



GÖTEBORG INTERNATIONAL ORGAN FESTIVAL

October 11-22
2023 *Echoes*

CELEBRATING

Elfrida Andrée
William Byrd
Max Reger
Göteborg 400 Years

CONCERTS FOR EVERYONE

Early Music | Romantic Music | New Music

Morning Workshops
Lunch Concerts
Afternoon Seminars

Symposium *Elfrida Andrée and Pioneering
Female Organists and Composers*
Regional Concerts
Church Musicians' Day
Göteborg Youth Organ Festival
Live Streaming

A World of Tactile Passion
and New Sounds
- for All!

GÖA

GÖTEBORG INTERNATIONAL
ORGAN ACADEMY



Hans Davidsson

Artistic Director
Göteborg International Organ Academy
Göteborg International Organ Festival

Göteborg International Organ Festival

October 11-22, 2023

Echoes

It is my distinct pleasure to present the program of the Göteborg International Organ Festival (GIOF) 2023 with its theme: Echoes. In a rich twelve-day program, we illustrate how history is still present today, and investigate where the line can be drawn between originality and imitation. A complete Genelec loudspeaker orchestra in dialogue with the monumental four-manual meantone organ in Örgryte New Church will explore echoes in acoustical sounds, sound processing, live electronics, and lighting, including a premier performance of Kimberly Marshall's "The Bell and the Blackbird."

The program also includes original compositions echoed through organ transcriptions, for example Prokofiev's "Romeo and Juliet," and the violin concertos of Johann Sebastian Bach, inspiring string-idiomatic music in concerto style by many 18th-century composers. Medieval vocal music will be interleaved with improvisations on the organetto; music for voices, instruments and monumental organs from the first half of the 17th century when our city was founded; and vocal and instrumental music by 17th- and 18th-century composers active in Göteborg and Sweden with Göteborg Baroque and its unique Claviorganum.

These musical experiences will be juxtaposed with new chamber music for organ, and the dramatic organ concerto "Earth's Shadows" by Kaija Saariaho (1952–2023) for organ and symphony orchestra. The festival's final concert, in collaboration with the Gageego ensemble, will be a musical portrait in memory of Saariaho, featuring her chamber music. We also offer particular echoes of the past, including musical homages to William Byrd (1543–1623) on the occasion of the 400th anniversary of his

death, and we will celebrate Max Reger's (1873–1916) 150th birthday, as well as the legacy of the trailblazing Göteborg cathedral organist and composer Elfrida Andrée (1841–1929). Other pioneering female composers will also be celebrated at this year's festival.

Enjoy the soundscapes of the North German Baroque Organ in Örgryte New Church, the new world-class Concert Hall Organ, and the broad collection of organs in Göteborg that echo the sound, technology, culture, and societal development of 400 years of Göteborg's history. Let yourself be inspired by a multitude of voices and soundscapes in organ, vocal, and instrumental music from the Renaissance to experimental music of our own time!

A warm welcome to Göteborg and the Göteborg International Organ Festival 2023, to a world of tactile passion and new sounds – for all!

For a future of peace, and for the right of all human beings to raise their voices.

Hans Davidsson

Artistic Director

Göteborg International Organ Academy

Göteborg International Organ Festival

CASH FREE FESTIVAL

Digital Festival Programme

www.organacademy.org/programme-overview

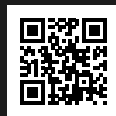


Tickets are sold at all venues - for bookings in advance visit

www.billetto.se/users/gioa

www.goteborgbaroque.se/kalendarium

www.gso.se



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GIOA Live Stream

www.organacademy.se

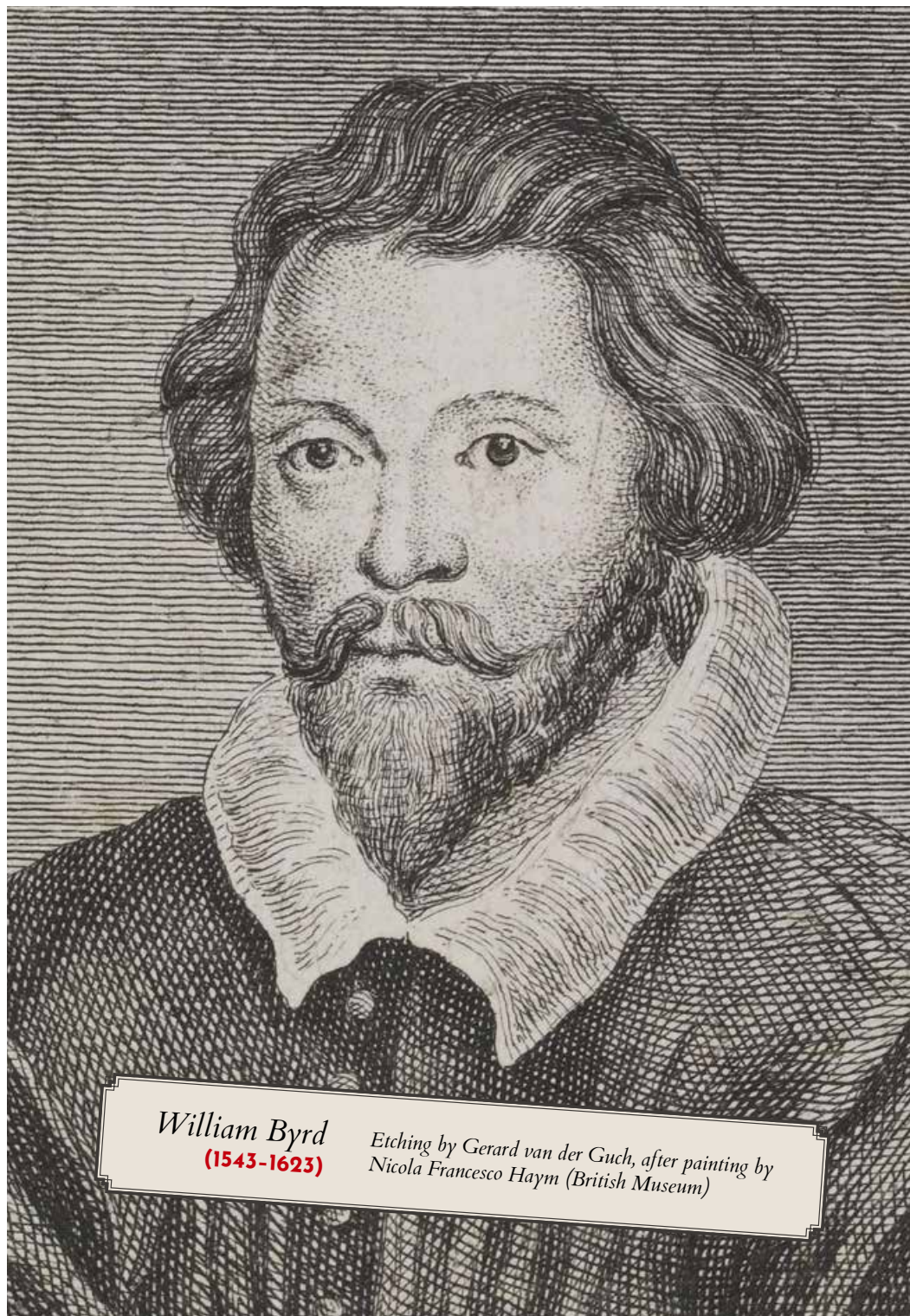




Göteborg
400 years

"Vue af Götheborg från Järn vägen." Eng. tr.: "View of Götheborg from Järn vägen". To the right Järnvägen, overlooking Stora Torget and Stora Hamnkanalen to the west. Graphic image by Mårten Heland and Elias Martin around 1790. (Göteborgs Stadsmuseum)





William Byrd
(1543-1623)


*Etching by Gerard van der Guch, after painting by
Nicola Francesco Haym (British Museum)*

Programme Overview


Göteborg International Organ Festival **October 11-22, 2023**

COLOR CODES


Evening Concert 


Regional Concert 

Lunch Concert 

Seminar 

Youth Organ Festival 

Live Streamed Event 

GIOA Documentation 

Monday, October 9, 2023

Härlanda Church 9:00-9:30 & 10:15-10:45

(Admission free)

Kvitter (for pre-school and school classes ages 6-9)

Anke Laerenbergh, concept, choreography, costume

Ida Hellsten, dance

Kersten Cottyn, organ

Within the rich sound world of the organ, we explore the tonal scale, variation and movement patterns of the birds together with a dancer. We learn about the power and adaptability of birds, meet endangered birds and share the exciting story of how they have evolved to rule the skies.

Info & registration: sara.hjort@svenskakyrkan.se

Tuesday, October 10, 2023

Härlanda Church 9:00-9:30 & 10:15-10:45

(Admission free)

Kvitter (for pre-school and school children ages 6-9)

(For more info, see Monday, October 9, 9:00-9:30 & 10:15-10:45)

Wednesday, October 11, 2023

Härlanda Church 9:00-9:30 & 10:15-10:45

(Admission free)

Kvitter (for pre-school and school children ages 6-9)

(For more info, see Monday, October 9, 9:00-9:30 & 10:15-10:45)

Mariestad Cathedral 12:05-13:00

(Admission free)

 **GIOA Video Documentation www.organacademy.se**

Opening Concert of the Regional Festival: Opening and Welcome Note

Conny Brännström, Vice-President of Region Västra Götaland

Anna Steppler, organ

Cecilia McDowall (b. 1951)

Church bells beyond the stars

Judith Bingham (b. 1952)

Ancient Sunlight

I. Infancy

II. Betrothal

III. Annunciation

William Grant Still (1895-1978)

Elegy

Samuel Coleridge-Taylor (1875-1912)
Three Impromptus, Op. 78
I. F major
II. C major
III. A minor

Florence Price (1887-1953)
Variations on a Folksong, Peter, Go Ring Them Bells



Morlanda Church 18:00-19:00
(Admission free)



GLOA Video Documentation www.organacademy.se
Echoes of Byrd and Birds
Edoardo Bellotti, organ

William Byrd (1543-1623)
The Bells (Fitzwilliam Virginal Book)

Girolamo Frescobaldi (1583-1643)
Capriccio III sopra il Cucho (Primo Libro di Capricci, Rom 1624)

William Byrd
The Battell

Alessandro Poglietti (early 17th century-1683)
Aria Bizzarra del Rossignolo

William Byrd
Fantasia in a

George Frideric Handel (1685-1759)
Concerto *The Cuckoo and the Nightingale*

William Byrd
The Nightingale (adapted to the organ by Edoardo Bellotti)

Thursday, October 12, 2023



Ulricehamn Church 19:00-20:10
(Admission free)

Echoes From Half a Millenium of Silence: An Old Hall Ladymass

Trio Mediæval: Anna Maria Friman, Linn Andrea Fuglseth, Jorunn Lovise Husan, voice
Catalina Vicens, organetto

(For more info, see Saturday, October 14, Vasa Church 19:30-20:40)

Friday, October 13, 2023

Göteborg Cathedral 12:00-12:30

(Admission free)

Organ Recital: Echoes from Past and Present

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

Göteborg Concert Hall, Stenkyrka Church, Valla Church

October 13, 15:45-October 15, 17:00

(Admission 800 SEK)

Göteborg Youth Organ Camp (ages 8-15)

Camille Bloche, Kersten Cottyn, Lina Lindkvist, Stephen Craig, teachers

The organ camp starts in the Göteborg Concert Hall with a visit to the new concert hall organ, continues with the workshop World Organ Game with Lydia Vroegindeweij, founder of Orgelkids, and ends with a participants' concert in Valla Church on the isle of Tjörn. Registration: no later than October 2, 2023 at

www.organacademy.se/orgellager-pa-tjorn

German Church 16:00-16:50

(Admission free)

GLOA Video Documentation www.organacademy.se

Festival Opening: Opening and Welcome Notes

Hans Davidsson, Artistic Director of the Göteborg International Organ Festival

Grith Fjeldmose, Vice-Chair of the Cultural Council of Gothenburg

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

Vocal ensemble from the Academy of Music and Drama led by Per Högberg

A Tribute to Gothenburg 400 Years: Echoes of Celebrations from Five European Cities

Edoardo Bellotti, claviorganum

From Amsterdam:

Jan Pieterszoon Sweelinck (1562-1621)

Echo Fantasia in a

From London:

William Byrd (1543-1623)

The Bells

From Hamburg:

Heinrich Scheidemann (ca. 1595-1663)

Fantasia ex G

From Vienna:

Johann Caspar Kerll (1627-1693)

Passacaglia in d

From Venice:

Adriano Banchieri (1568-1634)

Canzon XI *La organistina bella in Echo*



Örgryte New Church 19:30-20:40

(Tickets 180/100 SEK)

GIOA Live-stream www.organacademy.se

Gala Opening Concert: Echoes of Past and Present in Sound, Light, and Dance

Kimberly Marshall, Henry Willis organ (1871)

Trio Mediæval: Anna Maria Friman, Linn Andrea Fuglseth, Jorunn Lovise Husan, voice
Ulrike Heider, voice

Catalina Vicens, organetto

Hans Davidsson, North German Baroque organ (2000)

Davidsson Organ and Dance Collaborative:

Nathalie Nordquist, Natalie Ogonek, Gabriel Davidsson and Jonathan Davidsson

Magnus Lorentzson (Magnus Lorentzson Design), lighting and production designer

Gusten Aldenkint (Ljudhavet), sound designer

Dennis Åhman (Ljudteknikerna Sverige AB), lighting technician

Sarum chant

Kyrie

Trio Mediæval & Catalina Vicens

Sungji Hong (b. 1973)

Kyrie from "Missa Lumen de lumine" written for Trio Mediæval

Trio Mediæval

Catalina Vicens (b. 1983)

Interlude

Catalina Vicens

Johann Sebastian Bach (1685-1750)

Tocatta, Adagio, and Fugue, BWV 564

Hans Davidsson, organ

Echoes of Sound and Light: The Bell and the Blackbird (premier performance)

Kimberly Marshall, creative concept and organ

Ulrike Heider, voice

Magnus Lorentzson, lighting design

Program note by Kimberly Marshall:

The Anglo-Irish poet Whyte evokes bell and bird sounds to call us into an experience of "this life" and "the one that waits." In this aural/visual collaboration, organist Kimberly Marshall, singer Ulrike Heider, lighting designer Magnus Lorentzson and sound designer Gusten Aldenkint, explore Whyte's text. The reverberating bell invites us into mindful contemplation, while the call of the blackbird awakens us into the life of the natural world into which we are born, reminding us that we are part of the natural cycle of birth and death. A key aspect of the sonic visualization is creating different moods and textures that draw upon Whyte's images to create a full sensory experience for the audience.

Echoes of Sound and Dance (Improvisation)

Ljudhavet: Gusten Aldenklint

Hans Davidsson, organ

Nathalie Nordquist, Natalie Ogonek, Gabriel Davidsson and Jonathan Davidsson, dance

Ivan Božičević (b. 1961)

Disentanglement (Scandinavian premier performance)

Kimberly Marshall, organ

Program note by Ivan Božičević:

Disentanglement for live and midi pipe organ was composed for and dedicated to Kimberly Marshall, who premiered it in Amsterdam's Oude Kerk in June 2023. The score is prefaced with a verse from Dhammapada 1:1 (sayings of Buddha): With our thoughts we make the world. The form of the piece builds upon the contrast between the mostly mechanical-sounding midi part (in this concert realized on tape) and the live organ part. At first, the live organ is allowed to sing freely; as time goes by, it gradually becomes ever more entangled - just as we become entangled by the circumstances of life or by our own thoughts. When the pressure becomes indurable, we rebel and try with all our force to "break the chains" and disentangle. Do we ever really succeed?

Saturday, October 14, 2023

 **Örgryte New Church 9:30-11:00**

(Admission free)

Breakfast Seminar: The Organic Creations of Ivan Božičević

(Coffee, tea and sandwiches are served)

Kimberly Marshall and Ivan Božičević, presenters

The Croatian composer Ivan Božičević has created a distinctive style of writing for the organ, often exploiting its timbres and textures alongside MIDI and/or electronics. In this seminar Božičević will describe the evolution of his oeuvre for organ, introducing his latest piece, *Disentanglement*, composed for Kimberly Marshall and premiered at Amsterdam's Oude Kerk in June 2023.

Göteborg Cathedral 12:00-12:50

(Admission free)

Organ Recital: Echoes from the 20th Century

Johannes Skoog, the Magnusson/Troje Organ (1962)

Jehan Alain (1911-1940)

Litanies

Carl Unander-Scharin (b. 1964)

From Suite Processionis:

- Air

- Inventio Processionis

Sir Stephen Hough (b. 1961)

From The Orgelbüchlein Project:

- Von Gott will ich nicht lassen

Jean-Louis Florentz (1947-2004)
L'Enfant noir

Gaston Litaize (1909-1991)
Prélude et Danse Fuguée

Vasa Church 14:00-16:00
(Admission free)

Echoes from Göteborg's 400-year Jubilee: An afternoon with mini-concerts
Edoardo Bellotti, Ulrika Davidsson, Per Högberg, Sverker Jullander, Joel Speerstra, Anna Stepler, Catalina Vicens, a. o.

Alessandro Poglietti (early 17th century-1683)
Echoes and Birds - Improvisation around Aria Bizzarra del Rossignolo
Edoardo Bellotti, organ

Johann Sebastian Bach (1685-1750)
Musikalisches Opfer
Ulrika Davidsson and Joel Speerstra, duo-clavichord

(Complete program to be announced)

Örgryte New Church 16:30-17:30
(Tickets 120/70 SEK)

Echoes from the 400-year Jubilee of the City of Göteborg: Hear the Sounds from 1621! - a magic encounter of organ, dance and poetry. How did it sound and what was played when Göteborg was founded?

Natalie Ogonek, dance
Gabriel Davidsson, dance
Hans Davidsson, introduction & organ
Ulrika Davidsson, recitation

(The introduction and the recitation of poems will be in Swedish)

Georg Böhm (1661-1733)
Vom Himmel hoch, da komm ich her
"Wer nur den lieben Gott läßt walten", partita with 7 variations

Dieterich Buxtehude (1637-1707)
Prelude D major, BuxWV 139

Karin Boye (1900-1941)
Ja visst gör det ont när knoppar brister (1935)

Johann Sebastian Bach (1685-1750)
Fantasia G minor, BWV 542

Karl Asplund (1890-1978)
Japanskt klockspel (1915)

Arvo Pärt (b. 1935)
Pari Intervallo (to the memory of a lost friend)

Erik Blomberg (1894-1965)
Lärkan (1943)

Johann Sebastian Bach
Toccata, Adagio, and Fugue, BWV 564



Vasa Church 19:30-20:45



(Tickets 180/100 SEK)

GIOA Video Documentation www.organacademy.se

Echoes from Half a Millenium of Silence: An Old Hall Ladymass

Trio Mediæval: Anna Maria Friman, Linn Andrea Fuglseth, Jorunn Lovise Husan, voice

Catalina Vicens, organetto

The exquisitely decorated 15th-century choir book known as the Old Hall manuscript was lost to history for the best part of 400 years until its reappearance in a Catholic seminary at the end of the 19th century. The largest surviving collection of medieval motets and mass movements, it immediately became the most celebrated source of English music of the period. It was written in the first instance by a single scribe to ensure that the music of his fellow singers was not forgotten. Many of them are known only from this manuscript, and in this program they find their voices again after more than half a millennium of silence, transformed by the singing of Trio Mediæval in the company of Catalina Vicens, alongside new music by Marianne Reidarsdatter Eriksen and David Lang.

