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Norwegian  
Organ Festival

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September 14-17

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NORSK ORGELFESTIVAL



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# Program

<b>Saturday September 9th</b>	11:00	Organ City Tour in Stavanger <i>Stavanger Crematorium</i>
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<b>Thursday September 14th</b>	11:00	Thursday Mass <i>St. Petri Church</i>
	16:00	Music Talk: "The Architect and the Organ. The experimental organ in St. Martins Kirche in Kassel, Germany" <i>Sølvberget Library and Cultural Center</i>
	19:00	Opening Concert: Thomas Tellefsen and the "Trondhjemske" Bach Tradition <i>St. Johannes Church</i>
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<b>Friday September 15th</b>	11:00	Matinee Concert <i>Sandnes Church</i>
	19:00	Evening Concert: "Music for Organ & Synthesizers" by John K. Farah (Berlin, Germany/Toronto,Canada) <i>St. Petri Church</i>
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<b>Saturday September 16th</b>	12:00	OrgelKids: Secrets of the Pipe Organ <i>Sølvberget Library and Cultural Center</i>
	12:00	Matinee Concert: Young Organists <i>St. Johannes Church</i>
	19:00	Evening Concert: Joy-Leilani Garbutt (SF, USA) <i>Stavanger Concert Hall</i>
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<b>Sunday September 17th</b>	11:00	Festival Services <i>St. Johannes Church, St. Petri Church, Stokka Church, Kampen Church</i>
	12:00	OrgelKids: Secrets of the Pipe Organ <i>Stavanger Children's Museum</i>
	13:00	Lunch concert with NivalisAkademiet <i>Hetland Church</i>
	17:00	Concert: Nivalis Baroque Ensemble <i>Utstein Monastery</i>
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<b>Seminar for Church Musicians:</b>		Thursday, September 14th, 10:00–15:00 in collaboration with Stavanger Diocese <i>Stokka Church</i>
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<b>Youth Organ Course:</b>		Thursday, September 14th – Sunday, September 17th

The Organ Music Exhibition during the festival days will be open on the 3rd floor of Sølvberget Library and Cultural Center, the music department.

# Dear festival audience and guests!

Welcome to this year's edition of the Norwegian Organ Festival in Stavanger! Once again, we have a diverse program to offer. Organ in numerous contexts has been a central theme in the preparations for this festival. The four main concerts cover a wide range of content and feature a diverse group of performers.

On **Thursday**, we will kick off the concert program with the renowned Norwegian organist, Erling With Aasgård. He will shine a spotlight on the pianist and composer Thomas D. A. Tellefsen and the «Trondhjemske» Bach tradition. With Tellefsen's background in Trondheim, including studies with O. A. Lindeman and familiarity with both Johann Sebastian and Carl Phillip Emanuel Bach, Aasgård represents an early Norwegian organ and music tradition with connections to the European music scene. Tellefsen's small organ pieces for use in church services form a vital part of our organ history, complementing his renowned works such as the first Norwegian concerto for piano and orchestra. The program will also include some of his organ music in smaller forms and chamber music for violin and piano, as well as music composed or known in Trondheim during Tellefsen's early years.

**Friday** evening promises an exciting encounter with John Kameel Farah at St. Petri Church. Farah, a Canadian composer and pianist with Middle Eastern roots, frequently performs in Germany. His work spans early music, experimental music, modern classical, improvisation, Middle Eastern music, and various forms of electronic music. On his website he summarizes it as «Baroque – Middle East – Cyberpunk».

**Saturday** brings us the talented American organist, Dr. Joy-Leilani Garbutt, in Stavanger Concert Hall. As both an organist and musicologist, she is an ardent advocate for gender equality in music. Dr. Garbutt's research and advocacy focus on composers who were overlooked, forgotten, or never discovered. During the Norwegian Organ Festival, Joy-Leilani will particularly highlight French organ repertoire composed by women such as Elsa Barraine, Joséphine Boulay, Cécile Chaminade, and the unpublished work «Sonate pour Orgue» by Marie-Vera Maixandau.



