C4322

DEMO

THE NORDIC JOURNEY SERIES

CANTANDO MUSIKKFORLAG

Published by Cantando Musikkforlag, Vigmostad & Bjørke

Music copyright © 2018 av Cantando M forlag, Vigmosta ørke AS
All rights reserved • ISMN 979-0 322-3 • Order No. C-4

All rights reserved. No part of this ation ma e reproduced, distributed, or transmitted in any form or by any means, including ph vi ording, or other electronic or mechanical methods, witho tten permission blisher, except in the case of brief quotations embodied i review ertain other no commercial uses permitted by copyright law. For permission re write to t blisher, addressed 'Attention: Permissions Coordinator' at the address below.

Cant Musikl g AS
www.n et.no

DEMO

Content

Santeri Siimes	Rhapsodie su[illegible]amus virens o[illegible]m”	11
Pauli í Sandagerði	[illegible]zo [illegible]1	39
M[illegible] Viitala	Can[illegible]artite & Fuga	45
[illegible] Jansson	A Part Of My Heritage	71
[illegible]on (Adaptation [illegible]rangment)	Ein feste Burg ist unser Gott	83
Sven-Ingvart Mikkelsen	Summer Fantasy on “Dronning Dagmar”	91
Sven-Ingvart Mikkelsen	Variations and Fugue On A Danish Folk Tune	103
Hildigunnur Rúnarsdóttir	Fantasía um Ísland, farsælda Frón	117

DEMO

DEMO

sioned by and dedicated to Dr. James D. Hicks

PREFACE TO THE CANTANDO *THE NORDIC JOURNEY SERIES*

When I recall what music inspired me the most during my university years, I remember being na[illegible]y drawn to [illegible]one poems of Jean Sibelius, the piano music of Edvard Grieg, and the symphonies of Carl Nielsen. The lyric, yet oft[illegible]kly powe[illegible]nature of these works seemed to take my soul to far-off lakes and forests, places that the art[illegible]f these lands re[illegible]b[illegible]pelling, even mystic natural landscapes. Decades in my life would pass, however, before the que[illegible]ally occurred to m[illegible] about the organ music of Nordic lands? In my native United States we often hear standard works for [illegible] piano and chamber ensembles from these countries, yet is there Nordic music for my chosen instrument, the organ? [illegible] are h[illegible]rches and cathedrals in Scandinavia, many possessing notable organs, so, surely, there must be equally fine w[illegible]. Numerous enquiries concerning Nordic organ music to American universities, publishers, and respected collea[illegible]w r[illegible]

What began as a simple question eventually b[illegible]e a mission. As [illegible]ame acquainted with the music of such luminaries from the Romantic Era as Oskar Lindberg, Arild Sa[illegible]and Otto Olsson, tha[illegible] the good offices of several accommodating Nordic organists, I quickly learned that, yes, this was a [illegible] that ha[illegible] produced a disti[illegible]pertoire for the organ. When the possibilities of the internet allowed for instant communication wi[illegible]lead[illegible]mposers of our own time, I became hooked on this subject.

Thus began my own "Nordic Journey", [illegible]hat quickl[illegible] became something of a passion as I learned more about the culture of these countries, finally visiting lands that foste[illegible]n ex[illegible]ulture of folk music, had literary traditions spanning a thousand years, and possessed a natur[illegible]hat could often m[illegible]ears. The wish to share my enthusiasm for this subject led me in 2010 to make the recordin[illegible]*ourney*. What wa[illegible]ended as a "one-off" project quickly became an ongoing endeavor, and as I write these words[illegible]*ne VII* wa[illegible]sed November 2017. These projects have led me to record at unique sacred spaces throughout Sweden, Norway an[illegible]and with m[illegible]planned in Iceland and Denmark in the future.

Nordic Jo[illegible] becam[illegible]rocess whose goals were the creation of new music (I have thus far commissioned twenty new works for these recordings[illegible]No[illegible]omposers), the rediscovery of forgotten and/or unpublished works from the Romantic Era, and the inclusion of a few of the s[illegible]asterworks. The final, and perhaps the most important step of this project is ensuring the publication of these important new wor[illegible]haring music that had not found its way into print with those who might be interested in this subject. With the publication of this volume, I am grateful to Cantando Musikkforlag and its editor Jan Stefan Bengtsson for making my goal a reality. My hope in the years to come is the production of future volumes of the *Nordic Journey Series* that will continue to make new commissions available to the public, and, in addition, will include works from earlier eras that have never been published.

DEMO

ISMN 979-0-2612-4322-3

The seven volumes of the *Nordic Journey* recording series have been recorded, produced and distri[illegible] by t[illegible]rican *Pro Organo* label (www.proorgano.com), and may be purchased online as individual downloads or in physica[illegible]mpact disc[illegible]

Nordic Journey, CD 7239 (double cd)
Recorded in 2010 on the 1929 Setterquist organ at Linköping, Sweden.

Nordic Journey, Volume II - The Nordic Symphonic Tradition, CD 7262
Recorded in 2013 on the Äkermand & Lund organ at St. John's Ch[illegible]rch, Ma[illegible]den.

Nordic Journey, Volume III - Swedish Folkways and Classic Tr[illegible] CD [illegible]3
Recorded in 2013 on the Andersen organ at Skara Cathedral, Sk[illegible] w[illegible] clu[illegible] *Part Of My Heritage,* Mårten Jansson.

Nordic Journey, Volume IV - Modern Master[illegible] 7264
Recorded in 2013 on the Åkerman & L[illegible]n at Västerås Cathe[illegible] Västerås, Sweden.

Nordic Journey, Volume V - Many L[illegible] ap[illegible] 7271 (double cd)
Recorded in 2015 on the Tostareds Ky[illegible]rik organ at Kalmar Cathedral, Kalmar, Sweden. Includes *Summer Fantasy,* Sven-Ingvart Mikkelsen and *Intermezzo,* Pauli í Sand[illegible].

Nordic Journ[illegible] VI - Organ Music[illegible]land, CD 7279 (double cd)
Recorded[illegible] [illegible]irtanen organ at [illegible] Cathedral, and the Grönlunds organ at St. Michael's Church, Turku, Finland. Includes *Rhaps[illegible]ur "Ramu[illegible]s olivarum",* Santori Siimes and *Canon, Partite & Fuga Per Organo Sopra Il Corale "Sens Suven Suloisuutta",* M[illegible]itala.

Nordic Jo[illegible] Volum[illegible] - The Organs of Nideros Cathedral CD 7285 (double cd)
Recorded i[illegible]7 o[illegible]Steinmeyer, Wagner and Torkildsen organs of Nideros Cathedral, Trondheim, Norway. Includes *Ein feste Burg ist unser Go[illegible]* Jansson and *Variations And Fugue On A Danish Folk Tune,* Sven-Ingvart Mikkelsen.

Fantasía um Ísland, farsælda Frón, Hildigunnur Rúnarsdóttir will appear on the planned 2018 *Nordic Journey, Volume VIII,* to be recorded on the Klais organ at the Hallgrímskirkja, Reykjavík, Iceland.

DEMO

NOTES TO The *Nordic Journey Series*

Rhapsodie sur "Ramus virens olivarum" (Page 11) Siimes (b. 1981)

Finnish composer Santeri Siimes holds degrees in organ and p[illegible] ademy, Helsinki, and has composed over one hundred-thirty organ, piano, chamber, orchestral, solo and voca[illegible] In [illegible]n to his musical endeavors, Siimes was a scholar of Romance Philology at the University of Helsinki, and has st[illegible] clo[illegible] thirty [illegible]guages. Since 2003, he has lectured on Galician language and literature at the Department of [illegible]rn Languages at [illegible]niversity of Helsinki.

Siimes composed *Rhapsodie sur "R[illegible]irens olivarum"* in ten day[illegible]m February 3 to February 12, 2016, basing it upon a theme dating from the 1582 collection of c[illegible] *Pia[illegible]ones*. Dedicated to St. Henry, the patron saint of Finland, this chant has been a popular subject throughout the history of [illegible]sic. Siimes juxtaposes this Finnish subject within a musical style that owes much to the influence of the symphonic French sch[illegible]he has w[illegible]tten, "my ideal colors are those of a Cavaillé-Coll organ, and this work is in the spirit of the great French masters of the e[illegible]ver[illegible]entury." Siimes' *Rhapsodie* is music that juxtaposes sections of an improvisatory nature with str[illegible]movements, all le[illegible]dramatic conclusion.

I perf[illegible]the premi[illegible]this composition in concert on June 21, 2016 at Turku Cathedral, Turku, Finland.

Intermez[illegible]l (Page Pauli í Sandagerði (b. 1955)

Nestled in a[illegible]lat[illegible]ation of the North Atlantic Ocean, the Faroe Islands have a notable musical tradition, producing a remarkable number of c[illegible] working within a wide range of folk and contemporary classical styles. Pauli í Sandagerði works within an *ethos* that values a [illegible]ged individuality, composing music for many genres: folk songs, oratorios in rock style, piano, chamber and orchestral music as well as songs in the Faroese language, all the while earning his living as a high school science teacher.

DEMO

ISMN 979-0-2612-4322-3

Intermezzo was originally a work for wind quintet, and composed in 1984. Drawing from a New T[illegible]ent p[illegible] the composer recreates the Journey of the Magi in musical tones. Sandagerði made an organ arrangement of this co[illegible]tion for m[illegible]014, and I played its premiere in a concert on March 1, 2015, at Pacific Lutheran University, Tacoma, Washington, U[illegible].

Canon, Partite & Fuga (Page 45) [illegible]ita (b. [illegible])
per organo sopra il corale
Sen suven suloisuutta

The Finn Mauri Viitala served as profes[illegible]heory and compositi[illegible] the Sibelius Academy, Helsinki, for over forty years, and has written many publications concerni[illegible]*enlehre* and other aspects [illegible] Baroque Era. His original compositions in numerous genres are performed internationally.

At my request, Mauri Viitala based this [illegible]ite work [illegible]n an old Finnish folksong, one whose venerable age and pentatonic nature lends itself to music based upon contrapuntal t[illegible]ques. [illegible]pening movement begins with a simple harmonization of the theme, leading to what becomes [illegible]t canon, one that [illegible]s motives from the melody. The next movement, a series of variations, are, as Viitala has stated, [illegible]even harsh and r[illegible], while some run fluently and playfully. The counterpoint is continuous, much as it was in works [illegible]the Renai[illegible] Era. The variations tell an epic story if you will hear it. The concluding *Fuga* contains many contrapuntal ideas a[illegible]hich stem[illegible]atically, from the theme, leading to an emphatic conclusion."

Viitala co[illegible]d this [illegible] in the summer of 2015, and I offered its premier on November 14, 2015, at St. Paul's Church, Helsinki, Finland as a pa[illegible]the [illegible]*no Novo Festival.*

DEMO

A Part Of My Heritage (Page 71) Mårten Jansson (b. 19

This Uppsala, Sweden-based composer studied Music Education and Dalcroze Rhythmics at the l Academy kholm. Jansson has received an international reputation as a composer, clinician and pedagogue, achieving particula im for his positions for female voices. *A Part Of My Heritage* is a three-part work of homage to the folk traditions of his country first and slow sections offer a picture of the melancholic and modal aspects of Swedish folk music, while berant central p composer's penchant for using complex, syncopated rhythms.

Composed in the autumn of 2011, my performance for the pre *A Par eritage* was recorded for Swedish National Radio in a concert held at Härnösand Cathedral, Härnösand, Sweden on 20

Ein feste Burg ist unser Gott (Page 83) arten Jansson

Jansson's version of this chorale for Ref on bypasses the usua res that often work their way into settings of Luther's melody, beginning, rather, with a moody, No titude in he minor mode. A sition to the major ensues in, as the composer states, "with a feeling of quiet joy", yet returning in nal the pensive nature of the opening and only finding resolution in the final measure.

Mårten Jansson composed *Ein fest Bur nser Gott* honor of the five hundredth anniversary of the Protestant Reformation, and I played its first performance as a part of a ert h Lund Cathedral, Lund, Sweden, on July 10, 2017.

Summer) Sven-Ingvart Mikkelsen (b. 1955)

Reside nist until at the chapel of Frederiksborg Castle, Hilleröd, Denmark, Sven-Ingvart Mikkelsen also served as curator for the chap ree organ cluding the famous Compenius organ, dating from 1610. He has traveled extensively as a recitalist, champi-oning Da pertoir also delving deeply into more recent fare such as his interpretations of classic Rock songs, and collabora-tions with st ts such as the bombard.

Summer Fanta was originally scored for violin and organ, and the composer made this solo organ arrangement for me in 2015. I pre-sented its initial performance on April 18 of that year at Copenhagen Cathedral.

DEMO

ISMN 979-0-2612-4322-3

Mikkelsen based this work on two contrasting melodies in three sections as he has described, "in D[illegible]ark, [illegible] two different tunes for the summer hymn *Nu blomstertiden kommer (The flower time is coming).* They are both full [illegible]arm and s[illegible]r atmosphere, and I thought it would be interesting to put the two tunes together in a summery fantasy, inspired by th[illegible]tastic Nord[illegible]ht summer nights."

Variations and Fugue On A Danish Folk Tune (Page 103) Sv[illegible]n-Ingvart Mikk[illegible]

I commissioned this work from Sven-Ingvart Mikkelsen in the opening mo[illegible]016. My intentio[illegible]he create a work specifically for the 1610 Compenius organ, located in the chapel of Frederiksborg [illegible]d is one of the celebrated instruments in the world. He chose as a most charming Danish theme, *Dronning Dagma[illegible]* imp[illegible] composition. Despite being conceived for an instrument of great antiquity and containing many ideas from the [illegible]he [illegible]ly [illegible]nteenth century, this composition remains very much a work of our time. Mikkelsen's creation becomes more c[illegible]t[illegible]rm[illegible]ly pungent as the work progresses, yet providing many contrasting possibilities for colorful registrations. My prem[illegible]f th[illegible]mpos[illegible]n occurred in the chapel of Frederiksborg Castle on July 16, 2016.

Fantasia um Ísland, farsælda Frón [illegible]117) H[illegible]nnur Rúnarsdóttir (b. 1964)

Studying with the noted Icelandic mas[illegible]n Sigurbjörnsson and Atli Heimir Sveinsson at the Reykjavík Conservatory of Music, and having further instruction with Gün[illegible]edrichs i[illegible]Hamburg, Germany, and in Copenhagen, Denmark with Sven Hvidfelt Nielsen, Hildigunnur Rúnarsdóttir has had numer[illegible]igin[illegible]positions performed internationally. Among these works include two operas for children, *A Do[illegible]il* for small orche[illegible]*n Concerto, Mass for Guðbrandur,* plus many songs, choral and chamber works. I commissi[illegible]*Ísland, farælda[illegible]n* in the opening months of 2015, performing its premiere at the *International Organ Summe[illegible]ival* held [illegible]kjavík at the Hallgrímskirkja on June 28, 2015. At my request, the composer based this composition on one of Icela[illegible]ost charac[illegible]ic themes.

The compo[illegible]ffers th[illegible]lowing description: This work "makes use of the Icelandic folk song with the same name, and builds on the Icelandic tr[illegible]t song."

-Notes by Jam[illegible]D. Hicks, Autumn 2017

DEMO

Santeri Sibelius

Rhapsodie sur “Ramis virens olivarum”

DEMO

DEMO

A James D. Hicks

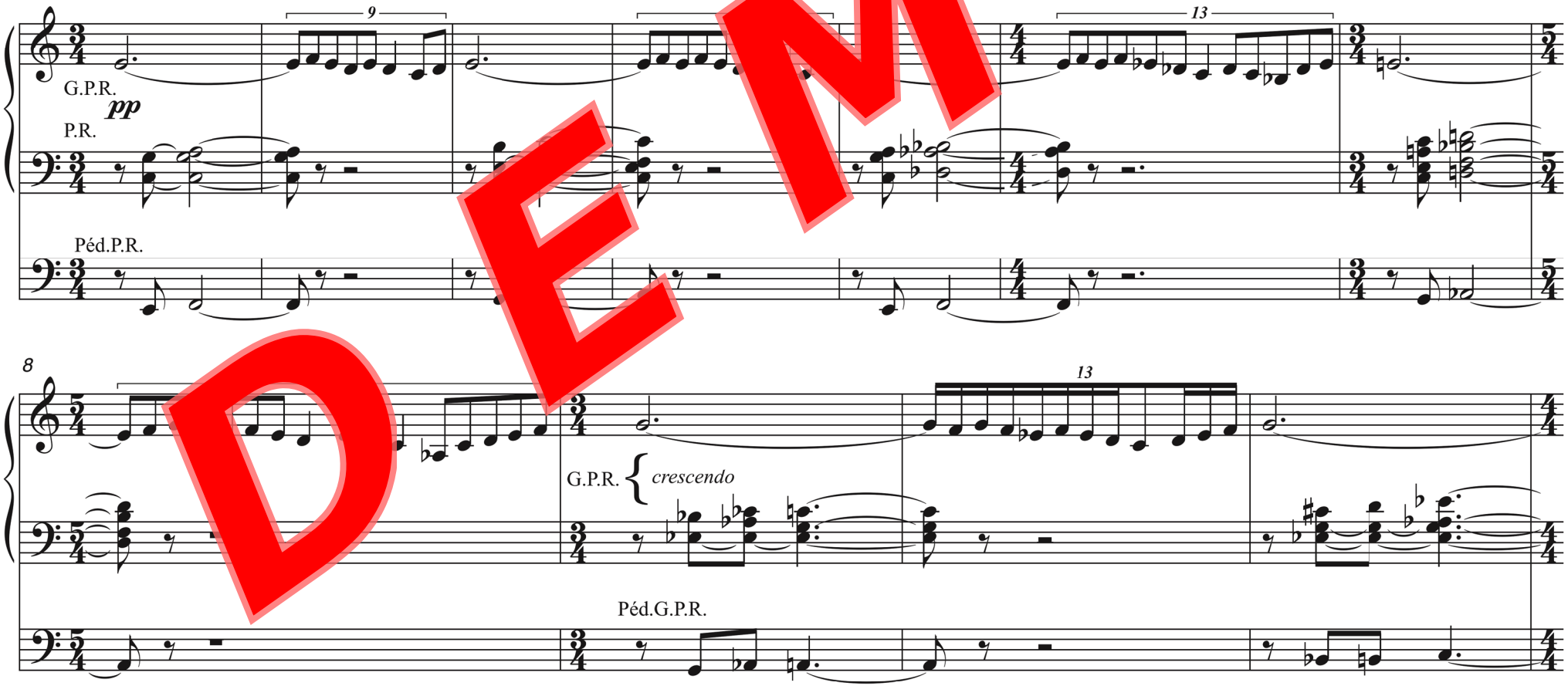
Rhapsodie sur “Ramus virens oli um”

pour orgue

R. Fonds 8 et hautbois
G.P. Fonds 8
Péd. Fonds 8, 16

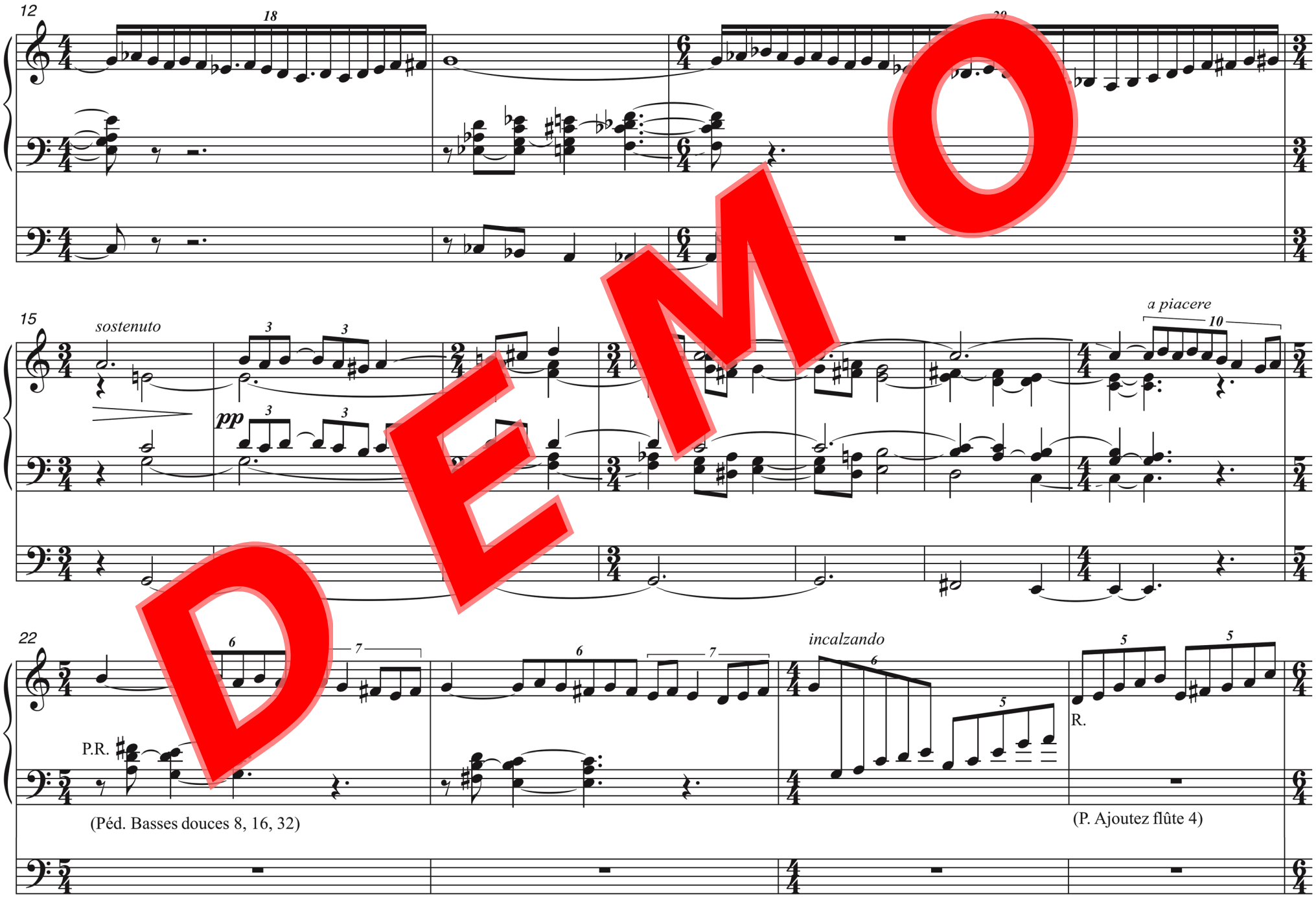
Molto moderato e senza rigore, quasi recitativo

