



**SIBELIUS  
ACADEMY**  
UNIVERSITY OF  
THE ARTS HELSINKI

# **Liturgical Organ Music and Liturgical Organ Playing in the Long 19<sup>th</sup> Century**

January 20–22, 2016 Helsinki, Finland

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**Sibelius Academy, University of the Arts Helsinki**

## **Organizers:**

**Department of Church Music and DocMus Doctoral School**

### **Organizing Committee:**

Professor Peter Peitsalo (Sibelius Academy, University of the Arts Helsinki)  
Professor Sverker Jullander (Luleå University of Technology)  
Professor Karin Nelson (Norwegian Academy of Music)  
Lecturer Pekka Suikkanen (Sibelius Academy, University of the Arts Helsinki)  
Dr Per Högberg (University of Gothenburg)  
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MA, MMus Martti Laitinen (Sibelius Academy, University of the Arts Helsinki)

<http://sites.siba.fi/web/organ-and-mass-communication>



## Message of greeting



Photo Heikki Tuuli

Dear conference participant,

On behalf of the Department of Church Music and the DocMus Doctoral School at the Sibelius Academy, University of the Arts Helsinki I am pleased and honoured to welcome you all to the conference Liturgical Organ Music and Liturgical Organ Playing in the Long 19<sup>th</sup> Century. The Organizing Committee has been happy to witness the wide interest in the conference shown by organists, church musicians, and researchers from the Nordic countries, as well as from other parts of Europe and the United States.

The conference offers a varied program in both speech and music, with keynote lectures, lecture-recitals, papers, concerts, a reconstructed service and a panel discussion. The presentations give a varied picture of local traditions as well as universal trends in liturgical organ playing during the long 19<sup>th</sup> century, a term coined by the British historian Eric Hobsbawm, which denotes a period extending approximately from the French Revolution until the First World War. A further aim of the conference is to evoke discussion regarding the implications of 19<sup>th</sup> century practices for today's liturgy and liturgical organ playing; at least an emphasis on the experiential dimension of religion, which seems to be a factor that connects our own time with the 19<sup>th</sup> century. I hope that the conference could also help to promote further cooperation in the field of 19<sup>th</sup> century church music research, as well as the development of contemporary practices of liturgical music.

Let me conclude by thanking all those who have contributed to the conference program, the members of the Organizing Committee, and the chairs. I wish you all an inspiring conference.

Peter Peitsalo

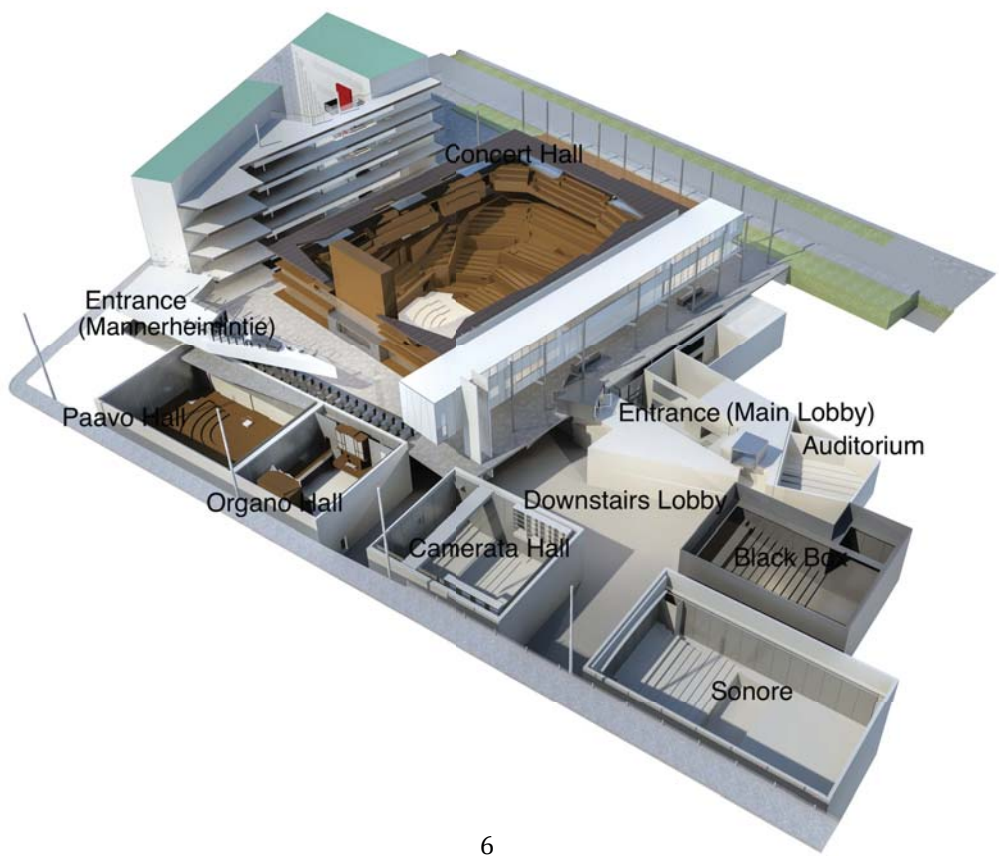
Chairman of the Organizing Committee  
Professor of Church Music

Sibelius Academy, University of the Arts Helsinki



# CONTENTS

Message of greeting	5
Map of Helsinki Music Centre	6
Conference schedule	7
Abstracts of keynote speakers	11
Abstracts of performers and lecturers	13
Workshops	41
Call for papers	42
Organ specifications	45
Conference organisation	51
Map of conference locations	52



## Conference Program

### Wednesday, January 20

Nervanderinkatu 13, room NK48

9.30–12

Harmonium workshop  
Mikko Korhonen

Organo Hall, Helsinki Music Centre (M), Mannerheimintie 13 A

12–13

Registration

M-Organo

13–13.15

Opening of the Conference

Peter Peitsalo, Päivi Järviö, Olli Porthan

13.15–14.15

Keynote, *Imposing Singularity or Quintessential Evolution? Revisiting Parisian Organ Culture from the “Long 19<sup>th</sup> Century”*

Kurt Lueders

chair: Olli Porthan

14.15–14.45

Refreshments

14.45–15.45

Lecture-recital, *Retaining the Fine Bouquet: Otto Olsson’s Use of Plainsong in Organ Music*

Sverker Jullander

chair: Peter Peitsalo

M-Auditorium

16–16.30

Paper, *Cavaillé-Coll’s and Walcker’s Organ Designs Examined in View of the Instruments’ Liturgical Use, with a Special Focus on Small Instruments*

Paul Peeters

chair: Peter Peitsalo

16.30–17

Paper, *The Organ in Presbyterian Worship*

Jonathan Jacob Hehn

chair: Martti Laitinen

M-Agora Lobby

17–18.30

Reception of Dean Tuomas Auvinen and Second Vice Dean Tuire Kuusi; sparkling wine, salad buffet and open discussion

M-Organo

18.30–19.30

Lecture-recital, *Progressive Devotion: The Emancipation of the Organ in Liszt’s Mature Renewal of Liturgy*

Jonas Lundblad

chair: Matti Huttunen

## Thursday, January 21

M-Organo

8.45–9.15

Paper, *The Increasing Role of the Organ in 19<sup>th</sup>-Century Church Music, Focusing on the Example of Organ Masses*

Maria Helfgott

chair: Karin Nelson

9.15–9.45

Paper, *Liturgical Organ Playing and Notation of Chorale Settings in the Beginning of the “Long 19<sup>th</sup> Century,” Focusing Conditions at the Göteborg Gustavi Cathedral, Sweden*

Per Högberg

chair: Karin Nelson

10–10.30

Paper, *“Free” Rhythm in Plainchant Accompaniment in France Around 1900*

Benedikt Leßmann

chair: Sverker Jullander

10.30–11

Paper, *“Accompaniment Should Let the Melody Flow Like a Lied” – Ilmari Krohn: Advent and Christmas Hymns for Voice and Harmonium, 1902*

Martti Laitinen

chair: Sverker Jullander

11–12

Lunch

M-Organo

12–12.45

Scandinavian hymn concert

Per Högberg and Terje Winge, organ

13–14

Keynote, *From Rinck to Reger: Chorale Settings in Art and Service*

Michael Heinemann

chair: Matti Huttunen

14–15

Lecture-demonstration, *Spiritual and Poetical Forms: the Transcendent and the Sublime in Mendelssohn’s Organ Sonatas*

Hans Davidsson

chair: Olli Porthan

15–15.30

Refreshments

15.30–16.30

Lecture-recital, *Reflections on Liturgical Organ Playing by Oskar Merikanto*

Jan Lehtola

chair: Sverker Jullander

16.30–17

Paper, *New Liturgical Music in Finland One Hundred Years Ago: Three Composers, Three Points of View*

Anna Maria Böckerman

chair: Karin Nelson

St. John's Church (JohanneksenkirKKo), Korkeavuorenkatu 12  
 18 *Mass in the Style of Oskar Merikanto (1916)*  
 Reconstructed service according to Finnish early  
 20<sup>th</sup> century practice  
 (A separate programme available)

Restaurant Sipuli, Kanavaranta 7  
 20 Conference dinner

## Friday, January 22

M-Organo  
 9.15–9.45 Paper, *“Islandske Psalmer”: The First Icelandic Chorale Book (1840)*  
 Thrøstur Eiriksson  
 chair: Per Högberg

9.45–10.15 Paper, *The Training of Organists in 19<sup>th</sup> Century Finland*  
 Samuli Korkalainen  
 chair: Per Högberg

10.15–10.45 Paper, *Finnish Collections of Liturgical Organ Music from the Latter Half of the 19<sup>th</sup> Century: Context, Content, and Function*  
 Peter Peitsalo  
 chair: Per Högberg

10.45–12  
 M-Organo Lunch

12–13 Lecture-recital, *Liturgical and Liturgically Inspired Polish Organ Music in the Long 19<sup>th</sup> Century*  
 Krzysztof Lukas  
 chair: Martti Laitinen

13–13.30 Paper, *Liturgical Organ Music and Congregational Singing in 19<sup>th</sup>-Century Pomerania*  
 Matthias Schneider  
 chair: Martti Laitinen