Catalina Vicens (b. 1983)
Preludium

Sarum Chant
Kyrie

Aleyn (fl. ca. 1400)
Gloria

John Cooke (ca. 1385-1442)
Stella celi

Catalina Vicens
Interludium I

Marianne R. Eriksen (b. 1971)
Sol lucet (2022)

Leonel Power (ca. 1370-1445)
Ave Regina Caelorum

Fonteyns (early 15th century)
Regali ex progenie

Chant & Anonymous (15th century)
Regina Celi

Catalina Vicens
Interludium II

Thomas Dammett (ca. 1389-1437)
Beata Dei genitrix

Chant & John Cooke
Ave Regina

Thomas Bittering (15th century)
Nesciens Mater

Catalina Vicens
Interludium III

Leonel Power
Beata progenies

David Lang (b. 1957)
Alleluia Amen (2022)

Recorded by the Swedish National Radio.

Sunday, October 15, 2023

Göteborg Concert Hall 11:00-12:00 & 13:00-14:00

(Tickets GSO) www.gso.se/en/programme/concerts

Yoga concert: Space. A lovely yoga session with Yoga Lene to music played live on the new concert hall organ.

Lene Aadalen Skomedal, yoga instructor
Tommy Jonsson, organ

In collaboration with Gothenburg Symphony Orchestra.

 **Vasa Church 14:00-17:00**

(Admission free)

Echoes from Göteborg's 400-year jubilee

An afternoon with short recitals in the church and in the parish hall

Edoardo Bellotti, Christa Rakich, Catalina Vicens, Schola Gothia, Anna Maria Friman, Ulrika Davidsson, Per Högberg, Sverker Jullander, Joel Speerstra, and others

Christa Rakich, organ
Max Reger (1873-1916)

6 Trios, Op. 47:

- Canon
- Gigue
- Canzonetta
- Scherzo
- Siciliano
- Fugue

Johanna Senfter (1869-1971)

From "Ten Chorale Preludes," Opus 70

- Wer nur den lieben Gott lässt walten
- Herr, nun laß in Friede
- Lobet den Herren

Anton Heiller (1923-1979)

Partita on "Freu dich sehr, o, meine Seele"

Meditation on "Ecce lignum crucis"

Florence Price (1887-1953)

Suite #1

- Fantasy
- Fughetta
- Air
- Toccato

Alessandro Poglietti (early 17th century-1683)

Echoes and Birds - Improvisation around Aria Bizarra del Rossignolo

Edoardo Bellotti, organ

Johann Sebastian Bach (1685-1750)

Musikalisches Opfer

Ulrika Davidsson and Joel Speerstra, duo-clavichord

(Complete program to be announced)



St. Helena Church, Skövde 18:00-19:00

(Admission free)

Echoes from the past - 20th century composers taking inspiration from past centuries

Ludger Lohmann, organ

Dieterich Buxtehude (1637-1707)

Praeludium, Fuge und Ciacona C-Dur (BuxWV 137)

Praeludium in g BuxWV 148

Petr Eben (1929-2007)

Hommage à Dietrich Buxtehude (1987)

William Byrd (1543-1623)

Fantasia in a

Franz Danksagmüller (b. 1969)
A Fancy - after a Fantasia in a by William Byrd (2017)

Johann Sebastian Bach (1685-1750)
Toccata und Fuge in d ("Dorian"), BWV 538
Von Gott will ich nicht lassen, BWV 658 (from the Leipzig Chorales)

Max Reger (1873-1916)
Von Gott will ich nicht lassen op. 67/42
Toccata d-Moll und Fuge D-Dur op. 59/5+6



Örgryte New Church 19:30-21:00



(Tickets 180/100 SEK)

GIOA Live-stream www.organacademy.se

Echoes of Celebrations around 1630

The European Hansa-Ensemble

Manfred Cordes, director

Johann Julius Weiland (ca. 1605-1663)
Laudate Dominum
Duke August von Braunschweig-Lüneburg, January 1, 1662

Augustin Pflieger (1635-1685)
Magne Magni Nati Patris
Duke Christian Albrecht to the Inauguration of the Kieler Universität, February, 3, 1666

Johann Stobäus (1580-1646)
Gleichwie eins reichen Kaufmanns Schiff
Wedding composition, Königsberg, March 1, 1621

Thomas Selle (1599-1663)
Surrexit Christus
For Easter in April in Hamburg

Johann Stobäus (1580-1646)
Fratres, quaecunque sunt vera
To the Graduation Ceremony, May 16, 1632, in Königsberg

Thomas Boltzius (17th century)
Deficit gaudium cordis nostri
To the Funeral of King Gustav Adolf, June 22, 1634, in Stockholm

Jan Pieterszoon Sweelinck (1562-1621)
Diligam te Domine
To the Wedding of Johann Stobäus, July 21, 1617, in Königsberg

Diedrich Becker (c:a 1623-1679)
Es ist ein großer Gewinn
To the Burial of the Chancellor of Schleswig-Holstein, August 15, 1678, in Glückstadt

Heinrich Albert (1604-1651)

Lobet Gott in seinem Heiligtum, O ihr Götter dieser Erden

To the Celebration of the 26-year Peace Treaty between Poland and Sweden, September 12, 1635

Christian Flor (1626-1697)

So hast du nun geendiget

To the Burial of the Composer Michael Jacobi, October 19, 1663, in Lüneburg

Franz Tunder (1614-1667)

Iubilare et exultare

To the Birthday of King Charles XI of Sweden, November 24, 1664

Malachias Siebenhaar (1616-1685)

Ihr Kinder Israel

To the Inauguration after the Destruction of Magdeburg 1631 of the Temporary St. Johannes Church, December 15, 1644

Monday, October 16, 2023

Vasa Parish Hall 9:30-16.00

(Admission 700 SEK)

Church Musicians' Day: Continuing education and inspirational day for organists

Meet Lydia Vroegindewij, the creator and founder of Orgelkids, an international network organization in 23 countries with 160 organs, that invites children to build DO-organs and learn about the Queen of instruments.

Registration: no later than September 25, 2023 at

www.svenskakyrkan.se/goteborgsstift/orgelfestivalens-utbildningsdag

In collaboration with the Diocese of Göteborg.

St. James's Church (Sankt Jakobs kyrka) 12:00-12:45

(Admission free)

Lunch Concert: Echoes of Dance in Music for Two Keyboard Instruments

Edoardo Bellotti and William Porter

Afterwards organ soup for registered festival participants in the church's parish hall.

Follia - Improvisation

Johann Caspar Ferdinand Fischer (1656-1746)

Passacaglia from Urania

Bernardo Pasquini (1637-1707)

Sonata in d for two keyboards

Partite diverse di Follia

Bergamasca - Improvisation

Edoardo Bellotti and William Porter, clavier

St. James's Church (Sankt Jakobs kyrka) 14:30-17:00

(Tickets 100/50 SEK) www.billetter.se/users/gioa

Afternoon seminar: Strings and Pipes, Bows and Keyboards - Exploring the echoes of violin music in keyboard repertoire

Edoardo Bellotti, moderator

Annette Richards, Joel Speerstra and William Porter, presenters

The development of stringed instruments and in particular the role played by the violin - considered in the Baroque period Orpheus' instrument - strongly influenced keyboard music both from a stylistic and technical-executive point of view.

The seminar will focus on some aspects of this relationship: the influence of violin idioms on musical figures, the transcription of the instrumental repertoire (for example Bach/Vivaldi), the stylistic changes deriving from the development of the "ritornello" in keyboard music and aspects of performance praxis and articulation.

Presentations by Joel Speerstra ("Bach's solo violin works at the clavichord"); Annette Richards ("The Power of Music: Babel, Stanley, Handel and ritornelli at the English keyboard"); and Edoardo Bellotti ("Bach, Vivaldi and Fugue: research of order and consistency?") will be accompanied by practical demonstrations that will engage the participants in the discussion.

Örgryte Parish Hall 17:30-19:00

(Admission free)

Festival Reception and Buffet for registered participants and presenters of the festival

St. Mary's Church (Mariakyrkan), Marstrand 18:00-19:30

(Admission free)

GIOA Video Documentation www.organacademy.se

Echoes of Celebrations around 1630

The European Hansa-Ensemble

Manfred Cordes, conductor

(For more info, see Sunday, October 15, Örgryte New Church 19:30-21:00)

Örgryte New Church 19:30-21:10

(Tickets 180/100 SEK) www.billetter.se/users/gioa

Johann Sebastian Bach's Violin Concertos

Concerto Copenhagen

Lars-Ulrik Mortensen, harpsichord and director

Fredrik From, soloist and violin

Violin I: Alison Luthmers, Kanerva Juutilainen, Stefanie Barner-Madsen

Violin II: Hannah Tibell, Gabriel Bania, Hanna Ydmark, Jens Solgaard

Viola: Antina Hugosson, Mikkel Schreiber

Cello: Judith-Maria Blomsterberg, Hanna Loftsdóttir

Violone: Megan Adie

Oboe: Antoine Torunczyk

Johann Sebastian Bach (1685-1750)
From Orchestral Suite No. 3 in D major, BWV 1068
1. Overture

Violin Concerto in E major, BWV 1042
1. *Allegro*
2. *Adagio*
3. *Allegro assai*

From Orchestral Suite No. 3 in D major, BWV 1068
2. *Air*

Concerto for violin and oboe in C minor, BWV 1060R
1. *Allegro*
2. *Adagio*
3. *Allegro*

(Intermission)

Violin Concerto in A minor, BWV 1041
1. *(Allegro)*
2. *Andante*
3. *Allegro assai*

From Orchestral Suite No. 3 in D major, BWV 1068
3. *Gavotte I and II*
4. *Bourrée*
5. *Gigue*

Concerto for two violins in D minor, BWV 1043
1. *Vivace*
2. *Largo, ma non tanto*
3. *Allegro*

Concerto Copenhagen receives financial support from the Danish Cultural Foundation, the Augustinus foundation, the William Demant foundation, and Aage and Johanne Louis-Hansen's foundation.

In collaboration with Gothenburg Chamber Music Society and Örgryte parish.

Tuesday, October 17, 2023



Haga Church 12:00-12:45

(Admission free)

Lunch Concert: Echoes of Music for Recorder and Organ from the 16th and 17th Centuries

Duo 1702: Louise Hjorth Hansen; recorders, Katrine Immerkjær Kristiansen, organ

Afterwards organ soup for registered festival participants in the Haga Parish Hall.

Giovanni Pandolfi Mealli (1630-1669)
La Bernabea

Christopher Simpson (1602-1669)
Passacaglia in D minor

Dario Castello (ca.1590-1658)
Sonata secunda

Vicente Lusitano (c.1520-1561)
Allor che ignuda

Isabella Leonarda (1620-1704)
Sonata Duodecima, Opus 16

Giovanni Pandolfi Mealli (1630-1669)
La Biancuccia



Vasa Parish Hall 14:30-17:00
(Tickets 100/50 SEK)



GIOA Sound Documentation www.organacademy.se

Afternoon Seminar: Echoes of Older Composers in the Works of Max Reger
Max Reger's Organ Music and Principles of Their Performance
Ludger Lohmann, presenter

The seminar will explore the various groups of Reger's organ works and their typical compositional features, including parallels between larger and smaller forms, and also some references to older composers. Concerning performance, the most essential parameters will be addressed: tempo and agogics, phrasing and articulation, and registration.



Göteborg Cathedral 19:30-21:10
(Tickets 180/100 SEK)



GIOA Video Documentation www.organacademy.se

Echoes from the Present and the Future

Maria Forsström, mezzo

Daniel Berg, percussion

Amanda Sedgwick, saxophone

Johannes Landgren, organ

Hans Davidsson, organ (Max Käck)

Part one

Amanda Sedgwick (b. 1970)

Music for Saxophone and Organ (premier performance)

Max Käck (b. 1951)

Erhebe Dich, Du Richter der Welt (Rise, Judge of the World)

Music for two organists (premier performance)

Part two

Daniel Berg (b. 1971)

Averno (Inferno), for mezzo & marimba

Árpád Solti (b. 1986)
Sunrise, for vibraphone and organ

Daniel Berg (b. 1971)
Across Heaven - Beyond the Clouds

Petr Eben (1929-2007)
De Nomine Ceciliae
Version for mezzo, percussion and organ

Mattias Eklund (b. 1975)
Music for Mezzo, Percussion and Organ (premier performance)

Wednesday, October 18, 2023

Göteborg City Library 8:45-9:45 & 10:00-11:00 (Admission free)

Do-organ Workshops (for school classes ages 6-12)
Ulrike Heider & Elise Edström, workshop leaders
During the workshop we will build a small pipe organ, play on it together and finish with watching an organ film.
Registration: kersten.cottyn@organacademy.se

Haga Church 12:00-12:45 (Admission free)

Lunch Concert: Echoes of Organ Music from Hamburg and Lübeck
Maija Lehtonen, organ
Afterwards organ soup in the Haga Parish Hall.

Heinrich Scheidemann (ca. 1595-1663)
Praelambulum d
Erbarm dich mein, o Herre Gott

Franz Tunder (1614-1667)
In dich hab ich gehoffet, Herr

Dieterich Buxtehude (1637-1707)
Fugue C, BuxWV 174
Toccata d, BuxWV 155

Élisabeth J. de La Guerre (1665-1729)
Rigaudon, Rigaudon II, from Suite in D minor

Georg Böhm (1661-1733)
Vater unser im Himmelreich (à 2 Claviers et Pédale)

Johann Sebastian Bach (1685-1750)
Prelude and Fugue C major, BWV 531



Christinæ Church, Alingsås 12:00-12:30

(Admission free)

Soft Opening

Lars Storm, organ

Music by Lars Egebjer, Heimer Sjöblom and others, including the premier performance of *Cantilena* by Jan H. Börjesson.



Mariestad Cathedral 12:05-12:45

(Admission free)

Organ Recital

Isabelle Demers, organ

J. S. Bach (1685-1750)/Max Reger (1873-1916)

From "Schule des Triospiels":

Invention 1 in C major, BWV 772

Invention 2 in C minor, BWV 773

Invention 3 in D major, BWV 774

Invention 4 in D minor, BWV 775

Invention 5 in E-flat major, BWV 776

Invention 6 in E major, BWV 777

Invention 7 in E minor, BWV 778

Invention 8 in F major, BWV 779

Rachel Laurin (b. 1961)

Prelude and Fugue in G Major op. 87

Sergei Prokofiev (1891-1953)

Excerpts from "Romeo and Juliet", op. 64 (transcription by I. Demers)

- Street Awakens

- Romeo at the Fountain

- Madrigal

- Morning Serenade

Samuel Coleridge-Taylor (1875-1912)

Three Impromptus, Op. 78

I. F major

II. C major

III. A minor

Raymond Daveluy (1926-2016)

From Sonata No. 5

- Final



St. James's Church (Sankt Jakobs kyrka) 14:30-17:00

(Tickets 100/50 SEK) www.billetto.se/users/gioa



GIOA Sound Documentation www.organacademy.se

Afternoon Seminar: Echoes of the Ancient World: Come and Meet the Muses!

Putting Classical Archetypes to work for us as inspirations for performance

Joel Speerstra, moderator

Ruth Tatlow, and Christa Rakich, joined by Ulrika Davidsson and Andreas Edlund

Johann Caspar Ferdinand Fischer (1656-1746) wrote suites based on the nine muses of classical mythology. How much do we know about these goddesses, and how much of their characters did Fischer realize in the pieces? The 17th-century keyboard composers drew on these archetypes and many others from sources like Ovid's *Metamorphoses* to make emblematic keyboard literature that expresses rhetorical stories we can decode today. How can we use our new knowledge of these archetypes in our performances and get deeper enjoyment of this music as listeners? This seminar will focus on starting to own these archetypes again as performers and musical orators.

Presentations will include the following:

- Christa Rakich (joined by Davidsson, Speerstra, and Edlund) will celebrate the anniversary of William Byrd (1543-1623), whose music was published in the first emblematic book of keyboard music, *Parthenia*, ca. 1612.
- Edoardo Bellotti will open a window into the art of oratory from the *Prima e seconda prattica* focusing particularly on the "Possente spirto" from Monteverdi's *Orfeo*, as the perfect Model of Rhetoric.
- Joel Speerstra will unpack some of his research into codes and musical puzzles especially drawing the portraits of the Muses present in Fischer and Pachelbel.
- Ruth Tatlow will present new research on when and why voices break into unison and octaves in textured music 1680-1760. On a few memorable occasions Handel, Bach and others broke off their complex part writing and asked singers and instrumentalists to play a phrase or two in unison or at the octave. The effect is electrifying. Why would composers do such a thing? Drawing clues from the ancient understanding of proportions, and looking carefully at the words set in these phrases, Ruth will look for echoes of this practice in contemporary keyboard music - and ask what it might mean for the performer.

Christinæ Parish Hall, Alingsås 19:15-20:30 **(Admission free)**

Organ for All

Study group with lectures, music listening and discussions moderated by Lars Storm.
(Fully booked)

German Church 19:00-20:40 **(Tickets Göteborg Baroque) www.goteborgbaroque.se/kalendarium**

A Tribute to Sweden's 500-year Jubilee (1523-2023)

Echoes of Vocal and Instrumental Music from the 17th and 18th Centuries

Music by Orlando di Lasso (1532-1594), Simone Vesi (1610-1667), Dieterich Buxtehude (1637-1707), George Frideric Handel (1685-1759), Johan Helmich Roman (1694-1758), and Carl Michael Bellman (1740-1795).