Santeri Siimes (2016)

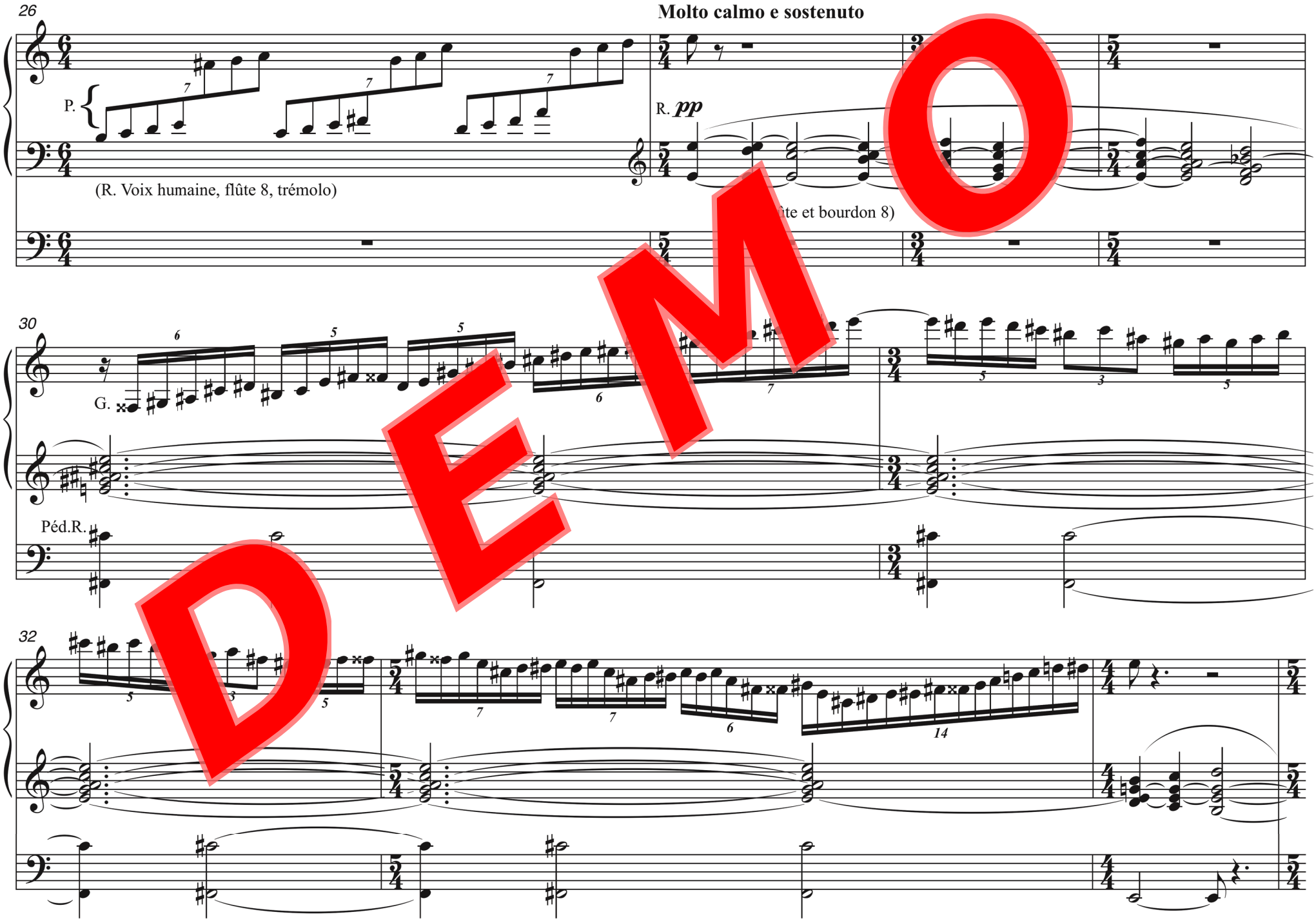


DEMO

ISMN 979-0-2612-4322-3

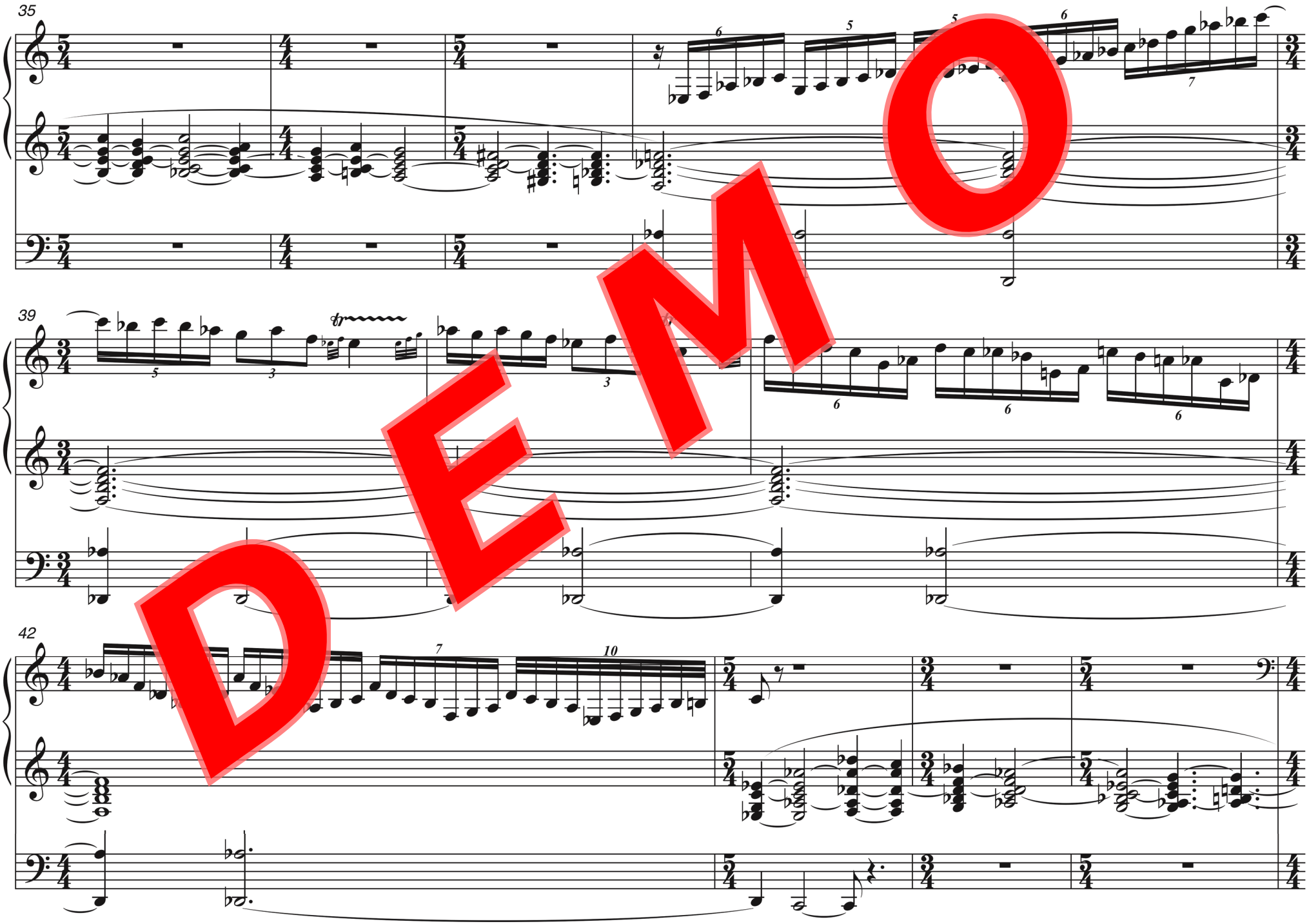

12
18
15
sostenuto
pp
a piacere
10
22
incalzando
P.R.
R.
(Péd. Basses douces 8, 16, 32)
(P. Ajoutez flûte 4)

