

GÖTEBORG INTERNATIONAL ORGAN ACADEMY

13–15 SEPTEMBER 2012

The North German Chorale Fantasias and Georg Böhm's Organ Works



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INFORMATION

Biljetter säljs vid entrén en timme före kvällskonserterna, inget förköp; 120 kr / 80 kr.

Fritt inträde till lunchkonserterna.

Privata inspelningar av konserter är ej tillåtna.

Mötesbyrå (Artisten, Högskolan för scen och musik; tel 031-786 52 11) är öppen:
Torsdag 13 sept: 9.00-13.00
Fredag 14 sept: 8.15-9.00 (Örgryte nya kyrka)
Lördag 15 sept: 8.15-9.00 (Örgryte nya kyrka)

Med reservation för ändringar!

Tickets for the evening concerts are not for sale in advance. Tickets will be available at the venue from one hour before the concert. Prices: SEK 120 / SEK 80.

Free admission to all lunch concerts.

Private recordings of the concerts are prohibited.

Information office (at Artisten, Academy of Music and Drama; tel +46-(0)31-786 52 11) opening hours:
Thursday 13 Sept: 9.00-13.00
Friday 14 Sept: 8.15-9.00 (Örgryte New Church)
Saturday 15 Sept: 8.15-9.00 (Örgryte New Church)

Subject to modifications!

VÄLKOMMEN!

Göteborg har utvecklats från en hamn- och industristad till ett regionalt centrum för näringsliv, utbildning, forskning och kultur. Göteborgs Symfoniker är, sen ett antal år, Sveriges nationalorkester, vid älven står vårt vackra operahus, på många scener i staden pågår intensiva teateraktiviteter, Göteborgs Filmfestival och bokmässan är händelser av internationell betydelse och högskolevärlden kan inte bara uppvisa forskningsfält av internationell betydelse utan ger också betydande bidrag till kulturlivet i form av konst, formgivning, musik, teater, internationella vetenskapsfestivalen, osv.

Kulturlivet bygger också broar till andra delar av Europa. En betydande del spelar orgel- och kyrkomusiken, som i Göteborg bygger på såväl traditioner som banbrytande förnyelse. Inom orgelkulturens område kan nämnas både en rad tidstypiska instrument och ett unikt nyskapande av orglar utifrån kvalificerad historisk forskning. Ett nära samband mellan historiskt arv, samtida forskning och ett nyskapande utgör ett kännemärke för dagens göteborgska orgelkultur och har giltighet långt utanför kulturområdet.

Ett göteborgskt kultur- och orgellandskap med europeiska influenser – kanske är det ett framtidstecken: orgeln som symbol för en europeisk integration som för att lyckas framför allt måste ha sin grund i kulturell och mellanmännisklig jord.

Lena Malm

Stadsfullmäktiges ordförande

WELCOME!

At the beginning of the twenty-first century, Göteborg has undergone a metamorphosis from its historical position as a harbor city and an industrial center into a regional center for business, education, research and culture. For some years, the Göteborg Symphony Orchestra has also been the National Orchestra of Sweden. The beautiful Göteborg Opera stands on the banks of the Göta River. The city's many stages support an active theater scene. The annual Film Festival and Book Fair are international events, and Göteborg's universities not only support research of international significance, but also make important contributions to the city's cultural life, in the areas of art, music, theater, and design, and with the International Science Festival.

Göteborg's cultural activities also build bridges to other parts of Europe, and organ and church music are a significant part of this outreach. Organ and church music in Göteborg build on firm traditions as well as pioneering new endeavors. The city's organ culture includes, for example, the preservation of historical instruments, but also unique support for creating new instruments based on innovative research into historical materials and techniques. The intimate relationship between historical heritage, contemporary research and creativity is the particular hallmark of Göteborg's organ scene, and one with the potential to reach far beyond the boundaries of local cultural life.

Perhaps Göteborg's cultural life and its organ landscape, with its influences from and upon the rest of Europe, may show us something of the future: the organ as a symbol of European integration, which, in order to thrive, must be rooted above all in the soil of culture and of our shared humanity.

Lena Malm

Mayor

GÖTEBORG INTERNATIONAL ORGAN ACADEMY 2012

13–15 SEPTEMBER 2012: *The North German Chorale Fantasias and Georg Böhm's Organ Works in Meantone*

Organized by

The Göteborg International Organ Academy Association in cooperation with the University of Gothenburg (the Academy of Music and Drama and the Göteborg Organ Art Center)

Main sponsor

City of Göteborg

Organized in collaboration with

The Friends of the Organ Art, Haga Parish, Örgryte Parish

Special thanks to

Gunilla Fridolin, Frederick K. Gable and Dan Offerlind

The Göteborg International Organ Academy Association

Viktor Rydbergsgatan 24, 412 56 Göteborg; tel +46-(0)31-786 52 11, fax +46-(0)31-786 52 00, e-mail: organ.academy@goart.gu.se, web: <www.organacademy.se>

Board: Håkan Dahl, chairman; Alf Åslund, secretary; Vivi-Ann Nilsson, treasurer; Rickard Gillblad and Bengt Nilsson, members

Artistic Director in Residence: Hans Davidsson

Project Leader: Paul Peeters; Assistants: Ulla Ericson and Alf Åslund; Webmaster: Erik Bernskiöld

Design: Jocke Wester

Layout: Tobias Egle

Editor: Paul Peeters

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Göteborgs
Stad

GOA
GÖTEBORG INTERNATIONAL
ORGAN ACADEMY

THE GÖTEBORG INTERNATIONAL ORGAN ACADEMY

The Göteborg International Organ Academy is a festival organized by the Göteborg International Organ Academy Association in cooperation with the Göteborg Organ Art Center (GOArt) and the Academy of Music and Drama at the University of Gothenburg, and supported by 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, to find artistic inspiration and to enjoy great performances on the many instruments in Göteborg. The Organ Academy is unique in bringing together students, teachers, instrument builders, scholars, performers and friends of organ art in order to offer them an international forum for dialogue and discussion in an inspiring and exciting Scandinavian environment.