Göteborg Baroque under the direction of Magnus Kjellson

Anna Jobrant, soprano

Ann Kjellson, soprano

Amanda Flodin, alto

Daniel Carlsson, alto

Leif Aruhn Solén, tenor

Jorge Navarro Colorado, tenor

Karl Peter Eriksson, bass

Steffen Bruun, bass

Jesenska Balic, violin
Marie-Louise Marming, violin
Marie Stockmarr, Becker, viola
Christian Berg, violoncello
Dohyo Sol, lute
Mattias Frostenson, contrabas

Per Bengtsson, oboe
Kenneth Boman, oboe
Ulrik Höglund, trumpet
Johan Åkervall, trumpet

In collaboration with Göteborg Baroque.

Thursday, October 19, 2023

Göteborg City Library 8:45-9:45 & 10:00-11:00

(Admission free)

Do-organ Workshops (for school classes ages 6-12)

Anders Kocken Johansson & Felicia Glimmergård, workshop leaders

During the workshop we will build a small pipe organ, play on it together and finish with watching an organ film.

Registration: kersten.cottyn@organacademy.se

Vasa Church 12:00-12:45

(Admission free)

Lunch Concert: Echoes from the Land Without Music

Annette Richards, organ

Afterwards organ soup for registered festival participants in the Vasa parish hall.

Judith Weir (b. 1954)
The Trees Unfold

William Byrd (1543-1623)
Prelude and Fantasia in a

Thomas Tallis (ca.1503-1585)
Felix Namque 1

Herbert Howells (1892-1983)
Master Tallis's Testament

Charles Ives (1874-1954)
Variations on "America"



Örgryte New Church 14:30-17:00



(Tickets 100/50 SEK) www.billetterto.se/users/gioa

GIOA Sound Documentation www.organacademy.se

Afternoon Seminar: Pioneering Female Organists and Composers - English organ culture in the 19th century, the Bach revival, Elizabeth Stirling and representations of women at the organ.

Pioneering women composers from the 19th and early 20th centuries, focusing on ways in which they embraced the contrapuntal tradition as well as elements of romanticism.

Presenters: Annette Richards, Anne Laver, Kimberly Marshall and Christa Rakich



Göteborg Concert Hall 19:30-21:15

(Tickets GSO) www.gso.se/en/programme/concerts

Organ and Orchestral Music: Bolero - Earth's Shadow - Pathétique

Olivier Latry, organ

Roger Carlsson and Walter Witick, percussion

Santtu-Matias Rouvali, conductor

Gothenburg Symphony Orchestra

Pierre Cochereau (1924-1984)

Bolero on a theme by Charles Racquet

Kaija Saariaho (1952-2023)

Earth's Shadows (2013)

Pyotr Tchaikovsky (1840-1893)

Symphony no. 6, "Pathétique"

- Adagio

- Allegro non troppo

- Allegro con grazia

- Allegro molto vivace

- Adagio lamentoso

In collaboration with Gothenburg Symphony Orchestra.



German Church 19:00-20:40

(Tickets Göteborg Baroque) www.goteborgbaroque.se/kalendarium

A Tribute to Sweden's 500-year Jubilee (1523-2023): Echoes of Vocal and Instrumental Music from the 17th and 18th Centuries

Göteborg Baroque under the direction of Magnus Kjellson

Music by Orlando di Lasso (1532-1594), Simone Vesi (1610-1667), Dieterich Buxtehude (1637-1707), George Frideric Handel (1685-1759), Johan Helmich Roman (1694-1758), and Carl Michael Bellman (1740-1795).

In collaboration with Göteborg Baroque.

(For more info, see Wednesday, October 18, German Church 19:00-20:40)

Friday, October 20, 2023

Göteborg Cathedral 12:00-12:30

(Admission free)

Lunch Concert: Echoes from Elfrida Andrée's 62 Years as Cathedral Organist

Kimberly Marshall, organ

Afterwards organ soup for registered festival participants in the German Church.

Elfrida Andrée (1841-1929)

Symphony in B minor (1890)

I. Moderato

II. Fugato: Andante lento e grazioso

III. Cantabile, attacca

IV. Finale: Allegro giusto e maestoso

Christinæ Church, Alingsås 12:00-12:30

(Admission free)

Lunch Concert: An Organist Four-Leaf Clover, with all of Christinæ Church's organists

Samuel Ekstener, Lars Storm, Johanna Thür and Emma Undemar, organ

Music by, among others, Johann Sebastian Bach, Jean Langlais and Jan H. Börjesson.

Haga Church 14:30-17:00

(Tickets 100/50 SEK) www.billetter.se/users/gioa

 **GIOA Sound Documentation www.organacademy.se**

Afternoon Seminar: Elfrida Andrée's Organ Music

Annette Richards, moderator

Johan Hammarström and Jonas Lundblad, presenters

A presentation of the new edition of the organ works, an exploration of performance indications in the manuscripts, and a discussion of the context of Elfrida Andrée's role as composer for the organ and organist in 19th-century Scandinavia.

Vasa Parish Hall 17:15-18:30

(Admission free)

Reception for registered participants and presenters of the festival.

Göteborg Concert Hall 18:00-19:45

(Tickets GSO) www.gso.se/en/programme/concerts

Organ and Orchestral Music: Bolero - Earth's Shadow - Pathétique

Olivier Latry, organ

Roger Carlsson and Walter Witick, percussion

Santhu-Matias Rouvali, conductor

Gothenburg Symphony Orchestra

(For more info, see Thursday, October 19, Göteborg Concert Hall, 19:30-21:15)

Christinæ Church, Alingsås 19:00-19:45 and 20:30-21:15

(Admission free)

Organ Schlager Music: A festive and heartfelt program of hits and pop music mixed with original music for organ

Tommy Jonsson, organ



Vasa Church 19:30-21:10



(Tickets 180/100 SEK) www.billetterto.se/users/gioa

GIOA Live-stream www.organacademy.se

Organ Concert

Music by Elfrida Andrée, Clara Schumann, Ethel Smyth,

Natalie Draper, and Rachel Laurin

Jonas Lundblad, Johan Hammarström, Anne Laver, organ

Joseph Haydn (1732-1809)

Chaos: Introduction to the Creation; arr. Elfrida Andrée

Elfrida Andrée (1841-1929)

Sonata II for organ

- Chorale with variations

- Fuga con spirito

Jonas Lundblad, organ

Elfrida Andrée

Four compositions for the organ:

I. Prelude: Largo

II. Introduction - Improvisation on a psalm melody: Molto maestoso

III. Cantilena: Andante

IV. Melodi: Larghetto

Elfrida Andrée

Andante cantabile for cello and organ

Johan Hammarström, organ, Elisabeth Nilsson, cello

Elfrida Andrée

Symphonische Dichtung

Jonas Lundblad, organ

(Intermission)

Clara Schumann (1819-1896)

Three Preludes and Fugues, Op. 16 (arr. Anne Laver)

I. Prelude and Fugue in G minor

II. Prelude and Fugue in B-flat major

III. Prelude and Fugue in D minor

Ethel Smyth (1858-1944)

Prelude and Fugue "O Traurigkeit, O Herzeleid"

Natalie Draper (b. 1985)

Three Meditations for Organ (2020)

I. Alleluia

II. Prayer

III. Amen

Rachel Laurin (b. 1961)
Étude Héroïque, Op. 38 (2012)
Anne Laver, organ

Recorded by the Swedish National Radio.

Saturday, October 21, 2023



Jonsered Church 9:00-9:50

(Admission free)



GLOA Video Documentation www.organacademy.se

Echoes from Pehr Schiörlin 1783 - 240 Years

Christa Rakich, organ

Clara Schumann (1819-1896)
Prelude and Fugue in B-flat major, Opus 16, no. 2

Christa Rakich (b. 1952)
Variations on Toulon (2023)

Clara Schumann
Prelude and Fugue in D minor, Opus 16, no. 3

James Woodman (b. 1957)
Sonata in Sea: Cape Cod (2003)
- Barnstable
- Wellfleet
- Provincetown



Jonsered Manor 10:00-16:00

(Admission free)



Symposium: Elfrida Andrée and Pioneering Female Organists and Composers

In collaboration with Jonsereds Herrgård, University of Gothenburg.

The symposium is part of the Jonsered Seminars.

Registration for the Göteborg International Organ Festival Symposium *Elfrida Andrée and Pioneering Female Organists and Composers* at Jonsered Manor, is done by e-mail to jonseredsherrgard@gu.se (include your name and your university/home institution/place of employment). Please note that the number of participants in the symposium is very limited.

The pipe organ is often said to be the "Queen of instruments", and the patron saint of music, St. Cecilia, is traditionally depicted playing the organ. But how does this kind of imagery relate to the reality facing women in organ culture, in times past and today? And who were the pioneering female organists and organ composers, and what did they achieve? Departing from the composer Elfrida Andrée (1841-1929), a key figure in the musical life of Gothenburg and the world's first female cathedral organist, the symposium takes a broad look at the role of women in organ culture. What social and economic factors condition the history of women in organ culture? Is there a "hidden

history” of marginalized women as performers, composers and instrument builders? And are attitudes towards women in the organ world still changing or in need of change?

Part one

Elfrida Andrée: A Swedish Pioneering Organist and Organ Composer

Johan Hammarström and Jonas Lundblad: A New Edition of Elfrida Andrée's Organ Works

Eva Öhrström: Elfrida Andrée: Pioneer, Organist, Composer

Kimberly Marshall: Elfrida Andrée: Liturgical Pioneer

Part two

Women in the World of Organ Music: Historical and International Perspectives

Robin Blanton: Nannette Streicher: A Pioneering Female Keyboard Instrument Builder

Annette Richards: Elizabeth Stirling and 19th-Century British Views on the Female Organist

Anne Laver: Changing Attitudes towards Women Organists in the U.S. at the Dawn of the 20th Century


Anna Steppeler: Writing History with Women at the Console: 20th- and 21st-Century Questions

Moderator: Sverker Jullander

The format of the Jonsered Seminars is designed to promote an open exchange of knowledge between the participants. Presentations are therefore short (normally 10 minutes), leaving plenty of time for open, informal discussions. The number of participants is very limited.

 **Christinæ Church, Alingsås 10:30-11:15**

(Admission free)

 *Organ Fairy Tale: Peter and the Wolf*

Staffan Nattsén, narrator

Lars Storm, organ

The humorous and captivating story of Peter and the Wolf is one of the most loved musical fairy tales ever created. The basis of the story is a Russian folk tale that, with the fantastic music of Ukrainian composer Sergei Prokofiev (1891-1953), has entertained generations of children and adults since it was composed in 1936.

 **Göteborg City Library 10:30-13:00**

(Admission free) (Drop-in)

Family Do-organ Workshops

Elise Edström & Sven Eckerdal, workshop leaders

During the workshops we will build a small pipe organ and play on it together.

 **Haga Church 14:00-15:00**

(Admission free) (For all ages)

Dancing as a Nobleman

Kersten Cottyn, dance instruction

Ulrike Heider, organ

Come by yourself or bring the whole family and learn to dance a Pavane, Gaillarde or Minuet, to the tunes of the beautiful Brombaugh organ in Haga Church.
No requirement to dress up, but a warm encouragement to this for those who want to!



Göteborg Concert Hall 15:00-17:00

(Tickets GSO) www.gso.se/en/programme/concerts



GSOplay Live-stream www.gso.se/gsoplay

Organ and Orchestral Music: Bolero - Earth's Shadow - Pathétique

Olivier Latry, organ

Roger Carlsson and Walter Witick, percussion

Santtu-Matias Rouvali, conductor

Gothenburg Symphony Orchestra

(For more info, see Thursday, October 19, Göteborg Concert Hall, 19:30-21:15)



Christinæ Church, Alingsås 17:00-18:00

(Admission free)

Organ Recital

Anna Steppler, organ

(For more info, see Wednesday, October 11, Mariestad Cathedral, 12:05-12:50)



Vasa Church 17:00-18:00

(Tickets 120/70 SEK) www.billetterto.se/users/gioa



GIOA Live-stream www.organacademy.se

Celebration of Max Reger I - 150 Years

Echoes of Johann Sebastian Bach over 300 years

Max Reger (1873-1916) and Ming Tsao (b. 1966)

Max Reger's version of Bach's 15 two-part Inventions with an added third part published as a "School for Trio Playing" (1898) and Ming Tsao's "Dritte Stimme zu Bachs zweistimmige Inventionen" (A Third Part to Bach's two-part Inventions, 2019).

Bach/Reger: Isabelle Demers, organ

Bach/Ming Tsao: Ulrika Davidsson and Joel Speerstra, two pianos

Invention 1 in C major	(BWV 772)
Invention 2 in C minor	(BWV 773)
Invention 3 in D major	(BWV 774)
Invention 4 in D minor	(BWV 775)
Invention 5 in E-flat major	(BWV 776)
Invention 6 in E major	(BWV 777)
Invention 7 in E minor	(BWV 778)
Invention 8 in F major	(BWV 779)
Invention 9 in F minor	(BWV 780)
Invention 10 in G major	(BWV 781)
Invention 11 in G minor	(BWV 782)
Invention 12 in A major	(BWV 783)
Invention 13 in A minor	(BWV 784)
Invention 14 in B-flat major	(BWV 785)
Invention 15 in B minor	(BWV 786)



Vasa Church 19:30-20:40

(Tickets 180/100 SEK) www.billetterto.se/users/gioa



GIOA Live-stream www.organacademy.se

Celebration of Max Reger II - 150 Years

Organ Music by Max Reger (1873-1916)

Ludger Lohmann, organ

Fantasy and Fugue on the Hymn "Halleluja! Gott zu loben, bleibe meine Seelenfreud,"
Op. 52, no. 3

Introduction, Variations and Fugue in F-sharp minor on an original theme, Op. 73

Fantasy and Fugue in D minor, Op. 135b

Sunday, October 22, 2023

Vasa Church 11:00-12:15

(Admission free)

Solemn High Mass: Organ and Liturgy

Music by Elfrida Andrée, Fredrik Hjort, Joel O. Eriksson, and others

Vasa Vokalensemble, including students from The Academy of Music and Drama

Per Högberg, choir director and organist



Vasa Church 13:00-14:10

(Tickets 180/100 SEK) www.billetterto.se/users/gioa



GIOA Video Documentation www.organacademy.se

Celebration of Max Reger III - 150 Years

Chamber Music by Max Reger (1873-1916)

Hermann Stefánsson, clarinet

Erik Wahlgren, cello

Bengt Forsberg, piano

Cello Sonata no. 2 in G minor, Op. 28

I. Agitato

II. Prestissimo assai

III. Intermezzo. Poco sostenuto

IV. Allegretto con grazia

From "Silhouetten", Op. 53

- No. 2

Aus meinem Tagebuch, Op. 82, part I

- No. 5, Gavotte

- No. 6, Sostenuto

Clarinet Sonata No. 3 in B-flat major, Op. 107

I. Moderato

II. Vivace

III. Adagio

IV. Allegretto con grazia

Göteborg Concert Hall 15:00-16:45

(Tickets GSO) www.gso.se/en/programme/concerts

Solo Concert on the New Concert Hall Organ (Rieger 2021): Andrée, Reger and Prokofiev
Isabelle Demers, organ

Elfrida Andrée (1841-1929)
Sonata in D

Rachel Laurin (b. 1961)
Prelude and Fugue in G Major op. 87

Nadia Boulanger (1887-1979)
Prélude and Improvisation (from "Trois Improvisations")

Max Reger (1873-1916)
Fantasy and Fugue on B-A-C-H, op. 46

Johann Sebastian Bach (1685-1750)
Chromatic Fantasy and Fugue, BWV 903 (arr. by Max Reger)

Sergei Prokofiev (1891-1953)
Excerpts from "Romeo and Juliet", op. 64 (transcription by I. Demers)

In collaboration with Gothenburg Symphony Orchestra.

Haga Church 19:30-20:45

(Tickets 180/100 SEK) www.billetter.se/users/gioa

In Memoriam Kaija Saariaho (1952-2023)

Chamber music and music for soprano, cello and organ

Gageego!

Fredrik Burstedt, conductor
Jan Lehtola, organ
Anna Maria Friman-Henriksen, soprano
Charlotta Grahn Wetter, violin 1
Helena Frankmar, violin 2
Laura Groenestein-Hendriks, viola
Johan Stern, cello
Thomas Allin, double bass
Anders Jonhäll, flute
Mårten Landström, piano
Erik Groenestein-Hendriks, harp
Martin Ödlund, percussion
Linus Andersson, electronics

NoaNoa (1992), flute and electronics

Offrande (2014), cello and organ

Changing Light (2005), soprano and flute

Spins and Spells (1997), cello

Kolme preludia (Three preludes) (1981), soprano and organ

Lichtbogen (1986) - for flute, percussion, harp, piano, violin, viola, cello, double bass, and electronics

In collaboration with Gageego.

OPPOSITE PAGE

Detail from the Positif division of the Rieger Orgelbau Concert Hall Organ (2021) in Göteborg



Photo: Sven Andersson



Max Reger
(1873-1916)

*Reger playing the Sauer Organ in the Leipzig Conservatory.
Photo: Ernst Hoenisch.
(Akademie der Wissenschaften und der Literatur Mainz)*

Morning Workshops

Göteborg International Organ Festival
October 16-20, 2023, 9:00-11:30

PARTIMENTO AND IMPROVISATION 1

Edoardo Bellotti

ANDRÉE, PRICE AND SANDRESKY 2

Kimberly Marshall

NORTH GERMAN BAROQUE 3

William Porter

MAX REGER 4

Ludger Lohmann

OUTSTANDING MUSIC BY WOMEN COMPOSERS 5

Anne Laver & Annette Richards

PACHELBEL AND FISCHER 6

Edoardo Bellotti & Joel Speerstra

Please register for one or two of the workshops above at
www.organacademy.org/morning-workshops

Monday October 16–Tuesday October 17, 2023, 9:00–11:30

1. PARTIMENTO AND IMPROVISATION

Edoardo Bellotti

St. James's Church (Sankt Jakobs kyrka), Parkgatan 4

Partimento and Liturgical Improvisation:

Prelude, Interlude, Verses, using the two Swedish 18th-century sources with reference to European continental sources from the Lutheran and Catholic traditions.

Monday October 16–Tuesday October 17, 2023, 9:20–11:30

2. ANDRÉE, PRICE AND SANDRESKY

Kimberly Marshall

Lundén Organ in Vasa Church, Vasa Kyrkoplan 5

In this workshop, Kimberly Marshall explores music by:

Elfrida Andrée (Cantorgi Edition)

Florence Price (ClarNan Editions)

Margaret Sandresky (Wayne Leupold Editions)

Monday October 16–Wednesday October 18, 2023, 9:00–11:30

3. NORTH GERMAN BAROQUE

William Porter

North German Baroque Organ in Örgryte New Church, Lennart Svegelius väg 10
17th-century North German organ repertoire.

