

GÖTEBORG INTERNATIONAL ORGAN FESTIVAL

October 7-18
2026
Roots

**Concerts
Workshops
Seminars
Panel Discussions
Youth Academy & Camp**

*A World of Tactile Passion
and New Sounds—for All!*

Discover over 20 historic and contemporary organs, such as

THE BREBUS ORGAN IN MORLANDA CHURCH (1604)
THE CAHMAN ORGAN IN KÖLINGARED (1705)
THE MARCUSSEN & SØN ORGAN IN HAGA CHURCH (1861)
THE ÅKERMAN ORGAN IN MARIESTAD CATHEDRAL (1864)
THE MARCUSSEN & SØN ORGAN IN THE GERMAN CHURCH (1848/1927/1970)
THE SÖDERLING ORGAN IN BACKA CHURCH (1868)
THE WILLIS ORGAN IN ÖRGRYTE NEW CHURCH (1871)
THE MAGNUSSON & TROJE ORGAN IN GÖTEBORG CATHEDRAL (1962)
THE LUNDÉN ORGAN IN VASA CHURCH (1909)
THE BROMBAUGH ORGAN IN HAGA CHURCH (1991)
THE GOART NORTH GERMAN BAROQUE ORGAN IN ÖRGRYTE NEW CHURCH (2000)
THE ARVIDSSON/KILSTRÖM CLAVIORGAN IN THE GERMAN CHURCH (2019)
THE RIEGER CONCERT HALL ORGAN (2021)
THE SILBERMANN STYLE ORGAN BY ORGLARSTVO MOČNIK IN FOSS CHURCH (2025)
THE DE LA GARDIE ORGAN IN YARNHEM CHURCH (2026)

GÖA

GÖTEBORG INTERNATIONAL
ORGAN ACADEMY

Göteborg International Organ Festival October 7-18, 2026

Roots

Welcome to the 2026 Göteborg International Organ Festival!

Roots can be an ancient memory, a hidden strength, or the quiet promise of everything still to grow. For centuries, the organ has drawn its strength from something older than itself: from wood and craft, from the deep grain of oak transformed into breathing, resonant sound. This year's festival takes its name and its spirit from that image: the oak as a living mirror of our world, a quiet echo of Yggdrasil, the World Tree whose branches bind heaven, earth, and the underworld together. With invisible roots anchored in ancient soil and a crown reaching toward the cosmos, the oak carries the story of creation, the cycles of nature, and our own cultural identity, and for centuries it has been the very foundation of organ craftsmanship.

Nowhere is this spirit more deeply embedded than in our own region. Three organ treasures trace these pathways for us this year: the 1604 Morlanda organ, Scandinavia's oldest playable instrument, its oak framework carrying over four hundred years of Nordic history; the one-of-a-kind North German Baroque organ in Örgryte New Church, a meticulous reconstruction of the pinnacle of 17th-century North European organ building; and the new organ in Varnhem Abbey Church, inaugurated in May 2026, where the historic Magnus Gabriel De la Gardie organ has been recreated in our time, and which also has an organ case and pipes made of oak.

Roots, though, are not only about what came before. They are everything that grows, branches out, and sustains us today. Building on last year's celebration of Elfrida Andrée, we continue to seek our collective roots in music composed by women across the centuries, ensuring that their voices take their rightful place in the organ's soundscape. Among this year's trailblazers we spotlight Agneta Sköld, Cecilia McDowall, Clara Schumann, Elfrida Andrée, Elsa Barraine, Errollyn Wallen, Florence Price, Ghislaine Reece-Trapp, Indra Riše, Jeanne Demessieux, Joséphine Boulay, Judith Bingham, Kerensa Briggs, Lili Boulanger, Lucile Dollat, Margaret Sandresky, Morfydd Owen,

Paula af Malmborg Ward, Rachel Laurin, Saint Bridget of Sweden, Sara Wennerberg-Reuter, Sofia Gubaidulina, and Victoria Borisova-Ollas, alongside arrangers Isabelle Demers, Louise Jansson, and Veronica Wählberg.

Over twelve festival days, Gothenburg once again hosts one of the world's most vibrant organ festivals, bringing together musicians, scholars, and audiences from across the globe. Young professional musicians from nine European countries, members of the European Hanseatic Ensemble and the ECHO Young Ambassadors, join us to interpret composers from across the continent, from the early 17th century to today.

We also celebrate the finest historical organs of our own city, breathing new life into forgotten history. For the first time since 1780, audiences can experience the oldest major vocal and instrumental work created in Gothenburg: Benedictus Schindler's Passion Music from 1775, performed alongside music by Gothenburg organists from the city's earliest days.

Roots also mean encounter, voice, and community: folk music for violin and organ at the Concert Hall, powerful hymns sung together across eras, and grand works for choir, soloists, orchestra, and organ. We look closely at two eras: the 1840s, with Felix Mendelssohn's symphony-cantata *Lobgesang* and his groundbreaking organ sonatas, and the 1940s, when Hilding Rosenberg's Symphony of Revelation and Lars-Erik Larsson's *The Disguised God* offered comfort and solidarity in times of war and unrest.

And roots reach outward as well as down. We present newly written music by composers now living in Sweden who have origins far beyond our borders, even in war-torn Iran, a reminder that creating new music and advancing the organ art today is what keeps our roots alive and growing.

By listening to these vibrations, we are reminded that we are never alone, but branches of one ancient, worldwide oak that holds our civilization together. In a world that constantly tests our resilience, the strength of our

roots, grounding us in what endures, nourishing our shared humanity, and drawing on our collective heritage, has rarely mattered more.

We extend our cordial thanks to all funders of the organ festival, including the Swedish Arts Council, the Gothenburg Cultural Affairs Committee, and the Cultural Administration of Region Västra Götaland; to all institutions, organizations, and ensembles that support and take part in the program, including the Academy of Music and Drama at the University of Gothenburg, the Gothenburg Symphony Orchestra, and the Church of Sweden; and to all the musicians and presenters who join us for the annual organ feast in our city.

We warmly invite you to Gothenburg and the Göteborg International Organ Festival 2026, for twelve days of tactile passion and new sounds – for all!



Hans Davidsson
Artistic Director



Ulrike Heider
Artistic Co-Director

CASH FREE FESTIVAL

Find the Digital Program on our webpage
www.organacademy.org/programme-overview



Explore extensive artist presentations, organ specifications,
and more in our online PDF Addendum Program Book
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PROGRAM

Göteborg International Organ Festival

October 7–18, 2026

Roots

PROGRAM

Subject to change. Please refer to the program below for the latest updates.

To facilitate navigation, this year's printed and online program is presented in a condensed format. Full concert programs, including details of the repertoire performed, will be available as hand-outs at each event.

TICKETS

Tickets are sold exclusively on-site at each venue, with no advance booking required – with one exception: **tickets for concerts at the Gothenburg Concert Hall can also be booked online in advance, and are numbered.** Seats are unnumbered at all other venues, but every purchased ticket guarantees you a seat. Half-price tickets are available for youth aged up to 25 years and seniors 65 years and older. Children under 10 are admitted free of charge.

Saturday, October 3

15:00-16:00

Gothenburg Concert Hall

(Tickets: GSO)

(For ages 9-12)

Together in Space

At this family concert, we hear famous space music such as Holst's *The Planets*, sounds from NASA's archives, and voices from poetry. A journey with musicians from the Gothenburg Symphony Orchestra and organ, whose sounds echo out into the Milky Way.

(Eight school concerts featuring this programme will be presented from September 29 to October 2)

(In collaboration with Gothenburg Symphony Orchestra)

Friday, October 2 - Sunday, October 4

Göteborg Youth Organ Camp

(Admission fee: 700 SEK)

(For ages 8-14)

Stephen Craig

Camille Bloche

Sven-Åke Svensson, a.o., teachers

(Detailed program in Swedish)

(In collaboration with Foss parish)

Wednesday, October 7

12:00-12:50

Mariestad Cathedral

(Admission free)

(Regional concert)

Regional opening concert of Göteborg International Organ Festival 2026

Amanda Mole, organ

Roots in 19th-century German organ music

Music by Müthel, Reger, Hampton, Schumann and Rheinberger

(In collaboration with Mariestad Parish)

19:00-20:00

Morlanda Church

(Admission free)

(Regional concert)

Marcin Szelest, organ

Poland - between north and south

Music by Siefert, di Lasso, Merula a.o. from tablature books from Gdansk, Kolberg and Mohrunen

Thursday, October 8

19:00-20:00

Varnhem Church

(Admission free)

(Regional concert)

Kimberly Marshall, organ

Festival premiere of the new Magnus Gabriel de la Gardie organ!

