

**GÖTEBORG
INTERNATIONAL
ORGAN ACADEMY**

20–29 OCTOBER 2017

**Bach and the
Lutheran Legacy
&
Female Organists
and Composers**



GÖTEBORG INTERNATIONAL ORGAN ACADEMY

20–29 OCTOBER 2017

Bach and the Lutheran Legacy & Female Organists and Composers

TABLE OF CONTENTS

Göteborg International Organ Academy 2017	3
Göteborg International Organ Academy – An Overview	4
Organ Academy 2017 · Themes	6
Information in Swedish	9
Organ Academy 2017 · Program	11
Biographies	31

INFORMATION

Privata inspelningar av konserter är ej tillåtna
Mötesbyrån (Artisten, Högskolan för scen och
musik; 031-786 52 03) är öppen:
Fredag 20 oktober: 9.00–12.00
Lördag 21 oktober: 8.00–8.45
Söndag 22 oktober: 9.30–10.30
Måndag 23 oktober: 8.00–8.45
Fredag 27 oktober: 8.00–8.45
Om inget annat anges, är det fritt inträde.
Med reservation för ändringar!

Private recordings of the concerts are prohibited
Information office opening hours (at Artisten,
the Academy of Music and Drama;
+46-(0)31-786 52 03):
Friday 20 October: 9.00am–12.00pm
Saturday 21 October: 8.00–8.45am
Sunday 22 October: 9.30–10.30am
Monday 23 October: 8.00–8.45am
Friday 27 October: 8.00–8.45am
Unless otherwise noted, admission to concerts
and other activities is free.
Subject to modification!

ARTISTIC DIRECTOR Hans Davidsson
ORGANIZED BY The Göteborg International
Organ Academy Association in collaboration
with the University of Gothenburg (the
Academy of Music and Drama).
MAIN SPONSOR City of Göteborg
ORGANIZED IN COLLABORATION WITH
Musikverket, Stiftelsen Anna Ahrenbergs
fond, Västra Götalandsregion, Göteborg's
Concert Hall, Göteborgs stift, Göteborg's
City Library, Backa Parish, Cathedral Parish,
Haga Parish, Oscar Fredrik Parish, St. Pauli
Parish, Örgryte Parish, Vasa Parish, and
Älvsborg Parish in Göteborg.
SPECIAL THANKS TO Gunilla Fridolin,
Roger Sherman, and Erik Sikkema

THE GÖTEBORG INTERNATIONAL ORGAN
ACADEMY ASSOCIATION
c/o HSM, University of Gothenburg,
Box 210, SE-405 30 Göteborg
+46-(0)31-786 52 03
organ.academy@goart.gu.se
www.organacademy.se
BOARD Håkan Dahl, chair; Alf Åslund,
secretary; Lina Lindkvist, treasurer; Jonas
Anderson, Carl Johan Bergsten, Ingemar
Henningsson, members
PROJECT LEADER Paul Peeters
PROJECT ASSISTANTS Carl Johan Bergsten
and Alf Åslund
WEBMASTER Carl Johan Bergsten
DESIGN AND LAYOUT Jocke Wester
EDITOR Paul Peeters
ENGLISH LANGUAGE EDITOR Robin
Blanton
COVER PICTURE Ulf Celander
PRINTED BY Litorapid Media AB



The Göteborg International Organ Academy – An overview

The Göteborg International Organ Academy is a festival organized by the Göteborg International Organ Academy Association, in collaboration with the Göteborg Organ Art Center (GOArt) and the Academy of Music and Drama at the University of Gothenburg, and with support from the City of Göteborg. The Academy was created in 1994 to provide a meeting place where everyone interested in the art of the organ could gather to share and collect new knowledge, find artistic inspiration, and enjoy great performances on the many instruments in Göteborg. The Academy is unique in bringing together students, teachers, instrument builders, scholars, performers, and friends of the organ art to offer them an international forum for dialog and discussion in an inspiring and exciting Scandinavian environment. The Academy builds on the interdisciplinary research carried out within GOArt's various research and instrument building projects since 1995 and provides a program that integrates current research around the art of the organ.

The Academy has an extensive collection of organs and related keyboard instruments at its disposal. The highlight of the collection is the four-manual North German Baroque Organ in meantone temperament, built by GOArt as part of an interdisciplinary research program and inaugurated in 2000.

GOArt is integrated within the Academy of Music and Drama, which supports increased collaboration in both education and research. A concrete example of this collaboration is the Master's Program in organ and related keyboard instruments. The Organ Academy has also expanded its role: it has become an annual music festival for the general public and it presents an annual concert program with various initiatives including a variety of actions directed at children and young organists.

Selected themes from previous organ academies:

- In 2011 we celebrated the Walker organ restored by Tostared and installed in 2010 in Christ the King Catholic Church, as well as the 1871 Willis organ in Örgryte New Church.
- In 2012 we revisited John Brombaugh's organ in Haga and GOArt's research organ in Örgryte New Church, exploring two themes: North German Chorale Fantasias and Georg Böhm's Organ Works in Meantone.
- In 2013 we explored many facets of twentieth- and twenty-first-century organ music, with special emphasis on sound recordings, and visited a selection of organs in Göteborg.
- In 2014 we celebrated "The Bach Circle: Keyboard Culture in the Eighteenth century," exploring a variety of keyboard instruments, including the newly restored 1783 Pehr Schiörlin organ in Jonsered, the 2012 clavichord at Gunnebo House in

Mölnadal and the newly finished duo-clavichord, both instruments by Per-Anders Terning and Joel Speerstra.

- In 2015 we explored "French Crescendo and German Diminuendo: Character and Context in 19th-Century European Organ Art" with the French-Symphonic Verschueren organ at Artisten (1998), the 1861 Marcussen organ in Haga Church and the 1909 Lundén organ in Vasa Church. The preceding weekend featured a hymn singing festival in Östergötland, with a focus on the organs built by Pehr Schiörlin (1736–1815) and Mendelssohn's Six Sonatas.
- With the 2016 themes of *Power and Expression From Past to Present: Pictures (Film and "Lumière") and the Pictorial in Organ Music*, the Academy focused on two instruments: the North German Baroque Organ at Örgryte New Church and the 1914 Magnusson organ at Masthugg Church.

Organ Academy 2017 • Themes

The 2017 Göteborg International Organ Academy features two main themes: *Bach and the Lutheran Legacy* and *Female Organists and Composers*.

Bach and the Lutheran Legacy – Weekend of 20–22 October

From an early age, Bach was inspired and influenced by Martin Luther's theology and the texts of his hymns. Their paths crossed in Eisenach, Bach's birthplace and the city where Luther attended school and would later translate the New Testament. Bach used the 35 hymns by Luther many times in his chorale settings (both vocal and organ chorales), cantatas, oratorios, and passions. Bach's library testifies that he was highly interested in theology, and about a quarter of his book collection consisted of writings by Luther. Commemorating Luther in 2017 offers a great occasion to focus on Johann Sebastian Bach with a particular focus on how his sacred music is saturated by the Lutheran legacy.

- The **Opening Concert** of the festival features three Bach cantatas (BWV 4, 79, and 80) performed by Göteborg Baroque and a festival choir consisting of church musicians from the Diocese of Gothenburg under the direction of the international Bach specialist from Japan, keyboardist and conductor Masaaki Suzuki. Suzuki has performed and recorded all of the Bach cantatas with his ensemble, the Bach Collegium Japan.
- In a **Weekend Conference** with lectures, seminars, presentations and panel sessions, the eminent Bach scholars Robin Leaver (USA) and Ruth Tatlow (UK/Sweden) with Masaaki Suzuki (Japan) and others will guide us through *Bach and the Lutheran Legacy*.
- **Hymn-Singing Concert** with the North German Baroque Organ in Örgryte New Church. Hymn singing is the core of the Lutheran legacy. The unique four-manual North German Organ – the largest of its kind in the world – makes hymn singing an unforgettable experience, especially when it is played by one of the world's finest organ improvisers, Sietze de Vries from the Netherlands. He will accompany the singing audience and improvise preludes and interludes, demonstrating a large variety of improvisation models and styles of accompaniment. This concert will be preceded by a keynote lecture by Robin Leaver, entitled *Lutheran Chorale in the Pedagogy and Practice of the Bach Circle*, with musical examples by Sietze de Vries.

- **Reformation Music from the Choir Library at Lübeck, St. Marien** The leading international scholar on Dieterich Buxtehude, Kerala Snyder (Eastman School of Music/University of Rochester, NY), studied the music from the Choir Library at Lübeck, St. Marien, catalogued all of its repertoire and put this in a database. For the concert with Göteborg Baroque (director Magnus Kjellson) on Friday, 27 October in Örgryte New Church, she has made a selection from the library's repertoire. Kerala Snyder will also lecture on the library's collection and give an introduction to the concert program.

Female Organists and Composers – Weekend of 27–29 October

Female Organists and Composers for the Organ Past, Present, and Future: During the second weekend there will be a special focus on women organists through the centuries. We will also celebrate the 150th anniversary of the appointment of Elfrida Andrée as cathedral organist in Gothenburg, the first woman to hold such a post. Leading women organists and composers from all over the world will perform, teach, and lecture. Several recitals featuring organ music by women composers will be presented throughout the festival.

Five Days of Bach's Organ and Keyboard Music: Tracing the Secrets of the Complete Clavier-Übung

Johann Sebastian Bach's music and oeuvre offers an endless source of inspiration. His large project in four parts, the *Clavier-Übung* I–IV, is especially intriguing. Throughout the festival week, concerts, workshops, seminars, lectures, and presentations will explore each part of the *Clavier-Übung*. Morning sessions will feature Bach's organ music and will be held in Backa Church. In the afternoons at Artisten (the organ hall) presentations and workshops will focus on the keyboard works and collections.

A Celebration for Young Organists

On Friday, 27 October, a new organ saga for children will be performed by organist/composer Mikael Fridén and actor Suzanne Rangstedt (in Swedish) in the cathedral, followed by an organ demonstration by prizewinner Katelyn Emerson (USA) and an organ sound workshop with composer Paula af Malmborg-Ward and organist Karin Nelson for young organists (in Swedish). After the lunch concert on Tuesday, 24 October, in the cathedral, an organ crawl for children will take place. We will ask, "What goes on behind the scenes? What does an organ look like from the inside?"

Free lunch concerts (“Bach vid tolvslaget”), presentations and panel discussions – “Bach och Luther vid Götaplatsen”

Free lunch concerts with music by Bach will take place every day in the cathedral or Vasa Church (see program). On Friday and Saturday the lunch concerts will start at noon and on weekdays at 12.35pm. On Monday, Tuesday, and Friday from 11.00am –1.00pm, programs of lectures, panel discussions and video presentations will be held at the City Library, featuring various aspects of the main themes of the festival. These parallel sessions at the library will be conducted in Swedish.

Organ Inspiration in West Sweden

For the first time, the Festival will present four organ recitals in West Sweden. International guests will perform in Alingsås, Borås, Mariestad, and Morlanda.

