

A black and white portrait of Peeter Süda, a man with a mustache, wearing a suit and tie, looking slightly to the right.

# Peeter SÜDA



## Complete Organ Music

Prelude and Fugue in G minor  
Pastorale  
Fugue in F minor  
Basso ostinato  
Ave Maria  
Scherzino  
Gigue (à la Bach)  
LISZT transcr. SÜDA Tasso

Ines Maidre, organ

FIRST COMPLETE RECORDING

# THE ORGAN WORKS OF PEETER SÜDA

by Ines Maidre

Peeter Süda (1883–1920) dedicated his entire, brief life to the organ. An outstanding organ virtuoso in his own right, he was devoted to the instrument, and his compositions bear the stamp of his own style of expression and virtuosity. But fate did not give him much time to put his artistic ideals into practice: he died at the age of 37,<sup>1</sup> leaving behind an output which is small in scale but perfectly crafted. His complete organ works have so far remained the apogee of Estonian organ music and are frequently found on the programmes of Estonian organists, although they are not at all well known outside Estonia.

Süda – whose surname means ‘heart’ in Estonian – was born on 30 January 1883 in the middle of the forests of Saaremaa, an island off the west coast of Estonia. From early on it was obvious that he had an unusually good musical memory, and the small organ in his father’s house absorbed him deeply. His earliest musical education was obtained from the local parish organist, Ado Knaps. St Michael’s Church in Kihelkonna, a village on the western side of Saaremaa, contains a fine organ built by Johann Andreas Stein<sup>2</sup> and young Peeter used to spend whole days practising there. Music became a passion: he would take his chorale book<sup>3</sup> with him even out to the pasture – like the children of all peasant families, he was expected to help out with the farm-work.

After some years at the local village school Süda’s schooling began in earnest in 1896, when he enrolled at the rural primary school that had just opened in Lümända, a walk of about seven kilometres each way; he was awarded its diploma in 1901. The education he received there was

<sup>1</sup> Süda is only one of a startling number of Estonian composers to die young: others include Johannes Kappel (1855–1907), Rudolf Tobias (1873–1918), Adolf Vedro (1890–1944), Juhan Jürme (1896–1943), Evald Aav (1900–39), Eduard Oja (1905–50), Johannes Hiob (1907–c. 1943: he went missing during the Second World War), Villem Kapp (1913–64), Raimond Valgre (1913–49), Kuldar Sink (1942–95), Lepo Sumera (1950–2000) and Raimo Kangro (1949–2001).

<sup>2</sup> This Johann Andreas Stein – not to be confused with the Augsburg-based Silbermann student Johann Andreas Stein (1728–92) – was born in Thüringen in 1752 and studied organ-building with Heinrich Andreas Contius (1708–95), who from around 1760 was active in the Baltic area, eventually moving his workshop from Halle to Valmiera in Latvia in the 1780s. Stein settled in Pärnu after Contius’ death and built organs in a number of Estonian churches; the one in Kihelkonna is the oldest instrument in Estonia still playable today. Stein died in 1821.

<sup>3</sup> A new *Evangelisches Choralbuch* by J. L. E. Punschel (1778–1849) which took account of existing practices in Germany, Estonia and Latvia was published by Breitkopf und Härtel in Leipzig in 1830 and soon established itself in the Baltic area. The Saxon-born Punschel had been a pupil at the Thomas-Schule in Leipzig while Johann Adam Hiller was Kantor before going on to study theology at Leipzig University; working first as a teacher, he was ordained a priest in Liezere, in Latvia, where he spent the rest of his days.

good enough to allow him to continue to the St Petersburg Conservatoire,<sup>4</sup> which he entered in 1902, to study organ and composition. He studied organ first with Louis Homilius and, after Homilius' death in 1908, with Jacques Handschin. Nikolai Solovyov, Alexander Glazunov, Anatoly Lyadov and the Latvian-born Jāzeps Vītols were among his teachers, for harmony, counterpoint and fugue. Süda was an unusually assiduous student and the unanimous 'excellent' he was given by the examination board in both organ and fugue classes testifies to his swift progress. After Süda's final exam in organ-playing (1911), Vītols, who was a professor at the Conservatoire from 1901 until 1918,<sup>5</sup> commented on his execution with much enthusiasm: 'What wonderful playing! Precise, clear-cut and exciting in its virtuosity! The organ must be played as Süda plays it!'<sup>6</sup>

