

GÖTEBORG INTERNATIONAL ORGAN FESTIVAL

October 9-20, 2024

Journeys in Time and Space

**CELEBRATING
GIOA 30 Years**

CONCERTS FOR EVERYONE

**80 Concerts Featuring 49 Organists
Marathon Concert with 34 European Organists from
European Cities of Historical Organs (ECHO)
GIOA LIVE STREAM**

**Morning Workshops
Lunch Concerts
Afternoon Seminars**

**Festival Symposium *Ludo ad Alludo: Exploring Emblematic
Techniques in 17th- and 18th-Century Keyboard Music*
ECHO Symposium *Climate Change and Cultural Heritage***

**Regional Concerts
Church Musicians' Day
Göteborg Youth Organ Festival**

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

GIOA

GÖTEBORG INTERNATIONAL
ORGAN ACADEMY

Göteborg International Organ Festival

October 9-20, 2024

Journeys in Time and Space

It is our distinct pleasure to launch the programme of the Göteborg International Organ Festival 2024 with its theme: *Journeys in Time and Space*. In a rich twelve-day programme, we highlight how music and people have moved across geographical and cultural borders and how the journey as a musical metaphor can help us understand life.

In the gala concert on Friday, October 11, a new work by Carl Unander-Scharin, *The Isagel Suite*, will allow us to follow the female pilot from Swedish author Harry Martinson's *Aniara* (1956) on humanity's journey and escape from planet Earth to a distant star system. In Erland Hildén's organ fairy tale *The Seal and the Seal Turtle* we travel into the underwater world and encounter the consequences and challenges of climate change in both saga and reality. In a European symposium organised in collaboration with the association of European Cities of Historical Organs (ECHO), we address the challenges surrounding climate change and cultural heritage, focusing on corrosion in organ pipes. Is our cultural memory disintegrating and disappearing? With Mikael Carlsson's *Requiem*, we mourn the many lives lost during refugee journeys.

In a European marathon concert, we will hear 32 organists from the 17 European organ cities in ECHO take us on a musical journey through time and space, exploring European organ culture, which has built symbolic bridges across borders and boundaries, and which embodies the European vision. We make a special effort to feature young female organists who travel from all over Europe to the festival to perform and engage with the festival programme and network.

In afternoon seminars, we will follow how the English musician and writer Charles Burney travelled the continent in the 18th century to document European musical life, and how, 100 years later, towards the end of the 19th century, organs and organists travelled to World Exhibitions in both Europe and North America.

The Göteborg Youth Organ Festival is growing and developing, and this year it gathers children and young people for two organ camps, one in Lidköping and one in Gothenburg. The Gothenburg Diocese presents three winners in a national competition for organ fairy tales, and at the city library, there will be organ-building workshops and several organ fairy tales and films throughout the festival week. The Gothenburg Symphony Orchestra invites school classes and families to the concert hall to experience an organ and orchestra performance titled

The Monster Doesn't Breathe.

We join the European Hansa Ensemble and Manfred Cordes on the musical journey 'Northbound', travelling through northern Europe in the first half of the 17th century, exploring vocal and instrumental music from several Hansa cities. With Göteborg Baroque and Magnus Kjellson, we make an invigorating stop in Padua, Italy, around 1640 to acquaint ourselves with the unknown vocal and instrumental music by Simone Vesì, made available in a new edition by Kerala J. Snyder, and presented for the first time at the festival. In 1624, three important keyboard and organ collections were published in Europe by the composers Girolamo Frescobaldi, Samuel Scheidt, and Johann Ulrich Steigleder. In concerts and seminars, we explore the crossroads of composers, as well as the context, musical language, meaning, emblematic and function of these and other 17th and 18th-century keyboard collections.

New music for meantone organ by Linnea Talp and, in collaboration with Gagego!, a new commissioned work by Klaus Lang for organ and chamber ensemble will be premiered.

We celebrate the 350th anniversary of the German organist and composer Matthias Weckman with various concerts featuring organ, keyboard, chamber, vocal, and instrumental music. We also celebrate the 30th anniversary of the Göteborg International Organ Festival and the exciting journey of our festival that has helped create a unique collection of high-quality organs of diverse styles, making our city a well-known meeting place for organ art in the 21st century. We are very pleased that Harald Vogel, who played an important role in this development for more than three decades, returns to the festival and will take us on a fascinating journey through the sounds of the unique North German Baroque organ in Örgryte New Church and the Hamburg music and organ culture of the 17th century. Finally, we celebrate the Norwegian composer, organist and church musician, Egil Hovland, who has had a major impact on Swedish church music, and who would have been 100 years old on October 18, 2024.

Enjoy the soundscapes of the North German Baroque Organ in Örgryte New Church, the new world-class Concert Hall organ, and the broad collection of organs in Gothenburg that enable us to travel in time through sounds, technology, culture, and societal development of centuries of European organ culture. Let a multitude of voices and soundscapes in organ, vocal, and instrumental music from the Renaissance to the experimental music of our time entice you to an inspirational musical journey.

We warmly welcome you to Gothenburg and the Göteborg International Organ Festival 2024, inviting you to experience a world of tactile passion and new sounds — for all! In support of a peaceful, sustainable future, and the right of all people to have their voices heard.



Hans Davidsson
Artistic Director



Ulrike Heider
Artistic Co-Director

**GÖTEBORG
INTERNATIONAL
ORGAN FESTIVAL**

CASH-FREE FESTIVAL

Digital Festival Programme

www.organacademy.org/programme-overview



Tickets are sold at all venues - for bookings in advance visit

www.billetto.se/users/gioa

www.goteborgbaroque.se/kalendarium

www.gso.se



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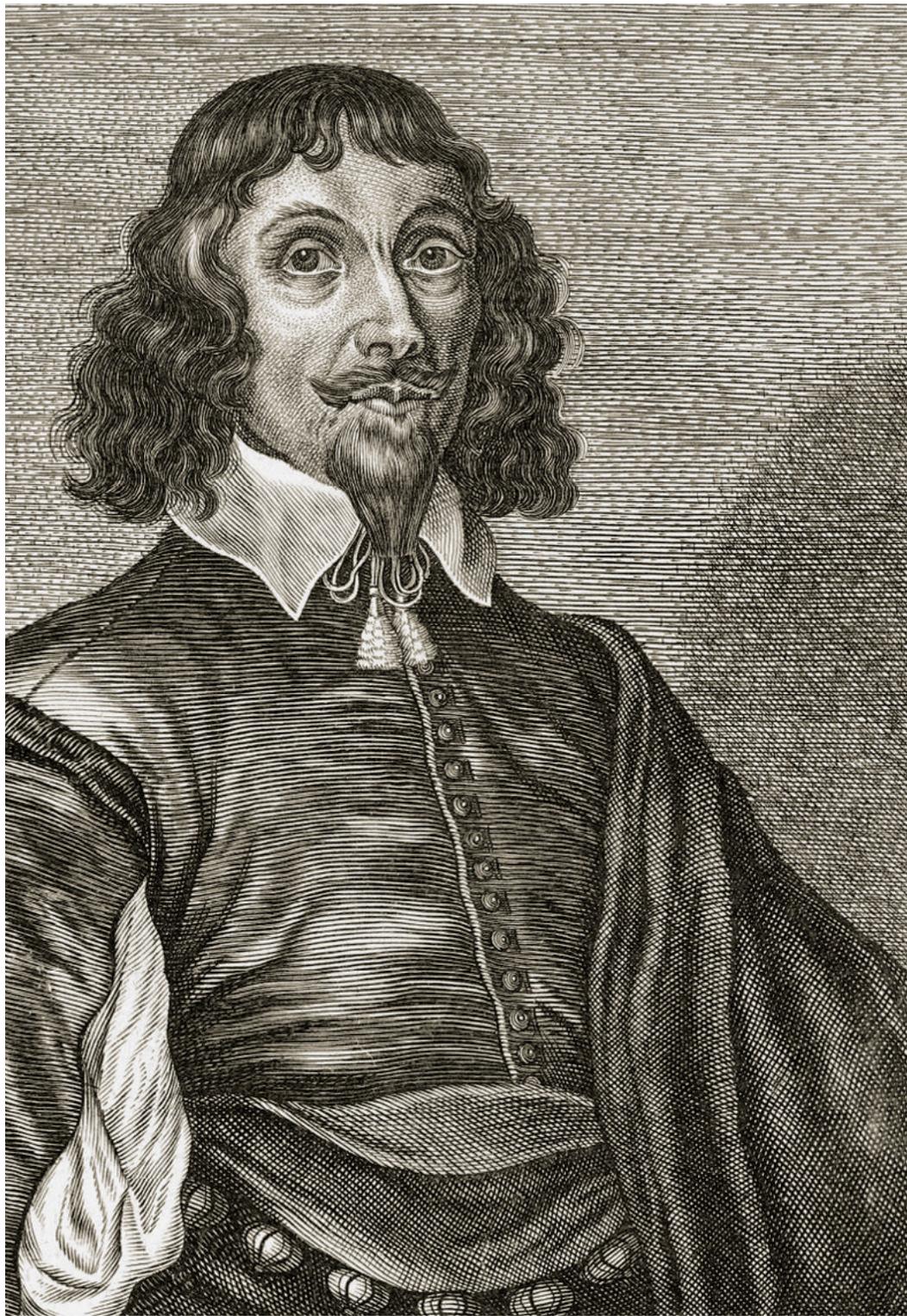
www.facebook.com/organacademy



GIOA Live Stream

www.organacademy.se





Programme Overview

Göteborg International Organ Festival October 9-20, 2024

COLOR CODES

Evening Concert 

Regional Concert 

Lunch Concert 

Seminar 

Morning Workshop 

Youth Organ Festival 

Live Streamed Event 

Friday-Sunday, October 4-6, 2024

Göteborg Youth Organ Camp (9-15 years old)
(Admission fee 800 SEK)
([See separate programme and registration form in Swedish](#))

Kersten Cottyn, Stephen Craig, Camille Bloche, Lina Lindkvist, teachers

In collaboration with the Church of Sweden in Lidköping

Wednesday, October 9, 2024

12:00-12:50

Mariestad Cathedral

(Admission free)

Tomaž Sevšek Šramel, organ

Le vent de l'Esprit

Regional Opening Concert of the Göteborg International Organ Festival 2024

Matthias Weckman (?1616-1674)

Komm heiliger Geist, Herre Gott

- I. Versus
- II. Versus auff 2 Clavir
- III. Versus

Johann Sebastian Bach (1685-1750)

Pièce d'orgue in G, BWV 572, after J. G. Walther's manuscript (ca. 1714)

Primož Ramovš (1921-1999)

Prelude and fugue (1951)

Nicolas de Grigny (1672-1703)

From *Veni Creator Spiritus* (in *Premier livre d'orgue*)

- *Fugue à 5*

César Franck (1822-1890)

Choral II in B minor, op. 39 (1890)

Olivier Messiaen (1908-1992)

Messe de la pentecôte (1949-50)

- IV. *Communion* (Les oiseaux et les sources)
- V. *Sortie* (Le vent de l'Esprit)

17:00-18:00

Kristinedal Church, Stenungsund

(Admission free, no pre-booking required)

(In Swedish)

Samuel Johansson, organ
Anna Ahnstedt, actor
Kersten Cottyn, harpsichord and portative organ

The Troubadour on an Adventure!

In a musical fairy tale, we follow the troubadour on a quest to rescue the prince from the dragon. During the journey, we are accompanied by organ, harpsichord, and other exciting instruments, and the children also get to make music.

Info: kersten.cottyn@svenskakyrkan.se



19:00-20:00

Morlanda Church

(Admission free)

A Journey from Baroque to Folk Music

Lukas Arvidsson, organ
Torbjörn Näsborn, nyckelharpa

The Morlanda organ
(Brebuss 1604; Wittig 1715; GOArt 2001)
Sweden's oldest playable organ

Thursday, October 10, 2024



18:00-19:00

Gustav Adolf Church, Borås

(Admission free)

A Musical Journey through Time

Organ students from the Academy of Music and Drama, University of Gothenburg

In collaboration with Borås Organ Festival



19:30-20:30

Caroli Church, Borås

(Admission free)

A Journey of Musical Thoughts

Daniel Beilschmidt, organ

Felix Mendelssohn-Bartholdy (1809-1847)
Präludium und Fuge, D minor, op. 37 no. 3

Anton Bruckner (1824-1896)
Präludium, C major (Perger Präludium, 1884)

Franz Liszt (1811-1886)

Weinen, Klagen, Sorgen, Zagen, Variations on the Basso Continuo from J.S. Bach's Cantata no. 12 and the Crucifixus from the B minor Mass

Arnold Schönberg (1874-1951)

Sechs kleine Klavierstücke, op. 19 (1911) (Arr: Pier Damiano Peretti)

- I. Leichte zarte Achtel
- II. Langsame Viertel
- III. Sehr langsame Viertel
- IV. Rasche, aber leichte Viertel
- V. Etwas rasche Viertel
- VI. Sehr langsame Viertel

Johann Sebastian Bach (1685-1750)

Ciaccona in D minor from Sonata in D minor for violin solo (arr: Pieter-Jan Belder)

Georg Trexler (1903-1979)

Toccata over a Theme from the Gloria of the Mass in E minor by Anton Bruckner (1949)

In collaboration with Borås Organ Festival

Friday, October 11, 2024

Friday October 11-Sunday October 13

(Separate programme for registered participants)

Göteborg Concert Hall, Academy of Music and Drama, Vasa Church

Göteborg Youth Organ Weekend (15-22 years old)

In collaboration with the Academy of Music and Drama, Hjo Folkhögskola, Sensus, OrganSpace and others.

9:00-10:00

All Saints Church

(Admission free, registration required: svetla.tsvetkova@svenskakyrkan.se)

(In Swedish)

For school classes (grades F-3)

Samuel Johansson, organ

Anna Ahnstedt, actor

Kersten Cottyn, harpsichord and portative organ

The Troubadour on an Adventure!

In a musical fairy tale, we follow the troubadour on a quest to rescue the prince from the dragon. During the journey, we are accompanied by organ, harpsichord, and other exciting instruments, and the children also get to make music.

10:00-11:00

All Saints Church

(Admission free, registration required: svetla.tsvetkova@svenskakyrkan.se)

(In Swedish)

For school classes (grades F-3)

Samuel Johansson, organ

Anna Ahnstedt, actor

Kersten Cottyn, harpsichord and portative organ

The Troubadour on an Adventure!

In a musical fairy tale, we follow the troubadour on a quest to rescue the prince from the dragon. During the journey, we are accompanied by organ, harpsichord, and other exciting instruments, and the children also get to make music.

12:00-12:30

Göteborg Cathedral

(Admission free)

A Musical Journey through Time

Organ students from the Academy of Music and Drama, University of Gothenburg

16:00-16.40

Göteborg Cathedral

(Admission free)

OPENING CONCERT

Göteborg International Organ Festival 2024

Welcome notes by representatives of the City of Göteborg, Region Västra Götaland, the University of Gothenburg, the ECHO Association (European Cities of Historical Cities), and the organ festival

Vocal ensemble from the Academy of Music and Drama under the direction of Per Högberg

Paula af Malmborg Ward (b. 1962)

In Time (Fanfare for organ - commissioned by OrganSpace 2023)

Ligita Sneibe, organ

Composing a signature fanfare for the Queen of Instruments - who would say no to such a task?

The organ is an instrument in time; it has a long history and is constantly evolving. Each organist has an almost-infinite freedom to create their own worlds, their own expressions.

It goes without saying that a four-minute fanfare cannot contain all that the organ has to offer, but I hope that the themes and structures provided will encourage artistic imagination.

The title *In Time* has two meanings:
The organ sounds in our time, with the music of our time.

The tempo, rhythm and timing lead the music.
I would like to quote my piano professor Gunnar Hallhagen, who used to wave me off after every piano lesson with the words: *Have fun with the piece!*

Thank you OrganSpace (Stockholm Organ Festival) for the commission, thank you organist Ligita Sneibe for fruitful collaboration and valuable technical support, and thank you Göteborg International Organ Festival 2024 for including it in the opening concert.

- Paula af Malmberg Ward

Indra Riše (b. 1961)
Kalnā kāpējs/ Mountain Climber from *Natura siderum* (2023)
Ligita Sneibe, organ

The cycle *NATURA SIDERUM* or *THE NATURE OF STARS*, is a large-format work for organ and solo instruments, inspired by human psychological characteristics of the twelve zodiac signs. The solo instruments (violin, trumpet, and saxophone) have been selected to accompany the organ for the various signs, enhancing the characteristics of the respective zodiac sign.

The selected movement performed this evening is composed for organ solo. Capricorn (22/12 - 19/1): People born under the sign of Capricorn stand out with an incredible power of purpose and resistance to various types of life difficulties. There is no task with which this person would not cope.

Improvisation on ECHO
Edoardo Bellotti

Carl Unander-Scharin (b. 1964)
Inventio Processionis (*Myrstack som i dröm*) from *Suite Processionis* (2021)
Johannes Skoog, organ

Toccata Processionis II (*Staccato-fåglar*) from *Suite Processionis* (2021)
Johannes Skoog and Ligita Sneibe, organ

17:30-18:45

Göteborg City Hall

(Admission free)

Festival reception at the City Hall for invited participants

Hosted by the city of Gothenburg



19:30-20:40

Örgryte New Church

(Tickets 180/100 SEK)

Gala festival concert

Journeys in Time and Space

Charles-Marie Widor (1844-1937)

Allegro from Symphony No. 6, Opus 42, No. 2

Hans Davidsson, Willis organ

Davidsson Organ and Dance Collaborative

Gusten Aldenklint (b. 1988)

The Casimir Force on Journeys of Ghosts

Pentatonic, electroacoustic, microtonal orchestration for the Ljudhavet acousmonium

Genelec Sounds system from EMS (Musikverket)

Low frequency delivered by Neotera Audio

Hymn Improvisation Journey

Sietze de Vries, Baroque organ

Isagel Suite from Aniaya

Text: Harry Martinson, 1956

Music: Carl Unander-Scharin (1, 3, 5, 6, 8) 2019/2024

Music: Carl and Åsa Unander-Scharin: (4, 7) 2019

Music: Åsa Unander-Scharin (2) 2019

Åsa Unander-Scharin, choreography, music, dance, observer

Carl Unander-Scharin, music, tenor, throat

Amanda Flodin, alto

Karl-Peter Eriksson, baritone

Hans Davidsson, baroque organ

Gusten Aldenklint, Ljudhavet

Magnus Lorentzson, light design

Ulrika Davidsson, stage director

The Observer system and *The Throat* system are developed by Åsa Unander-Scharin, Carl Unander-Scharin and Ludvig Elblaus. In the systems, recordings by Åsa Unander-Scharin (viola da gamba), Carl Unander-Scharin (harpsichord), Dorota Siuda (violin) and Hans Davidsson (organ), are heard.

- I. *Människan, askans konung*, tenor and organ
- II. *Doris landi*, dancer, observer
- III. *Själv har jag inget namn, Passacaglia*, tenor and organ
- IV. *Den livligt sprattlande ingivelsen*, tenor, throat, dancer, observer
- V. *Jag ska berätta vad jag hört om glas*, tenor and organ
- VI. *Spjutet, Toccata*, dancer and organ
- VII. *Osynlig för vårt öga gled hon undan*, tenor, throat, organ, dancer, observer
- VIII. *Det finns skydd för nästan allt*, alto, tenor, baryton, organ

Matthias Weckman (?1616-1674)

Weine nicht, es hat überwunden der Löwe von Stamm Juda

Sacred concerto from the year 1663 when the plague descended on Hamburg

Amanda Flodin, alto

Carl Unander-Scharin, tenor

Karl-Peter Eriksson, bass

Hans Davidsson, organ

Arina Trostyanetskaya, dance

Davidsson Organ and Dance Collaborative

PROGRAMME NOTES FOR THE ISAGEL SUITE

During the spring of 2019, we began to create a new work based on Harry Martinson's long suite of poems, "Aniara". In 1956, Swedish poet Harry Martinson (1904-1978) wrote and published his epic poetry suite depicting a spaceship that has lost its course after leaving an earth devastated by war and environmental disaster. His audience was surprised to read this new kind of poetry by their beloved and quite rurally oriented poet. The poems formed the basis for the opera Aniara (1959), with a libretto by Erik Lindegren and music by Karl-Birger Blomdahl. The opera was a huge success and toured internationally.

