

GÖTEBORG INTERNATIONAL ORGAN FESTIVAL

October 12-21, 2018

*The Cosmic Soundscapes
of the Organ*

**A tribute to Bengt Hambræus
(1928-2000)**

Renaissance | Baroque | New music

*A World of Tactile Passion
and New Sounds*

GOPA





BENGT HAMBRAEUS

Welcome to the 2018 Göteborg International Organ Festival!

The Göteborg International Organ Academy (GIOA) spotlights the remarkable organ landscape of the city of Göteborg with concerts and lectures by leading organists from around the world. Since 1994, it has been a meeting place for organists, instrument builders and scholars from all over the world. In 2017, the program was broadened to reach out to audiences of all ages, and the event became a city festival, Göteborg International Organ Festival. In presenting GIOA and the Göteborg International Organ Festival 2018 we want to further broaden and deepen public interest in the organ art by developing ways of meeting our audiences, offering programs where new artistic expressions can meet new audiences, this year with a particular focus on creating opportunities for children and young people to pleasurably explore new worlds together. It is a cross-cultural platform for early and new music, with the goal of being a sought-after entrance to a world of tactile passion and new sounds.

The main theme of the festival is “The Cosmic Soundscapes of the Organ”. In the Middle Ages, organs began to be installed in sacred spaces. The sound of these early organs made the concept of the Harmony of the Spheres audible to people of all ages and backgrounds. In the middle of the 20th century, composers and musicians rediscovered and explored the cosmic soundscapes of the organ in new ways. This year’s festival is a tribute to the Swedish composer, musicologist and organist Bengt Hambraeus (1928–2000), one of the internationally most influential Swedish musical personalities of his time. Hambraeus would have celebrated his 90th birthday in 2018. During the 1950s and 1960s, he was a driving force and inspiring personality on the national scene; he served as director of the chamber music department at the Swedish Radio, was active in the debate on music and cultural policy, and as a cultural entrepreneur. In 1972, he was appointed professor of composition and music theory at McGill University in Montreal, Canada, but he continued to visit Sweden and give important impulses to our music culture. From the 1950s, he explored new soundscapes in electronic music studios in Germany and Sweden. Throughout his life, and with a similar attention to sound and timbre, he composed for the organ in different styles and configurations. In collaboration with Hans Otte (Radio Bremen), he commissioned György Ligeti (1923–2006) to compose his masterwork *Volumina* (1961/66). Hambraeus showed great interest in the music of the Middle Ages and the Renaissance as well as for non-European music, and he encouraged and took part in artistic and creative activities across

disciplinary borders. With these perspectives in mind, we have created a festival program in his spirit, with a particular focus on new music, music from the Middle Ages, the Renaissance and the early baroque.

In this year's festival, we continue to feature new music, female organists and organ music by female composers. We offer rich experiences of music and culture on the highest international level, more than 30 concerts, two conferences, seven workshops and masterclasses, lectures and a new program for children and young people, Lilla Orgelfestivalen (The Youth Organ Festival). The opening concert features Paula af Malmborg Ward's "Projektet" (The Project), a composition in twelve parts with the Creation as its theme, composed for chamber orchestra, solo organ and percussion, children, youth and adult choirs and soloists. The festival program includes premier performances of works by Hans-Ola Ericsson, Martin Herchenröder and Jacob Adler. The conference on Sunday October 14 focuses on the music of Bengt Hambraeus and his contemporaries. The themes of the second weekend (October 20–21) are artistic research and new organ projects. One of the seven workshops during the week features improvisation and the accompaniment of hymns, under the guidance of the Dutch organist, Sietze de Vries. On Friday, October 19, we launch the first conference day focusing on how to preserve the organ heritage, in collaboration with the Church of Sweden and the cultural heritage authorities. Hans-Ola Ericsson, Hans Hellsten, Bernard Foccroulle, Nathan Laube, Kimberly Marshall, Karin Nelson, Ulrike Heider, Ilona Kubiaczyk Adler, Trio Medieval, Schola Gothia, Anne Page, Ligita Sneibe, Ulrika Davidsson, Joel Speerstra, Joris Verdin, Göteborg Baroque with Magnus Kjellson, Gageego!, Marinens Musikkår, Davidsson Organ and Dance Collaborative och and many more are featured performers and guests of our festival.

Warmly welcome to the Göteborg International Organ Festival 2018, to the Cosmic Soundscapes of the Organ, to a world of tactile passion and new sounds, and to a magnificent ten-day feast of fantastic organ experiences!

Hans Davidsson

Artistic Director

**Göteborg International Organ Academy
& Göteborg International Organ Festival**

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CASH FREE FESTIVAL

Tickets sold at the concert venues.

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Discounts for students/youth under the age of 25/senior citizens.

FULL PROGRAMME

Göteborg International Organ Festival 2018

Overview

COLOR CODES

Concerts

Workshops

Lectures

The Organ as Cultural Heritage

Youth Organ Festival

Thursday October 11, 2018

18:00-19:00 MORLANDA CHURCH (Admission Free)

Organ recital, Kimberly Marshall.

Friday October 12, 2018

12:00-12:30 GOTHENBURG CATHEDRAL (Admission free)

Friday Music (30 minutes).

Music by Bengt Hambraeus (1928-2000) and contemporaries.

Master students of organ and related keyboard instruments at the Academy of Music and Drama, University of Gothenburg.

19:30-20:30 GOTHENBURG CATHEDRAL (200/100 SEK)

Opening Concert

The PROJECT (Projektet) in twelve movements by Paula af Malmberg Ward (b. 1962) for soloists, three choirs, solo organ, percussion, and chamber orchestra.

Choirs from Brunnsbo and Hvitfeldtska Music Schools,
Vokalsembler Espiro, Ligita Sneibe, organ, Jonas Larsson,
percussion, Gageego! and Ulrike Heider, conductor.

Saturday October 13, 2018

12:00-12:50 GOTHENBURG CATHEDRAL (Admission free)

Organ Soundscapes.

Organ music by Bengt Hambraeus (1928-2000).

Hans Hellsten, organ.

14:00-15:00 HAGA CHURCH (Admission free)

Saturday Music.

The Soundscape of the Renaissance.

Schola Gothia (vocal ensemble).

Kimberly Marshall, organ.

*This recital is made possible by the generous support from
Karl Nelson Orgelbyggeri AB.*

17:00-18:00 GOTHENBURG CATHEDRAL (150/100 SEK)

Annunciations Organ concerto (1976-77) by Einojuhani Rautavaara (1928-2016).

Di Sogni Tessuto by Tommie Haglund.

Marinens Musikkår (The Swedish Navy Band).

Anders Wilhelmsson, organ.

Joachim Gustafsson, conductor.

18:00-19:00 SLÄP CHURCH (Admission free)

Organ recital, Ilona Kubiaczyk-Adler.

19:00-20:30 OSCAR FREDRIK CHURCH (Admission free)

19:00-19:30 Introduction, Indra Rise (composer)

19:30-20:30 Organ Celebration: 100 Years since the Baltic Independence.

Organ music by composers from Estonia, Latvia, and Lithuania.

Ligita Sneibe, organ.

Sunday October 14, 2018

13:00-16:00 GOTHENBURG CITY LIBRARY (Admission free)

The lectures are held in English

Moderator: Sverker Jullander

Organ Music after 1950: the discovery of a new world,

Bernard Foccroulle.

Stay in touch! Communication, associative thinking and the restoration of a lost world in the music of Bengt Hambræus, Hans Hellsten.

17:00-18:00 HAGA CHURCH (100/80 SEK)

Distant Collision of Dark Stars.

Premier Performance of Organ Concerto by Jacob Adler.

Haga Motettkör (The Haga Motet Choir), orchestra.

Ilona Kubiaczyk-Adler & Jacob Adler, organ.

18:00-20:00 JOHANNEBERG CHURCH (Admission free)

The Creation by Joseph Haydn. Soloists, choir, orchestra.

Jan Delemark, conductor.

20:00-21:00 CHRISTINAE CHURCH (150/100 SEK)

The Organ as Scrying Glass Images from Shakespeare's Hamlet.

Davidsson Organ and Dance Collaborative.

Henrik Jandorf, recitation and acting.

Selected readings from Hamlet by William Shakespeare (1564-1616).

Music by Bach, Hambraeus, Herchenröder, Ligeti, Nilsson, Messiaen.

Stayce Camparo, Jonathan Davidsson and Gabriel Davidsson, dance and choreography.

Thomas Mika, costumes.

Ulrika Davidsson, light.

Hans Davidsson, organ.

Monday October 15, 2018

9.00-12.00 MORNING WORKSHOPS

For full programme, see separate section starting at page 22.

9:00-11:30 GÖTEBORG CITY LIBRARY (Admission free)

Trappscenen

Göteborg Youth Organ Festival.

We build an organ and experiment with cosmic sounds (6-12 years).

Hanna Drakengren & Jon Liinason.

Nota bene! Booking: Hanna@Drakengren.com

12:00-12:20 GÖTEBORG CITY LIBRARY (Admission free)

Sagorummet Tellus

Göteborg Youth Organ Festival.

Organ Story (2-7 years).

Linus Landgren, narrator and organist.

Nota bene! Booking: Hanna@Drakengren.com

12:00-12:30 CHRISTINAE CHURCH (Admission free)

Lunch Concert

Ilona Kubiacyk-Adler, organ.

12:45-13:15 GÖTEBORG CITY LIBRARY (Admission free)

Trappscenen

Göteborg Youth Organ Festival.

The Secret Guest of the Day from Göteborg International Organ Festival is presented by Hans Davidsson, artistic director.

13:30-16:00 AFTERNOON WORKSHOP

For full programme, see separate section starting at page 21.

17:00-18:00 ÖRGRYTE NEW CHURCH (100/80 SEK)

Nebulosa - Aleatoric Soundscapes.

Jonas Simonson, flutes.

Karin Nelson, organ.

18:00-19:00 GOTHENBURG CATHEDRAL (200/100)

The PROJECT (Projektet) in twelve movements by Paula af Malmberg Ward (b. 1962) for soloists, three choirs, solo organ, percussion, and chamber orchestra.

Choirs from Brunnsbo and Hvitfeldtska Music Schools,

Vokalensemblen Espiro, Ligita Sneibe, organ, Jonas Larsson, percussion, Gageego! and Ulrike Heider, conductor.

19:30-20:30 ÖRGRYTE NEW CHURCH (100/80) Karta

Music by Schlick, Buxtehude, Weckmann, Hambraeus, Boesmans, Focroulle.

Bernard Focroulle, organ.

Tuesday October 16, 2018

9:00-12:00 MORNING WORKSHOPS

For full programme, see separate section starting at page 21.

9:00-11:30 GÖTEBORG CITY LIBRARY (Admission free)

Trappscenen

Göteborg Youth Organ Festival.

We build an organ and experiment with cosmic sounds (6-12 years).

Hanna Drakengren & Jon Liinason.

Nota bene! Booking: Hanna@Drakengren.com

12:00-12:20 GÖTEBORG CITY LIBRARY (Admission free)

Sagorummet Tellus

Göteborg Youth Organ Festival.

Organ Story (2-7 years).

Linus Landgren, narrator and organist.

Nota bene! Booking: Hanna@Drakengren.com

12:00-12:30 CHRISTINAE CHURCH (Admission free)

Lunch Concert.

Emil Sjögren - A Late-Romantic Soundscape.

Sverker Jullander, organ.

12:45-13:15 GÖTEBORG CITY LIBRARY (Admission free)

Trappscenen

Göteborg Youth Organ Festival.

The Secret Guest of the Day from Göteborg International Organ Festival is presented by Hans Davidsson, artistic director.

13:30-14:00 ÖRGRYTE NEW CHURCH (Admission free)

The lecture is held in English

Moderator: Sverker Jullander.

Welcome, Hans Davidsson.

Bengt Hambraeus: "Ricercares" (1974), Bernard Foccroulle.

14:00-14:45 ÖRGRYTE NEW CHURCH (Admission free)

The lecture is held in English

Moderator: Sverker Jullander.

