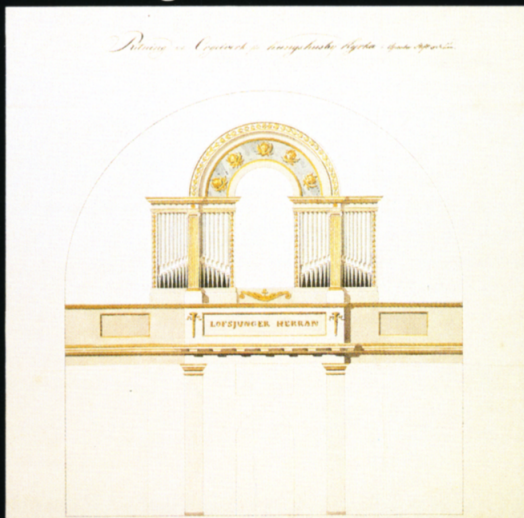




CD-123/125 STEREO

Gamla Svenska Orglar

Old Swedish Organs



The Organs of Västra Eneby, Kuddby, Virestad,  
Drottningholm, Gammalkil, Kungs-Husby, Nysätra & Lillkyrka  
played by

Rune Engsö, Lena Jacobson & Hans Fagius  
A BIS original dynamics recording

BIS-CD-123

Playing time: 76'00

**The Organ of Västra Eneby Church** played by **Rune Engstö****WALTHER, Johann Gottfried** (1684-1748)**Concerto F maggiore del Sigr. Tomaso Albinoni,****appropriato all'organo** (*Bärenreiter 1920*)

9'09

- |   |                     |      |
|---|---------------------|------|
| 1 | I. <i>Allegro</i>   | 2'41 |
| 2 | II. <i>Adagio</i>   | 1'29 |
| 3 | III. <i>Allegro</i> | 4'55 |
- 

**BACH, Johann Sebastian** (1685-1750)**Vier Choralvorspiele** (*Peters*)

11'00

- |   |   |      |
|---|---|------|
| 4 | In dulci jubilo, BWV 729                | 2'25 |
| 5 | Liebster Jesu, wir sind hier, BWV 731   | 2'50 |
| 6 | Vater unser, BWV 636                    | 2'26 |
| 7 | Allein Gott in der Höh sei Ehr, BWV 711 | 2'58 |
- 

**RITTER, Christian** (c.1650-c.1725)

- |   |   |      |
|---|---|------|
| 8 | <b>Sonatina</b> ( <i>Organ Music No.5, Kistner &amp; Siegel Co., Lippstad</i> ) | 5'02 |
|---|---|------|
- 

**The Organ of Kuddby Church** played by **Rune Engstö****MENDELSSOHN-BARTHOLDY, Felix** (1809-1847)**Sonata No.2 in C minor for organ** (*Peters 8521*)

11'32

- |    |                                      |      |
|----|--------------------------------------|------|
| 9  | I. <i>Grave – Adagio</i>             | 5'24 |
| 10 | II. <i>Allegro maestoso e vivace</i> | 2'10 |
| 11 | III. Fuga. <i>Allegro moderato</i>   | 3'55 |

	<b>BRAHMS, Johannes</b> (1833-1897)	
	<b>Drei Choralvorspiele</b> ( <i>Breithopf &amp; Härtel 6062</i> )	<b>8'32</b>
<b>12</b>	O, wie selig seid Ihr doch, Ihr Frommen	2'57
<b>13</b>	Herzlich tut mich verlangen	2'22
<b>14</b>	O Welt, ich muß dich lassen	2'59

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	<b>REGER, Max[imilian]</b> (1873-1916)	
<b>15</b>	<b>Pastorale</b> ( <i>Peters 8757</i> )	<b>2'32</b>
<b>16</b>	<b>Toccata in D minor</b> ( <i>Peters 8757</i> )	<b>4'01</b>

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### The Organ of Nysätra Church played by **Hans Fagius**

	<b>ALBRECHTSBERGER, Johann Georg</b> (1736-1809)	
<b>17</b>	<b>Prelude in D minor, Op. III No. 4</b>	<b>1'28</b>

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	<b>PACHELBEL, Johann</b> (1653-1706)	
<b>18</b>	<b>Partita on „Werde munter, mein Gemüte“</b>	<b>4'42</b>

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	<b>BACH, Johann Sebastian</b> (1685-1750)	
<b>19</b>	<b>Wer nur den lieben Gott läßt walten</b>	<b>3'05</b>
	<b>INDEX 1</b> Organ Chorale (from the Kirnberger Collection), BWV 691	2'00
	<b>INDEX 2</b> Chorale Setting from Cantata No. 93, BWV 93	1'05
<b>20</b>	<b>Lobt Gott, Ihr Christen allzgleich</b>	<b>1'56</b>
	<b>INDEX 1</b> Organ Chorale, BWV 732	1'13
	<b>INDEX 2</b> Chorale Setting from 'Choralgesänge', BWV 375	0'43

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	<b>JOHNSEN, Henrik Philip</b> (1717-1779)	
<b>21</b>	<b>Fugue in D major</b> from 'Six fugues pour les orgues ou le clavecin'	<b>2'23</b>

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## The Organ of Lillkyrka Church played by Hans Fagius

MENDELSSOHN-BARTHOLDY, Felix (1809-1847)

- |    |                             |      |
|----|-----------------------------|------|
| 22 | Andante in D major (1823)   | 3'16 |
| 23 | Nachspiel in D major (1831) | 4'00 |
- 

BIS-CD-124

Playing time: 68'49

## The Organ of Gammalkil Church played by Rune Engstö

BACH, Johann Sebastian (1685-1750)

Toccatà and Fugue in D minor, BWV 538 *(Peters)* 13'16

- |                               |                             |             |
|-------------------------------|-----------------------------|-------------|
| 1                             | Toccatà                     | 5'48        |
| 2                             | Fugue                       | 7'27        |
| <b>Three Chorale Preludes</b> |                             | <b>8'16</b> |
| 3                             | Das alte Jahr vergangen ist | 2'37        |
| 4                             | Vater unser im Himmelreich  | 1'29        |
| 5                             | O Lamm Gottes, unschuldig   | 3'58        |
- 

VOGLER, Abbé Georg Joseph (1749-1814)

Two Preludes 3'36

- |   |                         |      |
|---|-------------------------|------|
| 6 | Prelude in E flat major | 1'42 |
| 7 | Prelude in B minor      | 1'50 |
- 

KREBS, Johann Ludwig (1713-1780)

- |    |  |      |
|----|--|------|
| 8  | Ach Gott! erhör mein Seufzen <i>(Peters)</i> | 4'15 |
| 9  | Von Gott will ich nicht lassen               | 3'07 |
| 10 | Trio in C minor. Adagio — Allegro            | 5'22 |
- 

van den GHEYN, Mathias (1721-1785)

- |    |  |      |
|----|--|------|
| 11 | Præludium and Fugato in G minor <i>(Schott Frères, Brussels)</i> | 4'04 |
|----|--|------|

## The Organ of Kungs-Husby Church played by Hans Fagius

**BACH, Carl Philipp Emanuel** (1714-1788)

**Sonata in A minor for organ, Wq. 70/4** (*Peters*) **12'42**

- |           |                         |      |
|-----------|-------------------------|------|
| <b>12</b> | I. <i>Allegro assai</i> | 4'52 |
| <b>13</b> | II. <i>Adagio</i>       | 4'10 |
| <b>14</b> | III. <i>Allegro</i>     | 3'35 |
- 

**van BEETHOVEN, Ludwig** (1770-1827)

**Drei Stücke für Spieluhr** (1799) (*Hinrichsen*) **8'50**

- |           |                         |      |
|-----------|-------------------------|------|
| <b>15</b> | I. Adagio in F major    | 4'39 |
| <b>16</b> | II. Scherzo in G major  | 1'52 |
| <b>17</b> | III. Allegro in G major | 2'13 |
- 

**HUMMEL, Johann Nepomuk** (1778-1837)

- |           |  |             |
|-----------|--|-------------|
| <b>18</b> | <b>Andante in A flat major for organ</b> ( <i>Hinrichsen</i> ) | <b>3'07</b> |
|-----------|--|-------------|
- 

**BIS-CD-125**

**Playing time: 52'57**

## The Organ of Virestad (Smålands Museum, Växjö)

played by **Lena Jacobson**

**PRÆTORIUS, Michael** (1586-1651)

- |          |   |             |
|----------|---|-------------|
| <b>1</b> | <b>Allein Gott inn der Höh sey Ehr</b> — Coral in Cantu 4 vocum | <b>1'31</b> |
|----------|---|-------------|
- 

**BUXTEHUDE, Dietrich** (1637-1707)

- |          |   |             |
|----------|---|-------------|
| <b>2</b> | <b>Toccata Manual, [iter in G], BuxWV 164</b> | <b>3'29</b> |
| <b>3</b> | <b>Canzonet ex C, BuxWV 167</b>               | <b>1'45</b> |
| <b>4</b> | <b>Cantzon ex Gb, BuxWV 173</b>               | <b>1'50</b> |
- 

**SIVERT, Paulus** (1586-1666)

- |          |  |             |
|----------|--|-------------|
| <b>5</b> | <b>Puer natus in Bethlehem</b> (Choral: Samuel Scheidt 1650) | <b>4'38</b> |
|----------|--|-------------|