In our adaptation of Aniara, we chose the poems that depict the female pilot Isagel. We wanted to find a way of picturing her relation to the work's narrator Mimaroben: a relation that is full of mutual respect and fascination for deep scientific thought, as well as shared abhorrence for the cold, dark and lonely space outside of the ship. They also share concerns for the remaining few humans and their hopeless future in the vessel.

The music is composed for tenor and organ, as well as the combination of Observer-system and dance that we have developed for our artistic work. In our version of Aniara, the church organ is a metaphor for the Mima (the artificially intelligent ship's computer), whereas the Observer system is a metaphor for the "Gopta-table" where Isagel carries out her work with the "Jender curves". Today we would probably equate those things with touchscreens and machine code. We also make use of another of our own systems, "The Throat", in order to dynamically change and extend the voice of the singer.

Furthermore, the music material is based on an "astronomic tone series": a series of tones that are derived from the astronomic numbers that can be discerned in Martinson's poem. Martinson tells us that Aniara is headed for the Lyrae, far away. In 2015 - many years after Martinson's death - it was confirmed by Nasa that the planet Kepler 438 b in the Lyrae has an ESI (Earth similarity index) that is -0.88. This means that this planet, in fact, is the one with the closest similarity to Earth of all known planets yet. The Lyrae is 25.05 light years away from the Earth - and this number, together with other astronomic numbers, forms the basis for the tonal series used in the work.

In collaboration with GAS (Gothenburg Art Sounds) and the Parish of Örgryte

Saturday, October 12, 2024

Friday October 11-Sunday October 13

(Separate programme for registered participants)

Göteborg Concert Hall, Academy of Music and Drama, Vasa Church

Göteborg Youth Organ Weekend (15-22 years old)

In collaboration with the Academy of Music and Drama, Hjo Folkhögskola, Sensus, OrganSpace and others.

9:15-22:00

German Church, Haga Church, Vasa Church

(Admission free)

ECHO Marathon Concert European Organ Journey

FULL MARATHON PROGRAMME

Marathon Concert with 32 organists from 17 European organ cities, members of the association European Cities of Historical Organs (ECHO), including:

- Alkmaar, The Netherlands
- Altenburg, Germany
- Brussels, Belgium
- Freiberg, Germany
- Fribourg, Switzerland
- Gothenburg, Sweden
- Granada, Spain
- Innsbruck, Austria
- Leufstabruk, Sweden
- Leuven, Belgium
- Mafra, Portugal
- Olkusz, Poland
- Roskilde, Denmark
- Tangermünde, Germany
- Toulouse, France
- Treviso, Italy
- Trondheim, Norway

11:30-12:00

Göteborg Cathedral

(Admission free)

Young Organist Organ Journey

Göteborg Youth Organ Festival

12:00-12:50

Göteborg Cathedral

(Admission free)

The Journey between Heaven and Earth

Indra Riše (b. 1961)

Procession with Bells (2019)

Ligita Sneibe, organ

Judith Bingham (b. 1962)

Heaven and Earth (2019)

Johannes Skoog and Ligita Sneibe, organ

Johann Sebastian Bach (1685-1750)

Allein Gott in der Höh sei Ehr, BWV 662

Allein Gott in der Höh sei Ehr, BWV 664

Johannes Skoog, organ

Carl Unander-Scharin (b. 1964)

Suite Processionis (2021)

- I. *Toccata processionis I* (Vita segel över fjärden/Möja Västerfjärd)
- II. *Decima processionis* (A la Mathématique/Reaktorhallen)
- III. *Aria processionis I* (Havsörn lyfter från kummel/Smörasken, Älggharskobbarna)
- IV. *Air tout de Suite* (Luftdans/Östermalmstorg)
- V. *Aria processionis II* (Värnattens mystik/Horsäng)
- VI. *Inventio processionis* (...myrstack enligt dröm...)
- VII. *Barcarole processionis* (Över stilla vatten i kajaken/Estkobbarna)
- VIII. *Decima processionis* (A la Mathématique) Reprise
- IX. *Toccata processionis II* (Staccatofåglar i viken/Röder)

Åsa Unander-Scharin, choreography and dance

Arina Trostyanetskaya, dance

Johannes Skoog, organ

Ligita Sneibe, organ

This suite for two organs and two dancers was commissioned by Johan Hammarström for Västerås Cathedral in 2020 and given its first performance in 2023 in Storkyrkan, the Cathedral in Stockholm. An overarching idea of "movement in the room" guided the compositional work, as did the idea that the work should and could be performed with dance.

*In collaboration with the choreographer Åsa Unander-Scharin, I sketched the grounds for the suite, also using a numerical series suggested by Åsa, as fundamental material for one of the movements *À la Mathématique*. The suite has nine movements, one of which is repeated.*

*The subtitles show what the movement idea was, often the memory of a place, from which I started composing. The sixth movement, *...anthill according to a dream... is*, as the title suggests, based on a piece of music that I heard in a dream and then notated when I woke up.*

- Carl Unander-Scharin

14:30-15:30

Örgryte New Church

(Admission free)

The Seal and the Sea Turtle & The Video Installation A Fragile Hope

(Family performance)

Erland Hildén, organ and narrator

Joakim Odelberg, film

How would you feel swimming underwater completely entangled in plastic bags and other debris that snare your body, constantly blocking your path, and affecting you for the rest of your life?

This is unfortunately the daily reality for Mr. Bubble the Sea Turtle and his dear friend Speckled Maja the Seal, who are desperately trying to sound the alarm so that humans can do something about what they have caused.

They participate in an ocean meeting with all the sea creatures to find a solution to the dreadful problem, when suddenly the tuna offer to sacrifice themselves to make humans wake up. How they do this is revealed in the fairy tale.

The organ fairy tale is written by Erland Hildén (music) and Despina Moysidou (text), commissioned by Orgelkids Taiwan, and the work premiered in the summer of 2020 at their summer camp for children and youth in Taiwan.

Before, during, and after the organ fairy tale, a video installation by Joakim Odelberg, one of Sweden's most contracted and respected film and photojournalists and underwater filmmakers, will be shown.

15:00-16:00

Caroli Church, Borås

(Admission free)

Youth Matinee

Árpád Solti, Do-organ

In collaboration with Borås Organ Festival

17:00-18:00

Gustav Adolf Church, Borås

(Admission free)

An Improvisation Journey

Sietze de Vries, organ

In collaboration with Borås Organ Festival



19:30-20:30

Sjöbo Church, Borås

(Admission free)

Journeys - a Musical Trip around Europe

Ulrika Davidsson, clavichord

Giovanni Picchi (?-1643)

From *Dance intabulations for harpsichord*

- *Polish dance*
- *Hungarian dance*

(Poland, Hungary)

Jan Pieterszoon Sweelinck (1562-1621)

Onder een linde groen, 4 variations

(Holland)

William Byrd (1543-1623)

Queen's Alman

(England)

Elisabeth Jacquet de La Guerre (1665-1729)

Suite in D minor

- *Allemande*
- *Courante*
- *Sarabande*
- *Cannaris*

(France)

Anna Bon (1738-after 1769)

Sonata in Bb major, op 2 nr 2

- *Allegro non molto*
- *Andante*
- *Allegro*

(Germany)

Johann Gottlieb Naumann (1741-1801)

Sonata in D minor

- *Adagio*
- *Allegretto*

(Sweden)

Joseph Haydn (1732-1809)

Sonata in F major, Hob XVI:F3, Bozner (Bolzano)

- *Allegro moderato*
- *Menuet - Trio*
- *Finale: Presto*

(Italy)

C. P. E. Bach (1714-1788)
12 Variations on Les Folies d'Espagne, W.118/9
(Spain)

In collaboration with Borås Organ Festival

Sunday, October 13, 2024

Friday October 11-Sunday October 13

(Separate programme for registered participants)

Göteborg Concert Hall, Academy of Music and Drama, Vasa Church

Göteborg Youth Organ Weekend (15-22 years old)

In collaboration with the Academy of Music and Drama, Hjo Folkhögskola, Sensus, OrganSpace and others.

9:00-11:45

Göteborg Concert Hall, Stenhammarsalen

(Admission free)

ECHO Symposium

Representatives of ECHO and the GIOA corrosion research team, including Jan-Erik Svensson (Chalmers University of Technology), Carl Johan Bergsten, Koos van de Linde, Paul Peeters, and Alf Åslund (all GIOA).
Paul Peeters, moderator

CLIMATE CHANGE AND CULTURAL HERITAGE

Case study corrosion in organ pipes:

What are the noticeable and foreseeable climate consequences in your city and region?

The status of research in the field of corrosion in organ pipes:

What is the situation in your city and region pertaining to corrosion in organ pipes?

11:00-12:00

Örgryte New Church

(Admission free)

Solemn High Mass, organ and liturgy

Erland Hildén, organ

Jonathan Andersson, celebrant

A Mass for Organ, dedicated to Jonathan Andersson, and another work, *Sparkling Intensity*, both works composed by Erland Hildén for the baroque organ in Örgryte New Church, will be performed integrated in the liturgy of the Solemn High Mass.

13:00-14:45

Gothenburg City Library, Auditorium

(Admission free)

Chercheurs d'orgues, a movie by Bernard Foccroulle

Bernard Foccroulle, introduction

Travel through time in this fascinating musical saga. Tracing the history of the organ, this documentary goes in search of Europe's most extraordinary instruments, from Baroque jewels with electronic keyboards, to the twins in the Spanish church of Lerma, to the wooden masterpiece in Frederiksborg Castle in Denmark, to the venerable models in the French Cavaillé-Coll factory. With musical interludes, organists and organ builders provide fascinating insights into the construction, evolution, and diversity of these powerful and complex instruments.

14:00-14:30

Göteborg Concert Hall

(Tickets GSO)

(Family performance)

More info: *Dancing Through History: A Swedish Folktale - NÄCKEN*

Lukas Arvidsson, reed organ

Greger Siljebo, violin

Natalie Ogonek and **Gabriel Davidsson**, dance

15:00-17:00

Göteborg Concert Hall

(Tickets GSO)

Olivier Messiaen

Livre du Saint Sacrement (Book of the Holy Communion), 1984

Hans-Ola Ericsson, organ

- *I. Adoro te* (I adore Thee, O hidden Deity!/Jag tillber dig)
- *II. La Source de Vie* (The Source of Life/Livets källa)
- *III. Le Dieu caché* (The hidden God/Den fördolde Guden)
- *IV. Acte de Foi* (Act of Faith/En akt av tro)
- *V. Puer natus est nobis* (A child is born/Ett barn är oss fött)
- *VI. La manne et le Pain de Vie* (The Manna and the Bread of Life/
Mannat och livets bröd)
- *VII. Les ressuscités et la lumière de Vie* (The Resurrected and the Light of Life/
De uppståndna och livets ljus)
- *VIII. Institution de l'Eucharistie* (The Institution of the Eucharist/
Eukaristins instiftande)
- *IX. Les ténèbres* (The Darkness/Mörkret)
- *X. La Résurrection du Christ* (The Resurrection of Christ/Kristi uppståndelse)
- *XI. L'apparition du Christ ressuscité à Marie-Madeleine* (The Appearance of the
Risen Christ to Mary Magdalene/
Den uppståndne Kristus uppenbarar sig för Maria Magdalena)
- *XII. La Transsubstantiation* (The Transubstantiation/Förvandlingen)

- XIII. *Les deux murailles d'eau* (The Two Walls of Water/De två vattenmurarna)
- XIV. *Prière avant la communion* (Prayer before Communion/Bön före kommunionen)
- XV. *La joie de la grâce* (The Joy of Grace/Den glädje som nåden skänker)
- XVI. *Prière après la communion* (Prayer after Communion/Bön efter kommunionen)
- XVII. *La Présence multipliée* (The Presence multiplied/Den mångfaldiga Närvaron)
- XVIII. *Offrande et Alleluia final* (Offering and Final Alleluia/
Frambärande och avslutande Halleluja)

In collaboration with Göteborg Symphony Orchestra and GAS - Göteborg Art Sounds

17:00-18:30

Marstrand Church

(Admission free)

NORTHBOUND - From Saxony to the Hanseatic Cities

The European Hansa Ensemble and Manfred Cordes

(For detailed programme see Monday, October 14, 19:30 in Örgryte New Church)

17:30

Örgryte Parish Hall

Dinner buffet for invited ECHO participants

19:30-21:00

Örgryte New Church

(Tickets 180/100 SEK)

Recorded by Sveriges Radio P2 (Swedish Radio)

Mathias Weckman 350-year Anniversary I

European Journey from north to south: Matthias Weckman and the best things from Hamburg, Lübeck, Wittenberg, Vienna, and Ljubljana

Ensemble Musica Cubicularis

Domen Marinčič, viola da gamba

Sam Chapman, theorbo

Tomaž Sevšek Šramel, organ

Matthias Weckman (?1616-1674)

Praeambulum Primi toni à 5

Anonymous

Sonata in D minor (originally from Lübeck) from ms. D.249 in the Bodleian Library in Oxford for bass viol and basso continuo

Matthias Weckman

Canzon dall istesso Tuono [in C]

Ignazio Albertini (c. 1644-1685)

Sonata X in E minor for bass viol and basso continuo (transcription of the original for violin)

- *Adagio*
- *Allegro/Più presto/Adagio*
- *Adagio/Allegro*
- *Adagio/Presto*

Matthias Weckman

Toccata [in a]

Johann Christoph Ziegler (1680)

Suite in A minor for bass viol (unaccompanied)

- *Entrata*
- *Allemanda*
- *Corrente*
- *Sarabanda*
- *Capriccio*

Matthias Weckman

Canzon [in c]

Anonymous

Allemanda, Couranta and Variatio in A major from a ms. in Ljubljana, dated 1692 for bass viol and basso continuo (transcription of the original for scordatura violin)

Matthias Weckman

Komm heiliger Geist, Herre Gott

- *I. Versus*
- *II. Versus auff 2 Clavir*
- *III. Versus*

Dieterich Buxtehude (1637-1707)

Sonata in D major, BuxWV 268, for bass viol and basso continuo

Monday, October 14, 2024



9:00-11:30

Morning workshops

([See detailed schedule and registration](#))



9:00-9:45

Göteborg Concert Hall

(Fully booked)

Monstret andas inte (The Monster does not Breathe)

Organ and orchestra concert for school classes

Tommy Jonsson, organ
Gothenburg Symphony Orchestra

In collaboration with the Gothenburg Symphony Orchestra

9:30-11:30 & 14:00-15:30

Bethlehem Church

Church musicians' continuing education day
Improvisation Workshop and Hymn Singing in Today's Society
(See detailed schedule & registration)

Sietze de Vries, special guest

In collaboration with the Diocese of Gothenburg, Church of Sweden

11:15-12:00

Göteborg Concert Hall

(Fully booked)
Monstret andas inte (The Monster does not Breathee)
Organ and orchestra concert for school classes

Tommy Jonsson, organ
Gothenburg Symphony Orchestra

In collaboration with the Gothenburg Symphony Orchestra

12:00-12.45

Haga Church

(Admission free)
Lunch concert
(Afterwards organ soup for registered participants in the parish hall)
Charles Burney's Journeys

Annette Richards, organ

London
John Stanley (1712-1786)
Overture: "The Power of Music"

Henry Purcell (1659-1695)
Double Voluntary in D minor

Rome (and beyond)
Girolamo Frescobaldi (1583-1643)
Capriccio di Durezza (Il Primo Libro di Capricci, 1624)

J. S. Bach (1685-1750)
Canzona in D minor, BWV 588

Hamburg

Heinrich Scheidemann (1595-1663)

Toccatà in G, WV 43

C. P. E. Bach (1714-1788)

Adagio in D minor, H. 352

Fugue in F major, WQ. 119/3

Dresden

G. A. Homilius (1714-1785)

Schmücke dich, o liebe Seele, HoWV 8/17

London

John Stanley (1712-1786)

Voluntary in D minor, Op. 5 no. 8

- Allegro
- Adagio
- Allegro

14:30-17:00

Saint Jacob Church

(Tickets 100/50 SEK)

Afternoon seminar

Charles Burney and 18th-century Musical Journeys

Annette Richards, presenter

Between 1770 and 1772 Charles Burney, the English music historian and musician, conducted two lengthy tours of Europe to gather materials for his great project to write a History of Music. His journeys took him to all the major, and many minor, musical centres on the Continent, where he inspected organs, explored libraries, attended the opera, and heard as much music as he possibly could. Burney met everyone on the contemporary musical scene, and recorded his observations in diaries that were quickly published as *The Present State of Music in France and Italy* (and, in a second volume, in the Netherlands and Germany).

This seminar explores the European musical landscape of the 18th century as it emerges from Burney's travels, introducing this extraordinary resource for the musician and music scholar today. As we reflect on the idea of the musical journey, we will hear Burney's words, as well as some of the music he listened to, touching, too, on the remarkable travel diaries of the organ builder Johann Andreas Silbermann, and ending with Burney's famous encounter in Hamburg with C. P. E. Bach.