Music by Cavazzoni, Schlick, Sandresky, Sweelinck, Gardane and Buxtehude

Friday, October 9

12:00-12:30

Gothenburg Cathedral

(Admission free)

Organ students from the Academy of Music and Drama, University of Gothenburg
(Program TBA)

16:00-17:00

German Church

(Admission free)

Opening concert of the Göteborg International Organ Festival 2026

Welcome notes by **Grith Fjeldmose**, City of Gothenburg

AnnaSara Perslow, West Sweden

Maria Bania, University of Gothenburg

Hans Davidsson, GIOF

Roots in new music for organ and saxophone quartet

Stockholm Saxophone Quartet

Jörgen Pettersson, director

Mila Thoors, organ

Hans Davidsson, organ

Music by Victoria Borisova-Ollas, Paula af Malmberg Ward (premiere), Miklos Maros (premiere), Reza Mortazavi (new work for saxophone quartet and organ commissioned for the festival), and Agneta Sköld (premiere).

19:00-20:30

Gothenburg Cathedral

(Tickets sold on-site: 250/125 SEK)

Festival Gala Concert

Maria Lindal, violin

Jörgen Pettersson, saxophone

Tom Poulson, trumpet

Ligita Sneibe, organ

Indra Riše, *Natura Siderum* (Nature of Stars) (2024)

(Swedish premiere of the full organ cycle of 12 movements)

Saturday, October 10

Theme of the first festival weekend:

Roots in the Organ Culture of Göteborg and West Sweden

10:30-11:30

(Venue TBA)

(Admission free)

The Organ Music by Indra Riše

Meet the Latvian composer Indra Riše - presentation of her works for organ, and in particular the cycle *Natura Siderum*

12:00-12:50

Gothenburg Cathedral

(Admission free)

Roots in 20th-century Swedish music for choir and organ

Music of the Mission Covenant Church of Sweden (Svenska Missionsförbundet)

Gothia Vocal Ensemble

Gunno Palmquist, conductor

Leander Franke, organ

Program on the Magnusson organ (1962)

Music by Sven-Eric Johanson, Gunno Södersten, Axel Södersten and Roland Forsberg

12:00-13:30

Marstrand Church

(Admission free)

(Regional concert)

European roots in vocal and instrumental music of the 17th century

IMPULSE - Music import to the Hansa cities

The European Hanseatic Ensemble

Manfred Cordes, director

Music by Johann Wanning, Thomas Simpson, William Brade, Matthias Weckmann, Christoph Bernhard, Thomas Vierdanck, Johann Stobäus, Johann Eccard, Vincenzo Albrici, Luca Marenzio, Nicolaus Orgas, Marco Scacchi, Claudio Monteverdi, Ambrosius Profe, a.o.

14:00-15:00

Haga Church

(Admission free)

European roots in organ music

ECHO Young Ambassadors

Tove Kyvik (Norway), organ

Marie Petit (Belgium), organ

Luca Akaeda Santesson (Japan/The Netherlands), organ

Benedetta Porcedda (Italy/Sweden), organ

Music by Girolamo Frescobaldi, Johann Sebastian Bach, Arild Sandvold, Johannes

Brahms, Jean Langlais and Jeanne Demessieux.

15:30-16:00

Backa Church

(Admission free)

Lecture: Organ building in West Sweden: Johan Niklas Söderling (1802-1890)

Mendelssohn's Six Sonatas and the Söderling organ in Backa (1868)

Hans Davidsson, presenter

16:00-17:30

Backa Church

(Admission free)

Organ recital: Mendelssohn meets Söderling

Felix Mendelssohn-Bartholdy

Six Sonatas for organ (Opus 65): A cycle of 18 poetic movements for organ

Hans Davidsson, organ

Gabriel Davidsson, recitation

17:00-18:00

Kölingared Church

(Admission free)

(Regional concert)

Kola Owolabi, organ

Program at the Cahman organ (1705) - originally in Mariestad Cathedral

Music by Zachow, Sweelinck, Purcell (arr. Owolabi), Kerll, Walther and J S Bach.

19:00-20:30

Vasa Church

(Tickets sold on-site: 200/100 SEK)

Organ Music from West Sweden and UK

Program on the Lundén (1909)/Grönlunds Orgelbyggeri (2002)/Rieger Orgelbau (2020) organ

Part 1:

Lars Storm, organ

Music by the Gothenburg organists and composers Hilding Hallnäs, Elfrida Andrée, Gösta Lundborg, Torsten Sörenson and Herman Asplöf

Part 2:

Anna Steppler, organ

Music by female composers from the United Kingdom

Music by Cecilia McDowall, Ghislaine Reece-Trapp, Judith Bingham, Morfydd Owen and Errollyn Wallen

21:30-22:30

Vasa Church

(Admission free)

Night Visions I

Kaikhosru Shapurji Sorabji: Selections from his organ symphonies

Collin Miller, organ

Sunday, October 11

11:00-12:15

Gothenburg Cathedral

(Admission free)

Solemn High Mass

Organ and liturgy from 18th-century Gothenburg

Gothenburg Cathedral Choir

Michael Sager, conductor

Mikael Fridén, organ

Music by Anders Bonge

13:00-14:00

Gothenburg Synagogue

(Admission free)

Our common roots

A concert with Jewish liturgy and organ music in the Gothenburg Synagogue

Ingrid Lomfors, historian

Kimberly Marshall, organ

Johannes Landgren, organ

Max Åkervall, cantor

Ingrid Elam, moderator

Program on the Marcussen organ (1854)

Music by Louis Lewandowski, Felix Mendelssohn-Bartholdy, Florence Price, William Grant Still, and Abraham Baer.

(Mandatory registration)

(In collaboration with the Jewish parish, the Jewish salon and the Diocese of Göteborg)

15:00-16:30

Örgryte New Church

(Tickets sold on-site: 200/100 SEK)

European roots in vocal and instrumental music of the 17th century

IMPULSE - Music import to the Hansa Cities

The European Hanseatic Ensemble

Manfred Cordes, director

Program on the North German Baroque organ (Arvidsson, van Eeken, Yokota, 2000)

Music by Johann Wanning, Thomas Simpson, William Brade, Matthias Weckmann, Christoph Bernhard, Thomas Vierdanck, Johann Stobäus, Johann Eccard, Vincenzo Albrici, Luca Marenzio, Nicolaus Orgas, Marco Scacchi, Claudio Monteverdi, Ambrosius Profe, a.o.

18:00-20:00

Gothenburg Concert Hall

(Tickets: GSO)

Organ music from past and present by women composers

Isabelle Demers, organ

Program on the Rieger concert hall organ (2021)

Music by Rachel Laurin, Elsa Barraine, Joséphine Boulay, Sara Wennerberg-Reuter, Clara Schumann and Johannes Brahms (transcription by Demers).

(In collaboration with Göteborg Symphony Orchestra)

Monday, October 12

8:30-11:00 (Backa Church)

9:00-11:30 (All other venues)

Morning workshops

12:00-12:50

Haga Church

(Admission free)

Lunch concert

Celebrating Notre Dame

Kimberly Marshall, organ

Schola Gothia

Ulrike Heider, director

Music by Arnolt Schlick, Pierre Attaignant, Francisco Correa de Arauxo, Dieterich Buxtehude and Margaret Sandresky. Afterwards organ soup will be served in Haga Parish Hall (for presenters and registered participants only).

14:30-17:00

Haga Church

(Admission free)

Afternoon seminar

The long history of women organists

Kimberly Marshall, keynote lecturer and moderator

Isabelle Demers, Anna Steppeler, Collin Miller, a.o.

The presenters explore the often-overlooked contributions of women to musical culture from antiquity to the present. The earliest documented organist was a woman, Thaïs of Alexandria, whose epitaph attests to her skill as a performer in the third century CE. Medieval and Renaissance art likewise depicts women playing the organ in both symbolic and realistic contexts, reflecting their presence in religious, courtly, and domestic musical life. By tracing the achievements of women as performers, composers, patrons, and teachers across the centuries, this seminar challenges the notion that musical composition has historically been an exclusively male domain.

Roots of Swedish 20th-century organ art

Jonas Lundblad, presenter

17:30-19:00

Örgryte Parish Hall

Festival reception and buffet

(For presenters and registered participants.)

19:00-21:15

Örgryte New Church

(Tickets sold on-site: 200/100 SEK)

Roots in European early organ and keyboard music

Part I:

Polish organ music in the early Vasa era

Marcin Szelest, organ

Music by Siefert, Wągrowiec, Hakenberger, Merula, a.o.

Intermission

Part 2:

Cosmopolitan voices

Kola Owolabi, organ

Music by Muffat, Kerll, Murschhauser, Handel and Buxtehude.

