

L A I K M E T S  
65 Cedar Rd  
Katonah, NY, 10536  
1986 g. 25. janv.

Aivaram Ronim, Latviešu Fonda Priekšsēdim  
449 S. 40th St  
Lincoln, NE 68510

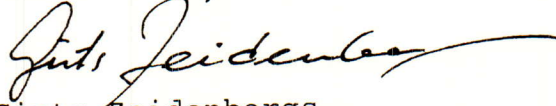
Sveicināts, Aivar!

Š.g. martā un aprīļa sākumā Laikmets rīko ērģelnieces Brigitas Miezies pirmo koncertturneju Ziemeļamerikā, lai iepazīstinātu Ziemeļamerikas latviešus un citus labas ērģeļu mūzikas mīlētājus ar šo Eiropā un citos kontinentos, izņemot Ameriku, visai pazīstamo un daudzu klausītāju iemīloto latviešu ērģelnieci, kā arī latviešu ērģeļu mūziku.

Tā kā Brigita Mieze šinī kontinentā koncertē pirmo reizi un šeit ir mazāk pazīstama, tad šī turneja ir finansiāli riskanta. Laikmets turnejai var atļauties visai pieticīgu budžetu. Tomēr Laikmeta valde domā, ka šīs turnejas koncertiem apmeklētāji būtu jāpievelk ar īpaši plašu reklāmu, kā arī veicinot Brigitas Miezies tikšanos un iepazīšanos ar šeit dzīvojošiem mūziķiem un mūzikas cienītājiem, kas nozīme lielāku budžetu.

Laikmets lūdz no Latviešu Fonda padomes sēklas naudu \$750.- apmērā, Brigitas Miezies "iesēšanai" Ziemeļamerikā. Naudas izmantošanas detaļas ir pasniegtas pielikumā.