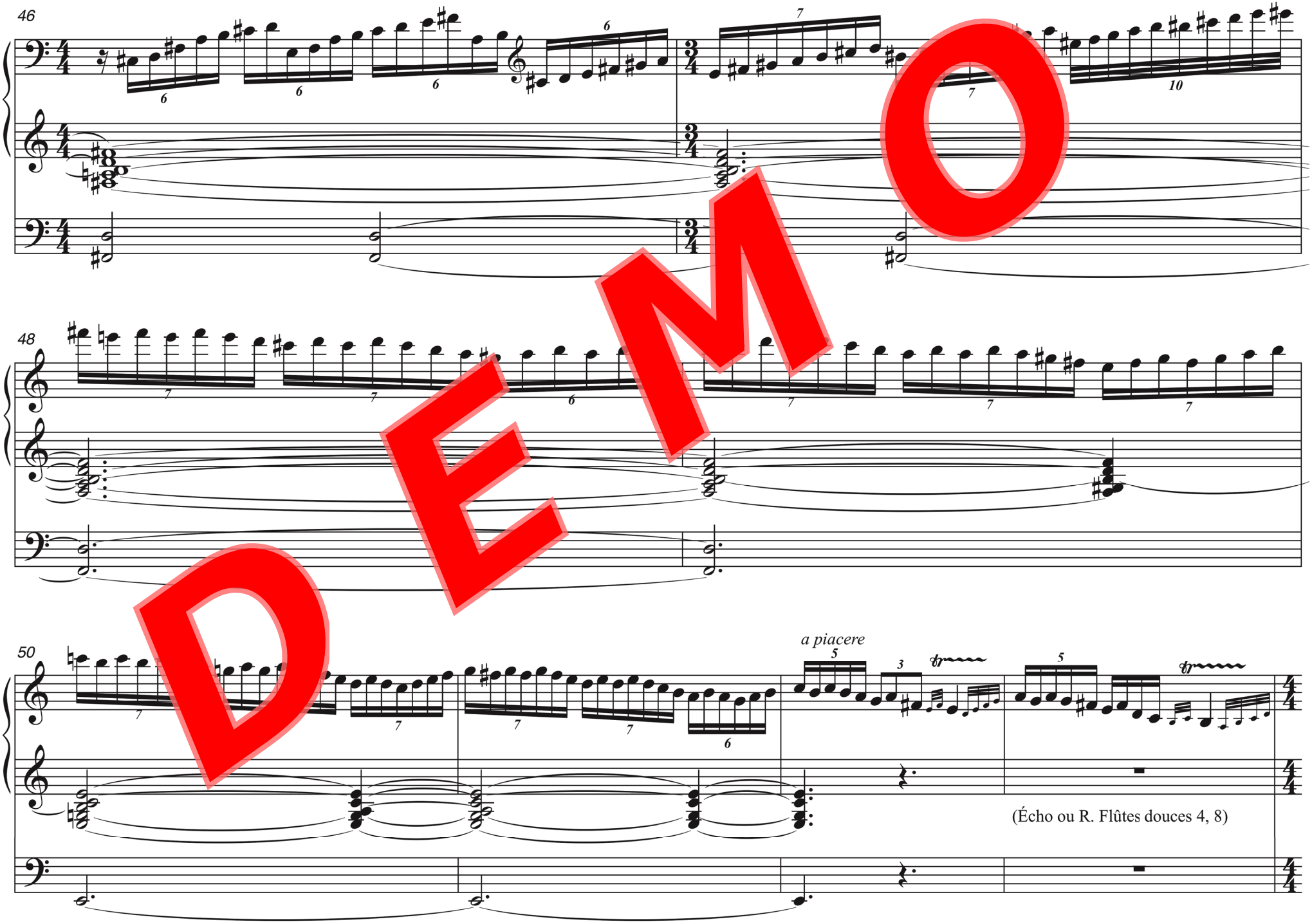
DEMO



DEMO

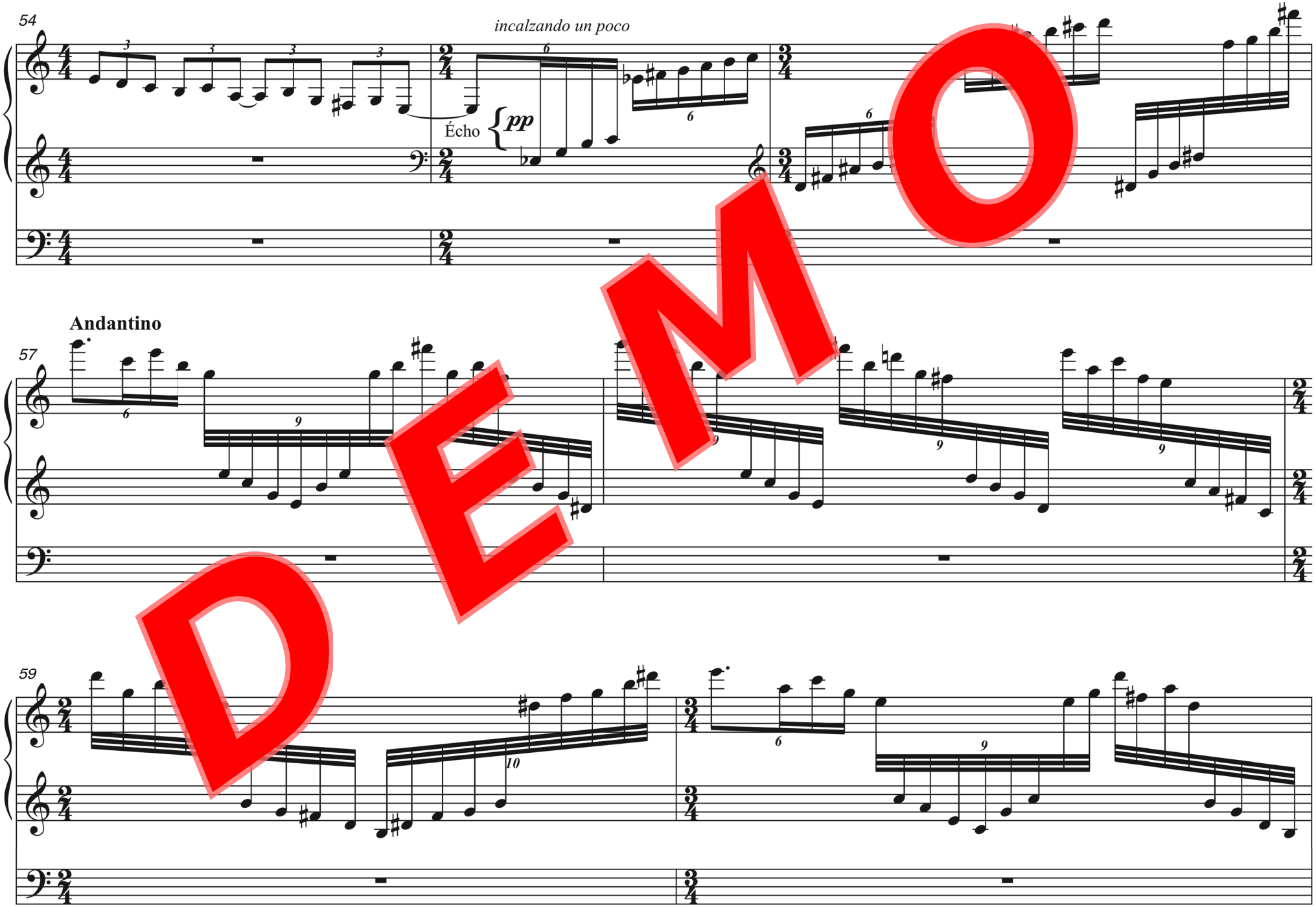
ISMN 979-0-2612-4322-3


35
39
42
DEMO

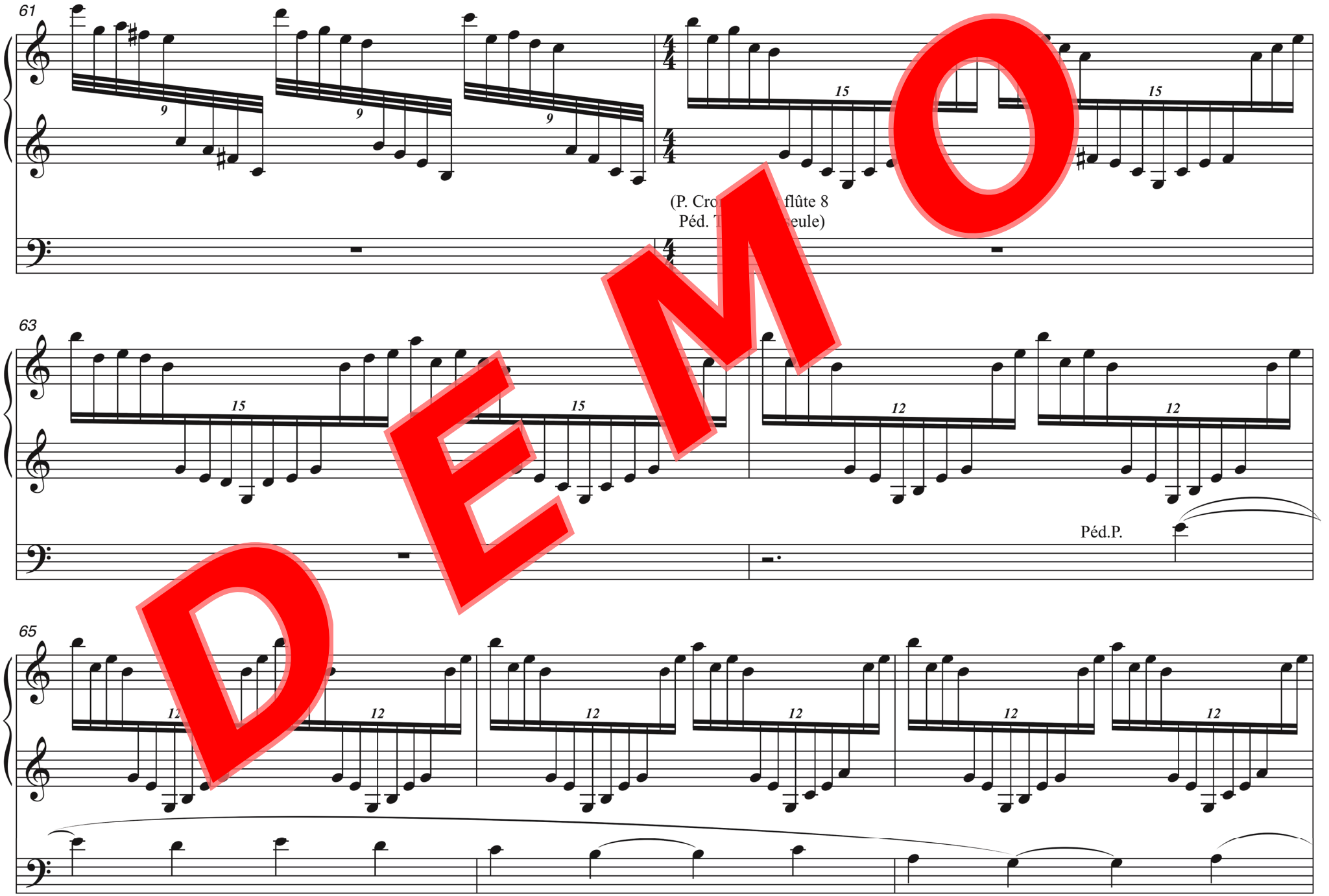


DEMO

ISMN 979-0-2612-4322-3

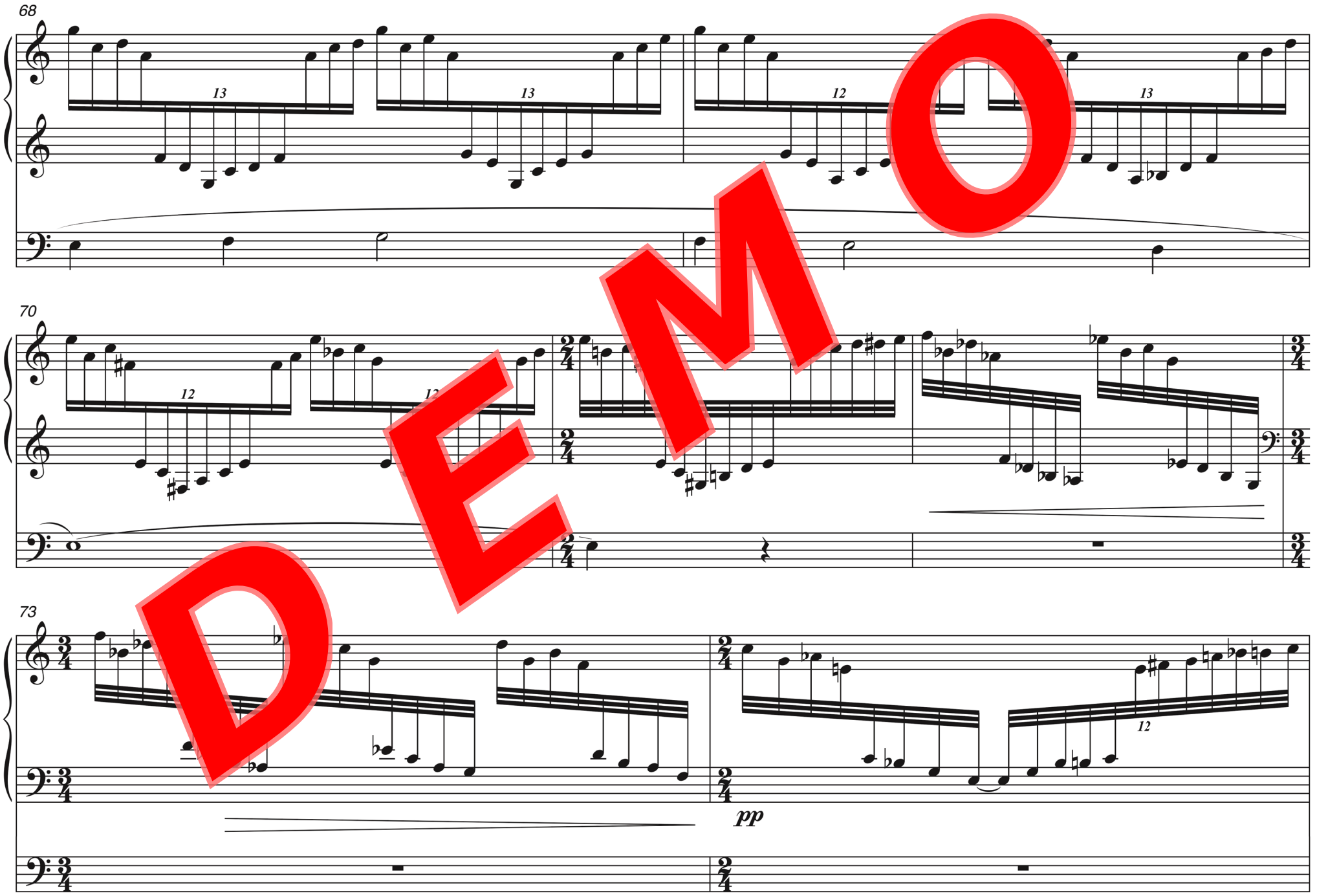


DEMO

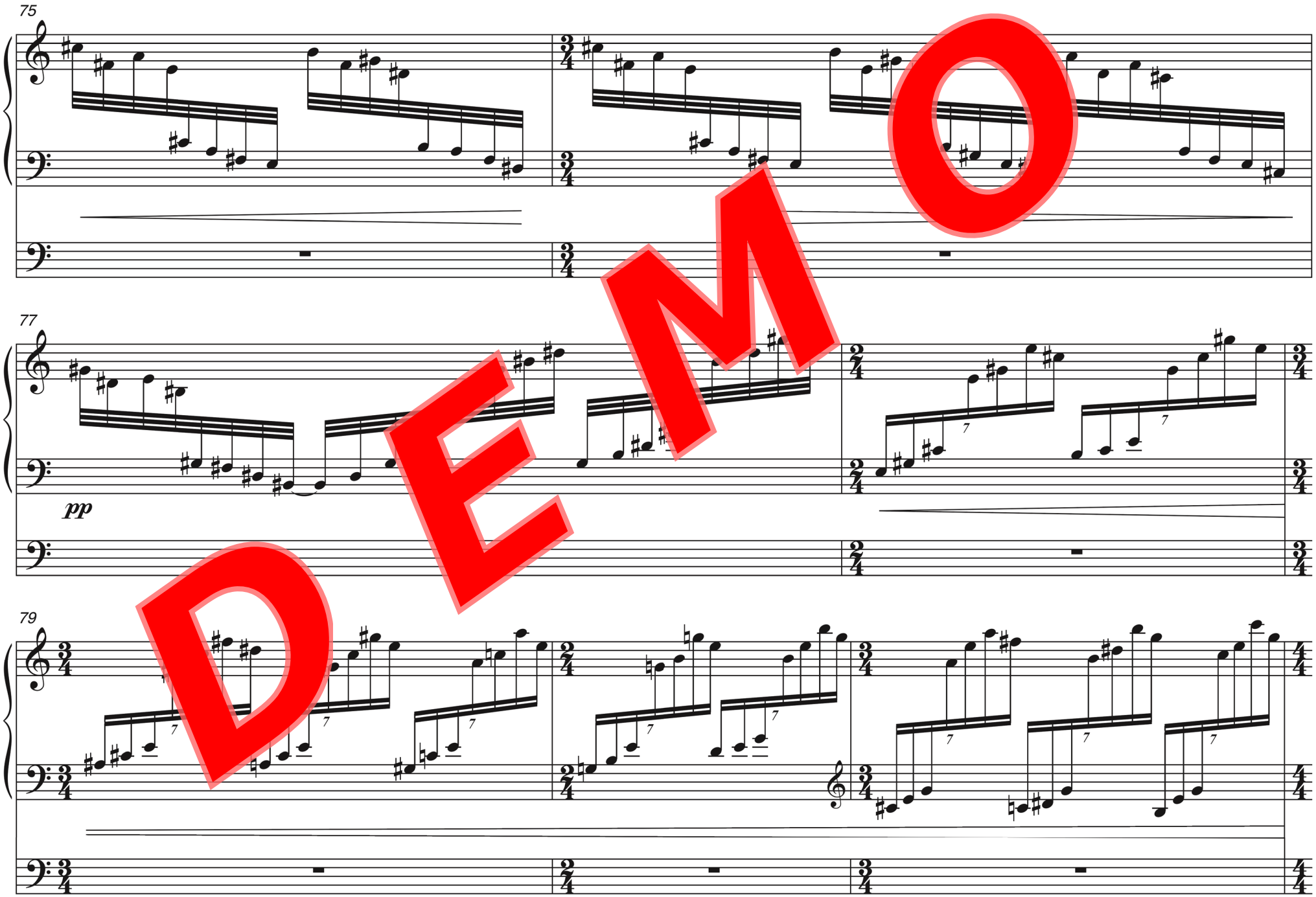


DEMO

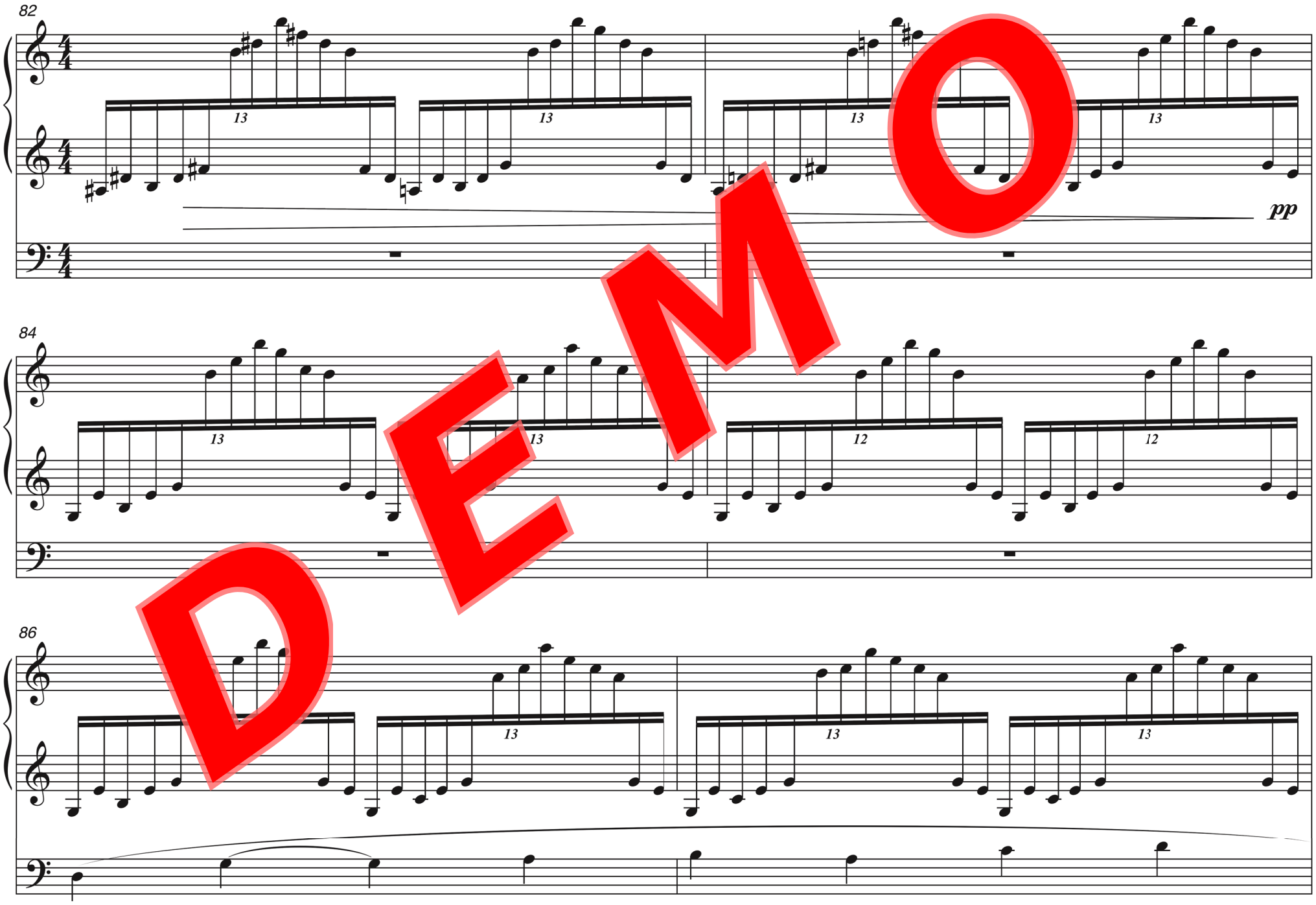
ISMN 979-0-2612-4322-3



