

# GÖTEBORG INTERNATIONAL ORGAN FESTIVAL

**October 11-20, 2019**

*The Organ as a  
Mechanical Musical Marvel*

**A tribute to  
Sven-Eric Johanson  
(1919-1997)**

**CONCERTS FOR EVERYONE**  
Göteborg Baroque's Claviorganum  
Early music | Workshops | New music  
Conferences | The Pop Up Museum  
The Organ as Cultural Heritage  
A New Concert Hall Organ  
The Youth Organ Festival  
Live Streaming  
**ORGEL-TV**

*A World of Tactile Passion  
and New Sounds*

**25**  
CELEBRATING  
YEARS

GÖTEBORG INTERNATIONAL  
ORGAN ACADEMY

## **CELEBRATING 25 YEARS**

### **We welcome you to the 2019 Göteborg International Organ Festival!**

The main theme of the festival is “The Organ as a Mechanical Musical Marvel”. The organ is the biggest musical instrument of all, enclosed in an organ case, a “body” with its own architecture and a mechanical “nervous system”, through which the organist gives impulses that make the instrument sound. From the bellows, the organ’s lungs, air streams through wind channels to be stored in windchests and then led further up to the sounding parts, the pipes, which are constructed in various ways and made of different wooden and metal materials, in order to produce as varied sounds as possible. The organ pipes are grouped in ranks or stops similar to the instruments of an orchestra: singing principals, soft-toned flutes, colorful shawms, trumpets and trombones, in addition to brilliant mixtures; all of them contributing to the organ’s unique timbral and dynamic scope, with sounds ranging from poetic and ethereal to fanfare-like and powerful. During the first weekend, the focal point of the festival is early music and the experimental mechanical world of organs and related keyboard instruments, epitomized in Göteborg Baroque’s unique claviorganum, inaugurated in February 2019, and funded by the Stena Foundation. It is an instrument that combines an organ with a harpsichord through long movement action. We will meet this instrument in various concerts and workshops, together with large and small ensembles as well as in solo performance. The experimental mechanical nature of the organ and its related keyboard instruments is featured in the Pop Up Museum of Mechanical Musical Marvels in the organ hall at Artisten, where several instrument demonstrations, lectures, workshops and concerts take place.

The second weekend of the festival focuses on new music with several new commissions for the unique baroque organ in Örgryte New Church and its little sister, the two-octave Do-organ, at Gothenburg City Library. This year’s festival is a tribute to the Swedish composer and organist Sven Eric Johanson (1919–1997), one of the most prolific and influential Swedish composers of his time, who also served as organist for more than 25 years in Älvsborg church in Gothenburg. Several concerts in the festival feature his works for organ, choir and instruments.

A close-up portrait of Hans Davidsson, an older man with short, light grey hair and blue eyes. He is wearing a dark blue collared shirt and has a slight smile. The background is a warm, out-of-focus brown color.

*Photo: Sven Andersson*

*Hans Davidsson*

**Artistic Director  
Göteborg International  
Organ Academy**

In this year's festival, we continue to highlight female organists and organ music by female composers. We offer rich experiences of music and culture on the highest international level, more than thirty concerts in Göteborg and West Sweden, two conferences, ten workshops and masterclasses, lectures, panel discussions and a rich program for children and young people, the Youth Organ Festival. On Friday, October 19, we launch the second one-day conference on the preservation of the organ cultural heritage, in collaboration with the Church of Sweden and the cultural heritage authorities.

And, as part of our continual striving to reach out to new audiences all over the world, we this year initiate live streaming of a few select concerts.

With the Göteborg International Organ Festival 2019, we welcome you to a rich and manifold celebration of the Organ as a Mechanical Musical Marvel, to a magnificent ten-day feast of majestic and sublime musical experiences, and to a world of tactile passion and new sounds!

*Hans Davidsson*

**Artistic Director  
Göteborg International  
Organ Academy**

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## **CASH FREE FESTIVAL**

Tickets sold at the concert venues.

Charge cards, credit cards & Swish accepted.

Discounts for students / youth under the age of 25 / senior citizens.

## *Concerts*

## Thursday October 10, 2019

### 18:00-19:00 JONSERED CHURCH (Admission Free)

Annette Richards, organ

This concert is part of our regional outreach program  
“Orgelvision Väst” / “West Sweden Organ Vision”

JOHANN CHRISTOPH KELLNER (1736-1803)  
*Praeludium in C*

JOHANN SEBASTIAN BACH (1685-1750)  
*Sarabande con partite, BWV 990*

WOLFGANG AMADEUS MOZART (1756-1791)  
*Andante in F major, K. 616, for mechanical organ*

CARL PHILIPP EMANUEL BACH (1714-1788)  
*Sonata in B flat major, Wq. 70/2*

J. C. KELLNER  
*Chorale prelude “Jesu meine Freude”*

PRINCESS ANNA AMALIA OF PRUSSIA (1723-1787)  
*Fugue (Duetto)*

J. S. BACH  
*Chorale prelude: “Ich ruf zu dir, Herr Jesu Christ” (arr. C. P. E. Bach)*

C. P. E. BACH  
*Sonata in G minor, Wq. 70/6*

### 18:00-19:00 MORLANDA CHURCH (Admission Free)

Monica Melcova, organ

This concert is part of our regional outreach program  
“Orgelvision Väst” / “West Sweden Organ Vision”

SEBASTIÁN AGUILERA DE HEREDIA (Zaragoza 1561-1627)  
*Obra de 1. Tono Salve*

JOHN BULL (Somerset ca 1562-Antwerpen 1628)  
*Spanish Pavane*



WILLIAM BYRD (Lincoln 1543–Stondon Massey 1623)

*Fantasia in re*

ANTONIO MARTÍN Y COLL (Reus, Tarragona ca. 1660–Madrid ca. 1734)

*Marizápalos*

*Obra de octavo tono*

MONICA MELCOVA (Spiš Slovakia b. 1974)

*Improvisation*

HERNANDO DE CABEZÓN (Madrid 1541–Valladolid 1602)

*Dulce memoriae*

GIOVANNI MARIA TRABACI (Montepeloso ca. 1575–Napoli 1647)

*Gagliarda quarta a 5 alla Spagnola*

## Friday October 11, 2019

### 12:00-12:45 GOTHENBURG CATHEDRAL (Admission Free)

Organ recital with master students at the Academy of Music and Drama

### 19:00-21:30 GERMAN CHURCH (225/170 SEK) (Live Streamed)

(NB! Book your tickets at [www.eventim.se](http://www.eventim.se))

GEORG FRIEDRICH HÄNDEL (1685–1759)

*The Messiah*, HWV 56

Concert introduction 18:30 by Jonas Lundblad

Göteborg Baroque directed by Magnus Kjellson, claviorganum

Anna Jobrant, soprano

Ann Kjellson, soprano

Amanda Flodin, alto

Anna Einarsson, alto

Carl Unander-Scharin, tenor

Mikael Englund, tenor

Karl Peter Eriksson, bass

Arvid Eriksson, bass

Festival Choir consisting of 40 church musicians from the Gothenburg and Skara dioceses

Fredrik From, concertmaster  
Jens Solgaard, violin  
Sara Uneback, violin  
Marie-Louise Marming, violin  
Gabriel Bania, violin  
Pernilla Berg, violin  
Johan Tufvesson, viola  
Torbjörn Köhl, viola  
Christian Berg, violoncello  
Mattias Frostenson, double bass  
Dohyo Sol, theorbo  
Per Bengtsson, oboe  
Kennet Bohman, oboe  
Pierre Torwald, trumpet  
Axel Andersson, trumpet  
Maths Tärneberg, timpani

## Saturday October 12, 2019

### 12:00-13:00 GOTHENBURG CATHEDRAL (Admission free)

Saturday Music: Organ Recital  
Ligita Sneibe

WOLFGANG AMADEUS MOZART (1756–1791)  
*Overture C major, KV 399*

SVEN-ERIC JOHANSON (1919–1997)  
*Mitt hjärtas melodi* [The Melody of My Heart] (1990)

WOLFGANG AMADEUS MOZART  
*Andante F major “für eine kleine Orgelwalze”* [“for a small organ cylinder”], KV 616

DZINTRA KURME-GEDROICA (b. 1968)  
*Waltz from “Organ Dances”* (2014/2016, for Ligita Sneibe)

WOLFGANG AMADEUS MOZART  
*Fugue G minor, KV 154*

DZINTRA KURME-GEDROICA  
*Meditation* (1916)

WOLFGANG AMADEUS MOZART  
*Adagio C major for glass harmonica, KV 356*

SVEN-ERIC JOHANSON

*Dona nobis amorem* [Grant us love] (1990)

HÅKAN SUNDIN (b. 1961)

*Solkraft* [Sun Power] (2002, for Ligita Sneibe)

Life

Heat

Light

“The sun is the foundation of all life on earth, and it influences us all, both physically and spiritually. It emits incessantly immensely strong and powerful energy. If we think symbolically, letting ourselves be inspired by this, we can make this energy a positive and creative part of our lives. I have given musical expression to three aspects of sun power in the movements: Life, Heat, Light.”

#### **14.00-15.00 HAGA CHURCH (Admission free)**

Saturday Music: “Fantastic Fantasies”

Ulrika Davidsson & Joel Speerstra, keyboard instruments

GILES FARNABY (1563–1640)

*For two virginals*

THOMAS TOMKINS (1572–1656)

*Fancy for two to play*

JAN PIETERSZOOM SWEELINCK (1562–1621)

*Chromatic Fantasy*

JOHANN SEBASTIAN BACH (1685–1750)

*Fantasy in C minor, BWV 906*

JOHANN SEBASTIAN BACH

*Chromatic Fantasy and Fugue in D minor, BWV 903*

CARL PHILIPP EMANUEL BACH (1714–1788)

*Fantasy in E-flat major, H. 348*

*Fantasy in F-sharp minor, Wq. 67*

WOLFGANG AMADEUS MOZART (1756–1791)

*Fantasy in F minor, K. 608*

**19:00-21:00 ÖRGRYTE NEW CHURCH (100/80 SEK)**

“The Isagel Suite”

For tenor, organ, dancers and the Observer system

MATTHIAS WECKMANN (1616–1674)

*Praeludium a 5*

DIETERICH BUXTEHUDE (1637–1707)

*Herr, nun lässt du deinen Diener* [Lord, now lettest thou thy servant], BuxWV 37

CARL UNANDER-SCHARIN (b. 1964) and

ÅSA UNANDER-SCHARIN (b. 1963)

*The Isagel Suite* for tenor, organ, dancer, the Observer System and the Throat System

MATTHIAS WECKMANN

*Zion spricht: Der Herr hat mich verlassen*

Hans Davidsson, organ

Åsa Unander-Scharin, dance

Marie-Louise Marming, violin

Gabriel Bania, violin

Carl Unander-Scharin, tenor

Amanda Flodin, alto

Karl Peter Eriksson, bass

**Sunday October 13, 2019**

**15:00-16:00 ARTISTEN, Ohlin Hall, B301 (100/80 SEK)**

The Pop Up Museum of Mechanical Musical Marvels:

*Fantasizing Fantasies* with Joel Speerstra & Karin Nelson

JAN PIETERSZOOM SWEELINCK (1562–1621)

*Chromatic Fantasy*

*Improvisation*

JOHANN SEBASTIAN BACH (1685–1750)

*Chromatic Fantasy*, BWV 903

*Improvisation*

CARL PHILIPP EMANUEL BACH (1714–1788)

*Fantasy in F sharp minor*, Wq. 67

*Improvisation*

## 19:00-21:00 GERMAN CHURCH (225/120 SEK)

(NB! Book your tickets at [www.eventim.se](http://www.eventim.se))

*Vanitas Vanitatum* Göteborg Baroque

Directed by Magnus Kjellson, claviorganum

Anna Jobrant, soprano

Ann Kjellson, soprano

Amanda Flodin, alto

Anna Einarsson, alto

Johan Linderöth, tenor

Mikael Englund, tenor

Karl Peter Eriksson, bass

Arvid Eriksson, bass

Gabriel Bania, violin

Marie-Louise Marming, violin

Anders Ericson, theorbo

Mattias Frostenson, violone/double bass

GIACOMO CARISSIMI (1605–1674)

*Vanitas vanitatum*

ARCANGELO CORELLI (1653–1713)

*Sonata IX G-dur*, Op. 1

1. Allegro 2. Adagio-Allegro 3. Adagio 4. Allegro

BERNARDO PASQUINI (1637–1710)

*Sonata a due bassi*

Allegro - Adagio - Vivace

*Sinfonia*

GIACOMO CARISSIMI

Jephte

*Vanitas* as a motive in art symbolizes the corruptibility of all things; nothing is permanent. Tonight's concert features *Vanitas vanitatum* ("Vanity of vanities", Ecclesiastes, Ch. 1, v. 2) by the Italian composer Giacomo Carissimi (1605–1674). There is an exciting link between tonight's composers and the Swedish Queen Christina, a fascinating woman who always chose her own path. After having abdicated from the Swedish throne, she settled in Rome, where she remained for 30 years until her death. Christina was an important figure in the musical life of Rome, where she organized concerts, debates and readings in her court at the Riario Palace, to which she invited musicians, composers and other leading personalities in the cultural life of the city. Among these guests were the three composers featured in tonight's programme, Giacomo Carissimi, Arcangelo Corelli and Bernardo Pasquini. Some of the works that we will perform were actually the favourite music of Queen Christina herself!

**Monday October 14, 2019**

**12.00-12.30 HAGA CHURCH (The concert is free, the soup is 40 SEK)**

Lunch Concert: "Writing Dance and Dancing Writing"

Danskompaniet Spinn: Izabell Makiela, Felicia Sparrström, Annika Vestel,  
Veera Suvalo Grimberg, Tone Helly-Hansen  
Benjamin Kjell, organ

*Writing Dance and Dancing Writing*, an investigative cross-genre project, is about the choreography of the text, departing from dance and the written word. The project has an overarching HBTQI theme, focusing on relations between people of all ages, sexes, and with or without disabilities. The project, organized by Författarcentrum Väst, will continue until May 2020, when it will be concluded with pop-up performances in West Sweden and Oslo. The project engages writers from West Sweden, Norway, Iceland and the United Kingdom.

