



# GÖTEBORG INTERNATIONAL ORGAN FESTIVAL

**October 9-18, 2020**

*Art and Music in  
Times of Crisis*

**A tribute to  
Torsten Nilsson  
(1920-1999)**

## CONCERTS FOR EVERYONE

The North German Baroque Organ in Örgryte New Church 20 years

The Restored Lunden organ (1909) in Vasa Church

The Youth Organ Festival

Early Music | Workshops | New Music

Live Streaming

*A World of Tactile Passion  
and New Sounds - for All!*

**GÖA**

GÖTEBORG INTERNATIONAL  
ORGAN ACADEMY

# MUSIC AND ART IN TIMES OF CRISIS

## We welcome you to the 2020 Göteborg International Organ Festival!

Welcome to the Göteborg International Organ Festival (GIOF), October 9–18, 2020, to a world of tactile passion and new sounds for all ages, and to a rich ten-day organ experience in a time of crisis. The festival has as its main theme “Art and Music in Times of Crisis”. It focuses on aspects of emblems, symbolism and storytelling in music and instrument building, and on two of the city’s organs: the unique North German Baroque Organ in Örgryte New Church, celebrating its twentieth anniversary, and the recently restored Lundén organ in Vasa Church.

In March, the pandemic descended on us, and accordingly the number of listeners allowed at concerts gradually decreased and, finally, almost all concerts were cancelled. We responded immediately with the Älvsborg & GIOA quarantine concert series, a series of live-streamed concerts for all who were at home, longing for live music. Simultaneously, we offered an opportunity for freelance musicians to perform. During three months, these concerts reached large audiences in more than 20 countries. Since the number of physically present attendees at all cultural events in Sweden is still limited to a maximum of 50, we continue reaching out in the same manner, and accordingly, the 2020 Göteborg International Organ Festival will become the largest ever live-streamed organ festival. Let me extend a cordial thank you to all our performers for their generous consent, to our dedicated live stream team led by Anders Bergsten and Jon Liinason, and to our partners and sponsors who make it possible.

The festival’s main theme, “Art and Music in Times of Crisis” will be particularly in focus during the first weekend, which will take place at Örgryte New Church and its parish hall. Several concerts are featured here, including Matthias Weckman’s sacred concertos from 1663 (composed when the plague descended on Hamburg and more than half of the citizens died), Hildegard von Bingen’s *Ordo Virtutum*, Organ and Dance concerts, Improvisation and Hymn Festival concerts, and a two-day program with a multitude of mini-recitals (vocal and instrumental), lectures and panel discussions on various aspects of music and art in times of crisis presented by international guests as well as artists, musicians, authors, and actors from West Sweden. New music will be presented, with premier performance of works by Klaus Lang, for the North German Baroque Organ by

A close-up portrait of Hans Davidsson, a middle-aged 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 wooden structure.

*Photo: Sven Andersson*

*Hans Davidsson*

**Artistic Director  
Göteborg International  
Organ Academy**

Thomas Lacôte. and the release of a new CD with Anna von Hausswolff created for and recorded at this instrument.

During the festival weekdays, we celebrate the Swedish organist and composer, Torsten Nilsson (1920–1999), and offer ten workshops on various themes, in addition to daily lunch concerts and evening concerts.

The second weekend features the largest historical organ of our city, the Lundén organ (1909) at Vasa church. On October 17, the recent restorative renovation of the Lundén organ, carried out by Rieger Orgelbau, Schwarzach, Austria, will be celebrated with a one-day interdisciplinary symposium, addressing the background and history of the organ, architectural and antiquarian perspectives on the church, the restoration of this Swedish late romantic organ, and two leading musical personalities at the time of the building of the Vasa Church and its organ: Fredrik Hjort (1868–1941), the first organist of the church, and Elfrida Andrée (1841–1929), organist of Gothenburg cathedral. The Lundén organ is presented in a program including five concerts and two liturgical services featuring, among others, international organists Kimberly Marshall, Nathan Laube, Ligita Sneibe, Karol Mossakowski, and Thomas Lacôte.

During the second weekend, the ongoing installation of the new organ for the Gothenburg Concert Hall, built by Rieger Orgelbau, will also be presented. During the summer, the installation has taken place as planned and the new concert hall organ will be inaugurated in the Göteborg International Organ Festival 2021.

We offer rich experiences of music and culture on the highest international level, forty 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. With the 2020 Göteborg International Organ Festival, we welcome you to a rich and manifold celebration of the organ art in times of crisis, to a magnificent ten-day feast of majestic and sublime musical experiences, and to a world of tactile passion and new sounds – for all!

*Hans Davidsson*

**Artistic Director**

**Göteborg International Organ Academy**

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# **CASH FREE FESTIVAL**

## **TICKETS SOLD AT**

[www.organacademy.se/festivalprogram](http://www.organacademy.se/festivalprogram)

## **DISCOUNTS FOR**

youth under the age of 25 / students / senior citizens

## *Concerts*

## Friday October 9, 2020

### 19.00 ÖRGRYTE NEW CHURCH (150.00 kr - 200.00 kr)

OPENING CONCERT of the Gothenburg International Organ Festival 2020:  
Music and Art in Times of Crisis – Celebrating 20 Years with the North German  
Baroque Organ

Welcome Addresses

Grith Fjeldmose, Vice-chair of the Committee for Culture of the City of Gothenburg  
Hans Davidsson, Artistic Director of the Gothenburg International Organ Festival  
Anders Carlsson, moderator

Buxheimer Orgelbuch (c. 1455)  
Redeutes

Arnolt Schlick (c. 1455 – after 1521)  
Ascendo ad patrem meum  
Kimberly Marshall, organ

Georg Böhm (1661-1733)  
Wer nur den lieben Gott läßt walten (seven variations)  
Hans Davidsson, organ

Matthias Weckman (1616-1674)  
“Zion spricht: Der Herr hat mich verlassen”  
Göteborg Baroque, Magnus Kjellson, organ  
Hans Davidsson, conductor

Philip the Chancellor (ca. 1160-1236)  
In omni fratre tuo  
Catalina Vicens, organetto

Sietze de Vries  
Improvisation and hymn singing “Ich ruf zu dir, Herr Jesu Christ”  
Swedish hymn No. 564: 1-3 / Till dig jag ropar, Herre Krist

Vincent Lübeck (1654-1740)  
“Ich ruf zu dir, Herr Jesu Christ (chorale fantasia)  
Nathalie Nordquist, dance  
Hans Davidsson, organ  
Choreography: Dan Offerlind

Matthias Weckman  
“Wenn der Herr die Gefangenen zu Zion”  
Göteborg Baroque  
Magnus Kjellson, organ  
Hans Davidsson conductor



Kimberly Marshall, organ  
Nathalie Nordquist, dance  
Catalina Vicens, organetto  
Anders Carlsson, moderator  
Dan Offerlind, choreography  
Hans Davidsson, organ and conductor

Göteborg Baroque:  
Anna Jobrant, soprano  
Amanda Flodin, alto  
Leif Aruhn-Solén, tenor  
Karl Peter Eriksson, bass  
Fredrik From, violin  
Hannah Tibell, violin  
Marie-Louise Marming, viola  
Johan Tufvesson, viola  
Adam Grauman, viola da gamba  
Mattias Frostenson, violone  
Dohyo Sol, theorbo  
Magnus Kjellson, Director of Göteborg Baroque, organ

## Saturday October 10, 2020

**12:00 ÖRGRYTE NEW CHURCH (80.00 kr - 100.00 kr)**

ORGAN RECITAL: The Early Organ in Europe  
Kimberly Marshall, organ

BUXHEIMER ORGELBUCH (c. 1455)  
Redeuntes en la

ARNOLT SCHLICK (c.1455-60-after 1521)  
Maria zart

FRANCISCO CORREA DE ARAUXO (1584-1654)  
Tres glosas sobre el Canto Llano  
de La Inmaculada Concepción

HEINRICH SCHEIDEMANN (c.1595-1663)  
Magnificat VI Toni  
Versus II auff 2 Clavir pedahl

PABLO BRUNA (1611-1679)  
Tiento sobre la letanía de la Virgen

DIETERICH BUXTEHUDE (1637-1707)

Magnificat noni toni, BuxWV 205

Ciacona E minor, BuxWV 160

JOHANN SEBASTIAN BACH (1685-1750)

Fugue on the Magnificat, BWV 733

**13.00 ÖRGRYTE NEW CHURCH (80.00 kr - 100.00 kr)**

IMPROVISATION CONCERT: Hymn Festival Concert I

Sietze de Vries, organ

Improvisations on melodies from The Swedish Hymn Book:

No. 43

No. 303

No. 439

**20.00 ÖRGRYTE NEW CHURCH (150.00 kr - 200.00 kr)**

CONCERT: Music and Art in Times of Crisis

"How desolate lies the city" – Vocal and instrumental music by Matthias Weckman enhanced with poetry and contemporary dance in contextual performance

Göteborg Baroque:

Anna Jobrant, soprano

Amanda Flodin, alto

Leif Aruhn-Solén, tenor

Karl Peter Eriksson, bass

Fredrik From, violin

Hannah Tibell, violin

Marie-Louise Marming, viola

Johan Tufvesson, viola

Adam Grauman, viola da gamba

Mattias Frostenson, violone

Dohyo Sol, theorbo

Magnus Kjellson, Director of Göteborg Baroque, organ

Johannes Landgren, recitation and selection of poetry

Israel Aloni, concept and choreography

Moa Sobelius, performance and choreography

Hans Davidsson, conductor

Matthias Weckman

1. Kommet her zu mir alle
2. Zion spricht: Der Herr hat mich verlassen (Choreography: Israel Aloni)
3. Herr, wenn ich nur dich habe
4. Wie liegt die Stadt so wüste (Choreography: Israel Aloni)
5. Wenn der Herr die Gefangenen zu Zion

In 1663, the plague descended on Hamburg and more than one third of the population died. The city was paralyzed. All citizens were stricken. The dampened church bells sounded continuously, rendering grief, lamentation, despair, but also the message that nobody faced the catastrophe alone. In response to the horrifying event, Matthias Weckman (1616-1674), organist in St Jacobi church, selected texts from the Bible and composed some of the most expressive vocal and instrumental works preserved from the 17th century. They witness the power of art in times of crises. Weckman's music is remarkably relevant in times of pandemic and Covid-19. In one of the most moving compositions, the text reads: "Wie wüste liegt die Stadt, die voll Volkes war (The city, once full of people, now sits all alone)" – and we think of the large cities of Europe, in the USA, and around the world in recent states of emergency.