Tuesday, October 13

8:30-11:00 (Backa Church)

9:00-11:30 (All other venues)

Morning workshops

8:45-9:45

Gothenburg City Library, Hörsalen

(Admission free)

(For school classes, ages 6-12)

Organ Builder Workshops

Send registration and/or questions to: kersten.cottyn@organacademy.se

10:00-11:00

Gothenburg City Library, Hörsalen

(Admission free)

(For school classes, ages 6-12)

Organ Builder Workshops

Send registration and/or questions to: kersten.cottyn@organacademy.se

12:00-12:50

Örgryte New Church

(Admission free)

Lunch concert

Roots in French vocal music: Between the opera and the church, from ouverture to offertoire, from air to motet

Maria Forsström, mezzo-soprano

Joris Verdin, organ

Music by Couperin, Cherubini, Stradella, Schmitt, Saint-Saëns and Bizet. Afterwards organ soup will be served in Örgryte Parish Hall (for presenters and registered participants only).

14:30-17:00

Örgryte New Church

(Admission free)

Afternoon seminar

Vocal roots in organ music

In this seminar we will explore Manuel García's *Nouveau Traité Sommaire de L'Art du Chant* (1856) and *Hints on Singing* (2nd ed., 1894) as guides for expressive organ playing. We will take a closer look at general principles for the performance of melodies, including expression and phrasing, and the function of a score and whether it was considered an instruction manual or a source of imagination. We will also follow the roots of the long tradition of organ accompaniment to hymn singing, and finally get an overview of the Swedish 19th-century organ tradition.

L'Art du chant - roots of French organ performance in the mid 19th century

Joris Verdin and **Maria Forsström**, presenters

Hymn singing and organ accompaniment

William Porter, presenter

Roots of Swedish organ art in the 19th century

Jonas Lundblad, presenter

19:00-20:15

Vasa Church

(Admission free)

Come and sing!

Hymn festival

The Roots of north European organ culture in hymn singing and organ accompaniment

William Porter, organ

Vasa Vocal Ensemble

Per Högberg, director

21:30-22:30

Örgryte New Church

(Admission free)

Night Visions II

Kuhnau and the temple of Solomon

Joel Speerstra, organ

Romina Zanon, photography

Johann Kuhnau (1660-1722)

FrISChe Clavier Früchte (1696)

A complete performance of Kuhnau's seven keyboard sonatas accompanied by a new film by renowned visual artist Romina Zanon that imagines the works as the temple of Solomon.

Wednesday, October 14

8:45-9:45

Gothenburg City Library, Hörsalen

(Admission free)

(For school classes, ages 6-12)

Organ Builder Workshops

Send registration and/or questions to: kersten.cottyn@organacademy.se

09:00-11:30

Artisten, Ohlin Hall

(Admission free)

Morning workshop (for all participants and presenters of the organ festival)

Performing Pasquini

Alessandro De Marchi

Elia Pivetta

Joel Speerstra

Massimiliano Guido

Magnus Kjellson, a.o., teachers

Discussions around partimento, improvisation and a new study of Pasquini's oratorio *Sant'Agnese*. We will invite you into a micro-ecology around the Roman composer Bernardo Pasquini (1637-1710) and the legendary harpsichord builder to the royal courts of Europe, Girolamo Zenti (1609-1668), putting Bernardo Pasquini in the context of his relationship to the newly abdicated Queen Christina of Sweden.

(Hosted by the ERC REM@KE project team)

Afterwards sandwiches will be served outside the Ohlin Hall at Artisten - *Grab and Mingle* (for presenters and registered participants only).

10:00-11:00

Gothenburg City Library, Hörsalen

(Admission free)

(For school classes, ages 6-12)

Organ Builder Workshops

Send registration and/or questions to: kersten.cottyn@organacademy.se

12:00-12:50

Mariestad Cathedral

(Admission free)

(Regional concert)

Anna Stepler, organ

Music by female composers from the United Kingdom: Cecilia McDowall, Ghislaine Reece-Trapp, Judith Bingham, Morfydd Owen and Errollyn Wallen

(In collaboration with Mariestad Parish)

13:00-14:00

Vasa Church

(Admission free)

Lunch concert

Lucile Dollat, organ

Music by Elsa Barraine (1910-1999), including recently discovered works (Nordic premiere) and Improvisation

(Recorded by Radio Sweden, P2)

14:30-17:00

Artisten, Ohlin Hall

(Admission free)

Afternoon seminar

Part 1:

14:30-16:00

Microhistories from Pasquini's Rome

We invite you to a microhistorical Grand Tour of Rome, beginning in 1650 at the celebrated Todini Galleria Armonica. Through compositions, performance, instruments, and visual art, the project explores the rich musical and cultural life of the city.

Improvisation as a Path to Discovery

Incomplete forms of seventeenth- and eighteenth-century musical notation offer a window into historical keyboard practices and a starting point for creative exploration today. Karin Nelson will explore how engaging with these sources opens new perspectives on artistic practice and on the interpretation of challenging historical repertoire.

(Hosted by the Rem@ke Team and members of the Swedish Research Council project: Unlocking the Art of Composition, both based in part at the Academy of Music and Drama, University of Gothenburg.)

Alessandro De Marchi

Eleanor Smith-Guido

Karin Nelson

Matteo Lombardi

Massimiliano Guido

Magnus Kjellson

Elia Pivetta, a.o., presenters

Part 2:

16:15-17:00

Future perspectives of the organ art

Panel discussion with **ECHO Young Ambassadors:**

Tove Kyvik (Norway)

Luca Akaeda Santesson (Japan)

Benedetta Porcedda (Italy/Sweden)

Francesca Ajossa (Italy/Belgium)

Xinjie Li (China/The Netherlands)

Angela Ede (UK)

19:00-20:30

Vasa Church

(Tickets sold on-site: 200/100 SEK)

Swedish Sacred Masterworks for Male Choir and Organ

Gothenburg Male Choir

Mathias Harms, director

Jan H. Börjesson, organ

Music by Elfrida Andrée (1841-1929) and Sara Wennerberg-Reuter (1875-1959), and individual works by Söderman, Körling, Peterson-Berger, Sandström, Carlsson, a.o.

21:30-22:20

S:t Pauli Church

(Admission free)

Night Visions III

Roots in the 20th century Nordic countries

Benjamin Kjell, organ

Dieterich Buxtehude (1637-1707)

Praeludium in e, BuxWV 142

Carl Nielsen (1865-1931)

Commotio, Op. 58

Thursday, October 15

8:30-11:00 (Backa Church)

9:00-11:30 (All other venues)

Morning workshops

8:45-9:45

Gothenburg City Library, Hörsalen

(Admission free)

(For school classes, ages 6-12)

Organ Builder Workshops

Send registration and/or questions to: kersten.cottyn@organacademy.se

10:00-11:00

Gothenburg City Library, Hörsalen

(Admission free)

(For school classes, ages 6-12)

Organ Builder Workshops

Send registration and/or questions to: kersten.cottyn@organacademy.se

12:00-12:50

Gothenburg Concert Hall

(Tickets: GSO)

Lunch concert

Bach to the Roots!

Lisa Rydberg (Zorn Badge Bearer), violin

Gunnar Idenstam, organ

Join us as Father Bach is invited to dance side by side with the Swedish polska! Together, National Folk Musician Lisa Rydberg and organist Gunnar Idenstam create a unique groove of their own, as the concert hall's mighty organ brings Bach and Swedish folk music together. Afterwards sandwiches will be served at the back of the Vasa Church - *Grab and Mingle* (for presenters and registered participants only).

(In collaboration with Gothenburg Symphony Orchestra and the Göteborg Chamber Music Society)

(Recorded by Radio Sweden, P2)

14:00-19:30

Gothenburg Concert Hall

(Admission free, for invited participants only)

The Royal Swedish Academy of Music visits Gothenburg

Since it was founded in 1771, the first ordinary session of the Royal Swedish Academy of Music located outside the Swedish capital of Stockholm takes place at the Concert Hall this afternoon.

14:30-17:00

Vasa Church

(Admission free)

Afternoon seminar

French and Nordic perspectives of organ art

The organ music by Elsa Barraine (1910-1999)

Lucile Dollat, presenter

The Harmonic Roots of Carl Nielsen's Commotio, Op. 58 - Getting back to the pure and clear

Benjamin Kjell, presenter

A new edition of organ music by Sara Wennerberg-Reuter

Jan H. Börjesson, presenter

Swedish Organ Building before 1800

Paul Peeters, presenter

20:00-21:00

German Church

(Tickets sold on-site: 250/125 SEK)

(Introduction 19:30 by Hans Davidsson and Andreas Edlund)

Vocal and instrumental concert

Anna Maria Friman, soprano

Amanda Flodin, alto

Tore Sunesson, tenor

Karl Peter Eriksson, bass

Chamber orchestra with period instruments (musicians from Karlsson Barock)

Gabriel Bania, concertmaster

Roger Illa Prats, fortepiano

Ulrike Heider, conductor

Joseph Martin Kraus (1756-1792)

Overtura from Incidental Music to Olympie (VB33)

Benedictus Schindler (late 18th century, resident in Göteborg 1771-1790)

Frälsarens svåra lidande - Passions-musique (1775)

The Severe Suffering of the Saviour - Passion music for soloists, choir and orchestra.

