

Newsletter

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THE DE LA GARDIE ORGAN IN VARNHEM
History, restoration, and Organ Day on 14 February 2026



King David with the harp, crowning the De la Gardie organ in Varnhem.

EDITORIAL



Dear Friends,

I hope you had a restful and enjoyable holiday season, and a good start to the new year. On Friday, January 23, GIOA will kick off the spring semester with a meeting in Örgryte parish hall, where all activities, initiatives, and projects are presented by our team and network, and the organ festivals of 2025 and 2026 will be discussed and outlined.

In this newsletter, we share some important highlights from the 2025 Göteborg International Organ Festival, including an article, photos, and links to recordings and afternoon seminars; a report on the new organ in the monastery church of Varnhem (to be inaugurated at the end of May); news from the new research program Remk@e at the University of Gothenburg; the arrival of an English organ built by Martin & Coate (1898) in Frändefors; the

GOArt library at the University of Gothenburg; continuing education in organ playing for church musicians in West Sweden; and a report on a new initiative called “organ gymnastics”, which has been covered in Swedish regional and national news over the holidays. This initiative is a fascinating activity that helped rescue an organ in a church converted into a hall for gymnastics, while simultaneously offering seniors a stimulating morning activity for both body and soul, as well as an opportunity to practice organ playing in a lively, engaging context—a mutually rewarding experience!

We also bring you the sad news that Lithuanian pioneer, organ researcher, and organ restorer/builder Rimantas Gučas recently passed away; we honor him with an obituary. Additionally, you can read about the Smarano Organ and Early Keyboard Academy and its program for summer 2026 – applications are now open.



Göteborg Baroque performing in the German Church during the 2025 GIOF. Photo: Sven Andersson.

Finally, let me mention that we are working intensively on developing the program for the Göteborg International Organ Festival 2026, October 7–18, with the theme *Roots* in music, culture, history, and society. The festival will bring organ, vocal, and instrumental music from the history of Gothenburg to life, highlight music created during times of geopolitical unrest, celebrate female composers (including the presentation of a new edition of organ works by Sara Wennerberg-Reuter) present and discuss the beginning of the Rem@ke research program, and, of course, celebrate the new organ in Varnhem. A fantastic ensemble of international organists, scholars, builders, and artists will join us for a twelve-day organ feast, including the Göteborg Youth Organ Festival. Save the dates! More details about the program will appear in the March issue of the newsletter.

Music brings us together. The sounds of organs created centuries ago continue to offer hope and inspiration for sustainability, development, human rights, and peace, especially in times of challenge and geopolitical unrest. I wish you great success in your work for organ art, and hope that you will experience and share wonderful music, events, and organ culture in collaboration with people of all ages around the globe this year. I very much hope to see you in Göteborg in the fall for the festival!

Hans Davidsson
Artistic Director
Göteborg International Organ Academy

2025 GÖTEBORG INTERNATIONAL ORGAN FESTIVAL *Visions*



Annette Richards gives a lecture on “Visionary Organ Music Through the Ages” at the opening afternoon seminar in Haga Church.

The 2025 edition of the Göteborg International Organ Festival (GIOF) took place from 8–19 October under the theme *Visions*. With a focus on the organ as a visionary instrument, the program highlighted how musical creativity, research, and technological innovation together have shaped—and continue to shape—the development of the organ.

The festival opened in Vasa Church with a program featuring choir, brass, and organ. A vocal ensemble from the Academy of Music and Drama, University of Gothenburg, under the direction of Per Högberg, together with the Hemvärvnets Musikkår Göteborg led by Pierre Torwald, performed music by, among others, Elfrida Andrée and Camille Saint-Saëns, with Isabelle Demers as organ soloist on the church’s Lundén organ. The same evening, a gala concert was given in Gothenburg Cathedral, where the world-renowned choir Tenebrae, conducted by Nigel Short, joined Ludger Lohmann in a varied program featuring music by Byrd, Pärt, Liszt, and Vaughan Williams, as well as contemporary English composers.

During the festival’s first weekend, Arvo Pärt’s musical vision was at the center of attention through a range of events illuminating aesthetic, historical, and theological perspectives in his work. In a program of works for small vocal ensemble, performers included Anna Maria Friman-Henriksen, Amanda Flodin, Tore Sunesson, and Karl Peter Eriksson together with organist Ligita Sneibe. A chamber music program featured the ensemble Gageego! and organist Karin Nelson. The production *Bimbam Pärt* presented the composer’s music in a playful way for younger audiences, while a seminar led by Mark Tatlow and researcher Kristina Körver offered further perspectives on the composer’s world of ideas. The vocal ensemble LUX, under Ulrike Heider, performed several of Pärt’s most well-known choral and organ works together with Ligita Sneibe.

The weekday program from Monday to Friday consisted of an extensive offering of morning workshops, lunch concerts, and afternoon seminars. Workshops were led by internationally distinguished organists such as William Porter,



The European Hansa Ensemble, together with its director Manfred Cordes, receives applause in Örgryte New Church after the closing concert, which presented some of the most significant and large-scale vocal and instrumental works from 17th-century Hamburg by Hieronymus and Jacob Praetorius, Matthias Weckmann, Thomas Selle, Johann Schop, and Dietrich Becker.

Bine Bryndorf, Nathan Laube, Kimberly Marshall, Isabelle Demers, Massimiliano Guido, Joel Speerstra, and Joris Verdin. Participants worked, among other things, with visionary organ repertoire from the North German Baroque tradition, as well as music by Liszt, Reger, and Messiaen, improvisation, and organ with electronics. The author himself participated in the workshop led by Ludger Lohmann, who generously shared his profound knowledge of Johann Sebastian Bach's Leipzig chorales. The work was characterized by meticulous analyses of text, theology, and musical rhetoric, offering valuable perspectives on both interpretation and performance.

The lunch concerts in Haga, Vasa, and the German Church offered festival participants the opportunity to hear a shorter concert in

the middle of the day, often performed by the workshop leaders. Programs ranged from four-hand repertoire to chamber music formats and experimental music. The subsequent "organ soup" was a much-appreciated feature that fostered informal encounters between musicians, researchers, and the audience.

An important element of the festival's research profile was the presentation of SONORA – Swedish Online Organ Archive, a new digital resource that gathers and makes accessible extensive documentation of Sweden's historic organs. Through the digitization of more than 140,000 documents from the National Heritage Board's organ archive into a searchable database, new opportunities have been created for future research and heritage work. All those interested in the organ can now access consolidated



Organ soloist Isabelle Demers at the Lundén organ (1909) in Vasa Church performs Elfrida Andréé's Second Organ Symphony together with Hemvärnets Musikkår Göteborg, conducted by Pierre Torwald, at the festival's opening concert.

information about Swedish organs built before 1850. The presentations were given by Eleanor Smith-Guido, Fredrik Tobin-Dodd, and Paul Peeters.

The afternoon seminars were presented by a number of internationally prominent researchers and musicians. Annette Richards, David Yearsley, and William Porter participated in the discussion on *Visionary Organ Music through Time*, while Joris Verdin and Sverker Jullander addressed church music reforms in the decades around 1900 and their impact on the organ repertoire. Joel Speerstra presented musical renderings of the Temple of Jerusalem in 17th- and 18th-century keyboard repertoire. Following this, Harald Vogel presented how his life's work of documenting and recording historic organs in northern Germany has now been digitized and made available online in an extensive database. Ludger Lohmann analyzed major organ works by Franz Liszt and Julius Reubke, and the series concluded with Harald Vogel and William Porter, who presented visionary music from 17th-century Hamburg on

the North German Baroque organ in Örgryte New Church.