Heinrich Scheidemann: any Magnificat setting, of choice; *In dich hab' ich gehoffet, Herr*

Dieterich Buxtehude:

Praeludium in C (BuxWV 137)

Praeludium in C (BuxWV 138)

Praeludium in F (BuxWV 145)

Praeambulum in a (BuxWV 158)

Nun bitten wir den heiligen Geist (BuxWV 208)

Vater unser in Himmelreich (BuxWV 219)

Von Gott will ich nicht lassen (BuxWV 220)

Wie schön leuchtet (BuxWV 223)

Canzonetta in G (BuxWV 171)

Georg Böhm: *Auf meinen lieben Gott*

Johann Nicolaus Hanff: *Auf meinen lieben Gott*

Nicolaus Bruhns: *Praeludium in G*

Wednesday October 18-Friday October 20, 2023, 9:20-11:30

4. MAX REGER

Ludger Lohmann

Vasa Church: Lundén Organ (1909/Rieger 2019)

The focus of this workshop is the collection op. 59, which has the largest variety of small musical forms, and allows the most concise explanation of essential performance parameters. If participants want to present other, particularly larger pieces, they should announce this well ahead of time to allow other participants to bring the respective scores.

Wednesday October 18-Friday October 20, 9:00-11:30

5. OUTSTANDING MUSIC BY WOMEN COMPOSERS

Anne Laver & Annette Richards

Bethlehem Church: Hammarberg Organ (1967), October 18

Örgryte New Church: Willis Organ (1871), October 19-20

This workshop focuses on outstanding music by women composers from the 19th-21st centuries. Suggested repertoire:

Elizabeth Stirling (6 Pedal Fugues, etc - IMSLP)

Judith Bingham (*St. Bride, Assisted by Angels; Meine Seel' erhebt den Herren*, etc - Peters)

Jeanne Demessieux (*Te Deum; 12 Preludes on Gregorian chant themes* - Durand, IMSLP)

Sofia Gubaidulina (*Hell und Dunkel* - Sikorski)

Nadia Boulanger (*Trois improvisations* - IMSLP)

Ethel Smyth (*Chorale preludes* - IMSLP)

Clara Schumann (*Three Preludes and Fugues*, Op. 16 - IMSLP)

Cecilia McDowall (*Celebration; Church bells beyond the stars; O antiphons* - Oxford)

Thursday October 19-Friday October 20, 2023, 9:00-11:30

6. PACHELBEL AND FISCHER

Edoardo Bellotti & Joel Speerstra

St. James's Church (Sankt Jakobs kyrka), Parkgatan 4

Johann Pachelbel:

Hexachordum Apollinis (1699)

Johan Caspar Ferdinand Fischer:

Musikalischer Parnassus Musico-Organisticus (c. 1738)

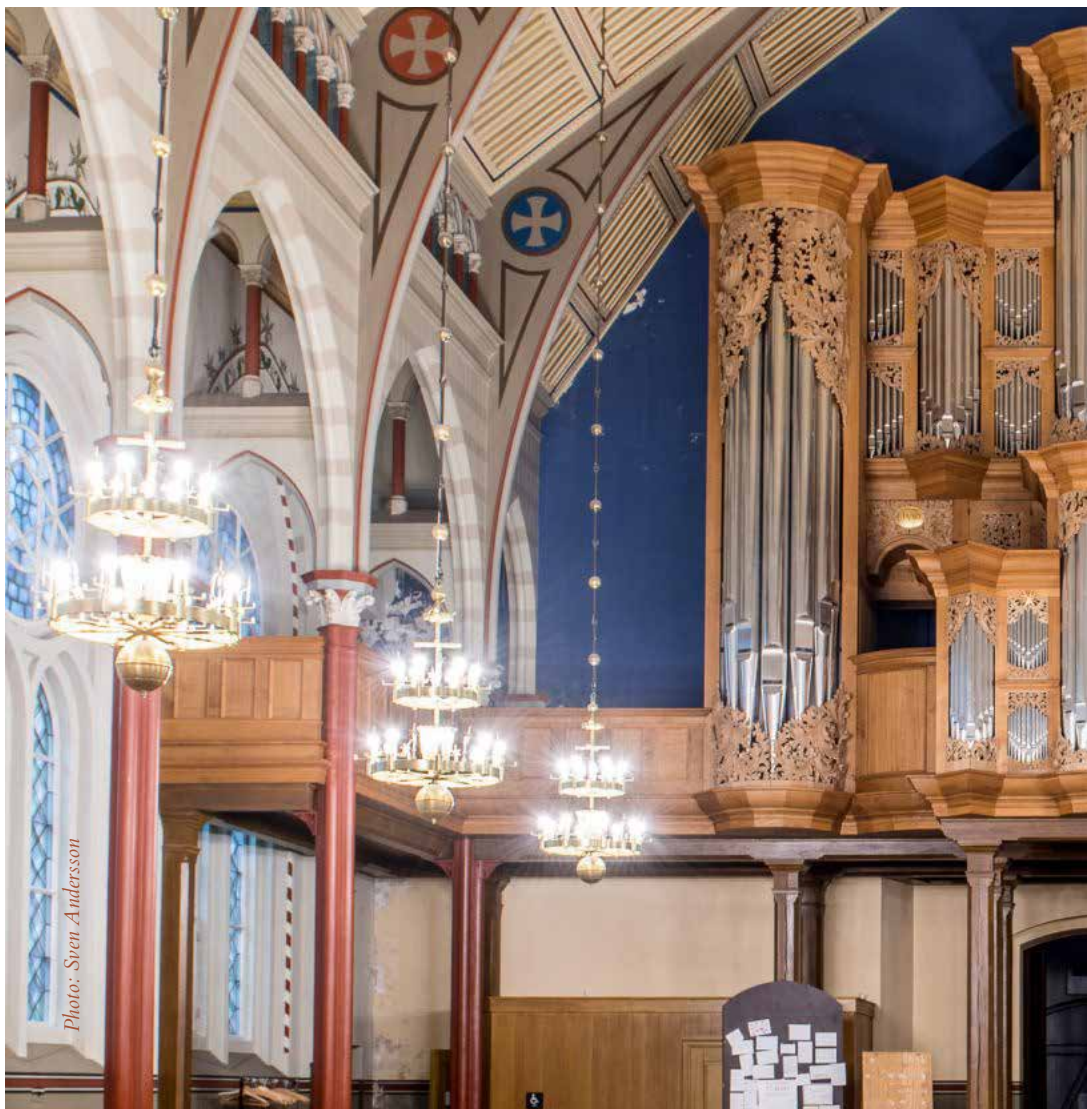


Photo: Sven Andersson

RÜCK POSITIV CDE- $\epsilon^{\text{'''}}$

Principal	8'
Quintadena	8'
Gedact	8'
Octav	4'
Blockflöit	4'
Octav	2'
Quer Flöit	2'
Siefflöit	1 1/2'
Sexquialt	2 fach
Scharff	6.7.8 fach
Dulcian	16'
Bahrpfeiff	8'
Tremulant	

WERCK

Principal	16'
Quintaden	16'
Octav	8'
Spitzflöit	8'
Octav	4'
Super Octav	2'
Rauschpfeiff	2 fach
Mixtur	6.7.8 fach
Trommet	16'

CDEFGA- $\epsilon^{\text{'''}}$

OBER POSITIV CDEFGA- $\epsilon^{\text{'''}}$

Principal	8'
Hollflöit	8'
Rohrflöit	8'
Octav	4'
Spitzflöit	4'
Nassat	3'
Octav	2'
Gemshorn	2'
Scharff	6 fach
Cimbel	3 fach
Trommet	8'
Vox Humana	8'
Zincke	8' (from f)

BRUST POSITIV CDEFGA- $\epsilon^{\text{'''}}$

Principal	8'
Octav	4'
Hollflöit	4'
Walfflöit	2'
Sexquialter	2 fach
Scharff	4.5.6 fach
Dulcian	8'
Trechter Regal	8'



PEDAL

Principal
SubBass
Octav
Octav
Rauschpfeiffe
Mixtur
Posaunen
Posaunen
Dulcian
Trommet
Trommet
Cornet
Tremulant

CD-d'

16'
16'
8'
4'
3 fach
6.7.8 fach
32' (from F)
16'
16'
8'
4'
2'

MISCELLANEOUS

Koppel: OP/W, BP/W
Cimbelstern, Vogelgesang, Trommel
5 Sperrventile: W, RP, OP, BP, Pedal
Hauptsperrventiel
Tremulant, Tremulant RP, Tremulant Pedal
12 Bellows: 4' x 8'
Temperament: Meantone (1/4-comma)
Subsemitones in all manuals: e flat/d#, g#/a flat,
e flat/d#, g#/a flat, e flat"/d#"~
In RP, add: b flat/a#, b flat/a#, g#" /a flat~
Pedal: e flat/d#, g#/a flat
3 separate wind supply systems
Pitch: a' = 465 Hz

IN ÖRGRYTE NEW CHURCH

The
North German
Baroque
Organ
(2000)

GOArt
Henk van Eeken
Mats Arvidsson
Munetaka Yokota

Photo: Sven Andersson

GRAND ORGUE C-c^{*} (Manual I)**

[wind pressure: 90 mm;
flexible wind]

Montre	16'
Bourdon	16'
Montre	8'
Flûte harmonique	8'
Bourdon	8'
Viole de Gambe	8'
Grosse Quinte	5 1/3'
Prestant	4'
Flûte	4'
Grosse Tierce	3 1/5'
Quinte	2 2/3'
Doublette	2'
Cornet	V
Fourniture (2')	V
Cymbale (1')	IV
Bombarde	16'
Trompette	8'
Clairon	4'
Saxophone	8'

POSITIF EXPRESSIF C-c^{*} (Manual II)**

[wind pressures: B (C-e):
105 mm; T (f-c^{***}): 115 mm]

Quintaton	16'
Principal	8'
Flûte	8'
Cor de Nuit	8'
Salicional	8'
Unda Maris	8'
Prestant	4'
Flûte douce	4'
Nazard	2 2/3'
Doublette	2'
Tierce	1 3/5'
Larigot	1 1/3'
Septième	1 1/7'
Piccolo	1'
Neuvième	8/9'
Onzième	8/11'
Cornet	V
Plein Jeu (1 1/3')	IV
Basson	16'
Trompette	8'
Cromorne	8'
Trémolo	

RÉCIT EXPRESSIF (Manual III)

[wind pressures: B (C-e):
110 mm; T (f-c^{***}): 120 mm]

Bourdon	16'
Diapason	8'
Flûte traversière	8'
Bourdon	8'
Viole de Gambe	8'
Voix céleste	8'
Octave	4'
Flûte octaviane	4'
Nazard harmonique	2 2/3'
Octavin	2'
Tierce harmonique	1 3/5'
Fourniture (2')	IV
Cymbale (1/2')	III
Bombarde	16'
Trompette harmonique	8'
Basson-Hautbois	8'
Voix humaine	8'
Clairon harmonique	4'
Trémolo	

C-c^{*}**

ORCHESTRE EXPRESSIF C-c^{*} (Manual IV)**

[wind pressures: B (C-f):
130 mm; T (f-c^{***}): 130 mm]

Violonbasse	16'
Corno dolce	16'
Violon	8'
Flûte d'Orchestre	8'
Bourdon doux	8'
Quintaton	8'
Éolienne	8'
Voix angélique	8'
Viole	4'
Flûte d'Écho	4'
Piccolo	2'
Harmonia aetheria (2 2/3')	III
Clarinette	8'
Physharmonica	16'
Physharmonica	8'



SOLO EXPRESSIF (‘floating’)

[wind pressure:
130 / 300 mm]

Cor d’Harmonie	8’
Violoncelle	8’
Violoncelle céleste	8’
Cor anglais	8’
Tuba magna	16’
Tuba	8’
Tuba Clairon	4’
Trémolo	

BOMBARDE (‘floating’) C-c^{*}**

Cor d’Harmonie (SOLO)	8’
Tuba magna (SOLO)	16’
Tuba (SOLO)	8’
Tuba Clairon (SOLO)	4’
Trompette en Chamade	8’

C-c^{*}**

PÉDALE EXPRESSIF

Basse acoustique	32’
Violonbasse (ORCHESTRE)	16’
Corno dolce (ORCHESTRE)	16’
Violoncelle (SOLO)	8’
Violon (ORCHESTRE)	8’
Corno dolce	8’
Physharmonica (ORCHESTRE)	16’
Tuba magna (SOLO)	16’
Tuba (SOLO)	8’
Tuba Clairon (SOLO)	4’

C-c^{*}**

PÉDALE (cont.)

Principal	8’
Grande Tierce	6 2/5’
Quinte	5 1/3’
Grande Septième	4 4/7’
Flûte	4’
Bombarde	32’
Bombarde	16’
Basson	16’
Trompette	8’
Clairon	4’

PÉDALE

[wind pressure: 100 mm]

Basse acoustique [32’ + 21 1/3’]	64’
Grand Bourdon	32’
Soubasse	32’
Grosse Flûte	16’
Flûte	16’
Montre (GRAND ORGUE)	16’
Soubasse	16’
Grosse Quinte	10 2/3’
Flûte	8’

C-g[’]

The
Rieger Orgelbau
Organ
(2021)

IN THE GÖTEBORG CONCERT HALL



Photo: The Göteborg Diocese Organ Inventory

GREAT	C-g ^{'''}	SWELL	C-g ^{'''}	CHOIR	C-g ^{'''}	COUPLERS
Double Diapason	16'	Contra Gamba	16'	Lieblich Gedact	8'	Great to Pedal
Open Diapason	8'	Open Diapason	8'	Dulciana	8'	Choir to Pedal
Claribel Flute	8'	Lieblich Gedact	8'	Flute harmonique	4'	Swell to Pedal
Viola	8'	Gamba	8'	Gemshorn	4'	Choir to Great
Octave	4'	Voix Celeste	8'	Piccolo	2'	Swell to Great
Quint	3'	Octave	4'	Corno di Bassetto	8'	Swell to Choir
Super Octave	2'	Flageolet	2'			Swell to Great-4'
Mixture	III	Wox humana	8'			Swell to Great-16'
Bombarde	8'	Cornoepen	8'			
		Hautboy	8'			
		Clarion	4'			
		Tremulant Sw.				



PEDAL

Grand Open Diapason	16'
Violone Metal	16'
Bourdon	16'
Violoncello	8'
Ophicleide	16'

C-f

MISCELLANEOUS

7 fixed combinations (by means of combination pedals); original hitch-down Swell pedal with two fixed positions.

Mechanical key and stop action; Great with Barker levers (also for the manual couplers). Pedal tubular pneumatic action.

Wind pressure: 76mm (Bombarde 8'; Violoncello 8'; and Ophicleide 16' on 135mm).

Pitch a1 = 442 Hz; equal temperament

IN ÖRGYTE NEW CHURCH

The
Henry Willis
Organ
(1871)

Photo: The Göteborg Diocese Organ Inventory

GREAT (I)

Kvintadena	16'
Principal	8'
Koppelflöjt	8'
Oktava	4'
Spetsflöjt	4'
Rörquint	2 2/3'
Oktava	2'
Mollters	16/19'
Mixtur	6 ch
Trumpet	8'
Clairon	4'

C-g^{'''}

SWELL (II)

Harfenprincipal	8'
Rörflöjt	8'
Principal	4'
Blockflöjt	4'
Nasard	2 2/3'
Waldflöjt	2'
Hålters	1 3/5'
Kvinta	1 1/3'
Septima	1 1/7'
Piccolo	1'
Cornette composé	5 ch
Scharf	4 ch
Dulcian	16'
Rörskalmesja	8'
Tremolo	
Swell	

C-g^{'''}

8'
8'
4'
4'
2 2/3'
2'
1 3/5'
1 1/3'
1 1/7'
1'
5 ch
4 ch
16'
8'

BRUSTWERK (III) C-g^{'''}

Trägedackt	8'
Rörflöjt	4'
Principal	2'
Täckflöjt	2'
Siffelöjt	1 1/3'
Ters	4/5'
Cymbel	2 ch
Krummhorn	8'
Regal	4'
Tremolo	
Swell	

COUPLERS

II/I
III/I
III/II
I/Ped
II/Ped
III/Ped



PEDAL

Principal
Subbas
Oktava
Gedackt
Pommer
Oktava
Rörpipa
Nachthorn
Mixture
Fagott
Basun
Trumpet
Trumpet

C-F

16'
16'
8'
8'
5 1/3'
4'
4'
2'
4 ch
32'
16'
8'
4'

MISCELLANEOUS

Mechanical action, electric couplers; electric
stop action, combination system
Slider chests
Pitch a1 = 440 Hz; equal temperament

*The
Magnusson & Troje
Organ
(1962)*

IN GÖTEBORG CATHEDRAL



ORGAN

C-f^{'''} with transposing keyboard at either a415 or a465

COUPLERS

I/Ped and Ped/I

PEDAL C-d'

Principal	8' (Bass/Treble)	Open wooden pipes in the façade (cedar pipe bodies with white maple fronts)
Quintadena	16' (T)	Stopped wooden pipes (cedar)
Gedackt	8' (B/T)	Stopped wooden pipes (cedar)
Octava	4' (B/T)	Open wooden pipes (cedar)
Quint	3' (T)	Open metal pipes from c' (organ metal)
Octava	2' (B/T)	Open wood C-b (cedar), open metal pipes b[♯]-f ^{'''} (organ metal)
Dulcian	16' (B)	Can be played from the pedal or the manual (organ metal)
Regal	8' (B/T)	Reed stop in the façade (organ metal)



THE ORGAN'S DISPOSITION

The organ case houses five full stops and two half stops played from a single manual and controlled by stop knobs to the left of the keyboard. In the divided stops, the upper half of the stop knob draws the treble slider and the lower half draws the bass slider. The detachable console contains a single stop, the Dulcian 16', played in the pedal and controlled from a stop knob to the right of the manual keyboard along with two coupler stop knobs: I/Pedal, and Pedal/I.

IN CHRISTINE CHURCH

The
Göteborg Baroque
Claviorgan
(2018)



Elfrida Andrée
(1841-1929)

Photographer unknown (Regional Archives)

Performers & Presenters

Göteborg International Organ Festival
October 11-22, 2023

Amanda Sedgwick

Amanda Sedgwick has worked as a musician and leader of her own groups in Scandinavia, Holland, and the US for more than twenty years. Down through the years she has taught at Morehouse College and currently teaches at the Royal College of Music in Stockholm, where she presently resides.

Well established as a jazz saxophonist, Amanda Sedgwick recently embarked on a new path as a composer. She has written several works for mixed ensembles – jazz and chamber ensembles – as well as chamber music and music for orchestra.

