

Newsletter

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GIOA
GÖTEBORG INTERNATIONAL
ORGAN ACADEMY

SURFACE MAIL

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UPCOMING ORGAN RECITAL

by David Higgs at Gothenburg Concert Hall, January 31, 2022



David Higgs, American organist and head of the organ department at the Eastman School of Music. Photo: Jon Liinason



Several weeks have passed since the festival and the inauguration of the concert hall organ - a project that has taken a lot of our energy and time for a long period. In the days before the festival I wrote: for five years, Rieger Orgelbau and the international reference group have been working to give Gothenburg Concert Hall a tailor-made, world-class symphonic organ during the year when Gothenburg celebrates its 400th anniversary. Despite many challenges, we will reach the goal of the journey in the autumn of 2021 - according to schedule. What a relief and what a joy!

With Rieger Orgelbau's experience, skill and creativity, the excellence of the reference group and the commitment of Higab (the City real estate company) and Gothenburg Symphony Orchestra (GSO), we have worked hard towards the goal – and tackled many challenges. What sometimes seemed impossible has finally, remarkably enough, been solved.

Thanks to a clear common goal, good cooperation, and the high collective expertise in our team, it has been possible. Any problems have often been

resolved with innovative technological solutions: the organ therefore has two consoles, one of which is mechanical but can also be raised/lowered into place through the floor, the first of its kind in organ history; three different key actions, such as a new proportional hybrid system, a new saxophone register and, last but not least, a unique separate bass organ with pipes under the floor of the concert hall. The latter, sensational innovation makes it possible to really hear and feel the low frequencies in the concert hall. At the same time, the hall has received the biggest visual facelift since 1935: a completely new canopy and a new podium wall with 100 shutters so that the organ's sound reaches out and can be dynamically regulated by the organist.

As we often say: if you want new friends, build an organ. The concert hall organ's moulded team looks forward with excitement to sharing the results, to expanding their circle of friends with audiences, music and organ friends in Västra Götaland, all over the country, and abroad. The architect, Nils-Einar Eriksson's vision of a temple of music with a world-class organ has been realised

and it was with joy and gratitude that we invited you to a powerful ten-day inauguration party in collaboration between the Gothenburg Symphony Orchestra and the Gothenburg International Organ Festival.

To complete the project, prepare and carry out the Festival, I spent almost every day and night at the concert hall during September and October. After the Festival, I can now sum up with gratitude and joy by saying: What an organ party we have been to! This was the largest Festival since 2000, when the world-unique Baroque Organ in Örgryte was inaugurated. 85 concerts (49 in the marathon concert) during twelve days. The inauguration of the Concert Hall Organ at the very centre. The Youth Organ Festival that pulsed throughout the period with a full program and many participants. More in the audience at the concerts, and more participants in workshops and seminars than in a long time. A 'Continuing Education' day with more participants than before, with Organists at the forefront, and Lydia Vroegindeweij from Orgelkids in the centre.

What a joy that we got to experience physical meetings and such a large audience in the same one and the same room thanks to the restrictions being lifted in time. Lovely lunch-time concerts followed by organ soup in Haga. We have had a very positive response from those who chose to follow the festival's concerts via our live stream and GSO Play respectively.

The Festival's theme ENCOUNTERS took shape in a fantastic way with the organ and its world of sensual passion and new sounds at the centre. The concert hall organ and the collaboration with Higab, GSO and the concert hall give us a new platform for the future. The collaboration with the Church of Sweden is an immediate injection into the bloodstream that encompasses all congregations, churches, organs and not least organists and church musicians, from Ystad to Haparanda, a bloodstream which our vision of "organ for all on" takes shape nationally.