Annette Richards and **Ulrika Davidsson**

Road Trips: 18th-century musical travel

Edoardo Bellotti

Music on the slopes of Vesuvius: Burney in Naples

Paul Peeters

443 ¼ hours on the road: Johann Andreas Silbermann's journey to Saxony in 1741

Joel Speerstra

Jan Ling, in the footsteps of Charles Burney

Joel Speerstra, Annette Richards, Ulrika Davidsson

Portraits, conversation, and the Silbermann clavichord: Burney in Hamburg

17.30-19.00

Örgryte Parish Hall

Festival reception and buffet for registered participants only

Örgryte Parish Hall

Folk Music and Dance

Torbjörn Näsborn, nyckelharpa

Lukas Arvidsson, violin and reed organ

19:30-21.00

Örgryte New Church

(Tickets 180/100 SEK)

NORTHBOUND - From Saxony to the Hanseatic Cities

Mathias Weckman 350-year Anniversary II

The European Hansa Ensemble and Manfred Cordes

Franziska Blömer, soprano

Sojeong Im, soprano

Kateřina Blížkovská, alto

Emanuele Petracco, tenor

Christian Beutel, bass

Nicola Benetti, organ continuo

Giulio Falzone, lute/chitarrone

Jennie-Marie Faderl, baroque violin

Agata Front, baroque violin

Magdalena Kasprzyk-Dobija, viola da gamba

Stephen Moran, viola da gamba

Johanna Randvere, viola da gamba

Bethany Chidgey, cornetto

Tamsin Cowell, cornetto

BJ Hernandez, sackbut

Emily Saville, sackbut

Christian Traute, sackbut

Music by students of Heinrich Schütz who worked as musicians in Hanseatic cities, including Matthias Weckman (Hamburg), Christoph Bernhard (Hamburg), Johann Vierdanck (Stralsund), Heinrich Albert (Königsberg), and the duchess Elisabeth (Braunschweig)

Johann Jacob Löwe (1629-1703)
Sinfonia No. 1 (1658)
Strings, wind instrument and basso continuo

Christoph Bernhard (1628-1692)
Tribularer, si nescirem (ms. Dresden and Berlin, undated)
Solo voices, strings, wind instrument, basso continuo

Johann Vierdanck (1605-1646)
Lobe den Herren, meine Seele (Geistliche Konzerte I, Greifswald 1641)
Two sopranos, alto, basso continuo

Capriccio 18
Two violins, basso continuo

Sonata 27 (Capricci, Canzonen ..., Rostock 1641)
Zink, three sackbuts, basso continuo

Freue dich des Weibes deiner Jugend (Geistliche Konzerte II, Rostock 1643)
Four voices, strings and wind instruments, basso continuo

Toccata primi toni (Tablature Uppsala, reconstructed by M. Schneider) for organ

Sophie Elisabeth zu Mecklenburg (1613-1676), from 1635 Duchess of Braunschweig and Lüneburg as well as Princess of Braunschweig-Wolfenbüttel

Ich, der hässlich bleiche Tod
Auf, Echo, und sprich mir nach
Lobet, ihr Schwestern, Freuden-Liedlein (Neu-erfundenes Freuden-Spiel, Braunschweig 1642, printed in Wolfenbüttel 1648)

Heinrich Albert (1604-1651)
Ich bin ja, Herr, in deiner Macht (*Arien und Melodeyen*, Teil 7, Königsberg 1647)
Voices, strings, basso continuo

Auff und springet (polnischer Tantz, from *Arien und Melodeyen*, Teil 5, Königsberg 1642)
Voices and wind instruments

(Intermission)

Christoph Bernhard
Wohl dem, der den Herren fürchtet (ms. Berlin, undated)
Soprano, bass, strings, basso continuo

Habe deine Lust an dem Herren (*Geistliche Harmonien*, Dresden 1665)
Soprano, alto, tenor, bass, basso continuo

Matthias Weckman (?1616-1674)
Toccata vel Praeludium primi toni
Organ solo

Der Tod ist verschlungen in den Sieg (mss. Berlin and Dresden, undated)
Soprano, tenor, bass, strings, basso continuo

Johann Theile (1646-1724)
Die Seele Christi heilige mich (ms. Uppsala, undated)
Soprano, strings, basso continuo

Christoph Bernhard (mss. Berlin and Dresden, undated)
Herr, nun lässest du deinen Diener
Voices, strings, wind instruments, basso continuo

In collaboration with the Gothenburg Chamber Music Society

Tuesday, October 15, 2024

8:45-9:45

Gothenburg City Library, Auditorium

Organ-building workshops for school classes aged 6-12
Info & reservation: kersten.cottyn@svenskakyrkan.se

9:00-11:30

Morning workshops
(See detailed schedule and registration)

9:00-9:45

Göteborg Concert Hall

(Fully booked)
Monstret andas inte (The Monster does not Breathe)
Organ and orchestra concert for school classes

Tommy Jonsson, organ
Gothenburg Symphony Orchestra

In collaboration with the Gothenburg Symphony Orchestra

10:00-11:00

Gothenburg City Library, Auditorium

Organ-building workshops for school classes aged 6-12
Info & reservation: kersten.cottyn@svenskakyrkan.se

11:15-12:00

Göteborg Concert Hall

(Fully booked)
Monstret andas inte (The Monster does not Breathe)
Organ and orchestra concert for school classes

Tommy Jonsson, organ
Gothenburg Symphony Orchestra

In collaboration with the Gothenburg Symphony Orchestra

12:00-12:50

Saint Jacob Church

(Admission free)

Lunch concert

(Afterwards organ soup for registered participants in the parish hall)

Improvising Journey Narratives

Sietze de Vries, Edoardo Bellotti, Leonard Schick and others

14:30-17:00

Saint Jacob Church

(Tickets 100/50 SEK)

Afternoon seminar

Organ Journeys through World Exhibits and Archives

Anne Laver, presenter

This seminar explores the fascinating world's fairs of the nineteenth and early twentieth centuries and their role in reflecting and defining organ culture in Europe and North America. From the organ exhibits by Willis, Hill, and Schulze at the Crystal Palace Exhibition in London in 1851, through the important concert series at the Trocadéro at the Paris Exposition Universelle in 1878, to Guilman's performances at the Chicago and St. Louis expositions in 1893 and 1904, the organ was a significant component of these global events. **Annette Richards, Nathan Laube, and Anne Laver** will discuss how these events shaped organ building trends, virtuoso culture, and concert programming in this period.

In the second part of this seminar, **Eleanor Smith-Guido, Fredrik Tobin-Dodd, and Paul Peeters** will introduce the SONORA project, an initiative to digitise significant archival collections related to historical organs in Sweden. The team will share some of the wonderful stories these archives illuminate and possibilities for future research.

19:30-21:00

Göteborg Cathedral

(Tickets 180/100 SEK)

Refugee Journeys

Mikael Carlsson Requiem (2016)

Vocal Ensemble Lux

Musicians from the **Gothenburg Symphony Orchestra** and **GöteborgsOperan**

Anne Laver, organ

Ulrike Heider, conductor

In 2015, Gothenburg composer Mikael Carlsson received a commission from the Church of Sweden to write a new Requiem Mass to be premiered in the Haga Church in Gothenburg the following year. At the time, the devastating refugee crisis in Europe, particularly in the Mediterranean, had a profound impact on the composer, and it was decided that the new choral work would relate in some way to the ongoing catastrophe. While the Requiem is rooted in the Catholic liturgy for the dead, both in terms of text and the Gregorian chant melodies, each movement in the current work was given a subtitle that creates a loose narrative about a family escaping war and terror. Composed for mixed choir, string orchestra, and piano, the work premiered on November 5, 2016, and has subsequently been performed twice.

This program also features organ repertoire composed by two British composers: John Tavener (who would have turned 80 this year) and Judith Weir (who turned 70 in May).

John Tavener (1944-2013)
Angels

Judith Weir (b. 1954)
The Tree of Peace

Mikael Carlsson (b. 1971)
Requiem

- *I. Introit (War and Terror)*
- *II. Requiem aeternam (A Cry for Freedom)*
- *III. Kyrie (Prayer)*
- *IV. Dies irae (Torn Apart)*
- *V. Offertorium (From Us Who Survived)*
- *VI. Sanctus (Hope)*
- *VII. Agnus Dei (Sacrifice)*
- *VIII. Lux aeterna (Reunion)*

Wednesday, October 16, 2024

8:45-9:45

Gothenburg City Library, Auditorium

Organ-building workshops for school classes aged 6-12

Info & reservation: kersten.cottyn@svenskakyrkan.se

9:00-11:30

Morning workshops

([See detailed schedule and registration](#))

9:00-9:45

Göteborg Concert Hall

(Fully booked)

Monstret andas inte (The Monster does not Breathe)

Organ and orchestra concert for school classes

Tommy Jonsson, organ
Gothenburg Symphony Orchestra

In collaboration with the Gothenburg Symphony Orchestra

10:00-11:00

Gothenburg City Library, Auditorium

Organ-building workshops for school classes aged 6-12

Info & reservation: kersten.cottyn@svenskakyrkan.se

11:15-12:00

Göteborg Concert Hall

(Fully booked)

Monstret andas inte (The Monster does not Breathe)

Organ and orchestra concert for school classes

Tommy Jonsson, organ
Gothenburg Symphony Orchestra

In collaboration with the Gothenburg Symphony Orchestra

12:00-12:50

Mariestad Cathedral

(Admission free)

The Seven Last Words of Our Saviour On the Cross

Edoardo Bellotti, organ

Franz Joseph Haydn (1732-1809)

Organ version by Edoardo Bellotti, based on the pianoforte version (ca 1800) and the original orchestral version (1783)

- *Introduzione in D minor - Maestoso ed Adagio*
- *Sonata I (Pater, dimitte illis, quia nesciunt quid faciunt) in B-flat major - Largo*
- *Sonata II (Hodie mecum eris in paradiso) in C minor, ending in C major - Grave e cantabile*
- *Sonata III (Mulier, ecce filius tuus) in E major - Grave*
- *Sonata IV (Deus meus, Deus meus, utquid dereliquisti me) in F minor - Largo*
- *Sonata V (Sitio) in A major - Adagio*
- *Sonata VI (Consummatum est) in G minor, ending in G major - Lento*
- *Sonata VII (In manus tuas, Domine, commendo spiritum meum) in E-flat major - Largo*
- *Il terremoto (Earthquake) in C minor - Presto e con tutta la forza*



12:00-12:50

Haga Church

(Admission free)

Lunch concert

(Afterwards organ soup for registered participants in the parish hall)

Linnéa Talp, organ

Theme: JOURNEYS

Arch of motion

to whom
it is the absence
(space is wide)

arch of motion
weaving, sounding
(I am moving)

going nowhere
there is no intention
(I am lifting my head)

mending
is light pressure
(when you lay your hands on me)

conversation
is the shelter
(there is tension)

inhale
the void
(I am expanding)

exhale
to sense light
(I am going nowhere)

the continuation
is no separation
(it is The heart)

Linnéa Talp, text

In collaboration with GAS - Göteborg Art Sounds

14:00-16:30

Göteborg Concert Hall

(For registered participants only)

Afternoon seminar

A Journey with the new Göteborg Concert Hall organ

Nathan Laube, presenter

This afternoon presents a unique opportunity to explore the concept and sounds of the new organ built by Rieger for the Göteborg Concert Hall (2021). **Hans Davidsson**, **Paul Peeters**, and **Nathan Laube** will give a brief history of concert hall organs, followed by a presentation on the background and concept of the Rieger organ in the Göteborg Concert Hall. The main focus of the seminar is an organ demonstration and lecture-recital given by **Nathan Laube**. Finally, the afternoon seminar ends with a panel discussion focusing on experiences with the new instrument and perspectives on future concert hall organs. The panel will include **Bine Bryndorf**, **David Higgs**, **Paul Peeters**, **Nathan Laube**, and will be moderated by **Hans Davidsson**.

17:00-18:00

Göteborg Concert Hall

(Tickets GSO)

Improvisation recital on European songs

Sietze de Vries, organ

The Dutch organist Sietze de Vries explores the new Göteborg Concert Hall organ in a musical journey through Europe encountering famous songs and themes.

19:00-21:00

German Church

(Tickets Göteborg Baroque)

Vesper Music for St. Anthony of Padua by Simone Vesi and Giovanni Battista Fasolo

Göteborg Baroque

Magnus Kjellson, conductor

Kerala J. Snyder, introduction

Simone Vesi (1610-1667)

Messe e salmi a 6 [opus 1] (Venice, 1641)

Motetti e salmi concertati, opus 2 (Venice, 1648)

Salmi concertati, opus 4 (Venice, 1656)

Salmi a 8 ariosi, opus 6 (Venice, 1663)

Domine ad adjuvandum

Six strings and basso continuo

Psalm 109: *Dixit Dominus*

Four voices, capella, two violins, and basso continuo

Psalm 110: *Confitebor*
Four voices, capella, and basso continuo

Psalm 111: *Beatus vir*
Three voices, two violins, and basso continuo

Psalm 112: *Laudate pueri*
Soprano, six strings, and basso continuo

Psalm 116: *Laudate Dominum*
Four voices, capella, and basso continuo

Hymn: *Iste Confessor*
Soprano, two violins, and basso continuo

Magnificat
Six voices, two violins, and basso continuo

Giovanni Battista Fasolo
Selections from *Annuale*, opus 8 (Venice, 1645)

In collaboration with Göteborg Baroque

Thursday, October 17, 2024



9:00-11:30

Morning workshops
([See detailed schedule and registration](#))



9:00-9:45

Göteborg Concert Hall

(Fully booked)

Monstret andas inte (The Monster does not Breathe)

Organ and orchestra concert for school classes

Tommy Jonsson, organ
Gothenburg Symphony Orchestra

In collaboration with the Gothenburg Symphony Orchestra



10:00-11:00

Gothenburg City Library, Auditorium

Organ-building workshops for school classes aged 6-12

Info & reservation: kersten.cottyn@svenskakyrkan.se

11:15-12:00

Göteborg Concert Hall

(Fully booked)

Monstret andas inte (The Monster does not Breathe)

Organ and orchestra concert for school classes

Tommy Jonsson, organ

Gothenburg Symphony Orchestra

In collaboration with the Gothenburg Symphony Orchestra

12:00-12:50

German Church

(Admission free)

Lunch concert

(Afterwards organ soup for registered participants in the parish hall)

An Italian Journey with music by Girolamo Frescobaldi (1583-1643) and photography

Edoardo Bellotti

Romina Zanon, photography

Capriccio sopra Ut re mi fa sol la (Capricci, 1624)

Capriccio sopra Or ch'a noi rimena (Capricci, 1624)

Hor ch'a noi rimena l'alma Primavera
con sua bella schiera la stagion serena,
o giovinetti amanti intrecciate gli onori
e con soavi cori reiterate i canti.
Gli amoretto a gara fan volando intorno
partita e ritorno a sua luce cara,
spiran gli Zeffiretti quando vien fuor l'aurora
ed han ripiene ancora l'ali di bei fioretti.
Qual più mai gentile vide occhio mortale
giovinetto eguale al fiorito Aprile?
Al cui sereno viso fassi tranquillo il mare
e verdeggiando appare la terra un Paradiso.

*Now that the godly Spring, with her fair company,
has restored to us the happy season,
O youthful lovers, come together in your praises
and continue your singing with sweet choruses.
Vying with one another, the cherubs fly around,
hither and thither in her precious light;
and when the dawn breaks, the sweet Zephyrs blow,
their wings still filled with fair flowers.
What mortal eye did ever see
a fairer youth than flowery April?
At whose serene gaze the sea becomes calm
and the earth in flower seems a paradise.*

Bergamasca (Fiori Musicali, 1635)

Chi questa Bergamasca sonara
Non pocho imparera

*Whoever plays this Bergamasca
will learn quite a bit*

Girolamo Frescobaldi, text

Ave maris stella (Toccate, Libro II, 1627)

Ave maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix caeli porta.

*Hail, star of the sea,
bountiful mother of God
and ever Virgin,
happy gate of heaven.*

Toccata Quarta (Toccate Libro II, 1627)

Crudel, acerba, inesorabil Morte,
cagion mi dai di mai non esser lieto,
ma di menar tutta mia vita in pianto,
e i giorni oscuri e le dogliose notti.
I mei gravi sospir non vanno in rime,
e 'l mio duro martir vince ogni stile.

*Cruel, bitter, inexorable Death,
you give me reason never to be happy,
but to lead all my life in tears,
with days of darkness and sorrowful nights.
My heavy sighs cannot turn into rhymes,
and my harsh torment goes beyond all style.*

Francesco Petrarca, text

Capriccio sopra La sol fa mi re ut (Capricci, 1624)

13:30-16:00

German Church

(Tickets 100/50 SEK)

Afternoon seminar

Musical Crossover of Styles and Genres 1624:

Capricci, Fantasie, Ricercari - Frescobaldi, Scheidt and Steigleder

Edoardo Bellotti, presenter

This seminar will explore journeys of European keyboard and organ music in the first half of the 17th century, with particular focus on the publications of 1624 and the stylistic crossover that they embody.

Visual Art and Organ Music: Ideas for A Journey
Romina Zanon

Curious Imagination: Fantasy and Capriccio in Baroque Music and Art
Annette Richards

The Frescobaldi Collection of Capricci, 1624
Edoardo Bellotti

Samuel Scheidt's Tabulatura Nova, 1624
Harald Vogel

Observations Concerning Steigleder's Ricercar Tabulatura of 1624
William Porter

Emblems in Froberger's and Frescobaldi's music
Joel Speerstra

William Porter, Annette Richards, Joel Speerstra, Harald Vogel, Romina Zanon,
panelists
Edoardo Bellotti, moderator

19:00-21:00

German Church

(Tickets Göteborg Baroque)

Vesper Music for St. Anthony of Padua by Simone Vesi and Giovanni Battista Fasolo

Göteborg Baroque

Magnus Kjellson, conductor

(For detailed program, see Wednesday, October 16, 19:00 in the German Church)

In collaboration with Göteborg Baroque

19:30-21:10

Vasa Church

(Tickets 100/70 SEK)

Recorded by Sveriges Radio P2 (Swedish Radio)

Pilgrimage and Spiritual Journeys

Nathan Laube, organ

Franz Liszt (1811-1886)
Orpheus, Poème Symphonique, No. 4, S. 98
Transcription by Nathan Laube

Camille Saint-Saëns (1835-1921)
Fantaisie pour Orgue, No. 3 Op. 157

Dávid Magda (b. 1984)
Akheron
This work was chosen as the winning work at Müpa Budapest's 2020 composition competition and premiered at the Béla Bartók Concert Hall by Nathan Laube.

Franz Liszt
Années de Pèlerinage - Deuxième Année - Italie
Après une lecture du Dante: Fantasia quasi Sonata
Transcription by Nathan Laube

Friday, October 18, 2024



9:00-11:30

Morning workshops
([See detailed schedule and registration](#))



9:00-16:00

Göteborg Cathedral

(Admission free)

Presentation of winning contributions to the national competition for organ fairy tales
(In Swedish)
([Detailed programme](#))

In collaboration with the Diocese of Göteborg



9:00-10:30

Göteborg Cathedral

(Admission free)

The organ fairy tale *Noah's Ark* (in Swedish)

Pernilla Vikström, organ

Märta Kayser, narrator

10:30-12:00

Göteborg Cathedral

(Admission free)

The organ fairy tale *The Lost Organ Pipe* (in Swedish)

Maria Grønhaug, organ

Cecilia Tennström, narrator

12:00-12:45

Haga Church

(Admission free)

Lunch concert

Steffen Bjerre Jespersen, countertenor

Bine Bryndorf, organ

Heinrich Schütz (1585-1672)

Bringt her dem Herren

Henry Purcell (1659-1695)

Music for a While

Heinrich Schütz

Eile mich, Gott, zu erretten

Ich will den Herren loben allezeit

Dieterich Buxtehude (1637-1707)

La capricciosa

12:00-12:30

Göteborg Cathedral

(Admission free)

Award ceremony and lunch concert for children and youth with excerpts from the winning contributions of the Organ Fairy Tale Competition

Mikael Fridén, Ulrika Melin Lasson and others, organ

Stefan Hiller, vicar

14:30-16:00

Göteborg Cathedral

(Admission free)

The organ fairy tale *Resurrection in the City* (in Swedish)

Maria Löfberg, organ

Markus Leandersson, narrator

14:30-17:00

Örgryte New Church

(Tickets 100/50 SEK)

Afternoon seminar

A Journey Through the Sounds of the Unique North German Baroque Organ, and a Celebration of the 30-year Anniversary of the Göteborg International Organ Academy

Harald Vogel, presenter

This afternoon presents an opportunity to explore the concept and sounds of the North German Baroque organ built by GOArt (Arvidsson/van Eeken/Yokota) and inaugurated in 2000. **Harald Vogel** will guide us through the unique sounds of this instrument with **William Porter** at the keydesk. The significance of this instrument in relation to the music of the North German organ repertoire will be addressed, and important perspectives on the new edition of Dieterich Buxtehude's organ music presented.

In the second part of the afternoon seminar, reflections on the journey of the Göteborg International Organ Academy (1994-2024) will be given by a panel including **William Porter, Annette Richards, Kerala J. Snyder, Massimiliano Guido, Harald Vogel and Joel Speerstra**, followed by a discussion of new important projects and goals for the future.