Photo: Andeas Borge Håmsø/Stavanger kirkelige fellesråd

**Sunday** marks the conclusion of the festival with a concert at Utstein Monastery. The Norwegian early music ensemble, Nivalis Barokk, will present a program of cantatas and instrumental music by J. S. Bach and G. Ph. Telemann, featuring soprano, oboe, violin, and basso continuo.

An exciting workshop for children visiting the festival will be led by cantor Øyvind Bakken from Ankenes. He will introduce “Orgelkids”, an educational organ-building kit designed to nurture the curiosity of young minds with a focus on the pipe organ. Like a puzzle, the children will collectively assemble a fully functional, small organ.

A warm welcome to the Network of Organ Pedagogues, holding their annual meeting during the festival and contributing to the Thursday workshop.

For many years, we have been inviting young organ players from across the country to participate in organ courses, integrated as part of the festival. This vital initiative continues to attract numerous participants who will have the opportunity to interact with our soloists and receive tailored instruction, inspiring their ongoing musical development.

We look forward to welcoming you to enriching days of organ music in Stavanger!

Sincerely, Edgar Hansen, Chairman.

# About the Norwegian Organ Festival

Established in 1990, the Norwegian Organ Festival is Norway's oldest organ festival. This year, we invite you to four eventful days of organ music in Stavanger and its surroundings.

You will have the opportunity to experience unique organ performances with concerts, organ tours, courses for young organists, festival church masses and services, and more. Our festival program presents a wide range of organ music, from classical masterpieces to contemporary compositions. The lineup for the Norwegian Organ Festival 2023 is curated to delight, engage, and challenge our audience. We have gathered performers who approach the organ in distinctive ways, and we will continue to showcase female organists who work to elevate both the instrument and the importance of gender equality for performing musicians. This is only natural in an organ city that had a female organist at the cathedral as early as the mid-1700s.

Ensuring high-quality content and performers from diverse organ cultures is a priority for us at the Norwegian Organ Festival. We take pride in presenting world-class artists from the USA, Canada/Germany, and Norway.

Children and youth participation and involvement remain central in the festival's mission, with organ courses and programs designed for them.

In this year's program, we pay special attention to architecture and organ building art, and we will also celebrate the 200th anniversary of the Norwegian composer Thomas Tellefsen. With his "Trondhjemske" Bach tradition" he achieved recognition in Paris and left a significant mark on Norwegian music history.

Above all, we continue to share the story of the organ-park in the city of Stavanger. Our focus is on the year 2025 when we will celebrate the 900th anniversary of Stavanger Cathedral, Stavanger Diocese, and the city of Stavanger. But before that, in 2024, we will mark having had an organ in Stavanger Cathedral for 400 years! We have a wonderful collection of organs in the region, enhancing the music and cultural scene of Stavanger and nearby areas. These instruments play a vital role in both religious ceremonies and concerts, forming an essential part of Stavanger Cathedral's cultural heritage and the city's history.

## Contributors 2023



Erling With Aasgård / Photo: Frank Foss



Harald Herresthal / Photo: Pål Audestad



Ingerine&Milan DUO / Photo: Siv Sivertsen



Ivar Heggheim / Photo: Mikker Møller Andersen



Ingrid E. B. Tobiassen / Photo: Terje Rudi



John Kameel Farah / Photo: Leonie Hochrein



Joy-Leilani Garbutt / Photo: Sanders Media



Nivalis Barock / Photo: Boris Schürmann

# Opening Concert: Thomas Tellefsen and the «Trondhjemske» Bach-tradition

**Date and Venue:** Thursday, September 14, 7:00 PM  
St. Johannes Church, Stavanger

**Ticket:** 300/240/50 NOK

**Contributors:** Opening Speech, Harald Herresthal, Prof. Emeritus  
Organ, Erling With Aasgård  
Ingerine&Milan DUO: Violin, Ingerine Dahl  
Piano, Milan Rabrenovic