The festival's evening concerts demonstrated breadth and variety. Stephen Price performed American and Swedish organ music in Örgryte New Church. At Gothenburg Concert Hall, Nathan Laube presented a program of symphonic organ music, while Bine Bryndorf and Kimberly Marshall shared a concert in Vasa Church featuring music from the 20th century. Ludger Lohmann interpreted *Die Kunst der Fuge* in the German Church, and Isabelle Demers offered a virtuosic solo program with music by Max Reger and Charles-Valentin Alkan in Vasa Church.

The late-night concerts, *Night Visions*, showcased the organ in dialogue with other art forms and expressions. *Go Bach to Sleep*, with Andreas Edlund and Jon Liinason, invited the audience to rest to Bach's music. In the concert *A Luminous Carpet*, Samuel Johansson and Kersten Cottyn performed together with



Lukas Arvidsson and Karin Nelson strike up a dance at the festival's opening buffet for participants and guests in the parish hall of Vasa Church.

Valerie Mol, weaving works by Suzanne Vega, Kate Bush, David Bowie, Björk, Sufjan Stevens, and others into electronic soundscapes. Amanda Mole presented a stylistically mixed solo program featuring music by Bach, Alain, Nico Muhly, and arrangements of Broadway songs by Harold Arlen and Stephen Schwartz. A program inspired by Saint Bridget of Sweden was performed by actor Stina Ekblad, the vocal ensemble Schola Gothia under Ulrike Heider, and organist Lukas Arvidsson in Vasa Church. Three newly commissioned works for the Stockholm Saxophone Quartet, led by Jörgen Pettersson with Mila Thoors at the organ, were premiered in the cathedral. The festival concluded with visionary vocal and instrumental music from the 17th century, performed by the international Hansa Ensemble under Manfred Cordes, in a concert recorded by Deutschlandfunk Kultur. The festival also commemorated the memory of Edoardo Bellotti, who passed away earlier in the

year, with a concert in Örgryte New Church featuring Harald Vogel, William Porter, Annette Richards, Bine Bryndorf, David Yearsley, Joel Speerstra, Lukas Arvidsson, and Hans Davidsson.

The regional program included Mariestad, Morlanda, Borås/Sjöbo, Munkedal, Marstrand, and Jonsered. In Foss Church in Munkedal, the region's first Silbermann-inspired organ, built by Tomaž Močnik, was inaugurated.

The Göteborg Youth Organ Festival was aimed at children and young people and included an organ camp in Varnhem, organ-building workshops at the City Library, and the organ fairy tale *Peter and the Wolf*, performed by Stephen Craig and Ana Orth.

The Göteborg International Organ Festival 2025 emerged as a multifaceted manifestation of the organ's possibilities in the contemporary world,





ABOVE:
The choir LUX, conducted by Ulrike Heider, performs a program of choral music by Arvo Pärt in Vasa Church, whose musical vision was highlighted through several concerts and lectures during the festival's first weekend. Ligita Sneibe performed organ works by Pärt at the same concert.

LEFT:
Kerstin Cottyn sings songs by Suzanne Vega andt Kate Bush, among others, and plays the organetto together with the ensemble Cypress Sounds at a Night Visions concert in Gustavi Cathedral. The title of the evening concerts, Night Visions, was inspired by the poetry of Tomas Tranströmer.

uniting artistic renewal, historical grounding, and knowledge exchange in a way that brought together musicians, researchers, students, and audiences.

The realization of the festival rested on extensive work by the artistic and organizational leadership, with Hans Davidsson, Ulrike Heider, Camille Bloche, Kerstin Cottyn, Mattias Wennberg, Jon Liinason, Benedetta Porcedda, Fredrik Tobin-Dodd, and Sverker Jullander in central roles. Special mention must be made of Eleanor Smith-Guido, whose organizational efforts must be regarded as a remarkable achievement given the scope of the festival program.

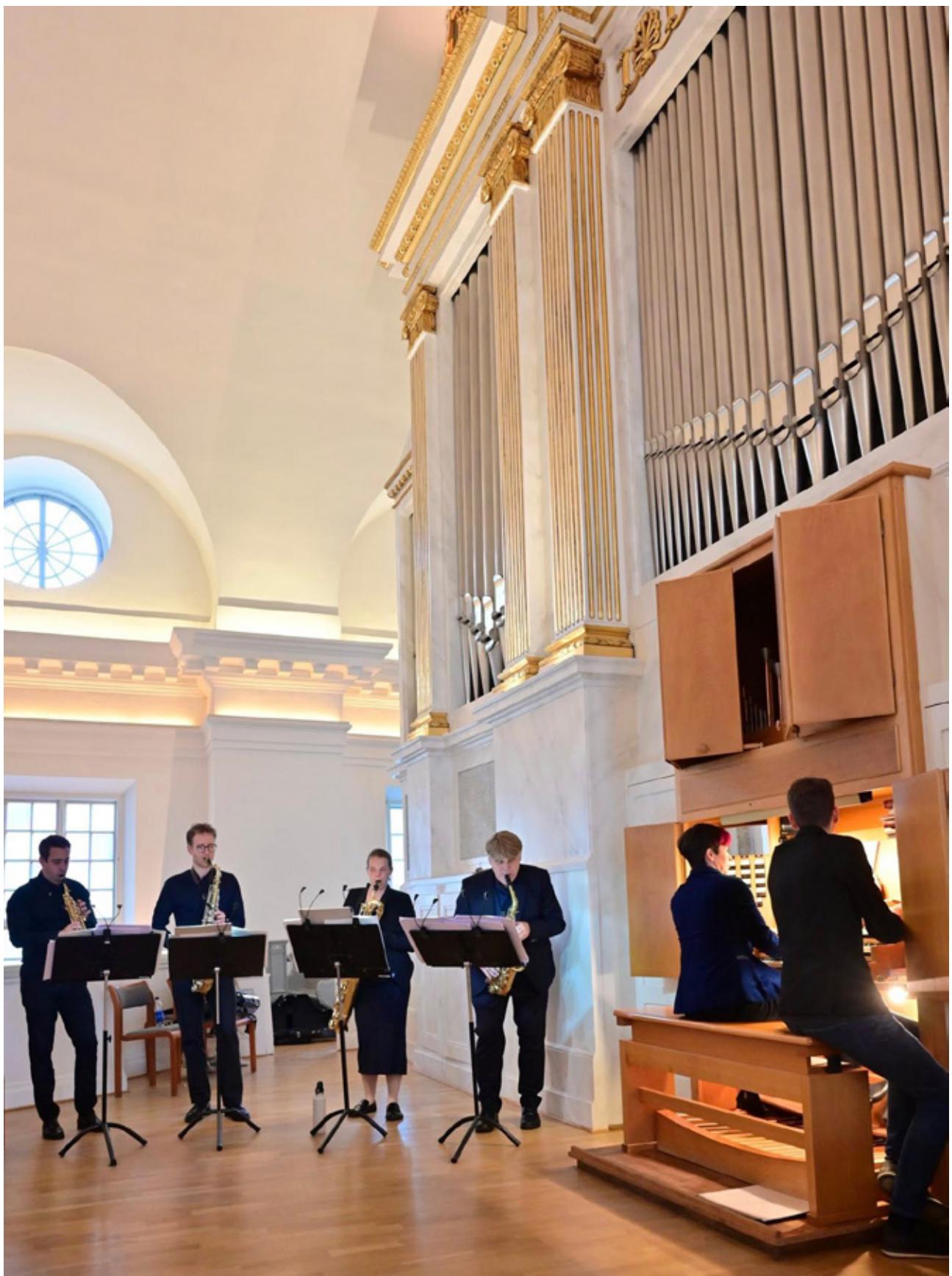
Overall, this year's festival stood out as an expression of a vibrant and forward-looking organ culture, further strengthening Gothenburg's position as an internationally dynamic meeting place for organ art and organ research.