**19:00-20:00 GERMAN CHURCH (100/80 SEK)**

Claviorganum Concert: "The Sound of Nature"

Magnus Kjellson & Edoardo Bellotti

SAMUEL SCHEIDT (1587-1654)

*Ballo del Granduca*

MELCHIOR SCHILDT (1592/93-1667)

*Paduana Lagrima*

FERDINAND TOBIAS RICHTER (1651-1711)

*Toccatina e Capriccio*

JOHAN HELMICH ROMAN (1694-1758)

from *Drottningholmsmusiken*

Allegro assai – Poco allegro – Lento – Allegro – Lento – Allegro – Vivace

Magnus Kjellson, claviorganum

ADRIANO BANCHIERI (1568-1634)

*Canzona Sesta "L'alcenagina sopra Vestiva i colli"* (Canzoni alla Francese, Venice 1596)

GIROLAMO FRESCOBALDI (1583-1643)

*Toccatina e Capriccio sopra "Vestiva i Colli"* (Ms. Chigi, Vatican)

*Capriccio III sopra il Cucho* (Capricci Libro Primo, Rome 1624)

CATERINA ASSANDRA (ca. 1590–after 1618)  
*Ego flos campi* (Tabulatur Fürst Thurn und Taxis, Regensburg)

ALESSANDRO POGLIETTI (d. 1683)  
*Aria Bizzarra del Rossignolo* (Il Rossignolo, Ms. Vienna)  
*Imitatione del med.mo Uccello* (Il Rossignolo, Ms. Vienna)

GEORGE FRIDERIC HANDEL (1685–1759)  
*Organ Concerto “The Cuckoo and the Nightingale”*, HWV 295  
(Keyboard version edited by J. Walsh)

Edoardo Bellotti, claviorganum

**19.00-20.00 UDDEVALLA CHURCH (Admission free)**

This concert is part of our regional outreach program  
“Orgelvision Väst” / “West Sweden Organ Vision”

“European Dances and Follies”  
Kimberly Marshall, organ

*Choir organ*

GIROLAMO FRESCOBALDI (1583–1643)  
*Partite sopra Follia*  
*Passacagli sopra Balletto*

DIETERICH BUXTEHUDE (1637–1707)  
*Passacaglia in D minor*, BuxWV 161

JOHANN SEBASTIAN BACH (1685–1750)  
*Fugue on the Magnificat*, BWV 733

BERNARDO PASQUINI (1637–1710)  
*Partite diverse di Follia*

*Balcony organ*

JEANNE DEMESSIEUX (1921–1968)  
*Tu es Petrus* (Marcia)  
*Domine Jesu* (Berceuse)

JEHAN ALAIN (1911–1940)  
*Two dances to Agni Yavishta*

LOUIS VIERNE (1870–1937)  
*Toccata* from *Pièces de fantaisie*, second book

**Tuesday October 15, 2019**

**12.00-12.30 HAGA CHURCH (The concert is free, the soup is 40 SEK)**

Lunch Concert

Annette Richards, organ

GIOVANNI DE MACQUE (1548/1550–1614)

*Seconda Stravaganza*

*Capriccio sopra Re Fa Mi Sol*

ROBERTO SIERRA (b. 1953)

*Fantasia cromàtica* (2000)

GRACIA BAPTISTA (16th century)

*Conditior Alme*

ASCANIO MAYONE (ca. 1570–1627)

from *Diversi Capricci per Sonare*, Libro I (Naples, 1603)

- “Ancidetemi pur” (Arcadelt)

- Partite sopra “Fidele”

WILLIAM BYRD (1543-1623)

*The Bells*

**12.00-12.45 ANNEDAL CHURCH (Admission free)**

Concert

Hector Olivera, organ

PART I

GIACOMO MEYERBEER (1791–1864)

*Coronation March* from “*Le Prophète*”

GEORGE FRIDERIC HANDEL (1685–1759)

*Largo* from “*Xerxes*”

JOSEPH JONGEN (1873–1953)

*Improvisation-Caprice*, Op 37/2

JOHANN SEBASTIAN BACH (1685–1750)

*Tocatta and Fugue in D minor*, BWV 565

BENJAMIN GODARD (1849–1895)

*Berceuse* from “*Jocelyn*”



LOUIS VIERNE (1870–1937)  
*Carillon of Westminster*

PART II

JEREMIAH CLARK (ca. 1674–1707)/HENRY PURCELL (1659–1695)  
*Voluntary – Air – Trumpet Tune*

ASTOR PIAZOLLA (1921–1992)  
*Oblivion*

MARCO ENRICO BOSSI (1861–1925)  
*Scherzo G minor*

FREDDIE MERCURY (1946–1991)  
*Bohemian Rhapsody*

HECTOR OLIVERA (f. 1946)  
*Improvisation on a submitted theme*

**19:00-21:00 ÖRGRYTE NEW CHURCH (100/80 SEK)**

Concert: “Celebrating Notre Dame”  
Schola Gothia, vocal quartet  
Kimberly Marshall, organ

ARNOLT SCHLICK (ca. 1455–60–after 1521)  
*Salve regina*

- Salve regina (c.f. in Tenor)
- Vita, dulcedo (chant)
- Ad te clamamus (c.f. in Bass)
- Ad te suspiramus (chant)
- Eia ergo, advocate (c.f. in Soprano)
- Et Jesum benedictum (chant)
- O pia (c.f. in Alto)
- O pia (chant)
- O dulcis Maria (c.f. in Bass)

MARGARET SANDRESKY (b. 1921)

*Maria zart, a Triptych* (Premier performance)

1. The Immaculate Rose (chorale in echo)
2. The Mother of Christ (c.f. in tenor)
3. The Intercessor for us (c.f. in pedal, Volles Werck)

Published by PIERRE ATTAINGNANT (1494–1552)  
*Magnificat Quinti Toni*

JOHANN SEBASTIAN BACH (1685–1750)  
*Fugue on the Magnificat, BWV 733*

Concert: “Alma Redemptoris”  
Schola Gothia, vocal quartet  
Johannes Landgren, organ

Cantus Sororum (14th century)  
*Alma redemptoris*

HILDEGARD VON BINGEN (1098–1179)  
*Caritas abundant*

JOHANNES LANDGREN (b. 1961)  
*Improvisation ”Hommage à Hildegard von Bingen”*

MANUSCRIPT FROM 13TH AND 14TH CENTURY  
*Kyrie: Lux celis – Lux et gloria* from “A Worcester Ladymass”

CANTUS MARIALES (1903)  
*Tota pulchra es Maria*

MANUSCRIPT FROM THE 13TH AND 14TH CENTURIES  
*Sanctus* from “A Worcester Ladymass”

PETR EBEN (1929–2007)  
*Suite 2* from “Suita liturgica”

GAVIN BRYARS (\*1943)  
*Benedicamus Domino*

CANTUS SORORUM  
*Tu miro micans lumine*

**Wednesday October 16, 2019**

**12.00-12.30 HAGA CHURCH (The concert is free, the soup is 40 SEK)**

Lunch Concert

Mattias Wager, organ

WOLFGANG AMADEUS MOZART (1756–1791)  
*Fantasia F minor, K 608*

MATTIAS WAGER (b. 1967)  
Improvisation on themes from Joseph Haydn's music for a musical clock

**12.15-13.00 MARIESTAD CATHEDRAL (Admission free)**

Lunch Concert  
Ligita Sneibe, organ

This concert is part of our regional outreach program  
"Orgelvision Väst" / "West Sweden Organ Vision"

WOLFGANG AMADEUS MOZART (1756–1791)  
*Overture C major, KV 399*

SVEN-ERIC JOHANSON (1919–1997)  
*Mitt hjärtas melodi* [The Melody of My Heart] (1990)

WOLFGANG AMADEUS MOZART  
*Andante F major "für eine kleine Orgelwalze"* ["for a small organ cylinder"], KV 616

DZINTRA KURME-GEDROICA (b. 1968)  
*Waltz from "Organ Dances"* (2014/2016, for Ligita Sneibe)

WOLFGANG AMADEUS MOZART  
*Fugue G minor, KV 154*

DZINTRA KURME-GEDROICA  
*Meditation* (1916)

WOLFGANG AMADEUS MOZART  
*Adagio C major for glass harmonica, KV 356*

SVEN-ERIC JOHANSON  
*Dona nobis amorem* [Grant us love] (1990)

HÅKAN SUNDIN (b. 1961)  
*Solkraft* [Sun Power] (2002, for Ligita Sneibe)  
Life  
Heat  
Light

"The sun is the foundation of all life on earth, and it influences us all, both physically and spiritually. It emits incessantly immensely strong and powerful energy. If we think symbolically, letting ourselves be inspired by this, we can make this energy a positive and creative part of our lives. I have given musical expression to three aspects of sun power in the movements: Life, Heat, Light."

**19:00-20:00 HAGA CHURCH (100/80 SEK)**

“The organ – A Clockwork Orange, or an expression of the free will?”

Mattias Wager, organ

MATTIAS WAGER (b. 1967)

*Improvisations on themes from Stanley Kubrick's "A Clockwork Orange"*

*Improvisation on "Veni Sancte Spiritus"*

Monica Melcova, organ

MONICA MELCOVA (b. 1974)

*Improvisations to the silent movie "The Three Must-Get-Theres" (1922) by Max Linder (1883–1925)*

“An endearing, brilliant, talented, but also unhappy personality who decided to end his life at a young age”

**Thursday October 17, 2019**

**12:00-12:30 HAGA CHURCH (The concert is free, the soup is 40 SEK)**

Lunch Concert

Sverker Jullander, organ

HARALD FRYKLÖF (1882–1919)

*Impromptu festivo*

*Andante funèbre*

*Symfoniskt stycke [Symphonic piece]*

**12:00-12:30 GERMAN CHURCH (The concert is free, the soup is 40 SEK)**

Lunch Concert

Claviorganum concert with participants of professor Edoardo Bellotti's masterclass

**19:00-21:45 ARTISTEN, Ohlin Hall, B301 (100/80 SEK) (Live Streamed)**

The Pop Up Museum of Mechanical Musical Marvels

Concert: "The Organ as a Mechanical Musical Marvel"

Edoardo Bellotti, organ  
Music for the Monteverdi Duo organs

Joris Verdin, harmonium

*Orgue-Célesta Mustel 1901*

ALPHONSE MUSTEL (1873–1937)

from *Scènes et Airs de Ballet*

- Cortège
- Idylle
- Pas de Menuet
- Ronde de Nuit

HEDWIGE CHRÉTIEN (1859–1944)

*Marche - Carillon*

HENRI P. TOBY (1850?–1920?)

*Vieille Gavotte pour Orgue-Celesta, à son ami Alphonse Mustel*

*Harmonicorde Debain 1879*

CAMILLE SAINT-SAËNS (1835–1921)

*Barcarolle, Op. 1/2*

LOUIS-JAMES-ALFRED LEFÉBURE-WÉLY (1817–1869)

from *Trois Suites pour Harmonicorde ou Harmonium, Op. 123*

- La Prise de Voile
- La Désespérance
- Rhapsodie espagnole

*Harmonium Mustel 1874*

SIGFRID KARG-ELERT (1877–1933)

*Fernsicht vor dem Regen, Op. 102/10*

*Vergnügter Tag, Op. 58/4*

*Ciaccona con variazioni, Op. 14/3*

*Vorüber, Op. 102/7*

Ulrika Davidsson, clavichord  
Joel Speerstra, clavichord

MING TSAO (b. 1966)  
*Dritte Stimme zu Bachs zweistimmigen Inventionen* (2019)

Joris Verdin, harmonium  
Lisa Benderius, harmonium

LOUIS FRANÇOIS ALEXANDRE FRELON (1821–1884)  
*Pastorale pour deux orgues expressifs*

LOUIS JAMES ALFRED LEFÉBURE-WÉLY (1817–1869)  
*Caprice original pour deux harmonicordes*, Op. 120

- I. Allegro
- II. Andante
- III. Pastorale (Allegro)

CHARLOTTE DREYFUS (1815–1901)  
*La Gardenia*

ALEXANDRE GUILMANT (1837–1911)  
*Scherzo*, Op. 31

## Friday October 18, 2019

**12.00-12.30 HAGA CHURCH (The concert is free, the soup is 40 SEK)**

Lunch Concert  
Catalina Vicens, organetto

ANONYMOUS 13TH–14TH CENTURY “CODEX LAS HUELGAS”  
*Audi Pontus*  
*Benedicamus Domino*

PRACH BOONDISKULCHOK (b. 1985)  
*Weeping* (2019 for Catalina Vicens) from “Squonk Dyptich”

ANONYMOUS 14TH CENTURY  
*Che ti çova nascondere*  
*Chominciamento di gioia*

ANONYMOUS 14TH CENTURY  
*Lucente Stella*

CARSON COOMAN (b. 1982)  
*Rondeau* (2014 for Catalina Vicens) from “Novas Cantigas”

**15:00-16:00 ARTISTEN, Ohlin Hall, (B301) (admission free)**

The Pop Up Museum of Mechanical Musical Marvels:  
Participants' Concert

**16:00-17:00 ARTISTEN, Ohlin Hall, (B301) (admission free)**

The Pop Up Museum of Mechanical Musical Marvels:  
Viewing and Demonstration

Ulrika Davidsson demonstrates the instrument collection at the Pop Up Museum of Mechanical Musical Marvels

**17:00-18:00 HAGA CHURCH (admission free)**

Participants' Concert

**19:00-21:00 GOTHENBURG CATHEDRAL (200/100 SEK)**

Concert: “Celebrating Sven-Eric Johanson 100 Years”

Gunnar Vallin, flute  
Ragnar Arnberg, clarinet  
Yuki Tashiro, violin  
Karin Berggren, violin  
Magnus Pehrsson, viola  
Frida Bromander, cello  
Frida Grinne, double bass  
Jonas Larsson, percussion  
Roger Carlsson, percussion  
Martin Ödlund, percussion

Ligita Sneibe, organ

RilkeEnsemblen directed by Gunnar Eriksson

MAX KÄCK (b. 1951)  
*SEJ in memoriam* for flute, clarinet, two violins, cello and percussion

SVEN-ERIC JOHANSON (1919–1997)  
from *String Quartet no. 2*  
-Adagio espressivo  
-Allegro

*Nu är det sommarmorgon [Now is summer morn]* (Pär Lagerkvist)  
*Det är vackrast när det skymmer [It is the most beautiful at dusk]* (Pär Lagerkvist)

*Han på korset [He on the Cross]* (Johan Ludvig Runeberg)  
*Det är något bortom bergen [There is something beyond the mountains]* (Dan Andersson)  
*Vet du vad längtan är [Do you know what yearning is]* (Rainer Maria Rilke)  
*Gravskrift [Epitaph]* (Rainer Maria Rilke)  
*Psaltare och lyra [Psalter and lyre]* (Erik Axel Karlfeldt)

*Concerto for organ and strings*

- I. Allegro moderato
- II. Adagio ma non troppo
- III. Allegro elastico

## **22.00–23.00 LUNDBY NEW CHURCH (admission free)**

Concert: "Distant Collision of Dark Stars"

Instrumental ensemble from Lundby Symphony Orchestra

Lundby Motet Choir

Lundbykören

Andreas Edlund, choirmaster

Daniel Björkdahl, organ

Jozsef Szaller, digital organ

JACOB ADLER (b. 1980)

*Distant Collisions of Dark Stars* for 2 organs, orchestra, choir and electronic sound  
(2018)

- I. Departure
- II. Interstellar space
- III. Pulsars
- IV. Intergalactic space
- V. Ascension

Ripples in the fabric of spacetime radiating from the merger of two black holes 1.5 billion light years away have recently been discovered with instruments capable of detecting signals one ten-thousandth the diameter of a proton. These instruments are interferometers. They merge beams of light to generate interference patterns, which reveal the presence of gravitational waves. We are listening to echoes of the most violent events in the universe. And so we celebrate with music, generating our own interference patterns of sound and looking for meaning in these patterns. We remember for a moment that our planet is but an infinitesimal speck of dust spinning in an incomprehensibly vast and dark sea.