## Program:

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Johann Sebastian Bach (1685–1750)	<i>Fantasy and Fuge in G-minor BWV 542</i>
Johann Daniel Berlin (1714–1787)	<i>Allegro in D-major</i>
Johann Heinrich Berlin (1741–1807)	<i>Sonatina in B-major (Adagio-Allegro-Allegro)</i>
Carl Ph.E. Bach (1714–1788)	<i>Sonata G-minor Wq 70/6 I. Allegro</i>
Thomas Dyke Acland Tellefsen (1823–1874)	<i>Adagio in D-major; 3 Fughettaer; Versette in G-minor: Fughetta, Cantabile and Fughetta in G-major/G-minor</i>
Ludvig Mathias Lindeman (1812–1887)	<i>Coral and 7 variations over "Hvo ikkun lader Herren raade"</i>
Thomas Dyke Acland Tellefsen (1823–1874)	<i>Preludium and Cantabile in G-minor Preludium in G-major</i>
Thomas Dyke Acland Tellefsen (1823–1874)	<i>Sonata for Violin and Piano, Op. 19, excerpt Allegro moderato - Adagio - Finale. Allegro vivace</i>
Alexandre P. F. Boëly (1785–1858)	<i>Fantasy in B-major (1855)</i>
Felix Mendelssohn (1809–1847)	<i>Allegro, Coral and Fuge (comp. 1844)</i>

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## About the Event:

Thomas D. A. Tellefsen (1823–1874) was born in Trondheim as the son of Johan Christian Tellefsen (1774–1857), who served as the organist at Nidaros Cathedral from 1807 to 1857. Thomas Tellefsen received his musical education in piano from Ole Andreas Lindemann. Like his father, he was trained in the “Trondhjemske” Bach-tradition” which Lindeman had acquired through his teacher Wernicke in Copenhagen. Interestingly, Wernicke had been a student of Bach’s pupil, Kirnberger. Tellefsen went to Paris to study piano and became acquainted with none other than Chopin. In Paris, Tellefsen established a successful career as a pianist, piano teacher, and composer. He wrote two piano concertos, piano music, and some chamber music works. Additionally, he composed several “preludes” for the organ, intended for use in churches, which he sent to his father at Nidaros Cathedral. These compositions may be relatively short in format, but they hold significant value in our church music history. Tellefsen performed in the Swedish Church in Paris, and perhaps he even used some of his own preludes there?

This concert will shed light on an interesting Norwegian musician and composer who, based on his Norwegian background, contributed to introducing older music to Paris. The tradition stemming from Lindeman is a special phenomenon in Norwegian music history and has had a profound impact on the further development of Norwegian music.

Furthermore, the concert features music by father and son Berlin, who succeeded each other as organists at Nidaros Cathedral and were influential musicians and composers in Trondheim during their time. L. M. Lindeman’s variations showcase the meticulousness of the classical, contrapuntal compositional tradition passed down by his father O. A. Lindeman to his students, including Tellefsen. The concert opens with J. S. Bach’s Fantasy and Fugue in G minor. The Fugue was known and performed in Trondheim during Tellefsen’s youth, along with music by Johann Sebastian’s son, C. Ph. E. Bach.

The final part of the concert is dedicated to contemporary music from Tellefsen’s early days in Paris, featuring compositions by the French composer Alexandre P. F. Boëly and F. Mendelssohn.

# Evening Concert: “Music for Organ & Synthesizers” by John Kameel Farah

**Date and Venue:** Friday, September 15, 7:00 PM  
*St. Petri Church, Stavanger*

**Ticket:** 300/240/50 NOK

**About the Event:** Tonight's concert is an exciting innovation that blends elements from multiple musical traditions into a new and refreshing expression. The Canadian composer-pianist, John Kameel Farah, treats the organ as the first analog synthesizer. He loops and transforms its sound, improvising over electronic patterns and soundscapes, intertwining Middle-Eastern modes and melodies with Renaissance and Baroque harmonies and melodies. Pieces of Bach emerge occasionally, recomposed with electronic accompaniment. The interplay of organ and synthesizer sounds blur and meld as they reverberate in the church's acoustic space, creating an experience Farah calls “Baroque-Mid-Eastern-Cyberpunk.”

