

A close-up portrait of a woman with light brown hair and a warm smile, wearing a white top and gold hoop earrings. The background is dark.

GÖTEBORG INTERNATIONAL ORGAN FESTIVAL

October 9-18, 2025

Visions

Concerts
Workshops
Seminars
Symposium
Youth Camp

Experience a visionary journey through

HISTORIC AND CONTEMPORARY ORGANS ACROSS GOTHENBURG AND WEST SWEDEN
NEW PERSPECTIVES ON ORGAN MUSIC FROM EARLY MUSIC TO CUTTING-EDGE PREMIERES
25 YEAR ANNIVERSARY OF THE NORTH GERMAN BAROQUE ORGAN IN ÖRGRYTE
REGIONAL CONCERTS IN CATHEDRALS AND INTIMATE CHAPELS
THE YOUTH ORGAN FESTIVAL
MORNING WORKSHOPS
LUNCH CONCERTS
AFTERNOON SEMINARS
LATE NIGHT VISION CONCERTS
SYMPOSIUM Hamburg 1925, Hans Henny Jahnn and Ugrino
ECHO YOUNG AMBASSADORS Organ and harpsichord concert

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

GIPA

GÖTEBORG INTERNATIONAL
ORGAN ACADEMY

Göteborg International Organ Festival

October 8-19, 2025

Visions

Welcome to the 2025 Göteborg International Organ Festival!

A vision can be a dream of the future, a memory of the past, or a new way of seeing the present. For centuries, the organ has been an instrument of visionaries: composers, builders, and performers who dared to imagine new worlds of sound. Its vast resources have inspired radical innovation, from the intricate counterpoint of the Baroque masters to the orchestral colors of the great symphonists and the experimental soundscapes of today. The organ does not simply look back; it has always been a vehicle for seeing forward, for giving voice to the most ambitious and transcendent artistic ideas. This year's festival celebrates that spirit, exploring the visions that have shaped the organ's past and those that are defining its future.

Nowhere is this spirit of visionary thinking more deeply embedded than in the history of our own city. Gothenburg was the stage for one of the most profound transformations in music history, led by the pioneering composer, conductor, and activist Elfrida Andrée (1841-1929). When she passed her organist's examination in 1857, she was barred from professional employment by a law forbidding women to be professional organists. In a remarkable act of political and social activism, Andrée and her father fought for four years, personally lobbying members of parliament to have the law changed. They succeeded, and in 1867, competing against seven male candidates, she won the prestigious post of cathedral organist at Gothenburg Cathedral, becoming the first woman in Europe to hold such an appointment. For the next 62 years, her career was multifaceted and transformative; she was a celebrated composer of over 100 works, the first Swedish woman to conduct a symphony orchestra, and a dedicated educator who trained a generation of female organists in Gothenburg. Her life was a testament to the power of a clear and unwavering vision: "the elevation of womankind".

It is in her honor, and in the spirit of her trailblazing legacy, that this festival proudly champions the voices of today's visionaries. The 2025 Göteborg International Organ Festival presents a programme shaped by

both historical depth and contemporary curiosity, where women's voices and artistry are given space to lead, inspire, and resonate. This year, over 30 women contribute as composers, organists, singers, educators, researchers, conductors, and performers. This accounts for approximately 45% of the professional participants, reflecting the festival's ongoing commitment to gender balance and artistic equity in the world of sacred and organ music. Audiences will encounter internationally renowned performers such as Isabelle Demers and Kimberly Marshall, powerful vocalists like Amanda Flodin and Anna Maria Friman-Henriksen, and bold contemporary composers including Caroline Shaw, Santa Buß, and Paula af Malmborg Ward. We also honor historical pioneers such as Jeanne Demessieux, proof that women have long been part of this tradition, even if not always acknowledged. This year, they are front and centre. We are proud to spotlight the rich spectrum of women's contributions to the festival, from improvisation to interpretation, from liturgy to choreography. Their presence is not only seen and heard; it carries the programme.

From October 8–19, 2025, Gothenburg hosts one of the world's most vibrant organ festivals, with more than forty concerts alongside workshops, talks, and seminars. Musicians, scholars, builders, and audiences from across the globe will gather for a twelve-day celebration of music and ideas. This year's theme, *Visions*, highlights the organ's unique power to inspire imagination, innovation, and connections across time.

The festival reaches audiences of all ages. Many events are free of charge, ensuring broad access. The opening weekend features the Youth Organ Festival, beginning with a camp and culminating in concerts. This intergenerational spirit underscores that the organ belongs to everyone. Organ music has always carried a visionary quality. The festival opens with works by Arvo Pärt, heard alongside organ, choral, and vocal music with the renowned British ensemble Tenebrae and Sweden's Lux. Other highlights include Messiaen's *Les Corps Glorieux*, Nielsen's *Commotio*, Hindemith, and Elfrida Andrée on the 1909 Lundén organ in Vasa Church. These programmes bring together the radical voices of the early 20th century with today's imagination.

The festival marks 25 years of the German Baroque organ in Örgryte New Church, the renowned historical reconstruction of a Hamburg Schnitger style instrument. Built through an international research project, it has inspired countless recordings, concerts, and discoveries. To celebrate, ensembles such as Weser Renaissance and the European Hanseatic

Ensemble perform Hamburg repertoire, with Deutschlandfunk recording on site. Göteborg Baroque presents music from the Baltic, while legendary organ pioneer Harald Vogel—since the late 1980s a regular guest in Göteborg and inspired by Hans Henny Jahnn—offers programmes from 17th-century Hamburg.

The festival also looks ahead. The launch of SONORA (Swedish Online Organ Archive) brings together over 140,000 documents on Swedish instruments up to 1860. The European project REM@KE, uniting Gothenburg, Pavia, and York, explores how rare historical instruments can inspire both digital reconstructions and new builds, opening new perspectives for research and performance.

Contemporary voices also resound: the Stockholm Saxophone Quartet presents premieres, including one by Paula af Malmberg Ward, alongside improvisations and fresh performance formats. The new *Night Visions* series offers five late-evening concerts at 9:30 PM, inspired by Tomas Tranströmer's phrase "vision in the dark." Programmes include Suzanne Vega songs with organ, a *Go Bach to Sleep*-meditation with clavichord, organ and harpsichord, and Broadway-inspired events. Admission is free, as with many lunch concerts.

Just before the festival, West Sweden welcomes a new voice: the first Silbermann-style organ in the region, inaugurated in Foss Church. Built by Slovenian organ builder Orglarstvo Močnik, it fulfills a vision long nurtured by organist Sven Åke Svensson. With its luminous and colorful eight-foot stops, it brings the legacy of Silbermann into the 21st century.

In October Gothenburg will resound with music spanning centuries and continents. The festival invites us to listen, imagine, and envision the organ's future.

Welcome to the Göteborg International Organ Festival,
October 8–19, 2025!



Hans Davidsson
Artistic Director



Ulrike Heider
Artistic Co-Director

GÖTEBORG
INTERNATIONAL
ORGAN FESTIVAL

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PROGRAMME

Göteborg International Organ Festival

October 8–19, 2025

Visions

(subject to change)

Friday, October 3, 2025

Göteborg Youth Organ Camp

(9–15 years old)

Kersten Cottyn, Stephen Craig, Camille Bloche, Gustaf Johansson, teachers

(In collaboration with the Church of Sweden in Varnhem)

Saturday, October 4, 2025

Göteborg Youth Organ Camp

(9–15 years old)

Kersten Cottyn, Stephen Craig, Camille Bloche, Gustaf Johansson, teachers

(In collaboration with the Church of Sweden in Varnhem)

Sunday, October 5, 2025

Göteborg Youth Organ Camp

(9–15 years old)

Kersten Cottyn, Stephen Craig, Camille Bloche, Gustaf Johansson, teachers

(In collaboration with the Church of Sweden in Varnhem)

Sunday, October 5, 2025

Göteborg Youth Organ Camp

(9-15 years old)

Kersten Cottyn, Stephen Craig, Camille Bloche, Gustaf Johansson, teachers

(In collaboration with the Church of Sweden in Varnhem)

Wednesday, October 8, 2025

12:00-12:50

Mariestad Cathedral

(Admission free)

(Regional concert)

Regional Opening Concert of the Göteborg International Organ Festival 2025

Ludger Lohmann, organ

Paul Hindemith (1895-1963)

Sonate II

(Lebhaft - Ruhig bewegt - Fuge)

Johann Sebastian Bach (1685-1750)

Trio Sonata G major BWV 530

(Vivace - Lente - Allegro)

Julius Reubke (1834-1858)

Sonata in C-minor over the 94th Psalm (1857)

Introduction:

Herr Gott, dess die Rache ist, erscheine

O Lord God, to whom vengeance belongeth, show Thyself

Larghetto:

Erhebe Dich, Du Richter der Welt;

vergilt den Hoffärtigen, was sie verdienen.

Lift up Thyself, Thou Judge of the world;

reward the proud after their deserving.

Allegro con fuoco:

Herr, wie lange sollen die Gottlosen prahlen?
Witwen und Fremdlinge erwürgen sie
und tödten die Waisen und sagen:
der Herr sieht es nicht und der Gott Jacobs achtet es nicht.
Lord, how long shall the ungodly triumph?
They slay the widow and the stranger,
and murder the fatherless;
and they say, "The Lord shall not see,
neither shall the God of Jacob regard it."

Adagio:

Wo der Herr nicht hülfe, so läge meine Seele schier in der Stille.
Ich hatte viel Bekümmernisse in meinem Herzen,
aber deine Tröstungen ergötzen meine Seele.
Unless the Lord had been my help,
my soul had well-nigh dwelt in silence.
When my heart was sore troubled within me,
Thy comforts refreshed my soul.

Fuge:

Aber der Herr ist mein Hort und meine Zuversicht
Er wird ihnen ihr Unrecht vergelten und sie um ihre Bosheit vertilgen.
But the Lord is my stronghold,
and my God is the Rock of my trust.
He shall recompense them their iniquity,
and cut them off for their own wickedness.

19:00-20:00

Morlanda Church

(Admission free)

(Regional concert)

La visione di E.

Massimiliano Guido, on Sweden's oldest playable organ
(Brebus 1604 / Wittig 1715 / GOArt 2001)

Jan Pieterszoon Sweelinck (1562-1621)

Toccata in D

Variations on Mein junges Leben hat ein End

Girolamo Frescobaldi (1583-1643)

Toccata IX, Il Libro

Capriccio di durezza

Capriccio in La sol fa mi re ut

Johann Pachelbel (1653-1706)

Variations on Was Gott tut, das ist wohlgetan

Bernardo Pasquini (1637-1710)

Variations on Il Paggio Tedesco

Dieterich Buxtehude (1637-1707)

Toccata in G, BuxWV 164

Canzonetta in G, BuxWV 171

Wie schön leuchtet der Morgenstern, BuxWV 223

Friday, October 10, 2025

12:00-12:30

Gothenburg Cathedral

(Admission free)

Organ Visions

Organ students from the Academy of Music and Drama, University of Gothenburg

(Programme to be announced)

16:00-16.50

Vasa Church

(Admission free)

Opening concert of the Göteborg International Organ Festival 2025

Welcome notes by **Grith Fjeldmose**, vice-chair of the Cultural

Committee of the City of Gothenburg, and **Jesper Lundgren**, Dean of the Academy of Music and Drama, University of Gothenburg

Vocal ensemble from the Academy of Music and Drama under the direction of **Per Högberg**

Göteborg Symphonic Band / Hemvärnets Musikkår

Pierre Torwald, director

Isabelle Demers, organ

Jag vet en dejlig rosa (traditional Swedish folk song)
Jag vet en dejlig rosa (arranged for brass by David Glänneskog)

Elfrida Andrée (1841-1929)
Organ Symphony No. 2 in E-flat Major for organ and brass
- *Allegro moderato*
- *Andantino cantabile*
- *Finale: Allegro maestoso*

