

Newsletter

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GIOA
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ORGAN ACADEMY

SURFACE MAIL

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A WHISPERING GALLERY EFFECT IN GOTHENBURG'S "KONSERTHUSET"





Welcome to the May issue of the GIOA Newsletter. Every month you can follow the development of GIOA's new three-year research project SONORA, read about other research projects, organ inventory and cultural heritage projects, organ outreach and educational projects for children and youth, organ and instrument building projects, the Göteborg International Organ Festival (GIOF), the Schnitger and Schiörlin organ academies a.o.

April 30, we celebrated the arrival of spring in Sweden. On Björkö, north of Göteborg, where I live, we sang spring songs, lit a spring fire, and admired the earliest spring flowers, blue anemones, bloom. In times of a pandemic, it is wonderful to see that the light returns, the days become longer, and the temperature slowly rises. Indeed, we are also experiencing an organ spring in Sweden. Recently, the Swedish church in collaboration with GIOA launched an action plan including a website built by GIOA labelled "Organists at the forefront" ("Organister i framkant"), with the aim to reach out to children and youth with an invitation to experience and play the organ. Already at the end of April, thanks to Jon Liinason's excellent work, the FB-page had more than 700 followers. National, regional and local media all over the country, picked up on the problematic situation and the lack of professional organists and church musicians. In the next 10 years, Sweden will need 700 organists for paid organist and church-musician positions all over our country, a huge challenge, and at the

same time a wonderful opportunity for everybody who would like to make their living as musicians, including organists from abroad. During May, we are going to visit the regional education centres for church musicians and showcase their half-time programs for professional musicians (music teachers and freelance musicians) who consider changing career and becoming church musicians. On the homepage of Organister i framkant (organisteriframkant.se) you can find and watch the one-hour documentary about the organ, produced by National Swedish Television and premiered in September 2020. At time of writing this has been seen by more than 100,000 viewers.

Last week, national media in Sweden announced that, thanks to a donation given to the congregation in Varnhem, a remarkable monastery church near to Skara (a diocesan city in the heart of the West Sweden region), a new organ in 17th-century style will be built as a cultural community project involving regional artisans led by the organ builder, Karl Nelson, who has his workshop near to Lidköping. The project is estimated to be completed at the end of 2023. Sincere congratulations to all involved! We look forward very much to following the process.

Today, we launch the programs of the Arp Schnitger (August 8-13) and the Schiörlin (August 14-17) Academies 2021, and in the middle of May you will be able to find the detailed program of the Göteborg International Organ Festival 2021, October 15-24, on our homepage. You can also read in this issue about the most recent developments of the new concert hall organ, which will be inaugurated in October, and become the main focal point of the organ festival. Please do also join us for the continued GIOA quarantine concerts series from Älvsborg and Örgryte churches every Sunday at 19:00 through the month of May.

Stay tuned. We wish you success with your work for the organ art!

Hans Davidsson

**Artistic Director
Göteborg International Organ Academy**



Karl Nelson, orgelbyggare. Foto: Bosse Carlqvist/SVT

A WHISPERING GALLERY EFFECT IN GOTHENBURG'S "KONSERTHUSET"

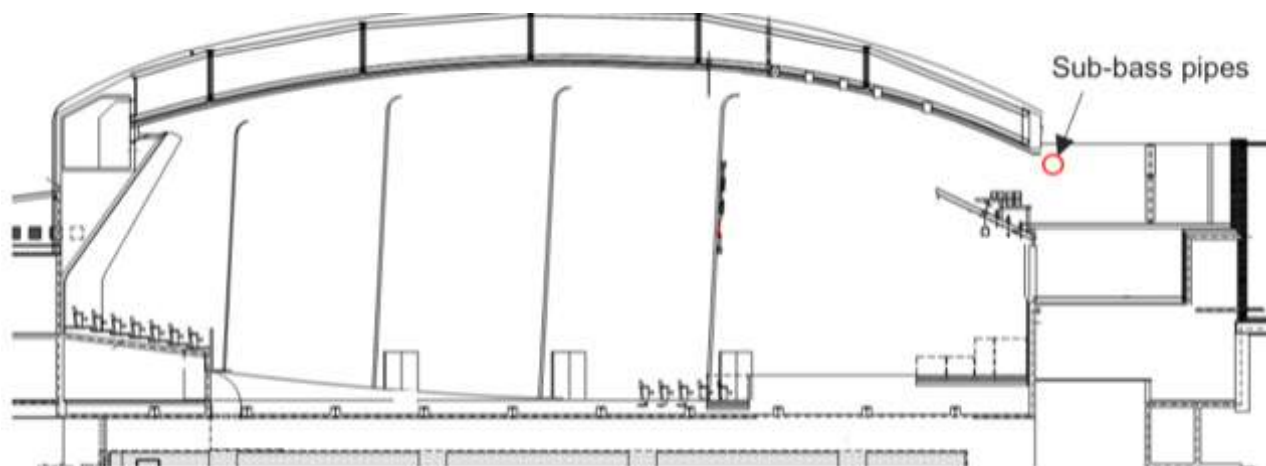


Fig. 1. Section of the Gothenburg concert hall, "Konserthuset" [6]. The labia of the bass pipes of the new organ are placed at the top of the organ chamber indicated by circle and arrow. (Artifon)

Mendel Kleiner, Prof. Em., Chalmers University of Technology, School of Architecture and Civil Engineering, Division of Applied Acoustics.