Medieval and Renaissance Organ Music: an Overview,
Kimberly Marshall.

14:45-15:30 ÖRGRYTE NEW CHURCH (Admission free)

The lecture is held in English

Moderator: Sverker Jullander.

The Soundscape of the Medieval and Renaissance Organ,
Koos van de Linde.

15:30-16:00 AFTERNOON WORKSHOP

For full programme, see separate section on p. 26.

19:30-20:30 VASA CHURCH (100/80 SEK)

Vocal Soundscapes of the Middle Ages - Stella Maris - a Ladymass.

Trio Mediaeval:

Anna Maria Friman, Linn Andrea Fuglseth, Jorunn Lovise Husan.

22:00-23:00 CHRISTINAE CHURCH (100/80 SEK)

Symphonic Soundscapes.

French and American 20th century music.

Nathan Laube, organ.

Wednesday October 17, 2018

9:00-12:00 MORNING WORKSHOPS

For full programme, see separate section starting at page 22.

9:00-11:30 GÖTEBORG CITY LIBRARY (Admission free)

Trappscenen

Göteborg Youth Organ Festival.

We build an organ and experiment with cosmic sounds (6-12 years).

Hanna Drakengren & Jon Liinason.

Nota bene! Booking: Hanna@Drakengren.com

12:00-12:20 GÖTEBORG CITY LIBRARY (Admission free)

Sagorummet Tellus

Göteborg Youth Organ Festival.

Organ Story (2-7 years).

Linus Landgren, narrator and organist.

Nota bene! Booking: Hanna@Drakengren.com

12:00-12:30 CHRISTINAE CHURCH (Admission free)

Lunch Concert

Daniel Berg, percussion. Johannes Landgren, organ.

12:15-13:15 MARIESTAD CATHEDRAL (Admission free)

Organ recital, Ligita Sneibe.

12:45-13:15 GÖTEBORG CITY LIBRARY (Admission free)

Trappscenen

Göteborg Youth Organ Festival.

The Secret Guest of the Day from Göteborg International Organ Festival is presented by Hans Davidsson, artistic director.

13:30-16:00 AFTERNOON WORKSHOP

For full programme, see separate section starting at page 26.

13:30-14:00 BETLEHEM CHURCH (Admission free)

The lectures are held in English

Moderator: Sverker Jullander.

Bernard Foccroulle: Philippe Boesmans "Fanfare II" (1972)

14:00-14.45 BETLEHEM CHURCH (Admission free)

The lectures are held in English

Moderator: Sverker Jullander.

Bengt Hambraeus Livre d'Orgue, Martin Herchenröder.

~~CANCELLED DUE TO ILLNESS~~

~~17:00-18:00 ÖRGRYTE NEW CHURCH (100/80 SEK)~~

~~Cosmic Sounds of Voices and Organ:~~

~~Hymn Festival Concert and Improvisation:~~

~~Sietze de Vries, organ:~~

19:00-21:00 ARTISTEN, Ohlinsalen (200/100 SEK)

Mystery Rose Garden - Chamber Music of the Renaissance and the Baroque.

Consort of instruments and chamber organ.

Manderscheidt organ (1650, restored by Mads Kjersgaard 1972-77),

Göteborg Baroque and Magnus Kjellson, organ.

Nota bene! Book Your tickets at:

www.goteborgbaroque.se/mysterium-rosarum.

19:30-20:30 CHRISTINAE CHURCH (100/80 SEK)

The Cosmic Soundscapes of the Organ and Percussion.

Music by Eben, Hambraeus, Maros, Messiaen and Carl Axel Hall (premier performance).

Daniel Berg, percussion, Johannes Landgren, organ.

Thursday October 18, 2018

9:00-12:00 MORNING WORKSHOPS

For full programme, see separate section starting at page 22.

9:00-11:30 GÖTEBORG CITY LIBRARY (Admission free)

Trappscenen

Göteborg Youth Organ Festival.

We build an organ and experiment with cosmic sounds (6-12 years).

Hanna Drakengren & Jon Liinason.

Nota bene! Booking: Hanna@Drakengren.com

12:00-12:20 GÖTEBORG CITY LIBRARY (Admission free)

Sagorummet Tellus

Göteborg Youth Organ Festival.

Organ Story (2-7 years).

Linus Landgren, narrator and organist.

Nota bene! Booking: Hanna@Drakengren.com

12:00-12:30 CHRISTINAE CHURCH (Admission free)

Lunch Concert

Kira Lankinen, organ.

12:45-13:15 GÖTEBORG CITY LIBRARY (Admission free)

Trappscenen

Göteborg Youth Organ Festival.

The Secret Guest of the Day from Göteborg International Organ Festival is presented by Hans Davidsson, artistic director.

13:30-16:00 AFTERNOON WORKSHOP

For full programme, see separate section starting at page 26.

17:00-18:00 ÖRGRYTE NEW CHURCH (100/80 SEK)

O Lux beata Trinitas - Cosmic Reflections for Voices and Organ.

Music by Matthias Weckmann (1616-1674).

Vocal ensemble, Hans Davidsson, organ.

18:30-19:30 JONSERED CHURCH (Admission free)

Organ recital, Anne Page.

19:00-20:00 ARTISTEN, Ohlinsalen (200/100 SEK)

Mystery Rose Garden - Chamber Music of the Renaissance and the Baroque.

Consort of instruments and chamber organ.

Manderscheidt organ (1650, restored by Mads Kjersgaard 1972-77),

Göteborg Baroque and Magnus Kjellson, organ.

Nota bene! Book Your tickets at:

www.goteborgbaroque.se/mysterium-rosarum.

22:00-23:00 ARTISTEN, Bergersalen (100/80 SEK)

Microcosm of Polyphony.

Johann Sebastian Bach: "Die Kunst der Fuge".

Ulrika Davidsson and Joel Speerstra, duoclavichord.

Friday October 19, 2018

9:00-12:00 MORNING WORKSHOPS

For full programme, see separate section starting at page 22.

9:00-11:30 GÖTEBORG CITY LIBRARY (Admission free)

Trappscenen

Göteborg Youth Organ Festival.

We build an organ and experiment with cosmic sounds (6-12 years).

Sverker Jullander & Jon Liinason.

Nota bene! Booking: Hanna@Drakengren.com

10:00-11:00 GOTHENBURG CATHEDRAL (Admission free)

Fabbe at the House of Organs. Organ Story for kids and adults from the age of 4 years. Karin Sigge-Dahlqvist, actor. Hanna Drakengren, organ.

10:00-16:00 GOTHENBURG CONCERT HALL, Neeme Järvi hall

Enter through the staff entrance, from Viktor Rydbergsgatan (Admission free)

The Organ as Cultural Heritage - symposium.

All lectures are held in Swedish.

For full programme, see separate section starting at page 32.

12:00-12:30 CHRISTINAE CHURCH (Admission free)

Lunch Concert

Ligita Sneibe, organ.

12:00-12:20 GÖTEBORG CITY LIBRARY (Admission free)

Sagorummet Tellus

Göteborg Youth Organ Festival.

Organ Story (2-7 years).

Linus Landgren, narrator and organist.

Nota bene! Booking: Hanna@Drakengren.com

12:00-13:00 GOTHENBURG CATHEDRAL (Admission free)

Fabbe at the House of Organs. Organ Story for kids and adults from the age of 4 years. Karin Sigge-Dahlqvist, actor. Hanna Drakengren, organ.

12:45-13:15 GÖTEBORG CITY LIBRARY (Admission free)

Trappscenen

Göteborg Youth Organ Festival.

The Secret Guest of the Day from Göteborg International Organ Festival is presented by Hans Davidsson, artistic director.

13:30-16:00 AFTERNOON WORKSHOP

For full programme, see separate section starting at page 26.

13:30-19:30 GOTHENBURG YOUTH ORGAN CAMP

For full programme, see separate section starting at page 37.

17:00-18:00 CHRISTINAE CHURCH (Admission free)

Inaugurating the new Kilström harpsichord.

Harpsichordist, Edoardo Bellotti, Italy.

19:00-19:30 KULTURTEMPLET (Free admission)

Improvisation Concert.

Göteborg Youth Organ Camp.

Nota bene! Booking: lars.storm@organacademy.se

19:30-20:30 ÖRGRYTE NEW CHURCH

New Soundscapes for the Organ - Organ, tape and live electronics.

Music by Ericsson (premier performance), Hambræus and others.

Hans-Ola Ericsson, organ.

Anders Hannus, sound processing.

20:00-20:20 KULTURTEMPLET (100/80 SEK)

Swish Payment only: 123 166 80 60

Gaudete in Tenebris.

Schola Gothia, vocal quartet.

Nota bene! Booking: lars.storm@organacademy.se

20:30 - 20:50 KULTURTEMPLET (100/80 SEK)

Swish Payment only: 123 166 80 60

Gaudete in Tenebris.

Schola Gothia, vocal quartet.

Nota bene! Booking: lars.storm@organacademy.se

22:30 - 22:50 KULTURTEMPLET (100/80 SEK)

Swish Payment only: 123 166 80 60

Dark Phantasias.

Joel Speerstra, clavichord.

Nota bene! Booking: lars.storm@organacademy.se

23:00 - 23:20 KULTURTEMPLET (100/80 SEK)

Swish Payment only: 123 166 80 60

Dark Phantasias.

Joel Speerstra, clavichord.

Nota bene! Booking: lars.storm@organacademy.se

Saturday October 20, 2018

9:00-18:00 GOTHENBURG YOUTH ORGAN CAMP

For full programme, see separate section starting at page 37.

10:00-15:00 GÖTEBORG CITY LIBRARY (Admission free)

Trappscenen

Göteborg Youth Organ Festival.

We build an organ, experiment with cosmic sounds and see an Organ Story (2-12 years).

Linus Landgren & Jon Liinason.

9:00-9:30 ÖRGRYTE NEW CHURCH (Admission free)

The lecture is held in English

Creative Keyboards: Presentation of an ongoing research project at the University of Göteborg, Joel Speerstra, Ulrika Davidsson, Hans-Ola Ericsson, Magnus Kjellson.

Moderator: Sverker Jullander.

(Continues 9.30-11.00 in Örgryte New Church, Parish Hall, see below.)

9:30-11:00 ÖRGRYTE NEW CHURCH, PARISH HALL

(Admission free)

The lecture is held in English

(Continued from session in Örgryte New Church 9.00-9.30, see above.)

Creative Keyboards: Presentation of an ongoing research project at Göteborg University, Joel Speerstra, Ulrika Davidsson, Hans-Ola Ericsson, Magnus Kjellson.

Moderator: Sverker Jullander.

11:00-11:45 ÖRGRYTE NEW CHURCH, PARISH HALL

(Admission free)

The lecture is held in English

Bengt Hambraeus as a Pioneer in Studios for Electronic Music,
Mats Lindström (EMS in Stockholm).

Moderator: Sverker Jullander.

11:45-12:30 ÖRGRYTE NEW CHURCH, PARISH HALL

(Admission free)

The lecture is held in English

Bengt Hambraeus Livre d'Orgue, Martin Herchenröder.

Moderator: Sverker Jullander.

12:30-13:00 ÖRGRYTE NEW CHURCH, PARISH HALL

(Admission free)

The lecture is held in English

*Social Media for Musicians and Scholars: A Golden Opportunity -
or a Waste of Time?*, Wim Winters.

Moderator: Sverker Jullander.

14:00-15:00 HAGA CHURCH (Admission free)

Saturday Music.

Mixed soundscapes.

Anne Page, organ.

15:15-16:30 GÖTEBORG CITY LIBRARY (Admission free)

Trappscenen

Organ Safari (6-12 years).

Meeting point at the Staircase for a walk to the Organ Hall at

Artisten, Academy of Music and Drama.

We will be back at the City Library at 16.30.

17:00-18:00 ST. PAULI CHURCH (Admission free)

Symphonic Organ Soundscapes.

Kira Lankinen, organ.

19:30-20:30 OSCAR FREDRIK CHURCH (Admission free)

Cosmic Visions.

