

# Newsletter

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SURFACE MAIL

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## NEW CONCERT HALL ORGAN FOR GOTHENBURG



**GIOA**  
GÖTEBORG INTERNATIONAL  
ORGAN ACADEMY

## EDITORIAL



Welcome to the first issue of the GIOA Newsletter! We have resumed publishing monthly newsletters from West Sweden and Göteborg International Organ Academy about research and organ activities within our network around the world. Every month you can follow the development of GIOA's new three-year research project SONORA (please see presentation by Sverker Jullander below), read about other research projects, organ inventory and cultural heritage projects, organ outreach and educational projects for children and youth, organ and instrument building projects, the Göteborg International Organ Festival (GIOF), the Schnitger and Schiörlin organ academies a.o.

In October 2021, the new concert hall organ in the Gothenburg Concert hall is going to be inaugurated. It will be the focal point of the Göteborg International Organ Festival (GIOF) 2021 which takes place October 15-24. It is our sincere hope that the effects of the pandemic will be reduced by this time, so that we can meet and enjoy live music again, and the birth of this new, large and exciting instrument, a landmark addition to our city's unique organ collection. Meanwhile, we continue our established series of live-streamed GIOA weekly quarantine concerts in collaboration with Älvsborg's congregation and other city congregations in Gothenburg offering streamed live music every Sunday at

19.00 for all who are forced to stay at home, and which offers opportunities for freelance musicians to perform.

In July, we will launch the 18th-century organ database that is going to allow everybody around the world to digitally visit ten of the best preserved 18th-century organs through video walk-throughs, rich and informative sound demonstrations, interviews, and to study detailed documentation of each instrument including drawings, photos and measurements. From August 8-13, the Schnitger academy for professional organists is going to take place, followed by the Schiörlin academy, August 14-17, presenting the organ in Vikingstad built by Pehr Schiörlin in 1785, currently under restoration. In March, the Swedish church in collaboration with GIOA launched an action plan including a website built by GIOA labelled "Organists at the forefront" ("Organister i framkant"). In the next 10 years, Sweden needs 700 organists for paid organist and church-musician positions all over our country, a huge challenge, at the same time a wonderful opportunity for everybody who would like to make their living as musicians, including organists from abroad.

As we wait for the vaccines to make the terrible pandemic gradually disappear, we wish you a healthy and successful year. Indeed, in times of crisis we need culture and music more than ever. Let us find creative ways to open the pipe organ's world of tactile passion and new sounds to many people of all ages. Let's hope normality gradually returns in the summer, and allows us to enjoy live music physically together again, and, with that said, we hope to see you at the Göteborg International Organ Festival in October. Stay tuned. We wish you success with your work for the organ art!

*Hans Davidsson*

**Artistic Director  
Göteborg International Organ Academy**

## DIGITISING SWEDEN'S ORGAN HERITAGE: THE NEW SONORA PROJECT



RIKSBANKENS  
JUBILEUMSFOND

FOR THE ADVANCEMENT OF  
THE HUMANITIES AND SOCIAL SCIENCES

ABOUT RJ RESEARCH & FUNDING PUBLICATIONS



Sweden possesses a uniquely rich cultural heritage of well-preserved pipe organs, among them no fewer than 436 instruments, built between ca. 1600 and 1860. This rich heritage of organs is not only present in the instruments themselves but also documented in a rich treasure of various kinds of materials: written documents (such as correspondence, documentation reports, annotations, contracts, etc.), drawings, photos and even sound recordings, the result of many decades of work with information gathering by dedicated organ experts. The material is an invaluable asset to research, but most of it is unpublished and, being stored in different archives in Sweden and only partly catalogued, difficult to access.

On January 1, 2021, FGIOA's new large-scale project, 'Swedish ONline ORgan Archive' (acronym: SONORA) was launched. The main purpose of the project is to bring together this immense material on Sweden's classical organs by digitising and entering it into an open online database, constructed specifically for the purpose, with advanced but user-friendly search functions and linked to new media. This will create completely new opportunities for research in music and cultural history: the world's most powerful online resource will be available for organ research concerned with cultural heritage.