## Saturday October 19, 2019

### 14:00-15:00 HAGA CHURCH (admission free)

Saturday Music: "Celebrating Sven-Eric Johanson 100 Years"

Amanda Flodin, alto  
Bo Nyberg, flute  
Karin Birgersson, piano  
Guldhedskyrkans Kammarkör  
Ulrike Heider, conductor

SVEN-ERIC JOHANSON (1919–1997)  
*Var stilla min själ [Be quiet, my soul]* (1976)  
*Det tänds kanske stjärnor [Stars may be lighted]* (1993)

*Tillägnan [Dedication]* (1951)  
*Nunc dimittis* (1955)

*Pezzo espressivo* (1971)

*Suite for solo flute* (1974)

*Movements 1 and 2* from "Sonata per flauto solo" (1955)

*Fancies I–II for mixed chorus and piano with words from William Shakespeare's plays*  
(1974)

### 16:00-18:00 ÄLYSBORG CHURCH (admission free)

Organ and Choir Concert:

"Celebrating Sven-Eric Johanson and Sven-Erik Bäck 100 Years"

Göteborgs Kammarkör  
Gunnar Eriksson, conductor  
Harald Svensson, piano  
Hans Davidsson, organ

SVEN-ERIK BÄCK (1919–1994)  
*Se, vi gå nu upp till Jerusalem [Behold, we go up to Jerusalem]* (St. Luke 18, vv. 31–33)  
*Jesus, tänk på mig [Jesus, remember me]* (St. Luke 23, v. 42)  
*Jag är livets bröd [I am the bread of life]* (St. John 6, v. 48)

*Du som gick före oss [You, who have gone before us]* (Olov Hartmann)  
*In principio*

*Utramsaka mig [Search me]* (Psalm 139, v. 23)  
*Som hjorten törstar [As the hart pants]* (Georg Andersson)

*Visa [Song]* (M. Achard)  
*Vären [Spring]* (J. R. Jimenez)

SVEN-ERIC JOHANSON (1919–1997)  
*Agnus Dei* (1960, with original registrations for the Hammarberg organ)

*Two singing games*

*Det är något bortom bergen [There is something beyond the mountains]* (Dan Andersson)  
*Gennesaret [Lake Gennesaret]* (Anderz Harning)  
*Herde [Shepherd]* (Anderz Harning)  
*Herren är min herde [The Lord is my shepherd]* (Psalm 23)  
*Som sådden förnimmer Guds välbehag [As the crop perceives the grace of God]*  
(Bengt E. Nyström)

## 19:00–23:00 ÖRGRYTE NEW CHURCH (200/150 SEK)

Concerts: “A World of Tactile Passion and New Sounds”

VINCENT LÜBECK (1654–1740)  
*Praeambulum et Fuga ex c*

BENGT HAMBRAEUS (1928–2000)  
*Nebulosa* (1968)

SVEN-ERIC JOHANSON (1919–1997)  
*Två koralförspel för orgel [Two chorale preludes for organ]* (1957)  
- Jesus är min vän den bäste [Jesus is the best of friends]  
- Hav i ditt minne Jesus Krist [Keep Jesus Christ in your memory]

JOHANN SEBASTIAN BACH (1685–1750)  
*Contrapunctus XIV* from “Die Kunst der Fuge”

Hans Hellsten, organ

PER ANDERS NILSSON (b. 1954)/STEN SANDELL (b. 1958)  
*the space is the place – the place is the space – the space is the space*

Per Anders Nilsson, live electronics, composition, sound design  
Sten Sandell, organ, voice, electronics, composition, sound design

ÁKOS RÓZMANN (1939–2005)  
*Gloria II: Domine Deus* from “Mass” (1997–2001)

Mats Lindström, Elektronmusikstudion, sound

SVEN-ERIC JOHANSON (1919–1997) / KARIN NELSON (b. 1960)  
*Improvisations* by Karin Nelson and three short compositions by Sven-Eric Johanson,  
*Canon – Fuga – Christmas Carol* (dedicated to K.N)

Karin Nelson, organ

SVEN-ERIK BÄCK (1919–1994)  
*For Eliza*

HANS-OLA ERICSSON (b. 1958)  
*Seven aspects of: “...the sound of the Lord God walking in the garden in the evening  
wind...”* (2018/2019)  
(pppp–mp–p–f–pp–fff–ppppp)

Hans-Ola Ericsson, organ

## Sunday October 20, 2019

### 11:00-12:00 ÖRGRYTE NEW CHURCH (Admission free)

Organ Mass: Erland Hildén plays Erland Hildén

ERLAND HILDÉN (b. 1963)  
*B-A-C-H Mass for Organ*

- I. Kyrie in B Help us, God, in our need
- II. Gloria in A We praise and worship you, Lord
- III. Sanctus in C You are Holiness
- IV. Agnus Dei in H You are Mystery

*Music for Organ*

*Toccata*

*Dance of light* (premier performance)

## **16:00-17:30 HAGA CHURCH (100/80 SEK)**

Organ Concert: At the Brombaugh and Marcussen organs  
Nathan Laube, organ

JOHANN SEBASTIAN BACH (1685-1750)

*Aus tiefer Not schrei ich zu dir*, BWV 686 “a 6 in Organo pleno con Pedale doppio”

JOHANN KUHNNAU (1660-1722)

*Suonata prima: Il Combattimento trà David e Goliath*

- Le bravate di Goliath
- Il tremore degl' Israeliti alla comparsa del Gigante, e loro preghiera fatta a Dio
- Il Coraggio di David, ed il di lui ardore di rintuzzar l'orgoglio del nemico spaventevole, colla sua confidenza messa nell'ajuto di Dio
- Il combattere frà l'uno e l'altro e la loro contesa vien tirata le selce colla frombola nella fronte del Gigante casca Goliath
- La fuga de'Filistei, che vengono persequitati ed amozzati dagl' Israeliti
- La gioia degl' Israeliti per la loro Vittoria
- Il Concerto Musico delle Donne in honor di Davide
- Il Giubilo commune, ed I balli d'allegrezza del Popolo

LUDWIG VAN BEETHOVEN (1770-1827)

*Adagio assai* from “Fünf Stücke für Flötenuhr”, WoO 33 (arr. S. Zöhler)

WOLFGANG AMADEUS MOZART (1756-1791)

*Adagio und Allegro f-moll*, KV 594, “für ein Orgelwerk in einer Uhr”

FRANZ LISZT (1811-1886)

*Fantasia und Fuge über den Choral “Ad nos, ad salutarem undam”*, S. 259

## **19:00-20:00 ULRICEHAMN CHURCH (Admission free)**

Joris Verdin, organ

This concert is part of our regional outreach program  
“Orgelvision Väst” / “West Sweden Organ Vision”

GERVAIS-FRANÇOIS COUPERIN (1759-1826)

*Offertoire*

JACQUES-NICOLAS LEMMENS (1823-1881)

*Prélude à Cinq Parties*

ÉDOUARD BATISTE (1820-1876)

*Grand Offertoire de Sainte Cécile*, Op.10/4

JORIS VERDIN (b. 1952)

*Comment I, meditative*

CÉSAR FRANCK (1822-1890)

*Andantino A flat major* from “Pièces posthumes”

THÉODORE SALOMÉ (1834-1896)

*Offertoire* from “Dix pièces”

JOSEPH CALLAERTS (1837-1901)

*Canzona*

THÉODORE DUBOIS (1837-1924)

*Marche des Rois Mages* from “Douze Pièces”

J. VERDIN

*Comment II, circular*

ALPHONSE MAILLY (1833-1918)

*Méditation*

*Toccata*

**19:00-20:30 VASA CHURCH (200/150 SEK)**

Concert with Friman-Ambrosini-Vicens Trio and Arve Henriksen

HILDEGARD VON BINGEN (1098-1179)

*Quia ergo femina*

Attr. GUIOT DE DIJON (fl. 1215-25)

*Chanterai por mon corage*

TRAD. HYMN FROM SWEDISH POPULATED NUCKÖ, ESTONIA

*Ande, full av nåde*

TRAD. ICELANDIC FOLK SONG

*Ljosið kemur langt og mjótt* (Arr. Nicky Losseff and Trio)

ANONYMOUS 14TH C.

*Che ti çova nascondere*

*Chominciamento di gioia*

FRANCESCO LANDINI (c. 1325-1397)

*Ecco la Primavera*

FRIMAN/AMBROSINI/VICENS/HENRIKSEN

*Interlude*

PRACH BOONDISKULCHOK (b. 1985)

*Weeping*, for Catalina Vicens from “Squonk Dyptich” (2019)

HILDEGARD VON BINGEN

*Ave Generosa*

GUILLAUME DE MACHAUT (1300–1377)

*Dame vostre doulz viaire*

OLLI VIRTAPERKO (b. 1974)

*Ananiaan Valitus*

TRAD. ICELANDIC FOLK SONG

*Pegar ég smáu fraei fold* (Arr. Nicky Losseff and Trio)

FRIMAN/AMBROSINI/VICENS/HENRIKSEN

*Postludium*

\*All arrangements and improvisations ad libitum by the ensemble

## *Workshops*

## MORNING WORKSHOPS

Monday-Wednesday 9:00-11:30, October 14-16, 2019

NB: Register for workshops at [www.organacademy.se/anmalan](http://www.organacademy.se/anmalan)

Each participant may register for one of the following workshops (Nos. 1-4)

Repertoire: [www.organacademy.se/workshops](http://www.organacademy.se/workshops)

### 1. "A Reverse Road: Music for a mechanical clock readapted to the organ"

Workshop Leader: Edoardo Bellotti (Germany/Italy)

Venue: German Church

Instrument: Claviorganum, Mats Arvidsson (2019) with a harpsichord  
by Andreas Kilström

### 2. "The *style français* through the art of improvisation and ornamentation, based on works by Jacques Boyvin and Louis Marchand"

Workshop Leader: Monica Melcova (Spain)

Venue: Artisten, Ohlin Hall (B301)

Instruments: Verschueren (1998), Manderscheidt (1640/50), England (1800)

### 3. "Organ Music from the Renaissance and Early Baroque"

Workshop Leaders: Kimberly Marshall (USA) and Koos van de Linde (Germany)

Venue: Örgryte New Church

Instrument: North German Baroque Organ (Arvidsson/van Eeken/Yokota, 2000)

### 4. "Rewriting Bach: A deep look at Bach's keyboard teaching methods"

Solo and duo performances of Bach's Inventions and Sinfonias. We will focus on Bach's teaching methods at the clavichord using the information coded in Bach's handwriting style in the manuscripts. The Berlin composer Ming Tsao has also written new voices for the two part inventions and his new version will be premiered at the Organ Festival.

Workshop Leaders: Joel Speerstra (USA/Sweden) and Ulrika Davidsson (Sweden)

Venue: Organ hall (Ohlin hall), the Academy of Music and Drama (B301)

Instruments: Solo and Duo performance at Clavichord-Harpsichord-Forтеpiano



**Thursday-Friday 9:00-11:30, October 17-18, 2019**

5. “New Music for Meantone Organs: composition and interpretation”

Workshop Leader: Hans-Ola Ericsson (Canada/Sweden)

Venue: Örgryte New Church

Instrument: North German Baroque Organ (Arvidsson/van Eeken/Yokota, 2000)

Subject: For composers and performers who would like to explore composition for meantone temperament and the sounds of the north German baroque organ.

6. “Secular and Sacred ‘Miniatures’ of 20th-c French Organ Music: Works by Jehan Alain and Jeanne Demessieux”

Workshop Leader: Kimberly Marshall (USA)

Venue: St. Pauli Church

7. “Handel and the Claviorganum”

Workshop Leader: Edoardo Bellotti (Germany/Italy)

Venue: German Church

Instrument: Claviorganum (Mats Arvidsson, 2019)

8. “Hymn Playing”

Workshop Leader: Mattias Wager (Sweden)

Venue: Backa Church

9. “Improvisation and New Music for organetto: The interplay of medieval modality and extended techniques”

Workshop Leader: Catalina Vicens

Venue: Artisten, Ohlin Hall (B301)

10. “*Orgue Expressif*: Music for French Harmonium”

Workshop leader: Joris Verdin

Venue: Artisten, Ohlin Hall (B301)

## AFTERNOON SEMINARS

### **Monday October 14, 14:00-17:00, 2019 GERMAN CHURCH (admission free)**

“Exploring The World Of The New Claviorganum”

An afternoon of lectures and demonstrations on Göteborg Baroque’s new claviorganum built by Mats Arvidsson with a harpsichord by Andreas Kilstrom

Participants and performers: Mats Arvidsson, Edoardo Bellotti, Peter Holman, Magnus Kjellson, Annette Richards, and Eleanor Smith.

### **Tuesday October 15, 14:00-17:00, 2019 ARTISTEN, B301 (admission free)**

“Solo Keyboard Repertoire for Multiple Players: Acquiring A Polyphonic Ear”

Introduction by Annette Richards: “Magical Machines and Automatic Music”

Walter Chinaglia presents his Monteverdi organs for the first time in Sweden.  
<https://www.organa.it>

Demonstrations and discussions around ensemble playing for keyboardists by Joel Speerstra, Ulrika Davidsson and participants. We will discuss how enhanced ensemble skills (breathing, gesture, listening) in ensemble can change our solo playing. We will also explore methods for increasing our ability to audiate multiple lines in complex polyphony.

Ming Tsao will discuss his “Dritte Stimme zu Bachs Zweistimmigen Inventionen” being premiered on Thursday evening, October 17, 2019.

### **Wednesday October 16, 14:00-15:30, 2019 ARTISTEN B301 (admission free)**

Presentations of master theses in music performance by students from various universities in the Nordic countries.

Moderator: Joel Speerstra

### **Thursday October 17, 14:00-17:00 ÖRGRYTE CHURCH (admission free)**

“The Örgryte Organ as a Sound Lab For Contemporary Composers” &

“The Soundscape of the Organetto”

Hans-Ola Ericsson is searching for new sounds that have never been heard from the Örgryte organ. This session will lift the lid on the composer’s toolbox and present the evolving composition in live performance.

Catalina Vicens will introduce us to the sound world of the Organetto.  
<https://www.catalinavicens.com>

Moderator: Joel Speerstra.

*The Pop Up Museum of Mechanical Musical Marvels*

## Sunday October 13, 2019

### 13:00-17:00 ARTISTEN, Ohlin Hall, B301 (Admission free)

Symposium: "The Organ As Mechanical Musical Marvel" (in English)

This symposium will bring together leading scholars on instruments and musical performance in the long eighteenth century and provide an introduction to the keyboard instruments that have been assembled in our pop-up museum.

### 15:00-16:00 ARTISTEN, Ohlin Hall, B301 (Admission free)

Concert: "Fantasizing Fantasies"

Karin Nelson & Joel Speerstra

JAN PIETERSZOOM SWEELINCK (1562–1621)

Chromatic Fantasy

Improvisation

JOHANN SEBASTIAN BACH (1685–1750)

Chromatic Fantasy, BWV 903

Improvisation

CARL PHILIPP EMANUEL BACH (1714–1788)

Fantasy in F sharp minor, Wq. 67

Improvisation

## Thursday October 17, 2019

### 19:00-21:45 ARTISTEN, Ohlin Hall, B301 (100/80 SEK)

Concert: "The Organ as a Mechanical Musical Marvel"

Edoardo Bellotti, Lisa Benderius, Ulrika Davidsson, Joel Speerstra, Joris Verdin

## Friday October 18, 2019

### 15:00-16:00 ARTISTEN, Ohlin Hall, B301 (Admission free)

Participants' Concert

### 16:00-17:00 ARTISTEN, Ohlin Hall, B301 (Admission free)

Instrument Demonstration

Ulrika Davidsson demonstrates the instrument collection at the Pop Up Museum of Mechanical Musical Marvels.