Music for organ and cello by Hambraeus, Stockhausen, Herchenröder
(premier performance).

Friedrich Gauwerky, cello, and Martin Herchenröder, organ.

Sunday October 21, 2018

12:00-12:45 THE NEEME JÄRVI HALL, Göteborg Concert Hall
(Admission free)

Enter through the staff entrance, from Viktor Rydbergsgatan.

The lecture is held in English

New organ project:

The Lorentz organ in Kristianstad, Koos van de Linde & Paul Peeters.

13:00-14:15 THE NEEME JÄRVI HALL, Göteborg Concert Hall
(Admission free)

Enter through the staff entrance, from Viktor Rydbergsgatan.

The lecture is held in English

New organ project:

The New Organ for the Gothenburg Concert Hall, Wendelin Eberle (Rieger), Reference group for the project: Hans Davidsson, Hans-Ola Ericsson, Nathan Laube, Koos van de Linde, Paul Peeters, Joris Verdin, Magnus Kjellson.

13:00-14:00 ÖRGRYTE NEW CHURCH (Admission free)

Final Organ Recital by international participants.

15:00-16:00 GOTHENBURG CATHEDRAL (100/80 SEK)

Chamber Music by Pärt, Varèse and Staffan Storm.

Gageego!. Mikael Fridén, organ.

17:00-18:00 CHRISTINAE CHURCH, ALINGSÅS (Admission free)

Organ recital, Kira Lankinen.

18:00-19:00 ÄLVSBERG CHURCH (Admission free)

Final Organ Recital by international participants.

WORKSHOPS

Monday-Friday

October 15-19, 2018

Programme

**All workshops are held in English
(Registration required)**

Morning Workshops: 9:00 - 12:00

Active participants should choose 1-2 workshops from the list below.

1. RENAISSANCE AND EARLY BAROQUE October 15-17

Composers: A. Schlick, C. Paumann, Buxheimer Orgelbuch,

Venues: Örgryte New Church and Haga Church

Workshop leaders: Kimberly Marshall, Koos van de Linde

2. ~~CANCELLED DUE TO ILLNESS~~

~~—HYMN PLAYING October 15-17~~

~~—Hymns from The Swedish Hymnbook~~

~~—Venue: Backa Church~~

~~—Workshop leader: Sietze de Vries~~

3. HAMBRAEUS AND CONTEMPORARIES/NEW MUSIC

October 15-19

Composers: B. Hambraeus, M. Kagel, G. Ligeti, H.-O. Ericsson,

I. Riše

Venues: Betlehem Church, Örgryte New Church, Göteborg Cathedral

Workshop leaders: Bernard Foccroulle, Martin Herchenröder,

Hans-Ola Ericsson

4. 20TH CENTURY FRENCH ORGAN MUSIC October 18-19

Composers: J. Alain, O. Messiaen, J. Demessieux, J.-L. Florentz

Venue: Artisten (B301)

Workshop leaders: Nathan Laube, Hans-Ola Ericsson

5. A TOUR OF ORGAN-RELATED KEYBOARD INSTRUMENTS FROM THE RENAISSANCE TO THE PRESENT DAY

October 15-19

Composers: English virginalists, Sweelinck, Froberger,

Louis Couperin, Buxtehude, Böhm, Bach. Bach circle, Wesley,

Stanley, C. Schumann, R. Schumann, Mendelssohn, Franck,

Guilmant

Venue: Artisten (A503)

Workshop leaders: Joel Speerstra, Ulrika Davidsson, Joris Verdin

6. ORGAN MUSIC BY FEMALE COMPOSERS October 18-19

Composers: E. Andrée, E. Smyth, I. Riše, M. Bonis, F. Hensel

Venue: Catholic Church, German Church

Workshop leaders: Ligita Sneibe, Karin Nelson

7. THE ORGAN MUSIC OF GEORG BÖHM October 18-19

Composers: G. Böhm

Venue: Örgryte New Church

Workshop leader: Hans Davidsson

Overview workshops

	1 Renaissance and Early Baroque October 15-17	2 Hymn Playing October 15-17	3 Hambraeus and Contemporaries October 15-19	4 20th Century French Organ Music October 18-19	5 Related Keyboard Instruments October 15-19	6 The Organ Music by Georg Böhm October 18-19	7 Organ Music by Female Composers October 18-19
181015 09:00-11:30	Haga Church	Backa Church	Betlehems Church	Cancelled	Artisten (A503)		
181016 09:00-11:30	Örgryte New Church	Backa Church	Betlehems Church	Cancelled	Artisten (A503)		
181017 09:00-11:30	Örgryte New Church	Backa Church	Betlehems Church	Cancelled	Artisten (A503)		
181018 09:00-11:30			Örgryte New Church	Artisten (B301)	Artisten (A503)	Haga Church	German Church
181019 09:00-11:30			Betlehems Church	Artisten (B301)	Artisten (A503)	Haga Church	German Church

AFTERNOON WORKSHOP: 13:30 - 16:00

All participants will attend the AFTERNOON WORKSHOP regardless of their choice of morning workshop.

MONDAY October 15, 2018

Bernard Foccroulle: Olivier Messiaen, "Messe de la Pentecôte" (1951)

HAMBRAEUS AND CONTEMPORARIES/NEW MUSIC

Venue: BETLEHEM CHURCH

TUESDAY October 16, 2018

Bernard Foccroulle: Bengt Hambraeus, "Ricercare" (1974)

RENAISSANCE AND EARLY BAROQUE

Venue: ÖRGRYTE NEW CHURCH

WEDNESDAY October 17, 2018

Bernard Foccroulle: Philippe Boesmans, "Fanfare II" (1972)

HAMBRAEUS AND CONTEMPORARIES/NEW MUSIC

Venue: BETLEHEM CHURCH

THURSDAY October 18, 2018

Bernard Foccroulle: Thomas Lacôte, "The Fifth Hammer" (2012)

ORGAN MUSIC BY FEMALE COMPOSERS

Venue: ARTISTEN (B301)

FRIDAY October 19, 2018

Bernard Focroulle: B. Focroulle, "Toccata" (2002; a tribute to Buxtehude)

A TOUR OF ORGAN-RELATED KEYBOARD INSTRUMENTS FROM
THE RENAISSANCE TO THE PRESENT DAY

Venue: ARTISTEN (A503)

LECTURES

Saturday-Sunday

13-14 & 20-21, 2018

Programme

**All lectures are held in English
(Admission free)**

Sunday October 14, 2018

Gothenburg City Library

13.00-16.00

Moderator: Sverker Jullander

Organ Music after 1950: the discovery of a new world,

Bernard Foccroulle.

Stay in touch! Communication, associative thinking and the restoration of a lost world in the music of Bengt Hambræus, Hans Hellsten.



Tuesday October 16, 2018

Örgryte new Church

Moderator: Sverker Jullander.

Welcome, Hans Davidsson.

13.30-14.00 Bengt Hambræus: "Ricerare" (1974), Bernard Foccroulle.

14.00-14.45 Medieval and Renaissance Organ Music: an Overview, Kimberly Marshall.

14.45-15.30 The Soundscape of the Medieval and Renaissance Organ, Koos van de Linde.

15.30-16.00 Workshop.



Wednesday October 17, 2018

Betlehem Church

13.30-14.00 Bernard Foccroulle: Philippe Boesmans "Fanfare II" (1972)

14.00-14.45 Bengt Hambræus *Livre d'Orgue*, Martin Herchenröder.

14.45-15.30 Workshop.



Saturday October 20, 2018

Örgryte New Church

9.00-9.30 Creative Keyboards: Presentation of an ongoing research project at the University of Göteborg, Joel Speerstra, Ulrika Davidsson, Hans-Ola Ericsson, Magnus Kjellson.

(Continues 9.30-11.00 in Örgryte New Church, Parish Hall, see below.)



Örgryte New Church, Parish Hall

Moderator: Sverker Jullander.

9.30-11.00 (Continued from session in Örgryte New Church 9.00-9.30, see above.)

Creative Keyboards: Presentation of an ongoing research project at Göteborg University, Joel Speerstra, Ulrika Davidsson, Hans-Ola Ericsson, Magnus Kjellson.

11.00-11.15 BREAK

11.15-12.15 *Bengt Hambraeus as a Pioneer in Studios for Electronic Music*, Mats Lindström (EMS in Stockholm).

12.15-13.00 *Social Media for Musicians and Scholars: A Golden Opportunity - or a Waste of Time?*, Wim Winters.



Sunday October 21, 2018

The Neeme Järvi hall, Göteborg Concert Hall

Enter through the staff entrance, from Viktor Rydbergsgatan

NEW ORGAN PROJECTS

12.00-12.45 The Lorentz Organ in Kristianstad, Koos van de Linde & Paul Peeters.

13.00-14.15 The New Organ for the Gothenburg Concert Hall, Wendelin Eberle (Rieger Orgelbau), Reference group for the project: Hans Davidsson, Hans-Ola Ericsson, Nathan Laube, Koos van de Linde, Paul Peeters, Joris Verdin, Magnus Kjellson.





THE ORGAN AS CULTURAL HERITAGE - SYMPOSIUM Friday October 19, 2018

Programme

**All lectures are held in Swedish
(Admission free)**

FRIDAY OCTOBER 19, 2018

Gothenburg Concert Hall, Neeme Järvi hall
Enter through the staff entrance, from Viktor Rydbergsgatan



10:00-10:10

Welcome, Henrik Tobin.

10:10-10:30

Organ inventories in Swedish dioceses: an overview and report from completed and ongoing projects, Carl Johan Bergsten.

10:30-10:50

The inventory of organs in the diocese of Västerås, Kira Lankinen.

10:50-11:10

The project 'Swedish 18th-century organs', Carl Johan Bergsten.

11:10-11:30

A climate project in the diocese of Gothenburg, Johan Norrback.

11:30-13:00

LUNCH (individually)

13:00-13:10

German church music as a world cultural heritage, Hans Davidsson.

13:10-13:20

Corrosion in North German organs: report from a research project, Hans Davidsson.

13:20-13:40

Soundspace: on organs in the diocese of Skara, Robin Gullbrandsson.

13:40-14:00

Future maintenance of organs, Carl Johan Bergsten.

14:00-14:20

The Schnitger database, Hans Davidsson.

14:20-14:40

BREAK

14:40-16:00

Panel discussion: A living cultural heritage.
Henrik Tobin, moderator.



GÖTEBORG YOUTH ORGAN FESTIVAL October 15-20, 2018

Programme

**All sessions are held in Swedish
(Admission free)**

GÖTEBORG YOUTH ORGAN FESTIVAL

Göteborg City Library



(All sessions are admission free & held in Swedish)

We build an organ and experiment with cosmic sounds (6-12 years)

TIME: Mon-Fri 15-19 Oct, 9.00-11.30

VENUE: The Staircase, Göteborg City Library

REGISTRATION REQUIRED: Hanna@Drakengren.com

Organ Story (2-7 years)

TIME: Mon-Fri 15-19 Oct, 12.00-12.20

VENUE: Tellus, Göteborg City Library

REGISTRATION REQUIRED: Hanna@Drakengren.com

The Secret Guest of the Day from Göteborg International Organ Festival is presented by Hans Davidsson, artistic director

TIME: Mon-Fri 15-19 Oct, 12.45-13.15

VENUE: The Staircase, Göteborg City Library

Discoveries in the Soundscapes of the Organ: We build an organ, see an organ story and listen to music (6-12 years)

TIME: Saturday 20 October, 10:00-15:00

VENUE: The Staircase, Göteborg City Library

Organ Safari (6-12 years)

TIME: Saturday 20 October, 15.15-16.30

VENUE: Meeting point at the Staircase, Göteborg City Library, for a walk to the Organ Hall at Artisten, Academy of Music and Drama. We will be back at the City Library at 16.30.