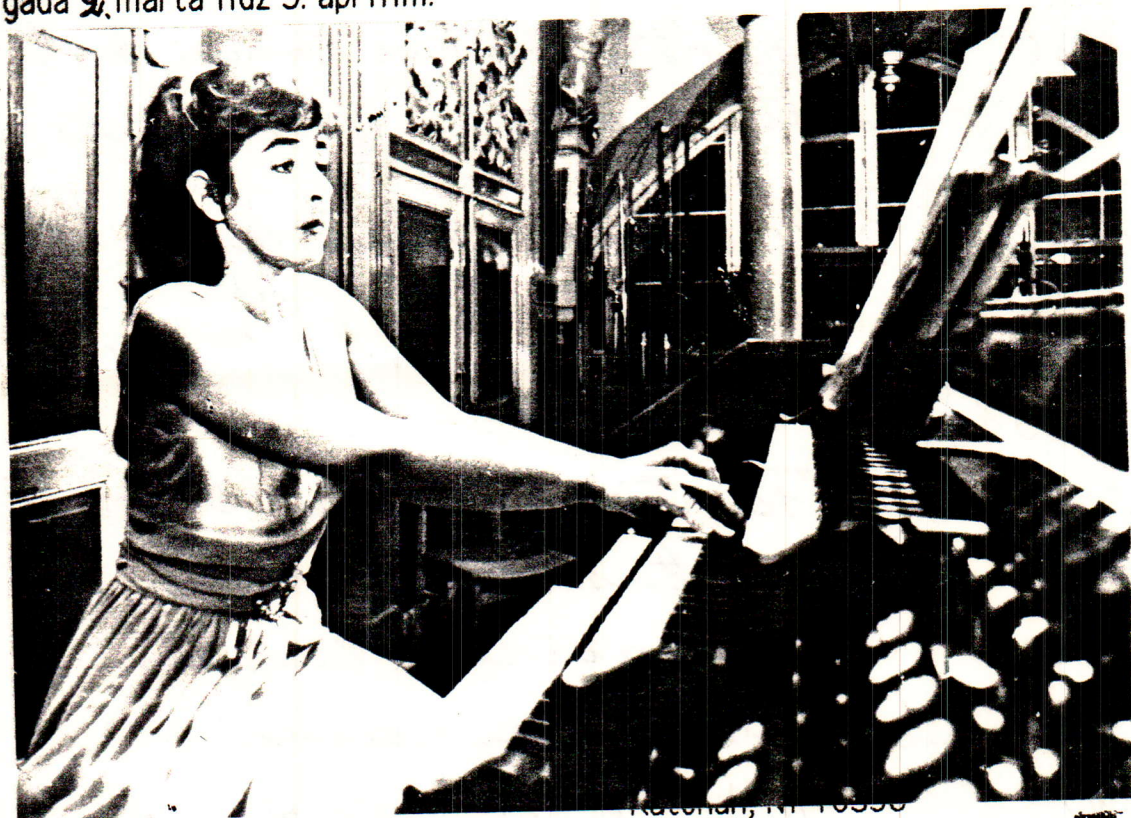
Patiesā cienā,

  
Girts Zeidenbergs  
Valdes priekšsēdis

Pielikumā: 1. Naudas izmantošanas detaļas  
2. Brigitas Miezies materiāli

## LAIKMETA PADOMES LOCEKĻIEM UN KONTAKTIEM

Organizējam **ērģelnieces Brigitas Miezes** koncertturneju no 1986. gada 9. marta līdz 5. aprīlim.



tel. 914 232-7438

**Brigita Mieze** mācījusies klavieru spēli pie prof. H. Brauna un ērģeļu spēli pie prof. N. Vanadziņa Latvijas Valsts Konservatorijā. Diplomēta koncertērģelniece, kamerorķestru soliste un mūzikas skolotāja. Papildinājusies ērģeļu spēlē pie prof. J. Reinbergera Prāgas Mūzikas Akadēmijā.

Bijusi Latvijas Valsts Filharmoniskā Orķestra soliste, koncertērģelniece Doma Katedrālē un ērģeļu un klavieru spēles profesore Latvijas Valsts Konservatorijā. Pēdējos desmit gados devusi pāri par ~~800~~ 1000 koncertu Padomju Savienībā, Eiropā, Āzijā un Austrālijā, solo un ar slaveniem orķestriem. 1977. gadā, sacensībā ar divdesmit citiem izpildītājiem 13.-tajā Starptautiskajā Ērģeļu un Kamermūzikas Festivālā Kamien Pomorski, Polijā, 13,344 radio klausītāji nobalsoja, ka Brigita Mieze ir izpildītāja ar vislabāk interpretēto priekšnesumu. Ārzemēs, it īpaši Austrumeiropā un Krievijā, labi pazīstamā māksliniece ir ieskaņojusi 9 plašu albumus un daudzus koncertus, radio un televīzijas priekšnesumus.

Kopš 1981. gada dzīvo Rietumvācijā, kur māca Vestfāles-Lippes Valsts Mūzikas Akadēmijā Minsterē un ir ērģeļu profesore Vestfāles Mūzikas skolā Minsterē.



Wednesday, Feb. 1, 1978 - New York Times

## Pipe Organ Is Pride of Siberians; 'They Want Bach, Bach, Bach'

By CRAIG R. WHITNEY  
Special to The New York Times

NOVOSIBIRSK, U.S.S.R.—In all the expanse of Siberia there is but one pipe organ, and when Brigitte Mize pealed out Liszt's jubilant chorale on the hymn "Now Thank We All Our God," the audience of young Russians was transfixed. They clapped, they stamped, they made her play a third encore.

Backstage in the small Glinka Conservatory Hall in this seat of the Siberian branch of the Soviet Academy of Sciences 1,700 miles east of Moscow, Miss Mize, who gave two concerts here and who may sometimes appear 18 times a week in widely scattered locations, said it happened all the time. "Probably none of these people recognized it as a hymn," she said, "but people today seem to be looking to fulfill spiritual needs, and the organ somehow seems to answer that."

"They want Bach, Bach, Bach," she went on. "His music seems to answer some internal need." And she played it magnificently. A resident of the Latvian capital, Riga, she is one of four organists for the 19th-century German-built instrument in the former cathedral there, now a secular concert hall.