**BÖHM, Georg** (1661-1733)

**6** **Preludio in G minor**

**10'26**

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**The Organ of Drottningholm Palace Chapel**

played by **Lena Jacobson**

**ZACHOW, Friedrich Wilhelm** (1663-1712)

**7** **Præludium in G major**

**3'55**

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**ZIPOLI, Domenico** (1668-1726)

**Pastorale**

**5'37**

**8** I. *Largo*

2'14

**9** II. *Allegro*

0'39

**10** III. *Largo*

2'42

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**ZELLBELL, Ferdinand (the younger)** (1719-1780)

**Five Preludes**

**4'37**

**11** F major

1'07

**12** E minor

1'08

**13** D minor

0'35

**14** A minor

1'05

**15** G minor

0'36

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**WALTHER, Johann Gottfried** (1684-1748)

**16** **Meinem Jesu laß ich nicht**

**7'13**

from 'Musikalische Vorstellung Zwey Evangelischer Gesänge', 1712, Verses 1-5

**Concerto del Sigr. Gentili appropriato all'Organo**

**5'58**

**17** I. *Allegro*

3'18

**18** II. *Adagio*

0'52

**19** III. *Allegro*

1'46

## The Music

**Johann Gottfried Walther**, a relative of J.S. Bach, was municipal organist in Weimar. He is known for his simple chorale settings and his organ transcriptions of Italian orchestral music, in this instance a concerto grosso by Albinoni.

*In dulci jubilo* is one of **Johann Sebastian Bach's** earliest chorale settings and is included in the Arnstädter Gemeindechorale. *Liebster Jesus, wir sind hier* is also believed to date from Bach's Arnstadt period though some scholars doubt its authenticity. The meditative setting of *Vater unser im Himmelreich* is from Bach's *Orgelbüchlein*. Bach made some ten settings of *Allein Gott in der Höh sei Ehr*. This bicinium states the melody in even notes over a bass line suited to the cello or gamba.

The German composer **Christian Ritter** was engaged at various times at the Swedish court, being bandmaster from 1688 until 1700. His *Sonatina* is a toccata-like piece in North German baroque style.

**Felix Mendelssohn-Bartholdy** was the first of the Romantic composers to write organ music inspired, perhaps, by his interest in Bach's music. The *Sonata in C minor* is one of six that he wrote between 1839 and 1844.

Although, as a young man, **Johannes Brahms** had contemplated a career as an organ recitalist, he was to write relatively little for the instrument. Nevertheless, the *Eleven Chorales* are an important contribution to the literature of the organ. They were composed at the very end of his life inspired, it would seem, by the death of Clara Schumann.

The *Pastoral* and the virtuosic *Toccata* are among the most popular of **Max Reger's** organ works and are two of the twelve pieces which make up the composer's Op. 59.

**Johann Albrechtsberger** was court organist in Vienna as well as Kapellmeister at the cathedral and is, perhaps, most famous for having taught counterpoint to Ludwig van Beethoven. The *Prelude in D minor* is from a collection published in 1781.

**Johann Pachelbel** ranks as the leading exponent of the South German organ school. He had a very long career as organist of the Sebaldus Church in Nuremberg. The *Partita über 'Werde munter, mein Gemüte'* consists of the chorale and four variations.

**J.S. Bach's** elaborate setting of *Wer nur den lieben Gott läßt walten* was included in the Kirnberger Collection but made its first appearance in the *Klavierbüchlein für Wilhelm Friedemann Bach* and may have been a practice piece demonstrating the application of ornaments. *Lobt Gott, Ihr Christen allzugleich* is an early work from Bach's Arnstadt period.

**Henrik Philip Johnsen** was probably of German origin but is known to have been active in Stockholm from 1743, in due course becoming court organist. His *Six Fugues* were printed in Amsterdam during his lifetime.

**Mendelssohn** wrote his *Andante in D major* at the age of 14. The *Nachspiel* for organ, consisting of a majestic introduction followed by a fugal section, was composed in 1831 and also appears, in revised form, in Mendelssohn's *Second Organ Sonata* (tracks 9-11).

**J.S. Bach's** *Toccata and Fugue in D minor* (BWV 538) is often referred to as the 'Dorian' which, though incorrect, helps to distinguish it from the more famous work of the same title. The toccata is based on an interchange between two manuals of contrasting tonal quality. The setting of *Das alte Jahr vergangen ist* emphasizes melancholy at the passing of the old year and the transience of all earthly things. *Vater unser im Himmelreich* is an early work intended for one manual, but here the chorale melody is played on the pedal's one-foot stop. *O Lamm Gottes, unschuldig* is the first of the passion chorales in the *Orgelbüchlein*. Bach makes the chorale theme appear in canon at the fifth, a symbol for Christ's fulfilment of the Father's will.

The German musician **Abbé Vogler**, who worked in Sweden for many years including a spell at court, was a brilliant organist with ideas about organ-building that have left a permanent impact on the development of the instrument.

**Johann Ludwig Krebs** is famous as Bach's most assiduous pupil who, unlike Bach's sons, remained content to compose in the master's style. Indeed, the *Trio in C minor* was long attributed to Bach himself.

**Mathias van den Gheyn** lived in Louvain where he was organist and carillon player. He produced a number of works for both of his instruments.

**Carl Philipp Emanuel Bach** wrote his six organ sonatas for Frederick the Great's sister, Princess Amalia, while in service at the Prussian court. Since the princess had not mastered the pedals, the sonatas were written for two manuals.



The three pieces by **Ludwig van Beethoven** were written for a mechanical organ or 'Flötenuhr', an instrument which also drew notable contributions from Haydn and Mozart. Ludwig van Beethoven wrote them at the behest of Count Josef Deym of Vienna, who was in possession of an unusually well equipped mechanical instrument.

Following a century or more of neglect, **Johann Nepomuk Hummel** has enjoyed something of a renaissance in recent years thanks, not least, to his *Trumpet Concerto*. He was a noted keyboard performer himself, and his *Andante in A flat major* shows close traces of his eminent teacher, Wolfgang Amadeus Mozart.

**Jacob Prætorius's** setting of Nicolaus Decius's *Allein Gott in der Höh sey Ehr* is included in a collection of 20 variations published about 1620 with contributions from various composers.

**Dietrich Buxtehude's** *Toccatà Manualiter* is basically a tripartite work in which the third section is again divided into two parts. The two *Canzonets* are highly contrasted works, the first with its repercussive theme in the trumpet and the second a mellifluous piece in G minor.

**Paulus Sivert** wrote eight variations on Scheidt's *Puer natus in Bethlehem*, five of which are performed here. The use of 6/4 metre throughout the composition is typical of Christmas music of the period. Scheidt's chorale is played before the variations.

**Georg Böhm** is an important representative of the North German organ school and is claimed as a significant influence on the young Bach. Both the key of G minor and the 3/2 rhythm combine to produce a deeply melancholic effect in the substantial *Prelude* performed here.

**Fridrich Wilhelm Zachow**, organist of the Marktkirche in Halle from 1684, has a place in music history as Handel's teacher. His *Præludium in G major* is a concerto-like work that points forwards to Bach's *Das Wohltemperierte Clavier*.

With its rocking 12/8 rhythm, extended pedal points and constantly repeated figures, **Domenico Zipoli's** *Pastorale* is typical of the genre. The use of very small intervals together with very large ones is a remarkable feature of the work.

The five short preludes by **Ferdinand Zellbell**, cathedral organist and court musician in Stockholm, exemplify the transition from late baroque to the so-called style galant.

**Johann Gottfried Walther's** variations on the chorale *Meinen Jesum laß ich nicht* are performed using only two stops, Gedackt and Fleut, either singly or in combination, thus reflecting the love and devotion of the chorale text. The *Concerto* is an arrangement for the organ of a lost work by the Italian composer Gentili.

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## The Instruments and Organ-builders

### Västra Eneby

The church at Västra Eneby dates from 1778-89. With its whitewashed plaster walls, large windows and airy barrel-vaulted interior, it is typical of its period. The old organ proving too small for the new church, a new organ was commissioned from Sven Nordström in 1849, an instrument of 15 registers divided between Huvudverk and Öfwerverk. The new organ was completed in 1950 and was enthusiastically inspected by the cathedral organist from Linköping.

The organ has been maintained to this day practically unchanged. There were minor adjustments by Lund in 1925 and the instrument was faithfully restored by Bröderna Moberg from Sandviken in 1974-75. Damaged pipe-ends were repaired, as were cracked wooden pipes. Ducts and windchests were made airtight with new leather. The action was adjusted though felt damping was not added in order not to affect the very precise touch. The wind pressure was lowered to its original level.

The case, in Empire style, is almost certainly the work of Sven Nordström. The show pipes are all blind, as had become fashionable in the nineteenth century, and the Öfwerverk, with hanging action, is placed above the Manual. Wind-chests, wooden pipes and other wooden parts are constructed of high-quality pine. The metal pipes are also very well made, of a thickish alloy consisting of six parts tin to two parts lead. The shallots of the reed stops are of brass, those in the bass being coated with tin and leather-covered. Special mention should be made of the Fleut d'amour 8', a relatively narrow-bore wooden flute, and of the widescaled, open 4' flute of the Öfwerverk.