The Academy builds on the interdisciplinary research that has been carried out within GOArt's various research and instrument-building projects since 1995, and provides a programme that integrates current research at GOArt with the Academy of Music and Drama at the University of Gothenburg.

The Academy has a varied collection of organs and related keyboard instruments at its disposal, in which the four-manual North German Baroque organ in meantone temperament, built by GOArt within an interdisciplinary organ research programme, takes pride of place. A number of other fine instruments has been added to Göteborg's organ landscape during the Academy's history.

Since 1 July 2011, GOArt has officially been integrated with the Academy of Music and Drama. This integration supports increased collaboration in both education and research. The first concrete example of this new collaboration is the Master's Programme in organ and related keyboard instruments that started in the autumn of 2011. The Organ Academy has also expanded its role, it has become an annual event within the academic year and continues to offer in-service courses for

professional development to church musicians and organists, both nationally and internationally.

Highlights from previous Academies:

- In 1994 we celebrated the installation of the first John Brombaugh organ in Europe, the meantone Baroque organ installed in Haga Church in 1992.
- In 1996 the 1871 Willis organ, recently restored by Tostared's, as well as the 1783 Schiörlin organ in Jonsered (partial restoration by Herwin Troje, 1991) were featured.
- In 1998 we celebrated the installation of the new French symphonic organ built by Verschuere for the Academy of Music and Drama. We also visited the 1854 Marcussen organ, recently restored by Karl Nelson, in the Synagogue.
- In 2000 we celebrated the international inauguration of the research organ built by GOArt in Örgryte New Church to explore the world of the great seventeenth-century organ builder Arp Schnitger.
- In 2002 we celebrated the renovation carried out by Grönlunds of the 1909 Eskil Lundén organ in Vasa Church.
- In 2004 our focus was on the restoration carried out by Åkerman & Lund of the 1861 Marcussen organ in Haga Church.
- In 2006 the Marcussen/Magnusson organ, newly renovated by Tostared's in the German Church, was featured.
- In 2007 the so-called Bjurum organ, built by Nicolaus Manderscheidt in 1650 (and restored by Mads Kjersgaard in 1972–76), was featured.
- In 2009 the newly-built choir organ by Tostared's in the Cathedral was featured.
- In 2011 we celebrated the Walker organ restored by Tostared's and installed in 2010 in Christ the King Catholic Church, as well as the 1871 Willis organ in Örgryte New Church.

In 2012 we revisit 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.

ACADEMY PROGRAMME 2012

13 SEPTEMBER, THURSDAY

- 9.00–13.00 **Registration** (Information office at Artisten)
- 13.00 **Opening and lunch concert** in Artisten, Room B301 ('Ohlinsalen')
Joel Speerstra, clavichord, harpsichord, Bjurum organ
- 14.00 **Keynote lecture** (1) in Artisten, Room A505 ('Lingsalen'); afternoon program for participants and faculty only
Hans Davidsson: The Organ Works by Georg Böhm: Sources, Editions and an Analytical Survey
- 15.00 **Break** with refreshments
- 15.30 **Lecture** in Artisten, room A505 ('Lingsalen')
Koos van de Linde: Böhm's Organ at St. Johannis in Lüneburg and the Influence of Niehoff on Organ Building in Northern Germany
- 16.30–17.30 **Master class I** (Böhm) in Artisten, room A503 ('Bergerstudio');
Hans Davidsson
- 17.30 **Keynote lecture** (2) in Artisten, room A505 ('Lingsalen')
Pieter Dirksen: The Background of the North German Chorale Fantasia
- 20.30 **Concert** in Örgryte New Church
Bine Katrine Bryndorf, organ
- 22.00 **'Organ pub'** at The Bishops Arms at 'Göteborg Park' (Kungsporsavenyn 36)
Informal after-hours meet-up in a lively, comfortable downtown pub.

14 SEPTEMBER, FRIDAY

- 8.15–9.00 **Information office** in Örgryte New Church open
- 9.00 **Lecture/Demonstration** in Örgryte New Church; morning and afternoon program for participants and faculty only
Pieter Dirksen: Performing Scheidemann's Chorale Fantasias
- 10.00 **Break** with refreshments
- 10.30 **Lecture/Demonstration** in Örgryte New Church
Bine Katrine Bryndorf: The North German Chorale Fantasia During the Second Half of the 17th Century: Case Studies From The Perspective of Composing at the Keyboard
- 11.45 **Bus transfer** to Haga Church
- 12.15 **Lunch** in Haga Parish House
- 13.30 **Lunch concert** in Haga Church
Ulrike Heider, organ

- 14.15–16.00 **Master class II** (Böhm) in Haga Church
Hans Davidsson
- 16.00 **Break** with refreshments
- 16.30 **Lecture** in Haga Parish House
Frederick K. Gable: Varieties of Vespers in 17th-Century Germany: The Lüneburg Situation
- 17.30 **Bus transfer** to Örgryte New Church
- 18.00 **Vespers** in Örgryte New Church
A Lüneburg Vespers Around 1700
Göteborg Baroque, Magnus Kjellson conductor and organ
- 21.00 **Concert** in Örgryte New Church
Pieter Dirksen, organ
- 22.30 **'Organ pub'** at The Bishops Arms at 'Göteborg Park' (Kungsporsavenyn 36)
Informal after-hours meet-up in a lively, comfortable downtown pub.