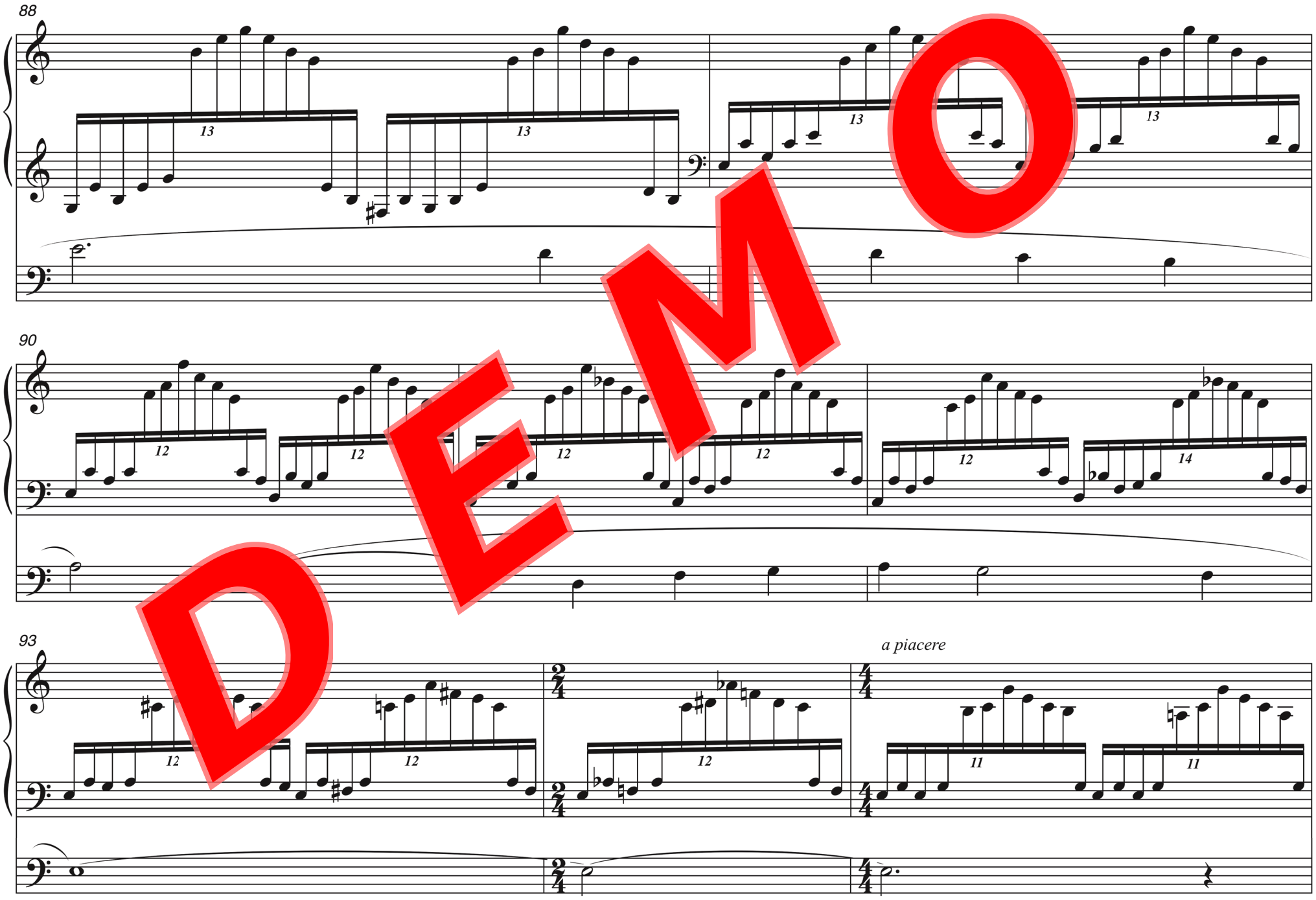
DEMO



ISMN 979-0-2612-4322-3

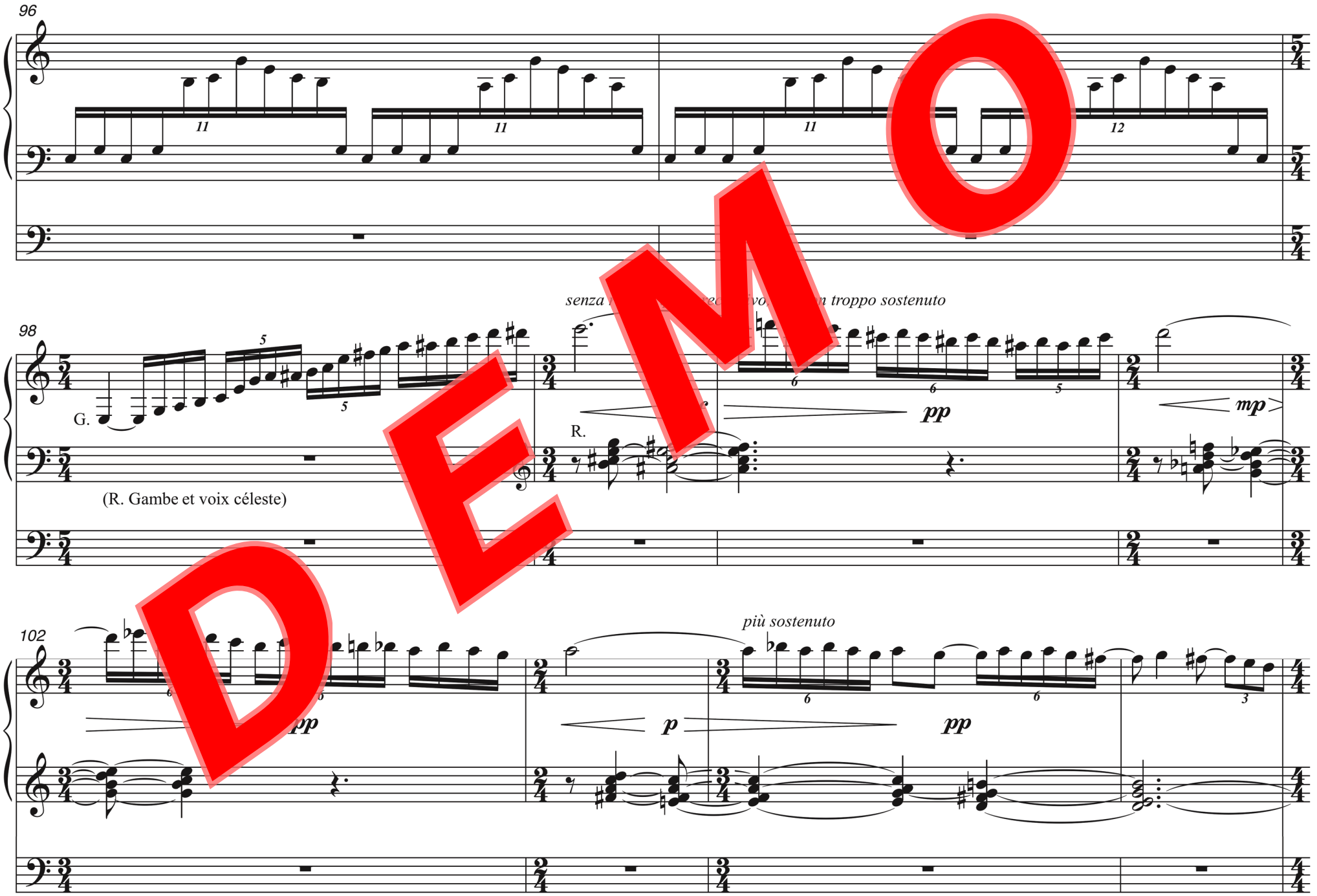


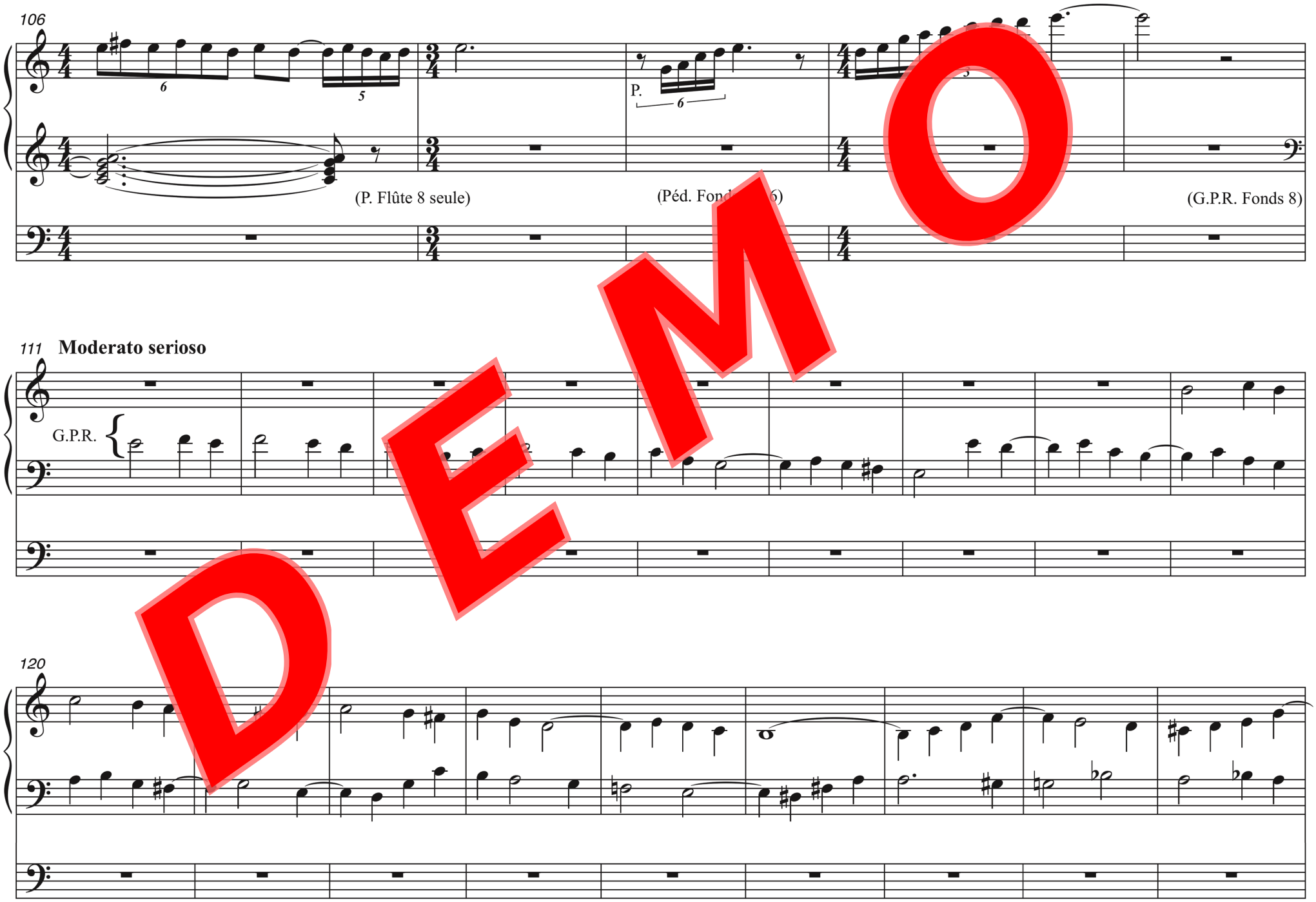
DEMO



DEMO

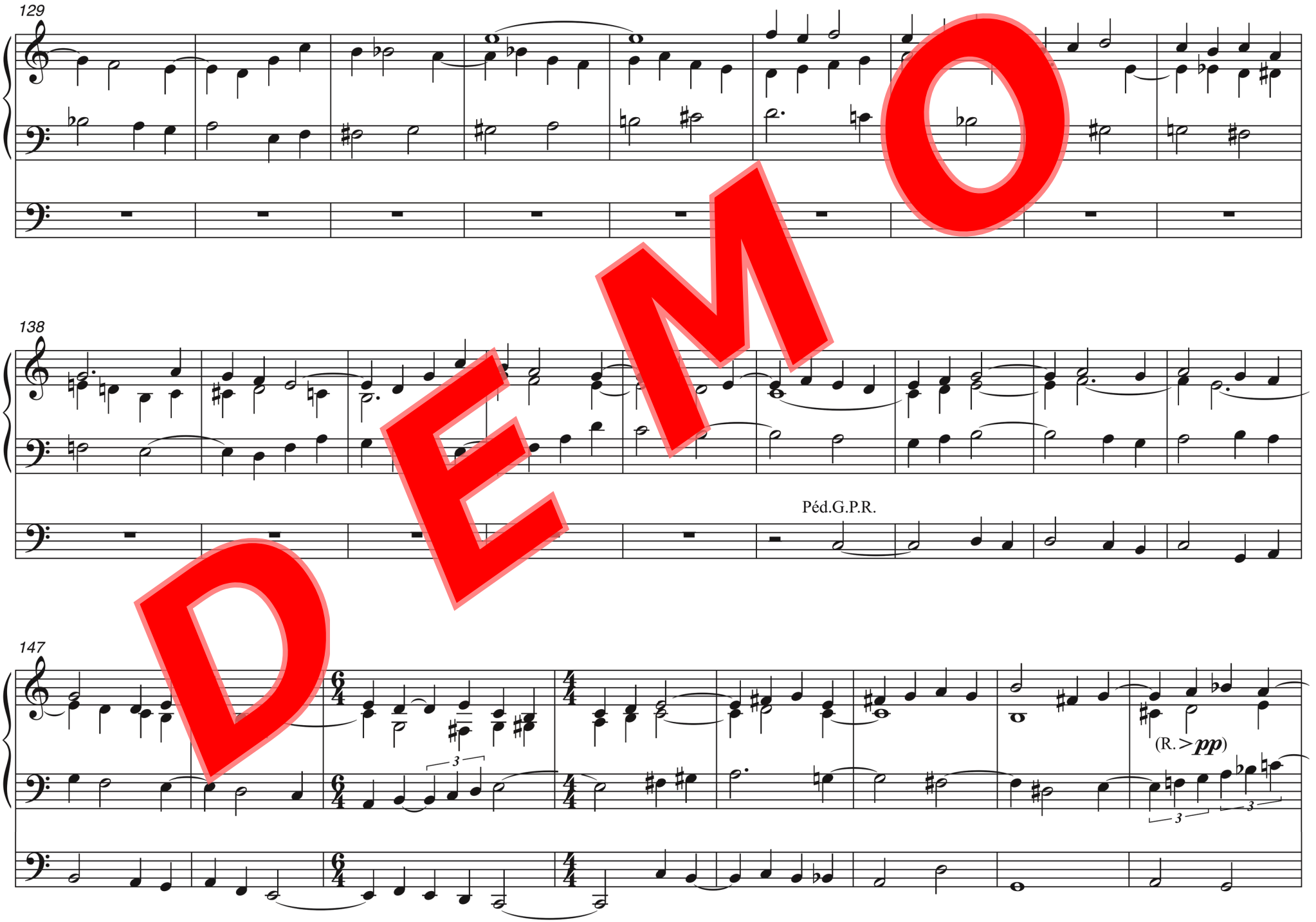
ISMN 979-0-2612-4322-3


96
11
11
11
12
98
G.
5
5
senza
troppo sostenuto
6
6
5
pp
R.
mp
(R. Gambe et voix céleste)
102
più sostenuto
6
6
pp
p
6
6
pp
3
DEMO