In addition, the project will enable long-term strategic work for the preservation and maintenance of the historical instruments.

The project is funded in its entirety by Riksbankens Jubileumsfond, a leading Swedish foundation for research in the humanities and social sciences, within the support form 'Infrastructure for Research'. With a budget of more than 7.4 million Swedish crowns, running for three years, and engaging six researchers, in addition to technical staff, this is the biggest project so far conducted at FGIOA.

The 436 instruments are described in the book *Orgelinventarium* by the physician and pioneering organologist, Dr Einar Erici (1885–1965). First published in 1965, *Orgelinventarium* saw a second, augmented edition in 1988, edited by Axel Unnerbäck. Ever since the publication of this second edition, Dr Unnerbäck has continued to collect information on these historical organs, and he has kindly consented to collaborate with us in the present project in an advisory function. *Orgelinventarium* will thus serve as the basis and point of departure of the SONORA project, and in connection with the project, a third edition of the volume will be published.

## DIGITISING SWEDEN'S ORGAN HERITAGE: THE NEW SONORA PROJECT

The SONORA project is conducted in several, partly overlapping, phases. The first phase – which actually already began before the official start of the project, as soon as we had received confirmation that our application had been successful – consists in examining, selecting and cataloguing the materials to be entered into the database. This phase will continue for the whole of 2021. The second phase, beginning in the later part of 2021 and continuing in 2022, consists in the actual digitising of the selected and catalogued materials. The third phase, the development of the database where the materials will be stored, will run parallel to the second phase and continue well into 2023, when the fourth and final phase will take place, consisting in the input of the digitised materials into the database, a process which will be to a considerable extent simultaneous with and coordinated with the development of the database. Throughout the project, information on its progress and results will be published in various forms, first and foremost on the FGIOA website [organacademy.se](http://organacademy.se).

The materials to be digitised and entered into the database will be selected from archives built by the following persons and groups:

**Dr Einar Erici** (1885–1965), a physician who devoted much of his life to documenting historical Swedish organs and to working assiduously for their preservation.

**Dr Axel Unnerbäck** (b. 1938), former Head of the division for the documentation of buildings at the Swedish National Heritage Board, organ expert and researcher, art historian, and building antiquarian, who has published extensively on the Swedish heritage of organs.

The organ builders **Harry Moberg** (1915–1992) and **Valter Moberg** (1915–2006), pioneering specialists in the restoration and preservation of Swedish historical organs.

**Carl Gustaf Lewenhaupt** (1949–2000), an organist, organ consultant and organ researcher, attached to the Swedish National Heritage Board.

**Dr Bertil Wester** (1902–1976), art historian, museum curator and musicologist specialising in Swedish historical organs.

**The Organ Committee of the Friends of Church Song**, a very influential and active advisor on issues concerning organ-building and restorations of Swedish historical organs in the decades around mid-twentieth century.

The research team (presented elsewhere in this issue of the Newsletter) represents expertise in music research and organology, scientific instrument documentation, as well as database development and maintenance. A reference group of international experts will be formed that will follow and advise on the work. In the final stage of the project, a conference will be held, in which results from the project will be presented, tested and discussed.

A very important collaboration partner in the project is the Swedish National Heritage Board (Riksantikvarieämbetet, RAÄ), which represents important expertise in the field of digitisation of the cultural heritage, and in whose archive, the ATA (Antiquarian-Topographical Archive), a significant portion of the materials relevant to the project is stored. We are holding monthly meetings with the archive department at RAÄ (three meetings so far), and in early March, a group of SONORA project members visited the ATA to get a first impression of the very rich materials stored there and to prepare for the cataloguing and selection of materials for digitisation. The visit was made possible by special kind permission from RAÄ – the archive is otherwise closed due to the Corona pandemic. Other collaboration partners include the University of Gothenburg and a number of international workgroups and foundations concerned with the study and documentation, including databases, of historical organs.