– Lars Storm

Photos:
Sven Andersson (color)
Jon Liinason (B&W)



Nathan Laube receives applause after his concert on the new organ at Gothenburg Concert Hall. He performed visionary, symphonic organ music by Alfred Hollins, Maurice Duruflé, Healey Willan, Jeanne Demessieux, Marcel Dupré, and Franz Liszt.



The Stockholm Saxophone Quartet, led by Jörgen Pettersson, gave the world premieres—together with Mila Thoors on organ—of three works for organ and saxophone quartet by Paula af Malmborg Ward, Zacharias Ehnvall, and David Ribe on the festival’s final day in the Gothenburg Cathedral. The concert also featured an ensemble of students from the music program at Hvitfeldtska Upper Secondary School, who opened the concert with a work they had created in a workshop with members of the saxophone quartet.



ABOVE:

The festival's gala concert was held in a packed Gustavi Cathedral on the first evening, performed by the English choir Tenebrae under the direction of Nigel Short, with music by, among others, Caroline Shaw, Cecilia McDowall, Herbert Howells, and Ralph Vaughan Williams, as well as soloist Ludger Lohmann, who performed organ works by Byrd and Franz Liszt on the Magnusson organ.

RIGHT:

William Porter teaches Bach trio sonatas in one of the festival's eight morning workshops, here at a pedal clavichord at Älvborg Parish Music School.



2025 GÖTEBORG INTERNATIONAL ORGAN FESTIVAL

Concert documentations

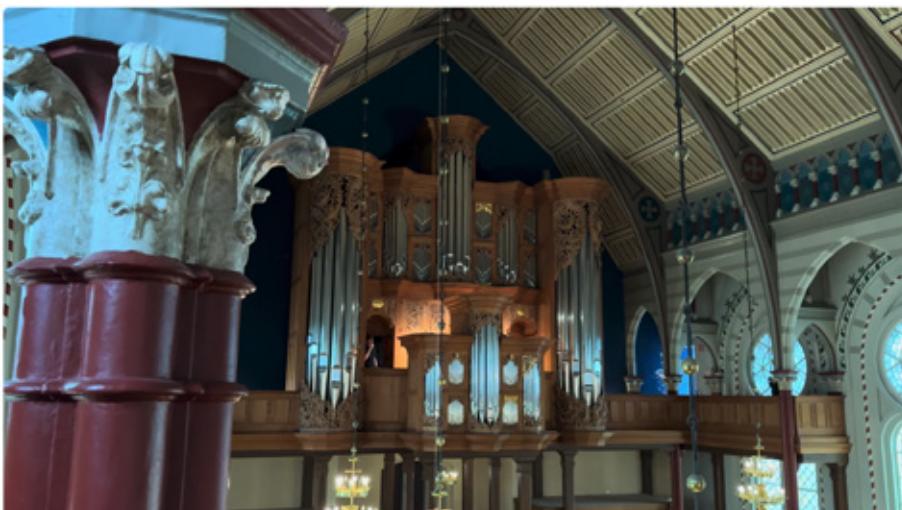
Enjoy five concerts from the 2025 Gothenburg International Organ Festival in the comfort of your own home. Click the link below the video or scan the QR code to access the films.

CONCERT DOCUMENTATIONS

Jon Liinason



CONCERT DOCUMENTATION – La visione di E. – Massimiliano Guido – The Biribus organ (1604) in Morlanda
<https://youtu.be/8AwgZIWZnkQ?si=KsxuSLK16Qhb31ad>



CONCERT DOCUMENTATION – American and Swedish organ music (Part 1 of 2) – Stephen Price
<https://youtu.be/kFAfdnF1XzY?si=d6Dfg2tfTvpFikqX>



CONCERT DOCUMENTATION – American and Swedish organ music (Part 2 of 2) – Stephen Price

https://youtu.be/PI5aavQ9hi0?si=yDcloFT_iWVxD67B



CONCERT DOCUMENTATION – Kimberly Marshall – Foss Church – Silbermann-style organ – Orgelarvto Modnik

<https://youtu.be/iLGYLFxRSIM?si=Bx7IFDL5R8Z7IU6q>



CONCERT DOCUMENTATION – European Hanseatic Ensemble – Sat Oct 18, 2025 – Marstrand Church

https://youtu.be/NeT4aHaLK_U?si=aEkxdavGY4j3BQbm

KING OF THE NORTH SEA

Exploring the organ heritage of Göteborg



Organist and musicologist David Yearsley. Photo: Elizaveta Zabelina.

In October 2025, organist and musicologist David Yearsley attended the Göteborg International Organ Festival. We invite our readers to enjoy his full account in “King of the North Sea: The Glories of Göteborg Organ Culture,” published in CounterPunch on October 24, 2025.

His article offers a first-hand perspective on the festival’s remarkable range of majestic instruments of Göteborg’s churches and concert halls. Yearsley reflects on performances that span

centuries, connecting medieval craftsmanship with contemporary musical expression, and captures the artistry, sound, and vision that define this unique festival.

Read the article via the link on the right, below the photo of the organ case from Norrlanda, c. 1400 (Swedish History Museum, Stockholm; photo: Ola Myrin), or by scanning the QR code.

—Jon Liinason

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OCTOBER 24, 2025

King of the North Sea: The Glories of Göteborg Organ Culture

DAVID YEARSLEY



www.counterpunch.org/2025/10/24/king-of-the-north-sea-the-glories-of-goteborg-organ-culture

GUARDIANS OF ECHOES - TANGERMÜNDE TOCCATA

A portrait of organist Dietrich Kollmannsperger



https://youtu.be/vTJDLcZ_MDY?si=7zgZBtqWW8gonX_4

We are pleased to draw your attention to a new pipe organ documentary, “Guardians of Echoes – Tangermünde Toccata.”

Produced by David Boos and Tomáš Baršváry, the film offers a portrait of organist Dietrich Kollmannsperger and the community of specialists and caretakers dedicated to preserving the historic organ of Tangermünde. The documentary is produced under the auspices of ECHO (European Cities of Historical Organs), an organization that highlights Europe’s rich and diverse organ traditions.

ECHO brings together cities that share a commitment to the care, study, and public appreciation of historic pipe organs as cultural landmarks and living instruments. As an associated member of ECHO, GIOA supports this

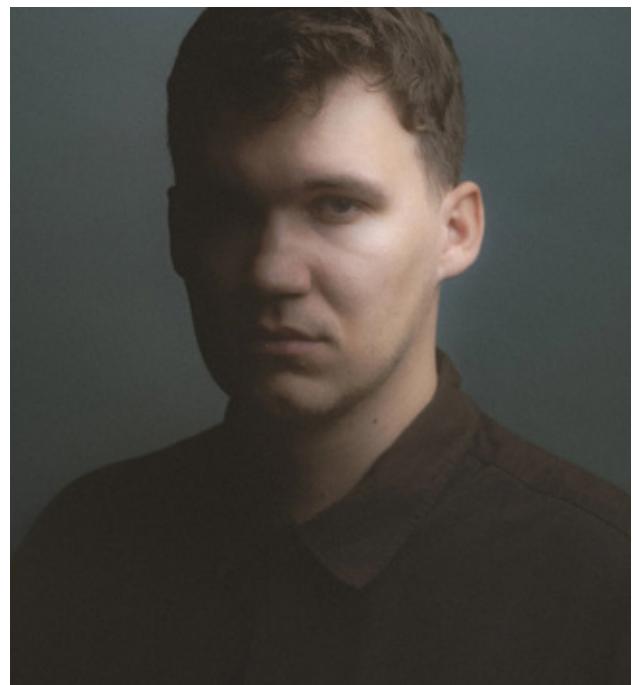
international initiative and its aim to encourage cooperation, knowledge exchange, and wider awareness of organ heritage.