Information in Swedish

Speciellt för allmänheten

Måndag 23/10 – Fredag 27/10 (fri entré)

Bach vid tolvslaget i Domkyrkan – 30 minuters konsert. OBS tid: 12.35 måndag-torsdag, 12.00 fredag

Alla workshops tillgängliga för den allmänna publiken. I år öppnar vi alla workshops där festivalens deltagande musiker arbetar med Bachs Clavier Übung för den allmänna publiken. Tid: 9.00–11.30 (Backa kyrka), 13.00–16.15 Artisten (Ohlinsalen); entréavgift 100 (25/10: 150) kr

Måndag-tisdag-fredag (fri entré)

Orgelpunkt – samtal om orgelkonst och festivalens tema på Stadsbiblioteket med paneldiskussioner, filmvisning. Orgeln är världens största, äldsta och ännu spelbara instrument. Med skiftande arkitektur, teknik och klanger speglar den vår föränderliga värld:

Måndag 23 oktober, 11.00–13.00

Stadsbiblioteket, Trappscenen

Barockorgeln i Örgryte – Hans Davidsson

The Unique Baroque Organ in Örgryte in Global Recordings – Roger Sherman (LOFT; USA)

Levande kulturarv: Sveriges orglar. Rapporter från inventeringar, publikationer, databas m m

Carl-Johan Bergsten, GIOA, Anders Göranson och Johannes Wikström, Karlstad Stift, Robin Gullbrandsson, Skara Stift/Västergötlands museum m fl

Stadsbiblioteket, Hörsalen

De fyra årstiderna. Release orgel- och dansfilm. Musik av Georg Böhm spelad av Hans Davidsson; Koreografi och dans Stayce Camparo, Gabriel Davidsson och Jonathan Davidsson; Recitation: Joel Speerstra

Tisdag 24 oktober, 11.00–13.00

Stadsbiblioteket, Trappscenen

Tema Kyrkomusik och orgel i Sverige – nu och framtid

Medverkande: Susanne Rydén (KMA), Helena Wessman (Sveriges Radios

Symfoniorkester), Mattias Wager, Ulrika Melin Lasson (Stiftsmusiker Göteborgs stift), Christina Ekström (HSM), Johan Norrback m fl
Stadsbiblioteket, Hörsalen
De fyra årstiderna. (se 23/10)

Fredag 27 oktober, 11.00–13.00

Stadsbiblioteket, Trappscenen

Bach och Luther: Johannes Landgren, Carl Sjögren

Kvinnliga kompositörer för orgel: Paula af Malmberg Ward, Karin Nelson och Indra Rise

Stadsbiblioteket, Hörsalen

De fyra årstiderna. (se 23/10)

Speciellt för barn och unga

Tisdag 24 oktober, efter lunchkonsert kl 12.35–13.00: orgelvisning för barn

Fredag 27 oktober, kl. 12.00 i Domkyrkan

Premiär för en **Orgelsaga** för barn av Mikael Fridén, kompositör och organist, med Suzanne Rangstedt, skådespelerska.

Kl. 14.30–16.30 **Upptäcktsfärd i orgelns klangvärld**

Katelyn Emerson, ung orgelvirtuos från Houston, USA, Paula af Malmberg Ward, tonsättare och professor Karin Nelson, organist, spelar och samtalar med barn på Domkyrkans läktare.

Orgelinspiration i Västra Götaland

För första gången organiserar Göteborgs Orgelfestival konserter i Västra Götaland.

Annette Richards, Katelyn Emerson, Anne Laver och Inger-Lise Ulsrud spelar konserter i Morlanda (26/10, kl 19), Borås (28/10, kl 18), Alingsås (29/10, kl 17) och Mariestad (29/10, kl 18).

Organ Academy 2017 • Program

Bach and Luther

FRIDAY 20 OCTOBER

Göteborg, Cathedral

11.00am Interview with Masaaki Suzuki (Hans Davidsson)

12.00pm *Bach vid tolvslaget* – Lunch Concert (included in the Cathedral lunch concert series)

Johann Sebastian Bach (1685–1750)

Dies sind die heil'gen zehn Gebot BWV 678, 679

Vater unser im Himmelreich BWV 682, 683

Aus tiefer Not ruf ich zu Dir BWV 686, 687

from Clavier Übung III

Lina Lindkvist (chest organ) and Hans Davidsson (gallery organ)

1.30pm Concert rehearsal Göteborg Baroque and Masaaki Suzuki

4.00pm Short presentations by Robin A. Leaver: *Bach and Luther*, and Ruth Tatlow: *Bach and Proportion*

4.40pm Panel with Robin A. Leaver and Ruth Tatlow

7.00pm Opening Concert of the Göteborg Organ Festival and International Organ Academy 2017, admission fee: 200 SEK (students 100 SEK)

Johann Sebastian Bach

Organ prelude: *Ein feste Burg* BWV 720

Ein feste Burg ist unser Gott BWV 80b

Gott der Herr ist Sonn und Schild BWV 79

Christ lag in Todesbanden BWV 4

INTERMISSION

Ein feste Burg ist unser Gott BWV 80

Göteborg Baroque: Anna Jobrant, Ann Kjellson (soprano), Amanda Flodin (alto), Tobias Nilsson (countertenor), Leif Aruhn-Solén, Carl Johan Lillieroth (tenor), Karl Peter Eriksson, Arvid Eriksson (bass), Peter Spissky (concertmaster), Julia Dagerfelt, Karin Samuelsson, Marie-Louise Marming, Pernilla Berg, Sara

Uneback (violin), Susanne Brunström, Gabriel Bania (viola),
Ingrid Andersson (cello), Mattias Frostenson (double bass), Georg
Köhler, Kjersti Mari Vanderloock (horn), Per Bengtsson, Kennet
Bohman, Jonas Albrektson (oboe), Jane Gower (bassoon), Maths
Tärneberg (timpani), and Magnus Kjellson (organ)

Festival choir (church musicians from the Diocese of Göteborg)

Mikael Fridén (organ)

Masaaki Suzuki (conductor)

SATURDAY 21 OCTOBER

Göteborg, Örgryte New Church

9.00am *The Lutheran Legacy*: Three Master students from the Academy of
Music and Drama play organ music

Michael Praetorius (1572–1621)

Ein feste Burg ist unser Gott

Mattias Eklund

Thomas Tallis (1505–1585)

Intabulation on “The Lamentations of Jeremiah” by Jakob Patriksson

Dieterich Buxtehude (c. 1637–1707)

Magnificat Primi Toni BUXWV 203

Jakob Patriksson

Johann Adam Reincken (1643–1722)

An Wasserflüssen Babylon

Riccardo Gnudi

10.15am Keynote Lecture Robin A. Leaver: *Bach and Anniversaries of the
Reformation*

11.00am Lecture Robin A. Leaver: *Lutheran Chorale in the Pedagogy and Practice
of the Bach Circle*, with musical examples by Sietze de Vries, organ

12.00pm Hymn Singing Concert with Sietze de Vries

Göteborg, Örgryte Parish House

2.00–4.00 pm Lectures/Presentations: Ruth Tatlow (*Bach as Lutheran Musician and
Clavier Übung III*), Annette Richards (*Clavier Übung: Domestic Practise
after the Reformation*), Kerala Snyder (*Vocal and Instrumental Music in
Lübeck*), Sverker Jullander, *Clavier Übung III – An Exercise in Musical
Form and Symbolism*

Göteborg, Cathedral

5.00pm *Sacred music in secular context* – Concert

The Abyss (Daniel Stickán)

The Water is Wide (Traditional / Arrangement: Daniel Stickán)

The Heart of the Rose

a Jazzsuite as a meditation on the Luther rose by Uwe Steinmetz

Prelude: – Choral (*Ach Gott, vom Himmel sieh' darein*)

I. SCHWARZ – Kyrie Eleison (*Jesus Christus, unser Heiland, der den Tod
überwand*)

“Das erste sollte ein Kreuz sein, schwarz im Herzen, das seine natürliche
Farbe hätte, damit ich mir selbst Erinnerung gäbe, dass der Glaube an den
Gekreuzigten mich selig macht.”

II. ROT – Gloria (*Christ lag in Todesbanden*)

Denn so man von Herzen glaubt, wird man gerecht.

III. ENGELWEISS – Credo (*Wir glauben all an einen Gott*)

Solch Herz aber soll mitten in einer weißen Rose stehen, anzeigen, dass der
Glaube Freude, Trost und Friede gibt. Darum soll die Rose weiß und nicht rot
sein; denn weiße Farbe ist der Geister und aller Engel Farbe.

IV. HIMMELBLAU – Te Deum (*Herr Gott, dich loben wir*)

Solche Rose steht im himmelfarbenen Feld, dass solche Freude im Geist und
Glauben ein Anfang ist der himmlischen Freude zukünftig.

V. GOLD – Lux Aeterna (*Der du bist drei in Einigkeit*)

Und um solch Feld einen goldenen Ring, dass solche Seligkeit im Himmel
ewig währet und kein Ende hat und auch köstlich ist über alle Freude und
Güter, wie das Gold das edelste, köstlichste Erz ist.

The Times They Are A-Changin' (Bob Dylan)

Infinite Melody (Daniel Stickán)

Uwe Steinmetz (saxophone), Daniel Stickán (organ)

6.00pm Presentation Uwe Steinmetz: *Luther–Bach–Jazz: sacred music in secular
context*

Göteborg, Artisten (Ohlinsalen)

9.00pm Concert, admission fee: 100 SEK

Johann Sebastian Bach

Kunst der Fuge BWV 1080

Contrapunctus I

Fugue, Rectus

Contrapunctus II

Fugue, Rectus

Contrapunctus III

Fugue, Inversus

Contrapunctus IV

Fugue, Inversus

Contrapunctus V

Counter Fugue, Inversus Rectus

Contrapunctus VI a 4 in Stylo Francese

Counter Fugue, Rectus Inversus, Diminution

Contrapunctus VII

Counter Fugue Rectus Inversus Diminution Augmentation

Contrapunctus VIII a 3

Triple Fugue

Contrapunctus IX a 4 alla Duodecima

Double Fugue, double counterpoint on the 12th

Contrapunctus X a 4 alla Decima

Double Fugue, double counterpoint on the 10th

Contrapunctus XI

Triple Fugue

Contrapunctus XIIa Inversus

Mirror Fugue

Contrapunctus XIIb Rectus

Mirror Fugue

Contrapunctus XIII a Inversus. Fuga a 2 Clav.

Mirror Fugue

Contrapunctus XIII b Rectus. Alio modo Fuga a 2 Clav.

Mirror Fugue

Canon alla Ottava

Canon at the octave

Canon alla Decima Contrapunto alla Terza

Canon in double counterpoint at the 10th

Canon alla Duodecima in Contrapunto alla Quinta

Canon in double counterpoint at the 12th

Canon per Augmentationem in Contrario Motu

Canon in augmentation and inversion

Contrapunctus XIV Fuga a 3 Soggetti

Quadruple Fugue, unfinished

Ulrika Davidsson and Joel Speerstra, duoclavichord

SUNDAY 22 OCTOBER

Göteborg, Haga Church

11.00am Sunday Liturgy with Bach's Cantata *Ein feste Burg ist unser Gott*, BWV 80. Göteborg Baroque, conducted by Magnus Kjellson

1.00pm *Keyboard Practice, In the Shadow of Luther* – Concert (Brombaugh Organ: 25th Anniversary), admission fee: 100 SEK

William Byrd (c. 1540–1623)

Praeludium to y^e Fancie

Fantasia in a

John Dowland (1563–1626)

Pavana Lachrymae (arr. Melchior Schildt (1592/3–1667))

Melchior Schildt

Magnificat primi toni (5 Versus)

Johann Kuhnau (1660–1722)

“Jacob's Wedding” from *6 Biblical Sonatas* (1700)

1. The joy in Laban's entire household upon the arrival of the dear cousin Jacob

2. Jacob's laborious servitude, eased by loving banter

3. The bridal-song sung by Rachel's companions.

3. The rejoicing for the wedding, and the congratulations.

4. Laban's deception, when he places Leah instead of Rachel by the side of the honest cousin and bridegroom.

5. The happy bridegroom during the wedding night, in the course of which his heart tells him that something is wrong, which he, however, immediately forgets and again falls asleep.