After graduating from the Conservatoire in 1912, Süda settled in Tallinn. As an organ virtuoso he concentrated on concertising, making a living by giving private classes. Leading a modest and solitary life, he dedicated himself to reading, practising and studying music. He amassed a library of books and sheet music amounting to 680 volumes, one of the biggest private libraries in Estonia at the time. His musical taste and theoretical knowledge were respected and appreciated: friends often asked his opinion of performances and compositions.

But composing took more and more of his time. As a master of counterpoint, he returned repeatedly in his music to the classical polyphonic forms, which he moulded to his own expressive ends. His method of composition did not spring from improvisation, as was (and still is) the practice of some organists, but was always based on well-considered conceptions: he weighed any musical idea carefully over time before giving it its final shape. He wrote music only out of conviction and would rather let a work stand incomplete for years than put down something that he did not consider perfect. The more deeply he meditated over an idea, the more concentrated a form he eventually found in which to express it. Ascetic in his everyday life, he could also deal economically with musical material; from a single chromatically descending fourth – his 'musical signature', F–E–E flat–D–D flat–C (Ex. 1) – he built up more than half of his compositional output: the Fugue in F minor, *Basso ostinato*, *Ave Maria* and *Scherzino*.

#### Ex. 1



<sup>4</sup> There being no music academy in Estonia at the time, promising Estonian musicians generally proceeded to the St Petersburg Conservatoire

<sup>5</sup> His students there included Myaskovsky and Prokofiev.

<sup>6</sup> Juhan Aavik, memoir quoted in Ivalo Randalu (ed.), *Peeter Süda*, Eesti Raamat, Tallinn, 1984, p. 98.

The other thematic outline to which he had regular recourse was the time-honoured B–A–C–H (Ex. 2 (a)) which appears as the fugato theme for the middle section of the Prelude in G minor and flashes a couple of times in the pedal part in the central *Intermezzo* of the Scherzino. A slightly modified B–A–C–H, can also be heard, as E flat–D–A–G (Ex. 2 (b)): both the Prelude and Fugue in G minor are built up on this theme and alternate with the original B–A–C–H. The result is an exceptionally strong stylistic unity across his modest *œuvre* as a whole.

## Ex. 2



Autumn 1919 saw the opening of the Higher Music School in Tallinn and Süda was invited to teach organ and composition there: at last he was provided with a pedagogical challenge worthy of his abilities. It seemed to stimulate him as a composer, too, since the months which followed turned out to be highly fertile: he completed several organ pieces which had hitherto remained unfinished, and had plans for many new works – a Requiem for chorus and orchestra amongst them. It was clear in Estonian cultural circles that he had entered his heyday, a period of creative maturity and success. The news of his sudden death – on 3 August 1920, from complications arising from dysentery – must therefore have come as a terrible shock.

Süda's first artistically mature organ composition (it was preceded only by a number of sketches) was the **Fugue in F Minor** [4], written on the island of Saaremaa in the summer of 1910. In this double fugue the composer, though still a student, for the first time presented his 'musical signature' (Ex. 1). At the beginning of the piece it appears as the opening theme in placid minims (half-notes) in the bass and becomes the basic material for the exposition. For the second subject Süda introduces a theme from the overture to Handel's *Messiah*. By combining and building up the two ideas he creates a monumental work which is both dramatic and dynamic. The piece nonetheless ends *piano* in a gentle ripple of triplets, giving the effect of waves lapping the shore after a storm.