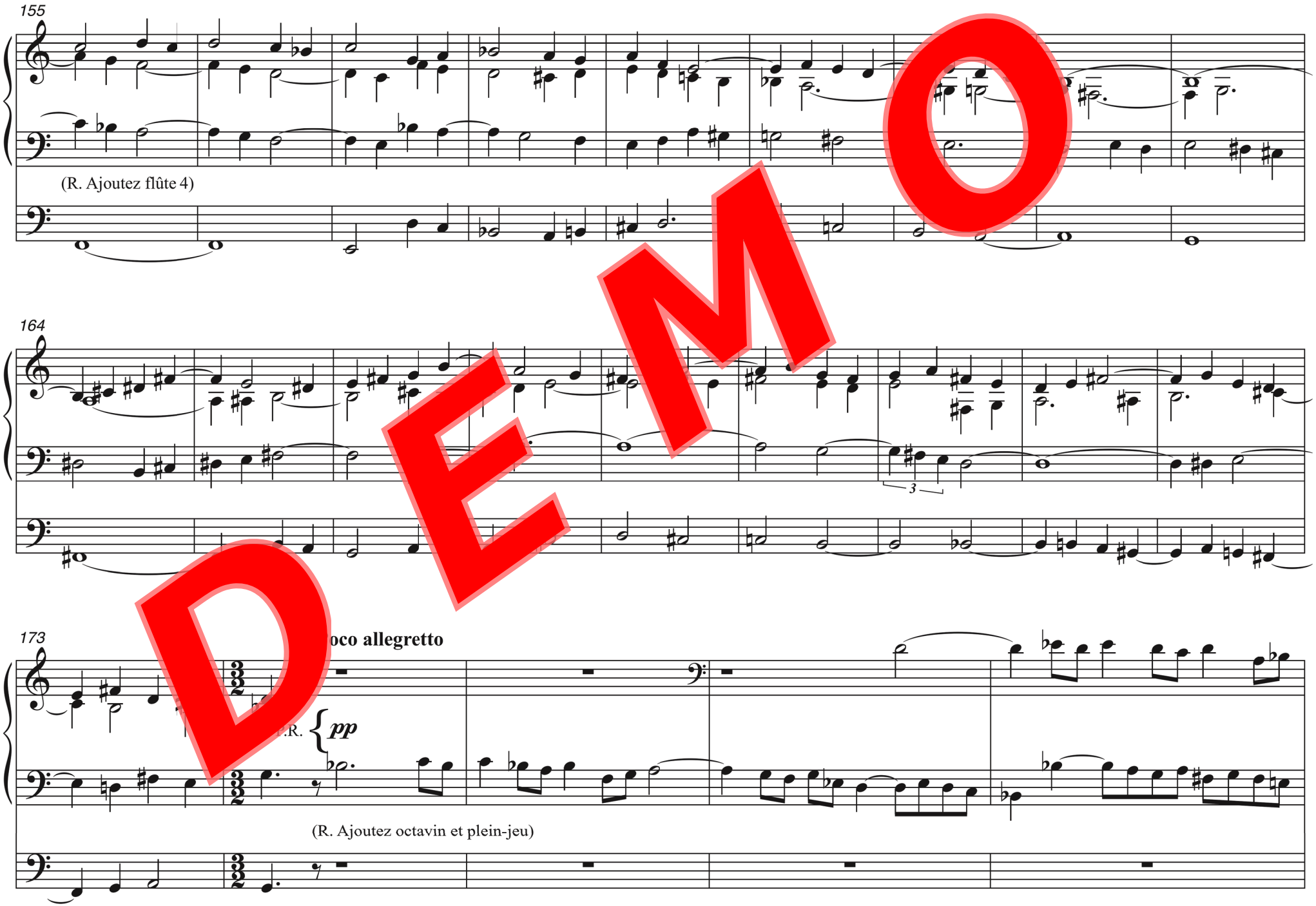


DEMO

ISMN 979-0-2612-4322-3

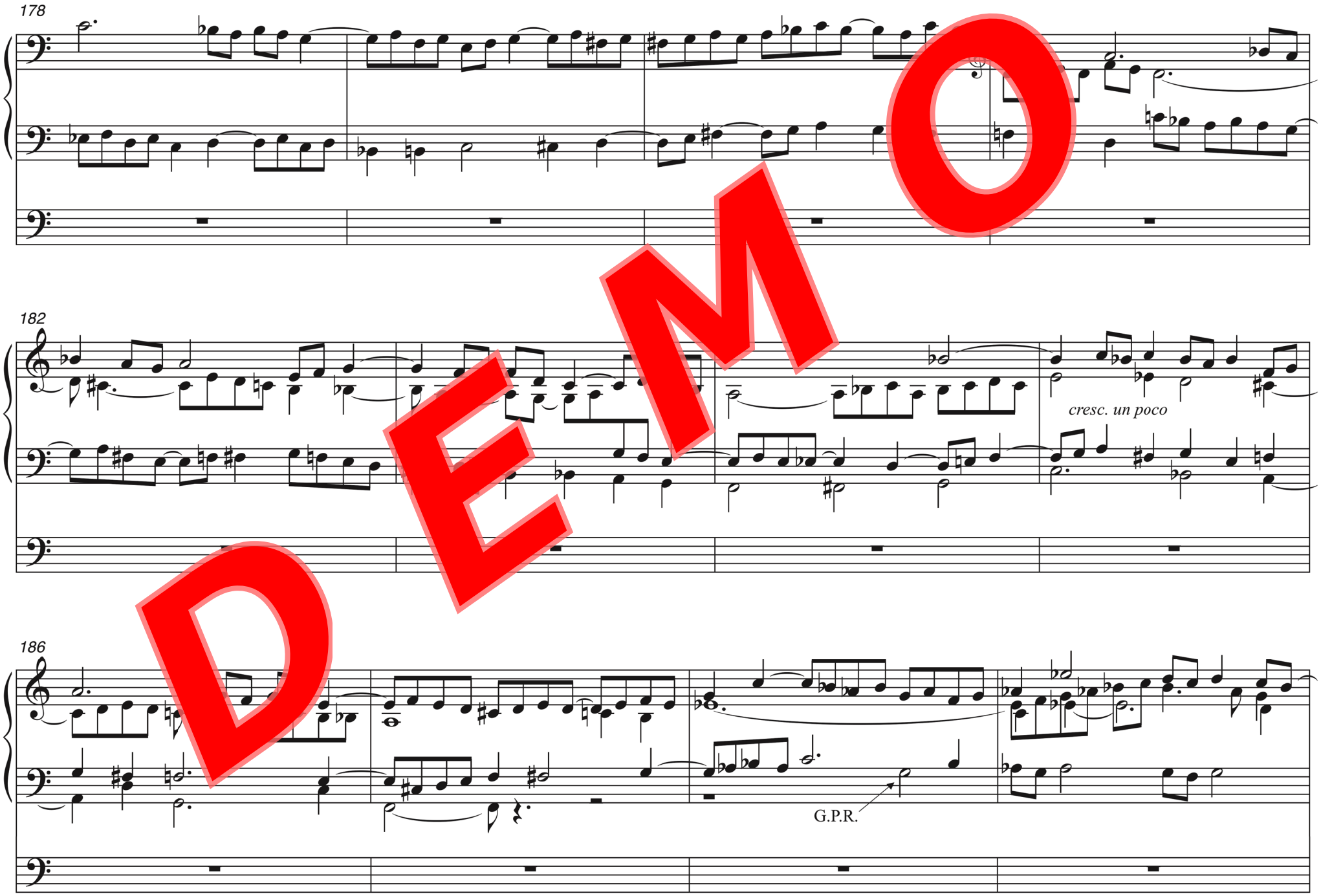


DEMO



DEMO

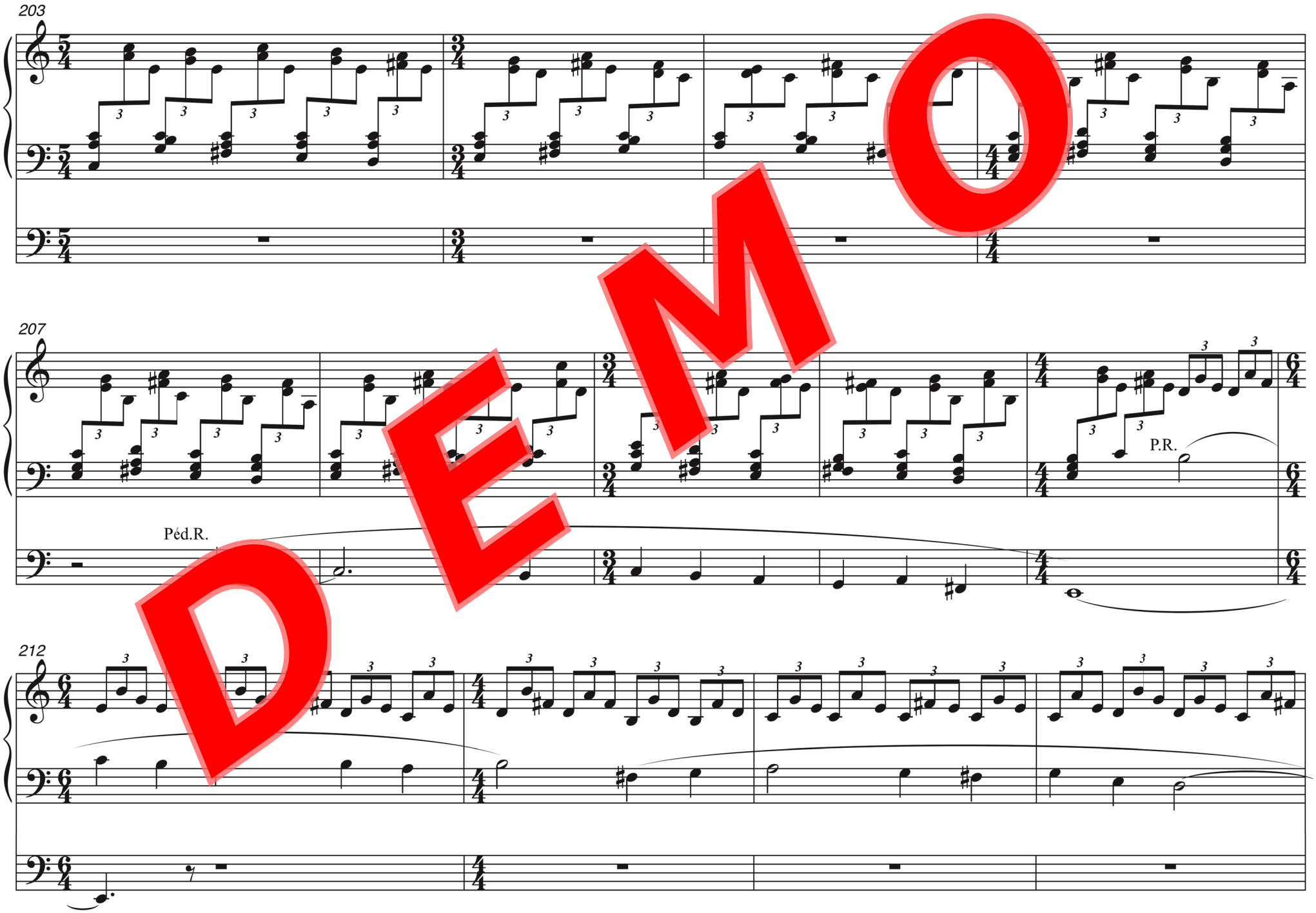
ISMN 979-0-2612-4322-3



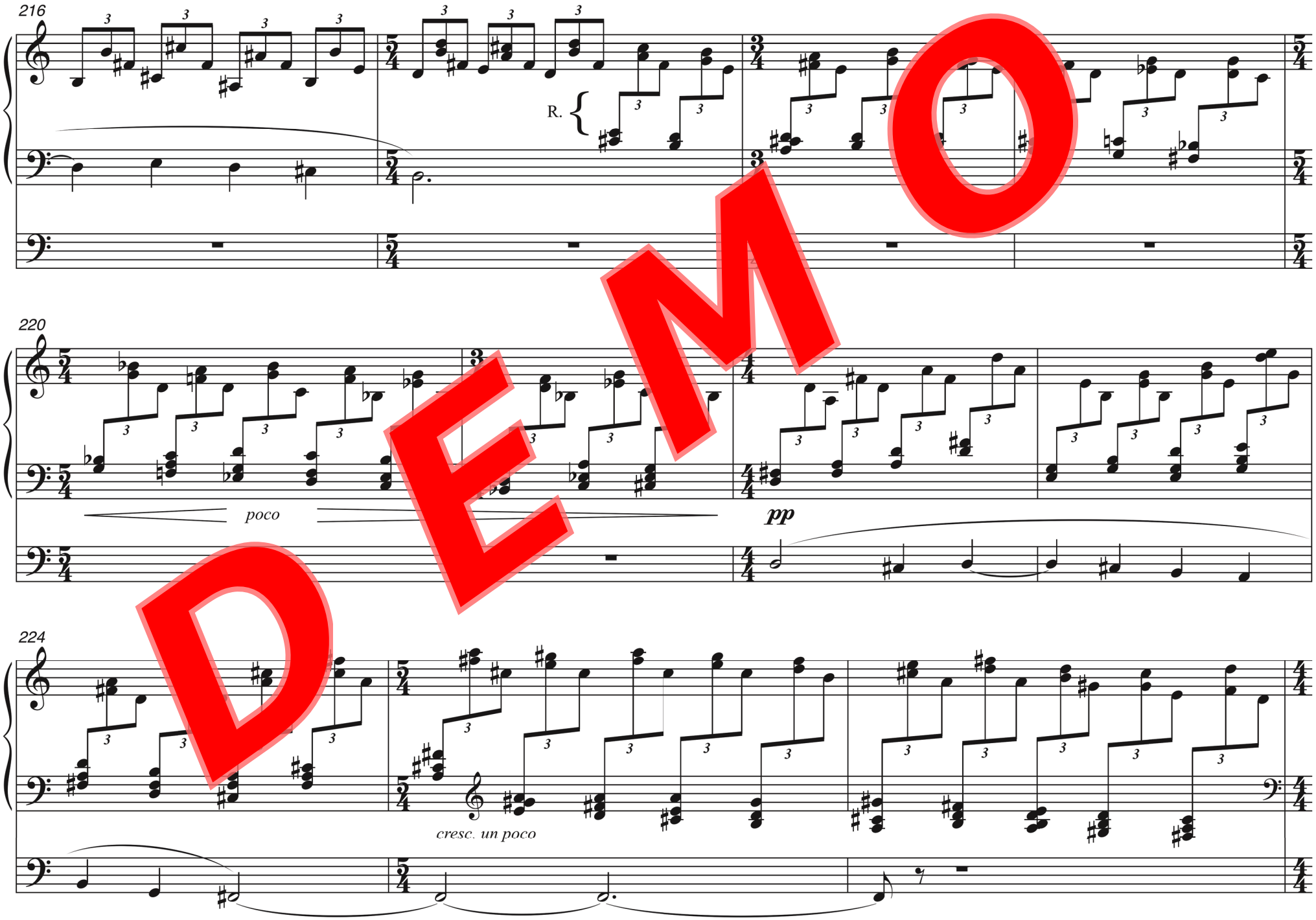
DEMO

DEMO

ISMN 979-0-2612-4322-3

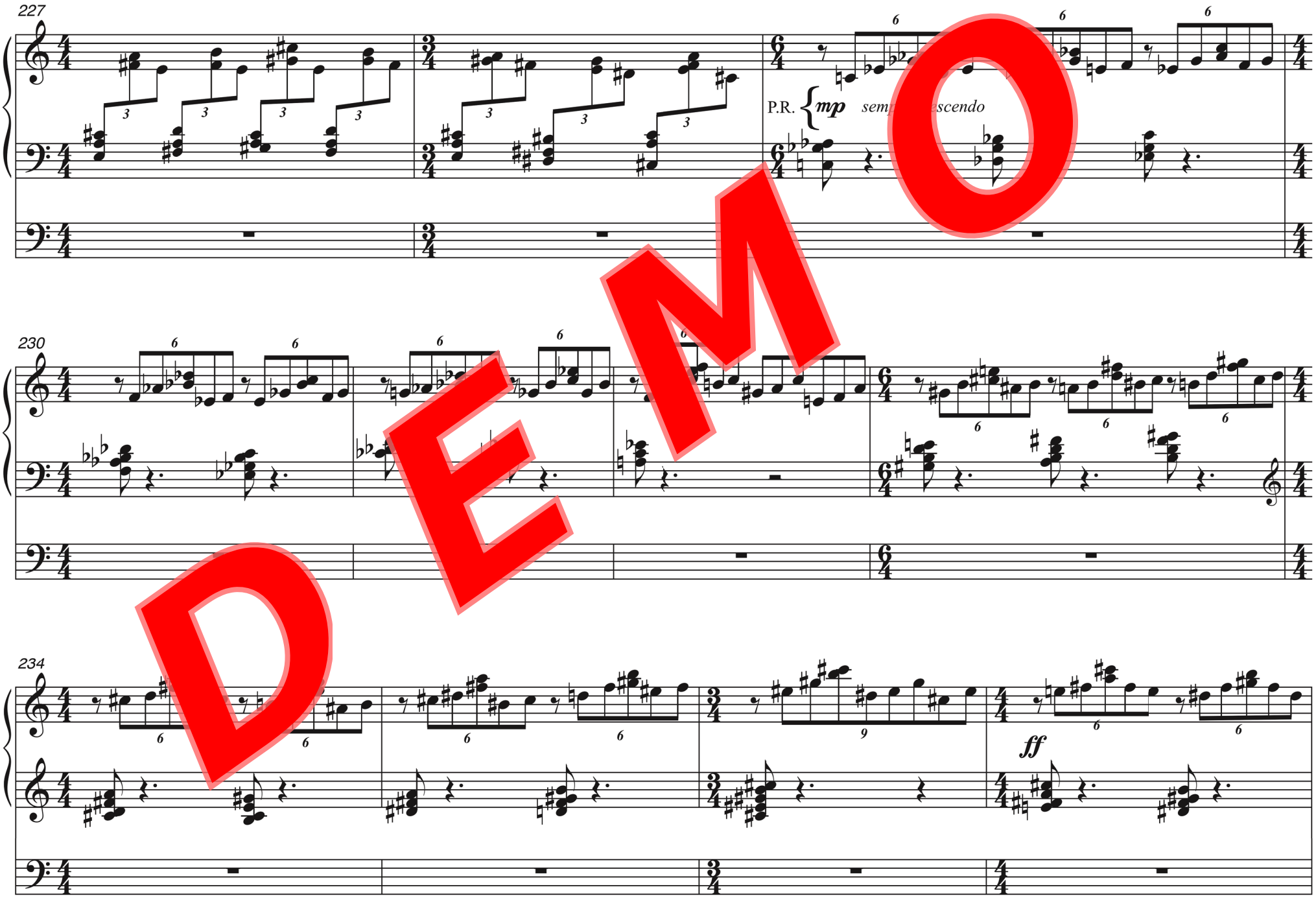


DEMO

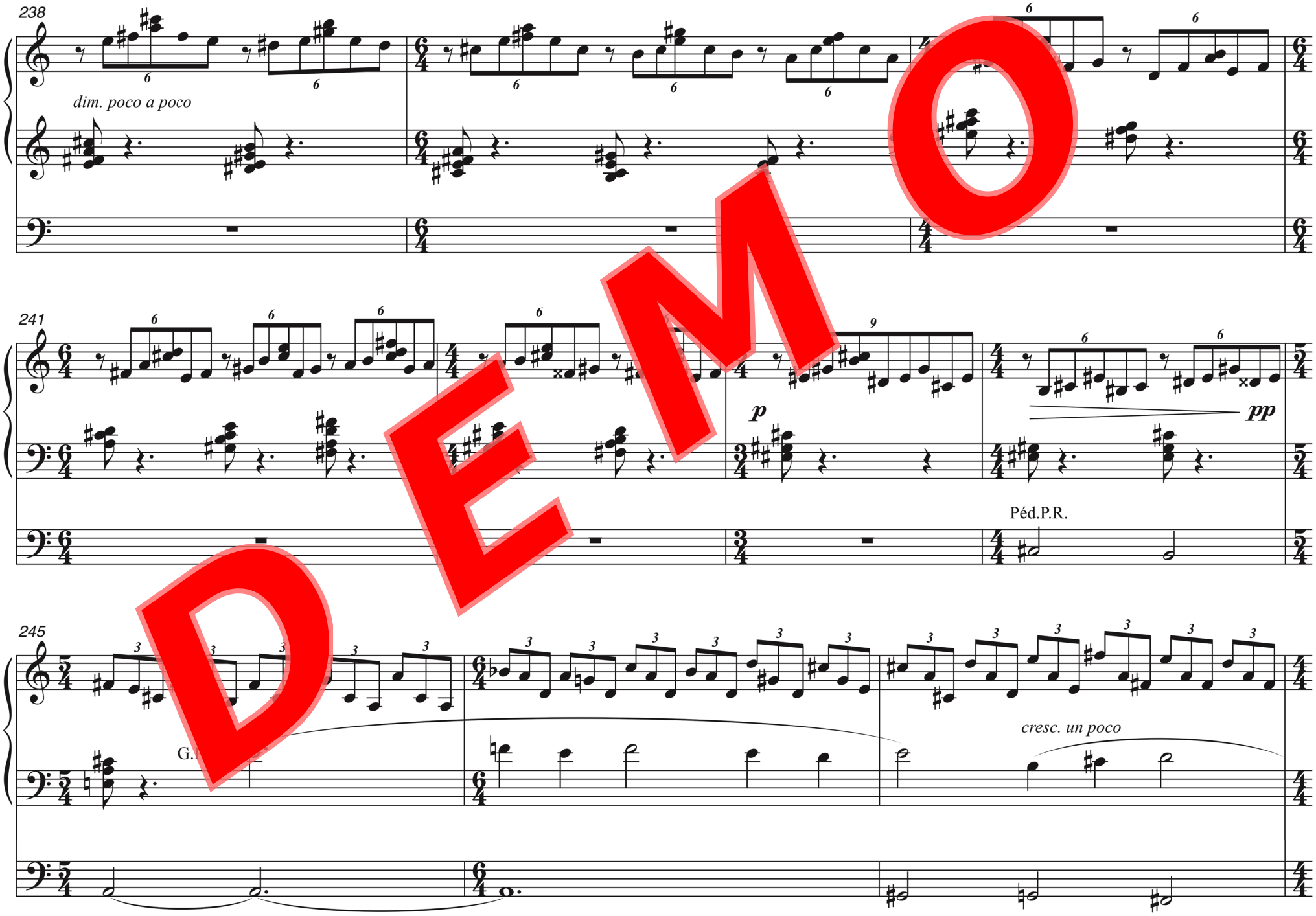


DEMO