More than a study of a single instrument, the film focuses on the people who ensure its continued life. Through carefully observed moments and evocative imagery, it reveals the skill, patience, and dedication involved in sustaining an organ’s voice across generations.

The documentary is presented in German with English subtitles.

We invite you to discover this thoughtful and inspiring glimpse into the world behind the music.

– Jon Liinason



Film producers David Boos & Tomáš Baršváry

ECHO

www.echo-organs.org

THE GOART CENTER AND ITS LIBRARY
where the organ is the focus



Pia Shekter. Photo: Johan Wingborg.

As we step into a new year, we're delighted to share an important text on The Göteborg Organ Art Center (GOArt) and its library – with the organ at its heart, by Pia Shekhter. Originally published in Swedish, it is now available in English.

We are showcasing the first four pages of the article here, and the full text can be downloaded at:

<https://muse.jhu.edu/pub/287/article/976591/pdf>

The article offers a rich overview of GOArt's history, research environment, and unique library collection, highlighting its continued importance for organists, researchers, and instrument builders in Sweden and internationally.

– *Jon Liinason*



The GOArt Center and its Library, where the Organ is the
Focus

Pia Shekhter

Fontes Artis Musicae, Volume 72, Number 4, October-December 2025,
pp. 335-348 (Article)



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DOI: <https://doi.org/10.1353/fam.2025.a976591>

➡ For additional information about this article
<https://muse.jhu.edu/article/976591>

The GOArt Library

The funding application to Riksbankens Jubileumsfond emphasised—as noted earlier—the importance of a supporting infrastructure for the ‘Changing Processes in North European Organ Art 1600–1970’ project. A reference library was established at GOArt as early as 1995, and a music researcher specialising in organ, Paul Peeters, was appointed as documentalist that same year. During the coming years a significant amount of money was set aside from the research budget for the purchase of relevant literature²². It was not economically possible to build collections of scores or recordings, but these types of materials still ended up in the library thanks to donations. Certain essential scores were, however, purchased, such as the music of key figures J. S. Bach and Dieterich Buxtehude. To stay up to date on the research front, subscriptions were taken out to some fifty journals, in several languages²³. A large microfilm collection has been built up, consisting of digitised musical autographs, other music manuscripts, and music theory source materials, principally of North-German organ music from the Baroque period. The microfilms are recorded in a separate document. They are intended for research use, but are used also for educational purposes, enabling students to compare source materials with published musical editions. A segment of the microfilms has been transcribed and is contained in spiral-bound volumes.

The basis of the GOArt Library is a collection that belonged to Gunnar Wahlström (1915–1994)²⁴. It was purchased from Wahlström’s estate (in 1995) and comprises ca. 500 organ-related books and scores. Wahlström himself was not an organist, but an engineer by trade; however, he had a strong interest in the organ and made many organ trips to the continent. In addition to books and scores, he collected postcards, photographs, concert programmes, journal articles, Festschriften and descriptions of organs—primarily organs in Sweden, but also those overseas. The ephemera collection consists of his own documentary material and occupies around four metres of shelving. More recent donations have been received from the estate of composer Torsten Sörenson (in 1996), and from the organist Albert Sjögren (in 2000).

21. Göteborgs internationella orgelakademi, ‘Svenska 1700-talsorglar’, Göteborg International Organ Academy, <https://www.organacademy.se/svenska-1700-talsorglar>, accessed 15 November 2025.

22. In 1995–1996, ca. 200,000 kronor was spent from research funds on library acquisitions. Subsequently, the acquisitions budget was around 100,000–120,000 kronor per year but purchasing decreased later. In 2013, acquisitions stopped completely.

23. A search of the database produces the following results: 2,716 books; 76 brochures; 778 scores; and 137 pieces of ephemera. It is important to remember that only around half of the material is catalogued in the database, due to lack of staff. Microfilms are catalogued separately.

24. The information on Wahlström here is from Paul Peeters.

Acquisition of literature, often from overseas antiquarian dealers, was carried out taking a broad perspective, because the researchers were interested in the instrument as a part of musical life and society. The focus is on literature that addresses different aspects of the art of organ-building (such as design, materials, and tools), organs themselves, organ-builders, organ music, and church music. Different aspects of organ documentation were of particular interest: inventories, descriptions, and in-depth documentation about organs the world over. Books on technical organ research, as well: on acoustics, metals, thermo-, and fluid-dynamics, thus the three areas of technical research that form part of the 'Changing Processes' research project. There was also interest in other keyboard instruments and their relation to the organ. The clavichord, in particular, was given plenty of space, partly because GOArt manufactured clavichords alongside organs in its organ workshop. A further area of focus was theoretical and practical performance practice centred around keyboard instruments, even including newly-composed organ music. The term 'performance practice' was interpreted broadly: tempo, articulation, phrasing, *Affektenlehre*, organ registration, and so forth. Finally, biographies of composers of organ music were purchased, with special emphasis on Johann Sebastian Bach. Among the biographies were many specialist studies dealing with a certain composer's work for organ and/or related keyboard instruments.

One especially interesting book in the collection is an original edition of Abraham Hülpher's *Historisk afhandling om musik och instrumenter särdeles om orgwerks inrättningen i allmänhet, jemte kort beskrifning öfwer orgwerken i Sverige* (Historical Treatise on Music and Instruments, Particularly on the Organ's Construction in General, Together with a Short Description of Organs in Sweden) of 1773. According to Paul Peeters, the book is probably the world's first organ inventory covering an entire country and includes historically valuable information about Swedish organs. The source, which is at the Västerås City Library, has been digitised as part of the GOArt project *Organa Suecia*. Hülpher's book is now in the University Library's rare books room, alongside several other selected books.

In 2005, Ibo Ortgies took over as documentalist. In 1999, he had accepted a doctoral position connected with the North-German organ project at the Musicological Institute, and in 2004 had defended a dissertation on the tuning systems of North-German Baroque organs. During a couple of periods in 2011 and 2012, Ortgies worked in collaboration with music librarian Karin Oscarsson, who was employed by the hour. They spent much time producing a specially adapted classification system that was directly connected to the order of materials on the shelves. Researchers needed material with related content to be placed together—an important aspect that took much thought. A large part of the literature was characterised by regional and local geographical connections, in a so-called 'organ landscape'. So, Ortgies introduced an arrangement by state and region numbers, based on International Organization for Standardisation (ISO) standards. The problem of changing geographical boundaries over time was resolved through search words in the database. Alongside the work on the classification system, Karin Oscarsson also devoted herself to cataloguing. Inger Jullander, librarian of the Music and Drama Library, contributed a minor amount of her work time to creating cataloguing for the GOArt database during periods in early 2000.

The GOArt collection was transferred to the Music and Drama Library in 2016. The literature is used mainly by students in the Master of Fine Arts in Music with Specialisation in Organ and Related Keyboard Instruments programme, but also by



Fig. 2. Rarities from the GOArt Collection: Abrahs son Hülphers, *Historisk afhandling om musik och instrumenter särdeles om orgwerks inrättningen i allmänhet jemte kort beskrifning öfver orgwerken i Sverige* (Westerås: printed by Joh. Laur. Horrn, 1773) and Edward F. Rimbault, *The Pianoforte: Its Origin* (London: Robert Cocks and Co., 1860).

students in the Church Music Programme. At the same time the collection has retained its function as a research library, since it is much used by organ scholars, from both inside and outside Gothenburg. Hans Davidsson has said that it 'creates a sense of identity and a positive dynamic for education and research'²⁵.

The GOArt Library is now a complete and separate collection. The University Library's acquisition of similar literature ends up in the appropriate section according to the library's classification system—books about the organ are assigned to the section on Musical Instruments; books on performance practice to the section on Music Theory, etc. Much of the material is in the Music History section. The University Library took on around thirty of the GOArt magazine subscriptions, something that is very useful for researchers.