The fact that on the initiative of GSO, all 49 municipalities in Västra Götaland could be represented by organists in the marathon concert required a lot of commitment and work from many, but it also gave an invaluable result. As Magnus Haglund, the reviewer in Göteborgs Post wrote: "a window to everyday music life in our region...". Personal and varied programs. Ambition, seriousness, and joy among all participants, which was apparently also highlighted by playing in the concert hall on the new organ. An instrument for all in West Sweden.

In Dagens Nyheter, Martin Nyström wrote about the new organ and GSO's performance of B Tommy Andersson's organ concerto as a success and highlighted Gothenburg as an organ city by connecting to the inaugurations of the Baroque Organ in Örgryte, Gothenburg Baroque's Claviorganum in 2018, and now the new Rieger organ.

The Festival and the Inauguration were possible thanks to all the skilled guest musicians, committed participants, and all the staff and volunteers' dedicated work. What a fantastic team that made this historic organ party possible. What a wonderful instrument we got in the new concert hall organ, for Western Sweden, Sweden and many thanks to Rieger Orgelbau, its director Wendelin Eberle and all colleagues in the reference group. We look forward to the next organ concerts with David Higgs on January 31 and Isabelle Demeers on April 13 and next year's Organ Festival, October 14-23, 2022, with the theme VOICES.

Hans Davidsson
Artistic Director
Göteborg International Organ Academy

FINAL REPORT: THE PINNED BARREL AS MUSIC ARCHIVE

JOHAN NORRBACK



The Pinned Barrel as Music archive was a research project running 2018–2020, financed by Riksbankens jubileumsfond, and hosted by the Association Göteborg International Organ Academy. The goal of the research project was to investigate musical taste around the turn of the nineteenth century in an upper-class environment in Sweden through the study of preserved pinned barrels for flute clocks built by Pehr Strand. In addition to the preserved flute clocks, archives, newspapers and other contemporary texts were used as source material for this study. The project formulated four research questions: Who programmed the pinned barrels?; How was the repertoire choice made, and is there a connection to the printed music of the time represented in the publication “Musikaliskt Tidsfördrif”?; How should an optical reader be designed to transcribe non-playable barrels?; How can this cultural heritage be made available for further research and a wider public?

