

# HISTORIC ORGANS OF SWEDEN

May 20 – June 2, 2023 14 Days  
with Hans Fagius and J. Michael Barone



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A complete booklet pdf with the tour itinerary can be accessed on line at [www.pipedreams.org/tour](http://www.pipedreams.org/tour)

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*Thanks to the following people for their valuable assistance in creating this tour:*

Hans Fagius

Tim Schmutzler

Betina Kohler and Bonnie Boisner

*Borton Overseas, Minneapolis.*

*We appreciate information provided from these sources and others:*

Svenska kyrkan church histories ([svenskakykan.se](http://svenskakykan.se)) and Wikipedia

## Welcome Letter from Michael...

Dear PIPEDREAMS Friends,

**W**ell.....yes, it's happening!! Against innumerable impediments and frequent frustrations, we're actually off and running on another PIPEDREAMS Tour...this one to Sweden.

As usually is the case, I've not been here before. I've known a bit about organs in Sweden through recordings, particularly those made by our organ guide, Professor Hans Fagius who, as a young fellow, showcased some of his homeland's finest instruments in a variety of repertoire, most thrillingly the works by Bach played (in part) on the stunning Cahman organ in Lövestabruk. And you may have enjoyed the several Nordic Journey episodes on PIPEDREAMS with James D. Hicks and his focus on 19th and 20th century instruments. What a treat...we get to hear all of them live!

And then there's the GOArt project in Göteborg of which my many historically-informed organist friends have been raving since its completion in 2000. Using the tools and processes of seventeenth-century artisans to make a seventeenth-century instrument seemed like a radical choice, but musical revelations were the result! Since then, other similarly re-creative projects for Cornell University and the Eastman School have further opened our ears and eyes to the art of truly hand-crafted instruments, but the instrument at the Orgyrte nya kyrka opened those doors.

However, certainly more recent instruments...Sweden's particular approach to the 'romantic organ', and the Swedish embrace of the 'organ reform' as well as the present-day viewpoints, both specific and eclectic...will engage and enlighten us. Our two weeks together will be packed with discoveries.

Voluminous thanks are due to **Hans Fagius** for his extraordinary efforts in helping plan and organize our itinerary, to the irrepressible **Tim Schmutzler**, our cat-wrangler, who knows what he is doing and has put in the advance work to also know what *we* will be doing together and how to make it happen, and to **Betina Kohler** of *Borton Overseas* and **Rene Kristensen** of *NordicMC*, who by great good fortune were the right people in the right place and in the nick of time to help get this show on the road.

And, of course, thanks to *you all* for risking life and limb to have an extraordinary adventure. 😊 Bon voyage!

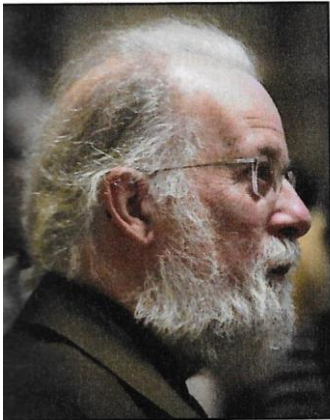
Cheers,

J. Michael Barone





## Hosts



**MICHAEL BARONE** is a well-known voice on public radio as host for the national broadcasts of American Public Media's *Pipedreams*, which celebrated its 40th anniversary in 2022/2023. He came to Minnesota Public Radio in 1968, served as the system's music director through 1993, and continues as Senior Executive Producer and the longest-tenured of any present MPR/APM staff. Barone is a graduate (B.M. in Music History) of the Oberlin Conservatory in Ohio, and an internationally known advocate for the pipe organ. He served as President of the Organ Historical Society and is co-founder of the Chamber Music Society of Saint Cloud. He received the President's Award from the American Guild of Organists (1996), the OHS Distinguished Service Award (1997), and the Deems Taylor Broadcast Award from the American Society of Composers, Authors and Publishers (2001), and was inducted into the Minnesota Music Hall of Fame (2002) for his contributions to the musical community at large and to organ music in particular. He was consultant on the Walt Disney Concert Hall organ project and is programming advisor to Philadelphia's Kimmel Center/Verizon Hall organ series.



**HANS FAGIUS** has for many years been one of the most active organ recitalists in Sweden. He received his basic education with Bengt Berg, and at the Stockholm Academy of Music with Professor Alf Linder. In 1974-75, he continued his studies in Paris with Maurice Duruflé. He regularly plays concerts, mainly in Europe, but has also toured North and South America, Australia, South Korea and Japan. Hans Fagius is well known for his numerous recordings, including the complete organ works of J.S. Bach, as well as a broad spectrum of music from the romantic period. His book about the organ works of Johann Sebastian Bach was published by Bo Ejeby Förlag in 2010, and in 2015, a comprehensive pedagogical edition of some of Bach's works was issued on Gehrman's Musikförlag. Hans Fagius was organ professor at The Royal Danish Academy of Music in Copenhagen from 1989 to 2020, after serving as organ teacher at the Academies of Music in Stockholm and Gothenburg for several years. He is a sought after teacher for masterclasses, and has frequently been a jury member at international organ competitions. In 1998 he was elected a member of The Royal Swedish Academy of Music and in 2019 he received the English Royal College of Organist's medal for his achievements as an organist.



**TIM SCHMUTZLER** grew up in Goslar, West Germany. After some time in the US during high school and in Paris, France for university studies, he settled in Berlin in the early 1990s. With a Master's Degree in art history he began to work as a guide and special interest lecturer in the museums of Berlin and soon wherever his help was needed between Paris and Moscow. Another focus of his work has been WWI battlefields and the persecutions in Germany after 1933. In the past decade his private interests shifted to music with the Piano Salon Christophori's collection and concert activities in Berlin. He enjoys collecting decorative arts, old toy trains, and historic Christmas decorations. Since 2016 Tim has also been accompanying *Pipedreams* journeys to Europe.

# Tour Itinerary

*\*Itinerary subject to change*

## SAT 20 MAY Arrive Copenhagen, Denmark

*For those arriving in Copenhagen separately, wend your way to the Imperial Hotel late morning/early afternoon Saturday for check-in and optional church visits.*

*For those arriving on Saturday at Copenhagen's Kastrup Airport, make your way to the arrival hall in Terminal 3. Look for a driver holding a sign "MPR Pipedreams Group." Transfer by small coach to the hotel will take place after the 11:40 AM flight arrivals, approximately 12:30 PM.*

1:15 PM	Coach transfer from hotel to <b>Garrison's Church</b>
1:30 PM	Organ demonstration by Hans Fagius
2:30 PM	Group walk to the next visit (about 15 minutes) - next to the Rundetårn
3:00 PM	<b>Trinitatis Church</b> choir concert
4:00 PM	Organ demonstration by Hans Fagius
5:30 PM	Group walk back to the hotel (about 17 minutes)
7:00 PM	Welcome Dinner at the hotel
Overnight:	<i>Imperial Hotel, Copenhagen</i>

## SUN 21 MAY Malmö, Sweden

	Breakfast at hotel
8:15 AM	Bags out – porter service; check-out and load luggage on the coach
9:15 AM	Depart Copenhagen crossing Öresunds Bridge to Malmö, Sweden (about 45 minutes)
11:00 AM	<b>St. Petri Church</b> Sunday morning service
12:30 PM	Organ demonstration by organist Carl Adam Landström
1:30 PM	Lunch at Restaurant Wega, Malmö Art Museum
2:30 PM	<b>Malmö Art Museum</b> – demonstration of historic organ by Hans Fagius
4:00 PM	Guided tour through the museum art collection
5:15 PM	Hotel check-in; porter service
6:15 PM	<b>St. Johannes Church</b> , organ demonstration by Hans Fagius
7:45 PM	Church visit ends
	Dinner on own
Overnight	<i>Scandic Malmö City, Malmö</i>

## MON 22 MAY Öved, Karlskrona, Kalmar

	Breakfast at hotel
8:10 AM	Bags out – porter service; check-out and load luggage on the coach
8:30 AM	Depart for Öved, Sjöbo (about 50 minutes)
9:30 AM	<b>Öved church</b> , demonstration by Hans Fagius
10:50 AM	Drive to Karlskrona (about 2:10 hours). Enjoy a prepared box lunch on the coach.
1:00 PM	<b>Fredrik's Church</b> , Karlskrona; demonstration by organist Staffan Sundås
2:30 PM	Coffee break (fika) at the church
3:00 PM	<b>Trefaldighets (Trinity) Church</b> , Karlskrona; demonstration by Staffan Sundås
4:00 PM	Depart for Kalmar (about 90 minutes)
5:30 PM	<b>Kalmar Cathedral</b> , demonstration by organist Jan H. Börjesson
7:00 PM	Drive to hotel for check-in; porter service
7:30 PM	Group dinner at the hotel
Overnight	<i>Clarion Collection Hotel Packhuset, Kalmar</i>

## TUE 23 MAY Västervik, Västra Eneby, Norrköping

	Breakfast at hotel
7:10 AM	Bags out – porter service; check-out and load luggage on the coach
8:00 AM	Depart for Västervik (about 2 hours)
10:00 AM	<b>St. Petri Church</b> , Västervik; demonstration by organist Bartosz Sozanski

12:00 PM	Lunch on own
1:15 PM	<b>St. Gertrude's Church</b> , Västervik; demonstration by Bartosz Sozanski
2:45 PM	Depart for Västra Eneby (about 75 minutes)
4:00 PM	<b>Västra Eneby church</b> . Possibility of coffee break/fika at the church
5:45 PM	Depart for <b>Norrköping</b> (about 90 minutes)
7:15 PM	Check-in; porter service
7:45 PM	Group dinner at the hotel
Overnight	<i>Scandic Hotel Strömmen, Norrköping</i>

### WED 24 MAY      **Östra Husby, Konungsund, Stockholm**

	Breakfast at the hotel
8:10 AM	Bags out – porter service; check-out and load luggage on the coach
9:15 AM	Depart for Östra Husby (about 30 minutes)
10:00 AM	<b>Östra Husby church</b> ; demonstration by organist Martin Reissner
11:30 AM	Depart for coffee break (10 minutes)
11:40 AM	Fika break at Zarah Leander Museum (cost not included in group price)
12:30 PM	Depart for Konungsund (about 15 minutes)
1:00 PM	<b>Konungsund</b> organ visit
2:15 PM	Drive to <b>Stockholm</b> (about 2:45 hours)
	Lunch stop en route
5:00 PM	Check-in for two nights; porter service
	Free time
7:00 PM	Group dinner at hotel
Overnight	<i>Clarion Hotel Amaranten, Stockholm</i>

### THU 25 MAY      **Stockholm**

	Breakfast at the hotel
8:45 AM	Depart from hotel for first church visit
9:00 AM	<b>Engelbrekt's Church</b> ; demonstration by organist Stefan Therstam
	Coach transfer to next church or option to walk (about 20-25 minutes)
11:30 AM	<b>St. Jacob's Church</b> ; demonstration by organist Mattias Wager
1:00 PM	Free time for lunch on own
	Walk to Vasa Museum – coach will be available for those who want to ride there. (Check with Tim if you would like to enter Vasa Museum early to eat lunch in the museum restaurant.)
3:00 PM	Guided group tour of <b>Vasa Museum</b>
4:30 PM	Coach transfer back to the hotel
	Free time and dinner on your own
6:15 PM	Coach to the <b>Stockholm Concert Hall</b> . The Royal Stockholm Philharmonic Orchestra plays Stravinsky's <i>Rite of Spring</i> , piano soloist Beatrice Rana, and American conductor Ryan Bancroft.
9:15 PM	Coach transfer back to hotel

### FRI 26 MAY      **Stockholm**

	Breakfast at hotel
8:10 AM	Bags out – porter service; check-out and load luggage on the coach
8:45 AM	Depart from hotel for first church visit
9:00 AM	<b>Oscar's Church</b> ; demonstration by organist Oscar Rutberg
10:30 AM	Coffee break on own in <b>Gamla Stan (Old Town)</b> . May either walk (about 25-30 minutes), or the coach will be available for transfer.
12:00 PM	<b>St. Gertrud's Church (German Church)</b> ; demonstration by organist Mikael Dirks
2:00 PM	Time for lunch on own and exploring Gamla Stan
3:45 PM	Depart Old Town by coach
4:00 PM	<b>Gustav Vasa Church</b> ; demonstration by organist Olof Andersson

5:45 PM	Drive to Uppsala (about 70 minutes)
7:00 PM	Check-in for two nights; porter service
7:30 PM	Group dinner at hotel
Overnight	<i>Clarion Hotel Gillet, Uppsala</i>

## SAT 27 MAY      Uppsala Region

	Breakfast at hotel
8:00 AM	Depart for Lövestabruk
9:30 AM	<b>Leufsta Bruk (Lövestabruk)</b> ; demonstration of chapel organ by Lukas Arvidsson
11:15 AM	Guided tour of the instrument collection in the Lövestabruk Mansion
12:15 PM	Group lunch at the restaurant, Lövestabruks Vårdshus
1:15 PM	Depart for Valö (about 40 minutes)
2:00 PM	<b>Valö Church</b> visit
3:00 PM	Depart to Börstil/Östhammar (about 30 minutes)
4:00 PM	<b>Börstil's Church</b> visit; possibility of coffee in church before leaving
4:45 PM	Drive to Uppsala (about 70 minutes)
6:15 PM	<b>Uppsala Cathedral</b> ; demonstration by organist Andrew Canning
8:00 PM	Cathedral visit ends. Dinner on own

## SUN 28 MAY      Uppsala, Norrköping

	Breakfast at hotel
TBA	Bags out; check-out
11:00 AM	<b>Uppsala Cathedral</b> Whitsunday (Pentacost) ( <i>Pinse</i> ) service <i>Walk to cathedral about 6-8 minutes</i>
12:15 PM	Lunch on own and free time <i>Short walk to Mission church from the hotel; about 8 minute walk from the Cathedral</i>
1:45 PM	<b>Uppsala Mission Church</b>
3:15 PM	Drive to <b>Norrköping</b> (about 3 hours)
6:30 PM	Check-in; porter service
7:15 PM	Group dinner at hotel
Overnight	<i>Scandic Hotel Strömmen, Norrköping</i>

## MON 29 MAY      Östra Skrukeby, Linköping, Gammalkil, Jönköping

	Breakfast at hotel
7:10 AM	Bags out – porter service; check-out and load luggage on the coach
8:30 AM	Depart for Östra Skrukeby (about 40 minutes)
9:15 AM	<b>Östra Skrukeby</b> visit; demonstration by organist Anders Krantz
10:30 AM	Depart for Linköping (about 30 minutes)
11:00 AM	<b>Linköping Cathedral</b> – with break for short prayer at noon; demonstration by organist Sara Michelin ( <i>we may not be able to hear the organ as it is under renovation, but the church is worth a visit</i> )
12:30 PM	Lunch on own
2:00 PM	Depart for Gammalkil (about 55 minutes)
3:00 PM	<b>Gammalkil's Church</b> ; demonstration by organist Martin Frodlund; possible coffee at the church
4:45 PM	Depart for <b>Jönköping</b> (about 90 minutes)
6:15 PM	Check-in. <b>NOTE</b> no porter service at this hotel
6:45 PM	Group dinner at hotel
Overnight	<i>Clarion Collection Hotel Victoria, Jönköping</i>

## TUE 30 MAY      Jönköping, Norra Solberga, Hult, Göteborg

	Breakfast at hotel
8:30 AM	Bring bags down to coach; check-out and load luggage on the coach

8:45 AM	Depart for first visit of the day
9:00 AM	<b>Kristine Church</b> , Jönköping; demonstration by organist Fredrik Sjöholm. Possibility of coffee/fika in church
11:00 AM	Depart for Norra Solberga (about 50 minutes)
12:00 PM	<b>Norra Solberga</b> church visit; demonstration by organist Mats Larsson
1:15 PM	Depart for Eksjö (about 25 minutes)
1:45 PM	Buffet lunch at Restaurant Sunrise, Eksjö (cost SEK 130pp, not included in tour price)
2:45 PM	Depart for Hult (about 20 minutes)
3:15 PM	<b>Hult Church</b> ; demonstration by Mats Larsson
4:45 PM	Drive to <b>Göteborg (Gothenburg)</b> (about 3 hours)
7:45 PM	Check-in for two nights; porter service
8:15 PM	Group dinner in the hotel
Overnight	<i>First Hotel G, Gothenburg</i>

### WED 31 MAY      Göteborg (Gothenburg)

	Breakfast at hotel
8:45 AM	Depart for first visit of the day
9:00 AM	<b>Vasa Church</b> ; demonstration by organist Per Högberg Walk to Gothenburg Concert Hall, about 5-7 minutes
11:30 AM	<b>Gothenburg Concert Hall</b> ; demonstration by organist Hans Davidsson
1:00 PM	Lunch on own and free time. Make your way on foot to Haga Church (16 minute walk)
3:00 PM	<b>Haga Church</b> ; demonstration by organist Ulrike Heider
4:45 PM	Coach transfer back to hotel Dinner on own
6:30 PM	Coach to <b>Gothenburg Opera House</b> , <i>Nabucco</i> by Verdi with conductor Giancarlo Andretta
10:00 PM	Coach transfer back to hotel

### THU 1 JUNE      Göteborg, Helsingborg, Copenhagen

	Breakfast at hotel
7:10 AM	Bags out – porter service; check-out and load luggage on the coach
8:10 AM	Departure from hotel
8:30 AM	<b>Örgryte New Church (nya kyrka)</b> ; demonstration by organist Erland Hildén. Coffee break/fika in the parish house or church
10:45 AM	Drive from Göteborg to Helsingborg (about 2:30 hours)
1:15 PM	Lunch on own
2:30 PM	<b>St. Maria Church</b> , Helsingborg
3:00 PM	Depart from Helsingborg
3:30 PM	Short ferry ride across the strait to Helsingør (Elsinore), Denmark
4:30 PM	Continue south to <b>Copenhagen</b> Check-in at hotel
7:00 PM	Transfer by coach to the Copenhagen Opera House
7:30 PM	Farewell Dinner at Almanak i Operaen Coach transfer back to hotel after dinner
Overnight	<i>Imperial Hotel, Copenhagen</i>

### FRI 2 JUNE      Copenhagen Departure

	Breakfast at hotel and check-out (no hotel group porter service) <i>There will be four airport transfers to Copenhagen Kastrup Airport with departures from the hotel by van at 5:45 AM, 8:35 AM, and 9:10 AM, and by minibuss at 10:35 AM.</i>
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## A Short History of Swedish Organ Building

### *A long and rich history*

In Sweden, more than 200 hundred organs built before 1860, and 200 organs built between 1860 and 1930, are preserved. This makes Sweden's historical organ heritage one of the richest in northern Europe. Many of these have, in later years, been restored to their original condition.



Some of the oldest organ parts in the world are found in the Swedish History Museum in Stockholm, coming from the island of Gotland. ***Sundre*** (organ case, 1370), and ***Norrlanda*** – complete with bellows, mechanical details like action and keys, but without pipes (beginning of 15th century).

Norrlanda

### *17th century*

There were no Swedish born organ builders of importance. Most organs were built by immigrants, mainly from Germany.

***Paul Müller*** – German church, Stockholm, 1608, and organs around Västerås.

***Philip Eisenmenger*** (died 1655) and ***Georg Hermann*** (died 1655). Built larger organs in and around Stockholm – Storkyrkan (later Stockholm Cathedral) 1632-40, 43 stops, III/P.

***Hans Heinrich Cahman*** (1640-1699). Came through Denmark to Sweden around 1680.

Married a daughter of Hans Christoph Frietzsche (who worked in Denmark from around 1655 until 1674). Built at least 7 organs in Sweden – Uppsala Cathedral was his largest organ, 1692-98, 50 stops, III/P, destroyed by fire just a few years later.

### *18th century*

There were two important organ building schools – the *Stockholm school* and the *Linköping school*.

#### *Stockholm school*

***Johann Niclas Cahman*** (1679-1737). The foremost organ builder in Sweden, son of Hans Heinrich Cahman, from whom he learned the North German style. He built around 35 organs between 1701 and 1736, five in cathedrals. No 3 manuals, but several 2 manual organs with many stops (Uppsala Cathedral, 1731, 40 stops, being the largest). A few are preserved, the most famous being Leufsta Bruk, 1728, 28 stops, II/P.

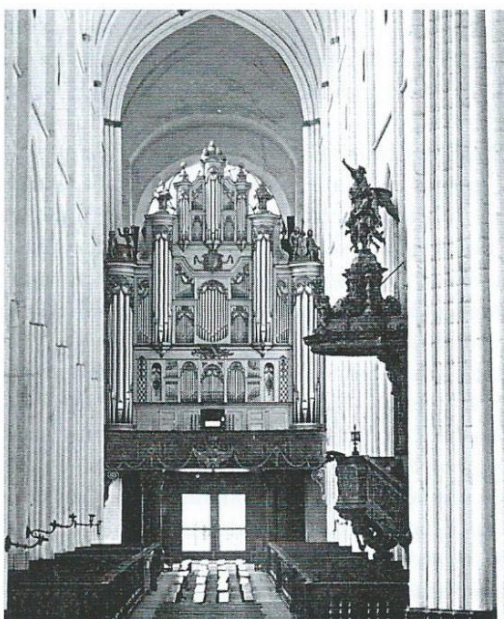


Cahman was succeeded by **Olof Hedlund** (died 1749). Some single manual organs and several fine cases are preserved.

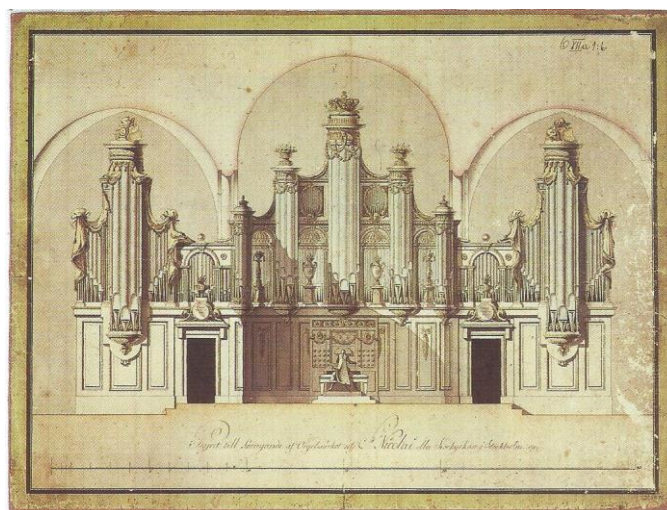
**Per Gren** (1715-1765) and **Petter Stråhle** (1720-1765) worked together as a company – **Gren & Stråhle**. Several large instruments, especially in Stockholm, with beautiful cases.

**Daniel Stråhle** (1700-1746) – uncle of Petter Stråhle.

**Olof Schwan** (1744-1812). The last important builder of the Stockholm school. He built around 40 organs between 1775 and 1812, the largest being in Storkyrkan (Stockholm Cathedral), 56 stops, IV/P. Several single manual organs are preserved (Öved, Börstil, Finnish Church in Stockholm).



Uppsala Cathedral. J.N. Cahman 1731



Storkyrkan, Stockholm, Olof Schwan 1798

### **Linköping school**

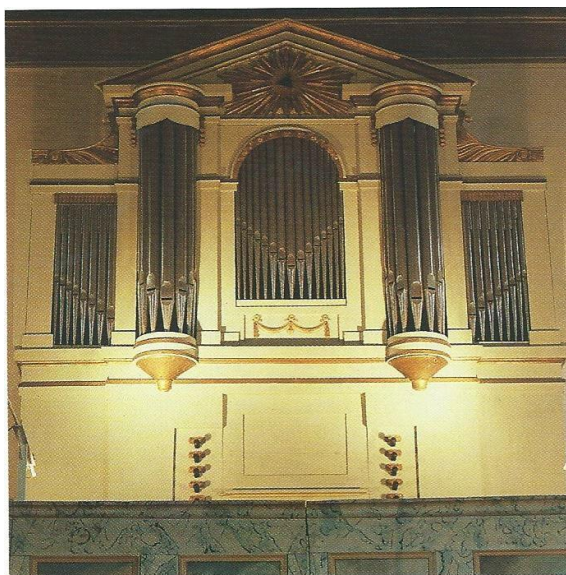
**Jonas Wistenius** (1700-1777). Studied and worked from 1726-38 in Eastern Europe (Königsberg [Casparini], Prussia, Poland, Latvia). After 1742 he had a workshop in Linköping. He built around 70 organs, mostly single manual, inspired by East European organ building and Gottfried Silbermann. A few are preserved.

**Lars Wahlberg** (1724-1776). The first apprentice at the workshop of Wistenius. He worked for some years with Anders Wollander in a workshop in Vimmeby. Wahlberg built around 15 organs of very high quality, the only completely preserved is in Loftahammar. His large organs in Fredrik's Church, Karlskrona, and Växjö Cathedral are reconstructed.

**Pehr Schiörlin** (1736-1815). Wistenius's apprentice, took over his workshop. Built around 70 organs between 1777 and 1815, many with two manuals. He was later inspired by the ideas of G.J. Vogler. Often had divided stops (like Gamba 4' Bass – Flute 8' Descant). Several are preserved (Gammalkil, Vikingstad, Östra Skrukeby, History Museum, Stockholm).