GÖTEBORG YOUTH ORGAN CAMP

OCTOBER 19-20, 2018

Ages 9 and older

(All sessions are admission free & held in Swedish)

Friday, October 19, 2018

13.30-16.00 Camp starts at Artisten, Academy of Music and Drama,
Welcome and organ classes

16.00 Refreshments

17.00 Concert rehearsals at Kulturtemplet

18.00 Dinner and get-together

19.00 Improvisation concert performance at Kulturtemplet

19.30-21.00 Kulturnatta

Saturday, October 20, 2018

10.00-11.30 Presentation of the Baroque organ in Örgryte New Church

12.00 Concert in the Cathedral

LUNCH

13.30-15.00 Classes

15.30-16.30 Organ Camp Finale at Artisten

17.00 Concert at St. Pauli Church, Kira Lankinen

Fee

250 SEK

Maximum number of participants

20

For more information

Call Hanna Drakengren at +46 722-129220 or e-mail

Hanna@Drakengren.com

Registration

E-mail Hanna@Drakengren.com stating name(s) and age(s) of participant(s)

ORGELKIDS SE



As a new partner in the steadily growing network Orgelkids NL, the Göteborg Youth Organ Festival is happy to present, within the frame of the 2018 Göteborg International Organ Festival, its sister organisation Orgelkids SE, whose purpose is to promote interest in the organ among children and young people, within the frame of a well established international collaboration model.

The Orgelkids DO-organ, comprising two stops and a compass of two octaves, can be assembled by five children in less than an hour. It is a pedagogical tool within an internationally tested concept for interactive learning, in which Orgelkids Netherlands, Orgelkids USA, Orgelkids Canada, Orgelkids, Belgium, Orgelkids UK, Orgelkids Germany, and now Orgelkids Sweden, participate.

- For children aged 2-6 years, the Orgelkids DO-organ is well suited as an accompanying instrument to interactive organ fairy tales in pre-school.
- For children aged 7-12, the Orgelkids DO-organ works excellently as a unifying group activity with themes such as teamwork, music history and history of mechanics.
- For teenagers (13-17 years) the Orgelkids DO-organ works as a supporting tool in the subjects of technology and science, and of course music, especially in composing for a limited compass (two octaves).
- For undergraduate students in music, the Orgelkids DO-organ is an excellent example of applied music theory; for students of pedagogy it can be studied as an engaging artefact, directly linked to a tradition of music and instrument building dating back to more than 2000 years ago.
- For education programmes in music instrument building, the Orgelkids DO-organ helps reach out to new categories of applicants, providing immediate inspiration to the construction and creation of quite new instruments. For the education in crafts such as cabinet-making and ship-building, the Orgelkids DO-organ serves as a bridge for collaboration across the different trades.

- During music festivals, the Orgelkids DO-organ can inspire musical discoveries, thanks to its capacity of engaging people of all ages. Building an organ in an hour together with five other people whom you haven't met before is pleasurable and tactilely attractive, while also building a feeling of belonging.
- In organ-building projects, the Orgelkids DO-organ contributes to the understanding among external partners and sponsors of how an organ functions, while also creating new relationships and trust.

www.orgelkids.se



Orgelkids SE



OUR PERFORMERS
Göteborg International
Organ Festival
2018

Jacob Adler



Jacob Adler is a composer, performer, and teacher in Phoenix, AZ. He teaches music theory and directs contemporary music ensembles at Arizona State University and Paradise Valley Community College. His rhythm textbook "Wheels Within Wheels" has sold in over 40 countries, and In 2010 his composition "Hollerin' in the Orgelpark" for 4 organs, 2 pianos and electronics was awarded the organ composition prize at Gaudeamus Muziekweek, Amsterdam. Jacob studied organ with Jacques van Oortmerssen and Pieter van Dijk in Amsterdam. He performs regularly on the piano, organ, laptop, accordion, tanpura, and tsimbl in collaboration with musicians throughout Europe and the US.

Recordings can be heard at:

www.jacobadler.blogspot.com

Edoardo Bellotti



Internationally renowned organist and harpsichordist, Edoardo Bellotti performs as a soloist and with ensembles and orchestras in Europe, USA, Canada, Japan, and Korea. He is frequently invited to give seminars and master classes as an expert of Renaissance and Baroque repertory, performance practice, and improvisation. In addition to his musical studies (organ and harpsichord), he studied humanities at the University of Pavia, Italy, completing laurea degrees in philosophy and theology.

In addition to teaching and performing, he has devoted himself to musicological research, publishing articles, essays and critical editions of organ music and presenting his work in many international conferences and symposia. He has edited the first modern edition of two of the most important Baroque treatises on organ playing: Adriano Banchieri's *L'Organo suonarino* (Venice 1605), and Spiridion a Monte Carmelo's *Nova Instructio pro pulsandis organis* (Bamberg 1670).

He has made more than thirty recordings on historical instruments, which have obtained critical acclaim, including *Promenade* (Loft Recordings), a recording of organ repertoire and original improvisations on the Italian baroque organ at the Memorial Art Gallery in Rochester. After having been for five years Professor of Organ, Harpsichord and Improvisation, from October 2018 Edoardo Bellotti will leave the Eastman School of Music to take the position of Professor of Organ, Improvisation and Church Music at the University of Arts of Bremen, Germany.

de.wikipedia.org/wiki/Edoardo_Bellotti

Daniel Berg



Daniel Berg is a versatile marimba soloist, composer and educator. He holds the position as the percussion and chamber music teacher at the University Colleges of Music in Stockholm, Örebro and Gothenburg (Sweden).

In his passion to promote the marimba as a solo and chamber music instrument, Daniel has worked intimately with a number of composers who have written original music for the instrument.

This includes more than 200 world premiers for solo and chamber works. As a composer Daniel has written a couple of solo works for marimba like *Over the Moon*, *December* and *Blue Memories*. The pieces belong today to the standard marimba repertoire. His works are published at the Edition Svitzer (Denmark), Norsk Musikforlag AS (Norway) Gehrmans (Sweden) and Keyboard Percussion Publications (USA).

Daniel Berg plays Bergerault marimbas and uses Elite Mallets.

www.marimbaart.com

Hans Davidsson



Hans Davidsson is Artistic Director of the Göteborg International Organ Academy and Music Director at the church of Älvsborg in Göteborg.

He served as professor of organ at the Royal Academy of Music in Copenhagen 2012–2018.

1987–2005, he served as professor of organ at the School of Music at Göteborg University, 1994–2009 as the Artistic Director of the Göteborg International Organ Academy (GIOA), and he was the founder of Göteborg Organ Art Center (GOArt).

2006–2014, he served as professor of organ at the Hochschule für Künste Bremen in Germany where he continues as the director of the Arp Schnitger Institute of Organ and Organ Building. 2001–2012, he had the privilege to serve as professor of organ at the Eastman School of Music and project director of the Eastman–Rochester Organ Initiative (EROI) in Rochester, NY, USA. He performs and teaches at major festivals and academies throughout the world. He has made many recordings, including the complete works of Matthias Weckmann, Dietrich Buxtehude and Georg Böhm on the Loft label.

en.wikipedia.org/wiki/Hans_Davidsson

Gabriel Davidsson



Gabriel Davidsson began dancing at the National Ballet School in Gothenburg, Sweden in 2000. After moving to the United States, he studied at the Timothy Draper Center for Dance Education in N. Y. (2001–2007). He finished his training at the Kirov Academy of Ballet in Washington D. C. with Anatoli Kucheruk (2007–2009). From 2009–2012 Davidsson was engaged at the Kansas City Ballet. He was a soloist with the Estonian National Ballet from 2012–2015.

Since 2015, he is a dancer with the Finnish National Ballet. His repertoire includes The prince in Ben Stevenson's "The Nutcracker", Hans van Manen's "Trois Gnossiennes," as well as leading roles in ballets by Wayne McGregor, Nacho Duato, Natalia Horecna, Jorma Uotinen and George Balanchine. Gabriel Davidsson has performed in festivals and workshops all over the United States, and in Europe. He is a founding member of the Davidsson Organ and Dance Collaborative and has choreographed for the project and performed in recitals with the group in North America, Asia, and Europe since 2011.

Jonatan Davidsson



Jonatan Davidsson received his dance training at the Swedish National Ballet School in Gothenburg, Draper Center for Dance, Rochester, NY, and Kirov Academy of Ballet, Washington DC. Between 2006–2010, Mr. Davidsson danced with the Houston Ballet, the 5th largest company in the US, and performed several lead roles like the Prince in “Cinderella”, the Prince and Russian in “The Nutcracker”, soloist roles in “La Sylphide”, Jiri Kylian’s “Petite Mort”, Christopher Wheeldon’s “Carousel” and Houston Ballet’s artistic director Stanton Welch’s “Falling”, “Four Seasons”, “Clear” and “Brigade”. He also performed in works by Ronald Hynd, James Kudelka, George Balanchine, and performed at the Kennedy Center in Washington DC. Between 2010–2011, Jonatan performed with the Rochester City Ballet as Don José in Edward Ellison’s “Carmen”, the Snow King and Prince in “The Nutcracker”, the Prince in “Cinderella” and created the lead role of Tim Draper in Jamey Leverett’s “Pedestal”. In 2011, Jonatan co-founded Davidsson Organ and Dance Collaborative together with his brother Gabriel and father Hans. They have combined organ music, dancing, acting, and singing into two full evening programs, “Hamlet” and “Four Seasons”, also available on DVD. The troupe now includes permanent members Henrik Jandorf, Stayce Camparo, Ulrika Davidsson and frequent guest performers and they have performed in 8 countries. For the 2012–2013 season, Davidsson joined the National Ballet of Canada and performed soloist roles in Neumeier’s “Nijinsky” and danced in Wheeldon’s “Alice in Wonderland”, Kudelka’s “Nutcracker” and “Four Seasons”, and Ratmansky’s “Romeo and Juliet”.

From 2013–2016, Jonatan danced as a principal dancer with the Estonian National Ballet, performing the title role in “Onegin” by John Cranko, Solor in “La Bayadere”, Prince Desire and Bluebird in “Sleeping Beauty”, Prince Sigfried in “Swan Lake”, the Prince in “The Nutcracker”, “Trois Gnosiennes” by Van Manen, Prince and the Hunter in “Snow White”, and “Symbiont(s)” by Wayne McGregor. Jonatan joined the Royal Swedish Ballet in August of 2016 as a soloist and has since danced the White Rabbit in Wheeldon’s “Alice in Wonderland”, Rotbart/the Principal Dancer and pas de trois solo in “Swan Lake” by Pär Isberg, Cesar in “Pontemolle”, by Bournonville, 2nd pas de deux in “Artifact Suite” by William Forsythe, “Ali Baba” and 4 princes in “Sleeping Beauty” by Marcia Haydee, soloist parts in “The Nutcracker” by Pär Isberg, “Julia and Romeo” by Mats Ek, and “Midsummer Nights Dream” by Alexander Ekman.

Ulrika Davidsson



Ulrika Davidsson serves on the faculty of the Academy of Music and Drama, University of Gothenburg, and Ljungskile folkhögskola. She has been a regular faculty member at the Smarano International Organ and Clavichord Academy. She is also Organist and Director of music in Björkö Church.

Ms Davidsson holds a Doctor of Musical Arts degree in piano performance and historical keyboards, and a Master's degree in harpsichord performance from the Eastman School of Music, Rochester, NY. A native of Sweden, she holds a Master of Fine Arts degree in piano performance from the University of Gothenburg; and the Organist and Cantor Diploma from The Royal College of Music, Stockholm.

Previously, Ulrika Davidsson has been Assistant Professor of Historical Keyboards at the Eastman School of Music, Music Director of Rochester City Ballet, and has taught at the Hochschule für Künste Bremen, and the Royal Danish Academy of Music, Copenhagen.

Ms Davidsson maintains a performance career on the fortepiano, harpsichord, clavichord, as well as the piano, and has given concerts throughout Europe, around the U.S., in Japan and South Korea. She has appeared on national TV and radio in her native Sweden. She is regularly presenting and performing at international academies and festivals.