6. Jacob's displeasure at the deception.

7. Jacob's new wedding joy, or the reprise of the former.

Johann Sebastian Bach

Wer nur den lieben Gott läßt walten BWV 691

Fuga sopra il Magnificat, BWV 733

Annette Richards (organ)

Göteborg, Artisten (Ohlinsalen)

3.00pm Lectures/Presentations

Research project Affordances for Musician and Instrument: Joel Speerstra, Hans-Ola Ericsson, Ulrika Davidsson, Mats Arvidsson, and Magnus Kjellson.
Lectures: Christina Ekström (*Devotional dialogue: Exploring the Musical Repertoire for Solo Voice and Clavichord from Reformation Europe*); Ibo Ortgies (*Johann Sebastian Bach, Orator at the Organ vs. Coffee House Musician*)

Göteborg, Vasa Church

7.00 pm Concert: Organ Music by Female Composers (I)

Eunyoung Kim (b. 1973)

Prelude on *Veni Creator Spiritus*

Lili Boulanger (1893–1918)

Pie Jesu (for soprano and organ)

Judith Bingham (b. 1952)

Altartavla. Five movements that interleave poetry by Bo Setterlind and Ebba Lindqvist

(Maria Lacrimosa • The Living Mary • Annunciation in a small room •

Joseph's Dream • Mandorla)

Elsa Barraine (1910–1999)

Prelude and Fugue in G minor

Judith Bingham

Jesum quaeritis Nazarenum (for soprano and organ)

Two Pieces for Organ, from *Missa Brevis: The Road to Emmaeus*

• Organ Preamble: *The road to Emmaeus*

• Postlude: *Et cognoverunt eum*

Anne Laver (organ), Michelle Prager (soprano),

Hanna Drakengren (narrator)

Göteborg, Örgryte New Church

9.00pm Concert, admission fee 100 SEK

New Organ Music for the North German Baroque Organ

Arvo Pärt (b. 1935)

Annum per annum (1980)

Hans-Ola Ericsson (b.1958)

...in search for unheard sounds... – a research project

1. Flutes and Principals

Robertsbridge Codex: (ca. 1330)

1. [Estampie] 2. [Estampie] 3. [Adesto – *Firmissime fidem teneamus* – Alleluia]

Hans-Ola Ericsson

2. Mutations

Willy Burkhard (1900–1955)

Aus Tiefer Not Variationen über den Hasslerschen Choralsatz Opus 28 No. 1

Klaus Huber (b. 1924)

In Memoriam Willy Burkhard (1955)

Hans-Ola Ericsson

3. Mixtures

György Ligeti (1923–2006)

Etude Nr 1 “Harmonies” (1967)

Hans-Ola Ericsson

4. Reeds

John Cage (1912–1992)

Souvenir (1983)

Hans-Ola Ericsson

5. Full organ

Hans-Ola Ericsson (organ)

Bach's Organ and Keyboard Music: Tracing the Secrets of the Complete Clavier Übung

MONDAY 23 OCTOBER

From 11.00am – 1.00pm, parallel sessions (in Swedish) will be held at the City Library. For more details, see p. 9.

Göteborg, Backa Church

9.00–11.30am Workshop **Bach: Organ Music-1**, admission fee 100 SEK

Workshop William Porter (Clavier Übung III and works of free choice)

Göteborg, Cathedral

12.35pm *Bach vid tolvslaget* – Lunch Concert

Johann Sebastian Bach

Trio sopra *Allein Gott in der Höh sei Ehr* BWV 664

Toccat, Adagio, and Fugue, BWV 564

Erica Johnson (organ)

Göteborg, Artisten (Ohlinsalen)

1.00–4.15pm Workshop/lectures/presentations, admission fee 100 SEK

Bach: Keyboard Works-1: Clavier Übung I + II

Lisa Goode Crawford, Joel Speerstra, and Ruth Tatlow

Göteborg, Örgryte New Church

5.00pm CD-Release Presentation and Concert (Georg Böhm),
Hans Davidsson

Göteborg, Artisten (Ohlinsalen)

7.30pm Concert, admission fee 100 SEK

Johann Sebastian Bach

Clavier Übung I (Six Partitas, BWV 825–830)

Partita 1 (Praeludium, Allemande, Corrente, Sarabande, Menuet I, Menuet II, Giga)

Ulrika Davidsson

Partita 2 (Sinfonia, Allemande, Courante, Sarabande, Rondeaux, Capriccio)

Shinon Nakagawa

Partita 3 (Fantasia, Allemande, Corrente, Sarabande, Burlesca, Scherzo, Gigue)

Erica Johnson

Partita 4 (Ouverture, Allemande, Courante, Aria, Sarabande, Menuet, Gigue)

William Porter

Partita 5 (Praeludium, Allemande, Corrente, Sarabande, Tempo di Minuetto, Passepied, Gigue)

Joel Speerstra

Partita 6 (Tocatta, Allemande, Corrente, Air, Sarabande, Tempo di Gavotta, Gigue)

Anna Maria McElwain

TUESDAY 24 OCTOBER

From 11.00am –1.00pm, parallel sessions (in Swedish) will be held at the City Library. For more details, see p. 9–10.

Göteborg, Backa Church

9.00–11.30am Workshop **Bach: Organ Music-2**, admission fee 100 SEK

Workshop William Porter (Clavier Übung III and works of free choice)

Göteborg, Cathedral

12.35pm *Bach vid tolvslaget* – Lunch Concert (after the concert: organ crawl for children)

Johann Sebastian Bach

Pièce d'Orgue in G major BWV 572

Fantasia and Fugue in g minor BWV 542

Shinon Nakagawa (organ)

Göteborg, Artisten (Ohlinsalen)

1.00–4.15pm Workshop/lectures/presentations, admission fee 100 SEK

Bach: Keyboard Works-2: Clavier Übung IV

Lisa Goode Crawford, Ulrika Davidsson, Joel Speerstra,
and Ruth Tatlow

Göteborg, Haga Church

5.00pm Concert, admission fee 100 SEK

Johann Sebastian Bach

Clavier Übung II: Italian Concerto BWV 971 (--, Andante, Presto); Partita BWV 831 (Ouverture, Courante, Gavotte I, Gavotte II, Passepied I, Passepied II, Sarabande, Bourrée I, Bourrée II, Gigue, Echo)

Mayumi Kamata (harpsichord)

Göteborg, Concert Hall (Stenhammarsalen)

7.30pm Concert

Johann Sebastian Bach

Clavier Übung IV: *Aria mit verschiedenen Veränderungen* [Goldberg Variations] BWV 988

Aria

Variatio 1. a 1 Clav.

Variatio 2. a 1 Clav.

Variatio 3. Canone

all'Unisono, a 1 Clav.

Variatio 4. a 1 Clav.

Variatio 5. a 1 ô vero 2 Clav.

Variatio 6. Canone alla
seconda. a 1 Clav.

Variatio 7. a 1 ô vero 2 Clav.

Variatio 8. a 2 Clav.
 Variatio 9. Canone alla Terza.
 a 1 Clav.
 Variatio 10. Fugetta a 1 Clav.
 Variatio 11. a 2 Clav.
 Variatio 12. Canone alla
 Quarta. a 1 Clav.
 Variatio 13. a 2 Clav.
 Variatio 14. a 2 Clav.
 Variatio 15. Canone alla
 Quinta. a 1 Clav.
 Variatio 16. Ouverture. a 1
 Clav.
 Variatio 17. a 2 Clav.
 Variatio 18. Canone alla Sexta.
 a 1 Clav.
 Variatio 19. a 1 Clav.

Anna Maria McElwain (harpsichord)

Variatio 20. a 2 Clav.
 Variatio 21. Canone alla
 Settima. a 1 Clav.
 Variatio 22. a 1 Clav.
 Variatio 23. a 2 Clav.
 Variatio 24. Canone
 all'Ottava. a 1 Clav.
 Variatio 25. a 2 Clav.
 Variatio 26. a 2 Clav.
 Variatio 27. Canone alla
 Nona. a 2 Clav.
 Variatio 28. a 2 Clav.
 Variatio 29. a 1 ô vero 2 Clav.
 Variatio 30. Quodlibet. a 1
 Clav.
 Aria

- 1.00pm Concert "Bach at the Pedal Clavichord," Joel Speerstra,
 Pedal Clavichord
- 1.45pm **Bach: Keyboard Works-3:** Other Collections (Well Tempered
 Clavier, BWV 864–933; Trio Sonatas, BWV 525–530; and Other
 Collections), Ulrika Davidsson, Massimiliano Guido, Joel Speerstra,
 and Ruth Tatlow
- 3.00pm Concert Bach, Well Tempered Clavier (selection), Ulrika Davidsson,
 Clavichord
- 3.45pm **Bach: Keyboard Works-3:** Other Collections, continuation
- 5.00pm Concert: Johann Gottfried Mûthel (1728–1788), Duetto in E-flat
 major for two keyboards (Allegro moderato e cantabile, Adagio mesto
 e sostenuto con affetto, Allegretto)
- Anna Maria McElwain and Dóra Pétery (clavichord)

Göteborg, Backa Church

- 7.00pm Concert, admission fee 100 SEK
- Johann Sebastian Bach
 Clavier Übung III
 Preludium in E-flat major BWV 552:1
Kyrie, Gott Vater in Ewigkeit BWV 669
Christe, aller Welt Trost BWV 670
Kyrie, Gott heiliger Geist BWV 671
Allein Gott in der Höh sei Ehr BWV 675
Allein Gott in der Höh sei Ehr BWV 676
Allein Gott in der Höh sei Ehr BWV 677
Dies sind die heiligen zehn Gebot BWV 678
Wir glauben all an einen Gott BWV 681
Vater unser im Himmelreich BWV 682
Christ, unser Herr, zum Jordan kam BWV 684
Aus tiefer Not schrei ich zu dir BWV 686
Jesus Christus, unser Heiland BWV 688
 Fugue in E-flat major BWV 552:2
- William Porter (organ)

WEDNESDAY 25 OCTOBER

Göteborg, Backa Church

- 9.00–11.30am Workshop **Bach: Organ Music-3**, admission fee 100 SEK
- Workshop Hans Davidsson (Clavier Übung III and works of free
 choice)

Göteborg, Cathedral

- 12.35pm *Bach vid tolvslaget* – Lunch Concert
- Johann Sebastian Bach
 Preludium in E-flat major BWV 552:1
Christ, unser Herr, zum Jordan kam BWV 684
Jesus Christus, unser Heiland BWV 688
 Fugue in E-flat major BWV 552:2
- Gabriella Sjöström (organ)

Göteborg, Artisten (Ohlinsalen)

- 1.00–5.30pm Concerts/workshop/lectures/presentations, admission fee 150 SEK

THURSDAY 26 OCTOBER

Göteborg, Backa Church

9.00–11.30am Workshop

Bach: Organ Music-4, admission fee 100 SEK

Workshop William Porter (Clavier Übung III and works of free choice)

Göteborg, Cathedral

12.35pm *Bach vid tolvslaget* – Lunch Concert

Johann Sebastian Bach

Pièce d'Orgue in G major BWV 572

Partita diverse sopra *O Gott, du frommer Gott* BWV 767

Ligita Sneibe (organ)

Göteborg, Backa Church

1.00–4.30pm Workshop/lectures/presentations

Bach: Organ Music-5: Clavier Übung III, admission fee 100 SEK

Ruth Tatlow, William Porter, Massimiliano Guido,
and Joel Speerstra

Göteborg, St. Pauli Church

7.00pm Concert, admission fee 100 SEK

War and Peace

Rachel Laurin (b. 1961)

Étude Héroïque, Op. 38 (2007)

Louis Vierne (1870–1937)

Symphonie IV en sol mineur, Op. 32 (1914), III. Minuet

Jehan Alain (1911–1940)

Variations sur un thème de Clément Jannequin, JA 118 (1937)

Maurice Duruflé (1902–1986)

Prélude et Fugue sur le nom d'ALAIN, Op 27 (1942)

Ethel Smythe (1858–1944)

Du, O schönes Weltgebäude (1913)

Leo Sowerby (1895–1968)

Requiescat in Pace (1920)

Marcel Dupré (1886–1971)

Symphonie II en ut dièse mineur, Op. 26 (1929), I. Préludio: Allegro agitato

Katelyn Emerson (organ)

Katelyn Emerson is represented by Karen McFarlane Artists, Inc.,

www.concertorganists.com

Göteborg, Vasa Church

9.00pm Concert: Organ Music by Female Composers (II)

Cécile Chaminade (1857–1944)

Prelude Op. 78

Signe Lindeman (1895–1974)

Passacaglia og Fuge

Jeanne Demessieux (1921–1968)

From 12 koralpreludier

Nr. 1 *Rorate Caeli*

Nr. 3 *Attende Domine*

Maja Ratkje (b. 1973)

Preludium

Nadia Boulanger (1887–1979)

Prélude

Petit Canon

Improvisation

Inger-Lise Ulsrud

Improvisation

Jeanne Demessieux

Te Deum Op. 11

Inger-Lise Ulsrud (organ)

Female Organists and Composers

FRIDAY 27 OCTOBER

From 11.00am – 1.00pm, parallel sessions (in Swedish) will be held at the City Library and from 2.30–4.30pm an organ demonstration and organ sound workshop for young organists (in Swedish) take place at the Cathedral. For more details, see p. 10.