Skällvik. Jonas Wistenius 1762



History Museum, Stockholm. Per Schiörlin 1810

### *19th century*

#### *Organ builders with examination*

When Olof Schwan and Pehr Schiörlin died there was a lack of organ builders. A new Chorale Book was introduced in 1820 intended for organ accompaniment. There was a need for new organs and for educated and certified organ builders. The examination was carried out by The Royal Swedish Academy of Music.

Two promising organ builders, **Pehr Zacharias Strand** (1797-1844) and **Gustav Andersson** (1797-1872) received scholarships to study in Leipzig and Halle. They were also inspired by the organs of Gottfried Silbermann. Both became very important builders.

**Strand** built around 70 instruments, the largest being Lunds Cathedral 1836, 63 stops, IV/P, the largest organ in Scandinavia at that time. Many of his organs are preserved (Karlskrona Trefaldighetskyrkan, Gryt, Sånga).

**Andersson** built 45 organs, the largest being Åbo Cathedral 1842, 52 stops, III/P. Several are preserved (Östra Husby, Valö).

#### *Organ builders without examination*

There were a number of self-taught builders who learned by studying local instruments. Because of this, the organs were often old fashioned in style – but beautiful.

**Sven Nordström** (1802-1887), Norra Solberga. One of the foremost organ builders ever in Sweden. He built 39 organs between 1834 and 1882, many with two manuals, later together with his brother **Erik** (1818-1907). Twentytwo organs are preserved, the most famous being Västra Eneby and Flisby.

Other names in this category include: **Johannes Magnusson** (1804-1875), Lemhult, **Pehr Gullbergsson** (1780-1864), Lillkyrka, and **Nils Ahlstrand** (1785-1874), Norra Solberga.

**Johan Niclas Söderling** (1802-1890), Gothenburg, became the most important 19th century organ builder in the Western part of Sweden.





Lund Cathedral, Per Zacharias Strand 1836    Åbo Cathedral, Gustav Andersson 1850

### ***Romantic and late romantic organ builders***

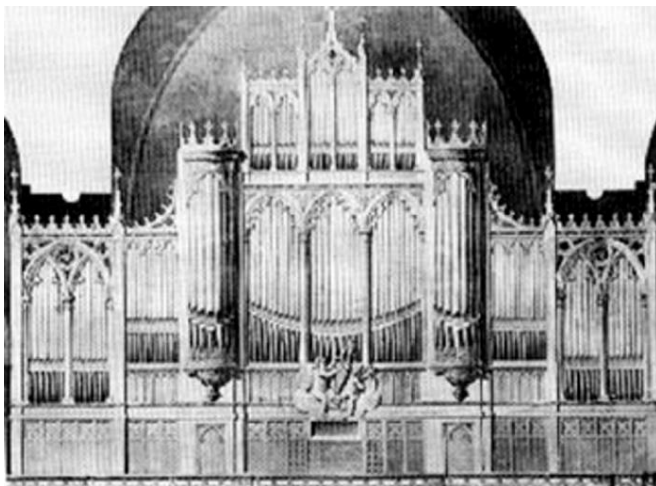
***Per Larsson Åkerman*** (1826-1876). The foremost late romantic organ builder in Sweden. He completed his exam as an organ builder in 1850. In 1854 he received a scholarship to study in Cologne (with Sonnek) and Brussels (with Merklin & Schütze). He met Cavaillé-Coll in Paris. He introduced many French ideas in his organs: harmonic flutes, mounted cornets, reeds like the *trompette harmonique*, *clarinette*, *eufone* etc., detached console, *appel anches*, and so on. These innovations were incorporated for the first time in the revolutionary organ in Strängnäs Cathedral 1860, 37 stops II/P, built in company with Eric Adolf Setterqvist (below). Åkerman's workshop was from 1866 situated in Stockholm in collaboration with ***Carl Johan Lund*** (1831-1914) under the name P.L. Åkerman & Lund. The firm built around 100 organs, the largest being Uppsala Cathedral 1871, 50 stops, III/P (recently restored back to its original state). The firm would become the most important organ workshop in Sweden. After 1900, in Stockholm, most of the important churches' organs were built by Åkerman & Lund. Several are preserved (Alunda, Karlskrona, Västervik, Jönköping).

***Eric Adolf Setterqvist*** (1809-1885), in Örebro. He worked between 1858 and 1860 with Åkerman but was, himself, an excellent builder. After Åkerman & Lund, he was the most important late romantic organ builder in Sweden. E.A. Setterqvist built over 100 organs - many are preserved. The firm later became E.A. Setterqvist & Son.

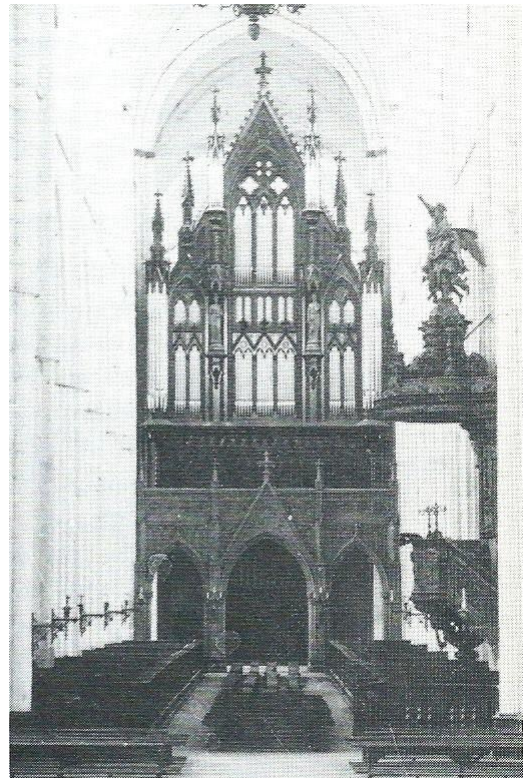
***Salomon Molander*** (1833-1905), Gothenburg. He began as an apprentice at Söderling's workshop. He built around 120 organs mostly in the Western side of Sweden. Several are preserved.

**Johannes Magnusson** (1852-1923), Gothenburg. Late romantic style, from around 1890 with pneumatic action. Around 80 organs were built on the Western side of Sweden. The firm later became the firm A. Magnusson, Mölnlycke, existing until 1998.

In Gothenburg, starting in the 1860s, several organs were built by the Danish firm Marcussen & Søn (from 1864 until 1922 a German firm).



Strängnäs Cathedral, Åkerman & Setterquist 1860



Uppsala cathedral, P.L. Åkerman 1871

## 20th century

**Åkerman & Lund** and **Setterqvist & Son** dominated in the Eastern part of Sweden. The firms continued to create mechanical instruments with Barker levers in many larger instruments until the beginning of the 1930s. But, at the same time, built organs with pneumatic action and a special type of wind chest called the Roosevelt chest.

In Gothenburg, **Eskil Lundén** (1881-1945) was the most important late romantic organ builder in Western Sweden. He was an apprentice in the firm of Salomon Molander and took over the workshop. Many of his organs remain in West and South Sweden (Lysekil Church 1901, Vasa Church, Gothenburg, 1911).

Ideas from the German *Orgelbewegung* (Organ Reform Movement) began to appear in specifications from the late 1920s expanding into the 1930s. Especially important were influences from the Danish Organ Reform Movement firms particularly **Marcussen & Søn** and **Th. Frobenius & Sønner**, two builders in the forefront of the Reform Movement. From around 1940 and onwards hundreds of organs were built in Sweden by Danish firms.

Inspired by the Danes, several Swedish firms started building instruments in the Organ Reform Movement style with mechanical action and stop action, in the beginning often with exaggerated specifications we today find quite peculiar. Here a few of these firms, active during the 1950s into the 1980s/1990s:

*Nils Hammarberg*, Gothenburg.

*A. Magnusson*, Mölnlycke.

*Åkerman & Lund*, Knivsta.

*Grönlunds Orgelbyggeri*, Gammelstad.

*Walther Thür*, Torshälla.

*Mårtenssons Orgelfabrik*, Lund.

*Robert Gustavsson*, Härnösand, often in collaboration with:

*Mads Kjersgaard*, Uppsala. A unique early example of an organ builder concentrating on early historical instruments combined with a similarly unique knowledge of organs from the 16th to the 18th century.

*And a few more...*

Around 1970, the so called *Compromise Organ* (All Around Organ) developed, with a more romantic Swell added to the usual classical inspired divisions, often with a rather negative result.

The 1976 French-inspired large, and very successful, organ by Åkerman & Lund in **Katarina Church**, Stockholm, 56 stops, III/P, (sadly destroyed in a fire in 1991) was a turning point with a new way of looking at historical inspiration. It could be called *The Second Organ Reform Movement*.

This was followed in 1982 by the reconstruction, by Magnusson, of the Baroque organ from 1724 by J.N. Cahman – 30 stops, II/P – in **Falun Kristine Church** and in 1986 by the reconstruction of the organ by Lars Wahlberg from 1764 (32 stops, II/P) in **Fredrik's Church, Karlskrona**, made by Grönlund.

From the 1990s and onwards many organs of high quality were built in a style closely related to classical Swedish organs around 1800.

## *21st century*

In more recent decades there has been an increased interest in romantic organs with restoration of both late romantic organs and reconstruction of preserved older instruments. New organs are often built using old material, even entire organs, coming from England or North America. The number of Swedish based builders has diminished due to a lack of successors in several earlier well-known firms. The most important firms of today are:

*Åkerman & Lund*, Knivsta, with many important instruments.

*Tostareds Kyrkorgelfabrik*, Tostared. An older firm that has expanded and in recent years now building excellent, very large organs.

*Bergenblad & Jonsson*, Nye. Successors of Nils-Olof Berg, a firm that is today the foremost builder dealing with restorations of historical organs.

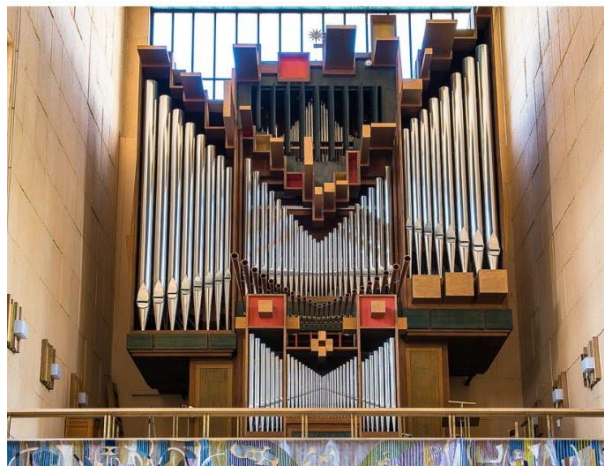
*Ålems Orgelbyggeri*, Ålem. Restorations of historical instruments and new organs in historical 19th century Swedish style.

*Grönlunds Orgelbyggeri*, Gammelstad. The old firm, still going (quite) strong.

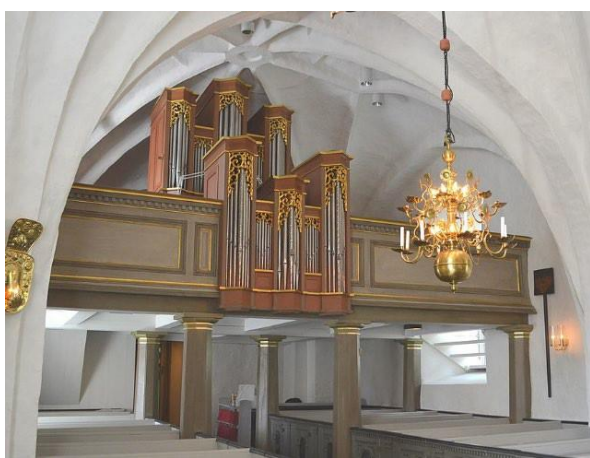
*And a few more...*



In recent years we have seen, as in many other countries, increased importation of larger organs by firms like *Klais*, *Rieger*, *Eule*, *Grenzing* and *Fratelli Ruffatti*.



Fröderyd's Church. N. Hammarberg 1955    Teg's Church, Umeå. Grönlund 1973



Kullerstad's Church. Åkerman & Lund 1978    Stora Tuna Church. A. Magnusson 1969



## Some of the most important Swedish organ composers and their music

### 17th century:



**Andreas Düben** (1597-1662). Son of Andreas Düben, who was organist at Thomas Church in Leipzig. Studied from 1614-1620 with Jan Pieterzoon Sweelinck in Amsterdam. Organist in The German Church in Stockholm from 1622, organist at the Swedish court from 1640 and organist in Storkyrkan (Stockholm Cathedral) in the same city from 1650.

#### *Organ works:*

Choral Fantasia *Wo Gott der Herr nicht bei uns hält*  
Variations over *Allein Gott in der Höh sei Ehr* (together with Sweelinck etc.)

#### *Praeludia*

**Martin Düben** (1598/99-1650). Brother of Andreas Düben. Presumably studied with Sweelinck in Amsterdam. Court musician in Stockholm from 1626, organist in Storkyrkan from 1640.

#### *Organ works:*

Choral Variations *Erstanden ist der heilig Christ*  
Variations over *Allein Gott in der Höh sei Ehr* (together with Sweelinck etc.)

#### *Praeludia*

**Gustav Düben** (1629-1690). Son of Andreas Düben and his successor as organist at the German Church from 1663. Before that court musician from 1647. Known as responsible for the famous *Düben Collection* at Uppsala University Library with around 2,500 mostly vocal works.

#### *Organ works:*

Choral Fantasia *Nun lob mein Seel den Herren*  
Keyboard Suite D Minor

**Christian Geist** (1650-1711). German composer and organist. Came to Stockholm in 1670 as court musician. From 1679 organist at the German Church in Gothenburg and from 1684 in Helligaandskirken in Copenhagen.

#### *Organ works:*

Three Choral Preludes (from the *Düben Collection*)

**Christian Ritter** (ca 1645/50-ca 1725). German organist and composer who worked in Stockholm 1681-1683 and 1688-1699, probably as court musician and organist.

#### *Organ works:*

Sonatina D Minor (North German Toccata-style)

**18th century:**

**Ferdinand Zellbell** the elder (1698-1765). Court musician in Stockholm from 1715, organist in Storkyrkan, from 1719.

*Organ works:*

Choralbook 1749

*Praeludia* for organ

**Ferdinand Zellbell** the younger (1719-1780). Son of F. Zellbell the elder. Studied with Johan Helmich Roman in Stockholm and Georg Philipp Telemann in Hamburg. Court musician in Stockholm from 1736, Succeeded his father as organist in Storkyrkan 1765.

*Organ works:*

30 *Praeludia*

**Henrik Philip Johnsen** (1717-1779). Born in Germany or England but active as court musician in Stockholm from 1743 and as organist in St. Clara Church from 1765. Composed vocal, instrumental and keyboard works.

*Organ works:*

*Six fugues pour les orgues ou le clavecin* (Amsterdam 1768)

Fugue D Minor

**Johann Agrell** (1701-1767). Swedish born, studied with Johan Helmich Roman. From 1723 active in Germany, first in Kassel and later in Nürnberg. Successful as a composer in Europe.

*Organ works:*

Two Concertos, D Major and A Major, for organ or harpsichord and strings.



**Georg Joseph Vogler – Abbé Vogler** (1749-1814).

German organist, priest, theorist and composer. Well known for his curious organ recitals and his invention *The Simplification System*. From 1786 *Kapellmeister* at the court of Swedish King Gustav III until the king's death in 1792. Stayed in Stockholm until 1799.

*Organ works:*

32 Preludes for organ or Pianoforte

**19th century:**

**Herman Berens** (1826-1880). Born in Hamburg but educated in Dresden. Came to Sweden 1847. 1848-1860 Music Director in Örebro. 1860 *Kapellmeister* at a theatre in Stockholm, from 1868 composition professor at the Music Conservatory.

*Organ Works (selection):*

Fantasy C Minor op.25 (For the inauguration of the Åkerman-organ in Uppsala cathedral).



**Gustaf Mankell** (1812-1880). Born in Christianfeld, Denmark. Came to Sweden 1833. Organist in St. Jacob's Church in Stockholm from 1835. Organ professor at the Music Conservatory from 1853. Published an Organ School (*Orgelskola*), 1867, which was mainly a translation of Lemmen's *Ecole d'Orgue*. Published several choral books.

*Organ works:*

12 large Organ Sonatas (1874-1877)

32 Preludes and Fugues (1846-1865)

7 Fantasy and Fugues (1834-1855)

Hundreds of smaller Preludes and other pieces

12 larger pieces for organ four hands.

**Georg Wilhelm Heintze** (1849-1895). Born in Jönköping. The foremost organist in Sweden of his time. At the age of 21 he represented Sweden at the inauguration of the large organ in Albert Hall, London. He succeeded his teacher Gustav Mankell in 1881 as organist in St. Jacob's Church Stockholm, and was Cathedral organist in Lund from 1889.

*Organ works (small selection):*

Fantasy and Fugue over the choral number 99

(1868) Suite in three movements (1889)

Several preludes and Festive Marches for service use



**Elfrida Andrée** (1841-1929). Born in Visby, Gotland. Received exam as organist 1860 as the first woman ever in Sweden. In 1867 she got the job as organist in Gothenburg Cathedral – the first woman in Europe to be cathedral organist. She stayed at the cathedral until her death and was a powerful personality in the musical life in Gothenburg. Successful composer with fine orchestral symphonies and chamber music works.

*Organ works (selection):*

Organ symphony B Minor (1891)

Cantilena G Major

Larghetto E Minor

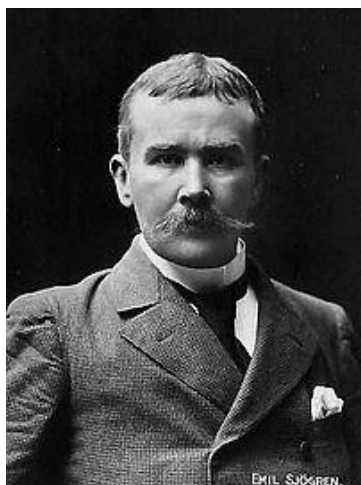
Fugues and

Preludes

Several short Chorale Preludes

### ***19th-20th century:***

***The following six composers*** belong to a group of organist-composers active in Stockholm before and after 1900. In many churches there were new, excellent organs by Åkerman & Lund or E.A. Setterqvist, the basis for their creativity.



**Emil Sjögren** (1853-1918). Born in Stockholm. Studied at the Music Conservatory in Stockholm 1869-1874. Organist in The French Reformed Church 1880-1884 and in the new St. Johannes Church from 1891 with an organ by Åkerman & Lund. One of the foremost late romantic composers in Sweden, well known for his chamber music (five violin sonatas!) and songs with piano.

*Most important organ works:*

Prelude and fugue G Minor op. 4 (1880)

Prelude and fugue A Minor op. 49 (1909)

Prelude and fugue C Major op. posth.

*Legender (Legends)*, 24 pieces in all keys op. 46 (1907)

**Gustaf Hägg** (1867-1925). Born in Visby, Gotland, the son of an organ builder. Studied at the Music Conservatory in Stockholm 1884-1891. Organist in St. Clara Church, Stockholm, from 1891. Organ teacher at the Music Conservatory from 1904, from 1915 as professor. His music is highly inspired by French composers like Franck and Widor.

*Organ Works (selection):*

*Quatre Morceaux pour orgue* op. 12 (1895)

*5 Orgelkompositionen* op. 22

*Meditation* op. 16

Several collections with works for harmonium, also playable on a large organ

**Harald Fryklöf** (1882-1919). Born in Uppsala. Studied at the Music Conservatory in Stockholm with exam as organist 1903. Active as teacher of harmony at the Music Conservatory from 1908 and the same year as organist in Storkyrkan. Died in the Spanish flue. His most well known work is an excellent violin sonata, *Sonata alla leggenda*.

*Organ works (selection):*

Symfoniskt stycke (Symphonic piece) D Minor

Passacaglia F Minor

A few smaller pieces



**Otto Olsson** (1879-1964). Born in Stockholm. Studied at the Music Conservatory in Stockholm and took his organist's exam 1899. Emil Sjögren was for him an important source of inspiration. In 1907 he got the job as organist in the new Gustav Vasa Church in Stockholm and 1926 he was chosen organ professor at the Music Conservatory. The foremost Swedish organist of his time with a broad interest in all aspects of the instrument – and the foremost Swedish organ composer ever.

Beside his organ music he wrote an orchestral symphony, chamber music works including 3 string quartets, 2 violin sonatas, piano music, vocal works including *Requiem* for soloists, choir and orchestra op. 13, *Te Deum* for choir and orchestra op. 25 and many motets.

*Organ music (selection):*

Organ Symphony E flat Major op. 15 (1902)

*Credo Symphoniacum*, Organ Symphony no. 2 op. 50 (1918)

Three Preludes and Fugues: C sharp Minor op. 39 (1910), F sharp Minor op. 52 (1918) and D sharp Minor op. 56 (1935)

Sonata E Major op. 38 (1910/11)

Fantasy and Fugue over the chorale *Vi love dig o store Gud* (We praise thee, o Lord) op. 29 (1909)

10 Variations over the Dorian plainchant *Ave Maris stella* op. 42 (1910)

12 Pieces based on motives from chorales op. 36 (1908)

Three Etudes op. 45 (1910)

Two collections with Six Pieces on Old Church songs op. 30 (1910) and op. 47 (1912)

Six Pedal studies op. 26 (1906)

Five Canons op. 18

Adagio D flat Major op. 14:1 (1903)

Meditation E Minor op. 14:2 (1905)

Pieces written during Olsson's youth like suites, sonata movements etc.



**Oskar Lindberg** (1887-1955). Born in Gagnef in the beautiful landscape of Dalarna. Studied at the Music Conservatory in Stockholm 1903-1911. From 1914 until his death he was organist in the new Engelbrekt's Church and from 1919 teacher of harmony at the Music Conservatory, from 1936 as professor. Lindberg was a true national romantic composer deeply inspired by the Sweden of his childhood. Orchestral works, works for choir and orchestra and for choir a capella. And many organ works.

*Organ works (selection):*

Prelude and Fugue A Minor (1905)

Concert Fantasy (1914)

Sonata G Minor op. 23 (1924)

Variations over an old choral from Dalarna op. 36 (1933)

Three organ chorales op. 39 (1934)

Gammal fäbodpsalm från Dalarna (1936)

Four organ chorales op. 50 (1943)

**David Wikander** (1884-1955). Born in Säfsnäs, Dalarna, with similar background as Oskar Lindberg. He was organist in Storkyrkan, Stockholm, 1920-1952. Important name in the committee for a new chorale book and new liturgical music for the Swedish Church. Famous for excellent lyrical choir pieces.

*Organ works (selection):*

Elegi F sharp Minor

Prelude and Fugue G Major

Passacaglia over *Jag ville lova och prisa*

Variations on two summer hymn tunes

**20th and 21st century:**

**Waldemar Åhlén** (1894-1982). Born in Helgesta, Södermanland. Studied at the Music Conservatory in Stockholm 1913-1921. Further private organ studies with Gustaf Hägg and in Dresden with Bernard Pfannstiehl. From 1928 until 1971 organist in St. Jacob's Church in Stockholm. One of the leading personalities during The Movement for Renewal of Church Music in Sweden (*Neue Sachlichkeit*) from around 1930 until 1960. Active with important collections of organ music for liturgical use.

*Organ works (selection):*

*Allegro festivo* (1925)

*Sursum corda* (1946)

*Musica Jacobensis* (1959)

Chorale partitas and many choral arrangements.

**Einar Skagerberg** (1876-1969). Organist in Söderhamn and later in Falun Kristine Church. From 1938 music teacher in Växjö.

*Organ works:*

Organ sonata (1963)

**Herman Asplöf** (1881-1959). Born in Gustavsström, Värmland. Examined as organist at the Music Conservatory in Stockholm 1901. Organist in St Petri Church in Malmö from 1902. Succeeded Elfrida Andrée as cathedral organist in Gothenburg 1929 where he stayed until 1955. One of the foremost organ recitalists in Sweden. Wrote a piano concerto, chamber music and works for choir and organ.

*Organ works:*

Toccata A Minor

Choral improvisation over *Vi love dig o store Gud*

Concert piece for organ and orchestra (1917)

Dialogs for organ and orchestra (1941)

**Gottfrid Berg** (1889-1970). Born in Stockholm. Examined as organist and music teacher at the Music Conservatory in Stockholm 1909 and 1914. Organist and music teacher in Gävle from 1916 until 1955. Produced several collections with choral music for youth choirs. As composer he wrote mainly music related to the church – *Gebrauchsmusik* in the style called *Neue Sachlichkeit*, and was active in efforts to reform Swedish church music during the middle of the 20th century.

*Organ works:*

Prelude and fughetta (1949)

Canzona (1949)

Chorale partitas

Many chorale arrangements



**Carl Bengtson** (1903-1987). Born in Spannarp, Halland. Church music studies at the Music Conservatory in Stockholm with organ exam in 1925. 1931-1942 organist at the Convent Church in Vadstena followed by appointment as organist in St. Petri Church in Malmö. Between 1969 and 1983 organist in residence at Malmö Museum. Also active as pianist.

*Organ works:*

Legend (1929)

Partita *Oss kristna bör tro och besinna* (1931)

Variation, Fugue and Chorale *Vi tacke dig, o Jesu god*



**Hilding Rosenberg** (1892-1985). Born in Bosjökloster, Skåne. Studied at the Music Conservatory in Stockholm from 1914, later private studies with Wilhelm Stenhammar. Regarded as the first modern composer in Sweden "The father of modern Swedish music." Important as private teacher for many of the upcoming important composers in Sweden. Worked as cinema organist in Stockholm in the 1920s. 7 operas, ballets, 8 symphonies, oratorios, chamber music, piano music and vocal works.