### Kuddby

The simple Empire-style church at Kuddby was built in 1827-28. The interior was remodelled in the Baroque style in the restoration of 1901. The parish started to raise money for a new organ in 1867 and, after some years of negotiations, it was agreed that an instrument be constructed jointly by Sven and Erik Nordström. The work was completed by 1882 and the organ remained unaltered until the early 1950s. After much discussion, the unique historical interest of the existing organ was given due recognition and in 1954 the organ was restored by Bröderna Moberg.

The swell box of the Öfververk, presumably a later addition, was removed and the action was felted. Otherwise restoration was limited to essential repairs. The organ is arranged and constructed in the same classical manner as the instrument at Västra Eneby though it has a Pedal, located behind the tuning passage, and is more compactly built. Windchests, wooden pipes and action are of high-quality pine. Metal pipes are of the same type as at Västra Eneby. Few changes to the voicing seem to have taken place. The reed-stops have wooden blocks and brass shallots, covered with tin and leather in the bass. All the tongues were renewed at the 1954 restoration.

## **Sven Nordström**

Sven Nordström was born in 1801, the eldest son of a scythe-maker and his wife. His interest in organs developed early and it is claimed that as a small boy he built an organ of reeds, feeding it from the bellows in his father's smithy! To earn a living he joined the army but had to retire because of ill health — probably tuberculosis. Defying the illness, he determined to devote himself to organ building. Not being able to afford an apprenticeship, he toured the diocese listening to and making detailed studies of the instruments.

In due course he was able to create a series of superb organs combining the best aspects of 18th-century practice with an increasingly romantic contemporary ideal. In particular his diapason registers have achieved fame for the beauty of their tone, achieved by using higher wind pressure and wider scaling than usual. In his lifetime Sven Nordström was responsible for building some forty organs, about half of which remain in service, most of them very well preserved.

## **Nysätra**

Nysätra church is one of the finest medieval churches in a part of Sweden noted for its pre-Reformation churches. The roof is supported by rib-vaulting and the church furnishings are preserved from medieval and baroque times.

In 1838 the parish approached Pehr Gullbergson with a view to purchasing an organ and, in the following year, an instrument with nine stops — five largely based on existing pipes — was installed in the church. In due course there was an addition

to the instrument in the form of a Tenorverk, only encompassing the range of the chorale melodies 'installed and tuned by Mr. Gullbergson's assistant J. Wengström'.

In 1973 Bröderna Moberg repaired the organ, adding felt rings to tighten the sliders and new coverings for the pallets as well as making adjustments to the Melodiverk. The instrument has nine stops disposed on one manual with attached pedal and with the Melodiverk offering a further two registers. The case consists of a central arch flanked by two towers, the show pipes forming part of the 8' Principal. The console is on the north side of the organ. The Melodiverk is played from the same manual, coupled by means of a drawstop.

Pipes are arranged on the chest in thirds, an archaic arrangement suggesting that Gullbergson had taken an older chest as a model, particularly in view of the fact that it is considerably smaller than the case and was probably conceived for a four-foot instrument. The action consists of a reclining roller frame with wooden rollers and metal squares. Wind is provided by a double single-fold bellows located beneath the windchest.

The pipes are mainly from the 18th century, probably from several different organs. Metal pipes are well made, of thick material with a fairly strong lead base and generally in good condition.

With its 18th-century pipe material and its classical arrangement in thirds, the Nysätra organ gives the impression of a rebuilt organ from the previous century. Notwithstanding the romantic sounds in the typical Gedact 8' and Vox candida 8', it is the clarity and harmonic richness of the principals which dominate and which, in company with the marvellously eloquent reeds, are responsible for the instrument's particularly beautiful sound.

## **Lillkyrka**

Lillkyrka (literally 'the little church') is of Romanesque origin with vaulting from the later middle ages. The church has valuable furnishings from the 17th and 18th centuries. The first organ in the church was built by the parish organist in 1788. By 1840 the original organ was defunct and the parish decided to purchase a new instrument. Pehr Gullbergson, himself a parishioner, was the obvious choice as builder and he agreed not only to undertake the work but to defray half the cost of the new

organ if he be given a free hand in specifying it and be allowed to take the old instrument in exchange. By 1841 the organ was finished and has remained unaltered.

The Lillkyrka organ has nine stops divided between the manual and the independent pedal. The case is in simple Empire style and was probably designed by the builder. The Huvudverk is placed on a relatively narrow windchest with the pipes grouped asymmetrically. The pedal chest is at the back of the organ case. The pipe material is of good quality and the wind is supplied by a double single-fold bellows. Sonically this is the most romantic of Gullbergson's instruments, with a conspicuously strong and full tone in both the principals and the flutes. The pedal, with its two deeply resonant labials and its Trumpet 8', lends the instrument a power which is almost overwhelming in the tiny church.

## **Kungs-Husby**

Among the largest churches in the district is that of Kungs-Husby, founded in the 14th century with the chancel extended westwards in the 18th century. The tall vaulted ceiling is richly decorated with 15th-century painting and the church houses a fine collection of medieval wooden sculptures. At the west end of the church is the organ, which was built into the gallery to form a magnificent single unit.

The organ was built in 1833-34 and is the first church organ by Gullbergson. His proposal was for an instrument of 8 registers with a 4' principal. The case, which was the responsibility of the Board of Public Works, was designed to display an 8' Principal but, as the parish could not afford this, the design was altered with an arched opening to the window behind. In due course the eight registers were increased by the addition of an 8' Fagott built by Gullbergson in 1859 and, in 1898, by an 8' Principal in wood, the work of J. Eriksson.

The console is placed at one side of the case so that the organist can see into the church. The stop action is of oak and there are two windchests of pine. Wind is supplied by double single-fold bellows. Of the original stops, four are of wood and four of metal (Fugara 8', Principal 4', Quinta 3' and Octava 2'). The metal pipes are of rather amateur construction, made from thin sheets with unevenly soldered joints. The wooden pipes, like all the woodwork, are of very high quality. Of special interest are the slightly funnel-shaped Panfleut 4' made of pine with the lower lip of oak, and the Spetsfleut 4' of the same material. The Fleut d'amour 8' is an open

wooden stop with the bevelling of the upper lip facing inwards. The Fagott 8' is of wood with metal piping and has free tongues in the brass mouthpieces.

Sonically the Kungs-Husby organ is probably the most personal of Gullbergson's instruments. The principal is fresh and classical in tone, the flutes powerful and distinct. The voluminous sound of flutes and principals in combination, together with the grand design of the case, give the organ a monumental quality hardly to be expected from a single-manual four-foot instrument.

## **Pehr Olof Gullbergson**

Pehr Olof Gullbergson was born in the parish of Lillkyrka, centrally situated in Sweden, in 1780, his father being curate of the neighbouring parish. He studied to become district clerk and, in 1801, assumed responsibility for government administration of a district comprising twelve parishes. He was responsible for land and tax registers, the electoral register and much else, remaining in office until 1837.

Though Gullbergson had no formal training as an organ builder, he was a keen amateur and he was helped by the demand for new organs to accompany the hymn-singing that became popular in the 19th century. Professional builders were unable to supply all the instruments that were commissioned at the time and it was therefore possible for unproven names to gain commissions. Though there are obvious faults in Gullbergson's first organ, that at Kungs-Husby, it is evident that he had already acquired considerable expertise in the field. He had studied the organs in his district and had almost certainly carried out minor repairs. He had good contacts with the noted Stockholm builder Gustav Andersson who, it is known, helped him with a positive which he built for his own use. The characteristic shape of the lips of his metal pipes are in clear accordance with Andersson's designs.

At the height of his organ-building activities, Gullbergson employed no less than four assistants, one of whom — Jonas Wengström — had been trained by Gustav Andersson and was later to become an organ-builder in his own right. Most of Gullbergson's organs are single-manual instruments with between six and ten registers with pedal attached. They are generally eight-foot instruments with a specification typical of the period, usually being equipped with a darkly resonant stopped Dubbel-flöjt (Double Flute) of wood, a Fugara 8' and a soft open Vox candida also in wood. There are no mixtures, though several instruments have a Quinta 3' which, in con-

junction with the obligatory and powerfully voiced Octava 2', gives power and brilliance to the sound. His instruments are characterized by good workmanship, even if some early instruments reveal certain defects, particularly in the metal pipe-work.

## **Gammalkil**

The church in Gammalkil, dating from 1801, is one of many built at this period to house the growing rural population. In 1802 the parish commissioned an organ from the noted Linköping organ builder Pehr Schiörlin. The contract was for a substantial instrument of 23 full and 8 half registers, probably inspired by the ideas of the Abbé Vogler, divided into Manual, Öfververk and Pedal. In 1805 changes were made in the contract and most of the half stops were replaced by full ones. There were to be hand couplers between Manual and Öfververk and between Pedal and Manual, together with a wind swell or tremulant for the Öfververk. The organ was tuned to English chamber pitch, which was a semitone higher than normal chamber pitch and which corresponds to modern concert pitch.

The case is the work of Jonas Holmgren of Linköping, using the same design as that for the Schiörlin organ façade in Linköping's St. Lars though with the addition of an extra flat on each side. By 1806 the instrument was installed, 'the biggest and best organ in the diocese, perhaps of any country church in the kingdom' according to a local connoisseur.