Sound can be focused by reflective curved surfaces, just as light by curved mirrors. In acoustics the term "whispering gallery effect" is sometimes used for describing such focusing. The term, however, is also used for a different phenomenon, namely that sound from sources close to a curved surface appear to follow the surface, resulting in even weak sounds, such as whispers, easily heard along the surface even at large distance from the source. A well-known example of this effect can be noticed in the gallery of St Paul's Cathedral, London [1]. Many other examples of such spaces are mentioned in a Wikipedia entry [2] and its references.

Gothenburg's concert hall, "Konserthuset", is well known for its interior design and acoustics [3]. The hall, shown in Fig 1, has a periodically repeated fan shaped plan and a simple section. The light fixture above the stage is transparent for low frequency sound. Fig 2 shows a photo towards the front of the hall with the canopy and organ chamber opening shown.

The smooth ceiling has a continuous shape similar to that of a spherical shell having a radius of 50-60 m. Because of its large radius, the curved ceiling does not cause any focusing effects in normal use, i.e. when the sound source is on stage. However, for the newly installed organ pipes at the top of the organ chamber opening, there is a whispering gallery effect towards the back of the hall enhanced by the ceiling's double curvature.

Because of the smoothness of the ceiling and its slight curvature, some of the acoustic energy radiated by the pipes close to the ceiling will be confined to a narrow "belt" along the ceiling. The arrows shown in Fig 3 indicate how sound can be considered "creeping" along the ceiling surface in a thin belt, for organ bass frequencies a fraction of a wavelength thick and proportionally thinner for higher frequencies as explained by Rayleigh [4]. The distance attenuation of this sound will be much smaller than that of the freely propagating sound reaching the stalls. The effect can be approximately explained as a result of repeated oblique reflections of sound against the ceiling surface as sketched in Fig 3. Any space bounded by a smooth, curved surface will exhibit this whispering gallery effect for sound sources and

listeners close to the surface. A review of the effect due to Cremer & Müller can be found in [5].

The bass pipes that radiate the most low-frequency sound can be found in the immediate vicinity of the ceiling as indicated in Fig 1. Generally, the sound radiated by a source increases when the source is placed very close to a sound reflecting surface. This is a desirable effect for the bass pipes mounted at the very front top of the organ chamber.

Because of the smoothness of the ceiling surface (both local and global) there will be little sound scattered by the ceiling. This reduces the energy loss of the bass pipe sound along the ceiling and helps conserve the whispering gallery effect. Thus, considerable sound energy reaches the back of hall along the ceiling. The lengthwise section in Fig 1 shows the ledge holding the lighting fixtures at the top of the slanted rear wall. This ledge will act as a low-pass filter for the pipe sound reaching it along the ceiling and the high frequencies of this sound will be attenuated and diffracted. The low frequency sound however will bend around the ledge obstruction and follow the rear wall down to the balcony thus further enhancing the strong bass pipe sound character at the back of the balcony. Because of the characteristics of hearing for low frequency sounds this effect will subjectively be extra pronounced.



Figure 2. Photo showing new sound translucent stage canopy and the organ chamber opening at the back of the canopy (Photo by Alf Berntson, Artifon [7]) Photographs and figures show the design of the concert hall organ prior to the installation of the concert hall organ including a new canopy.

A well-known acoustical problem of the hall is the lack of early reflections of orchestra sound due to the smoothness of the walls and ceiling. Making the ceiling less (acoustically) smooth would reduce the whispering gallery effect and also add early scattered sound in the stalls and on the shallow balcony at the back of the hall, a positive change for listeners. It would also reduce the hall echoes heard on the stage. To be effective for orchestral music such diffusion would require irregularities with a depth or height of at least 0.5–1 m. For aesthetic reasons such change cannot be implemented.

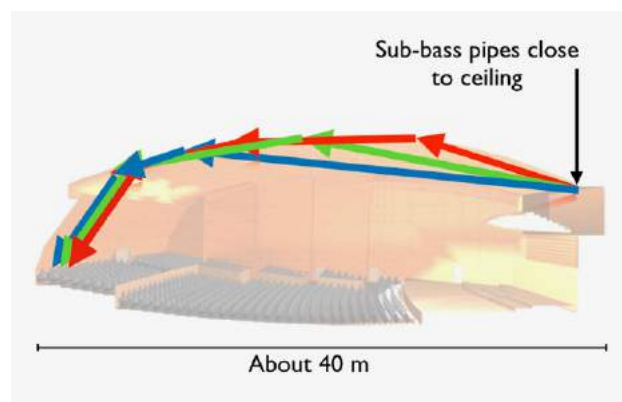


Figure 3: Lengthwise section of Göteborgs Konserthus showing spherical shell ceiling and location of sub-bass pipes [7]. Arrows drawn indicate how sound rays can be thought of moving along the ceiling from the sub-bass pipes at the front of the organ chamber to the rear of the balcony, causing the whispering gallery effect described in the text. (Artifon)

REFERENCES

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[1] The Schiörlin organ in Jonsered kyrka; photo Carl Johan Bergsten

FGIOA/GOART AB is currently carrying out an organ inventory in the Göteborg Diocese of the Swedish Church. The project started last autumn and will be completed at the end of 2022. By then, almost 500 organs will have been visited and inventoried.