*Organ works:*

Fantasy and Fugue (1941)

Prelude and Fugue (1948)

Toccata, aria and Ciacona (1952)

Choral variations *Lover Gud i himmelshöjd* (1965)

Prelude D Minor

Some smaller pieces

**Albert Runbäck** (1894-1974). Born in Gårdby, Öland. Studied 1912-1914 at the Music Conservatory in Stockholm. Organist in Båstad 1917-1959. Important composer of easy to perform liturgical music (*Gebrauchsmusik*) for choir and organ and one of the leading personalities during the Movement for Renewal of Church Music in Sweden from around 1930 until 1960. Editor of several choral collections for the church and liturgical organ music.

*Organ Works:*

*Urbs beata Jerusalem*

Seven organ chorales

Many pieces included in different collections of music for weddings, funerals and concluding voluntaries.

**Daniel Olson** (1898-1978). Born in Norrköping. Exam as cantor/organist 1915. Worked as music teacher and organist in Linköping and later Sollefteå. Wrote a lot of easy to perform music mainly for liturgical use in a late romantic/neoclassical inspired style. Had a similar position as Albert Runbäck.

*Organ music:*

Several suites for organ

Chorale variations

Collections of chorale based works



**Yngve Sköld** (1899-1992). Born in Vallby, Södermanland. Exam as organist and church musician 1919 and 1933.

Composition studies with Harald Fryklöf and in Brno and Prague. Cinema organist for several years in the 1920s and 30s. Librarian for STIM (Swedish Composers International Music office). A large list of compositions (symphonies, concertos, chamber music) in a rich, late romantic style.

*Organ works (selection):*

Suite op. 13 (1922)

Adagio D Major

Pastoral (1930)

Prelude and fugue B Minor (1932)

Fantasy for viola and organ op. 12 (1919)

**Gunnar Thyrestam** (1900-1984). Born in Gävle. Studies at the Music Conservatory in Stockholm 1925-1930. Organist in Sandviken, Ljusnarsberg, and from 1955 in Gävle. Composed mainly church related music in a neoclassical style, often easy to perform for liturgical use (*Gebrauchsmusik*).

*Organ works (selection):*

18 larger organ concertos (without orchestra)

10 volumes *Fantasiae sacra* each consisting of seven smaller pieces

Six folk tune chorales

**Gunnar de Frumerie** (1908-1987). Born in Stockholm. Studied piano and composition at the Music Conservatory in Stockholm 1923-28 followed by further studies in Vienna and Paris. Active as piano teacher at the Royal Music Academy 1945-1974. One of the most beloved neoclassical composers in Sweden with large scale orchestral works, chamber music, piano music and – not least – many wonderful songs with piano.

*Organ work:*

Ouvertyr, Aria and Fugue (1977)

**Torsten Sörenson** (1908-1992). Born in Tanum, Bohuslän. Studied at the Music Conservatory in Stockholm with organist examination 1936. Composition pupil of Hilding Rosenberg and Carl Orff. Organist in Nikolai Church, Gothenburg, 1935-1947 and in Oscar Fredrik's Church in the same city 1946-1975. Teacher of music theory at the Gothenburg Music Academy 1952-1976. His musical style can be called "advanced neoclassical," and is mostly church related.

*Organ works (selection):*

Three Suites (1946, 1948, 1952)

Two Toccatas (1944 and 1958)

*Brevarium musicum*. 24 pieces for small organ (1954)

*Adorazione* (1963)

Chorale partitas and arrangements

**Valdemar Söderholm** (1909-1990). Born in Mo in north Sweden. Worked as church musician in Eksjö from 1940 and in Hedvig Eleonora Church in Stockholm from 1946. Teacher of harmony and counterpoint at the Royal Academy of Music for many years. Published much used text-books in harmony and counterpoint. His music is, like Torsten Sörenson, in an advanced neoclassical style, and is mostly church related.

*Organ works (small selection):*

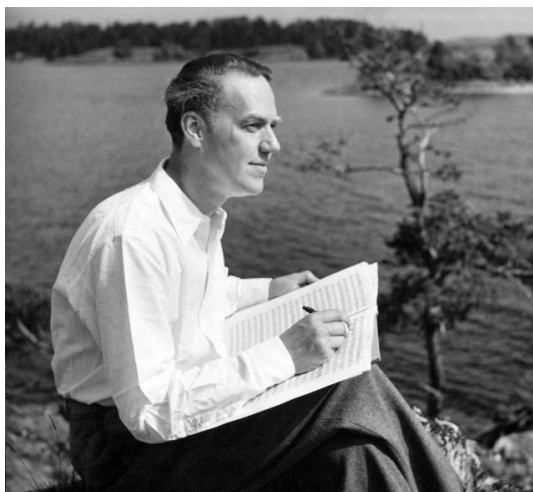
Toccata A Minor

Sonatina I (1949)

12 further sonatinas

Preludes and fugues

Several choral partitas and chorale arrangements.



**Erland von Koch** (1910-2009). Born in Stockholm. Church music studies at the Music Conservatory in Stockholm followed by studies in composition in Berlin and France. Six symphonies, variations for orchestra, chamber music, vocal music and organ music in a neoclassical style, often folk tune inspired.

*Organ works (selection):*

Kontraster (Contrasts), three pieces (1973)

Elegisk melodi (elegiac melody) (1976)

Cantilena e Vivo (1978/79)

Four season pastorales: Spring, Summer, Autumn, Winter (1983)

**Åke Malmfors** (1918-1951) Born in Stockholm where he studied at the Music Conservatory 1938-1945. Worked during his short life as choir and orchestra conductor. Today well known for beautiful, impressionistic inspired lyrical choir music. Just one organ work – but an excellent one!

*Organ work:*

Passacaglia and Fugue (1948)

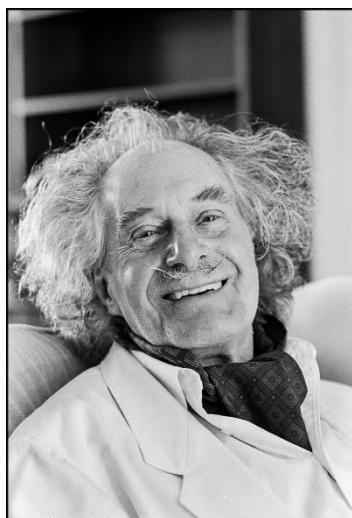
**Sigfried Naumann** (1919-2001). Born in Malmö. Composer and conductor. Studied at the Music Conservatory in Stockholm followed by studies in Salzburg and Rome (teachers Ildebrando Pizzetti, W. Furtwängler and H. Scherchen). Orchestral conducting teacher at the Royal Music Academy for 20 years. Known for highly complex scores.

*Organ works:*

*Strutture per Giovanni, giovane organista*, op. 9, för orgel (1963)

*Bombarda*, op. 27, for organ and percussion (1973)

*Organum – 10 studi*, op. 33 (1977–78)



**Sven-Eric Johanson** (1919-1997). Born in Västervik. Studies at the Royal Music Conservatory in Stockholm with exam as organist and church musician 1943 and 1946. Composition studies with Hilding Rosenberg, Fartein Valen and Luigi Dallapiccola. Organist in Uppsala Mission Church 1944-1950 and between 1952 and 1977 in Älvsborg Church in Gothenburg. One of the most colorful personalities in the Swedish musical life of his time with experiments and musical happenings. His style is sometimes traditional, sometimes avantgarde. Symphonies, chamber music, excellent choir music and several organ pieces.

*Organ works (selection):*

Preambulum et Fuga (1948)

Invocation, chorale and fugato (1952)

*Majestatis divinae* (1954)

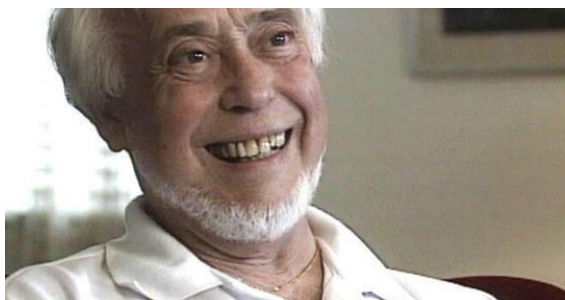
*Organ book* chorale arrangements for the church year (1962)

*Mitt hjärtas melodi* (The melody of my heart) (for organ 1989)

Sonata per Organo (1991)

Concerto for organ and string orchestra (1946)

Concerto for organ and brass (1987)



**Torsten Nilsson** (1920-1999). Born in Höör, Skåne. Studied at the Music Conservatory in Stockholm 1939-1943. Private composition studies with Anton Heiller in Vienna. Organist in Helsingborg 1953-1962 and in Oscarskyrkan in Stockholm 1962-1982 as colleague of Alf Linder. Experimented with twelve tone music. Became an important composer of avantgarde church music.

*Organ works (selection):*

Introduction and passacaglia (1963)

*Septem Improvisationes* (1964-1967): *Magnificat*, *Nativitas Domini*, *Epifania*, *Crucifigatur*, *Resurrexit*, *Ascensio*, *Lingue tamquam ignis*

Kleine Messe für Orgel (1981)

**Gunno Södersten** (1920-1998). Born in Stockholm. Debut as composer and pianist with a piano concerto at the age of 15. Organist and choir leader in Immanuelskyrkan, Stockholm, 1945-1986. Important name in Svenska Missionsförbundet (corresponding to Covenant Church in US).

*Organ Works (selection):*

Six organ symphonies

Three concertos with string orchestra

Three preludes over Christmas hymns from *Piae cantiones*

*Requiem pro organo*



**Bengt Hambraeus** (1928-2000). Born in Stockholm. Private organ studies with Alf Linder. Between 1947 and 1956 musicology studies at Uppsala University followed by appointment at the Swedish Radio. From 1972 professor of composition at McGill University in Montréal, Canada. One of the most important figures in the group of avant-garde composers around 1950 and 1960.

*Organ works (selection):*

*Toccata pro tempore pentecostes* op. 12:2 (1948)

*Liturgia pro organo* op. 24:3 (1951–52)

*Constellations I* (1958)

*Interferenzen* (1961–62)

*Continuo – a partire da Pachelbel* for organ and orchestra (1974–75)

*Toccata – Monumentum per Max Reger* (1973)

*Ricercare* (1974)

*Icons* (1974–75)

*Extempore* (1975)

*Livre d'orgue I–IV* (1981)

*Sheng* for oboe and organ (1983)

*Après-Sheng* (1988)

*Cadenza* (1988)

*Missa pro organo – in memoriam Olivier Messiaen* (1992)

**Lars Egebjer** (1930-1986). Born in Brännkyrka, Stockholm. Educated at the Royal Music Academy in Stockholm. Organist in Brännkyrka outside Stockholm for many years. Saw himself as heir of his composition teacher Oskar Lindberg, and his composition style was basically late romantic. Composed mainly church related music for choir and organ. Many of his choir works are based on his own poems.

*Organ works (selection):*

*Meditation*

*Choraliter*. 10 chorale arrangements (1966)

*Melody from Järna in Dalarna* (1975)

*Nenia wermlandica* (1978)

**Bengt Granstam** (1932). Born in Öxabäck, Bohuslän. Studies in Gothenburg and Stockholm. Organist in Stora Tuna church, Borlänge, from 1962 until his retirement.

*Organ works:*

Many collections of arrangements of folk tunes, easy to play and very popular.

**Bo Linde** (1933-1970). Born in Gävle where he spent most of his short life. Started studies at The Music Academy in Stockholm already at the age of 15. Successful composer in, for its time, a conservative style. Violin concerto, cello concerto, chamber music and several very fine songs with piano.

*Organ work:*

Fantasy op. 19 (1959)

**Stig-Gustav Schönberg** (1933) Born in Västra Husby, Östergötland. Studied at the Royal Music Academy in Stockholm 1953-1960. Organist in St. Göran's Church in Stockholm for many years. Started his career as composer in a quite radical style, which later changed into a more French inspired musical language. Has written orchestral works including 4 symphonies, piano music and many songs with piano. But organ music has been central in his production.

*Organ works (selection):*

Toccata concertante I-V op. 3, op. 55, op. 68, op. 82

Duo per organo op. 10:2

Festmusik (Festive music) op. 11:2

*Lacrimae domini*

10 small Preludes op. 34

*Effata: Poema sinfonico* op. 80

*Evolutio* op. 74

Concerto for organ and string orchestra op. 24



**Bengt-Göran Sköld** (1936) Born in Gothenburg. Organ studies with Alf Linder in Stockholm and in Stuttgart. Organist in St. Olai Church in Norrköping for many years. Has written orchestral and chamber music but his central output is church music, not least, very much performed choir works. His style can be described as postmodernistic.

*Organ works (selection):*

*Exposition sur la basse* (1967)

Fantasia concertante

*Suite an Max Reger* (1973)

*Gloria-Suite* (1984)

Mass for organ

*Pièce d'Orgue* (2009)





**Karl-Erik Welin** (1934-1992). Born in Genarp, Skåne. Organ studies with Alf Linder, composition studies with Ingvar Lidholm and David Tudor. Became famous as the perfect performer, as an organist as well as a pianist, of avant-garde music during the 1960s and inspired many composers to write directly for him. Played the first performance of Ligeti's *Volumina*.

*Organ work:*

*Introduktion and Fugue* (1958)

**Jan W. Morthenson** (1940) Born in Örnsköldsvik. Studied composition with, among others, Ingvar Lidholm. Was in the forefront of the avant-garde movement in the 1960s with graphical scores and electronic elements. His works became famous through performances by Karl-Erik Welin.

*Organ works:*

*Some of these* – graphic music for organ (1961)

*Pour Madame Bovary* (1962)

*Decadenza I* for organ and tape  
(1968) *Organ Concerto* (1981)



**Roland Forsberg** (1939). Born in Stockholm. Studied at the Royal Music Academy in Stockholm with organ exam 1964. Organist in Norrmalmskyrkan (Baptist Church) in Stockholm from 1964 and in Immanuelskyrkan from 1989 until 2007. A large body of mostly church related music. Represented with 15 hymn melodies in *The Hymn Book of the Swedish Church*.

*Organ works (selection):*

*Organ Suite no. 3* (1961)

*Vägen (The Way)* *Organ Suite no 4* (1967-1968)

*Orgeljojk.* *Organ Suite no 6* over melodies from Jukkasjärvi (1975)

*4 Vocaludes, Organ Suite no.7* over the name B-A-C-H op.148 (1985)

*Drottningholmsmusik II, Organ Suite no.8* op 164 (1988-1989)

*Organ Suite no 9, based on Seven Swedish folk tunes* op.188 (1979/2003)

*Partita: Befall i Herrens händer* op.4 (1958)

*Ecce novum gaudium.* Variations over a medieval Christmas song.(1966)

*Partita Ingen hinner fram till den eviga ron* (1967)

*The Glorification of Christ.* Meditation upon Matth. 17:5-8 (1966)

*Christ's Ascension.* Meditation upon The Acts 1:8-11 (1971)

Seven chorales from Skåne (1977)

*Sicut cervus* Sinfonia per organo. Organ symphony over Book of Psalms 142 (1977)

Organ Symphony no. 2 for Organ and Brass. *Symphonic arcipelago sketches* op. 174 (1995)

*Sonata archipelago* op.174b (1995/2005)

Plus many more pieces of different kinds...

**Gunnar Valkare** (1943-2019). Born in Norrköping. Studied at the Royal Music Academy 1963-1969 with Alf Linder as organ teacher and Ingvar Lidholm as composition teacher. Belonged to politically radical groups around 1970 and left the classical Western music tradition. Returned at the end of the 1980s and has since then composed operas, orchestral works including an oboe concerto and a piano concerto. Also active as writer of books dealing with music philosophy and aesthetics.

*Organ works:*

*Pasticcio* – astronomiskt perspektiv (*astronomical perspective*) (1993)

*Suite hypnagogique* (2016)

**Mikael Waldenby** (1953). Born in Stockholm. Studied at the Royal Academy of Music in Stockholm in the 1970s with Alf Linder as organ teacher. Has worked as organist and choir leader in St. Clara Church from 1979 until 2021. Has composed mainly choir and organ works as well as songs with piano and organ accompaniment. His style is deeply inspired by late romantic composers.

*Organ works (small selection).*

Symphony No. 1 (1976-78)

Intermezzo (1978)

*Marcia funebre* (1985)

*Antiche danze ed arie* (1989)

Suite (five movements) (1992/93)

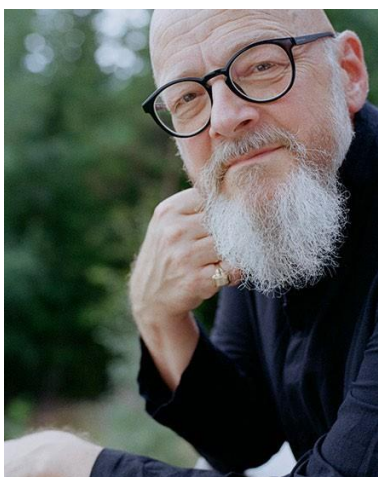
Symphony No. 2 (1994)

*Dialogue sur les grandes jeux* (2015)

**Rolf Martinsson** (1956). Born in Glimåkra, Skåne. Educated at the Music Academy in Malmö 1975-1985 as music teacher and as composer with teachers including Brian Ferneyhough, Sven-David Sandström, Hans Eklund and Sven-Erik Bäck. Composition professor at Malmö Music Academy since 2006. Broad production of orchestral works, concertos etc. in a post romantic, colorful style.

*Organ work:*

*Chords and Bells* (2006)



**Hans-Ola Ericsson** (1958) Born in Stockholm. Studied at the Royal Music Academy in Stockholm and in Freiburg am Bresgau (Zsigmond Szathmáry and Brian Ferneyhough). Private composition studies with Luigi Nono and Olivier Messiaen. Organ professor in Piteå from 1989 and at McGill University in Montréal 2011-2021. Broad international activity as recital organist. His compositions prior to 1985 are avant-garde in style. After 1999 more restrained.

*Organ works:*

*Melody to the Memory of a Lost Friend* for organ and electronics (1985)

*The Four Beasts' Amen* for organ and electronics (1999–2000)

*Canzon del Principe - An intabulation on an intabulation* for organ and electronics (2002)



**Staffan Storm** (1964) Born in Karlskrona. Studied Musicology at Lund University followed by composition studies at Malmö Music Academy 1986-1992. Composition teacher and professor in Malmö since 1993. Extensive body of orchestral and chamber music, many choral pieces and several important organ compositions.

*Organ works (selection):*

*Tragoedia* (2005)

*...et lux in tenebris lucet* (2009)

*Winter Sonata* (2019)

*Autumn Sonata, Variations over Rosa, rorans bonitatem* (2020)

*Psalmi* for violin, cello and organ (2012)

*Torn Skies* for flute and organ (2021)

**A. Tommy Andersson** (1964). Born in Borås. Studied conducting at the Royal Music Academy in Stockholm in the 1980s with professors including Jorma Panula, Eric Ericsson and Gennady Rozhdestvensky. Orchestral conducting professor at the Royal Academy of Music since 2012. Composition studies with Sven-Eric Johanson, Hans Eklund and Sven-David Sandström. Much in command as a composer of works from operas to large orchestral works.

*Organ Works (selection):*

*Nocturne* ((1990/2008)

*Benedictus* (1992/2009)

*Elegy for an Angel* (2009)

*Variations on a Theme by Mozart* (1985/2009)

*Albertus Pictor*, concerto for organ and string (2014)

*Le fontane di Villa d'Este*, Variazioni su antiche danze per organo grande e orchestra (2019)



**Maria Löfberg** (1968). Born in Stenungssund, Bohuslän. Educated as church musician at the Gothenburg Academy of Music with Mikael Wahlin and Hans Davidsson as teachers. Exam 1997. Organist in churches around Gothenburg, since 2015 in Falkenberg.

*Organ works (selection):*

*Toccata, Trio & Final* (2000)

*Suite espagnol* (2004)

*En glassbilsfuga* (a Fugue for the Icecream Car) (2006)

*Victory!* (Organ Sonata no 1) (2012)

*Academy!* (Organ Sonata no 2) (2013)

*Sommardanser* (Summer dances) (2013)

**Benjamin Staern** (1978). Born in Malmö. Studied Musicology at Lund University followed by composition studies at Malmö Music Academy 1998-2005. One of the most successful young composers in Sweden with huge orchestral works, chamber music and music for instruments combined with electronics. Great success with his opera for children *Snödrottningen* (*The Snow Queen*).

*Organ work:*

*Fluxus* (2008)

*Plus many more...*

## Tour Members Playing the Organs

As many of you know, to ensure that everyone gets a chance to play who wishes to do so, we have instituted a **numerical rotation**. This works well, given the sometimes limited time we have to access the instruments. In many cases nearly everyone gets to play. When our group time is up, if we have not run through the entire list of players, the next-in-line will be first on the next organ.

Each individual has a **five-minute 'window of opportunity'**; this includes bench- and music-preparation. You are advised to be at-the-ready to slip onto the bench immediately following the person in front of you. When possible, enter from the left and exit to the right. You are encouraged to select short works and, ideally, pieces that will explore the various colors of the instrument. Pay attention to what others are playing; one pleno piece after another may make you feel good, but they do become tiring for other listeners. Variety is the spice! And listen... even a single 8' flute or principal can provide you with a memorable experience.

If you elect not to play a particular instrument, let me know in advance so that there is no interruption of 'flow' and, please, no exchanging places without letting me know first.

Please **be prepared** with your organ shoes on before your turn in the sequence, and be near-at-hand to minimize unnecessary pauses. Your 'time' begins at the conclusion of the previous person's slot... use your five minutes efficiently.

Thanks for your cooperation. If you have questions, ask me. Cheers,

*Michael Barone*

*In the following pages you will find specifications of all the organs we will see, plus information about the churches and other venues that we will visit.*



*Copenhagen*  
*Garnison's Church*

**Organ: 1995 Carsten Lund (III/P, 44 stops)**



The Garnisons Church's first organ was built by Lambert Daniel Kasten in 1724. The instrument was reconstructed in 1995 by the organ building firm Carsten Lund based on the specifications of the the original L.D. Kasten organ..

<b>Rückpositif (I):</b>	<b>Werck (II):</b>	<b>Brustwerck (III):</b>	<b>Pedal:</b>
Principal 8'	Quintadena 16'	Gedact 8'	Principal 16'
Gedact 8'	Principial 8'	Principal 4'	Subbas 16' (open)
Quintadena 8'	Weitpfeife 8'	Rorflöit 4'	Rorquinte 12'
Octava 4'	Octava 4'	Octava 2'	Octava 8'
Blockflöit 4'	Spitzflöit 4'	Sedecima 1'	Gedact 8'
Nasat 3'	Sesquialtera II	Scharff III	Octava 4'
Gemshorn 2'	Octava 2'	Hoboy 8'	Nachthorn 2'
Sieflöit 1 ½ '	Rauschpfeif II		Rauschpfeif II
Sesquialtera II	Mixtur IV-VI		Mixtur VI
Scharff IV	Cimbel III		Posaune 16'
Dulcian 16'	Trompete 8'		Trompete 8'
Trompete 8'	Vox humana 8'		Schalmey 4'
			Cornet 2'

Compass: Manual C-d<sup>3</sup>, Pedal C-d<sup>1</sup>

Couplers: RP-W, BW-W, W-Ped, RP-Ped

Tremulants for W/BW, RP, Ped

3 wedge bellows

Temperament: F.C. Schnitger 1725

### *About the church*



The Garrison Church (Garnison's Kirke) was completed in 1706 primarily for use of the army garrison in Copenhagen. It was built by Frederik IV of Denmark, whose monogram is seen above the west door, on the altarpiece, and at the top of the towers of the organ case. Shortly after completion of the church, it was used as well by citizens of the newly built Frederik's City, and after 1804 as a parish church. The large galleries in Dutch Baroque style give the church a distinctive character. The altarpiece - dating from 1724 - is made of Norwegian marble. The chandeliers are from the very early years of the church. The pulpit and the baptismal font, both in neo-classical style, date from 1772. The interior of the church has been changed, repaired and renewed many times. The present interior of the church primarily stems from renovations from 1954 to 1961 which sought to recreate a more original appearance.

*Copenhagen*  
*Trinitatis Church*

**Organs: 1956 Marcussen & Søn (III/P, 53 stops)**  
**1770 Italian baroque organ (I/P, 13 stops)**

***West gallery organ***

The 1956 Marcussen & Søn organ is housed in a case by Lambert Daniel Kastens from 1733, with a Rückpositive added by Marcussen. The instrument was rebuilt and enlarged by P.G. Andersen in 1977 and renovated and rebuilt by P.G. Andersen & Bruhn in 2010 with a new console, a mechanical action Swell, and a few changes in the specification (marked with \*).