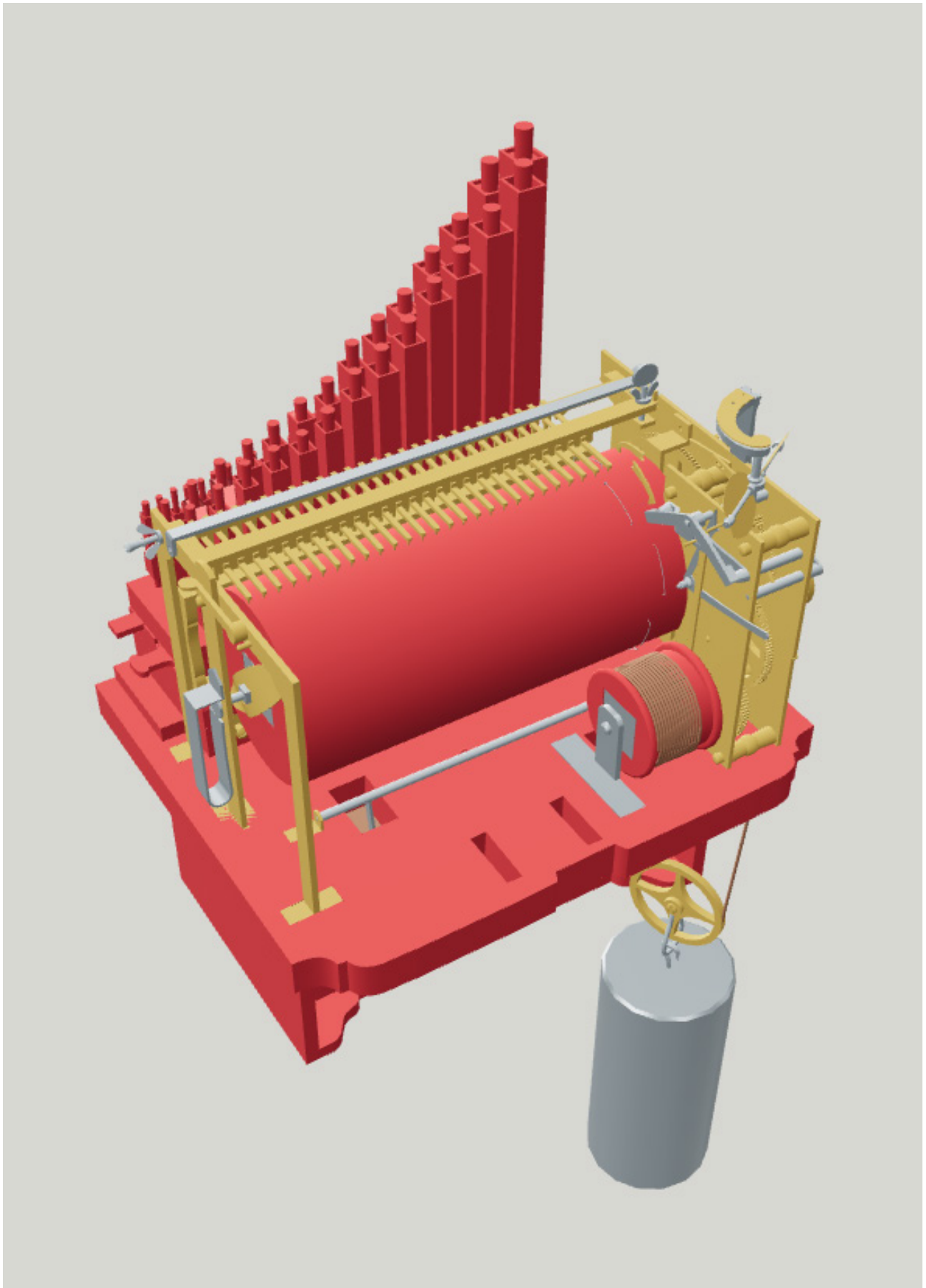
The project was carried out partly according to plan, however with a changed focus as a result of the restrictions introduced in Sweden due to the

COVID-19 pandemic. The reading of a large number of barrels could not be carried out as planned because visits to museums and their archives were not possible. The development of the barrel reader was also initially delayed due to long delivery times for electronic components due to the boom in the industry. The development of the barrel reader could, however, be completed thanks to a private person who generously loaned a flute clock with its barrels for documentation which made development of the barrel reader possible. In 2020, therefore, a complete technical documentation could be made of a flute clock (including the action and the organ pipes). The technical measurements were documented in CAD, and a 3D model was created, whose digital interface allows the user to study details up close. The CAD drawings are available through Open Access.

According to his application for Royal Privilege, Strand presented a certificate certifying that he knew the craft of building organ clocks, but that he would not manufacture the clock parts himself but hire established masters. What was included in the



Lennartsnäsuret
<https://strand.dh.gu.se/spelur/4>



3D-model from the project web portal "Pehr Strands flöjtur 1791–1824"
<https://strand.dh.gu.se/>

craft cannot be determined in detail when original documents are missing, but based on practice in, for example, Berlin, various subcontractors could be hired. The similarities with the Berlin tradition raise the question of whether Strand learned his craft through studies in Berlin or by building a copy of a model. In the Swedish Museum of Performing Arts collections there is a flute clock attributed to Strand (signum M2086). However, the project has shown that the flute clock was built in Christian Ernst Kleemeyer's workshop in Berlin. How it came to Sweden is not clear, but one possibility is that it was a model that Strand used. The similarities are striking, although some clear details differ between clocks by Strand and Kleemeyer.