The earliest known large vocal and instrumental work composed in Göteborg. First performance since the 18th century.

(In collaboration with the Göteborg Chamber Music Society and with generous support by the Royal Swedish Academy of Music and the Royal Society of the Arts and Sciences in Gothenburg)

Friday, October 16

8:30-11:00 (Backa Church)

9:00-11:30 (All other venues)

Morning workshops

9:00-9:30

10:30-11:00

Carl Johan Church

(Admission free)

(In Swedish)

(For school classes, from preschool through primary school)

KVITTER - An organ and dance performance about birds

Through the organ's rich world of sound, we explore, together with a dancer, the birds' range of tones, variation, and patterns of movement. We learn about birds' strength and adaptability, meet species that are endangered, and discover the fascinating story of how they evolved to master the sky.

Anke Laerenbergh, concept, choreography and costume

Ida Hellsten, dance

Sebastian Rolland, organ

Booking and info: david.molin@svenskakyrkan.se

(In collaboration with Carl Johan Parish.)

12:00-12:50

Haga Church

(Admission free)

Lunch concert

Juan María de la Rubia, organ

400-years anniversary of *Facultad Organica* (1626)

Francisco Correa de Arauxo (1584-1654)

Spanish Organ Music: Nine Tientos from *Facultad Organica*

14:30-17:00

Artisten, Ohlin hall

(Admission free)

Afternoon seminar

Part I:

Music ecologies in Rome and Gothenburg and beyond

Rome in the mid-17th century: Queen Christina 400 years

Alessandro De Marchi

Erik Kjellberg

Elia Pivetta

Joel Speerstra, a.o., panelists

Part 2:

Facultad Organica (1626) by Francisco Correa de Arauxo (1584-1654)

Juan María de la Rubia, presenter

Gothenburg 1775: Benedictus Schindler's Passion music "Frälsarens svåra lidande" (1775)

Schindler's large-scale vocal and instrumental work was composed in Gothenburg during the 1770s by Benedict Schindler and was recently rediscovered.

Andreas Edlund, Ulrike Heider, a. o., presenters

1840s: Lobgesang (1840) and Six Sonatas (1845) - Felix Mendelssohn's musical thoughts in times of tension and geopolitical uncertainty

Hans Davidsson, presenter

17:00-17:40

Artisten, Ohlin hall

Reception for participants and presenters of the festival

18:00-20:00

Gothenburg Concert Hall

(Tickets: GSO)

Orchestral and organ concert

Jonas Lundblad, organ

Samy Rachid, conductor

Lili Boulanger (1893-1918)

Pie Jesu for soprano, organ and harp

Elfrida Andrée (1841-1929)

Organ Symphony no. 2

Felix Mendelssohn-Bartholdy (1809-1847)

Lobgesang: Symphony no. 2

(In collaboration with Gothenburg Symphony Orchestra)

18:00-19:00

Caroli Church, Borås

(Admission free)

Opening concert of the Borås Organ Festival

Lucile Dollat, organ

Music by J. S. Bach, Liszt, Ravel, Tailleferre, von Paradis, and improvisations by Lucile Dollat. (In collaboration with Caroli Parish, Borås)

21:30-22:30

Örgryte New Church

(Admission free)

Night Visions VI

North European roots

Nathan Laube, organ

Music by Scheidemann, Weckmann, Buxtehude and Lübeck.

Saturday, October 17

Theme of the second festival weekend:

Roots in Swedish Organ and Choral Music

10:00-16:00

Ågrenska Villan

(Admission free, registration by invitation only)

Festival symposium

Pasquini, Patronage, and Partimento: The cultural world of Queen Christina in Rome

We celebrate the 400th anniversary of the birth of Queen Christina with a conference focused on her cultural world in Rome, including the celebrated harpsichord builder

Girolamo Zenti and a new study of Bernardo Pasquini's oratorio *Sant'Agnese*.

Bringing the ERC project Rem@ke into conversation with the Swedish Research Council project **Unlocking the Art of Composition**, this conference explores a musical culture in which composition and improvisation were not clearly separated, and in which figured bass, partimenti, exercises, and purposefully incomplete notations invited musicians to participate creatively in the making of music.

Alessandro De Marchi

Elia Pivetta

Peter van Tour

Mattias Lundberg

Susanne Rydén

Eleanor Smith-Guido

Erik Kjellberg

Joel Speerstra

Massimiliano Guido

Karin Nelson, a.o., panelists

Eleanor Smith-Guido, moderator

(Hosted by the Rem@ke Project in collaboration with Jonsered Seminars, University of Gothenburg, Gothenburg International Organ Academy, and the Academy of Music and Drama, University of Gothenburg)

10:15-12:45

Gothenburg City Library, Hörsalen

(Admission free)

(For the general public – all ages, drop-in)

Organ builder workshops

Sebastian Rolland, workshop leader

12:00-12:50

Caroli Church, Borås

(Admission free)

For children and families (in Swedish)

Trollflöjten med sång, figurer & orgel

Ingrid Berg, sång, skådespel

Veronica Wåhlberg, sång & skådespel

Ingvild Storhaug, sång & skådespel

Louise Jansson, orgel

(In collaboration with Caroli Parish, Borås)

14:00-14:50

Caroli Church, Borås

(Admission free)

For children and families (in Swedish)

Var med och bygg en orgel!

På läktaren i kyrkan står den stora, pampiga orgeln som brukar kallas för instrumentens drottning. Nu får vi tillsammans bygga en liten och helt spelbar orgel, en do-orgel, som fungerar precis som den stora. Efteråt får man gärna prova att spela på den.

Louise Jansson, guide and instructor

(In collaboration with Caroli Parish, Borås)

14:00-15:00

Haga Church

(Admission free)

European roots in organ music

ECHO Young Ambassadors

Francesca Ajossa (Italy/Belgium), organ

Pawel Michalik (Poland), organ

Xinjie Li (China/The Netherlands), organ

Angela Ede (UK), organ

Music by Jan Pieterszoon Sweelinck, Heinrich Scheidemann, Matthias Weckmann, Nicolas de Grigny, Kerensa Briggs and Bernard Foccroulle.

15:00-16:45

Gothenburg Concert Hall

(Tickets: GSO)

Orchestral and organ concert

Jonas Lundblad, organ

Samy Rachid, conductor

Lili Boulanger (1893-1918)

Pie Jesu for soprano, organ and harp

Elfrida Andrée (1841-1929)

Organ Symphony no. 2

Felix Mendelssohn-Bartholdy (1809-1847)

Lobgesang: Symphony no. 2

(In collaboration with Gothenburg Symphony Orchestra)

15.30-16.30

Vasa Church

(Tickets sold on-site: 200/100 SEK)

Det brinner på den ö som heter jorden (There is a fire on the island called Earth)

A scenic concert where Lars-Erik Larsson's "God in Disguise" meets parts of Hilding Rosenberg's "John's Revelation". The idea of the concert is to allow the above two perspectives of the past/present to be contrasted and juxtaposed and, through scenic design and musical contrasts, to illuminate the ever-changing conditions of humanity in relation to the dramatic questions of fate of the past/present. In the fusion of the two musical expressions, a streak of hope is formed, formulated in Rosenberg's chorales and in Larsson's humanistic adaptation of Gullberg's texts.

Bach-ensemble Småland with Friends

Johannes Landgren, organ and music arrangement

Christine Löfgren, stage director

16:00-16:45

Caroli Church, Borås

(Admission free)

For youth and adults (in Swedish)

Tikvayoga med orgelimprovisation

Tikva - hebreiska för hopp - kan beskrivas som en fusion av fysioterapi och mjuk yoga,

där kropp, själ och ande får samverka till en känsla av helhet. Passet hålls till lugn orgelmusik med inslag av visdomsord. Yogamattor finns att låna på plats.

Anneli Lidén, yoga och Árpád Solti, orgel
(In collaboration with Caroli Parish, Borås)

16:00-16:45

Caroli Church, Borås

(Admission free)

For all ages (in Swedish)

Ghibli goes Organ!

Veronica Wåhlberg, orgel

Studio Ghiblis magiska mästerverk är älskade av både barn och vuxna. Varje film är ett konsthantverk med sagolik stämning, ofta med naturen och människans påverkan som tema. Här spelar organisten Veronica Wåhlberg några av sina favoritstycken ur *Spirited Away*, *Min granne Totoro*, *Nausicaä*, *Laputa* och *Prinsessan Mononoke*. Under konserten är det fritt fram att ligga kvar i kyrkbänken, dansa eller sjunga med - om andan faller på.

(In collaboration with Caroli Parish, Borås)

17:00-18:00

Vasa Parish Hall

(Admission free)

Panel discussion

Sweden 1940: music and art in wartime

Johannes Landgren, Tomas von Brömssen, a.o.