15 SEPTEMBER, SATURDAY

- 8.15–9.00 **Information office** in Örgryte New Church open
- 9.00–12.00 **Master class III** (The North German Chorale Fantasias) in Örgryte New Church; morning and afternoon program for participants and staff only
Hans Davidsson
- 12.15 **Lunch** in €€€
- 13.30 **Lunch concert** in Örgryte New Church
Karin Nelson, organ
- 15.00 **Lecture** in Artisten, room A505 ('Lingsalen')
Ibo Ortgies: The Organ as Continuo Instrument c. 1700 in Northern Germany
- 15.45 **Lecture** in Artisten, room A505 ('Lingsalen')
Karin Nelson: Scheidemann's Magnificat Fantasias and Composition Techniques
- 16.30 **Break** with refreshments (and GOArt book sales)
- 17.15 **Lecture** in Artisten, room A505 ('Lingsalen')
Joel Speerstra: Acting the Chorale Fantasias
- 18.00 **Buffet** in €€€ (for participants and faculty only)
- 21.00 **Concert** in Örgryte New Church
Hans Davidsson, organ, and dancers Stayce Camparo and Jonathan Davidsson

CONCERT PROGRAMMES AND VESPERS

13 SEPTEMBER, THURSDAY

13.00 Artisten, Room B301 ('Ohlinsalen'), free admission
JOEL SPEERSTRA, harpsichord, clavichord, and organ

Georg Böhm (1661–1733) Ach wie nichtig, ach wie flüchtig (chorale partita)
Suite in D
Ouverture – Air – Rigaudon – Trio
Rondeau – Menuet – Chaconne
Freu dich sehr, o meine Seele (chorale partita)
Capriccio in D
Praeludium in g and Chaconne in G

20.30 Örgryte New Church, tickets: SEK 120 / SEK 80
BINE KATRINE BRYNDORF, organ

Heinrich Scheidemann (c.1595–1663) Praeambulum in G (WV73)
Jesus Christus, unser Heiland, der von uns (WV 10)
Dieterich Buxtehude (1637–1707) Praeludium in C (BuxWV 137)
Nun freut euch, lieben Christen gmein (BuxWV 210)
Passacaglia in d (BuxWV 161)
Nicolaus Bruhns (1665–1697) Nun komm, der Heiden Heiland
Praeludium in G

14 SEPTEMBER, FRIDAY

13.30 Haga Church, free admission
ULRIKE HEIDER, organ

Franz Tunder (1614–1667) Praeambulum in g
In dich hab ich gehoffet, Herr
Canzona in F
Dieterich Buxtehude (1637–1707) Wie schön leuchtet der Morgenstern (BuxWV 223)
Heinrich Scheidemann (ca. 1595–1663) Fantasia in G (shortened version of Toccata in G [WV 43], possibly by Wilhelm Karges, 17th C)
In dich hab ich gehoffet, Herr (WV 8)
Kyrie Summum [Kyrie–Christe–Kyrie] (WV 12)
Praeambulum in d (WV 33)

18.00 Örgryte New Church, free admission
A Lüneburg Vespers Around 1700
GÖTEBORG BAROQUE under the direction of Magnus Kjellson
Anna Jobrant, soprano
Ann Kjellson, soprano
Amanda Flodin, alto
Gustav Eriksson, bass
Per Buhre, violin
Marie-Louise Marming, violin
Magnus Kjellson, organ
Stefan Hiller, pastor
Frederick K. Gable, music selection and preparation
A separate agenda will be available

Introitus: Veni Sancte Spiritus
Heinrich Schütz (1585–1672) Der Herr sprach zu meinem Herren (Psalm 110)
Vicenzo Albrici (1631–1696) Laudate pueri
Christian Flor (1626–1697) Der Herr ist der Armen Schutz (Psalm 9:10ff.)
Heinrich Scheidemann (ca. 1595–1663) Jesus Christus, unser Heiland [organ] (WV 10)
Andreas Hammerschmidt (1611/12–1675) Meine Seele erhebet den Herren
Christian Flor Praeludium in E

14 SEPTEMBER, FRIDAY

21.00 Örgryte New Church, tickets: SEK 120 / SEK 80

PIETER DIRKSEN, organ

Heinrich Scheidemann (c.1595–1663) Praeambulum in C (WV 30)
Allein zu dir, Herr Jesu Christ (WV 75)

Melchior Schildt (1593–1667) Magnificat 1. Toni
Primus versus à 4 – cantus in tenor
Secundus versus à 4 – fantasia
Tertius versus à 4 – ricercare
Quartus versus à 3 – cantus in tenor
Quintus versus à 3 – cantus in sopran

Johann Adam Reincken (1643–1722) An Wasserflüssen Babylon
Fuga in g

Dieterich Buxtehude (1637–1707) Ich ruf zu dir, Herr Jesu Christ (BuxWV 196)
Praeludium in C (BuxWV 138)

15 SEPTEMBER, SATURDAY

13.30 Örgryte New Church, free admission

KARIN NELSON, organ

Anonymous (MS Ze1) Magnificat VII. Toni
Versus 1
Versus 2
Versus 3
Versus 4

Heinrich Scheidemann (ca. 1595–1663) Magnificat VI. Toni
Versus 1
Versus 2
Versus 3
Versus 4

Anonymous (MS Ze1) Untitled: Magnificat
Fantasy VIII. Toni

21.00 Örgryte New Church, tickets: SEK 120 / SEK 80

HANS DAVIDSSON, organ

STAYCE CAMPARO, JONATHAN DAVIDSSON, dancers

JOEL SPEERSTRA, reader

“The Four Seasons with Organ, Dance, and Poetry”

WINTER

William Blake (1757–1828): To Winter
*O Winter! bar thine adamantine doors:
The north is thine; there hast thou built thy dark
Deep-founded habitation. Shake not thy roofs,
Nor bend thy pillars with thine iron car.*

*He hears me not, but o'er the yawning deep
Rides heavy; his storms are unchain'd; sheathed
In ribbed steel, I dare not lift mine eyes;
For he hath rear'd his sceptre o'er the world.*

*Lo! now the direful monster, whose skin clings
To his strong bones, strides o'er the groaning rocks:
He withers all in silence, and his hand
Unclothes the earth, and freezes up frail life.*

*He takes his seat upon the cliffs, the mariner
Cries in vain. Poor little wretch! that deal'st
With storms; till heaven smiles, and the monster
Is driv'n yelling to his caves beneath mount Hecla.*

Georg Böhm (1661–1733): Praeludium in a

Henry Carlile (b. 1934): [Winter]
*In the shape of a submarine
frost lengthens on a window.
Outside, winter sparrows perch
in rhinoceros-colored trees.
Mare's tails chase whitely
past brick chimneys.
I have seen those lights before,
small rectangular eyes
of far buildings, one church
steeple darkening the blue sky.*