*Göteborgs lilla orgelfestival*  
*[Göteborg Youth Organ Festival]*

*Programpunkterna hålls på svenska.*

*[The program is in Swedish.]*

## Måndag 14 oktober 2019

### **9.00-10.00 & 10.15-11.15 TRAPPSCENEN, Göteborgs Stadsbibliotek (Fritt inträde)**

Orgelbyggarworkshop med Hanna Drakengren. Vi bygger en Do-orgel tillsammans och eleverna får lära sig mer om hur en orgel fungerar. För årskurs 3 och 4. (Bokas av lärare via [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se))

### **9.30-10.00 SAGORUMMET, Göteborgs Stadsbibliotek (Fritt inträde)**

Orgelsagan FISKEN FIA och den STORA SIMTÄVLINGEN med Linus Landgren. Passar 4-5 åringar. (Uruppförande)

Det anordnas en stor simtävling i Göteborgs hamn! Fiskar från hela världen ska vara med. Fisker Fia är jätteduktig på att simma och hennes vänner tycker att hon ska vara med i simtävlingen. Trots att hon egentligen inte vågar är hon med ändå. Domaren blåser i visselpipan och tävlingen startar. Hör sagan om Fisker Fia och den stora simtävlingen samtidigt som orgeln spelar spännande musik! (Bokas av lärare eller förälder via [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se))

## Tisdag 15 oktober 2019

### **9.00-10.00 & 10.15-11.15 TRAPPSCENEN, Göteborgs Stadsbibliotek (Fritt inträde)**

Orgelbyggarworkshop med Hanna Drakengren. För årskurs 3 och 4. (Bokas av lärare via [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se))

### **9.30-10.00 SAGORUMMET, Göteborgs Stadsbibliotek (Fritt inträde)**

Orgelsagan FISKEN FIA och den STORA SIMTÄVLINGEN med Linus Landgren. Passar 4-5 åringar. (Bokas av lärare eller förälder via [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se))

## Onsdag 16 oktober 2019

### **9.00-10.00 & 10.15-11.15 TRAPPSCENEN, Göteborgs Stadsbibliotek (Fritt inträde)**

Orgelbyggarworkshop med Hanna Drakengren. Vi bygger en Do-orgel tillsammans och eleverna får lära sig mer om hur en orgel fungerar. För årskurs 3 och 4. (Bokas av lärare via [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se))

**9.30-10.00 SAGORUMMET, Göteborgs Stadsbibliotek (Fritt inträde)**

Orgelsagan FISKEN FIA och den STORA SIMTÄVLINGEN  
med Linus Landgren. Passar 4-5 åringar.  
(Bokas av lärare eller förälder via [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se))

**Torsdag 17 oktober 2019**

**9.00-10.00 & 10.15-11.15 TRAPPSCENEN, Göteborgs Stadsbibliotek (Fritt inträde)**

Orgelbyggarworkshop med Hanna Drakengren. Vi bygger en Do-orgel tillsammans och eleverna får lära sig mer om hur en orgel fungerar.  
För årskurs 3 och 4. (Bokas av lärare via [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se))

**9.30-10.00 SAGORUMMET, Göteborgs Stadsbibliotek (Fritt inträde)**

Orgelsagan FISKEN FIA och den STORA SIMTÄVLINGEN  
med Linus Landgren. Passar 4-5 åringar. (Uruppförande)  
(Bokas av lärare eller förälder via [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se))

**Fredag 18 oktober 2019**

**9.15-9.45 + 10.15-10.45 + 11.00-11.30 + 12.30-13.00**

**HÖRSALEN, nedre vån, Göteborgs Stadsbibliotek (Fritt inträde)**

Orgelföreläsningen RESAN TILL HAWAII

Professor Clas Sönderberg skall just slutföra sin senaste uppfinning när hans bästa vän, björnen Bärtina Björn-Bengtsson dimper ner i hans laboratorium. Hon är full av förväntan inför sin födelsedag. Oj, att hon fyller år imorgon har han ju helt glömt bort! Han låtsas att han redan har fixat en present, men han har ingen aning om vad han ska ge henne... Följ med Clas Sönderberg på ett sagoäventyr i jakten efter den perfekta presenten! För årskurs F-2.

Alexandra Frid Giertz: sång och skådespel

Johanna Ekholm: sång och skådespel

Christoffer Jansson: sång och skådespel

Palle Karlsson: kontrabas

Louise Jansson: tramporgel

(Bokas av lärare via [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se))

**9.30-10.00 SAGORUMMET, Göteborgs Stadsbibliotek (Fritt inträde)**

Orgelsagan FISKEN FIA och den STORA SIMTÄVLINGEN  
med Linus Landgren. Passar 4-5 åringar. (Uruppförande)  
(Bokas av lärare eller förälder via [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se))

## Lördag 19 oktober 2019

### **10.00-11.00 TRAPPSCENEN, Göteborgs Stadsbibliotek (Fritt inträde)**

Orgelbyggarworkshop med Hanna Drakengren  
Vi bygger en Do-orgel tillsammans och barnen får lära sig mer om hur en orgel fungerar. Passar alla från 8 år och uppåt.  
Öppet för allmänheten, ingen bokning, bara att komma!

### **10.30-11.00 SAGORUMMET, Göteborgs Stadsbibliotek (Fritt inträde)**

Orgelsagan FISKEN FIA och den STORA SIMTÄVLINGEN  
med Linus Landgren. Passar 4-5 åringar.  
Öppet för allmänheten, ingen bokning, bara att komma!

### **11.00-11.15 TRAPPSCENEN, Göteborgs Stadsbibliotek (Fritt inträde)**

1:a-pristagaren i den internationella kompositionstävlingen för klassiska verk anpassade för Do-orgel, Anders Börjesson, spelar sina vinnande bidrag i form av två klassiker av J. S. Bach samt "Kleine Bachparaphrase".

### **11.15-11.30 TRAPPSCENEN, Göteborgs Stadsbibliotek (Fritt inträde)**

3:e-pristagaren i den internationella kompositionstävlingen för nyskrivna verk för Do-orgel, Erland Hildén, spelar sitt bidrag, Do-orgelsagan "Myran och gräshoppan".

### **12.00-12.30 HÖRSALEN, nedre vån, Gbg Stadsbibliotek (Fritt inträde)**

Orgelföreläsningen RESAN TILL HAWAII

Professor Clas Söderberg skall just slutföra sin senaste uppfinning när hans bästa vän, björnen Bärtina Björn-Bengtsson dimper ner i hans laboratorium. Följ med på ett sagooäventyr i jakten efter den perfekta presenten! Familjeföreläsning.

Öppet för allmänheten, ingen bokning, bara att komma!

## Lördag-söndag 19-20 oktober 2019

### **19 OKTOBER 14.00-20 OKTOBER 14.00, ARTISTEN**

Göteborgs lilla orgelskola - för andra året i rad! Du som är 8-14 år gammal och har spelat orgel eller piano minst ett år är välkommen att delta.

Vi kommer att spela mycket, bygga orgel, titta på spännande instrument och träffa en hemlig orgelstjärna. Och på kvällen leker vi och umgås i Lundby nya kyrka och församlingshem, där vi sover över.

Ledare i år är Lina Lindkvist, Hanna Drakengren och Louise Jansson.

Anmäl dig på [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se)



*Lectures*

## Saturday October 12, 2019

### 9:00-17:00 ARTISTEN, OHLIN HALL (B301) (Admission free)

Conference: "The Organ Clock as Mechanical Musical Marvel"

(Held in English)

NBI Register: lars.storm@organacademy.se

9:00-9:15

Welcome

9:15-10:45

Paper session 1

Ture Bergstrøm: *The Musical Cabinet of C. F. Lehmann: Two Remarkable Mechanical Instruments Hidden in a Magnificent Rococo Kunstschränk*

Marieke Lefeber-Morsman and Martin Paris: "Muzijkzetten of trombesteken": *Reusing an Eighteenth-Century Method of Making Music Barrels*

11:00-12:30

Paper session 2

Roland Hentzschel: *Das Pfeifenwerk der Flötenuhren von Christian Ernst Kleemeyer* (in German with translation to English)

Johan Norrback: *Strand or Kleemeyer? On the Provenience of the Organ Clock M2086 in Scenkonstmuseet, Stockholm*

12:30-13:30

Lunch

13:30-15:00

Paper session 3

Franziska Buhl: *Strategies of Digitising Cylinder Music Boxes in the Musikinstrumentenmuseum der Universität Leipzig*

Leonardo Perretti: *The Organ Clocks of the Royal Palace in Caserta, Italy*

15:30-17:00

Paper session 4

Emily Baines: *Mr. Handel, the Divas, and the Marvellous Machines: Establishing the Veracity of Arrangements for Charles Clay's Organ Clocks as Sources for Handelian Vocal Performing Practice*

Helmut Kowar: *On the Performance of Mozart's KV 608: an Attempt*

### Presenters:

Mr. Ture Bergstrøm is an instrument builder and former curator at the Danish Music Museum, Copenhagen.

Dr. Marieke Lefeber-Morsman is curator at the Museum Speelklok, Utrecht, and Mr. Martin Paris is clock restorer in the restoration workshop at the Museum Speelklok, Utrecht.

Mr. Roland Hentzschel is head of the restoration workshop at the Händel-Haus, Halle.

Dr. Johan Norrback is associate professor of musical performance at the Academy of Music and Drama, Gothenburg, and project leader of the research project on Pehr Strand.

Ms. Franziska Bühl is an instrument builder and restorer, currently a PhD candidate at the University of Leipzig.

Mr. Leonardo Perretti is an instrument builder and restorer of historical instruments, including music automata.

Dr. Emily Baines is a recorder player and researcher in performance practice with focus on musical clocks.

Dr. Helmut Kowar is a researcher in music automata, and former director of the Phonogrammarchiv of the Austrian Academy of Sciences, Vienna.

## Sunday October 13, 2019

### 13:00-17:00 ARTISTEN, OHLINSALEN (B301) (Admission free)

Symposium: "The Organ As Mechanical Musical Marvel"  
(Held in English)

This symposium will bring together leading scholars on instruments and musical performance in the long eighteenth century and provide an introduction to the keyboard instruments that have been assembled in our pop-up museum.

### 13:00-14:45

*Magical Machines and Automatic Music*

Prof. Annette Richards, Cornell University

*"Behold, I tell you a Mystery": How Handel Directed his Oratorios*

Prof. Peter Holman, Historical Musicology at the University of Leeds.

*All Roads Lead to Orfeo: The Claviorgan in Italy and Its Role in Early Opera*  
Dr Eleanor Smith, Independent Researcher: Pipes and Strings, Edinburgh, UK

15:00–15:45

“The Pop-Up Museum of Mechanical Musical Marvels”

*Fantasizing Fantasies*

Dr. Joel Speerstra & Prof. Karin Nelson, Academy of Music and Drama, University of Gothenburg

Jan Pieterszoon Sweelinck (1562–1621): *Chromatic Fantasy*

*Improvisation*

Johann Sebastian Bach (1685–1750): *Chromatic Fantasy BWV 903*

*Improvisation*

Carl Philipp Emanuel Bach (1714–1788): *Fantasy in F# minor, Wq. 67*

*Improvisation*

16:00–17:15

*Duoî organi per Monteverdi: The Physical Origins of a Sweet Sound*

Walter Chinaglia, organ builder and researcher, Affiliate faculty at the Centre for Cultural Heritage Studies, University of Insubria, Como, Italy

*Creative Keyboards: Claviorgans, their Marvels and their Materials*

Joel Speerstra

## Fredag 18 oktober 2019

**17:00–18:30 ARTISTEN, OHLINSALEN (B301) (fritt inträde)**

Paneldiskussion: Orgel & Music Engineering

[Panel Discussion: Organ & Music Engineering] (*in Swedish / på svenska*)

Paneldiskussionen leds av David Karlsson.

*Panelen*

Elsbeth Berg, Levande Musik

Hans Davidsson, Göteborgs internationella orgelakademi

Mats Lindström, Elektronmusikstudion

Michael Eriksson, Chalmers

Peter Christensson, Chalmers

Temat ansluter till det övergripande temat för Göteborgs internationella orgelfestival 2019: "Orgeln som mekaniskt musikaliskt underverk".

Samtidigt diskuterar vi i olika nätverk möjligheter till en musikhall för nutida konstmusik, placering av den tidigare konserthusorgeln från Konserthuset (Marcussen 1937) tillsammans med EMS högtalaranläggning och elektronisk signalutrustning, kanske i samma sal, och på Chalmers introduceras ett nytt gränsöverskridande spår inom utbildningen: Music engineering.

- *Hur kan orgelkonsten och ingenjörskonsten korsbefrukta varandra på bästa sätt?*
- *Hur skapar vi nya klangvärldar, ny orgelkonst och t ex hyperorglar genom tvärdisciplinär samverkan?*

## **Saturday, October 19, 2019**

**10:00-12:30 CONCERT HALL, Neeme Järvi Hall, use the entrance at Viktor Rydbergsgatan 4 (Admission free)**

Lectures: Sven-Eric Johanson and Sven-Erik Bäck 100 Years  
*(Held in English)*

Lectures by Hans Hellsten, Max Käck and Mattias Lundberg and a closing panel discussion.



Göteborg Baroque's Clavorgannum  
Photo: Jon Linnason

*Orgelkulturarvsdagen*  
*[The Organ as Cultural Heritage]*

## Fredag 18 oktober 2019

### 10.00–15.00 KONSERTHUSET, NEEMI JÄRVI-SALEN (Fritt inträde)

Orgelkulturarvsdag

Presentationer och diskussioner hålls på svenska med undantag för Koos van de Lindes bidrag, som hålls på engelska.

[All but one of the presentations are held in Swedish. Koos van de Linde's presentation is in English.]

**Moderator: Henrik Tobin**

Presentationer: Carl Johan Bergsten, Per Högberg, Karl Engkvist, Paul Peeters, Alf Åslund, Koos van de Linde

#### Kl. 10.00–12.00

Orgelinventering – rapport från pågående inventering i Västerås stift

Presentation: Carl Johan Bergsten, Paul Peeters och Alf Åslund

Diskussion kring följande frågor:

- Förebyggande underhåll – strategi och underhållsplaner
- Kulturhistorisk värdering
- Andra inventeringsprojekt

#### Kl. 13.00–15.00

Kristianstad: Rekonstruktion av 1631 års orgel av Johann Lorenz

Presentation: Karl Engkvist, Paul Peeters och Koos van de Linde

Lundén-orgeln i Vasakyrkan

Presentation: Per Högberg

1700-talsdatabasprojekt

Presentation: Carl Johan Bergsten, Hans Davidsson och Alf Åslund



*Performers & Presenters*

## Anders Börjesson

Anders Börjesson studied the organ with Nils-Gunnar Karlson within the church music program at the Oskarshamn Folk High School. He continued his church music studies 1996–2000 at the School of Music, University of Gothenburg, where he studied the organ with Mikael Wahlin and obtained a soloist diploma in organ in 2002, studying with Mikael Wahlin. During his church music studies he spent one year (2001–2002) in Paris, studying with Sophie-Véronique Cauchefer-Choplin of the Saint-Sulpice Church. Since 2011 he has served as organist of Mariestad Cathedral. In 2015, Börjesson won the national competition in organ composition of the Swedish Organ Society with “Tre stycken” (Three Pieces). Anders Börjesson devotes much of his time to piano playing, and he has performed both Grieg’s A minor concerto and Rachmaninoff’s second piano concerto in C minor with orchestra. In July 2019 he was awarded the first prize in two of three categories in the Orgelkids Composition Contest.

## Andreas Edlund

Andreas Edlund (b. 1971), one of the organists of Lundby parish, will be the conductor of tonight’s concert. Edlund is often invited as musical leader, this summer for the second time at the International Vadstena Academy, with the scandinavian premiere of Telemann’s opera *Orpheus*. Previous engagements include baroque opera with Utomjordiska, ballet shows with Ivo Cramér, and concerts with the Swedish Baroque Orchestra. He has regularly visited the Drottningholm Theatre, last summer as harpsichordist and composer in *The Siblings of Mantua*, written by Andreas Edlund and Djuro Zivkovic. He played organ continuo in GIOA’s inauguration concerts for the Örgryte North German Baroque Organ in 2000, and harpsichord and organ in the duo concert “Last concert of Abbé Vogler?” in 2004. He also works as editor for The Royal Swedish Academy of Music, plays baroque and folk music with nyckelharpa player Torbjörn Näsborn, and teaches at the Academy of Music and Drama in Gothenburg.

## Annette Richards

Annette Richards is the Given Foundation Professor of Humanities, as well as the University Organist, at Cornell University in Ithaca, New York. She enjoys an active career as performer, scholar, and teacher. 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 on the historic organ at Roskilde Cathedral, Denmark; and music from the library of Princess Anna Amalia of Prussia on the new Schnitger-style organ at Cornell (both recordings on the Loft label).

Founding editor of *Keyboard Perspectives*, a yearbook dedicated to historical performance and keyboard culture, her scholarly work extends far beyond the organ and its music. Her widely praised book *The Free Fantasia and the Musical Picturesque* (Cambridge, 2001) explores the intersections between musical fantasy and the landscape garden in late eighteenth- and early nineteenth-century music culture, across German-speaking Europe and England. She is the editor of *C. P. E. Bach Studies* (Cambridge, 2006) and rediscovered and reconstructed that composer's extraordinary collection of musical portraits. Her catalog of these pictures was published by the Packard Humanities Institute (2012) as part of the new *C. P. E. Bach: Complete Works* edition, for which she also made the latest scholarly edition of the *C. P. E. Bach* organ works with David Yearsley.