17:00-18:30

Örgryte Parish Hall

Reception for registered participants and presenters of the Göteborg International Organ Festival 2024

19:30-20:45

Örgryte New Church

(Tickets 100/70 SEK)

Celebration concert

The Hamburg Tradition

Matthias Weckman 350-years Anniversary III

Harald Vogel, moderator

Edoardo Bellotti, William Porter, Annette Richards, Joel Speerstra, organ

Jacob Praetorius (1586-1651)

Vater unser im Himmelreich

- *I. Versus* (Im vollen Werk/Full organ)
- *II. Versus* (Organ Trio)
- *III. Versus* (Sweelinck style)
- *IV. Versus* (Consort style with Cantus Firmus in the tenor)
- *V. Versus* (Solo in the bass with Trompet 16 in Werck)
- *VI. Versus* (Solo in treble with the "Registrierung des seel. Jacob Schultzen nemblich Trommete 8, Zinke 8, Nassat 3, Hohlflaute 4, Gemshorn 2")
- *VII. Versus* (Im vollen Werk/Full organ)

Heinrich Scheidemann (?1595-1663)
Praeambulum ex F (Im vollen Werk/Full organ, four manuals and pedal)
Canzon ex F
Magnificat-Fantasie VIII. Toni

Matthias Weckman (?1616-1674)
Toccata [ex e]

Es ist das Heil uns kommen her
Tertius Versus Consort style with Cantus Firmus in the tenor. Original registration
"Rüg:P: Principael 8. Pedahl Trompet 8...In der Orgel Trompet 16 Fuß"

Canzon [ex d]

Præambulum Primi Toni a 5 (Im vollen Werk/Full organ, four manuals and pedal)

Saturday, October 19, 2024

9:30-15:00

Jonsered Manor

Festival symposium

(Admission free. Registration will be by invitation only.)

Ludo ad Alludo: Exploring Emblematic Techniques in 17th- and 18th-Century Keyboard Music

European keyboard music of the 17th and 18th centuries bears traces of games playing with multiple emblematic techniques. These techniques were used in many art forms as sources of inspiration. Is it possible to detect which techniques keyboard composers used? Did the techniques and their allusions inspire new musical solutions as the composers produced their work, and how does their discovery inspire us to change the way we perform this keyboard music today? A one-day symposium exploring the emblematics of the "serious game."

Renée Barbre, Michael R. Dodds, Tomasz Górny, William Porter, Annette Richards, Joel Speerstra, Ruth Tatlow and Harald Vogel, presenters
Joel Speerstra, moderator

In collaboration with Jonsered Manor (University of Gothenburg) and the Academy of Music and Drama, University of Gothenburg

10:15-12:45

Gothenburg City Library, Auditorium

(Admission free)

Organ-building workshops (all ages, drop in)

12:00-16:00

Vasa Church and Vasa Parish Hall

Symposium: *Egil Hovland 100 Years* (in Swedish)

In collaboration with Vasa Parish and Sveriges Kyrkosångsförbund

12:00-12:50

Vasa Church

(Admission free)

Opening of the *Egil Hovland 100 Years* symposium and lunch concert

Music by Egil Hovland

(Programme to be announced)

13.30-16:00

Vasa Parish Hall

(Admission free)

Afternoon seminar (in Swedish)

Klingande bön - klingande mässa

Presenters:

Ingvild Fallegård, vicar, Västra Frölunda Parish

Carl Sjögren, vicar, Mölndal Parish

Per Högberg, moderator

15:00-15:45

Göteborg Concert Hall

(Tickets [GSO](#))

Monstret andas inte (The Monster does not Breathe)

Family organ and orchestra concert

Tommy Jonsson, organ

Gothenburg Symphony Orchestra

In collaboration with the Gothenburg Symphony Orchestra

15:30-16:30

Jonsered Church

(Admission free)

Johann Sebastian Bach (1685-1750)

Selected works from the *Well-Tempered Clavier, Book 1*

Harald Vogel, clavichord



17:00-18:00

Jonsered Church

(Admission free)

Bach and Handel

Steffen Bjerre Jespersen, countertenor

Aureliusz Golinski, baroque violin

Bine Bryndorf, organ (Pehr Schiörlin, 1783)

Johann Sebastian Bach (1685-1750)

Sonata in G major for violin and basso continuo, BWV 1021

- *Adagio*
- *Vivace*
- *Largo*
- *Presto*

Arvo Pärt (b. 1935)

My Heart's in the Highlands, composed in 2000 for alto and organ

Johann Sebastian Bach

Partita on Herr Christ, der einig Gottes Sohn, Chorale and 7 variations

Johann Sebastian Bach

Alto aria Sei bemüht, Adagio from the Cantata *Barmherziges Herze der ewigen Liebe*, BWV 185

Arvo Pärt (b. 1935)

Trivium for Organ, composed 1976

- I
- II
- III

Johann Sebastian Bach

Sonata in E minor for violin and basso continuo, BWV 1023

(without tempo marking)

- *Adagio ma non tanto*
- *Allemande*
- *Gigue*

Georg Friedrich Händel (1685-1755)

O sacred Oracle of Truths from the oratorio *Belshazzar*, HWV 61

- *Largo un poco piano*

In collaboration with Gothenburg Chamber Music Society and Jonsered Parish

17:00-18:00

Vasa Church

Egil Hovland: *Diakoni-Messe* for choir, congregation, brass quartet, and organs, Op. 145

Tore Bennshagen, celebrant

Wind ensemble from the **Gothenburg Symphony Orchestra**

Choir with church musicians and students

Rolf-Åke Fält & Rebecka Runeson, organ

Per Högberg, conductor

18:00-19:00

Haga Church

(Admission free)

Journeys to Italy

Music by Andrea & Giovanni Gabrieli, Hans Leo Hassler and others

Haga Motettkör

Amanda Flodin, alto

Ulrike Heider, Kersten Cottyn, conductors

In collaboration with the Swedish Schütz Society

20:00-21:10

Örgryte New Church

(Tickets 100/70 SEK)

The Passion of Joan of Arc

The classic silent movie with improvised music

Introduction by **Timothy Scheie**, University of Rochester, USA

Stephen Kennedy, baroque organ

Assisted by **Edoardo Bellotti**, Willis organ

William Porter, harpsichord

Vocal ensemble, Fredrik Tobin-Dodd, conductor

Sunday, October 20, 2024

11:00-12.15

Vasa Church

Solemn High Mass: Organ and liturgy

Missa Misericordiae

Egil Hovland

Vasa Vokalensemble, Per Högberg, organ and conductor

Tove Bennshagen, celebrant

11:00-12:15

Haga Church

Solemn High Mass: Organ and liturgy
Music by Heinrich Schütz and others

Amanda Flodin, Magnus Kjellson

Gunnar Held, celebrant

In collaboration with Haga Parish
In collaboration with Haga Parish

15:00-16.45

Göteborg Concert Hall

(Tickets GSO)

Organ recital

A Journey through Three Centuries, including Charles-Marie Widor's *Organ Symphony*
No. VI

David Higgs, organ

Johann Sebastian Bach (1685-1750)

Sinfonia (Cantata 29) transcribed for organ solo by Marcel Dupré (1886-1971)

William Bolcom (b. 1938)

Gospel Preludes:

What a Friend We Have in Jesus! (1979)

Sergei Rachmaninoff (1873-1943)

Prelude in C-sharp minor, Op. 3, no. 2 transcribed for organ by Louis Vierne (1870-1937)

Leo Sowerby (1895-1968)

Comes Autumn Time (inspired by the poem *Autumn* by Bliss Carman)

(Intermission)

Elsa Barraine (1910-1999)

2ème Prélude (Psaume de David CXVI)

Charles-Marie Widor (1844-1937)

Symphonie VI, Opus 42

- *Allegro*
- *Adagio*
- *Intermezzo*
- *Cantabile*
- *Finale*

In collaboration with the Gothenburg Symphony Orchestra



19:30-21:00

Haga Church

(Tickets 180/100 SEK)

Music by Klaus Lang and Lisa Streich

Lisa Streich (b. 1985)

Seraph

Johan Stern, cello

Hans Davidsson, organ

Klaus Lang (b. 1971)

Kaihogyo

Gageego!, and others

Klaus Lang, organ

Anders Jonhäll, flute

Ragnar Arnberg, clarinet

Jonas Larsson, percussion

Klara Hellgren, violin

Manon Briau, viola

Johan Stern, cello

Mark Tatlow, conductor

In collaboration with Gageego!



Morning Workshops

Göteborg International Organ Festival
October 14-18, 2024, 9:00-11:30

NORTH GERMAN BAROQUE 1-1.

Bine Bryndorf

JOHANN SEBASTIAN BACH 1-2.

David Higgs and William Porter

FRESCOBALDI: CAPRICCI (1624) / SCHEIDT: TABULATURA NOVA (1624) 1-3.

Edoardo Bellotti and Joel Speerstra

GERMAN ROMANTIC MUSIC OF THE 19TH CENTURY 11-1.

Nathan Laube

IMPROVISATION: CRAFT VERSUS CREATIVITY? 11-2.

Sietze de Vries

CONTEMPORARY MUSIC OF BRITAIN & NORTH AMERICA 11-3.

Anne Laver and Annette Richards

Please register for the Morning Workshops at
www.organacademy.org/morning-workshops

Monday October 14-Tuesday October 15, 2024, 9:00-11:30

I-1. NORTH GERMAN BAROQUE

Bine Bryndorf

Örgryte New Church

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

Henrich Scheidemann (1595-1663):

Intabulations (free choice)

Dietrich Buxtehude (1637-1707)

Chorale fantasias and chorale preludes (free choice)

Monday October 14-Wednesday October 16, 2024, 9:00-11:30

I-2. JOHANN SEBASTIAN BACH

David Higgs and William Porter

Backa Church Söderling organ (Söderling 1868/Åkerman & Lund 1994)

Selected free and/or chorale-based works chosen by the active participants of this workshop. Please note that active participants in this workshop will be able to join the workshops for the second half of the week, from October 17.

Monday October 14-Tuesday October 15, 2024, 9:00-11:30

I-3. FRESCOBALDI: CAPRICCI (1624) / SCHEIDT: TABULATURA NOVA (1624)

Edoardo Bellotti and Joel Speerstra

Saint Jacob Church

Haga Church (Brombaugh, 1992)

Girolamo Frescobaldi

(Ed. Suvini-Zerboni, Darbellay; or Ed. Il Levante, Carideo)

From *Capricci* (1624)

Capriccio I ut re mi fa sol la

Capriccio II la sol fa mi re ut

Capriccio III sopra il cucho

From *Fiori Musicali* (1635)

Bergamasca

Samuel Scheidt

From *Tabulatura Nova* (1624) (Ed. Breitkopf, Vogel)

Fantasia ut re mi fa sol la

Toccata in te Domine speravi

Fantasia in a

Echi ad manuale duplex

From manuscripts
(Ed. Breitkopf, Dirksen)
Bergamasca

Wednesday October 16–Friday October 18, 2024, 9:20–11:30

II-1. GERMAN ROMANTIC MUSIC OF THE 19TH CENTURY

Nathan Laube

Vasa Church / *Lundén organ* (Lundén 1909 / Grönlund 2002 / Rieger 2019)
Haga Church / *Marcussen organ* (Marcussen 1861 / Åkerman & Lund 2004)

Mendelssohn, Schumann, Ritter, Rheinberger, Brahms, Liszt, Reubke

Wednesday October 16–Friday October 18, 2024, 9:00–11:30

IMPROVISATION: CRAFT VERSUS CREATIVITY?

Sietze de Vries

Saint Jacob Church
Bethlehem Church / *Hammarberg organ* (1968)

Wednesday October 16–Friday October 18, 2024, 9:00–11:30

CONTEMPORARY MUSIC OF BRITAIN & NORTH AMERICA

Anne Laver and Annette Richards

Bethlehem Church / *Hammarberg organ* (1968)
Örgryte New Church / *Willis organ* (1871)
Vasa Church / *Lundén organ* (1909)

This workshop highlights the following contemporary composers who have taken a compositional journey with the organ, writing multiple pieces for the instrument over the course of their careers:

Cecilia McDowall *O Antiphon Sequence*
Judith Weir *Tree of Peace & The Trees Unfold*
Judith Bingham *Ancient Sunlight & Annunciation IV*
Emma Lou Diemer *Valet will ich dir geben* from *Three Fantasies on Advent Hymns*
Psalm 61 and Psalm 103 from *Psalms for Organ*
Rachel Laurin *Étude Héroïque*
Scherzo from *Organ Symphony no. 1*
Soliloquy from *Twelve Short Pieces, volume 2*

The suggested repertoire will be included in a shared drive that students can utilize under the educational fair use policy: www.tinyurl.com/laver-richards



Performers & Presenters

**Göteborg International Organ Festival
October 9-20, 2024**

Alf Åslund

Alf Åslund has worked with documentation and project coordination, as well as project support at GOArt from 1996. For the COLLAPSE project he was engaged with field studies and technical documentations of the historical organs, as well as database development, and the implementation of web-related modes of publication of research results. Åslund has an extensive educational background in cultural sciences and museology. In recent years he has co-worked in inventorizing Swedish church organs, along with the updating of “Orgelinventarium,” an inventory of Swedish classical organs.

Amanda Flodin

Amanda Flodin is a freelance singer with a focus on contemporary and early music, celebrated for her powerful and expressive performances.

Passionate about integrating social themes into her work, she has world-premiered five contemporary operas in Swedish with the norm-creative opera company Man Must Sing. The company’s fifth commissioned work, *Systemet* (2024), was described as “breathtaking and insanely wonderful” by Scenkonstguiden. Amanda portrayed Maggan, a homeless woman whose son has been placed in foster care. Göteborgs-Posten noted: “Particularly strong is Amanda Flodin, who bravely set aside any notions of singing ‘nicely’ or ‘beautifully.’ It’s raspy and scratchy – and goes straight in.”

When Amanda performed Irene in Handel’s oratorio *Theodora* with Göteborg Baroque in 2023, the reviewer wrote: “Like a soft embrace was then mezzo-soprano Amanda Flodin’s interpretation of ‘As with rosy steps the morn.’ An interpretation that spread a warm glow around her.”

Anna Ahnstedt

Anna Ahnstedt is driven by a passion for storytelling and communication. Whether engaging with an audience, guiding others through learning environments, or reflecting during periods of writing, her work consistently fosters growth and connection. With a background in theatre, Ahnstedt brings remarkable artistic skill to her performances, interpreting both humorous and serious songs with equal intensity and emotional depth. She tackles traditional, contemporary, and original works with enthusiasm, energy, and ambition. Her distinctive expression, nuanced voice, and dynamic stage presence earned her the 2018 Visans Vänner in Uddevalla scholarship.

Anne Laver

Anne Laver enjoys an active career as a concert organist, scholar, and educator. She has performed across Europe, Scandinavia, Africa, and the United States, and has been a featured recitalist at conventions of the American Guild of Organists, the Organ Historical Society, and the Westfield Center for Historical Keyboard Studies. Passionate about advocating for the organ and supporting young organists, Anne serves as Associate Professor of Organ and University Organist at Syracuse University's Setnor School of Music, where she educates the next generation of organists and church musicians.

Her research focuses on organ music at 19th- and 20th-century world's fairs, and her articles have been published in the *Journal of the Society for American Music* and *The American Organist*. She is also a contributor and expert advisor for an upcoming open-access online organ encyclopedia edited by Kimberly Marshall and Alexander Meszler.

Annette Richards

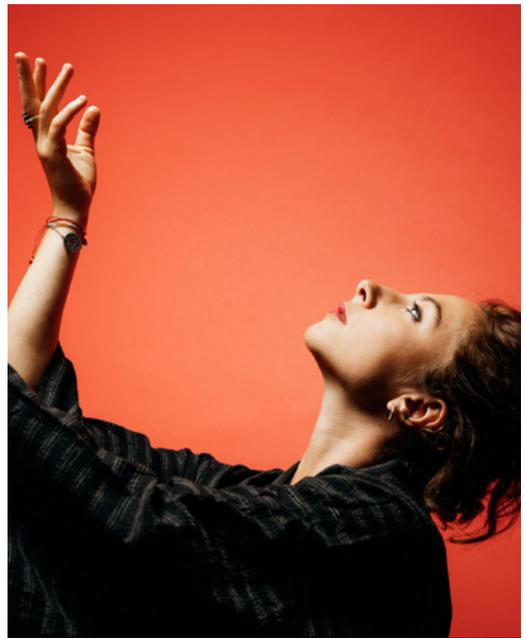
Annette Richards specializes in historical keyboard instruments and music from the 17th to 19th centuries, but her research and performances extend well beyond these periods. Her recent projects include explorations of Neapolitan music around 1600, American organ culture circa 1940, 17th-century musical representations of nature, and 18th-century repertoire for multiple keyboard instruments. Among her recordings are *The Complete Works of Melchior Schildt* (Loft label), performed on the historic organ at Roskilde Cathedral in Denmark, and a recording of music from the library of Princess Anna Amalia of Prussia, played on Cornell's Schnitger-style organ built by Munetaka Yokota and GOArt.

Richards is frequently invited to perform and teach at recital series, festivals, and academies in North America and Europe, and she is a regular faculty member at the Gothenburg International Organ Academy. Her repertoire spans from the earliest organ music to contemporary compositions, and she performs on original instruments from all periods of the organ's history. Her latest book, *The Temple of Fame and Friendship: Portraits, Music and History in the C. P. E. Bach Circle* (Chicago, 2022), emerged from her work reconstructing the remarkable portrait collection of C. P. E. Bach. She has published extensively on C. P. E. Bach and 18th-century music culture.

Richards is the founding director of the Cornell Center for Historical Keyboards and holds the Given Foundation Professorship in the Humanities. She also serves as University Organist at Cornell.



*Alf Åslund
Amanda Flodin
Anna Ahnstedt Mittle
Anne Laver*



Annette Richards

Arina Trostyanetskaya Photo Shai Levi

Árpád Solti Photo Imre Tibor Bagosi

Aureliusz Golinski Photo Kirtine Ploug

Arina Trostyanetskaya

Arina Trostyanetskaya graduated from the Vaganova Ballet Academy in Saint Petersburg at the age of 17 and continued her education in Lausanne, where she worked with Maurice Béjart, the Netherlands Dance Theatre II, and later at the Danish Dance Theatre in Copenhagen. She has collaborated with institutions such as the Royal Danish Theatre, the Danish Dance Theatre, Dansehallerne, the Royal Swedish Opera, Folkoperan, Folkteatern in Gothenburg, the Bellevue Theatre in Copenhagen, Helsingborg Stadsteater, MUOVI, Andersson Dance, and Carl and Åsa Unander-Scharin.

Arina regularly teaches at professional institutions such as Balettakademien, CCDS, Stepz, the Gothenburg Dance Company, Dansehallerne, Skånes Dansteater, the Danish Dance Theatre, Norrdans, and the Tivoli Ballet. She also works as a choreographer, visual artist, and poet, creating a practice that merges multiple art forms.

Árpád Solti

Árpád Solti is a Junior Prima Award-winning composer, pianist, and organist, and a recognized figure in both Hungarian and international music circles. He studied music in Budapest, Brussels, and Gothenburg, where he currently resides. He also serves as organist for the Church of Sweden in Borås.

His work is characterized by a deep knowledge of and respect for tradition, while incorporating innovative compositional techniques. In Árpád Solti's music, Gregorian chant, Baroque, and jazz idioms blend seamlessly with elements from progressive metal and electronic club music, such as techno and dubstep. In 2013, his one-act opera *La Violetta* premiered at the Hungarian State Opera House and was later released as a recording.

His compositions have been performed by prominent ensembles and performers, including the Hungarian National Philharmonic, Concerto Budapest, Pannon Philharmonic, Óbuda Danubia Orchestra, Budafok Dohnányi Orchestra, Norrköping Symphony Orchestra, Jena Philharmonic Orchestra, Anima Musicae Chamber Orchestra, UMZE, the Kodály Choir of Debrecen, and the Archbishop's Boys' Choir of Eger.

Aureliusz Golinski

Aureliusz Golinski has been devoted to the historical performance of early music since he first heard it as a teenager. For more than 25 years, the music of the 17th and 18th centuries has inspired him to explore the musical language of the past. He

is the leader of the award-winning Polish baroque orchestra Arte dei Suonatori and has collaborated with many major historically informed orchestras.

Golinski performs extensively with Arte dei Suonatori, and also as a chamber musician and soloist across Europe and the USA. He has enjoyed numerous collaborations with musicians worldwide. A creative programmer, he co-founded and served as Artistic Director of five music festivals in Poland over the past 20 years. As a dedicated educator, he leads workshops and masterclasses in Poland, China, and Estonia. Between 2011 and 2019, he was a Baroque violin teacher at the Royal Danish Academy of Music.