The archive studies proceeded according to plan, and new findings show that Pehr Strand had been granted another Royal Privilege, namely for cork cutting. In addition to organ and music production, he also was involved in sealing wax production. Archive studies have also been able to link the sculptor Pehr Ljung closer to Pehr Strand, which was not surprising as Pehr Strand's first education was as a sculptor. In 1777, Pehr Strand moved from Arnäs, outside Örnsköldsvik, to Stockholm and started as an apprentice with the court sculptor Johan Ljung, Pehr Ljung's father. There are striking similarities between the sculptures made for a flute clock now in Ljungby, and the altarpiece in the Adelsö Church, just west of Stockholm. The altarpiece in Adelsö Church was made by Pehr Ljung in 1802. In 1829, Pehr Zacharias Strand, Pehr Strand's youngest son, also built a new organ for the church.

As to the selection of repertoire and the programming of the barrels, questions remain. What is clear is that in Stockholm there were several knowledgeable barrel programmers, similar to the situation in Berlin and London. Some of these may have been involved in the pinning of the barrels, and possibly one of Strand's musically talented children may later have participated in this work. Any clear connection between Pehr Strand and Olof Åhlström and the "Musikaliskt Tidsfördrif" has not been found.

The Centre for Digital Humanities (CDH) at the University of Gothenburg has played a crucial role

in making the material available, both technical data and a large number of photographs. Based on their previous research, a web publication has been developed to present measurement data, photographs, descriptive texts, and longer introductory articles. The web publication also provides an advanced search interface where all data is searchable. All information, including photographs and technical drawings, is published under Open Access (CC BY-NC 4.0).

Results and remaining questions

The complete technical documentation and 3D model of a flute clock has given a deeper understanding of the design, especially in terms of the relationship between the parts of these advanced mechanical objects. Furthermore, it provides great opportunities for continued research and dissemination of various aspects regarding the field. For example, the music represented as metal pins and bridges is a concrete example of a visualization of programming.

Despite the pandemic, the development of the optical reader became possible. It was also surprising how well the measurements converted to MIDI. Contingencies were prepared in case some adjustments to the information were necessary to compensate for wear or damage to the barrels; however, such measures did not need to be taken.

Interesting new sources have given a better picture of the context, among other things exemplified by unfolding the history of the so-called Bremer flute clock, now at Årsta Castle, Haninge. From the correspondence between two of the Bremer's acquaintances, professors Henrik Gabriel Porthan in Turku and Matthias Calonius in Stockholm, it clarifies when Bremer bought the flute clock and that it was intended as a gift to his mother.

The results form a good base for continued research. The 3D model provides, for example, opportunities to communicate digitally, or to interact with the model through digital interfaces. The model also opens up new possibilities with the help of 3D printing.

The findings in archives and other sources also show that there is every reason to continue the

work and to strive to reach researchers in related subject areas. The rapidly growing field of digital humanities has proven to be very helpful when it comes to establishing collaborations.

The question of who programmed the barrels could not be answered. However, the project has shown that the barrels have some clear features. Two different manufacturing methods have been identified. Further research should be expanded to examine the production of other contemporary builders of mechanical musical clocks in order to possibly find connections between the various manufacturing methods used in Stockholm. Advertisements in Swedish newspapers have already shown that the manufacture of mechanical instruments was more widespread than previously known. A survey of the other builders may help to identify the programmers of the barrels.

COLLABORATION AND DISSEMINATION

All of the museums have been interested and helpful and provided access to their instruments. The restrictions due to the pandemic meant that archives could not be visited after the summer of 2020. Several museums, including the National Museum and the Alingsås Museum, have shown great continued interest in highlighting this part of their collections. Alingsås Museum has, together with Research Institutes of Sweden (RISE), applied for funding in collaboration with the project manager for further research and digital accessibility of its flute clock.