Jeanne Demessieux (1921-1968)
Te Deum pour Orgue, Op. 11 (1958)

Camille Saint-Saëns (1835-1921)
Finale from Symphony No. 3
(arranged for organ and brass by Earl Slocum)

19:30-20:40

Gothenburg Cathedral

(Tickets KS Biljettservice)

Visions

Gala Festival Concert

Tenebrae Choir, director **Nigel Short**

Ludger Lohmann, organ

Arvo Pärt (b. 1935)
The Beatitudes

Cecilia McDowall (b. 1951)
Standing as I do before God

William Byrd (c. 1540-1623)
Fantasy in a (organ)

Caroline Shaw (b. 1982)
and the swallow

Richard Rodney Bennett (1936-2012)
A Good-Night

Joel Thompson (b. 1988)
A Prayer for Deliverance

(Intermission)

Herbert Howells (1892-1983)

Requiem

Franz Liszt (1811-1886)

Variations on Weinen, Klagen, Sorgen, Zagen (organ)

Ralph Vaughan Williams (1872-1958)

Lord, thou hast been our refuge

Saturday, October 11, 2025

10:30-11:30

Örgryte New Church

(Admission free)

Young Organists' Organ Vision

Göteborg Youth Organ Festival

12:00-12:50

Gothenburg Cathedral

(Admission free)

Arvo Pärt's Artistic Vision I:

Visions about Freedom, Before and After the Fall of the Berlin Wall

Anna Maria Friman-Henriksen, soprano

Amanda Flodin, alto

Tore Sunesson, tenor

Karl Peter Eriksson, baritone

Ligita Sneibe, organ

Ester Mägi (1922-2021)

Gloria (1998)

Andrejs Selickis (b. 1960)

In Spe (Expectatio) (1979)

Pēteris Vasks (b. 1946)

Musica seria (1988/2008)

Arvo Pärt (b. 1935)
Berliner Messe (1990/2002)

14:00-15:00

Vasa Church

(Tickets 200/100 SEK)

Arvo Pärt's *Artistic Vision II*

Chamber music and organ

Gageego!

Karin Nelson, organ

Sofia Gubaidulina (1931-2025)

In Croce (1979/1992)

Franco Donatoni (1927-2000)

Feria (1982)

Arvo Pärt

Pari intervallo (1976)

Santa Bušs (b. 1981)

New commission 2025

(Programme to be announced)

Esaias Järnegard

In her right hand she bare a trumpet of beaten gold

Fragments on a hidden theme by Arvo Pärt

15:00-16:00

Sjöbo Church

(Regional concert)

Ulrika Davidsson, clavichord

Johann Sebastian Bach (1685-1750)

Prelude and Fugue in C major

Melchior Schildt (c. 1592-1667)

Pavana Lachrimae

Johann Jakob Froberger (1616-1667)

Toccata in G

Gustav Düben (c. 1624-1690)

Suite in D minor

- *Prelude*
- *Allemande*
- *Courante*
- *Sarabande*

Johan Miklin (1726-1787)

Sonata (1792)

- *Andante*
- *Rondo capriccio e vivace*
- *Menuetto*

Johann Gottlieb Naumann (1741-1801)

Sonata in D minor

- *Adagio*
- *Allegretto*

Sonata in G minor/G major

- *Adagio mesto*
- *Allegretto*

Ignaz Xaver Ritter von Seyfried (1776-1841)

(Long attributed to Joseph Haydn; recent musicological research identifies Seyfried as the likely composer)

The Ox Minuet

Joseph Haydn (1732-1809)

Sonata in F major, Hob XVI:23

- *I. (No marking)*
- *II. Adagio*
- *III. Finale: Presto*

16:00-17:30

Vasa Parish Hall

(Admission free)

Arvo Pärt's Artistic Vision

Seminar

Mark Tatlow, presenter and moderator

Kristina Körver, Arvo Pärt Centre

In September 2025 Arvo Pärt celebrates his 90th birthday. One of today's most well-known composers, his music has found its way into almost every corner of the globe. What is it about the sound-world of this shy and retiring Estonian superstar that has endeared him to so many? And what is the vision that led him to abandon his early modernist style and develop a new compositional technique: tintinnabuli?

Presentations will be given by, among others, musicologist Kristina Kõrver, who has been a researcher at the Arvo Pärt Centre in Laulasmaa since 2012. Her primary focus lies in exploring Arvo Pärt's creative process through archival material related to his works.

The seminar will be led by conductor Mark Tatlow, who recently spent two months at the Centre as one of four musicians chosen for the 2025 Nordic Music Residency. Pärt's music forms a major part of his forthcoming doctoral dissertation at the Academy of Music and Drama, University of Gothenburg.

18:00-19:00

Caroli Church, Borås

(Admission Free)

(Regional Concert)

Isabelle Demers, organ

(Programme to be announced)

19:30-21:00

Vasa Church

(Tickets 250/125 SEK)

Arvo Pärt's Artistic Vision III

Choir and organ

LUX Vocal Ensemble

Ulrike Heider, director

Ligita Sneibe, organ

Music by Arvo Pärt (b. 1935)

Solfeggio (1963)

Annum per annum (1980)

Missa syllabica (1977)

Spiegel im Spiegel (2010)

Magnificat (1989)
Nunc dimittis (2001)
Mein Weg hat Gipfel und Wellentäler (1989)
Tribute to Caesar (1997)
The Woman with the Alabaster Box (1997)
Trivium (1976)
Da pacem Domine (2004)

Sunday, October 12, 2025

11:00-12:15

Gothenburg Cathedral

(Admission free)

Organ, Choir and Liturgy

Solemn High Mass

Choral music by Arvo Pärt will be performed in the liturgy of the Solemn High Mass

Michael Sager, choral director

Mikael Fridén, organ

Maria Bergius, vicar (celebrant and sermon)

11:00-12:15

Örgryte New Church

(Admission free)

Organ, Choir and Liturgy

Solemn High Mass

Organ music by Arvo Pärt will be performed in the liturgy of the Solemn High Mass

Erland Hildén, organ

Jonathan Anderson, vicar (celebrant and sermon)

15:00-16:00

Sjöbo Church, Borås

(Admission free)

(Regional concert)

Kimberly Marshall, organ

Johann Sebastian Bach (1685-1750)

Prelude in E-flat Major, BWV 552i

Hans Kotter (c. 1480-1541)
Aus tiefer Not schrei ich zu dir
Kochersburger Spanieler

Margaret Vardell Sandresky (b. 1921)
Organ Mass: *L'homme armé*

- *Introit*
- *Kyrie*
- *Gloria*
- *Sanctus*
- *Agnus dei*

Jan Pieterszoon Sweelinck (1562-1621)
Mein junges Leben hat ein End

J. S. Bach
Fugue in E-flat Major, BWV 552ii

15:00-16:10

Örgryte New Church

(Tickets 200/100 SEK)

American and Swedish organ music

Stephen Price, organ

PART ONE

Performed at the North German baroque organ
(Arvidsson / van Eeken / Yokota, 2000)

Erland Hildén (b. 1963)
Symphony No. 2 for Organ (2024/25)

PART TWO

Performed at the English organ ("Father" Henry Willis, 1871)

Calvin Hampton (1938-1984)

America the Beautiful

(Tune: *Materna*)

Florence Price (1887-1953)
Retrospection (An Elf on a Moonbeam)

Leo Sowerby (1895-1968)
Arioso (1942)

George Shearing (1919-2011)
Amazing Grace! How Sweet the Sound
(Tune: New Britain; arranged in 1977)

Charles Ives (1874-1954)
Variations on "America" for Organ (1891)

18:00-20:00

Gothenburg Concert Hall

(Tickets GSO)

Visionary Symphonic Organ Music

Nathan Laube, organ

Alfred Hollins (1865-1942)
Concert Overture No. 1 in C minor

Maurice Duruflé (1902-1986)
Prélude et Fugue sur le nom d'Alain, Op. 7 (1942)

Healey Willan (1880-1968)
Introduction, Passacaglia and Fugue, Op. 149 (1916)

(Intermission)

Jeanne Demessieux (1921-1968)
Te Deum pour Orgue, Op. 11 (1958)

Marcel Dupré (1886-1971)
Cortège et Litanie, Op. 19, No. 2 (1922)

Franz Liszt (1811-1886)
Les Préludes, Poème Symphonique No. 3, S. 97 (1845-1854)

D'après Lamartine: Méditations Poétiques
Transcription by Nathan Laube (b. 1988)

What is life but a series of preludes to that unknown hymn, the first and solemn note of which is intoned by Death? Love is the enchanted dawn of all existence; but what fate is there whose first delights of happiness are not interrupted by some storm, whose fine illusions are not dissipated by some mortal blast, consuming its altar as though by a stroke of lightning?

And what cruelly wounded soul, issuing from one of these tempests, does not endeavor to solace its memories in the calm serenity of rural life?

Nevertheless, man does not resign himself for long to the enjoyment of that beneficent warmth which he first enjoyed in Nature's bosom, and when 'the trumpet sounds the alarm' he takes up his perilous post, no matter what struggle calls him to its ranks, that he may recover in combat the full consciousness of himself and the entire possession of his powers.

(In collaboration with the Gothenburg Symphony Orchestra)

18:00-19:30

St. Nicholas Church, Halmstad

(Admission free)

Ludger Lohmann, organ

Johann Sebastian Bach (1685-1750)

Fantasie G-Dur ('Pièce d'orgue'), BWV 572

César Franck (1822-1890)

Fantaisie en la

Franz Liszt (1811-1886)

Fantasie und Fuge über den Choral "Ad nos, ad salutarem undam"

21:30-22:30

St. Mary's Church

(Admission free)

Night Visions I

Go Bach to Sleep

Andreas Edlund, clavichord, organ & harpsichord

Jon Liinason, presenter

Step into the hush of night. The church is dark, shimmering with the glow of hundreds of candles. Soft woolen socks, a blanket, and a pillow await you, in this invitation to let go.

Stretch out on a pew, close your eyes, and let yourself be surrounded by the music leading you gently through three passages of the night:

- *Falling asleep*
- *Dreaming*
- *Gently waking up*

You may doze, you may dream, or simply rest awake in the presence of Bach.

Monday, October 13, 2025

8:30/9:00-11:30

Morning workshops

12:00-12.50

Haga Church

(Admission free)

Double Vision - 4 Eyes, 4 Hands and 4 Feet

Lunch concert

Annette Richards and David Yearsley, organ

(Registered participants: join us for a warm bowl of organ soup, served in the parish hall immediately following the event)

PART ONE

Thomas Tomkins (1572-1656)

A fancy for two to play

Nicolas Carleton (c.1570-1656)

A verse - In nomine

Benjamin Cooke (1734-1793)

Canon two in one

PART ONE

Thomas Tomkins (1572-1656)

A fancy for two to play

Nicolas Carleton (c.1570-1656)

A verse - In nomine

Benjamin Cooke (1734-1793)

Canon two in one

PART TWO

Michele Gaggia (b. 1965)

Canon perpetuus super thema regium in contrapunto alla quarta

Johann Sebastian Bach (1685-1750)

Canon a 4 (super thema regium) from A Musical Offering, BWV 1079

Fuga a 4, a 2 Claviere, from The Art of Fugue, BWV 1080

Fuga a 4, a 2 Claviere, in alio modo from The Art of Fugue, BWV 1080

PART THREE

Antonio Soler (1729-1783)

Concierto para dos organos

- Andante

- Allegro

Johann Christian Bach (1735-1782)

Allegretto from Sonata in A, Op. 18

Wolfgang Amadeus Mozart (1756-1791)

Allegro molto from Symphony No. 40 in G minor

14:15-14:30

Haga Church

(Admission free)

A short introduction will be given in Swedish to the topic of the afternoon seminar

14:30-16:45

Haga Church

(Admission free)

Visionary Organ Music through Time

Afternoon seminar

Annette Richards and **David Yearsley**, moderators and presenters

Isabelle Demers, Kimberly Marshall, William Porter, presenters

Across its long history, the organ has been a vehicle for visionary music and ideas. A musical, visual, technological, wonder, the organ invites experiment, imagination, and radical daring. In this seminar Isabelle Demers, Kimberly Marshall, William Porter, Annette Richards, and David Yearsley take us from the theories of 17th-century polymath Athanasius Kircher to the music of contemporary absurdist composer Mauricio Kagel, from the extravagant American Wanamaker organ of the early 20th century to the experimental, global, hyperorgan of today; how might Bach's music accompany visions of ecological crisis? What is the relation between the "Visionary" and the "Innovative," and what might "clarity of vision" mean in today's organ culture?