**Rygpositiv I:**

Principal 8'  
Gedakt 8'  
Quintatøn 8'  
Oktav 4'  
Rørfløjte 4'  
Oktav 2'  
Blokfløjte 2'  
Quint 1 1/3'  
Sesquialtera II  
Scharf IV  
Dulcian 16'  
Vox humana 8'\*  
Skalmøje 8'\*  
Tremulant

**Hovedværk II:**

Principal 16'  
Principal 8'  
Spidsfløjte 8'\*  
Oktav 4'  
Fløjte 4'\*  
Nasard 2 2/3'  
Doublette 2'  
Terts 1 3/5'  
Mixtur V  
Scharf III  
Trompet 8'  
Chromorne 8'\*  
Tremulant

**Svelleværk III:**

Gedakt 16'  
Principal 8'  
Rørfløjte 8'\*  
Viola di gamba 8'  
Vox celeste 8'  
Oktav 4'  
Kobbelfløjte 4'  
Salicional 4'  
Fladfløjte 2'  
Cornet II  
Mixtur IV  
Trompet 16'  
Trompette harmonique 8'  
Obo 8'  
Clairon 4'

**Pedal:**

Principal 16'  
Subbas 16'  
Quint 10 2/3'  
Oktav 8'  
Gedakt 8'  
Oktav 4'  
Fløjte 4'  
Nathorn 2'  
Mixtur IV  
Basun 16'  
Fagot 16'  
Trompet 8'

Compass: Manual C – g<sup>3</sup>, Pedal C – f<sup>1</sup>

Couplers: RP/HV, SV/HV, SV/HV, RP/P, HV/P, SV/P

Mechanical action, electrical stop action. Setzer system

### *The Italian Baroque organ*



This instrument is originally from Lombardy from around 1770. The organ was restored and placed in the north gallery by Gerhard Woehl, Marburg, in 2014.

Principale bassi e soprani (8')

Voce umana (8')

Ottava VIII (4')

Decima quinta XV (2')

Decima nona XIX (1 1/3')

Vigesima seconda XXII (1')

Vigesima sesta XXVI (2/3')

Vigesima nona XXIX (1/2')

Flauto in selva Soprani (8' from d<sup>1</sup>)

Flauto in ottava (4')

Flauto in duodecima (2 2/3' from d<sup>0</sup>)

Trombocini Bassi e Soprani (8')

Contrabassi (16' – pedal)

Tamburo

Ussignoli (Nightingale)

Ripieno

Compass: Manual CDE – c<sup>3</sup>, Pedal CDE – a<sup>0</sup>

Temperament: Mean tone (1/4 comma)

Pitch: a<sup>1</sup> = 466 Hz

### *About the church*

Trinitatis Church was commissioned by King Christian IV of Denmark as part of a building which included a church to serve the student body of the University of Copenhagen, an astronomers' observatory (the Round Tower), and a university library in the attic above the church. The tower was finished in 1642-3, the last capstone was set in the church in 1651, and the church was consecrated on Trinity Sunday, June 1, 1656. At the time of its construction, the church was the second largest in Copenhagen. In 1683, the church was made a parish.



In 1728, a great fire destroyed large parts of Copenhagen. Trinitatis Church was heavily damaged and was closed for repairs for three years. The church furnishings and the university library were largely destroyed. The church reopened in 1731, and most of the baroque furnishings are from ca. 1730. Over the years, multiple restorations and renovations have modified the interior, the most recent in 1981-82.

Trinitatis is a National Church of Denmark (Den Danske Folkekirke) church, which is Lutheran-Evangelical.



*Malmö*  
*St. Petri Church*

**Organs:** 1913-14 E.F. Walcker  
 1951 Marcussen & Søn  
 2019 Johannes Klais Orgelbau, Bonn



**Altar organ and Fernwerk:** E.F. Walcker 1913-14. **West gallery organ:** Marcussen & Søn, 1951, Frobenius/Carsten Lund & Mårtensson 2016. **Chamades, Choir organ, effects and new mobile console:** Johannes Klais Orgelbau, Bonn, 2019. All stops of the choir organ are floating. Main case by Olof Schwan 1799.



**West gallery organ:****Ryggpositiv (I) C-g<sup>3</sup>**

C-g<sup>3</sup> Principal 8'  
 Quintadena 8'  
 Gedackt 8'  
 Oktava 4'  
 Gedacktflöjt 4'  
 Gemshorn 2'  
 Oktava 2'  
 Sifflöjt 1 1/3'  
 Oktava 1'  
 Sesquialtera II  
 Scharf IV-VI  
 Dulcian 16'  
 Krumhorn 8'  
 Regal 4'  
 Tremulant

**Svällverk (IV) C-g<sup>3</sup>:**

Gedackt 16'  
 Flûte harmonique 8'  
 Gedackt 8'  
 Salicional 8'  
 Voix céleste 8'  
 Gamba 8'  
 Traversflöjt 4'  
 Quinta 2 2/3'  
 Waldflöjt 2'  
 Ters 1 3/5'  
 Mixtur V-VII  
 Cymbel III  
 Fagott 16'  
 Trumpet 8'  
 Oboe 8'  
 Clairon 4'

**Huvudverk (II) C-g<sup>3</sup>**

Principal 16'  
 Quintadena 16'  
 Oktava 8'  
 Spetsflöjt 8'  
 Oktava 4'  
 Rörflöjt 4'  
 Spetsquint 2 2/3'  
 Oktava 2'  
 Flachflöjt 2'  
 Rauschquint III  
 Mixtur VI-VIII  
 Cymbel III  
 Trumpet 16'  
 Trumpet 8'

**Pedal C-f<sup>1</sup>:**

Basse acoust. 64' (fr. Sb. 32', 2019)  
 Sousbasse 32' (2019)  
 Principal 16'  
 Subbas 16'  
 Gedackt 16'  
 Quinta 10 2/3'  
 Oktava 8'  
 Gedackt 8'  
 Oktava 4'  
 Koppelflöjt 4'  
 Nachthorn 2'  
 Rörflöjt 1'+1/2'  
 Rauschquint IV  
 Mixtur VI  
 Basun 32'  
 Basun 32'  
 Trumpet 8'  
 Trumpet 4',  
 Cornet 2'

**Öververk (III)**

Ital. Principal 8'  
 Rörflöjt 8'  
 Gedackt 8'  
 Oktava 4'  
 Blockflöjt 4'  
 Quintadena 4'  
 Oktava 2'  
 Gedacktflöjt 2'  
 Nasat 1 1/3'  
 Waldflöjt 1'  
 Mixtur IV  
 Cymbel II  
 Skalmesja 8'  
 Vox humana 8'  
 Tremulant

**Chamade C-c<sup>4</sup>**

Chamade 16'  
 Chamade 8' (unittransm.)  
 Chamade 4' (unittransm.)

**Fjärrverk C-c<sup>4</sup>**

Gedackt 8'  
 Ekogamba 8'  
 Gemshorn 4'  
 Oktava 2'  
 Sifflöjt 1'  
 Tremulant

**Altarorgel C-c<sup>4</sup>**

Rörgedackt 8'  
 Salicional 8'  
 Spetsflöjt 4'

**Choir organ** (Manual C-c<sup>4</sup>, Pedal C-g<sup>1</sup>)**Manual/Pedal:**

Montre 16'  
 Montre 8'  
 Principal 8'  
 Bourdon 8'  
 Prestant 4'  
 Octave 4'  
 Flûte douce 4'  
 Quinte 2 2/3'  
 Doublette 2'  
 Plein Jeu V 1 1/3'  
 Trompette 16'  
 Trompette 8'

**Manual/Pedal** (swell):

Bourdon 16'  
 Contre Gambe 16'  
 Grosse Quinte 10 2/3'  
 Diapason 8'  
 Flûte d'orchestre 8'  
 Cor de Nuit 8'  
 Viole 8'  
 Voix angélique 8'  
 Neuvième min. 7 9/17'  
 Neuvième maj. 7 1/9'  
 Tierce min. 6 14/19'  
 Tierce maj. 6 2/5'  
 Quarte 5 9/11'  
 Quinte 5 1/3'  
 Sixte 4 12/13'  
 Septième min. 4 4/7'  
 Septième maj. 4 4/15'  
 Octave 4'  
 Flûte de concert 4'  
 Flûte amabile 4'  
 Dulciane 4'  
 Neuvième min. 3 13/17'  
 Neuvième maj. 3 5/9'  
 Tierce min. 3 7/19'  
 Tierce maj. 3 1/5'  
 Quarte 2 10/11'  
 Quinte 2 2/3'

Sixte 2 6/13'  
 Septième min. 2 2/7'  
 Septième maj. 2 2/15'  
 Flageolet 2'  
 Neuvième minor 1 15/17'  
 Neuvième major 1 7/9'  
 Tierce minor 1 13/19'  
 Tierce major 1 3/5'  
 Quarte 1 5/11'  
 Quinte 1 1/3'  
 Sixte 1 1/13'  
 Septième minor 1 1/7'  
 Septième major 1 1/15'  
 Piccolo 1'  
 Neuvième minor 16/17'  
 Neuvième major 8/9'  
 Tierce minor 16/19'  
 Tierce major 4/5'  
 Quarte 8/11'  
 Quinte 2/3'  
 Sixte 8/13'  
 Septième minor 4/7'  
 Septième major 8/15'  
 Grand Cornet V  
 Cornet V  
 Théorbe III 6 2/5'  
 Carillon III 1 3/5'  
 Progressio II-V 2 2/3'  
 Basson 16'  
 Trompette 8'  
 Hautbois 8'  
 Voix humaine 8'

Clairon 4'  
 Trémolo  
 Baryton 16' (free reed)  
 Clarinette 8' (free reed)

**Pedal:**

Basse acoustique 32'  
 Flûte 16'  
 Contrebasse 16'

Bourdon 16'  
 Grosse Quinte 10 2/3'  
 Flûte 8'  
 Montre 8'  
 Principal 8'  
 Bourdon 8'  
 Diapason 8'  
 Flûte d'orchestre 8'  
 Cor de Nuit 8'  
 Viole 8'  
 Neuvième minor 7 9/17'  
 Neuvième major 7 1/9'  
 Tierce minor 6 14/19'  
 Tierce major 6 2/5'  
 Quarte 5 9/11'  
 Quinte 5 1/3'  
 Sixte 4 12/13'  
 Septième minor 4 4/7'  
 Septième major 4 4/15'  
 Flûte 4'  
 Octave 4'  
 Flûte de concert 4'  
 Flûte amable  
 Dulciane 4'  
 Aliquot III 10 2/3'  
 Mixture IV 2 2/3'  
 Bombarde 16'  
 Trompette 16'  
 Basson 16'  
 Petite Trompette 8'  
 Clairon 4'

**Effect stops**

Chimes  
 Rain  
 Thunder  
 Drum  
 Rossignol

***Basic stops in the choir organ*****Manuals/Pedal (unenclosed):**

Montre 16'

Montre 8'

Bourdon 8'

Quinte 2 2/3'

Trompette 16'

**Manuals/Pedal (enclosed):**

Bourdon 16'

Contre Gambe 16'

Diapason 8'

Flûte d'orchestre 8'

Voix angélique 8'

Neuvième minor 7 9/17'

Tierce major 6 2/5' Quarte

5 9/11'

Septième minor 4 4/7'

Basson 16'

Trompette 8'

Voix humaine 8'

Baryton 16'

**Pedal:**

Flûte 16'

Bombarde 16'

Chamade 16', 8', 4', Sousbasse 32' and Basse acoustiqu 64' only playable from the mobile console. The action is digital.

Setzercombinations and many effects.

### *About the church*

Built in the 14th century, St. Peter's Church is the oldest church in Malmö. It has been described as "the main Gothic monument within church architecture in Scania." The church played an important role during the Lutheran Reformation. In 1529, under priest Claus Mortensen much of the ornamentation in the church was destroyed as "too Catholic." Of the more than sixty pre-Reformation altarpieces, only one survived more or less intact. The altarpiece, made in 1611, is one of the largest in the Nordic countries.



Five side chapels were erected during the late 15th century and early 16th century, of which three survive. The third was dedicated to Saint George but is popularly called *Krämarkapellet* ("the chapel of the vendors") as it represented Malmö's city guilds whose coats of arms can still be seen in the chapel. The *Krämarkapellet* was richly decorated with late medieval murals, some of which may date from the 1460s while others date from the early 1510s.

A substantial reconstruction of the church was undertaken in 1847–1853 under the guidance of Carl Georg Brunius. The church was given a new copper roof and large sections of the walls were replaced with new bricks. Much of the ambulatory was dismantled and rebuilt, and nearly all the buttresses of the church were heavily reconstructed. The whitewashed interior was renewed, and many of the church's Renaissance furnishings were removed. The 18th century organ façade and the altarpiece were saved contrary to the wishes of Brunius, but the altarpiece was painted grey. Between 1904 and 1910, the altarpiece was restored to its earlier vibrant colours and the *Krämarkapellet* murals were uncovered and restored. Between 1965 and 1967 the interior of the church was again renovated, and the murals in *Krämarkapellet* carefully restored. Additional restorations of the murals were made in 1999.

**Malmö****Malmö Art Museum, Skovgaardsalen****Organ:** 1661 Hans Christoff Frietzs, Copenhagen (II/P, 21 stops)

This historic instrument was built in 1661 för St. Petri Church by Hans Christoff Frietzs, Copenhagen, partly using older pipes. The case of the main organ dates from around 1500 or earlier. It was moved to Genarps Church about 1800. The organ was restored and placed in the Malmö Art Museum 1938-41 by Frobenius with a reconstructed Rückpositiv. It was restored again in 2001-03 by Robert Gustavsson, Härnösand, and Mads Kjærsgaard, Uppsala.

**Oberwerk:**

Barduen 16'  
 Principal 8'  
 Gedackt 8'  
 Octava 4'  
 Spitzflöit 4'  
 Zimb:Quinta 3'  
 Nasat 3'  
 Sup.Octava 2'  
 Mixtur 4 ch  
 Scharf 4 ch  
 CDEFGAB-d<sup>1</sup> Trompeten 8'  
 Zimbelstern  
 Trumulant

**Rückpositif:**

Gedackt 8'  
 Principal 4'  
 Blockflöjt 4'  
 Octava 2'  
 Quinta 1 1/3'  
 Sesquialtera 2 ch  
 Regal 8'

**Pedal:**

Dulcian 16'  
 Trompet 8'  
 Cornet 2'  
 Pedal attached to Manual

Compass: Manual CDEFGAB-c<sup>3</sup>, Pedal  
 Couplers: Slide couple RP/OW  
 Temperament: Mean tone





*Malmö Castle and Malmö Art Museum*

Founded in 1841, the Malmö Art Museum is one of the leading art museums in Scandinavia. The museum building, built in 1937 (86 years ago), is located in the Malmö Castle complex in Malmö, Scania. The museum houses major collections of Nordic modern and contemporary art, now containing about 40,000 works, covering the period from the 16th century to the present day.

*Malmö**St. Johannes Church*

**Main Organ:** 2008 Åkerman & Lund (III/P, 59 stops)

**Choir Organ:** 1906 E.H.Eriksson (II/P, 15 stops)

*West gallery organ*

Åkerman & Lund, Knivsta, 2008. Stops from the 1907 organ combined with pipework from organs by Åkerman & Lund in Lycksele (1880 and 1938) and the Ebeneser Church in Luleå (1921). Housed in the 1907 case.

**Manual I**

Principal 16'  
Principal 8'  
Gamba 8'  
Flûte harmonique 8'  
Borduna 8'  
Octava 4'  
Flûte octavante 4'  
Octava 2'  
Cornet 3 ranks  
Fourniture 4 ranks  
Cymbale 3 ranks  
Trumpet 16'  
Trumpet 8'  
Clairon 4'

**Pedal**

Bourdon 32'  
Principal 16'  
Violon 16'  
Subbas 16'  
Principal 8'  
Violoncelle 8'

**Manual II (Swell)**

Borduna 16'  
Principal 8'  
Flûte double 8'  
Flauto amabile 8'  
Unda maris 8'  
Dolce 8'  
Octava 4'  
Flûte d'écho 4'  
Quinta 2 2/3'  
Flageolette 2'  
Plein jeu 4 ranks  
Cor anglais 16'  
Corno 8'  
Clarinette 8'  
Tremolo

Borduna 8'  
Flûte 4'  
Contrabasun 32'  
Basun 16'  
Fagott 16'  
Trumpet 8'

**Manual III (Swell)**

Gedackt 16'  
Basetthorn 8'  
Violin 8'  
Salicional 8'  
Voix céleste 8'  
Rörflöjt 8'  
Flûte traversière 8'  
Fugara 4'  
Flûte octavante 4'  
Nasard 2 2/3'  
Octavin 2'  
Ters 1 3/5'  
Piccolo 1'  
Basson 16'  
Trompette harmonique 8'  
Oboe 8'  
Voix humaine 8'  
Euphone 8'  
Clairon harmonique 4'  
Tremolo fort  
Tremolo doux

Couplers: II/I, III/I, III/II, 16' III, III 16'/I, III 4'/I, I/P, II/P, III/P; II 4'/P

Mechanical action with three Barker levers

Electric stop action with electronic setzer-system.

10 generals with knobs under Manual I and 10 generals with pedal postions.

Registercrescendo

### *Choir organ*



Built by E.H. Eriksson, Gävle, in 1906. Renovated in 1962 by the Moberg Brothers, Sandviken. Renovated and placed in St. Johannes church in 2018-21 by Norsk Orgelverkstad AS.

#### **Manual I**

Borduna 16'

Principal 8'

Flûte harmonique 8'

Gamba 8'

Fugara 8'

Octava 4'

Trumpet 8'

#### **Manual II**

Violinprincipal 8'

Rörflöjt 8'

Salicional 8'

Flûte octaviante 4'

Eufon 8' (striking)

Oboe 8'

#### **Pedal**

Subbas 16' (transm. fr. Borduna 16')

Violoncell 8' (C-H transm. fr. Gamba)

Compass: Manual C-f<sup>3</sup>, Pedal C-f<sup>1</sup>

Couplers: II/I, I/P, II/P, I 4'/I,

II 16'/II

Two free ajustable and 3 fixed combinations

### *About the church*

St. John's Church, Johannes Kyrka, was designed by Swedish architect Axel Anderberg in the Jugendstil/Art Nouveau style which had just become fashionable. The church was constructed beginning in 1903 and was inaugurated on Holy Trinity Day, June 1, 1907. In all, there are approximately 20 different kinds of natural stone in the church's façade.





## *Sjöbo Öved*

**Organ: 1806 Olof Schwan (I/attached P, 12 stops)**



Olof Schwan 1806. Rebuilt in 1852-53 and 1869. Renovated in 1947 by Th. Frobenius & Co. Renovated and reconstructed by Bergenblad & Jonsson 2020-22.

### **Manual:**

Fugara 8'

Principal 4'

Gedact 8'

Quintadena 8'

Spetsfleut 4'

Qvinta 3'

Superoctav 2'

Scharff 3 ranks (1806/2022)

Trompet 8' Discant

Trompet 8' Bas

Vox humana 8' Discant

Trompet 4' Discant

### **Pedal:**

Attached

Borduna 16' (1947)

Compass: Manual C-d<sup>3</sup>, Pedal C-g



### ***About the church***

Övedkloster began as a Premonstratensian Abby founded in the 12th century. After the reformation, the property became a private estate. In 1753, Hans Ramel, a member of the Swedish nobility, purchased the estate and began reconstruction of the property. The first work completed was replacing the neglected parish church with a Rococo church, built between 1759 and 1761. The

manor house and its surroundings have been mostly unchanged since completion of Ramel's plan.



***Karlskrona  
Fredrik's Church***

**Organs:** 1764 Lars Wahlberg (II/P, 32 stops)  
1905 Åkerman & Lund (III/P, 35 stops)



***West Gallery organ***

Reconstruction of the 1764 organ by Lars Wahlberg, by the Grönlund organ firm in 1987.  
The case and all front pipes are original.

**Huvudverk:**

Qvintadena 16'  
Principal 8' (case)  
Gedackt 8'  
Octava 4'  
Kortfleut 4'  
Salicional 4'  
Superoctava 2'  
Rauschqvint 2 chor  
Mixtur 4 chor  
Trumpet 8'  
Vox virginea 8' D  
Trumpet 4' B

**Öververk:**

Enggedackt 8'  
Qvintadena 8'  
Principal 4' (case)  
Rörfleut 4'  
Qvinta 3'  
Octava 2'  
Gemshorn 2'  
Scharf 3 chor  
Fagott 8' B  
Vox humana 8' D

**Pedal:**

Subbas 16'  
Principal 8' (case)  
Violoncell 8'  
Octava 4'  
Qvinta 3'  
Superoctava 2'  
Scharf 2 chor  
Basun 16'  
Trumpet 8'  
Trumpet 4'  
Corno 2'

Couplers: Öververk/Huvudverk  
Compass: Manual C-c<sup>3</sup>, Pedal C-d<sup>1</sup>  
Pitch: a<sup>1</sup> = 465 Hz (chorton)

### *North Gallery organ*



The 1905 Åkerman & Lund was behind the west gallery case. It was rebuilt by Mårtensson in 1944 and 1957. When the Wahlberg organ was reconstructed this instrument was stored on the north gallery. It was reconstructed and placed in the north gallery by Åkerman & Lund and Bergenblad & Jonsson in 2019. The inauguration took place on 2 June 2019. Twenty-six stops are original.

#### **Manual I:**

Principal 16'  
Borduna 16'  
Principal 8'  
Gamba 8'  
Flûte harmonique 8'  
Octava 4'  
Octava 2'  
Mixtur (2') 3 ch  
Trompet 16'  
Trompet 8'

#### **Manual II:**

Borduna 16'  
Principal 8'  
**In swell:**  
Fugara 8'  
Dubbelflöjt 8  
Gemshorn 4'  
Flageolette 2'  
Corno 8'  
Clarinete 8'

#### **Manual III (SW):**

Basetthorn 8'  
Violin 8'  
Salicional 8'  
Voix céleste 8'  
Rörflöjt 8'  
Salicette 4'  
Flûte octaviante 4'  
Waldflöjt 2'  
Euphone 8'

#### **Pedal:**

Principal 16'  
Violon 16'  
Subbas 16'  
Quinta 10 2/3'  
Violoncelle 8'  
Borduna 8'  
Octava 4'  
Contrabasun 32'  
Basun 16'

Compass: Man: C – a<sup>3</sup>, Ped: C – f<sup>1</sup>.

Couplers: II/I, III/I, III/II, I/P, II/P, III/P, I/4', II16'/I, III/16'.

Registercrescendo. Modern Setzer syste m.

### *About the church*



The Frederik's Church was built in the baroque style as a replacement for the the city's temporary wooden church. Construction took place between 1721 and 1744, although the spires were not completed until 1758. The church has undergone multiple renovations and restorations, the most recent in 2018. The south tower houses a carillon with 35 bells, installed in 1967 by the Bergholtz Bellfoundry, which rings three times daily.

The Frederik's Church is part of the UNESCO World Heritage Site Karlskrona Naval Port.

## *Karlskrona Trefaldighets Church*

**Organ:** 1827 Pehr Zacharias Strand (II/P, 23 stops)



Built by important 19th century Swedish organ builder, Pehr Zacharias Strand in 1827.

### **Manual (I):**

Borduna 16'  
Fugara 16'  
Flauto 8' B (C-h<sup>0</sup>)  
Flauto cuspidio 8' D (from c<sup>1</sup>)  
Salcinal 8'  
Octava 4'  
Hohlfleut 4'  
Octava 2'  
Trumpet 8'

### **Öververk (II):**

Principal 8'  
Corni di Bassetti 8'  
Rorfleut 8'  
Octava 4'  
Flauto 4'  
Fagott 8' B (C-h<sup>0</sup>)  
Oboe 8' D (from c<sup>1</sup>)

### **Pedal:**

Subbas 16'  
Principal 8'  
Violon 8'  
Octava 4'  
Trombono 16'

Compass: Man. C-f<sup>3</sup>, Ped. C-c<sup>1</sup>  
Couplers: I/II, II/I, I/P

### ***About the church***

The Trinity Church was built between 1697-1709 for the German-speaking population of Karlskrona. After a citywide fire in 1790, only the outer walls remained. The church was rebuilt in the Neo-classical style. Trinity Church was re-inaugurated in 1802. The church interior was completed in 1814. Admiralty sculptor Johan Törnström created both the altarpiece and pulpit for the church.

The church is listed as part of the Naval Port of Karlskrona on the UNESCO World Heritage List.

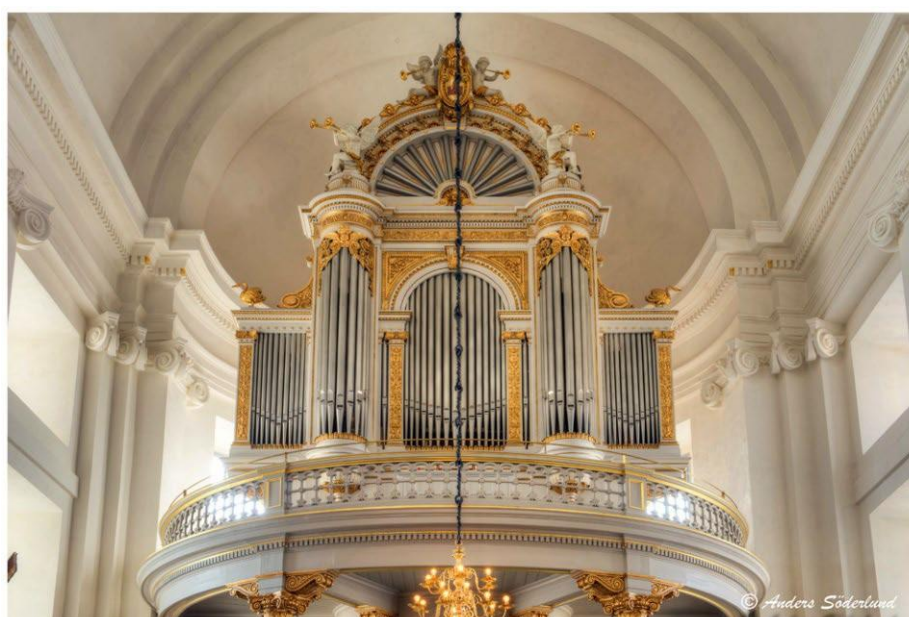




*Kalmar**Kalmar Cathedral*

**Main organ: 2013 Tostareds Kyrkorgelfabrik (IV/P, 71 stops)**

**Choir organ: 1997 Ålems Orgelverkstad AB (II/P, 18 stops)**

*West gallery organ*

Tostareds Kyrkorgelfabrik 2013 with many old stops. Case and 27 stops by Åkerman & Lund 1883, 4 stops from 1929, and 10 stops from 1957.