**John K. Farah:** John Kameel Farah is a Canadian composer-pianist based in Berlin. He studied piano and composition at the University of Toronto, where he was a two-time recipient of the Glenn Gould Composition Award, later having private lessons with Terry Riley in California. In 1998 he gave a recital of the solo piano works of Arnold Schönberg in Toronto, and in 2016 performed the first book of Bach's “Das Wohltemperierte Klavier” in Berlin.

Collaborations have included Canadian choreographers Peggy Baker and Robert Binet, as well as with astrophysicist John Dubinski, composing soundtracks to simulations of galactic formations and collisions. In 2009 he became a member of the Canadian Electronic Ensemble, the oldest continuously active live-electronic performing group in the world. He is currently doing a residency with the National Arts Centre in Canada, writing a piano concert for the centre's orchestra.



# Evening Concert: Joy-Leilani Garbutt

**Date and Venue:** Saturday, September 16, 7:00 PM  
*Concert Hall, Farten Valen, Stavanger*

**Ticket:** 300/240/50 NOK

## Program:

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Cécile Chaminade (1857–1944)

*Prélude (1895)*  
*Pastorale, from La Nef Sacrée*  
*Marche Funèbre, from La Nef Sacrée*

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Elsa Barraine (1910–1999)

*Elevation [unpublished manuscript]*  
*Prelude and Fugue, No. 1*

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Jeanne Demessieux (1921–1968)

*Répons pour le temps de Pâques*  
*Prelude and Fugue in C*

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Marie-Véra Maixandeu (1929–2018)

*Fantaisie Dramatique*  
*[unpublished manuscript]*

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Mel Bonis (1858–1937)

*Pastorale, Op. 156*  
*Quasi Andante, Op. 152 Toccata, Op. 97*

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## About the Event:

For tonight's concert, Dr. Joy-Leilani Garbutt, who actively works for gender equality in music, has curated an exciting program featuring music by female French composers. They were all well-educated at the Paris Conservatory and share the commonality of gaining recognition and popularity as performers and composers, especially in their early years, but have been forgotten after their passing.

Cécile Chaminade became renowned as an award-winning pianist and composer, touring extensively in her own country France as well as in England and the USA, where she was warmly received. In 1913, she was awarded the Légion d'Honneur, making her the first female composer to receive such an honor.

Elsa Barraine was considered one of the leading composers of the mid-20th century and won the prestigious Prix de Rome in 1929 for her cantata "La vierge guerrière," as the fourth woman. In addition to her work in music, she was active as a pianist, educator, and held a position in French Radio.

Jeanne Demessieux, following her studies with Marcel Dupre, was regarded as one of the foremost organists of her time, known for her highly virtuosic playing technique. She served as an organist at the churches Saint-Esprit (1933–1962) and La Madeleine (1962–1968) in Paris and embarked on an extensive concert tour as an organist in Europe and the USA. Demessieux was the first woman to sign a recording contract and made numerous recordings. She composed a significant number of organ works.

Marie-Véra Maixandeu was a prodigy who, despite nearly being blind, quickly developed her own musical style. She won several awards for her compositions during the 1950s and 60s.

Mel Bonis (Mélanie Bonis) became a pupil of Caesar Franck at the age of 18. Recognizing her talent, he helped her gain admission to the Paris Conservatory, where she received comprehensive training in piano and composition. Bonis composed a considerable amount of music for various ensembles, including orchestral music, chamber music, and 30 pieces for organ.

**Joy-Leilani  
Garbutt:**

Dr. Joy-Leilani Garbutt is an organist, musicologist, and an ardent advocate for gender-equity in the field of music. She is the co-founder of Boulanger Initiative, a non-profit organization dedicated to supporting music composed by women through performance, education, and commissions. Her advocacy of women composers has been featured in The New York Times.