16:45-17:00

Haga Church

(Admission free)

A Glance into SONORA

Eleanor Smith-Guido, Fredrik Tobin-Dodd, Paul Peeters, presenters

17:30-19:00

Vasa Parish Hall

(Admission free)

Folk Music and Dance

Festival reception and buffet

Lukas Arvidsson, violin and reed organ

19:30-21:15

Vasa Church

(Tickets 250/125 SEK)

20th-Century Organ Visions: Music by Hindemith, Nielsen, Messiaen and Bates

Bine Bryndorf and **Kimberly Marshall**, organ

PART ONE

Bine Bryndorf, organ

Paul Hindemith (1895-1963)

Sonate I (1937)

- *Mässig schnell*

- *Sehr langsam*

- *Phantasie, frei*

- *Ruhig bewegt*

Carl Nielsen (1865-1931)

Commotio (1931), Op. 58

(Intermission)

PART TWO

Kimberly Marshall, organ

Olivier Messiaen (1908-1992)

From *Les corps glorieux, sept visions brèves de la vie des ressuscités*
(The glorious bodies, seven brief visions of the life of the
resurrected)

I. *Subtilité des corps glorieux*

(Subtlety of the glorious bodies)

V. *Force et agilité des corps glorieux*

(Strength and agility of the glorious bodies)

VI. *Joie et clarté des corps glorieux*

(Joy and clarity of the glorious bodies)

William Grant Still (1895-1978)

Reverie

Jehan Alain (1911-1940)

Le Jardin suspendu

(The Hanging Garden)

Charles-Marie Widor (1844-1937)

Matteus-Final from *Bach's Memento*

Tuesday, October 14, 2025

8:30/9:00-11:30

Morning workshops

8:45-9:45

City library, auditorium

(Admission free)

Organ-building workshops for school classes aged 6-12

Info & reservation: kersten.cottyn@organacademy.se

10:00-11:00

City library, auditorium

(Admission free)

Organ-building workshops for school classes aged 6-12

Info & reservation: kersten.cottyn@organacademy.se

12:00-12:50

Vasa Church

(Admission free)

Lunch concert

French and Swedish Organ Music

Joris Verdin and **Sverker Jullander**, organ

(Registered participants: join us for a warm bowl of organ soup, served in the parish hall immediately following the event)

"The grand voice of the organ must have the calm of the definitive"

(Charles-Marie Widor)

PART ONE

Sverker Jullander, organ

Otto Olsson (1879-1964):

From *Gregorianska melodier*, Op. 30 (1910)

- *Creator alme siderum*

- *Angelus autem Domini*

From *Six Pieces on Old Church Songs*, Op. 47 (1912?)

- *Hæc dies*

- *Magnificat*

From *Organ Symphony No. 2, Credo Symphoniacum*, Op. 50 (1918)

III. Finale: "*Veni Creator Spiritus*"

In his second organ symphony, *Credo Symphoniacum* Otto Olsson returned to Gregorian melodic material, which he had previously used in his *Gregorianska melodier* and *Six Pieces on Old Church Songs*, but now on a totally different scale and with a different purpose.

The work has three movements, corresponding to the three articles of the Christian faith, and thereby also the three persons of the Trinity. The first article (the Father) is represented by the Gregorian "*Credo in unum Deum*," the second (the Son) by the late-medieval hymn "*Jesus Christus nostra salus*" and the third (The Holy Spirit) by the universally known Pentecost hymn "*Veni Creator Spiritus*," whose melody is thought to go back to before the year 1000. These three melodies form the main themes of each of the three movements. In the third movement, "*Veni Creator Spiritus*" appears in two guises, first as a lively, syncopated first theme - one can think of the characterization of the Holy Spirit as *vivificantem* (life-giver) in the Nicene Creed - then as a second theme in a chorale-like setting. Although the first theme returns from time to time in the course of the movement, lending it a rondo-like character, the movement as a whole defies conventional categorizing in terms of established form types. Its unusual shape is due to its dual symbolic function: on the one hand it represents the third person of the Deity, the Holy Spirit; on the other hand, it summarizes the idea of the work, representing the Trinity as a whole through musical means. This duality is also reflected in a stylistic and formal diversity, which approaches, or even stretches, the limit for what can be contained within a single movement.

The "trinitarian" aspect is introduced by a Trinity motif, "O adoranda Trinitas, o veneranda Unitas" [O adorable Trinity, o venerable Unity], in a high treble flute. After that, the main themes of the previous movements are introduced successively. Several strettos on "Veni Creator" follow, after which the three main themes are combined in triple counterpoint, a sublime representation of the Trinity in austere vocal-style polyphony. Perhaps this was what Olsson had in mind when he wrote to Archbishop Nathan Söderblom: "This composition will never become popular, since it contains too much of mystique and counterpoint." Finally, however, the movement's first theme returns and there is a build-up towards a grandiose culmination. But from the "final" massive chord a lingering single note heralds a more quiet conclusion, with a final statement of "Credo in unum Deum."

PART TWO

Joris Verdin, organ

Charles-Marie Widor (1845-1937)

From *Organ Symphony No. 1*, Op. 13:1 (1872)

I. Prélude

Alexandre Guilmant (1837-1911)

From *L'Organiste pratique*, 4ème livraison, Op. 47 (1876):

- *Canzona en fa mineur*

Jacques Nicolas Lemmens (1823-1881)

From *Sonata No. 1 Sonate Pontificale* (1874)

I. Allegro moderato

Alexandre Guilmant

From *18 nouvelles pièces*, Op. 90 (1896)

- *Impression grégorienne*

Charles-Marie Widor

From *Suite latine*, Op. 86 (1927)

I. Praeludium

14:15-14:30

(Admission free)

Vasa Church

A short introduction will be given in Swedish to the topic of the afternoon seminar

14:30-16:45

Vasa Church

(Admission free)

Visions from Paris 1875 and Stockholm 1925

Afternoon seminar

Joris Verdin and Sverker Jullander, presenters

The later decades of the 19th century and the early 20th century was a time of reform in Catholic Church music. A vision of an ideal music for and of the church, profoundly different from secular music, took shape, involving the restoration of Gregorian chant as well as 16th-century sacred vocal polyphony by Palestrina and others. Important manifestations of these tendencies include the Caecilian movement, the Solesmes liturgical reform the Paris educational institutions École Niedermeyer (1853-1912) and Schola Cantorum (founded in 1894), as well as Pope Pius X's famous *motu proprio* of 1903 on church music, "Tra le sollecitudini" (Among the concerns...).

This seminar will look at how the church music reforms influenced organ playing and organ composition, especially within the Franco-Belgian tradition, in the period 1870-1925. The works and performance practice of organist-composers such as Alexandre Guilmant, Charles-Marie Widor and Jacques-Nicolas Lemmens will be discussed. Attention will also be given to the repercussions of the church music reforms on organ music outside the Catholic Church, exemplified by the Swedish composer Otto Olsson, whose major organ work "Credo Symphonicum", based on Gregorian melodies, inaugurated the ecumenical World Conference of Life and Work, held in Stockholm in August 1925, a result of Archbishop Nathan Söderblom's vision of unity among Christian churches as a model for peace in the wake of World War I.

16:45-17:00

Vasa Church

(Admission free)

A Glance into SONORA

Eleanor Smith-Guido, Fredrik Tobin-Dodd, Paul Peeters,
presenters

19:30-21:00

German Church

(Tickets 250/125 SEK)

Johann Sebastian Bach (1685-1750)

The Art of Fugue, BWV 1080

(Transcribed by Ludger Lohmann)

Ludger Lohmann, organ

Since its publication in print more than a year after Johann Sebastian Bach's death, the "Art of Fugue" has been a source of mystery. Bach was unable to complete it, he died during the completion phase but was still partially involved in the printing process. When he exactly started composition is unclear. The first eight fugues in the surviving autograph are dated to 1740-42 on the basis of the manuscript (as this is a fair copy, however, the composition could have taken place earlier); further pieces were added up to 1746.

However, this autograph version contains only 14 pieces: 12 fugues and 2 canons (14 is Bach's name number: B + A + C + H = 2 + 1 + 3 + 8). In the course of preparing the print in 1749, Bach expanded the collection to 18 movements (14 fugues and 4 canons). It is conceivable that it (like the Musical Offering) was intended for the Potsdam court, with which Bach had been in close contact since his son Carl Philipp Emanuel was employed there as harpsichordist. This assumption also provides a hypothetical explanation for the French stylistic elements, which are somewhat surprising in a collection of fugues: Frederick the Great was a great lover of the French style. Even the breaking off of the last fugue could be explained as intentional, because in Berlin at this time, the fragment gained relevance as an aesthetic category in the course of the study of ancient art and architecture, for example in constructing ruins in the creation of parks.

In the form of numerous BACH motives, which are easily realised in the home key of D minor, Bach has created intensive personal references.

The work was certainly not intended by Bach to be played on the organ; the required keyboard range was not available on the organs of his time, and the demands on pedal technique of the version heard today far exceed anything written before 1900. But the organ is the only instrument on which a single player can perform the entire work, and most of the fugues are idiomatic for the organ.

Contrapunctus 1 à 4

Four-part simple fugue on the subject in its basic form (recto, Ar).

Contrapunctus 2 à 4

Simple fugue on the subject recto. The dotted rhythm results in a stylistic approximation to the 'French' fugue (Contrapunctus 6).

Contrapunctus 3 à 4

Simple fugue on the subject in inversion (inverso, Ai: where the original melody moves up, its inverted form moves down). The character is decidedly painful due to the abundant use of chromaticism, especially in the form of a retained counterpoint also containing the notes BA-HC.

Contrapunctus 4 à 4

Simple fugue on the subject inverso. A frequently used motive of descending thirds results in a much more relaxed atmosphere compared to No. 3, which also gives rise to the first striking BACH motive in the tenor voice at the end, but which above all leads to daring modulations leading up to B major!

Contrapunctus 5 à 4

Counter-fugue on the subject recto and inverso (A1). The subject is extended from the original 12 to 14 notes. Numerous melodic parallels in thirds and sixths create a relaxed, almost joyful atmosphere.

Contrapunctus 6 à 4 in stylo francese

Counter-fugue on subject A1 recto and inverso. The subject also appears in diminution (halving the note values), with astonishing combinations of up to three simultaneous entries in different forms. Tirata figures lead to the clearly pronounced character of a French overture.

Contrapunctus 7 à 4 per augment. Et diminut.

Counter-fugue on the subject A1 recto and inverso, but now not only in diminution but also in augmentation (doubling of the note values), i.e. on three different levels of note values.

Contrapunctus 9 à 4 alla duodecima

Double fugue on a new subject (B) and the main subject. Both subjects only appear recto, the main subject only in augmentation and in its original rhythmic form. The resulting long note values give it the effect of a cantus firmus, which lends the entire fugue the character of a chorale prelude.

Contrapunctus 10 à 4 alla decima

Double fugue with a new subject I, which has certain motivic references to the main subject, and the latter, which appears in the dotted form A1. The multiple parallel entries of the subject in thirds and sixths are the reason for the indication "alla decima".