In 1879 the organ was repaired and the Kvinta 3' in the Manual was replaced by a Fugara 8' in the Öfververk. The Flackflaut 4' was moved to the Manual, as was the Trumpet 8' which was extended to Trumpet 16'. The mixture on the Manual was removed.

Radical changes were proposed when restoration of the organ was discussed in the 1930s, including the introduction of pneumatic action. However, the proposals were submitted to Albert Schweitzer and it is perhaps due to his advice that they were not put into effect. In 1948 restoration was undertaken by the Danish firm of Frobenius leaving the instrument largely unaltered, though the action was renewed and the original, pre-1879 specification was restored. Some further work was carried out by Bröderna Moberg in the 1970s with a view to further restoring the instrument to its pristine state.



The instrument is arranged in accordance with classical practice with the Manual divided into C and C sharp chests and the Pedal likewise divided and placed behind the tuning way. Windchests are of pine while pallets are oak. Almost all the pipes are original. The mixture was newly constructed in 1975 as a copy of a comparable stop in other organs by Schiörlin. Metal pipes are relatively thick, of high quality and expertly soldered. Among the most striking stops in the instrument are the Viola da Gamba 8', the Flauto doppio 8' of pine with oak labials, the open wooden Offenflaut 8' which is highly characteristic of Schiörlin's later work, the Wox humana and the Dulcian 8'. Reed stops are, with the exception of the Wox humana, leather-covered in the bass.

Together with the famous Cahman organ at Leufsta bruk, Gammalkil is the largest and best-known of the organs surviving from the classical period in Sweden. Single-manual instruments with 6-10 stops were the norm in country parishes, even in the larger churches. In the 1920s Albert Schweitzer was introduced to the instrument and, by the time of his final recital there in 1951, the organ had become internationally recognized. Nevertheless it is not the instrument's size but the beauty of its tone which makes it special, a sound clearly rooted in the classical tradition but on the threshold of romanticism. The principals are darker than in Schiörlin's earlier instruments, and there is a melancholy to the sound of the dark double flutes, the conical flutes and the string registers which well suits the cool dignity of the church's classical temple-like interior.

## **Pehr Schiörlin**

Born in 1736, Pehr Schiörlin belongs to a golden age of Swedish organ-building. In the latter part of the eighteenth century a large number of new churches were built, and an organ now came to be considered an essential part of the furnishings. Organ-building developed strongly and the cathedral city of Linköping developed into an important centre. Pehr Schiörlin served his apprenticeship in Linköping under Jonas Wistenius, who had himself spent twelve years in Königsberg learning his craft. In due course Schiörlin was to become a partner, and he later took over Wistenius's workshop.

In his early career Schiörlin remained faithful to Wistenius' principles, but his instruments gradually developed in an increasingly personal manner with pre-

romantic features such as string registers and darker intonation making their appearance. His specifications often contain split registers where, for example, an 8' flute in the treble is combined with a 2' or 4' in the bass. The impulse for this type of arrangement, so obviously conceived for improvisation, came from Abbé Vogler who spent several periods in Sweden as bandmaster and recitalist. The two men collaborated directly in 1792 when Schiörlin built an organ according to Vogler's system for the Hedvig Church in Norrköping with some 600 pipes disposed over no less than 44 stops.

Schiörlin normally designed his own organ façades, characteristically making use of a round-arched central section showing the treble of the Principal 8' (or 16') flanked by two turrets and two narrower flats with the bass of the Principal 4'. Ornamentation, taking the form of festoons, urns and pediments, is restrained.

## **Virestad**

In 1690 the famous Swedish organ-builder Hans Henrich Cahman gave delivery of a positive organ from his temporary workshop in the cathedral city of Växjö to the parish of Virestad. Here it was in service for 160 years before the parish decided to purchase a larger instrument. The positive was purchased by another parish, where the keyboard was moved to the front of the case, the only major alteration in the instrument's history. Towards the end of the nineteenth century the positive was deposited in the Småland Museum in an unplayable condition.

In 1934 the organ-builder Nils Hammarberg was commissioned to restore the positive. Besides moving the keyboard back to its original position, Hammarberg only needed to renew a few details, mainly in the action, and to replace some missing pipes. Further work by Bröderna Moberg in 1953 restored the original unequal temperament.

The Virestad organ is a positive of the North German type with eight stops, a single manual and a short octave. The case is of pine, the windchest of oak and the action is pine. Cahman made use of playing cards as spacers under the pipes. The façade, with three turrets and four flats, houses the complete Principal 4'. The pipes in the upper flats are blind but have labials and scaling identical with those in the two flats beneath. The positive has hanging action with wooden trackers, wrought-

iron backfalls and wire stickers. The bellows are in 8 sections with a double-sectioned feeder worked by a leather strap.

The specification of the organ, characteristic of the North German school, shows a strong choir of principals with numerous harmonic stops. A single mild but penetrating Gedackt forms the foundation of the 8' register. Voicing is powerful, almost mediævally strident but retains an archaic beauty accentuated by the shifts between perfect intervals and dissonances caused by the mean-tone tuning. This makes the organ highly suited to the early baroque music of Germany and the Netherlands.

## **Drottningholm**

Though building at Drottningholm commenced in 1662, the chapel was not finished until 1730. Built like a classical temple, the chapel has neither pulpit nor organ loft, but there are two small balconies on either side of the altar. One of these was intended to house the organ which, of necessity, was a very small instrument.

The commission for the organ went to Johan Niclas Cahman who delivered a positive of six stops. In 1852 the organ was modified with the addition of a pedal with two stops. The keyboard was moved and the original Quinta 1 1/3 was exchanged for a Fugara 8'. These modifications were not unsuccessful and, when the instrument was due to be refurbished in 1974 by Magnussons orgelbyggeri, the intention was to restore the organ in its modified form. However, when the instrument was dismantled it became clear that the best course was to restore it to its original condition.

The pedal action from 1852 was retained and simply coupled to the manual. The organ builder Herwin Troje made a detailed analysis of the open pipes in order to establish the original temperament, which he deemed to be very close to Werckmeister III. The windchest is of oak and the action consists of metal trackers, reconstructed in 1974, which proceed directly from the keys to the pallets. The mechanics of the organ are elegantly simple with a minimum of moving parts.

Tonally the Drottningholm organ is very different from the Virestad instrument. Instead of the colourfully abrasive power of the earlier instrument there is a controlled brilliance which unites with the generous flood of cool light in the church to give the listener a taste of the late Baroque's courtly artistry.

## **Hans Henrich Cahman**

From 1688-91 Hans Henrich Cahman was in Växjö, where he built a new organ for the cathedral. During this period he also built a small number of positives, one of which was sold to Virestad. Though little is known of H.H. Cahman, it seems probable that he came from Holstein. He was employed by the organ-builder Hans Christoff Frietzsch in Hamburg in the 1670s. Cahman married Frietzsch's daughter and, in 1676, he was granted a licence to build organs in Copenhagen. In 1684 he completed a major reconstruction of the cathedral organ in Ribe and then moved to the south of Sweden. After completing the cathedral organ in Växjö he moved to Uppsala where he created his masterpiece, an organ of 51 stops, the largest in Sweden at the time, with a 32' Principal in the façade. Unfortunately both the Växjö and Uppsala organs were destroyed by fire and the only organ by Hans Henrich Cahman that remains is the little positive from Virestad.

## **Johan Niclas Cahman**

After Hans Henrich's death the firm was continued by his brother, Johan Herman, and his eldest son Johan Niclas Cahman. Johan Niclas proved to be the major influence on organ-building in 18th-century Sweden. Johan Niclas was probably born in Schleswig in the late 1670s. He was a skilled musician with a good voice. Whether he received training in organ-building beyond his father's workshop we do not know. But his organs differ markedly from those of his father in several important respects. This becomes evident when comparing the Virestad positive with that of Drottningholm. While the latter instrument, sonically and architecturally, definitely points to the future, the Virestad positive is decidedly conservative. The tuning of the instrument is an important factor in this respect. Throughout the 18th century there was lively experimentation with temperament, the general striving being to achieve equal temperament that would allow music to be performed in all keys. This contrasted with older tunings which provided perfect thirds, which had tonal advantages in the playable keys as is the case with the Virestad organ. The ideal compromise lay somewhere in between, as with the Drottningholm positive with its 'well-tempered' tuning.

Johan Niclas Cahman was a famous organ-builder and his workshop produced some 40 instruments, many of considerable size. Almost all have been destroyed and there is only one large instrument extant, the famous organ in the church at Leufsta bruk encompassing 28 stops.

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## The Organists

### Rune Engstö

Rune Engstö obtained his higher organ diploma at the Stockholm College of Music at the age of 16 after studies with Nils Eriksson. He studied the piano with Gottfrid Boon and counterpoint at the Stockholm College of Music. He subsequently obtained a higher diploma for cantors and music teachers, and went on to study under Flor Peeters in Belgium. In addition to working as the organist of the Johannes Church in Stockholm, he has been active as an organ teacher and has broadcast extensively on Swedish radio and television. He has toured throughout the Nordic countries, Europe and the former Soviet Union and participated at prestigious international festivals.