Annette has been a fellow of the Getty Center, the Alexander von Humboldt Foundation, and the Mellon Foundation. Born in England (to a Danish mother), she was educated at Oxford University, (BA, MA) Stanford University (PhD) and the Sweelinck Conservatorium Amsterdam (Advanced Performer's Degree *Uitvoerend Musicus*), where she was a student of Jacques van Oortmessen. For the last ten years she served as the Executive Director of the Westfield Center for Historical Keyboard Studies, now based at Cornell, and she will spend the academic year 2018–19 on sabbatical as the Martha Sutton Weeks Fellow at the Stanford Humanities Center in Palo Alto, California.

## **Benjamin Kjell**

Benjamin Kjell has graduated as Bachelor of church music at the Academy of Music and Drama, Gothenburg, where he is currently attending the masters programme in organ and related keyboard instruments. During his bachelor studies he studied organ playing and improvisation for Karin Nelson. Aside from church music, Benjamin has explored a range of different genres including pop, rock, heavy-metal, jazz and big band music, which influences his compositions as well as his improvisation.

## **Carl Unander-Scharin**

Carl Unander-Scharin, a Swedish composer, opera singer, PhD and Professor, has studied at the Royal College of Music, the University College of Opera and the Royal Institute of Technology (all in Stockholm). Unander-Scharin has enjoyed a successful career as a lyrical tenor, having sung roles at many Swedish venues including Folkoperan, the Vadstena Academy and the Drottningholm Theatre as well as a large portion of the oratorio repertory. From 2000 to 2011 he was engaged as a tenor soloist at the Swedish Royal Opera. His roles have included Tamino (*Die Zauberflöte*), Almaviva (*Il barbiere di Siviglia*), Don Ottavio (*Don Giovanni*) Gonzalve (*L'heure espagnole*) and Nadir (*Les pêcheurs de perles*). Unander-Scharin is also a prolific composer and has composed twelve operas, two



Walter Chinaglia  
Sten Sandell  
Ulrika Davidsson



Danskompaniet Spinn  
Ulrike Heider  
Sverker Jullander

oratorios and a wide range of music for TV, dance, films and choirs – as well as interactive works in the “Opera Mecatronica” series. His works have been performed internationally, in countries such as USA, Hungary, The Netherlands, Finland, France, South Africa, and Croatia. He was a Visiting Professor at the University College of Opera in Stockholm from 2011 to 2014 and holds a Professor position from 2014 at the University of Karlstad. Unander-Scharin is an elected member of the Royal Swedish Academy of Music.  
<http://www.electronic-opera.com/>

## Catalina Vicens

Award-winning musician, Catalina Vicens, a native of Chile and now resident in Basel, Switzerland, started her international career at an early age. By age 20 she had already played in the main concert-halls of more than ten countries in North and South America, including the Teatro Colón de Buenos Aires Argentina, the Kimmel Center in Philadelphia and the Teatro Municipal do São Paulo.

Vicens combines a vibrant international soloist and research career. Having specialized in performing on antique keyboard instruments, she has been invited to play on the oldest playable harpsichord in the world, featured in her latest recording “Il Cembalo di Partenope” (Diapason d’Or); the 15th century gothic organ of St. Andreas in Ostönnen (one of the oldest and best-preserved organs in the world), as well as in several prestigious collections in the UK, Europe, Japan and USA. She is also recognized for her work with medieval keyboards, working alongside specialized instrument builders in the reconstruction of medieval and renaissance organs. Part of this project is the upcoming double CD with old and new music performed in several of these instruments.

She is currently Visiting Assistant Professor of Harpsichord at Oberlin Conservatory (USA) and harpsichord-research lecturer at the Royal Conservatory of Brussels (Belgium). She has also been invited to give master-classes on a wide range of historical keyboard music, from the 13th to the late 18th century at the University of California, Berkeley, the Longy School of Music Cambridge (USA), Universität der Künste Berlin and the Folkwang Universität der Künste Essen (Germany), and teaches regularly at the Early Music Academy in Lunenburg, Early Music Course at Burg Fürsteneck and the International Portative Organ Days in Germany, which she curates since 2011. In 2016 she served as a jury member at the Jurow International Harpsichord Competition. From Fall 2019 Vicens will be harpsichord lecturer at the Royal Conservatory of Brussels.

Vicens performs and records regularly as a member of ensembles of medieval, Renaissance, Baroque and new music in Europe, USA and South America. She is the artistic director of Servir Antico, with whom she aims to shed light on the less-known repertoire and intellectual heritage of the humanistic period (13th-16th century). She has performed under the direction of well-known conductors such

as Otto-Werner Müller, Gottfried von der Goltz, Andrea Marcon, Skip Sempé and Carlos Miguel Prieto.

Catalina Vicens studied at the Curtis Institute of Music in Philadelphia, Musikhochschule Freiburg, and the Schola Cantorum Basiliensis. She is currently a Ph.D. candidate at Leiden University / Orpheus Institute Ghent.

## **Daniel Björkdahl**

Daniel Björkdahl (1972) is a Swedish organist and conductor. He has master degrees in conducting and organ playing from Gothenburg University and holds a position as an organist and music director in Lundby parish, Gothenburg. He conducts the Lundby Symphony Orchestra, the Lundby Motet Choir and the Ensemble Merula. As a conductor and organist he has performed throughout Europe, Asia and USA, live as well as on radio and television. He has studied organ playing with Joel Speerstra, Hans Davidsson, Karin Nelson to mention a few and conducting with Anders Eby, Jan Yngwe and Gunno Palmqvist.

## **Danskompaniet Spinn**

Danskompaniet Spinn is a professional dance company based in Gothenburg, Sweden. We are passionate about the art of dance and about challenging stereotypes about what dance is and can be. It is about different bodies with different functions and new ways of creating and presenting dance art. In our world, everybody is welcome. It is not about the number of pirouettes you can do, but what you want to express with the pirouette you do.

Spinn was founded in 2010 by Artistic Director Veera Suvalo Grimberg. We are an international company working with Swedish and international choreographers and composers. We work with people who are interested in an artistic dialogue, and who want to explore and develop both their own as well as our artistic expression.

Over the last years we have created both big and small productions, in Sweden and internationally. Spinn also gives workshops and lectures where we meet other dance artists, children in kindergarten, museum curators, personal assistants, politicians, students, dance teachers and many more.



RilkeEnsemblen  
Ming Tsao  
Per Anders Nilsson





Peter Holman  
Nathan Laube  
Monica Melcova

## Edoardo Bellotti

Internationally renowned organist and harpsichordist, Edoardo Bellotti performs as a soloist and with ensembles and orchestras in Europe, USA, Canada, Japan, and Korea. He is frequently invited to give seminars and master classes as an expert of Renaissance and Baroque repertory, performance practice, and improvisation. In addition to his musical studies (organ and harpsichord), he studied humanities at the University of Pavia, Italy, completing laurea degrees in philosophy and theology.

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

He has made more than thirty recordings on historical instruments, which have obtained critical acclaim.

After being for six years Professor of Organ, Harpsichord and Improvisation at the Eastman School of Music, University of Rochester, USA, since October 2018 Edoardo Bellotti is Professor of Historical Organ and Improvisation at the University of Arts in Bremen, Germany.

## Erland Hildén

Erland Hildén is titular organist and choirmaster of Örgryte parish since 1998. Before that, he worked for seven years as assistant cathedral organist in Karlstad. Erland regularly performs in concerts all around Europe, where his compositions are attracting increasing interest. Recently, Erland was awarded third prize for his "organ fairy tale", *The Ant and the Grasshopper*. He is currently in the process of composing a large-scale Christmas Oratorio, to be performed on December 22 in Örgryte New Church. Otherwise, Erland spends his time in the three places that he loves the most: Gothenburg, the region of Värmland (Sweden) and Greece.

## Eleanor Smith

Eleanor has a proven track record both as a published researcher, and as an excellent public speaker at conferences. She is experienced in the field of organology and musicology, particularly how the development of instruments can affect written music. She had gained a reputation in the field for high attention to detail, as well as an ability to disseminate her research to a variety of audiences.

Eleanor's primary area of research is in organology – particularly (but not limited to) the history of the development of keyboard instruments. Her doctoral studies on the history and use of the claviorgan also sparked an interest in the development of opera and continuo practice in both theatre and salon performances of early operas. As a performer, Eleanor is a singer specialising in historically informed practice – however, she also studied harpsichord as an undergraduate and her performance interests very much tie into her research (and visa versa). A dedicated and keen member of a number of choirs, Eleanor has also undertaken occasional direction of choral ensembles.

Retaining her connections with the Musical Instrument Museums Edinburgh, Eleanor is the current Chair of the Friends of St Cecilia's Hall and Museum: a charity which supports activities within the collections, as well as Early Music performance and organological study.

## **The Friman-Ambrosini-Vicens TRIO**

The Friman-Ambrosini-Vicens TRIO was founded in spring 2018 when Anna Maria Friman (voice and hardanger fiddle), Catalina Vicens (organetto and percussion) and Marco Ambrosini (nyckelharpa and jew's harp) came together as a trio in Studio Katharco in Germany for a few days making music together. The musicians, who had performed together in different constellations before the trio started, share a fascination for a broad musical experience where folk, improvisation, medieval/renaissance and contemporary music meet.

The trio has recently performed at the Chalmers AHA festival for Art&Science in Gothenburg and at the InCanto– Musica Divina Festival in Krakow and look forward to the Gothenburg International Organ Festival in October where they will be joined by Arve Henriksen (trumpet).

For the last twenty years Anna Maria Friman, of Göteborg, has been working as a freelance musician (voice and hardanger fiddle) in project-based chamber music ensembles, her soloist engagements ranging from small ensemble formations (such as the Gavin Bryars Ensemble, Hille Perl's Sirius Viols and Bang on a can All-Stars) to works for symphony orchestra, as well as with her two regular groups Trio Mediaeval and Alternative History. Most of her ensemble engagements over the last ten years have included performers from different musical styles, crossing borders between folk, improvisation, contemporary, medieval and renaissance music. She has performed and given radio broadcasts throughout Europe, USA, Mexico, Canada, Hong Kong, South Korea and Japan, and since 2001 she has recorded for ECM Records. In 2010 Anna completed a PhD in Music at the University of York, UK where she researched the modern performance of medieval music by women. For five years she taught singing and coached vocal ensembles at the University of York.

[www.annamariafriman.com](http://www.annamariafriman.com)



Mattias Wager  
Ligita Sneibe  
Mattias Lundberg



Max Käck  
Lisa Benderius  
Kimberly Marshall

Catalina Vicens – see separate biography above.

Marco Ambrosini was born in 1964 in Forlì (Italy). After studying violin and composition, he devoted himself to the nyckelharpa, which he discovered in a museum in Trondheim, Norway in the late 1980s. He is considered one of the pioneers of the nyckelharpa outside Scandinavia and one of the first to trace this instrument back from Swedish folk music to early and to contemporary music. He teaches at several conservatoires in Europe. Marco made his debut as a soloist and nyckelharpa player in the theatre “Alla Scala” in Milan, in concerts for the Royal Swedish Concert Agency, in the Alte Oper Frankfurt, in the Philharmony in Cologne, Berlin, Moscow and in the Carnegie Hall of New York.

He has participated together with Carlo Rizzo, Jean-Louis Matinier, Valentin Clastrier and Michael Riessler in numerous concerts and radio recordings of jazz and contemporary music and was chosen by the German radio SWF as newcomer and composer for the New Jazz Meeting 1993.

He has recorded more than 160 CDs and over the last 10 years has been released almost exclusively by SonyClassical/Deutsche Harmonia Mundi and ECM.  
[www.marcoambrosini.eu](http://www.marcoambrosini.eu)

## Gageego!

The Swedish ensemble Gageego! is appreciated for its ability to interpret, in a joyful and refreshing way, today's music in a technically polished, highly artistic manner. Gageego! was formed in 1995 with the explicit mission to explore and make contemporary music more accessible. As one of the key players in Contemporary Music Sweden, the ensemble is held in high esteem for its pleasurable and curious way of interpreting contemporary music, while always pushing the technical and artistic levels to new heights.

The group collaborates regularly with Swedish and international guests such as Peter Eötvös, Heinz Karl Gruber and Pierre-André Valade.

In addition to concert performances in Sweden, the group has toured Russia, China, Denmark, and Austria where they were guest artists at the Vienna concert for the Lange Nacht der Neue Klänge. The Austrian press was enthusiastic. “With precision, virtuosity and commitment Gageego! rejoiced in the Mozart-Saal” wrote *Der Standard*. *Wiener Zeitung* wrote “Ensemble Gageego! made the audience forget about the tiredness. The ensemble played in a precise, melodious and engaging manner. A Swedish win.”

In the last few years, Gageego! has presented their own annual concert series in the Gothenburg Concert Hall.

In the same way as Gagego! was born out of the need of a number of musicians to play chamber music at the highest level, the group thrives on new challenges, both artistic and technical, in both modern classics and quite new works, many of them commissioned for Gagego!. The success and the response from the audience encourages the ensemble to continue, always in search of discovery and renewal.

## **Gunnar Eriksson**

Gunnar Eriksson has worked for more than 50 years with choirs from all over the world. From the Enskede Youth Choir in the 1950s to the Gothenburg Chamber Choir, the Rilke Ensemble and others, he has developed a distinctly personal approach to the choir as an art form. One could call it a private crusade against uninspired and routine-like choral singing.

In a perpetual search for a genuine expression and with his own very special arrangements, Eriksson offers his audiences and singers insights into the complexities of the music. With an existential attitude to texts and the courage not to shy away from difficulties or complications, he creates 'music'.

## **Guldhedskyrkan's Choir**

Guldhedskyrkan's choir was started 30 years ago by Mats Lissdaniels who at that time was the organist of Guldhedskyrkan. Ulrike Heider, our current conductor, joined us in 1999. We are 45 singers from the age 35 to 60. We sing a broad range of music from the 11th century to the present. Every year we perform both major works and smaller "a cappella" concerts. The choir has performed for example Bach's Mass in B minor, Handel's Messiah, and requiems by Brahms, Lloyd Weber and Duruflé. Our a capella concerts mix old and new music: Swedish classics alongside pieces by composers such as William Byrd, Arvo Pärt and Eric Whitacre. Under the leadership of Ulrike Heider the choir has developed musically and grown in size and is now regarded as one of the leading amateur choirs in Gothenburg.

## **Göteborg Baroque**

Göteborg Baroque was founded in 2003 by the artistic director Magnus Kjellson who conducts the ensemble traditionally as a performing conductor from the keyboard of the organ or harpsichord. Göteborg Baroque makes its home and presents its general program series at the Christinae Church in Göteborg. The ensemble regularly performs important and well-known works from the Baroque period but also presents less famous musical pearls, often re-premiering works that have been ignored for hundreds of years.



Joris Verdin  
Johannes Landgren





Hector Olivera  
Joel Speerstra  
Karin Nelson

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

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

## Göteborgs Kammarkör

Göteborgs Kammarkör [the Gothenburg Chamber Choir] was founded in 1963 by Gunnar Eriksson. Together with the choir, Gunnar is an important renewer of Swedish choral singing. Over the years, the choir has produced a number of recordings, in addition to innumerable tours of Sweden and other countries, and it has collaborated with leading Nordic composers, ballad singers, jazz musicians, etc.

During its more than 50 years of activity, the choir has been the site of meetings between the musical traditions of Sweden and those of other parts of the world. The choir has visited a large number of countries, including Cuba, Israel/Palestine, North Macedonia, Iceland, the Faroe Islands and France. In recent years, the choir has performed in concerts together with Nordic, Romanian, Iranian, Egyptian, Palestinian, Latin American and Georgian musicians, composers and singers.