GOArt had already carried out an organ inventory in the Göteborg Diocese between 2006 and 2008. It was the first inventory whose results would fill the GOArt organ database. Unfortunately, it was not possible then to visit all instruments and, instead, we conducted a survey. Because the response did not pass 70%, the result was far from ideal.

A few years ago, the Karlstad Diocese wished to include a list of damages and needs for maintenance when its organs were surveyed, and an additional database part was developed. Karlstad wanted to be able to budget costs for organ repair and maintenance on the long term and include these in its bookkeeping system through a module called Incit Xpand. The data regarding repair and maintenance can be transferred automatically from the database to Incit Xpand. Other dioceses showed interest in this additional module and the Göteborg Diocese ordered one too. In addition to this survey of repair and maintenance needs, we were asked to review and complete the 2006–2008 inventory. The field work is being carried out by Carl Johan Bergsten, Johan Norrback and Paul Peeters, while Alf Åslund prepares files for the field work and puts all survey data and photos into the database.

The Göteborg diocese organ database can be found at www.organacademy.se/orgelinventeringar choose 'Göteborgs stift'. Last autumn, the organs of Mölndal and Partille 'kontrakt' (deanery) and of Kungsbacka 'kontrakt' were visited and the results are now available in the database. The survey of repair and maintenance needs, however, is only for internal use. Here follow a few glimpses of the survey.

MÖLNDAL AND PARTILLE 'KONTRAKT'

There is one old organ preserved in the deanery. It is the organ from 1783 in Jonsö church built by Pehr Schiörlin [1]. All other 26 instruments are built between 1956 and 2008. Nine of these organs are built behind older façades and, in several cases, older pipe material has been reused. There are two façades from 1863 built by Söderling, and five façades (1881–1890) by the builder Molander. Regarding the present instrument situation Magnusson and Hammarberg have been the most active builders with nine and five organs, respectively, built organs.

Another part of the inventory work is to find possible stored organ parts. An interesting discovery was the old keyboard from the organ built in 1863 by Söderling in Stora Lundby kyrka, Gråbo. It is stored in a separate building close to the church.



[2] The Söderling built-in-console in Gråbo, Stora Lundby kyrka; photo Carl Johan Bergsten

KUNGSBACKA 'KONTRAKT'

Kungsbacka 'kontrakt' has 24 organs, two of which could not yet be visited due to renovation work in the church. All instruments are tracker organs with slider chests, built between 1965 and 2015. The number of stops varies from 4 to 32. Most instruments have two manuals and pedal, one has three manuals and pedal. Twelve of them are built behind an older façade and some of them also include older materials and stops. The earliest façade, in Tölö kyrka, was built in 1775 by Jonas Wistenius and was remodelled in 1864 by the Söderling company. The organ in Vallda kyrka has a façade by Pehr Schiörlin from 1800. Preserved from the 19th century are ten façades, seven of them by Söderling, and the remaining ones by their pupils Molander, Magnusson and Lindegren. The actual instruments were built by Tostared (11), Hammarberg (7), Magnusson (2), Burgmann/Magnusson (1) and De Jongh (1).

Tölö kyrka



[3] *The Wistenius/Söderling façade in Tölö kyrka; photo Johan Norrback*

The organ in Tölö kyrka, in the northern parts of Kungsbacka, is today a well-functioning eclectic organ. The history of the organ is complex, but rather well documented. In the façade, part of the history is on display. The middle section, with its three towers and four pipe fields, originate from the organ built 1775 by Jonas Wistenius (1700-1777). The two pipe fields at each end of the façade are from the the 1864 rebuild by the by the Söderling company. In 1936 the Mårtensson company added some

stops, and the latest rebuild was in 1980 by the Hammarberg company, and they carefully marked the origin of all stops used. Thus, the organ contains stops from Wistenius, Söderling, Mårtensson and Hammarberg. From a regional perspective, the Wistenius stops are very rare. Wistenius is only known to have worked on three occasions on the West-coast: in Sättila (1761), and in Tölö and Lindome (1777).



[4] *Old stop boards and stop knobs preserved in Tölö kyrka, most likely by Söderling; photo Johan Norrback*

Vallda kyrka



[5] *The Schiörlin façade in Vallda kyrka; photo Paul Peeters*

The Vallda organ still has Schiörlin's façade pipes. Some of the pipes are from 1913, made by Eskil Lundé; otherwise the instrument is a Hammarberg organ from 1967 with some later changes by Herwin Troje and Ernst Burgmann (Magnusson).