Her suite “Faces Of Spring” (2018) was broadcast by EBU and her chamber piece “Concretism” was commissioned to be performed at the Swedish festival for new music, Svensk Musikkvår in 2021. In 2022 her piece “Snakes and Ladders, Music for four guitars” was performed at the annual guitar festival of Composers Concordance in New York. Last year she completed her master’s degree in composition at the same school where she also teaches at the jazz department, conducting the school’s big band.

Andreas Edlund

Andreas Edlund (b. 1971), harpsichordist, has been active on the free-lance scene since 2000, and also holds a full time organist position in Lundby parish, Gothenburg. In 2019 he was invited to conduct from the harpsichord at the International Västena Academy, with the Scandinavian premiere of Telemann’s opera *Orpheus*. Previous engagements as ensemble leader include baroque opera with Utomjordiska, ballet shows with Ivo Cramér, and concerts with the Swedish Baroque Orchestra. He has regularly guested the Drottningholm Theatre, most recently in 2018 as harpsichordist and composer in *The Siblings of Mantua*, written by Andreas Edlund and Djuro Zivkovic. Since 2021 Andreas has been on tour with Jon Liinason and the project *Västra Götaland Variations* – 49 concerts in 49 municipalities with the Goldberg variations. His recent activities include an all-Byrd-program on harpsichord and organ, and conducting a scenic performance of Karl Jenkins’ *Cantata Memoria*. It was Andreas who premiered the Älvsborg & GIOA Quarantine Concerts in March 2020, with a Bach program on the clavichord, and he played organ continuo on the North German Baroque Organ in Örgryte New Church at the inauguration concerts in 2000.

Anke Laerenbergh

Anke Laerenbergh is an interdisciplinary artist with extensive experience in dance, costume and set design for performing arts and film. She originally trained as

a dancer at the Salzburg Experimental Academy of Dance in Austria, and after completing these studies, she pursued further education as a costume designer at the Royal Academy of Fine Arts in Antwerp (KASKA DKO). In recent years, she has focused on developing her own productions for young audiences, where she has been responsible for concept, choreography, set design, costume, and puppet/object making. Laerenbergh's latest production, "Eldflugan," was a children's performance that explored the disappearing world of insects. As an educator in creative workshops for children, she has been active at venues such as Artipelag, Fylkingen, and Gränslandet Symphony Festival.

Anna Stepler

Anna Stepler is currently a Junior Research Fellow in Music at Peterhouse College, Cambridge, where she is beginning a new project centering on the role of women (and institutions) in a history of twentieth-century organ culture. She received her Ph.D. in musicology from Cornell University (December 2022) for her dissertation "Michael Praetorius, the Organ, and the Possibilities of Instrumental Music," which argues for the organ's pivotal role in discussions of instrumental music in Lutheran courtly circles before the Thirty Years' War. From earthly technological marvel to ethereal evocation of heavenly music, the organ forced a consideration of the inherent theological and cultural value of (textless) instruments for Praetorius and his contemporaries. Her work was awarded Cornell's Donald J. Grout Memorial Prize for an exceptional dissertation in music.

She holds a first-class degree in Music from Merton College, Oxford, where she was organ scholar from 2010–2013, and a Masters degree on the Organ from the University of Gothenburg, Sweden, where she was awarded the Carl Larsson Scholarship for Music. She has presented at conferences in the US and Europe, and published her research in the *Journal of Musicology* and *The Organ Yearbook*. She is an active recitalist and organist, having held positions in London, Gothenburg and Ithaca, NY, and is deeply committed to expanding the organ's repertory to include under-represented voices.

Anne Laver

Described by *Fanfare* magazine as a "complete musician, totally adept and utterly stylish in everything she plays," Anne Laver maintains an active career as concert organist, scholar, and pedagogue. She has given organ concerts in Europe, Scandinavia, Africa and across the United States and has been a featured recitalist at conventions of the American Guild of Organists, the Organ Historical Society, the Westfield Center for Historical Keyboard Studies, and the Göteborg International Organ Academy (Sweden). In 2010, she was awarded second prize in the AGO National Young Artist Competition in Organ Performance (NYACOP). Anne's debut recording, "Reflections of Light" (Loft, 2019) received favorable reviews

and has been aired on nationally syndicated radio programs, including WXXI FM's With Heart and Voice and American Public Media's Pipedreams.

Anne is a versatile musician, equally at home on antique and modern organs. Her programs are tailored to the specific organ at hand and center around themes ranging from the art of variation in seventeenth-century Germany, to music of women composers, to organ music with live dance. An advocate for new music and diversifying the organ repertoire, Anne has worked with composer Natalie Draper to offer programs for composers who want to write for the organ, and has given world premieres of works by Draper, Eric Heumann, Jordan Alexander Key, and Ivan Božičević.

Anne is passionate about advocacy for the organ and the encouragement of young organists. In her appointment as Associate Professor of Organ and University Organist at Syracuse University's Setnor School of Music, she helps educate the next generation of organists and church musicians. She also serves as artistic director for the Malmgren Concert Series at Hendricks Chapel, coordinates the annual Arthur Poister Competition in Organ Playing, and hosts educational programs for youth in collaboration with local chapters of the American Guild of Organists. Anne has taught and led outreach programs at the Eastman School of Music in Rochester, New York, most recently serving as Visiting Professor of Organ from 2020–2022. She has also chaired national committees for the American Guild of Organists, the Organ Historical Society, and the Westfield Center for Historical Keyboards.

As a scholar, Anne's research interests focus on organ music at the nineteenth and twentieth century world's fairs. Her articles have been published in the *Journal for the Society of American Music* and *The American Organist*. She is also a contributor and expert advisor for a soon-to-be-released open access online organ encyclopedia edited by Kimberly Marshall and Alexander Meszler. She has been able to involve student research assistants in her scholarship with the help of Syracuse University's Office of Undergraduate Research and Creative Engagement.

Anne Laver studied organ with Mark Steinbach as an undergraduate student at Brown University and spent a year in The Netherlands studying with Jacques van Oortmerssen at the Conservatory of Amsterdam. While pursuing masters and doctoral degrees at the Eastman School of Music, she studied with Hans Davidsson, William Porter, and David Higgs.

Annette Richards

Annette Richards is an organist, writer, and teacher who specializes in historical keyboard instruments and music of the 17th–19th centuries, but ranges far beyond in her research and playing. Recent performance projects include explorations of Neapolitan music around 1600, American organ culture c. 1940, 17th-century

musical representations of Nature, and 18th-century repertoire for multiple keyboard instruments. Her main writing project at the moment is a book on music and the history of touch, but she is also working on an essay on the Hammond organ, Bach, and the mid-20th-century American family. Annette's recordings include the complete works of Melchior Schildt (on the Loft label) played on the historic organ at Roskilde Cathedral, Denmark, and a recording of music from the library of Princess Anna Amalia of Prussia, recorded on the new German baroque organ at Cornell. Her most recent book, *The Temple of Fame and Friendship: Portraits, Music and History in the C. P. E. Bach Circle* (Chicago, 2022) grew out of her work reconstructing the extraordinary portrait collection of C. P. E. Bach. She has long collaborated with David Yearsley, with whom she won first prize at the Bruges Early Music Festival in the competition for organ duo, and with whom she has edited the complete organ works of C. P. E. Bach for the C. P. E. Bach: Complete Works edition. Annette is the founding director of the Cornell Center for Historical Keyboards, and directed the Westfield Center from 2009-2019. She is the Given Foundation Professor in the Humanities and University Organist at Cornell University in Ithaca, NY.

Bengt Forsberg

Bengt Forsberg studied at the Gothenburg School of Music and Musicology, where he first majored in organ, whereafter, in 1978, he received his diploma as piano soloist. Although he often appears as soloist with major symphony orchestras in Sweden and Scandinavia, much of his renown is focused on his work as a chamber musician, both in Sweden and abroad – as soloist as well as together with other prominent instrumentalists, such as cellist Andreas Brantelid and violinists Cecilia Zilliacus and Pekka Kuusisto. His collaboration with mezzo soprano Anne Sofie von Otter has been particularly successful and they regularly perform all over the world. They have also made many joint recordings for Deutsche Grammophon and Naïve, which have received great international acclaim.

Mr. Forsberg's repertoire is exceptionally wide and he has become particularly renowned for playing unknown music by well-known composers as well as for exploring lesser-known and unjustly neglected composers, such as Medtner, Korngold, Alkan and Chabrier. He is also the music director of a Chamber Music Series and Festival in Stockholm. He is regularly invited to numerous festivals in the Nordic countries as well as in Great Britain, Belgium, the Netherlands and Germany.

Camille Bloche

Born in Normandy, France, Camille Bloche studied at the Conservatory of Caen where she obtained First Prizes both in piano and organ. She was awarded a Bachelors degree in musicology at the Sorbonne University of Paris and in organ



*Amanda Sedgwick
Andreas Edlund
Anke Laerenbergh
Anne Laver*



*Annette Richards
Bengt Forsberg
Camille Bloche
Christa Rakich*

interpretation at the Conservatory of Caen as well as Master's degrees both at the Danish Royal Academy of Music in Copenhagen and at the Academy of Music and Drama in Göteborg.

Camille's main teachers for the organ are Erwan Le Prado, Saki Aoki, Daniel Moulton and Hans Davidsson as well as Ulrika Davidsson for the clavichord.

She has received several awards in international organ competitions (Biarritz, Dudelange, Nemours, Angers, Miami) and has been regularly invited to play concerts in Europe.

Between 2013 and 2017, Camille taught organ and piano in the music school of Saint-Lô (France) and is now working as organist and organ teacher in Älvsborg Church in Göteborg.

Christa Rakich

Concert and recording artist Christa Rakich has performed widely throughout North America, Europe, and Japan. She is Visiting Professor at Oberlin Conservatory in Ohio, where she teaches organ, clavichord, and improvisation. She also maintains two Artist-in-Residencies in Connecticut: St. John's Episcopal Church in West Hartford and the Congregational Church of Somers. Past Artist-in-Residencies include the University of Pennsylvania and First Lutheran Church in Boston.

As a Fulbright Scholar, Christa Rakich studied with renowned Bach interpreter Anton Heiller at the Hochschule für Musik in Vienna. She holds Bachelor's degrees in Organ and German from Oberlin College (Phi Beta Kappa). After receiving her Master's degree with honors from New England Conservatory, she joined the faculty there, where she taught for many years, serving ultimately as department co-chair. She has also served on the faculties at Westminster Choir College, Brandeis University, and the University of Connecticut, and as Assistant University Organist at Harvard. Rakich also serves as Vice-President of the Boston Clavichord Society.

From her website, www.christarakich.com, one can download articles on improvisation as well as compositions on well-known hymn tunes. Free downloads are also available on IMSLP. Additional compositions will be released by Oxford University Press in the fall.

Concerto Copenhagen

More than thirty years ago, Concerto Copenhagen embarked on their still ongoing journey of discovery, exploring music from the Baroque, Viennese Classical, and

Early Romantic periods with historical awareness and unwavering commitment. Today, Concerto Copenhagen stands as a leading light in its field, both nationally and internationally. Under the musical direction of Lars Ulrik Mortensen, Concerto Copenhagen combines a methodical approach to historical material with artistic originality and a continual evolution in performance style and delivery. This ensures that the music is brought to life in a process of dynamic renewal and remains relevant to contemporary audiences. Since its inaugural concerts in 1991, Concerto Copenhagen has released multiple internationally acclaimed albums and participated in hundreds of concerts, opera productions, as well as soundtrack and video productions around the world. With a repertoire that combines more familiar European music with lesser-known works of Scandinavian origin and new music, the orchestra celebrated its 30-year anniversary in 2021 and was subsequently awarded the Danish Broadcasting Corporation's prize "P2 Artist of the Year 2022."

Daniel Berg

Daniel Berg is a marimba soloist, composer and professor. He combines the role of writing music with being a versatile musician, and teaches solo percussion and chamber music at the Academy of Music and Drama, University of Gothenburg; the Royal College of Music in Stockholm; and the School of Music, Theatre and Art, Örebro University. In his passion to promote the marimba in both solo- and chamber music, Daniel has worked intimately with a number of composers who have written original music for the instrument. This includes more than 250 world premieres for solo and chamber works. As a composer Daniel has written several solo works for marimba like *Over the Moon*, *December*, and *Blue Memories*. The pieces belong today to the standard marimba repertoire. His works are published at the Edition Svitzer (Denmark), Norsk Musikforlag AS (Norway) Gehrmans (Sweden) and Keyboard Percussion Publications (USA). Daniel Berg plays Bergerault marimbas and uses Elite Mallets.

Duo 1702

Duo 1702 consists of recorder player Louise Hjorth and organist Katrine I. Kristiansen, who have worked together since 2005 when they both studied at the Danish National Academy of Music in Esbjerg. They both finished their soloist diplomas with highest marks – Louise in 2012 from the Royal College of Music in London and in 2013 from the Danish National Academy of Music in Odense; and Katrine in 2013 from the Danish National Academy of Music in Esbjerg along with studies in London.

Duo 1702 performs many concerts in Denmark but also abroad, including tours in England and Italy. In 2014 they won the Italian chamber music competition Premio Selifa Concorso Internazionale di Musica Antica. The duo has been praised for their musical symbiosis, contagious joy in music and their talent for relaying

music. In 2020 they released both the baroque album Duo1702+ – Coffee Edition, and the album IN THE NAME OF FUZZY, which was the culmination of years of collaboration with the Danish composer Fuzzy (Jens Vilhelm Pedersen), who died last year.

Katrine is the founder of the national organ teaching initiative, Orgelklubben, she is adjunct professor at the Royal College of Music in Copenhagen and organist in Brøndby Strand Kirke. Louise has been awarded the National Arts Council's programme "Den Unge Elite" and Sonnings Talentpris, both in 2013. She is artistic director of Hesselbjerg Musikfestival, and has arranged several festivals with contemporary music as main focus.

Edoardo Bellotti

Internationally renowned organist and harpsichordist Edoardo Bellotti is considered a leading expert of Renaissance and Baroque keyboard repertory and improvisation. In addition to his musical studies, he studied humanities at the University of Pavia, his Italian native town, completing degrees in philosophy and theology.

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

Edoardo Bellotti has taught organ and harpsichord performance as well as the theory theory and practice of improvisation at several European institutions. After having been for six years Professor of Organ, Harpsichord and Improvisation at the prestigious Eastman School of Music, University of Rochester, USA, he is, from October 2018, Professor of Organ and Improvisation at the University of Arts, Bremen (Germany).

Elisabeth Nilsson

Elisabeth graduated in 2023 from the Gothenburg Academy of Music and Drama, where she has obtained Bachelor's and Master's degrees in classical music performance with Claes Gunnarsson. She is currently working as a freelance cellist in Gothenburg with orchestras, solo and chamber music performances. In recent years Elisabeth has received scholarships from Guido Vecchi and John Andersson in Anderslöv among others.

Erik Wahlgren

The cellist Erik Wahlgren studied at the Royal College of Music, Stockholm, at the Sibelius Academy, Helsinki, and at the Edsberg Institute of Music, Sollentuna, Sweden. He regularly performs at festivals and concert series in Sweden and abroad. As a soloist, he has collaborated with, among others, conductors Okko Kamu, Anthony Halstead, Paul Mägi and Andrew Litton. Erik has been a member of the chamber ensembles Norrbotten Neo and Uppsala Kammarorkester and is currently a member of the Vamlingbo Quartet. He also performs on baroque cello, among others as founding member of Ensemble Klärobskyr, and in Drottningholms Barockensemble. Erik Wahlgren is the Principal Cello with the Royal Swedish Orchestra (Kungliga Hovkapellet).

Eva Öhrström

Eva Öhrström, PhD, musicologist, is Professor Emerita of Music History at the Royal College of Music, Stockholm. She has published extensively on 19th-century music history, especially Swedish. Her publications include: *Borgerliga kvinnors musicerande i 1800-talets Sverige* (*Bourgeois Women Musicians in 19th Century Sweden*), PhD diss., 1987; *Elfrida Andrée. Ett levnadsöde* (*Elfrida Andrée: A Life Destiny*), 1999; *Adolf Fredrik Lindblad. En tonsättare och hans vänner* (*Adolf Fredrik Lindblad: A Composer and His Friends*), 2016; *Felix Mendelssohn-Bartholdy und Adolf Fredrik Lindblad: Briefwechsel 1827–1847* (*Felix Mendelssohn-Bartholdy and Adolf Fredrik Lindblad: Correspondence 1827–1847*), 2019; and "Alla fredagsaftnar samlades man." *Salongsliv genom århundraden* ("Every Friday Afternoon They Met": *Salon Life through Centuries*), 2023.

Fredrik From

Fredrik From is an internationally active violinist born in Hässleholm in southern Sweden, who was musically trained at Ingesund College and Göteborg University, with a Master in chamber music from the Royal College of Music London. He now resides in Malmö, Sweden.

To mention just a few roles that Fredrik has pursued along his way the following three can be considered representative of his career:

- Concertmaster in Concerto Copenhagen since 2005, with which he has made around 20 recordings and toured the world.
- Concertmaster in Gothenburg Baroque since 2003.
- Work as freelance musician in Holland, Italy, France and Poland.



*Concerto Copenhagen
Daniel Berg
Duo 1702*



*Edoardo Bellotti
Erik Wahlgren
Eva Öhrström
Fredrik From*

He is currently very interested in early romanticism on original instruments, leading projects performing Beethoven, Mendelssohn, Berwald and Gade.

For inspiration he turns to history, art, Malmö Redhawks, Debussy and the Malmö cold bath house.

Gabriel Davidsson

Gabriel Davidsson is a ballet dancer, dance instructor and musician. He received the majority of his classical ballet training at the Draper Center for Dance Education in Rochester NY, finishing his two last years of study at the Kirov Academy of Ballet in Washington D.C. Gabriel has danced professionally with the Kansas City Ballet, the Estonian National Ballet as a soloist, as well as the Finnish National Ballet. He has danced soloist roles in all the major classical ballets, as well as leading roles in contemporary ballets by choreographers such as Nacho Duato, Wayne McGregor, Marco Goecke, Natalia Horecna, Hans van Manen, and Twyla Tharp. He is a founding member of the Davidsson Organ and Dance Collaborative having co-choreographed two full-length evenings to organ music which has toured all over the world. In January of 2023 he received a diploma in church music from Hjo Folkhögskola and is currently pursuing a Bachelor's degree in organ while freelancing as a dancer, singer and church musician.

Gusten Aldenklint

Gusten Aldenklint is a composer and electronic musician with a strong interest in electronics, frequencies, immersive sound and speaker orchestras. He composes using a method in which a piece consists of five frequencies within an octave. Music and performance can carry messages stronger than anything else, and he searches outside of any previous tonal system to communicate his voice.