13.30–14 Refreshments

14–15 Panel Discussion, *Implications of 19<sup>th</sup> Century Practices for Today's Liturgy and Future Challenges for the Research of 19<sup>th</sup> Century Liturgical Organ Art*  
 panelists: Michael Heinemann, Karin Johansson, Martti Laitinen, Kurt Lueders, Karin Nelson, Paul Peeters; chair: Peter Peitsalo



Old Church (Vanha kirkko), Lönnrotinkatu 6

16–18

Workshop, *Plainchant Accompaniment According to 19<sup>th</sup> and Early 20<sup>th</sup> Century Finnish Sources*

Pekka Suikkanen

M-Organo

19

Recital, *Felix Mendelssohn: Six Sonatas, Op. 65*

Hans Davidsson, organ

(A separate programme available)

## Keynote abstracts

Michael Heinemann

### *From Rinck to Reger: Chorale Settings in Art and Service*

Organ music in the 19<sup>th</sup> century for a long time seemed to be in an era of decay, illustrated by many reports in newspapers about the deplorable praxis especially in smaller towns. But the great new instruments, built throughout the century, are not only decorative, nor instruments just for concerts, but used with full splendour in the church services as well, as will be revealed by the art of setting choral tunes—mainly by improvisation: a field of research, that can be treated by studying textbooks on organ playing as well compositions, which reflect daily practice in artificially reshaping common manners of accompanying chorales. This paper intends to show a great tradition in organ playing during the 19<sup>th</sup> century (especially in Germany) in order to present a “second praxis.”

**Michael Heinemann** studied church music, organ playing, musicology, philosophy, and the history of art in Cologne, Bonn and Berlin. He obtained his doctorate (DPhil) in 1991 in Berlin with a study of the Bach reception of Franz Liszt. Habilitation followed in 1997 in Berlin with a study on the theory of music in the 17<sup>th</sup> century. In 2000 Dr. Heinemann was appointed professor of musicology at Hochschule für Musik Carl Maria von Weber, Dresden. His main research subjects are organ music (series: *Studien zur Orgelmusik*, Bonn: Butz-Verlag, together with Hermann J. Busch), Bach reception, Schumann (complete edition of the letters of Clara and Robert Schumann with family, friends and colleagues, in co-operation with the Robert-Schumann-Haus, Zwickau), and 17<sup>th</sup> century music (Schütz, Rosenmüller, Hammerschmidt). Michael Heinemann is the author and editor of about sixty books and more than 200 articles and papers.

*Imposing Singularity or Quintessential Evolution? Revisiting Parisian Organ Culture from the “Long 19<sup>th</sup> Century”*

Is the 19<sup>th</sup> century a regrettable detour in the quest for an appropriate language within the music of ageless liturgy, or on the contrary a possible model and wellspring for healthy directions and renewal today? Certainly many fundamental questions were debated if not resolved in that “long century” between two major-scale sociopolitical upheavals. This presentation, using the French organ world of the time as a central source, seeks to highlight pertinent elements of the historical/aesthetic discussion in order stimulate thinking about potential liturgical as well as artistic lessons for our day.

Since receiving a B. A. from Yale College in 1972, **Kurt Lueders** has lived in Paris where his teachers have been Maurice Duruflé, Edouard Souberbielle, André Fleury and Stéphane Caillat. He holds diplomas in organ from the Schola Cantorum and in choral conducting and theory from the Institute of Sacred Music in Paris, and in 2002 completed a doctoral thesis at the Sorbonne on the life and works of Alexandre Guilmant (1837–1911). His many concerts, recordings, lectures, master classes, and articles in several countries have focused largely on 19<sup>th</sup>-century organ aesthetics and repertory, with contributions to several music dictionaries (*New Groves Dictionary of Music 2nd Edition*, *Die Musik in Geschichte und Gegenwart*, and author/coordinator of the organ entries for *Dictionnaire de la musique française du XIX<sup>e</sup> siècle* [2006]). Since 1978 he has edited the specialized journal *La Flûte harmonique* (Association Aristide Cavaillé-Coll). His participation in a seven-record set in the mid-1980s devoted to the work of the most famous organbuilder of the 19<sup>th</sup> century (L'Orgue Cavaillé-Coll, Motette label, reissued on CD) received wide recognition, as have more recent recordings devoted to the works of Alexandre Guilmant and of organists inspired by César Franck's works, especially Samuel Rousseau. Among his publications are many anthologies of unfairly forgotten Romantic literature for organ, including five volumes to date of original music for string soloists and organ (published by Butz in Bonn). A further activity is the rediscovery of the rich musical heritage of the harmonium, through concerts and recordings of solo and ensemble literature (Saint-Saëns, Widor, Franck, Gounod, Guilmant, Rossini, etc.). Having served from 1986 through 1999 as Secretary of the International Society of Organbuilders, Dr. Lueders is presently organist at the Église Protestante Unie (formerly Réformée) du Saint-Esprit in Paris and shares similar duties at Saint-Maurice de Bécon in Courbevoie near Paris. He has held teaching positions at the Sorbonne and recently retired after twenty-five years as professor of organ and accompanist at the Conservatoire de Plaisir near Versailles.

## Abstracts of Lecturers and Performers

Anna Maria Böckerman

*New Liturgical Music in Finland One Hundred Years Ago: Three Composers, Three Points of View*

A hundred years ago Finland was part of the Russian Empire. The Evangelical Lutheran Church of Finland was not, like today, divided into dioceses organized by language (Finnish-speaking and Swedish-speaking), and the synod of the Evangelical Lutheran Church had recently adopted a new handbook (1913), which replaced the 1886 one. In comparison to the previous handbook, several changes had been made. Liturgical parts had been expanded and the language had been modernized. This led to a need for new music for worship. After the new handbook with its new texts was introduced in 1913, the use of the old melodies from 1889 became impossible. The new official music for the mass was approved in 1923. For ten years there was therefore no official music for the parishes to use.

When the new handbook was adopted, church musicians in Finland were invited to create new music for worship. The task of producing new material was received with enthusiasm among church musicians. Newly written music was soon taken into use by the parishes. This resulted in a heterogeneous musical mix, depending on the willingness and ability of the local clergy and cantors.

*Svenska och finska mässan* by Oskar Merikanto from 1916, which will be performed during this conference in Merikanto's own church, is one of these works. Merikanto hoped that it would be adopted as the official music of the Evangelical Lutheran Church of Finland. To give context and greater depth to the study of Merikanto's liturgical music, I would like to introduce three other composers' musical suggestions to the texts of the handbook of 1913. The first one is *Messusävelmistö urkusäestyksineen uuden kirkkokäsikirjan mukaan* by Martti Hela (1915), the second one *Messa: enligt nyaste kyrkohandbok komponerade liturgiska kompositioner* by Viljo Mikkola (1915) and the third one *Finsk och svensk mässa* by Hjalmar Backman (1916).

All three composers wrote prefaces to their liturgical music; Mikkola's is especially interesting and the most detailed. From these texts arise questions about differences in the compositions in comparison to the Handbook Committee's suggestions, questions concerning the choir and the role of the organ, and issues concerning parts sung by the priests. Questions about language and rhythm also arise from the material. The question about the composer's role in relation to music for worship also needs reflection, since Hela very proudly announces that not a single melody in his liturgical music is by him.

The task of the composer and arranger is understood in different ways. I intend to use the statements the composers themselves made about their music to consider their liturgical works.

**Anna Maria Böckerman** studied church music at the Sibelius Academy (Licentiate of Music 2001) and obtained her PhD at Åbo Akademi in 2005 with a dissertation on New Objectivity in church music and liturgical life in the Diocese of Porvoo (Borgå) from 1923 to 1943. Dr. Böckerman works as a church musician in Johannes församling in Helsinki. She is chair of the Finnish Society for Hymnology and Liturgy, and secretary of the Nordic hymnological network Nordhymn.

## Hans Davidsson

### *Spiritual and Poetical Forms: the Transcendent and the Sublime in Mendelssohn's Organ Sonatas*

In the 19<sup>th</sup> century, music was considered the supreme medium to evoke and transfer emotions to the listener, as the language of the senses. Also in theology, music was considered a language without words. The theologian Friedrich Schleiermacher (1768–1834), founder of liberal theology and very influential to evangelical theology, argued that religion is essentially an intuition and feeling. He considered music a speech that without words brings the feeling of the eternal to individual souls. In fact, one would not need to understand the words of a text since the music itself communicated their emotional meaning.

This spiritual nature of music is clearly noticeable in Felix Mendelssohn's music. In his large orchestral works—for example, in the Second Symphony, *Lobgesang* (Op. 52)—he composed universal, spiritual music (Taylor, 2015). With the Organ Sonatas (Op. 65), he developed “thoughts suitable for the organ,” partly with a pedagogical purpose, but primarily with the intention to create an artful and comprehensive collection. Robert Schumann considered the Sonatas “truly new poetical forms” and August Ritter takes a similar stand: “The term ‘sonata’ here is completely justified by the necessary context of the individual movements.” Ritter recognizes how tightly knit the Sonatas are through the “external connections” of thematic and harmonic relationships, but also through a “spiritual structure.”

In this lecture, I argue that the Sonatas are complex, intertwined, and experimental forms, rather than suites of randomly gathered movements of genre pieces, something often stated in contemporary research. The chorale stands out as the most significant thematic material in Op. 65; Mendelssohn chose to use chorale melodies with well-known texts in three of his Sonatas (I, III, and VI) and a chorale without words in another one (V). In the nineteenth century, the chorale was associated with the sublime and considered a symbol of religious exaltation. At the organ, it was natural for Mendelssohn to improvise on chorale melodies, and to play the chorales by Bach. He was convinced that Bach's chorale *Schmücke dich o liebe Seele* in itself bore the potential to evoke a true sense of comfort and hope, above and beyond what words could communicate, and that anyone who listened to it would experience its spiritual dimension and healing effect. In fact, even though he did not engage in text painting, Mendelssohn used the chorale texts as form-generating factors. The connections in key relationships and thematic material between the individual movements as well as between the Sonatas show that they were carefully crafted and deliberately designed. Mendelssohn created Op. 65 as a symphonic cycle, a *Lobgesang* for organ, also evidenced by the fact that the two times he performed the Sonatas, he played Op. 65 in its entirety.