Fjärås kyrka



[6] *The Molander façade in Fjärås kyrka; photo Paul Peeters*

Fjärås kyrka holds a beautiful façade by Salomon Molander from 1896: the actual instrument was built by Hammarberg in 1974 but includes 13 Molander stops. Four more Molander stops as well as many parts (windchests, bellows, action parts) have been preserved in storage. Interestingly, the façade (especially its structure and ornaments) looks older than 1896, and it transpired that Molander used the façade of the organ in Carl Johans kyrka, Göteborg, built by his teacher Söderling in 1863, as a model (see the photos).



[7] *The Söderling façade in Carl Johans kyrka, Göteborg; photo Richard Cornicus (Göteborgs stadsmuseum, GMA 11530:6), taken in the 1890s*

Carl Johan Bergsten
Johan Norrback
Paul Peeters



North German Chorale Fantasias – a genre for three keyboards and pedal (A 3 Clavier)

In 2000, the north German baroque organ in Örgryte New Church built according to the style of Arp Schnitger (1648–1719), one of the most important organ builders in history, was inaugurated. Arp Schnitger, who was active in north Germany, built more than 150 organs. He was the first truly internationally active organ builder, combining the highest quality in craft and sound with a larger output of instruments than any earlier organ builder. The unique baroque organ in Örgryte New Church, built in the 1990s as a research project by organ builders from twelve countries, and in collaboration between the University of Gothenburg and Chalmers University of Technology, was conceived in Schnitger's style, and it is the centre of the annual Arp Schnitger Academy (ASA), which will take place August 8-13, 2021. It is an international academy for a limited number of participants, who will study organ playing at the baroque organ in Örgryte New Church under the guidance of Hans Davidsson.

In 2021, the focus will be the music of Jan Pieterszoon Sweelinck (1562–1621), Matthias Weckman (c. 1616–1674), and the genre of north German Chorale Fantasia by the 17th-century German composers.

ACADEMY PROGRAMME

- Daily workshops featuring organ works from the repertoire list
- Presentations on various performance aspects (registration–rhetoric–accentuation–fingering–gesture etc)
- Lectures on Arp Schnitger's life, work and sound concept
- Workshops on keyboard technique (primarily clavichord)
- Scheduled practice time at the meantone organs in Örgryte New Church (Arvidsson/van Eeken/Yokota 2000), the Haga Church (Brombaugh 1992) and related keyboard instruments
- Participants' concerts in Örgryte New Church; Haga Church and the keyboard centre on the island of Bohus-Björkö

REPERTOIRE

Jan Pieterszoon Sweelinck (1562-1621)

Free choice of works

– Echo Fantasia in a

(recommended edition by Harald

Vogel, Edition Breitkopf (BR.EB-8742)

Matthias Weckman (c. 1616-1674):

– Toccata vel Preludium (in d)

– Preambulum Primi toni a 5 (ex D)

(recommended edition: Gehrman's

Förlag, CG6873, gehrmans.se)

– O lux beata trinitas, Quintus Versus

– Es ist das Heil uns kommen her',

Sextus versus

– Komm, Heiliger Geist, Herre Gott,

Secundus versus

(recommended edition: Bärenreiter

Verlag, BA 6211, baerenreiter.com)

Free choice of chorale fantasias by

Weckman, Michael Praetorius (1571-

1621), Heinrich Scheidemann (ca. 1595-

1663), Franz Tunder (1614-1667),

Dieterich Buxtehude (c. 1637–1707).

PARTICIPATION

The Arp Schnitger Academy is an international academy for a limited number of participants.

The maximum number of participants is ten.

Only active participants will be considered for acceptance. The academy is primarily aimed to be an inspirational event for advanced organ students and professional organists.

Accordingly, we are unfortunately not able to accept all applications.

APPLICATION

Please send your application to hans.davidsson@organacademy.se, stating that you are applying for the ARP SCHNITGER ACADEMY including a short CV, no later than June 28. All applicants will be notified concerning acceptance by July 5, 2020.

We look forward to six inspirational days at the unique North German baroque organ in Örgryte New Church. Make friends with

colleagues from around the world in one of the leading international organ centers.

Enjoy a visit to the Swedish West coast, the second largest city of Sweden and its beautiful archipelago. It is our pleasure to extend a warm invitation to attend the Arp Schnitger Academy 2021!

We look forward to seeing you in Göteborg!

COVID-19 GUIDE LINES

The Schnitger academy focuses on the opportunity for professional organist to work with the unique four-manual mean-tone organ in Schnitger-style in Örgryte New Church. The number of participants is limited to maximum 10. In accordance with the recommendations from the Swedish health authorities to minimize the risk for infection of Covid-19, the work this year is going to follow the following guidelines: only one player at the console with the instructor at a distance of 2 meters. All other participants follow the work from the balcony with a physical distance of 2 meters or from a screen with video transmission in the large sanctuary of the church. The church seats 500 people and nobody else has access to the sanctuary during the academy. Only participants who are free of any symptoms are allowed to participate, and participants are requested requested to keep distance and to wash their hand frequently, including before they play the organ. We are aware that it may be difficult or impossible to travel from many countries to the academy this year and regret that. We will document relevant parts of the academy on video.