On 16 February 1914 Süda gave a concert on the new organ of the Estonia Concert Hall in Tallinn, playing a suite compiled for the occasion largely from existing works: the Fugue in F minor,

a *Basso ostinato* of 1913–14, an *Ave Maria* from 1914 and the first eight bars of an ‘Improvisation’ notated for the event itself (he obviously meant the title literally). All the movements of the suite were based on the same chromatic fourth, F, E, E flat, D, D flat, C (Ex. 1): although they were composed individually, Sūda’s thematic economy gives the collection unusual internal coherence. I have tried to give an impression of the suite in this recording, but since only those eight bars of the ‘Improvisation’ were written down, here I have brought the Fugue in F minor from the end to the beginning, closing the cycle with the *Scherzino* he composed later.<sup>7</sup>

In the *Basso ostinato* [5] the chromatic theme is again placed in the bass, but this time Sūda has given it an entirely new form driven by leaping *staccato* octaves. On the steadily ticking *basso ostinato* he builds a fugato developing in upper voices and reaching its climax in a canon by double augmentation.

The *Ave Maria (en forme de variations pour Orgue)* [6] is the most overtly lyrical work in Sūda’s output. Here he gives Ex. 1 a syllabic form, providing chromatic notes with a rhythm that, syllable by syllable, evokes the recitation of the *Ave Maria* prayer. The theme, presented *Adagio*, is no longer attached to a single voice, appearing at various pitches and in different timbres alternately in all the voices. More than in anywhere else in his music, here Sūda turns to harmony as his principal vehicle of expression. The theme passes through a complicated labyrinth of keys accompanied by chromatically moving chord-sequences, which at the end of the theme mostly remain hanging on the dominant, waiting for a new resolution. This *Ave Maria* is like a profound confession with an inner tension which grows from variation to variation and expands into the climactic sixth variation, texturally and rhythmically the most exciting of the eight variations.

Sūda’s next organ work, a *Scherzino* [7], arrived at its final form in 1918. Once again he returns to his favourite F minor theme, which this time has an entirely specific character and form. The main part of the work begins with a movement in which the chromatic theme has acquired a comic, dance-like form in octave leaps and proceeds as a canon between two lower voices. The way in which he creates a *scherzo*-like character from extremely scanty material shows considerable ingenuity. The opening chord of the second section serves as the starting gun for a race where chordal jumps fly along at break-neck speed thanks to hemiola rhythms that push on the triplet time-signature. As the texture calms, the first section returns unchanged. In the trio, marked *Intermezzo*, Sūda presents the most modern-sounding results of his harmonic experimentation.

<sup>7</sup> When Sūda’s friend the composer Cyrillus Kreek (1889–1962) orchestrated these pieces in 1949, he gave them the title *Chromatic Suite*, ordering the pieces as follows: *Basso ostinato*, *Scherzino*, *Ave Maria*, Fugue in F Minor.

Avoiding fixed tonality and closed harmonic solutions, he succeeds, despite the skimpy means, in creating a state of tonal weightlessness. The thematic spice of this phantasmal *Intermezzo* is in the descending diminished fifths in two voices moving in parallel thirds, treated both in imitation and sequentially. On three occasions, the B-A-C-H motif (Ex. 2 (a)) flashes out against a backdrop of chords, only to disappear at once, just like everything else in this elusive section. It is only at the end of the trio that modulation back to the dominant of the original key is achieved, bringing tonal stability. To close, Sūda returns to the opening ‘dance’, the faultless proportions of which create a superb frame for the piece.

The *Gigue (à la Bach)* [8] was not completed until 1919, although Sūda had started working on it as early as 1912. With its three-voice imitational polyphonic texture, this work is closely related to J. S. Bach’s trio sonatas and pays homage to that great composer. The classically diatonic theme stands out against the tension and colour of his customary harmonic practice. Although lacking the stylistic originality found in Sūda’s other compositions, since it seems to be more an exercise in Bachian style, this *Gigue* nonetheless shows his expert handling of polyphony.

The months before Sūda’s death in summer of 1920 saw the usually perfectionist composer working with an unusual degree of fertility. One of the products of this period was the *Pastorale in E Major* [3], based on a Saaremaa folk-tune.<sup>8</sup> Taking into account its simple tunefulness, Sūda avoids chromatic harmony with the result that this work has a much brighter character than his previous pieces. The idyllic atmosphere is intensified by the swaying 6/8 rhythm, evoking the placid undulation of the sea. The *Pastorale* is also the first piece in his entire output in which, governed by his source, Sūda uses a major key.