Göteborg, Backa Church

9.00–11.30am Workshop **Bach: Organ Music-6**, admission fee 100 SEK

Workshop William Porter (Clavier Übung III and works of free choice)

Göteborg, Cathedral

12.00pm Program for children (in Swedish): *Orgelsaga för barn*

Mikael Fridén (organ) and Suzanne Rangstedt (actress); included in the Cathedral lunch concert series

Göteborg, Backa Church

1.00–4.30pm Workshop/lectures/presentations **Bach: Organ Music-7: Clavier Übung III**, admission fee 100 SEK

Massimiliano Guido, Joel Speerstra, Ruth Tatlow, and William Porter; **lecture/demonstration Hymn Accompaniment:** Per Högberg (organ)

Göteborg, Vasa Church

5.00pm Opening Concert of the Weekend Conference *Female Organists and Composers* – Organ Music by Female Composers (III)

Felix Mendelssohn Bartholdy (1809–1847)

Sonata in A major, Op. 65 no. 3 (Con moto maestoso, Andante tranquillo)

Fanny (Mendelssohn) Hensel (1805–1847)

Allegretto

Praeludium in G major

Annette Richards (organ)

Elfrida Andrée (1841–1929)

Cantilena

Karin Nelson (organ)

Gudrun Zethelius (1918–2015)

Vandring genom SvPs 79 [Swedish Hymn Book 79] – Gud är mitt ibland oss

Toccata (vers 1) – Orgelbetraktelse (v 2) – Orgelkoral (v 3) – Pastoral (v 5) –

Ricercare (v 7)

Märta Idestrom-Danell (b. 1946)

Koralfantasi över SvPs 501 – Den ljusa dag framgången är

Gabriella Gullin (b. 1961)

Fader, förlåt oss, ty vi vet icke vad vi gör (2015)

Gabriella Sjöström (organ)

Signe Lindeman (1895–1974)

Passacaglia og Fuge

Inger-Lise Ulsrud

Improvisation

Inger-Lise Ulsrud (organ)

Göteborg, Örgryte New Church

Concert with introduction, admission fee 200 SEK (students 100 SEK)

6.30pm *The Choir Library at Lübeck, St. Marien and Its Repertoire* – Introduction to the Concert, Prof. Kerala Snyder

7.00pm Concert

Music from the Choir Library at Lübeck, St. Marien, performed by Göteborg Baroque. The program will be available at the venue.

Helena Ek, Ann Kjellson (soprano), Amanda Flodin, Anna Einarsson (alto), Leif Aruhn-Solén, Carl Johan Lillieroth (tenor), Karl Peter Eriksson, Arvid Eriksson (bass), Fredrik From, Marie-Louise Marming (violin), Gabriel Bania, Johan Tufvesson (viola), Olof Larsson (viola da gamba), Karl Nyhlin (teorbo), Mattias Frostenson (double bass), Conor Hastings (cornetto), Daniel Stighäll, Justin Campbell, Nils Carlsson (trombone), Andreas Edlund (organ), Mariangiola Martello (regal), Magnus Kjellson (conductor and organ)

William Porter (organ)

SATURDAY 28 OCTOBER

Göteborg, Artisten (Lingsalen)

9.00am Lectures/Presentations

Female organists and composers: Annette Richards (Secret music? Daughters, wives and widows at the organ in Lutheran Germany); Anne Laver (Judith Bingham)

Panel Discussion: Erica Johnson, Indra Rise, Gabriella Sjöström, Ligita Sneibe, and Inger-Lise Ulsrud

Göteborg, Vasa Church

12.00pm Lunch Concert *Celebrating Elfrida Andrée's 150th Anniversary Cathedral Organistship in Göteborg – Organ Music by Female Composers (IV)*

Elfrida Andrée (1841–1929)

Koral med variationer

Larghetto

Orgelsymfoni No 2 för Orgel och Messingblåsinstrument (1. Allegro moderato • 2. Andante cantabile • 3. Finale: Allegro maestoso)

Karin Nelson (organ) and a brass ensemble from the Academy of Music and Drama (University of Gothenburg), conducted by Ingemar Roos and consisting of: Christopher Mckay, Aurora Saeterhaug Bye, Charlie Ransley (Waldhorn); Nejc Zahrastnik, Malene Fosli Flataker (trumpet); Sofia Mahan, Gustav Thorsie, Erik Westin (cornet); Vanessa Ritchie-Suarez, Mattias Johansson (trombone); Adam Sahlin (bass trombone); Ildefonso Munoz (tuba); and Viktor Fröjd (timpani).

Göteborg, Vasa Parish House

1.30pm Lecture and Papers

Karin Nelson: *Elfrida Andrée*.

Papers: Anna Steppler: *Profundity at the pedals... at the piano?*

Lisa Benderius: *Charlotte Dreyfus and her role in Parisian culture*

Göteborg, Haga Church

3.00pm Concert (included in the Haga Church Saturday afternoon concert series)

Brombaugh organ

Georg Muffat (1653–1704)

Passacaglia in g minor

Antonio Cabezón (1510–1566)

Diferencias sobre la Gallarda Milanese

Girolamo Frescobaldi (1583–1643)

Toccata cromatica per l'Elevezione

Louis-Nicolas Clérambault (1676–1749)

Basse et Dessus de Trompette

William Byrd (1543–1623)

The Queenes Alman

Marcussen organ

Johann Sebastian Bach

Fantasia in c minor BWV 537a

Dies sind die heiligen zehn Gebot BWV 678

Wir glauben all an einen Gott BWV 680

Vater unser im Himmelreich BWV 682

Fugue in c minor BWV 537b

Gabriella Sjöström (organ)

Göteborg, Oscar Fredrik Church

5.00pm Concert, music for trumpet and organ

Antonio Vivaldi (1678–1741)

Concerto for trumpet and organ (Allegro, Largo, Allegro)

Improvisation

Johann Sebastian Bach

Jesu bleibet meine Freude from Cantata BWV 147

Preludium in b minor BWV 544

Petr Eben (1929–2007)

OKNA for trumpet and organ

- Ruben – The blue window

- Isaschar – The green window

- Zebulon – The Red window

- Levi – The golden window

Improvisation

Paul Spjuth (trumpet) and Johannes Landgren (organ)

Göteborg, Örgryte New Church

7.00pm Concert, admission fee 100 SEK

North German Baroque Music, Chorale Fantasias and Free Works

Dieterich Buxtehude (c. 1637–1707)

Nun freut euch, lieben Christen gmein BUXWV 210

Johann Adam Reincken (1643–1722)

An Wasserflüssen Babylon

Shinon Nakagawa (organ)

Dieterich Buxtehude
 Praeludium in d, BUXWV 140
 Samuel Scheidt (1587–1654)
 Toccata super *In te Domine speravi*, SSWV 138
 Dieterich Buxtehude
 Canzonetta in e, BUXWV 169 Canzonetta in a, BUXWV 225
 Johann Jacob Froberger (1616–1667)
 Fantasia: Sopra VT RE MI FA SOL LA, FBWV 201
 Georg Wilhelm Dietrich Saxer (?) (d. 1740)
 Praeludium ex. B [from *Deutsche Orgel- und Claviermusik des 17. Jahrhunderts*, BA 8426]

Inspired by J. S. Bach's outline of the hexachord as the pitches defining his Clavier Übung I (partitas), the free works found on tonight's program follow the same selection of keys, albeit in a different order (D, G, E, A, C, and Bb.) Although precious few keyboard compositions were published during the 17th century, both Scheidt's Toccata and Froberger's Fantasia were published during their lifetime. Moreover, the two pieces are based on a hexachord and both composers considered the compositions to be the cornerstone of their repertoire, showcasing not only their comprehensive knowledge of keyboard idioms but their technical virtuosity as well – a similar goal of Bach's encyclopedic approach to the Clavier Übung.

Erica Johnson (organ)

SUNDAY 29 OCTOBER

Göteborg, Vasa Church

11.00am Sunday liturgy with organ improvisation

Göteborg, Örgryte New Church

2.00pm Concert – Organ Music by Female Composers (V),
 admission fee 100 SEK

Elizabeth Stirling (1819–1895)

Air with Variations

Ethel Smyth (1858–1944)

Three Chorales: *O Gott du frommer Gott*

Canon on *O Gott du frommer Gott*

Erschienen ist der herrlich' Tag

Elizabeth Stirling

Maestoso

Erica Johnson (organ)

Rachel Laurin (b. 1961)

Etude héroïque Op. 38 (2012)

Katelyn Emerson (organ)

Haruna Miyake (b. 1942)

Organ in the memory (2004)

Keiko Fujiie (b. 1963)

Capriccio – At the Tomb of Fra Angelico (2004)

Shinon Nakagawa (organ)

Göteborg, Vasa Church

4.00pm Concert – Organ Music by Female Composers
 (VI: Latvian Composers)

Maija Einfelde (b. 1939)

Sanctus (1999, dedicated to Marta Ozoliņa)

Selga Mence (b. 1953)

Tilti un straumes/ Bridges and Currents (2016)

Dzintra Kurme-Gedroica (b. 1968)

Valsis/ Waltz (2014/2016) from the cycle “Dances for Organ”
 (dedicated to Ligita Sneibe)

Indra Riše (b. 1961)

Uguns rituāls / Fire ritual (2007, dedicated to the Healer Edīte Vēja)

1) Gathering at the Holy Site

2) Evocations of the Gods

3) Sacrifice and Walking in a Circle

Lūcija Garūta (1902–1977)

Meditation (1935)

Ligita Sneibe (b. 1962)

Viderunt omnes (1999/2005)

Ligita Sneibe (organ)

Göteborg, Älvsborgs Church

7.00pm Organ Academy Participant's Concert

Biographies

Preview: Göteborg International Organ Academy 2018 (13–21 October)

“Nebulosa – The Organ’s Cosmic Sound Scapes,” with a special focus on the Renaissance and Modern eras

- Celebrating Bengt Hambræus (1928–2000)
- Hans-Ola Ericsson: The Baroque organ in Örgryte as a sound lab for new creativity
- Magnus Kjellson: A new hybrid instrument for basso continuo (Mats Arvidsson)
- Bernard Foccroulle, Ilona Kubiacyk Adler, Paula af Malmborg Ward, Kimberly Marshall, Karin Nelson, Dóra Pétery, Joel Speerstra, Schola Gothia, and many more!