**Hans Davidsson** is professor of organ at the Royal Academy of Music in Copenhagen. From 2001–12 he served as professor of organ at the Eastman School of Music and project director of the Eastman-Rochester Organ Initiative in Rochester, NY, USA. In 1987–2005 he served as professor of organ at the School of Music at Göteborg University, in 1994–2009 as the artistic director of the Göteborg International Organ Academy (GIOA), and he was the founder of the Göteborg Organ Art Center (GOArt). In 2007 he was appointed professor of organ at the Hochschule für Künste Bremen in Germany, where he continues to serve as the director of the Arp Schnitger Institute of Organ and Organ Building. He performs and teaches at major festivals and academies throughout the world. He has made many recordings, including most recently the complete works of Dietrich Buxtehude and Georg Böhm on the Loft label.

## Thrøstur Eiríksson

### *“Íslandske Psalmer”—The First Icelandic Chorale Book, 1840*

The 19<sup>th</sup> century brought many changes to the Icelandic society in the fields of politics, economy, and culture. Like Norway, Iceland was a part of the kingdom of Denmark. But while Norway used Danish hymn books and liturgical books, Iceland—because of greater differences between the languages—had its own. The most important book for singing in the churches was the *Graduale*. It was first published in 1594, and was reprinted 19 times—the last time in 1779. Although the music notation was mainly the same in all the editions, the way of singing changed. Most people could not read music, and the tunes were learned through oral transmission. Through that process they were dramatically changed and influenced by Icelandic folk song style.

In 1840 the Cathedral of Reykjavík got its first organ and organist. Pétur Guðjónsson had studied in Denmark beginning in 1837 in order to become a teacher. His studies at Jonstrup seminarium gave him quite a good musical education as well. With a new organ and organist, the church needed a chorale book with harmonizations for the organ. The task was given to professor and cathedral organist, C. E. F. Weyse. Since the Lutheran hymn tunes had gone through many changes during the centuries, professor Weyse had to write those tunes down after listening to Icelandic students in Copenhagen singing them for him. One of those who sang for the professor was the future organist Pétur Guðjónsson. Weyse writes about this process in some of his letters. Through them we know that he originally was supposed to write down and harmonize 100 tunes, which was the number of tunes mentioned in the latest Icelandic hymn book from 1801. For reasons which we do not know, the chorale book only came to contain sixty hymns.

The chorale book—*Íslandske Psalmer*—Icelandic hymns, was never printed and only existed in handwritten copies. The original used by Guðjónsson does not exist any more, but copies sent to the authorities have been preserved in the Icelandic national library.

The lecture will discuss this unpublished chorale book of C. E. F. Weyse and the changes in the Icelandic way of singing hymns in the 19<sup>th</sup> century through its influences. From Weyse’s own letters we know that he made several changes in the tunes while he wrote them down, and that those changes removed some of the Icelandic folk tune character of the tunes. We will also look at how Pétur Guðjónsson used this material in his work as a teacher and an organist, and in his own later publications.

**Thrøstur Eiríksson** was born in Iceland, and studied organ playing at the music conservatory in Reykjavík. He later studied church music at the Norwegian Academy of Music, where he received a bachelors and a masters degree, and also did further studies as a research scholar at the University of Lund in Sweden.

Eiriksson has worked as a church musician and a music teacher in Iceland and Norway. Since 1990 he has been the organist of Høvik church outside of Oslo; he is also the conductor of the choir “Bærum Bachkor” and has performed most of Bach’s major choral works with his choir. His main subject as a scholar has been hymnology, and he has published several articles in that field in Nordic journals of hymnology and church music. He has been member of several committees of music and liturgy for the Church of Norway—among them, the committee for the latest chorale book published in 2013. Eiriksson is today the main teacher of liturgy and hymnology at the church music department of the Norwegian State Academy of Music.

## Jonathan Jakob Hehn

### *The Organ in Presbyterian Worship*

The use of the organ in worship was a late development for Presbyterians when compared with many other denominations in the United States. With some notable exceptions, most churches did not introduce organs into their sanctuaries until the latter part of the 19<sup>th</sup> century or later, and even then often after much debate. The Puritan and Calvinist theologies that undergirded early American Presbyterianism produced an environment that was often hostile toward the instrument. There have been many studies documenting the history and theologies of American Presbyterian parishes and denominations, and some general studies on the worship of those traditions. There have also been studies documenting the organ building industry in America and studies surveying the organ literature of the colonial and post-colonial eras. However, until now there has been no attempt to document how the organ was actually used within the context of American Presbyterian worship. The references addressing this question in the existing literature are anecdotal at best. This paper examines the use of the organ in American Presbyterian worship from the end of the colonial period to the beginning of the 20<sup>th</sup> century. For background knowledge it draws upon sources discussing the nature of worship, music, and the church, especially from colonial Puritan, Enlightenment, and evangelical Presbyterian thinkers. Documentation of the organs themselves, descriptions of period worship services, and contemporary treatises on hymn playing reveal specific hymn performance practices in Presbyterian churches as they began using the organ. By examining the history of the organ in Presbyterian worship, this paper will also shed light on the historical controversy over the organ in worship and the nature of current controversies over instruments in worship.

**Jonathan Hehn** is a musician and liturgist currently serving Good Shepherd Lutheran Church in Tampa, Florida. He is a brother in the Order of Saint Luke and holds degrees in music (BM, DM) from Florida State University and theology (MSM) from the University of Notre Dame. He also holds the Choirmaster certificate of the American Guild of Organists, and has done additional study at the Universität Mozarteum. Jonathan appears frequently as an organist, having performed in Austria and across the United States. He has also published scholarly articles and lectured frequently in the areas of sacred music and liturgy. Jonathan was the founder and long time director of the Tallahassee Sacred Music Conference. You can find him on Facebook or follow him on Twitter @JonathanHehn.

## Maria Helfgott

### *The Increasing Role of the Organ in 19<sup>th</sup>-Century Church Music, Focusing on the Example of Organ Masses*

The growing importance of the organ in liturgical music in the long 19<sup>th</sup> century—especially in the Catholic areas of Austria and southern Germany—shall be demonstrated using the example of “organ masses” (mass settings without obligato instruments, accompanied by the organ only), which in many places repressed the dominance of traditional orchestral masses. Organ masses can be found across the whole century in *Hofkirchen* as well as the smallest villages. The spectrum of these pieces ranges from settings in very simple four-part harmony to complex contrapuntal compositions.

The causes for banning instruments except the organ in church music are multifarious: the reforms of Joseph II in the spirit of Enlightenment have to be mentioned, as well as the difficult financial situation and the lack of appropriate musicians, especially in smaller communities. In addition, there were liturgical rules in Advent and Lent that promoted a ban on orchestras, and especially in the second half of the 19<sup>th</sup> century church music reform efforts (the Cecilian movement) led to a partial rejection of the orchestra as well as all “secular” ways of composing and instead promoted the organ.

Dr. **Maria Helfgott**, born in Bruck an der Mur, Austria, is organist and senior scientist, and since 2013 also head of the Department of Stylistic Research in Music, at the University of Music and Performing Arts, Vienna. She studied organ at the University of Music and Performing Arts, Vienna (MA), as well as musicology and art history at the University of Vienna (MPhil, DPhil). Doctoral thesis: *Die Orgelmesse. Eine Untersuchung der orgelbegleiteten Messen vom ausgehenden 18. bis zum beginnenden 20. Jahrhundert*. Main research focus: performance practice, the organ and organ music.

## Per Högberg

### *Liturgical Organ Playing and Notation of Chorale Settings in the Beginning of the "Long 19<sup>th</sup> Century," Focusing on Conditions at the Göteborg Gustavi Cathedral, Sweden*

The changes from the 1697 Swedish Hymnal to its 1820 version could be described as a major watershed in the notation of chorale settings. At this time, the turn of the 19<sup>th</sup> century, there is a dramatic shift from thoroughbass to a four-part notated chorale setting. In the former, with its notated melody- and bass lines, the organist was equipped with sufficient information in order to play the music with one part in each hand. At the same time, the musician was supposed to have the skills required to improvise a multi-part setting using the "figures." Considering the instrumentalists' different levels of skills, one can assume that the sounding result could be anything from a simple two-part setting to a rich setting with many parts. The organist played to the best of his ability in order accompany singing, with artistic and practical, as well as aesthetic, goals.

However, with the advent of written-out four-part settings, one also could identify a development of rhythmical and melodic equalization. The chorale and chorale setting became static and neutralized, especially within the function of congregational singing in the church. The criticism of this chorale reform was massive.

In the very beginning of the "long 19<sup>th</sup> century" you find the chorale manuscript of Anders Bonge, cantor at the Göteborg Gustavi Cathedral. His *Koralbok* (1782) features written-out four-part harmonies in open score as well as figured bass, with very rich ornamentation in the melody-line. From the same time and place you also find the chorale manuscript of Hinric Bäck, organist at the cathedral from 1770 till 1802. The settings of Bäck are notated in common style with the melody over figured bass.

From the same period one also can identify a number of tutors; for instance, Biörckman (1763/1775) and Everhardt (1789) give essential information about theoretical and practical knowledge, concerning chorales and chorale settings. Following the three methods of playing hymns in another document (Linköping, 1795), establishes understanding of instrumental as well as vocal skills in performing hymns.

This paper discusses possible ways of the performance of the chorale manuscripts by Bonge and Bäck in the late 18<sup>th</sup> century at the cathedral. Were they useable together? Furthermore, how was the general performance of the congregational song an interaction between the chorale settings, the singers, the organ instrument and the organist? Are there identifiable patterns predicting developments to come?



**Per Högberg** serves as the main organist of Vasakyrkan (Vasa Church, Gothenburg), where he plays the organ in the liturgy as well as in concerts. Among his duties, he also conducts the 16-voice vocal ensemble of Vasakyrkan. He also teaches liturgical organ playing at the Academy of Music and Drama at the University of Gothenburg. Dr. Högberg received his PhD from the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg in 2013, with the thesis *Orgelsång och psalmspel: Musikalisk gestaltning av församlingssång* (Organ Singing and Hymn Playing: Performing Congregational Song). Among his recent publications is "On organ sound and congregational singing from the perspective of Pehr Schiörlin and Eskil Lundén's sound aesthetics from two centuries" in *Orgelforum*.