With the wind in his compositional sails, Sūda set about finishing the monumental *Prelude in G minor* [1], which he completed only a few weeks before his death. It had been conceived as early as 1914 when he finished the Fugue in G Minor on the same theme. On a bigger scale than any of his other compositions, the G minor Prelude and Fugue also evince more subjectivity in structural dramaturgy, dynamic resources and degree of development. The theme on which both Prelude and Fugue are based has a noticeable thematic affinity with B–A–C–H (Ex. 2 (a)). Rolling out on dotted rhythms, the introduction might suggest to some the heaving waves of a stormy sea. Relief from the rapid passages is brought by a placid *fugato* on B–A–C–H, again followed by running figurations that develop into dotted chords and expand into a powerful conclusion.

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<sup>8</sup> The musicologist Ivalo Randalus has identified it as ‘Saaremaa selis’, a folk-melody collected by Sūda himself on one of his expeditions (communication with the author dated 24 June 2012). ‘Selis’ means a cord or rope used in a fishing net.

The power of the Prelude is matched in the dramatic tension of the large, tripartite **Fugue in G minor** [2] completed six years earlier.<sup>9</sup> Triplets in the accompanying voices, joining the main theme in the second movement, inject drama into the calm progression of the exposition. Against this background, the B–A–C–H motif (Ex. 2(a)) appears in the pedals. As the writing grows ever-livelier, the volume expands apace until it reaches its climax with an impetuous Lisztian chromatic passage that spans the entire organ keyboard from bass to treble in an outburst unparalleled in the rest of Süda's output. In the coda, the theme returns in *stretto* and, in dignified grandeur, arrives at the final crescendo. The melancholic close was a dramaturgical device close to Süda's heart – he uses it also in the Fugue in F minor and *Basso ostinato* – but later listeners could be excused for hearing something of the sadness of Süda's early death in its subsequent decay.

Aside from original works, Süda devoted some time to arrangements, transcribing orchestral music for the organ – the form of expression closest to him. The principle works he tackled were the 'Liebestod' from Wagner's *Tristan und Isolde* and material from the Third Act from *Die Meistersinger von Nürnberg*,<sup>10</sup> the Prelude in A flat Major from the Second Book of Bach's *Well-Tempered Clavier* (BWV 886) and the 'Lacrimosa' from Mozart's Requiem, along with a handful of smaller works. One of Süda's largest-scale transcriptions was that of *Tasso* [9], the second in Liszt's cycle of thirteen symphonic poems. The original orchestral score was composed in 1849, and revised in 1850–51 and again in 1854; Süda's transcription was completed in 1913. Liszt's programmatic subtitle, *Lamento e Trionfo*, explains its two-sided character and form. The transcription follows closely Liszt's instrumentation and presumes the existence of a large symphonic organ for its performance.

Süda's music grew out of the aesthetics of the German Romantic organ. The orchestral sound and the pneumatic action characteristic of that type of instrument were also possessed by the organs built by August Terkmann.<sup>11</sup> In 1913–14 he built organs in the Estonia Concert Hall and

<sup>9</sup> Earlier manuscript versions of the Prelude make it clear that Süda planned the two works to stand together from the start.

<sup>10</sup> The manuscripts, preserved in the Estonian Theatre and Music Museum in Tallinn, describe the nine-page *Tristan* transcription as being the 'Schluss Scene aus "Tristan und Isolde"' and the other, three pages long, as "'Meistersinger' – Dritter Aufzug'. The Museum also holds a three-page transcription inscribed 'T'shaikovski - "Francesca da Rimini" Fantasie op. 32'. As it happens, the Museum was founded, on 22 March 1924, to preserve Süda's musical materials: his folksong collections, notes and specialised library are the cornerstones of the Museum, even today.