ISMN 979-0-2612-4322-3

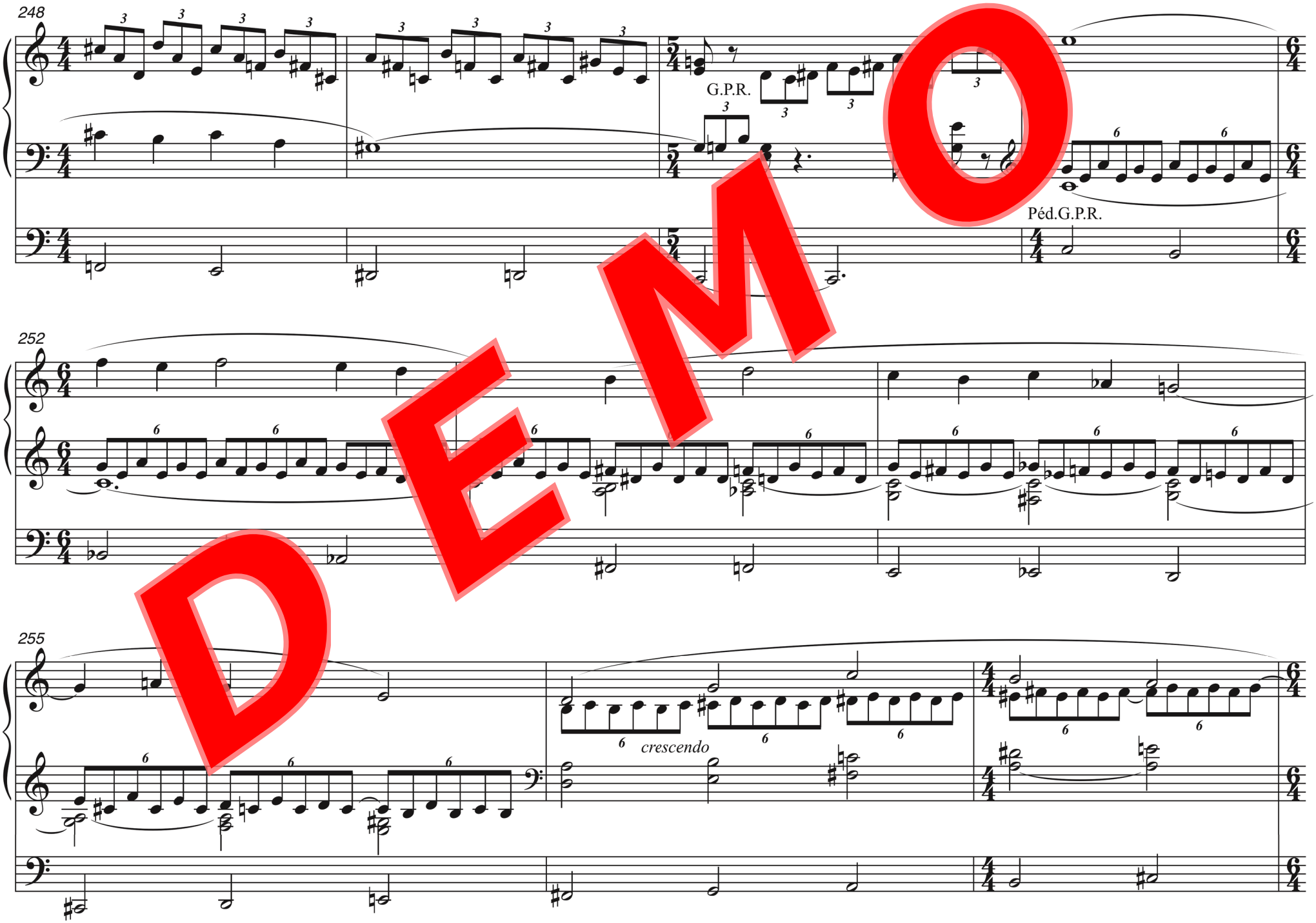


DEMO

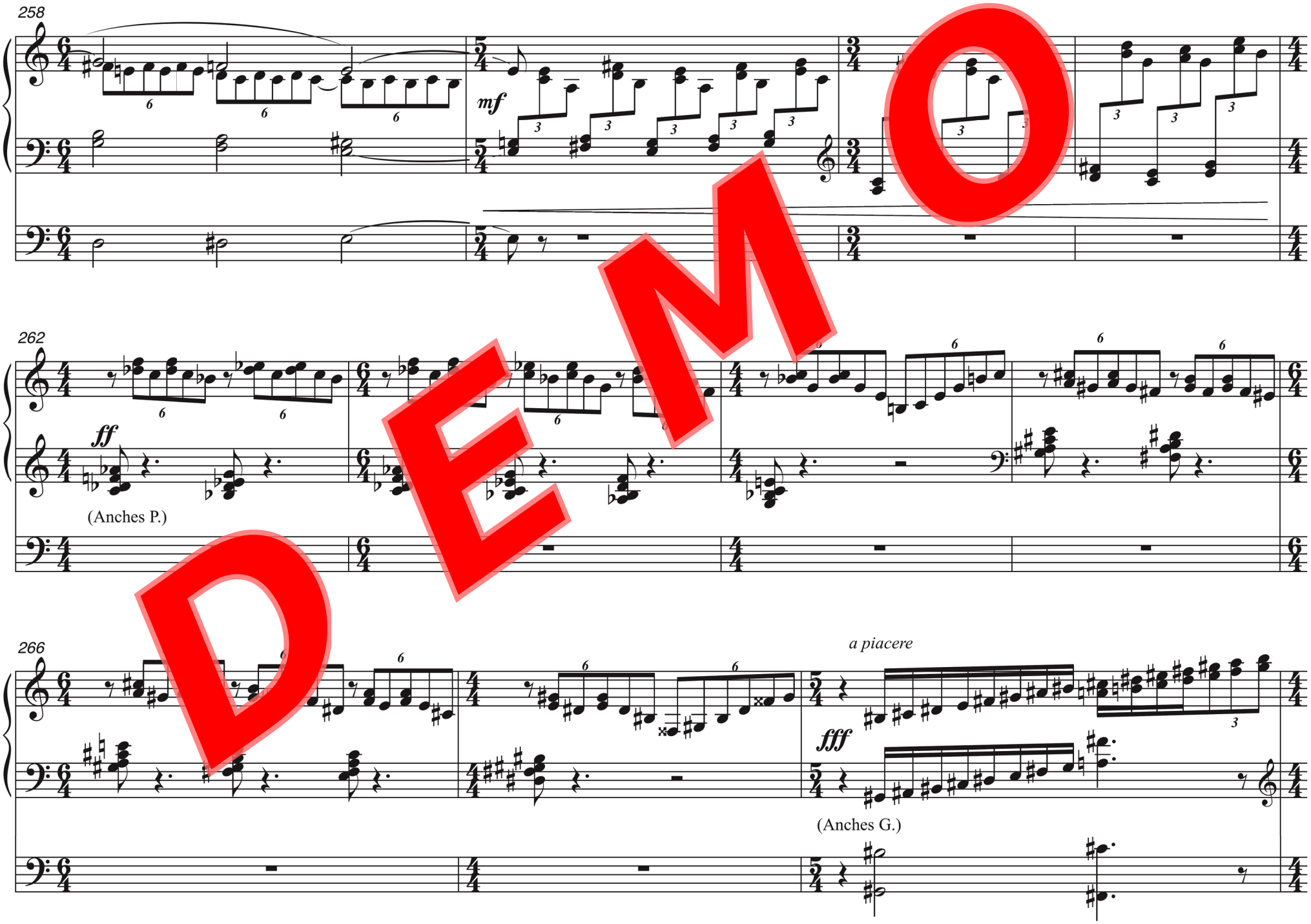


DEMO

ISMN 979-0-2612-4322-3

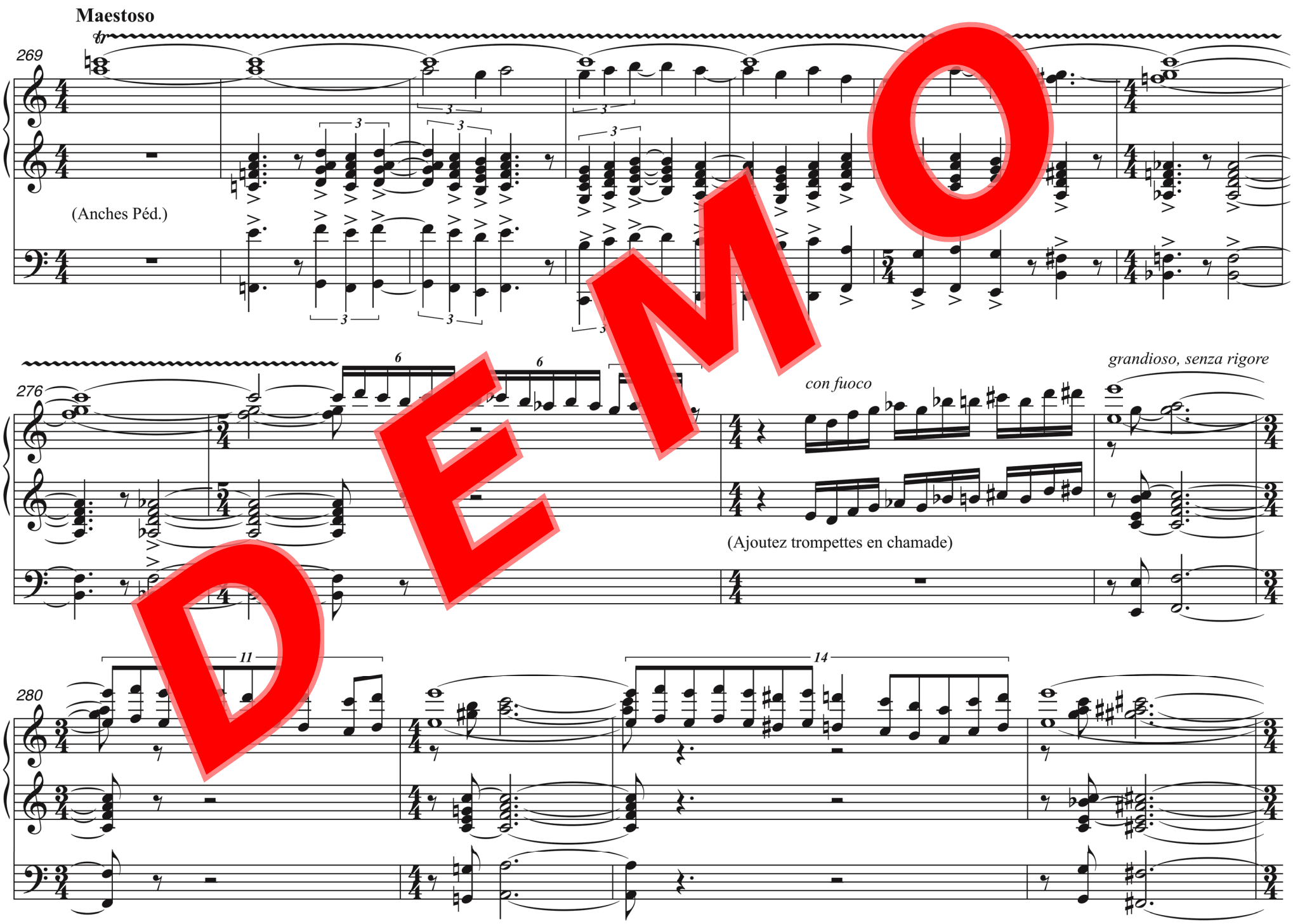


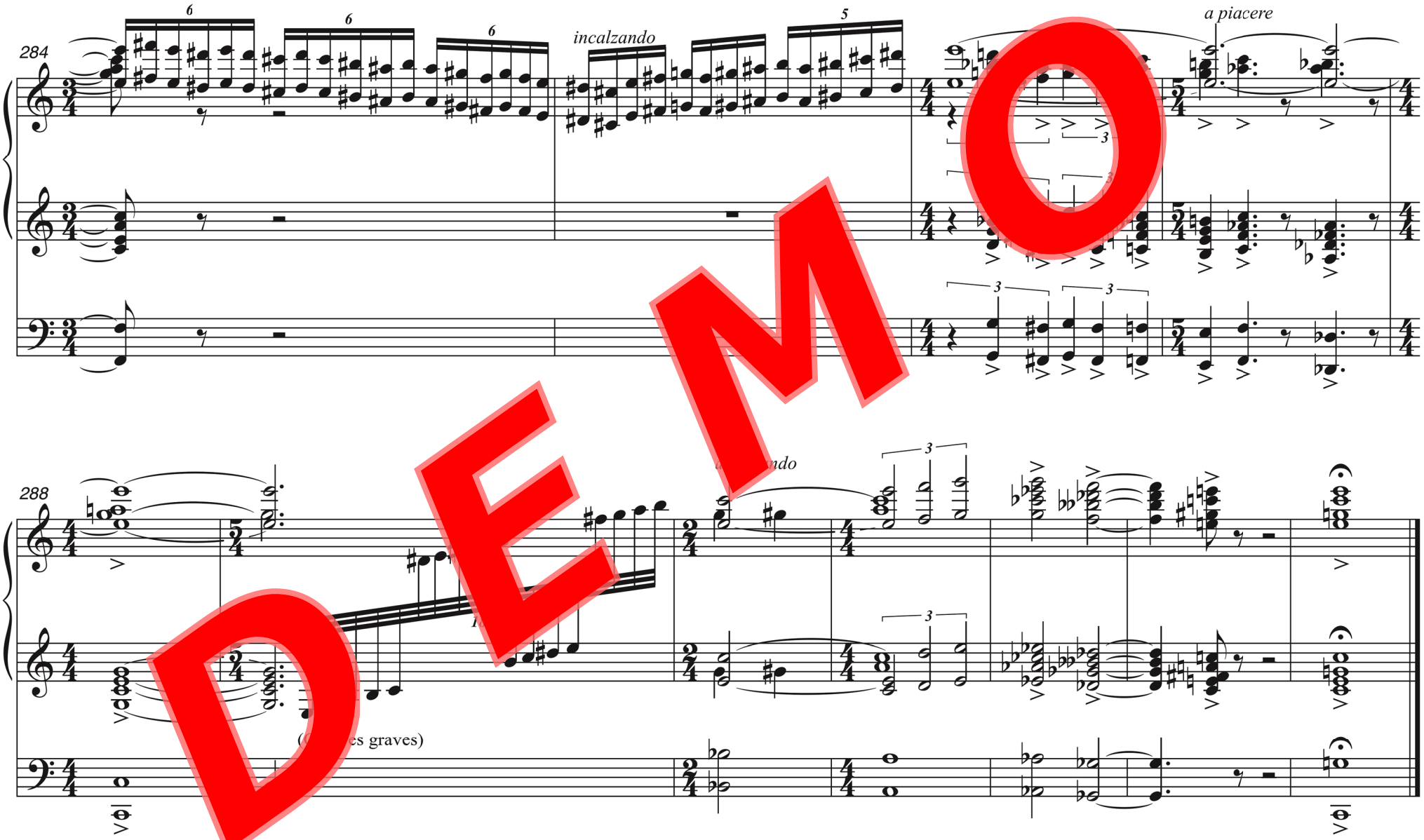
DEMO



DEMO

ISMN 979-0-2612-4322-3


Maestoso
269
(Anches Péd.)
276
con fuoco
grandioso, senza rigore
(Ajoutez trompettes en chamade)
280
DEMO