Preview: the Göteborg International Organ Academy Concert Series 2017/18

In cooperation with the Academy of Music and Drama, the Swedish Church in Göteborg, parishes in Göteborg, the city of Göteborg, ‘Musikverket’ (the Swedish Performing Arts Agency in Stockholm), and the Region Västra Götaland’s Culture Affairs, the Göteborg International Organ Academy Association has set up a concert series featuring a wide range of music for voices, instruments, the organ and related keyboard instruments. A brochure is available in the Göteborg city churches and at the Academy of Music and Drama (Artisten).



Hans Davidsson is Professor of Organ at the Royal Academy of Music in Copenhagen, organist in Älvsborg Church in Gothenburg and Artistic

Director of the Göteborg International Organ Academy. In 2001–2012 he served as Professor of Organ at the Eastman School of Music and Project Director of the Eastman-Rochester Organ Initiative in Rochester, NY, USA. In 1987–2005 he served as Professor of Organ at the School of Music at the University of Gothenburg and he was a co-founder of the Göteborg Organ Art Center (GOArt). In 2006–2014 he was Professor of Organ at the Hochschule für Künste Bremen, where he continues to serve as the director of the Arp Schnitger Institute of Organ and Organ Building. He performs and teaches at major festivals and academies throughout the world. He has made many recordings, including most recently the complete works of Dietrich Buxtehude and the complete works of Georg Böhm on the Loft label. The latter will be released on October 23 during the 2017 Organ Academy.



Ulrika Davidsson serves on the faculty of the Academy of Music and Drama at the University of Gothenburg and the Royal Danish

Academy of Music, Copenhagen. She is also Organist and Director of Music for Björkö Church. She holds a DMA in piano performance and historical keyboards and a master’s degree in harpsichord performance from the Eastman School of Music, Rochester, NY. A native of Sweden, she also holds a Master of Fine Arts degree in piano performance from the University of Gothenburg and the Organist and Cantor Diploma from the Royal Academy of Music, Stockholm. Previously, Ulrika Davidsson has been Assistant Professor of Historical Keyboards at the Eastman School of Music, Music Director of the Rochester City Ballet, and has taught at the Hochschule für Künste Bremen. She maintains a performance career on the fortepiano, harpsichord, clavichord, and piano, and has given concerts throughout Europe, across the United States, and in Japan and South Korea. She has appeared on national TV and radio in her native Sweden. Her solo CD, “Haydn Sonatas: *Galanterien* to *Sturm und Drang*,” was released on Loft Recordings in 2009. In 2013, she received the Adlerbertska Arts Scholarship.

Christina Ekström has a PhD in musicology, is assistant lecturer in musical performance and director of studies of the bachelor’s program in church music, the magister program in choir



directing, and the master's program in organ and related keyboard instruments at the Academy of Music and Drama at the University of Gothenburg. Her research interests are primarily related to aspects of the Moravian church and its theology, including topics such as music aesthetics, musical performance, hymnology, emotional culture, and music education. As a specialist on the music of the Moravian Church, she was a member of the board of the 2015 Christiansfeld Music Festival in Denmark. She received the University of Gothenburg's Pedagogy Prize in 2015.



Praised for the “outstanding maturity and historically-informed nature” of her interpretations (*Musica Sacra*), **Katelyn Emerson** performs throughout North America and Europe, showcasing repertoire spanning the fourteenth to the twenty-first centuries in concerts, masterclasses, and lectures.

She has won awards at numerous international organ competitions, most recently the American Guild of Organists' National Young Artist Competition in Organ Performance (NYACOP), the Fifth International Organ Competition Pierre de Manchicourt (Béthune and Saint-Omer, France), and the VIII Mikael Tariverdiev International Organ Competition (Kaliningrad, Russia). Chosen as one of *The Diapason's* inaugural “20 under 30 – Class of 2015,” she was featured with other organists and church musicians for demonstrating “superior accomplishments... and innovative thinking.” A recipient of the prestigious J. William Fulbright Study/Research Grant, Katelyn Emerson studied at the Conservatoire à Rayonnement Régional

(Toulouse, France) *en perfectionnement* with Michel Bouvard, Jan Willem Jansen, and Yasuko Uyama-Bouvard while performing in France, Belgium, Germany, Iceland and Russia. She has taught on the faculty of numerous summer organ academies and has presented workshops at the regional conventions of the American Guild of Organists. Ms. Emerson holds double degrees in organ performance and French, as well as minors in historical performance and music history from Oberlin College and Conservatory. Former organ teachers include James David Christie, Olivier Latry, Marie-Louise Langlais, and Ray Cornils. She is Associate Organist & Choirmaster at the Church of the Advent in Boston, where she works with the historic Aeolian-Skinner organ and the professional and volunteer choirs. (www.katelynemerson.com)

Hans-Ola Ericsson is one of the exceptional figures on the international music scene, distinguishing himself both as a performer and a composer. He excels in a wide range of styles, from early to contemporary music, always seeking to infuse his playing with historically informed practices. No other organist in the last decade has premiered as many contemporary works as Ericsson; he has worked closely with John Cage, György Ligeti and Olivier Messiaen to better understand their artistic visions. As a post-avant-garde composer, Ericsson's work blends existing sound material with the as-yet-unheard. This technique can be observed in his organ mass, which has a significant connection to the sounds of Arp Schnitger organs. He has



been referred to as the prototypical organist of the twenty-first century, his music displaying a versatility focused on every sound and on its compositional context. In 1989, Hans-Ola Ericsson was appointed Professor at Piteå School of Music, Luleå University of Technology. In 1996, he was appointed visiting professor at the Hochschule für Künste Bremen and in 2011 he became Professor of Organ at the Schulich School of Music at McGill University. He is in high demand as a concert organist, a composer, a teacher, and a consultant for organ restoration work. He led the reconstruction of the seventeenth-century meantone organ for the German Church in Stockholm, of which the original is preserved in Övertorneå. His interpretations are documented on numerous recordings, including a recording of the complete organ works of Olivier Messiaen.

Mikael Fridén was born in Gothenburg and has served as organist in several of the city's parishes. He has taught music at a number of institutions and presently teaches improvisation at the Academy of Music and Drama at the University of Gothenburg. Since 2014 he has been the organist of the Gothenburg Cathedral.



Harpichordist **Lisa Goode Crawford**, known for her performances of French Baroque music and the music of Bach, is Emerita Professor of Harpsichord at the Oberlin Conservatory. She holds the AB and MA degrees in music



from Harvard University. In 1968 she was one of the first winners of the Erwin Bodky Award for

performers of early music. Ms. Crawford started teaching at Oberlin in 1973 and remained there until 2006. While at Oberlin, she helped to establish and develop the historical performance program, played with the Oberlin Baroque Ensemble, was a faculty artist at the summer Baroque Performance Institute (where she still teaches), and worked with many wonderful students. She has performed with numerous ensembles, including the Cleveland-based group Les Délices, specializing in French music. Recent recording projects have included two solo recordings of music by J. S. Bach and François Couperin and ensemble recordings with Les Délices (“The Tastes United,” 2009) and Christopher Palameta, oboe (“Marais Suites for Oboe,” 2014). She has also recorded solo works of Royer and Rameau and J. S. Bach's *Goldberg Variations*. After producing and directing Royer's ballet-héroïque *Le Pouvoir de l'Amour*, 1743, at Oberlin (February 2002), she made a critical edition of this opera-ballet that was published in 2006 by the Centre de Musique Baroque de Versailles. Her most recent project, funded by a Mellon Emeritus Fellowship, was a performance at the Château de Versailles and subsequent critical edition of Royer's 1730 tragédie lyrique, *Pirrhus*. A recording was released in 2014 on the record label Alpha, and the edition was published by the CMBV in 2015.

Massimiliano Guido is a Senior Researcher at the Musicology and Cultural Heritage Department of Pavia University,



where he teaches courses in the history of musical instruments and music theory. He

was a Banting Post Doctoral Fellow (2012–14) and PDRF Fellow (2011) at the Schulich School of Music at McGill University, where he worked on historical improvisation at the keyboard. In 2013–14 he was the principal investigator of the international research project “Improvisation in Classical Music Education: Rethinking our Future by Learning our Past,” funded by the Social Sciences and Humanities Research Council of Canada (www.mentemani.org/connection). He has organized two international conferences on improvisation and is the editor of *Studies in Historical Improvisation: From Cantare super Librum to Partimenti* (Routledge, 2017). He holds degrees in musicology (Pavia University, Doctorate and Laurea; University of Gothenburg, Master’s in Music Research), organ (Parma Conservatory), and harpsichord (Como Conservatory). He writes on a variety of topics, including music theory, performance practice, organ building, and art song. He is the chair of the Interest Group on Improvisation of the Society of Music Theory and the artistic director of the Smarano International Organ Academy. He is also active as an organist, harpsichordist, and clavichordist.



Göteborg Baroque is a Swedish music ensemble that focuses on Swedish, German, and Italian music of the seventeenth and eighteenth centuries. The ensemble consists of eight singers and twenty-three musicians performing on period instruments. Since 2004, Göteborg Baroque has held its own

concert series in the German Church in Gothenburg. Their programs feature major standard works such as Handel’s *Messiah* and Bach’s *St. John Passion* as well as an ongoing exploration of the unknown gems hidden in the Düben Collection, the world’s largest collection of original scores from the Baroque era (held at Uppsala University Library). Göteborg Baroque regularly tours in Sweden and Europe and has released two CDs. Their debut CD from 2007 was entirely devoted to music by Dieterich Buxtehude and was followed in 2010 by “Ach Swea Thron,” with festival music from the Düben Collection including works by Christian Geist, Johann Valentin Meder and Franz Tunder as well as Buxtehude. Both CDs were released by Footprint Records (Sweden) and are distributed by Naxos Sweden (distribution in the UK: Discovery Records).

Per Högberg received his PhD from the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg in 2013 with a dissertation entitled *Orgelsång och psalmspel: Musikalisk gestaltning av församlingssång* (“Organ Singing and Hymn Playing. Performing Congregational Song,” *ArtMonitor* 37). He is currently working on a postdoctoral project, “Iconography of Tone,” funded by the Royal Swedish Academy of Music’s Bernadotte program. Per Högberg serves as organist at Gothenburg’s Vasa Church and lectures on liturgical organ performance at the Academy of Music and Drama at the University of Gothenburg.



Erica Johnson, DMA, was recently appointed Director of Liturgy and Music at Sacred Heart Parish in Newton, MA, a suburb of Boston. Erica has performed across the United States and Europe, playing a variety of instruments and repertoire. As an organ instructor, she has taught at the University of North Carolina School of

the Arts as Interim Kenan Professor of Organ, served on the faculty of Salem College as Assistant Professor of Music for the academic year 2008–2009, and been visiting Instructor of Organ at the Oberlin College Conservatory of Music from 2005–2008. She also taught the graduate course in organ literature at the Eastman School of Music from 2006–2008. Erica Johnson is a graduate of the Oberlin Conservatory, Oberlin College, the New England Conservatory, and the Eastman School of Music. She enjoyed two years of further study at the Hochschule für Künste Bremen, where she was able to learn from the instruments in Ostfriesland, particularly those of Schnitger. Her years in Germany yielded two honors: the 2004 International Arp Schnitger Prize, awarded by the Arp Schnitger Gesellschaft for promoting the legacy of the organ builder, and two performance awards at the 2002 Norddeutsche Rundfunk Musikpreis international organ competition, held on the organs in Basedow, Stade-St. Wilhadi, and Norden-Ludgerikirche. She enjoys the opportunity to play organ and trumpet programs together with her husband, trumpeter Daniel Davis.