<sup>11</sup> The Tallinn-based August Artur Terkmann (1885–1940) studied organ building with his father Gustav Terkmann as well as in August Laukhuff's factory in Germany. In 1908 he replaced his father as the manager of the organ workshop. He made a number of organs for Estonia, Russia, Latvia and thereabouts. His largest surviving organ is installed in the Church of the Holy Ghost in Tallinn. Terkmann's organs, with their gently intoned stops, display a Romantic influence.

in St John's Church in Tallinn, on which Süda often practised and performed. Similar sound qualities are also possessed by the organ in the Tallinn Dome Church (built by Sauer in 1914) and St John's Church in Helsinki (built by Walcker in 1891), the two instruments on which most of the music on this CD was recorded. © Ines Maidre, 2012

After her first recitals in Paris and London in 1990 Ines Maidre was acclaimed by *The Musical Times* as one of the most promising organists of her generation. Since then she has performed throughout Europe, appearing at prestigious international festivals in Holland, Belgium, Germany, Luxembourg, Denmark, Sweden, Norway, Finland, Latvia and Estonia and at cathedrals and churches like Notre Dame, St Sulpice and the Madeleine in Paris and Westminster Abbey in London. Her concerto appearances have been under the batons of such conductors as Neeme Järvi, Martin Fischer-Dieskau, Tõnu Kaljuste, Fabio Ventura and Leo Krämer. In 2008 she went on her first concert tour to Latin America, performing in festivals in Brazil, Uruguay and Argentina, and in 2011 she toured the USA, playing organ recitals in five states and giving lectures on Baltic organ music.

An excellent interpreter of early keyboard music as well as a virtuoso performer of Romantic and modern organ works, she offers varied and exciting programmes for all types of organs from her vast repertoire. In her passion to introduce organ music to a broader audience, she has created several original programmes with a special thematic focus, such as *Bells in the Organ*, *Swan Songs for the Organ*, *Cathedral Windows*, *In Bach's Footsteps*, *Legends of St Nicholas*, *Litany of the Dance* and *Tangomania*, which have proved remarkably successful in increasing the size of the audiences at her recitals.

A graduate of the Estonian Academy of Music, Tallinn, Ines Maidre holds soloist diplomas of both piano and organ with the highest distinctions. In 1991 her postgraduate studies with Daniel Roth in Paris were crowned with a *Prix d'excellence avec les félicitations du jury* and at the Concours Musicale d'Île de France in 1991 she won the First Prize in organ-playing. Besides her performing career she has taught the organ at the Estonian Music Academy and is now an associate professor of organ at the Grieg Academy at the University of Bergen. As part of her scholarly activities she has given master classes and lectures at numerous universities and organist conferences. She has also written a book about the life and works of Peeter Süda (*Peeter Süda, Composer and Organist*, Estonian Music Information Centre, Tallinn, 2005) and completed a thesis on *New Horizons in Frescobaldi's Toccata Style*.

Ines Maidre has released several CDs with organ music by Henry Mulet and Odile Pierre (*Hommage à la Cathédrale*, Carillon Music, 1997), Anti Marguste (Antes, 1997), Artur Kapp (Eres, 2003) and other Estonian composers, including Rudolf Tobias (Forte, 1995) in addition to CDs of her most successful programmes *Bells in the Organ* (Carillon Music, 1999) and *Cantus Nordicus* (Carillon Music, 2004). A new CD, *Revived in Tango* – presenting Guy Bovet's *Tangos Ecclesiasticos* together with their historical inspirations from early Spanish, Italian and French keyboard music – is in preparation. This CD of music by Peeter Süda is the first of several CDs of Estonian organ composers she will record for Toccata Classics.



# Organ of the Dome Church, Tallinn

W. Sauer 1913–14, Op. 1171, restored 1998: Orgelwerkstatt Christian Scheffler

## I Manual (C–g3)

Principal	16'	L
Bordun	16'	L
Principal	8'	L
Gamba	8'	S
Doppelflöte	8'	L
Flauto amabile	8'	L
Quintatön	8'	S
Gemshorn	8'	S
Gedackt	8'	S
Dolce	8'	S
Nasard	5½'	L
Octave	4'	S
Gemshorn	4'	L
Rohrflöte	4'	S
Waldflöte	2'	L
Mixtur	3f	L
Cornett	3f	L
Trompete	8'	S