**Manual I (HV):**

Principal 16'  
 Principal major 8'  
 Principal minor 8'  
 Flûte Harmonique 8'  
 Borduna 8'  
 Gamba 8'  
 Octava 4'  
 Hohlflojt 4'  
 Octava 2'  
 Mixtur major III  
 Mixtur minor III  
 Trumpet 16'  
 Trumpet 8'

**Manual II (swell):**

Gedackt 16'  
 Violinprincipal 8'  
 Dubbelflojt 8'  
 Fugara 8'  
 Flauto amabile 8'  
 Octava 4'  
 Ekoflojt 4'  
 Qvinta 2 2/3'  
 Flageolet 2'  
 Piccolo 1'  
 Cor anglais 16'  
 Corno 8'  
 Corno di bassetto 8'  
 Tremolo

**Manual III (swell):**

Borduna 16'  
 Basetthorn 8'  
 Violin 8'  
 Salicional 8'  
 Konsertflojt 8'  
 Rörflojt 8'  
 Voix celeste 8'  
 Octava 4'  
 Flûte octaviante 4'  
 Nasard 2 2/3'  
 Octavin 2'  
 Ters 1 3/5'  
 Fagott 16'  
 Trumpet 8'  
 Oboe 8'  
 Clarion 4'  
 Tremolo

**Manual IV (sväll):**

Hornprincipal 8'  
 Qvintadena 8'  
 Lieblich Gedackt 8'  
 Tibia major 8'  
 Aeoline 8'  
 Vox angelica 8'  
 Salicette 4'  
 Gemshorn 4'  
 Flautino 2'  
 Vox humana 8'  
 Clarinette 8'  
 Tremolo *fast*  
 Tremolo *slow*  
 Tuba mirabilis 8'

**Pedal:**

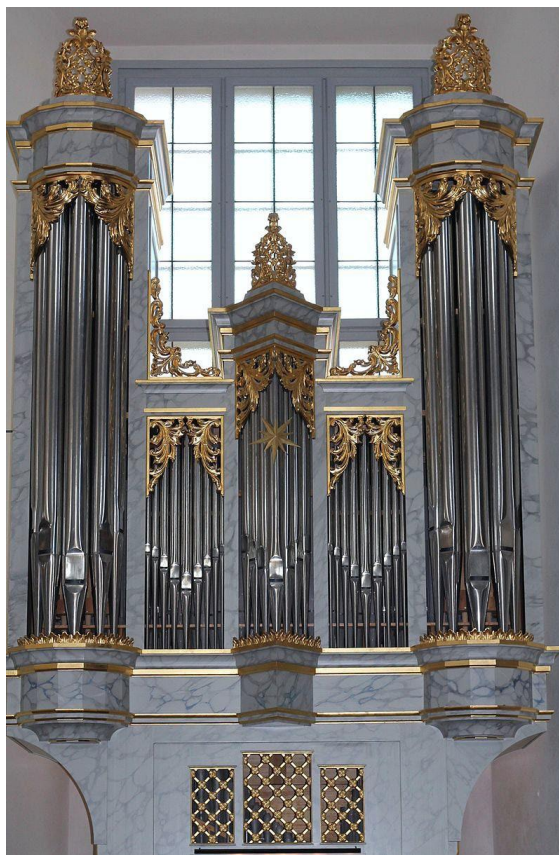
Untersatz 32'  
 Majorbass 16'  
 Violon 16'  
 Subbas 16'  
 Ekobas 16'  
 Qvinta 10 2/3'  
 Principal 8'  
 Violoncell 8'  
 Gedackt 8'  
 Ekoflojt 8'  
 Octava 4'  
 Contrabasun 32'  
 Basun 16'  
 Fagott 16'  
 Trumpet 8'  
 Clarion 4'

Couplers: II/I, III/I, IV/I, III/II, IV/II, I/P, II/P, III/P,  
 IV/P. I 4', II 16', III 16', III 4', IV 16', IV  
 4'.

Compass: Man: C- a<sup>3</sup>, Ped: C-f<sup>1</sup>

Tracker action with Barker lever. Electrical stop action.

Setzercombinations

*Choir organ*

Ålems Orgelverkstad AB 1997. Inspired by Swedish organ building in the late 17th century.

**Huvudverk;**

Principal 8' (case)  
 Viola da gamba 8'  
 Spetsflöjt 8'  
 Octava 4'  
 Traversflöjt 4'  
 Quinta 3'  
 Superoctava 2'  
 Mixtur IV ranks  
 Trumpet 8'

**Bröstverk:**

Gedackt 8'  
 Principal 4'  
 Rörflöjt 4'  
 Kortflöjt 2'  
 Scharf II ranks  
 Vox virginea 8' (discant)  
 Tremulant  
 Cymbelstern

**Pedal:**

Subbas 16'  
 Principal 8' \*  
 Trumpet 8' \*

Compass: Manual C-d<sup>3</sup>, Pedal C-d<sup>1</sup>

Couplers: BV/HV, HV/P, BV/P

Mechanical action.

Stops marked with \* are transmissions.

### *About the cathedral*

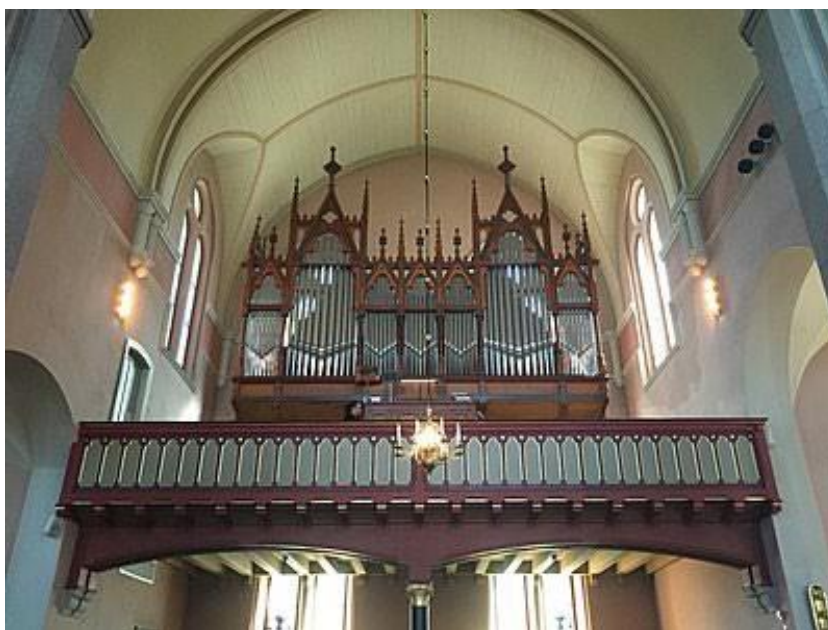
The new, fortified city of Kalmar was built on Kvarnholmen Island in the mid-17th century. The town was planned according to Renaissance ideals with the church and town hall facing one another across the town square. The cathedral was designed by Nicodemus Tessin the Elder (1615–1681) in the Italian Renaissance style and is considered one of the finest examples of classical baroque architecture in Sweden. The cathedral took 43 years to build. Construction began in 1660, but was interrupted on multiple occasions, including the outbreak of the Scanian War (1675–1679). The work resumed after the war and Kalmar Cathedral was finally finished in 1703. Over the centuries, the church has been the subject of numerous restorations, most recently between 2005–2011.





*Västervik**St. Petri Church*

**Organs:** 1905 Åkerman & Lund (II/P, 30 stops)  
 1968 Marcussen & Søn (III/P, 41 stops)

*South gallery organ*

Åkerman & Lund 1905. Moved to the south gallery in 1966 when the Marcussen organ was built on the west gallery.

**Manual I:**

Principal 16'  
 Borduna 16'  
 Principal 8'  
 Flûte harmonique 8'  
 Dubbelflöjt 8'  
 Dolce 8'  
 Gamba 8'  
 Octava 4'  
 Flûte octaviante 4'  
 Octava 2'  
 Cornette 3 ranks  
 Trumpet 16'  
 Trumpet 8'

**Manual II (swell):**

Basetthorn 8'  
 Rörflöjt 8'  
 Salicional 8'  
 Violin 8'  
 Voix celeste 8'  
 Echoflöjt 4'  
 Oboe 8'  
 Euphone 8'  
 Tremulant

**Pedal:**

Contrabas Composé 32'  
 Principal 16'  
 Subbas 16'  
 Qvinta 10 2/3'  
 Borduna 8'  
 Violoncelle 8'  
 Octava 4'  
 Basun 16'

Compass: Man. C-g<sup>3</sup>, Ped. C-f<sup>1</sup>

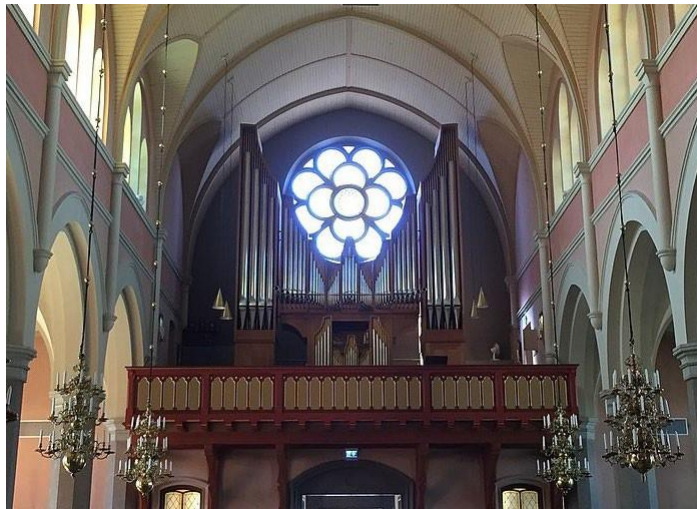
Couplers: I/P, II/P, II/I, I 4', II 16'

Three free combinations,

Registercrescendo

Mechanical action with Barker lever

### *West gallery organ*



Marcussen & Søn, Aabenraa, Denmark, 1968. New Setzer system added 2013.

#### **Ryggpositiv I:**

Gedakt 8'  
Kvintadena 8'  
Principal 4'  
Rörflöjt 4'  
Oktava 2'  
Waldflöjt 2'  
Nasat 1 1/3'  
Sesquialtera 2 ch  
Scharf 4 ch  
Dulcian 16'  
Krumhorn 8'  
Tremulant

#### **Huvudverk II:**

Gedaktpommer 16'  
Principal 8'  
Rörflöjt 8'  
Spetsgamba 8'  
Oktava 4'  
Spetsflöjt 4'  
Spetskvint 2 2/3'  
Oktava 2'  
Mixtur 4-6 ch  
Cymbel 3 ch  
Trumpet 8'

#### **Bröstverk III:**

Trägedakt 8'  
Blockflöjt 4'  
Principal 2'  
Gedaktflöjt 2'  
Sivflöjt 1'  
Cymbel 2 ch  
Regal 16'  
Vox humana 8'  
Tremulant

#### **Pedal:**

Principal 16'  
Subbas 16'  
Oktava 8'  
Gedakt 8'  
Oktava 4'  
Nachthorn 2'  
Mixtur 6 ch  
Fagott 32'  
Basun 16'  
Trumpet 8'  
Skalmeja 4'

Compass: Manual C-g<sup>3</sup>, Pedal C-f<sup>1</sup>

Couplers: I/II, III/II, I/P, II/P, III/P

Mechanical action and registration action (electrical for pedal)

### *About the church*

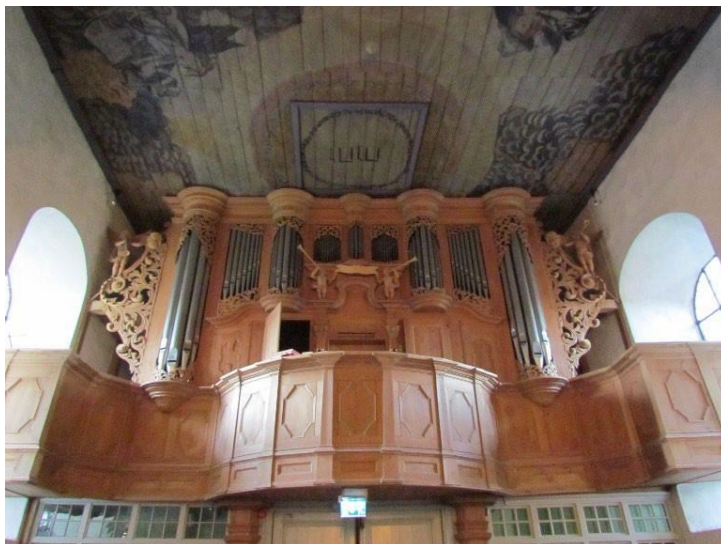
St. Petri Church, one of Västervik's two churches, was built between 1903 and 1905. The architect, A. E. Melander, also designed Västervik's station house. The baptismal font was made at Gusum's mill in 1664. Many musical events are held at the church.





*Västervik**St. Gertrud's Church*

**Organ:** 1744 Jonas Wistenius (I/P 20 stops)



Jonas Wistenius 1744 with a few stops from a previous organ. Rebuilt in 1788-89 by Pehr Schiörlin. After several changes, the organ was, in 2001, restored back to the state of 1789 by Åkerman & Lund, Knivsta.

**Manualen:**

Borduna 16' (from G)  
 Principal 8' (from g<sup>0</sup>)  
 Gedagt 8' B/D (h<sup>0</sup>/c<sup>1</sup>)  
 Principal 4' (case)  
 Gedagt Fleut 4' (17<sup>th</sup> century)  
 Salicinal 4'  
 Qwinta 3'  
 Octava 2'  
 SpitzFleut 2'  
 Mixtur 3 ch (1')  
 Trompet 8' B/D  
 Vox Humana 8' (from c<sup>1</sup>) (2001)

**Pedalen:**

Subbas Gedact 16'  
 Principal 8' (case)  
 Violoncell'  
 Gedact 8'  
 Octava 4'  
 Octava 2' (17<sup>th</sup> century)  
 Bassun 16'  
 Trompet 8'  
  
 Tremulant  
 Compass: Man. C-c<sup>3</sup>, Ped. CDE-c<sup>1</sup>  
 Temperament: Werckmeister III, a<sup>1</sup> = 464 Herz



### ***About the church***

Construction of St. Gertrud's Church began in 1433 and was completed around 1450. The first church tower, a slender, high spire, was added around 1670. Beginning in the 1730s, as Västerås grew rapidly, the church expanded, adding north and south transepts. In 1762, lightning struck and destroyed the church spire and severely damaged the organ. The spire was replaced in the 1780s with the present hooded tower. The organ was restored by Pehr Schiolin, a student of Wistenius, in 1788.

St. Gertrud's continued in use as a church until the consecration of the new St. Petri Church in 1905, and was used as a granary after deconsecration. For the 500th anniversary of Västerås in 1933, St. Gertrud's was renovated and re-consecrated. Contents of the church include a medieval baptismal font, the altarpiece from around 1700, and pews dating back to 1748.

## *Västra Eneby*

**Organ: 1851 Sven Nordström (II/attached P, 16 stops)**



Sven Nordström, Norra Solberga, 1850-51. Renovated by the Brothers Moberg 1974-75.

### **Manual I:**

Borduna 16' B/D (c/ciss)  
Principal 8'  
Fleut d'amour 8'  
Octava 4'  
Flöjt 4'  
Octava 2'  
Scharf III ch  
Basun 16' B (C-c)  
Trumpet 16' D (c-f<sup>3</sup>)  
Trumpet 8' B/D (h/c<sup>1</sup>)

### **Öververk II:**

Corno di Basetti 8'  
Flöjt 4'  
Fugara 8'  
Principal 4'  
Flöjt 4'  
Octava 2'  
Oboe 8' D (fr. c<sup>1</sup>)

### **Pedal:**

Bihängd

Compass: Manual C-f<sup>3</sup>, Pedal C-h

Couplers: ÖV/Man

Three wedge bellows

All front pipes are silent

### ***About the church***

The Church at Västra Eneby was built in late Gustavian style (the Swedish equivalent of neo-classicism) in 1779 – 1780.



## Östra Husby

**Organ:** 1826 Gustav Andersson (II/P, 23 stops)



Gustav Andersson 1826. Rebuilt in 1935 and 1938. Restored in 1971 by Richard Jacoby and restored again, back to its original state, in 2013, by Bergenblad & Jonsson.

### Manual:

Borduna 16' (B/D h/c<sup>1</sup>)  
Principal 8'  
Flagfleur 8'  
Dubbelfleur 8'  
Gamba 8' (1971)  
Octava 4'  
Spetsfleur 4'  
Quinta 3'  
Octava 2'  
Scharff 3 ranks  
Trompet 16' (D)  
Trompet 8' (B/D)

### Öververk:

Fleuttraver 8'  
Gedackt 8'  
Quintadena 8' (B/D)  
Principal 4'  
Fleur 4'  
Wallfleur 2'  
Fagott 8' (B)  
Vox Humana 8' (D)

### Pedal:

Violon 16'  
Subbas 16'  
Octava 4'  
Basun 16'

Couplers: Överv/Man, Man/Ped.  
Compass: Manual C-f<sup>3</sup>, Pedal C-d<sup>1</sup> (original C-h)  
Mechanical action

**About the church:** The church dates from 1809. The crucifix is from the 14th century.





## *Konungsund*

**Organ:** 1853 Anders Jonsson (I/attached P, 8 stops)



Anders Jonsson, Ringarum, 1853. Rebuilt several times. Restored in 1965 by A.Magnusson, Mölnlycke.

**Manual:**

Borduna 16'

Gedacht 8'

Fugara 8'

Principal 4'

Flöjt 4'

Qvinta 3'

Octava 2'

Trumpet 8'

**Pedal:**

Attached

Compass: Manual C-f<sup>3</sup>, Pedal C-e

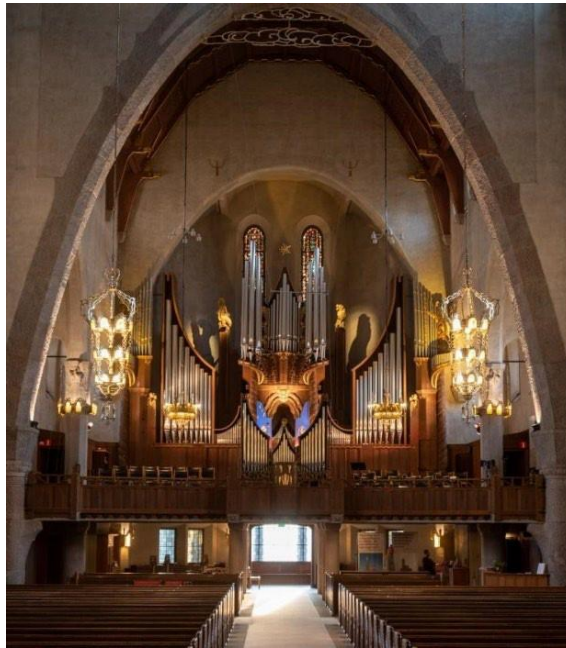
**About the church:** Konungsunds church was built in 1801–1802 in the neoclassical style, replacing an earlier medieval stone church. The pulpit was created in 1650 by Anders Larsson, carpenter, and painted in 1689 by Måns Eriksson Grijs. The altarpiece was painted by Pehr Hörberg when the new church was built. In the 1780s, a new baptismal font in charcoal marble was acquired. The old medieval font stood in a farm yard until 1978 when it was moved back into the church. In 1941, two runestones were discovered in the foundation of the church and stand on each side of the south portal.





*Stockholm**Engelbrekt's Church*

**Organ: 1964 Grönlund (V/P, 91 stops)**



Grönlund, Gammelstad, 1964. Restored in 2012-15 and 2020-2022 by the same company. Intonation of new stops by Jan Börjesson, Stockholm.

**Ryggpositiv I:**

Principal 8'  
Gedackt 8'  
Kvintadena 8'  
Oktava 4'  
Koppelflöjt 4'  
Oktava 2'  
Sifflöjt 1 1/3'  
Sesquialtera II ranks  
Scharf IV-V  
Trompetino 8' (2021)  
Rörskalmeja 8' (2021)  
Tremulant

**Huvudverk II:**

Principal 16'  
Oktava 8'  
Principal 8' (2014)  
Borduna 8' (2014)  
Rörflöjt 8'  
Oktava 4'  
Gemshorn 4'  
Kvinta 2 2/3'  
Oktava 2'  
Flagflöjt 2'  
Cornet IV ranks (2014)  
Rauschkvint III  
Mixtur VI-VIII  
Cymbel III  
Trumpet 16'  
Trumpet 8' (2014)  
Clairon 4' (vacant)  
Cymbelstern

**Svällverk III:**

Gedackt 16'  
Principal 8'  
Spetsflöjt 8'  
Gamba 8'  
Voix céleste 8'  
Oktava 4'  
Traversflöjt 4'  
Gedacktflöjt 4'  
Spetskvint 2 2/3'  
Svegel 2'  
Ters 1 3/5'  
Waldflojt 1'  
Cornett III ranks  
Mixtur V-VI  
Cymbel III  
Fagott 16'  
Trompette harmonique 8'  
Oboe 8'  
Clairon 4'  
Tremulant

**Bröstverk IV:**

Trägedackt 8'  
 Principal 4'  
 Rörlöjt 4'  
 Oktava 2'  
 Blockflöjt 2'  
 Kvinta 1 1/3'  
 Cymbel II  
 Rankett 16'  
 Dulcian 8'  
 Regal 4'  
 Chamade 8'  
 Chamade 4'  
 Tremulant

**Fjärrverk V:**

Principal 8'  
 Dubbelflöjt 8'  
 Voix céleste 8'  
 Principal 4'  
 Hållflöjt 4'  
 Kvinta 2 2/3'  
 Piccolo 2'  
 Oktava 1'  
 Mixtur IV-VI  
 Vox humana 8' (1929)  
 Tremulant

**Altarorgel V:**

Gedackt 8'  
 Salicional 8'  
 Rörlöjt 4'  
 Kvintadena 4'  
 Principal 2'  
 Nasat 1 1/3'

**Pedal:**

Polyphone 32' (2022)  
 Principal 16'  
 Subbas 16'  
 Bourdon 16'  
 Kvinta 10 2/3'  
 Oktava 8'  
 Gedackt 8'  
 Oktava 4'  
 Flöjt 4'  
 Nachthorn 2'  
 Rörlöjt 1'  
 Mixtur VII  
 Rauschkvint IV  
 Kontrafagott 32'  
 Basun 16'  
 Dulcian 16'  
 Trumpet 8'  
 Trumpet 4' (2021)  
 Cornett 2'

Compass Manual C-g<sup>3</sup>, Pedal C-f<sup>1</sup>

Couplers: I/II, III/II, IV/II, IV/III, I/P, II/P, III/P, IV/P. All couplers electrical.

Chamade 8' and 4' are floating on I, II, III, IV.

Mechanical action and stop action. Modern setzer system

***About the church***

Engelbrekt's Church was designed by architect Lars Israel Wahlman following a design competition held in 1906. The church was constructed between 1910–14. The rock on which the church stands was left mostly intact, in accordance with urban planning ideals of the time, giving the building a naturally elevated position in the city. In the spirit of romantic nationalism, the church was named after Engelbrekt Engelbrektsson – a Swedish 15th century rebel leader and national hero. It is one of the largest churches in Stockholm, with 1,400 seats, and a 105 foot high nave, making it the highest nave in Scandinavia. Internationally appreciated in architectural circles, the church is regarded as a paragon of the Swedish Art Nouveau era and the National Romantic style. The church is historically protected and has not been subjected to any major changes since its inauguration.



*Stockholm**St. Jacob's Church*

**Organ:** 1976 Marcussen & Søn, Aabenraa (V/P, 80 stops)

***West gallery organ:***

Marcussen & Søn, Aabenraa, 1976. Case with original principal pipes by Olof Hedlund 1746. Restored 2018-19 by Åkerman & Lund, Knivsta, and Bergenblad & Jonsson, Nye.