*Sverker Jullander*

**Project Leader  
SONORA**

## A NEW CONCERT HALL ORGAN FOR GOTHENBURG



GIOA is collaborating with the Gothenburg Symphony Orchestra and HIGAB (a real-estate company, the proprietor of the Gothenburg Concert Hall and itself owned by the City of Gothenburg) in order to provide Gothenburg with a new world-class concert hall organ. Most of the organ, which is being built by the Austrian firm Rieger Orgelbau, was installed during the summers 2019 and 2020, including a new podium wall with 100 swell shutters (general swell), and a new canopy. The installation and voicing continues in the summer 2021, and the organ is going to be completed in time for the Göteborg International Organ Festival, October 15-24.

The concept of the new organ is based on the symphonic style of Aristide Cavallé-Coll (1811-99). The specification includes 112 stops, four manuals and pedal, a mechanical console (possible to elevate and lower) and a mobile console, proportional key and stop action, variable wind pressures (G.O.), more than 8000 pipes, 199 swell shutters (Positive, Récit, Orchestre and General Swell), and new technology. For the full specification, please see <https://tinyurl.com/4wmd6ey9>.

The concert hall organ-building project is monitored and supported by an international reference group of organists, scholars and experts, in which the Göteborg International Organ Academy Association participates as a consultant, through its affiliated company GOART AB. Since the beginning of the project, the reference group has met twice a year. The members of the reference group are:

**Bine Bryndorf** (Denmark)  
**Hans-Ola Ericsson** (Sweden)  
**Nathan Laube** (USA)  
**Koos van de Linde** (Germany)  
**Karin Nelson** (Norway/Sweden)  
**Paul Peeters** (The Netherlands/Sweden)  
**Joris Verdin** (Belgium)  
**Magnus Kjellson** (representative of the Gothenburg Symphony Orchestra).

**Hans Davidsson** serves as the chair of the reference group and the project leader for HIGAB. You can learn more about the project through video films made during the building process, which are published in our channel ORGEL-TV [www.organacademy.se/orgel-tv](http://www.organacademy.se/orgel-tv) and on our Facebook page [www.facebook.com/organacademy](http://www.facebook.com/organacademy).

## THE ÄLVSBERG & GIOA QUARANTINE CONCERT SERIES CONTINUES



In March 2020, as the pandemic gradually descended on Europe and Sweden, over time affecting our country more and more, and accordingly the number of listeners allowed at concerts gradually decreased. First, a maximum of 500 people were allowed to attend and shortly thereafter, the maximum number went down to 50 people at any public event, including concerts and services. Accordingly, all concerts were cancelled, including the programs in GIOA's concert series hosted by the congregations in West Sweden and the city of Gothenburg.

In response, every weekend via Facebook, we sent all GIOA followers around the world the following invitation: "Music in Älvsborg in collaboration with Göteborg International Organ Academy present the GIOA Quarantine Concerts series of live streamed concerts for all who are at home and longing for live music. Simultaneously, we offer an opportunity for freelance musicians to perform in this period when almost all concerts are cancelled." A short description of the forthcoming concert program including CVs and Photos were also sent. During March and until the end of June, the concert series Älvsborg & GIOA Quarantine Concerts comprised a total of thirteen concerts and two organ sagas by **Linus Landgren** for children, and reached 15,192 viewers and listeners (until July 6 – YouTube:

5,849 and Facebook 10,063) in more than twenty countries: primarily in Sweden, Denmark, Norway, Finland, Germany, the Netherlands, Italy, the USA, South Korea, and Japan. As a consequence of this success, and as a natural response to the second wave of the pandemic, we continued the quarantine concerts in September, now on Sunday evenings. Since the beginning of December, no audiences are allowed at concerts, only musicians and staff, so there is certainly a need to continue, which we are doing until the summer of 2021, however now also in collaboration with the Vasa, Haga, and Örgryte parishes in Göteborg. So far, we have broadcast 40 concerts and 3 organ sagas.