Parts of the project have been described in two articles, published under Open Access. The articles discuss the flute clock at Årsta Castle and the flute clock at Lövstabruk's manor. The first article is aimed at an international audience and written in English. The second article is published in Swedish in the journal *Sjuttonhundratalet*, with the intention of presenting the flute clock to a broad research group working within the time period and with a stated purpose to seek collaborations and perhaps thereby find new sources that describe the use of the flute clock. The project was also presented internationally in collaboration with Göteborg International Organ Festival 2019.

During the Festival, a symposium was organized on October 12, 2019 under the theme "The Organ Clock as Mechanical Music Marvel," with eight presentations by invited researchers from Denmark, Italy, the Netherlands, Great Britain, Sweden, Germany, and Austria.

The project also made a poster presentation in connection with Heritage Science Forum 2019, arranged by RISE on December 3-4, 2019. The poster's title was "Metal analysis for provenance? Flute clocks from the 18th century," and aimed to investigate possible collaborations regarding the use of different alloys, this to determine the origin of the material.

Furthermore, the web publication, developed in collaboration with CDH, has made it possible to distribute the digital material in an adequate and innovative way. The collaboration with CDH has also generated two new applications for research funding.

Publications

Norrback, Johan, "The Pinned Barrel as Music Archive" [Electronic resource], 2019

<http://hdl.handle.net/2077/6057>

Norrback, Johan, "Pehr Strand och spel uret på Lövstabruks herrgård", 1700-tal: Nordic Journal for Eighteenth-Century Studies, 18 (2021).

<https://1700-tal.se/rsskriften>

Norrback, Johan, "Pehr Strands flöjtur. 1791-1824" [Electronic resource], 2021

<https://strand.dh.gu.se>





Lennartsnäsuret
<https://strand.dh.gu.se/spelur/4>

THE SONORA PROJECT

Workshop to review the cataloguing and digitising work



The working group looking through some of the notebooks from Bertil Wester's archive.

Photo: Fredrik Tobin-Dodd

November 10–12, 2021 the SONORA working group (Eleanor Smith, Paul Peeters, Fredrik Tobin-Dodd, and Alf Åslund), assisted by Carl Johan Bergsten, held a workshop at the University of Gothenburg's library.

The cataloguing and digitising work will mainly take place at the Gothenburg University library, only special formats that require special equipment (large formats, glass photos, audio- and video-files) will be digitised at the ATA in Stockholm or by specialised companies, hired by the ATA. Alf and Eleanor were able to visit our workspace during October and meet with Lennart Stark, Teamleader, Digitisation Team; Ann Sjödaahl Hayman, Deputy Head of the Humanities Libraries; and Anders Strinnholm, Teamleader for Cultural Heritage. This was a very productive meeting for discussing practicalities, and the Library team were all very enthusiastic about the SONORA project.

Thanks to ATA's willingness to send the archival material to the University of Gothenburg's library, where it can be professionally handled according to the conditions that handling of valuable archival documents requires, we are able to perform the work in Göteborg. We are very grateful to the university library that has put two rooms at the SONORA project's disposal for performing the work.

The aim of the workshop was twofold: to review the updated database structure and the digitising equipment, and to develop clear, effective and unambiguous procedures for the cataloguing and digitising work. The team had ordered a small selection of documents of various kinds from ATA in order to cover a multitude of variants. We hoped that the workshop would also help us to develop the best possible guidelines for how to perform the actual work. One of the most important items for discussion during the workshop was how to define a