*Retaining the Fine Bouquet: Otto Olsson's Use of Plainsong in Organ Music*

Around 1910, the Swedish organist and composer Otto Olsson (1879–1964) introduced plainsong in his compositions, mainly in works for organ but also in some choral works. In many of these compositions, the use of this melodic material brought with it a change in harmonic style, which in some cases amounted to a radical break with the composer's usual rich late-Romantic harmonic language in favour of a mainly—or even exclusively—diatonic style. Olsson's "Gregorian" organ music ranges from short pieces where the plainsong material is treated in a simple fashion to large works such as the second organ symphony, *Credo Symphoniacum*, which is based on a number of plainsong melodies that at the end are combined in triple counterpoint. A key document, which will be discussed in detail, is the preface to the first collection of *Gregorian Melodies*, composed in 1910, where Olsson expounds his motives and ideas for using plainsong in organ music. He emphasizes the fluid, rhythmically free character of plainsong and its particular "bouquet" as well as the potential conflict between this particular nature of plainsong and the constraints that inevitably come with any attempt to adapt it to an organ piece. Olsson's preference for plainsong as musical material over Lutheran chorales may be partly explained by this difficulty: working with plainsong was a more challenging and therefore more attractive compositional task. His two volumes of Gregorian pieces offer varying solutions to this compositional problem, some of which will be exemplified in the presentation. Although the melodic content would have been unknown to Swedish congregations, the small Gregorian pieces were certainly intended for liturgical use, and several of them were played by Olsson as postludes in the main Sunday service. From a theological point of view, Olsson's preface shows an "ecumenical" attitude, considering the artistically successful presence of plainsong in an organ piece as a "guarantee" that the resulting work would be "church music and nothing else." The conditions for this attitude towards plainsong as a foundation of church music, even on Swedish Lutheran soil, were created by the official 1897 volume of *Music for the Swedish Mass*, where plainsong-based songs are included, and where the preface describes in detail the various forms of "Old Church" songs. As a member of the state committee responsible for proposing new music for the liturgy, Olsson was active in promoting plainsong as a part of the liturgical music of the Church of Sweden, especially for the Office. Olsson remained, however, for a long time alone among Swedish composers to use plainsong in organ works. It was not until around 1970 that a major plainsong-based Swedish organ work appeared, conceived for liturgical use like the *Gregorian Melodies*, but with a radically different musical language: Torsten Nilsson's *Septem improvisationes pro organo*.

Plainsong-based compositions by Otto Olsson to be played as part of the presentation:

From *Gregorianska melodier*, Op. 30

– *Angelus autem Domini*

– *Salve Regina*

From *Six Pieces on Old Church Songs*, Op. 47

– *Iste confessor*

– *Magnificat*

From *Credo Symphonicum, Organ Symphony no 2*, Op. 50

–Finale: *Veni Creator Spiritus*

**Sverker Jullander** is professor and chair of musical performance at the Piteå School of Music, Luleå University of Technology, Sweden. He graduated as a church musician from the Royal College of Music, Stockholm, and as an organ soloist at the School of Music, University of Gothenburg, after which he pursued further studies in Cologne and Amsterdam. From 1985 to 2006 he taught organ and organ pedagogy at the University of Gothenburg, where he received a PhD in musicology in 1997. A founding member of the Göteborg Organ Art Center (GOArt), he was its research director from 2001 to 2006. Between 2009 and 2012 he was director of research education at the Faculty of Fine, Applied and Performing Arts, University of Gothenburg. He has given organ recitals in many countries, in addition to CDs and radio broadcasts. His research concerns especially organ and church music of the 19<sup>th</sup> and early 20<sup>th</sup> centuries.

*The Training of Organists in 19<sup>th</sup>-Century Finland*

The subject of this paper is the training of organists in 19<sup>th</sup>-century Finland, when private training was replaced by professional training institutes. In the first half of the century every evangelical-Lutheran parish in Finland had an office of churchwarden (*lukkari*), but the post of organist existed in only some parishes owing to the shortage of organs. Moreover, for financial reasons, the post of organist was for the most part combined with that of the churchwarden. It was primarily only cathedrals and certain of the more important towns that employed a separate organist. In the second half of the century organs rapidly increased in number. At the end of the period the organ was to be found in most parishes of the southern dioceses and in every other parish of the northern dioceses.

At the beginning of the period the organists in many cases were immigrants from Sweden or their descendants; later they were to an increasing extent native Finns. The profession of organist was one of a purely musical nature, whereas the churchwarden's duties were manifold. In the 1840s serious attention began to be paid to the development of church singing, at that time of rather modest standards, if not simply poor. It fell to the churchwardens to conduct the church singing. Their training was inadequate and their ability to conduct very limited, because no music institutes existed specifically to train either them or the organists. They simply learned from a more experienced churchwarden or organist.

The shortage of proper training establishments for churchwardens and organists forced the church and state administrators to look for a solution to a problem that became ever more pressing as the demands on church music continued to escalate. In the year 1870 a new church law changed the profession of churchwarden: now the churchwarden had to be first and foremost a musician. According to the same law, the organist was responsible for the musical accompaniment at divine services and other activities that took place in church. These duties presupposed the organisation of the appropriate professional training. Churchwarden-organist schools (*lukkari-urkurikoulu*) were founded on the initiative of certain musicians, financial support being provided by the state. These were set up in Turku in 1878, in Helsinki and Oulu in 1882 and in Viipuri in 1893. In a short period of time these institutes took the place of private training, and, thanks to the competence of their teaching staff, produced skilled musicians who occupied three-fourths of the positions available in the parishes.

In my presentation I will explore questions of 1) who were the leading organists who trained other organists in the first part of the period and what kind of education they had, 2) how organ playing, organ tuning and care, and liturgical playing was taught in the churchwarden-organist schools, and 3) who were the teachers, what kinds of instruments were found and what educational material was used.

**Samuli Korkalainen**, who holds a Master of Music degree as well as a master's degree in Theology, is a Lutheran church musician and a pastor. Currently, he is also a doctoral student at the Sibelius Academy of the University of the Arts Helsinki. His thesis concerns singing and liturgical melodies in the Evangelical Lutheran Church of Finland in the 19<sup>th</sup> century. The aim is to determine the impact made on this music by two contemporary factors: the patriotic use being made of music in Finnish society at a time when Finland was part of the Russian Empire, and the liturgical trends in the Lutheran Church as a whole in Europe. The goal is to outline the local (Finnish) process of change and place it in a wider cultural and music theological context.

## Martti Laitinen

*“Accompaniment Should Let the Melody Flow Like a Lied”*

*Ilmari Krohn: Advent and Christmas Hymns for Voice and Harmonium, 1902*

The complex 19<sup>th</sup>-century process that led to the publication of the first official Finnish-language hymnal in nearly two centuries (1886) was accompanied and followed by discussion regarding two intertwined topics: one concerning the first official set of melodies for the entire Finnish hymnal, and another about organ accompaniment for the hymns. The first one has been documented fairly well in Finnish hymnological publications, which is why I will focus on a case within the second.

In 1899, having been excluded from the committee preparing the official publications, the organist Ilmari Krohn (later the first PhD and the first professor of Musicology in Finland) gave himself the task of preparing a “rhythmic and national” chorale book privately. The next year, as he travelled through Germany on his way to the World Exhibition in Paris, he made friends with many central figures of the then-emerging field of research called musicology (e.g., Oskar Fleischer, Georg Rietschel and Max Seiffert), some of whom were also active church musicians. Their influence is arguably visible in the significant progress that Krohn’s plan made afterwards. In Krohn’s opinion, good hymn accompaniment is both based on modal harmonies and independent in the manner of *Lieder*.

Only one part of Krohn’s project was carried to the point of publication: *Adventti- ja joulu-virsiä* (Advent and Christmas Hymns) for voice and harmonium, published in 1902. Whereas the committee came up with a fairly mediocre proposal, Krohn’s book displays notable boldness and novelty. His accompaniments bear more resemblance to a solo song collection than a traditional chorale book. They also anticipate some of the developments in Krohn’s later works. The publisher refused to carry on with the subsequent parts; however, in part because of *Adventti- ja joulu-virsiä*, Krohn gained national recognition as an expert in the field.

I approach Krohn’s collection from a comparative point of view: what characteristics does it have when contrasted with 1) traditional chorale accompaniment, 2) solo song repertoire, and 3) his own subsequent output?

**Martti Laitinen** is a Finnish church musician, organist, conductor and musicologist. He graduated both from the Sibelius Academy (MMus) and from the University of Helsinki (MA). Since 2011, he has pursued the first artistic Doctor of Music degree in the field of church music in the history of the Sibelius Academy, for which he has also studied in Amsterdam and Paris. He worked as a substitute church music director in the Helsinki Cathedral parish from 2010 to 2013. Since 2012, he has taught liturgical music at the Sibelius Academy, where he received the position of assistant in 2014. His first CD, containing the



*St. John Passion* by the Finnish composer Ilmari Krohn, was released in 2012. In the spring of 2015 he was awarded the national prize for the best master's thesis in music research in the year 2014.

## Jan Lehtola

### *Reflections on Liturgical Organ Playing by Oskar Merikanto*

The great master of Finnish organ music Oskar Merikanto (1868–1924) left numerous articles and books on liturgical organ playing. His focus was not only on technical but also on aesthetical questions. He made many attempts to elevate the general level of Finnish church music and he imported European influences through his travels in various central musical cities. He pointed out many issues of performance practice of organ playing in a book published in 1916. It is quite easy to find links between his methods, organ building in the late 19<sup>th</sup> century, contemporary organ music and his own organ compositions. Many of them are good examples of the highest level of liturgical organ playing of his time. The three postludes and 100 chorale preludes imply the various aspects of organ playing. At the same time the early Fantasia and Chorale “Suomi surussa” (“Finland in mourning,” 1899) is a marvellous example of Merikanto’s attempt to arouse national spirit among Finnish people.