Joy-Leilani is the recipient of a Fulbright scholarship and spent 2018-2019 in France pursuing research on late 19th and early 20th-century French organ music by female composers. She holds a Ph.D. in musicology, a Master of Education degree from The Harvard Graduate School of Education, and a Master of Music in organ performance from Northwestern University, where she served as Organ Scholar for the Alice Millar Chapel. She currently serves as the Director of Music at St. Luke's Episcopal Church, San Francisco.

In addition to solo recitals throughout the U.S. and France, Joy-Leilani has performed with the New England Youth Ensemble in Australia, England, New Zealand, Mexico, and South Africa. She is represented by Concert Artist Cooperative.





Photo: Jiri Havran

# Concert with Nivalis Baroque

**Date and Venue:** Sunday, September 17th, 5:00 PM  
*Utstein Monastery, Stavanger*

**Ticket:** 300/240/50 NOK

**About the Event:** For this concert, Nivalis Baroque has crafted a program centered around the music of G. F. Händel.

We will be treated to one of his trio sonatas and a collection of nine German arias, which he composed as a standalone and highly expressive opus in 1727, amidst his powerful Italian operas and grand English oratorios. Händel, a virtuoso organist, composed magnificent and entertaining organ concertos, initially conceived as “intermission music” for his oratorios. The organ concerto to be performed by Nivalis Baroque was written as late as 1750. Additionally, the program features music by two important 18th-century composers, Christoph Graupner and the more famous Georg Philipp Telemann.

Graupner served as the court composer in Darmstadt, where he diligently composed music for various ensembles and occasions. Telemann held the position of music director for the churches and opera in Hamburg and left behind the largest number of compositions among all composers.

These three composers were acquainted with each other.

**Performers:**

Soprano: Guro Hjemli

Baroque Violin: Laima Olsson

Baroque Oboe: Jon Fredrik Hjemli

Baroque Cello: Gunnar Hauge

Organ: Christian Kjos

Participants from the Nivalis Academy’s student section



## Program:

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Christoph Graupner (1683–1760)

*Cantata "Ach Gott und Herr,"  
GWV 1144/11:*

- *Chorale "Ach Gott und Herr"*
  - *Accompagnato "O Gott,  
was hab' ich doch getan?"*
  - *Aria "Seufzt und weint"*
  - *Recitative "Doch Seele, geh zurücke"*
  - *Aria "Stelle dich zufrieden"*
- 

Georg Friedrich Händel (1685–1759)

*2 movements from Trio Sonata for  
flute and violin in B-flat major:*

- *Andante*
  - *Allegro, ma non troppo*
- 

Georg Friedrich Händel (1685–1759)

*from Nine German Arias:  
No. 1 "Künftger Zeiten" and  
No. 5 "Singe Seele"*

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Georg Friedrich Händel (1685–1759)

*Organ Concerto Op. 7 No. 5:  
Allegro ma non troppo, e staccato*

- *Andante larghetto, e staccato*
  - *Menuet*
  - *Gavotte*
- 

Georg Phillip Telemann (1681–1767)

*Cantata "Sanftmutsvolle,  
zarte Triebe einer ungefärbten Liebe,"  
TWV 1:1235a*

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Georg Friedrich Händel (1685–1759)

*Aria "Tra le fiamme"*

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**Thank you!**

Many thanks to our festival audience and guests who joined us throughout several days! We warmly welcome everyone back for new organ experiences in 2024.

Additional thanks go to all our supporters, partners, performers, suppliers, and fantastic volunteers.

See you again soon!

**Contact:**

orgelfestival.no  
norsk.orgelfestival@kirken.no

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**Tickets:**

XX/YY/ZZ NOK

XX: ordinary

YY: senior (as well as disabled)

ZZ: students and children

We recommend you to get a festival-pass which gives access to all the concerts.

*orgelfestival.no/billetter*



Read more: [orgelfestival.no](http://orgelfestival.no)

Thank you for all support and contribution

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