Contrapunctus 8 à 3

Three-part triple fugue on two new subjects (Dr and Er) and the main subject, which appears only inverso in the A2 form, interspersed with rests. The subject E, realised as painful by restless repeated quavers and chromatically coloured suspensions, contains BACH motives (here still in inversion).

Contrapunctus 11 à 4

Four-part triple fugue with the same subjects as No. 8, which now all appear recto and inverso. In terms of its length, the rhythmic intensity of the incessantly beating subject E and the sometimes incredibly painful chromatic harmony, this is the emotional climax of the cycle.

(Intermission)

Contrapunctus inversus 12 à 4

The principle of melodic inversion plays a special role in this so-called mirror fugue. The piece has two versions, which can be perceived in parallel when the score is read, but can of course only be heard one after the other in performance. In the second version not only are all the parts played in inversion, but the entire movement is also mirrored, i.e. the highest voice changes places with the lowest, as do the two middle voices.

Contrapunctus inversus 13 à 3

The reduction of the number of voices compared to Contrapunctus 12 signifies a transition to the two-part canons. The increased compositional demands, an essential principle within the fugue pairs or groups of the cycle, are also realised by the fact that the arrangement of the voices is not simply mirrored: in the first version, which begins with the recto form of the theme, the order of entries is soprano-alto-bass, in the second alto-bass-soprano.

Canon alla ottava

In the Art of Fugue, Bach ingeniously combines canon technique with the formal principle of fugues. This means that there is one subject in each case, which in the manner of a fugue has several entries. Naturally, due to the canonic principle, one entry automatically determines a second. Bach nevertheless achieves great variety due to the different canon intervals.

Canon alla decima contrapunto alla terza

The main subject (A6), altered by rhythmic transformation, occurs only *inverso*. The "Contrapunto alla Terza" mentioned in the title (in addition to the canon interval of the tenth) refers to the fact that the counterpoint, originally at the interval of an octave, is elsewhere also used at the interval of a third, i.e. it must 'function' in two interval constellations.

Canon alla duodecima contrapunto alla quinta

In the middle of the movement, the upper voice replaces the lower as the leading voice by jumping into a canonically unprepared subject entry (A7). At the end of the piece, the lower voice takes over the lead again in the same way, opening up the possibility of returning to the beginning - a canon *ad infinitum*, which potentially is possible in all four canons.

Canon per augmentationem in contrario motu

The initially leading upper voice is answered canonically after a few bars by the lower voice, which plays the preceding material not only in rhythmic augmentation but also in inversion.

Fuga a 3 soggetti

The unfinished fugue introduces three new subjects; presumably the main subject was to be added at the end, thus creating a quadruple fugue. The subjects are initially developed individually in separate sections; after some time, the first subject (F) joins the development of the second (G), while all three subjects are combined after the separate treatment of the third (H), BACH subject.

Wenn wir in höchsten Nöten sein, BWV 668a

“Wenn wir in höchsten Nöten sein und wissen nicht, wo aus noch ein, und finden weder Hilf noch Rat, ob wir gleich sorgen früh und spat”.

The text, difficult to translate, describes the despair of a dying person not knowing whom to turn to for help or advice:

When we are in our deepest need,
and know not where the path may lead,
nor find we counsel, help, or light,
though we struggle both day and night.

Carl Philipp Emanuel Bach created the myth that his father died while composing the Art of Fugue. Although this chorale is not out of place in this context due to its contrapuntal density (the slightly coloured cantus firmus lines of the soprano are predominantly accompanied with material from the first c. f. line, also in inversion), its basic key of G major after well over an hour in D minor makes it a decidedly foreign element. However, since the notes of the tenor part ending the fragment of the preceding fugue can easily be interpreted in G major and can even be understood as a transition to the first note of the chorale prelude, this decision by the editors seems profoundly subtle.

21:30-22:30

Gothenburg Cathedral

(Admission free)

Night Visions II

A Luminous Carpet

Cypress Sounds

Music by Suzanne Vega, Kate Bush, David Bowie, Sam Amidon, Björk, Sufjan Stevens, and others.

Samuel Johansson & Kersten Cottyn, keyboards & voice

Valerie Mol, sound composer

In this nocturnal programme, inspired by Suzanne Vega's song *Night Vision*, an unusual combination of organ, voice, and other instruments explores the repertoire of songwriters such as Suzanne Vega, David Bowie, Kate Bush, Sam Amidon, and others. The *tapetum lucidum* (Latin for "luminous carpet") contributes to the superior night vision of many animals—something the human eye lacks.

Cypress Sounds, an artistic collective led by Kersten Cottyn, combines the sound of tactile instruments such as organ, organetto, and harpsichord with immersive soundscapes and electronics.

Kersten Cottyn (b. 1986)

Say

Suzanne Vega (b. 1959)

Language

Girolamo Frescobaldi (1583-1643)

Hello Girolamo I, interlude

William Byrd (c. 1540-1623)

The Bells

David Bowie (1947-2016)

Sound and Vision

Chick Corea (1941-2021)

Children's Song No. 6

Valerie Mol (b. 1997)

Resorna var för att älska henne

(The journeys were made to love her)

Appalachian trad. / arr. Sam Amidon (b. 1981)

Hallelujah

Björk (b. 1965)

Frosti

Kate Bush (b. 1958)

Dream of Sheep

Girolamo Frescobaldi (1583-1643)

Hello Girolamo II, interlude

Anonymous / Manu Chao (b. 1961)

L'homme armé / La vie à deux

Suzanne Vega (b. 1959)

Night Vision

Sufjan Stevens (b. 1975)

Marching Band

Wednesday, October 15, 2025

8:30-9:00-11:30

Morning workshops

8:45-9:45

City library, auditorium

(Admission free)

Organ-building workshops for school classes aged 6-12

Info & booking: kersten.cottyn@organacademy.se

Wednesday, October 15, 2025

8:30/9:00-11:30

Morning workshops

8:45-9:45

City library, auditorium

(Admission free)

Organ-building workshops for school classes aged 6-12

Info & booking: kersten.cottyn@organacademy.se

9:00-9:30

Härlanda Church

(Admission free)

Organ fairy tale: *Peter och vargen* (Peter and the Wolf)

(Held in Swedish)

Stephen Craig and **Ana Orth**, organ

For school children in primary school, year three

Booking: sara.hjort@svenskakyrkan.se

10:00-11:00

City library, auditorium

(Admission free)

Organ-building workshops for school classes aged 6-12

Info & booking: kersten.cottyn@organacademy.se

12:00-12:50

Mariestad Cathedral

(Admission free)

(Regional concert)

Amanda Mole, organ

Felix Mendelssohn (1809-1847)

St. Paul Overture

Transcription: William Thomas Best

Herbert Howells (1892-1983)

From Three Psalm Preludes, Set 1, Op. 32

I. Psalm 34:6 - "This poor man called, and the Lord heard him; he saved him out of all his troubles."

Nico Muhly (b. 1981)

The Revd Mustard His Installation Prelude

Harold Arlen (1905-1986)

Over the Rainbow

Arrangement: Amanda Mole / Göte Widlund

Stephen Schwartz (b. 1948)

Popular

Arrangement: Amanda Mole

Wolfgang Amadeus Mozart (1756-1791)

Fantasia in F Minor, K. 608

Transcription: Martin Haselböck

12:00-12:50

Haga Church

(Admission free)

Nordic Visions in the Wake of Liszt

Lunch concert

Jonas Lundblad, organ

(Join us for a warm bowl of organ soup, served in the parish hall immediately following the event)

Benedetto Marcello (1686-1739)

Salmo XIX

(transcription by Elfrida Andrée (1841-1929))

Franz Liszt (1811-1886)

Orpheus, symphonic poem IV, S. 98

(transcription by the composer)

Il Penseroso from Années de Pèlerinage, S. 161/2

(transcription by Elfrida Andrée)

Consolation No 4, S. 172

(transcription by Elfrida Andrée)

Per Nørgård (1932-2025)
Notturmo, Tongues by Night

Rued Langgaard (1893-1952)
In tenebras exteriores, BVN 334
No. 1. *Blev begravet* (Was buried)
No. 2. *I Dødsriget* (In the Kingdom of Death)
No. 3. *Forbarm dig!* (Have mercy!)
No. 4. *Kom i Hu!* (Remember!)

14:15-14:30

Saint Jacob Church

(Admission free)

A short introduction will be given in Swedish to the topic of the afternoon seminar

14:30-16:00

Saint Jacob Church

(Admission free)

Afternoon seminar

Visions of Jerusalem's Temple in Seventeenth Century Keyboard Collections

Joel Speerstra, presenter

Johann Kuhnau and Visions of the Temple of Solomon

Juan Bautista Villalpando's 1604 masterpiece of visionary architecture, *Ezechielem Explanationes*, was a landmark publication that influenced art, architecture, and music throughout the 17th century. Villalpando collaborated with his master on the building of the Escorial Palace outside Madrid, Philip II's own vision of Solomon's Temple. This building and the book that followed resonate throughout the 17th century. Our exploration will look at visual and musical resonances from church architecture and book illustrations to the remarkable model of the Temple built for the Hamburg Opera and still preserved in the Hamburg Museum of History. We end this part of the seminar with a speculative new reading of Johan Kuhnau's *Frische Clavier-Früchte* from 1696 and suggest it is his own vision of the Temple in number, proportion, emblem, and music.

16:00-16:45

Saint Jacob Church

(Admission free)

Afternoon seminar (continued)

Vision of Organ Sound

A new recording resource of the historical organs in Northern Germany

Harald Vogel, presenter

16:45-17:00

Saint Jacob Church

(Admission free)

A Glance into SONORA

Eleanor Smith-Guido, Fredrik Tobin-Dodd, Paul Peeters,
presenters

19:00-21:10

German Church

(Tickets Göteborg Baroque)

At Sea with Göteborg Baroque

Music by Heinrich Schütz, Andreas Kirchoff, Christoph Förster, and others.

Join Göteborg Baroque on a journey around the Baltic Sea, as we visit the ports belonging to Sweden between 1611 and 1721—a time that has become known as the Great Power era. While multiple trading hubs surrounded the Baltic Sea, Stockholm was perhaps the most influential one. Göteborg Baroque invites you to an extravagant party, lush with the musical riches from the many lavish events of the region and time period—in this concert embellished with cornettos, trombones and timpani. Tonight's most esteemed guest is the music professor Mattias Lundberg, known from Swedish Radio, who serves as our toastmaster and tour guide.