### Audiences All Over Country

All over the Soviet Union more and more Russians are discovering organ music—unknown through most of their history because organs had no part in the Russian Orthodox liturgy—perhaps out of a yearning for mysticism or simply to escape the frustrations of ordinary life for a few moments.

Siberia, where the snow is piled high on the streets, crackling sharply underfoot in below-zero temperatures, is the last place one would expect to find organ music and certainly an unlikely setting for Reformation hymns. In the spare wooden auditorium of the conservatory, an East German concern, Sauer, built a three-manual, 3,256-pipe instrument in 1968. Now a young audience of students, workers and bureaucrats filled about three-quarters of the seats, and what they wanted most, it seemed, was the Bach.

For most of its 60 years the Soviet Government has been militantly anticlerical. In the secular surroundings of the concert halls, though, organs are appearing, most of them from East Germany, and no one seemed to notice here when Bach's chorale prelude called "To Thee, Lord Jesus Christ" was announced as Chorale Prelude in F minor.

"It is not really the religious association of the music that explains its appeal," a young Soviet scientist said. "It is more a yearning to find an es-

cape into another era, to seek a refuge. It is music we have not heard before."

The animated Siberian who helps her husband run the conservatory concerts here wishes the central authorities would send more organists her way. "We had Jean Guillou once," she said, referring to a young French virtuoso, "but we have to take what Moscow gives us, and they seldom send organists."

Most Soviet organists come from the Baltic states, where the religious tradition was Lutheran and Roman Catholic before Soviet annexation in 1939 and where the churches used organs to accompany congregational singing.

After the concert Miss Mize, who was wearing a thin green gown and had caught a cold, said that the cathedral in Riga was often filled during concerts, which take place as often as six times a week in summer, and that recordings usually sold out as soon as they reached the Moscow stores.

Asked what she thought of the Novosibirsk instrument as compared with the Riga one, she smiled and replied. "That would be like comparing a new violin to a Stradivarius." The Riga organ, dedicated in 1863, is treated by the state as a cultural monument. "When all the stops are pulled out," she explained, "it takes one pound of finger pressure to play a key. Feel those arms!"—she displayed a well-formed but firm triceps—"You have to be determined to play it well."

Dear Brigitte!

Thank you!

Oh

has now part to bus?

brun!

1578.10

Varlet C.R. Whitney - ver pazinet in izmar -  
kan center publicēšana? C.R.



At the turn of the 12<sup>th</sup> to the 13<sup>th</sup> century Pope Innocent III (1198-1216) blessed crusades into the eastern Baltic areas, which, in the following decades, resulted in the occupation of the Baltic territory and christianization of Latvians, Estonians and Livs, establishing the church as the leading feudal power. The new bishopric combined with the German Order of the Knights to form the Livonian Federation. This federation had its seat in the town of Riga, which is situated on the banks of the river Daugava and was founded in 1201 by the Bishop Albert von Buxhövden (d. 1229) from Bremen.

A wood-construction church had been built in Riga and dedicated to St. Mary, the guardian and patron saint of the crusaders. This church, however, was considered insufficient for the needs of Riga's bishops. In 1277 Bishop Albert, therefore, acquired property outside of the city walls and in 1215 started building a more appropriate stone cathedral, after the wooden church had been destroyed in a fire.

The construction plan showed a rectangular basilika with tripartite nave, transept, rectangular choir and semicircular apses on the eastern side. Actual construction had begun and the limestone walls and altar pillars had reached a height of approximately 2 meters, when the plan was abruptly changed. The onset of Early Gothic style resulted in a widening of the side aisles and raising the middle aisle to a height of almost 16 meters.

In general, Romanesque and Early Gothic churches were almost 20 to 22 meters wide, but Riga's new cathedral had a width of 31 meters due to the widened aisles. The narrower northern aisle impaired the overall spatial composition, which also worked against the subtle symbolic use of space traditionally planned into churches of the Middle Ages.