Bine Bryndorf

Bine Bryndorf is the Director of Music and Organist at Roskilde Cathedral, located 40 kilometers west of Copenhagen. She is also a Professor of Organ at the Royal Academy of Music in London and at Malmö Academy of Music in southern Sweden. After her studies in Vienna, she spent four years teaching as an assistant to Michael Radulescu. In 1994, she returned to Denmark, where she served as a Professor and later as Head of Department at the Royal Danish Academy of Music for 24 years. In 2017, she chose to become a full-time musician and took on the role of Castle Organist at the renowned 1610 Esaias Compenius Organ at Frederiksborg Castle. In 2020, she was appointed Director of Music at Roskilde Cathedral, a World Heritage site that houses the largest historical organ in Denmark, the 1654 Raphaëlis Organ.

Bryndorf has a highly acclaimed international career as a soloist and is in great demand as a teacher for masterclasses and as a juror at organ competitions. In 2019, she became an Honorary Member of the Royal Academy of Music in London and was awarded the Grand Frobenius Prize by the Danish organ-building firm Frobenius. She has recorded organ works by Buxtehude, Scheidemann, Bruhns and Bach, as well as by 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 was awarded a Bachelor's degree in musicology at the Sorbonne University of Paris and in organ interpretation at the Conservatory of Caen as well as Master's degrees both at the Danish Royal Academy of Music in Copenhagen and at the Academy of Music and Drama in Göteborg.

Camille's main teachers for the organ are Erwan Le Prado, Saki Aoki, Daniel Moulton and Hans Davidsson as well as Ulrika Davidsson for the clavichord.

She has received several awards in international organ competitions (Biarritz, Dudelange, Nemours, Angers, Miami) and has been regularly invited to play concerts in Europe.

Between 2013 and 2017, Camille taught organ and piano in the music school of Saint-Lô (France) and is now working as organist and organ teacher in Älvsborg Church in Göteborg.

Carl Johan Bergsten

Carl Johan Bergsten received his MSc in electronics from Chalmers University of Technology, Gothenburg, Sweden, in 1976. From 1978 to 1995, he worked as a development engineer at Volvo Corp. From 1995 to 2016, he served as a research engineer at the Göteborg Organ Art Center (GOArt) at the University of Gothenburg, where his work focused on developing methodologies for organ documentation, as well as hardware and software solutions for instrument documentation. A key aspect of his work involved developing a web-based relational database for organ documentation, with a special emphasis on preserving and disseminating organ cultural heritage.

Bergsten participated in several European Union projects and coordinated two cultural heritage research initiatives: COLLAPSE (Corrosion of Lead and Lead-Tin Alloys for Organ Pipes in Europe) and SENSORGAN (Sensor System for Detecting Harmful Environments for Pipe Organs). From 2016 to 2023, he worked on organ inventory projects in various Swedish dioceses.

Carl Unander-Scharin

Carl Unander-Scharin is a composer, opera singer, PhD, and professor who studied at the Royal College of Music, University College of Opera, and KTH Royal Institute of Technology in Stockholm. As a lyric tenor, he has performed major tenor roles at several Swedish venues, including Folkoperan, Vadstena Academy, the Swedish Royal Opera, and the Drottningholm Court Theatre, as well as in a significant portion of the oratorio repertoire. A prolific composer, Unander-Scharin has written 12 operas, two oratorios, and a diverse range of music for TV, dance, film, and choirs, in addition to creating interactive works in the “Opera Mechatronica” series. He is a professor of classical voice at Ingesund School of Music and has been a member of the Royal Swedish Academy of Music since 2015. In recognition of his work, he was named KTH Alumnus of the Year for being “Opera’s Tech Rebel.”

Daniel Beilschmidt

Daniel Beilschmidt, born in 1978, studied organ under Arvid Gast, Ullrich Böhme, Stefan Johannes Bleicher, Hans Fagius, Bernhard Klapprott, and Michael Kapsner in Leipzig, Copenhagen, and Weimar. In 2009, he was appointed University Organist in Leipzig and served as assistant organist at the Thomaskirche from 2009 to 2015. Since 2015, he has been a lecturer at the Leipzig University of Music and Theatre.

Beilschmidt's concert career has taken him across Germany and internationally. His repertoire spans early organ music to contemporary works, with a focus on Renaissance music, J. S. Bach, Olivier Messiaen, and improvisation. He frequently collaborates with artists from various disciplines, such as dance, percussion, and electroacoustic music.

As a composer, Beilschmidt's works include the organ piece *verwandlung* (2012) and *Visionen* (2018), commissioned for the 50th anniversary of the destruction of the Old Leipzig University Church. His recording of *Fortuna desperata*, featuring Gothic and Renaissance organ music, won the German Record Critics' Award in 2017.

David Higgs

One of America's leading concert organists, David Higgs is the Minehan Family Professor of Organ and Chair of the Organ Department at the Eastman School of Music. He performs extensively throughout the United States and abroad and has inaugurated many important new instruments including Meyerson Symphony Center, Dallas, St. Albans Cathedral, England, Church of St. Ignatius Loyola New York City, and most recently, Christ Church Cathedral Cincinnati. For over twenty years he performed annual holiday organ concerts to capacity audiences at Davies Symphony Hall in San Francisco and at Walt Disney Concert Hall in Los Angeles. His performances with numerous ensembles include Chamber Music Society of Lincoln Center, Orpheus Ensemble, Chanticleer, and Empire Brass.

Mr. Higgs appears at organ festivals and competitions around the world, including the Stockholm Organspace Festival, Sweden; Fribourg International Organ Festival, Switzerland; in Germany, the European Organ Academy Leipzig, the Leipzig Bach Competition, Gottfried Silbermann Competition Freiberg, and Bremen Musikfest. Festivals of Calgary, Dublin, Odense, Varzi, Redlands and San Anselmo, California; and the Gilmore International Keyboard Festival. In England, several times at the Oundle International Festival, the St. Albans International Festival, and the Cambridge Summer Festival; in France, the Xavier Darasse International Competition in Toulouse; and Japan at several venues, most recently an all-Bach recital for the composer's birthday at Izumi Hall in Osaka. He often performs at national and regional conventions of the American Guild of



*Bine Bryndorf
Camille Bloche
Carl Unander-Scharin & Åsa Unander-Scharin Photo Mats Bäcker*



*Carl Johan Bergsten
Daniel Beilschmidt Photo Thomas Puschmann
David Higgs Photo Stephen Kennedy
Domen Marinčič Photo Jana Jocif*

Organists, and in 2010, performed the inaugural St. Cecilia Recital, a series endowed by Marianne Webb that presents world-renowned concert organists in recital during the biennial National Conventions of the American Guild of Organists. In 2018 he performed several concerts in France, including a solo recital at Notre-Dame Cathedral in Paris, and as guest teacher at the Paris Conservatoire.

In addition to his significant performing career, Mr. Higgs has distinguished himself as a pedagogue. He was appointed to the faculty of the Manhattan School of Music upon graduation from that institution, and has been a member of the faculty of the Eastman School of Music since 1992. His students have won prizes in prestigious international competitions, and hold important positions in leading academic and religious institutions.

Mr. Higgs has recorded for Delos International, Pro Organo, Arsis, Loft, and Gothic records.

Domen Marinčič

Domen Marinčič studied viola da gamba, harpsichord, and basso continuo in Nuremberg and Trossingen. In 1997 and 2000, he won prizes at the International Bach-Abel Competition in Cöthen. As a chamber musician, he has performed extensively across Europe, as well as in China, Vietnam, Korea, the USA, and Canada, contributing to around 40 CD recordings for labels such as Accent, Aeolus, Arcana, BIS, Brilliant Classics, Harmonia Mundi France, Oehms Classics, Ricercar, and Sony/DHM. In 2004, he co-founded the Slovenian early music ensemble Musica Cubicularis, organizing numerous modern premieres of works preserved in Slovenian archives.

In recent years, he has directed orchestral projects in Slovenia, Croatia, and Finland, including oratorios by Scarlatti and Stradella, as well as sacred music by Jean Gilles. Passionate about musicology, he has presented his research at conferences in Slovenia, Italy, Austria, Switzerland, Great Britain, and the USA. He has also lectured at music academies in Venice, Munich, Bremen, Detmold, Rostock, Helsinki, Salzburg, and Vienna. In 2021, he was appointed professor of historical performance practice at the Hochschule für Musik und Theater Hamburg, where he also directs the Baroque orchestra.

Edoardo Bellotti

Internationally renowned organist and harpsichordist Edoardo Bellotti is considered a leading expert in Renaissance and Baroque keyboard repertoire and improvisation. Alongside his teaching and performing career, he has dedicated himself to musicological research, publishing articles, essays, and critical editions of organ music, and presenting his work at international conferences. He edited the

first modern editions 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).

Bellotti has taught organ, harpsichord, and improvisation at several European institutions, including the conservatories of Milan, Trento, Udine, and Pavia in Italy, and Trossingen and Bremen in Germany. He has also been invited as a guest teacher at institutions across Europe, Japan, South Korea, Canada, and the USA. From 2013 to 2018, he was Professor of Organ, Harpsichord, and Improvisation at the Eastman School of Music, University of Rochester, USA. In October 2018, he was invited to coordinate a new curriculum at the University of the Arts in Bremen, Germany, where he taught organ, clavichord, and improvisation. In October 2023, he returned to Eastman as Associate Professor of Harpsichord, teaching historical keyboards and continuo.

Eleanor Smith-Guido

Dr. Eleanor Smith-Guido is a musicologist and organologist specializing in the history and development of keyboard instruments and practices, with a particular focus on the claviorgan. She has published regularly in *The Galpin Society Journal* and *The Organ Yearbook*, as well as in *The Grove Dictionary of Music and Musicians* and the forthcoming open-access online organ encyclopedia edited by Kimberly Marshall and Alexander Meszler. Her research aims to reconnect organological studies with performance practice, while advocating for an instrument-focused approach to musicology. After completing her doctoral studies in Edinburgh and serving as an Associate Researcher at the Orpheus Instituut in Ghent, Smith-Guido is currently a Research Fellow with the Göteborg International Organ Academy. She is involved in the Swedish Online Organ Archive (SONORA) project, which focuses on digitizing archival material related to historical Swedish organs.

Erland Hildén

Erland Hildén has been the organist and choirmaster at Örgryte New Church in Gothenburg, since 1998. His responsibilities there include performing organ recitals and conducting major choral works with orchestra annually. Erland performs organ recitals throughout Europe and has composed more than 100 works, primarily for organ but also in various other media. His native region provides inspiration for his creative work, which is fresh, contemporary, appealing, and stylistically diverse, as evident in his performances and compositions.

In 2019, Erland won the international composition competition for the Do-organ with his organ fairytale, *The Ant and the Grasshopper*. This accolade led to a commission to compose a new, longer organ fairytale titled *The Seal and the Sea Turtle* for Orgelkids Taiwan. This work was performed at their summer organ



*Edoardo Bellotti
Eleanor Smith-Guido
The European Hanseatic Ensemble Photo Daria Vinogradova*



*Erland Hildén
Fredrik Tobin-Dodd
Gageego! Photo Anna Hult*

camp in July 2020 in Pingtung, Taiwan. In the summer of 2022, the same festival featured a full theatrical performance, complete with advanced costumes and flying drones on stage.

The European Hanseatic Ensemble

A united Europe, aware of its common cultural roots and values: a dream that currently seems to be receding into the distance.

In the 16th and 17th centuries, a general musical language existed in Europe, enriched with local preferences and peculiarities but without national boundaries. The European Hanseatic Ensemble, launched in 2019, aims to raise awareness of this shared past and the unifying power of music that can help to overcome borders. It makes the musical repertoire of the Hanseatic cities accessible to contemporary audiences and has performed extensively in the major Hanseatic cities of Northern Europe. Two CDs have been released and enthusiastically received by experts.

The ensemble consists of vocal soloists and musicians playing historical instruments, performing compositions from the 16th and 17th centuries that have been preserved from the Hanseatic cities. The members have studied at various universities with programs in Early Music, including Basel, The Hague, Vienna, London, Bremen, and Leipzig, and specialize in instruments such as the baroque violin, cornetto, viola da gamba, baroque trombone, and continuo playing on the lute or organ.

Fredrik Tobin-Dodd

Dr. Fredrik Tobin-Dodd is an organist and archaeologist. After completing studies at the University of Gothenburg, he earned a Master's degree in Organ Performance from the Eastman School of Music, University of Rochester, in 2009, and a PhD in Classical Archaeology and Ancient History from Uppsala University in 2015. He has served as the organist at Sacred Heart Cathedral in Rochester, NY, and Älvsborg Church in Gothenburg. He currently serves as organist in the parish of Lilla Edet. Fredrik has participated in excavations across the Mediterranean and has worked as the assistant director of the Swedish Institute in Rome, where one of his responsibilities was working on the digitization of its archaeological archive. He is also involved as a researcher in the digitization project Swedish Online Organ Archive (SONORA), funded by The Bank of Sweden Tercentenary Foundation. From 2021 to 2023, Fredrik was the Project Leader for the Göteborg International Organ Festival.

Gabriel Davidsson

Gabriel Davidsson is a ballet dancer, dance instructor, and musician. He received most of his classical ballet training at the Draper Center for Dance Education in Rochester, NY, and completed his final two years of study at the Kirov Academy of Ballet in Washington, D.C. Davidsson has danced professionally with the Kansas City Ballet, the Estonian National Ballet as a soloist, and the Finnish National Ballet. He has performed soloist roles in major classical ballets and leading roles in contemporary ballets by choreographers such as Nacho Duato, Wayne McGregor, Marco Goecke, Natalia Horecna, Hans van Manen, Jorma Elo, Jorma Uotinen, and Twyla Tharp.

Davidsson is a founding member of the Davidsson Organ and Dance Collaborative, having co-choreographed two full-length productions set to organ music, with which the group has toured worldwide. In January 2023, he received a diploma in church music from Hjo Folkhögskola and is currently pursuing a bachelor's degree in organ music at the Academy of Music and Drama in Gothenburg. He continues to choreograph and produce new collaborative projects while freelancing as a dancer and musician.

Gageego!

The Gageego! ensemble was founded in 1995 in Gothenburg, Sweden, and has since been dedicated to contemporary music with unwavering passion. The ensemble's name itself reflects this commitment: it alludes to the legend of the very first carefully pronounced human word – GAGEEGO! According to the story, the response (the second word) quickly followed – what? This anecdote playfully underscores the importance of language and music in addressing the human need for communication and highlights Gageego!'s dedication to expanding listening experiences, challenging and captivating its audience. Over nearly 30 years, the ensemble has maintained a consistent curiosity and joy in presenting a wide range of musical expressions, embracing and surprising audiences with its diverse performances.

Gageego!'s precision in performing modern classics from the 1960s to the 1980s has defined its musical identity. Equally characteristic is the ensemble's use of unconventional instruments, such as boxes, surgical tools, drills, and uniquely constructed devices, reflecting their chameleon-like versatility. The ensemble's concert series at the Gothenburg Concert Hall has featured newly composed music from around the world in various, often recurring formats. Gageego! is also a regular guest at concerts nationally and internationally and has released numerous recordings on both Swedish and foreign labels.

The Gothenburg Symphony Orchestra

The Gothenburg Symphony Orchestra was founded in 1905 and currently consists of 109 musicians. The orchestra is based in Gothenburg Concert Hall – a gem of functionalist architecture on Götaplatsen square that has enchanted music lovers since 1935.

Since the 2017–2018 season, Santtu-Matias Rouvali has served as Chief Conductor of the Gothenburg Symphony. Barbara Hannigan has been Principal Guest Conductor since the 2019–2020 season. The GSO is also a proud partner of Barbara Hannigan's Equilibrium mentoring program, which focuses on young singers at the start of their careers.

The Artist in Residence for 2024–2025 is international star violinist Ava Bahari from Gothenburg.

Wilhelm Stenhammar was the orchestra's Chief Conductor from 1907 to 1922. He gave the orchestra a strong Nordic profile and invited colleagues Carl Nielsen and Jean Sibelius to perform with them. Under the direction of conductor Neeme Järvi from 1982 to 2004, the orchestra undertook a series of international tours, made over a hundred disc recordings, and established itself among Europe's leading orchestras. In 1996, the Swedish Riksdag appointed the Gothenburg Symphony as Sweden's National Orchestra.

In recent decades, the orchestra has had prominent Chief Conductors such as Mario Venzago and Gustavo Dudamel, following Kent Nagano as Principal Guest Conductor. Anna-Karin Larsson is the CEO and Artistic Director, Gustavo Dudamel is the Honorary Conductor, and Neeme Järvi is Chief Conductor Emeritus. The orchestra is owned by the Västra Götaland Region.

The Gothenburg Symphony regularly collaborates with conductors such as Herbert Blomstedt, Joana Carneiro, Jukka-Pekka Saraste, Christian Zacharias, and Anja Bihlmaier.

Greger Siljebo

Greger Siljebo is a violinist and mandola player known for his exceptional versatility and open-minded approach to music. He is frequently engaged as a concertmaster and musician in various settings throughout Sweden. He has performed alongside Alf Hambe and Eva Bartholdsson at many folk music venues across the country and often collaborates with artists such as Jenny Berggren and Jakob Petrén. Currently, he serves as the concertmaster for JOF in Jönköping. Since 1985, he has held the prestigious title of National Folk Musician (Riksspelman) and is considered by many to be among the top tier of Sweden's folk musicians.

Gusten Aldenklint

Gusten Aldenklint is a composer and electronic musician with a strong interest in electronics, frequencies, immersive sound, and speaker orchestras. He composes using a method where each piece consists of five frequencies within an octave. Believing that music and performance can convey messages more powerfully than anything else, he seeks to communicate his voice outside traditional tonal systems. In *PEAMO* (his debut album, to be released in 2024), Gusten Aldenklint collaborates with three artists who explore his compositional methods: musician Anna von Hausswolff, dancer and choreographer Linn Lindström, and light designer Gerardo Perez Salas (Mexico). Gusten Aldenklint is a board member of the associations Levande Musik and Ljudhavet/The Sounds Ocean.

Göteborg Baroque

Now in the early years of its third decade, Göteborg Baroque is a well-established ensemble with an international reputation. The ensemble consists of 8 vocal soloists and 21 instrumentalists, many of whom have their own international solo careers. Magnus Kjellson has been its artistic director since the ensemble's inception in 2003. The concertmaster, Fredrik From, holds the same position with Concerto Copenhagen.

Göteborg Baroque has a regular concert series at the German Christinae Church in Göteborg and participates in national and international festivals. The ensemble performs around 30 concerts per year, which are frequently recorded by Swedish Radio. These recordings have been broadcast in over twenty countries. Göteborg Baroque also organizes the *Valle Baroque* music festival in Falköping, Varnhem, and Skara, which took place for the 12th time in June 2024. The ensemble's latest CD, *Then Svenska Messan* by Johan Helmich Roman, was nominated for a Swedish Grammy and reached the top of the Swedish classical music charts in 2023. Last autumn, when the Royal Swedish Academy of Music presented a festival concert, "500 Years of Royal Music," at Uppsala Castle in the presence of the King and Queen, Kjellson and Göteborg Baroque were entrusted with performing music from the 1500s, 1600s, and 1700s, including works by King Erik XIV, Buxtehude, Roman, and Bellman.

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 from 2012 to 2018. From 1987 to 2005, he was Professor of Organ at the School of Music at the University of Gothenburg. From 1994 to 2009, he also served as Artistic Director of the Göteborg International Organ Academy (GIOA) and was the founder of the



*Gabriel Davidsson
Greger Siljebo
The Gothenburg Symphony Orchestra Photo Ola Kjelbye*



*Gusten Aldenklint
Hans Davidsson
Göteborg Baroque*

Göteborg Organ Art Center (GOArt) at the University of Gothenburg. Between 2006 and 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. From 2001 to 2012, he had the privilege of serving 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 worldwide and has made numerous recordings, including the complete works of Matthias Weckman, Dietrich Buxtehude, and Georg Böhm for the Loft label.

