite] for soprano, baritone, mixed choir and organ. (1962.) Toronto: St. Andrew’s Latvian Lutheran church


(1953). *Kurzemes kareivim*, kantāte [To a soldier from Kurzeme, cantata] for mezzo-soprano, baritone, mixed choir and organ


(n.d.). *Svīta* [Suite] for soprano, women’s choir and organ

(n.d.). *Vecas sievas lūgšana* [The prayer of the old wife] for women’s choir and organ

(n.d.). *Zvaigzņotā naktis* [Starry Night] for voice, flute and organ


(2005). *Jubilate Deo* for mixed choir and organ


(2002). *Ave Maria* for choir and piano/organ

(1999). *Pastorale* for horn and organ

(1993). *Lūgšana* (Prayer) for soprano and piano/organ

(2003). *Dziļa elpa* [Deep breath] a choral symphony for mixed choir, symphony orchestra and organ

(2003). *Laimes kalna burinieks* [Sailor of the happiness hill] for soloists, choir and organ

(1996). *Diatoniskā kantāte* [Diatonic cantata] for mixed choir, violin and organ

Maskats, Artūrs. (1957).


(1999). *Veltījums Ziemassvētkiem* [Dedication to Christmas] for soprano, mezzo-soprano, flute and organ

(1998). *Svētā Asīzes Franciska miera lūgšana* [St. Francis of Assisi’s prayer of peace] for soprano, child’s voice, mixed choir (children’s choir), organ, and string orchestra


Mediņš, Jānis. (1890-1966).

(1957). *Dievgalda liturgija* [Communion liturgy] for soloist, choir and organ

(1956). *Maldu laikā* [In time of confusion] for soloist, choir and organ

(n.d.). *Kantāte “Aglonas Dievmātei”* [Cantata “To our Lady of Aglona”]

Mediņš, Jāzeps. (1877-1947).


(1933). *Klusi tu,sirds* [Be quiet, heart] for men’s choir and organ/orchestra

(1933). *Piecas dziesmas* [Five songs] for voice and organ

(1901). *Sapņojums* [A dream] for soprano, cello, harp and organ

(n.d.). *Dāvida 86.dziesma* [David’s Song 86] for soloists, choir and organ

(n.d.). *Melodrama “Barbara”* for narrator and organ
Mediņš, Jēkabs. (1885-1971).

(1969). *Dziedam par vīriem un ieročiem* [We are singing about men and weapons] for boy’s choir and organ

(1967). *Intermeco* [Intermezzo] for violin and organ

(1967). *Plecu pie pleca* [Shoulder to shoulder] for boy’s choir and organ


(1963). *Jūra, dziesma* [The sea, a song] for baritone and organ


(1959). *Mīlestības krāšņais koks* [The beautiful tree of love] for boy’s choir and organ/piano

(1954). *Koncesrts* [Concerto] for organ and string orchestra

(1936). *Lūgšana* [Prayer] for two voices and organ

Mežaraups, Imants. (1958). *


Molvika (Klibiķe), Daina. (1975). *

(2006). *Doce me, Domine* for eight male voices, soprano saxophone and organ


(1990). *Miegadziesmiņa* (Slumber song) for female voice and organ

Norvilis, Jānis. (1906-1994). *

(1937). *Kantāte “Plaujas svētkos”* [Cantata “Harvest festival”] for soprano, mixed choir and organ

(1937). *Kantāte “Slavēts Dievs visspēcīgais”* [Cantata “Glory be to God almighty”] for soprano, mixed choir and organ
Okolo-Kulaks, Aleksandrs. (1906-1989). *
(n.d.). *Four sacred songs* for mixed choir and organ

Opeskins, Marks. (1953). *
(n.d.). *Kantate "Jūra"* [Cantata “The sea”] for three soloists, mixed choir and organ
(n.d.). *Missa brevis* for mixed choir and organ

Ozoliņš, Valdemārs. (1896-1973). *
(n.d.). *Asaru engelis* [The angel of tears] for choir and organ

Pavasars, Helmers. (1903-1998). *

Pelēcis, Georgs. (1947).
(2006). *Requiem Latviense* for four soloists, mixed choir, group of instruments and organ
(2004). *Hildegardes dziesmas*, cikls [Songs of Hildegard, cycle] for five female voices, three kokles, recorder and organ
(2003). *Dialogs* [Dialogue] for soprano, three countertenors and organ

Plakidis, Pēteris. (1947).
(1976). *Sarkanā svece* [Red candle] for mezzo-soprano and organ

Pone, Gundaris. (1932-1994). *
(1962). *Prāvietis Daniels* [Prophet Daniel] oratorio for choir, orchestra and organ

Porietis, Jānis. (1953).