Göteborg Baroque under the direction of **Magnus Kjellson**
Mattias Lundberg, moderator

19:00-20:30

Foss Church

(Admission free)

Kimberly Marshall, organ by Orglarstvo Močnik in Silbermann style
(2025)

Johann Sebastian Bach (1685-1750)

Prelude in E-flat Major, BWV 552i

Hans Kotter (c. 1480-1541)

Aus tiefer Not schrei ich zu dir

Kochersburger Spanieler

Margaret Vardell Sandresky (b. 1921)

Organ Mass: L'homme armé

- *Introit*

- *Kyrie*

- *Gloria*

- *Sanctus*

- *Agnus Dei*

Jan Pieterszoon Sweelinck (1562-1621)

Mein junges Leben hat ein End

Johann Sebastian Bach

Two chorale settings from the *ClavierÜbung, III*:

Wir glauben all' an einem Gott, BWV 680

Allein Gott in der Höh sei Her, BWV 662

Fugue in E-flat Major, BWV 552ii

19:30-20:30

Vasa Church

(Tickets 200/100 SEK)

Virtuosic Variations

Music by Max Reger and Charles-Valentin Alkan

Isabelle Demers, organ

Max Reger (1873-1916) *Fantasy on the chorale Wie schön leucht' uns
der Morgenstern*, Op. 40, No. 1

Charles-Valentin Alkan (1813-1888)

Douze études pour les pieds seulement

- No. 2, *Adagio*

- No. 12, *Tempo giusto*

- No. 6, *Adagio*

Impromptu sur le choral de Luther, Op. 69

Grand prélude, Op. 66, No. 4 in G minor

Max Reger

Fantasy on the chorale Hallelujah! Gott zu loben, Op. 52, No. 3

Thursday, October 16, 2025

8:30/9:00-11:30

Morning workshops

8:45-9:45

City library, auditorium

(Admission free)

Organ-building workshops for school classes aged 6-12

Info & booking: kersten.cottyn@organacademy.se

10:00-11:00

City library, auditorium

(Admission free)

Organ-building workshops for school classes aged 6-12

Info & booking: kersten.cottyn@organacademy.se

12:00-12:50

German Church

(Admission free)

Sound Visions for Pipes and Strings

Lunch concert

Music by Pachelbel, De Neufville and Kuhnau

Joel Speerstra, claviorgan

(Join us for a warm bowl of organ soup, served in the church immediately following the event)

Johann Pachelbel (1653-1706)

From *Hexachordum Apollinis* (1699)

- *Aria sexta: Aria Sebaldina*

Johann Jakob De Neufville (1684-1712)

From *Sex meleas. Ariae cum variationibus*. (1708)

- *Ciaccona*

Johann Kuhnau (1660-1722)

From *Frische Clavier-Früchte* (1696)

- *Sonata quinta*

- *Sonata sesta: Ciaccona*

14:15-14:30

Göteborg Concert Hall

(Admission free)

A short introduction will be given in Swedish to the topic of the afternoon seminar

14:30-16:30

Göteborg Concert Hall

Afternoon seminar

Visionary Organ Music by Franz Liszt and Julius Reubke

Ludger Lohmann, lecture demonstration

(This seminar is for registered participants only)

When Franz Liszt arrived as Capellmeister in Weimar in 1848 the local organists, notably Töpfer, raised his interest in the organ. With his first published organ composition, the utterly visionary Fantasy on "Ad nos, ad salutarem undam", till then probably the longest organ piece ever composed, he revolutionized organ music both in a

technical and a musical sense. Julius Reubke, then still a teenager, might have listened to the first performance of the piece in 1852. He became one of Liszt's most talented students, both as a pianist and as a composer, and emulated the example of his teacher in two sonatas, one of them for piano. His organ sonata takes clues, not only from "Ad nos" but also from Liszt's piano sonata, and adds the concept of programme music by basing it on lines from Psalm 94. This icon of 19th century organ music shows what a loss the young genius' premature death has meant for the organ world. The seminar will explore the relation between the two masterworks, their musical content and performance implications.

(In collaboration with Göteborg Symphony Orchestra)

17:00-18:00

Gothenburg Concert Hall

(Tickets GSO)

Sjung med! (Sing Along!)

Mattias Wager, organ

Gary Graden, song leader

Participation is a core theme in the Wager/Graden duo's collaboration. In active listening, you are of course always involved, but sometimes you also get to sing along. Singing helps to create community, where voice and good breathing open the door to the source of life. We create a concert together by singing and celebrating the autumn season with its richness of poetry and music. We encounter melodies and lyrics that bring joy and comfort. "Hurry up, my beloved, hurry up and love, the days are getting darker minute by minute," we sing among other pieces with the cherished words of Tove Jansson.

(In collaboration with Gothenburg Symphony Orchestra)

17:00-18:00

Gothenburg Cathedral

(Admission free)

Music and Health

Panel discussion

Maria Bergius, Kimberly Marshall, Benjamin Gerber, Pontus Nilsen

18:00-19:00

Gothenburg Cathedral

(Admission free)

Sound meditation

Kimberly Marshall & Mikael Fridén, organ

19:00-21:00

German Church

(Tickets Göteborg Baroque)

At Sea with Göteborg Baroque

Music by Heinrich Schütz, Andreas Kirchoff, Christoph Förster, and others.

Join Göteborg Baroque on a journey around the Baltic Sea, as we visit the ports belonging to Sweden between 1611 and 1721—a time that has become known as the Great Power era. While multiple trading hubs surrounded the Baltic Sea, Stockholm was perhaps the most influential one. Göteborg Baroque invites you to an extravagant party, lush with the musical riches from the many lavish events of the region and time period—in this concert embellished with cornettos, trombones and timpani. Tonight's most esteemed guest is the music professor Mattias Lundberg, known from Swedish Radio, who serves as our toastmaster and tour guide.

Göteborg Baroque under the direction of **Magnus Kjellson**

Mattias Lundberg, moderator

21:30-22:30

Bethlehem Church

Night Visions III

Amanda Mole, organ

Johann Sebastian Bach (1685-1750)

Prelude and Fugue in D Major, BWV 532

Jehan Alain (1911-1940)

Deuxième Fantaisie

Nico Muhly (b. 1981)

The Revd Mustard His Installation Prelude

Harold Arlen (1905-1986)

Over the Rainbow

Arrangement: Amanda Mole / Göte Widlund

Stephen Schwartz (b. 1948)
Popular
Arrangement: Amanda Mole

Wolfgang Amadeus Mozart (1756-1791)
Fantasia in F Minor, K. 608
Transcription: Martin Haselböck

Friday, October 17, 2025

8:30/9:00-11:30

Morning workshops

9:00-9:30

All Saints Church

(Admission free)

Organ fairy tale: *Peter och vargen* (Peter and the Wolf)

(Held in Swedish)

Stephen Craig and **Ana Orth**, organ

For school children in primary school, year three

For booking contact svetla.tsvetkova@svenskakyrkan.se

10:15-12:15

City library, auditorium

(Admission free, drop-in)

Organ-Building Workshops for All Ages!

Discover the joy of organs! Whether you're young or old, age doesn't matter. Even if you don't know how to play the organ (yet), it's a fascinating instrument to explore—listen to it, see it, and even build one!

For more information, please email:

kersten.cottyn@organacademy.se

12:00-12:30

Gothenburg Cathedral

(Admission free)

Lunch concert

(Programme to be announced)

12:00-12:50

Haga Church

(Admission free)

Lunch Concert

Con maniera: Mannerism in Music and Visual Arts

ECHO Young Ambassadors, organ and harpsichord

Tove Kyvik, Xinjie Li, Fabrizio Guidi, Benedetta Porcedda, Artur Szczerbinin

Mannerism, which emerged in Italy in the 16th century, was a reaction to renaissance proportion, balance and clarity. In fact, the new style had a significant impact on the development of all forms of art. Composers and other artists were searching for their own, individual style, which at this time was visionary in many respects.

Mannerism in music was represented by complex harmony, frequently combined with chromaticism and dissonance, elaborated chord progressions and modulations as well as surprising harmonic and melodic choices.

In visual arts Mannerism was reflected in unnatural, artificial and sometimes asymmetrical figures (*figura serpentinata*). The poses were very often exaggerated and created dynamic or dramatic compositions, enhanced by strong colour contrast. Although Mannerism in many aspects was a foundation for baroque style, it also influenced composers and other artists in late romanticism and in the 20th century.

In the concert programme, ECHO Young Ambassadors will present music in the style of Mannerism, or influenced by this style over the centuries, combined with presentations of the most famous and emblematic paintings and sculptures created within the same trend.

Giovanni de Macque (1548-1614)

Capriccio sopra re fa mi sol

Fabrizio Guidi

Carlo Gesualdo (1566-1613)

Io parto e non più dissi

Artur Szczerbinin

Carlo Gesualdo
Canzon francese del Principe
Tove Kyvik

Nicola Vicentino (1511–c. 1576)
L'aura che'l verde Lauro
Artur Szczerbinin

Ascanio Mayone (c. 1565–1627)
Toccata quinta (for chromatic harpsichord)
Tove Kyvik

Giovanni Maria Trabaci (c. 1575–1647)
Consonanze stravaganti
Gagliarda Quinta Cromatica
Benedetta Porcedda

Domenico Ferrabosco (1513–1574)
Io mi son giovinetta
(transcribed by Scipione Stella, Giovanni Domenico Montella, and
Ascanio Mayone)
Benedetta Porcedda

Johann Sebastian Bach (1685–1750)
Passacaglia in C minor, BWV 582
(edition by Johann Gottlob Töpfer (1791–1870) for romantic organ)
Xinjie Li

Bernard Foccroulle (b. 1953)
Capriccio sopra re fa mi sol
Fabrizio Guidi

14:15–14:30

Örgryte New Church

(Admission free)

A short introduction will be given in Swedish to the topic of the
afternoon seminar

14:30-16:00

Örgryte New Church

(Admission free)

Afternoon seminar

Harald Vogel, presenter

An afternoon with the organ music of 17th-century Hamburg and the unique North German baroque organ in Örgryte New Church.

Harald Vogel guides us through the repertoire of this remarkable century in European organ culture with William Porter at the console.

16:00-17:00

Örgryte New Church

(Admission free)

Afternoon seminar (continued)

Presentation of the new ERC Synergy Research Project

"Reconstructing Embodied Musical Knowledge at the Keyboard" - REM@KE.

Massimiliano Guido, Joel Speerstra, Andrea Schiavio, presenters

Panel discussion:

William Porter, Annette Richards, Kerala J. Snyder, Harald Vogel and others

Aspects of an instrument's sound from the performer's perspective.

The REM@KE project, a collaboration between the Universities of Pavia, Gothenburg, and York, explores how embodied knowledge has shaped keyboard musicianship and instrument building throughout history. The project combines historical analysis, organological study, empirical research, practice-based exploration, and physical and digital reconstruction.

One extremely important element is the perception of sound, and how performers use their bodies to transform their musical experiences. One of the project aims is to develop a new complex documentation protocol that takes this phenomenon into account. The discussion will be centered around the distinctive parameters that influence performers when playing and listening to historical instruments.

17:00-18:30

Örgryte Parish Hall

Reception for participants and presenters of the festival

19:30-20:45

Örgryte New Church

(Tickets 250/125 SEK)

The Organ Music of 17th Century Hamburg and Lübeck

In memoriam Edoardo Bellotti

Harald Vogel, moderator

William Porter, **Annette Richards**, **Bine Bryndorf**, **David Yearsley**,

Joel Speerstra, **Lukas Arvidsson**, **Hans Davidsson**, organ

Natalie Ogonek, **Gabriel Davidsson**, dance

Heinrich Scheidemann (c.1595-1663)

Praeambulum ex Clave C

Lukas Arvidsson

Johann Steffens (1560-1616)

Fantasia ex a

William Porter

Jacob Praetorius (1586-1651)

Vater unser im Himmelreich

Annette Richards

Andreas Düben (c.1590-1662)

Fantasia A. (Fantasia cromatica)

William Porter

Samuel Scheidt (1587-1654)

Psalm: *Da Jesus an dem Creutze stundt*

David Yearsley

Matthias Weckmann (c. 1616-1674)

Praeambulum Primi toni a. 5. ex d

Es ist das Heil uns kommen her

- Versus 3 (original registration)

Joel Speerstra

Dieterich Buxtehude (1637-1707)
Toccata ex F, BuxWV 156
Nun bitten wir den heiligen Geist, BuxWV 208
Bine Bryndorf

Georg Böhm (1661-1733)
Vater unser im Himmelreich
Praeludium ex d
Hans Davidsson

Saturday, October 18, 2025

10:00-10:30

Haga Church

(Admission free)

BIMBAM PÄRT

Organ fairy tale for babies and young children.

BIMBAM PÄRT, a unique tribute concert to Arvo Pärt by the collective Klankennest-Sound Nest (BE), for the very youngest and their parents. His minimalist language, often echoing the sound of bells, captivates even the smallest music lovers. Together with a dancer, four musicians from Klankennest express their fascination with this music with babies, toddlers, and children up to 6 years old, along with their parents.

For babies (from 9 months) and children up to 6 years old, with a maximum of two adults per child.