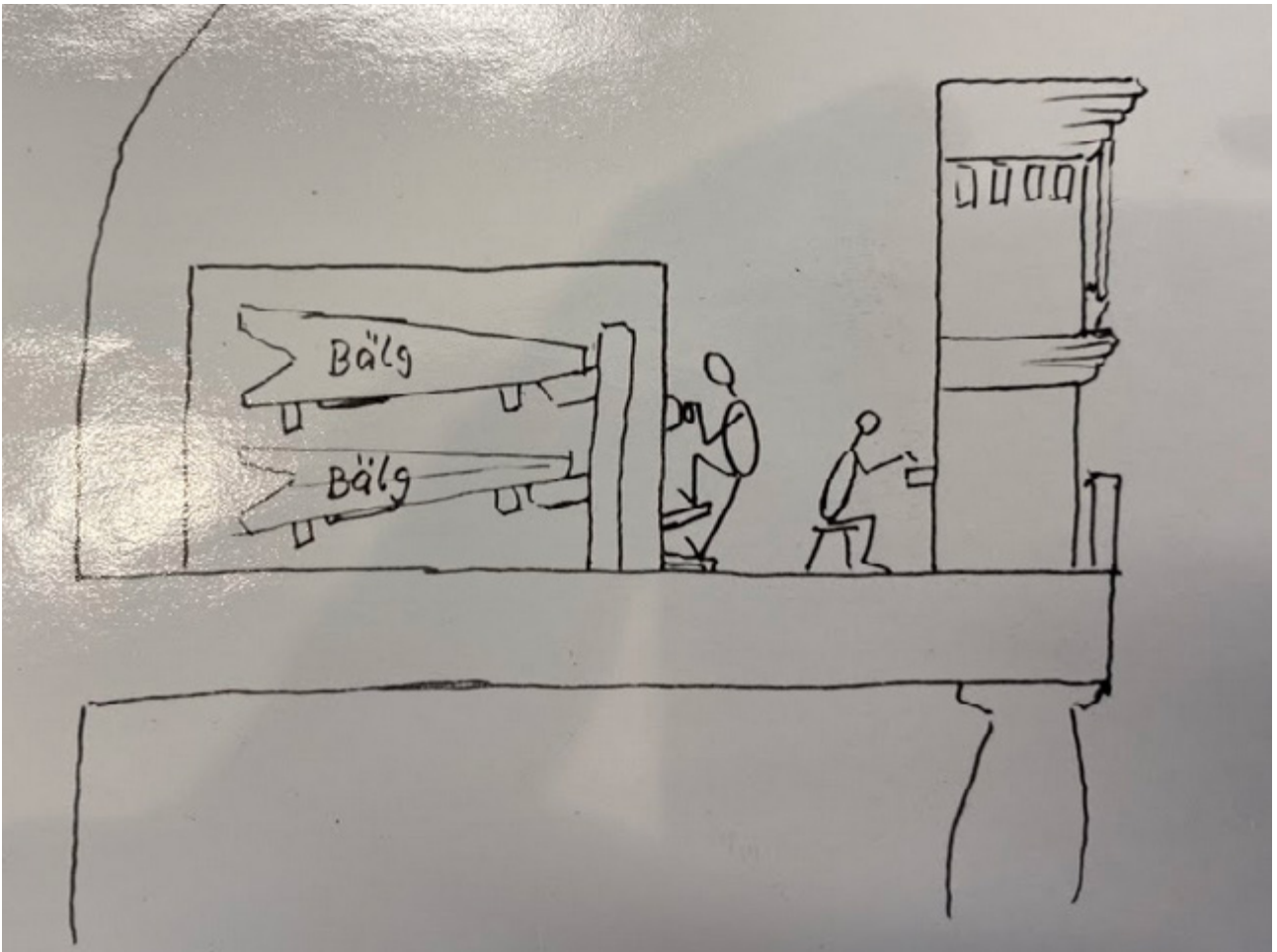
Materials on loan from ATA are kept under safe conditions in the archive safe-room at the Universitets Bibliotek, as an additional measure they are stored in plastic containers to protect from insects and other contaminants. Photo: Eleanor Smith

‘document’ within the database in a way that would suit the organisation of all the archives that the project will be digitising. Whilst we can take our overarching folder structure from the model provided by the ATA catalogue, we needed to compare the different archives and their organisations – as well as draw on the database architecture expertise of Carl Johan Bergsten – to get a true idea of how we can be consistent in our approach. We were able to directly compare materials ordered from the Lewenhaupt, Wester, and Bröderna Moberg collections as well as some previously digitised materials from the Erici archive. It was also very helpful to see how the documents in the Swedish Eighteenth Century Organ Database project were organised, and see how we can relate this template to the SONORA project.