## Hanna Drakengren

Hanna Drakengren holds a master's degree in organ and related keyboard instruments from the University of Gothenburg, where she studied with Professor Hans Davidsson. Her studies were focused on chorale settings in the early Lutheran period. She has also studied at Stora Sköndal (1995) and the University of Gothenburg (2000). Since 2008 she works as an organist in Arboga, in the diocese of Västerås. She has also held positions at Strängnäs Cathedral (2005–2008), and Åhus, in the diocese of Lund (2000–2005). Her field of studies are focused on choral settings during the early Lutheran period. She works for the Gothenburg International Organ Academy, and is responsible for the children's program in the Gothenburg International Organ Festival. She is also active in the International Organ Academy of Leufsta Bruk and in the museum "Klaverens hus" (The House of Keyboard Instruments).

## Hans Davidsson

Hans Davidsson is Artistic Director of the Göteborg International Organ Festival and Music Director at Älvsborg Church in Göteborg. He served as Professor of Organ at the Royal Academy of Music in Copenhagen 2012–2018. 1987–2005, he served as professor of organ at the School of Music at Göteborg University, 1994–2009 as the Artistic Director of the Göteborg International Organ Academy (GIOA), and he was the founder of Göteborg Organ Art Center (GOArt) at the University of Gothenburg. 2006–2014, he was Professor of organ at the Hochschule für Künste Bremen in Germany where he continues as the director of the Arp Schnitger Institute of Organ and Organ Building. 2001–2012, he had the privilege to serve as Professor of organ at the Eastman School of Music and as project director of the Eastman-Rochester Organ Initiative (EROI) in Rochester, NY, USA. He performs and teaches at major festivals and academies throughout the world. He has made many recordings, including the complete works of Matthias Weckmann, Dietrich Buxtehude and Georg Böhm on the Loft label.

## Hans Hellsten

Hans Hellsten was born in 1958, in Helsingborg, and is professor of organ at the Malmö Academy of Music, Lund University, since 1992. He has been active as a church musician, toured as an organist and a chamber musician, made recordings, produced festivals and written on music, for example *The Queen of Instruments: History and Technology of the Organ*. In recent years, he has worked with quality assurance and evaluation issues, as well as with teaching and learning in higher education.

## Hans-Ola Ericsson

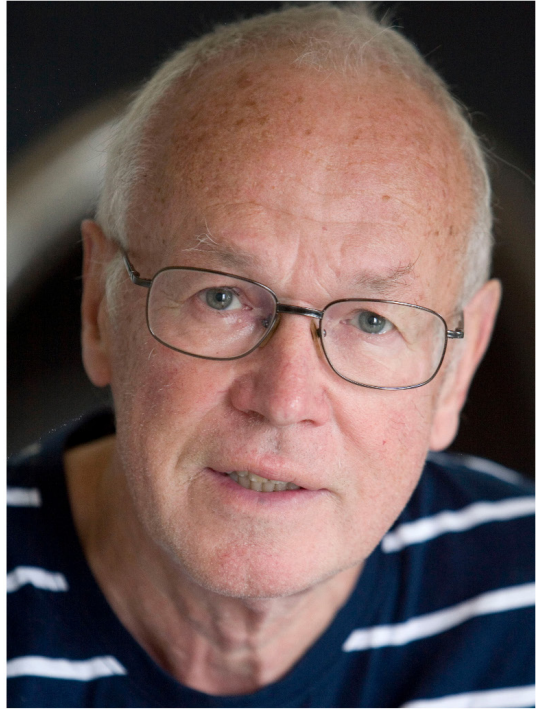
Hans-Ola Ericsson was born in Stockholm in 1958. He studied composition and organ mainly in Stockholm and Freiburg but later also in the USA and in Venice. Most influential among his teachers have been Klaus Huber, Brian Ferneyhough and Luigi Nono.

In 1989 Hans-Ola Ericsson was appointed professor of organ at the School of Music in Piteå at Luleå University of Technology, Sweden.

In the summer of 1990 he was instructor at the summer course for new music in Darmstadt (Darmstädter Ferienkurse) and was awarded the prestigious Kranichsteiner Musikpreis. He has held guest professorships in Riga, Copenhagen, Helsinki and Amsterdam, as well as lectured and performed at a large number of leading organ festivals and academic symposia worldwide, persistently campaigning for the quality of new music and its right to be heard.



Göteborgs Kammarkör  
Hans Hellsten  
Göteborg Baroque



Hans-Ola Ericsson  
Gunnar Eriksson  
Joel Speerstra & Ulrika Davidsson

In 1996 Hans-Ola Ericsson was appointed permanent Guest Professor at the Hochschule für Künste in Bremen, Germany.

In 2011 Hans-Ola Ericsson was appointed Professor, University Organist and Chair of the Organ & Church Music Area in the Schulich School of Music at McGill University in Montreal.

Hans-Ola Ericsson has given concerts throughout Europe as well as in Russia, Japan, Korea, the USA, and in Canada. He has made numerous recordings including a highly acclaimed complete recording of Olivier Messiaen's organ music. In 1999 the influential German magazine *Die Zeit* named this complete recording one of the 111 most important recordings for the next millennium ([http://www.zeit.de/1999/01/111\\_Platten\\_fuer\\_das\\_naechste\\_Jahrtausend](http://www.zeit.de/1999/01/111_Platten_fuer_das_naechste_Jahrtausend)). Music from the 20th century has been in focus for Ericsson's recordings, mostly on the Scandinavian label BIS, but also his recordings of organ and chamber music from the romantic and the baroque era have been very well received.

During the years 2009–2013 Hans-Ola Ericsson worked on an extensive recording project focusing on chamber and organ solo works by Johann Sebastian Bach for the Norwegian record label, Euridice. These recordings were released in 2011, 2012 and 2013.

Hans-Ola Ericsson has been engaged in extensive work together with, among others, John Cage, György Ligeti, Bengt Hambraeus and Olivier Messiaen on the interpretation of their works for organ. He is frequently engaged as a jury member in international organ competitions.

During the last decade, a number of compositions by Ericsson have been premiered.

Besides his artistic and pedagogical activities, Ericsson is also deeply involved in different projects aiming at either the restoration of historical organs or innovative organ building projects. He served as project leader of the "Övertorneå Project" (1992–1999), which comprised an exhaustive documentation, two reconstructions and a restoration of the most important instrument of the Swedish Baroque, the organ of the German Church in Stockholm.

At the School of Music in Piteå, Sweden, he initiated and led an innovative organ project which resulted in an organ for the 21st Century, that was inaugurated in October 2012.

In the spring of 2000 he was named member of the Royal Swedish Academy of Music and he received the interpretation prize of the Swedish Society of Composers in 1999. From 2002 until 2006 he was Principal Guest Organist of the Lahti Organ Festival in Finland, and from 2005 until 2011 artistic consultant for the Bodø International Organ Festival in Norway. In 2009 he was awarded a wine

knighthood in the German town of Oppenheim. In 2018 he was elected Honorary Professor at the Danish National Academy of Music.

## **Hector Olivera**

Since entering the Buenos Aires Conservatory as a child prodigy at age six, Maestro Hector Olivera has become one of the most sought after and revered international concert organists of the present time.

The Times-Reporter describes an evening with Mr. Olivera as “an event, a happening, a joyful celebration of the sheer power and pressure that a true virtuoso like Hector Olivera can unleash in a concert hall.”

Born in Buenos Aires, Mr. Olivera began playing the pipe organ when he was three. At age five he played for the legendary Eva Perón; at twelve he entered the University of Buenos Aires and by eighteen he had performed for heads of state and celebrities throughout Latin America. When offered a scholarship at the renowned Juilliard School of Music in New York, he moved to the United States. Three years later, Mr. Olivera’s outstanding professional concert career was launched when he won the AGO’s National Improvisation Contest.

Mr. Olivera has performed solo concerts throughout the USA, Europe, Asia, Australia, Central, and Latin America and as guest soloist with prominent symphony orchestras worldwide. Whether in a prestigious venue like Carnegie Hall, Royal Albert Hall, Cathedral of Notre Dame in Paris, Constitution Hall, Walt Disney Concert Hall in Los Angeles, or in conjunction with a celebrated event like the Olympic games or the Classical Newport Music Festival, the most sophisticated and demanding organ aficionados claim that Maestro Hector Olivera is “one of the greatest organists in the world today.”

## **Johannes Landgren**

Johannes Landgren was born in Lapponia in northern Sweden in 1961. He began his studies at the School of Music and Musicology at the University of Gothenburg in 1980. In 1985 he obtained his degree in Church Music, in 1987 he received his soloist diploma in organ repertoire and organ improvisation, in 1990 he completed his studies in choir pedagogy, and in May 1997 he presented his Ph D dissertation on Petr Eben’s organ music.

Since the late 80’s Landgren has been teaching and conducting research at the Academy of Music and Drama, University of Gothenburg.



Gagego!  
Eleonor Smith  
Erland Hildén





Edoardo Bellotti & Magnus Kjellson  
Hans Davidsson  
Guldhedskyrkans Kammarkör

As an organist and choral conductor he has toured many countries in Europe and other parts of the world with great success. He has participated in many international competitions and festivals. He won three prestigious awards in the Prague Days of Choral singing in 1994: His chamber choir, Varbergs kammarkör, was awarded the first prize in the chamber choir competition, the “Grand Prix” for the entire competition, and Johannes himself was awarded the title of “best conductor” of the competition. He has, as conductor and organist, made recordings for radio and television in Sweden, Belgium, Ireland, the Czech Republic, Germany, Denmark, Finland and Estonia. He has also made more than thirty CD recordings, including renaissance, baroque and contemporary music. The CD:s have received splendid reviews and one them was named “recording of the year” by one of the biggest newspapers in Sweden. At present Johannes Landgren is Professor of Organ and Improvisation at the Royal College of Music, and he performs frequently all over the world.

## **Joel Speerstra**

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.” His research on the pedal clavichord was awarded with the national prize in musicology from the Swedish Academy of Music. His current research project studies the affordances of newly designed keyboard instruments based on historical models, including the duo clavichord presented in the present Organ Festival concert.

## **Joris Verdin**

Joris Verdin is both organist and musicologist. This combination is the reason for his preference for reviving forgotten music at the same time as he creates contemporary compositions. He has recorded over forty CDs as a soloist, spanning many musical eras and styles. After various activities as accompanist, arranger and producer he now focuses on the organ as well as the harmonium and has become internationally reputed as a specialist. He teaches the organ at the Royal Conservatory of Antwerp and is professor at the University of Leuven, Belgium.

Master classes, musical editions and articles are an important part of his activities. Among them are the first complete edition of César Franck’s harmonium works

and the first handbook of harmonium technique. The Spanish town Torre de Juan Abad (Ciudad Real) appointed Joris Verdin honorary organist of the historical organ built by Gaspar de la Redonda in 1763. He received the Diapason d'Or (and "Event of the month") (France) and the Cecilia Award (Belgian Press) in 2001 for his recording of Franck's organ works. A compilation of his organ works was recorded in 1998 (RIC 233442) and reissued in 2014. He was appointed Musician of the year of the Flanders Festival 2002, and was artistic adviser and inauguration of the Liszt "orgue-piano" in Vienna, 2005. Since 2007, after inaugurating the restored Cavallé-Coll organ from 1864, artistic leader of the "Voix Célestes" Program at the Fondation Royaumont, France. He was awarded "Le meilleur Widor" by *ClassiqueInfo* for his recording of Widor's symphonies I-IV. In 2011 he received the "Preis der deutschen Schallplattenkritik". The November 2011 issue of the *American Record Guide* puts it this way: "Verdin, the apparent Dean of harmonium players, certainly knows how to get the most from the harmonium". In March 2012, his recording of Lefébure-Wely's *Suites pour Harmonicorde* was honoured with the "Diapason d'Or" (French musical press). In September 2012 his recording of organ music by Willaert, in collaboration with the Capilla Flamenca, received "Choc de la Musique", "Diapason d'Or", "Klara Prize" (Flemish Radio) and the Cecilia Award. In 2014, he received the "Diapason d'Or" for the "Guide des Instruments de Musique" in collaboration with musicians from the Ricercar label, and in 2015, the "Preis der deutschen Schallplattenkritik" for the DVD "César Franck, Father of the Organ Symphony, with a substantial contribution by Joris Verdin on performance practice". In 2015, he was also the artistic director of the Gothenburg International Organ Academy.

## Karin Nelson

Karin Nelson was born in Skellefteå in the far north of Sweden. She studied music and music education at the Piteå School of Music, Luleå University of Technology, and later church music at the Academy of Music and Drama, University of Gothenburg, where she also received her soloist diploma in organ. This was followed by organ and harpsichord studies at the Sweelinck Conservatory in Amsterdam. Already at the beginning of her career, she taught at several universities in Sweden and was for several years organist for the Gothenburg Symphony Orchestra.

Nelson is Professor of organ and church music at the Norwegian Academy of Music in Oslo and Professor of organ at the Academy of Music and Drama, University of Gothenburg. She holds a PhD in musicology, the title of her dissertation being "Improvisation and Pedagogy through Heinrich Scheidemann's Magnificat Settings," focusing on the role of music notation in North Germany during the 17th century when organists were known for their ability to improvise. In addition to concert activities in Sweden and abroad, Nelson has made numerous CD recordings, several of them together with musicians from different genres where improvisation is included as a natural element.



Catalina Vicens  
Benjamin Kjell  
Amanda Flodin



Bo Nyberg  
Annette Richards  
Carl Unander-Scharin & Åsa Unander-Scharin

## Kimberly Marshall

Kimberly Marshall is known worldwide for her compelling programs and presentations of organ music. She is an accomplished teacher, having held positions at Stanford University and the Royal Academy of Music, London. Winner of the St. Albans International Organ Playing Competition in 1985, she has been a recitalist, workshop leader and adjudicator at eight National Conventions of the American Guild of Organists. From 1996 until 2000, she served as a project leader for the Göteborg Organ Art Center (GOArt) at the University of Gothenburg. She currently holds the Patricia and Leonard Goldman Endowed Professorship in Organ at Arizona State University.

Dr. Marshall's compact disc recordings feature music of the Italian and Spanish Renaissance, French Classical and Romantic periods, and works by J. S. Bach. Her most recent recording, *Recital in Handel's Church*, includes music by Bach and Handel on the new instrument in London at St. George's, Hanover Square. Her recording of Arnolt Schlick's *Tabulaturen etlicher Lobgesang* on the 500th anniversary of its publication (2012) and a CD/DVD set entitled *A Fantasy through Time* (2009) received great critical acclaim. Her expertise in medieval music is reflected in her recording, *Gothic Pipes*, as well as through her scholarly contributions in such publications as the *Grove Dictionary of Music* and the *Oxford Dictionary of the Middle Ages*. To increase awareness of this repertoire, she published anthologies of late-medieval and Renaissance organ music in 2000 and 2004.

Kimberly Marshall is often invited to perform at conventions and festivals. During the summer of 2013, she appeared in Amsterdam, Seoul and Sweden; in 2014, she was a featured artist for the National Convention of the American Guild of Organists in Boston, as well as on performance series in England, Germany, France, New York and San Diego. During the summer of 2015, she was on the jury for the Schnitger International Organ Competition, where she performed on the earliest surviving instrument in the Netherlands, built in 1511. In 2016 Dr. Marshall played concerts in Seattle, Philadelphia, Bolivia, Amsterdam and Vienna, while her engagements in 2017 included the opening recital for the AGO regional convention in Salt Lake City and an inaugural recital of the new Paul Fritts organ for the Basilica at the University of Notre-Dame. In July 2018, she was chosen to perform for the final concert of the national convention of the American Guild of Organists in the Kauffman Center, Kansas City.