Booking: ulrike.heider@organacademy.se

10:00-15:00

Jonsered Manor

Festival symposium (for invited guests only)

Organ Visions and Visionaries:

Hamburg 1925, Hans Henny Jahnn and Ugrino

In the Hamburg Orgeltagung of 1925, organists, musicologists and organ builders discussed their ideas and visions for the future of the organ. This was a groundbreaking manifestation of the young German organ reform, the *Orgelbewegung*. One of the key figures of the Hamburg meeting and the organ reform was the writer, music publisher and organ builder Hans Henny Jahnn, founder of Ugrino, a music publishing house which was also a community with utopian traits. At the end of World War I, Jahnn had rediscovered the monumental 1693 Arp Schnitger organ in the Hamburg St. Jacobi Church, a major source of inspiration for the organ reform movement and the main focus of the Hamburg meeting.

The symposium explores the significance of Jahnn's work and ideas on historical organs as well as the Hamburg meeting, which triggered a development that was to dominate organ culture throughout the 20th and the early 21st century.

Harald Vogel (keynote), **Joel Speerstra** (moderator), **William Porter**, **Kerala J. Snyder**, **Paul Peeters**, **Sverker Jullander**, **Kimberly Marshall** and **Bine Bryndorf**, presenters

(In collaboration with Jonsered Manor, University of Gothenburg, and the Academy of Music and Drama, University of Gothenburg.)

11:30-12:00

Haga Church

(Admission free)

BIMBAM PÄRT

Organ fairy tale for babies and young children

BIMBAM PÄRT, a unique tribute concert to Arvo Pärt by the collective Klankennest - Sound Nest (BE), for the very youngest and their parents. His minimalist language, often echoing the sound of bells, captivates even the smallest music lovers. Together with a dancer, four musicians from Klankennest express their fascination

with this music with babies, toddlers, and children up to 6 years old, along with their parents.

For babies (from 9 months) and children up to 6 years old, with a maximum of two adults per child.

Booking: ulrike.heider@organacademy.se

15:00-16:00

Jonsered Church

(Admission free)

(Regional concert)

Concert for four hands on the 1783 Schiörlin organ

Annette Richards & David Yearsley Richards

Remembered Visions of England and Scotland

Thomas Tomkins (1572-1656)

Duet: *A Fancy for Two to Play*

William Byrd (c. 1540-1623)

- *Fortune my Foe*
- *The Bells*

John Stanley (1712-1786)

Voluntary in G major, Op. 5 No. 3

- *Adagio*
- *Allegro* (Cornet)

Voluntary in D minor, Op. 6 No. 1

- *Siciliano*
- *Andante* (Vox Humana)

From *Voluntary in D minor, Op. 6 No. 6*

- *Andante* (Trumpet)
- *Adagio*
- *Allegro Moderato* (Flute)

Thomas Erskine, Earl of Kellie (1750-1823)

Overture from *The Maid of the Mill*

Francesco Geminiani (1687-1762)

Auld Bob Morrice from *A Treatise of Good Taste in the Art of Music*

Domenico Corri (1746-1825)

Variations on Loch Erroch Side

Benjamin Cooke (1734-1793)

Duet: *Canon Two in One*

15:00-16:00

Vasa Church

(Tickets 200/100 SEK)

Organ Visions

Johannes Skoog, winner of first prize in the 2024 *Canadian International Organ Competition*

Claude Debussy (1862-1918)

La cathédrale engloutie

Transcription: Jean-Baptiste Robin

Sergej Rachmaninov (1873-1943)

Île des Morts

Transcription: Louis Robilliard

Sigfrid Karg-Elert (1877-1933)

Harmonies du soir

Movement I from *Trois Impressions*, Op. 72

Thierry Escaich (b. 1965)

Eaux natales

Vers l'espérance

Movements I and III from *Trois Poèmes*

18:00-19:20

Gothenburg Concert Hall

(Tickets GSO)

From Darkness to Light

Organ, dance, voice and light

Maria Forsström, mezzo soprano

Natalie Ogonek and **Gabriel Davidsson**, dance

Hans Davidsson, organ

Ulrika Davidsson, stage director

Johan Alvebris, light design

A captivating and multifaceted performance where the symphonic organ displays its great versatility and where music, dance, and light design come together to form a unified concert experience. Hans Davidsson plays the rich, powerful, and sometimes poetic organ music by Bach, Mendelssohn, and the French symphonic masters Widor and Vierne. In contrast, we also hear songs by Mahler and Handel, beautifully embodied by the internationally acclaimed mezzo-soprano Maria Forsström. Natalie Ogonek and Gabriel Davidsson, internationally established dance artists and members of the Davidsson Organ and Dance Collaborative, dramatize the concert with newly choreographed works. The concert is performed seamlessly from beginning to end with dazzling light designs by Johan Alvebris.

Carl Jonas Love Almqvist (1793-1866)

Du går icke ensam, from *Songes* (1849)

Johann Sebastian Bach (1685-1750)

Ich ruf zu dir, Herr Jesu Christ, BWV 639

Felix Mendelssohn-Bartholdy (1809-1847)

From Organ Sonata No. 3: Double fugue on the theme Aus tiefer Not schrei ich zu dir

Johann Sebastian Bach

Prelude and fugue in D major, BWV 532

Gustav Mahler (1860-1911)

Urlicht from *Symphony No. 2*

Mattias Eklund (b. 1972)

Passacaglia for mezzo soprano, dance and organ

(Lotta Lotass, text)

Martin Herchenröder (b. 1961)

Northern Lights (2021)

George Frideric Handel (1685-1759)

Alleluia from *Saeviat tellus inter rigores*

Charles-Marie Widor (1844-1937)

Andante sostenuto from *Organ Symphony, No. 9, Symphonie gothique*

Louis Vierne (1870-1937)

Final from *Organ Symphony, No. 6*

(In collaboration with Gothenburg Symphony Orchestra)

21:30-22:30

Vasa Church

(Tickets 200/100 SEK)

Night Visions IV

Saint Bridget (Birgitta): *prophet and saint*

Stina Ekblad, recitation

Schola Gothia

Ulrike Heider, director

Lukas Arvidsson, organ

Ave maris stella

(Hail, star of the sea)

Hymn, Thursday Vespers

Gaude Birgitta

(Rejoice, Bridget)

Tribute Song, Sunday Lauds

Annuncietur

(It will be announced)

Antiphon, Friday Vespers

Rubens rosa

(The red rose)

Hymn, Friday Compline

Ave stella matutina
(Hail, morning star)
Antiphon, Thursday Compline

O gloriosa domina
(O Heaven's glorious Mistress)
Hymn, Saturday Matins

Nativitas tua
(Your nativity)
Antiphon, Wednesday Lauds

Solem iustitiae
(The sun of justice)
Responsory, Wednesday Matins

Angeli archangeli
(Archangels)
Antiphon, Monday Lauds

Quem terra, pontus, sidera
(He whom the earth, the sea and the stars)
Hymn, Thursday Matins

Sunday, October 19, 2025

11:00-12:00

Vasa Church

(Admission free)

Organ and Liturgy

Solemn High Mass

Music by Arvo Pärt

Vasa Vocal Ensemble

Per Högberg, organ and conductor

11:00-12:00

Göteborg Concert Hall

(Tickets GSO)

Organ yoga

Lena Skomedal, yoga instructor

Tommy Jonsson, organ

(In collaboration with Göteborg Symphony Orchestra)

15:00-16:00

Vasa Church

(Tickets 200/100 SEK)

Organ and Electronics—Where are we Going? And What are we Doing?

A musical meditation with **Johannes Landgren** and **Per Anders Nilsson**

In the year of grace 2025 one may wonder, to quote John Cage: Where are we going, and what are we doing? According to the French philosopher Bruno Latour, there is no future, just prospect. And the actual prospect in the world today does not seem very bright, does it? Despite a dark prospect, there is hope. Our hope, our vision, spells culture and music. In this concert Landgren and Nilsson offer a musical meditation, a mental pilgrimage, which as point of departure takes the seven keywords of a pilgrim. Our vision is that the music performed will invite the listeners to share a moment of contemplation, an opportunity to shut out the outside world and all that is the case for a while. A freedom from the freedom to do something, a freedom to be quiet. Lightheartedness.

17.00-18.00

Gothenburg Cathedral

(Tickets 200/100 SEK)

Visionary Soundscapes

New music for organ and saxophones

Premiere of three works commissioned by **Stockholm Saxophone Quartet**

Stockholm Saxophone Quartet

Jörgen Petterson

Linn Persson Kornhammar

Mathias Karlsen Björnstad

Theo Hillborg

Mila Thoors, organ

The new compositions in this concert were commissioned by the festival Swedish Spring Music (Svensk Musikkvår) and sponsored by the National Swedish Council of the Arts (Statens Kulturråd) and the Helge Ax:son Johnson Foundation, respectively.

Zacharias Ehnvall (b. 1991)

Window of Tolerance

Slowly, almost unnoticed, rolling fronts of reformation. Quickly shimmering revolution. An endlessly gurgling continuum, take after take. Cut. Like driftwood on the sea: purposefully heading for shore. The true intentions are completely alien to the planet it rules.

Window of Tolerance is a resonant exploration of the waveforms of the psyche and its duration over time.

Paula af Malmberg Ward (b. 1962)

Timestuck

"To rewind time", "time catches up", "out of step with time", "to be one with one's time"... concepts I have pondered and pondered over. We living people consciously relate to time; we feel time. And we populate time whether we want to or not. I am fascinated by this. Time has always been an important parameter in my composing. But now I think time is out of order. I can't explain it any better. If I close my eyes tightly, can I get stuck for a moment in a time without unwanted knowledge that suddenly overwhelms me? If I close my eyes really tightly? The work with Timestuck began as a piano

improvisation. Step by step, a dialogue between organ and saxophone quartet grew; an expression meeting around an impossible—or perhaps possible—mission.

David Riebe (b. 1988)

Vertigo

A new work for saxophone quartet and organ that takes its starting point in a feeling of vertigo, of limbo and borderland, the feeling of not knowing where you are or what is what. The piece builds on musical ideas from the saxophone quartet "Kostymen sys i det tysta" (The costume is sewn in silence, Tomas Tranströmer, 1983) from 2022, in which the two playing techniques embouchure-glissando and multiphonics create soundscapes where the sounds go in and out of each other so that in the end you don't know who is playing what. Now the organ is also added to the soundscape, with its multifaceted sound palette and its ability to fill the entire church interior with its tones. In this way, a feeling is created that the music comes from everywhere and nowhere, something that is also reinforced by the fact that the saxophonists begin to move around the church room during the second half of the piece. "Vertigo" is also a journey between different energy levels and emotional states, where the violent and chaotic transitions into the eerie and mysterious or the pensive and calm.

19:30-21:00

Örgryte New Church

(Tickets 250/125 SEK)

Herrlich und wohlbestellt

(Glorious and well-ordered)

Final Festival Concert

Hamburg music culture from the 17th century

European Hanseatic Ensemble

Manfred Cordes, director

Ulrike Hofbauer, soprano

Franziska Blömer, soprano

David Erler, alto

Jan van Elsacker, tenor

Jan Fadri Hofstetter, tenor

Vincent Berger, bass

Johannes Frisch, violin

Katarzyna Cendlak, violin
Hille Perl, viola da gamba
Maria Danneberg, viola da gamba
Hannah Voß, dulcian
Frithjof Smith, cornetto
Noemi Müller, cornetto
Yung-Hsu Shih, sackbut
Christian Traute, sackbut
BJ Hernandez, sackbut
Marcin Szelest, organ

Hieronymus Praetorius (1560-1629)
Exultate iusti à 16

Jacob Praetorius (1586-1651)
Forti animo esto à 8

Johann Schop (1590-1667)
Nun lob mein Seel den Herren à 8 / à 13

Dietrich Becker (1623-1679)
Sonata à 3

Matthias Weckman (c. 1616-1674)
Es erhub sich ein Streit à 14

Christoph Bernhard (1628-1692)
Wohl dem, der den Herren fürchtet à 7
Herr, nun lässest du deinen Diener à 15

Thomas Selle (1599-1663)
Vivat Hamburgum à 6
Lobet den Herrn in seinem Heiligtum à 14

The Hanseatic city of Hamburg was a first-rate music city in the 17th century. Thanks to the quick and easy access for merchant ships to England, Spain, Portugal, and the "New World," Hamburg had long since surpassed the Baltic Sea metropolis of Lübeck (which, however, continued to serve as the "capital of the Hanseatic League") economically. Just in time for the outbreak of the Thirty Years' War, the city was protected by extensive fortifications. Hamburg thus provided a safe haven, also for numerous musicians and artists.