Loans from the GOArt Library were made on a trust basis. The library was never conceived as anything but an integral part of the research projects undertaken within GOArt. Occasional exceptions were made for HSM students and teachers, and for musicology; but otherwise, it was a reference-only library for researchers too, although it was possible for the latter to take books away to their offices. Loans would be recorded either on a list, or on a computer housed in the library. Loans from the Music and Drama Library were originally limited to researchers and to Master's-level students. When these restrictions ended and the collection became gradually better known and requested, loans—which were registered by staff onto an Excel spreadsheet—became increasingly difficult to handle. As noted earlier, only around half of the literature is catalogued in the library's database. It is urgent that the entire collection be catalogued, and therefore searchable and loanable, including for long-distance loans. A primary issue revolves around whether we should continue with progress towards completing the database and thereafter export all items to the national library catalogue, Libris, for further import back into the University Library's local catalogue. The alternative would be to import the existing items in the database into Libris and then catalogue the remaining material directly into Libris. During GOArt's existence there was already an expectation that the material would be loanable in the future (including long distance), and that the catalogue would become accessible online. Currently, staff access the library holdings section of the database using their log-in credentials, but it is not publicly available.

25. Hans Davidsson in conversation with the author, 8 November 2020.

Several of the original plans for the library holdings part of the database were never realised because staffing resources were insufficient. The idea was that catalogue records should be enhanced by making links to the other parts of the database, but this did not happen. The lack of links facilitates a possible future import of catalogue records into Libris because the library holdings are a completely stand-alone part of the database. A thesaurus of specialised subject terms, very rich in detail, was created, but unfortunately there was not enough time to complete the work to link the subject terms to the items. The catalogue also has thesauri for personal and country names; other fields allow free-text searching.

The intricate classification system will remain a challenge to the future cataloguing of the literature that is included in the database. The whole exercise is complicated further because the system has undergone two revisions, although these have not been very radical in nature. The shelf arrangement is also difficult to understand for those lacking specialised knowledge. This should, however, be easily remedied by translating the codes into plain text. The cataloguers should get a lot of assistance with subject headings from the subject-terms thesaurus, but personal knowledge of the field should very much facilitate the work. An important feature is information on RISM sigla²⁶. These should be included in new catalogue entries but would require extra expertise.

'GOArt's Library was a pillar within education and research', states Joel Speerstra²⁷. He stresses the great amount of project researchers, doctoral students, postdoctoral grant-holders, and guest researchers who have made use of the library and points out that the book collection within has directly contributed to GOArt's research results, and to its long list of publications. The library as a physical space and meeting place was also of great importance. All seminars involving Master's students took place adjacent to the library, which was frequently consulted. Tutorials also took place in the library. This environment has, to some extent, been recreated in the Music and Drama Library. As part of the planning for a new University Library, which is going on as this article is being written, there has been a keenness to take account of how the physical placement of open-access special collections in the new library can contribute to similarly stimulating study- and research-environments.

'The research carried out at GOArt is unique in its field in the world. There are, to our knowledge, no other comparable research centres or research clusters in the world'²⁸. Thus, RED10 sums up GOArt. The importance of the library is also noted: '[...] GOArt's location in a new building with many opportunities (including the availability of GOArt's large library) gives the department working conditions and an infrastructure that must be regarded as excellent'²⁹. The research environment identified by RED10 as unique remains today in the library, the organ database, and the Göteborg International Organ Academy Association. It is my hope that this article will contribute to recognition of the GOArt Library and give it the leading position within the University Library that it deserves.

26. For more information about RISM, the Répertoire International des Sources Musicales, see <https://rism.info/community/sigla.html>, accessed 15 November 2025.

27. Joel Speerstra in conversation with the author, 11 December 2019.

28. Holmgren and Bertilsson Uleberg, *RED10 Research Evaluation*, 148.

29. *Ibid.*, 149.

REM@KE PROJECT LAUNCHES with international kickoff meeting



First meeting of the REM@Kers and expert group (Cremona, Department). Photo Linda Tronolli.



Microecology in Action (Cremona, Aula Magna).

The six-year ERC (European Research Council) *Synergy project Reconstructing Embodied Musical Knowledge at the Keyboard* (REM@KE) started in September 2025. The fundamental objective of REM@KE is to reconstruct the sound and function of lost musical instruments and to develop new theoretical, empirical, and practical tools to explore the embodied musical knowledge that emerges from the relationships between these instruments and their performers.

During the first few months of the project, the focus has been on building the team across the three centres, Cremona, Gothenburg, and York, including senior staff, researchers, a project manager, and three PhD students appointed so far. One of the first in-person meetings took place at the Göteborg International Organ Festival in October 2025, where time was set aside for discussions, including with members of the wider expert group.

The project was officially launched to an international audience with a kick-off meeting hosted by the University of Pavia in Cremona and Pavia on 20–21 November 2025.

On Thursday, the team gathered in Cremona at the Department of Musicology and Cultural

History, located in the historic Palazzo Raimondi. A Zoom meeting with the extended group of experts was followed by the inaugural meeting with the international Advisory Board, composed of selected experts from each of the project's disciplines. This provided the first opportunity to introduce the new members of the team, including the three PhD students, and to answer questions about the research planning. The discussion was very fruitful, and we look forward to working more closely with both the Advisory Board and the expert group in the future.

The first public event was held for extended faculty and students of the Department, with additional attendance via Zoom and a YouTube livestream. Following a welcome address from Professor Elena Mosconi, the project was presented by the PIs, Massimiliano Guido, Andrea Schiavio, and Joel Speerstra, including a 'live microecology' discussion at the Friederici clavichord built by Joel Speerstra and Per Anders Terning in 2017.

Professor Fulvia Caruso then presented her anthropological research with Cremonese violin makers, exploring the culture of working in the city of Stradivarius and contrasting the



REM@Kers Round Table (Pavia, Aula Foscolo). Photo: Linda Tonolli.



Alessandro Reali and the REM@KE team (Pavia, Aula Foscolo). Photo: Ilaria Cabrini.

mythology of the craft with its lived reality. This work resonates closely with the REM@KE approach, highlighting the importance of learned craft traditions and the embodied knowledge of instrument makers.

The official launch event took place in the historic Aula Foscolo in the main building of the University of Pavia, designed in the 1770s as a hall for degree ceremonies. Under the watchful eyes of Empress Maria Theresa of Habsburg and Emperor Joseph II, whose portraits hang above the dais, the afternoon opened with short speeches by Professor Alessandro Reali, Rector of the University of Pavia, and Professor Giancarlo Sangalli, Vice Rector for Research, who emphasised the University's pride in and support for this prestigious research project.

A position paper on *Musical Microecologies: Instruments, Bodies, and Spaces* was delivered by Massimiliano Guido, following presentations by the three PIs. Opening with a thought experiment on the organological future, it focused on the central challenge of fostering communication across disciplines within the REM@KE project. Massimiliano outlined how the microecology approach will study the complex web of knowledge built around specific

cultural objects and use the entanglement of perspectives to generate and address new questions about the relationship between performer and instrument.

The keynote presentation was given by Guðný Hallgrímsdóttir of the Reykjavík Academy, who used a microhistorical research approach to uncover the lost stories of women in her native Iceland. *Forgotten Women of the Past: A Microhistory Approach* focused on the life of Guðrún Ketilsdóttir, a peasant woman born in 1759, demonstrating how close attention to a single individual can serve as a powerful methodology for recovering histories long considered lost. As REM@KE is rooted in this approach, building microhistories from different perspectives into larger microecologies, this presentation was a timely reminder of the importance of revisiting original sources to uncover aspects overlooked by previous researchers.