## Pedal

Untersatz	32'	L
Principal	16'	L
Violon	16'	S
Quintatön	16'	K
Subbass	16'	L
Gemshorn	16'	S
Lieb. Gedackt	16'	Tr. III
Quinte	10⅔'	S
Principal	8'	L
Cello	8'	S
Bassflöte	8'	L
Gemshorn	8'	K
Dulciana	8'	Tr. III
Principal	4'	K
Flauto	4'	L
Posaune	16'	S
Trompete	8'	S
Clairon	4'	S

Pedalkoppel III-I-P

Pedalkoppel II-P

Pedalkoppel I-P

## II Manual (C–g3)

Salicional	16'	S
Gedackt	16'	S
Principal	8'	L
Flauto traverso	8'	L
Viola	8'	C
Konzertflöte	8'	S
Salicional	8'	L
Rohrflöte	8'	L
Dulciana	8'	S
Principal	4'	L
Flauto amabile	4'	L
Dolce	4'	S
Nasard	2½'	L
Piccolo	2'	L
Progressiv	2-3f	L
Zimbel	3-4f	L
Klarinette	8'	S

Manualkoppel III-I

Manualkoppel III-II

Manualkoppel II-I

Suboktavkoppel II-I
Superoktavkoppel II-I
Handreg. ab
Piano
MForte
Forte
Fr. Comb. I
Fr. Comb. II
Fr. Comb. III
Rohrwb

## III Manual (C–g3)

Gedackt	16'	L
Gamba	16'	S
Geigenprincipal	8'	L
Schalmei	8'	S
Portunalflöte	8'	L
Flauto amabile	8'	L
Quintatön	8'	S
Viola d'amour	8'	S
Gedackt	8'	G
Gemshorn	8'	S
Voix céleste	8'	S
Aeoline	8'	S
Fugara	4'	S
Salicet	4'	L
Flauto dolce	4'	L
Flautino	2'	S
Harmonia aethetica	3f	L
Oboe	8'	S
Trompete	8'	S
Aelodicon	8'	L

Generalkoppel (Tutti)

Pedalkoppel ab

Walze

Walze ab

Schweller III man.

Piano Ped.

M.Forte Ped.

Forte Ped.

Pipework

S = Wilhelm Sauer

L = Friedrich Ladegast

C = Chr. Scheffler

K = Kangasala Finland

G = Joh. Fr. Graebner

**Organ of St John's Church, Helsinki**  
Walcker 1891, restored: 2005 Orgelwerkstatt Christian Scheffler

**I Manual (C-g3)**

Principal	16'
Fl. Mayor	16'
Principal	8'
Hohlflöte	8'
Octave	8'
Gambe	8'
Quintatön	8'
Gemshorn	8'
Bourdon	8'
Quinte	5½'
Principal	4'
Gemshorn	4'
Octave	4'
Rohrflöte	4'
Terz.	3½'
Quinte	2½'
Octave	4'
Mixtur	3fach
Scharff	6fach
Fagot	16'
Ophyclaide	8'
Clairon	4'
II/I	
III/I	
Super I	
Super III/I	
Sub. III/I	

**II Manual (C-g3)**

Geig. Princ.	16'
Bourdon	16'
Principal	8'
Concertflöte	8'
Salicional	8'
Gedackt	8'
Dolce	8'
Principal	4'
Traversflöte	4'
Viola de amor	4'
Piccolo	2'
Cornett	4-5f
Trompete	8'
Clarinete	8'
III/II	
Super III/II	
Crescendowalze/Walze ab.	
Generalkoppel	
Piano, Mezzoforte, Forte, Tutti	
Pianopedal	
Zungen ab	
Setzer Kombinationen	

**III Manual (C-g3)**

Liebl. Ged.	16'
Principal	8'
Spitzflöte	8'
Fugara	8'
Liebl. Ged.	8'
Aeoline	8'
Voix céleste	8'
Principal	4'
Gemshorn	4'
Flauto dolce	4'
Flaution	2'
Harmonia aetheric	3 f
Basson	16'
Tromp. Harm	8'
Oboe	8'
Vox Hum	8'
Tremolo	
<b>Pedal</b>	
Principalb.	32'
Principalb.	16'
Subbass	16'
Violonbass	16'
Get.bass	16' Tr
Harmonikab.	16'
Quintbass	10½'
Octavbass	8'
Flötenbass	8'
Violoncello	8'
Octave	4'
Posaunenbass	16'
Trompete	8'
Clairon	4'
I/Ped.	
II/Ped.	
III/Ped.	