## Sunday October 11, 2020

### 13.00 ÖRGRYTE NEW CHURCH (80.00 kr - 100.00 kr)

IMPROVISATION CONCERT: Hymn Festival Concert II  
Sietze de Vries, organ

Improvisations on melodies from The Swedish Hymn Book:

- No. 199
- No. 21
- No. 564

### 17.00 ÖRGRYTE NEW CHURCH (80.00 kr - 100.00 kr)

CONCERT: The Four Seasons with Organ, Dance, and Poetry

Davidsson Organ and Dance Collaborative

Nathalie Nordquist, dance

Jonatan Davidsson, dance

Gabriel Davidsson, dance

Choreography: Stayce Camparo, Gabriel Davidsson and Jonatan Davidsson

Hans Davidsson, organ

Joel Speerstra, reciter

Ulrika Davidsson, light design

Registrants: Camille Bloche and Ana Benedičič

WINTER  
WILLIAM BLAKE (1757-1828)  
To Winter

GEORG BÖHM (1661-1733)  
Preludium in a

HENRY CARLILE (b. 1934)  
[Winter]

-Sound Improvisation-

**20.00 ÖRGRYTE NEW CHURCH (150.00 kr - 200.00 kr)**  
CONCERT: Ordo virtutum by Hildegard von Bingen (1106-1179)

Anna Maria Friman, soprano  
Helena Ek, soprano  
Amanda Flodin, alto  
Catalina Vicens, organetto  
Karl Peter Eriksson, narrator  
Gabriel Davidsson, devil and dance  
Beate Persdotter Loken, light  
Mikael Carlsson and Erik Gustafsson, prophets  
Schola Gothia: Helene Stensgård Larsson, Ulrike Heider, Yvonne Carlsson, Sabina Nilsson

## Monday October 12, 2020

**19.00 GERMAN CHURCH (80.00 kr - 100.00 kr)**  
CONCERT: Claviorganum, Voice and Organ

Part 1  
On the way to Beethoven among Enlightenment, Sturm und Drang and Classicism  
Edoardo Bellotti, claviorganum

GIOVANNI BENEDETTO PLATTI (1697?-1763)  
Sonata Quinta, Op. 1 (1742)  
Larghetto e Staccato  
Non tanto Allegro  
Siciliana  
Presto

JOHANN LUDWIG KREBS (1713-1780)  
Fantasia a gusto italiano, KWV 422

FRANZ JOSEPH HAYDN (1737-1809)  
Sinfonia L'Imperiale, Hob I:53 (transcription by J. Chr. Bach, Paris ca. 1775)  
Allegro con spirito  
Andante con Variazioni  
Minuetto Allegretto

LUDWIG VAN BEETHOVEN (1770-1827)  
Präludium F minor, Wo0 55 (1803)

Fuga F minor (elaboration of E. Bellotti based on a theme from the third movement  
of Beethoven Sonata Op.10/1)

Part 2  
“O for the wings”  
Helena Ek, soprano  
Johannes Landgren, organ

## Tuesday October 13, 2020

**19.00 Vasa Church (80.00 kr - 100.00 kr)**

ORGANETTO CONCERT: Simple Solace  
Catalina Vicens, organetto

CARSON COOMAN (b. 1982)  
Novas Cantigas, Op. 1087  
- Nenia  
- Lauda

ALFONSO EL SABIO (1221-1284)  
from “Cantigas de Santa Maria”  
- Miragres muitos (Cantiga 122)

ANONYMOUS (Robertsbridge Codex, ca. 1330)  
Flos vernalis

GUILLAUME DE MACHAUT (1300-1377)  
Se d'amer me repentoie

ANONYMOUS (Codex Rossi, 14th century)  
Per tropo fede

GHERARDELLO DA FIRENZE (ca. 1320-1363)  
Per non far lieto

ANONYMOUS (14th-15th century)

Sancta Katerina

ANONYMOUS (Llibre Vermell, 14th century)

Maria Matrem

FRANCESCO LANDINI (c.1325-1397)

Angelica biltà

CHRISTOPHE DESLIGNES (b. 1976)

Sonate pour organetto solo (2019)

**21.00 Göteborg Cathedral (80.00 kr - 100.00 kr)**

ORGAN CONCERT: "Septem improvisationes" by Torsten Nilsson (1920-1999)

Karin Nelson (KN)

Ligita Sneibe (LS)

Hans Davidsson (HD)

Hans Hellsten (HH)

Schola Gothia: Ulrike Heider, Yvonne Carlsson, Sabina Nilsson, Helene Stensgård Larsson

TORSTEN NILSSON (1920-1999)

Septem improvisationes pro organo

Magnificat (Schola)

I. Magnificat (1968/1979 – Beatrice gewidmet)

Karin Nelson

Nativitas Domine (Schola)

II. Nativitas Domini (1968-69/1971 – Henrik Jansson gewidmet)

Ligita Sneibe

Epiphania Domini (Schola)

III. Epiphania (1974/1986)

Hans Hellsten

Resurrexit (Schola)

V. Resurrexit (1967/1985 – Gulli Gibson gewidmet)

Karin Nelson

Ascensio (Schola)

VI. Ascensio (1964/1970 – Alf Linder gewidmet)

Ligita Sneibe

Pentecostes (Schola)

VII. Linguae tamquam ignis (Pentecost – 1964/1971)

Hans Davidsson

## Wednesday October 14, 2020

19.00 GERMAN CHURCH (100.00 kr - 200.00 kr)

CONCERT: Claviorganum - Voices, Pipes and Strings

Göteborg Baroque directed by Magnus Kjellson

Daniel Carlsson, countertenor

Fredrik From, violin

Hannah Tibell, violin

Marie-Louise Marming, viola

Johan Tufvesson, viola

Samuel Runsteen, viola da gamba

Marcus Strand, theorbo

Mattias Frostenson, violone

Magnus Kjellson, claviorganum

GEORG MUFFAT (1653-1704)

Concerto XII "Propitia Sydera"

- Sonata
- Aria
- Gavotta
- Grave
- Ciacona
- Borea

Sonata Violino Solo (Prag 1677)

CHRISTIAN GEIST (1650-1711)

Lamento "Es war aber an der Stätte - O Traurigkeit"

HEINRICH IGNAZ FRANZ VON BIBER (1644-1704)

ur "Mensa Sonora Pars III"

- Gagliarda
- Sarabanda
- Aria
- Ciacona
- Sonatina

ANTONIO VIVALDI (1678-1741)

Kantat "Cessate, omai cessate", RV 684

- Recitativo accompagnato
- Aria
- Recitativo accompagnato
- Aria

## Thursday October 15, 2020

19.00 ÖRGRYTE NEW CHURCH (80.00 kr - 100.00 kr)

ORGAN CONCERT

Bine Bryndorf and Thomas Lacôte, organ

Part 1: Bine Bryndorf

HEINRICH SCHEIDEMANN (c. 1595-1663)

Praebulum in G

MATTHIAS WECKMAN (c. 1619-1674)

Es ist das Heil uns kommen her (7 versus)

DIETRICH BUXTEHUDE (1637-1707)

Tocatta in F, BuxWV 156

Part 2: Thomas Lacôte

THOMAS LACÔTE (b. 1982)

Improvisation

HEINRICH SCHEIDEMANN (c. 1595-1663)

O lux beata Trinitas (2 versus)

GIACINTO SCELSI (1905-1988)

In Nomine Lucis (1974)

GIROLAMO FRESCOBALDI (1583-1643)

Canzon post il Comune from "Fiori Musicali" NORIKO BABA (b. 1972)

Not bigger than the fist - Omaggio to Doraemon (2010)

THOMAS LACÔTE (b. 1982)

Organetti (premier performance, commissioned by Göteborg International Organ Academy)

Dissociation

Organetto 1

Scratch 1

Sospiro 1

Organetto 2

Sospiro 2

Organetto 3

Scratch 2

Distillation



We think we are playing on ordinary organs when playing upon man. Men are organs, it is true, but, odd, changeable, variable, with pipes not arranged in proper order. Those who only know how to play on ordinary organs will not produce harmonies on these. /B. Pascal (Thoughts, ca. 1660)

I am attached to the image of an imaginary “organ”, assembling different keyboards, more or less short, long, remarkable, static, changeable, loud, an image resulting from this reflexion about the village organ I already spoke about, which has to be transformed and rebuilt all the time, at the risk of disturbing the laziest “citizens”. /H. Lachenmann (Über das Komponieren, 1986)

## Friday October 16, 2020

19.00 VASA CHURCH (80.00 kr - 100.00 kr)

ORGAN RECITAL

Nathan Laube, organ

RICHARD WAGNER (1813-1883)

Overture to Tannhäuser (transcription by S.P. Warren; E.H. Lemare; N.J. Laube)

CAMILLE SAINT-SAËNS (1835-1921)

Fantaisie pour Orgue, Op. 101

OTTO OLSSON (1879-1964)

Prelude and Fugue in D-sharp minor, Op. 56

FRANZ SCHMIDT (1874-1939)

Chaconne

- Langsam - Aeolisch
- Wieder im ersten Zeitmaß - Lydisch
- Lebhaft - Dorisch
- Im ersten Zeitmaß - Jonisch

21.00 VASA CHURCH (80.00 kr - 100.00 kr)

ORGAN RECITAL: The Past as Inspiration for the Present

Kimberly Marshall, organ

FANNY MENDELSSOHN-HENSEL (1805-1847)

Prelude

JOSEF RHEINBERGER (1839-1901)

Passacaglia from Organ Sonata 8, Op. 132

MARGARET VARDELL SANDRESKY (b. 1921)

Mass "L'homme armé" (1979)

- Introit (Entrada)
- Kyrie
- Gloria
- Credo
- Sanctus
- Agnus Dei

JEANNE DEMESSIEUX (1921–1968)

from "12 Chorale Preludes on Gregorian Chant Themes"

- Tu es Petrus
- Rorate caeli
- Domine Jesu

PAMELA DECKER (b. 1955)

Tango Toccata on a theme by Melchior Vulpius (2010)

## **Saturday October 17, 2020**

**12.00 VASA CHURCH (80.00 kr - 100.00 kr)**

DEMONSTRATION CONCERT

Per Högberg, Jan H. Börjesson, Sverker Jullander

Programme to be announced

**19.00 GÖTEBORG CATHEDRAL (80.00 kr - 100.00 kr)**

CONCERT: Music and Art in Times of Crisis

Gageego!

Flutes: Anders Jonhäll, Håvard Lysebo, Tina Ljungkvist

French horn: Ingrid Bakke Karlstedt, Alec Frank-Gemmill, Lisa Ford

Trumpet: Bengt Danielsson, Ulrika Dahlberg-Danielsson, Jonas Larsson

Trombone: Endre Rydland Vetås, Louise Pollock, Jens-Kristian Søgaaard

Percussion: Jonas Larsson

Organ: Mikael Fridén

Klaus Lang, organ

Rei Munakata, conductor

KAIJA SAARIAHO (b. 1952)

Laconisme de l'aile for flute (1982)

KLAUS LANG (b. 1971)

ABD for organ (1995)

HANS ABRAHAMSEN (b. 1952)  
Flowersongs for three flutes (1973)

KLAUS LANG (b. 1971)  
Allmänning for organ and large ensemble (premier performance)

**21.00 ÖRGRYTE NEW CHURCH (150.00 kr - 200.00 kr)**

RELEASE CONCERT: All Thoughts Fly  
Joel Fabiansson, Karl Vento & Anna von Hausswolff, organ  
Filip Leyman, modular and processed organ  
Gusten Aldenklint, sound design

**Sunday October 18, 2020**

**15.00 VASA CHURCH (80.00 kr - 100.00 kr)**

ORGAN RECITAL  
KAROL MOSSAKOWSKI, organ

WOLFGANG AMADEUS MOZART (1756-1791)  
Adagio and Fugue in C minor, KV 546 (transc. K. Mossakowski)

Karol Mossakowski (b. 1990)  
Improvisation

JOHANN SEBASTIAN BACH (1685-1750)  
French Suite no. 5 in G Major, BWV 816 (transc. K. Mossakowski)  
– Allemande  
– Courante  
– Sarabande  
– Gavotte  
– Bourrée  
– Loure  
– Gigue

KAROL MOSSAKOWSKI  
Improvisation

FELIX MENDELSSOHN-BARTHOLDY (1809-1847)  
Variations sérieuses, Op. 54 (transc. K. Mossakowski)

KAROL MOSSAKOWSKI  
Improvisation

**16.00 VASA CHURCH (80.00 kr - 100.00 kr)**

ORGAN RECITAL

Ligita Sneibe, organ

INDRA RIŠE (b. 1961)

Procession with Bells (2019)

LOUIS VIERNE (1870–1937)

from Pièces de fantaisie, Op. 52

– Clair de lune

– Toccata

ARVO PÄRT (b. 1935)

Pari intervallo (1976/1980)

INDRA RIŠE

Uguns rituāls/Fire Ritual (2007)

– Gathering at the Holy Site

– Evocations of the Gods

– Sacrifice and Walking in a Circle

Ancient Baltic tribes usually celebrated the Fire Ritual four times a year: on the summer and winter solstices, and during the fall and spring equinoxes, when day and night were of equal length. In the fall, people expressed their thanks for the harvest; in the winter they sank deeply into thought and burned all their negative energy, emotions, and illnesses; in the spring they purified themselves and prayed for success in their farm work; and in the summer they worshiped the Sun. An important part of the Fire Ritual is to move in a circle. The circle has neither a beginning nor an end, neither time nor existence. It demands to be right here and right now, so we can share with it and be unified in love and truth.