Her solo CD 'Haydn Sonatas. Galanterien to Sturm und Drang' is released on Loft Recordings. In 2013, she received the Adlerbertska artistic award.

www.ambraconsort.com

Hanna Drakengren



Hanna Drakengren holds a Masters degree in organ and related keyboard instruments from the University of Gothenburg, where she studied for Hans Davidsson, Karin Nelson and Joel Speerstra. She has been employed as church musician in Arboga, Västmanland, for over 10 years.

Anders Ericson



Born in Karlsborg, Sweden in 1976, Anders Ericson started playing electric and classical guitar at the age of eight. He studied the lute at the Royal College of Music in Stockholm and the College of Music in Malmö graduating in 2002. Active as a continuo player and soloist, Anders has performed in major concert halls and opera houses in 25 countries all over the world, including the Wigmore Hall, Théâtre des Champs-Élysées, and Tokyo International Forum. Anders is much in demand as a continuo player and his recordings include those as an accompanist to prominent soloists including Anne Sofie von Otter and Barbara Hendricks: he has also made numerous television and radio appearances around the world.

As a solo lute player, Anders' main focus is on French seventeenth century music for the baroque lute. In 2011 Anders' debut solo lute CD entitled "Relic" was released. The disc received great reviews in international press including the prestigious Gramophone magazine. In 2014 a CD with music by French lutenist Charles Mouton was released and in 2017 came "Lyra Sonora".

www.andersericson.net

Hans-Ola Ericsson



Hans-Ola Ericsson was born in Stockholm (Sweden), in 1958. He studied organ and composition both there and in Freiburg in Breisgau (Germany) continuing his studies in the USA, as well as in Venice and Paris.

In 1989, Hans-Ola Ericsson was appointed full Professor of Organ Performance at the School of Music in Piteå, a part of Luleå University of Technology (Sweden).

Ericsson performs throughout Europe, as well as in Japan, Korea, Canada and other countries worldwide. His superb artistic interpretation is reflected in numerous award-winning recordings, including the highly acclaimed complete recording of the organ works of his teacher, Olivier Messiaen.

He has worked closely with John Cage, György Ligeti, Olivier Messiaen and others, offering definitive interpretations of their organ music.

In 1996, Hans-Ola Ericsson was also appointed permanent Guest Professor at the University of Arts in Bremen; in 2000 he became a member of the Royal Academy of Music in Stockholm.

In recent years, a number of his works have been given first performances: a church opera, several compositions for organ and electronics, chamber music and choral works.

Since 2011, Ericsson has been full Professor of Organ Performance and University Organist at the renowned Schulich School of Music at McGill University in Montreal, Canada. He also fulfills a busy schedule of engagements worldwide, as a concert organist, composer and teacher.

www.hansolaericsson.se

Bernard Foccroulle



Bernard Foccroulle was born in Liège (Belgium) in 1953. He began his international career as an organist in the mid-70s, playing a wide range of repertoire from Renaissance to contemporary music. He has performed many world premieres of composers such as Philippe Boesmans, Brian Ferneyhough, Betsy Jolas, Xavier Darasse, Jonathan Harvey, Pascal Dusapin; at the same time he recorded masterworks of the organ repertoire, from Francisco Correa de Arauxo to Charles Tournemire, from Heinrich Scheidemann to Dietrich Buxtehude.

In the 1980s, he was a founding member of the Ricercar Consort, devoted mainly to German baroque music.

His discography as soloist includes more than forty CDs. Between 1982 and 1997, he recorded the complete organ works by Johann Sebastian Bach for the Ricercar label. For these recordings, he carefully chose the most beautifully preserved historic instruments. Since then he has devoted most of his time as performer to the North German School. In 2007, his recording of Dietrich Buxtehude's complete organ works won the Diapason d'Or and the Grand Prix de l'Académie Charles Cros among other prizes.

In addition to solo organ recitals all over the world, he regularly plays with singers, with cornetto players such as Jean Tubéry and Lambert Colson, as well as with Palestinian singer and 'Ud player Moneim Adwan. Another important aspect of Bernard Foccroulle's work is the combination of organ music with other art forms, for example his collaboration with choreographers Jan Fabre (*Preparatio mortis*) and Salva Sanchis. One of his most outstanding current projects is *Darkness and Light*, in collaboration with Australian video artist Lynette Wallworth.

While continuing his career as organist, he became director of the Brussels opera-house La Monnaie in 1992, holding this position until 2007. In 1993, he founded the association Culture and Democracy, which campaigns for widespread participation in cultural life. He has been director of the Festival d'Aix-en-Provence from 2007 until 2018. In 2017, he got the Leadership Award at the International Opera Awards in London.

Since 2010, Bernard Foccroulle has been professor of Organ at the Conservatoire Royal de Musique in Brussels.

en.wikipedia.org/wiki/Bernard_Foccroulle

Fredrik From



Fredrik, born in Hässleholm 1974, studied at the Academy of Music in Gothenburg and at the Royal College of Music in London. He is since many years concert master of Concerto Copenhagen and Gothenburg Baroque as well as the newly established Polish Orkiestra Kore. Fredrik has performed regularly with ensembles such as Les Ambassadeurs (F), Arte dei Suonatori (PL) Ensemble Cordia (I), Theater of Voices (DK), the Drottningholm Theater Orchestra and he has been privileged to work with early music profiles such as Lars Ulrik Mortensen, Alfredo Bernardini, Alexis Kossenko, Jordi Savall och Paul Hillier.

Fredrik has toured the US, Japan, China, Australia, Brazil and most of Europe.

His CD-recordings include Bach's violin concertos and the Brandenburg concertos.

www.goteborgbaroque.se/fredrik-from/

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A cutting edge ensemble for contemporary music.

Ragnar Arnberg, clarinet and bass clarinet

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Charles DeRamus, double bass

Tuula Fleivik, viola

Lisa Ford, French horn

Helena Frankmar, violin

Carolina Grinne, oboe

Anders Jonhäll, flute

Mårten Landström, piano

Jonas Larsson, percussion

Jonas Olsson, piano

Johanna Persson, viola

Jenny Ryderberg, double bass

Johan Stern, cello

Jens-Kristian Søgaaard, trombone

Cecilia Vallinder, soprano

Öyvör Volle, violin

Martin Ödlund, timpani and percussion

www.gageego.se

Friedrich Gauwerky



Friedrich Gauwerky was born in Hamburg and gave his debut there at the age of twelve. At seventeen he won the Preis des Philharmonischen Staatsorchesters Hamburg. He joined the class of Siegfried Palm, later becoming his assistant, taught at the Musikhochschule Köln from 1978 onward and coached regularly at the Darmstadt Courses for New Music. He was the principal cellist in the Ensemble Modern in Frankfurt and member of the Australian Elision Ensemble. Worldwide concert activity as a soloist and chamber musician. Radio and television productions in Europe, the United States, Asia and Australia . He has recorded numerous LPs and CDs and taught at various institutions including the Musikhochschule Köln, the Royal Academy of Music, London, the University of California and the University of Adelaide. Gauwerky cannot be assigned to any school or movement. He is a free spirit who knows no national preferences and who feels equally at home in England, China, America and far-off Australia as he does in his home town of Cologne. He refuses to be pigeonholed solely as a protagonist of New Complexity, although he is a masterly interpreter of such music. After all his comprehensive repertoire also includes New Music and the latest contemporary music as well as works belonging to the Baroque, Classical and Romantic traditions: Bach, Beethoven , Mendelssohn Bartholdy and Brahms and Max Reger.

Recently Gauwerky is also increasingly engaged with non-European music cultures, for example those from countries like Australia, China and South Africa.

www.gauwerky.de

Joachim Gustafsson



Joachim Gustafsson is widely recognized as one of the major Scandinavian conductors of his generation.

He is Chief Conductor and Artistic Leader of The Borås Symphony Orchestra and The Linköping Symphony Orchestra.

Orchestras Joachim Gustafsson works regularly with includes Potsdam Kammerakademie, Gothenburg Symphony, Malmö Symphony, Bogotá Philharmonic, Royal Stockholm Philharmonic, Copenhagen Phil, Odense Symphony, Aarhus Symphony, South Jutland Symphony, Nordic Chamber Orchestra, Gothenburg Opera Orchestra, The Royal Navy Band, Gothenburg Wind Orchestra, Filarmonica Juvenil de Bogotá, Aarhus Sinfonietta to name a few.

Joachim Gustafsson has a very extensive repertoire. He has made cycles of the Beethoven, Schubert, Dvorak and Brahms symphonies. He has been especially appreciated in the Czech repertoire, conducting also lesser-known works by Dvorak, Smetana, Martinu, Janacek, Suk and 20th century composers. His performance of the Dvorak Requiem with GSO was a tremendous success compared to performances by Vaclav Talich and Karel Ancerl.

Joachim Gustafsson is also Artistic Leader of the Nicolai Festival in Halmstad, Sweden. This will be an orchestra/chamber music festival held annually devoted to one composer each year.

Joachim Gustafsson is also a major champion for new music. As conductor and violinist he has premiered more than 200 new works. Notable premieres includes the operas *Snow White's Mirror* by Niels Martinsen and *The Picture of Dorian Gray* by Agerfeldt-Olesen. With the elite new music ensemble Aarhus Sinfonietta he has made numerous productions and tours. Their performances at the Susaa Festival in Denmark 2012 of music by the legendary composer Per Nørgård were highly lauded by composer, audiences and critics.

Joachim Gustafsson started his career as concert violinist and concertmaster in several Swedish orchestras. 1994–2004 he was first concertmaster at The Gothenburg Opera. He is also engaged as guest professor in conducting at The Royal Danish Conservatory in Copenhagen. Joachim Gustafsson was the first winner of the AICE competition *Jugend und Musik* in Wien in 1988.

Haga Motettkör



Haga Motettkör from Gothenburg, Sweden, is a mixed choir directed by Ulrike Heider. Formed in 1998, the choir currently consists of 30 singers and is known for its inspired performances of contemporary a cappella compositions and vivid concerts of authentic baroque music.

In its first international competition, "Venezia in musica" (Venice, Italy) in 2008, the choir won the sacred music category and was rated the third best of approximately 40 participating choirs. Subsequently, Haga Motettkör also won first prizes in competition in "Heart of Europe" (Gelnhausen, Germany, 2010) and in "Canta al Mar" (Calella, Spain, 2012). The choir won two Gold medals during the World Choir Games in Riga, Latvia, 2014. Recently, the choir won the special award for best performance at the 2018 Cork International Choir Festival.

Haga Motettkör regularly performs in service at the Haga Church where it has been featured in numerous Bach cantatas staged in their authentic context. In concert, the choir often presents premier performances of contemporary music. In 2014, the choir commissioned new music by Mikael Carlsson, who is also a member of the choir's tenor section, tailor-made for selected services throughout the year. In 2016, the choir premiered the same composer's Requiem, written for double choir, string orchestra and piano.

The Haga Motettkör recorded its first CD, Rainbow Suite: The Choral Music of Mikael Carlsson, in 2010.

Award-winning conductor Ulrike Heider has been the director of Haga Motettkör since 1999. Born in Erlangen, Germany, she moved to Sweden after music studies in the Netherlands. Heider is a versatile musician who serves as the organist of the Haga Church, Göteborg, as well as freelancing as a conductor of orchestral and choral music, specializing in Gregorian chant as the founder and artistic leader of vocal ensemble Schola Gothia. She is an advocate of contemporary choral music as well as a frequent programmer of baroque repertoire, always employing authentic instruments and idioms.

<http://www.hagamotettkor.se/>

Anders Hannus



Anders Hannus was born in Pietarsaari (Jakobstad), Finland in 1972. In 1993 he moved to Sweden to undertake sound engineering studies at the Piteå School of Music. After completing an advanced course, he was employed in 1996 at the School of Music as a sound engineer. Later he moved on to work as an IT administrator until mid-2018. Since 2000 he has worked with Hans-Ola Ericsson as a sound engineer and been involved with several large productions including The Four Beasts' Amen and Song of Songs. Since 2007 he has worked with all Erik Westberg Vocal Ensemble cd productions as recording engineer or making cd master. In addition to his work as a sound engineer, he is also active as a composer, performer, arranger and producer.