Sverker Jullander is Professor of Musical Performance at Piteå School of Music, Luleå

University of Technology, Sweden. He graduated as a church musician from the Royal College of Music, Stockholm, and received his diploma as an organ soloist at the School of Music, University of Gothenburg. A scholarship from the Royal Academy of Music enabled him to pursue further studies in Cologne with Michael Schneider. His PhD dissertation of 1997 deals with issues of performance practice in the organ works of the Swedish late romantic composer Otto Olsson. He taught organ and organ pedagogy at the School of Music from 1985 to 2006. A founding member of GOArt, he was its Director of Research and Publications from 2001 to spring 2006. Between 2009 and 2012 he was Director of Research Education at the Faculty of Fine, Applied and Performing Arts, University of Gothenburg. As a concert organist, he has given recitals in Sweden, Finland, Germany, France, Austria, UK, Latvia, Spain, and the Netherlands. He has recorded several CDs and made radio broadcasts. As a musicologist, he specializes in the organ music of the 19th and early 20th centuries. In addition to articles and book chapters, he has also edited a large number of scholarly publications.

Mayumi Kamata was born in Sendai, Japan. After her piano pedagogy examination in 1978, she studied harpsichord under Ton Koopman and Anneke Uittenbosch at the Sweelinck Conservatory in Amsterdam from 1980 to 1985, where she graduated with a



soloist diploma. Upon graduating, she moved to Stockholm, where she has led an active career as a musician specializing in both solo harpsichord and chamber music. Recent appearances include: Fundus Kunst und Clavichordmusik, Lucerne, Switzerland (2016, 2017); Itinéraire Baroque, France (2013, 2016); and a Concert in Tredozio, Italy (2016). Since 1992, Mayumi Kamata has also taught at the Royal College of Music in Stockholm. She is a sought-after guest teacher at European conservatories, including in Salerno and Pesaro, Italy; Sarajevo, Bosnia; Riga, Latvia; and Graz, Austria. In Pesaro she also served on the jury for the competition for European harpsichord students. Other activities include organizing a charity concert tour in Japan for the victims of the tsunami disaster (2011), the artistic directorship of Kristinehovs Malmgård in Stockholm, creating a new scene for concerts of early music (2014 to 2015); and a concert series in the German Church in Stockholm (2016 to present).

Magnus Kjellson is the founder and director of Göteborg Baroque, the prize-winning vocal and instrumental ensemble now in its second decade that has generated major international interest through its concerts and CD recordings. Magnus Kjellson has toured Europe and the United States as a solo organist and ensemble leader, and is frequently engaged as a guest instructor at international academies and festivals. He was educated at the Academy of Music and Drama in Gothenburg, where

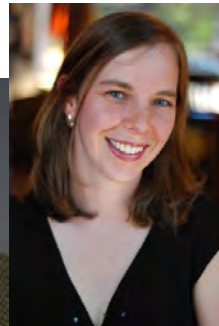
he studied with Rune Wählberg and Hans Davidsson, and at the Sweelinck Conservatory in Amsterdam, where he studied with Hans van Nieuwkoop. He has taught organ interpretation and liturgical organ at the Academy of Music and Drama and currently serves as the organist at the German Church in Gothenburg.

Johannes Landgren was born in Lapponia (the north part of Sweden) in 1961. He began his studies at the School of Music and Musicology at the University of Gothenburg in 1980. In 1985 he earned his degree in church music. In 1987 he received his soloist diploma in organ repertoire and organ improvisation. In 1990 he finished his studies in choir pedagogy and in May 1997 he defended his dissertation on the organ music of Petr Eben. As an organist and conductor he has toured throughout Europe with great success. At present he conducts postdoctoral research at the Faculty of Arts at the University of Gothenburg, is Professor of Organ and Organ Improvisation at the Academy of Music and Drama, and is active as a freelance organist and conductor. He has participated in many international competitions and festivals. He received three prestigious awards in the Prague Days of Choral Singing in 1994: his Varberg Chamber Choir won first prize in the chamber choir competition and the Grand Prix for the entire competition and he himself was named best conductor of the competition. He has recorded for radio and television in Sweden, Belgium, Ireland, the Czech Republic, Germany, Denmark, Finland and Estonia and has made more than twenty CDs of Renaissance, Baroque and contemporary music. His recordings have



garnered rave reviews and one was named recording of the year by a major Swedish paper. Landgren has toured Europe, the United States and Russia with colleagues such as Håkan Lewin and recorded for television, radio and CD.

Anne Laver performs frequently in the United States and Europe, and has been a featured recitalist and clinician at regional and national conventions of the American Guild of Organists, the Organ Historical Society, the Society for Seventeenth Century Music, and the Eastman Rochester Organ Initiative Festival. In 2010,



she was awarded second prize in the prestigious American Guild of Organists' National Young Artist Competition in Organ Performance (NYACOP). Anne is Assistant Professor of Organ and University Organist at Syracuse University's Setnor School of Music. In this role she teaches organ lessons and classes, serves as artistic director for the Malmgren Concert Series, accompanies the Hendricks Chapel Choir, and plays for chapel worship services and special university events. Prior to her appointment at Syracuse, Anne served as Instructor of Healthy Keyboard Technique and Organ Repertoire and as Coordinator of Organ Outreach Programs at the Eastman School of Music in Rochester, New York. She has over twelve years of experience in church music, leading volunteer and professional choir programs in a variety of parishes in New York, Wisconsin, and the Netherlands. Anne Laver studied organ with Mark Steinbach as an undergraduate student at Brown University, and spent a year in the Netherlands studying with Jacques van Oortmerssen at the

Conservatory of Amsterdam. While pursuing masters and doctoral degrees at the Eastman School of Music, she studied with Hans Davidsson, William Porter, and David Higgs. **Robin A. Leaver** is emeritus professor of sacred music at Westminster Choir College in Princeton, New Jersey and honorary professor at Queen's University, Belfast. He has also taught liturgical studies at Drew University in New Jersey, Bach studies at the Juilliard School, and more recently courses on Bach, music history, and hymnology at the Institute of Sacred Music at Yale University. He graduated from Trinity College, Bristol, England, and holds a doctorate from the Rijksuniversiteit, Groningen, the Netherlands. Dr. Leaver is a past president of both the Internationale Arbeitsgemeinschaft für Hymnologie and the American Bach Society. He is the author of numerous books, articles, and entries in reference works in the cross-disciplinary areas of liturgy, church music, theology, and hymnology, published on four continents, with significant contributions to Luther, Schütz and Bach studies. Recent publications include: *Luther's Liturgical Music: Principles and Implications* (Eerdmans, 2007; reissued, Fortress, 2017); *Exploring Bach's B-Minor Mass* (Cambridge University Press, 2013), co-edited with Yo Tomita and Jan Smaczny; *The Routledge Research Companion to Johann Sebastian Bach* (Routledge, 2017); *The Whole Church Sings: Congregational Singing in*



Luther's Wittenberg (Eerdmans, 2017); *Bach and the Counterpoint of Religion* (University of Illinois Press, forthcoming).



Lina Lindkvist studied Church Music in Stockholm (Royal College of Music) and Gothenburg (Academy of Music and Drama), graduating in 1996. She continued her studies at the Academy of Music and Drama, receiving a Master of Fine Arts in harpsichord performance there

in 2000. She has served as assistant organist at the Gothenburg Cathedral since 1997, where, in addition to organ performance, she maintains a special focus on organ teaching for children and recruitment of future church musicians.

Paula af Malmberg Ward is a composer,

arranger and musician with a passion for musical drama. Born in Stockholm, she is a long-time resident



of Gothenburg, where she composes full-time in an old coke tower by the Göta River. Timing and context are two watchwords for her creative activity, which ranges from operas and orchestral works to choral, chamber and big band music. Loves singing. Playing music. Talking. Thinks: what could be better than being a musician? Thinks again: but they've got to have something to play! Paula af Malmberg Ward is a member of the Royal Swedish Academy of Music, the board of the Kalvfestival Association, the Society of Swedish Composers (FST), the Association of Swedish Female Composers (KVASt) and the

Swedish Society of Songwriters, Composers and Authors (SKAP). Projects in 2017 include: *Full Fathom Five* (Shakespeare) for soprano and piano, commissioned by Phoenix Concerts, first performance in New York City in December; *Kärlekskriget*, an evening-length opera based on the novel Århundradets kärlekskrig by Eva Witt-Brattström, new premiere at Västerås Teater on October 13 (commissioned by Vattnäs konsertlada, first performance in July); *Antarktis*, music for a dance production, commissioned by Regionteater Väst and the Bohuslän Big Band, to be performed in September–November; *Två psalmer*, commissioned by the Stockholm Diocese Kyrkosångförbund, first performance in the Oscar Church in Stockholm in February; and *Äggen är slut*, a staged work for women's choir, marimba and percussion, first performance at Röda Sten in January, toured in Västra Götaland during the spring. Honors include the Expressen newspaper's Spelmannen prize in 2004, the Carin Malmlöf-Forssling Prize in 2006, and first prize in the Prix d'Italia for the radio opera *Hittekvinnan* in 2006. (www.upward.se)

Finnish-born **Anna Maria McElwain** studied at the Turku Conservatory with Elzbieta Guzek, and later at the State University of New York at Buffalo with Stephen Manes. By age 21 she had completed a Master of Music degree in piano performance and a Master of Arts degree in music theory. In her theoretical studies she specialized in the musical meaning of the Masoretic signs of the Hebrew Bible. For the



past decade, Anna Maria has specialized in the clavichord, studying for Pekka Vapaavuori. She was the second person to complete a Master of Music degree in clavichord performance at the Sibelius Academy. She taught at the Sibelius Academy Kuopio department until 2010 and currently focuses on performing, mainly as a clavichordist. She has performed in the United States and Europe (Finland, Estonia, Sweden, Denmark, Netherlands, Germany, Hungary, Spain, Italy, and Austria). She is the co-founder of the Nordic Historical Keyboard Festival (2012–present) and the founder of the First International Clavichord Competition (2014). Anna Maria McElwain has explored the limits of the clavichord with later repertoire. Her study, “The Clavichordist’s View On the Chopin Preludes,” compares the possibilities of Swedish clavichords with German models. Her solo recording, “Hours Well Spent,” made on an 1808 Lindholm clavichord at the Nydahl Collection in Stockholm, was released in November 2013 (Robert Holmin Ljud & Bild), and is the first-ever recording of Beethoven on the clavichord. Her second recording was released in May 2015 and features the music of Fux, Johnsen, Lithander, and Beethoven. She has received grants from various foundations in Finland as well as the Kuopio Stipend in November 2013 from the City of Kuopio for her artistic achievements.

Shinon Nakagawa completed her Bachelor of Arts and Master of Arts degrees in music at Tokyo University of the Arts, Japan, where she studied with Tsuguo Hirono and Naoko Imai. She also graduated with the highest marks from the Hochschule für Künste



Bremen, where she studied early music in the concert exam program with Harald Vogel and Hans Davidsson. After studying as an exchange student at the Eastman School of Music, Rochester, NY, USA, she also pursued a Master of Music there. She was awarded the Ataka Prize in 2003 and the Acanthus Music Prize in 2004. Her master's thesis about Ladegast organs was published in *Japan Organist* (34) in 2007. Shinon Nakagawa teaches at Keio Yokohama Elementary School and has served as organist at Hijirigaoka Church and Sakurashinmachi Church in Tokyo. She is a member of the Japan Association of Organists and the Japan Organ Society.

Karin Nelson was born in Skellefteå in the

far north of Sweden. She studied music and education at the Musikhögskola in Piteå and church music at the Gothenburg School of Music, where she also received her soloist diploma. Organ and harpsichord studies followed at the Sweelinck Conservatory in Amsterdam. She is Professor in Organ and Church Music at the Norwegian Academy of Music in Oslo and at the Academy of Music and Drama at the University of Gothenburg. She holds a PhD in musicology. Her dissertation was entitled “Improvisation and Pedagogy Through Heinrich Scheidemann’s Magnificat Settings.” Karin Nelson gives regular recitals in Scandinavia and abroad and has made several recordings. Her programs include both traditional organ repertoire and free improvisations. She regularly serves as a jury member in international organ competitions.