Hans-Ola Ericsson

Born in Stockholm, Hans-Ola Ericsson is a composer, organist, educator, and visual artist. He studied music in Stockholm and Freiburg and continued his studies in the USA and Venice. His most significant teachers include Torsten Nilsson, Klaus Huber, and Luigi Nono. Ericsson has performed concerts throughout Europe, Japan, China, South Korea, Canada, and the USA. His interpretative artistry is documented in numerous recordings, including an internationally acclaimed recording of Olivier Messiaen's organ works.

He has held guest professorships at conservatories in Riga, Copenhagen, Helsinki, and Amsterdam and has lectured and performed at leading organ festivals and academic symposia worldwide, consistently advocating for the quality and attention deserved by new art music. He was awarded the Swedish Composers' Association's Interpretation Prize in 1999 and was elected as a member of the Royal Swedish Academy of Music in 2000. In addition to holding prestigious positions across Scandinavia and Canada, he was appointed Fellow of the Royal Canadian College of Organists (FRCCO, *Honoris causa*) in 2020. He was also appointed Guest Professor at the Hochschule für Katholische Kirchenmusik & Musikpädagogik in Regensburg, Germany, in 2021.

Harald Vogel

Harald Vogel is recognized as a leading authority on the interpretation of North German organ music. As the director of the North German Organ Academy, which he founded in 1972, he teaches historical performance practice on original instruments. Since 1994, he has held a professorship at the Hochschule für Künste in Bremen. Harald Vogel has led numerous masterclasses at conservatories and universities around the world, influencing many organists and organ builders.

As Superintendent of Church Music and organ advisor for the Reformed Church (until 2006), he was responsible for a large number of historical organs in

Northwest Germany. As an expert in organ building, he has been a consultant for many organ building projects, including restorations and new organs.

Harald Vogel's publications include *Orgeln in Niedersachsen* (Organs in Lower Saxony) and *Orgellandschaft Ostfriesland* (The Organ Region of East Frisia). He has edited the *Tabulatura nova* by S. Scheidt, the keyboard works of J. P. Sweelinck, and the organ works of N. Bruhns and V. Lübeck (Breitkopf). He received honorary doctorates in 2008 from Luleå University of Technology (Sweden) and in 2012 from Oberlin College (USA).

Jan-Erik Svensson

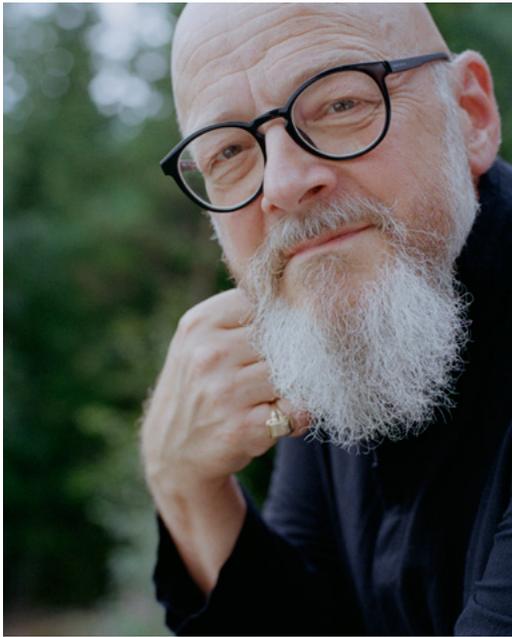
Jan-Erik Svensson is a Professor of Materials Chemistry at Chalmers University of Technology, where he has been researching and teaching courses in material science and corrosion for over 30 years. He earned his PhD in Inorganic Chemistry from Göteborg University in 1995. He has published more than 220 scientific papers, including an article in *Nature Materials*. Since 2000, Professor Svensson has been active in the field of organ pipe corrosion and was involved in the EU projects COLLAPSE and SENSORGAN, which address organ pipe corrosion.

Joel Speerstra

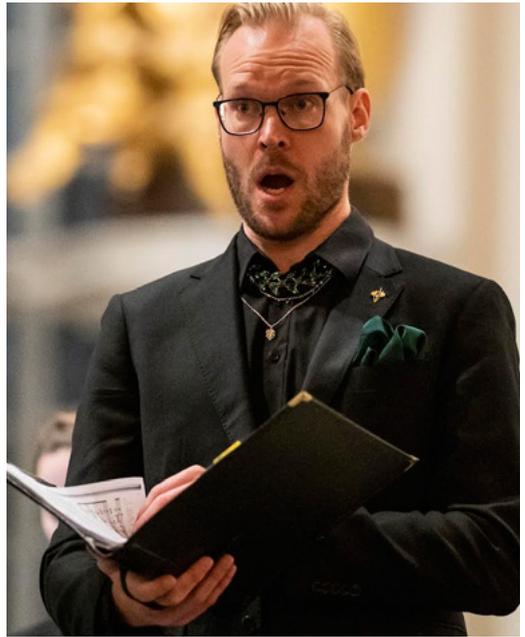
Joel Speerstra teaches and conducts research on the organ and related keyboard instruments at the Academy of Music and Drama, University of Gothenburg. He is active as an instrument builder, performer, and musicologist. He studied the organ with William Porter and David Boe at Oberlin Conservatory before continuing his studies in Europe on grants that allowed him to study the 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 resulted in a book published in 2004 by Rochester University Press titled *Bach and the Pedal Clavichord: An Organist's Guide*. His research on the pedal clavichord has been recognized with a national prize in musicology from the Royal Swedish Academy of Music. His current research project examines riddle games in published keyboard music from the seventeenth century.

Johannes Skoog

Concert organist Johannes Skoog is one of Sweden's brightest young organists. He holds degrees from the Royal College of Music in Stockholm, the Paris Conservatory, and Staatliche Musikhochschule in Stuttgart, with teachers including Olivier Latry, Nathan Laube, Louis Robilliard, Michel Bouvard, Thierry Escaich, and Mathias Kjellgren.



*Harald Vogel
Hans-Ola Ericsson
Jan-Erik Svensson*



*Joel Speerstra
Johannes Skoog
Jon Liinason
Karl Peter Eriksson*

He has received multiple scholarships from the Swedish and French academies of music and is the only student to have ever achieved the highest grade in organ interpretation (mention très bien à l'unanimité avec félicitations du jury) in both years of the master's program at the Paris Conservatory.

Skoog has performed solo concerts throughout Europe, including at the renowned Bozar concert hall in Brussels, Notre-Dame Cathedral in Paris, and Stockholm Town Hall. Johannes Skoog spent five years at the Cathedral of Västerås as Associate Organist and is currently teaching organ interpretation at Lilla Akademien in Stockholm.

Jon Liinason

With a background in journalism, cultural sciences, and the arts, Jon Liinason has recently worked as a producer and process manager in Artistic Interventions, facilitating cross-sector collaboration between the arts, industry, and academia. As a social sculptor exploring art's transformative potential, he has led several musical public collaborations, including the constructive complaints choir Uppdykskören, the Swedish branch of Orgelkids, and the organ outreach project *Go Bach to Sleep*, which was presented as a performance, workshop, and film at the Swedish National Church Music Symposium in Uppsala in 2022.

The 57-minute film *Go Bach to Sleep* immerses viewers not only in the rare Swedish historical organs by master builders such as Cahman, Schiörlin, and Söderling, but also in the stunning rural landscapes and picturesque churches that house these instruments, highlighting the care and preservation of these historical treasures. It opens with a conversation between harpsichordist Andreas Edlund and Jon Liinason about making the organ more accessible and attracting new audiences. www.organacademy.org/go-bach-to-sleep

Since late 2017, Liinason has been a core member of the GIOA team, focusing on communication, new audiences, and innovative practices.

Karl Peter Eriksson

With a focus on early and contemporary music, baritone Karl Peter Eriksson infuses his vocal performances with sincerity and drama. Over the years, he has explored a wide range of roles with curiosity and passion. "The full extent of his nuanced artistry becomes clear in the aria *Cold Song...*" noted a critic after Göteborg Baroque's performance of *Metamorfos*. In addition to his freelance work and his role as a singer with Göteborg Baroque, Eriksson is also a vocalist and artistic director with the norm-creative opera company Man Must Sing, which has achieved great success with its five socially relevant commissioned works to date.

Kerala J. Snyder

Kerala J. Snyder is Professor Emerita of Musicology and an Affiliate Faculty member in the Department of Organ, Sacred Music, and Historical Keyboards at the Eastman School of Music, University of Rochester. She also served as the founding editor of the *Journal of Seventeenth-Century Music* and as a Senior Researcher and Advisory Board member for GOArt, where she mentored graduate students and edited its flagship publication, *The Organ as a Mirror of Its Time*. Her other publications include *Dieterich Buxtehude: Organist in Lübeck* and *The Choir Library of St. Mary's in Lübeck: A Database Catalogue*. Her many honors include an honorary doctorate from the University of Gothenburg, the Buxtehude Prize from the city of Lübeck, a medal for scholarship from the Royal Academy of Organists, and honorary memberships in the American Bach Society and the Society for Seventeenth-Century Music.

Kersten Cottyn

Kersten Cottyn is an organist and harpsichordist who studied at the music academies of Antwerp, Brussels, and Gothenburg. She has collaborated with artists such as Currende Consort, Hildebrandt Consort, Göteborg Baroque, Wouter Dekoninck, Erik Van Nevel, Liuwe Tamminga, Lene Langballe, Anna Maria Friman Henriksen, Samuel Johansson, and Sir John Elliott Gardiner.

As an artist, she enjoys exploring diverse musical styles and sounds. Her interest in folk, jazz, and electronic music has inspired creative experiments with her collective, Cypress Sounds. Kersten has taught organ, harpsichord, and early music at music academies in Belgium and was a guest professor at the School of Arts in Ghent. She currently works as an organist in Stenungsund, Sweden, and serves as Director of the Göteborg Youth Organ Festival, part of the Göteborg International Organ Festival.

Klaus Lang

Klaus Lang, born in Graz, Austria, studied composition and music theory with H. M. Preßl, B. Furrer, and Y. Pagh-Paan, as well as organ. He loves tea and dislikes lawnmowers and Richard Wagner. Lang's music does not aim to convey extra-musical content, such as emotions, philosophical or religious ideas, political propaganda, or advertisements. Nor is his music a language used to communicate non-musical ideas. Instead, music is viewed as a free, self-sufficient acoustic object. In his work, he does not use sound; rather, he explores sound, allowing it to unfold its inherent beauty. Only when sound is perceived purely as sound does it reveal what it truly is: a temporal phenomenon – audible time.



*Kerala J. Snyder Photo Johan Norrback
Kersten Cottyn
Klaus Lang
Koos van de Linde*



Lars Storm Photo Sven Andersson
Leonard Schick
Ligita Sneibe Photo Uldis Muzikants
Lina Lindkvist

Lang regards time as the essential material of a composer and, simultaneously, the fundamental content of music. In his view, musical material is time perceived through sound, and the purpose of music is to experience time through listening. Music is time made audible.

Koos van de Linde

Born in Rotterdam, Koos van de Linde initially studied physics before turning to music. He studied organ at the Utrecht Conservatory and musicology at the University of Utrecht, and attended masterclasses with Ton Koopman. As a musician, he is primarily active in the field of early music. He is the harpsichordist of the ensemble Les Cyranos and organist at the Stiftskirche in Neustadt. He is also one of the leading specialists in Northern Renaissance organs and has conducted research on Dutch keyboard music, particularly that of Jan Pieterszoon Sweelinck and Peeter Cornet.

In addition to his work as a musician and independent organ consultant, he has served as a lecturer and visiting professor at the conservatories in Antwerp and Leuven, and as a research fellow at the Arp Schnitger Institute at the University of the Arts in Bremen. He has been involved in the restoration and reconstruction of significant historical organs in the Netherlands, Belgium, Spain, and Germany (including Alkmaar, Lemgo, and Tangermünde). His current projects include the reconstruction of the former organ from Gröningen Castle (now in Halberstadt) and the Lorentz organ in Kristianstad, Sweden.

Lars Storm

Lars Storm currently serves as organist at Christinae Church in Alingsås, northeast of Gothenburg. From 2020 to 2022, he was organist at Haga Church in central Gothenburg, where he had access to two of West Sweden's most prominent organs and was responsible for the parish's activities around these instruments. In addition to his role as project manager for the Göteborg International Organ Academy, leading the *West Sweden Organ Vision* programme, Storm is also an organ teacher at both the Göteborg International Organ Academy and Ljungskile Folkhögskola. He has recently been appointed as a teacher at Hjo Folkhögskola, where he contributes to the Church Musician program, preparing students for service in the Church of Sweden. From 2016–2018, he studied in the Master's programme *Organ and Related Keyboard Instruments* at the Academy of Music and Drama in Gothenburg, focusing on organ interpretation with Hans Davidsson, organ improvisation with Karin Nelson, and harpsichord interpretation with Joel Speerstra. His earlier studies include a Choir Educationalist degree (2010) and a Master of Arts in Church Music (2007), along with masterclasses with Harald Vogel, Ludger Lohmann, Joris Verdin, Craig Cramer, and others. Storm has also pursued additional courses in chamber music, orchestral playing, and organ interpretation.

Leonard Schick

Leonard Schick was born in Lausanne, Switzerland. He studied violin with Marcel Sinner and harpsichord with Claire-Anne Piguet at the Conservatoire de Lausanne. He continued his studies at the Schola Cantorum Basiliensis with Jesper Christensen and Jörg-Andreas Bötticher and later studied organ with Tobias Lindner. Currently, he is furthering his organ studies in Groningen with Sietze de Vries and Erwin Wiersinga.

Schick has attended masterclasses with Frédéric Haas, Béatrice Martin, Bertrand Cuiller, and Menno van Delft. He also received training from Dirk Börner, Emmanuel le Divellec, and Rudolf Lutz, and had lessons with Ottavio Dantone, Wolfgang Zerer, Leila Scheygh, and Amandine Beyer.

He composes using historical methods, researches Johann Sebastian Bach's harpsichords, and has performed in Switzerland, Germany, France, Italy, and Finland.

Ligita Sneibe

Ligita Sneibe graduated from the Latvian Academy of Music, where she studied organ with Pēteris Sīpolnieks, Vija Vismane, and Tāivaldis Deksnis. She earned a concert organist's diploma from the Swedish National College of Music in Piteå, where she studied with Professor Hans-Ola Ericsson.

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

She taught organ performance at the Latvian Academy of Music 1993–2005, the Lövestabruk International Organ Academy 1996–2006, and summer courses in Uppsala.

Sneibe has performed concerts throughout Europe and Japan. Her repertoire spans from Baroque to contemporary works, both as an organ soloist and in various ensembles.

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

Lina Lindkvist

Lina Lindkvist studied Church Music at the Royal College of Music in Stockholm and the Academy of Music and Drama in Gothenburg, graduating in 1996. She continued her studies at the Academy of Music and Drama, earning a Master of Fine Arts in harpsichord performance in 2000. Since 1997, she has served as assistant organist at Gothenburg Cathedral, where she focuses not only on organ performance but also on teaching the organ to children and recruiting future church musicians.

Linnéa Talp

Linnéa Talp is a Stockholm-based composer and musician specializing in pipe organ and vocals. Her instrumental solo album *Arch of Motion*, released in 2022, features minimalistic pipe organ pieces with subtle elements of bass clarinet and flute. *Arch of Motion* was included in Soundohm's "Best of 2022" list, mentioned by The Guardian, and featured on BBC Radio, among other platforms.

In recent years, Linnéa has performed at venues such as Norberg Festival, Lumen Project (Stockholm), Organ Sound Art Festival (Copenhagen), Clandestino Festival, and Café OTO (London).

At the 2024 Göteborg International Organ Festival, she will present works from *Arch of Motion*, reworked for the baroque organ in Haga Church (Brombaugh, 1992), as well as newly composed music specifically for this instrument. Her work explores the physical experience of breathing, aiming to translate bodily movement into sound. The compositions focus on timbre and slowly evolving harmonics, with the pulsating motion of inhaling and exhaling as their foundation.

Lukas Arvidsson

Lukas Arvidsson is an international concert organist, early keyboard musician, and national folk musician. He studied church music at the Academy of Music and Drama in Gothenburg, Sweden, and completed diploma studies in Early Music at the Hochschule für Künste in Bremen, Germany, with professors Harald Vogel, Edoardo Bellotti, and Hans Davidsson.

Since 2020, Arvidsson has been the organist at the Cahman organ in Lövestabruk, built in 1728, and the Artistic Director of the Leufsta Cahman Academy, overseeing activities related to the Cahman organ. Since 2023, Arvidsson has been the artistic director representing Lövestabruk in the context of European Cities of Historical Organs (ECHO).

Arvidsson frequently collaborates with musicians, dancers, and actors, blending early music with traditional folk music. He has worked with nyckelharpa player Torbjörn Näsborn and violinist Greger Siljebo, releasing a CD of folk and baroque music recorded at the Schiörlin organ in Gammalkil in 2021. Since 2022, he has been a continuo player with the Drottningholm Baroque Ensemble.

Magnus Kjellson

Magnus Kjellson is the founder of Göteborg Baroque and has been the ensemble's artistic and musical director since its inception in 2003. Kjellson has received several awards, including The Swedish Early Music Award and the Bo Bringborn Scholarship for Individual Artistic Creativity. In addition to his work with Göteborg Baroque, Kjellson is active as a concert organist and serves as the Director of Music at the German Christinae Church.

Thanks to a donation from the Sten A. Olsson Foundation for Research and Culture, Kjellson was able to realize his dream of building a claviorganum for Göteborg Baroque – a combination instrument of a harpsichord and an organ, which was inaugurated in 2019. Georg Friedrich Handel, at the height of his career in the mid-18th century and Europe's most celebrated musician, also conducted his singers and instrumentalists using a similar long-movement claviorganum. The instrument has received international acclaim and has significantly influenced the ensemble's sound and Kjellson's own artistic practice.

Magnus Lorentzson

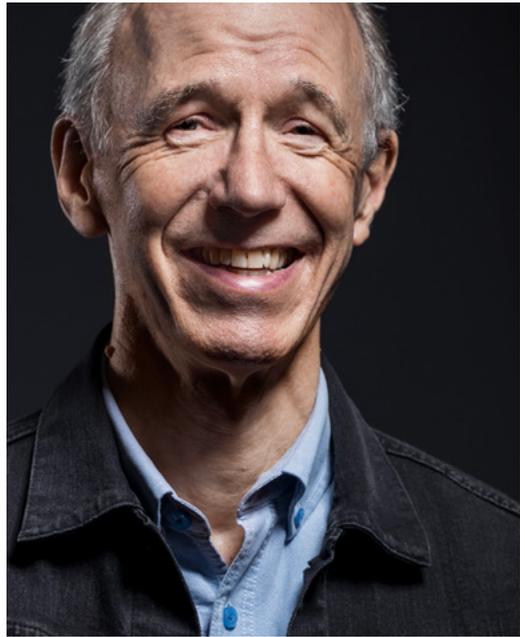
Magnus Lorentzson purchased his first small-format camera about 50 years ago, having previously borrowed his father's large-format camera. This marked his entry into the adult and creative worlds, immersing him in music, art, shapes, colors, light, and shadow. Initially photographing musicians and music groups, he transitioned to a career as a sound engineer, working in tour buses, theaters, and concert halls. The camera took a back seat as lighting design became his new focus, leading to large exhibitions in Eriksbergshallen featuring innovative lighting designs.