Ulrike Heider



Ulrike Heider, born in Erlangen, Germany, moved for her professional music studies to The Netherlands and graduated at several conservatories in church music and organ (with Bert Matter and Hans van Nieuwkoop in Arnhem), in choral and orchestral conducting and in ensemble singing (Early Music). She is active as a conductor, church musician and organist and has given recitals in Belgium, The Netherlands, Austria, Germany and Italy.

At present, she is organist of the Haga Church, Göteborg, conducts two chamber choirs in Göteborg and is the founder and artistic leader of Schola Gothia. She has taught and performed at different festivals and academies in Europe and recorded on the Proprius, Loft and Intim labels. For her work as a choir conductor she has received several awards.

www.scholagothia.com

Hans Hellsten



Hans Hellsten was born in 1958, in Helsingborg. Since 1992 he is Professor of organ at the Malmö Academy of Music, Lund University. He has performed in most European countries as well as in the USA and Canada.

Between 1987 and 1991 he was active as a church musician in Burlöv, outside Malmö.

His repertoire has its focus on Latin Baroque, Johann Sebastian Bach and a selection of contemporary music. His interest in the Swedish-Canadian composer Bengt Hambraeus music has manifested itself in three CD productions, and among other phonograms are Gothic Dreams, a portrait of the old baroque organ at the Malmö Museum, and Spanish Dreams, Iberian music recorded at the Collon Organ in Malmö St Mary's Church.

In the spring of 1982, Hans Hellsten completed his four-year studies in the organ class of Marie-Claire Alain at the Rueil-Malmaison regional conservatory with a Prix de Virtuosité. Other organ teachers include Grethe Krogh, Jens E. Christensen, Susan Landale, Nicholas Danby and Montserrat Torrent.

Hans Hellsten has also devoted himself to concert and festival production, most recently as artistic director for the Swedish version of ConnectingArts, a pan-European organ festival in 2012 and 2013. In recent years, Hans has worked extensively with quality assurance and evaluation issues, as well as with teaching and learning in higher education.

Hans Hellsten likes writing about music. The richly illustrated *The Queen of Instruments, the History and Technology of the Organ*, was released in 2002. In 2011, was published *The Practice of the Organist*, a thorough reworking, together with Hans Fagius, of Lars Angerdal's 1981 book. The interest in language and music in combination has also led Hans to work very actively with the development of student writing, within the framework of the degree projects on the bachelor and master's levels.

He is married to Murielle, a child neurologist, has four children and the little time there is left after work, family life, household affairs, commuting between Sweden and France, is devoted to cycling and reading – and watching the other family members perform their passion, horse riding, in Camargue or in classical style.

www.mhm.lu.se/hans-hellsten

Martin Herchenröder



Composer, organist and scholar, Martin Herchenröder has been teaching as a professor of composition, music theory and organ at the Siegen University in Germany since 1994.

His compositions have been performed in Europe, Asia and America, e.g. by the Augsburg Philharmonic orchestra, the Nordwestdeutsche Philharmonie, the Philharmonia Hungarica, the Bowling Green Philharmonia, OH, USA, the NCPA Orchestra, Beijing, the Tienjin Symphony Orchestra, China, and other orchestras, soloists like Markus Stockhausen (trumpet), Friedrich Gauwerky, Alban Gerhardt and Michael Sanderling (cello), Hans Davidsson and Werner Jacob (organ), Ian Pace and Paulo Álvares (piano), the Arditti String quartet and others, recorded on CD (Albany, Loft, neos, among others), broadcast by European, Chinese and North American radio stations, and featured at festivals like the Triennale Cologne, the Bowling Green New Music Festival, and the Beijing Modern Music Festival. He received commissions from German cities, institutions and orchestras, and by the WDR Radio and Television at Cologne; he is recipient of awards and grants for his music (among others Deutscher Musikrat, Märkisches Stipendium, DAAD, and Fulbright). His compositions have been published by Bärenreiter (Kassel, Basel, London, New York, Prague), Verlag Neue Musik (Berlin) and other publishers.

His repertoire as a solo organist comprises works from the Renaissance to the music of our time, with accents on the compositions of J.S.Bach and music of the 20th century; with many first performances. He has recorded works from various centuries for the WDR broadcasting corporation (Cologne) and CD companies (Koch Schwann, FFFZ, neos, and others).

Additionally Martin Herchenröder works as a scholar – his main publications deal with contemporary organ music (book on György Ligeti's organ works, edition of the late works by Bengt Hambraeus), contemporary music, and music theory.

In 1998 he was invited as a guest artist to the University of British Columbia in Vancouver B.C. / Canada; since 2008 he has been visiting regularly the Eastman School of Music, University of Rochester, NY, USA as a guest professor in the organ and composition departments. He has given classes and lectures at various schools and universities around the world, including the Musikhochschule Köln, the Hochschule für Künste Bremen, the University of Chicago, the McGill University, Montreal, the Chinese Central Conservatory, Beijing, and the Juilliard School of Music, New York. In 2015 and 2016, he worked as a guest professor at the Royal Academy of Music, Copenhagen, Denmark.

Henrik Jandorf



Henrik Jandorf is a Danish actor.

CREDITS AS LEADING CHARACTER

Television/Film

Jimmy, 'The Weekly News' 52 episodes
Lino, 'The Foundation'
Joe, 'A Happy Tragedy'
Simon, 'Reconciliation'
Johannes, 'False Spring'

Theatre

Stanley, 'A Streetcar Named Desire'
Lancelot, 'The Dragon'
Jean, 'Miss Julie'
Claudius, 'Hamlet'
Jason, 'Medea'
Remigius, 'Pillars of the Earth'
Holberg, 'Holberg Ultimatum'

TRAINING

Graduate of The State Drama School of Copenhagen, Denmark
Yves Lebreton School of Mime, Paris, France
Keith Johnstone Improvisation Workshop, Calgary, Canada
Ian Adams Musical Training, London, Great Britain

SPECIAL SKILLS

Body - Martial Arts, Weapons, Horseback Riding, Rollerskate, All Sports
Language - English, Danish, German, some French
Music - Composer, Singer, Piano, Keyboards, some guitar

Sverker Jullander



Sverker Jullander is Senior Professor of Musical Performance at Piteå School of Music, Luleå University of Technology, Sweden. Upon graduating as a MFA in church music and as a concert organist, he pursued further organ studies in Cologne and Amsterdam, parallel to serving as a church musician in Gothenburg and Borås. From 1985 to 2006 he taught organ and organ pedagogy at the University of Gothenburg, where he received a PhD in musicology in 1997.

A founding member of the University's organ research centre GOArt, he was its research director from 2001 to 2006. Between 2009 and 2012 he was Director of Research Education at the Faculty of Fine, Applied and Performing Arts, University of Gothenburg. Dr Jullander is a member of the Royal Swedish Academy of Music and Chair of the Academy's Research Committee.

He has given organ recitals in many countries, in addition to CDs and radio broadcasts. His research concerns especially the organ and church music of the 19th and early 20th centuries, but he has also published on other musical topics and on artistic research. Sverker Jullander was recently elected Chair of the Göteborg International Organ Academy Association.

Magnus Kjellson



Magnus Kjellson has been the artistic and musical director of Göteborg Baroque since he founded the ensemble in 2003. Kjellson conducts the ensemble traditionally as a performing conductor from the keyboard of the organ or harpsichord. The ensemble makes its home and presents its general program series at the Christinae Church in Göteborg. Göteborg Baroque regularly performs important and well-known works from the Baroque, but also presents less famous musical pearls, often re-premiering works that have been ignored for hundreds of years. Magnus Kjellson has been awarded several awards, including "The Swedish Early Music Award" for his work with Göteborg Baroque and Early Music. Besides the ensemble, Kjellson maintains a rich concert activity as an organ soloist and guest ensemble leader. He also holds the post of organist of the Christinae Church.

Göteborg Baroque recently received a substantial donation from Sten A Olsson Foundation for Research and Culture. The donation makes it possible for the ensemble to realize three musical dream projects, the first of which was a new staged performance of Monteverdi's Orfeo, a public success in January 2018.

Funding was also made available for building a claviorganum; a combination instrument of a cembalo and an organ. In the middle of the 18th century, when Georg Friedrich Händel was at the pinnacle of his career, he led singers and instrumentalists from a similar instrument of his own design. The ensemble instrument will be premiered in February 2019 as part of Göteborg Baroque's 15th anniversary!

www.goteborgbaroque.se

Ilona Kubiaczyk-Adler



Ilona Kubiaczyk-Adler is a concert organist whose programs explore connections between early and contemporary music, the works of female composers, the music of Eastern Europe, and improvisation. She has traveled extensively throughout Europe and the US as a soloist and ensemble player. Her 2015 album *Antique Sound Palette*, recorded on the recently restored 1719 Hildebrandt organ in Paślęk (Poland), was featured on American Public Radio. Since 2006, Ilona has been composing, improvising and performing new music for multiple pianos, organs, and laptops with Jacob Adler in their duo Zeelab.

Ilona graduated from three conservatoires: Academy of Music in Łódź (MA), Conservatorium van Amsterdam (MM), and Arizona State University (DMA), where she studied with Irena Wiśełka- Cieślak, Jacques van Oortmerssen, and Kimberly Marshall. She worked as an Assistant Professor of Organ at the Academy of Music in Łódź, and as a Research Assistant and Faculty Associate at ASU. An active musician and educator, Ilona currently serves as the Associate Director of Music at All Saints' Episcopal Church in Phoenix, Arizona.

www.kubiaczyk.com

David Lagerqvist



David Lagerqvist was born in Stockholm in 1991. He got his professional education at The Royal Swedish Ballet School 2007-2010. During his final year at the school he performed with the junior company project NUDANS with Göteborgs-operan Dance Company. In 2011 he was in Arsenale Della Danza (La Biennale DI Venezia) under the direction of Ismael Ivo. He also appeared in musicals such as Singin' in the rain, West Side Story and Hair in big theaters and opera houses in Scandinavia. In 2012 he performed with Zhukov Dance Theatre in San Francisco, and in 2013 he premiered the dance piece "Snow" at Norrlandsoperan in Sweden, choreographed by Pontus Lidberg. After school he danced with the Royal Swedish Ballet for a half season. As a freelancer he has been working with choreographers such as Alexander Ekman, Pontus Lidberg, Joseph Sturdy, Peter Svenzon, Yuri Zhukov, Giovanni Bucchieri and others. Between 2014-2017 he was dancing in the company Ballet Du Grand Theatre De Geneve performing works by choreographers such as Sidi Larbi Cherkaoui, Benjamin Millepied, Pontus Lidberg, Michel Kelemenis, Ken Ossola, Claude Brumachon, Cindy Van Acker, Joelle Bouvier and Jeroen Verbruggen around the world. Since 2014 he's been working with French choreographer Nathanael Marie and his company Deuxieme Vague. Recently he performed a work by Pontus Lidberg with Acosta Danza in Havana, Cuba as a guest dancer. And right now he is also working as an actor and dancer at The Royal Dramatic Theatre in Stockholm.

Johannes Landgren



Johannes Landgren was born in Lapponia (the north part of Sweden) in 1961. He began his studies at the School of Music and Musicology at the Gothenburg University in 1980. In 1985 he got his degree in Church Music, in 1987 he received his soloist diploma in organ repertoire and organ improvisation, in 1990 he finished his studies in choir pedagogy, and in May 1997 he presented his Ph D dissertation on Petr Eben's organ music.