For part of the workshop we were joined by Johan Norrback for a very productive discus-

sion of the practicalities of the digitising process particularly relating to the camera equipment, practical elements of working with the camera directly connected to the computer, and how to combine the cataloguing practices of ATA with our own file naming practice and folder structure for storing images. We were also able to draw on Johan’s expertise from his recently-published research project “The Pinned Barrel as Music Archive” - particularly in relation to the possibilities of using image servers and exploring the possibilities of the Centre for Digital Humanities (CDH).

The workshop was a great opportunity for the working group to revisit the different archives and remind ourselves of the very different structures and challenges of each set of documents. It was also a good opportunity to review some items that had been catalogued in the database during the August



Moberg sketch: A working diagram in typical Bröderna Moberg style, informative but with a touch of humour. Photo: Eleanor Smith

visit to ATA, and see if our subsequent experiences had changed our view on how these should be stored. We were also able to experience again some of the wonderful esoteric elements of the different collections: the neat handwritten notebooks filled by Bertil Wester on his research trips around Sweden; the fabulous drawings and tables of detailed measurements in the Lewenhaupt archives; and the obsessive collection of the Moberg brothers with the humour of their cartoon sketches created to educate.

Over the coming weeks, Fredrik and Eleanor will continue to work with the Erics material using the index documentation prepared by Alf and Paul. This will allow us to review our proposed file naming practices and document structure while we wait for the remainder of

our equipment which is on backorder (another effect of the pandemic). Using these documents we will get the chance to review the thesaurus prepared for the project, as well as get an idea of how long the cataloguing process takes, and test our proposed workflow. When the last items of equipment have arrived, the working group will reconvene the workshop to finalise our workflow, with additional input.

Eleanor Smith and Paul Peeters

THE SONORA REFERENCE GROUP

In addition to its resident project team (presented in the April issue of the Newsletter, <https://organacademy-english.mystrikingly.com/gioa-newsletter>, the SONORA project is continually followed by an international reference group, consisting of nine highly qualified scholars and musicians, representing four countries (Sweden, UK, The Netherlands, and the USA) and a wide area of competences relevant to the project:

Lars Berglund

PhD, Professor of Musicology at Uppsala University, and currently leader of a digitisation and database project on Swedish 18th-century music manuscripts.

Hans Fidom

PhD, Professor of Organ Studies at Amsterdam VU University and director of the Orgelpark research programme.

Niclas Fredriksson

Diocesan antiquarian of the Diocese of Linköping, Church of Sweden, author of a large number of documentation reports on historical organs, and with first-hand knowledge of archival material relevant to the project.

Anne Laver

Doctor of Musical Arts, Assistant Professor of applied music and performance and university organist, Syracuse University, USA.

Koos van de Linde

Organ consultant, organist, harpsichordist, member of the research faculty of the Arp Schnitger Institute of Organ and Organ Building (ASIOO), member of the reference group for the Gothenburg Concert Hall organ project, with professional experience as organ builder.

Mattias Lundberg

PhD, Professor of Musicology at Uppsala University, and currently leader of the infrastructural project SweLiMuS (Swedish Liturgical Music Sources): an online portal

for liturgical music manuscripts in Sweden c.1520-c.1820.

Andrew McCrea

Academic Programmes Professor at the Royal College of Music, London and Deputy Chief Executive at the Royal College of Organists, organist and musicologist.

Kimberly Marshall

PhD, Professor of Organ at Arizona State University, organist and musicologist, long-time collaborator of the Göteborg Organ Art Center (GOArt) and the Göteborg International Organ Academy.