1999 marked a turning point, as Lorentzson ventured into the global arena with extensive sound, light, and video setups for major private companies. The demanding workload led to a significant turning point, which, despite being challenging, paved the way for a fresh start. A digital camera found on a hat shelf reignited his passion, leading him to fulfill a long-held dream of studying at Spéos Photography School in Paris.

In the last decade, Lorentzson's work has spanned project and production management, photography, creative work, lighting design, and scenography.



*Linnéa Talp Photo Sara Björkegren
Lukas Arvidsson
Magnus Kjellson
Magnus Lorentzson*



*Manfred Cordes
Maria Grønhaug
Maria Löfberg
Mark Tatlow Photo Nadja Sjöström*

Manfred Cordes

Manfred Cordes specializes in music from the 16th and 17th centuries and views himself as a mediator between musicology and music performance. Since 1985, Cordes has been based in Bremen, where he took over the vocal ensemble of the Forum Alte Musik and began an extensive concert career. He has also collaborated with several Early Music ensembles as a singer, continuo player, and trombonist. Manfred Cordes is the founder and artistic director of the European Hanseatic Ensemble, which is particularly focused on advancing the careers of young musicians. The project reflects his deep affinity for Northern German music, his interest in the history of the Hanseatic League as a Europe-wide network, and his commitment to the professional development of young musicians.

Maria Grönhaug

Maria Grönhaug works as a church musician at Saint Tomas Church in Västerås. In her role, she creatively integrates imaginative narratives into her music. For instance, she has crafted an organ fairy tale based on the biblical story of the lost sheep, where the organ becomes the setting for a missing organ pipe that is eventually found. Through a whimsical and inventive tale, church mice search for the pipe, showcasing Maria's unique approach to blending music with storytelling.

Maria Löfberg

Maria Löfberg is a Swedish organist, music teacher, and composer. She earned a Master's degree from the Academy of Music and Drama at the University of Gothenburg in 1997 and has been a member of the Swedish Composers' Society since 2007.

Löfberg is known for her compositions across various genres, including sacred music for solo voice, choir, organ, and chamber ensembles. She is also a versatile performer, showcasing her skills in both playing the organ and singing.

Her contributions to the field are marked by several accolades, including second place in the Jyväskylä Composition Competition in 2011 for her work *Guido's Discovery*, and winning the Allmänna Sången & Anders Wall Composition Competition in 2014 with her choral piece *Sandskrift*.

Mark Tatlow

Mark Tatlow is a conductor, pianist, and harpsichordist. Born in Wolverhampton, England, he has lived in Sweden for over 25 years. As Artistic Director at Drottningholms Slottsteater from 2007 to 2013, he conducted Sweden's first

Monteverdi opera cycle, as well as works by Cavalli, Handel, Martín y Soler, Haydn, and Mozart. From 2002 to 2012, he served as Professor of Musical Studies at the University College of Opera (now SKH) in Stockholm and, in 2013, co-founded Performing Premodernity, a research project based at Stockholm University. He is currently undertaking doctoral artistic research at the University of Gothenburg. His dissertation, *Assaggio: Experimenting with the Performance of Early Vocal Music at a Time of Meta-Crisis*, explores how the catastrophic future facing the world might influence his approach to early music. In 2019, Mark was commissioned by the Buxton Festival to compile and conduct *Georgiana*, a new eighteenth-century opera pasticcio, which received the UK Theatre Award for Achievement in Opera. In 2022, he was awarded the Gustavian Scholarship from the Swedish Academy. Mark has also been artistically responsible for several new concert halls, including the Wathen Hall at St Paul's School in London and the Queen Silvia Concert Hall at Lilla Akademien in Stockholm.

Massimiliano Guido

Massimiliano Guido is an Associate Professor in the Musicology and Cultural Heritage Department at Pavia University, where he teaches courses on the History of Musical Instruments and Historical Improvisation. He previously served as a Banting Postdoctoral Fellow at the Schulich School of Music, McGill University, where he researched historical improvisation at the keyboard with Peter Schubert. During 2013-14, he was the principal investigator of the international research project "Improvisation in Classical Music Education: Rethinking Our Future by Learning Our Past," funded by the Social Sciences and Humanities Research Council of Canada.

He has organized two international conferences on improvisation and is the editor of *Studies in Historical Improvisation: From Cantare super Librum to Partimenti* (Routledge, 2017). His writings cover a variety of subjects, including music theory, performance practice, organ building, and art song. He was also the chair of the "Interest Group on Improvisation" for the Society for Music Theory (2016-18). In addition, he is active as an organist, harpsichordist, and clavichordist.

Michael R. Dodds

Michael R. Dodds is Associate Professor of Music History at the University of North Carolina School of the Arts. In *From Modes to Keys in Early Modern Music Theory* (Oxford University Press, 2024), Dodds proposes a model for change in modal theory between the 16th and 18th centuries. In its companion volume, *The Organ in Baroque Office Liturgy* (also forthcoming from OUP), Dodds examines the transition from modes to keys in the context of sacred repertoires and performance practices. His research has been supported by multiple fellowships, including those from Fulbright, the National Endowment for the Humanities, and

the Yale Institute of Sacred Music. His story as a composer is the subject of the award-winning 2023 documentary *Blessed Unrest* by Bonnemaïson.

Mikael Carlsson

Mikael Carlsson is a composer and music producer who has written music primarily for choir since 2007. In addition to composing dozens of motets, his larger-scale works include *Requiem*, *Stabat Mater* for choir and solo cello, *Te Deum* for choir and orchestra, *Julevangeliet* for choir and string quartet, and *Rainbow Suite* for choir a cappella. He has also composed works for orchestra and arranged numerous film scores for the concert stage, working extensively with Hollywood composers Marco Beltrami and Terence Blanchard.

Beyond composing, Mikael runs the film music label MovieScore Media, where he has produced over 600 albums featuring film scores by composers from around the world. He is also a prolific concert producer in both the film music and choral music realms.

Natalie Ogonek

Natalie Ogonek is a freelance dancer, actor, and choreographer. She has danced with the National Ballet of Canada, Hamburg Ballet, and Hong Kong Ballet, and is currently on sabbatical from the Royal Swedish Ballet. She has performed soloist roles in both classical and contemporary repertoires and was awarded the UNESCO World Heritage Scholarship and Residency in 2023.

Nathan Laube

In addition to serving as Associate Professor of Organ at the Eastman School of Music and taking on his new role as International Consultant in Organ Studies at the Royal Birmingham Conservatoire, UK, Nathan Laube has an extensive recital career that spans major venues across four continents. Notable recent appearances include the inaugural recital of the restored Harrison & Harrison organ at King's College Chapel, Cambridge, as well as performances at Notre-Dame Cathedral in Paris and St. Paul's Cathedral in London.

Laube is a regular guest at some of the world's most significant organ festivals, where he performs, teaches, and gives lectures. These include the Internationales Musikfest Hamburg (DE), the 300th Anniversary Festival of the 1714 Silbermann organ at Freiberg Cathedral (DE), the Stockholm Organ Space Festival (SE), the Max Reger Foundation of America's 2015 Max Reger Festival (USA), the Chicago WFMT Bach Project (USA), and the 2019 OHS "Symphonic Organ Symposium" (USA), among others.

Among Laube's recordings, the Stephen Paulus Grand Concerto with the Nashville Symphony, conducted by Giancarlo Guerrero and released on the Naxos label, received a GRAMMY Award for Best Classical Compendium.

In April 2019, he launched the documentary-style radio program *All the Stops* on the WFMT Radio Network in Chicago. The program consists of four two-hour episodes that feature many of the world's most famous organs in Europe and the United States, exploring their unique histories and repertoire. For more information on *All the Stops*, visit www.wfmt.com/programs/all-the-stops

Paul Peeters

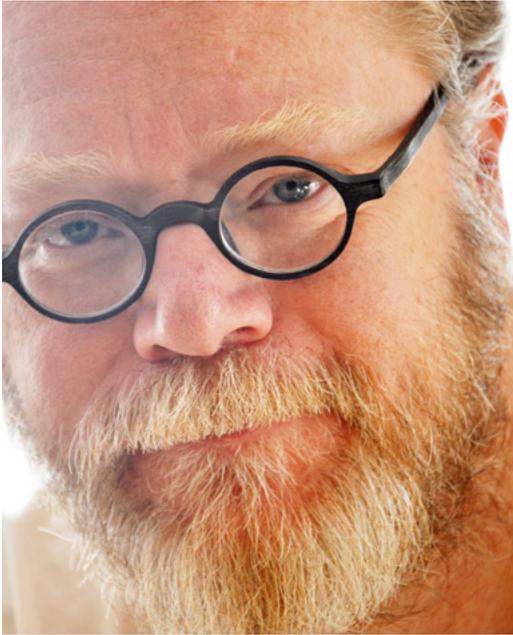
Paul Peeters studied musicology at Utrecht University, where his primary teachers for the organ were Prof. Dr. Maarten Albert Vente and Dr. Jan van Biezen. He studied organ with Kees van Houten and Jacques van Oortmerssen, and attended courses with Klaas Bolt, Harald Vogel, and Jean-Claude Zehnder. From 1983 to 1991, he was the editor-in-chief of the Dutch organ journal *Het Orgel*. In 1995, he was appointed librarian and coordinator of documentation at the Göteborg Organ Art Center (GOArt) at the University of Gothenburg, and from 2004 to 2007, he served as its director. He taught organ building history at the Academy of Music and Drama, University of Gothenburg, from 2008 to 2021, and was the project leader of the Göteborg International Organ Academy from 2008 to 2017. He is a member of the editorial committee of the Swedish journal *Orgelforum* and is completing a doctoral dissertation titled *French and German Organ Building in the 19th Century: The Tonal Designs of Cavallé-Coll and Walcker – A Comparative Study*. From its foundation in 1990 until 2013, he was a board member of the International Association of Organ Documentation (IAOD), serving as its chairman from 2006 to 2013. Since 2018, he has been a board member of the foundation Utrechts Orgelarchief M. A. Vente.

Per Högberg

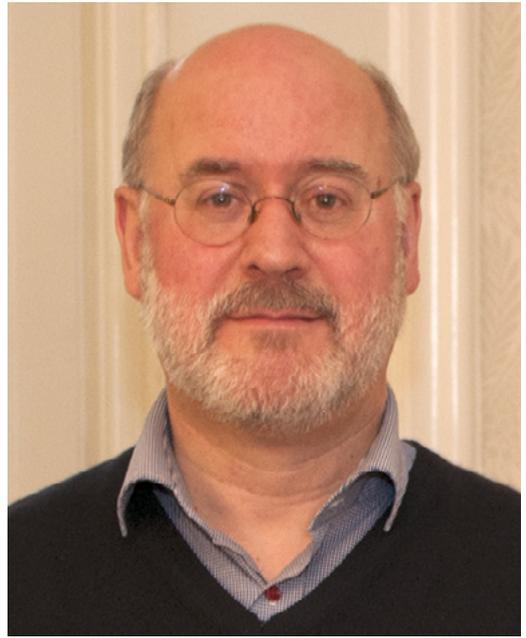
Per Högberg is an organist, choir director, scholar, and educator. He has been a church musician within the Church of Sweden in Gothenburg for over 35 years.

Since 1985, he has been employed by Gothenburg Cathedral Parish and has served as the organist at Vasa Church since 2009.

He is also an assistant professor at the Academy of Music and Drama at the University of Gothenburg, where he teaches church music, liturgical organ playing, and improvisation. Additionally, he has held a similar position at the Academy of Music at the Luleå University of Technology.



*Massimiliano Guido
Michael R. Dodds
Mikael Carlsson
Natalie Ogonek*



Nathan Laube Photo Joseph Routon

Paul Peeters

Per Högberg

Pernilla Vikström

Högberg's doctoral dissertation, *Organ Singing and Hymn Playing: Musical Interpretation of Congregational Singing*, investigates the artistic interactions between the organ, organist, and singing congregation. His research has attracted recognition from institutions such as the Royal Swedish Academy of Music, which awarded him the Harald Göransson Scholarship and the Bernadotte Scholarship.

Pernilla Vikström

Pernilla Vikström is organist at Saint Stephen's parish in Staffanstorp, Sweden. She co-wrote the award-winning organ fairy tale Noah's Ark with Märta Kayser and Bernice Åkesson. The piece, which brings one of the Bible's most famous stories to life through drama and the diverse sounds of the organ, won the national competition Create an Organ Adventure. It will be performed at Gothenburg Cathedral during the Göteborg International Organ Festival 2024, in conjunction with the award ceremony.

Renée Barbre

Renée Barbre is a PhD candidate in Music Theory at Yale University. She specializes in musical cryptograms – cryptic uses of music notation and related visuals. Her dissertation explores what these intriguing objects might reveal about European intellectual history in the Early Modern period, particularly concerning the relationship between esotericism and science around 1550-1650.

Before pursuing her PhD, Renée taught music classes, voice lessons, and French on Boston's North Shore at Waring School and the Longy School of Music of Bard College, where she also met and married Daniel Barbre. A classically trained mezzo-soprano, Renée regularly performs as a member of Yale's Schola Cantorum.

She holds an MA in Music Theory Pedagogy from the Eastman School of Music, a BMus in Voice Performance from Houghton College, and various certificates in composition from the Conservatoire de Bordeaux Jacques Thibaud.

Romina Zanon

Photographer, visual artist, and researcher Romina Zanon has exhibited her work both in Italy and internationally at venues such as OnArt Gallery (Florence), the Italian Cultural Centre of Cluj, Dorfkirche (St. Moritz), Galerie90 (Rio Pusteria), Festival Diecixdieci (Gonzaga), Riapertura Festival (Ferrara), and ArtEindhoven. Her photographic practice, which combines a documentary approach with personal narratives, explores themes of individual and collective memory. In 2020, she co-authored the book *Il neorealismo di Marcella Pedone. Fotografie e filmati di un viaggio identitario nei paesaggi di un'Italia perduta* (Casadei

Libri) with Mirco Melanco, which was presented at the Venice International Film Festival and Milan Book City. In 2023, she published *Mario Bernardo "Radiosa Aurora". Una vita dedicata al cinema e alla fotografia* (Il Poligrafo), presented at the Salone Internazionale del Libro, the Casa del Cinema in Rome, and the Casa del Cinema in Venice. She has served as Artistic Director for the River International Film Festival (Padua, Italy) and as General Manager for the Smarano International Academy (Italy). In 2024, she earned her PhD in Photography from the University of Padua.

Ruth Tatlow

Dr. Ruth Tatlow is a visiting researcher at the Academy of Music and Drama, University of Gothenburg, and chair of the Bach Network Council. In 2023, she was a visiting fellow at Clare Hall, Cambridge, where she wrote her latest monograph, *Glory from the Gallery: On Bach's Church Cantatas* (Oxford, 2025).

Much of her research has focused on the thought processes and beliefs that affected the choices made by composers and poets in the long eighteenth century, with a particular emphasis on Lutheran Germany and J. S. Bach. This is reflected in her two monographs: *Bach and the Riddle of the Number Alphabet* (Cambridge, 1991), which demonstrated that number alphabets were widely known and used by poets in Bach's time, and *Bach's Numbers: Compositional Proportion and Significance*, the result of extensive surveys of historical sources in search of number systems that Bach and his contemporaries might have used in their musical scores, and what these systems would have meant.

Her interest in communicating research discoveries beyond academia led Tatlow to co-found the Bach Network in 2004 and its peer-reviewed publications, *Understanding Bach* (2006–2017) and the multimedia publication *Discussing Bach* (2020–). Additionally, she has coordinated many of its physical meetings, including the biennial Dialogue Meeting, and since 2020, the annual Bach Network in Dialogue presentations at the Leipzig Bachfest.

Sam Chapman

Sam Chapman grew up in the West Country, England. He studied historical plucked instruments with Elizabeth Kenny at the Royal Academy of Music, London, where he was awarded the Julian Bream Prize and the Robert Spencer Award. After receiving a Leverhulme Scholarship, he studied lute at the Schola Cantorum Basiliensis in the MA program with Hopkinson Smith. In 2012, he also completed an MA in basso continuo with Jesper Christensen.

As a continuo player, he has performed with the Akademie für Alte Musik Berlin and the Orchestra of the Age of Enlightenment, as well as with conductors such as



*Renée Barbre
Romina Zanon
Ruth Tatlow
Sam Chapman Photo Jana Jocif*



*Samuel Johansson
Sietze de Vries
Steffen Bjerre Jespersen
Stephen Craig*

William Christie, Alessandro de Marchi, Diego Fasolis, and Rinaldo Alessandrini. His chamber music partners include keyboard instrumentalist Edoardo Torbianelli, gambist Domen Marincic, and recorder player Laura Schmid.

In addition to his artistic activities, he regularly leads courses in early music and Alexander Technique. Since 2018, he has been a lecturer in lute, basso continuo, and chamber music at the Berlin University of the Arts, and since 2023, he has been teaching lute and methodology/didactics at the HfMDK Frankfurt.

Samuel Johansson

Samuel Johansson studied harpsichord with Mayumi Kamata and Ulf Söderberg at the Royal College of Music in Stockholm. He also studied early music with Laura Alvini and Roberto Gini in Milan, Italy.

In Sweden, he studied at Hjo Folkhögskola and the Academy of Music and Drama at the University of Gothenburg, where he graduated with a degree in choral conducting in 2016, followed by a bachelor's degree in church music in 2019.

Sietze de Vries

Sietze de Vries is internationally active as both a concert organist and church musician. His organ teachers included Wim van Beek and Jos van der Kooy, with whom he also studied improvisation, as well as Jan Jongepier. De Vries has won no fewer than 15 prizes at various national and international organ competitions, including first prize at the Haarlem International Organ Improvisation Competition in 2002.

Since 2000, de Vries has been in demand worldwide. In addition to his performances in Europe, he has traveled to the United States, Canada, South Africa, Russia, and Australia. He is also in international demand as an improvisation teacher, in addition to his position at the Prince Claus Conservatory in Groningen.

In addition to his work as a performer and teacher, de Vries is especially well known for leading organ tours, lecturing, giving masterclasses, and developing programs to introduce children to the organ. His commitment to nurturing young talent is also reflected in his role accompanying the Roden Girl Choristers (Koorschool Noord Nederland).

Steffen Bjerre Jespersen

Steffen Bjerre Jespersen is an opera singer specializing in Baroque repertoire, who has performed with a wide range of the largest Baroque ensembles and orchestras in Denmark and Scandinavia. In 2022, Steffen received critical acclaim for his performance in Matias Vestergård Hansen's *Lisbon Floor*, which won "Opera of the Year" at the Reumert Awards.

Steffen studied at the Royal Danish Academy of Music, the Opera Academy, and the Young Artist Program under the Royal Danish Theatre. He made his opera debut with the Danish/Swedish Baroque ensemble Camerata Øresund in 2018, where he sang the title role in Vivaldi's *Il Giustino* at Denmark's largest festival for early music. In September 2022, he premiered his own staged concert, *Seeking Senesino*, with Camerata Øresund at the Old Stage, Royal Danish Theatre. His performance led to a nomination as "Opera Singer of the Year" by the music magazine *Copenhagen Culture* in February 2023.

In September 2021, Steffen received the Hans Voigt Memorial Scholarship, one of Denmark's most prestigious honors for young opera singers. At the concert, he was accompanied by Concerto Copenhagen's artistic director Lars Ulrik Mortensen.

Stephen Craig

Stephen Craig is a musician from the UK who has been living in Sweden for nearly 12 years. He studied piano at the Royal Welsh College of Music and Drama, where he obtained a BMus (Hons). He also holds an Associate diploma (ARCO) in Organ from the Royal College of Organists. In 2008, he moved to Jerusalem to work for Daniel Barenboim's Foundation, where he taught piano, performed chamber music with international musicians, and assisted in pioneering projects such as the first opera in the Arabic language. Since moving to Sweden, he has continued his studies at the University of Gothenburg, earning a Master's in Organ and Related Keyboard Instruments. He is passionate about church music and is dedicated to involving children and teenagers through singing, believing that it helps them understand the order of church services and provides valuable musical education.