The walls of the nave were built notably higher. The overall visual impression combines the openness and spaciousness of a hall church and the rigid axiality and upward thrust of a basilica. A transverse section of the church's significant parts resembles an isosceles triangle, a symbol of the Holy Trinity. Many years passed until Riga's cathedral was completed. In the mid-13<sup>th</sup> century the inhabitants of Riga were called by the elder of the Cistercian monastery of Riga to donate for completion of the church. In 1254 – just a year before the diocese of Riga was elevated to an archbishopric and its power extended to include eastern Prussia – the clergy assured every supporter of the construction a 40-day absolution of sins. Except for later additions and expansions to one of the most important houses of worship in the Baltic area, whose imposing size was equal to western Europe's cathedrals, the building was completed towards the end of the 13<sup>th</sup> century. After the fashion of Praemonstratense monastery, the head of the cathedral guided all other churches and had its own school and library. In 1522 Riga, a member of the Hanseatic League, became Lutheran, and the cathedral was changed into a protestant church when the last archbishop sold it to the city of Riga. The Originally luxurious interior – 31 altars / partially carved / choir screen, highaltars, a richly decorated bishop's chair, monstrances, sculptures, etc. – was destroyed during the disruptions of the early Reformation and only a few headstones remained. The present interior is in Classical, Baroque and Renaissance styles: the pulpit, organ case (which will later be described in detail), choir lofts, one of which has a bas-relief of St. Cecilia, the patron saint of church music, and numerous headstones, epitaphs and cenotaphs (tombstones placed separately from the place of burial) of the higher clergy.

After the Reformation burial places within the cathedral were sold to prosperous and prominent laymen.

For centuries the cathedral towered imposingly over the dense medieval profile of the old town. In the meantime Riga came under Polish (1582), Swedish (1627) and Russian (1710) domination and finally became the capital of independent Latvia from 1918 to 1940. The church was restored from 1959 to 1961, equipped with a modern system of heating and sanitation, made a branch of the Riga History and Navigation Museum and designated a concert hall. The Dom Cathedral architectural ensemble „is a composite monument to history, architecture and the fine arts. As such it was proclaimed the property of the people and protected by the State according to the law „On the preservation of cultural monuments” adopted by the Supreme Soviet of the USSR.

(Tatjana Pavele)

One of the most important works of art in the cathedral is the organ within the western wall of the nave. The profile of the organ case, despite an overall impression of harmony shows the individual phases of the instrument's construction. On the lower tier of the organ is the following inscription: „I, master Jacob Rab / have, through God's mercy and help / to His glory, completed this work / the congregation is through it adorned / we write the year 1601 / when the entire work is done.”

The septaxial middle section of the organ case is ornamented with six grotesque masks and the positive of the organ is also dated 1601. Various style elements lead to the suspicion that the 3 inner towers of the facade with the double rows of organ pipes stem from 16<sup>th</sup> century and were reemployed by Jacob Rab in 1601 as he constructed a bigger organ. The lateral towers carry trompeting angels, the central tower carries a rotunda on which stands a sculpture of John the Baptist. 57 cm long figures are placed between the columns of this rotunda, which, according to their dress and pose, could represent well-to-do citizens of Riga, perhaps even the benefactors of the organ. Furthermore we should take notice of the pipe shades of the old case, where human, animal and bird figures are artfully combined with plant and leaf ornaments.

The Riga organ was expanded towards the end of the 17<sup>th</sup> century by Christian Sirach through crown-like mounted additions on both sides of the middle tower. The powerful 32' pedal towers were added from 1773 to 1776 by the organ-master Heinrich Andreas Contius. The free pipes between the mounted additions and the cresting of the case date back to the year 1882-1883 when the German Company Eberhard Friedrich Walcker & Co. from Ludwigsburg received an order by the municipality of Riga to build the biggest and the best organ in the world.