Improvisation

Georg Böhm: Vom Himmel hoch da komm ich
her (organ chorale)
Wer nur den lieben Gott läßt walten (partita)

SPRING

William Blake: To Spring
*O thou, with dewy locks, who lookest down
Thro' the clear windows of the morning; turn
Thine angel eyes upon our western isle,
Which in full choir hails thy approach, O Spring!*

*The hills tell each other, and the list'ning
Vallies bear; all our longing eyes are turned
Up to thy bright pavillions: issue forth,
And let thy holy feet visit our clime.*

*Come o'er the eastern hills, and let our winds
Kiss thy perfumed garments; let us taste
Thy morn and evening breath; scatter thy pearls
Upon our love-sick land that mourns for thee.*

*O deck her forth with thy fair fingers; pour
Thy soft kisses on her bosom; and put
Thy golden crown upon her languish'd head,
Whose modest tresses were bound up for thee!*

Georg Böhm: Praeludium in C

Henry Carlile: [Spring]
*It looks like a stopped grey heart,
if hearts sport such delicate scallops
and trees wear hearts on their sleeves.
Now the first wasp of spring emerges,
its wings a transparency of fish scales,
old isinglass or vein-fretted windows—
wings of the first untranscendent angel
sentenced to death by the god frost.
How can some later spring reclaim this
paper city or repair its walls damaged
in the long drop from the one hundred
and twentieth odd year of a tree?*

Improvisation

SUMMER

William Blake: To Summer

*O thou, who passest thro' our vallies in
Thy strength, curb thy fierce steeds, allay the heat
That flames from their large nostrils! thou, O Summer,
Oft pitched'st here thy golden tent, and oft
Beneath our oaks hast slept, while we beheld
With joy, thy ruddy limbs and flourishing hair.*

*Beneath our thickest shades we oft have heard
Thy voice, when noon upon his fervid car
Rode o'er the deep of heaven; beside our springs
Sit down, and in our mossy vallies, on
Some bank beside a river clear, throw thy
Silk draperies off, and rush into the stream:
Our vallies love the Summer in his pride.*

*Our bards are fam'd who strike the silver wire:
Our youth are bolder than the southern swains:
Our maidens fairer in the sprightly dance:
We lack not songs, nor instruments of joy,
Nor echoes sweet, nor waters clear as heaven,
Nor laurel wreaths against the sultry heat.*

Georg Böhm: Praeludium in d

Herr Jesu Christ, dich zu uns wend (chorale variations)

FALL

Georg Böhm: Vater unser im Himmelreich (auf 2 Clav)

Henry Carlile: [Fall]

*I always imagined that place
as an orchard on a mountaintop,
its summer Delicious freckling
to a sunset by Seurat.
But the last time it was fall,
the sere grass bent one way
toward an open gate,
as though a great wind had swept.*

Arvo Pärt (b. 1935): Pari Intervallo

Georg Böhm: Vater unser im Himmelreich (organ chorale)

William Blake: To Autumn

*O Autumn, laden with fruit, and stained
With the blood of the grape, pass not, but sit
Beneath my shady roof, there thou may'st rest,
And tune thy jolly voice to my fresh pipe;
And all the daughters of the year shall dance!
Sing now the lusty song of fruits and flowers.*

*"The narrow bud opens her beauties to
The sun, and love runs in her thrilling veins;
Blossoms hang round the brows of morning, and
Flourish down the bright cheek of modest eve,
Till clustering Summer breaks forth into singing,
And feather'd clouds strew flowers round her head.*

*The spirits of the air live on the smells
Of fruit; and joy, with pinions light, roves round
The gardens, or sits singing in the trees."
Thus sang the jolly Autumn as he sat,
Then rose, girded himself, and o'er the bleak
Hills fled from our sight; but left his golden load.*

Georg Böhm: Praeludium in g

MASTER CLASS

The Organ Academy 2012 includes three master-class sessions, all conducted by Hans Davidsson. Two sessions are devoted to Georg Böhm's organ works and one to the North German Chorale Fantasias.

GOART LIBRARY AND INSTRUMENTS ON DISPLAY

GOArt's villa at Viktor Rydbergsgatan 24 will be open for visitors during the Academy at the following times:

Thursday, 13 September: 09.00–12.00, 18.30–19.30

Saturday, 15 September: 18.30–19.30.

GOArt has the largest research library for organs and related keyboard instruments in Scandinavia,

BIOGRAPHIES

JOAKIM BRINK



Photo: ?

Joakim Brink has designed lighting for numerous productions by the Göteborg Opera, including *Jenufa*, *Peter Grimes*, *Resan till Reims*, *Tannhäuser*, *Trollflöjten*, *Katja Kabanova* and *My Fair Lady*, as well as the dance performances *Bolero* and *Lala-land*. For the Göteborg Opera's regional tours, he has created lighting designs for *Junker Nils av Eka*, *En förtrollad afton*, *Fame*, *Blodeuwedd*, *Stoppa världen!—Jag vill kliva av*, *The Rocky Horror Show*, *Kung Baklänges*, *Erik & Eva* and *Grymt!* He has also worked at the Royal Danish Theater in Copenhagen and Riksteatret in Oslo. He has designed lighting for *Simon och Ekarna* at the Folkteater in Göteborg, for *Kharmen* at the Göteborg Stadsteater, for productions including *Måsen*, *Gökboet*,

and several interesting instruments worth visiting. The current collection includes a Rosenvall grand piano from 1837 and a fortepiano by Paul McNulty from 1999. In addition, there will be clavichords on exhibition from two alumni of the GOArt Research Workshop: Gregor Bergmann and Per-Anders Terning. Gregor is now building clavichords and claviorgana in his newly established workshop in Leer, Ostfriesland, in Germany and Per-Anders has an established keyboard and wood-working shop in Tollered outside of Göteborg. Per-Anders' most recent project in collaboration with GOArt is a copy of a 6-octave Lindholm clavichord for Gunnebo House and Gardens, just south of Göteborg in Mölndal, that was inaugurated in June of this year.