Prauliņš, Uģis. (1957).
(2008). *Fantāzija* [Fantasia] for alto saxophone and organ
(2002). *Magnificat* for soprano, boy’s choir, bells and organ
(2001). *Te Deum Laudamus*, Lieldienu oratorija [Te Deum Laudamus, Easter Oratorio] for soprano and bass solo, boys choir, symphony orchestra and organ

Purv, Arvīds. (1926). *

(n.d.). *Brīnumu Dievs* [God of miracles] for mixed choir and organ

(n.d.). *Laiks* [The time] for mixed choir, string orchestra, organ and timpani

(n.d.). *Pasaules dārdos* [In world’s thunderous noise] for mixed choir, symphony orchestra and organ

(n.d.). *Pret gaismu* [Towards the light] for mixed choir, narrator, string orchestra, organ and timpani

(n.d.). *Psalmu kantāte* [Cantata of psalms] for soprano and baritone solo, mixed and men’s choir, string orchestra, piano, organ and timpani.

(n.d.). *Ziemsvētku vēstījums* [Christmas tale] for soprano solo, mixed and men’s choir, narrator and organ

Pūce, Valts. (1962).


Račevskis, Edgars. (1936).

(2004). *Koncerts* [Concerto] for horn and organ


Raminš, Imants. (Raminsh, Imant). (1943). *

(2003). *The shepherds’ hymn* for mixed choir and organ/piano

(2002). *In widening circles* for mixed choir, brass quintet, timpani, percussion, harp and organ

(2002). *Lux aeterna* for three-part mixed choir, two trumpets, horn, trombone, tuba, timpani and organ
(2002). *Two temples* for mixed choir, violin, viola and organ/piano

(2001). *Ave, regina coelorum* for mixed choir, brass ensemble, timpani and organ

(2001). *Hodie Christus natus est* for mixed choir and organ/piano

(2002). *Te Deum* for soprano, tenor, mixed choir, chamber orchestra and organ

(2000). *100 psalms* [Psalm 100] for mixed choir and piano/organ

(1999). *Es dziedāšu tam Kungam* (104. psalms) [I will sing to the Lord, Psalm 104] for mixed choir, strings, timpani and organ

(1997). *Magnificat and nunc dimittis* for soprano, mixed choir organ/piano

(1992). *Ave verum corpus* for children’s choir and piano/organ

(1991). *Veni creator spiritus* for two mixed choirs, brass quintet, timpani and organ

(1991). *Veni sancte spiritus* for two mixed choirs, brass octet, timpani and organ


(2009). *Chant des dunes* for organ and percussion


(2006). *Ogles pelnos* [In coal’s ashes] for two cellos and organ


(1999). *Waves* for flute and organ


(2004). *Vasaras noskaņa* [Summer mood] for alto saxophone and organ

(2004). *Dievmātei* [To our lady] for mixed/men’s choir or voice and organ


(1989). *Kyrie* for double choir and organ


Sneibe (Arāja), Līgita. (1962).

(2003). *Valgi* (Cords) for cello and organ


(n.d.). *Divas variācijas un fūga par korāli “Cik liela Dieva žēlastība”* [Two variations and fugue on chorale “How great is God’s mercy”] for organ, chamber orchestra and timpani


Šmidbergs, Vilnis. (1944).


Štrombergs, Alfrēds. (1922). *
(1963). *Dieva dziesma* [God’s song] for soprano, tenor, baritone and organ

(n.d.). *Andantino pastorale* for cello and organ

Šturms, Arnolds. (1912-1999). *


(2005). *Oratio* [Psalm 42] for choir, string quartet and organ

Vasks, Pēteris. (1946).


(1995). *Convertere ad Dominum* for soprano and organ

Vītols, Jāzeps. (1863-1948).


(1925 and 1928). *Two sacred songs* with organ accompaniment

(n.d.). *Dzīvības ūdens* [The water of life] for soprano, tenor, bass, choir and organ


(1979). *Poēma par pienu* [Poem about milk] for soprano, two mixed choirs and organ


(1975). *Concerto patetico, Trešais koncerts* [Third concerto] for organ and percussion instruments

(1971). *Concerto triptichon, Otrais koncerts* [Second concerto] for organ and chamber orchestra

(1969). *Bilitis dziesmas* [Bilitis songs] for mezzo-soprano, guitar and organ


(2004). *Tā Kunga krusts un taisnība*, ticības atjaunošanas svētku kantāte [The cross and the truth of our Lord, festival cantata for the renewal of faith] for soprano, mixed choir, flute and organ

(2003). *Parafrāze par Ādolfa Skultes korāli “Nāc pie krusta savās bēdās”* [Paraphrase on a chorale by Adolfs Skulte “Come to the cross with your sorrows“] for saxophone quartet and organ


(2000). *O virga ac diadema*, Advent oratorio for four soloists, two choirs, orchestra and organ


(1996). *Viva la musica* for mixed choir and organ/piano
APPENDIX C
Additional Resources

Internet Resources (as of May 31, 2011)

Latvian Composers Union: http://www.lks.org.lv
Latvian Music Information Centre: http://lmic.lv
Music in Latvia, information portal: http://www.music.lv
Musica Baltica, Latvian music publisher: http://www.musicabaltica.com
Jāzeps Viītols Latvian Academy of Music: http://www.jvlma.lv
National Library of Latvia: http://www.lnb.lv
Rīga Dom Cathedral: http://www.doms.lv
Organ Music in Latvia: http://www.music.lv/organ
Canadian Music Centre: http://www.musiccentre.ca
## APPENDIX D

The Modern Standard Latvian Alphabet

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