DEMO

ISMN 979-0-2612-4322-3

DEMO

Pauli í [illegible]geði

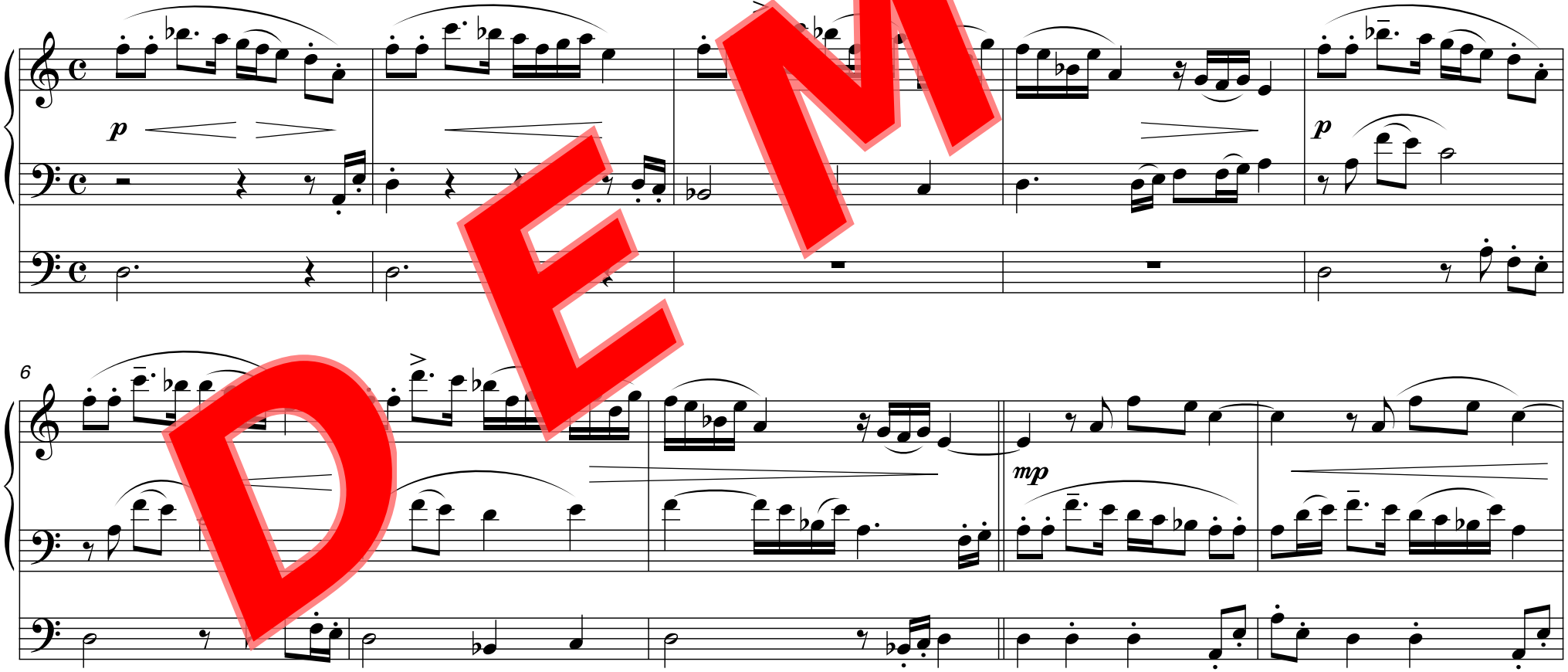
Intermezzo nr. 1

DEMO

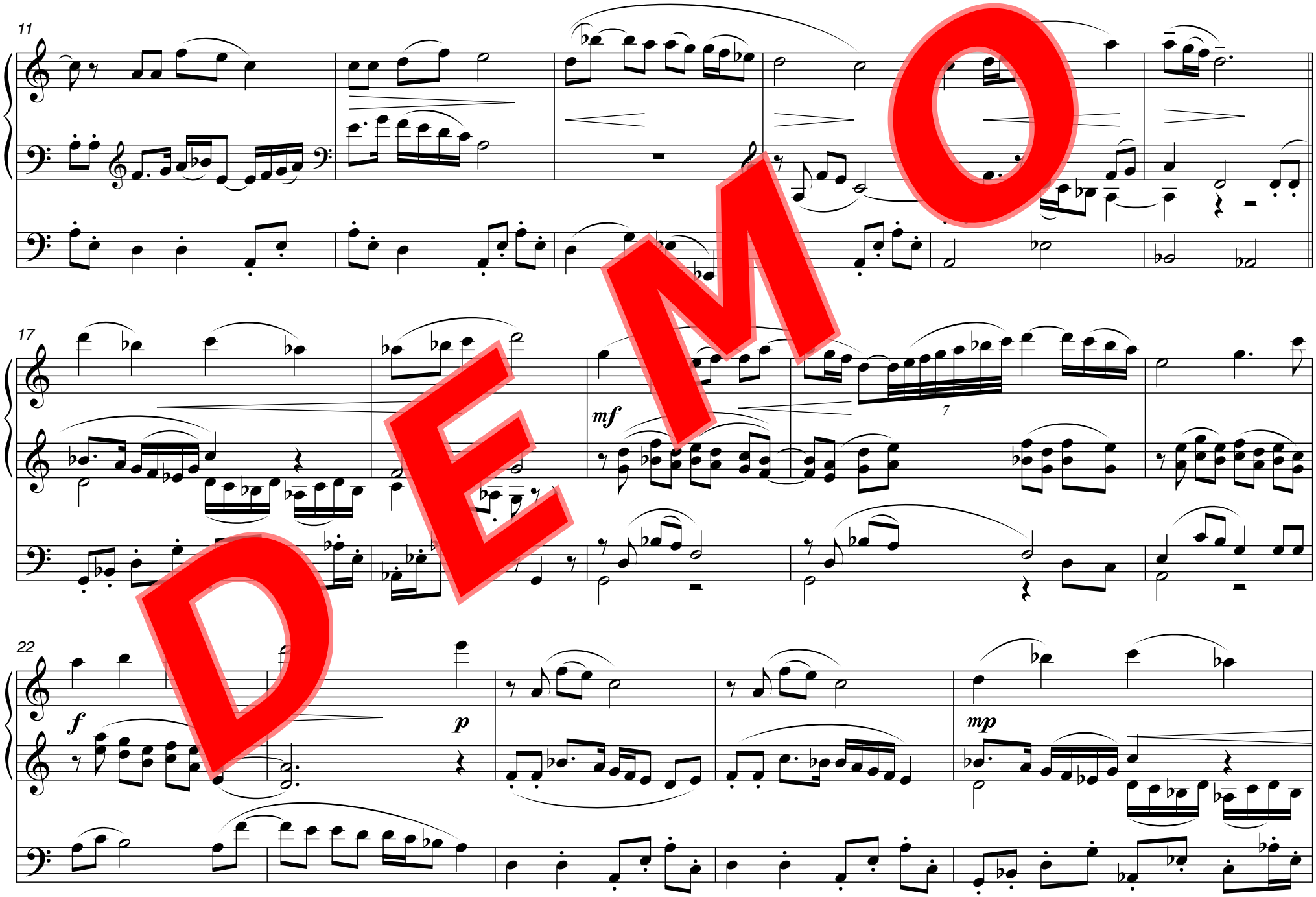
Intermezzo nr. 1

Lukas II 16-18

Pauli í Sandagerði

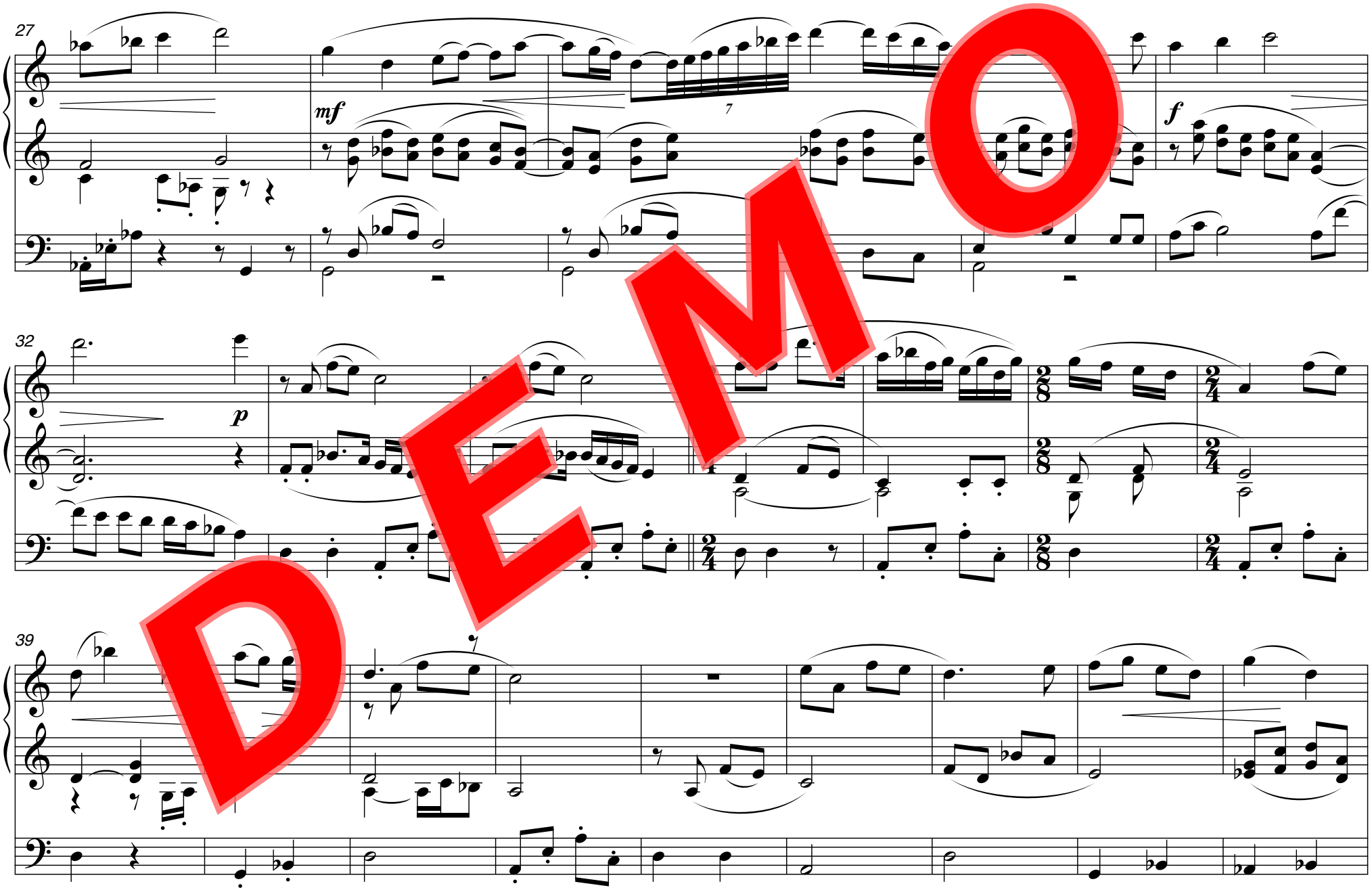


DEMO

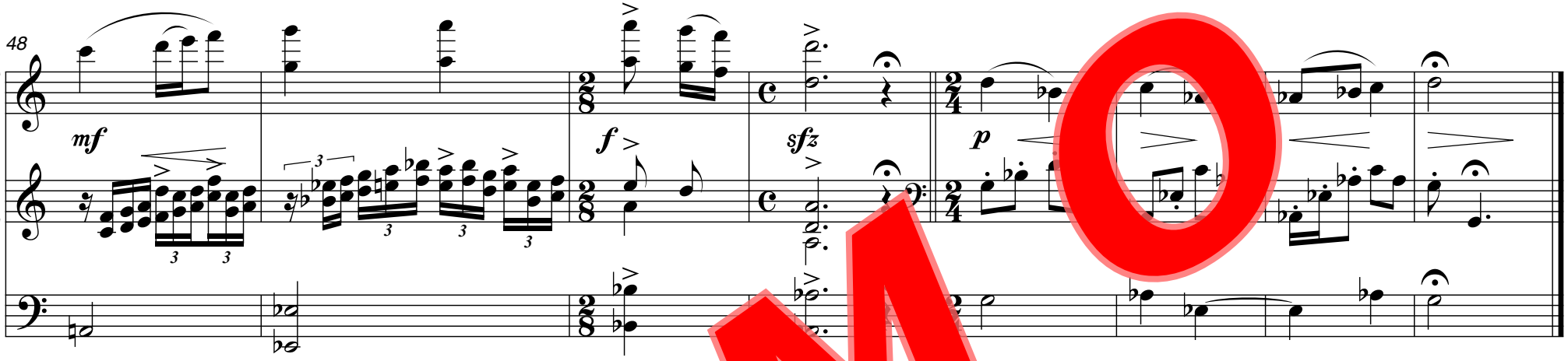


DEMO

ISMN 979-0-2612-4322-3



DEMO



DEMO

ISMN 979-0-2612-4322-3

DEMO

Mauri Viitala

Canon, Partite e Fuga

er organo sopra il corale

Sen suven suloisuutta

DEMO

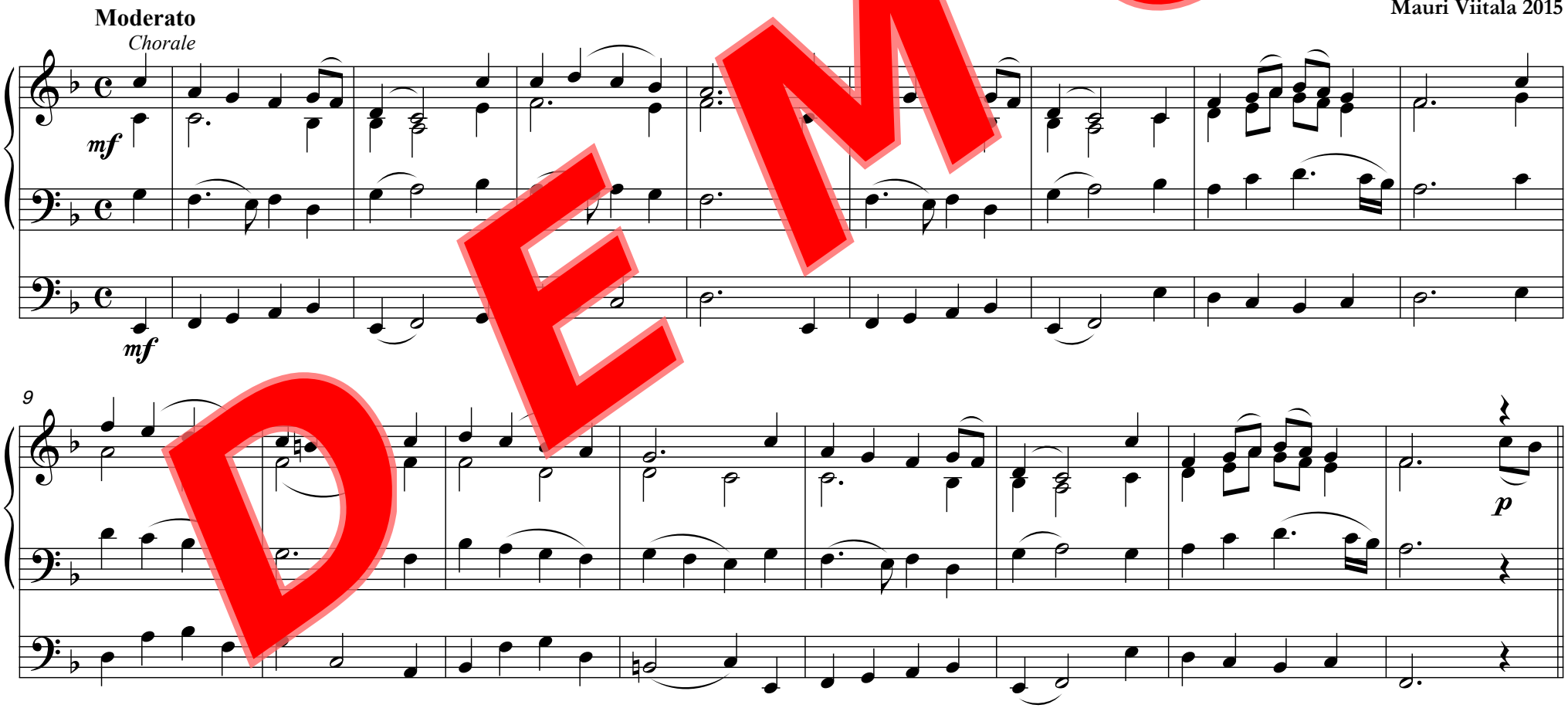
A James D. Hicks

Canon, Partite & Fuga

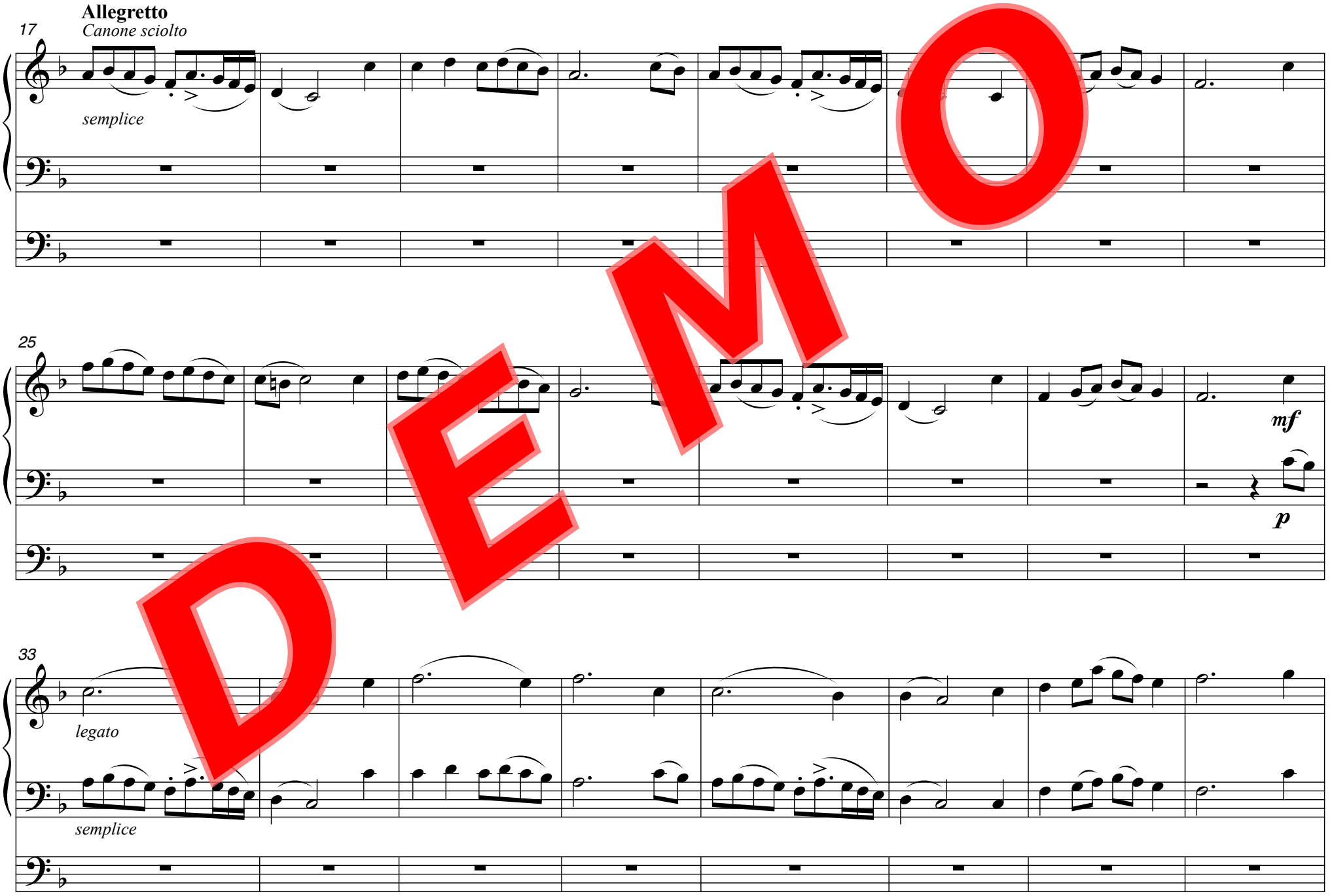
per organo sopra il corale
Sen suven suloisuutta