Franz Liszt wrote „Now Thank We All Our God” for the dedication of the new instrument which fulfilled all superlative expectations. It carried now 124 registers, 4 manuals and pedal board with a total of 6,826 pipes, which were placed in a mechanical cone chest in various levels, behind the approximately 20 meter high and 11 meter wide historic organ facade. „The mechanically driven blower and continuous, selfregulating action is set in motion by an Otto gas motor. 11 large feeders provide wind. The cubic volume of the largest wooden pipe of the organ, i.e. the 32' subcontra-C in principalbass (10 m long, 0,50 m x 0,40 m wide) is 2000 liters. The smallest wooden pipe, i.e. the 2' piccolo-f<sup>3</sup> (6 mm x 4 mm) has a cubic





THE WALCKER ORGAN IN ST.  
MARY'S CATHEDRAL RIGA 1883

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volume of 0.000312 liters (Bernh. Kothes Kleine Orgelbau-Lehre 1911). Next to the main console is an additional console which could be used in smaller church services. This console functions independently from the main console and is found on the lower choir of the 17-manual 18 pedalregister swell. When playing the instrument in smallscale services it is possible to uncouple the mechanically driven main blower and provide wind by muscle-power. (Dr. Hugo Riemann, Orgelbaulehre, 1888).

In spite of restorations in 1897, 1907 and 1961 the organ has remained the same, with exception of one additional register. Today exactly 100 years after its completion, the historic Walcker organ ranks among the few legendary instruments of our time as a splendid monument to the art of organ building and playing in the Romantic period.



B. Hāzer Vestule 10-12 lpp G. Zidenberga  
datēta 1/4/86

- (10.) Kas attiecas uz <sup>LATVIAŠU</sup> ~~Nacionālo~~ <sup>Latvian</sup> fondu, būtu labi, ja viņi varētu piepatīdēt. Mūsu stāvoklis ģimenē nav visai spojš. Es atbraucu no datēšanas nepilnas četrus gadus atpakaļ un dabīgi diezinu, plāno un na- baga, jo krievi mēro daudus man nelāva ierast. (Kāds bija joprojums, lai iemēģinātu valodu. Biežāk man vīrs ir liels idealists (Juris Traucis - ar- chitekts). Viņa sapnis bija Lat- viju centis Mūstere, tam viņi nosiedoja absolūti visu iekrāto naudu un 4 gadus par velti planšānās un būvdarbus (tik mājai nesim, bet šis darbs sastādītu apmēram 200.000-300.000 DM.) Tā nu viņi par gandrīz 4 gadus ir beidzinies ar 600-DM mēnesī.

(17) Mēģināšu kaut ko mēģināt  
maat kas par manu us-  
nāstetu. Vieni no oīngit-  
skolaš - dēkand paf. Krāgere  
nevis pūnāms darbu tas  
nodet. ir domāts  
4

(18) Domāju ka Mac. F. ir  
svaigā stāst ka loti daudz  
pajūkām xepu latvian mūsi-  
ku internacionālā mēģe  
To var redzēt pie pūtikam  
ko eksistiju. Vēl vien al-  
da ko eksistiju. Tur pat  
virsraksta rakstis "Engel-  
ma ceļveida vinas drimtenī  
Bārtā." To visu varētu  
pārun parādīt.

(19) Ar plate domas latvi-  
šas kārtu plāša pūsausti.

(20) Spēlēj kulturelās domas  
Brošūrē (Hastatija) un  
Kārti domas.



(12)

un Daivmu dienas Rīnste-  
nē, 1986. g. augustā - Dz. dienas Anglijā,

Domāju, mū gan esmu  
sevi paslavējusi pieticīgi,  
gandrīz vai jāsaņem.

<sup>1986.08.11</sup> Nesim, kā lai jums  
pateicos par lielā daļu  
koncertu organizēšanu. His-  
sintu jums dažas plates  
kā dāvanu, uz Jaungu-  
su. Vēl priekšu, kātā dā-  
vas liekas, kuras varbūt  
vajadzētu parādīt <sup>Latv.</sup> No. fon-  
dam, jeb citam mērķim.

Mākslēt baidos, vai mātā  
latviešu karteņa nav pār-  
rāk masas ērģeles. Tad šo  
sareģētu programmu nevaru  
nospiēt. Vai tūdsu nevarat  
konsultēt ar Britu Run-  
dānis un tādā gadījumā  
vēl lielas ērģeles? Nesim  
kā A.S.V. Nācijā tas nekā nemaksā  
Vēlreiz - mīļš paldies! Brīvības Brigāde