In PEAMO (his debut album, to be released in 2024) Gusten Aldenklint collaborates with three artists who explore his methods of composing: the musician Anna von Hausswolff, the dancer and choreographer Linn Lindström, and the light designer Gerardo Perez Salas (Mexico). Gusten Aldenklint is a board member of the associations Levande musik (Living Music) and Ljudhavet/the Sounds Ocean.

Göteborg Baroque

Göteborg Baroque was founded in 2003 by its artistic director Magnus Kjellson, who conducts the ensemble traditionally as a performing conductor from the keyboard of the organ or harpsichord. Göteborg Baroque makes its home and presents its annual concert series at the Christinæ Church in Göteborg. The ensemble regularly performs important and well-known works from the Baroque period

but also presents lesser known musical pearls, often re-premiering works that have been ignored for hundreds of years.

Göteborg Baroque recently received a substantial donation from the Sten A. Olsson Foundation for Research and Culture that made it possible for the ensemble to order the building of a claviorganum, a combination of a harpsichord and an organ. In the middle of the 18th century, when George Frideric Handel was at the pinnacle of his career, he led singers and instrumentalists from a similar instrument of his design. Funding was also made available for the ensemble to realize three musical dream projects, the first of which was a staged performance of Monteverdi's *Orfeo* in 2018. The performance got reviews like: "on the absolute musical top level in Sweden" and "world-class performance of Monteverdi."

The second project was the world premiere of the claviorganum in 2019 and the third will be several performances of Bach's St. Matthew Passion in 2020 in cooperation with the renowned Drottningholms Barockensemble.

Hans Davidsson

Hans Davidsson is Artistic Director of the Göteborg International Organ Festival and Music Director at Älvsborg Church in Göteborg. He served as Professor of Organ at the Royal Academy of Music in Copenhagen 2012–2018. Between 1987–2005, he served as professor of organ at the School of Music at the University of Gothenburg, from 1994 as the Artistic Director of the Göteborg International Organ Academy (GIOA), and he was the founder of Göteborg Organ Art Center (GOArt) at the University of Gothenburg. From 2006–2014, he was Professor of Organ at the Hochschule für Künste Bremen in Germany where he continues as the director of the Arp Schnitger Institute of Organ and Organ Building. From 2001–2012, he had the privilege to serve as Professor of Organ at the Eastman School of Music and as project director of the Eastman–Rochester Organ Initiative (EROI) in Rochester, NY, USA. He performs and teaches at major festivals and academies throughout the world. He has made many recordings, including the complete works of Matthias Weckmann, Dietrich Buxtehude and Georg Böhm on the Loft label.

Hermann Stefánsson

Icelandic clarinetist Hermann Stefánsson has been Principal Clarinet with the Royal Stockholm Philharmonic Orchestra and Stockholm Sinfonietta since 1995. He had previously held the same position with the Helsingborg Symphony Orchestra. Stefánsson is also a member of the Royal Stockholm Philharmonic Wind Quintet and the Swedish Serenade Ensemble. He has been a soloist with many Swedish and non-Swedish orchestras, including the Royal Stockholm Philharmonic Orchestra

and the Iceland Symphony Orchestra. In addition, he regularly participates in the chamber music subscriptions of the Stockholm Concert Hall.

Hermann Stefánsson is a professor at the Royal College of Music in Stockholm and he has previously served as guest professor at the Sarajevo Music Academy and the Academy of Music in Łódź . He has also worked as a teacher at the Malmö Academy of Music and the Piteå School of Music, and has been guest teacher at several universities in Europe and the US. In 2003 he received the distinction of Philharmonic Member of the Year.

Ida Hellsten

Ida Hellsten studied contemporary dance at SEAD, Salzburg, 2005–2008, and has since then been working as a dancer and performer in Sweden and internationally. For five years she was a permanent member of the dance company En Knap Group in Ljubljana, Slovenia, through which she collaborated with many choreographers and directors and toured around the world. Since 2017 she is based in Stockholm, working as a dancer and performer. She is working with audiences of varying ages, where she also at times uses voice, text and singing as performing tools.

Isabelle Demers

With playing described as having “bracing virtuosity” (Chicago Classical Review) and being “fearless and extraordinary” (Amarillo-Globe News), Isabelle Demers has enraptured critics, presenters, and audience members around the globe.

She has appeared in recital throughout Europe, Oman, Australia, New Zealand, the United States, and Canada, including at the Cathedrals of Cologne and Regensburg (Germany); the ElbPhilharmonie (Hamburg); the Royal Festival Hall, the Royal Albert Hall, St. Paul’s Cathedral, Westminster Cathedral, and Westminster Abbey (London); City Hall (Stockholm); the Royal Opera House of Muscat (Oman); the Forbidden City Concert Hall (Beijing, China); Victoria Hall (Singapore); Melbourne Town Hall (Australia); Auckland Town Hall (New Zealand); Disney Hall (Los Angeles), Davies Hall (San Francisco), the Meyerson Symphony Center (Dallas), the Kimmel Center, and the Wanamaker Organ at Macy’s (Philadelphia); and the Maison Symphonique (Montréal). She was recently a featured performer of the BBC Proms at the Royal Albert Hall in London.

Dr. Demers is in continual high demand by her colleagues as witnessed by performances for numerous regional and national conventions of the American Guild of Organists, the Institute of Organ Builders and International Society of Organbuilders, the Royal Canadian College of Organists, and the Organ Historical Society. She has released multiple CD recordings on the Acis and Pro

Organo labels. Her latest CD, recorded at Chicago's Rockefeller Chapel, was released in January 2020, and includes works of Reger, Laurin, Dupré, Mendelssohn, Tchaikovsky, and Macmillan.

A native of Québec and a doctoral graduate of the Juilliard School, Dr. Demers was recently appointed Associate Professor of Organ at McGill University (Montréal, Québec). She was formerly the Joyce Bowden Chair in Organ and Head of the Organ Program at Baylor University (Waco, Texas).

Ivan Božičević

Ivan Božičević (*1961) is a Croatian composer, organist, pianist, arranger and jazz musician. He studied composition at the Belgrade Faculty of Music and attended the Summer Courses for New Music in Darmstadt. He also studied organ at the Frankfurt Music Academy and specialized in early Iberian organ music at Salamanca University.

Ivan's opus list includes five symphonic compositions, orchestral, chamber, choral and soloistic works, as well as numerous electronic compositions. He is interested in a variety of genres (early and baroque, electronic, jazz, world music) and the possibility of cross-fertilizations between those genres, always aiming for the stylistic amalgamation on a deeper level.

His works are performed all over Europe, in Australia and the USA. Numerous recordings were made for Serbian national radio and television, Swedish national radio and Croatian national radio and television. Božičević has been awarded composition prizes in Serbia, Croatia, Czech Republic, Bulgaria, Spain, Netherlands, Australia, the United Kingdom and the USA. Prizes for works involving the organ especially stand out: AGO/ECS Publishing Award (2014, for *Kyrie eleison*), AGO/Marilyn Mason Award (2016, for *Moonpiper*), Premio Cristóbal Halffter (2016, for *Summer triptych*), Prix De Man (2021, for *Willows are Green, Flowers are Crimson*) and European Organ Composition Competition (2022, for *Organic Steelworks*).

Starting from 2018 Ivan leads the newly formed composition class at the Academy of Arts in Split, Croatia. www.ivanbozicevic.com

Jan Lehtola

Jan Lehtola has appeared with orchestras such as the BBC Philharmonics and the Finnish Radio Symphony Orchestra, performed at many international festivals and worked with conductors including Juha Kangas, Sakari Oramo, Muhai Tang, Kent Nagano, Ludovic Morlot, Leif Segerstam and Osmo Vänskä, amongst others. Lehtola has given recitals in leading European concert halls such as Gewandhaus in



*Gabriel Davidsson
Gusten Aldenklint
Göteborg Baroque*



*Hans Davidsson
Hermann Stefánsson
Ida Hellsten
Isabelle Demers*

Leipzig, Mariinsky Theatre in St. Petersburg and cathedrals and churches such as La Trinité in Paris; the cathedrals of Berlin, Riga and Tallinn; St. Thomas Church in Leipzig; and St Paul's Cathedral and Westminster Abbey in London. Jan Lehtola collaborates regularly with composers and has given more than 180 world and regional premieres. Lehtola was the Artistic Director of the Organo Novo Festival in Helsinki 2007–2016 and Chairman of the Finnish Organum Society 2009–2014. He is currently Chairman of the Helsinki Music Centre Organ Association. Lehtola has recorded for the Finnish Broadcasting Company (YLE) and can be heard on more than fifty commercial recordings (on the Bis, Toccata Classics, Alba, Ondine, Pilfink, Jubal, IFO and Fuga labels).

Jan Lehtola studied the organ in Helsinki, Amsterdam, Stuttgart, Lyon and Paris. He graduated from the Church Music Department of the Sibelius Academy, gaining his diploma with distinction in 1998. In 2000 he gave his Sibelius Academy debut recital in Kallio Church, Helsinki, and in 2005 he received a doctorate for his dissertation on Oskar Merikanto as a transmitter of European influences to Finland. Jan Lehtola has been Lecturer of Organ 2007–2017 and University Senior Lecturer since 2017 at the University of Arts, Sibelius Academy. He is also active as a lecturer and a teacher of masterclasses. www.janlehtola.com

Joel Speerstra

Joel Speerstra teaches and researches the organ and related keyboard instruments at the Academy of Music and Drama, University of Gothenburg. He is active as an instrument builder, performer and musicologist. He studied organ with William Porter and David Boe at the Oberlin Conservatory before continuing in Europe on grants that allowed him to study organ and clavichord with Harald Vogel and instrument building with John Barnes. His doctoral project led to a reconstruction of the Gerstenberg pedal clavichord and a book published in 2004 by Rochester University Press: *Bach and the Pedal Clavichord: an Organist's Guide*. His research on the pedal clavichord has been awarded a national prize in musicology from the Royal Academy of Music. His current research project looks at riddle games in published keyboard music from the seventeenth century.

Johan Hammarström

Johan Hammarström assumed the position as organist and conductor in Stockholm Cathedral in the autumn of 2022. He is the director of Stockholm Cathedral Choir and plays the organ in the rigorous worship and concert schedules in Stockholm Cathedral as well as St Jacob's Church.

For 18 years he held the position as Director of Music in Västerås Cathedral where he built an extensive concert life and initiated the Västerås Organ Festival as well as a program for commissioning new music for the cathedral. This resulted in

around 40 commissioned works and premieres with music for both choir and organ by national as well as international composers. Parallel to his activities as a church musician, he is an active recitalist and has played and taught all over Europe and in the US. He taught choral conducting at Örebro University 2009–2012 and is now teaching the organ at the School of Music and Opera at Mälardalen University. He is also the current president of the Stockholm international organ festival – OrganSpace.

Johannes Landgren

Johannes Landgren studied at the Academy of Music and Drama, Gothenburg, where he graduated in church music in 1985, subsequently continuing his studies resulting in a soloist diploma in 1987 and a degree in choir pedagogy in 1990. In the year of 1997 his thesis on the Czech composer Petr Eben (*Music – Moment – Message: Interpretive, Improvisational, and Ideological aspects of Petr Eben's Organ Works*) earned him a PhD.

As organist and choir conductor he has toured in most countries in Europe as well as in Russia and USA (with international recognition through competitions and festivals). He has made numerous recordings for radio and has presented 35 CD recordings with a great variety of genres represented (Renaissance, Baroque, jazz, contemporary music, etc). Johannes served as Professor of Organ and Improvisation at the Academy of Music and Drama in Gothenburg as well as Pro-Dean for the Faculty of Fine, Applied and Performing Arts.

At present Johannes, besides his activity a freelance musician, holds a position as professor as well as Pro-Vice Chancellor at the Royal Academy of Music in Stockholm.

Johannes Skoog

Concert organist Johannes Skoog is one of Sweden's brightest young organists. He holds degrees from the Royal College of Music in Stockholm, Conservatoire de Paris and Staatliche Musikhochschule, in Stuttgart, with teachers including Olivier Latry, Nathan Laube, Louis Robilliard, Michel Bouvard, Thierry Escaich and Mathias Kjellgren.

He is a multiple recipient of scholarships from the Swedish and French academies of music, as well as being the sole student to ever receive the highest grade in organ interpretation (mention très bien à l'unanimité avec félicitations du jury), both years of the master's program at the Paris Conservatory.

Mr. Skoog has performed solo concerts throughout Europe, including the notable Bozar concert house in Brussels, Notre-Dame Cathedral in Paris and Stockholm Town Hall.

Johannes Skoog spent five years at the cathedral of Västerås as Associate Organist and is currently teaching organ interpretation at Lilla Akademien.

Jonas Lundblad

Jonas Lundblad is an organist and musicologist. He studied church music, theology and organ performance at Malmö Academy of Music, Musikhochschule Lübeck and Piteå School of Music. His organ education was complemented through numerous master classes around Europe and in North America. Jonas has performed with many orchestras and choirs throughout Scandinavia, including the Royal Stockholm Philharmonic, Danish Radio Choir and Danish National Vocal Ensemble. Soloist activities have taken him around most countries in Northern Europe. Olivier Messiaen forms a central part of his repertoire and scholarly work. The integral organ oeuvre was performed in and around Stockholm in 2015, and Messiaen's composite role as a modernist composer was the topic of his 2023 doctoral thesis in musicology, defended at Åbo Akademi, Finland. An ongoing scholarly and artistic exploration of historical Swedish organ cultures has so far resulted in three solo recordings on the Swedish Caprice label.

Jonas has been a research fellow and teacher in the Department of Musicology at Uppsala University since 2014. His work broadly concerns aesthetics, performance and historical musicology in Western European music from 1800. In 2023, Jonas finishes a monograph within a project of creating a new multi-volume history of church music in Sweden.

Jonatan Davidsson

Jonatan Davidsson is a founding member, choreographer and dancer with Davidsson Organ and Dance Collaborative. The Collaborative has performed in nine countries across Europe, North America, and Asia. They have their two full evening concert programs "Four Seasons" on DVD and "Hamlet" on blue ray. Currently a soloist with the Royal Swedish Ballet, he was previously principal dancer with Estonian National Ballet, dancer with National Ballet of Canada, Houston Ballet, and Rochester City Ballet. He has danced lead roles in the big classical ballets like Onegin, La Bayadère, Swan Lake, Sleeping Beauty, Nutcracker, Cinderella, Snow White, Alice in Wonderland, and Pontemolle. His lead roles in the modern repertoire include the 23-minute improvisation solo and duet in Ohad Naharin's "Minus 16," the duet in Alexander Ekman's "Cacti", both pas de deux in "Artifact Suite" by Forsythe, and solo roles in ballets by Mats Ek, Hans van Manen, Wayne McGregor, John Neumeier, Jiri Kylian, George Balanchine, Angelin Preljocaj, Kenneth McMillan, Jiri Bubenicek, James Kudelka, Stanton Welch, Jean Guillaume Bart, Alexei Ratmanský, etc.

Jonatan performed at the 2018 Benois de la Dance gala at the Bolshoi Theater in Moscow, Russia, performing a pas de deux from William Forsythe's "Artifact Suite." He has performed at the Kennedy Center, Washington D.C., Lincoln Center, NYC, and in the gala of the 2012 Helsinki International Ballet Competition. Jonatan has performed on several occasions on Swedish national television as well as in galas with his wife Nathalie Nordquist.

Joris Verdin

Joris Verdin is both organist and musicologist. This combination matches his preference for reviving forgotten music at the same time as he creates contemporary compositions. He has recorded over fifty CDs as a soloist, spanning many musical eras and styles. After various activities as accompanist, arranger and producer he focuses on the organ as well as the harmonium and other keyboard instruments. Joris Verdin is head of the Organ Department at the Royal Conservatoire of Antwerp and is professor at the University of Leuven, Belgium.

Master classes, musical editions, and articles are an important part of his activities. Amongst them are the first complete edition of César Franck's harmonium works and the first handbook of harmonium technique, available in four languages. A compilation of his organ works was recorded in 1998 (RIC 233442) and reissued in 2014. The Spanish town Torre de Juan Abad (Ciudad Real) appointed Joris Verdin honorary organist of the historical organ built by Gaspar de la Redonda in 1763. In 2002 he was Musician of the year of the Flanders Festival.

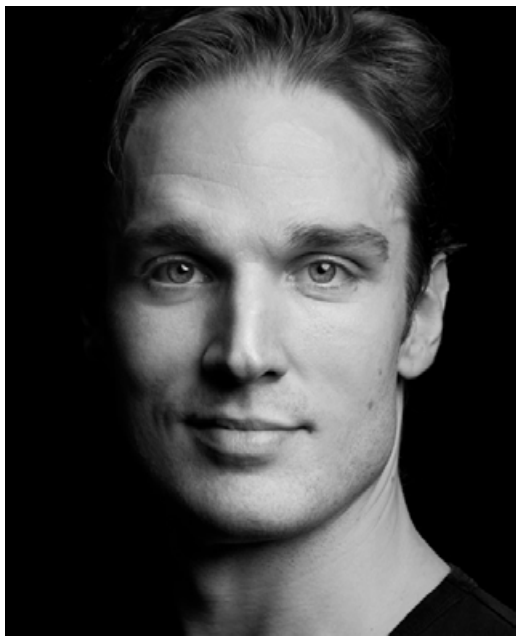
Joris has been awarded a Diapason d'Or, the "Preis der deutschen Schallplattenkritik," "Choc de la Musique," "Klara Prize" (Flemish Radio) and the Cecilia Award (Belgian Press) for recordings of nineteenth-century music as well as renaissance intabulations. Since 2013 he has formed a piano-harmonium duo with Marie-Noëlle Bette, with special emphasis on rare keyboard instruments such as square piano, pianino, orgue expressif, and orgue-celesta. Joris Verdin was artistic adviser for the restoration of the Liszt "orgue-piano" in Vienna and played the inauguration of this instrument. www.jorisverdin.com

Kersten Cottyn

Kersten Cottyn is an organist and harpsichordist specialized in early music, with a specific interest in ensemble playing. Kersten has been collaborating with artists such as Currende Consort, Hildebrandt Consort, Göteborg Baroque, Wouter Dekoninck, Erik Van Nevel, Liuwe Tamminga, Lene Langballe, Anna Maria Friman Henriksen, Samuel Johansson and Sir John Elliott Gardiner. As an artist, she likes to explore different musical worlds and sounds. Her interest in folk, jazz, and electronic music leads to creative experiments with her collective "Cypress Sounds."