Finally, GIOA and Music in Älvsborg would like to extend a warm thank you to all performers, to our live-stream team **Jon Liinason** and **Anders Bergsten**, to all our partners who make the concert series possible, and to our performers, who allow us to keep the concerts available on-line during the period of the pandemic, also after the live streaming broadcast, and finally, to all of you who follow us. You are welcome to tune in through our homepage every Sunday at 19.00. You find all the quarantine concerts, including most of the concerts from the Göteborg International Organ Festival 2020, October 9-18, on the following link: <https://tinyurl.com/3shxumrs>

## NEW ORGAN IN SOLLENTUNA CHURCH



During the last five years, GIOA has assisted Sollentuna congregation (Stockholm, Sweden) with the project to purchase, build and install a new organ by Metzler Orgelbau A. G. in Switzerland ([www.metzler-orgelbau.ch](http://www.metzler-orgelbau.ch)). **Hans Davidsson**, together with the organ builder **Jan Börjesson** (Stockholm), serves as the consultant for this project. The new instrument is built behind a prospect from 1773 (**Jacob Westervik**, Stockholm) and has 26 stops, two manuals, and pedal. The oldest parts of Sollentuna church were built in the 12th century. It was expanded already in the 13th century to close to its current size, however the height of the ceiling and the interior was changed in the 17th century. It is a historical landmark, a very valuable and beautiful church. Due to the low ceiling over the balcony, the space for an organ is rather limited—the façade from 1773 was designed for a 4-foot Principal—and accordingly the new instrument has had to be built with the Positiv behind the Great, and the pedal division behind the Positive. To enable the sound from the Positiv to travel as directly as possible into the quite long sanctuary, no wall between the Great and the Positiv has been built. Only four stops of the Positiv are placed in a swell box. The instrument has a rather classical specification, based on a Principal 8 in the Great, featuring the sounds and

colors recognized as Metzler's versatile style and quality which convinced the congregation to purchase their new instrument from this firm. It is going to be the first Metzler organ in Sweden. On March 8, the Metzler organ arrived and all parts filled the sanctuary of Sollentuna church. On March 16, I visited the site and could see the new instrument almost completely installed on the balcony. Currently, the painting of the old case takes place and the voicing is going to begin in the second half of April. Due to the Covid-19 restrictions, the inauguration is postponed and planned for the beginning of November.



## THE SONORA RESEARCH TEAM



### **Sverker Jullander, project leader**

Dr Sverker Jullander is Senior Professor (2006–2018 Professor and Chair) of Musical Performance at Luleå University of Technology, Chair of the Göteborg International Organ Academy Association (FGIOA), and editor-in-chief of the Swedish Journal of Music Research. A founding member of the organ research centre GOArt, he was its research director 2001–2006. 2009–2012 he was Director of Research Education at the Faculty of Fine, Applied and Performing Arts, University of Gothenburg. He has led research projects at the University of Gothenburg (including the infrastructure project ‘A National Organ and Keyboard Research Centre’, 2003, funded by RJ) and Luleå University of Technology, has published extensively on mainly organ music and organ history, and has edited a large number of scholarly publications. He has given organ recitals in many countries, in addition to CDs and radio broadcasts.