**Huvudverk I:**

Borduna 16'  
 Prestant 8'  
 Håflöjt 8'  
 Traversflöjt 8'  
 Kvinta 5 1/3'  
 Oktava 4'  
 Nachthorn 4'  
 Kvinta 2 2/3'  
 Oktava 2'  
 Cornett V ranks  
 Fourniture V-VI ranks  
 Mixtur V-ranks  
 Scharff III ranks  
 Trumpet 16'  
 Trumpet 8'  
 Trumpet 4'

**Positiv II:**

Rörflöjt 8'  
 Angelica 8'  
 Kvintadena 8'  
 Prestant 4'  
 Blockflöjt 4'  
 Ekoflöjt 4'  
 Oktava 2'  
 Waldflöjt 2'  
 Sesquialtera II ranks  
 Scharff V-VI ranks  
 Dulcian 16'  
 Krumhorn 8'

**Svällverk III:**

Basetthorn 8'  
 Dubbelflöjt 8'  
 Flûte harmonique 8'  
 Oktava 4'  
 Traversflöjt 4'  
 Piccolo 2'  
 Cornett III  
 Mixtur V  
 Bombarde 16'  
 Trompette harmonique 8'  
 Clairon 4'  
 Tremulant

<b>Öververk IV (swell):</b>	<b>Fjärrverk V (swell):</b>	<b>Pedal:</b>
Borduna 16'	Lieblich Gedackt 8'	Untersatz 32'
Principal 8'	Cremona 8'	Prestant 16'
Gedact 8'	Viola céleste 8'	Principal 16'
Gamba 8'	Tibia major 8'	Subbas 16'
Voix céleste 8'	Flute amabile 8'	Gedackt 16'
Oktava 4'	Flöjtprincipal 4'	Oktava 8'
Flöjt 4'	Fugara 4'	Borduna 8'
Nasat 2 2/3'	Fjärrflöjt 4'	Oktava 4'
Flagflöjt 2'	Kvinta 2 2/3'	Rörflöjt 4'
Ters 1 3/5'	Flautino 2'	Nachthorn 2'
Sivflöjt 1'	Septima 1 1/7'	Mixtur VI
Mixtur VI ranks	Harmonia Aethera II	Kontrabasun 32'
Septycymbel III ranks	Clarinett 8'	Basun 16'
Oboe 8'	Tremulant	Fagott 16'
Voix humaine 8'		Trumpet 8'
Tremulant		Trumpet 4'

Couplers: II/I, III/I IV/I, V/I, III/II, IV/II, V/II, IV/III, V/III,  
V/IV, I/P, II/P, III/P, IV/P, V/P

Compass: Manual C-a<sup>3</sup>, Pedal C-f<sup>1</sup>

Registercrescendo, Setzer system

### ***About the church***

Construction of the present St. Jacob's (St. Jame's) Church began in 1588. Because the church took a long time to complete, the building incorporates a wide range of architectural styles: Late Gothic, Renaissance and Baroque. The church was finally consecrated on November 26, 1643, in the presence of Christina, Queen of Sweden. The church interior was only partly completed and a sacristy was added in 1698. A fire destroyed the roof in 1723. A new central tower was completed in 1739. The exterior was painted a grey-white colour in the 1770s. During the 19th century, most of the 17th century interior was replaced, including both the south and north galleries, the retable, and the organ gallery. Following complaints from the parish about the dark church, the galleries were rebuilt in 1825. A new restoration in 1932–37 resulted in the present interior, with no changes since except a minor restoration in 1969. The parish shrank to 150 persons in the late 1980s and was merged into the parish of the Stockholm Cathedral in 1989. A bust of Swedish tenor Jussi Björling (1911-1960) stands outside.



*Stockholm*  
*Oscar's Church*

**Organ:** 1949 Marcussen & Søn, Aabenraa (IV/P, 77 stops)



Marcussen & Søn, Aabenraa 1949. Renovated with one stop added by Bruno Christensen, Tinglev, 1980.

**Ryggpositiv I:**

Principal 8'  
Gedackt 8'  
Quintadena 8'  
Oktava 4'  
Gedacktflöjt 4'  
Gemshorn 2'  
Sivflöjt 1 1/3'  
Sesquialtera 2 ranks  
Scharf 4-5 ranks  
Dulcian 16'  
Krumhorn 8'  
Tremulant

**Huvudverk II:**

Principal 16'  
Quintadena 16'  
Principal 8'  
Spetsflöjt 8'  
Oktava 4'  
Rörflöjt 4'  
Spetsquint 2 2/3'  
Oktava 2'  
Flachflöjt 2'  
Rauschquint 3 ch  
Mixtur 6-8 ranks  
Trumpet 16'  
Trumpet 8'

**Bröstverk III:**

Gedackt 8'  
Träprincipal 4'  
Rörgedackt 4'  
Oktava 2'  
Blockflöjt 2'  
Quinta 1 1/3'  
Oktava 1'  
Sesquialtera 2  
Cymbel 2 ranks  
Vox humana 8'  
Regal 4'  
Tremulant

**Svällverk IV:**

Spetsgedackt 16'  
Principal 8'  
Rörflöjt 8'  
Spetsgamba 8'  
Unda maris 8' (1980)  
Oktava 4'  
Traversflöjt 4'  
Koppelflöjt 4'  
Quinta 2 2/3'

**Fjärrverk:**

Dubbelflöjt 8'  
Principal 4'  
Flöjt 4'  
Quinta 2 2/3'  
Waldflöjt 2'  
Flageolet 1'  
Mixtur 3 ranks  
Tremulant

**Pedal:**

Principal 16'  
Subbas 16'  
Quinta 10 2/3'  
Oktava 8'  
Gedackt 8'  
Oktava 4'  
Koppelflöjt 4'  
Quintadena 4'  
Nachthorn 2'



Oktava 2'  
 Terz 1 3/5'  
 Waldflöjt 1'  
 Mixtur 4-6 ranks  
 Cymbel 3 ranks  
 Trumpet 8'  
 Oboe 8'  
 Clairon 4'  
 Tremulant

Rörflöjt 1'  
 Rauschquint 4 ranks  
 Mixtur 6 ranks  
 Fagott 32'  
 Basun 16'  
 Fagott 16'  
 Trumpet 8'  
 Trumpet 4'  
 Cornet 2'

Compass: Manual C-g<sup>3</sup>, Pedal C-f<sup>1</sup>

Couplers: I/II, III/II, IV/II, IV/III, I/P, II/P, III/P, IV/P

256 setzerkomb. (1980) Registercrescendo (1980)

Mecanical action – electrical action for Man IV. Electrical registration action

### *About the church*

Oscar's Church was built between 1897-1903, following a design competition won by Gustaf Hermansson, who also designed the Sofia Church. King Oscar II, after whom the church is named, laid the foundation stone in 1897. The construction work was delayed several times due to problems with the foundation, non-deliveries and labor strikes. In 1921–1923 major changes were made to the interior under the direction of architect Lars Israel Wahlman, previously known for designing the Engelbrekt Church. Among other things, the original

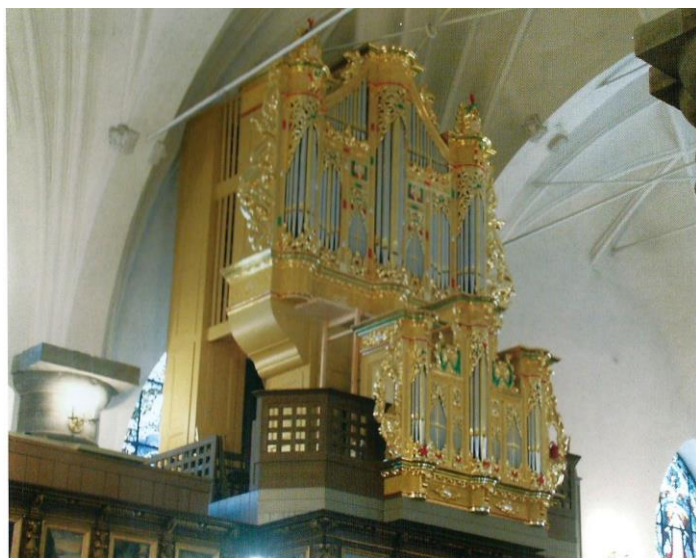


windows were replaced by 33 stained glass windows created by the Norwegian artist Emanuel Vigeland. During the next renovation in 1954-56, the original Neo-Gothic altarpiece was replaced with one in gold bronze designed by the artist John Lundqvist.

*Stockholm**St. Gertrud's Church (German Church)*

**Organs:** 2004 Grönlund (III/P, 36 stops)

1887 Åkerman & Lund (II/P, 31 stops)

*South gallery organ*

Grönlund, Nederluleå 2004. Reconstruction of the Andreas Düben organ from 1608-1684 (surviving material now in parishes in Övertorneå and Hedenäset).

**Hauptwerk:**

Principal 8'  
 Quintadena 16'  
 Gro: Spiel flöte 8'  
 Gedacte 8'  
 Octava 4'  
 Spits flött 4'  
 Quinta 3'  
 Super Octava 2'  
 Mixtur 6 rank  
 Dussanen 16'  
 Trommeten 8'

**Rückpositieff:**

Principal 4'  
 Flött 8'  
 Flött 4'  
 Octava 2'  
 Waltpfeiffen 2'  
 Sexquealtra 2 rank  
 Cimbball 3 rank  
 Dulcian 16'  
 Krumbhorn 8'  
 Geigen Regall 4'

**Oberwerk:**

Quintadena 8'  
 Zap: flöite 4'  
 Nassat 3'  
 Octava 2'  
 Spitz Quinte 1 ½'  
 Zimball 2 rank  
 Schallmeijen 8'

**Pedal:**

Under Bass 16'  
 Gedacter Bass 8'  
 Octava Bass 4'  
 Posaunen Bass 16'  
 Trommeten Bass 8'  
 Dulcian Bass 8'  
 Corneten Bass 4'

Tremulandt (channel)  
 Vogell Gesang  
 Stern  
 Calcant

Compass: Manual CDEF-c<sup>3</sup>, Pedal CDEF-d<sup>1</sup>

Coupler: OW/HW, HW/Ped, RP/Ped

Subseminotes: e flat/d sharp, e flat<sup>1</sup>/d sharp<sup>1</sup>, e flat<sup>2</sup>/diss sharp<sup>2</sup>

Mean tone temperament

4 wedge bellows

***West gallery organ, “Juno organ”***



Åkerman & Lund 1887. 1972 dismantled and stored in locations belonging to the German congregation. A new organ in the Organ Reform Movement style was built by Willy Peter, Cologne. In 2018, this instruments was rebuilt and reconstructed by Åkerman & Lund, Knivsta, and Bergenblad & Jonsson, Nye.

**Manual I:**

Borduna 16'  
Principal 8'  
Gamba 8'  
Flûte harmonique 8'  
Dolce 8'  
Fleute double 8'  
Flûte octavante 4'  
Octava 4'  
Octava 2'  
Cornette 4 ch  
Trumpet 16'  
Trumpet 8'

**Manual II (sväll):**

Gedackt 16'  
Basetthorn 8'  
Violin 8'  
Rörfleut 8'  
Angelica 8'  
Fugara 4'  
Echofleut 4'  
Waldfleut 2'  
Euphone 8'  
Tuba 8' (high pressure)

**Pedal:**

Principal 16'  
Subbas 16'  
Quinta 12'  
Violoncelle 8'  
Borduna 8'  
Octava 4'  
Basun 16'  
Trumpet 8'



Compass: Manual C-g<sup>3</sup>, Pedal C-f<sup>1</sup>  
 Couplers: II/I, II 4'/I, II 16', I/P. II/P, II 4'/P  
 Tuba on/off, Basun and Trumpet on/off  
 Mechanical action with Barker lever for Manuals

### *About the church*



In the Middle Ages, St. Gertrude's was located where a large German population lived and worked in Stockholm. The Guild of St. Gertrude, the patron saint of travellers, was built on the location of the present church in the 14th century. In the 1580s, King John III permitted Germans living in Stockholm to form their own Lutheran parish. Services were first held in the Riddarholmen Church, but within five years the parish relocated to the German guild hall. In 1607, King Charles IX transferred the guild premises exclusively to the Germans. In 1638-42 architect Hans Jakob Kristler enlarged the chapel to the present two-nave church. During the 17th century, the church became an important center for church music in Sweden. The interior is Baroque in style. The tall altar was created by Markus Hebel, a Baroque master from Schleswig-Holstein. The brick steeple and the copper covered spire, 96 metres tall, were completed in 1878 to the design of Julius Carl Raschdorff (1823–1914), an architect based in Berlin. The carillon is heard over the old city daily.



*Stockholm**Gustav Vasa Church*

**Organ:** 1906 Åkerman & Lund (III/P, 76 stops)



Åkerman & Lund, Sundbyberg, 1906. Rebuilt and enlarged 1915 by E.A. Setterquist & Son, Örebro. Enlarged and changed 1928, 1936-38, and 1944 by Anders Holmberg, Stockholm. Restored 1984 by A.Magnusson, Mölnlycke, and 2017 by Magnus Blix, Stockholm. Otto Olsson was the church organist from 1907-1956.

**Manual I:**

Principal 16'  
Principal 8'  
Oktava 8'  
Dubbelflöjt 8'  
Flagflöjt 8'  
Gamba 8'  
Oktava 4'  
Flöjt 4'  
Gamba 4'  
Kvinta 2 2/3'  
Oktava 2'  
Grand Cornet 5  
Tertian 2  
Plein Jeu 5  
Trumpet 16'  
Trumpet 8'

**Manual II:**

Borduna 16'  
Principal 8'  
Flûte harmonique 8'  
Synthematophon 8'  
Fugara 8'  
Gemshorn 4'  
Hållflöjt 4'  
Kvinta 2 2/3'  
Flageolet 2'  
Ters 1 3/5'  
Krumhorn 8'

**In swell:**

Borduna 8'  
Fleut douce 4'  
Nachthorn 2'  
Larigot 1 1/3'  
Piccolo 1'  
Sesquialtera 2  
Dulcian 16'  
Klarinett 8'  
Clairon 4'

**Manual III (swell):**

Gedackt 16'  
Principal 8'  
Rörflöjt 8'  
Kvintadena 8'  
Salicional 8'  
Violin 8'  
Aeolin 8'  
Voix céleste 8'  
Flûte octaviante 4'  
Salicet 4'  
Nasard 2 2/3'  
Waldflöjt 2'  
Gemshorn 1 3/5'  
Harm. aetherea 3  
Cornett 4  
Corno 8'  
Oboe 8'  
Euphone 8'

**Pedal:**

Contrabasse comp. 32'  
Principal 16'  
Subbas 16'  
Violon 16'  
Ekobas 16' (III)  
Kvinta 10 2/3'  
Borduna 8'  
Violoncell 8'  
Kvinta 5 1/3'  
Oktava 4'  
Flöjt 4'  
Ters 3 1/5'  
Septima 2 2/7'  
Blockflöjt 2'  
Mixtur 4  
Kontrabasun 32'  
Basun 16'  
Fagott 16'  
Trumpet 8'  
Clairon 4'

Compass: Manual C-a<sup>3</sup>, Pedal C-f<sup>1</sup>

Couplers: II/I, III/I, III/II, I 4'/I, II 16'/I, III  
16'/III I/P, II/P, III/P, II 4'/P

4 mechanical free combinations for each department. Registercrescendo.

Mechanical action with Barkel level for I and II.

Pneumatic stop action

### *About the church*



Established when the parish of Adolf Fredrik was divided in 1906, the church was inaugurated on June 10 that same year and named for 16th century King Gustav Vasa. It was designed by architect Agi Lindegren in the Italian Baroque Revival style. The floor plan is in the shape of a Greek cross and seats 1,000 people. The altarpiece was designed and built by Burchard Precht in his workshop between 1728 and 1731. It is Sweden's largest Baroque sculptural work, originally created for the Uppsala Cathedral. Stored at the Skansen museum for several years, it was moved to Gustaf Vasa Church in 1906. The interior of the dome was painted by Viktor Andren along with several other frescoes by the same artist.

## *Leufsta Bruk (Lövstabruk)*

**Organ: 1728 Johan Niclas Cahman (II/P, 28 stops)**



Johan Niclas Cahman 1728. Restored in 1964 by Marcussen & Søn, and in 2006 by Åkerman & Lund.

### **Manual II**

Qvintadena 16' (B/D)  
Principal 8' (B/D)  
Rohrflöte 8'  
Qvintadena 8'  
Octava 4' B/D  
Spitzflöte 4'  
Qvinta 3'  
Super Octava 2'  
Mixture 5 ranks  
Trompet 8'

### **Ryggpositiv I**

Gedackt 8'  
Qvintadena 8'  
Principal 4'  
Fleut 4'  
Qvinta 3'  
Octava 2'  
Mixture 4 ranks  
Vox humana 8'

### **Pedal**

Offen Sub bass 16'  
Principal 8'  
Gedackt 8'  
Qvinta 6'  
Octava 4'  
Rausqvint 2 ranks  
Mixture 4 ranks  
Bassoon 16'  
Trompet 8'  
Trumpet 4'

Compass: Manual C-c<sup>3</sup>, Pedal C-d<sup>1</sup>

Coupler: RP/Man

All mixtures are third-based





*Leufsta Bruk manor and chapel*





## ***Valö Church***

**Organ:** 1831 Gustav Andersson (I/attached P, 8 stops)



Gustav Andersson 1831. Rebuilt several times. Renovated and reconstructed in 1971 by Brothers Moberg, Sandviken. Trumpet 8' reconstructed in 1996 by Karl Nelson.

### **Manual:**

Fugara 8'

Gedact 8'

Principal 4'

Fleut 4'

Qvinta 3'

Octava 2'

C-g Scharff III

Trompete 8' B/D

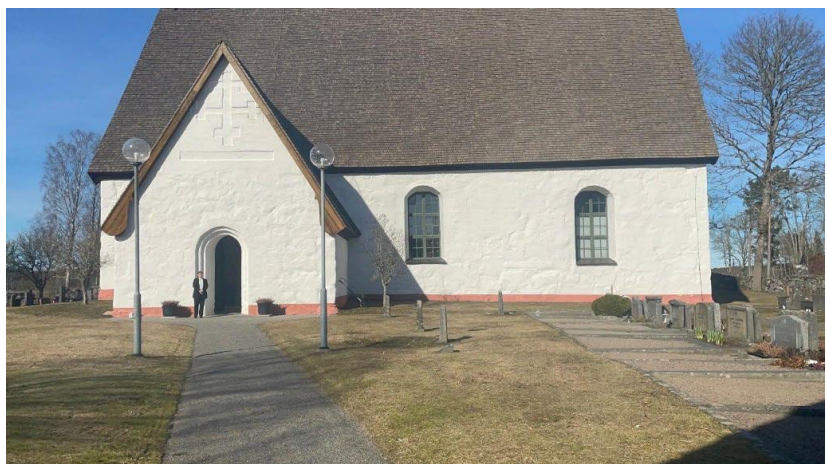
### **Pedal:**

Attached

Compass: Manual C- f<sup>3</sup>, Pedal

## ***About the church***

Valö church probably dates from the end of the 13th century. Elements of the medieval entrance survive in the door between the church porch and the church itself. Inside, the church ceiling is supported by vaults constructed in the 16th century and decorated with frescos made by Örjan the Painter in the 1520s. The church houses three medieval altarpieces. The most ornate one was made in Antwerp around 1515. The others are older, dating from the first half of the 15th century. One is Swedish and one is German. There are, in addition, two crucifixes, also dating from the 15th century. Three carved wooden statuettes of saints date from the same century.



## ***Börstil's Church***

**Organ:** 1783 Olof Schwan (I/attached P, 11 ½ stops)



Olof Schwan 1783. Restored in 1978-79 by A.Magnusson, Mölnlycke.

### **Manual:**

Borduna 16'  
Principal 8'  
Gedackt 8'  
Octava 4'  
Rörflaut 4'  
Quinta 3'  
Octava 2'  
Decima af 4' 1 3/5'  
Mixtur 4 rank  
Trompet 16'  
Trompet 8' (B/D)  
C-g Trompet 4' (B)

### **Pedal:**

Attached

Compass: Manual C-c<sup>3</sup>, Pedal

## ***About the church***

A neoclassical hall church. There is an altarpiece from 1731 by Olof Gerdman, and in the chancel some plaster paintings dating from the 15th century. A major re-building occurred in 1850, during which the tower was erected and the roof was lowered. Extensive exterior and interior restorations were carried out in 1984 and 1986.





*Uppsala**Uppsala Cathedral*

**Organs:** 1871 Per Larsson Åkerman (III/P, 55 stops)

2009 Fratelli Ruffatti (IV/P, 60 stops)

*West gallery organ*

Per Larsson Åkerman 1871. Rebuilt in 1941 by Åkerman & Lund, Sundbyberg, and by Walter Thür, Torshälla, 1976. Renovated and brought back to original state 2021-22 by Åkerman & Lund, Knivsta. Voicers Hans Peterr Schröder and Helmut Gripentrog.

**Manual I:**

Principal 16'  
Borduna 16'  
Principal 8'  
Gamba 8'  
Flûte harm. 8'  
Rörfleut 8'  
Qvinta 6'\*  
Octava 4'\*  
Qvinta 3'\*  
Octava 2'\*  
Mixtur 3 ranks\*  
Cornett 3 ranks\*  
Trumpet 16'\*  
Trumpet 8'\*

**Manual II:**

Borduna 16'  
Principal 8'  
Gemshorn 8'  
Fugara 8'  
Flûte travers. 8'  
Gedakt 8'  
Octava 4'\*  
Flûte octaviant. 4'\*  
Qvinta 3'\*  
Flageolett 2'\*  
Dulcian 16'\*  
Trumpet harm. 8'\*

**Manual III (swell):**

Principal 8'  
Basetthorn 8'  
Salicional 8'  
Voix céleste 8'\*  
Flûte harm. 8'  
Rörfleut 8'  
Gamba 4'\*  
Flûte octaviant. 4'\*  
Waldfleut 2'\*  
Corno 8'\*  
Fagott-Oboe 8'\*  
Euphone 8'\*

**Pedal:**

Principal 32'  
Principal 16'  
Violon 16'  
Subbas 16'  
Qvinta 12'  
Violoncelle 8'  
Octava 4'\*  
Contrabassun 32'\*  
Bassun 16'\*  
Fagott 16'\*  
Trumpet 8'\*  
Clairon 4'\*

Couplers: II/I, III/I, III/II, I/P, II/P, III/P, I 4', II 16\*/I, III 16'

Compass: Manual C-f<sup>3</sup>, Pedal C-d<sup>1</sup>

Mechanical action with Barker lever for Manual I, II, III and Pedal.

Stops with \* indicates Forte (as Anches in French organs)

### *Organ in north transept*



Fratelli Rufatti, Padua, 2008-09. New console with new electrical system 2021.

#### **Choir I (swell):**

Principal 8'  
Dulciana 8'  
Flûte douce 8'  
Gedackt 8'  
Octave 4'  
Koppelflöte 4'  
Nazard 2 2/3'  
Doublette 2'  
Tierce 1 3/5'  
Quint 1 1/3'  
Mixture 4 ranks  
Clarinet 8'  
Trompette en chamade 8'  
Cymbelstern  
Tremulant

#### **Great II:**

Principal 16'  
Montre 8'  
Principal 8'  
Flûte harmonique 8'  
Octave 4'  
Waldflöte 4'  
Super Octave 2'  
Cornet 5 ranks  
Mixture 4 ranks  
Trumpet 16'  
Trumpet 8'  
Trompette en chamade 8'  
Clairon 4'

#### **Swell III:**

Bourdon 16'  
Principal 8'  
Rohrflöte 8'  
Salicional 8'  
Voix céleste 8'  
Octave 4'  
Flute 4'  
Nazard 2 2/3'  
Piccolo 2'  
Tierce 1 3/5'  
Mixture 5 ranks  
Bombarde 16'  
Trompette 8'  
Trompette en chamade 8'  
Oboe 8'  
Clairon 4'  
Tremulant



**Solo IV (swell):**

Concert flute 8'  
 Labial Clarinet 8' (1924)  
 Viole d'orchestre 8'  
 Viole céleste 8'  
 Octave viole 4'  
 Flûte celeste 8' (2018)  
 Cor anglais 16'  
 Vox humana 8'  
 2/3' Tuba 8'  
 Trompette en chamade 8'  
 Glockenspiel  
 Tremulant

**Pedal:**

Subbas 32'  
 Principal 16'  
 Open wood 16'  
 Subbas 16'  
 Bourdon 16' (sw)  
 Octave 8'  
 Flûte 8'  
 Choralbas 4'  
 Flûte 4'  
 Mixture 4 ranks  
 Trombone 32'  
 Trombone 16'  
 Bombarde 16' (sw)  
 Trumpet 8'  
 Trompette en chamade 8'  
 Clairon 4'

**Antiphonal (vacant):**

Bourdon 16'  
 Major Diapason 8'  
 Harmonic Flute 8'  
 Doppel Flute 8'  
 Viola Pomposa 8'  
 Viola Celeste 8'  
 Major Octava 4'  
 Harmonic Nazard 2  
 Grand Chorus VI  
 Contra Posaune 18'  
 Posaune 8'  
 Clarion 4'  
 Fanfare Trumpet 8'  
 Tremulant

Compass: Manual C-c<sup>4</sup>, Pedal C-g<sup>1</sup>

Couplers: Gt/P, Sw/P, Ch/P, Solo/P – all 8' and 4'

Sw/Gt, Ch/Gt, Solo/Gt, Sw/Ch, Solo/Ch, Solo/Sw – all 16', 8' and 4'.

Gt/Ch transfer, All Swells to Swell. Tutti I and II. Registercrescendo.

Mobile console in the choir of the church.