Lodjurets timme and *Trettondagsafton* at the Borås Stadsteater, for *Bärningen* and *Måsen* at the Jönköping Länsteater and for *My Fair Lady* and *Stoppa världen* at the Wasa Teater in Finland. He has also designed lighting for productions such as *Hair* at the Balettakademi in Göteborg, for the Göteborg Concert Hall, for the Växjö Länsteater and for the dedication of the new SPIRA theater in Jönköping.

BINE BRYNDORF



Photo: ?

Bine Bryndorf is professor of organ at the Royal Danish Academy of Music, Copenhagen. She has given concerts and master-classes all over Europe, in Japan and in the USA. She has recorded the organ works of J. S. Bach, Dieterich Buxtehude

and contemporary composers for the Hänssler, Dacapo, and Classico labels. In 2007 she completed a prize-winning recording of all of Buxtehude's organ works for Dacapo Records (see www.dacapo-records.dk). She is President of the Jury for the Odense International Organ Competition and is regularly sought after as a member of international juries. Bine Bryndorf studied organ with Michael Radulescu, Daniel Roth and William Porter and harpsichord with Gordon Murray. She was a teaching assistant to Radulescu in Vienna for five years before moving to Copenhagen. She has taken prizes in several competitions, among them Innsbruck, Brügge and Odense (organ) and Melk and Copenhagen (chamber music). She was Artist in Residence at the National Danish Radio in 1999/2000.

STAYCE CAMPARO



Photo: ?

Stayce Camparo has been dancing and choreographing all her life. Since 2003, she has danced with the Kansas City Ballet. Raised in Redondo Beach, California, she trained in Santa Monica while participating in prestigious dance programs in New York, Philadelphia and Seattle, where she spent two years on full scholarship in the professional division program. Since joining the Kansas City Ballet, she has worked with noted choreographers including Donald McKayle, Val Caniparolli, Robert Hill, Trey McIntyre, Jessica Lang and Karol Armitage, in various soloist and principal

roles. Some of her favorites include Calliope in *Balanchine's Apollo*, Amelia in José Limon's *The Moore's Pavane*, leads in Balanchine's *Who Cares?* and *Serenade*, Jessica Lang's *Splendid Isolation III* and Bruce Mark's *Lark Ascending*. In 2006, she was chosen for the National Choreographic Initiative's three-week program, where she worked closely with Graham Lustig and Charles Moulton. In 2009, she participated in Alonzo King's summer workshop in San Francisco and in 2011, in the José Limon workshop in Fullerton, California under Colin Conner, Debora Noble and Brenna Monroe-Cook. Stayce Camparo has choreographed pieces for the Kansas City Ballet's workshop *In the Wings*, Matthew Powell's *Crossroads Dance Festival* in Kansas City and Kansas City's *Quixotic Fusion*, collaborating with local artists on fashion, media, music, and dance. In 2011, she was commissioned to present a new work for Nick Kepley's Motion Dance Theater, which debuted in Asheville, North Carolina. Her love for the creative process and expressive movement led her to develop the contemporary dance project Exhibit Sway in 2011. This project creates opportunities for professional dancers to choreograph while collaborating with artists in the Kansas City community.

HANS DAVIDSSON



Photo: ?

From 1987–2005, Hans Davidsson served as professor of organ at the School of Music at Göteborg University, and from 1994–2009 as the Artistic Director of the Göteborg International Organ Academy (GIOA). He is the founder of the Göteborg Organ Art Center (GOArt). From 2001–2012, he served as professor of organ at the Eastman School of Music and project director of the Eastman-Rochester Organ Initiative (EROI).

In 2007, he was appointed professor of organ at the University of the Arts Bremen in Germany, where he is also the director of the Arp Schnitger Institut für Orgel und Orgelbau. In 2011, Hans Davidsson was appointed professor of organ at the Royal Danish Academy of Music in Copenhagen, where he started his work in the fall of 2012. He performs and teaches at major festivals and academies throughout the world. He has made many recordings, most recent among them the complete works of Dieterich Buxtehude at the North German Baroque organ in Örgyte New Church in Göteborg, on the Loft label. Currently, he is also a visiting researcher at Göteborg University, where he works with the organ music of Georg Böhm and multi-artform performance perspectives, in particular organ and dance. His lecture and recital for the GIOA 2012 are part of the presentation of that project.

JONATHAN DAVIDSSON



Photo: ?

A native of Göteborg, Sweden, Jonathan Davidsson trained at the Royal Swedish Ballet School before relocating to Rochester, New York. He completed his training at the Timothy M. Draper Center for Dance Education and with a scholarship to the Kirov Academy of Ballet. He was a member of the Houston Ballet, where he danced as the Prince in *Cinderella* and the Prince and the Russian in *The Nutcracker*, and had soloist roles in *La Sylphide*, Jiri Kylian's *Petite Mort*, and Christopher Wheeldon's *Carousel* as well as *Falling*, *Four Seasons*, *Clear and Brigade* by the Houston Ballet's artistic director Stanton Welch. Additional roles with the Houston Ballet include work in *Swan Lake*, *Nosotros*, *Marie Antoinette*, *A Doll's House*, *Velocity*, *Gershwin Glam*, *Madame Butterfly*, *Carmina*

Burana (Welch), *Don Quixote*, *Coppelia*, *Dracula* (Stevenson), Ronald Hynd's *Merry Widow*, James Kudelka's *Little Dancer*, Balanchine's *Serenade* and Christopher Wheeldon's *Carnival of the Animals*. His roles with the Rochester City Ballet include Don Jose in Edward Ellison's *Carmen*, the Snow King in *The Nutcracker*, the Prince in *Cinderella* and the lead role of Tim Draper in Jamey Leverett's *Pedestal*. He competed in the 2006 USA International Ballet Competition and won a full scholarship to the Royal Ballet School in London while competing at the 2004 Youth America Grand Prix. In 2005, Jonathan Davidsson was invited – with RCB company member Hayley Meier – to be the only American couple to perform at the International Ballet Festival Trujillo in Peru. This summer, with his brother Gabriel Davidsson, he performed his original choreography in Incheon, South Korea to music performed by Hans and Ulrika Davidsson. He recently completed his associate's degree in Liberal Arts at Monroe Community College and is currently a dancer with the National Ballet of Canada in Toronto.