See [kimberlymarshall.com](http://kimberlymarshall.com) or visit <https://www.facebook.com/KimberlyMarshall.organist>.

## Ligita Sneibe

Ligita Sneibe graduated from the Latvian Academy of Music, where she studied organ playing with Pēteris Sīpolnieks, Vija Vismane, and Tāļivaldis Deksnis. She earned a concert organist's diploma at the Piteå School of Music, Luleå University of Technology, Sweden, where she studied with Professor Hans-Ola Ericsson.

Sneibe won an award for interpreting the music of Olivier Messiaen, and was placed second at the M. K. Čiurlionis Competition, in Vilnius, in 1991 and 1995. She was also placed second, and won a prize for her performance of Romantic music, at the Lahti International Organ Competition, in Finland, in 1993.

She has performed concerts throughout Europe and in Japan.

Sneibe has taught organ performance at the Latvian Academy of Music (1993–2005), the Löfstabruk International Organ Academy (1996–2006), and summer courses in Uppsala (2009–2013).

About her work, Sneibe says: “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.”

In the field of contemporary music, Ligita has performed a series of concerts at the Riga Cathedral with music by Latvian composers, intended as their musical portraits. At the Visby Cathedral she performed a concert of organ music by international composers as part of the 2009 World Music Days, organized by the International Society for Contemporary Music.

Ligita Sneibe currently lives in Sweden, where, in addition to her concert performances, she works as a church organist.

## Lina Lindkvist

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



Lina Lindkvist  
Hanna Drakengren  
Linus Landgren





Anders Börjesson  
Louise Jansson

## Linus Landgren

Linus Landgren grew up in Göteborg where he began studying piano and organ playing. He graduated in 2017 with a bachelor's degree in church music at the School of Music in Piteå, Luleå University of Technology. He continued his studies at the University of Gothenburg, where he received a master's degree in organ with related keyboard instruments in 2019. As a result of his interest in improvisation and story-telling he has lately been performing organ stories for children. One of the stories, "Fisken Fia och den stora simtävlingen" (Fia the Fish and the great swimming contest), can be heard at the Youth Organ Festival at Stadsbiblioteket. His master's thesis was about using the organ to interpret recited texts ("Att spela mellan raderna - En studie i att gestalta en läst text med hjälp av orgeln", <https://gupea.ub.gu.se/handle/2077/61960>).

## Lisa Benderius

Lisa Benderius received her Master of Fine Arts degree in music with specialization in organ and harmonium from the Academy of Music and Drama, University of Gothenburg, in 2015. She is frequently hired as a harmoniumist for solo concerts and talks, and she teaches the harmonium at the Academy of Music and Drama, University of Gothenburg. Recently she got the opportunity to initiate and run a large project in Swedish primary and secondary schools to teach and study the generalisability of affect in music and its transferability to abstract visual art. She also teaches organ and piano in private schools.

## Louise Jansson

Louise Jansson has studied piano, chamber music, lieder interpretation and organ at the Academy of Music and Drama, University of Gothenburg, and at the Staatliche Hochschule für Musik in Karlsruhe, Germany. She works as a church musician in Gothenburg, in addition to activities as a pianist in collaboration with a number of instrumentalists and singers. Her recent works as a composer include the opera Pappersblommor (Paper Flowers), the song cycle The Passionate Pilgrim for soprano and piano with texts by William Shakespeare, and the choral piece Res dig, själ (Rise, o Soul). In 2016 she composed the music to the puppet theatre piece Resan till Hawaii (The Journey to Hawaii). Her earlier works for the theatre include music to classical Greek dramas, in collaboration with the School of Theatre. She also has many years' experience of teaching piano and chamber music.

## Magnus Kjellson

Magnus Kjellson has been the artistic and musical director of Göteborg Baroque since he founded the ensemble in 2003. Kjellson conducts the ensemble traditionally as a performing conductor from the keyboard of the organ or harpsichord. Magnus Kjellson has received several awards, including “The Swedish Early Music Award” for his work with Göteborg Baroque and early music. Besides the ensemble, Kjellson maintains a rich concert activity as an organ soloist and guest ensemble leader. He is also organist of the Christinae Church.

## Mattias Wager

Mattias Wager was born in Stockholm in 1967. He studied organ and church Music at the Royal College of Music in Stockholm as well as with Johannes Geffert in Bonn and Naji Hakim in Paris.

His achievements in international competitions include three first prizes: in the 1995 Organ Interpretation Competition in St Albans, England, in the improvisation competitions in 1991 in Strängnäs, Sweden and 1995 in Paris (Grand Prix d'improvisation “Pierre Cochereau”).

Mattias Wager is Cathedral Organist i Stockholm and Organist at the Stockholm City Hall. He gives concert performances and masterclasses at festivals and other prestigious venues throughout Europe and has also given several concerts in Brazil. He has also been teaching organ and improvisation at the four major Colleges of Music in Sweden. Mattias Wager takes a particular interest in cooperating with other artists, for example percussionist Anders Åstrand and singer/choirmaster Gary Graden, together with whom he has formed a trio focusing on improvisation. He has also composed music for several successful theatre plays. Since 2017, Mattias Wager is a member of the Royal Swedish Academy of Music.

## Max Käck

Max Käck (b. 1951) is a cellist, composer, musicologist and producer. He studied cello at Folkwang Hochschule, Essen and worked as a cellist in the opera orchestra of Stora Teatern in Gothenburg during the seventies. There he also studied composition with Torsten Sörenson, Rune Lindblad and Sven-Eric Johanson, as well as musicology and philosophy at the University of Gothenburg. During the seventies and eighties, Käck mostly worked with electro-acoustic music and multimedia, but in recent years he has come to focus more on the roots of Western classical music. Currently he composes mostly chamber music, instrumental and vocal music.



Schola Gothia



Andreas Edlund  
Daniel Björkdahl  
Arve Henriksen & Friman-Ambrosini-Vicens Trio

In addition to his activities as a composer, Max Käck has been a producer for contemporary and baroque music ensembles, and for the Kalv festival, a festival for contemporary music begun in 2004, for which he has been artistic director. He is also the initiator of the Ubbhult baroque festival.

## Monica Melcova

Monica Melcova received her first musical education at the age of five. After her studies at the Conservatoire in Košice, she went on to study at the University for Music and Performing Arts in Vienna with Michael Radulescu. In 1999, she graduated with the highest distinction and the prize of honour by the Austrian Ministry of Culture and Education. In the same year, she was admitted to the Conservatoire National Supérieur in Paris for postgraduate courses (cycle de perfectionnement) with Olivier Latry and Michel Bouvard. At the same time, she studied improvisation with Loïc Mallié, which was made possible by the support of the Fondation de France – La Bourse Nadia et Lily Boulanger and the Mécénat Musical Société Générale.

During her studies, Monica received numerous prizes at international competitions: Bruges, European Music Festival Zilina, Prix de l'Unesco Lisbonne, Prix de la Fondation Meyer (Paris 2002).

In 2002 she was appointed organist in residence at the Sapporo Concert Hall KITARA, Japan, where she taught master classes and performed in numerous organ recitals at venues like Suntory Hall Tokyo, Metropolitan Art Space, Opera City Hall, Minato Mirai Hall, Niigata Performing Center, Morioka Civic Hall etc.

From 2006 to 2011, she taught at the Gaston Litaize Conservatoire and was also the titular organist at Saint-Martin-des-Champs from 2003 to 2011. Since September 2008, she has been teaching improvisation at the Music Academy MUSIKENE in San Sebastian [www.musikene.net](http://www.musikene.net).

She has a great interest in improvisation in connection with teaching. She deals with improvisation within the master classes she gives in Europe and Japan as well in many radio programmes.

She gives recitals regularly on prestigious organs: Saint-Sulpice, Notre-Dame de Paris, Sankt Wenzel in Naumburg, Hofkirche in Dresden, Eglise de la Madeleine de Paris etc.. She has made recordings for Radio France, NHK Tokyo, Radio Suisse Romande, RTBF Bruxelles, ORF Wien, Slovak Radio Devin, Radio Clasica España. Monica also works with soloists such as Carlos Mena, Pere Ros, Nora Cisondi, Manuel Blanco, Walter Auer as well as with the ensemble Musica Aeterna and the Orchestre National de France.

In 2012, she was a member of the jury at the Concours international de l'orgue – Grand Prix de Chartres, one of the world's most prestigious organ competitions.

From 2016 she also teaches master students in improvisation at the Centro Superior Katarina Gurska in Madrid.

## **Jonas Lundblad**

Jonas Lundblad is primarily engaged in organ performance and scholarship. His reconstruction of the role of aesthetics in the early thought of Friedrich Schleiermacher is due to be presented as a doctoral dissertation at Lund University, Sweden, in 2020. Research that bridges aesthetics and interpretation in music by Olivier Messiaen will in a similar fashion be presented as a dissertation in musicology at Åbo Akademi, Turku, Finland. His future work as a research fellow in the department of musicology at Uppsala University, Sweden, will be devoted to a new multi-authored complete history of church music in Sweden. Jonas has two CD releases in the pipeline, devoted to 18th century Swedish organ practices as well as the first instalment of a project called "Messiaen in context". He is also attached to the classical music channel of the Swedish Radio (P2) as a consultant and broadcaster.

## **Mats Lindström**

Mats Lindström works as a composer and a musician, often with live electronics and with live performance, intermedia, scenic elements and visual arts as a complement to the music. He has worked with music for theatre, radio art and dance. During the 1990s he worked for the Fylkingen society, both as a producer and as Chairman. He became the assistant of Ákos Rózmán and has since then been working with the sound diffusion of his works in many performances both in Sweden and abroad. Since 2004 he is the artistic director of EMS, Elektronmusikstudion, in Sweden.

## **Mattias Lundberg**

Mattias Lundberg (b. 1976) is Professor of Musicology at Uppsala University. His research has a special emphasis on liturgical music from the Late Middle ages and the European Reformations. He has also published on matters relating to 20th-century modernism in Lutheran music. He has published books, articles and editions and made a large number of public radio broadcasts for Swedish Radio P2, concerning different topics within music history and music theory.

## Ming Tsao

The composer Ming Tsao writes music with a sensuality that arises out of a focus on the inherent qualities of sound – what the composer calls its “materiality” – coupled to an extreme formal rigour and a highly precise, finely-crafted compositional style. In the foreground of his music is a contemporary conception of musical lyricism, which is fractured, multi-faceted and problematised to reflect the modern experience.

Many of Ming Tsao’s works are the result of a critical and deep-thinking examination of the Western classical tradition as well as his serious engagement with Chinese traditional music. Increasingly, opera is the forum where Ming Tsao brings these interests together. The chamber opera *Prospero’s Garden* (2009-2015) consists of two acts that are also separate works: *Die Geisterinsel*, commissioned by the Staatsoper Stuttgart and premiered in 2011, is a re-working of Johann Rudolph Zumsteeg’s 18th-century opera on Shakespeare’s *The Tempest*; *Mirandas Atemwende*, premiered in Berlin in 2015, takes Schoenberg’s *Erwartung* as the starting point for an expressionist exploration of character. He is currently composing a large-scale opera that re-invents the Chinese Ming dynasty Kunqu opera *Mudan Ting* (*The Peony Pavilion*).

Ming Tsao has composed works for ensembles including the Arditti Quartet, ELISION Ensemble, ensemble ascolta, ensemble recherche, Ensemble KNM Berlin and Ensemble SurPlus and has had premieres at the Darmstadter Ferienkurse, Donaueschinger Musiktage, MaerzMusik Berlin, Wien Modern and the Wittener Tage für neue Kammermusik. In recent seasons his major projects include two works for large ensemble: *Refuse Collection* (2017), a reaction to the oeuvre of French filmmakers Danièle Huillet und Jean-Marie Straub; and *Plus Minus* (2012-13), the first full realisation of Stockhausen’s open composition of the same name. This season sees the premiere of the *Dritte Stimme zu Bachs zweistimmigen Inventionen* for keyboard, given by Joel Speerstra and Ulrika Davidsson in October 2019.

Ming Tsao was born in Berkeley, California in 1966, learning violin and viola before travelling to Suzhou, China, to study with the renowned Guqin (Chinese zither) performer Wu Zhao-ji. He studied composition at Berklee College of Music in Boston and ethnomusicology at Columbia University in New York before studies in logic, philosophy and mathematics. Returning to composition, he gained a Ph.D. in Music Composition from the University of California, San Diego under Chaya Czernowin as well as studying privately with Brian Ferneyhough. He was Professor of Composition at Göteborg University from 2009 and is currently Visiting Professor of Composition at the Hanover University of Music, Drama and Media.

A selection of his chamber works was collected on the portrait CD *Pathology of Syntax*, released in 2014 by Mode Records. Kairos Music has released his works



on two CDs, Plus Minus and Die Geisterinsel. His music is published by Edition Peters.

## Nathan Laube

In addition to serving as Assistant Professor of Organ on the faculty of the Eastman School of Music, and his new position as International Consultant in Organ Studies at the Royal Birmingham Conservatoire, UK, Nathan Laube's extensive recital career includes major venues spanning four continents, with appearances at the Vienna Konzerthaus, Hamburg Elbphilharmonie, Berlin Philharmonie, Dortmund Konzerthaus, Cankarjev Dom in Ljubljana, and the Sejong Center in Seoul. Highlight performances in the USA include the concert halls of Philadelphia, San Francisco, Dallas, Seattle, Nashville, Kansas City, and Los Angeles. His recent appearances have included the first inaugural recital of the restored Harrison & Harrison organ of King's College Chapel, Cambridge, as well as performances at Notre-Dame Cathedral in Paris, and St. Paul's Cathedral in London. In May of 2018 he performed the Hindemith Kammermusik VII with the Karajan Academy of the Berliner Philharmoniker (formerly Orchestra Academy) as part of a residency at the Philharmonie. For the summer of 2017 he served as the first "Organist in Residence" at the famous Müller organ at the St. Bavo Kerk in Haarlem, the Netherlands. Nathan also frequently presents concert tours in the United Kingdom, where highlight venues have included York Minster, Canterbury Cathedral, Exeter Cathedral, Ely Cathedral, Hereford Cathedral and Truro Cathedral; and in 2019 he will perform the complete Bach Clavierübung III at London's Royal Festival Hall.

Highlights of Mr. Laube's recent and upcoming festival appearances around the world include the Internationales Musikfest Hamburg (DE), Berlin Orgelsommer (DE), the Stuttgart Internationaler Orgelsommer (DE), the Naumburg Orgelsommer (DE), the 300th Anniversary festival of the 1714 Silbermann organ in the Freiberg Cathedral (DE), the Dresden Music Festival (DE), the Orléans Organ Festival (FR), Bordeaux Festival d'Été (FR), the Lapua Festival (FI), the Lahti Organ Festival (FI), the 2015 and 2016 Smarano Organ Academy (IT), the Stockholm Organ Space Festival (SE), the Max Reger Foundation of America's 2015 Max Reger Festival (USA), the WFMT Bach Project for which he performed the complete Clavierübung III in Chicago (USA), and several EROI Festivals at the Eastman School of Music in Rochester (USA).

Performances for conventions and conferences are frequent. Mr. Laube was a featured performer at seven national conventions of the Organ Historical Society (OHS). Mr. Laube also serves in several leadership roles for the OHS, as Chair of the Friends of the Library and Archives, and as co-chair for the 2018 OHS national convention in Rochester, NY. For the American Guild of Organists (AGO), Nathan was a featured performer at their national conventions in 2010

in Washington, DC and in 2012 in Nashville, TN, as well as numerous regional conventions.

Mr. Laube has two CD recordings available: the Stephen Paulus Grand Concerto on the Naxos label (NAXOS 8.559740) recorded with the Nashville Symphony, Giancarlo Guerrero, conducting, which received a GRAMMY Award for Best Classical Compendium; and a new solo recital recording on the Ambiente label (AMBIENTE ACD-1062), recorded at the Stadtkirche in Nagold, Germany. He has collaborated with solo artists including Andreas Ottensamer, principal clarinet with the Berliner Philharmoniker; Chris Martin, principal trumpet with both the Chicago and New York Philharmonic; and violinist Rachel Barton Pine.