Hans Davidsson, moderator

18:30-18:20

Caroli Church, Borås

(Admission free)

Musica Organica Hungarica

Organist and composer Árpád Solti performs his own compositions along with Hungarian organ music from Liszt through to the present day.

(In collaboration with Caroli Parish, Borås)

19:00-20:30

Vasa Church

(Tickets sold on-site: 250/125 SEK)

Symphonic choral concert

Maria Forsström, mezzo-soprano

Tomas von Brömssen, recitation

Camille Bloche, organ

Lux Vocal Ensemble

Ulrike Heider, conductor

Hilding Rosenberg (1892-1985)

From *Symphony no. 4, Apocalypse of [St.] John*

Version for soloist, choir and organ in seven parts. Original translation of the Swedish text by Arthur King.

20:00-21:00

Caroli Church, Borås

(Admission free)

Pierre Swärd, hammond organ

Legendary jazz-musician Pierre Swärd, performs and tells us about his life as a musician.

(In collaboration with Caroli Parish, Borås)

Sunday, October 18

11:00-12:15

Vasa Church

(Admission free)

Solemn High Mass

Organ and liturgy

Vasa Vocal Ensemble

Per Högberg, conductor and organ

Roots in 20th-century West Sweden

Fredrik Hjort (1868-1941)

Selected liturgical music

11:00-12:15

Örgryte New Church

(Admission free)

Solemn High Mass

Organ mass by Erland Hildén

Erland Hildén, organ

Per Hammarström, vicar

15:00-17:00

Älvsborg Church

(Admission free)

20th-century choir and organ music from West Sweden

Music by Sven-Eric Johanson, Per Nørgård och Gunnar Eriksson

Rilke Vocal Ensemble

Gunnar Eriksson, conductor

Camille Bloche, organ, and **Henrik Kihlhamn**, piano

(In collaboration with Gothenburg Chamber Music Society and Älvsborg parish)

18:00-19:00

Caroli Church, Borås

(Admission free)

Final recital of the Borås Organ Festival

Amanda Mole, organ

Roots in 19th-century German organ music

Music by Müthel, Reger, Hampton, Schumann and Rheinberger

(In collaboration with Caroli Parish, Borås)

19:00-20:15

Örgryte New Church

(Tickets sold on-site: 200/100 SEK)

Final concert of GIOF 2026

Roots in contemporary music for organ, voices and instruments

The vocal soloist ensemble **Man Must Sing**

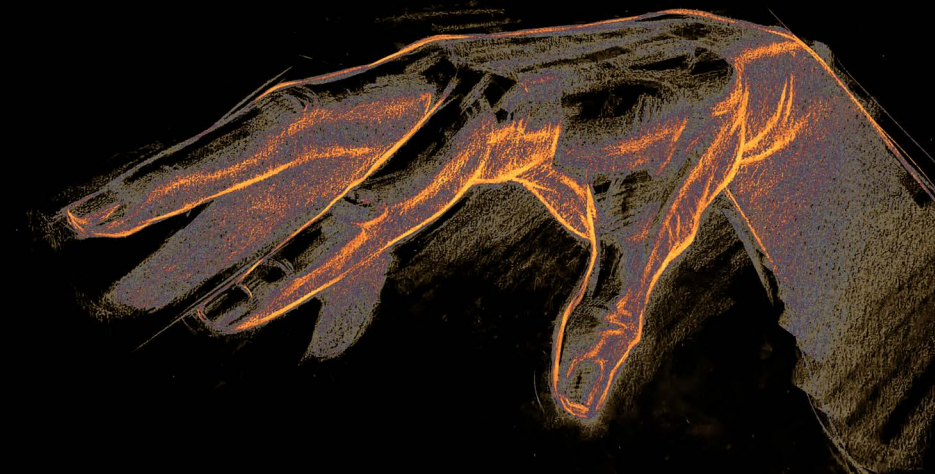
Benjamin Kjell, organ

Gageego!

Rei Munakata, conductor

Music by Scelsi, Ligeti and Gubajdulinas

GIOA
GÖTEBORG INTERNATIONAL
ORGAN ACADEMY



GÖTEBORG INTERNATIONAL ORGAN FESTIVAL

October 13-24, 2027

Gesture

**Early Music | Romantic Music | New Music | Research
Concerts, Workshops, Seminars, Panel Discussions**

PARTICIPANTS

*Bine Bryndorf; Annette Richards, Kimberly Marshall, Sietze de Vries, Catalina Vicens,
European Hanseatic-Ensemble, Gageego!, and many more...!*

**THE ORGAN AS BODY BY STEFAN KLAVERDAHL (PREMIERE)
JOHANN SEBASTIAN BACH'S ORGAN AND KEYBOARD MUSIC
SYMPOSIUM ON BACH AND CHRISTINA ZELL
STENHAMMAR ANNIVERSARY**

SAVE THE DATES



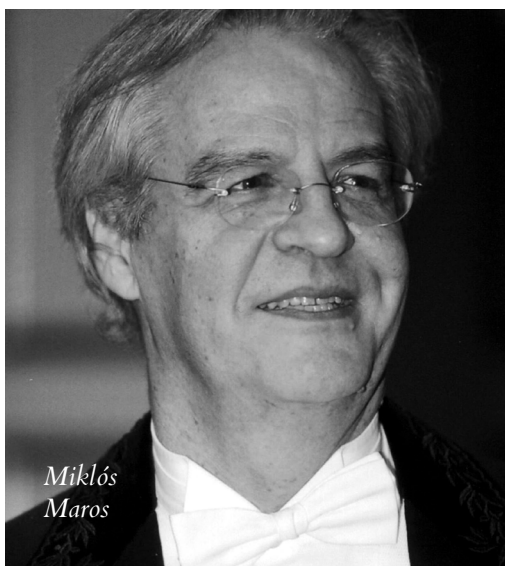
Victoria Borisova-Ollas



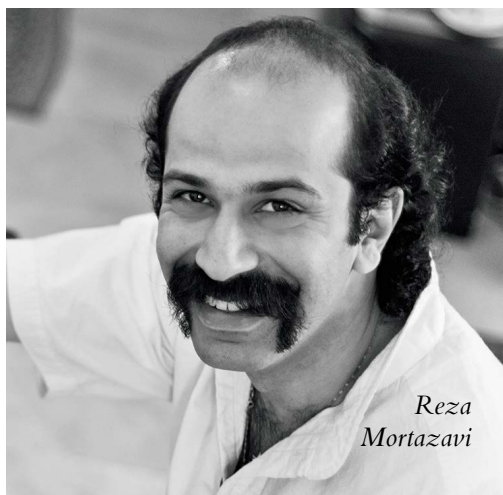
Agneta Sköld



Paula af Malmberg-Ward



*Miklós
Maros*



*Reza
Mortazavi*

PRESENTATION OF NEW MUSIC AND ITS COMPOSERS IN GIOF 2026

We present newly written music by composers living in Sweden who draw from origins and roots outside our borders, or who live abroad but belong to our network, for example from war-torn Iran.

Creating new music and advancing the organ art in our time heightens and strengthens our cultural identity. By listening to these vibrations, we are reminded of our roots and that we are never isolated.

– Hans Davidsson

New music for saxophone quartet and organ

Agneta Sköld

The Living Mary (world premiere)

From *The Living Mary* (Ur Den levande Maria) is based on music drawn from Agneta Sköld's larger work of the same title. The version performed at the Gothenburg International Organ Festival has been specially arranged by the composer at the initiative of the Stockholm Saxophone Quartet for saxophone quartet and organ.

In this instrumental adaptation, the original vocal lines are transformed into the warm, singing sound of the saxophones, while the organ adds depth, colour, and resonance. The result is a vivid interplay between the two instruments, combining lyricism, rhythmic vitality, and rich harmonic colour.

The music is characterised by flowing melodies and an expressive sound world that balances joy with quiet intimacy. While preserving the spirit of the original work, this new version opens up fresh musical perspectives and reflects the festival's theme, Roots, a living tradition renewed through a new artistic form.

Agneta Sköld is an organist, choral conductor, and composer who has made a distinguished and lasting contribution to Swedish church and choral music. After studying at the Royal College of Music in Stockholm, she began her professional career as an alto with both the Swedish Radio Choir and the Eric Ericson Chamber Choir. There, she worked closely with many of the leading figures in

contemporary choral music, developing a profound interest in the expressive possibilities of modern repertoire. She subsequently embarked on a career as a church musician and served for many years, among other appointments, as Cathedral Organist at Västerås Cathedral.

– Jörgen Pettersson

Miklós Maros

Windings (world premiere)

Windings was composed in 2006 for saxophone quartet and wind orchestra. In 2010, the wind orchestra part was reworked for organ while preserving the original musical material. The work is cast in a single movement comprising several contrasting sections.