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The concert programme aims to recreate the splendor of Hamburg's early Baroque soundscape and give the following composers a voice. At the beginning of the 17th century we find Hieronymus Praetorius, Cantor at St. Jacobi and member of a veritable dynasty of organists. In addition to numerous organ works, he left behind a large oeuvre of vocal music, reflecting the splendor of Venice, even though he himself never visited Italy. His son Jacob Praetorius, organist at St. Petri, was also musically productive. Thomas Selle taught music and Latin at the renowned Johanneum and, from 1641, as city cantor, was responsible for organizing church music at the city's four main churches at the time, in which he was required to "present music" on a rotating basis. Matthias Weckman later became organist at St. Jacobi. Thomas Selle's successor, Christoph Bernhard, Heinrich Schütz's most important student, lived in the city from 1664 to 1674. Furthermore, works by Johann Schop and Dietrich Becker, members of the famous ensemble "Hamburger Rathsmusik" will be performed.



Having the first look for the Braksorgan in Mørstestrål.
Photo: Andreas Bergström

GÖTEBORG INTERNATIONAL ORGAN FESTIVAL

October 7-18, 2026

Roots

PARTICIPANTS

*Bine Bryndorf, Annette Richards, Kimberly Marshall, Sietze de Vries, Catalina Vicens,
Nathan Laube, Kola Owolabi, Massimiliano Guido, European Hanseatic Ensemble, Gagego!,
Göteborg Symphony Orchestra, Göteborg Baroque, and many more...!*

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

**FIRST ORGAN FESTIVAL CONCERTS AT THE NEW LATE 17TH-CENTURY
ORGAN IN THE VARNHEM MONASTERY CHURCH, INCLUDING A
SYMPOSIUM AS PART OF THE REGIONAL ORGAN FESTIVAL**

SAVE THE DATES

SONORA

A unique database of the rich Swedish organ heritage

When looking through the festival programme, you may have noticed the somewhat mysterious heading, “A Glance into SONORA” appearing at the end of three of the week’s afternoon seminars. SONORA, an acronym for Swedish Online Organ Archive, is a database containing a rich treasure of written documents, drawings, photos, and other material, resulting from many decades of dedicated information-gathering by leading experts in the field. The construction of the database as well as the selection, digitizing and cataloguing of the documentary material is the result of a large-scale research infrastructure project, financed by Riksbankens Jubileumsfond, a leading Swedish research foundation for the humanities and social sciences. The project was conducted in 2021–24 by a team from the Göteborg International Organ Academy Association (FGIOA), and we are happy and proud to be able to launch it publicly within the 2025 Göteborg International Organ Festival.

The database comprises of more than 3,600 documents, and 187,000 images (facsimiles), about half of which are directly connected to a particular organ, and the other half are connected to organ builders, or general organ building and culture. Nearly 8,000 archive photos of historical instruments are included. Digitized, although not yet available through the interface, are a number of recordings and videos from the Moberg archives.

This rich material, now freely available to the public, provides a wealth of exciting information about Sweden’s uniquely rich cultural heritage of pipe organs, ca. 280 preserved instruments, in addition to old pipes and other organ parts now forming part of more recent organs. Most of the documents are stored in the Antiquarian-Topographical Archive in Stockholm, a division of the Swedish National Heritage Board. The remaining documents are held in Uppsala University Library Special Collections, and the personal archive of Dr. Axel Unnerbäck.

It all began back in the 1930s, when the Stockholm physician, Einar Erici (1885–1965), discovered the beautiful sound of the historical organs, but also became aware of the threat to these instruments being posed by a desire for more modern organs according to the prevailing taste of the time. Besides his ordinary work as a laryngologist, Dr. Erici spent an incredible amount of time and effort on visiting the old organs, writing about them in specialized journals and daily press and trying to convince the congregations to keep the “outmoded” instruments instead of replacing or “modernizing” them.

Svenskt digitalt orgelarkiv

[About the portal](#)[User guide](#)[In Swedish](#)

Buildings

[All buildings](#)[Church](#)[Museum](#)[School](#)[Other](#)

Time span

1300

1899

[Places](#)[Builders](#)

Adelsö kyrka, Adelsö

Alvesta kyrka, Alvesta

Angarns kyrka, Angarn

Annefors kapell, Annefors

Ansgarskapellet, Björkö

Arnäs kyrka, Arnäs

Arnö kyrka, Arnö

Åkerö kyrka, Åkerö

Shown organs: 266

[Map](#)[Gallery](#)[Archive](#)

+

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Erici's *magnum opus* was the *Orgelinventarium* (1965), a book with descriptions of all Swedish organs built until ca. 1860, which saw a second, expanded edition in 1988, edited by Axel Unnerbäck (b. 1938). A third edition of *Orgelinventarium* is now in preparation by FGIOA, with the active support and collaboration of Dr. Unnerbäck, whose personal archive on organ issues from his three decades as organ expert at the Swedish National Heritage Board forms an important part of the SONORA material.

The most extensive of the archives digitized in SONORA is that of Harry (1915–1992) and Valter (1915–2006) Moberg, twin brothers, organ builders and pioneers in the field of organ restoration. Their archive contains, besides written documents and technical drawings, a wealth of photos in addition to films and sound recordings.

Another important archive within the SONORA database is that of the organ consultant Carl-Gustaf Lewenhaupt (1949–2000), a leading specialist on Swedish organ building who was behind many restorations and reconstructions of historical instruments in the late 20th century.

The art historian Bertil Wester (1902–1976), author of a groundbreaking dissertation on medieval organ building in Sweden (1936), had an important role as a member of the Organ Committee of the Friends of Church Song (Kyrkosångens Vänners orgelråd), which in the 1930s–60s enjoyed a semi-official status as an authoritative advisor on organ matters. Besides Dr. Wester's personal archive, the archive of the Committee also forms part of the SONORA documentary material.

SONORA's attractive user interface, created by our collaboration partner GRIDH (Gothenburg Research Infrastructure in the Humanities) at the University of Gothenburg, allows searching the material in several ways: by instrument, organ builder, location (through a map) or archive creator. In addition to documents of different kinds, the database includes specifications and a brief historical outline of all instruments as well as photographs of most of them.

In the three "Glances into SONORA" during the festival, some particularly interesting features will be highlighted. But these fifteen-minute sessions are, of course, just "glances", and we hope that they will inspire you to find your own way into the database according to your interest, whether you are a scholar, a musician, an organ builder or just an organ enthusiast. Welcome to explore!

Sverker Jullander
SONORA Project Leader

The SONORA Project Team

Alf Åslund

Carl Johan Bergsten

Hans Davidsson

Sverker Jullander

Paul Peeters

Eleanor Smith-Guido

Fredrik Tobin-Dodd

With additional support from

Kristina Bergsten

The SONORA team wishes to thank the Gothenburg University Library and the Antiquarian-Topographical Archive at the Swedish National Heritage Board for valuable help and support throughout the project.



A Vision of Sound

Harald Vogel

During almost sixty years, Professor Harald Vogel has documented the rich organ cultural heritage of northern Germany in a large number of sound recordings of significant historical instruments as well as new instruments that have profoundly shaped the revival of performance and reception of early music. These recordings have now been brought together in a unique collection which will shortly be available to the public on the internet. The collection will be presented by Professor Vogel in the afternoon seminar session on Wednesday, October 15, 16:00–16:45.

1.

The earliest recordings date from the 1960s and culminated in Radio Bremen's 1969 broadcast series on the life and work of Arp Schnitger, commemorating the 250th anniversary of his death. Produced by Harald Vogel, the series was distributed through the International Program Exchange to more than 50 countries, including the United States, the Soviet Union, and Japan.

2.

Between 1971 and 1975, under Vogel's direction, Radio Bremen's *Musica Antiqua* programmes introduced for the first time multi-choir performances in pure major-third intonation, based on meantone-tuned continuo groups. A highlight was the reconstruction of the Gertrudenmusik—the dedication music for Hamburg's St. Gertrude's Chapel, originally directed by Hieronymus Praetorius in 1607—recorded in the coastal St. Lawrence Church in Langwarden, using its 1651 spring chest organ in meantone temperament.

3.

Among the milestones of performance practice was the theoretical study and practical application of historical tuning systems used before the universal adoption of equal temperament in the 19th century. The first five programmes explain the foundations of these tuning systems with musical examples. This pedagogical element, present throughout, earned the programmes the name "Tutorials." Each tutorial also documents the registrations employed, forming a compendium of registrations from 40 organs with nearly 1,000 stops in total.

4.

For the North German repertoire, the complete recordings of Vincent Lübeck, Nicolaus Bruhns, and Georg Böhm provide a strong introduction, complemented by Vogel's complete recording of Dieterich Buxtehude's organ works (Musikproduktion Dabringhaus und Grimm, MDG). Works by Samuel Scheidt and by Jan Pieterszoon Sweelinck—the great master of 17th-century North German organists—are distributed across several tutorials. Vogel's Sweelinck recording on the Scherer organ in Lemgo (MDG) was awarded the Echo Klassik Prize in 2012. As with his other productions, all registrations are carefully documented.

5.

A central focus of this collection is the documentation of historical and newly built organs in meantone temperament, rediscovering an interpretive foundation for 16th- and 17th-century music that had been lost by the mid-20th century. Tutorials 2, 6, and 17 feature the East Frisian organs of Westerhusen, Uttum, and Rysum, which were the first to be restored to pure meantone tuning even before 1960. Beginning in 1976, French organ builder Marc Garnier and American builder John Brombaugh constructed new organs in this system, often with extended keyboards including “subsemitones” (Tutorials 5, 15, 18, 19, 20, and 21). The largest of these new meantone organs—with more than 12 pitches per octave—are the Fisk organ at Welleslaey College’s Houghton Chapel (1981), the GOArt organ in the Örgryte Church, Gothenburg (2000), and the Grönlund organ in Norrfjärden, northern Sweden (1997), with 32, 54, and 36 stops respectively. All are among the most significant modern instruments built in the style of the 17th century.

6.

Johann Sebastian Bach’s organ works are featured in Tutorials 8, 9, 10, 14, 21, 27, 28, and 31. A special highlight is the recording on the pedal clavichord, built in 1995 by Joel Speerstra and John Barnes after J. D. Gerstenberg’s 1766 model. This was the first technically successful recording of this important instrument type, which served organists as a primary practice instrument before the 19th century.

7.

Several tutorials are live recordings, offering an impression of the stylistic breadth with which both historical and modern instruments can be used (Tutorials 8 and 30). Others include improvisations designed to showcase individual stops or stop combinations through tonal comparisons (Tutorials 6, 13, 14, 16, and 30).

With the advent of modern recording and playback technology, sound and interpretation gained a new dimension: the possibility of infinite repetition through audio media. Musical and tonal events could now be made globally accessible, anytime and anywhere. These recordings—first broadcast on radio and later released on LPs and CDs—have already reached wide audiences, and in digital format can now circulate even further via the internet. Spanning more than half a century, they document and embody the worldwide renaissance of North German organ art.