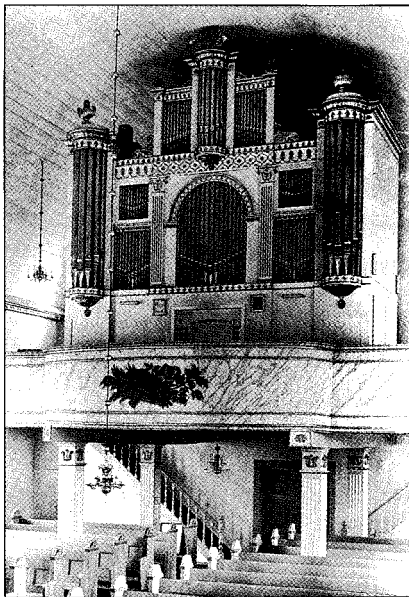
### Hans Fagius

Hans Fagius was born in Norrköping in 1951. He was taught by the organists Nils Eriksson and Bengt Berg before studying at the Stockholm College of Music with Alf Linder, under whose guidance he obtained his soloist's diploma in 1974. He subsequently studied for a year in Paris with Maurice Duruflé. In recent years, on the basis of private study, he has devoted himself increasingly to Baroque music, trying to approach the music on its own terms under the inspiration of scholarship in this field and the so-called 'Alte Spielweise'. On two occasions he has won prizes in international organ competitions and since the beginning of the 1970s he has given numerous recitals throughout Europe, in the USA and in Australia. He has also made radio recordings in a number of countries. He has taught at the Stockholm and Gothenburg Colleges of Music and is now Professor at the Royal Danish Conservatory in Copenhagen. He appears on 42 other BIS records.

### Lena Jacobson

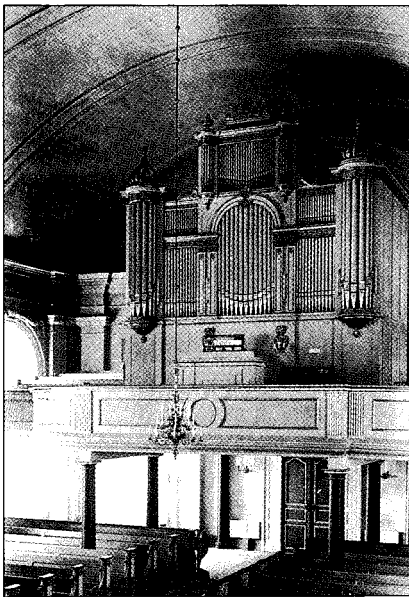
Lena Jacobson has made a significant contribution to our understanding of the performance of early keyboard music. She has been a powerful advocate of a manner of playing that is largely independent of modern performance practices, being strongly linked to the old practice of musical rhetoric that resulted in a 'speaking' delivery typically employed at the time of Frescobaldi, Buxtehude and Bach and intimately associated with a 'breathing' execution of the rhetorical figures using the 'jeu inégal'. She can also be heard on BIS-CD-126.

## The Organs



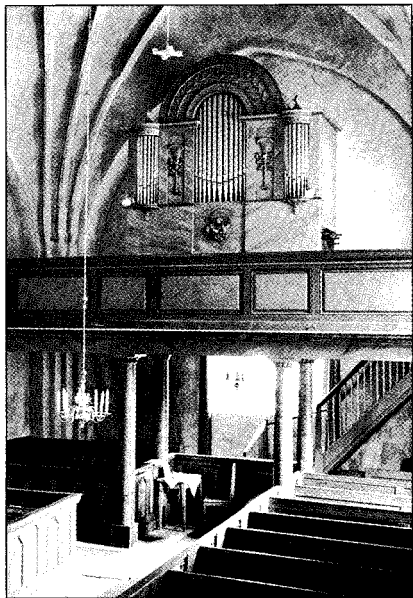
Västra Eneby

*Photo: © Reine Axel Unnerbäck*



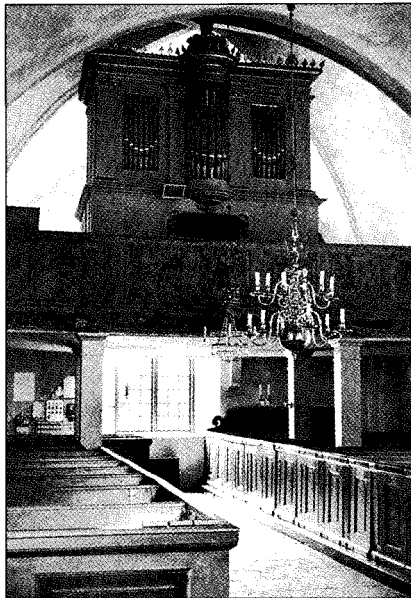
Kuddby

*Photo: © Reine Axel Unnerbäck*



## Nysätra

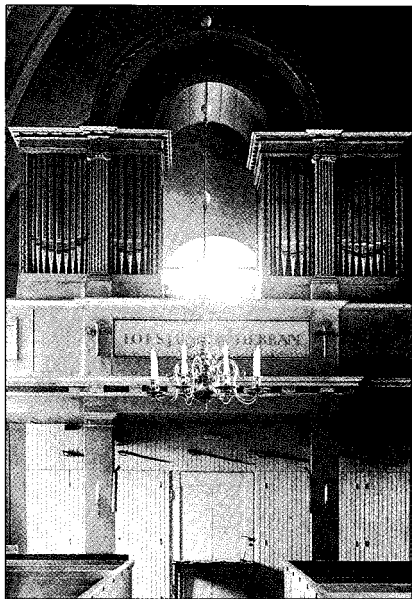
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## Lillkyrka

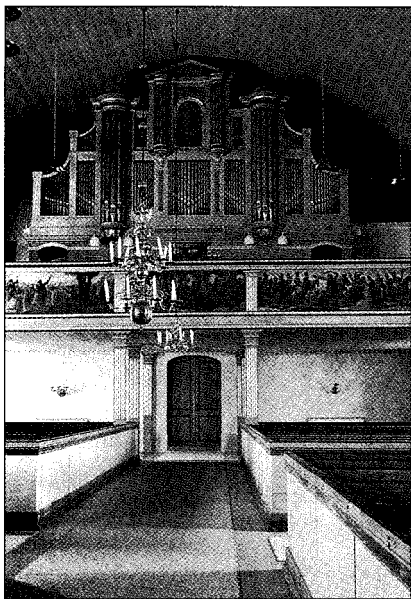
*Photo: © Reine Axel Unnerbäck*





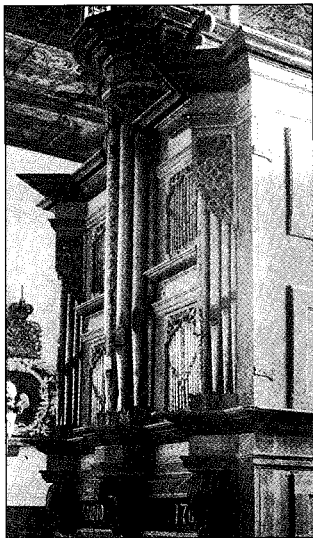
## Kungs-Husby

*Photo: © Reine Axel Unnerbäck*



## Gammalkil

*Photo: © Reine Axel Unnerbäck*

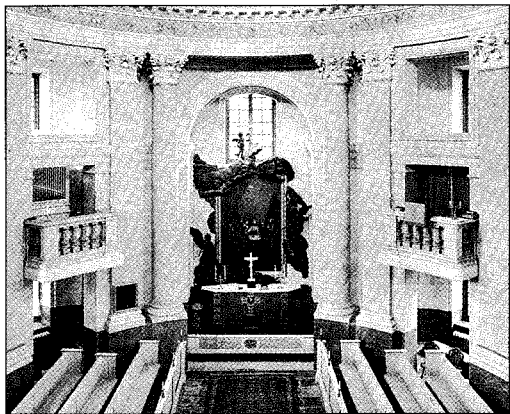


## Virestad

*Photo: © Reine Axel Unnerbäck*

## Drottningholm

*Photo: © Rolf Hintze*



# Västra Eneby

## Disposition according to the original plates:

<b>Manual:</b>	Borduna	16' Bass/Treble <sup>(1)</sup>
	Principal	8' <sup>(2)</sup>
	Fleut d'Amour	8' <sup>(3)</sup>
	Octava	4'
	Flöjt	4' <sup>(4)</sup>
	Octava	2'
	Scharf	3 ranks <sup>(5)</sup>
	Basun	16' Bass <sup>(6)</sup>
	Trumpet	16' Treble <sup>(7)</sup>
	Trumpet	8' Bass/Treble <sup>(8)</sup>

<b>Öfververk:</b>	Corno di Basetti	8' <sup>(2)</sup>
	Flöjt	8' <sup>(9)</sup>
	Fugara	8' <sup>(10)</sup>
	Principal	4'
	Flöjt	4' <sup>(11)</sup>
	Octava	2'
	Oboë	8' Treble <sup>(12)</sup>

Noli me tangere.

Noli me tangere.

Sperrventil Manual  
Sperrventil Öfververk

Calcant

Pedal. Manual  
Coupler: Öfververk/Manual

<b>Compass:</b>	Manual	C – f <sup>3</sup>
	Öfververk	C – f <sup>3</sup>
	Bihangspedal	C – b <sup>0</sup> .