The team also had the opportunity to spend the following morning with Guðný, discussing not only the microhistorical research method in general but also how her specific research tools might be applied to uncover the stories of women connected to REM@KE microecologies.

The afternoon concluded with a round-table discussion on the microhistorical approach as a tool for creating synergy, skilfully guided by Professor Cecilia Muratori. Her own ERC project, *Renewing the World: A Philosophical History of Early Modern Ecology* (NEWWORLD), was awarded a Consolidator Grant in the same round as REM@KE. The discussion, both in person and with Zoom participants, explored how microhistory can be used to bring organology, musicology, performance practice, and artistic research together through the lenses of cognitive science and artistic research.

— Eleanor Smith-Guido
On behalf of the REM@KErs



Guðný Hallgrímsdóttir - keynote presentation (Pavia, Aula Foscolo). Photo: Linda Tonolli.

ADVISORY BOARD MEMBERS

Benjamin Alard, Harpsichordist and Conductor, Organist Titulaire, Saint-Louis-en-l'Île, Paris

Bine Bryndorf, Organist and Pedagogue, Roskilde Cathedral, RAM London

Rachel Cowgill, Cultural-Historical Musicologist, University of York

Jonathan De Souza, Professor of Music Theory and Music Cognition, University of Western Ontario

Jayson Dobney, Rose Curator of Musical Instruments, Metropolitan Museum of Art, New York

Emily Dolan, Chair of Music, Organologist and Musicologist, Brown University

Henrik Frisk, Performer, Composer, and Professor, Royal College of Music (KMH), Stockholm

Josef Focht, Professor of Organology, Director of the Musical Instrument Museum, University of Leipzig

Florence Gétreau, Organologist and Musicologist, Centre national de la recherche scientifique - Institut de recherche en musicologie, Paris

Luc Nijs, Professor of Early Childhood Music Education, Performer and Teacher, University of Luxembourg

EXPERT GROUP (SO FAR)

Fulvia Caruso, Ethnomusicologist, Department of Musicology and Cultural History, University of Pavia

Manu Frederickx, Conservator and Researcher, Metropolitan Museum of Art, New York

Darryl Martin, Conservator and Researcher, National Music Museum, Vermillion, SD

Costantino Mastroprimiano, Pianist specialising in historical performance practice, Conservatorio di Musica Perugia

Nikki Moran, Musicologist (Music Psychology and Cognition), University of Edinburgh

Annette Richards, Organist and Musicologist, Cornell University

John Watson, Conservator and Researcher, Colonial Williamsburg Foundation, Williamsburg - MIRCAT

MORE ABOUT THE REM@KERS

<https://remake.unipv.it/>

TWO OPEN POSITIONS IN MUSICAL PERFORMANCE AND INTERPRETATION
For doctoral students in artistic research in music specialized in
historical keyboard instrument cultures within the ERC SYNERGY project REM@KE



Principal investigator Joel Speerstra (Göteborg).

REM@KE is a 6-year interdisciplinary program funded by the Synergy platform of the European Research Council with a start date of September 1, 2025. Within the project we will attempt to build new bridges between performance research, keyboard organology, and cognitive sciences. Using micro-historical studies of four specific keyboard instruments from the Renaissance to the Romantic period we will make new models of documentation, performance practice, and communication involving senior researchers, doctoral students, museum professionals, performers, builders, and new audiences. The researchers responsible for the project are principal investigators Joel Speerstra (Göteborg), Massimiliano Guido (Pavia), and Andrea Schiavio (York). Some of the topic areas REM@KE will address include:

- Forgotten performance histories
- Economic histories of keyboard cultures
- History of material cultures and craftsmanship
- Local cross-European and global networks
- Makers, workshops, and cultures of patronage
- Music as a maker's art including composition *a mente* and *a penne*.

The University of Gothenburg are seeking two doctoral students based at the Academy of Music and Drama in Gothenburg to join the other doctoral students within the REM@KE project (three in keyboard organology in Pavia, and two in cognitive sciences in York) who will work with one or more of the four instrument types in focus: the bentside spinets of Girolamo

Zenti, the harpsichords of Christian Zell, the combination instruments of Johann Andreas Stein, and the Chopin pianinos of Pleyel et Cie. We are seeking to fill both positions at once, and will be looking for two candidates with complementary expertise, and therefore expertise in all four areas is not required or even expected from the candidate. As a researcher you will be part of a larger multi-disciplinary research project and the research will be planned in coordination with the project leaders and must contribute to the research goals of the project. The applicant will also be expected able to travel for conferences and research trips.

The two doctoral students in the project will conduct research of their own design related to topics within the research program. These might include:

IN THE ZENTI PROJECT

Early Italian keyboard repertoire; Pasquini and the partimento tradition; continuo performance, music history around the courts of Queen Christina in Stockholm and Rome, as well as Zenti's reception in the courts of London and Paris.

IN THE ZELL PROJECT

Technique and performance practice within the Bach school; connections between clavichord, harpsichord and organ technique, keyboard culture in central and northern Europe in the first half of the eighteenth century.

IN THE STEIN PROJECT

Fortepiano performance practice; claviorgans, their history and use; the Viennese keyboard tradition around the Mozart family.

IN THE PLEYEL PIANINO PROJECT

Piano performance and technique from the first half of the nineteenth century; performance issues engaging Chopin's works; the development of French pianism.

DUTIES

The studies comprise 240 credits, which is equivalent to four years of full-time study. The education consists of a course component of 60

credits and a dissertation component of 180 credits. The course part is organized through compulsory faculty-wide basic courses, a compulsory subject-specific introductory course and individually chosen courses. In addition, there are compulsory doctoral seminars at the department.

As a doctoral student, you will be part of the teaching and research staff in Music at the Academy of Music and Drama, and you are expected to interact with the education at bachelor and master levels.

Similarly, your active participation in the research environment of both the department and the faculty means that you are physically present and involved in the daily work. A good command of English is a prerequisite as the research and doctoral studies are conducted in an international environment.

FOR FURTHER INFORMATION REGARDING THE POSITION

Palle Dahlstedt, Head of Subject, Musical Performance and Interpretation at the Academy of Music and Drama.

palle.dahlstedt@gu.se

FOR INFORMATION ON REM@KE

Joel Speerstra, Principal Investigator in the Remake project at the Academy of Music and Drama.

joel.speerstra@hsm.gu.se

APPLICATION

<https://shorturl.at/cB70l>

THE DE LA GARDIE ORGAN IN VARNHEM
History, restoration, and Organ Day on 14 February 2026



The De la Gardie organ façade as of January 2026.

In the former Cistercian abbey church of Varnhem, one of Sweden's most ambitious historical organ projects is now approaching a decisive phase. The reconstruction of the so-called De la Gardie organ seeks to reintroduce a large seventeenth-century baroque instrument to a church whose architectural and acoustic character was profoundly shaped by the cultural ambitions of Count Magnus Gabriel De la Gardie. The project combines long-term scholarly research, traditional organ-building craftsmanship, and a strong local commitment to historical performance practice.

On 14 February, the progress of this work will be presented to the public during *Organ Day in Varnhem*, a morning devoted to music, history, and dialogue with those directly involved in the project.

HISTORICAL BACKGROUND

Varnhem Abbey Church occupies a unique position in Swedish ecclesiastical and cultural history. Originally built in the twelfth century, the medieval church underwent significant transformation in the seventeenth century when Magnus Gabriel De la Gardie assumed responsibility for its restoration. As one of the most influential noblemen of his time, De la Gardie viewed Varnhem not only as a burial church for his family but also as a monument to learning, art, and Lutheran piety during Sweden's great power era.

In 1673, De la Gardie commissioned a large organ for the abbey church. The builder was Jonas Rudberus, a clergyman with considerable expertise in organ construction and one of the most interesting figures in the Swedish organ history of the period. The instrument was conceived in the spirit of North European baroque organ building, both visually and tonally, and was richly decorated in keeping with the church's baroque interior.