## Organ of the Old Church, Helsinki

P. L. Åkerman 1869, restored: E. F. Walcker 1892, Kangasalan Urkutehdas (Organ Factory) 1923/1954,  
Urkurakentamo Hans Heinrich 1973

### I Manual (C-g3)

Borduna	16'	Å 1876
Principal	8'	Å 1869
Rörfleut	8'	Å 1876
Octava	4'	Å 1869
Quinta	3'	Å 1869
Octava	2'	Å 1869
Cornet 3 ch c°-		Å 1869
Mixtur 4 ch		1973
Trompet	8'	Å 1876

### II Manual (C-g3)

Gedackt	16'	Å 1869
Principal	8'	Å 1876
Flûte harmonique	8'	Å 1869
Voix céleste 4 ch	8'	W 1892
Octava	4'	Å 1876
Flûte octaviante	4'	Å 1869
Waldflaut	2'	1973
Scharf 4 ch		1973
Oboe	8'	G 1923
Clairon	4'	1973
Tremolo		

### III Manual (C-g3)

Salicional	8'	Å 1876
Gedackt	8'	1973
Principal	4'	1973
Rörfleut	4'	Å 1869
Flageolet	2'	Å 1869
Quinta	1½'	1973
Cymbel 3 ch		1973
Vox humana	8'	1973
Tremolo		

### Pedal

Principalb.	16'	K 1954
Subbass	16'	Å 1869
Quinta	12'	Å 1876
Violoncell	8'	Å 1876
Gedackt	8'	Å 1869
Octava	4'	Å 1869
Mixtur 3 ch		1973
Basun	16'	Å 1876
Trompete	8'	Å 1869

I/P, II/P, III/P

II/I, III/I, III/II

Pipework:

Å = Åkerman

W = Walcker

G = Giesecke

K = Kangasala

1973 = Heinrich



Recorded on 23 May 1995 in St John's Church, Helsinki (Fugue in F minor, *Tasso*), on 22 May 1995 in the Old Church, Helsinki (*Scherzino, Gigue*), and on 27 December 2005 in the Tallinn Dome Church (Prelude and Fugue in G minor, *Pastorale, Basso ostinato, Ave Maria*).

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The music of the Estonian organist-composer Peeter Süda (1883–1920) combines contrapuntal mastery with a virtuosic command of the Romantic organ. Süda's brief life and his perfectionism meant that his output – exclusively for the organ – remained small, but it is beautifully crafted and highly expressive. This handful of original works is complemented by a mighty transcription of Liszt's symphonic poem *Tasso*.



TOCC 0056

## PEETER SÜDA Complete Organ Music

<b>Prelude and Fugue in G minor</b>	<b>12:33</b>	<b>6 Ave Maria (en forme de variations pour Orgue) (1914)</b>	<b>5:21</b>
<b>1</b> Prelude (1914–20)	6:08	<b>7 Scherzino (1918)</b>	<b>2:42</b>
<b>2</b> Fugue (1914)	6:27	<b>8 Gigue (à la Bach) (1912–19)</b>	<b>2:59</b>
<b>3 Pastorale (1920)</b>	<b>4:18</b>	<b>9 LISZT transcribed SÜDA</b>	
<b>4 Fugue in F minor (1910)</b>	<b>7:33</b>	<b>Tasso: Lamento e Trionfo (1913)</b>	<b>18:34</b>
<b>5 Basso ostinato (1913–14)</b>	<b>2:46</b>		

TT 57:12

### Ines Maidre

FIRST COMPLETE RECORDING

Organ of the Dome Church, Tallinn **1** – **3**, **5**, **6**Organ of St John's Church, Helsinki **4**, **9**Organ of the Old Church, Helsinki **7**, **8**

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