## **Per Anders Nilsson**

Per Anders Nilsson is an electroacoustic improviser and composer. At the outset a saxophone player within the Scandinavian jazz idiom, he eventually switched to electronic instruments. Nilsson has been a member, and leader, of different improvisation groups since the 70s, among them Volapyk, Beam Stone, duo pantoMorf and Natural Artefacts. In addition, Nilsson has toured and recorded with artists such as Karin Krog, Evan Parker, Eddie Prevost and John Tilbury. At present he is employed as Professor of music and media at the Academy of Music and Drama, University of Gothenburg. Nilsson's music is characterized by a mix of influences from different genres, and he strives for ambiguity within his music.

## **Peter Holman**

Peter Holman is Emeritus Professor of Historical Musicology at the University of Leeds. He has wide interests in English music from about 1550 to 1850 and the history of instruments and instrumental music. His books include the prize-winning *Four and Twenty Fiddlers: The Violin at the English Court 1540-1690* (1993) and *Life after Death: The Viola da Gamba in Britain from Purcell to Dolmetsch* (2010). His book *Before the Baton*, a study of conducting and musical direction in Georgian Britain, will be published next year. As a performer he is director of *The Parley of Instruments*, the *Suffolk Villages Festival*, and *Leeds Baroque*.

## **The Rilke Ensemble**

Back in the spring of 1980, when Gunnar Eriksson founded this new ensemble, the objective was to perform Sven-Eric Johanson's large-scale choral symphony *Duinoelegi No. 7*, composed in 1954. This project was, however, never realized. The symphony is a highly demanding piece and the composer had envisioned a

choir of 800. In spite of all this, the ensemble decided to adopt the name of the poet behind the elegy, Rainer Maria Rilke.

Gunnar Eriksson's intention was to gather expressive singers with distinctly individual soloist voices and have them blend. The standard Swedish choral ideal is to sound like a string ensemble with a uniform expression, while Gunnar had other plans. In time, the ensemble evolved into a vocal sinfonietta, where each voice rings out freely.

During those early years, the Rilke Ensemble invited composers on a regular basis to the art college Gerlesborg to try out new pieces or new ideas. These summer weeks made a huge impression on the members of the ensemble and the composers alike. Gunnar Eriksson has an extensive network within the Scandinavian music scene and soon several noteworthy composers had created pieces for the ensemble, among them Åke Hermanson, Anders Hultqvist, Alfred Janson, Sven-David Sandström and Per Nørgård.

Collaborations with instrumentalists and actors are another signature feature, along with the desire to communicate with the audience, such as by choreographing the singers' movements in various groupings throughout the concert venue, thereby giving texture to the performance and allowing one to experience both individual voices and the choir as a whole. Until 2006, there were only 12 members in the ensemble, though nowadays the number is somewhat higher in order to tailor performances better.

The members of the Rilke Ensemble are all highly experienced choral singers, and many are professional soloists and/or musical educators as well. They prefer to work on a project basis. The Rilke Ensemble has toured Europe, Sweden and the US extensively. Their discography consists of two LP and nine CD releases, the most recent of which features the music of Sven-Eric Johanson.

## Schola Gothia

Schola Gothia is a professional women's vocal quartet. Their repertoire includes Gregorian chant and early polyphonic music from the fourteenth and fifteenth centuries. They study and perform all of their music from historical notation. In accordance with medieval practice, the group shares one large music stand, which is a great help since the unison music makes great demands on vocal cooperation and tuning. It also makes it easier to achieve uniform phrasing within the group in polyphonic music, with its often harsh dissonances and open intervals.

Beginning in 1999, Schola Gothia has performed in many concerts in Sweden, throughout Europe, and in Japan and Guatemala. Schola Gothia has also cooperated with several prominent musicians and ensembles.

The group has recorded four CDs: *Rubens rosa* (Rosarium), *Gaude Birgitta* (Proprius), for which the group received a Grammy nomination, *Gaudete in Domino* (Gothic) and *The divine mystery* (Musica Rediviva).

## Sten Sandell

Sten Sandell is a freelancing musician and composer, who has cooperated with numerous musicians and composers, including, among others: Lotte Anker, Chris Cutler, Sverrir Gudjonsson, Nina de Heney, Sofia Jernberg, Sven-Åke Johansson, Paal Nilssen-Love, Evan Parker, Mats Persson, Jörgen Pettersson, Anna Svendsdotter, Kristine Scholz, Carl-Axel Dominique, Mats Gustafsson, Emil Strandberg and Raymond Strid. In 2011, his triple CD *Music Inside the Language* (a part of his PhD dissertation) was the winner of the Contemporary Sound award of the Journal of Contemporary Music. He has also engaged in various artistic collaborations across disciplinary borders: in music and visual arts, with Inger Arvidsson, Katarina Eismann, Bo Samuelsson and others; in music and dance, with Bo Arenander, Ingrid Olterman, Jukka Korpi, Anne Külper and others; and in music and drama, with Karl Dunér, Stina Ekblad, Magnus Florin, Jörgen Gassilewski, Magnus Jacobsson, Willy Kyrklund, Fredrik Nyberg, Peter Oskarson, Rolf Skoglund, and Lars Wassrin. From 1976, Sten Sandell has given concerts, performances and seminars in Europe, North America, Russia, Japan and South Korea.

## Sverker Jullander

Sverker Jullander is Senior Professor of Musical Performance at Piteå School of Music, Luleå University of Technology, Sweden. Upon graduating as a Master of Fine Arts in church music and as a concert organist (soloist diploma), he pursued further organ studies in Cologne (Michael Schneider) and Amsterdam (Jacques van Oortmessen), parallel to serving as a church musician in Gothenburg and Borås. From 1985 to 2006 he taught organ and organ pedagogy at the University of Gothenburg, where he received a PhD in musicology in 1997. A founding member of the University's organ research centre GOArt, he was its research director from 2001 to 2006. Between 2009 and 2012 he was Director of Research Education at the Faculty of Fine, Applied and Performing Arts, University of Gothenburg. Dr Jullander is a member of the Royal Swedish Academy of Music and Chair of the Academy's Research Committee. He has given organ recitals in many countries, in addition to CDs and radio broadcasts. His research concerns especially the organ and church music of the 19th and early 20th centuries, but he has also published on other musical topics and on artistic research. Sverker Jullander is Chair of the Göteborg International Organ Academy Association.

## Ulrika Davidsson

Ulrika Davidsson serves as piano teacher on the faculty of Ljungskile folkhögskola and she is also organist and director of music at Björkö Church. She has been a regular faculty member at the Smarano International Organ and Clavichord Academy and at the Academy of Music and Drama, University of Gothenburg.

Ms Davidsson holds a Doctor of Musical Arts degree 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 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 Rochester City Ballet, and has taught at the Hochschule für Künste Bremen and the Royal Danish Academy of Music, Copenhagen.

Ms Davidsson maintains a performance career on the fortepiano, harpsichord, clavichord, as well as the piano, and has given concerts throughout Europe, around the U.S., in Japan and South Korea. She has appeared on national TV and radio in her native Sweden. She is regularly presenting and performing at international academies and festivals.

Her solo CD 'Haydn Sonatas: Galanterien to Sturm und Drang' was released on Loft Recordings. In 2013, she received the Adlerbertska artistic award.

## Ulrike Heider

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

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

## Walter Chinaglia

After obtaining his degree in Physics in 1996 and five years of research in non-linear optics at University of Insubria, Como, Walter Chinaglia started his workshop Organa in 2001.

He drafts, designs, builds and restores pipe organs, harpsichords and claviorgans using traditional materials and techniques.

Driven by his spirit of research he conceives every single instrument based on the study of numerous historical sources, detailed construction designs and a steady confrontation with musicians.

Some of his most relevant organs:

- claviorganum with pedal bellow system (2001)
- baroque organ in Spanish style for the Pamplona Cathedral (2008)
- “organo di legno rinascimentale” with open wooden pipes only, based on specific research on the physical phenomena involved in recreating the “principale sound” in wooden pipes (2009)
- “Organo di Leonardo da Vinci”, a new interpretation of the sketch by Leonardo da Vinci, Folio 75r, Madrid Codices II (2012)
- two Gothic organs based on the painting of Hugo van der Goes (2012)
- over 50 portative organs, 14th and 15th centuries
- portative organ with copper pipes, 13th century

Walter Chinaglia is official luthier of the Faculty of the “International Course on Medieval Music Performance” in Besalù (Spain).

From 2005 to 2008 he was assistant professor for Historical Temperaments and Tuning Techniques at the Conservatorio di Musica G.Verdi in Como.

In 2017 Walter Chinaglia conducted the research project titled “Duoi Organi per Monteverdi”, resulting in the construction of two small Renaissance-style organs with open wooden pipes. His article about this project was published in the magazine “La Tribune de l’Orgue” (Dec. 2018).

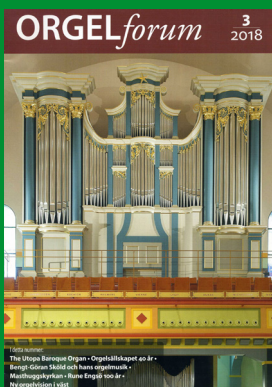
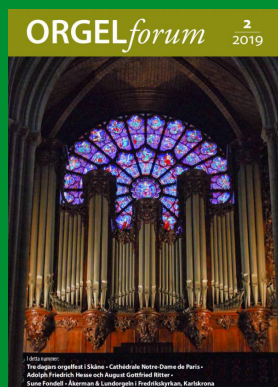
In summer 2018 he was Research Fellow at the project “Building of a new organo di legno” within the research group “Materiality of musical instruments” headed by Dr. Rebecca Wolf, at the Deutsches Museum of Munich.

In 2019, Walter Chinaglia received the affiliation to the Centre for Cultural Heritage Studies, University of Insubria, Como.

## Åsa Unander-Scharin

Åsa Unander-Scharin, dancer, choreographer, PhD and professor, collaborates with dancers, musicians, programmers and robotic researchers in the creation of experimental opera and dance. She holds a position as Professor and deputy scientific leader of Innovative Art and Technology at Luleå University of Technology, and 2013–15 she was a member of The Committee for Artistic Research at The Swedish Research Council. Her choreographic works have been presented at festivals, art galleries and conferences in Europe, Japan, Vietnam, Canada and USA. In 1998 her first robot choreography *The Lamentations of Orpheus* was awarded an honorary mention from VIDA 2.0, and in 2014 it was performed live again as part of the International Science Festival Gothenburg. Her two dance films *Elevation* and *Artificial Body Voices* have been produced by the Swedish Television. In 2006 *Petrushka's Cry* received a special prize in VIDA 9.0 Madrid, and in 2008 she choreographed *The Crystal Cabinet* at Piteå Chamber Opera and *Desire, Chaos and Geometry* for The Vietnam National Opera Ballet. In the same year her doctoral thesis, "Human mechanics and soulful machines," was published. Her robotic swan *Robocygne* inaugurated the Internationale Tanzmesse at the Deutsche Oper am Rhein in Düsseldorf in 2012, and in 2011 she created the exhibition *Swanlake Revisited* at the Dance Museum, Stockholm. Recent works include, for Swedish television, *Opera Mecatronics* performed at the Swedish Royal Opera House and the Rotterdam Opera Days, *Sing the Body Electric* at the Swedish Theatre Biennial and the Cape Town Opera, *Varelser & Ballader for Musica Vitae*, and *Fragmente to music by Makoto Shinohara*. Currently she is creating *Isagel* for the Gothenburg organ festival, *La conférence des oiseaux*, and the giant opera marionette for the *ReCallas:Medea* project at the Croatian national opera in Rijeka, Cultural Capital of Europe 2020.

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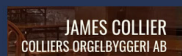
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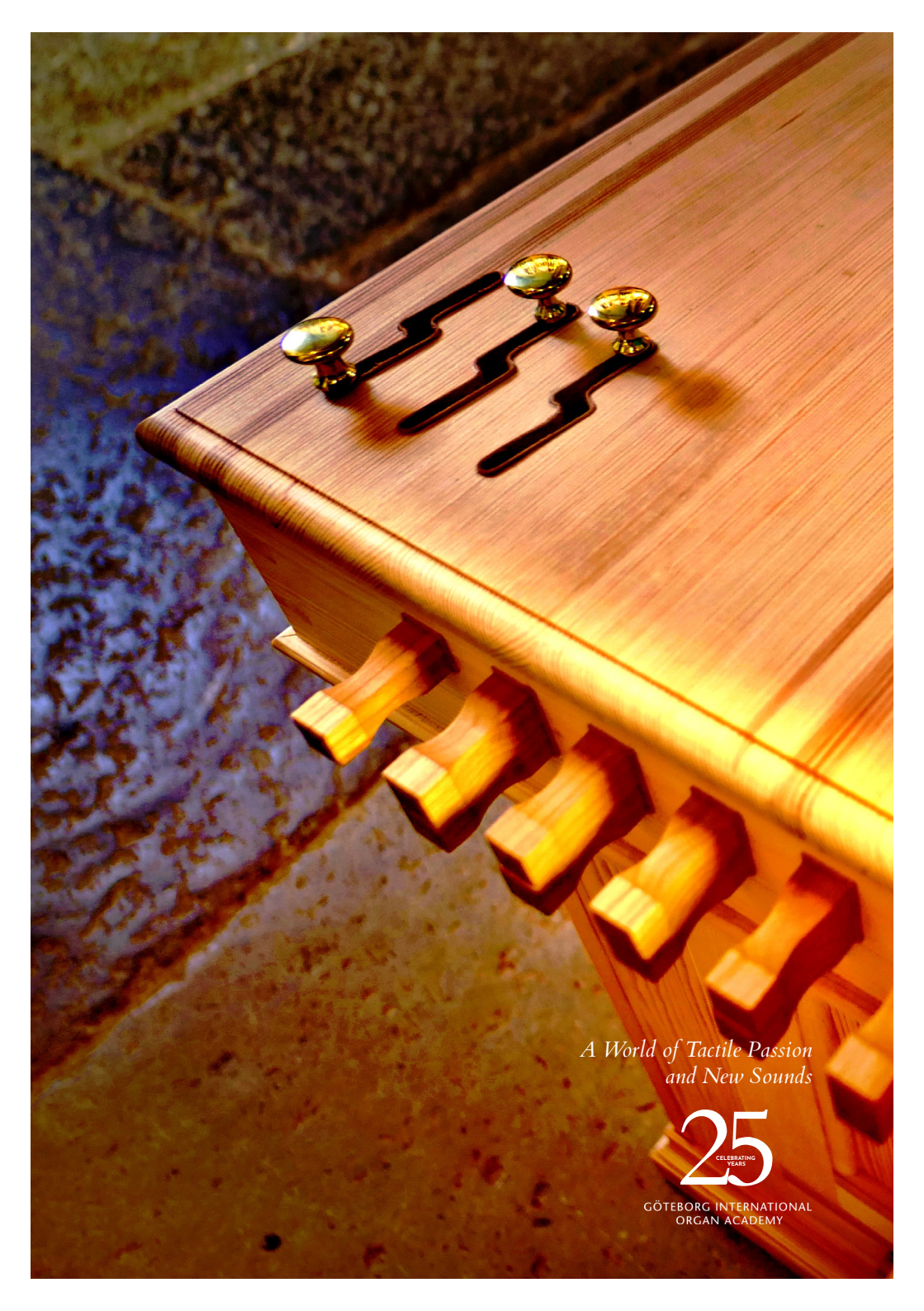
## **Contact**

Lars Storm, *Project Leader*

[lars.storm@organacademy.se](mailto:lars.storm@organacademy.se)

+46 704 41 42 09

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