The opening theme, winding and chromatic, is presented in a canon-like invention, passing between the saxophones in staggered entries, giving the work its title. At the same time, the harmonic foundation is established through four triads with no common tones. A faster section follows, featuring short staccato figures and wide intervals, contrasted by dense triplet passages in the organ.

After a brief, driving interlude, pentatonic harmonies prepare for a return of the opening theme, now transformed through the use of quarter-tones, creating an exceptionally compressed pitch space. Following a slow central episode, the intensity gradually builds once more with rapid figurations and a new contrapuntal invention. The work concludes with a reflective organ passage before the original *Windings* theme returns to bring the piece to its close.

Miklós Maros (b. 1943) is a Swedish-Hungarian composer and one of the most influential figures in Swedish contemporary music. For more than five decades, he has played a pivotal role as a composer, teacher, and artistic mentor, shaping generations of musicians and composers. His extensive catalogue includes around 275 works, ranging from symphonies and operas to concertos and chamber music. After studies at the Franz Liszt Academy of Music in Budapest and the Royal College of Music in Stockholm, where he studied with Ingvar Lidholm, Maros developed a distinctive musical language influenced by Central European modernism, Hungarian folk traditions, and the music of György Ligeti. While rooted in early serial techniques, his mature style is characterised by lyrical expression and his own concept of complementary harmony, combining major and minor sonorities within a rich and highly individual sound world.

In 1972, together with the soprano Ilona Maros, he founded the Maros Ensemble, which became one of Sweden's foremost champions of contemporary chamber music and the premieres of works by Swedish and international composers. Through his compositions,

artistic vision, and tireless commitment to new music, Miklós Maros has had a profound and lasting impact on Sweden's musical life and on the international standing of Swedish contemporary music.

– Jörgen Pettersson

Victoria Borisova-Ollas

In a World Unspoken...

In a World Unspoken... for saxophone quartet and organ was commissioned in 2005 by the German saxophone quartet Tetraphonics and the Swedish Concert Institute (Rikskonserter) in Stockholm. Its title is a paraphrase on the opening line of Humbert Wolfe's poignant poem *Requiem: The Soldier*.

Much has changed in Sweden and across Europe since the work was premiered in Germany. Among other things, Rikskonserter no longer exists. Today, the piece can be heard as a quiet requiem for an institution that once played a remarkable role in Sweden's musical life. As history has repeatedly shown, even the largest cultural institutions may disappear. Music itself, however, endures as a powerful force that unites people across borders and cultures.

In this work, a bridge is created between the organ loft and the distinctive sound world of the saxophone quartet, carrying the listener into a realm of memory where words are no longer needed.

Victoria Borisova-Ollas (b. 1969) was born in Vladivostok, Russia, and studied at the Tchaikovsky Conservatory in Moscow before moving to Sweden in 1992. She continued her studies at the Malmö Academy of Music and the Royal College of Music in London. Her international breakthrough came in 1998 with *Wings of the Wind*, which received a prize in the Masterprize composition competition in the United Kingdom. Since then, her music has been performed by Sweden's leading orchestras as well as internationally by ensembles including the London Symphony Orchestra, BBC Philharmonic Orchestra, Munich Philharmonic, ORF Vienna Radio Symphony Orchestra, and the NHK Symphony Orchestra in Tokyo. In autumn 2026, the Royal Swedish Opera in Stockholm will premiere her full-length opera *Dracula*, based on Bram Stoker's celebrated novel.

– Jörgen Pettersson

Reza Mortazavi *Ravāneh* (world premiere)

Dedicated to the Stockholm Saxophone Quartet in memory of Leif Karlborg. *Ravāneh* is a Persian word evoking the flow of feeling – the continuous passage from one state to another, through emotion, memory, and time.

Jointly commissioned by the Gothenburg International Organ Festival and Sweden Spring Music, *Ravāneh* was written during a period of profound uncertainty in the composer's homeland. Conceived as a musical dialogue between saxophone quartet and organ, the piece reflects resilience, hope, and the enduring power of artistic expression in difficult times. Rather than depicting events directly, it offers a space for reflection, where music becomes a bridge between people, cultures, and our shared humanity.

Reza Mortazavi is an Iranian composer based in Tehran. He holds a Master's degree in composition and has established himself as a distinctive voice in contemporary Iranian music. His works have been performed by ensembles in Europe and Iran, including the Stockholm Saxophone Quartet, and he has also written music for film. Alongside his work as a composer, he has been active as a teacher and has participated in international artistic collaborations, including a residency at the Visby International Centre for Composers.

– Jörgen Pettersson

Paula af Malmborg Ward *May your petals bloom, your root and soul be nourished* for organ solo (world premiere)

As I set out to write these program notes, it strikes me that this piece forms the final part of a tetralogy begun in the autumn of 1991. Life-altering family events have found their expression through orchestra, choir, saxophone quartet, and organ. The title came to me in a moment of profound darkness. Yet creative processes work in the very way the title suggests, and the light and the composition grew together. I have vivid memories of discussions about aesthetics from my student days. One aspect concerned the objectivity of art: it was the audience, not the artist, who was meant to feel.

Looking back, I realize that not a single objective note has ever flowed from my pen – and, after all, *May your petals bloom, your root and soul be nourished* is surely the deepest wish of every mother.

Paula af Malmborg Ward (b. 1962 in Stockholm) has been called “one of Sweden's foremost opera composers.” She studied at the Royal College of Music in Stockholm before moving to Gothenburg in 1992. While pursuing further studies at the Malmö Academy of Music, she created her debut opera, *The Bomb Party*, which was commissioned by and premiered at the Gothenburg Opera in 1998. Her radio opera *Hittekvinnan* (The Foundling Woman) won first prize at the *Prix d'Italia* in 2006. In her orchestral works and operas, Paula has collaborated with Kent Nagano, Gustavo Dudamel, Bramwell Tovey, Andrew Manze, Neeme Järvi and Mats Rondin, among other conductors. In 2023, her full-length opera *Mythomania* was premiered at the Gothenburg Opera. Alongside her own work as a pianist and singer, Paula regularly collaborates with various opera companies, choirs, and instrumental ensembles. This autumn, Paula is presenting *Jag behöver* (I Need) for women's choir and accordion, and in January, *Tistou* – a music drama tale (based on Maurice Druon's *Tistou Green Thumbs*) for one actor and saxophone quartet, will be premiered.

– Paula af Malmborg Ward



COMPOSERS AND CHURCH MUSICIANS IN GOTHENBURG

Jan H Börjesson

Gothenburg's musical life developed early, with the organ at its center. The provisional wooden church of 1621 housed a small positive organ. In the 1660s Hans Horn, the city's first organ builder, installed a magnificent organ in Gustavi Church. Church and military music formed the infrastructure, and internationally renowned church musicians and composers such as Christian Geist (ca. 1650–1711) worked in the city for shorter periods. Among all the church musicians who have served Musica sacra in Gothenburg through the ages, some have come to matter not only within the church but also for the musical life of the whole city. Some stand out as important teachers, others as significant composers, and still others have served the church and its music far beyond the borders of their own parish. In this short text I would like to highlight eight people who, in different ways, have furthered the musical life of the city and the country beyond their own congregations. Several are well-known names, while others have fallen into oblivion.

In 1815 the German organist and composer **Georg Günther** (1786–1853) was called by the church council of the German congregation to serve as organist at Christinae Church in Gothenburg. He was born in the town of Suhl, where his father gave him his first musical training. After studies in Leipzig and Weimar he came to Hamburg, where he caught the attention of the merchant Johann Christopher Bauck of Gothenburg, who immediately recommended him for the organist's post at the congregation's church.

Günther soon proved to be an enterprising and energetic man. He founded a singing institute, called Sångöfningsällskapet (the Singing Practice Society), where his great gifts as a bass singer and vocal teacher came in useful. Through this work he trained a large number of fine singers, who went on to form the choir that performed many major oratorios together with the city's orchestra, Musikaliska öfningsällskapet (the Musical Practice Society).

Above all, however, Günther was a magnificent organist and pianist, and he gave many concerts on both instruments. He was, for example, commissioned to play the inaugural recitals on the great organs of Lund Cathedral, built by Pehr Zacharias Strand, and of Turku Cathedral, built by Gustaf Andersson. His concert tours took him all over Sweden, and in 1834 he was elected to the Royal Swedish Academy of Music. He died in Jönköping in 1853, where he had traveled to examine a newly built organ in the town church. His personality was complicated and he made many enemies, but his musical achievement was outstanding.

Less well known, but every bit as accomplished, was the organist **Henric Seldener** (1829–1880), who served at Gustavi Cathedral in Gothenburg. A son of the customs official Herman J. Seldener, he showed an exceptional musical talent at a very early age. At the age of ten he performed a couple of Bach's major organ fugues, and from the age of thirteen he gave regular concerts, often of Bach's music. In time he came to be regarded as the country's foremost Bach interpreter.