/I. Riše

LOUIS VIERNE

from Organ Symphony No. 1, Op. 14

– Allegro vivace

– Final



*Photo: Sven Andersson*



*The North German Baroque Organ in Örgryte  
Photo: Sven Andersson*

*Art and Music in Times of Crisis*  
**Thematic Weekend at Örgryte new Church**

**(Held in Swedish)**

## Saturday October 10, 2020

### 12:00-12:45

Concert

Medieval Organ Music, Kimberly Marshall, USA

Örgryte New Church

(Buy tickets at: [www.organacademy.se/festivalprogram](http://www.organacademy.se/festivalprogram))

### 13:00-13:45

Hymn and Improvisation Concert, Sietze de Vries, NL

Örgryte New Church

(Buy tickets at: [www.organacademy.se/festivalprogram](http://www.organacademy.se/festivalprogram))

### 14:15-15:00

(In Swedish)

Musikens kraft i kristider, Johannes Landgren, Hans Davidsson / Karin Brygger, moderator

Örgryte Parish Hall

(Reserve free tickets at: [shorturl.at/IRTU7](http://shorturl.at/IRTU7))

### 15:30-16:30

Mini-recitals, Catalina Vicens, Sietze de Vries and others

Örgryte New Church

(Reserve free tickets at: [shorturl.at/IRTU7](http://shorturl.at/IRTU7))

### 17:00-17:45

(In Swedish)

Närhet och distans i Corona, Henry Ascher och Gabriella Jones / Karin Brygger, moderator

Örgryte Parish Hall

(Reserve free tickets at: [shorturl.at/IRTU7](http://shorturl.at/IRTU7))

### 18:15-19:15

(In Swedish)

Filmvisning av "Orgelkonspiratörerna"

Peter Lundbergs dokumentär av nordtyska barockorgeln i Örgryte, från 2000

Örgryte Parish Hall

(Reserve free tickets at: [shorturl.at/IRTU7](http://shorturl.at/IRTU7))

### 20:00-21:30

"How desolate lies the City"

Vocal and Instrumental Music by Matthias Weckman in 1663 in Hamburg

Göteborg Baroque, Magnus Kjellson, Moa Sobelius, ILdance, Johannes Landgren, Hans Davidsson

Örgryte New Church

(Buy tickets at: [www.organacademy.se/festivalprogram](http://www.organacademy.se/festivalprogram))



## Sunday October 11, 2020

### **14:15-15:00**

(In Swedish)

Kulturarbetares situation under Corona

Karin Dahlborg och David Urwitz / David Karlsson, moderator

Örgryte Parish Hall

(Reserve free tickets at: [shorturl.at/IRTU7](https://shorturl.at/IRTU7))

### **15:30-16:30**

Mini-recitals

Catalina Vicens, Ulrika Davidsson, Amanda Flodin and others

Örgryte New Church

(Reserve free tickets at: [shorturl.at/IRTU7](https://shorturl.at/IRTU7))

### **18:15-19:15**

(In Swedish)

Att skriva poesi under pandemin

Karin Brygger / David Karlsson, moderator

Örgryte Parish Hall

(Reserve free tickets at: [shorturl.at/IRTU7](https://shorturl.at/IRTU7))

*Symposium on the  
1909 Eskil Lundén organ in the Vasa Church*

**(Held in English)**

**Saturday October 17, 2020 at 09:00-17:00**

**9:00-17:00 VASA CHURCH**

*REGISTER at: [shorturl.at/qsBH2](https://shorturl.at/qsBH2) no later than Thursday October 15, 2020*

09:00

Introduction  
Sverker Jullander

09:10

The organ renovation/restoration project in the Vasa Church  
Per Högberg

09:30

The 1909 Lundén organ in the Vasa Church: background and history  
Jan H. Börjesson

10:00

Fredrik Hjort (1868–1941): the first organist of Vasa Church  
Per Högberg

10:30

Break with refreshments

10:45

The Vasa Church and its organ: architectural and antiquarian perspectives  
Karin Nordström

11:15

Church music ideologies and theologies in the early 20th century

Anders Jarlert

12:00

Organ demonstration and lunch recital

Jan H. Börjesson, Per Högberg, Sverker Jullander

12:45

Lunch break

13:30

Elfrida Andrée (1841–1929): organist in Gothenburg Cathedral, composer, educator

Eva Öhrström

14:00

The late-romantic organ as a liturgical instrument

Peter Peitsalo

14:30

Between Cavallé–Coll and Praetorius: European organ-building around the turn of the 20th century

Paul Peeters

15:00

Coffee break

15:30

Modern, old-fashioned or historical? Changing views on the organs of the early 20th century

Hans Fidom

16:00

Organ music around 1909: reflections on repertoire, style and performance

Sverker Jullander

16:30

Début-de-siècle: musical late romanticism, historicism and modernism in the early 20th century

Mattias Lundberg

## CONTRIBUTORS

*Jan H. Börjesson*

Organist of Kalmar Cathedral, organ consultant

*Hans Fidom*

PhD, Professor of Organ Studies, Vrije Universiteit Amsterdam;  
Director of Orgelpark

*Per Högberg*

PhD, Senior Lecturer of Organ, Luleå University of Technology;  
organist of Vasa Church

*Anders Jarlert*

ThD, Professor of Church History, Lund University

*Sverker Jullander*

PhD, Senior Professor of Musical Performance, Luleå University of Technology

*Mattias Lundberg*

PhD, Professor of Musicology, Uppsala University

*Karin Nordström*

Church antiquarian, Gothenburg

*Eva Öhrström*

PhD, Professor Emerita of Music History, Royal College of Music, Stockholm

*Paul Peeters*

Drs., organ historian, PhD candidate in musicology, University of Gothenburg

*Peter Peitsalo*

MusD, Senior Lecturer in Organ Music, Sibelius Academy,  
University of the Arts, Helsinki

# *The Church Musicians' Day*

**(Fully booked)**

**Monday October 12, 2020 at 09:00-17:00**

**Vasa Parish Hall unless otherwise stated below**

**Programme held in Swedish, unless otherwise stated below**

9:00-9:30 Gathering and coffee

9:30-10:15 The Linköping Youth Music Place – Lovisa Alinder and  
Alexandra Pilakouris

10:15-10:45 Writing Organ Fairy Tales – Linus Landgren

10:45-11:00 Coffee

11:00-11:45 The DO organ – Jon Liinason

11:45-12:00 Organists at the front edge – Ulrika Melin-Lasson and Hans Davidsson

12:00-12:15 Starting a music school in a church parish – Hans Davidsson

12:15-12:30 Discussion

12:30-13:30 Lunch

13:30-16:00

- 1) Hymn playing with Sietze de Vries in Vasa Church (in English)
- 2) The organ emergency ward with Paul Peeters and James Collier in Artisten

16:00-17:00 Demonstration of the Lundén organ in Vasa Church – Sietze de Vries  
(in English)

*Lunch Concerts in Haga Church*  
**After the lunch concerts Mon-Fri October 12-16, 2020 at  
12:00, soup is served in the Haga parish hall.**

**Lunch tickets in limited numbers can be purchased before  
and after the concert every day at SEK 40.  
(Swish or Cash)**

**Monday October 12, 2020**

**12:00 HAGA CHURCH (admission fee)**

Camille Bloche, Joel Bergström and Benjamin Kjell, organ

JOHANN SEBASTIAN BACH (1685-1750)

Fantasia and Fugue in G minor, BWV 542 (Joel Bergström)

GEORG BÖHM (1661-1733)

Partita sopra *Wer nur den lieben Gott lässt walten* (Camille Bloche)

FLORENCE PRICE (1887-1953)

from Suite no. 1 for organ (Benjamin Kjell)

- Fantasy
- Air
- Tocatto

## Tuesday October 13, 2020

12:00 HAGA CHURCH (admission free)

Lars Storm, organ

JOHANNES BRAHMS (1833-1897)

from "Elf Choral-Vorspiele für die Orgel", Op. 122

- Mein Jesu, der du mich
- Herzlich tut mich erfreuen
- O Gott, du frommer Gott

NIELS GADE (1817-1890)

from "Drei Tonstücke für die Orgel", Op. 22

- Allegretto
- Moderato

## Wednesday October 14, 2020

12:00 HAGA CHURCH (admission free)

Edoardo Bellotti, harpsichord and organ

BERNARDO PASQUINI (1637-1710)

Intonazione e Fuga in basso continuo

Partite diverse di Follia

JOHANN SEBASTIAN BACH (1685-1750)

Nun komm der Heiden Heiland, BWV 659

Toccatà and Fugue based on the Pedalexercitium, BWV 598

## Thursday October 15, 2020

12:00 HAGA CHURCH (admission free)

Daniel Stighäll, cow horn, medieval slide trombone and renaissance tenor trombone

Catalina Vicens, organetto and organ

ANONYMOUS (ca. 13th c.)