Harald Vogel Tutorials

Sound Documentation (with full registrations)

Recordings 1968–2023

Tuning and Intonation

- Tutorial 1 Introduction (pure and tempered intervals)
- Tutorial 2 Meantone Temperament (pure major-third tuning)
- Tutorial 3 Pythagorean Tuning (pure fifths tuning)
- Tutorial 4 Well-Tempered Tuning (for all keys)
- Tutorial 5 Subsemitones (13–19 notes per octave)

Meantone Renaissance

- Tutorial 6 Meantone Renaissance I (Organ)
- Tutorial 7 Meantone Renaissance II (Ensemble + Organ)

Organ Portraits: Historical Organs

- Tutorial 8 Groningen Martinikerk
- Tutorial 9 Groningen Aa-kerk
- Tutorial 10 Noordbroek (Netherlands)
- Tutorial 11 Anloo (Netherlands)
- Tutorial 12 Langwarden
- Tutorial 13 Stade-Cosmae and Ganderkesee
- Tutorial 14 Grauhof Monastery Church
- Tutorial 15 St. Urban Monastery Church (Switzerland)
- Tutorial 16 Schnitger Soundscape (5 organs)
- Tutorial 17 Organ Landscape East Frisia (12 organs)

Organ Portraits: New Instruments (Meantone)

- Tutorial 18 Göteborg, Collegedale, Oberlin (John Brombaugh)
- Tutorial 19 Göteborg Örgryte (GOArt)
- Tutorial 20 Norrfjärden (Grönlund)
- Tutorial 21 Wellesley, Stanford (Charles Fisk)

Complete Works of North German Organists

- Tutorial 22 Nicolaus Bruhns: The Organ Works
- Tutorial 23 Vincent Lübeck: The Organ Works
- Tutorial 24 Georg Böhm: The Organ Works I
- Tutorial 25 Georg Böhm: The Organ Works II
- Tutorial 26 Georg Böhm: Life and Work [Dieterich Buxtehude: Vol. 1–7 at MD&G]

Pedal Clavichord

- Tutorial 27 Bach and the Pedal Clavichord

New Organs in Historical Styles

- Tutorial 28 Eugene, Oregon (John Brombaugh)
- Tutorial 29 Stapelmoor / Weener (M. Chapuis / H. Vogel)
- Tutorial 30 Tokyo SDA Tachikawa Christ Church
- Tutorial 31 Miyazaki Reformation Church

Massimiliano Guido



REM@KE

Reconstructing Embodied Musical Knowledge at the Keyboard

We are thrilled to announce that the REM@KE project—a pioneering research initiative led by Massimiliano Guido (University of Pavia), Andrea Schiavio (University of York), and Joel Speerstra (University of Gothenburg)—has been awarded an ERC Synergy Grant of €8 million (2025-2031). This new project will combine organology, artistic research, and cognitive sciences to create a new map of the dynamic relationship between historical keyboardists and their instruments. By reinterrogating the relationships among sound, gesture, instrument, and music, we aim to reclaim embodied sound that lies at the heart of music-making and guarantee a better future for historical instruments. This complex interplay between the instrument's physical properties and the specific gestures made by a player is vitally important for the creation of “a good sound” and yet cannot be captured by traditional organology alone. To address this complexity of sound production on a new level, we propose a new research framework, Cognitive and Digital Organology (CADO) combining the disciplines of organology and artistic research, as well as seeking to bring these disciplines closer together once more.

What has been missing from research into historical instruments has been the human element. The artisanal techniques and deep knowledge of materials developed by builders over the last 50 years are akin to the knowledge acquired by historical builders. The approach of performers has been developed and handed down from teacher to student for decades, with different schools of performance practice stemming from different institutions. Much knowledge has been gathered by curators and restorers of musical instruments, which is well published but is not necessarily accessible outside the world of museology. To capture this knowledge, REM@KE is grounded in the conceptual resources of Embodied Cognitive Science, a multidisciplinary framework that sees bodily experiences as a fundamental part of mental life and subjectivity.

We focus on keyboard instruments as highly representative of (particularly European) history, culture, and society. We start from the premise that the Early Music Movement was a radical intervention in music culture that inspired copies of old instruments and a new global cutting-edge performance practice. However, two things about the original instruments' dynamic behaviour have been extremely difficult to document: how the action components move when touched by the player, and how the quality of sound is generated.

Whilst many of the instrument copies we have inherited from this period are the everyday companions of generations of young musicians approaching the long training necessary to develop their artistic skills, in many of the dynamic particulars,

they often differ from the originals. In the artisanal market, copies of instruments are often adapted to the needs or desires of an individual musician and their requirements. However functional, these adaptations remove an element of discovery from the performer.

During the North German Organ Research Project in Gothenburg in the 1990s, the decision was made to copy the working methods of Baroque organ builders, using the concept of process reconstruction that has also been a focus of archaeological research. The phenomenology of the Örgyrte organ, and of Joel Speerstra's 1766 Gerstenberg clavichord reconstructions, have led to new understandings of both the instruments and the music of contemporary composers—which many participants of the Organ Festival have been able to learn from and enjoy. Combining organology, instrument building, and artistic research led to a new understanding of embodied technique and music rhetoric.

The REM@KE project will utilize the tools of process reconstruction to explore examples of keyboard instruments which, so far, have been relatively neglected by musicians, but which have significance to the development of instruments, technique, and composition (and for which we have an abundance of historical documentation).

Yet it is also difficult to explore the embodied sound of these specific instruments from the past because we have such limited access to working historical instruments in their original form, and furthermore, time has altered both their materiality and sound. When musical instruments enter museums, they become cultural heritage, and their primary value is as historical documents that can only be read, and not heard, so how can we protect them for future generations while learning even more about how they sounded and played?

The benefits of creating copies of instruments for museums has been well-established, although the practice is not well-spread outside of the larger institutions for simple budgetary reasons. One aim of REM@KE is to create both physical and virtual copies of museum instruments that not only replicate sound using samples but can build on developments in physical modelling (such as the digital soundboard restoration pioneered by the ERC NEMUS Project in Bologna) to create interactive replicas of instruments that will never, and should never, play again.

The project also intends to develop specific digital tools to enable builders and conservators to practice elements of building and maintenance without using valuable materials or damaging historical objects. Furthermore, this will empower musicians to experiment with a far wider range of musical instruments, in a manner that allows them to engage with their individuality without requiring a museum-level collection of instruments.

Joel Speerstra



Andrea Schiavio



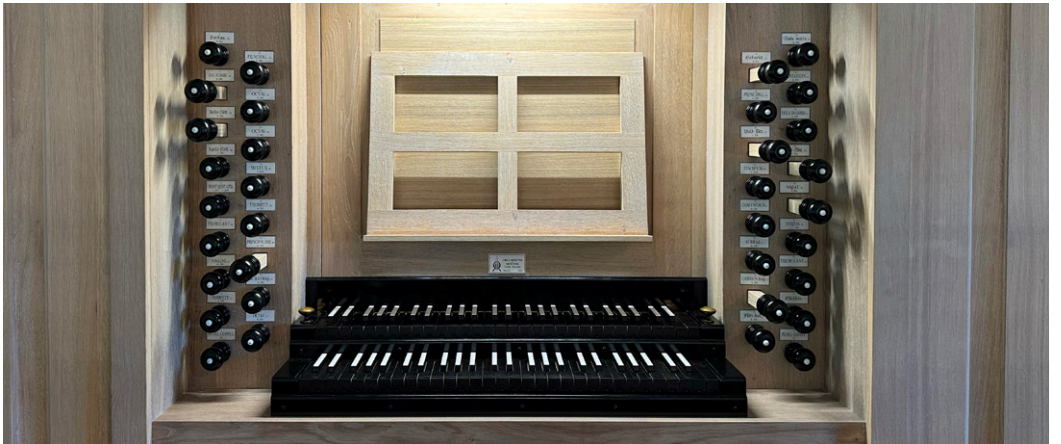
Throughout the whole project, our teams will expand the pre-existing connections between different professions. Rather than the traditional model of disseminating outcomes, we would consider these connections as multidirectional, producing mutual benefits and generating new, unforeseen, research frontiers. Music educators will also find valuable suggestions for an embodied approach to a technique that is a real dialogue between the individual player and a specific instrument. Performers, organologists, and musicologists will have an opportunity to share their knowledge with each other, as well as with conservation scientists, and gain a multidisciplinary approach to their work and experience.

We are looking forward to discussing the REM@KE project with you as part of the afternoon seminar session on Friday, October 17, 16:00–17:00, and to future collaborations with the Gothenburg International Organ Festival.

On behalf of the REM@KE Team

Massimiliano Guido
Joel Speerstra
Andrea Schiavio

www.remake.unipv.it



The Silbermann-style Organ in Foss Church
by Orglarstvo Močnik (2025)



THE SILBERMANN-STYLE ORGAN IN FOSS CHURCH

by Orglarstvo Močnik (2025)



Photo: Jon Liinason

SPECIFICATION

Orglarstvo Močnik (2024)
Foss Church, Munkedal, Sweden

I. Hauptwerk (C-F³)

1. Bordun	16'
2. Principal	8'
3. Viol di Gambe	8'
4. Rohr-flött	8'
5. Octava	4'
6. Spitz-flött	4'
7. Octava	2'
8. Sesquialtera II	3'
Quint	3' (double-drawing stop from no. 8)
9. Mixtur IV	1 1/2'
10. Trompet	8'
Tremulant	

II. Oberwerk (C-F³)

11. Gedackt	8'
12. Quintadehn	8'
13. Unda maris II	8' (from g)
14. Principal	4'
15. Viola da Gamba	4'
16. Rohr-flött	4'
17. Naßat	3'
18. Wald-flött	2'
19. Tertia	1 1/2'
20. Zimbeln II	1'
21. Chalmesaux	8'
Glöcklein	
Tremulant	

Pedal (C-d¹)

22. Principalbaß	16'
Subbass	16' (trans. from no. 1)
23. Octavbass	8'
Gamben-Bass	8' (trans. from no. 3)
Flött-Bass	8' (trans. from no. 4)
Octav	4' (trans. from no. 5)
24. Posaune	16'
Trompett	8' (trans. from no. 10)

Couplers

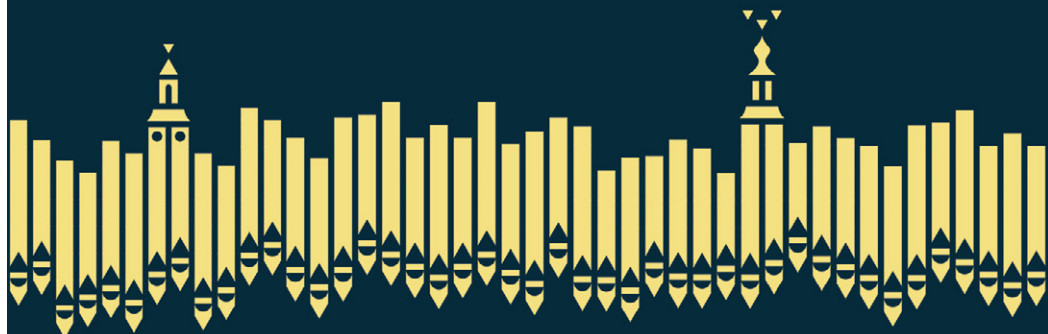
II/I as shove coupler (movable keyboard)
I/Ped and II/Ped as lever couplers

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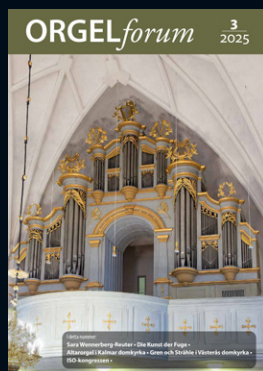
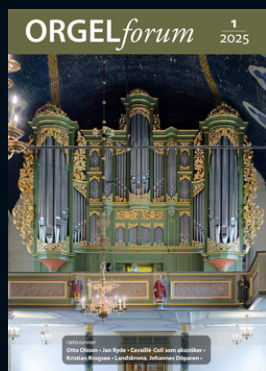
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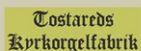
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