**Wind pressure:** 85 mm

- 1) c<sup>0</sup>/c#<sup>0</sup>, C – b<sup>0</sup> wood.
- 2) C – B wood.
- 3) wood; open.
- 4) metal; stopped C – f<sup>2</sup>, open conical f#<sup>2</sup> – f<sup>3</sup>.
- 5) C – B 2 2/3' + 2; c<sup>0</sup> – b<sup>0</sup> 2 2/3' + 2' + 2'; c<sup>1</sup> – f<sup>2</sup> 4' + 2 2/3' + 2'; f#<sup>2</sup> – f<sup>3</sup> 4' + 4' + 2 2/3'.
- 6) C – c<sup>0</sup>; wood.
- 7) c#<sup>0</sup> – f<sup>3</sup>.
- 8) b<sup>0</sup>/c<sup>1</sup>. C – b<sup>0</sup> wood.
- 9) C – B flat wood; stopped.
- 10) C – B flat jointly with Flöjt 8'.
- 11) C – B flat wood; c<sup>0</sup> – f<sup>3</sup> metal; open, wide
- 12) c<sup>1</sup> – f<sup>3</sup>. Wood and metal.

## Registrations

### **Johann Gottfried Walther: Concerto del Sigr. Tomaso Albinoni**

I. *Allegro* Man: Bd 16'B, P 8', O 4' O 2', Sch.

Öfververk: Fl 8', Fl 4', O 2'

II. *Adagio* Fl d'A 8' (Ped).

Öfververk: Fl 8'.

III. *Allegro* Man: P 8', O 4', O 2'.

Öfververk: Fl 8', O 2'.

### **Johann Sebastian Bach: Vier Choralvorspiele**

*In dulci jubilo* Man: P 8', O 4', O 2', Sch, Bs 16'/T 16', T 8'.

Bar 30: – Bs 16'/T 16'.

Bar 39: + Bs 16'/T 16'.

*Liebster Jesu* Man: Fl d'A 8'.

Öfververk: Ob 8'.

*Vater unser* Öfververk: Fl 8', Fl 4'.

Man: Fl d'A 8', Fl 4' (Ped.).

*Allein Gott*

Man: T 8'.

Öfverwerk: CdB 8', Fl 8', Fl 4'.

### **Christian Ritter: Sonatina**

Man: P 8', O 4', O 2', Sch.

Bar 3: + Bd 16', Bs 16'/T 16', T 8'.

*Fugato*

Öfverwerk: CdB 8', Fl 4'.

Man: Bd 16', P 8', Fl d'A 8' (Ped.)

*Allegro*

Öfverwerk: – CdB 8' + Fl 8', P 4', O 2'.

*Adagio*

Man: + Sch, Bs 16'/T 16', T 8' + coupler

Öfverwerk/Man.

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## **Kuddby**

### **Disposition according to the original plates**

#### **1<sup>o</sup> Manual**

Principal

16'<sup>(1)</sup>

Principal

8'<sup>(2)</sup>

Borduna

8'

Gamba

8'<sup>(3)</sup>

Octava

4'

Qvinta

3'

Octava

2'

Trumpet

8' Bass/Treble<sup>(4)</sup>

#### **2<sup>o</sup> Manual**

Borduna

8'<sup>(2)</sup>

Violin

8'<sup>(5)</sup>

Principal

4'

Fleut Octaviand

4'<sup>(6)</sup>

Fagott

8' Bass<sup>(7)</sup>

Oboé

8' Treble<sup>(8)</sup>

<b>Pedal</b>	Subbas	16' <sup>9</sup>
	Principal	8' <sup>9</sup>
	Octava	4'
	Basun	16' <sup>9</sup>

Sperrventil 1<sup>0</sup> Manual.

Sperrventil 2<sup>0</sup> Manual.

Sperrventil Pedal.

**Coupler:** II/I, 4'/I, I/P (C – b<sup>0</sup>)

**Compass:** 1<sup>0</sup> Manual, C – f<sup>3</sup>

2<sup>0</sup> Manual, C – f<sup>3</sup>

Pedal, C – c<sup>1</sup>.

**Wind pressure:** 85 mm

- 1) C – b flat<sup>0</sup> wood.
- 2) C – B flat wood.
- 3) C – B flat jointly with Principal 8'.
- 4) B flat/c<sup>0</sup>.
- 5) C – B flat jointly with Borduna 8'.
- 6) overblowing from c<sup>1</sup>.
- 7) C – b flat<sup>0</sup>.
- 8) c<sup>1</sup> – f<sup>3</sup>.
- 9) wood.
- 10) Originally at least one more coupler.
- 11) Originally probably swell for II.

## Registrations

### Felix Mendelssohn-Bartholdy: Sonata No. 2

I. *Grave*

Man: P 16', P 8', Bd 8', Ga 8' O 4',

Ped: Sb 16', P 8'. Coupler Manual/Pedal.

*Adagio*

Man: Bd 8'.

Öfverwerk: Bd 8', Ob 8'.

Ped: Sb 16', P 8'. Coupler Man/Ped.

Bar 7: + Fl o 4'.  
Bar 13: - Fl o 4'.  
Bar 17: + Fl o 4'.  
Bar 19: - Fl o 4'.  
Bar 37: + Ga 8'.

## II. *Allegro maestoso e vivace*

Man: P 8', O 4', O 2', T 8'.  
Öfverwerk: Fl o 4', Fag 8'/Ob 8'.  
Ped: Sb 16', P 8', O 4', Bs 16'. Coupler  
Öfverwerk/Man, Man/Ped.

## III. *Fuga*

Man: P 8', Bd 8'.  
Ped: Sb 16', P 8'. Coupler Man/Ped.  
Bar 39: + O 4' man.  
Bar 48: + O 4' Ped.  
Bar 57: + O 3'.  
Bar 80: + O 2'.  
Bar 92: + Bs 16'.  
Bar 96: + T 8'.  
Bar 102: + P 16'.

## **Johannes Brahms: Drei Choralvorspiele**

*O, wie selig...*

Man: Bd 8'.  
Öfverwerk: Bd 8', V 8'. Coupler Man/Ped.  
Slutackordet: + Ga 8'.

*Herzlich tut mich...*

Man: P 8', Bd 8', Ga 8'.  
Öfverwerk: Bd 8', V 8'.  
Ped: Sb 16', P 8'. Coupler Öfverwerk/Man,  
Man/Ped.

*O Welt, ich muß...*

Man: P 8', Bd 8', Ga 8', O 4'.  
Öfverwerk: Bd 8', V 8', Fl o 4'.  
Ped: Sb 16', P 8'. Coupler Man/Ped.  
Eko 2: - V 8'.

**Max Reger:**

*Pastorale*

Man: Bd 8'.

Öfverwerk: Bd 8', V 8', Fl o 4'.

Ped: Sb 16'. Coupler Man/Ped.

*Toccata*

Man: P 8', Bd 8', O 4', O 3', O 2'.

Öfverwerk: Bd 8', P 4', Fl o 4', Fag 8'/Ob 8'.

Ped: Sb 16', P 8', O 4', Bs 16'. Coupler Man/Ped.

Bar 2: + T 8'.

Bar 5: - T 8'.

Bar 6: + T 8'.

Bar 8: - O 2', T 8'.

Bar 10: - Sb 16', Bs 16'.

Bar 11: + O 2', + Sb 16', Bs 16'.

Bar 12: + T 8'.

Bar 13: - T 8'.

Bar 15: + T 8'.

Bar 16: - T 8'.

Bar 20: + T 8'.

Bar 22: Man: Bd 8'.

Öfverwerk: Bd 8', V 8'.

Ped: Sb 16'. Coupler Man/Ped.

Bar 24: - V 8'.

Bar 26: + P 8', O 4', O 2' + ped P 8', O 4', Bs 16'.

Bar 28: + T 8'.

Bar 34: - O 2', T 8', Bs 16'.

Bar 37: + O 2', T 8'.

Bar 38: + Bs 16', + P 16'.



# Nysätra

## Disposition

<b>Manual</b>	Principal	8 <sup>1</sup> <sup>(1)</sup>
	Gedact	8 <sup>1</sup> <sup>(2)</sup>
	Vox Candida	8 <sup>1</sup> <sup>(3)</sup>
	Octava	4 <sup>1</sup> <sup>(4)</sup>
	Fleut	4 <sup>1</sup> <sup>(5)</sup>
	Qvinta	3 <sup>1</sup> <sup>(6)</sup>
	Octava	2 <sup>1</sup> <sup>(7)</sup>
	Trompet	8 <sup>1</sup> <sup>(8)</sup>
	Vox Virginea	8 <sup>1</sup> D <sup>(9)</sup>

## Sperrventil

<b>Melodiverk</b>	Trompet	8 <sup>1</sup> <sup>(10)</sup>
	Fleut	4 <sup>1</sup> <sup>(11)</sup>

## Attached Pedal

**Compass:** Manual C – f<sup>3</sup>, pedal C – f<sup>0</sup>, melodiverk c<sup>1</sup> – f<sup>2</sup>.

Double single-fold bellows.

**Wind pressure:** ca. 70 mm

1) From c<sup>0</sup>.

2) Wood. Double mouths.

3) Wood, open. C – g<sup>#0</sup> stopped.

4) C – g<sup>#0</sup> in the case. From a<sup>0</sup> 18th century pipes.

5) C – F<sup>#</sup> wood, stopped, double lips. From G metal, 18th century pipes, stopped G – g<sup>#2</sup>, open a<sup>2</sup> – f<sup>3</sup>.