In 1854 Seldener became organist at Gustavi Cathedral, which had recently acquired a large new organ by Marcussen of Denmark. In many respects the instrument set the stylistic standard for western Sweden and gave Seldener excellent conditions for his concert work. He was regarded as one of the leading organists of his day, together with Georg Wilhelm Heintze, and gave concerts extensively throughout the country.

Alongside his work as an organist, Seldener was a chamber clerk at the customs office. He was also a skilled teacher and taught, among others, the composer Andreas Hallén in both organ playing and harmony. In 1866 he left his post and moved to Oskarshamn, where he became customs superintendent and remained until his death in 1880.

Elfrida Andrée succeeded Seldener as organist of Gustavi Cathedral in 1867 after a famous appointment process, thereby becoming the country's first female cathedral organist. This naturally caused a stir in conservative Gothenburg, which did not prevent Elfrida from working with full energy for her great cause: the advancement of women.

After studying composition with Ludvig Norman and organ with Gustaf Mankell in Stockholm, she took her organist's diploma in 1861 as a private student, since the Royal Academy of Music did not yet admit female students. While waiting for the chance to apply for an organist's post, she also trained as Sweden's first female telegraphist. She showed great talent for composition early on and worked intensively with chamber music in her first years. Later came the large organ works, the symphonies, the opera and the choral works. Her catalogue of works became extensive, and today her music is once again performed in many places.

Besides her great achievement as a composer, André was a tirelessly active entrepreneur who created the contexts in which her music could be performed. She organized concerts in Gustavi Cathedral, Christinae (German) Church and the great hall of the Workers' Institute, and on many occasions conducted the orchestra or played the organ part in the works performed. Elfrida André is one of the great Swedish musical personalities of the nineteenth century, marked by an indomitable inner strength and a will to create.

When Elfrida André died in 1929, many hoped that the virtuoso organist of Annedal Church, **Herman Asplöf** (1881–1959), would succeed her. So it turned out. Asplöf, who came from Värmland, had made a name for himself in

Gothenburg as a skilled organist and pianist ever since Annedal Church was built in 1910. He showed a talent for composition early on, and both the composer Wilhelm Stenhammar and the conductor Tor Mann regarded him as a highly interesting composer and had great hopes for him. He was a regular soloist at Gothenburg's old concert hall on Heden, where he performed, among other works, his large Concert Piece for organ and orchestra in 1917. His Piano Concerto in C-sharp minor was premiered in 1926, and on his sixtieth birthday in 1941 a tribute concert was held in the new concert hall, at which the newly composed large work *Dialogue* for organ and orchestra was performed.

Asplöf had an excellent piano technique and in his youth hoped for a career as a pianist. His reserved personality and tendency toward nervousness put an end to those plans, however. Instead he became a celebrated organist, composer and teacher, known far beyond the borders of Gothenburg, not least through his organ method.

Gösta Lundborg (1903–1966) was interested all his life in folk music and early church music. From 1930 to 1955 he was organist at Sankt Pauli Church, where he performed, among other things, Bach's complete organ works. He then became the city's cathedral organist after Asplöf's retirement.

Lundborg was one of the many twentieth-century composers who championed high-quality functional and educational music. In his youth he had ambitions of becoming a composer in the great classical tradition, and among other works he composed a symphony for orchestra and a violin sonata. In time, however, his interest seems to have shifted toward simpler and more practically useful music for school and church. Many choral works, songs and shorter organ pieces by him were published and widely circulated.

His strong pedagogical sense is evident here, and his choral works in particular have a natural and elegant character. As an examiner at the cantor's examination he became known as an amiable and gentle man.

Hilding Hallnäs (1903–1984) was born in Halmstad but spent most of his life in Gothenburg, where he was organist at Johanneberg Church from 1933 to 1968. One person remarked, however, that "he regarded his position more as a composer's grant." After taking his organist's diploma in Stockholm in 1929, he studied composition in Leipzig with Hermann Grabner.

Hallnäs was very active in Gothenburg's musical life, working as a teacher of theory at the orchestra school of the Gothenburg Orchestral Society and as program director of the concert society Levande musik from 1958 to 1970. He was a modernist and took an interest in the leading composers of his day, such as Hindemith and Schoenberg, but never joined the serial movement.

In his youth Hallnäs was a pronounced lyricist and composed a great number of songs. His catalogue of works eventually became very extensive, including seven



ELFRIDA ANDRÉE

Idun, 1891, No. 25

symphonies and a large quantity of chamber music, in which guitar music holds a prominent place. After retiring he settled in Stockholm. He was a member of the Royal Swedish Academy of Music.

Torsten Sörenson (1908–1992), from Bohuslän, was active in his younger years as a composer of orchestral music, and his works were performed several times by the Gothenburg Symphony Orchestra. Over the years he developed into a sparing modernist with a delicate and tender compositional technique, not least in his songs, chamber music and organ music.

From 1946 to 1975 he was organist at Oscar Fredrik Church in Gothenburg, where he worked with stubbornness and determination for a new view of church music. He was one of those who early on understood the greatness of Olivier Messiaen's works, something that offended conservative church people in Gothenburg. His persistent habit of playing this music was even debated in the cathedral chapter, which in the end realized that it had no right to dictate the organist's choice of music.

His collection of organ pieces, *Breviarium musicum* from 1955, can still be found in the organ lofts of many churches today. As a teacher of music theory at the Gothenburg School of Music he taught harmony and counterpoint to generations of musicians. His quiet and noble, yet uncompromising, personality made a strong impression on me too, when as a sixteen-year-old I wrote counterpoint exercises for him one summer. Sörenson is represented in the Swedish hymnal, but his output of over 200 works is sadly forgotten today.

Sven-Eric Johanson (1919–1997) was one of the great Swedish composers of the twentieth century. As a member of the well-known Monday Group, he had come into close contact in his youth with Hindemith's world of ideas and with postwar European modernism. His artistry seemed to know no limits: his imagination was boundless and his technical command of the compositional craft was immense.

All the usual forms, symphonies, concertos, sonatas, operas and chamber music of every kind, as well as children's music and functional music, are found within his enormous output of around 700 works. His personality was magnetic and bohemian, his capacity for work almost unfathomable, and his goodness and generosity just as evident. Anyone who had once met Sven-Eric Johansson never forgot it.

One could never quite know whether he would turn up for the services at Älvsborg Church, where he was organist from 1952 to 1977, but he was always forgiven, as the great and kindhearted genius he was. Perhaps it is up to the future to take in his colossal output. For now we can only glimpse its richness. Yet even the fragments of his work that are regularly performed are so significant that they earn him an undisputed place among the most important composers in the history of Gothenburg.



REM@KE

Building Partnerships in Gothenburg

Since we introduced the REM@KE project at GIOF in 2025, much of our first year has been devoted to putting in place the relationships, research teams, and shared working methods that will support the project over the coming six years. In Gothenburg, an important part of this work has centred on developing two complementary partnerships: one with Gothenburg City Museum and the Gothenburg International Organ Academy, built around the museum's remarkable Stein claviorgan; and another with Magnus Kjellson and Göteborg Baroque, exploring how historical and organological research can feed directly into artistic practice and performance.

Together, these partnerships demonstrate two of the ways in which REM@KE's microecologies can develop. The first begins with an object and collection, bringing together technical, historical, curatorial, and artistic research around an extraordinary instrument in Gothenburg City Museum: a combination piano and organ, or claviorgan, built by Johann Andreas Stein in 1781. The second begins with repertory and performance, using the music of Bernardo Pasquini to explore connections between composers, instruments, patrons, and performers in seventeenth-century Rome. In both cases, sustained collaboration allows research to develop through the different expertises of the institutions and individuals involved.

The Stein claviorgan

The Stein claviorgan is both the only surviving organised piano by Stein and the earliest surviving example of his German piano action. Purchased by Patrick Alströmer and brought to Gothenburg in 1781, it provides an unusually rich starting point for exploring the relationships between instruments, performers, collections, archives, and the wider musical life of the city.

Following several months of discussion and planning, REM@KE, Gothenburg City Museum, and the Gothenburg International Organ Academy signed a formal partnership agreement in November 2025. Each partner brings different resources and expertise to the collaboration. The REM@KE team leads the project's research strands; the museum provides access to the instrument, its wider collections and archives, and the curatorial context in which the claviorgan is preserved; while the Organ Academy connects the research with performers, cultural organisations, and wider audiences in Gothenburg and beyond.

The partnership is designed to extend well beyond access to a single historical instrument. One of REM@KE's aims is to develop sustained relationships with collections in which research can respond to the needs and possibilities of individual institutions. This is particularly relevant at Gothenburg City Museum, which holds

a small but significant collection of musical instruments, including around fifteen keyboard instruments. None is currently in playing condition, and the museum does not have a specialist musical-instrument curator in house.