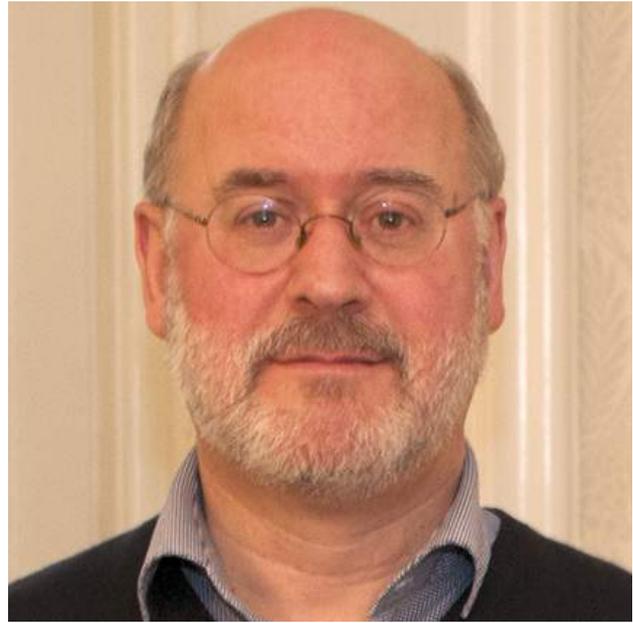
### **Hans Davidsson, project co-leader**

Dr Hans Davidsson is Artistic Director of the Göteborg International Organ Academy, Music Director at Älvsborg Church, Gothenburg, and director of the Arp Schnitger Institute of Organ and Organ Building, Bremen. He has held professorships in organ at the University of Gothenburg; Eastman School of Music, University of Rochester; Royal Academy of Music, Copenhagen; and Hochschule für Künste, Bremen. The initiator and founder of GOArt, he was Artistic Director of the Göteborg International Organ Academy (GIOA) 1994–2009. Dr Davidsson was the project leader of the six-year research programme ‘Changing Processes in North European Organ Art 1600–1970’ (1995–2000), funded by RJ. He performs and teaches at major festivals and academies throughout the world and has made a large number of CD recordings. He is recognized as an international leader in the field of interdisciplinary organ research.



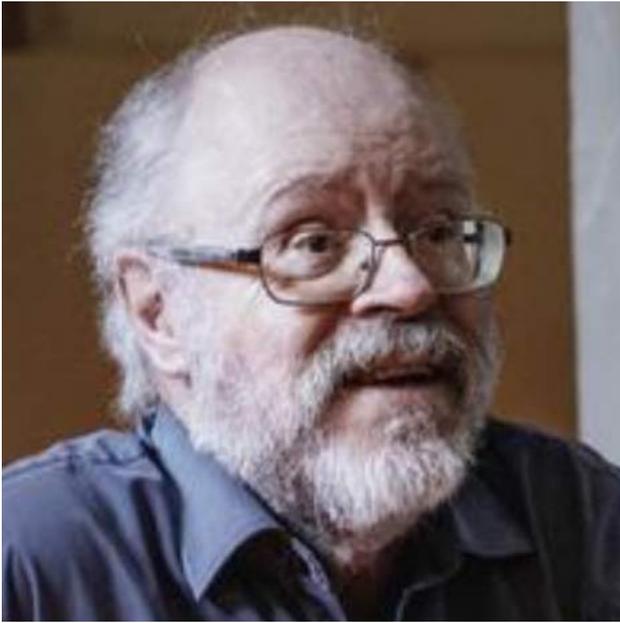
### **Eleanor Smith**

Dr Eleanor Smith has more than 10 years experience in the study of the development of keyboard instruments. She obtained her PhD on *The History and Use of the Claviorgan* from the University of Edinburgh in 2013, and has been expanding and publishing this work since in a number of high-impact journals. During her time in Edinburgh, she also worked as a Curatorial assistant with the MIMEd collections, including for a project digitising these collections for the Musical Instrument Museums Online (MIMO) project. From 2015-2017, she was a resident Associate Research at the Orpheus Instituut, Ghent as part of the research cluster investigating Beethoven's pianos. For the last three years, she has been working in the private sector supporting and maintaining database and content management systems for Wood Mackenzie and is delighted to be able to bring this experience back into her original field of study.