Since the end of the 80's Landgren has been teaching and conducting research at the Academy of Music and Drama at the University of Gothenburg. As organist and conductor he has toured in many countries in Europe and made a number of CD-recordings and broadcast recordings both in Sweden and abroad. As a conductor and organist Johannes has toured around most of Europe and other parts of the world, with great success. He has participated in many international competitions and festivals. He won three prestigious awards in the Prague Days of Choral singing in 1994: His chamber choir "Varbergs kammarkör" was awarded the first prize in the chamber choir competition, the "Grand Prix" for the entire competition and Johannes himself was awarded the title of "best conductor" of the competition. He has, as conductor and organist, made recordings for radio and television in Sweden, Belgium, Ireland, the Czech Republic, Germany, Denmark, Finland and Estonia. He has also made more than thirty CD recordings, including renaissance, baroque and contemporary music. The CD:s have achieved splendid reviews and one of the biggest newspapers in Sweden also awarded one of the CD:s the title "recording of the year". At present Johannes Landgren is Pro-Dean at the Faculty of Fine, Applied, and Performing arts, at the University of Gothenburg, Professor of Organ and Improvisation at the Academy of Music and Drama at the same faculty and he performs frequently all over the world.

www.stillebenmusik.se

Linus Landgren



Linus Landgren has graduated as Bachelor of Church Music in Piteå, Sweden, and is currently pursuing his Master studies in Organ and Related Keyboard Instruments at the Academy of Music and Drama at the University of Gothenburg. A part of his Master project is to improvise on the organ while telling children's stories, which he will be doing at Göteborg City Library, as a part of the Göteborg Youth Organ Festival.

A unique feature of this master's programme is that students present an idea upon application that will be the basis for their master's project. The project runs like a silver thread through their studies, integrated with repertoire playing, organ improvisation and studies related to keyboard instruments – the clavichord, harpsichord, fortepiano and French harmonium. Students choose what to immerse themselves in. The teaching is based on their prior knowledge, specialisation and artistic goals.

Proximity to ongoing research characterises the programme, and prospects for applying for doctoral studies are very good. Each year the programme participates in the Göteborg International Organ Festival, where leading musicians and researchers from around the world gather.

Students will study at Artisten, a unique environment with committed and competent teachers and students. Here, students will have exceptional instruments at their disposal. In addition, they will have access to the University of Gothenburg's own baroque organ in Örgryte New Church as well as other interesting organs in the Gothenburg area.

The language of instruction is English.

Kira Lankinen



Kira Lankinen was educated in organ repertoire playing at the Sibelius Academy, Helsinki, where she was taught by Professor Kari Jussila and received her diploma as an organ soloist. Parallel to her studies in Helsinki, Kira also studied church music at the Academy of Music and Drama, University of Gothenburg, where she graduated as Master of Church Music in 2007. After finishing these studies, Kira has further studied conducting, attended several master classes in organ in Europe and taken singing lessons with Professor Dorothy Irving.

Kira has given organ recitals in Finland, Sweden and Norway, and also in Poland and Germany; she has also worked as a church musician in Sweden, Norway (Kirkenes) and Finland. Since 2016, Kira holds the position of music consultant in the diocese of Västerås, Sweden.

Nathan Laube



In addition to serving as Assistant Professor of Organ on the faculty of the Eastman School of Music, and his new position as International Consultant in Organ Studies at the Royal Birmingham Conservatoire, UK, Nathan Laube's extensive recital career includes major venues spanning four continents, with appearances at the Vienna Konzerthaus, Hamburg Elbphilharmonie, Berlin Philharmonie, Dortmund Konzerthaus, Cankarjev Dom in Ljubljana, and the Sejong Center in Seoul. Highlight performances in the USA include the concert halls of Philadelphia, San Francisco, Dallas, Seattle, Nashville, Kansas City, and Los Angeles. His recent appearances have included the first inaugural recital of the restored Harrison & Harrison organ of King's College Chapel, Cambridge, as well as performances at Notre-Dame Cathedral in Paris, and St. Paul's Cathedral in London. In May of 2018 he performed the Hindemith Kammermusik VII with the Karajan Academy of the Berliner Philharmoniker (formerly Orchestra Academy) as part of a residency at the Philharmonie. For the summer of 2017 he served as the first "Organist in Residence" at the famous Müller organ at the St. Bavo Kerk in Haarlem, the Netherlands. Nathan also frequently presents concert tours in the United Kingdom, where highlight venues have included York Minster, Canterbury Cathedral, Exeter Cathedral, Ely Cathedral, Hereford Cathedral and Truro Cathedral; and in 2019 he will perform the complete Bach Clavierübung III at London's Royal Festival Hall.

Highlights of Mr. Laube's recent and upcoming festival appearances around the world include the Internationales Musikfest Hamburg (DE), Berlin Orgelsommer (DE), the Stuttgart Internationaler Orgelsommer (DE), the Naumburg Orgelsommer (DE), the 300th Anniversary festival of the 1714 Silbermann organ in the Freiberg Cathedral (DE), the Dresden Music Festival (DE), the Orléans Organ Festival (FR), Bordeaux Festival d'Été (FR), the Lapua Festival (FI), the Lahti Organ Festival (FI), the 2015 and 2016 Smarano Organ Academy (IT), the Stockholm Organ Space Festival (SE), the Max Reger Foundation of America's 2015 Max Reger Festival (USA), the WFMT Bach Project for which he performed the complete Clavierübung III in Chicago (USA), and several EROI Festivals at the Eastman School of Music in Rochester (USA).

www.nathanlaube.com

Lina Lindkvist



Lina Lindkvist studied Church Music in Stockholm (Royal College of Music) and Gothenburg (Academy of Music and Drama), graduating in 1996. She continued her studies at the Academy of Music and Drama, receiving a Master of Fine Arts in harpsichord performance there in 2000. She has served as assistant organist at the Gothenburg Cathedral since 1997, where, in addition to organ performance, she maintains a special focus on organ teaching for children and recruitment of future church musicians.

Paula af Malmborg Ward



Paula af Malmborg Ward is one of our most distinctive opera composers. It is significant that her diploma work "The Bomb Party" (premiered in 1998 at the Gothenburg Opera) both had a breakthrough as a composer and, together with the final scene from "Of Mice and Men" which she wrote before, the decisive step into opera composing. But versatility as a musician and composer is also attested. Born in 1962 in Stockholm, she was involved in popular music in various forms during her childhood, in parallel with studies in classical piano for prof. Gunnar Hallhagen. She wrote songs, arranged, sang and played the piano in several groups, she worked with theater music and TV. She trained as a music teacher at the Royal College of Music in Stockholm, and there also brought a passion for salsa music – then a relatively unknown genre in Sweden. After a couple of years as a musical leader of Skottes Musikteater in Gävle, she returned to school, where she was for 7 years, including studies for Hans Gefors at Malmö Academy of Music.

Paula af Malmborg Ward has a remarkable ease of movement across genre boundaries, and over time this movement has boiled down to her own, unmistakable musical identity, music with a lively temperament and full of ideas. She says: "The only thing we can be absolutely certain of, and indisputable that we must conduct ourselves to, is that time passes. Therefore – time, and timing, is my first and largest parameter. I am really accurate with that. Once I have set the timing, I can then rummage around in melody, harmony, timbre and rhythm without losing sight of the piece as a whole."

This "security system" makes her able to add f.ex. a touch of tango or bossa in a work if the context demands it. In many of her works the inspiration comes from text or picture, and often humor has a prominent role, as in her lustful settlement with samba music in the orchestral work "Sambal Dente".

Composition Master (4 years) 1997, Malmö Academy of Music
Composition Bachelor (3 years) 1992, Royal College of Music, Stockholm
Master of fine arts (4 years) 1983, Royal College of Music, Stockholm
Member of SKAP since 1991
Member of FST since 1999, in the board since 2010
Member of the Royal Academy of Music since 2008
Member of the Artistic Council of Music Development and Heritage Sweden since May 2011

www.upward.se

Kimberly Marshall



Kimberly Marshall is known worldwide for her compelling programs and presentations of organ music. She is an accomplished teacher, having held positions at Stanford University and the Royal Academy of Music, London. Winner of the St. Albans International Organ Playing Competition in 1985, she has been a recitalist, workshop leader and adjudicator at 8 National Conventions of the American Guild of Organists. From 1996–2000, she served as a project leader for the Göteborg Organ Research Center (GOArt) in Sweden. She currently holds the Patricia and Leonard Goldman Endowed Professorship in Organ at Arizona State University.

Dr. Marshall's compact disc recordings feature music of the Italian and Spanish Renaissance, French Classical and Romantic periods, and works by J. S. Bach. Her most recent recording, *Recital in Handel's Church*, includes music by Bach and Handel on the new instrument in London at St. George's, Hanover Square. Her recording of Arnolt Schlick on the 500th anniversary of its publication (2012) and a CD/DVD set entitled *A Fantasy through Time* (2009) received great critical acclaim. Her expertise in medieval music is reflected in her recording, *Gothic Pipes*, as well as through her scholarly contributions in such publications as the *Grove Dictionary of Music* and the *Oxford Dictionary of the Middle Ages*. To increase awareness of this repertoire, she published anthologies of late-medieval and Renaissance organ music in 2000 and 2004.

Kimberly Marshall is often invited to perform at conventions and festivals. During the summer of 2013, she appeared in Amsterdam, Seoul and Sweden; in 2014, she was a featured artist for the National Convention of the American Guild of Organists in Boston, as well as on performance series in England, Germany, France, New York and San Diego. During the summer of 2015, she was on the jury for the Schnitger International Organ Competition, where she performed on the earliest surviving instrument in the Netherlands, built in 1511. In 2016 Dr. Marshall played concerts in Seattle, Philadelphia, Bolivia, Amsterdam and Vienna, while her engagements in 2017 include the opening recital for the AGO regional convention in Salt Lake City and an inaugural recital of the new Paul Fritts organ for the Basilica at the University of Notre-Dame. In July 2018, she was chosen to perform for the final concert of the national convention of the American Guild of Organists in the Kauffman Center, Kansas City.

www.kimberlymarshall.com

www.facebook.com/KimberlyMarshallorganist

Karin Nelson



Karin Nelson was born in Skellefteå in the far north of Sweden. She is professor of Church Music at the Norwegian Academy of Music, Oslo, and of Organ at the University of Gothenburg. Her PhD dissertation in musicology is entitled 'Improvisation and Pedagogy through Heinrich Scheidemann's Magnificat Settings' and examines how musicians of different epochs and backgrounds have employed notated music and how written compositions have served as a basis for improvisation. Together with recitals and teaching, Karin Nelson is committed to experimental artistic development focusing on the dialogue between genres, traditions, and context. At the Norwegian Academy of Music in Oslo she has studied the development of early toccatas as a source of improvisational inspiration.

At the moment she is a participant in the research project *Improvisation and Ear Training: Developing Aural Skills with hands on the keyboard* at the Norwegian Academy of Music. Another dimension of Karin Nelson's work concerns pedagogy as a force in music culture. Departing from sources like Jan Pieterszoon Sweelinck and Dieterich Buxtehude, she has explored the possibility that their music was notated primarily in the service of the educational context. From 2015–2017 Nelson was a participant in the Swedish Research Council project *Room for Interpretation* (Luleå University of Technology). The project addresses the influence of room acoustics on the performance of Western art music from the performers' perspective. Nelson gives regular recitals in Scandinavia and abroad and has made several recordings. The programs include both traditional organ repertoire and free improvisations. She regularly gives master classes and participates as a jury member in international organ competitions.

Anne Page



Anne Page is known in the UK and abroad as a musician who combines virtuosity and versatility. Born and educated in Perth, Australia, she moved to Europe to continue advanced studies with Marie-Claire Alain, Peter Hurford and Jacques van Oortmerssen. She made her London debut playing 20th century repertoire at the Royal Festival Hall. Her career encompasses performances and broadcasts in Europe, the USA and Australia. In the pioneering spirit of her country of origin she likes to explore some of the less well trodden musical paths and has been one of a handful of musicians at the forefront of the revival of the harmonium, making critically-acclaimed recordings and establishing a course on the instrument at the Royal Academy of Music. In 2008 she was featured in a Purcell Room recital for solo harmonium and the Swiss organist and composer Lionel Rogg has written a suite of pieces for harmonium for her.