Recital programme:

Oskar Merikanto (1868–1924):

*Fantasia ja koraali “Suomi surussa”* (Fantasia and Chorale “Finland in mourning”) (1899)

from *100 koraalialkusoittoa* (100 Chorale preludes) Op. 59 (1905)

- No 7 C Major (Moderato)
- No 22 E Minor (Andantino)
- No 48 E Major (Andantino)
- No 63 D Minor (Moderato)

*Lähtökappale juhlatilaisuuksia varten* (Postlude F major) Op. 88/3 (1915)

**Jan Lehtola** studied the organ in Helsinki, Amsterdam, Stuttgart, Lyon and Paris. He graduated from the Church Music Department at the Sibelius Academy, gaining his diploma with distinction in 1998. In 2000 he gave his Sibelius Academy debut recital in Kallio Church, Helsinki, and in 2005 received an artistic doctorate on Oskar Merikanto as a transmitter of European influences to Finland. He is a lecturer in organ music at the Sibelius Academy.

Jan Lehtola collaborates regularly with composers and has given more than 150 world and regional premieres. Lehtola has been the artistic director of the Organo Novo Festival in Helsinki since 2007, and he was chairman of the Finnish Organum Society in 2009–14. Lehtola has recorded for the Finnish Broadcasting Company (YLE) and can be heard on more than thirty commercial recordings. For further information, please visit [www.janlehtola.com](http://www.janlehtola.com)

*“Free” Rhythm in Plainchant Accompaniment in France Around 1900*

The debate about plainsong accompaniment in France in the second half of the 19<sup>th</sup> century was profoundly influenced by the French plainsong restoration that took place especially in the Benedictine abbey of Solesmes (Combe 1969, Van Wye 1970, Bergeron 1998, Morent 2013). Inspired by the desire to reinstate the “original” plainsong melodies, composers, musicians, and music historians such as François-Joseph Fétis and Joseph d’Ortigue developed a concept of “Gregorian” modality which became particularly relevant for new concepts of plainsong accompaniment. Later, concepts of Gregorian rhythm (mensuralism vs. equalism) were vigorously debated. In France, the idea of a particularly “free” rhythm in Gregorian chant was especially successful (Gontier 1859, Pothier 1880, Mocquereau 1908).

The often cited *Traité théorie et pratique de l’accompagnement du plain-chant* by Louis Niedermeyer and d’Ortigue (1857/76) can be seen as a prominent example of the new notion of “modal” harmony adequate for Gregorian melodies after ca. 1850. This fundamental change in plainsong accompaniment that took place in France in the second half of the 19<sup>th</sup> century (and which might have influenced musical thought on modality on a more general level than has been presumed) has been described by scholars focusing the history of plainsong accompaniment in general (Söhner 1936, Wagener 1964). Research has so far concentrated on the harmonic structure of music (the idea of “modal” accompaniment), whereas rhythm became equally relevant near the end of the 19<sup>th</sup> century and has only superficially been considered.

The abundance of French plainsong treatises from about 1850 to 1940 has not been thoroughly studied by musicological research until today (a first attempt: Leßmann 2014). Little, therefore, is known about the development of plainsong accompaniment in France, especially around 1900. Influenced by new concepts of Gregorian *rythme libre*, some plainsong accompaniment treatises tried to develop new approaches of “free” rhythm in accompaniment. In clear rupture with the often static rhythmic structure of traditional plainchant settings, their authors proposed new solutions to the problem of accompanying a rhythmically free melody (e. g., Lhoumeau 1892). My paper will try to present this development in the larger context of the French plainsong reception of the 19<sup>th</sup> and early 20<sup>th</sup> centuries.

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**Benedikt Leßmann** is a member of the academic staff in the Department of Musicology at the University of Leipzig, Germany. He studied musicology, Romance studies, comparative literature and church music in Leipzig, Paris and Halle. In 2009, he completed his exam for extra-official church musicians (C-Prüfung) in Schlüchtern. He obtained the degree of Magister Artium with a thesis on Debussy's songs in 2010. In 2015, he completed his doctorate with a thesis on the reception of Gregorian chant in France in the 19<sup>th</sup> and early 20<sup>th</sup> centuries. Since 2010, he has worked at the University of Leipzig, first on the edition of the letters of Felix Mendelssohn Bartholdy, then since 2011 as a research and teaching assistant. He has taught musicology and music history at several schools. Additionally, he works as a music critic, writes programme notes, and gives concert introductions. He was awarded the „Reinhard-Schulz-Preis“ (Darmstadt) in 2014 in recognition of his work as a free-lance music journalist.

*Liturgical and Liturgically Inspired Polish Organ Music in the Long 19<sup>th</sup> Century*

The political situation of Poland after 1795 was very difficult: the country disappeared from official maps and was partitioned by Prussia, Austria, and Russia. Polish organ music at the beginning of the 19<sup>th</sup> century was generally in decline and its level was not very high. Liturgical compositions of that time display a “pianistic style.” It was generally thought that organ music should exclude all faster rhythms, and slow tempo and lack of movement was associated with piety and spirituality. Liturgical and liturgically-inspired organ music was always more important at Protestant churches. That is why the greatest organist and composer of organ music in the first half of the 19<sup>th</sup> century was Karol August Freyer (1801–83), who was an organist of the Lutheran St. Trinity Church in Warsaw beginning in 1837. He was a friend of Fryderyk Chopin, as they both had studied with Józef Elsner at the Warsaw Conservatory. Freyer was a great organ virtuoso and composer, admirer and performer of J. S. Bach’s music (one of the first subscribers of Bach’s organ works edition in Poland). Freyer composed many choral preludes that were definitely inspired by Bach’s music. His origin was German and the influence of German church music was clear at Polish Protestant churches but Freyer was also a teacher of Catholic organists and contributed to improving the level of church and organ music in Poland. One of his pupils was Stanisław Moniuszko (1819–72), composer of Polish national operas, who was also a church organist and author of many choral preludes and choral variations on Polish church songs.

The second half of the 19<sup>th</sup> century could be called the renaissance of organ music in Poland. It was connected with the work of the organists educated by the Warsaw Conservatory and the Cracow Conservatory: Stefan Surzyński, Mieczysław Surzyński, Józef Surzyński, Gustaw Roguski, Władysław Żeleński, and others. The German *Allgemeiner Cäcilienverein* founded in 1868 in Bamberg had a great impact on Catholic church music in Poland. After Germany, Poland was the second most important center of the Cecilian movement in the world. The ideas of this movement were simple: liturgical pieces should be rather short and easy to play, it should be possible to shorten them if necessary, pedal parts should be easy, *Fugenstil* was considered as most appropriate for the church style, and longer pieces were acceptable only for prelude and postlude. (The style of such longer pieces should be very different from the style of concert compositions.) Even great Polish composers such as Mieczysław Surzyński, who was one of the most famous organ virtuosos of his time, composed liturgical organ pieces that corresponded with the ideas of *Cäcilienverein*. He was a winner of the European improvisation competition in St. Petersburg. His compositions include choral preludes and variations on choral themes. However, more important composers of pieces in Cecilian style were two of his older brothers: Józef (1851–1919) and Stefan Surzyński (1855–1919). The famous composer and organist Feliks Nowowiejski (1877–1946), author of nine organ symphonies, also composed easy and short pieces in liturgical style.

Recital programme:

Karol August Freyer (1801–83):  
*Ach bleib bei uns, Herr Jesu Christ*  
*Liebster Jesu, wir sind hier*

Stanisław Moniuszko (1819–72):  
*Idzie, idzie Bóg prawdziwy*  
*Wesoły nam dzień nastał*

Gustaw Roguski (1839-1921):  
*Preludium in A Minor*

Wincenty Rychling (1841–96):  
*Toccata*

Władysław Żeleński (1837–1921):  
*Preludium in e minor*

Stefan Surzyński (1855-1919):  
*Jezu Chryste Panie miły*  
*Preludium in C Major*

Józef Surzyński (1851-1919):  
*Zdrowaś bądź Maryja*

Mieczysław Surzyński (1866–1924):  
*Prelude in E Minor*

Feliks Nowowiejski (1877–1946):  
*Już słońce wschodzi ogniste*

Dr. **Krzysztof Lukas** is a Polish concert organist and adjunct professor of organ at the Academy of Music in Katowice. He published a dissertation on tempo rubato in organ music, 1750–1930, in 2015. His teachers were Prof. Julian Gembalski in Katowice and Prof. Jon Laukvik in Stuttgart, Germany, where he pursued his post-graduate studies. Private studies with Ton Koopman and Guy Bovet have completed his education. He is a winner of several national and international organ competitions (e.g., 1<sup>st</sup> prize in Rome 2001, and 1<sup>st</sup> prize at the de Grigny competition in Bitch, France, 2001). Concert tours take him throughout European countries, Japan, Korea, and Algeria. Since 1999 he has been organist at the Lutherkirche in Stuttgart, Germany. He is also the founder and artistic director of the organ and chamber music festival in his home town, Wodzisław Śląski, Poland.

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*Progressive Devotion: The Emancipation of the Organ in Liszt's Mature Renewal of Liturgy*

In the revolutionary fervour of Paris during the 1830s, Franz Liszt called for artists to heed their political calling in the rebirth of a just society. In the essay “De la situation des artistes, et de leur condition dans la société” and in the fragment “Die Zukunft der Kirchenmusik,” the young composer sought a new kind of alignment between the progressive spirit of modern art and the music of the church. The reception of Liszt has historically found it difficult to integrate the youthful exalted ideas of a dashing virtuoso with the late creative phase where he turned into an austere servant of the church and its liturgical music. While lacking in the exuberance of his greater organ works, some of the latter (and still lesser known) liturgical organ pieces may, however, belong among the most radical and prophetic pieces by the composer. Indeed, for music theorists it is not uncommon to see the evolution of 20<sup>th</sup> century modernist atonality as realizations of developments prefigured in Liszt’s mature experiments to enlarge the harmonic possibilities of Western tonality towards “omnitonality.”