COLLABORATION

The Arp Schnitger Academy is organized in close collaboration with the parishes of Örgryte and Haga.

MORE INFO

<https://organacademy-english.mystrikingly.com/schnitger-academy>



Welcome to the Schiörlin Academy 2021, where the point of departure is the unique collection of eighteenth-century organs built by Pehr Schiörlin (1736–1815) in the parishes of Gammalkil, Slaka, Vikingstad and Rappestad (diocese of Linköping).

COURSE ORGANIZATION

Masterclasses (organ repertory and liturgical organ playing), individual practice and rehearsal at the instruments etc. German organ repertory from the 18th and early 19th centuries (Bach, Krebs, Mühel, Mendelssohn, Brahms et al.)

TEACHERS

Hans Davidsson, Ulrika Davidsson, Lars Storm

APPLICATION

Apply by sending an e-mail to lars.storm@organacademy.se no later than August 6, 2021 with the following information:

- First name and surname
- Phone number
- Present occupation
- The repertoire you will prepare

The teaching during the academy is free of charge. Admission is restricted to 10 participants.

FOOD AND ACCOMMODATION

Food and accommodation are provided by each participant respectively. Free overnight accommodation can be offered on mattress pads in Gammalkil parish house.

COVID-19 GUIDE LINES

In accordance with the recommendations from the Swedish health authorities to minimize the risk for infection of Covid-19, the work this year is going to follow the following guidelines: only one player at the console with the instructor at a distance of 2 meters. All other participants follow the work from the balcony with a physical distance of 2 meters or from a screen with video transmission in the large sanctuary of the church.

MORE INFO

<https://organacademy-english.mystrikingly.com/schiorlin-academy>

THE NEW CONCERT HALL ORGAN IN GÖTEBORG

A Brief Summary, And Recent News

In 2016, Hans Davidsson (representing GIOA) was asked by the Artistic Director of the Gothenburg Symphony Orchestra, to determine whether the existing organ, built by Marcussen & Sons in 1937 (unplayable since 2002) could be made playable again. It was finally decided that, while the Marcussen organ could be restored, it would not fulfil today's requirements for an concert hall organ, and certainly not with the Gothenburg's world-class orchestra. It was decided to order a new concert hall organ of the highest possible standard. An international reference group was formed to establish the details of the technical specification and vision of then instrument, and with the function to work in a supporting role with the organ builder. The group includes Bine Bryndorf, Hans-Ola Ericsson, Nathan Laube, Koos van de Linde, Karin Nelson, Paul Peeters, Joris Verdin, and Magnus Kjellson (representative of the symphony orchestra).

The concept of a four-manual symphonic instrument combining tradition with innovation was discussed with six firms who were invited to submit proposals based on their documented experience with instruments of this kind, and the final unanimous decision was for Rieger Orgelbau of Schwarzach, Austria. The concept for the new concert hall organ is a four-manual instrument based on the French symphonic tradition with Grande Orgue, Positif Expressif, Récit Expressif, and with a fourth manual, Orchestre Expressif offering a range of orchestral colour: strings at 16, 8 and 4 feet, and a three-rank Harmonia aetherea, and a varied ensemble of foot stops: Flûte d'orchestre, Bourdon doux, Quintaton, Éolienne, Voix angélique. With 112 stops, including 15 transmissions, building adjustments (podium, podium wall and canopy) the price for the whole project is around 4 million euros. You can find the full specification on the GIOA website at <https://organacademy-english.mystrikingly.com/new-concert-hall-organ>

There are two consoles, one free-standing and moveable and one attached mechanical console which can move vertically: to our knowledge

a first in organ building history! The organ is equipped with proportional key and stop action, a new system developed by Rieger Orgelbau. The whole organ is placed behind the podium wall with new swell shutters (general swell) and a new canopy that allows for the sounds to propagate freely into the concert hall.

The wind supply system for G.O. is flexible. A new, experimental stop, Saxophone 8' (in G.O.) has been developed by Rieger for the Göteborg instrument. Each pipe of this stop is constructed as a combination of a reed and a fluepipe.

During the last four months, a study of the organ acoustics of the concert hall was carried out by three leading room acousticians, Professor Mendel Kleiner, Jan-Inge Gustafsson (Akustikon), and Alf Berntson (Artifon), in collaboration with the reference group and Hans Davidsson. The main focus was to address the experience of the low frequencies in the hall (32' - and 16' stops of the pedal). In this issue of the Newsletter, you can read about the whispering gallery effect of the concert hall, and in the next issue we are going to explain what was decided recently to add to the new organ: low-frequency organ flue pipes placed under the floor in the hall, thereby being closer to the audience, and according to our experiments much better audible to the audience than if they had been located in the organ room behind the stage.