PIETER DIRKSEN



Photo: ?

Pieter Dirksen performs as a soloist on both harpsichord and organ and as a continuo player with various chamber ensembles. He completed his musical studies with honours in 1987 and since then has published widely about Baroque keyboard music. In 1996 he received his doctorate 'cum laude' with a dissertation on the keyboard music of Jan Pieterszoon Sweelinck, which was awarded the Dutch Erasmus Prize. He has also devoted books to Bach's Art of Fugue (1994), Sweelinck (essays,

2002) and Scheidemann (2007), and produced critical editions of music by Bull, Sweelinck, Cornet, Scheidemann, Düben, Buxtehude, Reincken, Lübeck and Bach. Pieter Dirksen is a member of the Combattimento Consort Amsterdam and the Netherlands Bach Society as well as the chamber music group La Suave Melodia. He has performed in most European countries, the United States and Canada, and regularly gives master-classes in chamber music and keyboard playing. He has taught at the summer academies in Haarlem, Göteborg and Smarano and has been affiliated with the Göteborg Organ Art Center as a senior researcher. As a soloist, he specializes in the seventeenth-century northern European repertoire and in the music of J. S. Bach. Prominent among his solo recordings are a reconstruction of the earliest version of *Bach's Art of Fugue* (2002/2007), a recording of the *Goldberg Variations* (2010) and the complete recording of Sweelinck's keyboard music, in which he participated both as a player and musicologist (2003; the recording received the Dutch Edison Classical Music Award).

FREDERICK K. GABLE



Photo: ?

Frederick K. Gable taught at the University of California, Riverside, from 1968 to his retirement in 2006. His courses included Music History Survey to 1900, Seminar in Baroque Music, Performance Practices of Early Music, Music of J. S. Bach and Construction of Early Instruments; he also directed the Collegium Musicum. He received his PhD from the University of Iowa in 1966 with a dissertation on the polychoral motets of Hieronymus Praetorius (1560–1629) and continues editing Praetorius' vocal works. He is currently preparing a complete five-volume edition published by the

American Institute of Musicology. Music edited by Frederick Gable is performed frequently in northern Europe and England, and has been issued on CD recordings in Germany, Sweden, and the United States. He has published articles on related subjects in *Early Music*, *A Performer's Guide to Renaissance Music*, *The New Grove Dictionary of Music and Musicians*, *The Journal of the Viola da Gamba Society*, *Proceedings of the Göteborg International Organ Academy*, *Keyboard Perspectives*, and elsewhere. He received the American Musicological Society's Noah Greenberg Award in 1994 for his edition of the Hamburg Gertrudemusik of 1607. His early church service reconstructions have been presented at the Jacobikirche in Hamburg and other German cities, at the International Organ Academies in Göteborg (in cooperation with GOArt) and at the Boston Early Music Festival.

GÖTEBORG BAROQUE



Photo: ?

Göteborg Baroque is a Swedish music ensemble that focuses on Swedish, German and Italian music from 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 Göteborg. Their programmes feature both 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 (Uppsala University Library), the world's largest collection of original scores from the Baroque era. Göteborg Baroque regularly tours 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" containing festival music from the Düben

Collection, including music by Christian Geist, Johann Valentin Meder, Franz Tunder as well as Buxtehude. Both CDs have been released by Footprint Records (Sweden) and are distributed by Naxos Sweden (distribution in the UK: Discovery records).

ULRIKE HEIDER



Photo: ?

Ulrike Heider was born in Erlangen, Germany and moved to the Netherlands for her professional music studies. She has earned degrees from several conservatories, in church music and organ (with Bert Matter and Hans van Nieuwkoop in Arnhem), in choral and orchestral conducting and in Early Music ensemble singing. She is active as a conductor, church musician and organist and has given recitals in Austria, Belgium, the Netherlands, Germany, Italy, Norway and Sweden. She currently serves as the organist of the Haga Church in Göteborg, conducts two chamber choirs in Göteborg and is the founder and artistic leader of the vocal ensemble Schola Gothia. She has taught and performed at various festivals and academies in Europe and has recorded on the Proprius, Loft and Intim labels, and has received several awards for her work as a choir director.

MAGNUS KJELLSON

Magnus Kjellson is the creative director of the ensemble Göteborg Baroque and organist in the German Church in Göteborg. He was educated at the Academy for Music and Drama in Göteborg, where he received his soloist diploma, and at the Sweelinck Conservatory in Amsterdam. He studied



Photo: ?

with Rune Wählberg, Hans Davidsson and Hans van Nieuwkoop. From 1995–2007 he taught organ interpretation and liturgical organ at the Academy of Music and Drama in Göteborg. He is frequently engaged as a guest instructor at international academies and festivals. He has toured in Europe as an organ soloist and ensemble leader, and in 2007, he made his soloist debut in the United States. The Swedish Early Music Society awarded him their annual prize in 2007 for his work with early music and with Göteborg Baroque.

KOOS VAN DE LINDE



Photo: ?

Koos van de Linde was born in Rotterdam in 1954. After obtaining the Bachelor of Science degree in molecular sciences (physics), he studied musicology at Utrecht University and organ at the Utrecht Conservatory, where he received his master's degree under Professor Nico van den Hooven in 1983. Beginning in 1981, he participated for more than ten years in a research project led by Jan van Biezen to document preserved elements of Dutch Renaissance organs. The results were published in *Het Nederlandse orgel in de Renais-*

sance en Barok, in het bijzonder de school van Jan van Covelens. He has continued to investigate the scaling, voicing and technical construction of Dutch organs from the period before 1700 and the influences of Hendrik Niehoff on the Hamburg organ building tradition. Koos van de Linde has taught organ building and history of organ music at the Antwerp Conservatory and at the Lemmens Institution at Louvain, and has served as an expert consultant in restoration and reconstruction projects for instruments such as the Van Hagerbeer organ in the Pieterskerk in Leiden, the choir organ in the Laurenskerk in Alkmaar, the organ in Ostönnen and the spring chest organ at Lemgo. In Spain, he participated in the reconstruction of the partly Gothic organ of San Pedro de los Francos at Calatayud. In Belgium, he collaborated in the construction of two new organs in the Dutch Renaissance style. He currently collaborates with the Arp-Schnitger-Institut für Orgel und Orgelbau at the University of the Arts Bremen in Germany, participates in the Schnitger Database project, and works as an independent organ researcher and consultant.