Horn call based on Scandinavian medieval ballad 'St Örjan'

ANONYMOUS (Organ tablature Ms Vienna 3617, 15th century)

Kyrie Magne Deus Potentie

ANONYMOUS/ FRANCESCO LANDINI (ca. 1325-1397)

Agnus Dei 'Questa fanciulla'

ANONYMOUS, CODEX FAENZA (late 14th century-early 15th century)

Benedicamus Domino

CLAUDIO VEGGIO (ca. 1510–after 1543)  
Recercada per b quadro del primo tono

CIPRIANO DI RORE (ca. 1516–1565) / GIOVANNI BASSANO (ca. 1561–1617)  
La bella, netta, ignuda e bianca mano

ANTONIO DE CABEZON (ca. 1510–1566)  
Obra sobre cantus firmus

ANTONIO VALENTE (fl. 1565–1580)  
Gagliarda Napolitana

## Friday October 16, 2020

**12:00 HAGA CHURCH (admission free)**

Hans Hellsten, orgel

Iberian Organ Music

SEBASTIÁN AGUILERA DE HEREDIA (1561–1627)  
Ensalada

PABLO BRUNA (1611–1679)  
Tiento de 2° tono por ge-sol-re-ut "Sobre la Letanía de la Virgen"

FRANCISCO CORREA DE ARAUXO (c. 1575–1663?)  
Segundo tiento de medio registro de tiple de septimo tono  
Tiento tercero sobra la batalla de Morales

ANONYMUS  
Batalha

*Admission to all lunch concerts at Haga Church is free, subject to availability. Maximum 50 people. No tickets or booking needed, just turn up well before the concert starts.*



*GIOA Fringe Walks*  
**Hosted by EdSpeerLii**

**(Held in English, admission free, no registration required)**

**Friday October 9, 2020**

**Ca 20:30 ÖRGRYTE NEW CHURCH (admission free)**

We meet outside at the entrance

**Wednesday October 14, 2020**

**Ca 20:30 GERMAN CHURCH (admission free)**

We meet outside at the entrance

**Friday October 16, 2020**

**Ca 22:30 VASA CHURCH (admission free)**

We meet outside at the entrance

*Dress warm. We will take care of You.*



*Participants' Concert in Haga Church*  
**The workshop participants' concert**

**(Held in English, admission free, no registration required)**

**Friday October 16, 2020**

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

Programme to be announced

*Admission is free, subject to availability. Maximum 50 people. No tickets or booking needed, just turn up well before the concert starts.*

*Afternoon Lounge in Vasa Parish Hall*  
**An opportunity for fellowship, a place to relax, and a  
little something to eat and drink at cost price  
(cash or charge card)**

**(Held in English, admission free, no registration required)**

**Monday October 12, 2020**

**17:00-18:30 VASA PARISH HALL (admission free)**

- Presentation of the 2020 GIOA Young Organ Scholarship Awardees
- How we recruit 800 organists in Sweden over the coming 10 years

**Tuesday October 13, 2020**

**17:00-18:30 VASA PARISH HALL (admission free)**

- Latest news from the new concert hall organ project in Göteborg

**Wednesday October 14, 2020**

**17:00-18:30 VASA PARISH HALL (admission free)**

- Presentation of organ outreach projects

**Thursday October 15, 2020**

**17:00-18:30 VASA PARISH HALL (admission free)**

- Presentation of Organroxx

*Admission is free, subject to availability. Maximum 50 people. No tickets or booking needed, just turn up well before the concert starts.*

*Friday and Saturday Music in the Cathedral*  
**The workshop participants' concert**

**(Held in English, admission free, no registration required)**

**Friday October 9, 2020**

**12:00 THE CATHEDRAL (admission free)**

Master students from Academy of Music and Drama

**Saturday October 10, 2020**

**12:00 THE CATHEDRAL (admission free)**

Ligita Sneibe, organ

JOHANN SEBASTIAN BACH (1685-1750)

Meine Seele erhebt den Herren, BWV 733 (Fuge über da Magnificat pro Organo pleno)

ELFRIDA ANDRÉE (1841-1929)

Cantilena

Fuga con spirito

HÅKAN SUNDIN (\*b. 1961)

Arktis (2013)

"The ice is melting on big areas at the north pole. Not even in the most distant places on earth is the nature unaffected by humans. To me it is important that we show care of all the living. It comes to both egoistic profit, pollution and overexploitation that depletes our planet."

/H. Sundin

MAIJA EINFELDE (b. 1939)  
Ave Maria (1994)

J. S. BACH  
Toccatà, Adagio and Fugue C major, BWV 564

## **Friday October 16, 2020**

**12:00 THE CATHEDRAL (admission free)**

Programme to be announced

## **Saturday October 17, 2020**

**12:00 THE CATHEDRAL (admission free)**

Te Deum – For God!  
Gustavi Vocal Ensemble  
Michael Sager, conductor  
Mikael Fridén, organ

DIETRICH BUXTEHUDE (1637-1707)  
Praeludium in C, BuxWV 137

WILLIAM BYRD (1543-1623)  
Laudibus in sanctis

PETR EBEN (1929-2007)  
Hommage à Buxtehude (1987)  
Prager Te Deum (1989)

*Admission is free, subject to availability. Maximum 50 people. No tickets or booking needed, just turn up well before the concert starts.*

*Saturday Music in Haga Church*  
**Organ Fairy Tale "David and Goliath"**

**(Admission free, no registration required)**

**Saturday October 10, 2020**

**14:00 & 14:45 HAGA CHURCH (admission free)**

**Held in Swedish**

The Organ Fairy Tale of David and Goliath  
(For children up to 10 years, held in Swedish)

Pia Brinkmann Stenhede, recorder  
Ulrika Davidsson, organ and harpsichord  
Tore Sunesson, voice

A dramatization of the exciting story about the little shepherd boy David and his fight against the great warrior Goliath. A performance comprising theatre, song, music and a dialogue with the children. Themes include: family, relationships, finding one's place in the world, problematizing the concept of power and strength.

The music reinforces the drama, oscillating between different moods. It creates, for instance, an atmosphere of peace, when David, unworried, tends his little sheep, and, by contrast, big drama when Goliath brandishes his weapons and the fight between the two is illustrated. In the end, however, it all turns out well. Music by Bach, Telemann, Pachelbel Kuhnau and Laleh.

**Saturday October 17, 2020**

**14:00 HAGA CHURCH (admission free)**

**Held in English**

”The Seal and the Sea Turtle”

Music and Fairy Tales for the DO-organ

Erland Hildén and Simon Konkoli, organ

Despina Moysidou, bellow reader

ERLAND HILDÉN (b. 1963)

Organ Fairy Tale: The Seal and the Sea Turtle (text by Despina Moysidou)

PART 1 (DEL 1)

The shining city

The garbage keeps piling up

The seal and the sea turtle have a happy reunion

They go swimming

What shall we do about all the garbage?

Dolphin mystique beeps and whistles angrily

Whale Whaldimir’s sorrowful tone

The sea eagle Harry Boomerang screams angrily

The whales’ song of sorrow

The applause

The tunafish march

The fish catch

The shocking dinner from our plastic ocean

PART 2 (DEL 2)

The shinning ocean/Seal’s dream

The healing of the oceans/Sea turtle’s dream

Happy meeting with the liberator

The second swim

The dolphin mystique beeps briskly

Whale Whaldimir’s happy tone

The sea eagle and the seagulls’ fiery speech

The stingrays’ song of hope

The Syrtaki dance

People are picking up garbage and are changing their habits

Our clean ocean

*Admission is free, subject to availability. Maximum 50 people. No tickets or booking needed, just turn up well before the concert starts.*



*The Organ in Liturgy*  
**Held in Swedish**

**(Admission free, no registration required)**

**HIGH MASS**

**Sunday October 11, 2020**

**11:00 ÖRGRYTE NEW CHURCH (admission free)**

Jonathan Andersson, priest  
Tapani Stenros, violin  
Erland Hildén, organ

ERLAND HILDÉN (b. 1963)  
Meditation by sea

B-A-C-H Mass for Organ

- Kyrie in B (Help us, God, in our need)
- Gloria in A (We praise and worship you, Lord)

The Cyrtaki Dance

Short Theme and 3 Variations

B-A-C-H Mass for Organ

- Sanctus in C (You are Holiness)
- Agnus Dei in H (You are Mystery)

Meditation from “Fridlyst”

Dance of Quarantine (premiere performance)

## **HIGH MASS**

**Sunday October 18, 2020**

**11:00 VASA CHURCH (admission free)**

## **COMPLINE**

**Sunday October 18, 2020**

**20:00 VASA CHURCH (admission free)**

*Admission is free, subject to availability. Maximum 50 people. No tickets or booking needed, just turn up well before the concert starts.*

## *Workshops*

# MORNING WORKSHOPS

**Monday-Wednesday 9:00-11:30, October 12-14, 2020**

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. “Simple Solace: exploring the power of monodies in the medieval repertoire; repertoire and improvisation for organetto”

Workshop Leader: Catalina Vicens

Venue: Artisten, A503

2. “Organ works by Buxtehude”

Workshop Leader: Bine Bryndorf

Venue: Örgryte New Church

3. “Bach for claviorganum”

Workshop Leader: Edoardo Bellotti

Venue: German Church

4. “Hymn playing and improvisation”

Workshop Leader: Sietze de Vries

Venue: Backa church

5. “Organ and historical keyboards for pianists”

Workshop Leader: Ulrika Davidsson

Venue: Artisten, C313

**Thursday-Friday 9:00-11:30, October 15-16, 2020**

6. "Improvisation and partimento"

Workshop Leader: Edoardo Bellotti  
Venue: Artisten (room to be announced)

7. "Music by Torsten Nilsson and his contemporaries"

Workshop Leader: Hans Hellsten  
Venue: Bethlehem Church

8. "The alchemy of organ sound: composing the organ's sound through improvisation"

Workshop Leader: Thomas Lacôte  
Venue: Artisten, B301

9. "Music and health"

Workshop Leader: Kimberly Marshall  
Venue: Artisten, A503

10. "Organ transcriptions"

Workshop Leader: Nathan Laube  
Venue: Vasa Church

## AFTERNOON SEMINARS

**Participants will take part in all of the following afternoon workshops. Due to Covid-19, nonregistered workshop guests have to sign up for the Afternoon Workshops separately no later than Friday October 2, 2020 at [info@organacademy.se](mailto:info@organacademy.se) (admission free).**

### **Monday October 12, 14:00-17:00, 2020**

"Improvisation and partimento"

Workshop Leader: Sietze de Vries  
Venue: Vasa Church

### **Tuesday October 13, 14:00-17:00, 2020**

"The Music of Torsten Nilsson (1920-1999)"

Workshop Leader: Hans Hellsten  
Venue: Bethlehem Church

### **Wednesday October 14, 14:00-17:00, 2020**

"Music and Health"

Workshop Leader: Kimberly Marshall  
Venue: Vasa Church

### **Thursday October 15, 15:15-17:15, 2020**

"Muffat's Apparatus Musico-Organisticus"

Workshop Leader: Joel Speerstra  
Venue: German Church

### **Friday October 16, 14:00-17:00, 2020**

"Organ works by Thomas Lacôte"

Workshop Leader: Thomas Lacôte  
Venue: Artisten, B301

# *Göteborg Youth Organ Festival*

**(Held in Swedish, for School Classes only,  
admission free, no registration required)**

## Tuesday October 13, 2020

### 09.10, 10.40 and 13.10 GÖTEBORG CONCERT HALL FOYER

(Grades 3 and 4)

Organ-building workshop with Hanna Drakengren.

We build a Do organ and the students get to learn more about how an organ works.

Maximum one class per occasion. Safeguarded against Covid-19.

Registration to [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se)

### 09.30 and 10.30 GÖTEBORG CONCERT HALL Outside Stenhammarsalen

(Grades 3 and 4)

(Preschools 4-5 year olds)

The organ fairy tale Tranan with Linus Landgren

Maximum one class per occasion. Safeguarded against Covid-19.

Registration to [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se)

## Wednesday October 14, 2020

### 09.10, 10.40 and 13.10 GÖTEBORG CONCERT HALL FOYER

(Grades 3 and 4)

Organ-building workshop with Hanna Drakengren.