In this lecture cum recital I will direct attention primarily to two set of miniature pieces, the *Missa pro organo* and the version for solo organ of *Via Crucis* (both from 1879). I will discuss the changing liturgical function of the organ that is made possible by Liszt’s high level of reflexivity on the role of musical artistry in the service of the liturgy. In the mass, the organ transforms the function of accompanying the sung Ordinary into a wordless replacement that is still intimately dependent on the text and chants of the Mass. The *Via Crucis* goes further and is arguably a proper realization of the young Liszt’s radical conception of church music, albeit in another emotive context. The formal and harmonic ingenuity of these miniatures pieces enables highly economic *tableaux vivants*. I will indicate how some general harmonic patterns might be understood as a consistent study in how to break down the barriers of prevailing tonality. As pieces conceived for communal prayer they facilitate a conception of liturgical organ playing where traditional forms are replaced by emotive tasks to stimulate the devotional imagination of the congregation. Even within the cycle, the organ might be seen to strive for an emancipation analogous to the transformation of tonality. Liszt here prefigures a development where the organ fulfills tasks that traditionally belonged primarily to vocal forms of liturgical music.

Even from contemporary perspectives Liszt’s mature attempts at a renewal of liturgical music provides rich material to conceptualize music’s contribution to Christian worship. Not least, his contributions indicate the potential of bringing a modern kind of autonomous artistic reflection even into the debate on liturgical music as a beneficial tool for its renewal.

Recital programme:

Franz Liszt (1811–86):

from *Missa pro organo* (1879)

- *Credo*
- *Sanctus*

from *Via Crucis* for solo organ (1878/79)

- *Station V, Simon le Cyrénéen aide Jésus à porter sa croix*
- *Station VIII, Les femmes de Jérusalem*
- *Station X, Jésus est dépouillé de ses vêtements*
- *Station XI, Jésus est attaché à la croix*
- *Station XII, Jésus meurt sur la croix*
- *Station XIII, Jésus est déposé de la croix*

**Jonas Lundblad** is a church musician, organ recitalist, theologian, and artistic researcher. He studied church music and organ at the university colleges of Malmö, Lübeck, and Piteå, and theology at Lund University. His research is focused on the interplay between aesthetics, music, and religion, and has developed out of the study of German Idealism and Romanticism (Friedrich Schleiermacher, specifically). At the Department of Musicology at Uppsala, he is currently working on a three-year artistic project on different philosophical and theological conceptions of time in the organ music of Olivier Messiaen. Jonas is visiting research fellow at Glasgow University and has been a guest researcher at the Humboldt Universität zu Berlin. He serves on the editorial committee of *Svenskt Gudstjänstliv*, Yearbook of Swedish Liturgy.

## Paul Peeters

### *Cavaillé-Coll's and Walcker's Organ Designs Examined in View of the Instruments' Liturgical Use, with a Special Focus on Small Instruments*

Aristide Cavaillé-Coll (1811–99) and Eberhard Friedrich Walcker (1794–1872) can be regarded as main representatives for the organ building styles in 19<sup>th</sup>-century France and Germany. They developed very specific tonal designs for their instruments that differ to a great deal. Most of their instruments were designed for liturgical use, but a substantial number were made for concert halls, theatres, schools, and private persons. Whereas Cavaillé-Coll's church organs for the most part were built for Roman Catholic congregations, Walcker made instruments for both Protestant and Roman Catholic churches.

If we think of the liturgical use of their instruments, we can formulate a number of questions: Can we find clear differences between organs designed for Roman Catholic and Protestant churches in the œuvre of the two builders? Do their instruments meet specific liturgical requirements of the respective church music traditions in which they were to serve? Can we find specific aspects in their tonal design concepts that enhanced new developments in liturgical organ playing?

When comparing Cavaillé-Coll's and Walcker's organ designs intended for liturgical or non-liturgical use, no major differences have been found. Some of the large instruments by Cavaillé-Coll, intended for concert hall or private use, show a few tendencies which can be considered to be typical for Cavaillé-Coll's ideal concert hall organ: 1) an extended compass; 2) some extra foundation stops at 16- and 8-foot pitch, especially in the Grand Orgue; 3) more pedal stops; 4) in cases of four manual divisions, three of them are enclosed; and 5) a solo-division with 16-, 8-, and 4-foot pitch reeds in horizontal position.

Conceptual differences cannot be found in Walcker's designs, either. Comparison of two 60-stop organs from the 1880s (one designed for a concert hall, the other for a church) shows that the concert hall organ was equipped with an extended compass, and that its specification included a few minor differences with the instrument designed for the church.

In neither Cavaillé-Coll's nor Walcker's work can we find differences between organs intended for use in Roman Catholic vs. Protestant churches. Specific aspects of their organ designs, such as Cavaillé-Coll's windchest division with double pallet boxes or Walcker's register crescendo, were not specifically developed to serve the instrument's use in liturgy, but they can of course facilitate certain aspects of the organ's liturgical use.

More than 140 of Cavaillé-Coll's ca. 180 small, standardized instruments were built for churches and many of them served as choir organs. These instruments do not differ from their equivalents designed for private or for another type of non-liturgical use.

During the period 1820–99, the Walcker firm built some 130 one-manual instruments and about 40 small two-manual organs with up to twelve stops. Approximately 140 of these instruments were built for churches.

**Paul Peeters** studied musicology at Utrecht University, where his main teachers were Prof. Dr. Maarten Albert Vente and Dr. Jan van Biezen. He studied organ with Kees van Houten and Jacques van Oortmerssen, and attended courses by Klaas Bolt, Harald Vogel, and Jean-Claude Zehnder. From 1983–91 he was general editor of the Dutch organ journal *Het Orgel*. In 1995 he emigrated to Göteborg, Sweden, and was appointed librarian and coordinator of documentation at the Göteborg Organ Art Center (GOArt) at the University of Gothenburg. From 2004–07 he served GOArt as its director. Currently, he divides his time between the Academy of Music and Drama (as an associate researcher with GOArt and a teacher of organ building history) and the Göteborg International Organ Academy (as its project leader). At present, he is completing a doctoral dissertation entitled *French and German Organ Building in the 19<sup>th</sup> Century. Comparative Studies of the Sound Concepts of Cavaillé-Coll and Walcker*. From its foundation in 1990 until 2013, he was a board member of the “International Association of Organ Documentation” (IAOD); in 2006–13 he served as its chairman.

## Peter Peitsalo

### *Finnish Collections of Liturgical Organ Music from the Latter Half of the 19<sup>th</sup> Century: Context, Content, and Function*

Research on 19<sup>th</sup>-century Finnish organ art has mainly focused on the rise of a native tradition of organ building, organ concerts and pedagogical activities of leading organists, while liturgical organ music has remained almost unstudied. This presentation focuses on five collections of liturgical organ music from the latter half of the 19<sup>th</sup> century by authors or compilers who worked at some point in their careers as church musicians in Helsinki. The materials studied consist of two manuscripts compiled by Gustaf Adolf Andersohn (1839–1909) and Johan August Gottlieb Hylander (1831–96), as well as the first printed Finnish liturgical organ music collections by Lauri Hämäläinen (1832–88) and Richard Faltin (1835–1918). The collections of Andersohn and Hämäläinen (*Orgelmusik för kyrkan* 1869, 1874; *Helmivyö* 1878) contain early examples of liturgical organ music by named Finnish composers, whereas the anthologies of Hylander and Faltin (1889–92) consist of chorale preludes and other small organ pieces mostly by foreign composers.

In this paper I will show the context, content, and function of the collections studied. The central questions are: Why were such collections published? What kind of repertoire and compositional types do they contain? What do the collections reveal about the liturgical use of the organ? And how do the pieces prepare the congregation for hymn singing?

Doctor of Music **Peter Peitsalo** is professor of church music at the Sibelius Academy, University of the Arts Helsinki, where he divides his activities between the Department of Church Music and the DocMus Doctoral School. Dr. Peitsalo is also an organist, composer, and former chairman of the Organum Society, the oldest society for promoting organ art in the Nordic countries.

*Liturgical Organ Music and Congregational Singing in 19<sup>th</sup>-Century Pomerania*

Between 1824 and 1832 the interior of the Greifswald main church St. Nikolai was rebuilt. Following the architectonic ideas of early Romanticism, the church was provided with a new inner choir and got an overall bright fitting. Several pieces of the interior were hand-carved by Christian Friedrich, a brother of the famous romantic painter Caspar David Friedrich. No less than the important master builder Karl Friedrich Schinkel held the tasteful restoration and the solid construction in high esteem. The renovation of the church was crowned by a new organ with forty-four stops on III/P, built by Carl August Buchholz. It was inaugurated in January 1833 by Carl Ludwig Lithander, a student of Georg Joseph (“Abbé”) Vogler, who worked at the church as an organist from 1824 up to 1840.

The impressive instrument was not the only one of this kind in Pomerania: in 1818 Buchholz, together with his father Johann Simon, had already built a substantial new organ for Demmin, St. Bartholomaei. In Barth he installed a large instrument in 1821. In combination with other organs the instruments not only show the economic potential of Pomerania in the 19<sup>th</sup> century, but also how modern and ambitious instruments were valued as status symbols.

Aside from some occasional concerts, of which we have only spare evidence, the main duty of organists was to accompany the congregational singing in the services. Surprisingly, the demands for this aspect of organ playing seem to have been plain and artless—in some contrast to the shape of the impressive newly built organs of that time. We are well informed of the style and demands on liturgical organ playing in Pomerania, where the liturgy of the Prussian Union had been introduced around 1825, by some witnesses: the Rügen superintendent Alwin Theodor Schenk published his *Melodienbuch zu dem Kirchen- und Hausgesangbuch für Neuvorpommern und Rügen* in 1861, with detailed indications of how to sing—and accompany—the hymns within the service. Following this song book, August Wagner, organist at St. Nikolai in Greifswald in the last three decades of the 19<sup>th</sup> century, prepared a *Choralbuch für Kirche und Haus* (1869) with not only organ settings for all common hymns but also interludes for the transition from one verse to another.

Based on Wagner’s introduction we can draw a line back to his teacher Carl Loewe, organist at St. Jacob, Stettin (now Szczecin, Poland), and to the organ tutorials by Abbé Vogler (*Organist-Schola*, 1798) and Daniel Gottlob Türk (*Von den wichtigsten Pflichten eines Organisten*, 1787). Wagner continued the tradition of congregational accompaniment with simple, chaste harmonies without any hyperbolic interpretation of the choral texts. At the same time, we can infer that the pace of singing had gradually increased since 1800: whereas Loewe recommended using interludes between the single lines of each stanza, Wagner provided interludes only between the verses.