Timeline: In 2018 the concert hall's 1930s Marcussen organ was dismantled and stored as a significant cultural artefact with the possibility to be placed elsewhere in the future. In the summer of 2019, half of the new organ was manufactured and installed, and in the summer of 2020, the second half was installed, and the voicing began with the stops of G.O. and the Péd. In the summer of 2021, the organ will be completed and it is scheduled to be inaugurated in October 2021, as part of the 400th anniversary of the foundation of Göteborg and the Göteborg International Organ Festival 2021.

THE SONORA PROJECT: SWEDISH ONLINE ORGAN ARCHIVE

A first visit to the archive collection at the ATA in Stockholm



Alf Åslund and Paul Peeters study a façade drawing by Bertil Wester. ATA, Bertil Westers samling, series J1, volume 1; photo Eleanor Smith

During the first week of March, Eleanor Smith, Alf Åslund and Paul Peeters paid a first visit to the Antiquarian-Topographical Archive (ATA) of the Swedish National Heritage Board in Stockholm that holds the archives of Einar Erics, Bertil Wester, the Moberg organ builder brothers, and Carl-Gustaf Lewenhaupt. The Swedish National Heritage Board is an important partner in the SONORA project, and we are very grateful that a visit to the ATA was kindly made possible during this March week by Matilda Ekström, director of the archival department, and her colleagues.

The aim of the visit was to look through a large number of archive volumes in order to get an

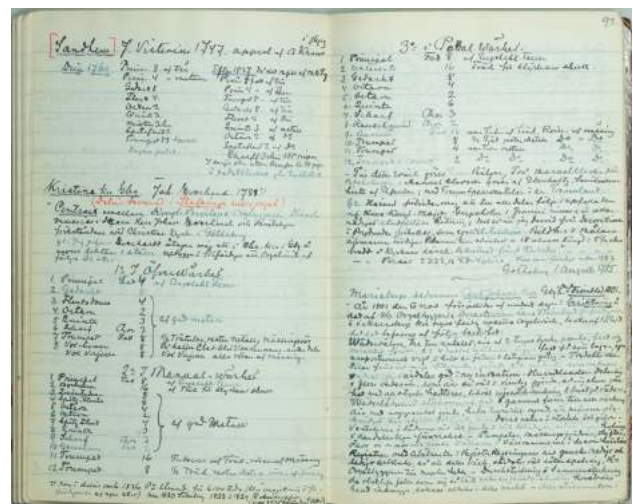
overview of the material: what kind of documents and which type and size of formats do they contain. Even more important was to get a clue about the contents of the archive volumes as they contain materials that both are and are not to be included in the SONORA project. As we previously have reported, the digitization project will include documents that are connected to the 436 historic Swedish organs which are included in the 1988 organ inventory by Einar Erics and Axel Unnerbäck (Einar Erics and R Axel Unnerbäck, *Orgelinventarium. Bevarade klassiska kyrkorglar i Sverige*, Stockholm: Proprius, 1988).

The Wester and Moberg collections are rather large (each about 15 shelf meters), whereas the Erics archive is about one shelf meter. During an earlier GOArt project ('Organa Sueciae', carried out 2006) some volumes from Erics's archive had already been digitized so we now were able to get a complete overview of his archive. Thanks to the kind and professional assistance of Matilda Ekström and Johan Nordinge, we were able to consult about 100 volumes of archival material in four days.

Here follow some glimpses from the three archive collections.

[illegible]

*Index to Erici's excerpt book no. IV
(on p. 189, not numbered).
ATA, Einar Ericis Arkiv, series F5, vol. 12.*



Pages 92–93 of Erics's excerpt book no. II, showing the transcript of the organ contract between Johan Everhardt the elder and Göteborg's Christinae

A very special and important part of the Erici archive are the nine excerpt books that he put together. They contain topographically organized excerpts of archival documents like contracts, examination reports, meeting protocols from church councils and parish meetings ('sockenstämmaprotokoll' of meetings held two times a year), correspondence with organ builders as well as other documents related to organ builders. The size of these small excerpt books is ca. 10,5 x 18 cm, the number of pages can vary from about 85 to 200. In Erici's neatly handwriting these booklets contain an enormous treasure of information about the Swedish organ building history and specific data about a large number of organs, of which many do no longer exist. All volumes have an index, the photo shows that of volume IV. Pages 92–93 in volume II show Erici's transcript of the contract between Johan Everhardt the elder and Göteborg's Christinae kyrka for a new organ (1788). The instrument has partly been preserved in Stafsinge.

Erici was not only interested in organs. He also made photos of churches, man-made landscapes and people. Both his portrait studies of the rural population in the Östergötland region and his portrait photos of men with beards make up an impressive collection.

The Bertil Wester material includes a variety of types, such as transcriptions, excerpts, measurements, and drawings. The transcriptions and content descriptions from the Hülphers collection would of course be of interest for a project aimed at that collection. Excerpts from Kungliga Byggnadsstyrelsen: Överintendentsämbetets ”afgjorda mål” före 1812 will probably prove rewarding for our purposes. Other transcriptions and excerpts, i.e. from printed material, is perhaps less important, given that we can find the originals.