We build a Do organ and the students get to learn more about how an organ works.

Maximum one class per occasion. Safeguarded against Covid-19.

Registration to [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se)

### 09.30 and 10.30 GÖTEBORG CONCERT HALL Outside Stenhammarsalen

(Grades 3 and 4)

(Preschools 4-5 year olds)

The organ fairy tale Tranan with Linus Landgren

Maximum one class per occasion. Safeguarded against Covid-19.

Registration to [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se)



## Thursday October 15, 2020

### 9.30 and 10.30 ÄLVSBERG PARISH HALL

(Preschool class and year 1)

The organ fairy tale The trip to Hawaii with Louise Jansson and others.

Maximum one class per occasion. Safeguarded against Covid-19.

Registration to [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se)

### 13.10 VASA PARISH HALL - Great hall

(Grades 3 and 4)

Organ-building workshop with Hanna Drakengren.

We build a Do organ and the students get to learn more about how an organ works.

Maximum one class per occasion. Safeguarded against Covid-19.

Registration to [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se)

## Friday October 16, 2020

### 9.30 and 10.30 ÄLVSBERG PARISH HALL

(Preschool class and year 1)

The organ fairy tale The trip to Hawaii with Louise Jansson and others.

Maximum one class per occasion. Safeguarded against Covid-19.

Registration to [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se)

### 13.10 VASA PARISH HALL - Great hall

(Grades 3 and 4)

Organ-building workshop with Hanna Drakengren.

We build a Do organ and the students get to learn more about how an organ works.

Maximum one class per occasion. Safeguarded against Covid-19.

Registration to [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se)

# Göteborg Youth Organ Camp (8-16 years)

## Saturday October 17, 2020

### 13.00

We assemble in the organ hall at HSM, Academy of Music and Drama  
Organ history in Hagakyrkan  
Look at the organ; juice and sandwich will be served  
Lessons and practising time

### 19.00

Dinner and evening activities in Lundby parish hall and church

## Sunday October 18, 2020

### 08.00

Breakfast in Lundby parish home 9.30-12.00  
Lessons and practice at HSM  
Look at the new concert hall organ  
Lunch at McDonalds

### 13.30

Closing concert for the participants, live streamed for relatives at  
[www.organacademy.se](http://www.organacademy.se)

## REGISTRATION

Register to [hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se) no later than October 5, 2020

Bring scores, sleeping bag, sleeping pad and toothbrush

## COST

400 kr  
Swish 0722 12 92 20

## TEACHERS

Lina Lindkvist  
Hanna Drakengren  
Alexandra Pilakouris  
Louise Jansson

## QUESTIONS?

Hanna Drakengren  
[hanna.drakengren@organacademy.se](mailto:hanna.drakengren@organacademy.se)  
+46 722 12 92 20

*Performers & Presenters*

## Alexandra Pilakouris

Alexandra began her musical career in the municipal music school in Sweden by playing the piano and singing in choirs. Later on, the organ replaced the piano as her main instrument and she was awarded a Bachelors degree at Ersta Sköndal University College, with tutors Sigvard Selinus, organ, and Martin Lindström, piano.

She continued her organ studies at the Academy of Music and Drama, University of Gothenburg, under senior lecturer Mikael Wahllins' tutorage and at the Royal College of Music in Stockholm with Professor Ralph Gustafsson, after which she studied for one year as an exchange student, at the Conservatorium van Amsterdam with Jacques van Oortmessen.

Parallel to a position as assistant organist in Härnösand Cathedral, Alexandra studied with Professor Hans-Ola Ericsson at the Concert Organist program at the Piteå School of Music, Luleå University of Technology, with Professor Hans-Ola Ericsson. She is also a Suzuki organ educator. Alexandra Pilakouris is currently working as an organist and organ pedagogue in the Linköping Cathedral parish. She is also active as a concert organist, as much as time permits.

## Amanda Flodin

Amanda Flodin is a mezzo soprano with focus on early and contemporary music and a mission to always create a powerful and colourful expression.

In 2020 Amanda will perform one of two parts in the Sweden premiere of the chamber opera *As One*, about a transgender woman. In 2021 she will portray Ann in the world premiere of *Scener ur ett polyamoröst äktenskap* commissioned by the opera company *Man Must Sing*.

In 2019 Amanda was awarded the cultural scholarship from the region of Västra Götaland. She performed the concert "Dolcezza di Morte" with music by female composers from the 17th century together with Magnus Kjellson, Anders Eriksson and Fredrik From from Göteborg Baroque in several important Swedish festivals.

Amanda is a proud holder of a two-year grant from the Swedish Arts Grants Committee (Konstnärsnämnden). In 2018 Amanda sang the part of Evi in the world premiere of the chamber opera *Kom inte hit!* commissioned by *Man Must Sing*. The libretto speaks about migration and is based on a true story. The same year Amanda performed the character *Messagiera* in Monteverdi's *Orfeo* with Göteborg Baroque, and got reviews like "vocally and scenically magnificent".

In 2017, *Man Must Sing's* chamber opera *Akvarium* was selected to be performed at The Swedish Biennial for performing arts (Scenkonstbiennalen). Amanda was also awarded the cultural scholarship from the city of Göteborg!

2016 was an intense year. Together with Per Buhre and Utomjordiska she created

Witch Bitch Temptress Feminist—a show about internet trolling towards women with baroque music written by female composers and authentic texts from the internet. This was also the year for the world premiere of the chamber opera Akvarium, about the climate change, being homeless and positive thinking. Akvarium was commissioned by Man Must Sing. Amanda also did a jump-in in the chamber opera The Bear (Walton) with Opera Estrad at Kronhusteatern, where she studied the female leading part in only one week.

## **Anna Maria Friman**

For the last twenty years the singer Anna Maria Friman has been working as a freelance musician (voice and hardanger fiddle) in project based chamber music ensembles, soloist engagements ranging from small ensemble formations to symphony orchestral works, as well as with her two regular groups Trio Mediaeval and Alternative History Quartet. For fourteen years she was a member of Gavin Bryars Ensemble. and together they have given concerts and radio broadcasts in Europe, Canada and Mexico. In September 2020 Anna will join the ensemble in a concert in Galway, Ireland where they will perform Bryars “Irish Madrigals” written for her and John Potter and the ensemble.

In 2018 she started Friman–Ambrosini–Vicens Trio with Marco Ambrosini (nyckelharpa /jews harp) and Catalina Vicens (organetto / percussion). She works regularly with Daniel Stighäll’s Ensemble Serikon. Anna also gives duo concerts with her husband, the Norwegian trumpeter Arve Henriksen.

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 all over the world, and since 2001 she has recorded for ECM Records. Anna studied singing (BA in Vocal Performance) at the Barratt Due Institute of Music in Oslo and further (Postgraduate Diploma in Vocal performance and MMus) with Linda Hirst and Barbara Bonney at Trinity College of Music in London. In 2010 Anna completed a PhD at the University of York, UK where she researched the modern performance of medieval music by women. She has taught singing and coached vocal ensembles at the University of York, and given vocal masterclasses and ensemble workshops in Europe and USA. In the years 2001–2015 she was a jury member at the vocal ensemble competition at the Tampere International Choral Festival, Finland.



Sietze de Vries  
Tore Sunesson  
Ulrika Davidsson



Alexandra Pilakouris  
Sverker Jullander  
Thomas Lacôte

## Anders Jarlert

Professor in Church history since 1999, senior professor 2019. My research is both institutional history and history of spirituality. The human being in the history of the Christian church – single or in group – has a central position. Church history is an encounter – between theology, Church and society, between structures and actors, concrete humans and Christianity/Church in different shapes. Cross-scientific interests are "Law and Religion", theology and literature, and music and history. As director of the Lund University Ecclesiastical History Archives (LUKA) I am responsible for the questionnaires concerning changes in Church life. Since 2001 I am the editor of *Kyrkohistorisk årsskrift (KA)*. I am also editorial member of *Kirchliche Zeitgeschichte*. Among my international publications are "Piety and Modernity" (ed.), Leuven 2012, "Richard Wagner – Werk und Wirkungen / His Works and their Impact", Stockholm 2014, and "Spiritual and Ecclesiastical Biographies: Research, Results, and Reading", Stockholm 2017. I am one of the editors of the planned history of Church music in Sweden.

Member of the Royal Swedish Academy of Letters, History, and Antiquities, The Royal Society of Arts and Sciences in Gothenburg (President 2020), The Royal Society of Humanities in Lund (President 2015–2018), The New Society of Letters at Lund, and the Society Pro Fide et Christianismo. President of the Commission Internationale d'Histoire et d'Études du Christianisme since 2015. President of the Swedish Society for Ecclesiastical History since 2015. Dean h.c. by the Church of Sweden 2009. The great gold medal of the Swedish Patriotic Society for important deeds 2010. Doctor of Theology h.c. at the Åbo Akademi University in 2011. Awarded the Axel Hirsch prize by the Swedish Academy in 2013. In 2017 presented the *Festschrift "Classics in Northern European Church History over 500 years. Essays in Honour of Anders Jarlert"* (Peter Lang, New York).

## Anna von Hausswolff

Anna von Hausswolff is a musician and composer exploring the myriad of possibilities for new expressions on the pipe organ. Anna has performed on organs all over the world, as part of this ongoing quest of discovery. Her polyrhythmic sound is ever-changing and full of contrasts, often distinguished by fluid transitions of calmness and drama, harmony and dissonance, with various overlapping elements. Her imaginative approach is open-minded to sonic possibilities and different perceptions, drawing inspiration from wherever it may appear. The forthcoming release of *All Thoughts Fly (Southern Lord)* – Anna's fifth full-length album as a composer and performer – sees her in solo instrumental mode, playing the meantone-tempered North German Baroque organ at Örgryte New Church, in songs all written by herself.



Anna has performed at numerous major festivals, including Primavera Festival, Roadburn, Roskilde festival, Aural Festival in Mexico City, End Of The Road, Green Man Festival, Way Out West, MONA FOMA Australia, and more. She has collaborated with numerous distinguished artists in various fields, including Sunn O))), Nick Cave & The Bad Seeds, Swans, Efterklang, Refused, Nils Frahm, David Byrne, Swans, Yann Tiersoen, Wolves In The Throne Room, Alexander Ekman, Rikard Lekander, Mikael Karlsson, and many others. She is a member of BADA and Hydras Dream. In 2018, she performed at the Nobel Prize dinner. Anna owns and runs the experimental record company Pomperipossa Records. She is currently working on film music for a documentary produced by Swedish television,

Anna holds a Bachelor and a Master at the Royal Academy of Arts, Copenhagen, in addition to a degree in music & contemporary art and paintmaking at Gothenburg Art School. In late 2019, she combined her passion for pipe organs and appreciation of visual arts in her first large-scale solo exhibition (Galleri Backlund, Sweden), where she presented images of imaginary pipe organs, visualised on copperplate engravings.

## **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 with 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.

## **Bine Bryndorf**

Bine Bryndorf is Director of Music and Organist at Roskilde Cathedral 40 kilometers west of Copenhagen. She is also Professor at the Royal Academy of Music in London.