This creates an opportunity to think about collaboration in two directions. The museum's collections and expertise make new REM@KE research possible, but the combined expertise of the REM@KE team can also support the museum in caring for, researching, documenting, and interpreting its musical instruments.

The first focus of the partnership is the detailed documentation of the Stein claviorgan. REM@KE researchers will use 3D scanning, photogrammetry, and other non-invasive diagnostic techniques to investigate and document the surviving instrument. This work will provide the basis for both a physical reconstruction and a digital model, opening different possibilities for research, performance, exhibition, and public interpretation.

At the same time, the museum's curatorial team is working alongside REM@KE researchers to develop the provenance and historical research surrounding the instrument. Rather than separating technical investigation from historical research, the collaboration allows information from the object, archival sources, museum collections, and related Stein instruments to be brought together as the project develops.

The Gothenburg International Organ Academy adds another dimension to the partnership. Its connections with performers, researchers, cultural institutions, and the city provide a bridge between the museum object and contemporary musical practice. In the future, the annual festival will offer a platform for artistic research and performance using the reconstructed instrument, while its wider networks can help the project develop new forms of public engagement and collaboration.

Building out from the Microecology

An important aspect of the agreement is that REM@KE's contribution is not confined to research on the claviorgan itself. The project has committed to using the breadth of expertise across its international team to support Gothenburg City Museum in developing its musical-instrument collections for the future. Together with the museum and the Organ Academy, we are also beginning to explore possibilities for future exhibitions and external funding that can extend beyond the Stein claviorgan itself. The instrument provides a starting point from which to investigate the people, places, objects, repertoires, and networks that formed Gothenburg's musical life.

One example is work being developed with the Gothenburg Research Infrastructure for Digital Humanities (GRIDH) towards an interactive sociogram of eighteenth-century musical Gothenburg. Beginning with Alströmer and the claviorgan, this could allow us to trace connections between instruments,



THE SIGNING OF THE AGREEMENT BETWEEN REM@KE, MUSEUM OF GOTHENBURG, AND GIOA

Marie Hellevik (Curator), Massimiliano Guido, Eleanor Smith-Guido, Charlotta Dohlvik (Head of Collections), Joel Speerstra, Hans Davidsson

musicians, locations, and social networks across the city, including relationships and individuals that are less immediately visible in conventional histories.

The Gothenburg partnership therefore provides REM@KE with more than a case study. It gives us an opportunity to explore what can emerge when a research project, a museum, and an artistic organisation work together over an extended period: not simply producing research about a collection, but developing research with the institutions and communities around it.

Performing Pasquini

The second partnership brings the REM@KE team together with Magnus Kjellson and Göteborg Baroque. With more than 20 years of experience showcasing both



THE 1781 STEIN CLAVIORGAN

*REM@KE researchers Eleanor Smith-Guido
and Robin Blanton documenting
the piano of the Stein claviorgan*



**REM@KERS IN
MODENA**

Massimiliano Guido
and Elia Pivetta

Photo: Eleanor Smith-Guido

the most famous works of the Baroque period and many of its completely undiscovered treasures, the opportunity to develop programmes using the expertise of the ensemble, combining artistic research with public engagement, will greatly enrich the research of the microecologies.

In March, members of the Rem@ke team were joined by Magnus in Modena, Italy to research the collection of original manuscripts by Bernardo Pasquini held in the Biblioteca Estense Universitaria, part of the Palazzo dei Musei. These manuscripts are fair copies of oratorios by Pasquini prepared for Francesco II d'Este. Beautifully copied and bound, the surviving volumes were not necessarily intended for use in performance, although the oratorios themselves were performed at the D'Este court, mostly in the Ducal church of San Carlo.

Revered in his lifetime as a keyboard virtuoso, Bernardo Pasquini is the focus of another Rem@ke microecology, in which his compositions and pedagogical materials are considered alongside the keyboard instruments of mid-seventeenth-century Rome, particularly the surviving bent-side spinet built there by Girolamo Zenti in 1637. Pasquini and Zenti also share a Swedish connection through Queen Christina, who lived in Rome from 1655 until her death in 1689.

After two wonderful days poring over manuscripts in the library and listening to previous performances of some of the music, Magnus identified the oratorio *Sant'Agnese* as a particularly exciting work to take forward. First performed in Rome in April 1677 for the Pamphilj family, whose church of Sant'Agnese in Agone still stands on the Piazza Navona, the work was chosen both for the beauty of its music and because the story of Sant'Agnese is among the more accessible of Pasquini's oratorio libretti.

The Pamphilj were among the most important musical patrons in seventeenth-century Rome and formed part of the circle around Queen Christina. Significantly for Rem@ke, their extensive collection of musical instruments also included *graviorgani*— an Italian term for instruments combining an organ with a harpsichord—with examples documented in inventories from 1662 and 1682. Patrizio Barbieri discovered that Girolamo Zenti maintained keyboard instruments for the family and was also contracted to build an organ for Sant'Agnese in Agone, although his extensive European travels prevented him from completing the work and eventually led to a legal dispute with the Pamphilj. This makes the prospect of bringing *Sant'Agnese* back into performance with Göteborg Baroque particularly exciting. Using the ensemble's claviorgan offers an opportunity not simply to revive a little-known work by Pasquini, but to explore it through an instrumental combination that belonged to the musical world of its original Roman patrons. The collaboration can therefore bring together historical and organological research, artistic experimentation, and public performance: precisely the kinds of connections that Rem@ke's microecologies are intended to foster.

THE DE LA GARDIE ORGAN IN VARNHEM CHURCH

By Karl Nelson
Orgelbyggeri AB
(2026)



Photos: The De la Gardie organ project group

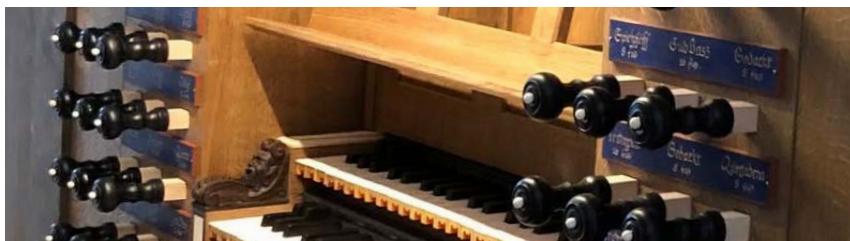




SPECIFICATION

The De la Gardie Organ in Varnhem Church

By Karl Nelson Orgelbyggeri AB (2026)



Ryggpositiv

Principal 8'
Gedackt 8'
Quintadena 8'
Octaf 4'
Roorflöit 4'
Waldflöit 2'
Sexquialtera II ranks
Scharff IV ranks
Dulcian 16'
Bahrpfeiff 8'

Huvudverk

Principal 16'
Octaf 8'
Spielpfeiff 8'
Octaf 4'
Quinte 3'
Super Octaf 2'
Mixture VII ranks
Trompett 16'
Trompett 8'

Bröstverk

Principal 8'
Floet 4'
Gemshorn 2'
Quinte 1 1/3'
Cymbell III ranks
Regal 8'

Pedal

Principal 16'
SubBass 16'
Octaf 8'
Gedackt 8'
Octaf 4'
Mixture VI ranks
Basun 16'
Dulcian 16'
Trompett 8'
Cornett 2'

Compass

Manuals I, II, III: C, D, E-d³
Pedal: C, D, E-d¹

Coupler

Bröstverk/Huvudverk

Pitch

a¹ = 465 Hz

Temperament

Modified 1/5 comma meantone

Stop & key action

Mechanical stop action
Suspended mechanical key action

Tremulant

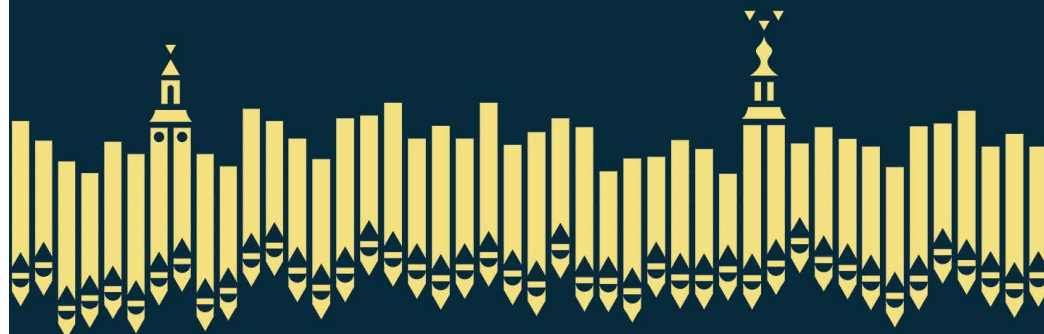
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