KARIN NELSON



Karin Nelson was born in Skellefteå in the far north of Sweden. She studied music and education at the Piteå School of Music and church music at the Gothenburg School of Music, where she received her soloist diploma. She studied harpsichord and organ for two years at the Sweelinck Conservatory in Amsterdam. She earned her doctorate with a dissertation titled “Improvisation and Pedagogy

through Heinrich Scheidemann’s Magnificat Settings.” She is a senior lecturer in organ repertoire and organ improvisation at the Academy of Music and Drama in Göteborg. She gives regular recitals in Sweden and abroad and has made several recordings.

IBO ORTGIES



Ibo Ortgies was born in Norden, Germany in 1960. He studied musicology in Hamburg and in Göteborg, where he earned his Ph.D. in 2004. His research and publications are based on extensive archival studies and cover a wide variety of subjects: biographical studies of composers and builders of organs and other instruments, manuscript studies (for example, of the Zellerfeld tablature) and topics in organ building history from 1500–1800. A main focus of his work has been the temperaments and tuning of organs in relation to performance practice in Northern and Central Germany and the Netherlands from about 1500 until the time of J. S. Bach. Ortgies’ research has contributed to new views on keyboard music of the German Baroque and its performance practice. He has lectured frequently in Europe and the United States. He has collaborated closely with GOArt as an organ adviser and researcher since its foundation at Göteborg University in 1995, and was appointed to the staff in 1999. His website is <https://sites.google.com/site/iboortgies/>.

JOEL SPEERSTRA

Joel Speerstra is a lecturer at the Academy of Music and Drama at Göteborg University, where he is



also a researcher and the publications director for the Göteborg Organ Art Center. 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*. He 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 Academy in Smarano. In 2011, his research on the pedal clavichord was awarded the Hilding Rosenberg Prize in musicology from the Royal Swedish Academy of Music.

ORGAN SPECIFICATIONS

ARTISTEN THE BJURUM ORGAN

The organ (a table organ or positive, with the bellows on top of its case) was built by Nicolaus Manderscheidt in Nuremberg, most likely between 1643 and 1651. It is documented that the instrument served as a house organ in Wisingsborg Castle on the island of Visingsö in 1651; it was owned by Per Brahe the Younger. In 1656 (or 1666), Per Brahe donated the organ to the Brahe Church on Visingsö. Between 1691 and 1772, the instrument served the Castle Chapel in Jönköping; thereafter, it was purchased by an unknown person and moved back to Visingsö. At some point, the organ was sold to Bjurum Church, where it was placed no later than 1829; it is mentioned in the church’s

inventory for that year. In 1870 it was moved to the Bjurum manor house. The Antiquarian Association of Västergötland bought the instrument in 1918 and stored it in Skara, where it entered the ownership of the Västergötland Museum. Repairs are documented for 1718 (by Christian Rüdiger) and the 1860s (by A.G. Wernquist). Since 1996 the organ has been on loan to the Academy of Music and Drama and located in the organ hall of the academy’s building, Artisten. The organ was restored in 1972-1976 by Mads Kjersgaard, Uppsala. The instrument’s façade displays both the Quinta 11/2 (50 speaking pipes) and the reconstructed Regal 8.

SPECIFICATION

Manual • CDE–c³

Grob Gedact	8	wood, stopped
Principal	4	wood
Klein Gedact	4	wood, stopped; open from c ^{#2} up
Octava	2	wood
Quinta	1½	metal, repeats on c ^{#2}
Super Octava	1	metal, repeats on c ^{#2}
Regal	8	wood, 1976
Tremulant		mild tremulant

¼-comma meantone temperament
Three subsemi-keys: d^{#0}, d^{#1} and d^{#2} (50 keys)
Pitch: a¹ = 477 Hz
Two wedge-bellows with six folds each
Wind pressure 68 mm
No electrical blower

ARTISTEN THE GUSTAVSSON & KJERSGAARD ORGAN

The instrument was built by Robert Gustavssons Orgelbyggeri in Härnösand in 1993 and voiced by Mads Kjersgaard, Uppsala. The façade was designed according to early 17th-century Baroque examples. Although there was no one specific model for the façade, certain elements of the former organ in the German Church in Stockholm (now reconstructed) were used. The original façade and two divisions of that instrument, built by Paul Müller in 1608, are preserved in Övertorneå. The Principal stops – made in the style of George Herman and Philip Eisenmenger, two 17th-cen-

SPECIFICATION

Huvudverk (I) • C–g ³		Pedal • C–f	
Principal	8	Sub Bas	16
Block Flöit	8	Octav Bas	8
Octava	4	Trompet Bas	8
Quer Flöit	4		
Quinta	3	Couplers: II/I, I/P, II/P, II 4/P	
Super Octava	2	Pitch: a ¹ = 440 Hz	
Scharf	II	Temperament: Kirnberger-III	
Trompet	8	Schwimmer bellows and concussion bellows	
		Wind pressure: 70 mm	
Bröstverk (II) • C–g ³			
Grob Gedact	8		
Octava	4		
Klein Gedact	4		
Flöjt	2		
Regal	8		
Tremulant			

HAGA CHURCH THE BROMBAUGH ORGAN IN THE NORTH GALLERY

The organ was built by John Brombaugh in Eugene, Oregon, in the United States in 1991. It was installed in the Haga Church in late 1991 and inaugurated on 8 March 1992. The instrument was largely patterned on North German instruments from the early 17th century. For example, the organ front is modelled on the Rückpositiv of Marten de

tury builders who also worked on the above mentioned organ of the German Church in Stockholm – were designed with uniform scaling. The cut-ups, however, have different proportions, so that a variation in sound is achieved. The open pipes are cut to length. The case is made of pine and painted. The wind chests and the action are made of oak. All of the Pedal stops are made of wood (pine or oak). The stop names were painted by hand, with Latin names in Roman letters, and German names in Gothic letters.