6) C – F<sup>#</sup> wood, stopped. From G metal, 18th century pipes.

7) Metal, 18th century.

8) C – g<sup>0</sup> wooden tubes. From g<sup>#0</sup> metal tubes. Leather covering C – g<sup>0</sup>. Probably 18th century.

9) From c<sup>1</sup>. Blocks of wood, resonators of metal. Resonators and mouthpipes probably 18th century.

10) Metal tubes. Probably 18th century.

11) Metal, open. 18th century pipes.

## Registrations

### Johan Georg Albrechtsberger: Prelude in D minor

P 8', G 8', O 4', Q 3', O 2'.

### Johann Pachelbel: Partita on „Werde munter, mein Gemüte“

- a) G 8', O 4'.
- b) Fl 4'.
- c) G 8', Fl 4'.
- d) G 8', Fl 4', Q 3'.
- e) G 8', O 4', Fl 4', Q 3', O 2'.

### J.S. Bach: Wer nur den lieben Gott läßt walten

*Organ chorale* Fl 4', V virg 8' D.

*Chorale setting* G 8', Fl 4', melodiverk Fl 4'.

### J.S. Bach: Lobt Gott, ihr Christen allzugleich

*Organ chorale* P 8', G 8', O 4', Fl 4', Q 3', O 2', T 8'.

*Chorale setting* P 8', G 8', O 4', Fl 4', melodiverk T 8'.

### Henrik Philip Johnsen: Fugue in D major

G 8', Fl 4', O 2' (- O 2').

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## Lillkyrka

### Disposition

<b>Manual</b>	Principal	8' <sup>1</sup>
	Dubbel Gedacht	8' <sup>2</sup>
	Fugara	8' <sup>3</sup>
	Octava	4' <sup>4</sup>
	Fleut	4' <sup>5</sup>
	Octava	2'

<b>Pedal</b>	Sub Bas	16' <sup>(6)</sup>
	Violoncell	8' <sup>(7)</sup>
	Trumpet	8' <sup>(8)</sup>

Sperrventil  
 Coupler man/ped  
 Calcant

**Compass:** manual C – f<sup>3</sup>, pedal C – g<sup>0</sup>. / Double single-fold bellows.

**Wind pressure:** ca. 80 mm

- 1) C – c<sup>0</sup> wood, open; c#<sup>0</sup> – b flat<sup>0</sup> in case (turret).
- 2) Wood, stopped.
- 3) C – c<sup>0</sup> together with Dubble Gedacht. From c#<sup>0</sup> metal, open.
- 4) C – c<sup>0</sup> wood, open. From c#<sup>0</sup> metal.
- 5) Metal, stopped C – f<sup>2</sup> – f<sup>3</sup>.
- 6) Wood, stopped.
- 7) Wood, open.
- 8) Wood. From c<sup>0</sup> metal tubes.

**N.B.! In Nysätra and Lillkyrka wind for the organ is provided by man-powered bellows.**

## Registrations

### **Felix Mendelssohn-Bartholdy:**

*Andante* D fl 8', Fug 8', Fl 4'. Ped Sb 16', Vcell 8'.  
*Nachspiel* P 8', D fl 8', Fug 8', O 4', Fl 4' (+ O 2'). Ped Sb 16',  
 Vcell 8' (+ Tr 8'). Koppel man/ped.

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# Gammalkil

## Disposition <sup>(1)</sup>

### Manual

Principal	16' D <sup>(2)</sup>
Quintadena	16' B/D <sup>(3)</sup>
Principal	8' <sup>(4)</sup>
Flauto doppio	8' <sup>(5)</sup>
Viola di Gamba	8' <sup>(6)</sup>
Octava	4'
Rörfleut	4'
Quinta	3'
Octava	2'
Mixtur 4 Chor	In two registers <sup>(7)</sup> (1975)
Trompet	8' <sup>(8)</sup>

### Öfververk

Principal	8' D <sup>(9)</sup>
Gedact	8' B <sup>(10)</sup>
Offenleut	8' D <sup>(11)</sup>
Quintadena	8'
Principal	4' <sup>(12)</sup>
Flackleut	4'
Gamba	4'
Spitsfleut	2'
Scharf 3 Chor	<sup>(13)</sup>
Trompet	8' <sup>(14)</sup>
Wox humana	8' D <sup>(15)</sup>
Tremulant	(1948)

### Pedal

Principal	16' <sup>(16)</sup>
Dubbel Subbas	16' <sup>(17)</sup>
Octava	8'
Octava	4'
Borflöjt	1'

Basun  
Dulcian

16' <sup>118</sup>  
8' <sup>119</sup>

Sperwentil Manual  
Sperwentil Öfververk  
Sperwentil Pedal

**Compass:** Manual C – f<sup>3</sup>  
Pedal C – f<sup>1</sup> (originally C – a<sup>0</sup>)

**Wind pressure:** 85 mm

Calcant

Coupler Man/Ped  
Coupler Öfw/Man

- 1) The spelling of the stops according to the original contract.
- 2) From c<sup>1</sup>. In the façade.
- 3) C – b<sup>0</sup> wood, c<sup>1</sup> – f<sup>3</sup> metal.
- 4) In the façade.
- 5) Wood.
- 6) C – B wood, c<sup>0</sup> – f<sup>3</sup> metal
- 7) C – c / e – g (1 – 1 / 4/5 – 1/3). Oktave repetition c<sup>1</sup> and c<sup>2</sup>.
- 8) Before 1949 B/D. Boots and blocks of wood. Resonating bodies wood C – f, metal F# – f<sup>3</sup>.
- 9) From c<sup>1</sup>. In the façade.
- 10) C – b<sup>0</sup>. Wood.
- 11) c<sup>1</sup> – f<sup>3</sup>. Wood, open.
- 12) In the façade.
- 13) c – e – g (1 – 4/5 – 1/3). Oktave repetition c<sup>1</sup> and c<sup>2</sup>.
- 14) Before 1949 B/D. Blocks of wood. Resonating bodies of wood C – F, metal F# – f<sup>3</sup>.
- 15) Blocks of wood, resonating bodies metal. From g<sup>0</sup>.
- 16) Wood, open.
- 17) Wood, stopped.
- 18) Wood.
- 19) Blocks wood, resonating bodies metal.

## Registrations

### **Johann Sebastian Bach: Toccata and Fugue in D minor, BWV 538**

*Toccata:*

Man: Pr 8, Fl dp 8, O 4, O 2, Mixt 4 ch

Öw: Off fl 8 D, Ged 8 B, Pr 4, Sp fl 2.

Ped: Pr 16, D Sb 16, O 8, O 4, Dulc 8, Bs 16.

Man/Ped. Bar 30 – Man/Ped. Bar 43 – Bs 16, Bar 51 +

Man/Ped. Bar 74 – Man/Ped. Bar 81 + Man/Ped.

Bar 86 + Bs.

*Fugue:*

Man: Fl dp 8, O 4

Öw: Pr 8 D, Ged 8 B, Ga 4

Ped: Pr 16, D Sb 16, O 8

Man/Ped. Bar 58 – Man/Ped. Bar 81 + Dulc 8, Bar 101

+ Q 3, + Man/Ped. Bar 129 – Ga 4 + Pr 4. Bar 167

Man + O 2. Ped + O 4, Bs 16. Bar 188 + Mixt 1 – 1.

Bar 203 + Mixt 4/5 – 1/3. Bar 219 + Pr 16 D + Qd 16

B.

### **Johann Sebastian Bach: Three Chorale Preludes**

*Das alte Jahr...*

Man: Fl dp 8

Öw: Wox hum 8, Flag fl 4

Ped: D Sb 16

Man/Ped.

*Vater unser...*

Öw: Flag fl 4

Ped: Borfl 1.

*O Lamm Gottes...*

Öw: Off fl 8 D, Ged 8 B

Ped: Dulc 8

### **Abbé Vogler: Two Preludes**

*E flat major*

Man: Pr 8, Rfl 4, Tr 8

Öw: Off fl 8 D, Ged 8 B, Flagfl 4, Ga 4

Ped: Pr 16, D Sb 16 O 8, O 4

Bar 10 – Tr 8. Bar 12 + Tr 8 + Man/Ped. Bar 16 – Ga 4.

Bar 20 – Tr 8. Bar 22 + Tr 8.

*B minor*

Man: Pr 8, Fl dp 8, Rfl 4, Q 3  
Öw: Off fl 8 D, Ged 8 B, Ga 4  
Ped: D Sb 16, O 8, O 4  
Bar 35 Man: + Pr 16. Bar 36 + Qd 16 B.