***About the cathedral***

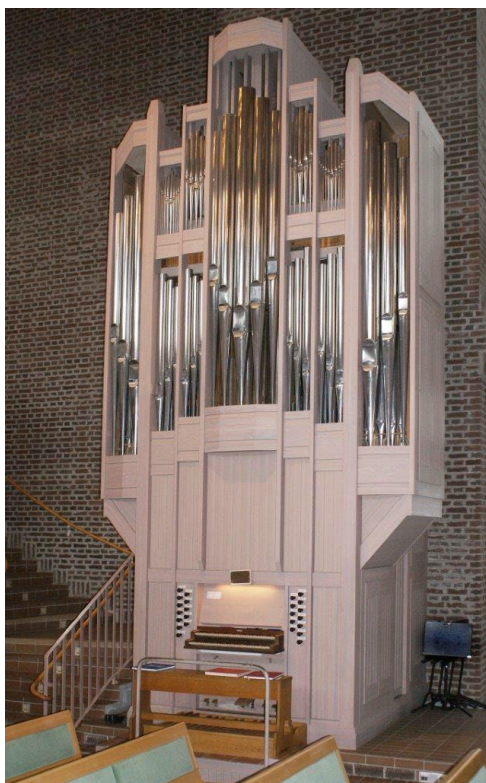
Uppsala Cathedral dates to the late 13th century and, at a height of 389 feet, is the tallest church in Scandinavia. While the cathedral was under construction, the relics of King Eric IX (ca. 1120–1160, reigned 1156–1160), the patron saint of Sweden, were moved to the new structure. The coronation of most of the kings and queens of Sweden took place in the cathedral until 1719. The Archbishop of Uppsala has been the primate of Sweden in unbroken succession since 1164.

The cathedral was designed in the French High Gothic style by French master builders. Construction was started in 1272 but the western end was not completed until the middle of the 15th century. The church was consecrated in 1435. The last significant component of the cathedral to be built, the twin towers, were erected between 1470 and 1489. Substantial changes were made to the building under the direction of architect Helgo Zetterwall in the 1880s, including the addition of pointed French spires to the towers.



*Uppsala*  
*Uppsala Mission Church*

**Organ: 1985 Nils-Olof Berg (II/P, 20 stops)**



Nils-Olof Berg, Nye, 1985.

**Huvudverk I:**

Principal 8'  
 Blockflöjt 8'  
 Oktava 4'  
 Italiensk flöjt 4'  
 Waldflöjt 2'  
 Cornettino 2 ranks  
 Mixtur 5 ranks  
 Trumpet 8'  
 Tremulant

**Öververk (swell):**

Gedacktbas 8' (C-H)  
 Bourdon 8' (fr c)  
 Salicional 8' (fr c)  
 Principal 4'  
 Traversflöjt 4'  
 Svegel 2'  
 Kvinta 1 1/3'  
 Siffelöjt 1'  
 Oboe 8'  
 Tremulant

**Pedal:**

Subbas 16'  
 Principal 8'  
 Gedackt 8'  
 Fagott 16'

Compass: Manual C-g<sup>3</sup>, Pedal C-f<sup>1</sup>

Couplers: II/I, I/P, II/P

Mechanical action and registration action.

***About the church***

The modern Mission Church building was inaugurated in 1983. The church's artwork was created by Olof Hellström.



## *Östra Skrukeby*

**Organ:** 1794 Pehr Schiörlin (I/attached P, 11 stops)



Pehr Schiörlin 1794. Restored 1991 by Åkerman & Lund, Knivsta.

### **Manual** (C-f<sup>''</sup>)

Principal 8' (D)

Gedacht 8'

Qvintadena 8'

Principal 4' (B/D)

Fleut 4'

Qvinta 3'

Octava 2'

Wahlfleut 2'

Mixtur 2+2 ranks

Trumpet 8' (B/D)

Trumpet 4' (B)

Vox Humana 8' (D)

### **Pedal** (C-a):

Attached

Compass: Manual C-f<sup>3</sup>, Pedal C-a



### **About the Church**

Östra Skrukeby church is a medieval country church. Inside, occasional traces of the Romanesque medieval church are visible. The church's late Gustavian character stems from extensive rebuilding in 1793-1794. Large pillars and medieval vaults were demolished. A wooden barrel vault was erected, and the church received new, regularly spaced windows. It was probably at this time that the church was whitewashed inside. The new pipe organ was installed, as well as a new altarpiece. The church's free-standing bell tower stands in the church cemetery.



## *Linköping*

### *Linköping Cathedral*

**Organ:** 1929 E.A. Setterquist & Son (III/P, 61 stops)



### *West gallery organ*

E.A. Setterquist & Son, Örebro, 1929. Renovated 1987 by Magnusson. Mölnlycke, and in 2023 by Tostared Kyrkorgelfabrik. Case by Johan Niklas Cahman 1723 (changed).

#### **Manual I:**

Principal 16'  
Borduna 16'  
Principal 8'  
Flauto major 8'  
Flauto doppio 8'  
Gamba 8'  
Dolce 8'  
Oktava 4'  
Flautino 4'  
Kvinta 2 2/3'  
Oktava 2'  
Cornett ch  
Mixtur IV  
Trumpet 16'  
Trumpet 8'

#### **Manual II:**

Principal 8'  
Flûte harmonique 8'  
Fugara 8'  
Oktava 4'  
Kvinta 2 2/3'  
Flageolet 2'  
Ters 1 3/5'  
Cornett 4 ranks  
**In swell:**  
Kvintadena 16'  
Gedackt 8'  
Kvintadena 8'  
Gemshorn 4'  
Håflöjt 4'  
Dulcian 16'  
Corno 8'  
Klarinett 8'  
Clairon 4'  
Tremulant

#### **Manual III (swell):**

Gedackt 16'  
Basetthorn 8'  
Rörflöjt 8'  
Salicional 8'  
Violin 8'  
Aeolin 8'  
Voix céleste 8'  
Flûte octaviante 4'  
Salicet 4'  
Nasard 2 2/3'  
Waldflöjt 2'  
Harmonia aetheria 3 ch  
Oboe 8'  
Eufon 8'  
**Outside swell,  
high pressure:**  
Stentorfon 8'  
Prestant 4'  
Tuba mirabilis 8'

#### **Pedal:**

Principal 16'  
Subbas 16'  
Violon 16'  
Ekobas 16' (tr. III)  
Kvinta 10 2/3'  
Violoncell 8'  
Borduna 8'  
Oktava 4'  
Kontrabasun 32'  
Basun 16'  
Trumpet 8'  
Trumpet 4'



Compass: Manual C-a<sup>3</sup>, Pedal C-f<sup>1</sup>

Couplers: II/I, III/I, III/II, I 4'/I, II 16'/I, III 16'/I, II

4'/II, I/P, II/P, III/P, II 4'/P, III 4'/P

Mechanical action with Barker levers. Pneumatic stop action.

Four mechanical combinations for each department. Registercrescendo.



### *About the cathedral*

A stone Romanesque basilica, about one-third the size of the present building, was erected around 1120 on the site of the cathedral. About 1230, the structure was extended to the east. The Romanesque nave and choir were demolished and a new choir and transept were constructed in the Gothic style. The church was again extended beginning in 1251 and the cathedral reached its current length of 110 meters. In 1320, interior decoration was undertaken with carving and sculptural decorations typical of the English High Gothic. In 1330, the south portal tympanum was embellished with bas-relief scenes by German craftsmen.

The Gothic chapels were added between 1408 and 1420, with large windows and star-shaped vaults. The tall tower was added between 1747-58, and rebuilt between 1877-86 by Helgo Zettervall.

In the 16th century, several fires broke out in the church destroying a large part of its furnishings. King Johan III donated a poyptych alterpiece, *Crucifixion*, painted by Dutch master Maarten van Heemskerck, originally for the St. Laurenskerk, Alkmaar. Begun in 1538 and completed in 1542, the painting was removed from Alkmaar at the onset of the Reformation.

## *Gammalkil's Church*

**Organ:** 1806 Pehr Schiörlin (II/P, 28 stops)



Pehr Schiörlin 1806. Conservation work by Th. Frobenius & Co. 1948. New restoration and reconstruction to original condition in 1996 by Åkerman & Lund, Knivsta.

<b>Manual</b>	<b>Öververk</b>	<b>Pedal</b>
Principal 16' (D)	Principal 8' (D)	Principal 16'
Quintadena 16' (B/D)	Gedagt 8' (B)	Dubbel Subbas 16'
Principal 8'	Offenfleut 8' (D)	Octava 8'
Flauto doppio 8'	Quintadena 8'	Octava 4'
Viol di Gamba 8'	Principal 4'	Blockfleut 1'
Octava 4'	Flachfleut 4'	Basun 16'
Rörfleut 4'	Viol di Gamba 4'	Dulcian 8'
Quinta 3'	Spitzfleut 2'	
Octava 2'	Scharff 3 ranks	
Mixtur 2+2 ranks	Trompet 8' (B/D)	
Trompet 8' (B/D)	Vox Humana 8' (D)	

Compass: Manual C-f<sup>3</sup>, Pedal C-d<sup>1</sup> (originally C-a)

Couplers: M/ÖV, P/M

### *About the church*

The current church was consecrated in 1801 and is built in a simple neoclassical style with large round-arched windows and a vaulted ceiling. Sven Gustafsson Stoltz's painting decorations from the former Romanesque church were partially used in the new sacristy. The altarpiece was painted in 1801 by Pehr Hörberg. A rune stone which stood outside the entryway of the old church was moved to the vicarage, then later to the cemetery.



***Jönköping  
Kristine Church***

**Organs:** 1912 P.L. Åkerman & Lund (III/P, 40 stops)  
2012 Kristian Wegscheider (II/P, 30 stops)

***West gallery organ***



P.L. Åkerman & Lund 1912. Slightly changed in 1951. Restored back to original condition in 2005 by Tostareds Kyrkorgelfabrik. Case by Gustav Andersson 1855.

**Manual I:**

Principal 16'  
Borduna 16'  
Principal 8'  
Gamba 8'  
Dubbelflöjt 8'  
Oktava 4'  
Kvinta 2 2/3'  
Oktava 2'  
Cornett IV  
Trumpet 16'  
Trumpet 8'

**Manual II (swell):**

Gedackt 16'  
Principal 8'  
Flûte Harmonique 8'  
Dolce 8'  
Gemshorn 4'  
Flûte Octaviant 4'  
Rauschkvint II  
Corno 8'  
Klarinett 8'

**Manual III (swell):**

Fugara 16'  
Bassetthorn 8'  
Violin 8'  
Salicional 8'  
Vox cèleste 8'  
Rörflöjt 8'  
Gamba 4'  
Ekoflöjt 4'  
Piccolo 2'  
Eufon 8'

**Pedal:**

Kontrabas 32'  
Principal 16'  
Violon 16'  
Subbas 16'  
Kvinta 10 2/3'  
Violoncell 8'  
Borduna 8'  
Oktava 4'  
Kontrabasun 32'  
Basun 16'  
Trumpet 8'

Couplers: II/I, III/I, III/II, II 16'/I, III 16', I 4', I/P, II/P, III/P  
Tutti, Registercrescendo, 9 free combinations  
Mechanical action with Barker lever



*Choir organ*

Kristian Wegscheider, Dresden, 2012.

**Hauptwerk:**

Bordun 16'  
Principal 8'  
Rohrflöte 8'  
Viola di Gamba 8'  
Octave 4'  
Spitzflöte 4'  
Quinte 3'  
Octave 2'  
Mixture 3-6 ranks  
Dulcian 16'  
Trompete 8'

**Oberwerk:**

Gedackt 8'  
Quintadena 8'  
Traversflöte 8 (from c<sup>0</sup>)  
Principal 4'  
Rohrflöte 4'  
Nasat 2 2/3'  
Gemshorn 2'  
Terz 1 3/5'  
Chalmeau 8'  
Tremulant

**Pedal:**

Subbas 16' \*  
Gedacktbass 8' \*  
Principalbass 8' \*\*  
Octavbass 4' \*\*  
Posaunenbass 16' \*\*\*  
Fagottbass 8' \*\*\*

Couplers: HW/Ped, OW/HW

Compass: Man. C-f<sup>3</sup>, Ped. C-f<sup>1</sup>

Temperament: Neidhart für eine kleine Stadt, 1732

Pedal stops with \* are extensions





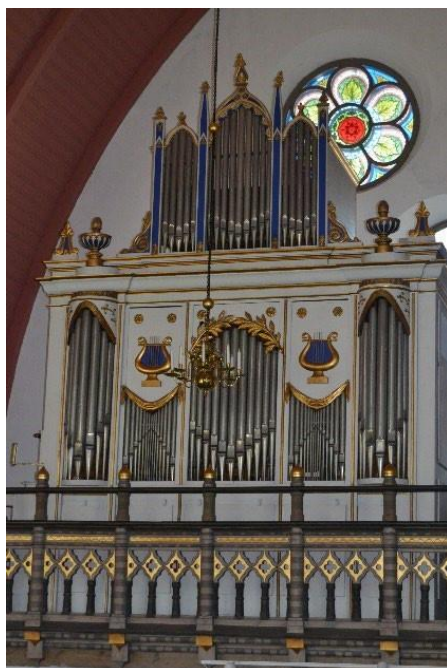
### *About the church*

The foundation for the Kristine Church was laid on July 24, 1649, as a tribute to Queen Kristina who was regent when the foundation stone was laid. The plans were probably drawn up by castle builder Hans Fleming. The church was completed in 1673, with the exception of the tower which was not completed until 1686. It was significantly higher than it is today. The church was largely destroyed in a major fire in 1790. After the fire, it was rebuilt in a more neoclassical style. In 1877-78 a round window was added in the east wall, along with a new floor and a new altar. In 1918-20, much of the interior was restored.

## *Norra Solberga*

**Organs:** 1836 Nils Ahlstrand (I/P, 11 stops)  
1998 Åkerman & Lund (II/P, 38 stops)

### *North gallery organ*



Nils Ahlstrand 1836, enlarged by Sven Nordström in 1854.

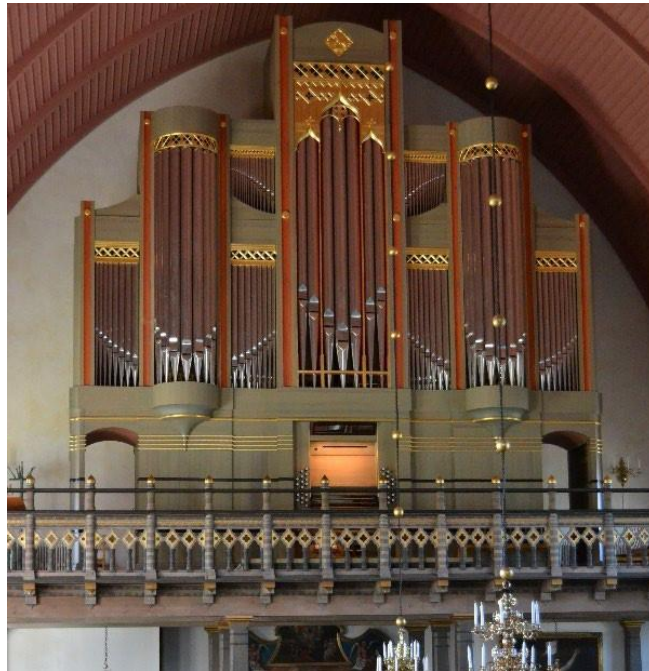
#### **Manual:**

Principal 8'  
Gedakt 8' (1854)  
Fugara 8' (1854)  
Octava 4'  
Octava 2'  
Scharf 3 ranks  
Trumpet 8' B/D (h<sup>0</sup>/c<sup>1</sup>)  
Voxhumana 8' D (from c<sup>1</sup>)

#### **Pedal:**

Subbas 16'  
Violonsel 8'

Compass: Manual C-f<sup>3</sup>, Ped. C-H, coupler-f  
Two wedge bellows

***West gallery organ***

Åkerman & Lund 1997-98. Inspired by Swedish organ building around 1790-1850 after an idea by Carl-Gustav Lewenhaupt.

**Huvudmanualen I:**

Principal 16'  
Principal 8'  
Gedackt 8'  
Flauto Traverso 8'  
Viola di Gamba 8'  
Octava 4'  
Flöjt 4'  
Salzinal 4'  
Quinta 3'  
Octava 2'  
Mixture 4 ranks  
Cornett 5 ch (from f #)  
Trumpet 16' (from c)  
Trumpet 8'

**Öververket II (swell):**

Principal 8' D (from g#)  
Corno di Bassetto 8'  
Flagflöjt 8'  
Fugara 8'  
Piffaro Salicional 8' (from g#)  
Principal 4'  
Waldflöjt 4'  
Nasat 2 2/3'  
Spetsflöjt 2'  
Scharff 3 ranks  
Trompette 8'  
Vox angelica 8'

**Pedal:**

Violon 16'  
Subbas 16'  
Violoncell 8'  
Borduna 16'  
Quinta 6'  
Octava 4'  
Basun 16'  
Trumpet 8'

Couplers: II/I, I/P, II/P

Compass: Manual C-g<sup>3</sup>, Pedal C-f<sup>1</sup>

Tremulant for the whole organ, tremulant for II (channel)

Four wedge bellows

### *About the church*

Norra Solberga is a Neo-Gothic church built in 1898–1902. The church is built of local red granite with choirs in the east and a tower in the west according to drawings by Gustaf Petterson. The interior is well-preserved with Art Nouveau ornamentation. There is neo-Gothic stained glass in the chancel; other windows in the nave also have colored and leaded decorative stained glass.

The old church from the middle of the 13th century was left standing and became a burial chapel. After restoration, the chapel was reopened as a parish church in 1971.





## ***Hult Church***

**Organ:** 1841 Sven Nordström (I/attached P, 13 stops)



Sven Nordström 1841. Restored in 1964 by Richard Jacoby and in 1991 by Grönlund, Gammelstad.

### **Manual:**

Borduna 16' B/D  
Principal 8' (facade)  
Flûte d'amour 8'  
Fugara 8'  
Octava 4'  
Flöjt 4'  
Qvinta 3'  
Octava 2'  
Scharf II-III ranks  
Basun 16' B (C-H)  
Trumpet 16' D (c-f<sup>3</sup>)  
Trumpet 8' B (C-h)  
Vox humana 8' D (c<sup>1</sup>-f<sup>3</sup>)

### **Pedal:**

Attached

Compass: Manual C-f<sup>3</sup>, Pedal C-g  
Two wedge bellows



## ***About the church***

The Hult Church was built between 1837 and 1841, replacing a partly Romanesque stone church from the 1200s. The interior of the church is in a restrained Empire style with most of its original furnishings. The 1673 provincial baroque style altarpiece and the carved sandstone baptismal font from the beginning of the 13th century were moved from the old church.

**Gothenburg (Göteborg)**  
**Vasa Church**

**Organ: 1907 Eskil Lundén (III/P, 51 stops)**



Eskil Lundén, 1907. Rebuilt by Nils Hammarberg in 1941 and 1952 with a new Rückpositiv. Restored by Grönlunds Orgelbyggeri, Nederluleå, 2002. New restoration with removal of the Rückpositiv in 2020 by Rieger Orgelbau, Austria.

<b>Manual I:</b>	<b>Manual II (swell):</b>	<b>Manual III (swell):</b>	<b>Pedal:</b>
Principal 16'	Gedakt 16'	Dulciana 16'	Principal 16'
Borduna 16'	Violinprincipal 8'	Basetthorn 8'	Violon 16'
Gamba 8'	Gemshorn 8'	Konsertflöjt 8'	Subbas 16'
Fugara 8'	Violin 8'	Gedakt 8'	Ekobas 16'
Flûte harm. 8'	Rörflöjt 8'	Qvintatön 8'	Kvinta 10 2/3'
Dubbelflöjt 8'	Octava 4'	Salicional 8'	Principal 8'
Octava 4'	Flûte octaviante 4'	Voix coelestis 8'	Violoncell 8'
Rörflöjt 4'	Flageolette 2'	Violin 4'	Gedakt 8'
Kvinta 2 2/3'	Rauschquinte 2 ranks	Ekoflöjt 4'	Octava 4'
Octava 2'	Trumpet 8'	Waldflöjt 2'	Kontrabasun 32'
Cornett 4 ranks	Klarinett 8'	Harmonia aetherea 3 ch	Basun 16'
Mixtur 3-4 ranks	Tremulant	Oboe 8'	Trumpet 16'
Trumpet 16'		Eufon 8'	Fagott 16'
Trumpet 8'		Tremulant	Trumpet 8'
			Trumpet 4'

Couplers: II/I, III/I, III/II, I/P, II/P, III/P  
 I-4', II-16', II-4', III-16', III-4', P-4'

Compass: Manual C-g<sup>3</sup>, Pedal C-f<sup>1</sup>

Registercrescendo. Modern setzer system

Electrical action and registration

A Fernwerk (fjärrverk) is prepared on Manual IV

### *About the church*

Vasa Church was consecrated in 1909. The church, designed by Yngve Rasmussen, is built of granite from nearby Bohuslän in a neo-Romanesque style. The interior of the church was designed in Art Nouveau style with clear Romanesque influences. The east wall is dominated by a painting by the artist Albert Eldh carried out between 1918-1926. The church underwent major exterior and interior renovation and restoration in 1999 and 2000.



## *Gothenburg Concert Hall*

**Organ:** 2021 Rieger Orgelbau (IV/P, 112 stops)



Rieger Orgelbau GmbH, Schwarzach, Austria, 2018-2021.

### **Grand Orgue I:**

Montre 16'  
Bourdon 16'  
Montre 8'  
Flûte harmonique 8'  
Bourdon 8'  
Viole de Gambe 8'  
Grosse Quinte 5 1/3'  
Prestant 4'  
Flûte 4'  
Grosse Tierce 3 1/5'  
Quinte 2 2/3'  
Cornet V  
Fourniture (2') V  
Cymbale (1') IV  
Bombarde 16'  
Trompette 8'  
Clairon 4'  
Saxophone 8'

### **Positif Expressif II:**

Quintaton 16'  
Principal 8'  
Flûte 8'  
Cor de Nuit 8'  
Salicional 8'  
Unda maris 8'  
Prestant 4'  
Flûte douce 4'  
Nazard 2 2/3'  
Doublette 2'  
Tierce 1 3/5'  
Larigot 1 1/3'  
Septième 1 1/7'  
Piccolo 1'  
Neuvième 8/9'  
Onzième 8/11'  
Cornet V  
Plein Jeu (1 1/3') IV  
Basson 16'  
Trompette 8'  
Cromorne 8'  
Trémolo

### **Récit Expressif III:**

Bourdon 16'  
Diapason 8'  
Flûte traversière 8'  
Bourdon 8'  
Viole de Gambe 8'  
Voix céleste 8'  
Octave 4'  
Flûte octavante 4'  
Nazard harmonique 2 2/3'  
Octavin 2'  
Tierce harmonique 1 3/5'  
Fourniture (2') IV  
Cymbale (1/2') III  
Trompette harmonique 8'  
Basson-Hautbois 8'  
Voix humaine 8'  
Clairon harmonique 4'  
Trémolo



**Orchestre Expressif IV: Solo Expressif** (floating):

Violonbasse 16'  
 Corne douce 16'  
 Violon 8'  
 Flûte d'Orchestre 8'  
 Bourdon doux 8'  
 Quintaton 8'  
 Éolonne 8'  
 Voix angélique 8'  
 Viole 4'  
 Flûte d'Écho 4'  
 Piccolo 2'  
 Harmonia aethera III  
 Clarinette 8'  
 Physharmonica 16'  
 Physharmonica 8'  
 Physharmonica 8'

Cor d'Harmonie 8'  
 Violoncelle 8'  
 Violoncelle céleste 8'  
 Cor anglais 8'  
 Tuba magna 16'  
 Tuba 8'  
 Tuba Clairon 4'  
 Trémolo

**Bombarde** (floating):

Cor d'Harmonie 8' (Solo)  
 Tuba magna 16' (Solo)  
 Tuba 8' (Solo)  
 Tuba Clairon 4'  
 Trompette en Chamade 8'

**Pédale Expressif:**

Basson acoustice 32'  
 Violonbasse 16' (Orch.)  
 Corno douce 16' (Orch.)  
 Violoncelle 8' (Solo)  
 Violon 8' (Orch.)  
 Corno douce 8' (fr. 16')  
 Physharmonica 16' (Orch.)  
 Tuba magna 16' (Solo)  
 Tuba 8' (Solo)  
 Tuba Clairon 4' (Solo)

**Pédale:**

Basse acoustique 64'  
 (32' + 21 1/3')  
 Grand Bourdon 32'  
 Soubasse 32'  
 Grosse Flûte 16'  
 Flûte 16'  
 Montre 16' (Gr.O.)  
 Soubasse 16'  
 Grosse Quinte 10 2/3'  
 Flûte 8'  
 Principal 8'  
 Grand Tierce 6 2/5'  
 Quinte 5 1/3'  
 Grande Septième 4 4/7  
 Flûte 4'  
 Bombarde 32'  
 Bombarde 16'  
 Basson 16'  
 Trompette 8'  
 Clairon 4'

*Compass:* Manual C.c<sup>4</sup>, Pedal C-g<sup>1</sup>

*Two consoles:* One mechanical, one mobile electric/digital

*Unison couplers:* Pos/G.O, Réc/G.O. Orch/G.O, Rec/Pos, Orch/Pos, Orch/Réc,  
 Solo/G.O, Solo/Pos, Solo/Réc, Solo/Orch. Bomb/G.O, Bomb/Pos, Bomb/Réc,  
 Bomb/Orch G.O/P/Pos/P, Réc/P, Orch./P, Solo/P, Bomb/P

*16' Man. couplers:* G.O/P, Pos/P, Réc/P, Orch/P

*4'-ped couplers:* G.O/P, Pos/P, Réc/P, Orch/P

16'/8'/4'-couplers off, Coupure Péd (divided ped), Orch IV off

*Swell pedals:* G.O.flexible wind, Pos swell, Réc swell, Orch/Solo swell,  
Physharmonica swell, Registercrescendo, General swell

Rieger combination system, Rieger tuning system, Rieger replay system.