Ibo Ortgies is a music historian holding a PhD (2005) from the University of Gothenburg, where he worked from 1999 to 2016 as a researcher at GOArt. He was a member of the reference group that advised on the construction

of the North German Baroque Organ in the Örgryte New Church, built in the GOArt Organ Research Workshop and inaugurated in 2000. He has published extensively on the history of music and keyboard instrument building and on tuning, temperament, and ensemble intonation. His research has contributed to new views on the keyboard music of the North and Central German Baroque, especially the works of Dieterich Buxtehude, his contemporaries, and Bach. He has also researched the fortepiano building history of Lübeck and its connections to Scandinavian markets. Since 2014 Ibo Ortgies has worked as a researcher and translator (www.iboortgies.com). Most recently he has worked on the design of the temperament of the Orgelpark's New Baroque Organ and the digitalization of archival material concerning organs by Zacharias Hildebrandt. In 2016 he identified several previously unknown organs by Arp Schnitger. From 1992 to 1999 he was the co-initiator of and consultant for a newly built organ in early Baroque style in meantone temperament and with split keys in Bremen-Walle, Germany (inaugurated in 2002).

Dóra Pétery was born in Budapest. She studied

organ performance at the Franz Liszt Academy of Music,



obtaining her master's degree in organ performance with a qualification of "excellent." From 2001 to 2003 she studied at the Sibelius Academy in Helsinki with Miklós Spányi and was the first student in the history of the Academy to have the clavichord as her main subject. From 2001 to 2007 she taught keyboard instruments at the Oulu Conservatory and at Oulu University of Applied Science. From 2006 to 2008 she was a student in Hans-Ola Ericsson's concert organist class at the Musikhögskola in Piteå. She has performed at many festivals, including the Olivier Messiaen Festival in Stockholm, the Radovljica Festival in Slovenia, the Nordic Historic Keyboard Festival in Kuopio, the Tokaj International Summer Academy, the Haydn Festival in Budapest, the Cage Festival in Halberstadt, the Geelvinck Fortepiano Festival in Amsterdam and the Bach Marathon in Budapest. She is the artistic director of the Budapest Clavichord Days. In 2014 she served as a juror for the First International Clavichord Competition in Kuopio. In the same year she received the first prize from the John Cage Organ Foundation of Halberstadt for performance of contemporary organ music. She performs regularly in solo recitals and in chamber groups on the organ, clavichord, and harpsichord. Her repertoire extends from the Renaissance to contemporary and experimental music. Dóra Pétery has premiered a number of musical works and collaborated with various composers. She is one of the artists involved in a Reformation 500 CD recording project on historical organs in Hungary. She is assistant lecturer of organ, continuo playing and chamber music at the Church Music Department of the Liszt Academy of Music. She works as an organist at the Csillaghegy Lutheran Church in Budapest.



Widely known as a performer in the United States and in Europe, **William Porter** has also achieved international recognition for his skill in improvisation in a wide variety of styles, ancient and modern. He has performed at major international festivals and academies, including the

North German Organ Academy, the Italian Academy of Music for the Organ, the Smarano Organ and Clavichord Academy, Organfestival Holland, the Göteborg International Organ Academy, the Dollart Festival, the Lausanne Improvisation Festival, the Festival Toulouse les Orgues, the Boston Early Music Festival, the Oregon Bach Festival, the McGill International Organ Academy, Eastman's Improvfest, and the National Convention of the American Guild of Organists. From 2002 until 2013 he was Professor of Organ, Harpsichord, and Improvisation at the Eastman School of Music in Rochester, New York; he has also been a member of the music faculty at McGill University in Montreal, the New England Conservatory, Yale University, and Oberlin College. Now residing in Rochester, New York, he returned to the Eastman School of Music in 2015 as part-time Professor of Organ. He has recorded on historical instruments, old and new, for the Gasparo, Proprius, BMG, and Loft labels.

Soprano **Michelle Prager** was born in



Nyköping, Sweden, and grew up in three countries: England, the US, and Sweden. Michelle's vocal journey began at the Södra Latin Music High School in Stockholm, where her passion for acting and

singing led her to specialize in musical theater. She went on to study acting at Mountview Theatre School in London and Spigelteatern (The Mirror Theater) in Stockholm. Through Spigelteatern she had the opportunity to work with Dag Schantz, who encouraged her to train as an opera singer. This new genre suited her dramatic voice and personality perfectly. She trained as a mezzo at Opera Studio 67 in Stockholm, performing the roles of Dorabella, Ramiro, the Secretary, and Charlotte in fully-staged productions. Work in two productions at Läckö Castle followed. She also performed the title role in *Carmen* with Opera Vox in Stockholm and the part of Meg in Opera Vildmark's production of *Falstaff* at the Ice Theatre in Jukkasjärvi. Her journey continued with studies for Derek Barnes at the Academy of Musica and Drama at the University of Gothenburg. As her voice continued to develop, she made the transition from mezzo to soprano. Michelle Prager has had the pleasure of collaborating with Ingrid Tobiasson and completed her training as a lirico-spinto in New York with David L. Jones and in Gothenburg with Maria Kransmo. She sang the role of Santuzza in the Hampstead Garden Opera's production of *Cavalleria Rusticana* in London.

As Professor of Music and University Organist at Cornell University, **Annette Richards** enjoys an active career as a performer, scholar, and teacher. A laureate of international organ competitions at Dublin and Bruges, she gives concerts frequently in North America and Europe. She has recorded the complete works of Melchior Schildt and music from the library of Princess



Anna Amalia of Prussia (both CDs on the Loft label). She is the founding editor of *Keyboard Perspectives*. She specializes in the music and music aesthetics of mid- to late-eighteenth-century Germany and her book *The Free Fantasia and the Musical Picturesque* (Cambridge, 2001) explores the intersections between the musical fantasy and the landscape garden. She is also the editor of *C. P. E. Bach Studies* (Cambridge, 2006) and reconstructed that composer's extraordinary collection of musical portraits, published by the Packard Humanities Institute in 2012. With David Yearsley she has edited the complete organ works of C. P. E. Bach for the new *C. P. E. Bach: Complete Works* edition. Current projects include a recording of the complete organ music of C. P. E. Bach and a book on the musical Gothic, tentatively titled *Music on the Dark Side of 1800*. Annette Richards was educated at Oxford University (BA, MA), Stanford University (PhD) and the Sweelinck Conservatorium Amsterdam (Performer's Diploma), where she studied with Jacques van Oortmerssen. Her many honors include fellowships at the Stanford Humanities Center, the Getty Center in Santa Monica and from the Mellon Foundation and the Alexander von Humboldt Foundation in Berlin. Since 2009 she has been the Executive Director of the Westfield Center for Historical Keyboard Studies, and won a major grant from the Mellon Foundation to support the Westfield Center at Cornell.

Indra Riše graduated from the J. Vītols Latvian State Conservatory as a pianist in 1985 and composer in 1990. In 1993 she went to Copenhagen, where she studied advanced composition with Niels Rosing-Schow and electro-acoustic composition



with Ivar Frounberg, becoming the first woman in Denmark to complete a full program in composition. She remained in Denmark until 2002, composing commissioned works and periodically working as a music copyist and arranger for various orchestras, the Copenhagen Royal Opera, the Samfundet sheet music publisher, and Danish Radio. Since 2002 she has lived in Latvia. She is active as a composer, applying her locally and internationally polished talent to a wide range of genres, from choral songs, chamber music and electronic works to symphonic and vocal-symphonic scores. CDs dedicated to her music were released in 1998, 2000, and 2013. Her compositions have been played at festivals and concerts in the Baltic states, Scandinavia, Germany, the UK, Austria, Russia, the US and elsewhere, including festivals organized by the International Society of Contemporary Music (ISCM) in Sweden (2009), Croatia (2011), Hong Kong (2015), Seoul (2016), and Ljubljana (2016). Since 2004, she has served on the Latvian Composers' Union Board and led the Latvian ISCM division. From 2015–2017 she chaired the Latvian Composers' Union board.

Gabriella Sjöström grew up in Gothenburg and started playing organ as a teenager for Bertil Karlsson in Mölndal. She studied church music at the Royal College of Music in Stockholm, where her organ teacher was Hans Fagius. She then spent two years studying for Hans-Ola Ericsson at the Musikhögskola in Piteå, where she received her concert organist diploma in 1991. She has participated in many masterclasses and given concerts both



in Sweden and abroad. Since 1998 she has been the organist at St. Göran Church in Stockholm.

Ligita Sneibe graduated from the Latvian



Academy of Music, where she studied organ performance with Pēteris Sīpolnieks, Vija Vismane, and Tāivaldis Deksnis. She earned a concert organist diploma at the Musikhögskola in Piteå, where she studied with Professor Hans-Ola Ericsson. She won an award for her interpretation

of the music of Olivier Messiaen, and placed second at the M. K. Čiurlionis Competition in Vilnius in 1991 and 1995. She also placed second, and won a prize for her performance of Romantic music, at the Lahti International Organ Competition in 1993. She has performed throughout Europe and in Japan. She has taught organ at the Latvian Academy of Music (1993–2005), the Lövsta bruk International Organ Academy (1996–2006), and summer courses in Uppsala (2009–2013). Of her own work, Ligita Sneibe has said: “I like to collaborate with my peers and to reanimate what they have written. In this I see a magical link with the performing of music from the past: there is never a ready-made concept, never a ‘right version,’ and there are often mistakes in the score, which musicologists will argue about two hundred years from now. For me, it’s important to feel the composer’s personality and to burrow down to the core of the piece, to understand its meaning.” She has given a series of concerts at the Riga Cathedral of contemporary music by Latvian composers. At the Visby Cathedral she performed organ music by international composers for the 2009 World Music Days, organized by the International Society for

Contemporary Music. She currently lives in Sweden, where, in addition to her concert performances, she works as a church organist.

Kerala J. Snyder is Professor Emerita of Musicology at the Eastman School of Music, University of Rochester. She has also taught at Yale University and the Hartt School of Music, worked as Senior Researcher at GOArt, and served as organist at a number of churches. She studied at Wellesley College, Harvard Divinity School, and Yale University, where she received the PhD in Music History. She is widely acknowledged as a leading expert in German Baroque music, particularly the music of Dieterich Buxtehude. For her work in this area she received the Buxtehude Prize from the city of Lübeck, Germany, in 1990, was made an honorary member of the Society for Seventeenth-Century Music in 2007, and received an honorary doctorate from the University of Gothenburg in 2010. Among her publications are the books *Dieterich Buxtehude: Organist in Lübeck* (its second edition translated into German as *Dieterich Buxtehude: Leben, Werk, Aufführungspraxis*); *The Organ as a Mirror of its Time: North European Reflections, 1610–2000*; and *The Organist as Scholar: Essays in Memory of Russell Saunders*, as well as numerous articles in journals and in *The New Grove Dictionary of Music and Musicians*. Leaping from the seventeenth to the twenty-first century, she served as founding Editor-in-Chief of the online *Journal of Seventeenth-Century Music* from 1995 to 2003, is co-editor of the online *Düben Collection Database Catalogue* at Uppsala University, and recently published *The Choir Library of St. Mary's*



in *Lübeck, 1546–1674: A Database Catalogue* on the Gothenburg University website, (<http://goart-vas-1.it.gu.se/webgoart/goart/Snyder.php>). She is presently engaged in organizing concerts drawing upon this repertoire.