Contemporary sources indicate that it was among the more substantial and artistically ambitious organs in western Sweden at the time.

Over the following centuries, changes in musical taste, liturgical practice, and technical standards led to repeated alterations. Eventually, the original organ was dismantled. A twentieth-century organ, installed after a fire in the 1960s,

never fully met musical or technical expectations and has long been unplayable. The absence of a suitable organ has been felt acutely in a space whose acoustics clearly favor a large, articulate instrument.

THE RESTORATION PROJECT

The current project does not aim to reconstruct the seventeenth-century organ as an exact replica, but rather to create a historically informed baroque organ inspired by the De la Gardie instrument and adapted to present-day requirements. Extensive archival research, organological studies, and acoustic analysis have informed the design.

The organ is being built by Karl Nelson Orgelbyggeri AB, located in Lovene, Sweden, a workshop known for its expertise in traditional methods and historical styles. The work is being carried out in stages. The Rückpositiv was installed first, followed by the main case and additional divisions. When completed, the organ will comprise four divisions with approximately thirty-five stops, providing a wide tonal palette suitable for seventeenth- and early eighteenth-century repertoire, as well as later music.

At present, the structure of the instrument is largely in place. Ongoing work includes pipe making, voicing, and tuning, processes that are crucial for shaping the final sound and ensuring that the organ speaks clearly within the abbey church's resonant space. The inauguration is scheduled for 29–31 May 2026.

The project is financed through a combination of church funding, grants from foundations and cultural bodies, and private donations. It represents a significant investment in both tangible and intangible cultural heritage.

ORGAN DAY IN VARNHEM

14 FEBRUARY 2026, 9:30 TO 13:00

Organ Day in Varnhem offers a rare opportunity to follow the restoration work at close hand and to place it within its historical and musical context.

The morning begins at 9:30 with a musical gathering in the church. At 10:00, members of the project team will present the current state of



Contracted organ builders Karl Nelson & Andreas Brauner.

the organ, outlining what has been achieved so far and what remains to be done. This presentation provides valuable insight into the technical, artistic, and practical challenges of building a large historical-style organ today.

At 10:30, music will be performed by Valle Blockflöjter (“The Valle Recorders”), offering a complementary instrumental perspective on early music. At 10:45, organ scholar Dag Edholm will give a lecture on Jonas Rudberus and the original De la Gardie organ of 1673, drawing on recent research and placing the instrument within the broader context of Swedish and European organ building.

From 11:45, visitors will have the opportunity to speak directly with the craftsmen, observe the work in progress, and enjoy refreshments. At 12:15, the morning concludes with organ music, allowing listeners to experience the emerging sound of the new instrument.

Coffee, tea, and snacks will be served throughout the event. (Drop-in, admission free event.)

SIGNIFICANCE FOR THE INTERNATIONAL ORGAN COMMUNITY
The De la Gardie organ project in Varnhem is of interest well beyond its local setting. It demonstrates how careful historical research and contemporary craftsmanship can interact to create an instrument that is both rooted in the past and fully alive in the present. For performers, scholars, and listeners, it promises a new venue for the exploration of early organ repertoire in an acoustically and historically appropriate environment.

Organ Day in Varnhem on 14 February offers an important moment to reflect on this process and to engage directly with the people shaping one of Sweden’s most significant organ projects of recent decades.

—Jon Liinason



Gustaf Johansson, church musician in Valle parish and in charge of the organ construction committee handling technical building matters.

ORGAN GYMNASTICS
in Herkuleshallen on Hisingen in Gothenburg



Film report by Jon Liinason, published on the GIOA Facebook page, 10 November 2025.

<https://www.facebook.com/reel/810771395048759>

This is what it looks like when organ enthusiast Rut warms up on a Monday morning in Herkuleshallen: four women doing gymnastics, one organist practicing, and the whole building full of life.

Every Monday at 10.30, the former Matteus Church, now Herkuleshallen at Herkulesgatan 28, is filled with music and movement. Rut, a retired choral singer in both Varberg and Gothenburg, decided after retirement to learn to play the organ. She now practices her pieces in this unique setting, while her playing energizes the gymnasts below.

The initiative for the “organ gymnastics” comes from Barbro Sundström, a former architect at the City Planning Office in Gothenburg, and a board member of the Göteborg International Organ Academy. When activities at Matteus Church ceased and the property owner wanted to remove the organ, Barbro saw an opportunity: she assisted the Gymnastics Academy in obtaining a building permit for a gymnasium that could cover the costs, allowing the organ to remain in place.

This is where the idea was born to have organists and gymnasts practice at the same time. It is a meeting between generations, between body and sound.

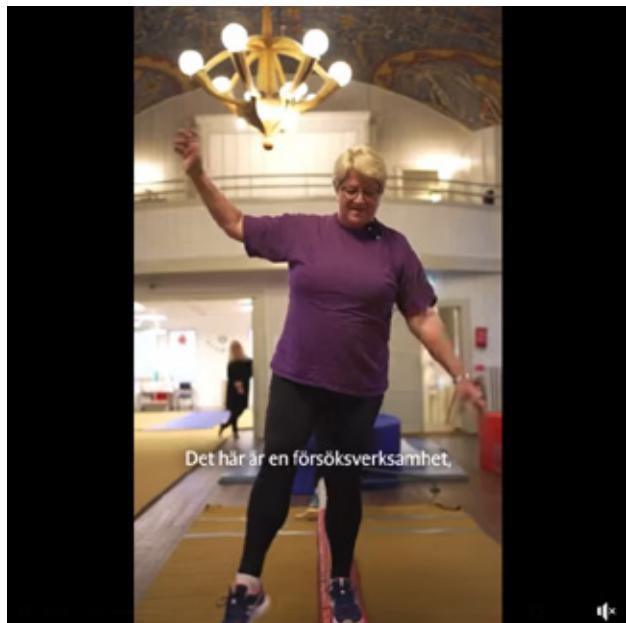
The project has received attention both in the local Gothenburg press and on the national TV channel TV4. Click the links below the still images to view the segments (in Swedish), or scan the QR code.

Now the program wants to grow, and Barbro welcomes new groups of organists and senior gymnasts who wish to take part in this unusual but very lively collaboration.

If you want to know more or perhaps participate, contact Barbro Sundström:

barbro.sundstrom@gmail.com

— Jon Liinason



Film report by the local morning paper Göteborgs-Posten, published 22 December 2025.

<https://www.facebook.com/reel/2127544994656572>



News report on national television, TV4, “Efter fem,” published 14 January 2026.

https://fb.watch/EM_8k8Sjlx/

IN MEMORIAM

Rimantas Gučas (1942-2026)



Rimantas Gučas. Photographer unknown.

Rimantas Gučas (born 22 August 1942 in Kaunas) was an organ restorer, musicologist, pedagogue, and music critic. In 1965, he graduated from the Lithuanian Conservatory, where he studied folk music composition under Professor Jadviga Čiurlionytė. He documented approximately 1,000 Lithuanian folk songs. From 1966 to 1972, he worked at the Theatre and Music Department of the Lithuanian Art Museum. In 1967, he began an inventory of Lithuanian organs and compiled the first list of Lithuania's monumental organs in 1971. In 2009, he was finally able to publish the inventory of historical organs in Lithuania: *Lietuvos Vargonai Katalogas* (Vilnius: Petro ofsetas, 2009, 585 pp).