### **Paul Peeters**

Drs. Paul Peeters studied musicology at Utrecht University. From 1983 to 1991 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 the documentation at the Göteborg Organ Art Center (GOArt) at the University of Gothenburg, a position that he held until 2016. From 2004 to 2007 he was director of GOArt. From 2008–2017 he was the project leader of the Göteborg International Organ Academy and from 2008-2020 he has taught organ building history at the Academy of Music and Drama, University of Gothenburg. At present, he is completing a doctoral dissertation (*French and German Organ Building in the 19th Century: Comparative Studies of the Sound Concepts of Cavaillé-Coll and Walcker*). He is active as an organ consultant, both in Sweden and abroad. From its foundation in 1990 until 2013, he was a board member of the “International Association of Organ Documentation” (IAOD), 2006–2013 as its chairman. Since 1999, he is a member of the editorial board of the Swedish journal *Orgelforum*. In 2016, he succeeded Peter Williams as editor of *The Organ Yearbook* and in 2018 he was elected board member of The Maarten Albert Vente Utrecht Organ Archive Foundation.



### **Carl Johan Bergsten**

Carl Johan Bergsten, MSc, was in charge of technical research at GOArt 1995–2016, where his work focussed on the development of organ documentation methodology, measurement hardware and software solutions for instrument documentation. He was responsible for the development of the GOArt organ database with a special focus on the preservation and dissemination of the organ cultural heritage. He has participated in several European Union projects and was the coordinator of the cultural heritage research projects COLLAPSE (Corrosion of Lead and Lead-Tin Alloys for Organ Pipes in Europe) and SENSORGAN (Sensor system for detection of harmful environments for pipe organs). He was responsible for the design of the database for the Düben archive (one of the most important sources to north European music history) at the Uppsala University Library.



### **Fredrik Tobin-Dodd**

Dr Fredrik Tobin-Dodd is an archaeologist and organist. After studies at the University of Gothenburg, he received a Master's degree in Organ performance from the Eastman School of Music, University of Rochester in 2009 and a PhD in Classical archaeology and ancient history from Uppsala University in 2015. He has served as the organist of Sacred Heart Cathedral, Rochester NY and Älvsborg's church, Gothenburg. He has participated in excavations across the Mediterranean and currently works as the assistant director of the Swedish Institute in Rome where one of his duties involves working on the digitization of its archaeological archive.



**Alf Åslund**

Alf Åslund has for many years worked with technical organ documentation, organ inventories and organ databases.



**Jon Liinason**

With a background in journalism, the cultural sciences and the arts Jon Liinason has latterly been working as a producer and process manager in Artistic Interventions, creating platforms for and mediating in a cross-sector collaboration of the arts, working life and academia. As a social sculptor, working with and exploring art's potential to transform society, he has created a number of musical public collaborations such as Uppdykskören, Go Bach to Sleep, and the Swedish branch of Orgelkids. As interaction designer he led the development and launching of the app Time To Talk used by, among other organisations worldwide, the Gothenburg City Council, for measuring and instantly displaying the exact amount of time men and women spend talking in meetings. Since the end of 2017, he has been a core member of the GIOA team, specialising in communication, new audiences and innovative practice.

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**ONGOING ORGAN INVENTORIES IN SWEDEN**

Since 2006, several organ inventories have been performed in various dioceses in Sweden, initially by GOArt, and since 2017, by FGIOA. The result is stored in the organ database.

The inventories of seven dioceses can be reached on the following address: [www.organacademy.se/orgelinventeringar](http://www.organacademy.se/orgelinventeringar)

Recently, the organ inventory in Västerås diocese was finalised, and now an update and enlargement of the inventory previously taken in Göteborgs Diocese 2006-2008 has started, and will run through 2021 and 2022.

*Carl-Johan Bergsten*

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The GIOA newsletter has, with the start of this issue, resurfaced and is now entering Vol. 11. No. 1. The Newsletter is published in two versions: as a limited paper edition and as PDF. Please join us by subscribing to the Newsletter at [www.organacademy.se/gioa-newsletter](http://www.organacademy.se/gioa-newsletter)

# Newsletter

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