After studies (MM Organ, Sacred Music and Harpsichord) in Vienna she taught for four years as assistant to Michael Radulescu. 1994 she moved back to Denmark and for 24 years she served as Professor and later also as Head of Department at The Royal Danish Academy of Music. 2017 she chose to become full time musician acting as Castle Organist at the world famous 1610 Esaias Compenius Organ at Frederiksborg Castle. 2020 she was appointed Director of Music in Roskilde, the burial place of the Danish Royal family and a World Heritage Cathedral housing the largest historical organ in Denmark, the 1654 Raphaëlis Organ.



Schola Gothia  
Pia Brinkman Stenhede  
Paul Peeters



Nathalie Nordquist  
Peter Peitsalo  
Nathan Laube

Bine Bryndorf has a widely acclaimed international career as a soloist and is in great demand as a teacher of masterclasses and a juror at organ competitions. 2019 she became Honorary Member of the Royal Academy of Music in London. The same year she was awarded the Grand Frobenius Prize from the Danish organ builder firm Frobenius.

She has recorded organ works by Buxtehude, Scheidemann, Bruhns, Bach and the Danish composers Carl Nielsen (1865-1931) and Niels la Cour (born 1944).

## **Camille Bloche**

Born in Normandy, France, Camille Bloche studied at the Conservatory of Caen where she obtained First Prizes both in piano and organ.

She obtained Bachelors in Musicology at the Sorbonne University of Paris and in Organ Interpretation (*magna cum laude*) at the Conservatory of Caen where she studied with Erwan Le Prado. She also regularly received advice from Saki Aoki and from Daniel Moulton in London.

In June 2018, she finished the Organ Master program at the Danish Royal Academy of Music where she studied the organ with Hans Davidsson and the clavichord with Ulrika Davidsson, and she has just concluded her Master at the Academy of Music and Drama in Göteborg.

Finalist for the Grand Prix Jean-Louis Florentz in 2011, she was unanimously awarded first prize at the J. S. Bach competition in Saint-Pierre-lès-Nemours, obtained the third prize of the Dudelange International Competition 2013 "Organ without borders" and an honorific mention at the Miami International Competition 2011. In 2015, she received the second prize and the "Giuseppe Englert Memorial Prize" of the André Marchal International Competition of Biarritz.

She gives regularly concerts in Europe (France, Germany, Denmark, Norway, Sweden).

Between 2013 and 2017, Camille taught organ and piano in the music school of Saint-Lô (France).

During her studies in Copenhagen she had an organ scholar position in the Jesuskirke of Copenhagen and is now working in Älvsborgs kyrka in Göteborg.

## 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.



Louise Jansson  
Linus Landgren  
Lina Lindkvist



Mattias Lundberg  
Michael Sager  
Moa Sobelius

## Dan Offerlind

The dancer and choreographer Dan Offerlind was educated at the ballet school of the Malmö City Theatre and at the Swedish Ballet School, Stockholm. He has worked as a dancer at the Norwegian National Ballet and the ballet of the Gothenburg Opera, and has created choreographies for the Gothenburg Opera and the Swedish Ballet School. He is currently employed as director of visual production at the Gothenburg Opera.

## Daniel Stighäll

Daniel Stighäll is specialised in historical trombone-models and historical performance practice in medieval, renaissance and baroque music. He has worked with ensembles throughout Europe, such as Göteborg Baroque, Ars Nova Copenhagen, Concerto Copenhagen, I Fagiolini, Les Traversees Baroque, Capella de la Torre, Weser Renaissance, The Swedish Radio Choir and Servir Antico. He has also worked as producer and cultural entrepreneur in a multitude of contexts and is currently pursuing a doctoral degree in musical performance at Luleå University of Technology, in close collaboration between his own ensemble SERIKON, librettist Tuvalisa Rangström and composer Jan Sandström.

As artistic leader of SERIKON, Stighäll creates projects that focus on reviving historical music through improvisation and collaborations with contemporary composers. With SERIKON, Stighäll has produced concerts and collaborations, as well as premiered new compositions commissioned for the ensemble ever since the ensemble was founded in 2009. In 2010, the ensemble released their first CD, *Along Unchartered Routes*. A second CD, *Acqua Alta*, led to a collaboration with the Swedish Radio Choir. The same year SERIKON collaborated with folksinger Lena Willemark in *Genuint svenskt?* and in 2017 Stighäll worked as artistic leader in a collaboration between SERIKON, ensemble Mare Balticum and Swedish actress Cecilia Frode in a production – *Från det blå skåpet* – by the regional concert organisation Musik i Syd, which resulted in a tour in southern Sweden.

Commissioned and premiered works

*De profundis aquarum* – Gavin Bryars, 18 april 2015 (with the Swedish Radio Choir)

*Acqua Alta* – Jan Sandström, 8 februari 2013 (recorded on *Acqua Alta*)

*Desire withers the heart* – Alexander Campkin, 8 februari 2013 (recorded on *Acqua Alta*)

*Visa vid floden* – Paula af Malmberg Ward 10 maj 2010

*Sutra* – Anna Eriksson 10 maj 2010

Scholarships

2018 Bernadotte Scholarship

2009 Drottningholm Court Theatre

2005 Stockholm Bach Choir



## David Karlsson

David Karlsson is a historian of ideas and a senior editor at the Korpen publishing company. He is a co-founder of Nätverkstan Kultur, where he was chairman of the board for many years.

## 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.



Kimberly Marshall  
Klaus Lang  
Karol Mossakowski



Ligita Sneibe  
Lars Storm  
Karl Peter Eriksson

## **Eva Öhrström**

Eva Öhrström is Professor Emerita of Music and Society at the Royal College of Music, Stockholm. From the beginning she was a musician, church organist and pianoplayer. Her dissertation had the title *Bourgeois Women Musicians in 19th Century Sweden* (1987). She has written a biography of the Swedish composer and cathedral organist in Gothenburg (1999), and a short biography of the singer Jenny Lind (2000), but also several books and articles about musicians, music education and concert life in Sweden. She has recently published a biography of the Swedish composer Adolf Fredrik Lindblad (2016) and a book with the correspondence between the composer Felix Mendelssohn Bartholdy and Adolf Fredrik Lindblad. The book is written in Swedish and German and includes short biographies of both composers (2019). A month ago she finished a manuscript about the Salon Culture in Europe between 1600 and 1900 and the book is planned to be published 2021.

## **Gabriel Davidsson**

Gabriel Davidsson began dancing at the National Ballet School in Gothenburg, Sweden in 2000. After moving to the United States, he studied at the Timothy Draper Center for Dance Education in N. Y. (2001–2007). He finished his training at the Kirov Academy of Ballet in Washington D. C. with Anatoli Kucheruk (2007–2009). From 2009–2012 Davidsson was engaged at the Kansas City Ballet. He was a soloist with the Estonian National Ballet from 2012–2015. Since 2015, he's been a member of the Finnish National Ballet. His repertoire includes The prince in Ben Stevenson's "The Nutcracker", Rotbart in Kenneth Greve's "Swan Lake," The Prince of Verone in Natalia Horecna's "Romeo and Juliet" as well as leading roles in ballets by Wayne McGregor, Nacho Duato, Hans van Manen, Jorma Uotinen and George Balanchine. Gabriel Davidsson has performed in festivals and workshops all over the United States, Asia and in Europe. He is a founding member of the Davidsson Organ and Dance Collaborative which has performed extensively throughout the world.

## **Gabriela Jones**

Gabriela Jones is a psychologist and an organisation consultant. Born in Montevideo, she currently works in Gothenburg. As a clinical psychologist, she has worked in recent years mainly with Compassion Focused Therapy (CFT).

## 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 Gageego! 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 Gageego!. The success and the response from the audience encourages the ensemble to continue, always in search of discovery and renewal.

## Gustavi Vocal Ensemble

Gustavi Vocal Ensemble is one among eight choirs in the Cathedral of Gothenburg. It mainly serves in services and concerts in the Cathedral and outside. The choristers are highly trained singers and in a precise number of 16 with 3 sopranos, 2 mezzosopranos, 4 altos, 3 tenors, 2 baritones and 2 basses. Many are professional musicians or very skilled amateurs.

The repertoire is mainly a cappella music from the Renaissance period with composers such as Palestrina, Palestrina, Allegri, Tallis, Byrd to modern works by composers like Bennett, Britten, Poulenc, Hakim, Desenclos and contemporary Scandinavian composers. The Ensemble likes to experiment with the choir formation to get a special sound from piece to piece.



Joel Speerstra  
Jonatan Davidsson  
Karin Nordström



Johannes Landgren  
Karin Brygger  
Karin Nelson

## Göteborg Baroque

*"So there is nothing to hide behind. Everything is audible. And it becomes just as naked and personal as it can be. Every single solo is clear and devoted, and the consonance between the ten singers is perfect"*

This quote from a review in Göteborgs-Posten is from April 2019 when Göteborg Baroque performed Buxtehude's: *Membra Jesu Nostri*, as a part of their 15th anniversary!

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 gems, often re-premiering works that have been ignored for hundreds of years.

In 2018 Göteborg Baroque received a substantial donation from the Sten A Olsson Foundation for Research and Culture that made it possible for the ensemble to commission 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"

## 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). 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 Fidom

Hans Fidom is an organ scholar, an organ player, and an organ expert. He heads the Research Program in the Orgelpark in Amsterdam, and is professor of Organ Studies at Vrije Universiteit Amsterdam. In both functions, Fidom develops ways to rethink what organs are today. It all started with ‘rereading’ the history of organs in the 1990s, when he was editor-in-chief of the magazine *Het Orgel* (1996 till 2006). He published numerous articles on organs from the early 20th century and on the role of scores in music. In 2002, Fidom’s dissertation *Diversity in Unity* proposed a new perspective on the German ‘modern organ’ from the late 19th century: the centuries-old principle ‘Unity in Diversity’ (many sounds in one organ), having been succeeded by its opposite (one sound available in many shades, from loud to soft, from bright to dark, from festive to poetic). His promoters were Ewald Kooiman and Hermann J. Busch. Fidom’s work for the Internationaal Orgel Concours Haarlem (secretary) ignited new ideas about what it is to make music as well: ever since, the art of improvisation is one the main topics in his work. What organs are today, and what they can – or even should – be, given today’s secularization, requiring organs to sound in circumstances never thought of before, was given an answer in the Orgelpark with the so-called *Utopa Baroque Organ*. On the one hand, this organ-building project was strongly inspired by the project that led to the organ in Örgryte New Church; on the other hand, it includes digital technology, allowing and affording music never thought of before. It has already made many young composers, musicians, artists discover how rich and inspiring non-loudspeaker sound can be. For the Orgelpark, Fidom managed the development of the concept and the cooperation of the four organ builders: Sinua (Germany), Eule (Germany), Elbertse (The Netherlands), and Munetaka Yokota (Japan). Most of Fidom’s publications are available online.



Helena Ek  
Joel Bergström  
Jan H. Börjesson



Israel Aloni  
Henry Ascher  
Hans Hellsten

## 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.

## Helena Ek

Helena Ek has a broad repertoire consisting of early music, Swedish traditional music and contemporary music. She is a regular performer on the oratorio and concert platform and has worked with baroque orchestras in Sweden, Holland, Belgium, Poland and Norway as well as working with lutenists Jakob Lindberg and Stephen Stubbs.

As for contemporary music Helena Ek is often a soloist in works by the Swedish composer Fredrik Sixten. With the Scottish Chamber Orchestra she has performed works by Karin Rehnqvist. On a number of occasions she has appeared on television and radio.