Joel Speerstra teaches and researches the organ and related keyboard instruments at the Academy of Music and Drama at the University of Gothenburg. He is active as an instrument builder, performer, and musicologist. He studied the organ with William Porter and David Boe at Oberlin Conservatory before



continuing in Europe on several grants that allowed him to study organ and clavichord with Harald Vogel as well as instrument building with John Barnes. His doctoral project led to the reconstruction of the Gerstenberg pedal clavichord, and a book published in 2004 for Rochester University Press: *Bach and the Pedal Clavichord: An Organist's Guide*. Joel Speerstra has given performances and presentations for the British, Boston, and German Clavichord Societies and the international clavichord symposia in Magnano. He is also a regular member of the Organ Academies in Gothenburg and Smarano, Italy. For his research on the pedal clavichord he was awarded the national prize in musicology from the Swedish Academy of Music.

Paul Spjuth started his symphonic career playing with the Århus Symphony Orchestra in Denmark and went on to spend more than 30 years as co-principal trumpeter for the Gothenburg Symphony



Orchestra. He has worked with such conductors as Neemi Järvi, Gustavo Dudamel, Kent Nagano and Herbert Blomstedt. As a member of the GSO Brass Quintet and Brass Ensemble he has given numerous chamber music concerts. He has also concertized and recorded extensively in a trio with Helena Ek, soprano and Johannes Landgren, organ. Paul Spjuth studied with Bengt Eklund in Gothenburg, Phil Smith in New York, and Peter Masseurs in Amsterdam. He also teaches at the Academy for Music and Drama at the University of Gothenburg and the Vänersborg Orkester gymnasium.

Saxophonist and composer **Uwe Steinmetz** was born in Bremervörde, Germany in 1975. His main musical influences were the teachers he studied and performed with during his years of education in Berlin, Bern, Madras and Boston, including John Surman, Lako Awraam, John Ruocco, the members of the Art Ensemble of Chicago, Bob Mintzer, Michael Brecker, David Liebman, George Russell, Jerry Bergonzi, Ben Schwendener, and many others. He has performed his own music in more than thirty countries on four continents and has received national and international awards. He has released 12 CDs of his own music and has appeared on numerous jazz CDs as a soloist. His compositions include works for choir, organ and chamber ensemble, string quartet, and jazz orchestra. Since 2002 he has worked with the London-based Fitzwilliam String Quartet, who premiered three of his works. His compositions often take up biblical or theological themes and he has appeared on panels, in books, and in television documentaries about improvised music, church music, and theology. His most recently premiered works include commissions for a cantata for 3000 singers and Eric Ericson's Chamber Choir from Stockholm

and an oratorio based on Milton's *Paradise Lost*. He has given masterclasses in many countries and is currently Associate Professor of Saxophone and Improvisation at the Conservatory of Rostock at the Baltic Sea. As a Christian he seeks to increase

the awareness that music and other art forms can help people discover a deeper, healing and reconciling truth in an increasingly fragmented society and participates as an artist in projects that foster and encourage intercultural dialogue and support civil peace-building efforts.

(www.u-musik.us)

Uwe Steinmetz and Daniel Stickman have collaborated since 2009 on a shared vision to explore jazz improvisation as sacred music on organ, clavichord and saxophone. Their music has been featured on five CDs, performed at jazz and church music festivals in Germany and across Europe, and featured on national television programming about the new music of the Reformation. They regularly invite jazz soloists and ensembles to perform their music with them to broaden their own musical vision and language. (www.wavesmusic.de)

Daniel Stickman was born in Göttingen in 1980. He studied classical organ at the Hamburg conservatory with Pieter van Dijk and jazz piano with Dieter Glawischnig, Vladislav Sendecki, Jürgen Friedrich, and Bobo Stenson. For one year he was a student in the masterclass of the German piano virtuoso and Ligeti expert Volker Banfield. He furthered his studies in numerous workshops in improvisation held by jazz musicians of international repute and organ masterclasses by Wolfgang Zerer, Harald Vogel, Theo Jellema and Hans-Ola Ericsson. He has won many



distinctions, including the Medica pro Musica Award, the Jugend jazzt solo prize with a special award

for composition, the Bad Hersfeld Jazz Prize and the city of Lüneburg's award for cultural advancement. He reached the semifinals in the International Organ Competition in Toulouse and the Bösendorfer Solo Piano Competition at the renowned Jazzfestival Montreux. In 2009 he received a scholarship as an organist from the Lower Saxony Ministry of Culture. He has composed and performed stage music for Monica Bleibtreu, Jutta Hoffmann, and Dietmar Mues. He is a sought-after lecturer at workshops and was Associate Professor of Piano at the Hamburg Conservatory from 2007 to 2013. Daniel Stickman has recorded numerous CDs, including releases for Edition Chrismon and a recording of the *Goldberg Variations* on a Baroque organ, and he has performed for Norddeutscher Rundfunk. A number of his choral movements have been published by Bärenreiter. He is also deeply involved in contemporary music and has had several world premieres and special concert programs. He works in close collaboration with the contemporary music network Music21 of the State of Lower Saxony. (www.stickan.org)

Since founding Bach Collegium Japan in 1990, **Masaaki Suzuki** has established himself as a leading authority on the works of Bach. He has remained their Music Director ever since,



taking them regularly to major venues and festivals in Europe and the USA and building up an outstanding reputation for the expressive refinement and truth of his performances. In addition to working with renowned period ensembles Suzuki is invited to conduct repertoire as diverse as Britten, Fauré, Mahler and Stravinsky, with orchestras including the Danish National Radio Symphony, Deutsches Symphonie Orchester Berlin, New York Philharmonic and the San Francisco Symphony Orchestra. This season he makes return visits to the Bergen Philharmonic and the Montreal and Sydney symphony orchestras. Suzuki's impressive discography on the BIS label, featuring all Bach's major choral works as well as complete works for harpsichord, has brought him many critical plaudits. 2014 marked the triumphant conclusion of Bach Collegium Japan's epic recording of the complete Church Cantatas initiated in 1995 and comprising fifty-five volumes. The ensemble has now embarked upon extending their repertoire with recent discs of Mozart's *Requiem* and *Mass in C minor* and a future release of Beethoven's *Missa Solemnis*. Suzuki continues as an active organist and harpsichordist. Founder and head of the early music department at the Tokyo University of the Arts, he was also on the choral conducting faculty at the Yale School of Music where he remains affiliated as principal guest conductor of Yale Schola Cantorum.

Ruth Tatlow is a widely published independent scholar with a research base in Stockholm and a background as a prize-winning clarinetist (as Ruth Ballard). Her groundbreaking examination of compositional theory and practice in the works of J. S.



Bach is reflected in her publications that include two classic monographs, *Bach and the Riddle of the Number Alphabet* (Cambridge, 1991) and *Bach's Numbers: Compositional Proportion and Significance* (Cambridge, 2015), the latter named a *Choice Magazine* Outstanding Academic Title of 2016. She co-founded the Bach Network UK in 2004 and its open-access, peer-reviewed journal *Understanding Bach* in 2006. Ruth Tatlow currently serves as chair of the Bach Network Council and on the editorial board of the American Bach Society.

Inger-Lise Ulsrud graduated from the Norwegian Academy of Music with a degree in Church Music and continued



her studies under Edgar Krapp at the Hochschule für Musik und Darstellende Kunst in Frankfurt am Main, where she received her Master of Music in organ performance. She continued with improvisation studies under Anders Bondeman in Stockholm, followed by studies on Olivier Messiaen for Almut Rößler in Düsseldorf. In 1991 she won a prize at the improvisation competition in Altenberger Cathedral (Germany) and in 1996 she made her debut in Oslo Concert Hall. Since then she has had an active international concert career and has taken part in numerous organ festivals and conferences in many European countries, including in the Thomas Church (Leipzig), the Markt Church (Halle), Riga Cathedral, Passau Cathedral, Salzburg Cathedral, Schleswig Cathedral, Birmingham Cathedral, Hallgrim Church in Reykjavik, Nidaros Cathedral in Norway, and in Russia. Since 1993 Inger-Lise

Ulsrud has taught improvisation and organ literature at the Norwegian Academy of Music. She is currently Professor of Organ and regularly gives master classes in improvisation. She is also the head organist at the Uranienborg Church in Oslo. She has frequently recorded for radio, television and CD. Her solo CDs include *Olivier Messiaen: Early organ works* (2009, recorded in St. Nikolai, Halmstad, Sweden) and *Meditatio* (2014), two organ works by the Norwegian composer Kjell Mørk Karlsen, recorded on the Kuhn organ in Uranienborg church in Oslo.

Sietze de Vries is internationally active as a concert organist and church musician. His organ teachers included Wim van Beek and Jos van der Kooy, and he also studied improvisation with Jos van der Kooy and with Jan Jongepier. In addition to his Bachelor's and Master's degrees he holds the Dutch professional church music certificate with

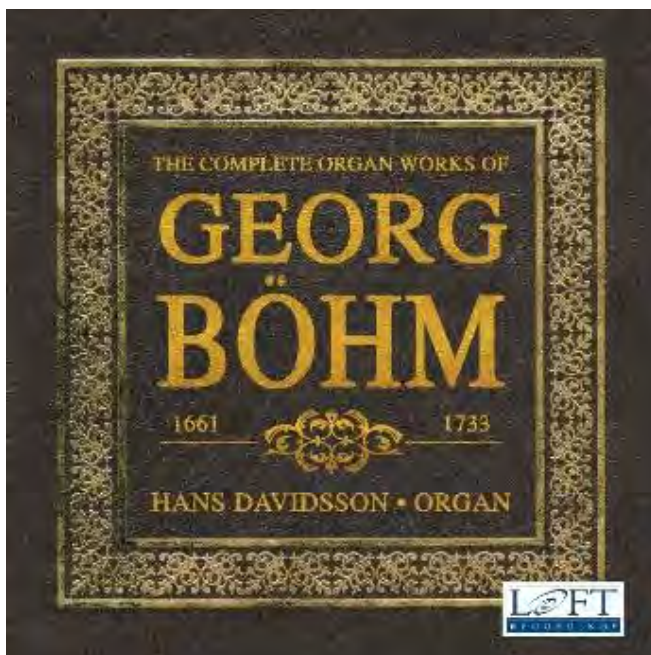


a specialisation in improvisation. He has won no fewer than 15 prizes at various national and international organ competitions, some while still a conservatory student in Groningen and the Hague. These include his first prize at the Haarlem International Organ Improvisation Competition in 2002. Since 2000, he has been in demand throughout the world, performing in Europe, the United States, Canada, South Africa, Russia, and Australia. He is an internationally sought-after improvisation teacher and holds a teaching post at the Prince Claus Conservatory in Groningen. In addition to his work as a performer and teacher, Sietze de Vries is especially well known for leading organ tours, lecturing, giving masterclasses and developing programs that bring children into contact with the organ. His commitment to developing young talent is also reflected in his role accompanying the Roden Boys' Choir, the Roden Girl Choristers and the Kampen Boys' Choir. He has published articles in various international magazines about church music, organ building and improvisation and is the organ building editor for the Dutch magazine *Het Orgel*.

PHOTO CREDITS *Eva S Andersson (Lina Lindkvist), Marco Borggreve (Masaaki Suzuki), Per Buhre (Göteborg Baroque), Anna Hult (Paul Spjuth), Anders Nicander (Johannes Landgren), Johan Norrback (Ibo Orgies, Kerala Snyder), Thomas Schloemann (Uwe Steinmetz & Daniel Stickán), Sarah Tehranian/SEMF (Hans-Ola Ericsson), Johan Wingborg (Karin Nelson)*

THE **GOTHIC** CATALOG

is proud to present



Hans Davidsson

The Complete Organ Works of Georg Böhm (3 CDs)

on the

North German Baroque Organ

Örgryte nya kyrka

Pre-release copies available now at

www.gothic-catalog.com

Worldwide release: January 5, 2018