**Johann Ludwig Krebs:**

*Ach Gott! erhör...*

Man: Fl dp 8  
Öw: Wox hum 8  
Ped: D Sb 16, O 8  
Man/Ped

*Von Gott will ich...*

Man: Pr 8, Fl dp 8, O 4, Q 3, O 2, Mixt 4 ch, Tr 8  
Öw: Pr 8 D, Off fl 8 D, Ged 8 B, Pr 4, Qd 8, Sp fl  
Ped: Pr 16, D Sb 16, O 8, O 4, Dulc 8, Bs 16  
Öw/Man, Man/Ped. Repris – Mixt 4/5 – 1/3

2

*Trio in C minor*

*Adagio:*

Man: Vd Ga 8  
Öw: Qd 8, Flagfl 4  
Ped: D Sb 16, O 8

*Allegro:*

Man: Fl dp 8, Rfl 4  
Öw: Off fl 8 D, Ged 8 B, Spfl 2  
Ped: D Sb 16, O 8, O 4

**Mathias van den Gheyn: Prelude and Fugato in G minor**

*Prelude:*

Man: P 16 D, Qd 16 B, P 8, Fl dp 8, O 4, Q 3,  
Mixt 4 ch  
Öw: P 8 D, G 8 B, P 4, Sch 3 ch  
Ped: P 16, D Sb 16, O 8, O 4  
Öw/Man, Man/Ped

*Fugato:*

Man: Fl dp 8, Rfl 4  
Öw: Qd 8, Ga 4  
Ped: D Sb 16, O 8, O 4  
Man: + Vd Ga 8.

# Kungs-Husby

## Disposition

<b>Manual</b>	Principal	8' B (1898) <sup>(1)</sup>
	Duppel Fleut	8' B/D <sup>(2)</sup>
	Fleut d'Amour	8' <sup>(3)</sup>
	Fugara	8'
	Principal	4' <sup>(4)</sup>
	Spets Fleut	4' <sup>(5)</sup>
	Pan Fleut	4' <sup>(6)</sup>
	Qvinta	3'
	Octava	2'
	Fagott	8' B (1859) <sup>(7)</sup>

Attached Pedal

Sperrventil

Calcant

**Compass:** Manual C – f<sup>3</sup>, pedal C – g<sup>0</sup>.

Double single-fold bellows.

**Wind pressure:** 78 mm

1) C – f<sup>#0</sup>. Wood, open.

2) B/D: f<sup>#0</sup> – g<sup>0</sup>. Wood, stopped.

3) Wood, open. C – f<sup>#0</sup> together with Dubbel Fleut.

4) C – c<sup>#1</sup> in the case.

5) Wood, conical.

6) Wood, slightly funnel-shaped.

7) C – f<sup>#0</sup>. Wood, reeds of brass, free tongues.



## Registrations

### C.P.E. Bach: Sonata in A minor

- I. *Allegro assai* D fl 8', P 4', Spfl 4', Q 3', O 2' (-P 4', Q 3').  
II. *Adagio* D fl 8', Fl d' A 8'.  
III. *Allegro* D fl 8', P 4', Spfl 4', O 2' (-P 4', O 2').

### Ludwig van Beethoven: Drei Stücke für Spieluhr

- I. *Adagio* D fl 8', Spfl 4' (-Spfl 4')  
II. *Scherzo* D fl 8' (+P 4').  
III. *Allegro* D fl 8', Spfl 4', O 2' (-O 2').

### Johann Nepomuk Hummel: Andante in A flat major

Fl d' a 8', Pfl 4' (-Pfl 4', + Dfl 8').

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## Virestad / Smålands Museum

### Original and present disposition <sup>(1)</sup>

Gedact	8 Fuss
Principal	4 Fuss <sup>(2)</sup>
Quinta	3 Fuss
Octava	2 Fuss
Decema von	4 Fuss <sup>(3)</sup>
Mixtur	3 fach <sup>(4)</sup>
Scharff	2 fach <sup>(5)</sup>
Trompet	8 Fuss

**Compass:** CDEFGA – c <sup>3</sup>

Choir Tone (a semitone above normal pitch)

## Mean Tone Temperament

**Wind pressure:** 55 mm

1) Neither contracts nor original plaques have been preserved. Spellings follow those appearing in contracts for other organs by Cahman.

2) Show Pipes

3) Deceman von 4 Fuss = Ters 1  $\frac{3}{5}$ '

4) g-c-g  $\frac{1}{3}$ ' +  $\frac{1}{2}$ ' +  $\frac{1}{6}$ '

c-e  $\frac{1}{2}$ ' +  $\frac{2}{5}$ '

## Registrations

### **Jacob Prætorius: Allein Gott inn der Höh sey Ehr**

Gedact	8'
Principal	4'
Octava	2'
Decema	
Trompet	8'

### **Dietrich Buxtehude:**

#### **Tocata Manual. [iter in G], BuxWV 164**

Bars 1-14	Gedact	8'
	Principal	4'
	Quinta	3'
	Octava	2'
	Mixtur	3 fach
Bars 15-40	Gedact	8'
	Quinta	3'
	Octava	2'
Bars 41-43	Gedact	8'
	Principal	4'
	Quinta	3'
	Octava	2'
	Mixtur	3 fach

Bars 44-50	Gedact	8'
	Principal	4'
	Quinta	3'
	Octava	2'
	Mixtur	3 fach
	Scharff	2 fach

**Canzonet ex C, BuxWV 167**

Trumpet	8'
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**Cantzon ex Gb, BuxWV 173**

Gedact	8'
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**Paulus Sivert: Puer natus in Bethlehem**

Choral Trompet	8'
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Octava	2'
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1. Variatio Choral in Cantu

Gedact	8'
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Octava	2'
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2. Variatio Choral in Bass

Gedact	8'
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Principal	4'
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4. Variatio Choral in Cantu

Principal	4'
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Decema	
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5. Variatio Choral in Cantu

Gedact	8'
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Quinta	3'
--------	----

7. Variatio Choral in Cantu

Gedact	8'
--------	----

Principal	4'
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Octava	2'
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Scharff	2 fach
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**Georg Böhm: Preludio in G minor**

Bars 1-78	Gedact	8'
	Principal	4'
	Octava	2'
<i>Adagio</i> Bars 79-84	Gedact	8'
Bars 85-143	Gedact	8'
	Octava	2'
Bars 144-167	Gedact	8'
	Principal	4'
	Octava	2'
	Mixtur	3 fach
<i>Adagio</i> Bars 168-175	Gedact	8'

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**Drottningholms Slottskyrka****Original and present disposition <sup>(1)</sup>**

Gedact	8 Fuss <sup>(2)</sup>
Principal	4 Fuss <sup>(3)</sup>
Flöte	4 Fuss <sup>(4)</sup>
Octava	2 Fuss
Quinta	1 1/3 Fuss <sup>(5)</sup>
Sup. Octava	1 Fuss <sup>(6)</sup>

Pull-down Pedals (1852)

**Compass:** C – c<sup>3</sup>

Choir Tone (a semitone above normal pitch)

Unequal Temperament

**Wind pressure:** 69mm

- 1) Neither contracts nor original plaques have been preserved. Spellings follow those appearing in contracts for other organs by Cahman.
- 2) Wood.
- 3) Show Pipes.
- 4) Wood, stopped.
- 5) Octave repeat on c<sup>2</sup>. Stop reconstructed in 1974.
- 6) Octave repeat on c<sup>2</sup>.

## Registrations

### Friedrich Wilhelm Zachow: Præludium in G major

Gedact	8'
Principal	4'
Quinta	1 1/2'
Sup. Octava	1'

### Domenico Zipoli: Pastorale

I. <i>Largo</i>	Gedact	8'
II. <i>Allegro</i>	Gedact	8'
	Flöte	4'
III. <i>Largo</i>	Gedact	8'

### Ferdinand Zellbell (the younger): Five Preludes

<i>F major</i>	Gedact	8'
	Principal	4'
	Octava	2'
<i>E minor</i>	Gedact	8'
	Principal	4'
<i>D minor</i>	Gedact	8'
	Principal	4'
	Flöte	4'
<i>A minor</i>	Gedact	8'
	Flöte	4'
	Quinta	1 1/2'

<i>G minor</i>	Gedact	8'
	Flöte	4'

**Johann Gottfried Walther:  
Meinen Jesum laß ich nicht**

Verse 1	Gedact	8'
	Flöte	4'
Verse 2	Flöte	4'
Verse 3	Gedact	8'
Verse 4	Flöte	4'
Verse 5	Gedact	8'
	Flöte	4'

**Concerto del Sig.<sup>r</sup>. Gentili appropriato all'Organo**

I. <i>Allegro</i>	Gedact	8'
	Principal	4'
	Flöte	4'
	Quinta	1 1/2'
II. <i>Adagio</i>	Gedact	8'
III. <i>Allegro</i>	Gedact	8'
	Principal	4'
	Flöte	4'
	Quinta	1 1/2'

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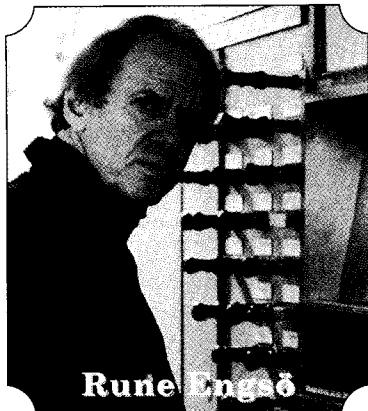
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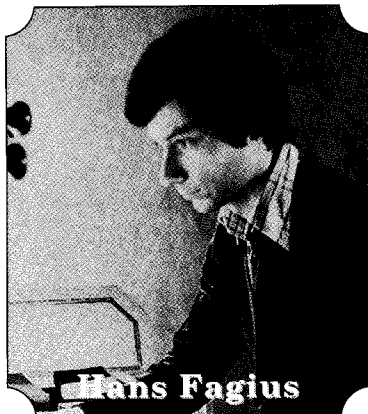
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