She has recorded several CD's including the Virgin Classics production "Extasia", on which she sings both modern and early music. On her CD "Maria" she mixes medieval songs with Swedish traditional music.

## Henry Ascher

Henry Ascher is a paediatrician and Professor of Public Health. His areas of work include, among other things, migration, health and human rights, at the University of Gothenburg, the Angered local hospital, and the medical centre for refugee children in Gothenburg. He is the medical director and co-founder of the Rosen-gren Foundation, which has provided health care for undocumented immigrants for more than twenty years. Dr Ascher is a member of the jury for the Astrid Lindgren Memorial Award (ALMA).

## Israel Aloni

After watching Aloni's work, *CATHARSES*, in Copenhagen, the Danish author and critic, Michael Svennevig wrote: "It felt as if I was seeing contemporary dance for the first time, as if it were a brand new fresh language".

Aloni's work often addresses social-political topics and masterfully converses with the public discourse, such examples include; *HERE THERE YET NOWHERE* from the international co-production *GODLIKE* (2016), where Aloni interrogated the impact of fanaticism on sanity, *#GHETTO* (2017) they addressed the distractive effect of labels and tags on compassion and solidarity, and *My Body My Nation* (2019) where Aloni attempts to decolonise their own non-white, non-binary and non-conforming physical body from concepts, philosophies and behaviours which have been forced upon it.

Aloni strongly believes in collaborative creation and making methodologies as means of stimulation and a necessity for the advancing of current practices. They see art as a catalyst of social and cultural narratives as well as an invaluable apparatus for the evolvement of our communities.

Aloni is the Artistic Director and Co-Founder of *ilDance*, an independent contemporary dance organisation based in Gothenburg, Sweden; the architect and international project manager of International Contemporary Dance Collective (*iCoDaCo*) which is co-founded by the Creative Europe programme of the European Union.

In 2018 Aloni initiated and directed *Tr.IPP* which was a unique pathway in Melbourne, Australia which mentored and fostered artists in the dawn of their career.

Aloni is Advisory Board member for *BIRCA - Baekkelund International Residency Centre for Artists on Bornholm, Denmark & Tasdance in Tasmania, Australia*.

## Jan H. Börjesson

Jan H Börjesson studied church music and organ at the School of Music, University of Gothenburg, 1987–1991.. He was the organist of St Pauli church in Gothenburg for 16 years and is now working as a cathedral organist in Kalmar cathedral. He is also a recitalist and has given recitals all over Sweden and in the nordic and baltic countries as well as Holland, Germany, USA and UK. He has recorded 6 CD's on Swedish organs. Jan is also working as a singer, writer, organ consultant and music publisher.



Göteborg Baroque  
Hans Fidom  
Gustavi Vocal Ensemble



Gabriela Jones  
Gageego!  
Hans Davidsson

## Joel Bergström

Joel Bergström, born in 1994, in Mölndal, Sweden, started playing the violin and the piano at young age with Mölndals Kulturskola. During high school he moved to the USA for two years and studied advanced piano at Juilliard Evening Division, New York, for Dr. Julie Jordan and performed at Carnegie Hall, International Shining Stars.

He graduated as Bachelor of Church Music 2018 and is currently pursuing his Master's degree in organ and related keyboard instruments at the Academy of Music and Drama at the University of Gothenburg. He studied organ interpretation with Dr. Hans Davidsson and Senior Lecturer Mikael Wahlin, improvisation with Dr. Karin Nelson, and harpsichord with Dr. Joel Speerstra and Dr. Tilman Skowroneck.. His bachelor project focused on defining and bringing forward a Chromatic Function Analysis Model and how it could support composition by setting music to Edith Södergran's poems. The master project addressed how the same theory could make existing composers' harmonic language explicit and incorporate them into one's own improvisations.

He studied music theory in Gothenburg with Dr. Joel Eriksson and Senior Lecturer Dag Hallberg and is now pursuing his studies in music theory at Uppsala University with Dr. Mattias Lundberg, Dr. Jonas Lundblad, Dr. Per-Henning Olsson, Dr. Tobias Plebuch, Dr. Fredrica Roos, and Dr. Thomas von Wachnefeldt.

In addition, he is pursuing his Master of Fine Arts in Music with a specialization in Choral Conducting at the Academy of Music and Drama at the University of Gothenburg studying with Dr. Jan Yngwe. He is also Organist and Director of church music in Fågelbergs kyrkan, Mölndal.

## Joel Speerstra

Joel Speerstra teaches and researches the organ and related keyboard instruments at the Academy of Music and Drama, University of Gothenburg. He is active as an instrument builder, performer and musicologist. He studied organ with William Porter and David Boe at the Oberlin Conservatory before continuing in Europe on grants that allowed him to study organ and clavichord with Harald Vogel and instrument building with John Barnes. His doctoral project led to a reconstruction of the Gerstenberg pedal clavichord and a book published in 2004 by Rochester University Press: "Bach and the Pedal Clavichord: an Organist's Guide." His research on the pedal clavichord has been awarded a national prize in musicology from the Royal Academy of Music. His current research project is a study of the affordances of newly developed instruments based on historical models, which includes the claviorganum developed for Göteborg Baroque.



## 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. Landgren was recently elected member of the Royal Swedish Academy of Music. Since the late 80's Landgren has been teaching and conducting research at the Academy of Music and Drama, University of Gothenburg.

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.

## Jonatan Davidsson

Jonatan Davidsson is a soloist with the Royal Swedish Ballet, previously principal dancer with Estonian National Ballet, dancer with National Ballet of Canada, Houston Ballet, and Rochester City Ballet. He has danced lead roles in the big classical ballets like Onegin, Bayadere, Sleeping Beauty, Nutcracker, Cinderella, Snowwhite, Alice in Wonderland, and Pontemolle. Soloist roles include the improvisation solo and duet in Ohad Naharin's "Minus 16", both pas de deux in "Artifact Suite" by Forsythe, and solo roles in ballets by Mats Ek, Hans Van Mahnen, Wayne McGregor, John Neumeier, Alexander Ekman, Jiri Bubenicek, James Kudelka, Stanton Welch, Jiri Kylian, Balanchine, etc. He is a founding member, choreographer and dancer with Davidsson Organ and Dance Collaborative. They have performed in 8 countries across Europe, North America, and Asia. They have their concert programs "Four Seasons" on DVD and "Hamlet" on blue ray.



Gabriel Davidsson  
Edoardo Bellotti  
Erland Hildén



Eva Öhrström  
David Karlsson  
David Urwitz

## **Karin Brygger**

Karin Brygger is a poet and writer on cultural matters living in Gothenburg. The theme of her most recent work, the double volume *Estera* (an essay) and *Stationer* (a collection of poems) is the memory work after the Holocaust. Ms. Brygger regularly publishes in the journal *Judisk krönika*.

## **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.

## **Karin Nordström**

Karin Nordström have been working at the Gothenburg City Museum as a building antiquarian since 1999. She is educated at the University of Gothenburg Department of Cultural Conservation.

## **Karl Peter Eriksson**

The love for chamber music, communication and exploring brought Karl Peter Eriksson to early music as well as contemporary classical music. As a part of the early music ensemble Göteborg Baroque he has established himself as one of the leading baroque bass/baritones in western Sweden and that has given him the opportunity to work with several baroque ensembles in the rest of Sweden, Norway

and Denmark. Being one of the founders and artistic directors of the norm creative opera company Man Must Sing has let his creativity bloom when commissioning, producing and performing new chamber operas.

Karl Peter is the receiver of the City of Gothenburg arts grant 2018, the Region of Västra Götaland arts grant 2019 and The Swedish Arts Grants Committee's Working grant 2020.

## **Karol Mossakowski**

Karol Mossakowski is renowned for both his interpretation and improvisation skills, he won the first prize of the International Prague Spring Competition as well as the Grand Prix de Chartres, and leads an international career in both of these fields that constantly evolve together. Karol was appointed Radio France's organist in Residence in 2019, where he has gained the public's enthusiasm thanks to an outstanding charisma.

Recent and future highlights include concerts in venues such as Radio France, Philharmonie de Paris, Lyon's Auditorium, Warsaw Philharmonie, Mariinsky Theatre in Saint Petersburg, BOZAR Brussels, Palais Montcalm in Quebec, Bamberg's Konzerthalle, Wrocław's National Forum of Music, as well as with orchestras as the Orchestre Philharmonique de Radio France, the Warsaw Philharmonic Orchestra, or the Brussels Philharmonic Orchestra under conductors like Myung-Whun Chung, Kent Nagano, Mikko Franck, and Stéphane Denève.

For Karol it is essential to support living music thanks to improvisation, to which he gives an important role in his recitals and develops by accompanying silent films. In 2017 he released a DVD with his improvisations on Dreyer's Jeanne d'Arc for Gaumont-Pathé.

In 2014-15 Karol was appointed Young Artist in Residence at Cathedral of St. Louis King of France in New Orleans (USA), where he performed many recitals and taught interpretation and improvisation lessons.

Karol Mossakowski began studying piano and organ at the age of three with his father. After musical studies in Poland with Elżbieta Karolak and Jarosław Tarnawski, he entered the organ, improvisation, and composition classes at the Paris Conservatory as a student of Olivier Latry, Michel Bouvard, Thierry Escaich, Philippe Lefebvre and László Fassang.

He is titular organist of Lille's Cathedral, and professor of improvisation at the Higher School of Music in San Sebastián (Musikene).



Bine Bryndorf  
Benjamin Kjell  
Dan Offerlind



Daniel Stighäll  
Camille Bloche  
Catalina Vicens

## **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 the Royal Academy of Music, London, and Stanford University, California. Winner of the St. Albans Competition in 1985, she has been invited to play in prestigious venues and has recorded for Radio-France, the BBC, the Australian Broadcasting Corporation and numerous American stations. She holds the Patricia and Leonard Goldman Endowed Professorship in Organ at Arizona State University and the Hedda Andersson Visiting Professorship at the Malmö Academy of Music.

Marshall has performed and presented her research at 11 national conventions of the AGO. She maintains an active international profile, with concerts in North and South America, Europe and Asia. In 2019, she helped to inaugurate the new Klais organ in St. Petri Cathedral, Malmö, the largest instrument in Scandinavia. She appeared at the Boston Early Music Festival and gave the opening concert for the national convention of the Organ Historical Society in Dallas. Her expertise in early repertoire was acknowledged by invitations to perform on the Spanish baroque-style organ at Oberlin Conservatory and the Italian-baroque inspired organ at Christ Church Cathedral, Cincinnati.

Performer, scholar, and educator, Kimberly Marshall is a committed advocate of the organ. She works to promote the instrument in both local and global communities. She is the advisor on organs for the Musical Instrument Museum (MIM) in Phoenix and has made videos in Guanajuato (Mexico), Toulouse (France) and Florence (Italy) for their exhibits. An authority on the organ's rich history over the past 2000 years, she is devoted to continuing this tradition of artistic ingenuity into the next millennium.

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

## **Klaus Lang**

Klaus Lang (born 26 April 1971 in Graz) is an Austrian composer, concert organist, improviser, and academic teacher.

His opera *Die Architektur des Regens* (The Architecture of Rain) after the Noh play *Shiga* by Zeami was premiered at the Munich Biennale in 2008.