Stephen Kennedy

Stephen Kennedy is Director of Music and Organist at Christ Church, Rochester; Instructor of Sacred Music at the Eastman School of Music; and Instructor of Organ for Eastman's Community Music School. In 1997, he founded the acclaimed Christ Church Schola Cantorum, an ensemble of voices and Renaissance instruments. Stephen has appeared as an organ soloist in both standard repertoire programs and recitals consisting solely of improvisations. His compositions have been performed

internationally by leading performers in their field. He has also designed aleatoric silent film accompaniments and interdisciplinary performance art. Additionally, he has created dance accompaniments such as *Luma Voce*, a dance score of computer-manipulated voice sounds with an overlay of vocal improvisation, for the New York City debut of the Rochester City Ballet.

Sverker Jullander

Sverker Jullander is Professor Emeritus (2006–2018 Professor and Chair) of Musical Performance at Piteå School of Music, Luleå University of Technology, Sweden. He is a member of the Royal Swedish Academy of Music and Chair of its research committee. In the years 2009–2012 he served as Head of Doctoral Studies at the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg. He is Editor-in-Chief of the Swedish Journal of Music Research and served as Chair of the Göteborg International Organ Academy Association in the years 2018–2024.

Dr Jullander is active as a musicologist, church musician and concert organist, and has given organ recitals in many European countries, in addition to CDs (labels Daphne and Toccata Classics) and radio broadcasts. From 1985 to 2006 he taught organ and organ pedagogy at the University of Gothenburg, where he received a PhD in musicology in 1997 with a dissertation on aspects of performance practice in the organ works of the Swedish composer Otto Olsson (1879–1964).

A founding member of the University's organ research center GOArt, he was its research director from 2001 to 2006. He has led and participated in a number of research projects at the University of Gothenburg and Luleå University of Technology, funded by the Swedish Research Council and the Bank of Sweden Tercentenary Foundation. Sverker Jullander has published a large number of scholarly articles and book chapters, mainly on the organ and church music of the 19th and early 20th centuries but also on other musical topics, and has edited numerous scholarly publications.

Timothy Scheie

Timothy Scheie is a Professor of French at the Eastman School of Music, where he has been researching and teaching literature, theater, and cinema for over 30 years. His scholarly work has appeared in numerous anthologies and journals, including *Theatre Journal*, *Modern Drama*, *Screen*, *French Forum*, *Text and Performance*, *Études théâtrales*, *College Literature*, and *Studies in French Cinema*. He is the author of two books: *Performance Degree Zero: Roland Barthes and Theatre* (University of Toronto Press, 2006), and *French Westerns: On the Frontier of Film Genre and French Cinema* (Edinburgh University Press, 2024).

Professor Scheie is an advocate for the study of world languages and literatures in American colleges and universities and served as president of the Association of Departments of Foreign Languages in 2013.

Tomasz Górný

Tomasz Górný is a reader at the Institute of Musicology at the University of Warsaw. He studied literature at the Universities of Cracow, Toulouse, and Düsseldorf, and organ music at the Conservatory of Amsterdam with Jacques van Oortmessen and Pieter van Dijk. Recently, he has been working on the international music book trade in the long eighteenth century and Johann Sebastian Bach's instrumental compositions, particularly the keyboard works. His articles appear in leading musicological journals such as *Early Music*, *Bach-Jahrbuch*, and *Notes*. He enjoys playing the clavichord and organ, as well as biking and hiking.

Tomaž Sevšek Šramel

Organist and harpsichordist Tomaž Sevšek Šramel has distinguished himself as a thoughtful and commanding artist with an extremely broad repertoire spanning solo and chamber music for keyboard instruments from the late Renaissance to the 21st-century musical avant-garde. He regularly performs as a soloist with the Slovenian Philharmonic Orchestra and the Slovenian Radio and Television Symphony Orchestra under the direction of conductors such as Ari Rasilainen, George Pehlivanian, Pavel Kogan, Hartmut Haenchen, Marko Letonja, and Grete Pedersen. He has given recitals in many European countries and the United States, often on important historical instruments such as the world's oldest organ in Sion, Switzerland, the Renaissance organs in Valvasone and Mantova, Italy, and the Schnitger organ in Weener, Germany.

He frequently performs on the clavichord and the forgotten 19th-century instrument, the French harmonium d'art. He graduated from the Musikhochschule in Freiburg, Germany, where he studied organ with renowned contemporary music specialist Zsigmond Szathmáry and harpsichord with Robert Hill, one of the most inspiring personalities in the field of early music. He later enrolled at the Eastman School of Music in Rochester, NY, where he studied organ with David Higgs and harpsichord with Arthur Haas.

Tommy Jonsson

Tommy Jonsson, born in Skåne, is a freelance organist, pianist, and arranger based in Gothenburg. He works across a wide range of genres, from standard classical repertoire, opera, and chamber music, to his specialty – crossover projects with pop



*Stephen Kennedy
Sverker Jullander
Timothy Scheie
Tomasz Górný*



Tomaž Sevšek Šramel Photo Jana Jocič
Tommy Jonsson
Torbjörn Näsborn
Ulrika Davidsson Photo Sven Andersson

music influences. He provided the score for *The Magic Flute* at Göteborgs Stadsteater in 2019 and serves as the artistic director for Almakören, a large community choir.

Tommy is involved as organist in *Monstret andas inte*, an organ fairy tale performed at the Youth Organ Festival during the Göteborg International Organ Festival, in collaboration with the Gothenburg Symphony Orchestra and conductor Katarina Andreasson. The performance explores big emotions and challenges concepts of beauty and ugliness, designed for preschool to third-grade students.

Torbjörn Näsbon

Näsbon was born and grew up in Uppland and was taught to play as a child by his father. Even at a young age, he had the privilege of meeting and playing with great musicians such as Viksta Lasse and Eric Sahlström. Later, after training as a violinist at Sveriges Radio's music school at Edsberg Castle and at the Royal Music Conservatory in Brussels, he was employed by the Umeå Symphony Orchestra at the Norrland Opera.

Almost on the side, he started playing the nyckelharpa, but it eventually took over and became his main instrument. He plays folk music, but he also integrates the nyckelharpa into classical music, mainly from the Baroque period. He has performed as a soloist with the Swedish Radio Symphony Orchestra, Drottningholm Baroque Ensemble, Stockholm Baroque Orchestra, and symphony orchestras in Umeå, Örebro, and Gävle, as well as touring Europe, Asia, and the USA with mezzo-soprano Ann-Sofie von Otter.

In 2014, he received Zorn's gold medal with the justification "Virtuoso, masterful, and tradition-conscious playing on the violin and nyckelharpa," the highest award a folk musician can receive. He is understandably very proud of this.

Ulrika Davidsson

Ulrika Davidsson is a versatile musician with an international performance career on fortepiano, clavichord, harpsichord, and piano. She has performed in numerous European countries, as well as the USA, Japan, and South Korea, and is a regular presenter and performer at international academies and festivals. Ms. Davidsson has served as Assistant Professor of Historical Keyboards at the Eastman School of Music (USA) and has taught at the Hochschule für Künste Bremen, the Royal Danish Academy of Music, and the Academy of Music and Drama in Gothenburg. Ms. Davidsson holds a Doctor of Musical Arts degree in piano and historical keyboards, and a Master's degree in harpsichord from the Eastman School of Music; a Master of Fine Arts degree in piano from the University of Gothenburg; and the

Organist and Cantor Diploma from the Royal Academy of Music in Stockholm. She is represented on CD with Bach's Well-Tempered Clavier I and Haydn sonatas. Her awards include the Swedish Art Grant, the Adlerbertska Artistic Award, and the Cultural Award of the City of Mölndal.

Ulrike Heider

Ulrike Heider, born in Erlangen, Germany, moved to the Netherlands for her professional music studies, graduating from several conservatories with degrees in church music and organ, studying with Bert Matter and Hans van Nieuwkoop in Arnhem, as well as in choral and orchestral conducting, and Early Music ensemble singing. She is active as a conductor, church musician, and organist, having performed recitals in Belgium, the Netherlands, Austria, Germany, and Italy.

Currently, she serves as the organist of Haga Church in Gothenburg, conducts two chamber choirs in Gothenburg, and is the founder and artistic leader of Schola Gothia. She has taught and performed at various festivals and academies across Europe, and her recordings can be found on the Proprius, Loft, and Intim labels. For her work as a choir conductor, she has received several awards. She is also the Artistic Co-Director of the Göteborg International Organ Festival.

Vasa Vokalensemble

Vasa Vokalensemble is a mixed choir based at Vasa Church in Gothenburg, welcoming experienced singers with strong sight-reading skills. Under the direction of organist Per Högberg, the ensemble participates in a variety of music services and concerts, frequently collaborating with professional instrumentalists. The choir has performed works by major composers such as Duruflé, Händel, Pergolesi, and Britten, while regularly engaging with music by Bach, Pärt, and Mäntyjärvi.

Known for its blend of team spirit and professional leadership, Vasa Vokalensemble fosters an encouraging environment for vocal development. Singers benefit from the expertise of voice-trained directors, creating a holistic experience that nurtures both body and spirit. The ensemble is a regular feature in the musical life of Vasa Church, contributing to lunchtime concerts, Evensongs, and large-scale sacred music performances.

Vokalensemblen Lux

Vokalensemblen Lux is a relatively new mixed choir in Gothenburg, operated by Carlssons Kluster, an independent concert production company run by Mikael Carlsson. The singers are handpicked for each project, and the size of the ensemble



Ulrike Heider
Vasa Vokalensemble



Vokalensembeln Lux
William Porter

is flexible. The philosophy is to include only those singers who are truly passionate about and devoted to the current repertoire. Under the direction of Ulrike Heider, Lux has focused its concerts on the music of Arvo Pärt, Eric Whitacre, and Hilding Rosenberg, as well as Sergei Rachmaninoff's *Vespers*.

William Porter

Widely recognized as a performer in both the United States and Europe, William Porter has also gained international acclaim for his expertise in improvisation. He has performed at major festivals and academies, including the North German Organ Academy, the Italian Academy of Music for the Organ, Organfestival Holland, the Lausanne Improvisation Festival, the Festival Toulouse les Orgues, the Boston Early Music Festival, Eastman's Improvfest, and the National Convention of the American Guild of Organists.

Porter served as Professor of Organ, Harpsichord, and Improvisation at the Eastman School of Music in Rochester, New York, from 2002 until his retirement in 2013. He has also been a member of the music faculty at McGill University in Montreal, and from 1985 to 2002, he taught organ, music history, and theory at the New England Conservatory in Boston. From 2001 to 2005, he taught improvisation at Yale University. Porter holds degrees from Oberlin College, where he also taught organ and harpsichord, and from Yale University.

He has recorded on historic instruments, both old and new, for the Gasparo, Proprius, BMG, and Loft labels. Now residing in Rochester, New York, he has returned to the Eastman School of Music as a part-time Professor of Organ.

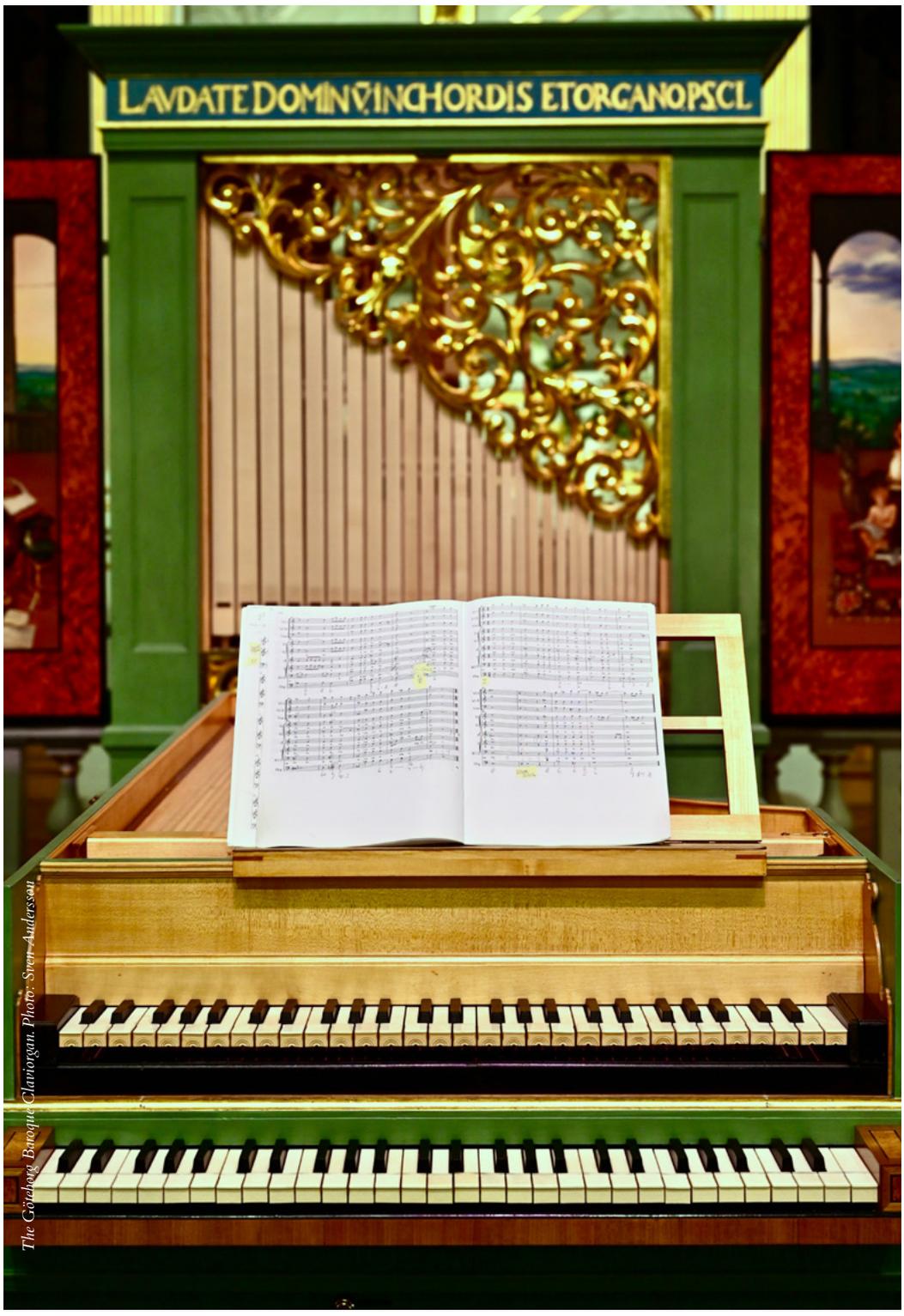
Åsa Unander-Scharin

Åsa Unander-Scharin is a dancer, choreographer, PhD, and professor, renowned for her collaborations with dancers, musicians, programmers, and robotics researchers in creating experimental opera and dance. Her choreographic works have been featured at festivals, art galleries, and conferences across Europe, Japan, Vietnam, Canada, and the USA. In 1998, her first robot choreography, *The Lamentations of Orpheus*, received an honorary mention from VIDA 2.0, and in 2014 it was performed live again during the International Science Festival in Gothenburg. Her dance films *Elevation* and *Artificial Body Voices* were produced by Swedish Television. Recently, she created *Isagel* for the Göteborg International Organ Festival, *La Conférence des oiseaux*, and the giant opera marionette for *ReCallas: Medea* at the Croatian National Opera in Rijeka, the European Capital of Culture in 2020, as well as *The Tale of the Great Computing Machine*, commissioned by KTH Royal Institute of Technology.

LAVDATE DOMINUM IN CHORDIS ET ORGANIS



The Göteborg Baroque Clavierorgan. Photo: Sverre Andersson.



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Artwork: Athanasius Kircher, Systema Ideale Pyrophyllaciorum Subterraneorum, quorum montes Vulcanii, veluti spiracula quaedam existant (1665).

GÖTEBORG INTERNATIONAL ORGAN FESTIVAL

October 8-19, 2025

Visions

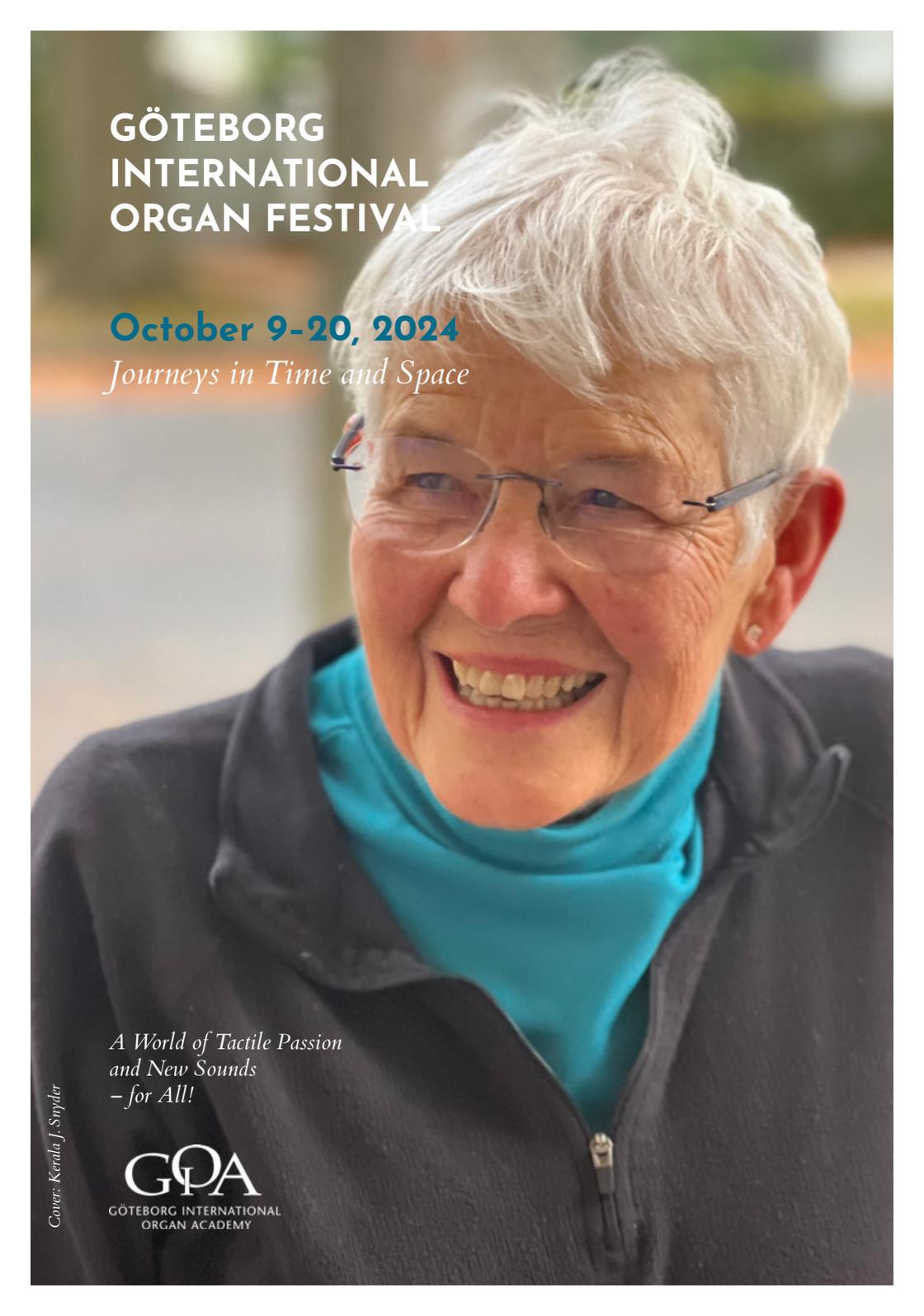
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