Mare's organ from 1611 in the Ansgari Church in Bremen. The organ case is mainly in Appalachian white oak and the alloys of the pipework contain, in accordance with historical practice, a high proportion of lead. The planning and realization of the instrument was carried out in close cooperation between the Haga parish and the Academy

of Music and Drama at the University of Gothenburg. The project was financed by the Haga parish, with many contributions from private individuals as well as other sponsors. The Brombaugh organ

SPECIFICATION

Werk (I) • CDE-c ³		Pedal • CDE-d ¹	
Praestant*	8	Subbaß	16
Gedackt	8	Praestant*	8
Holzprincipal	8	Octava	4
Octava	4	Bawrflöitlein	1
Spitzpipe	4	Posaunen	16
Octava	2	Trommet*	8
Qvinta**	3	Dulcian	8
Sesquialtera (treble)**	II	Cornett	2
Mixtura	IV-VI		
Trommet*	8		
Brustpositiv (II) • CDEFGA-c ³			
Holzgedackt	8		
Flöit	4		
Hohlquinta (treble)	3		
Hohlflöitlein	2		
Regal	8		

ÖRGRYTE NEW CHURCH THE NORTH GERMAN BAROQUE ORGAN

The monumental city organs built in our cultural sphere during the Baroque period represented the pinnacle of that time's architecture, music, mechanics, mathematics, art, and technology. The organs of the North German cities developed during the most prominent period of organ art, the time of organists such as Heinrich Scheidemann, Matthias Weckman and Dieterich Buxtehude. The aim of the North German Organ Research Project was to reconstruct, on a scientific basis, a 17th-century North German organ in the style of Arp Schnitger (1648-1719). Within the project, methods of ancient organ building handicraft were reconstructed.

was the first American tracker organ in Europe with quarter-comma meantone temperament and subsemitones.

		* manual stops, playable in the pedal by transmission	
		** Quinta and Sesquialtera use one stop-knob; Sesquialtera playing when knob full drawn; Sesquialtera begins at c ¹ or c ^{#1} at choice of the organist	
		Tremulant (affecting entire organ)	
		Coupler: Werk/Pedal	
		Subsemi-keys in Manuals: eb°/d#°, g#°/ab°, eb ¹ /d# ¹ , g# ¹ /ab ¹ , eb ² /d# ² ; in Pedal: eb°/d#°, g#°/ab°	
		Wind pressure: 78 mm	
		Pitch and temperament: a ¹ = 460 Hz; quarter-comma meantone	
		Two single-folded wedge bellows	

This was made possible through the combination of extensive research on pipe material, acoustics, and air flow dynamics at Chalmers University of Technology, and through experimentation with and development of craft techniques in GOArt's Research Workshop at the University of Gothenburg. The North German Baroque Organ has four manuals, pedal and 54 stops, and its specification was modeled on that of Schnitger's organ in the Hamburg Jakobi Church. The façade is a copy of the 1699 Schnitger organ façade in the Lübeck Cathedral (this organ was destroyed during World War II).

P.T.O

SPECIFICATION

Werk (II) • CDEFGA-c³

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

Rück Positiv (I) • CDE-c³

Principal	8
Quintadena	8
Gedact	8
Octav	4
Blockfloist	4
Octav	2
Quer Floist	2
Sieffloist	11/2
Sexquialt	2fach
Scharff	6.7.8fach
Dulcian	16
Bahrpfeiff	8

Ober Positiv (III) • CDEFGA-c³

Principal	8
Hollfloist	8
Rohrfloist	8
Octav	4
Spitzfloist	4
Nassat	3
Octav	2
Gemshorn	2
Scharff	6fach
Cimbel	3fach
Trommet	8
Vox Humana	8
Zincke (from F ^o)	8

Brust Positiv (IV) • CDEFGA-c³

Principal	8
Octav	4
Hollfloist	4
Waltfloist	2
Sexquialter	2fach
Scharff	4.5.6fach
Dulcian	8
Trechter Regal	8

Pedal • CD-d¹

Principal	16
SubBass	16
Octav	8
Octav	4
Rauschpfeiffe	3fach
Mixtur	6.7.8fach
Posaunen (from F)	32
Posaunen	16
Dulcian	16
Trommet	8
Trommet	4
Cornet	2

Couplers: OP/W, BP/W

Cimbelstern	8
Vogelgesang	8
Trommel	8
Sperrventiele: W, RP, OP, BP, Pedal	
Hauptsperrventiel	
Tremulant	
Tremulant RP	
Tremulant Pedal	
12 bellows of 4' x 8'	
Pitch and temperament: a ¹ = 465 Hz (at 19° C);	
quarter-comma meantone	
Subsemi-keys in all manuals:	
eb°/d#°, g#°/ab°, eb ¹ /d# ¹ , g# ¹ /ab ¹ , eb ² /d# ²	
In RP, add: bb°/a#°, bb ¹ /a# ¹ , g# ² /ab ²	
Pedal: eb°/d#°, g#°/ab°	
Interchangeable wind systems	

CONCERTS AND VESPERS

Thursday, 13 September, 13.00

Artisten, 'Ohlinsalen', lunch concert

Joel Speerstra, organ – clavichord – harpsichord

Thursday, 13 September, 20.30

Örgryte New Church

Bine Katrine Bryndorf, organ

Friday, 14 September, 13.30

Haga Church, lunch concert

Ulrike Heider

Friday, 14 September, 18.00

Örgryte New Church

A Lüneburg Vespers Around 1700

Göteborg Baroque, Magnus Kjellson, conductor and organ

Friday, 14 September, 21.00

Örgryte New Church

Pieter Dirksen, organ

Saturday, 15 September, 13.30

Örgryte New Church, lunch concert

Karin Nelson

Saturday, 15 September, 21.00

Örgryte New Church

Hans Davidsson, organ, with dancers Stayce Camparo and Jonathan Davidsson



UNIVERSITY OF GOTHENBURG