In the material we looked at there are also some interesting measurements, probably there are more are to be found. Some drawings will also be included in the project.

The extensive archive of twin-brother organ builders Valter and Harry Moberg reflects much of their character as people as it does of their organ restoration. The volumes we examined showed a completely holistic approach to their work: from the designs of their workshops, the drawings and patents for tools, and their extensive research in the most suitable cameras and techniques for documentation. They even designed a travelling office with a selection of tools, and a typewriter for taking notes. We also uncovered a touch of their sense of humour, with various sketches of cartoon-like figures playing instruments or treading bellows used to illustrate technical drawings.

Having started their careers working with their brother-in-law John Vesterlund on the restoration of the Cahman organ in Leufsta Bruk in the 1930s, much of their work as builders was dedicated to the sympathetic restoration of historical instruments – their approach to the documentation of their work is unprecedented for their time. The template for reports that the Moberg brothers put together is worthy of museum-level documentation, with many photographs taken of the various stages of restoration. This attention to detail, and commitment to research seems to have run in the family, as the archive of their sister Elsa Vesterlund is also held by the ATA.

It is interesting to note that both Erics, Wester and the Moberg brothers with their organ studies intended to put together an inventory of organs in Sweden, organised topographically. They stayed in touch, discussed issues related to their research and reviewed one another's list and overviews of organs. Finally, it was Einar Erics who managed to publish an inventory of the Swedish classical organs, i.e., instruments built up to ca. 1860. First, he published two stencilled editions (1947 and 1956) and on the occasion of his eightieth birthday in January 1965 the Kyrkomusikernas Riksförbund published an updated version under the title *Inventarium över bevarade äldre kyrkorglar i Sverige: tillkomna före mitten av 1800-talet några ock mellan åren 1850 och 1865 och ett par ännu senare, men dock stilistiskt sammanhörande med de äldre* [Inventory of preserved older church organs in Sweden: built before the mid 1800s, some between 1850 and 1865 and a few even later, but stylistically related with the older ones].

Eleanor Smith
Alf Åslund
Paul Peeters



Valter Moberg restoring the trumpet of an angel belonging to the organ in Åtvid gamla kyrka. ATA, Bröderna Mobergs Arkiv, series F1A, vol. 28.

The monthly GIOA Research Forum gathers a number of people involved in the various projects conducted in the Göteborg International Organ Academy sphere. The most recent meeting was held on April 16 via Zoom. The main presenters were Dr Mendel Kleiner, Professor Emeritus of Applied Acoustics at Chalmers University of Technology, and a long-time collaborator of the GOArt research team; and the master students Benjamin Kjell and Ana Bededic.

Mendel Kleiner gave his very instructive presentation 'The Whispering Gallery Effect'. This effect, which concerns special acoustical phenomena that occur in rooms with curved walls, is relevant to the organ project in the Gothenburg Concert Hall (reported on elsewhere in this Newsletter) because of the construction of the hall. Mendel characterised the hall as a 'loud room': relatively small but with a large podium, but he expected the sound of the new organ to blend and balance better with that of the orchestra in comparison with the previous organ (please see article by Professor Kleiner elsewhere in this Newsletter).

Benjamin Kjell presented his master's thesis, soon to be completed. His project concerns an orchestral symphony by the American composer Florence Price (1887–1953), the first African American woman to be recognised as a symphonic composer. Her compositional style inspired by (among other things) Afro-American spirituals has been characterized as 'Afro-Romanticism'. The main purpose of the project has been to draw attention to Price's music; her output also includes several original works for organ, the study of which has been an important part of the initial phase of the project. As a central part of the thesis project, Benjamin has made a transcription of Price's third symphony, perhaps her best-known work. The intention was to create an organ-idiomatic version that would not be too difficult to play. It was important to find a balance between necessary changes (reductions)

and artistic choices based on the transcriber's personal aesthetic views. In the end, it turned out to be impossible to avoid difficulties of playing technique, since the quality of the work as an artistic whole would have suffered from over-simplification.

Ana Bededic presented her coming master's thesis, based on a comparison of the musical style and 'sound ideologies' of Jan Pieterszoon Sweelinck (1562–1621), with roots in the Renaissance polyphony, and Matthias Weckman (1616–1674), a major figure of the high baroque. Her main research tool has been the North German baroque organ in Örgryte New Church, which contains pipework modelled both on Scherer (a contemporary of Sweelinck) and Fritzsche (who was active in Weckmann's time). In order to get closer to the sound worlds of Sweelinck and Weckman, Ana has not only used works by the two composers but also experimented with elements of performance, and, in the case of Weckman, rhetorical figures. She has even composed a piece of her own based on elements of Weckman's musical language. Ana has also developed a method for systematic critical listening to the sounds of the organ reflecting the different styles and periods that the instrument encompasses.

The Research Forum, led by Hans Davidsson, concluded as usual with short reports on current organ-related work by each of the participants in the meeting.