Alexandra Pilakouris



Alexandra began her musical activity in the local music school, where she played the piano and sang in choirs. Later on, the organ replaced the piano as her main instrument, and she graduated as a church musician at the Ersta Sköndal College, where her teachers were Sigvard Selinus (organ) and Martin Lindström (piano). Then followed studies for the degree of organist at the Academy of Music and Drama, Gothenburg, with Assistant Professor Mikael Wahlin, and at the Royal College of Music, Stockholm, with Professor Ralph Gustafsson. During her last year at the Royal College, she studied as an exchange student in the Netherlands with Jacques van Oortmerssen at the Conservatorium van Amsterdam.

Furthermore, Alexandra studied at the concert organist programme at the School of Music, Piteå, with Professor Hans-Ola Ericsson, parallel to her position as assistant cathedral organist in Härnösand. She is also a Suzuki pedagogue, teaching organ playing to small children. In her spare time, she tries to be as active as possible as a recitalist.

www.alexandrapilakouris.com

Lucie Rakosnikova



Lucie Rakosnikova is a soloist dancer with the Finnish National Ballet. Hailing from the Czech Republic, Lucie graduated with honors from Prague Dance Conservatory in 2009. The same year she was engaged with the Bohemia Ballet where she performed in her native country as well as on international stages. In 2010 she danced with the Prague State Opera performing soloist roles, before she was invited to join the Finnish National Ballet the following year. In Finland, Lucie has had the opportunity of working with some of the most sought-after choreographers in the world including Nacho Duato, Ohad Naharin, and Natalia Horecna. She has performed leading roles in both major classical works as well as cutting edge contemporary work in the company.

www.oopperabaletti.fi/sv/om-oss/personal/cv/lucie-rakosnikova

Nora Roll



Nora Roll, viola da gamba, is a half Norwegian Stockholmer with a great love for opera and dance. In 1998, Nora was the first viola da gamba player to graduate from the Royal Music College of Stockholm, and since then she has an extensive freelance career in early music. Being a passionate basso continuo player, Nora has now several continents as her working field, and she plays in ensembles as Le Concert d'Astrée, Les Talens Lyriques, Les Arts Florissants, Akadêmia, Les Traversées Baroques, Concerto Copenhagen, Trondheim Barokk and The Harp Consort. Back in Sweden, Nora is a permanent member of Göteborg Baroque and Silver.

www.goteborgbaroque.se/nora-roll

The Royal Swedish Navy Band



The Royal Swedish Navy Band has its roots in the 1680s and has operated uninterruptedly since then. The band is today one of the three professional bands of the Swedish Armed Forces and it comprises 30 full-time professional musicians.

The band makes more than 100 public appearances each year, in relation to official state visits, royal audiences, changing of the guards, regimental ceremonies, tattoos and concerts.

The band performs in a large number of concerts, covering a wide repertoire of wind music genres for diverse target groups, aiming to reach new audiences. During these appearances the band is a good marketing and recruitment resource for the Armed Forces.

The Royal Swedish Navy Band is a part of the Armed Forces that operates in Sweden and abroad. The band has taken part in missions in Bosnia, Kosovo and Afghanistan, among other places, providing both ceremonial music and musical entertainment for morale maintenance.

The Navy Band is stationed in the world heritage town of Karlskrona.

www.marinensmusikkar.se

Schola Gothia



Schola Gothia is a professional women's vocal quartet. Their repertoire includes Gregorian chant and early polyphonic music from the fourteenth and fifteenth centuries. They study and perform all of their music from historical notation. In accordance with medieval practice, the group shares one large music stand, which is a great help since the unison music makes great demands on vocal cooperation and tuning. It also makes it easier to achieve uniform phrasing within the group in polyphonic music, with its often harsh dissonances and open intervals.

Since the group was formed in 1999, they have performed in many concerts in Sweden. The ensemble has toured throughout Europe, and in Japan and Guatemala. Schola Gothia has also cooperated with several prominent musicians and ensembles.

The group has recorded four cd:s, *Rubens rosa* (Rosarium), *Gaude Birgitta* (Proprius), for which the group received a Grammy nomination, *Gaudete in Domino* (Gothic) and *The divine mystery* (Musica Rediviva).

www.scholagothia.com

Karin Sigge-Dahlqvist



Karin Sigge-Dahlqvist works as Music Teacher in Arboga, Västmanland.

Jonas Simonson



One of Sweden's most established and innovative flute players within folk and world music. For the past 30 years he has traveled the globe with his music. As an artist he has had a great impact on the innovative Swedish folk music scene and is featured on numerous albums with his intense, rhythmical and personal style of playing. He is at moment active playing with Groupa, Zephyr, Crane Dance Trio, Tuultenpesä, Westan and Jormin/Nelsson/Simonson. He has previously worked with Den Fule, Bäck, Kapell Frisell and the Vocal Ensemble Amanda.

Jonas Simonson is an experienced and respected educator. Jonas has been working at the Academy of Music and Drama at the University of Gothenburg since 2001 as a program manager and teacher at the world music department. He has previously worked as a flute and ensemble teacher at the Royal College of Music in Stockholm, Ingesund School of Music School, Malmö Academy of Music, University College of Music Education in Stockholm and Danish National Academy of Music.

Ligita Sneibe



Ligita Sneibe graduated from the Latvian Academy of Music, where she studied organ playing with Pēteris Sīpolnieks, Vija Vismāne, and Tālvāldis Deksnis. She earned a concert organist's diploma at the Swedish National College of Music in Piteå, where she studied with Professor Hans-Ola Ericsson.

Sneibe won an award for interpreting the music of Olivier Messiaen, and placed second at the M. K. Čiurlionis Competition, in Vilnius, in 1991 and 1995. She also placed second, and won a prize for her performance of Romantic music, at the Lahti International Organ Competition, in Finland, in 1993.

She has performed concerts throughout Europe and in Japan.

Sneibe has taught organ performance at the Latvian Academy of Music (1993–2005), the Löfstabruk International Organ Academy (1996–2006), and summer courses in Uppsala (2009–2013).

The organist herself had the following to say about her work: “I like to collaborate with my peers and to reanimate what they have written. In this I see a magical link with the performing of music from the past: there is never a ready-made concept, never a ‘right version,’ and there are often mistakes in the score, which musicologists will argue about two hundred years from now. For me, it’s important to feel the composer’s personality and to burrow down to the core of the piece, to understand its meaning.”

In the field of contemporary music, Ligita has performed a series of concerts at the Riga Cathedral with music by Latvian composers, intended as their musical portraits. At the Visby Cathedral she performed a concert of organ music by international composers as part of the 2009 World Music Days, organized by the International Society for Contemporary Music.

Ligita Sneibe currently lives in Sweden, where, in addition to her concert performances, she works as a church organist.

www.ligitasneibe.se/

Joel Speerstra



Joel Speerstra teaches and researches the organ and related keyboard instruments at the Academy of Music and Drama at the University of Gothenburg. He is active as an instrument builder, performer, and musicologist. He studied the organ with William Porter and David Boe at Oberlin Conservatory before continuing in Europe on several grants that allowed him to study organ and clavichord with Harald Vogel as well as instrument building with John Barnes. His doctoral project led to the reconstruction of the Gerstenberg pedal clavichord, and a book published in 2004 for Rochester University Press: “Bach and the Pedal Clavichord: An Organist’s Guide.” His research on the pedal clavichord was awarded with the national prize in musicology from the Swedish Academy of Music. His current research project studies the affordances of newly designed keyboard instruments based on historical models, including the duo clavichord presented in this organ academy program.

Trio Mediaeval



The vocal ensemble Trio Mediaeval, was founded in Oslo in 1997. The trio's core repertoire features traditional Norwegian, Swedish and Icelandic ballads, religious hymns and songs, arranged by the group members, sacred monophonic and polyphonic medieval music as well as contemporary works written for the group. The trio has collaborated with a multitude of contemporary composers, including Anna Clyne, Gavin Bryars, Betty Olivero, Tõnu Kõrvits, Helena Tulve, Anders Jormin, Ståle Storløkken, William Brooks, Ivan Moody, Sungji Hong, Oleh Harkavyj, Bjørn Kruse, Trygve Seim and Andrew Smith. As a result of a cooperation in 2005 with the New York based composer trio Bang on a Can consisting of Michel Gordon, Julia Wolfe and David Lang, and the German contemporary music ensemble musikFabrik, the trio premiered *Shelter*, the group's biggest multi-media contemporary music project to date. *Shelter* premiered in Cologne, Germany, and it was fully staged the same year at the Brooklyn Academy of Music. The piece was performed at the Ultima festival in Oslo in 2008. Julia Wolfe was so fascinated by the trio's voices that she wrote a piece for them entitled *Steel Hammer*. Together with the Bang on a Can All-Stars, the trio premiered *Steel Hammer* in New York's Carnegie Hall in November 2009, and recorded it in 2011. In May 2013, *Steel Hammer* was performed and broadcast in Europe in Bruges, Uppsala Konsert & Kongress, and at the Barbican Centre/LSO in London. The Bang on a Can collaboration also resulted in the full orchestral piece *Reason to believe* by David Lang, which the Trio Mediaeval and the Norwegian Radio Orchestra premiered in Oslo in October 2011.

Trio Mediaeval has performed throughout Europe in a variety of venues: churches, cathedrals, monasteries, farms, clubs, industrial spaces, museums as well as prestigious halls such as Oslo Concert Hall, Bozar in Brussels, Concertgebouw in Amsterdam, De Doelen in Rotterdam, London's Wigmore Hall and Barbican Centre and the Vienna Konzerthaus. The group made its US debut in 2003. Since that first appearance, the trio has embarked on multiple North American tours, performing in 31 states, in cities across the continent. Highlights include four concerts in New York's Carnegie Hall, the Brooklyn Academy of Music, the National Cathedral in Washington D.C., the Kennedy Center, engagements at San Francisco Performances and Spivey Hall, and broadcasts on American Public Media's Saint Paul Sunday and Performance Today. In Asia, the trio has performed in Japan, Hong Kong and South Korea.

www.triomedieval.no

Sietze de Vries



Sietze de Vries is internationally active both as a concert organist and church musician. His organ teachers included, among others, Wim van Beek and Jos van der Kooy, the latter with whom De Vries also studied improvisation, as well as with Jan Jongepier. In addition to his Bachelor's and Master's degrees he also holds the Dutch professional church music certificate with a specialisation in improvisation. Sietze de Vries won no fewer than 15 prizes at various national and international organ competitions, some whilst still a student at the Conservatoires of Groningen and The Hague. These included his first prize at the Haarlem International Organ Improvisation Competition in 2002.

Since 2000, Sietze de Vries has been in demand throughout the world. In addition to his performances in Europe, he has also travelled to the United States, Canada, South Africa, Russia and Australia. As an (improvisation) teacher he is international demand, in addition to his post at the Prince Claus Conservatory in Groningen.

In addition to his work as a performer and teacher, Sietze is especially well known for his leading of organ tours, lecturing, giving masterclasses and developing programmes which bring children into contact with the organ. His commitment to developing young talent is also reflected in his role accompanying the Roden Boys' Choir, the Roden Girl Choristers and the Kampen Boys' Choir. He has published articles in various international magazines about church music, organ building and improvisation and is the organ building editor for the Dutch magazine 'Het Orgel'.

Sietze de Vries is organist of the Martinikerk in Groningen and Artistic Director of the Groningen Organ Education Centre which promotes the collection of historic organs in the Groningen province from its base at the Petruskerk in Leens.

www.sietzedevries.nl

Anders Wilhelmsson



Anders Wilhelmsson is since 2013 main organist and choirmaster of S:t Nikolai church in Halmstad. Anders has been active as church musician for more than 25 years in several places in southern Sweden. In Halmstad Anders has conducted several major works, among them The Passion of Saint John by J.S. Bach and The Messiah by G.F. Händel. In 2015 Anders played the first performance of Tommie Haglund's organ piece Di Sogni Tessuto in connection with the inauguration of the organ in S:t Nikolai church.

In addition to his post as church musician, he had accompanied singers and instrumentalists in different contexts and genres.

Anders Wilhelmsson is the producer of the Tommie Haglund festival 2018, as he was in 2016.





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