*Ivan Božičević
Jan Lehtola
Joel Speerstra
Johan Hammarström*



*Johannes Landgren
Johannes Skoog
Jonas Lundblad
Jonatan Davidsson*

Kersten has been teaching organ, harpsichord, and early music in music academies in Belgium, and was guest professor at the School of Arts in Ghent. She currently works as organist in Valla Church on the isle of Tjörn (Sweden), and is the Director of the Göteborg Youth Organ Festival, a part of the Göteborg International Organ Festival.

Kimberly Marshall

Kimberly Marshall is known worldwide for her compelling programs and presentations of organ music. She currently holds the Patricia and Leonard Goldman Endowed Professorship in Organ at Arizona State University; from 2020–21, she held the Hedda Andersson Visiting Professorship at the Malmö Academy of Music. In 2022, she was awarded the Medal of the Royal College of Organists, their highest honor, in recognition of her distinguished achievement in organ performance and scholarship.

Kimberly's recording "Celebrating Notre-Dame," released in 2021, includes music spanning five centuries, played on the world's largest meantone organ in Örgryte New Church, Göteborg, Sweden. In addition to her research into historical performance practice, she has recently investigated the use of sound vibrations in a restorative practice. She has led organ sound meditations at venues internationally, including Amsterdam, Arlington, Virginia, and Uppsala, Sweden. A current focus of Kimberly's scholarship is the creation of an online Encyclopedia of the Organ, which she hopes to launch in 2023. www.kimberlymarshall.com & www.facebook.com/KimberlyMarshallOrganist

Lars Storm

Lars Storm currently serves as organist in Christinae Church in Alingsås, northeast of Göteborg. From 2020 to 2022, he was organist in Haga Church in central Göteborg, where he had two of West Sweden's most profiled organs at his disposal and was responsible for the parish's activities around these instruments. He also works as project manager for the Göteborg International Organ Academy Association, heading the West Sweden Organ Vision programme. Lars has recently, with success, taken up organ teaching within the Göteborg International Organ Academy and at Ljungskile Folkhögskola. From 2016–2018 he studied at the master's programme "Organ and Related Keyboard Instruments" at the Academy of Music and Drama, Gothenburg; organ interpretation with Hans Davidsson, organ improvisation with Karin Nelson and harpsichord interpretation with Joel Speerstra. His previous studies include: Choir Educationalist degree in 2010; Master of Arts in Church Music in 2007; masterclasses with Harald Vogel (Germany), Ludger Lohmann (Germany), Joris Verdin (Belgium), Craig Cramer (USA) and others; as well as additional courses in chamber music, orchestral playing, and organ interpretation, among others.

Lars Ulrik Mortensen

Lars Ulrik Mortensen is the Artistic Director, conductor and harpsichordist of the ensemble Concerto Copenhagen. He has been active as a conductor for 25 years, and for almost twenty years he has worked exclusively with period instruments and original performance practice. He has toured most of the world and played with some of the most prominent international Early Music ensembles, including Holland Baroque Society, Irish Baroque Orchestra, Nederlandse Bachvereniging, and Collegium 1704. He has participated in many iconic recordings – released by DGG-Archiv, ECM, EMI, Naxos, and CPO. In his early years, Mortensen studied at the Royal Danish Academy of Music and afterwards with Trevor Pinnock in London. Between 1996 and 1999, he was professor of harpsichord and performance practice at the Hochschule für Musik in Munich, and he continues to teach at prestigious institutions around the world, including Mozarteum Salzburg, Sibelius Academy in Helsinki, and Juilliard School of Music in New York. Mortensen has been the Artistic Director of Concerto Copenhagen since 1999 and is today the epitome of CoCo's artistic, creative, and cultural identity. In 2007, he received Denmark's most prestigious music award, the Léonie Sonning Music Award, and since then he has continued to further develop and refine his artistic work. In 2022 Lars Ulrik Mortensen was awarded the Danish Broadcasting Corporation's prize "P2 Artist of the Year."

Ludger Lohmann

As one of the most renowned organ virtuosos and organ pedagogues Ludger Lohmann has exerted a lasting influence on organ culture. His career as a recitalist, which has brought him to many important churches, cathedrals and concert halls all over the world, started with awards at several important international competitions, a.o. the competition of the German Broadcasting Corporations in Munich 1979 and the Grand Prix de Chartres 1982.

Born in Herne in 1954 he studied organ with Wolfgang Stockmeier and harpsichord with Hugo Ruf at Cologne Musikhochschule. While writing a musicological PhD thesis on "Articulation on Keyboard Instruments of the 16.-18. Centuries" he received important artistic stimuli from Anton Heiller in Vienna and Marie-Claire Alain in Paris. The dedication to this artistic legacy motivated him to regard his own pedagogical work as equally important as his recitalist's career. In more than 40 years, first at Cologne Musikhochschule, from 1983 as professor at Stuttgart Musikhochschule, he educated numerous talented young organists from all over the world, many of whom are now doing remarkable artistic and pedagogical work themselves. A central concern was always striving for an interpretation of musical works according to the stylistic conventions of the times of their origin, departing from the insights gathered in his doctoral dissertation, which became standard reading, and later broadened by many publications

concerning the 19th and 20th centuries. Musically they are documented in numerous CD recordings.

His artistic and pedagogical impact has led Ludger Lohmann through the world, as guest professor, teacher of countless masterclasses and jury member of many international competitions. He was attached to the big organ research GOArt, at the University of Gothenburg, as senior researcher. As organ consultant he accompanied organ building and restoration projects in several countries. In order to honor his manifold activities the British Royal College of Organists awarded him their first honors medal. In 2023 he received the prestigious German “Prize of European Church Music”.

Magnus Kjellson

Magnus Kjellson received his performance diploma with studies in organ at the Academy of Music and Drama in Gothenburg and the Sweelinck Conservatory in Amsterdam. After teaching solo organ at the Academy for 14 years, Kjellson chose to focus on his own concert activities and to form the Göteborg Baroque, an ensemble that has gained great international attention for its concerts and CD recordings. As its conductor and artistic director, Kjellson initiated a multi-year research project to recreate a claviorgan, after the design functions that Handel's claviorgan had for his oratorios at Covent Garden in London. The instrument was inaugurated in 2019 and is used at the Göteborg Baroque concert series in Gothenburg, but also accompanies the ensemble on tours and to festivals. The instrument was featured at the Gothenburg Concert Hall in May 2019 in a solo work by J. S. Bach. Kjellson has received several prestigious awards and in December 2020 was the first recipient of Bo Bringborn's music prize for the promotion of individual creativity. He also serves as organist of the German Christinae Church in Göteborg.

Magnus Lorentzson

Magnus Lorentzson bought his first small format camera some 50 years ago, after borrowing his father's large format camera in the years before. In a way, this became the gateway into the adult world, into the creative world, the world of music, art, shapes, colors, light, shadow...

After taking pictures of musicians and music groups, he embarked on a career as sound engineer – first in tour buses and then in theaters and concert halls. The camera took a rest for a while as lighting design became the next big thing. Large exhibitions in Eriksbergshallen came and went with a new exciting lighting design that visitors were not used to.

Other towns in Sweden noticed it and suddenly an assignment popped up: to create an exhibition on his own. A few years later, “Music of the World” saw the light of day thanks to a whole heap of talented colleagues, as a part of Stockholm’s “European Capital of Culture” year. The intention of the exhibition was to try to show how different music styles developed in different cultures. It was first staged in Botkyrka and then reshaped and reborn in Slottsmöllan, Halmstad.

1999 was one of those years of game changing. Now the journey continued out into the big world with big sound, light and video rigs for big jobs with big private companies. Too much work for too long meant that the nose-hitting-wall experience could be described in words like painful, surprising, unnecessary, on the one hand, while on the other hand it became a new start when a digital camera suddenly was seen lying on the hat shelf in the hallway. Some years later a dream came true – to study at Spéos Photography School in Paris, and life was good again.

The last 10 years have been a mix of assignments as project and production manager, photographer, creator, lighting designer, and scenographer.

Maija Lehtonen

Maija Lehtonen is a Finnish organist, born in Helsinki where she received her musical education, first at the Helsinki Conservatory and later at the Sibelius Academy. She graduated in 1985 and continued her organ studies abroad with Jon Laukvik, Guy Bovet and Marie-Claire Alain. Alongside her studies, Ms. Lehtonen started her concert career at the age of 17 and has since appeared throughout Europe, the USA, Canada, and Russia.

In 1988, she was invited as the first Finnish organist to give a recital at the Royal Festival Hall in London. During that same year, she was named Finland Festival’s Young Artist of the Year which gave her the opportunity to perform in all of the major music festivals in Finland. Her various radio and television performances, both in Finland and abroad, include the film “Finnische Orgellandschaft” with Norddeutscher Rundfunk TV in Germany. She has made about 20 recordings of both solo organ and duo repertoire, the latter with her husband, Manfred Gräsbeck, one of Scandinavia’s leading violinists.

Ms. Lehtonen has won several prizes, including a special award in the National Organ Competition in 1980 and the 1st prize four years later in the Nordic Organ Competition arranged by the Lahti International Organ Festival. In 1989, she received the 2nd prize in the International Organ Competition “Donato Marrone” in Bari, Italy.

Ms. Lehtonen has worked as a Senior Lecturer in organ music for over 20 years in Oulu, Finland, and was nominated “Teacher of the Year” in 2018, for her work at



*Joris Verdin
Kersten Cottyn
Kimberly Marshall
Lars Ulrik Mortensen*



*Ludger Lohmann
Magnus Kjellson
Magnus Lorentzson
Maija Lehtonen*

the Oulu University of Applied Sciences. In fall 2021, Ms Lehtonen was appointed to her current position as Senior Lecturer in Organ Music at the Royal College of Music in Stockholm.

Manfred Cordes

Manfred Cordes specializes in music from the 16th and 17th centuries and thinks of himself as a mediator between musicology and music performance. He studied music education and church music in Hannover and Berlin, as well as classic philology and vocal pedagogy, followed by a guest lectureship in music theory in Groningen (NL). In Bremen since 1985, Cordes took over the vocal ensemble of the Forum Alte Musik and began an extensive concert career. In addition he collaborated with several Early Music ensembles as a singer, continuo and trombone player.

By specializing even further in the repertoire of the 16th and 17th centuries and by adding period instruments, the ensemble Weser-Renaissance Bremen was founded in 1993. More than 50 CD recordings with varied vocal and instrumental settings demonstrate the broad repertoire spectrum of the ensemble and a recognised expertise in the performance practices for music between 1500 and 1700.

Manfred Cordes participated in the foundation of the Akademie für Alte Musik Bremen in 1986. In 1991 he received his doctorate with a thesis on the interconnection between tonality and affect in Renaissance music, and was appointed professor for music theory in the Hochschule für Künste Bremen in 1994. He was dean of the music department between 1996 and 2005 and later served as principal of the Hochschule between 2007 and 2012.

Manfred Cordes is the founder and artistic director of the European Hanseatic Ensemble which is dedicated in particular to the advancement of young musicians. The idea for the project is a culmination of his particular affinity with Northern-German music, his interest in the history of the Hanseatic League as a Europe-wide network, as well as his commitment to the professionalization of young musicians.

Maria Forsström

Maria Forsström is equally at ease on the opera stage as in the symphonic repertoire or at a Lieder recital. First having studied church music, piano and conducting in Stockholm, London, and St. Petersburg, she then realized she wanted to be the instrument herself and started singing at the age of 33. She is much appreciated for her intelligent musicianship and huge enjoyment of exploring different musical styles from early Baroque, the languid soundscapes of the late Romantics, to newly commissioned music.

Maria Forsström has performed, toured, and recorded with Teodor Currentzis and Musica Aeterna, Mahler Chamber Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, Göteborg Baroque, Malmö Opera, Perm Opera House, Michailovskyros Opera (St. Petersburg), Novaya Opera (Moscow), Helsinki Opera House, Dortmund Konzerthaus, Nagoya Philharmonic Orchestra, Hiroshima Symphony Orchestra, La Chambre Philharmonique, Warsaw Philharmonic Orchestra, the Polish Radio Symphony Orchestra NOSPR, Wrocław Symphony Orchestra NFM, Südwest-deutsches Philharmonie, RE:Baroque Stockholm, Swedish Chamber Orchestra, Odense Symphony Orchestra, Malmö Symphony Orchestra, Norrköping Symphony Orchestra, Helsingborg Symphony Orchestra, Gothenburg Symphony Orchestra, Lviv Philharmony, The National State Symphony Orchestra of Ukraine, working with conductors such as Christoph Eschenbach, Masaaki Suzuki, Thomas Dausgaard, Edward Gardner, and Jacek Kasprzyk among others.

In 2019 Maria Forsström won 1st prize as Best Musician at the longstanding Varazdin Baroque Festival, Croatia, with songs by Caccini, Caldara, Frescobaldi, Kapsberger, Stefano Landi, Mazzocchi, Monteverdi, Sances and Strozzi.

Maria has recorded for Musica Rediviva, Sony Classical, Chandos Records and BIS. In 2021 she appeared on BIS Records as La Messaggera in Monteverdi's *L'Orfeo*, with great reviews.

In October 2021 she joined the Oxford Lieder Festival for the sixth time since 2014 with the pianist Matti Hirvonen and currently performs the Schubert *Winterreise* together with acclaimed pianist Bengt Forsberg.

During the season 2023–24 Maria dedicated herself to creative programming of chamber music: a *Winterreise* with video scenography by Danish artist Lene Juhl, also commissioning new music for her trio of vibraphone/marimba/organ/piano and voice, collaborating with among others the writer and Nobel Prize winner 2020 Louise Glück. In March 2023 Maria Forsström sang the main role in a new chamber opera by Norwegian composer and pianist Wolfgang Plagge at the Winter Festival in Røros. This season she appears in Mahler's *Das Lied von der Erde*, comes back as a soloist in the Stockholm Cathedral New Year's concerts, gives choir workshops in London and returns to the French Radio Choir as their choirmaster in the Fauré Requiem in June.

Natalie Ogonek

Natalie Ogonek is a Canadian freelance dancer and choreographer. She is schooled at the National Ballet School in Canada and has worked at the National Ballet of Canada, Hamburg Ballet, Hong Kong Ballet and most recently at the Royal Swedish Ballet. She is awarded Region Gävleborg's World Heritage Scholarship/Residence 2023 to further investigate and celebrate the connection

between folk dance, court dance and ballet at three World Heritage sites: the Palace and Park of Versailles, the Royal Domain of Drottningholm, and the Decorated Farmhouses of Hälsingland. Since 2022, she has performed with the Davidsson Dance Collaborative.

Nathalie Nordquist

Nathalie Nordquist is a principal dancer with the Royal Swedish Ballet. Her repertoire consists of most of the leading roles in the full-length classical ballets such as Odette/Odile in *Swan Lake*, Giselle in *Giselle*, Aurora in *Sleeping Beauty*, Sugar Plum Fairy in *The Nutcracker*, Manon in *Manon*, Juliet in *Romeo and Juliet* and Solveig in *Peer Gynt* amongst others. She has danced roles in modern ballets by George Balanchine, Merce Cunningham, Birgit Cullberg, Twyla Tharp, Maurice Béjart and worked with choreographers such as Jiri Kylian, John Neumeier, Mats Ek, Marco Goecke, William Forsythe, Christian Spuck, Nacho Duato and others.

For three years Nathalie was a principal dancer with the esteemed Monte Carlo Ballet and performed Jean Christophe Maillot's works all over Asia, Europe and North America. She has also guested with the Australian Ballet and the Royal Danish Ballet. Standout recognitions include the silver medal in the Eurovision Contest for young dancers, the Marianne Orlando "Dancer of the Year" award, the Freemason dance award and the Soka Art award. In 2011 she performed at the Nobel Prize Dinner.

Nathalie stars as Odette/Odile in the BBC production of Sir Peter Wright's "*Swan Lake*," available worldwide on DVD. She is also featured in the role of Hermia on the DVD of Jean Christophe Maillot's "*Le Songe*" (*A Midsummer Nights Dream*) and appears in the award-winning film/DVD "*Ingmar Bergman through the Choreographers Eye*." Nathalie has performed on several occasions on Swedish television as well as on galas with her husband Jonatan Davidsson.

Olivier Latry

Established as the leading worldwide ambassador for his instrument, French organist Olivier Latry has performed in the world's most prestigious venues, been the guest of leading orchestras under renowned conductors, recorded for major labels and premiered an impressive number of works. Named titular organist at Notre-Dame in Paris at the age of 23 and Organist Emeritus at the Orchestre National de Montréal since 2012, Olivier Latry is first and foremost an accomplished, thoughtful and adventurous musician, exploring all possible fields of the organ music, with an exceptional talent as an improviser.

Olivier Latry regularly appears in venues like the Berlin Philharmonie, Philharmonie de Paris, Disney Hall, San Francisco's Davies Hall, Amsterdam's

Concertgebouw, Hamburg's Elbphilharmonie, Philadelphia's Verizon Hall, Leipzig Gewandhaus, Vienna's Musikverein and Konzerthaus, Budapest's Palace of Arts, Royal Festival Hall, KKL Lucerne, Royal Albert Hall, Suntory Hall, Mariinsky, Moscow's new Zaryadye Hall, Rotterdam's de Doelen, Manchester's Bridgewater Hall, and as a soloist with leading orchestras such as the Philadelphia Orchestra, Los Angeles Philharmonic, Boston Symphony, Berliner Philharmoniker, NHK Symphony Orchestra, Münchner Philharmoniker, Philharmonia Orchestra, Wiener Symphoniker, Rotterdam Philharmonic, Sydney Symphony, RSO Wien, Hong-Kong Philharmonic, Toronto Symphony, Orchestre Symphonique de Montréal, Orchestre National de France, under conductors like Myung-Whun Chung, Andris Nelsons, Esa-Pekka Salonen, Stéphane Denève, Fabien Gabel, Krzysztof Urbanski, Christoph Eschenbach, Alain Altinoglu, Kent Nagano, Edo de Waart, and Jukka-Pekka Saraste. Olivier was artist in residence at the Dresdner Philharmonie in 21/22, a position he already held in 2017–2019.

Per Högberg

Per Högberg serves as director of music at the Vasa Church, Gothenburg, and as Assistant Professor at the Academy of Music and Drama, University of Gothenburg. His doctoral thesis, *Orgelsång och psalmspel: musikalisk gestaltning av församlingssång* (*Organ Singing and Hymn Playing: Musical Performance of Congregational Song*), deals with artistic interaction between organ, organist and singing congregation. Högberg's research has been noticed by, among others, The Royal Swedish Academy of Music through the Harald Göransson Award and the Bernadotte Grant.