In 1972, within the Monuments Restoration Board (later the Republican Trust for the Restoration of Cultural Monuments), he founded an organ restoration workshop (from 1991–1993 a state enterprise, Vilniaus Vargonų Dirbtuvė; since 1993 a private limited company, UAB Vilniaus Vargonų Dirbtuvė), of which he served as director from 1991. In 1973, he studied organ building at the Czechoslovak company Rieger-Kloss. Under his leadership, the company restored, built, or rebuilt about 30 organs. Among the restored instruments are the organ of the Franciscan Church in Kretinga (the oldest in Lithuania) and the Friedrich Ladegast organ at the M. Glinka Museum in Moscow (the



Top part of the Adam Gottlob Casparini organ façade (1776, Holy Ghost Church, Vilnius).

oldest in Russia). New instruments include the organ in St. John's Church of Vilnius University (the largest in Lithuania).

In 1997, Rimantas Gučas was awarded the highest-category qualification of restoration technologist (organs). Since 1996, he taught organology and the history of the organ at the Lithuanian Academy of Music and Theatre (Department of Organ and Harpsichord). He was a member of the Organ Experts Commission of the Ministry of Culture of the Republic of Lithuania since 1970 and a member of the Lithuanian Composers' Union since 1972. From 1987 to 1990, he served as chairman of the USSR Association of Organists and Organ Builders (together with Prof. O. Jančenka). He was a member of the International Society of Organbuilders (ISO) since 1998. From 1997 to 1998, he was chairman of the Lithuanian National Radio and Television Council, and from 2008 he served as chairman of the Lithuanian Restorers' Association.

Since beginning his work with organs, the unique and well-preserved Adam Gottlob Casparini organ from 1776 in the Holy Ghost Church in Vilnius had been at the center of his interest in historic Lithuanian organs. In a collaborative project between the Lithuanian Ministry of Culture, the congregation, and Rimantas Gučas, GOArt was commissioned to document the organ thoroughly in 2000–2001, carried out by Niclas Fredriksson. This

documentation served as the basis for a copy of the instrument, built by the GOArt organ building workshop for the Eastman School of Music (University of Rochester, NY) and installed in Rochester's Christ Church. The copy was intended as the first step in a project culminating with the restoration of the original organ in Vilnius—a completion we hope will be achieved in the near future. Throughout his organ-building career, Rimantas Gučas did everything possible to protect the instrument and ensure its best possible restoration. Unfortunately, he did not live to see the restoration completed.

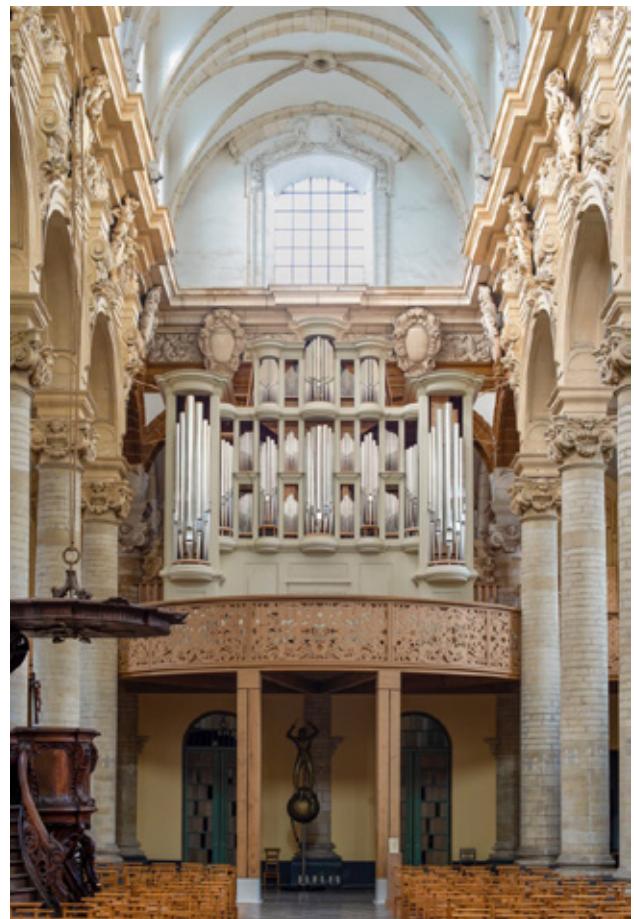
Gučas wrote extensively on music history, organ building, and musical folklore. He participated in international academic conferences in various European countries and the USA. One publication deserves special mention: in 2013, Gučas edited a collection of articles entitled *Vargonyų Paminklosauga ir Adam Gottlob Casparini / Adam Gottlob Casparini und die Orgeldenkmalflege* (Vilnius: Lietuvos Kompozitorų Sąjunga, 2013, 254 pp).

Rimantas Gučas passed away on 10 January 2026 in Vilnius and is buried at the Antakalnis Churchyard. We remember him with gratitude for his unremitting care and commitment to the Casparini organ, and for his warm friendship.

— Hans Davidsson and Paul Peeters

ECHO ORGAN COMPETITION "JEHAN CRINON"

An international platform for the next generation of organists, 8-11 July 2026



*LEFT: The Golffuss organ (1692)
RIGHT: The Contius organ (2022)*

NOW OPEN FOR REGISTRATION
ECHO Organ Competition "Jehan Crinon"
An international platform for the next generation
of organists.

8–11 July 2026
(Rehearsals begin 6 July, early morning)
Leuven, Belgium

The ECHO Organ Competition "Jehan Crinon" invites outstanding young organists to Leuven for an international competition centred on artistic depth, stylistic awareness, and historical understanding.

Participants will perform on two exceptional instruments that frame more than three centuries of organ building:

**1. The Golffuss organ (1692),
a rare and eloquent witness to the late 17th century**

**2. The Contius organ (2022),
a major contemporary instrument inspired by historical
principles**

This competition offers a unique opportunity to engage critically and creatively with contrasting sound worlds, in a city renowned for its academic and musical traditions.

ELIGIBILITY

Open to organists born after 30 June 1996

LOCATION

Leuven, Belgium

INFO & REGISTRATION

<https://380829156220443972.weebly.com/competition.html>

CONCERT DOCUMENTATION

Nathan Laube at the Silbermann-style Orglarstvo Močnik organ in Foss Church



Nathan Laube – ORGAN CONCERT DOCUMENTATION – Fri, Dec 19, 2025 – Foss Church, Sweden
<https://youtu.be/1gXI6CTte9c?si=1dv5mHTgfngEVYDs>

NOW RELEASED

A very special evening in Foss Church

Organ Concert
Nathan Laube

Friday, December 19, 2025, 19:00–20:30
Foss Church, Sweden
Silbermann–style organ
Orglarstvo Močnik (2025)

We are pleased to present the full concert documentation from a truly special organ concert given by Nathan Laube on Friday, December 19, 2025, in Foss Church, Sweden.

The performance marked a significant moment for the church and the wider organ community, showcasing the newly built Silbermann–style organ by Orglarstvo Močnik (2025) in an ambitious and stylistically wide-ranging program.

(English subtitles available via YouTube)

PROGRAM

Dietrich Buxtehude
Magnificat Primi Toni, BuxWV 203

Nicolaus Bruhns
Choralfantasia: Nun komm, der Heiden Heiland

Johann Sebastian Bach
Concerto in d minor, BWV 596 (after Vivaldi)

J. S. Bach
Nun komm' der Heiden Heiland, BWV 659

Louis-Claude Daquin
Noël en tierce en taille (from Nouveau Livre de Noëls)

J. S. Bach
Trio: Allein Gott in der Höh sei Ehr, BWV 664

J. S. Bach
In dulci jubilo, BWV 729

J. S. Bach
Passacaglia, BWV 582

REGISTRANT
Ana Orth

CONCERT DOCUMENTATION
Jon Liinason



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Vol. 16 No. 1
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Bim Bam Pärt is an interactive programme offering a musical moment based on the music of Arvo Pärt and J. S. Bach. Photo taken in Haga Church during the 2025 Göteborg International Organ Festival.

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Newsletter

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