Annette Richards

PhD, Professor of Music at Cornell University, Ithaca, USA, organist and musicologist, long-time collaborator of the Göteborg Organ Art Center (GOArt) and the Göteborg International Organ Academy.

On October 25, the reference group had its first meeting, together with the project team. The meeting, which took place in the Älvsborg parish house and via Zoom, took the form of a fruitful dialogue in a positive spirit. The members of the reference group made several relevant comments on the work done so far and came up with valuable suggestions and ideas, both for the continuation of the project and for possible future projects using the opportunities for new research that will be provided by the SONORA project through digitising important archival material on Swedish historical organs, and making it available in an online database. The reference group expressed enthusiasm for the SONORA project, seeing it as a model for future similar projects in other countries. The SONORA project team will meet with the reference group twice during 2022: an online meeting in the spring (April or May) and an on-site meeting in Gothenburg immediately following the 2022 organ festival.

Sverker Jullander

THE GIOA RESEARCH FORUM November 2021

The meeting of the Göteborg International Organ Academy Research Forum on November 5 was mainly devoted to projects related to database and internet publications.

Johan Norrback, project leader of the recently completed research project “The Pinned Barrel as Music Archive”, gave a detailed and very interesting presentation based on the final report from the project, which has been funded by Riksbankens Jubileumsfond (RJ). The project and its results are presented elsewhere in the present issue of the Newsletter.

Carl Johan Bergsten reported on the database development connected to the project on 18th-century Swedish organs, conducted in collaboration between GIOA and the Swedish National Heritage Board (Riksantikvarie-ämbetet). The material in the database is to a great extent taken from documentations of the historical organs. For each of the organs included in the project there is a rich material of photos, drawings, texts and in many cases also tables. An important question in this context concerns the presentation of the material to users of the database. It must be borne in mind that the database is intended to serve not only professional organologists but also a wider circle of people who are, or may become, interested in organ culture. For instance, the search functions must be constructed to make it easy for the average user to navigate, while at the same time offering possibilities for expert users to dig deeper into the documentation material through an “Advanced search” function. One of the guiding questions for the construction of the database has been “What is a document?”.

The decision was that each of the documentations (some organs have been documented more than once) is defined as a document. Another question concerns the presentation format. This question is motivated by the fact that the documentations of the organs are structured in different ways,



Organ inventories
<https://organacademy-english.mystrikingly.com/organ-inventories>

some of them according to document type (photos, drawings, tables), others according to the different parts of the organ, such as pipes, windchests, etc. Instead of trying to impose an overarching general principle for the structuring of the database, thereby breaking up the systematisation used in the documentations, it was decided to retain the original structure of the individual documentations when transferred to the database.

Finally, after the customary round where each of the participants reported briefly on their ongoing work in different projects, Hans Davidsson reported that GIOA has received a three-year grant from the Västra Götaland region. This is very welcome news; the grant contributes significantly to ensuring the continued development of GIOA's various activities in Gothenburg and the whole of West Sweden.

Sverker Jullander

GÖTEBORG YOUTH ORGAN FESTIVAL RECEIVES CULTURAL AWARD



*Louise Jansson, Director for Göteborg Youth Organ Festival
Photo: Sven Andersson*

The Church of Sweden recently announced the recipients of their Cultural Stipend for 2021.

We are very happy to have received the award (€ 10,000) together with Älvsborgs musikskola for our joint work with Göteborg Youth Organ Festival, which is a festival for children and teens that runs parallel to the Göteborg International Organ Festival. This year it involved an organ camp for 20 children, organ fairy tales, an event with organ music for babies, numerous organ building workshops using the DO organ, and more!

The Director for Göteborg Youth Organ Festival is Louise Jansson.

<https://www.svenskakyrkan.se/nyheter/de-far-svenska-kyrkans-kulturstipendium-2021>

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*Louise Jansson, Director for Göteborg Youth Organ Festival
Photo: Sven Andersson*

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