Robin Blanton

Robin Blanton lives in Olsfors, Sweden. A native of the United States, she learned to build organ pipes at Taylor and Boody Organbuilders in Virginia before moving to Sweden in 1998 to join the Research Workshop at the Göteborg Organ Art Center (GOArt). She earned her PhD in Musicology from the University of Gothenburg in 2012 for a dissertation on the keyboard builder Johann Andreas Stein. Most recently, she has written about piano building in post-revolutionary Paris for the research cluster "Declassifying the Classics," led by Tom Beghin at the Orpheus Institute, Ghent. She currently works as an editor and translator from Swedish to English.



*Manfred Cordes
Maria Forsström
Natalie Ogonek
Nathalie Nordquist*



*Per Högberg
Ruth Tatlow
Sverker Jullander
Ulrika Davidsson*

Ruth Tatlow

Dr Ruth Tatlow is a visiting research fellow at Clare Hall, Cambridge. Much of her research has focused on the thought processes and beliefs that affected the choices made by composers and poets living in the long eighteenth century, with Lutheran Germany and J. S. Bach at the center.

Unresolved questions about what happens in performance, emotionally and structurally, motivated Tatlow to study musicology after her first training as a clarinetist. Musical analysis and a broad exploration of compositional processes led inevitably to the works of J. S. Bach (1685–1750) and to Lutheran culture in German-speaking regions.

Her research began with the problem of whether Bach and his contemporaries could have known and used number alphabets as a means of invention. Tatlow's discovery (in 1986) that number alphabets were commonly known and used by poets in Bach's time necessitated a wider search for specific number systems that could have been used in musical scores. To test for their possible use, she developed a strict historically informed method, which led to the formulation of the theory of proportional parallelism (in 2007). A full explanation of the principles of the theory, with practical illustrations, was published eight years later in the prizewinning monograph, *Bach's Numbers* (Cambridge University Press, 2015). One by-product of this research is the demonstration that belief in the millennia-old system of Universal Harmony was still active in Lutheran Germany throughout the eighteenth and into the early nineteenth century. A further spin-off is a new reading of early modern theories of how proportions in music create an emotional response – a topic she will be researching over the next few years.

Interest in communicating research discoveries to beyond the academy led Tatlow to co-found Bach Network in 2004 and its peer-reviewed publications, to design and co-edit the peer-reviewed journal *Understanding Bach* (2006–2017), and envision the new multimedia publication *Discussing Bach* (2020–). Tatlow is currently chair of the Bach Network Council.

Santtu-Matias Rouvali

“The conductor Santtu-Matias Rouvali, who is often drawn to Strauss's orchestral epics in concert, doubled down in this blast of a performance. What a sound he drew from the Philharmonia — the strings were a blaze of scorching sunlight, the woodwind and brass bold and gleaming.” *The Times*, June 2023

In the 2023/24 season Santtu-Matias Rouvali starts his third year as Principal Conductor of Philharmonia Orchestra and continues as Chief Conductor of Gothenburg Symphony. He is Honorary Conductor of Tampere Philharmonic Orchestra close to his home in Finland.

In August 2023, Rouvali returned to the BBC Proms with Philharmonia Orchestra, performing Chopin's Piano Concerto No.1 with Seong-Jin Cho and Strauss's *Aus Italien*.

Rouvali continues to have regular relationships with top level orchestras across Europe, including Münchner Philharmoniker, Berliner Philharmoniker, Deutsches Symphonie-Orchester Berlin, Royal Concertgebouw Orchestra, and Orchestre Philharmonique de Radio France, as well as returning multiple times each season to New York Philharmonic. In December 2023 he conducts Accademia Nazionale di Santa Cecilia, and as Artist in Residence at the Musikverein Wien he has concerts there throughout the season with Wiener Symphoniker as well as with his orchestras in London and Gothenburg on tour.

He works with many international soloists including Bruce Liu, Lisa Batiashvili, Seong-Jin Cho, Nicola Benedetti, Nemanja Radulović, Leif Ove Andsnes, Vadim Gluzman, Christian Tetzlaff, Jean-Yves Thibaudet, Gil Shaham, Baiba Skride and Daniil Trifonov.

As well as his residency in Vienna, touring highlights of the season include a residency in Salzburg with Gothenburg Symphony in November 2023 with music by Rimsky-Korsakov, Tchaikovsky, Brahms and Korngold, as well as extensive European touring with Philharmonia Orchestra with Rachmaninov, Beethoven and Shostakovich. Rouvali and Philharmonia Orchestra continue their important residencies together across the UK.

Rouvali also continues building an impressive discography. In January 2019 with Gothenburg Symphony, he released a celebrated first disc of an ambitious Sibelius cycle, pairing the Symphony No.1 with the early tone poem "En saga". The album won the Gramophone Editor's Choice award, the Choc de Classica, a prize from the German Record Critics and the prestigious French Diapason d'Or "Decouverte". In February 2020 they released the second volume, which features Sibelius' Symphony No. 2 and King Christian II, which has also been immediately awarded a Choc de Classica award. The third disc - Sibelius' Symphonies Nos. 3, 5 & Pohjola's Daughter - was released in October 2022, awarded the Radio Classique "TROPHÉE" the following month. Philharmonia Records' first release - a double CD album Santtu conducts Strauss - was released in March 2023 following on from recent releases of Tchaikovsky's Swan Lake and Prokofiev's Symphony No. 5. In September 2023, a new series Musical Masterpieces is released on Sky Arts. It will feature Mendelssohn's Hebrides overture performed by Rouvali and Philharmonia Orchestra, opening up different aspects of the music, and sharing Rouvali's insights and interpretation of the piece.

Sverker Jullander

Sverker Jullander is Professor Emeritus (2006–2018 Professor and Chair) of Musical Performance at Piteå School of Music, Luleå University of Technology, Sweden. He is a member of the Royal Swedish Academy of Music and Chair of its research committee. In the years 2009–2012 he served as Head of Doctoral Studies at the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg. He is Editor-in-Chief of the *Swedish Journal of Music Research* and Chair of the Göteborg International Organ Academy Association.

Dr Jullander is active as a musicologist, church musician and concert organist, and has given organ recitals in many European countries, in addition to CDs (labels Daphne and Toccata Classics) and radio broadcasts. From 1985 to 2006 he taught organ and organ pedagogy at the University of Gothenburg, where he received a PhD in musicology in 1997 with a dissertation on aspects of performance practice in the organ works of the Swedish composer Otto Olsson (1879–1964). A founding member of the University's organ research center GOArt, he was its research director from 2001 to 2006. He has led and participated in a number of research projects at the University of Gothenburg and Luleå University of Technology, funded by the Swedish Research Council and the Bank of Sweden Tercentenary Foundation. Sverker Jullander has published a large number of scholarly articles and book chapters, mainly on the organ and church music of the 19th and early 20th centuries but also on other musical topics, and has edited numerous scholarly publications.

The European Hanseatic Ensemble

A united Europe, aware of its common cultural roots and values: a dream that currently seems to be receding into the distance. The unifying power of music can help to overcome borders. In the 16th and 17th centuries a general musical language existed in Europe, enriched with local preferences and peculiarities, but without national boundaries. This was promoted by the existing trade routes by sea and land, as they were used in the north especially by the merchants of the Hanseatic League. The European Hanseatic Ensemble, launched in 2019, aims to raise awareness of this common past, to open up the musical repertoire of the Hanseatic cities and to make it accessible to the people of our time.

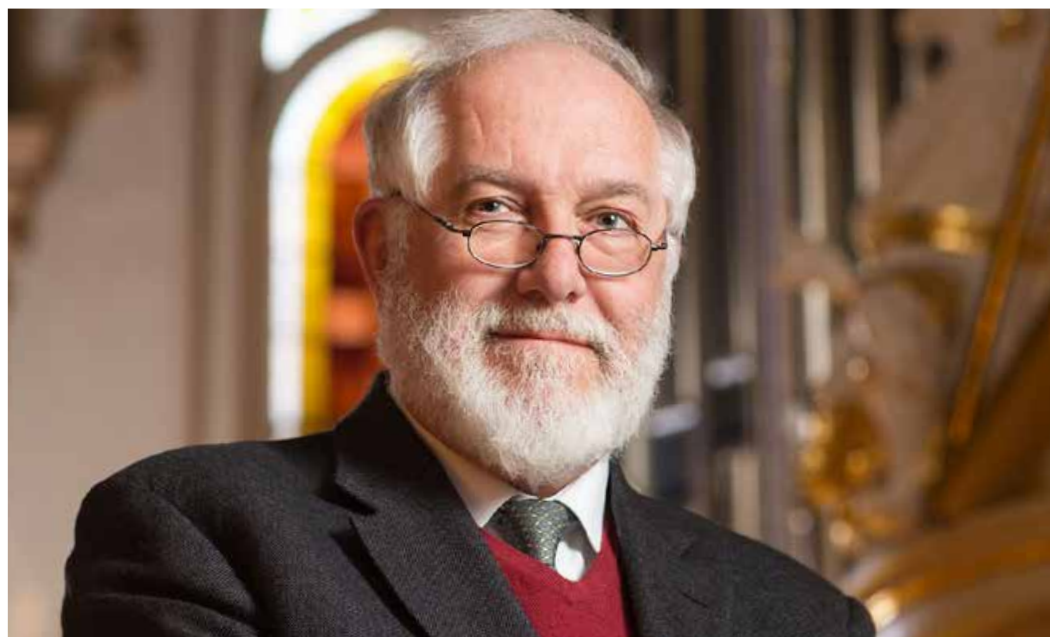
The ensemble consists of vocal soloists and musicians playing on historical instruments and performs compositions from the 16th and 17th centuries that have been handed down from the Hanseatic cities. The members have studied at various universities that offer a course of study in Early Music (including Basel, The Hague, Vienna, London, Bremen, Leipzig) and specialize in instruments such as the baroque violin, cornetto, viola da gamba, baroque trombone and continuo playing on the lute or organ.



*Lars Storm
Olivier Latry
Santtu-Matias Rouvali*



*The European Hanseatic Ensemble
Trio Mediæval*



William Porter

Errata

On the following six pages we have included biographies and photos that should have been included in the first print of the programme book.



Painting: Martin Pepijn, 1604



Gothenburg Symphony Orchestra

Gothenburg Symphony Orchestra is the National Orchestra of Sweden. Each year, about 100 concerts are held in the Gothenburg Concert Hall at Götaplatsen. In addition to concerts in the Gothenburg Concert Hall and on international tours, the orchestra performs every summer at Götaplatsen and in the Slotsskogen park, and gives guest performances at the concert hall in Vara. The symphony orchestra's digital concert hall GSOPlay broadcasts concerts live and on demand in full HD. Gothenburg Symphony Orchestra was founded in 1905 and today consists of over 100 musicians. The orchestra's home is the Gothenburg Concert Hall, which offers many opportunities for meetings and experiences for visitors of all ages.

Santhu-Matias Rouvali is the Chief Conductor. Since the 2019–2020 season he has had Barbara Hannigan and Christoph Eschenbach by his side as the orchestra's first guest conductors – a strong three-leaf clover with three completely different artists. Gustavo Dudamel is the orchestra's honorary conductor and Neeme Järvi principal conductor emeritus. The orchestra is a part of Region Västra Götaland.

The current Artistic director and CEO for the Gothenburg Symphony Orchestra is Sten Cranner.

Lina Lindkvist

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

Lydia Vroegindeweij

Dr Lydia Vroegindeweij is the founder and project director of Orgelkids. She also publishes some informative websites on church music, hymnology and liturgy in the Netherlands.

Originally trained as a teacher and photographer, she became a publisher. She has combined her years of experience in developing educational materials and her love for the organ in the Orgelkids project (since 2009) as a volunteer. The formula of Orgelkids and the teaching kit with the so-called 'Do-Organ' is now disseminated in 25 countries worldwide.

She studied theology and musicology and obtained her doctorate in 2020 with a study on consolation in Martin Luther's hymns and Johann Sebastian Bach's choral cantatas. www.orgelkids.nl & www.kerkliedwiki.nl & www.L500B300.nl

Stephen Craig

Stephen Craig is a musician from UK who has been living in Sweden for nearly 12 years. He studied piano at the Royal Welsh College of Music and Drama, where he obtained a BMus (hons). He also has the Associate diploma (ARCO) in Organ from the Royal College of Organists. In 2008 he moved to Jerusalem to work for Daniel Barenboim's Foundation. Here he taught the piano, performed chamber music with international musicians, and assisted in pioneering projects such as the first opera in the Arabic language. Since moving to Sweden he has chosen to further his studies at Gothenburg University with a Masters in organ and related instruments. He is passionate about church music and likes to see children and teenagers getting involved through singing. Singing, he believes, helps children understand the complicated order of church services through active participation. Furthermore, they gain a musical education, which is a useful life skill in itself.

Tommy Jonsson

Tommy Jonsson, born in Skåne, is a freelance organist, pianist and arranger in Gothenburg. He works in a wide array of genres, from standard classic repertoire, opera and chamber music to his speciality with cross-over projects with pop-music influences. He provided the score for the Magic Flute at Göteborgs Stadsteater in 2019, and is the artistic director for Almakören, a large community choir.

Ulrike Heider

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

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



*Gothenburg Symphony Orchestra
Elisabeth Nilsson
Lina Lindkvist*



*Lydia Vroegindeweij
Stephen Craig
Tommy Jonsson
Ulrike Heider*

Trio Mediæval

Hailed as a “fascinating journey with music of timeless beauty”, Trio Mediæval’s highly acclaimed first album *Words of the Angel* (2001) launched the group into the elite circles of early music ensembles and introduced them to a broad international audience. Formed in 1997, Trio Mediæval consists of founder members Linn Andrea Fuglseth and Anna Maria Friman, and Jorunn Lovise Husan who joined the group in 2018.

A typical Trio Mediæval programme combines their many varied strands of musical exploration: medieval sacred music, folk music (adapted and arranged by members of the group), contemporary Nordic jazz, specially commissioned works and improvisation with or without instruments. Attracted by the trio’s unique sound, composers and performers have stood in line to work with the group, resulting in premieres of works by Helena Tulve, Tõnu Kõrvits, Anders Jormin, Tord Gustavsen, Mats Eilertsen, Trygve Seim, Anna Clyne, Gavin Bryars, Ivan Moody, Sungji Hong and Andrew Smith, among many others. A 2005 collaboration with the Ensemble Musikfabrik in Cologne featured the work *Shelter* by Julia Wolfe, Michael Gordon and David Lang of the New York-based Bang on a Can composers’ collective. More recently the trio has collaborated with musicians and orchestras such as Arve Henriksen, Catalina Vicens, John Potter, Sinikka Langeland Ensemble, Mats Eilertsen Trio, Bang on a Can All-Stars, the Norwegian Chamber Orchestra, the Norwegian Radio Orchestra, the Oslo Philharmonic Orchestra and the Stavanger Symphony Orchestra.

Trio Mediæval has toured extensively in Europe and USA, and has visited Japan, Hong Kong, Macau, South Korea, and most recently, Australia. The trio has been invited to appear on the most prestigious stages in the world, including Wigmore Hall, the Concertgebouw in Amsterdam, Vienna Konzerthaus, Carnegie Hall and the Kennedy Center. The trio has released eight albums for ECM Records. *An Old Hall Ladymass* is their second release, following *Solacium*, with the Norwegian label 2L.

Ulrika Davidsson

Ulrika Davidsson is a versatile musician and maintains an international performance career on fortepiano, clavichord, harpsichord and piano. She has given concerts in many European countries, USA, Japan and South Korea. She is regularly presenting and performing at international academies and festivals. Ms Davidsson has been Assistant Professor of Historical Keyboards at the Eastman School of Music, USA, and has taught at the Hochschule für Künste Bremen, the Royal Danish Academy of Music, and the Academy of Music and Drama, Gothenburg.

Ms Davidsson holds a Doctor of Musical Arts degree in piano and historical keyboards, and a Master's degree in harpsichord from the Eastman School of Music; a Master of Fine Arts degree in piano from the University of Gothenburg; and the Organist and Cantor Diploma from The Royal Academy of Music, Stockholm. She is represented on CD with Bach's Well-Tempered Clavier I and Haydn sonatas. Prizes include the Swedish Art Grant, the Adlerbertska artistic award and the Cultural Award of the City of Mölndal.

William Porter

Widely known as a performer in the United States and in Europe, William Porter has also achieved international recognition for his skill in improvisation in a wide variety of styles, ancient and modern. He has performed at major international festivals and academies, including the North German Organ Academy, the Italian Academy of Music for the Organ, the Smarano Organ and Clavichord Academy, Organfestival Holland, the Göteborg International Organ Academy, the Dollart Festival, the Lausanne Improvisation Festival, the Festival Toulouse les Orgues, the Boston Early Music Festival, the Oregon Bach Festival, the McGill International Organ Academy, Eastman's Improvfest, and the National Convention of the American Guild of Organists.

Professor of Organ, Harpsichord, and Improvisation at the Eastman School of Music in Rochester, New York, from 2002 until his retirement in 2013, he has also been a member of the music faculty at McGill University in Montreal, where he lived from 2004 until fall 2015. From 1985 to 2002 he taught organ, music history, and music theory at the New England Conservatory in Boston, and from 2001 until 2005 he taught improvisation at Yale University. Porter holds degrees from Oberlin College, where he also taught organ and harpsichord from 1974 to 1986, and from Yale University.

He has recorded on historic instruments, old and new, for the Gasparo, Proprius, BMG, and Loft labels. Now residing in Rochester, New York, he has returned to the Eastman School of Music as part-time Professor of Organ.

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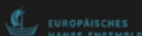
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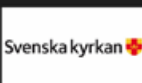
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Trio Mediaeval, photo cred: *Håvard Lotsberg*

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GÖTEBORG INTERNATIONAL ORGAN FESTIVAL

October 9-20, 2024

Journeys

in European Organ Music, History, Culture and Society

CELEBRATING

Göteborg International Organ Festival - 30 Years Anniversary (1994-2024)
Théodore Dubois, Gabriel Fauré, Giovanni Pierluigi da Palestrina, Charles Stanford, Franz Schmidt
Johan Steigleder: *Ricercare tabulatura* (1624)
Samuel Scheidt: *Tabulatura Nova* (1624)

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

*Bine Bryndorf, Hans-Ola Ericsson, David Higgs, Annette Richards, Nathan Laube, Sietze de Vries,
The European Hansa Ensemble, Gothenburg Symphony Orchestra, ECHO: European Cities of
Historical Organs with 14 cities – artistic directors and young organists from each city,
and many others...!*

Programs featuring the new Concert Hall organ, the North German Baroque organ (2000),
the Willis organ (1871), and the Lundén organ (1909/2019) in the Vasa Church, among others

SAVE THE DATES!

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