MIDI, Sostenuto

4 register crescendi: 1) general, 2) French 19-20th-century, 3) German romantic, 4) limited  
(only up to *f*)

### ***GOTHENBURG CONCERT HALL***

Gothenburg Concert Hall was built in 1935, designed by architect Nils Einar Ericsson, a major advocate of Functionalism, the doctrine that the design of a building should be determined solely by its function, rather than by aesthetic considerations. However, due to its location on the Götaplatsen surrounded by earlier classically designed buildings, the exterior has a Neo-Classical look. The interior is unabashedly modern. The interior of the Great Hall (Stora Salen) is clad in yellow-red maple veneer and seats 1,300. The hall is internationally known for its fine acoustics.

***Gothenburg  
Haga Church***

**Organs:** 1861 Marcussen & Søn (III/P, 38 stops)  
1991 John Brombaugh (II/P, 23 stops)

***West gallery organ***



Marcussen & Søn, Apenrade, 1861. Rebuilt by Magnusson, Gothenburg, 1912 (new wind chests) and 1944 (electrical action). Restored and reconstructed 2002-2004 by Åkerman & Lund, Knivsta. The only preserved three-manual Marcussen organ from the middle of the 19th century.

**Hovedværk I:**

Principal 16'  
Borduna 16'  
Principal 8'  
Flöte major 8'  
Viola di gamba 8'  
Octav 4'  
Gemshorn 4'  
Quinte 2 2/3'  
Superoctave 2'  
Cornett 3 ch  
Mixtur 4 ch (2004)  
Trompete 16'  
Trompete 8'

**Svelleværk II:**

Gedackt 16'  
Principal 8'  
Corno di bassetti 8'  
Doppelflöte 8'  
Octav 4'  
Rohrflöte 4'  
Superoctave 2'  
Trompete 8'  
Dolcian 8'

**Overværk III:**

Salicional 8'  
Fugara 8'  
Gedackt 8'  
Flöte amabile 8'  
Vox angelica 4'  
Flöte dolce 4'

**Pedal:**

Untersatz 32'  
Principal 16'  
Subbas 16'  
Bordunquinte 10 2/3'  
Principal 8'  
Violoncello 8'  
Gedackt 8'  
Octava 4'  
Posaune 16'  
Posaune 8'

Compass: Manual C-f<sup>3</sup>, Pedal C-f<sup>1</sup>

Couplers: I+II, II+III, P+I, P+II

Combinations: I Manual Forte + and – , Pedal Forte + and –

Barker level for I and II. All wind chests are mechanical cone chests.

### *North gallery organ*



John Brombaugh, Eugene, Oregon, 1991

#### **Werk I:**

Praestant 8'  
Gedackt 8'  
Holzprincipal 8'  
Octava 4'  
Spitzpipe 4'  
Octava 2'  
Qvinta 3'  
Sesquialtera II ranks  
Mixture IV-VI ranks  
Trommet 8'

#### **Brustpositiv II:**

Holzgedackt 8'  
Flöit 4'  
Hohlquinta 3'  
Regal 8'

#### **Pedal:**

Subbas 16'  
Praestant 8' (tr. from Werk)  
Octava 4'  
Bawrflöitlein 1'  
Posaunen 16'  
Trommet 8' (tr. from Werk)  
Dulcian 8'  
Cornett 2'

Compass: Werk CDE-c<sup>3</sup>, Brustpositiv CDEFGA-c<sup>3</sup>, Pedal CDE-d<sup>1</sup>

Subsemi-tones

Coupler: Werk/Pedal

Temperament: Meantone (1/4 comma)



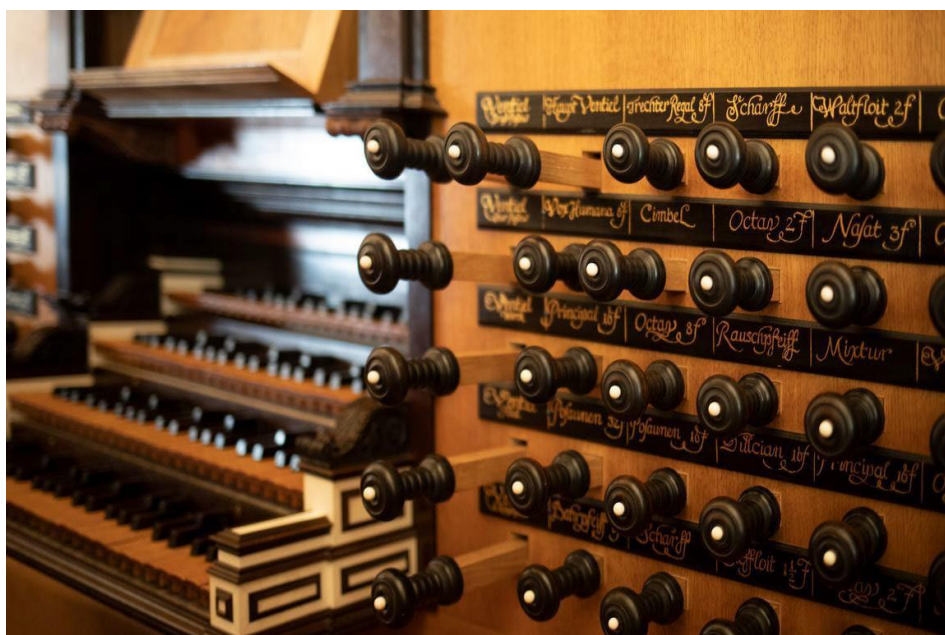
### *About the church*

The Haga Church (Hagakyrkan) was built between 1856 and 1859, based on plans completed by the chief architect of the Royal Swedish Railway Administration, Adolf Wilhelm Edelsärd. Every exterior and interior detail in the church was created in the Neo-Gothic style, one of the first Neo-Gothic churches in Sweden. The structure was constructed using materials that at the time were unusual for church building in Sweden. The church's column's are made of cast iron, the roof features English slate, the yellow façade bricks were imported from Germany, and the door and window frames were made from pre-hewn sandstone shipped from Scotland. The stained glass in the choir was created by the artist, Albert Eldh, who also created the vault painting. Behind the church, visitors will find a monument to Raoul Wallenberg, who saved thousands of Hungarian Jews during World War II.



*Göteborg**Örgryte New Church*

**Organs:** 2000 North German Organ in Style of Schnitger (GOArt) (IV/P, 54 stops)  
1871 Henry Willis (III/P, 31 stops)

*West gallery organ*

Research project made by Gothenburg Organ Art Center (GOArt) 2000 with Henk van Eeken, Mats Arvidsson and Munetaka Yokota, Hans Davidsson as project leader and Harald Vogel as adviser. Based on Arp Schnitger's organ in St. Jacobikirche in Hamburg. Console copy of Schnitger's console for Lübeck Cathedral 1699.

**Rück Positiv I:**

Principal 8'  
 Quintadena 8'  
 Gedact 8'  
 Octav 4'  
 Blockfloist 4'  
 Octav 2'  
 Quer Floit 2'  
 Sieffloist 1 1/2'  
 Sexquialt 2 ranks  
 Scharff 6.7.8 ranks  
 Dulcian 16'  
 Bahrpfeiff 8'

**Brust Positiv IV:**

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

**Werck II:**

Principal 16'  
 Quintaden 16'  
 Octav 8'  
 Spitzfloist 8'  
 Octav 4'  
 SuperOctav 2 ranks  
 Rauschpfeff 2 ranks  
 Mixtur 6,7.8 ranks  
 Trommet 16'

**Pedal:**

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

**Ober Positiv III:**

Principal 8'  
 Hollfloist 8'  
 Rohrfloist 8'  
 Octav 4'  
 Spitzfloist 4'  
 Nassat 3'  
 Octav 2'  
 Gemshorn 2'  
 Scharff 6 ranks  
 Cimbrel 3 ranks  
 Trommet 8'  
 Vox humana 8'  
 Zincke 8' (from f)

*Compass:* Werck, Ober Positiv and Brust Positiv CDEFGA-c<sup>3</sup>, Rück-Positiv CDE-c<sup>3</sup>, Pedal CD-d<sup>1</sup>

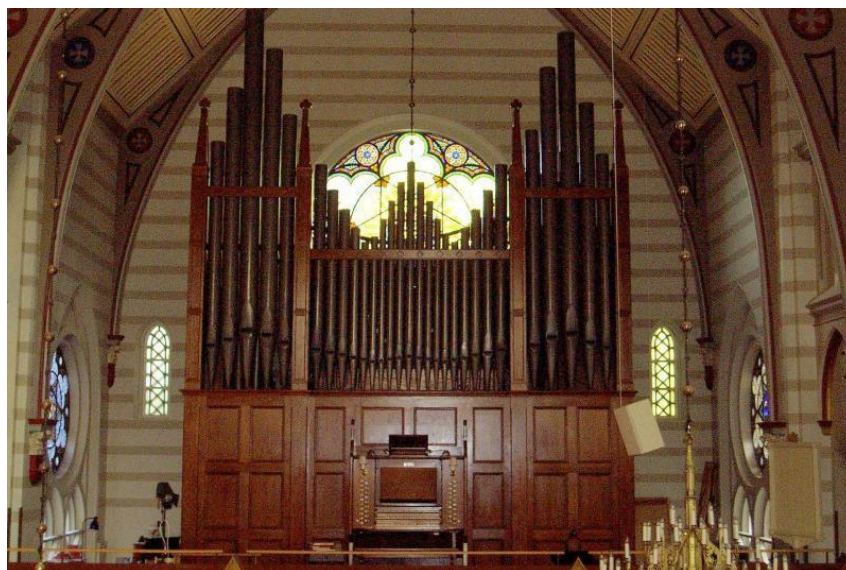
*Subsemitones in all manuals:* ess/diss, giss, ass, ess<sup>1</sup>,diss<sup>1</sup>, giss<sup>1</sup>/ass<sup>1</sup>, ess<sup>2</sup>,diss<sup>2</sup>. *In RP add:* b/aiss, b<sup>1</sup>/aiss<sup>1</sup>, giss<sup>2</sup>/ass<sup>2</sup>. *Pedal:* ess/diss, giss/ass.

Hauptsperrventiel – Tremulant – Tremulant RP – Pedal

Temperament: 1/4 syntonic comma meantone

12 wedge bellows



*North gallery organ*

Henry Willis 1871 originally built for St. Stephan's church, Hampstead, London. Dismantled 1971. In 1993 rebuilt and renovated by Tore Johansson, Tostareds Kyrkorgelfabrik, for the organ hall at the Music Academy in Gothenburg. In 1998 placed by the same builder in Örgryte New Church.

**Choir I:**

Lieblich Gedact 8'  
Dulciana 8'  
Gemshorn 4'  
Flute harmonique 4'  
Piccolo 2'  
Corne di Bassetto 8'

**Great II:**

Double Diapason 16'  
Open Diapason 8'  
Viola 8'  
Claribel Flute 8'  
Octave 4'  
Quinte 2 2/3'  
Super Octave 2'  
Mixture III  
Bombarde 8'

**Swell III:**

Contra Gamba 16'  
Open Diapason 8'  
Lieblich Gedact 8'  
Gamba 8'  
Voix Celeste 8'  
Octave 4'  
Flageolet 2'  
Cornopean 8'  
Hautboy 8'  
Vox humana 8'  
Clairon 4'  
Tremulant

**Pedal:**

Grand Open Diapason 16'  
Violone Metal 16'  
Bourdon 16'  
Violoncello 8'  
Ophicleide 16'

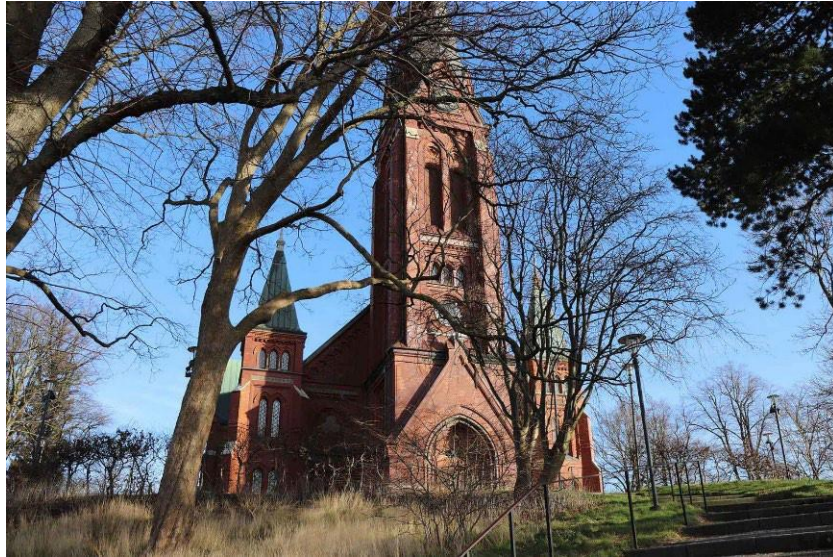
*Compass:* Manual C-g<sup>3</sup>, Pedal C-f<sup>1</sup>

*Couplers:* Sw/Gr, CH/Gr, Sw/Ch (1902?), SW 4'/Gr, SW 16'/Gr, Gr/P, Ch/P, Sw/P 7 fixed combinations.

Mechanical action and stop action. Barker level for Great, Pedal pneumatic. Bombarde 8', Violoncello and Ophicleide high pressure – 135 mm



### *About the Church*



In the 1880s, with increased migration from the country to the city, the Örgryte parish grew dramatically and the old church became too small. Work on a new building in neo-Gothic style began in 1888, designed by architect Adrian C. Peterson. The new building was built of brick and required firm ground so it was built on top of the *Svalberget*. The church was consecrated on July 6, 1890. There have been three major changes to the church's interior. In the 1930s, the walls and ceiling were painted in the functionalist style and the chancel was painted pink. In the 1970s, the interior was painted blue. In the 1990s, during rebuilding undertaken to accommodate the GOArt organ, colors used originally and in previous renovations were found. Care was taken to restore the church's original interior as much as possible.

*Helsingborg**St. Maria Church*

**Organs:** 1959 Marcussen & Søn (IV/P, 58 stops)

2002 Robert Gustavsson and Mads Kjersgaard (II/P, 18 stops)

*West gallery organ*

Marcussen & Søn, Aabenraa, 1959. Swell division was added in 1974. In 2013 the instrument was renovated and slightly changed by Marcussen.

**Ryggpositiv I:**

Gedackt 8'  
 Quintadena 8'  
 Principal 4'  
 Rörflöjt 4'  
 Oktava 2'  
 Kvinta 1 1/3'  
 Sesquialtera II ranks  
 Scharf V-VI ranks  
 Dulcian 16'  
 Krumhorn 8'  
 Tremulant

**Huvudverk II:**

Quintadena 16'  
 Principal 8'  
 Rörflöjt 8'  
 Nachthorn 8' D (2013)  
 Oktava 4'  
 Spetsflöjt 4''  
 Kvinta 2 2/3'  
 Oktava 2'  
 Mixtur VI-III  
 Cymbel III  
 Trumpet 16'  
 Trumpet 8'

**Bröstverk III (swell):**

Gedackt 8'  
 Blockflöjt 4'  
 Principal 2'  
 Waldflöjt 2'  
 Oktava 1'  
 Cymbel II ranks  
 Skalmaja 8'  
 Regal 4'  
 Tremulant

**Svällverk IV:**

Borduna 16'  
 Italiensk principal 8'  
 Koppelflöjt 8'  
 Viola da Gamba 8'  
 Oktava 4'  
 Traversflöjt 4'  
 Svegel 2'  
 Cornett III  
 Mixtur VI  
 Trompette 8'  
 Voix humaine 8'  
 Clairon 4'  
 Tremulant

**Fjärrverk:**

Fugara 16'  
 Principal 8'  
 Fjärrflöjt 8'  
 Ekoflöjt 8'  
 Cremona 8'  
 Gamba céleste 8'  
 Rörflöjt 4'  
 Violin 4'  
 Panflöjt 2'  
 Vox humana 8'  
 Tremulant

**Pedal:**

Untersatz 32' (2013)  
 Principal 16'  
 Subbas 16'  
 Oktava 8'  
 Gedackt 8'  
 Oktava 4'  
 Mixtur VI  
 Basun 16'  
 Dulcian 16'  
 Trumpet 8'  
 Trumpet 4'

Compass: Manual C-g<sup>3</sup>, Pedal C-f<sup>1</sup>

Couplers: I/II, III/II, IV/I, IV/II, IV/III, I/P, II/P, III/P, IV/P

Fjärrverk (Fernwerk) playable from Manual I

Mechanical action and stop action. Pedal has electrical stop action with 2 combinations.

***Choir organ***

Robert Gustavsson and Mads Kjersgaard 2002. Inspired by organs by Hans Christoff Frietzsch around 1660, the time when Dieterich Buxtehude was organist in this church.



**Hauptwerk I:**

Bordun 16'  
 Principal 8'  
 RohrFlöit 8'  
 Octava 4'  
 Spitzflöit 4'  
 Nasat 3'  
 Superoctava 2'  
 Sexquialtera  
 Mixtur  
 Trompet 8'

**Brustwerk:**

Gedact 8'  
 Quintadena 4'  
 QuerFlöit 4' D  
 Sup:Oct:Flöit 2'  
 Ranckett 8'

**Pedal:**

SubBas 16' (transm. from I)  
 TrompetBas 8' (transm. from I)

Compass: Manual C,D,E,F,FISS-c<sup>3</sup>, Pedal C-d<sup>1</sup> Couplers:  
 HW/P, BW/P, BW 4'/P Temperament: Kirnberger I

***About the church***

St. Maria Church was built in the 15th century in the Danish Gothic style. Sandstone from the 12th century church on the same site was used in the foundation of the new structure. The church was probably started in the 1300s and was finished around 1450. A sacristy was later added on the north end of the church and a narthex on the south end. Both were torn down in 1843 during a renovation of the building. Iron anchors in the supportive pillars and outer walls of the church were added to stabilize the structure. The sacristy was rebuilt in 1953 with the old sacristy as a model.



During the 1800s, the walls were whitewashed, but by the end of the century, the brick and sandstone interior was restored. In the 1900s, large stained-glass windows were installed. Inside the church, there is a 14th century baptismal font, remnants of early frescoes from the 1400s, the altar triptych from 1450, and an intricately carved Renaissance pulpit from 1615.

Organist Dietrich Buxtehude spent some of his childhood in Helsingborg and was organist at St. Maria Church for a time, as was his father, Johann Buxtehude. The organ on which Dietrich Buxtehude played was auctioned off in 1849 to Torrlösa Church, Sweden, where it remains to this day.



## HOTEL LIST

**May 20 COPENHAGEN**

**Imperial Hotel**

Vester Farimagsgade 9

1606 Copenhagen, Denmark

Ph: (+45) 33 12 80 00

[imperialhotel@arp-hansen.dk](mailto:imperialhotel@arp-hansen.dk)

<https://www.imperialhotel.dk>

*Free Wi-Fi*



**May 21 MALMÖ  
SCANDIC MALMÖ CITY**

Kaptensgatan 1

21141 Malmö, Sweden

Ph: (+46) 40 615 03 00

[malmocity@scandichotels.com](mailto:malmocity@scandichotels.com)

<https://www.scandichotels.se/malmocity>

*Free Wi-Fi*



**May 22 KALMAR  
CLARION COLLECTION  
HOTEL PACKHUSET**

Skeppsbrogatan 26

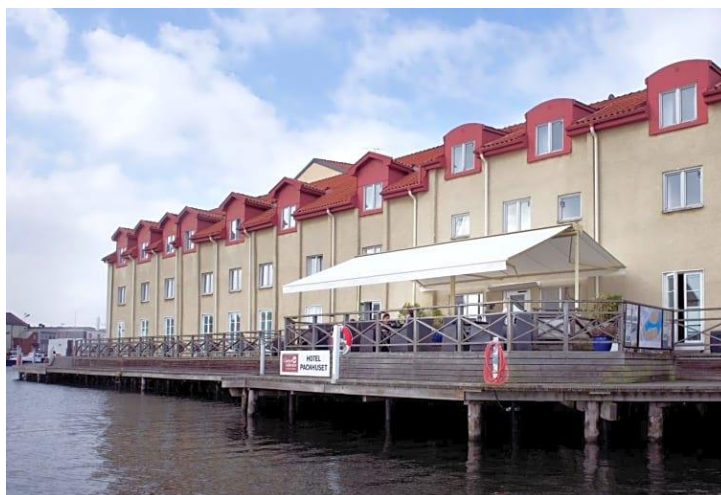
392 31 Kalmar, Sweden

Ph: (+46) 480 570 00

[cc.packhuset@choice.se](mailto:cc.packhuset@choice.se)

<https://www.nordicchoicehotels.com/hotels/sweden/kalmar/clarion-collection-hotel-packhuset/>

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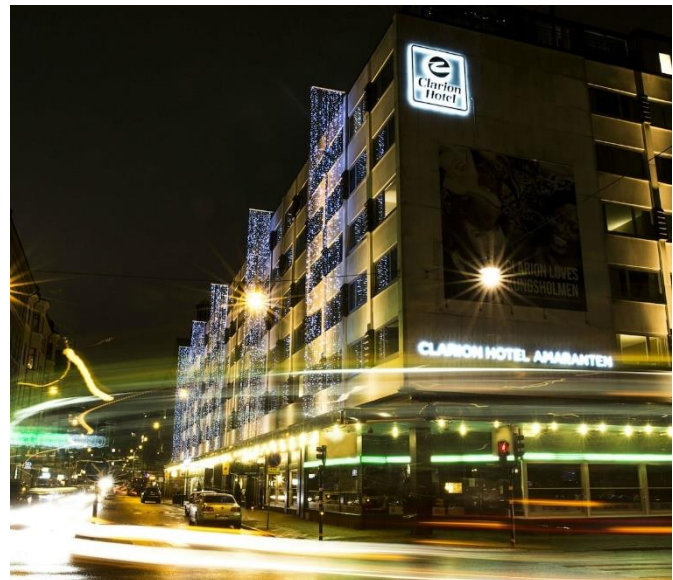


**May 23      NORRKÖPING  
SCANDIC STRÖMMEN**

Slottsgatan 99  
602 22 Norrköping, Sweden  
Ph: (+46) 11 495 52 00  
strommen@scandichotels.com  
<https://www.scandichotels.se/strommen>  
*Free Wi-Fi*

**May 24-25    STOCKHOLM  
CLARION HOTEL AMARANTEN**

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112 27 Stockholm, Sweden  
Ph: (+46) 8 692 52 00  
cl.amaranten@choice.se  
<https://www.nordicchoicehotels.se/hotell/sverige/stockholm/clarion-hotel-amaranten/>  
*Free WiFi*  
*Hairdryers*

**May 26-27    UPPSALA  
CLARION HOTEL GILLET**

Dragarbrunnsgatan 23  
753 20 Uppsala, Sweden  
Ph: (+46) 18 68 18 00  
cl.upsala@choice.se  
<https://www.nordicchoicehotels.com/hotels/sweden/upsala/clarion-hotel-gillet/>  
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**May 28      NORRKÖPING**  
**SCANDIC STRÖMMEN**

*See above (page 114)*

**May 29      JÖNKÖPING**  
**CLARION COLLECTION**  
**HOTEL VICTORIA**

F. E. Elmgrens gata 5

553 16 Väster, Sweden

Ph: (+46) 36 71 28 00

cc.victoria@choice.se

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**May 30-31    GOTHENBURG**  
**FIRST HOTEL G**

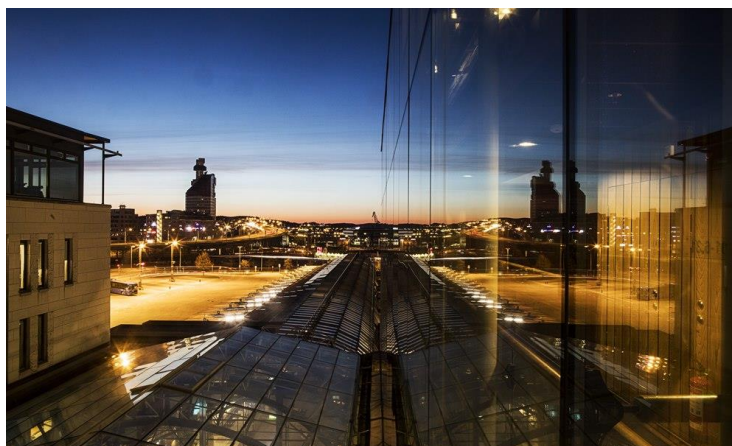
Nils Ericssonsplatsen 4

411 03, Gothenburg, Sweden

Ph: (+46) 31 63 72 00

g@firsthotels.se

<https://www.firsthotels.se/hotell/sverige/goteborg/first-hotel-g/>



**June 1        COPENHAGEN**  
**HOTEL IMPERIAL**

*See above (page 113)*