On the basis of some Pomeranian musical sources the paper shows the aesthetical standards of liturgical organ playing in Pomerania during the 19<sup>th</sup> century but also some changes from the beginning to the end of the century.

**Matthias Schneider**, born in Münster, Westfalia, is professor of church music (especially organ literature and improvisation) at Greifswald University. Aside from giving organ lessons he lectures in musicology, liturgy, hymnology, and performance practice. In 1996 he founded the “Greifswald Summer Organ Academy.”

Dr. Schneider studied at conservatories and universities in Münster, Essen, und Basle (great degree of church music, 1984; doctorate in musicology, 1995) and attended numerous master classes. From 1984 to 1993 he worked as organist and choir director at the City Church of Schopfheim and as lecturer and research assistant at Basle University, Switzerland. From 1989 to 1995 he was assistant professor of organ at the Heidelberg Church Music Institute.

Dr. Schneider regularly travels on concert tours in western and eastern Europe. His publications include a study on the interpretation of the chorale fantasias of Buxtehude, essays on the organ music of Johann Sebastian Bach, and, recently, an eleven-volume encyclopedia of church music. He also recorded several CDs. Since 2013 he has been president of the International Society of Organ Friends (*Gesellschaft der Orgelfreunde e.V.*).

## Workshops

### Harmonium workshop

This workshop addresses the history of the harmonium, its application, structure, and above all the basics of playing techniques. Participants get a chance to try out dynamic pumping and other performance practices typical only of the harmonium.

**Mikko Korhonen** is lecturer in organ music at the Kuopio Department of the Sibelius Academy. Specializing in improvisation on various keyboard instruments, he has given recitals and master classes in many European countries and in the United States.

### Plainchant Accompaniment According to 19<sup>th</sup> and Early 20<sup>th</sup> Century Finnish Sources

**Pekka Suikkanen** is lecturer in church music (especially liturgical organ music and organ improvisation) at the Sibelius Academy. In 1984–2014 he served as organist of the Old Church in Helsinki.



## Call for papers

### Liturgical Organ Music and Liturgical Organ Playing in the Long 19th Century

January 20–22, 2016

Sibelius Academy, University of the Arts Helsinki, Finland

#### INVITATION

The Department of Church Music and the DocMus Doctoral School at the Sibelius Academy, University of the Arts Helsinki, invite organists, researchers, and students to take part in the conference "Liturgical Organ Music and Liturgical Organ Playing in the Long 19th Century", a period extending approximately from the French Revolution to the First World War.

The long 19th century was an era of transition, paradoxes, and conflict in the area of church music. While suffering from the continuing decline in the position of the church and the organ in musical life - a process well under way already in the latter half of the previous century - it also saw the birth of several reform movements relating to liturgy, organ and church music, movements that not only shaped much of the developments in the following century but also have had significant repercussions on present-day practices.

Since the long 19th century has been, until recently, largely neglected in liturgical-musical studies, probably because of its lingering association with "decadence" -inherited from 20th century reformists - we feel that it is now time for a thorough reassessment. It is our hope that the conference "Liturgical Organ Music and Liturgical Organ Playing in the Long 19th Century" will significantly contribute to this purpose.

The conference offers a varied programme, with presentations in words and music in different formats, in addition to, among other things, reconstructed historical services and a concert with Scandinavian congregational hymns.

Invited keynote speakers:

Prof. Dr. Michael Heinemann, Hochschule für Musik Carl Maria von Weber  
Dresden

Dr. Kurt Lueders, Paris

The conference language is English.

Organizing Committee:

Professor Peter Peitsalo (Sibelius Academy, University of the Arts Helsinki)

Professor Sverker Jullander (Luleå University of Technology)

Professor Karin Nelson (Norwegian Academy of Music)

Lecturer Pekka Suikkanen (Sibelius Academy, University of the Arts Helsinki)

Dr Per Högberg (University of Gothenburg)

Coordinator of Doctoral Studies Markus Kuikka (Sibelius Academy, University of the Arts Helsinki)

MA, MMus Martti Laitinen (Sibelius Academy, University of the Arts Helsinki)

## CALL FOR CONTRIBUTIONS

Proposals are invited for papers (20 minutes presentation + 10 minutes discussion), lecture-recitals (40 minutes + 15 minutes discussion) and panel sessions (50 minutes). Topics as they relate to the main themes of the conference include, but will not be limited to:

- purposes of organ playing in liturgy
- dissemination of repertoire and stylistic ideals through printed collections of liturgical organ music
- transnational and interdenominational influences
- liturgical organ music as expression of national identity
- folk music influences
- liturgical organ playing as expression of power
- performance practice issues: hymn playing, plainchant accompaniment, the impact of different organ types
- forms, functions and models of liturgical organ improvisation
- church music reform movements, the Bach revival, historical models, changes in liturgical ideals
- echoes of liturgical organ practice in non-liturgical music
- comments on liturgical organ playing in the writings of philosophers, theologians, and ecclesiastical authorities as well as in fiction
- musical representations of aesthetic concepts such as transcendence and the sublime
- implications of 19th century practices for today's liturgy and liturgical organ playing.

Proposal writers are encouraged to focus on continuities, transitional phases, and processes of change in Protestant and Roman Catholic church music, as well as Nordic aspects.

Presentations will be held in the Organo Hall of the Helsinki Music Centre ([www.musiikkitalo.fi/en/spaces/organo](http://www.musiikkitalo.fi/en/spaces/organo)), which has three organs ([www2.siba.fi/organo](http://www2.siba.fi/organo)): one by Forster & Andrews from 1892 (III+P/29); one

by Verschueren from 1994, built along the lines of North German and Dutch baroque tradition (II+P/26); and one by an unknown Italian builder from the 18th century (I/9). In addition, historical organs in nearby churches will be used during the conference, e.g., the main organ of the St. John's Church (JohanneksenkirKKo, Johanneskyrkan), built by E. F. Walcker & Co in 1891 and restored by Christian Scheffler in 2005 (III+P/66).

All proposals must include the following:

1. an abstract of maximum 500 words, including information on the type of presentation proposed
2. a short CV with contact information (for panel sessions, CVs for all panel members, and for lecture-recitals, CVs for all participating musicians, are required)
3. In addition, proposals for lecture-recitals must include: a detailed programme for the music to be performed (composers, work titles, composition years, opus numbers or equivalent)

Please, fill in the online submission form at the conference website and submit it as instructed. The submission time is April 10 - June 5, 2015.

All who submit proposals will be notified of the committee's decision on acceptance by July 1, 2015.

For further information, please contact:

Peter Peitsalo, DMus, Professor, [peter.peitsalo\(at\)uniarts.fi](mailto:peter.peitsalo@uniarts.fi)

Markus Kuikka, DMus, Coordinator, [markus.kuikka\(at\)uniarts.fi](mailto:markus.kuikka@uniarts.fi)

Conference website:

<http://sites.siba.fi/en/web/organ-and-mass-communication/home>

## Instruments & Specifications

### ORGANO

The centerpieces of the Organo hall are the three instruments representing different styles. There is an Italian meantone -tempered, 9-stop organ dating from the beginning of the 18<sup>th</sup> century; a tempered, 29-stop Forster & Andrews organ from the year 1892, representing English Romanticism; and a welltempered, 26-stop Verschueren organ from 1994, built along the lines of the Northern German/Dutch Baroque organ tradition.

Such a unique collection of instruments in this one space provides an ideal setting for teaching and performing an organ repertoire consisting of Italian Renaissance and Baroque music, Baroque music from Germany and the Netherlands, English and German music from the age of Romanticism, and improvisation as well as modern and chamber music.

(<http://www2.siba.fi/organo>)

### FORSTER & ANDREWS ORGAN

Organ builder: Forster & Andrews Organ Builders 1892

Restoration and reconstruction: Urkurakentamo Martti Porthan Oy 2011

Surface refinishing: Restaurointimaalaus Nykänen 2011



**I Choir C- g<sup>3</sup>**

Dulciana 8'  
 Lieblich Gedackt 8'  
 Flauto Traverso 8'  
 Flautino 2'  
 Clarinet 8'

Voix Celestes 8'

Gemshorn 8'  
 Piccolo 2'  
 Mixture 3 ranks  
 Cornopean 8'  
 Oboe 8'

**II Great C- g<sup>3</sup>**

Double Open Diapason 16'  
 Open Diapason 8'  
 Stopped Diapason 8'  
 Gamba 8'  
 Principal 4'  
 Suabe Flute 4'  
 Fifteenth 2'  
 Trumpet 8'

**Pedal C – f<sup>1</sup>**

Open Diapason 16'  
 Bourdon 16'  
 Principal 8'  
 Fifteenth 4'  
 Trombone 16'  
 Trumpet 8'

**III Swell C- g<sup>3</sup>**

Bourdon 16'  
 Open Diapason 8'  
 Hohlflöte 8'  
 Salicional 8'

**Couplers**

Swell to Great  
 Swell to Choir  
 Swell to Oktave  
 Swell to Pedals  
 Great to Pedals  
 Choir to Pedals

**VERSCHUEREN ORGAN**

Organ builder: Verschueren Orgelbow Heythuisen B.V. 1994, Opus 1052

Reconstruction: Urkurakentamo Martti Porthan Oy 2011



Hauptwerk  
 Quintadena 16'  
 Prinzipal 8'  
 Hohlflöte 8'  
 Oktave 4'  
 Spitzflöte 4'  
 Nasat 3'  
 Oktave 2'  
 Mixtur 4x  
 Dulzian 16'  
 Trompete 8'

Oberwerk  
 Gedackt 8'  
 Prinzipal 4'  
 Rohrflöte 4'  
 Oktave 2'  
 Gemshorn 2'

Sifflöte 1<sup>1</sup>/<sub>3</sub>'  
 Sesquialtera 2x  
 Scharf 4x  
 Dulzian 8'