Sverker Jullander

THE SONORA PROJECT

A Short Update



The three-year SONORA (Swedish ONLINE ORgan Archive) project, with the purpose of cataloguing and digitising a rich treasure of archival materials on Swedish historical organs and making it publicly available in a new web-based database, was presented in the previous issue of the Newsletter. As reported there, the Swedish National Heritage Board (Riksantikvarieämbetet) has kindly given permission for members of our research team to visit their archive (the Antiquarian-Topographical Archive, ATA), in order to make a preliminary investigation that will serve as a basis for the selection and cataloguing of the archival materials to be digitised and included in the new database. The first visit took place 2–5 March, and a second visit is planned for 21–24 May. A report from the March visit, by Paul Peters, is found in the present issue of the Newsletter.

Our collaboration with the National Heritage Board continues in a very constructive spirit. We are also keeping in touch with the Gothenburg University Library, where much of the work with cataloguing and digitisation (through scanning and photographing) is planned to take place. The University Library are very positive to the project, though some uncertainty remains how the coming removal of the library will affect the possibility for SONORA to use its facilities for

the work. This phase of the project is planned to begin in November.

The SONORA project also includes the publication of a new edition (the third) of the Erics-Unnerbäck Orgelinventarium of Swedish organs built before 1860. The new edition is based on additions and updates that Axel Unnerbäck has continually entered into the volume since the publication of the previous edition in 1988. This work, now about to begin, will be conducted mainly by our project member Eleanor Smith, in collaboration with Dr Unnerbäck.

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SWEDISH 18th-CENTURY ORGANS A UNIQUE GLOBAL CULTURAL HERITAGE

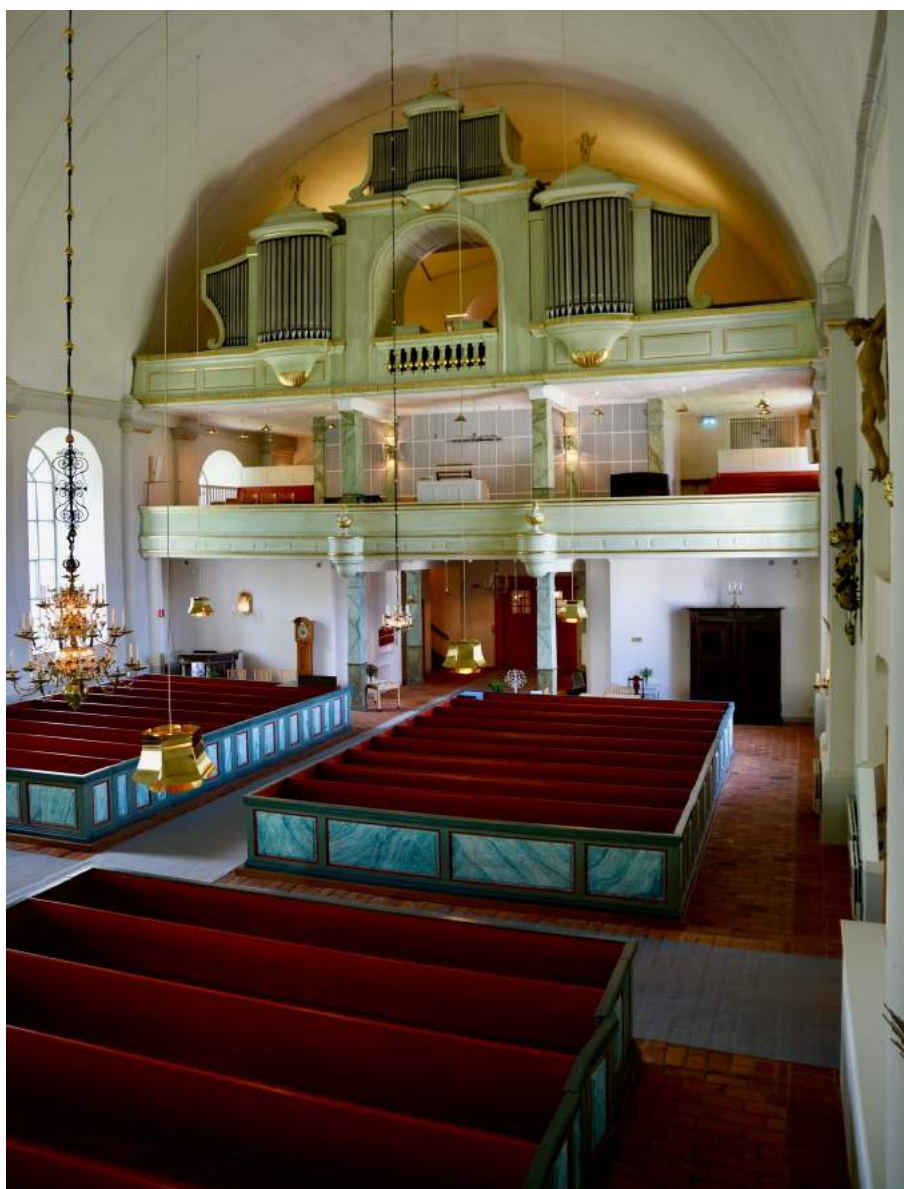
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