In 2006 Lang was appointed Professor of composition at the University of Music and Performing Arts, Graz. In 2010 he was awarded the Andrzej-Dobrowolski-Preis of the Steiermark.



He was commissioned by Katharina Wagner to write an opera, *The Vanished Wedding*, to be premiered at Bayreuth, although not at the Festspielhaus and not part of the Bayreuth Festival. It is claimed to be the first world premiere at Bayreuth since the premiere of Wagner's *Parsifal* in 1882. *The Vanished Wedding* was premiered at the Reichshof, a disused Bayreuth cinema, on 23 July 2018, the day before the start of the 2018 Bayreuth Festival.

## Lars Storm

Lars Storm (born 1984) serves as organist in Haga Church (Göteborg) since 2020. Since 2018, he is also the project manager of Gothenburg Organ Festival.

Lars studied 2016–2018 at the masters programme "Organ and Related Keyboard Instruments" at the Academy of Music and Drama, Gothenburg. Instructions in organ interpretation with Hans Davidsson, organ improvisation with Karin Nelson and harpsichord interpretation with Joel Speerstra.

Choir Educationalist degree 2010.

Master of Arts in Church Music 2007. Instructions in organ interpretation and improvisation with Johannes Landgren, Hans Davidsson, Karin Nelson, Sverker Jullander.

Masterclasses with Harald Vogel (Germany), Ludger Lohmann (Germany), Joris Verdin (Belgium), Craig Cramer (USA) etc. Additional courses (chamber music, orchestral playing, organ interpretation etc.).

## 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.



Anna von Hausswolff  
Anders Jarlert  
Amanda Flodin



Anna Maria Friman

Sneibe has taught organ performance at the Latvian Academy of Music (1993–2005), the Lövstabruk 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.

## **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>).

## 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.

## Mattias Lundberg

Mattias Lundberg (b. 1976) is Professor of Musicology at Uppsala University. He has published books, articles and editions concerning music from the Late Middle Ages and the Renaissance, Hymnology and Church music from all periods of history, as well as in other scholarly areas. He earned his Ph.D. at the University of Liverpool in 2007, and has acted as head of the Swedish working group of Repertoire International des sources musicales. Presently he is director of the research project SweLiMuS (Swedish Liturgical Music Sources c.1520–c.1820). He is active as a broadcaster on Swedish National Radio P2 with the series "The history of Music in Sweden" and "Ask the Music Professor".

## Moa Sobelius

"Since I was a child I've been guided and driven by what I enjoy doing. And through curiosity and the need to create, I find myself in new exciting places among different people. Dance is one of my elements to explore with and express myself, but I also take big interest in music, singing and other elements on and around the stage. To collaborate with other professions and creative minds gives me so much joy."

Moa grew up in Arvika and moved to Gothenburg in 2011 to study at Performing Arts School and Balettakademien. She graduated in 2015.

During the last five years Moa has worked with choreographers like Helena Franzén and Camilla Ekelöf, touring the region as a member of Regionteater Väst dance company, freelanced with different projects and danced in the operas Idomeneo

Mr. Laube has two CD recordings available: the Stephen Paulus Grand Concerto on the Naxos label recorded with the Nashville Symphony which received a GRAMMY Award for Best Classical Compendium; and a solo recital recording on the Ambiente label recorded at the Stadtkirche in Nagold, Germany. He has collaborated with solo artists including Andreas Ottensamer, principal clarinet with the Berliner Philharmoniker, and Chris Martin, principal trumpet with both the Chicago and New York Philharmonic. In April 2019, he launched the radio program, “All the Stops,” on the WFMT Radio Network Chicago, featuring some of the most famous organs in Europe and the United States. For more information, visit [www.wfmt.com/programs/all-the-stops/](http://www.wfmt.com/programs/all-the-stops/).

Mr. Laube is a graduate of the Curtis Institute of Music in Philadelphia, where he studied with Alan Morrison, the Conservatoire Rayonnement Régional in Toulouse, where he studied with Michel Bouvard and Jan Willem Jansen, and the Musikhochschule in Stuttgart, Germany, where he studied with Ludger Lohmann. He has been the recipient of both William Fulbright and DAAD fellowships. Mr. Laube also serves in several leadership roles for the Organ Historical Society and served as co-chair for the 2018 OHS national convention in Rochester, NY.

## **Paul Peeters**

Paul Peeters studied musicology at Utrecht University, where his main teachers in the field of the organ were Prof. Dr. Maarten Albert Vente and Dr. Jan van Biezen. He studied organ with Kees van Houten and Jacques van Oortmerssen, and attended courses with Klaas Bolt, Harald Vogel, and Jean-Claude Zehnder. From 1983–1991 he was editor-in-chief of the Dutch organ journal “Het Orgel.” In 1995 he emigrated to Göteborg, Sweden, and was appointed librarian and coordinator of the documentation at the Göteborg Organ Art Center (GOArt) at the University of Gothenburg, where he was appointed until 2015. From 2004–2007 he served GOArt as its director. From 2008–2017 he has been the project leader of the Göteborg International Organ Academy and since 2008 he has taught organ building history at the Academy of Music and Drama, University of Gothenburg. At present, he is completing a doctoral dissertation (“French and German Organ Building in the 19th Century. Comparative Studies of the Sound Concepts of Cavaillé-Coll and Walcker”). Moreover, he is active as an organ consultant. From its foundation in 1990 until 2013, he has been a board member of the “International Association of Organ Documentation” (IAOD), 2006–2013 as its chairman. Since 1999, he is a member of the editorial board of the Swedish journal “Orgelforum”. In 2016, he succeeded Peter Williams as editor of “The Organ Yearbook” and in 2018 he was elected board member of The Maarten Albert Vente Utrecht Organ Archive Foundation.

## Peter Peitsalo

Doctor of Music Peter Peitsalo is a senior lecturer at the Sibelius Academy, University of the Arts Helsinki, where he teaches the organ at the Department of Church Music and supervises doctoral students in church music and organ performance at the DocMus Doctoral School. Peter Peitsalo has held leading positions in the education of church musicians at the Sibelius Academy as a Head of the Church Music Department and a Professor of Church Music, a fixed-term position endowed by the Evangelical Lutheran Church of Finland. His current research interests include nineteenth and twentieth century Finnish church music, with a special focus on transnational aspects and liturgical contexts. Peter Peitsalo has edited and co-edited several research publications, e.g., the anthology *Liturgical Organ Music in the Long Nineteenth Century: Preconditions, Repertoires, and Border-Crossings* (2017).

## Pia Brinkmann Stenhede

Pia Brinkmann Stenhede, born in southern Germany, is a freelance recorder player as well as a recorder teacher. She was a part of the German recorder quartet "Flauto Dolce" in the early 2000s. She currently lives in Sweden and has performed in a variety of different contexts. Among others with Göteborg Baroque, the Gothenburg Opera House, Ambra Consort and Flauto Speranza. She is currently employed by the Culture School in Lerum and Hvitfeldtska Music High School in Gothenburg, Sweden. ([www.ambraconsort.com](http://www.ambraconsort.com))

## 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).

Schola Gothia is supported by Göteborgs stad, Västra Götalandsregionen, Musikverket and Längmanska Kulturfonden.

## **Sietze de Vries**

Sietze de Vries is internationally active both as a concert organist and church musician. His organ teachers included, among others, Wim van Beek and Jos van der Kooy; with the latter De Vries also studied improvisation, as well as with Jan Jongepier. In addition to his Bachelor's and Master's degrees he also holds the Dutch professional church music certificate with a specialisation in improvisation. Sietze de Vries won no fewer than 15 prizes at various national and international organ competitions, some whilst still a student at the Conservatoria of Groningen and The Hague. These include his first prize at the Haarlem International Organ Improvisation Competition in 2002.

Since 2000, Sietze de Vries has been in demand throughout the world. In addition to his performances in Europe, he has also travelled to the United States, Canada, South Africa, Russia and Australia. As an (improvisation) teacher he is international demand, in addition to his post at the Prince Claus Conservatory in Groningen.

In addition to his work as a performer and teacher, Sietze is especially well known for his leading of organ tours, lecturing, giving masterclasses and developing programmes which bring children into contact with the organ. His commitment to developing young talent is also reflected in his role accompanying the Roden Girl Choristers (Koorschool Noord Nederland). He has published articles in various international magazines about church music, organ building and improvisation and is the organ building editor for the Dutch magazine 'Het Orgel'.

Sietze de Vries is organist of the Martinikerk in Groningen and Artistic Director of the Groningen Organ Education Centre which promotes the collection of historic organs in the Groningen province from its base at the Petruskerk in Leens.

## **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 editor-in-chief of the Swedish Journal of Music Research and Chair of the Göteborg International Organ Academy Association.

## Thomas Lacôte

Thomas Lacôte is a French composer and organist born in 1982. He is titular organist of *La Trinité* church in Paris, and professor of musical analysis and XXth century compositional techniques in Paris Conservatoire (CNSMDP). His main works include new perspectives on the creation for organ through timbre and registration (*Études pour orgue* 1st and 2nd book, pieces for organ through saxophone, percussion or French horns), research on form and narrativity (*Uchronies* for two pianos), and also diverse approaches of vocality and expression (*Torpeurs*, for two singers and string quartet, *Four Motets* for female voices and organ).

He is the author of many articles, published in France, England, Canada and the USA, and co-author of a book reexamining Olivier Messiaen's compositional practice, widely acknowledged as a major contribution in the field of 20th century musicology (*Le modèle et l'invention*, 2017).

As organist, improviser, teacher, scholar and composer, Thomas Lacôte is invited by international institutions such as Radio-France, Mozarteum, Eastman School of Music, Conservatorio di Bologna, Orgelpark Amsterdam, Haarlem Organ Academy and Competition, Royal College of Organists (G.B.).

Thomas Lacôte is a member of the musical council of the Prince Pierre Foundation in Monaco. In 2019, he was awarded the *Hervé Dugardin* Prize of Composition from the French Society of Authors, Composers and Publishers of Music (SACEM).

His music is published by *Editions Henry Lemoine*. His first monographic CD, recorded at *La Trinité* organ, was published by Hortus under the name *The Fifth Hammer*.

## Tore Sunesson

Tore Sunesson, tenor, sings baroque music and classical repertoire, as well as contemporary music and popular music. He was educated at the Academy of Music at the University of Gothenburg. As a member of VOX Vocal Quartet, former employees of "Musik I Väst" and Vara Concert Hall, he has participated in renaissance programs, children's operas, contemporary works, church programs, baroque

operas and recordings and toured with them in Sweden and Europe. Tore is often hired as a soloist in, for example, Bach's Christmas Oratorio, Handel's Messiah, Pärt's St. John's Passion, Saint-Saëns' Christmas Oratorio and Monteverdi's Maria-vesper.

He has sung contemporary works, usually scenic, by, for example, Fredrik Öst-erling, Francois Sarhan and Catharina Backman. He has worked with Gunnar Idenstam, Hans Davidsson, Jacob Lindberg, Barbara Bonney and others.

Tore is a member of Gothenburg Symphony Orchestra's Vocal Ensemble. He has sung with Göteborg Opera Chorus, the Norwegian Soloists' Choir and the Rilke Ensemble. Tore also works as a pianist, choir leader and arranger.

## **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.

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