Pedal  
 Untersatz 16'  
 Oktave 8'  
 Oktave 4'  
 Mixtur 5x  
 Posaune 16'  
 Trompete 8'  
 Cornet 2'

OW/HW, HW/P, OW/P

Tremolo

## ITALIAN ORGAN

Organ builder: Unknown ca. 1750

Restoration: Francesco Zanin 2002

Reconstruction: Urkurakentamo Martti Porthan Oy 2011

Manual C/E-c3

Principale (8)  
 Ottava (4)  
 Quinta Decima (2)  
 Decima Nona (1 1/3)  
 Vigesima Seconda (1)  
 Vigesima Sesta (2/3)  
 Vigesima Nona (1/2)  
 Voce umana (8)  
 Flauto in Ottava (4)

Pull-down pedals C/E-H



## St. John's Church

The large Neo-Gothic St. John's Church, situated on the Punavuori Midsummer Bonfire Hill, was designed by architect E. E. Melander and completed in 1891. The same year saw the rise of another monumental structure inside the church – the three-manual, 61-stop organ built by the German organ builder E. F. Walcker. The church's first organist was Oskar Merikanto, who also planned the first enlargement of the organ to 66 stops as well as the conversion to electro-pneumatic action. Later, two significant repairs were made: In 1937 the number of stops was increased to 73, and by 1956 the organ had 74 stops distributed on four manuals and pedal. Numerous original stops were preserved during these renovations, although they were changed in many ways to accommodate Neo-Baroque tonal ideals. Considerable changes in the pipes, the reduction of air pressure, and the building of registers to satisfy the aesthetics of the Neo-Baroque ultimately led to a sound that only faintly resembled that of Merikanto's era. All that was left was a mere shadow of the Romantic sound world.

The rebuild completed in 2005 was planned on the basis of the enlargement in 1921. This major project required a collection of all the archival information on the organ, as well as a complete analysis of the instrument by the best experts. In addition, the task called for an organ builder with the necessary experience and skills to carry out such a demanding operation.

In comparison with the 1921 version, a few stops are missing. As a result of opening the large, locked swell-shutters on the sides of the swell box, the number of stops in the division had to be slightly reduced, and the Vox humana 8' was placed in its own swell box behind the organ. On the other hand, some necessary additions were made during the restoration. The Great was equipped with a new Gemshorn 4' stop, and the pedal's Gedecktbaß 16' was transmitted from the third manual, and replaced by a new Harmonicabaß 16'. Both additions are typical stops in the Walcker organ. The size of the 2005 version of the organ is 65+1 stops.

## WALCKER ORGAN

Organ builder: E. F. Walcker & Cie. 1891, Opus 559

Restoration: Orgelwerkstatt Christian Scheffler 2005





## Specification

### I Man.

Principal 16' (1891)  
Flauto major 16' (2005)  
Principal 8' (1891)  
Hohlflöte 8' (2005)  
Octav 8' (2005)  
Viola di Gamba 8' (2005)  
Quintatön 8' (1891/2005)  
Gemshorn 8' (1891)  
Bourdon 8' (1891/2005)  
Quinte 5 1/3' (2005)  
Principal 4' (2005)  
Octav 4' (1891)  
Rohrflöte 4' (1891)  
Gemshorn 4' (2005)  
Terz 31/5' (1891/2005)  
Quinte 2 2/3' (1891/2005)  
Octav 2' (1891)  
Mixtur 6 fach 2 2/3' (2005)  
Scharff 3 fach 1 1/3' (2005)  
Fagott 16' (1956)  
Ophycleide 8' (1891/2005)  
Clairon 4' (1891)

### II/I

III/I  
Super I  
Super III/I  
Sub. III/I

### II Man.

Geigenprincipal 16' (1891/2005)  
Bourdon 16' (1891)  
Geigenprincipal 8' (1891)  
Concertflöte 8' (2005)  
Salicional 8' (2005)  
Gedeckt 8' (1891)  
Dolce 8' (1891)  
Principal 4' (1891)  
Traversflöte 4' (1937)  
Viola d'amour 4' (2005)  
Piccolo 2' (2005)  
Cornett 4-5 fach 8' (2005)  
Trompete 8' (2005)

Clarinette 8' (2005)

### III/II

Super III/II

### III Man.

Lieblich Gedeckt 16' (1891)  
Principal 8' (1891/2005)  
Spitzflöte 8' (2005)  
Fugara 8' (2005)  
Lieblich Gedeckt 8' (1891)  
Aeoline 8' (1891)  
Voix celeste 8' (1891)  
Principal 4' (1891)  
Gemshorn 4' (1891)  
Flauto dolce 4' (2005)  
Flautino 2' (2005)  
Harmonia aeth. 3 fach 22/3' (2005)  
Basson 16' (1921)  
Trompette harm. 8' (1891)  
Oboe 8' (1956)  
Vox humana 8' (1956)  
Tremolo

### Pedal

Grand Bourdon 32' (1891)  
Principalbaß 16' (1891)  
Subbaß 16' (1891)  
Violonbaß 16' (1891)  
- Gedecktbaß 16' (transm.)  
Harmonicabaß 16' (2005)  
Quintbaß 10 2/3' (1891)  
Octavbaß 8' (1891)  
Flötenbaß 8' (1891)  
Violoncello 8' (2005)  
Octave 4' (1891)  
Posaunenbaß 16' (1891)  
Trompete 8' (1891)  
Clairon 4' (1891)  
I/Ped.  
II/Ped.  
III/Ped

## **Conference organisation**

Conference coordinators

Markus Kuikka, Peter Peitsalo

Conference assistant

Hanna Lång-Mattila

Technical support

Olli Ovaskainen

Stage manager

Suvi Pousi

Catering

Musiikkitalo Restel Ravintolat

Conference book layout Markus Kuikka

Cover layout Tiina Laino

Conference book printed by Unigrafia Helsinki

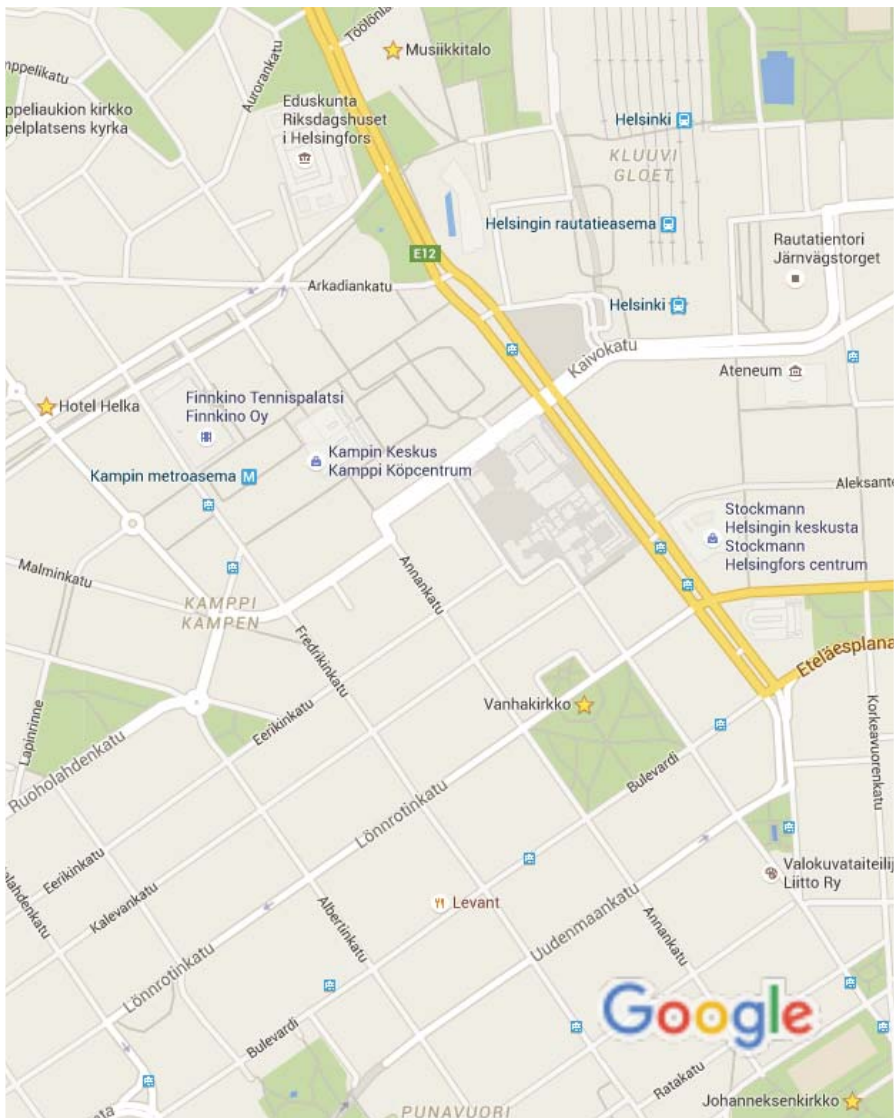
## Map of conference locations

Helsinki Music Centre (Musiikkitalo in the map below)

Main entrance Mannerheimintie 13 A, 00100 Helsinki

Entrance opposite Kiasma on the Kansalaistori Square (to the main lobby)

The registration desk is located at the downstairs lobby and is accessible by stairway and elevator from main lobby on the 3th floor.



Hotel Helka (in the map p. 52)

Address: Pohjoinen Rautatiekatu 23

The walking distance to Music Centre is about 800m by Baana, an old railway canyon converted for pedestrians and cyclists.

The Old Church (Vanha kirkko in the map p. 52)

Address: Lönnrotinkatu 6

The walking distance from Music Centre 1,1 km

The connection by tram 10 stop Ylioppilastalo

St. John's Church (Johanneksen kirkko in the map p. 52)

Address: Korkeavuorenkatu 12

The walking distance from Music Centre about 1,5 km

The connection by tram 10 stop Johanneksen kirkko

Restaurant Sipuli (Royal Ravintolat in the map below)

Address: Kanavaranta 7 A

The connection from Music Centre (Musiikkitalo) is by tram 4 (tram stop Ritarihuone -> 300m walk forward).



The Journey Planner of Helsinki Region Transport:

<http://www.reittipas.fi/en/>





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