Canon

Mauri Viitala 2015

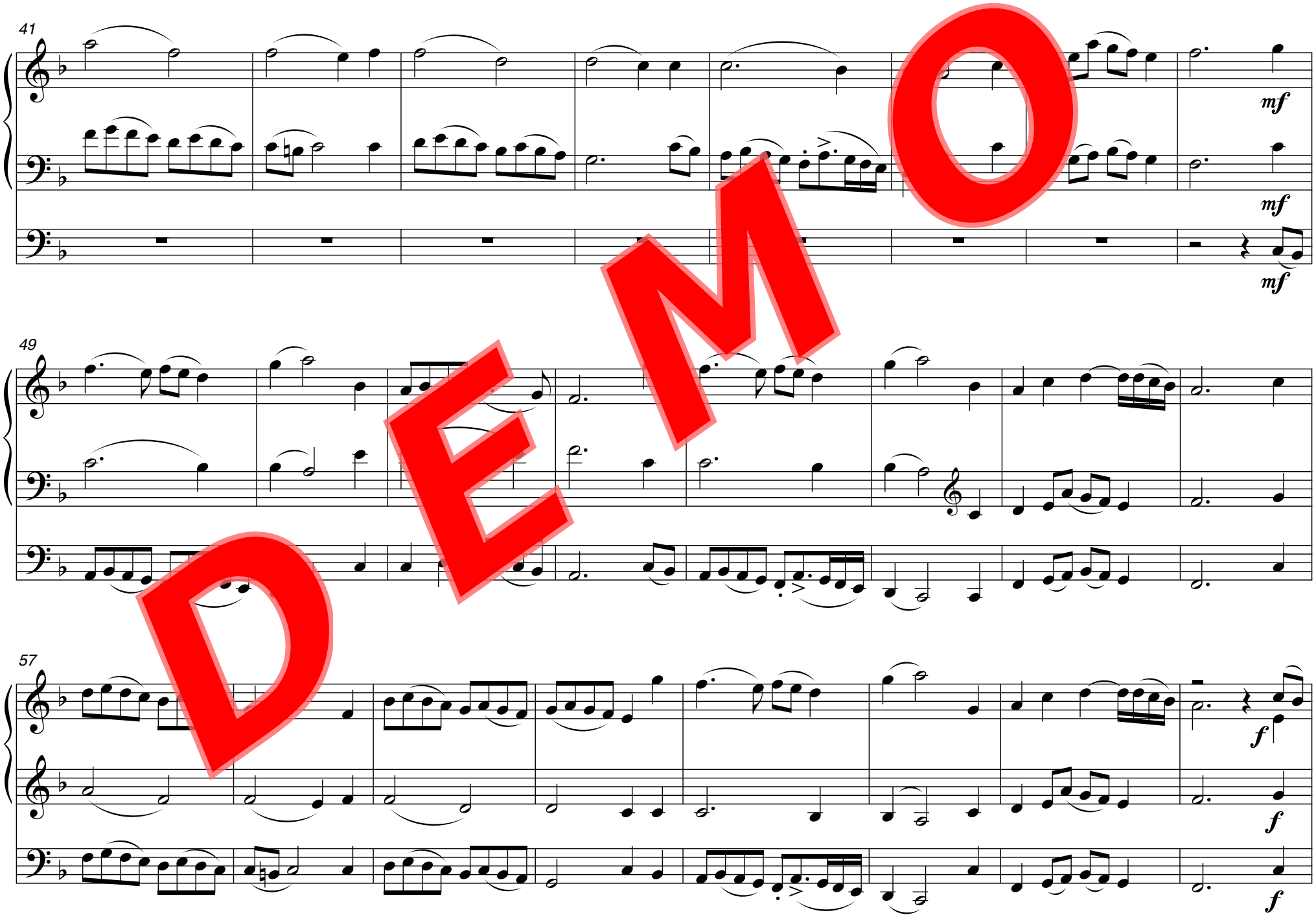


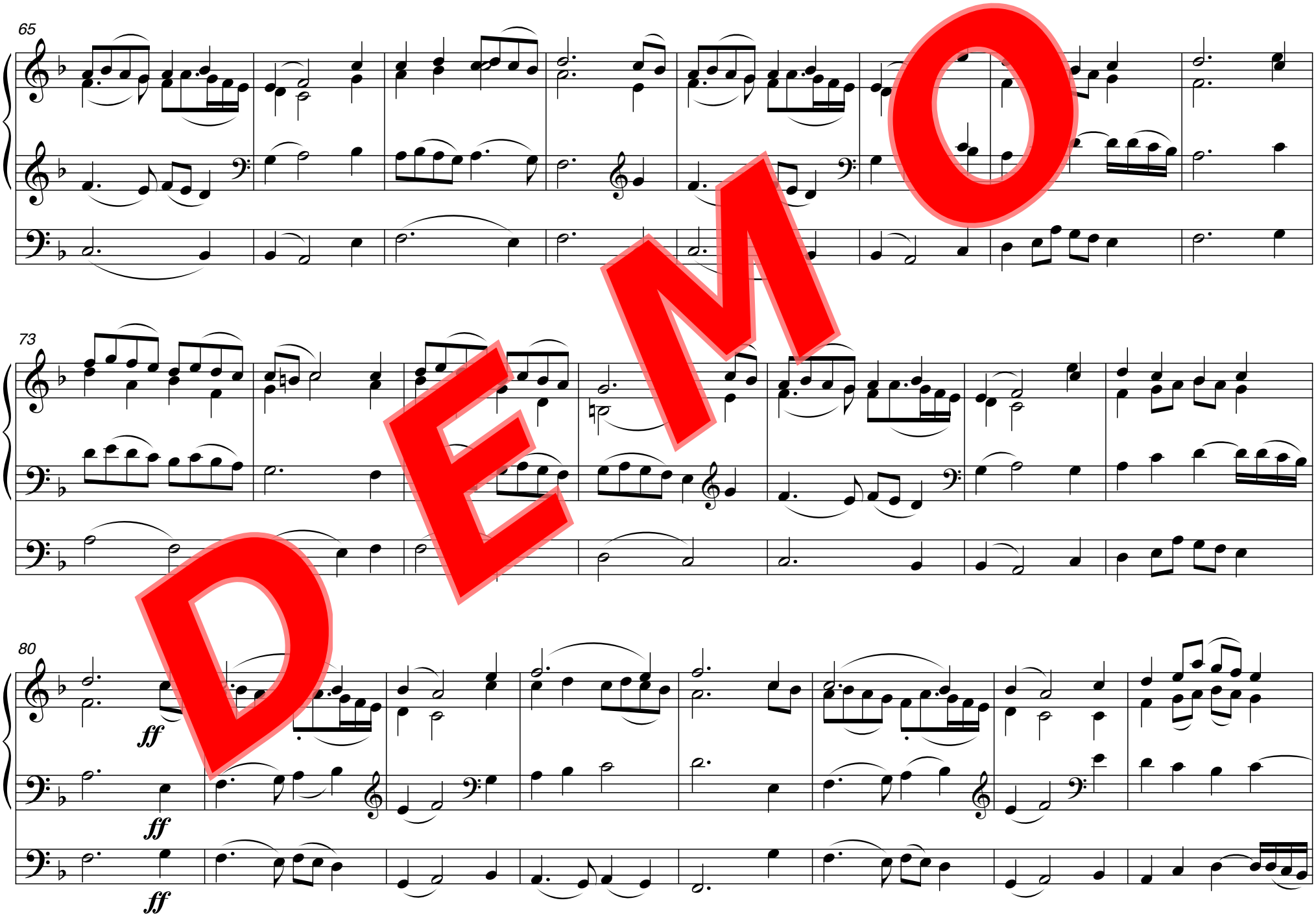
DEMO



DEMO

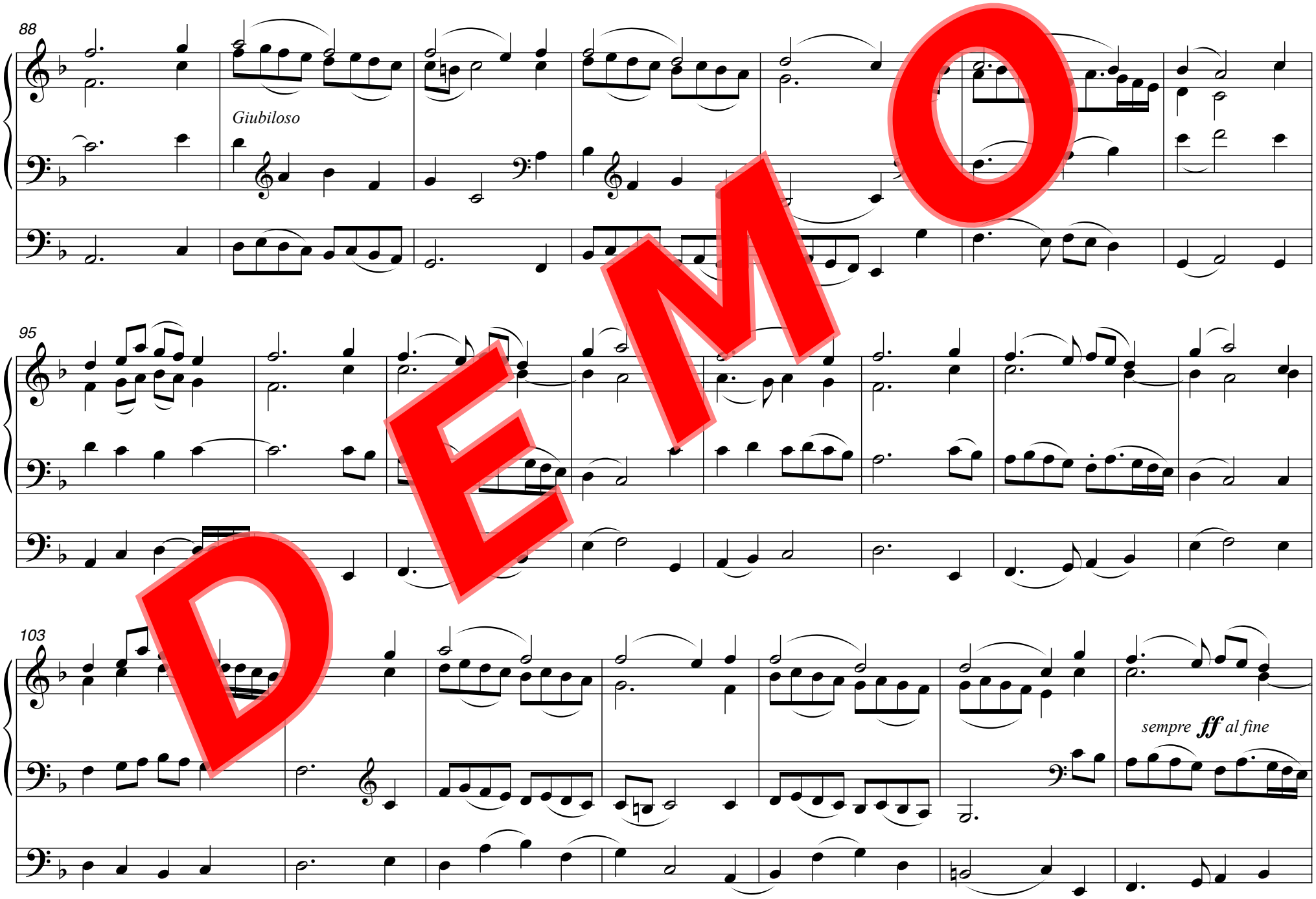
ISMN 979-0-2612-4322-3


41
mf
mf
mf
49
57
f
f
f
DEMO

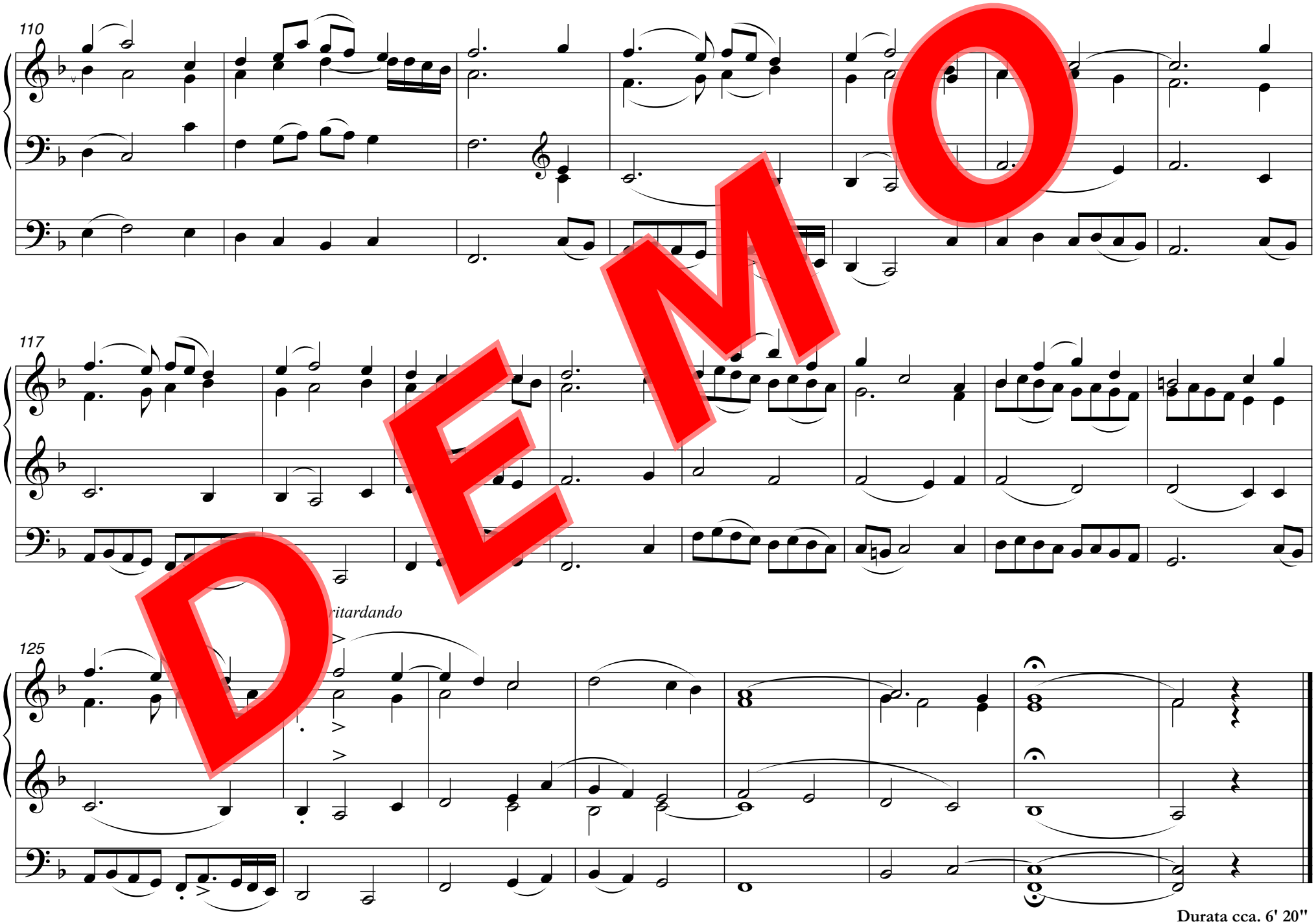


DEMO

ISMN 979-0-2612-4322-3



DEMO



DEMO

Durata cca. 6' 20"

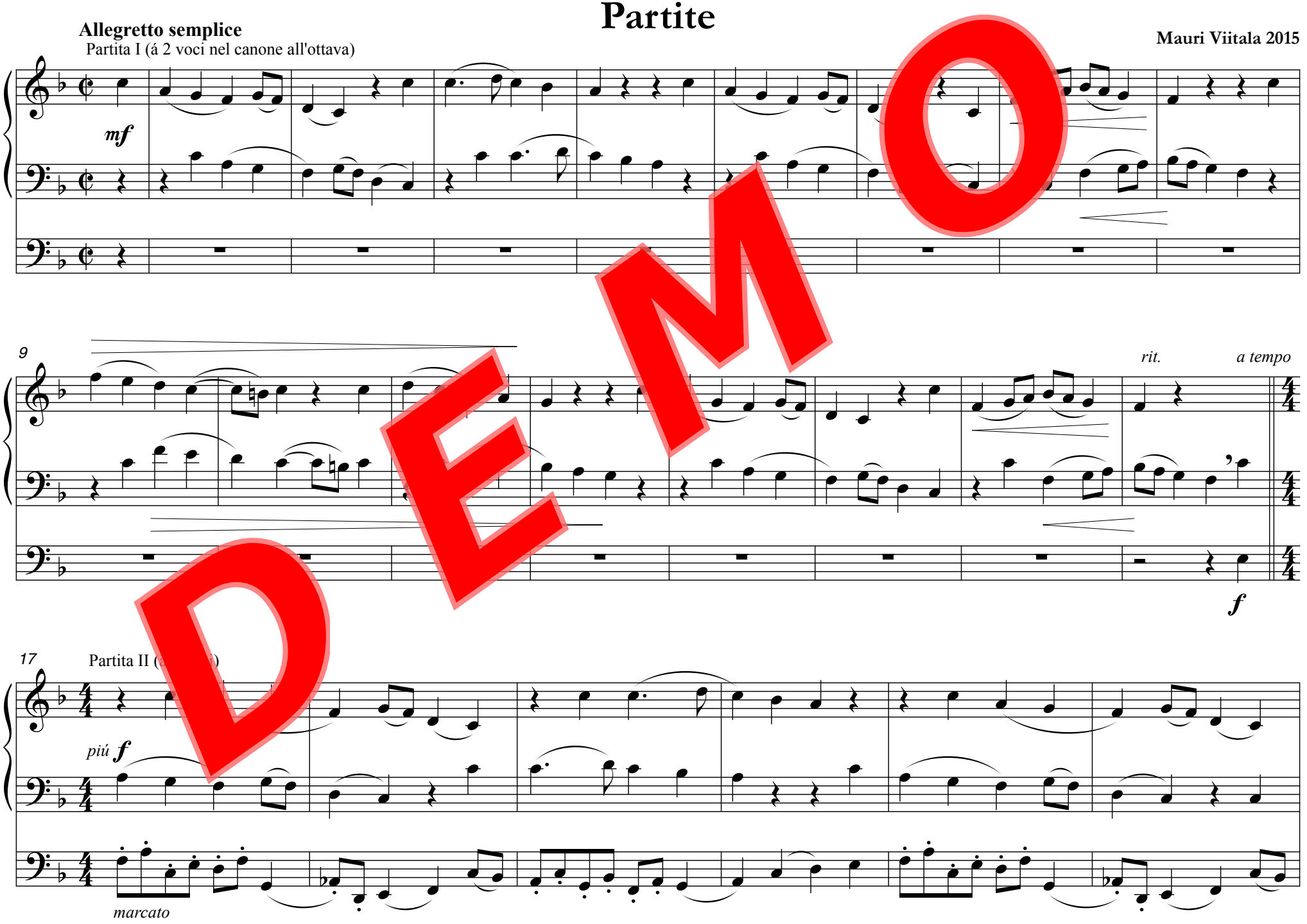
ISMN 979-0-2612-4322-3

Partite

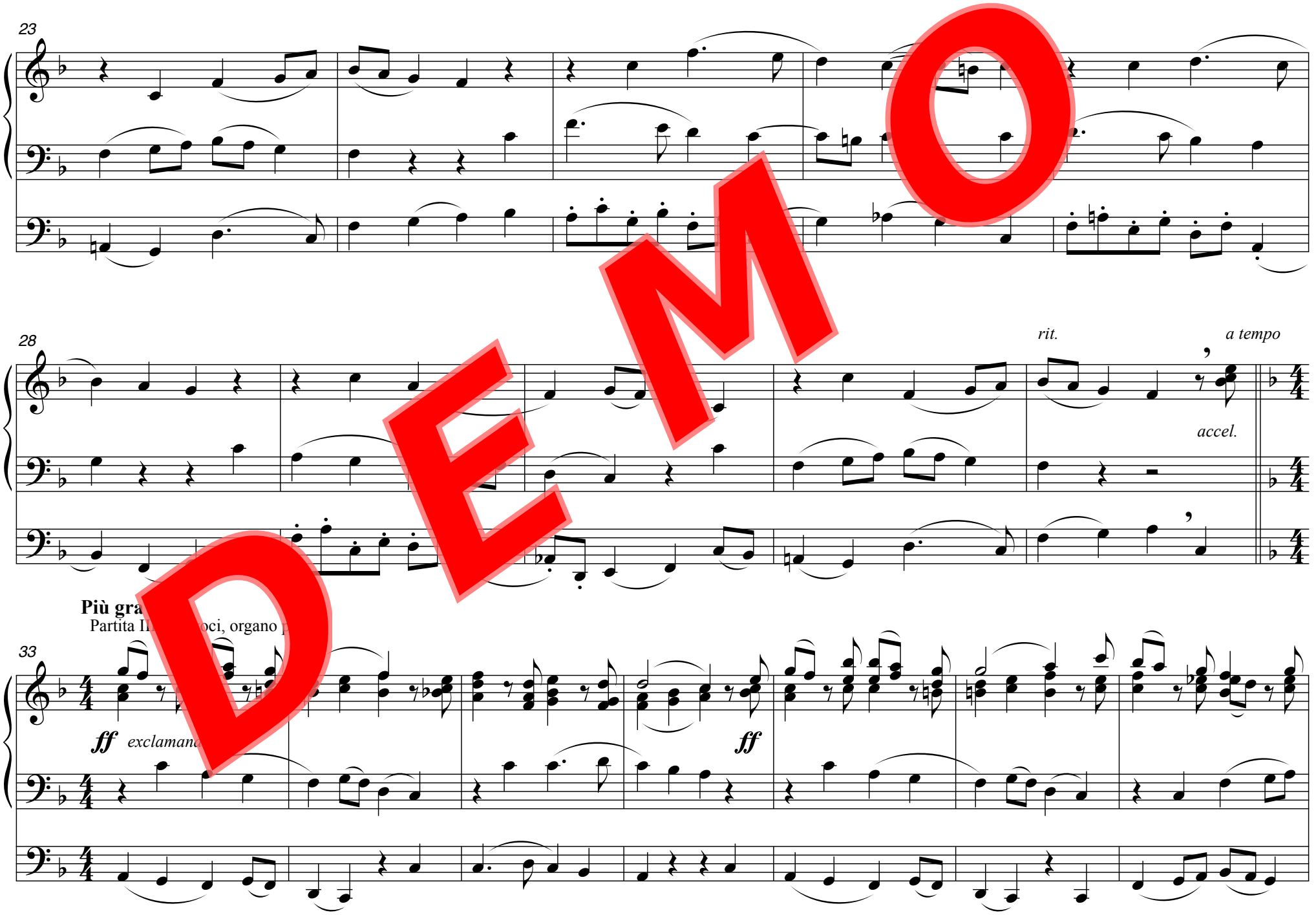
Allegretto semplice

Partita I (á 2 voci nel canone all'ottava)

Mauri Viitala 2015

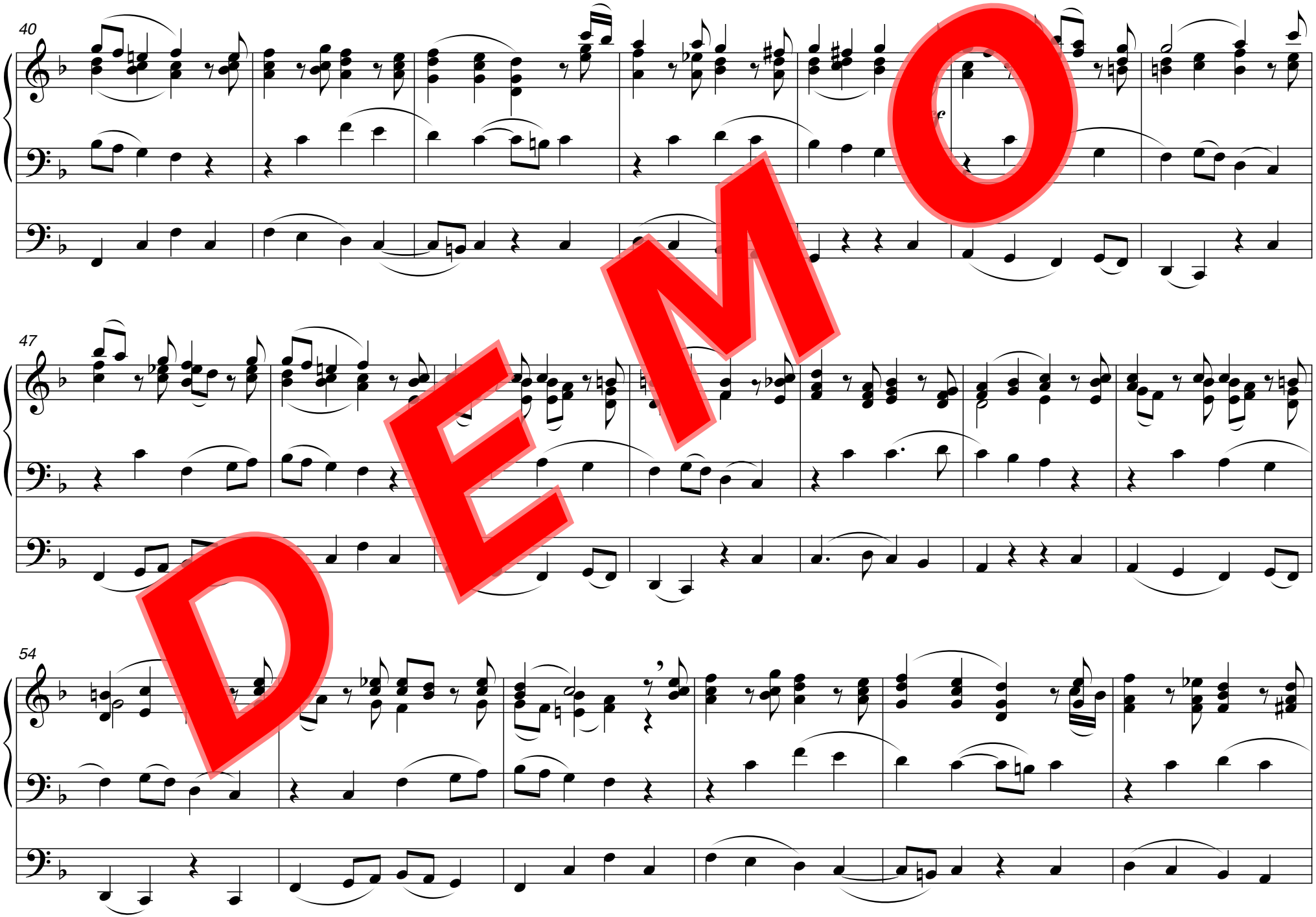


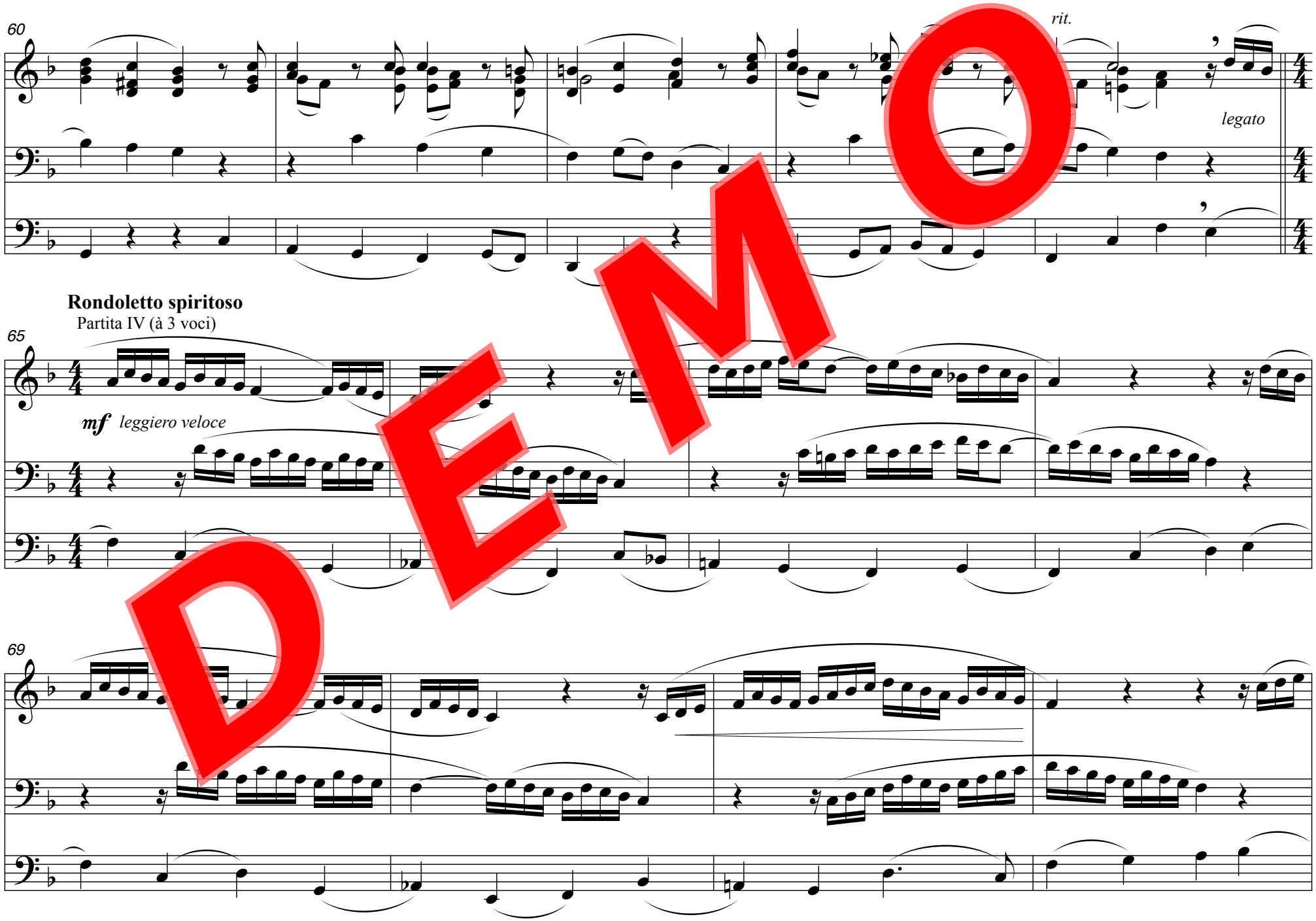
DEMO



DEMO

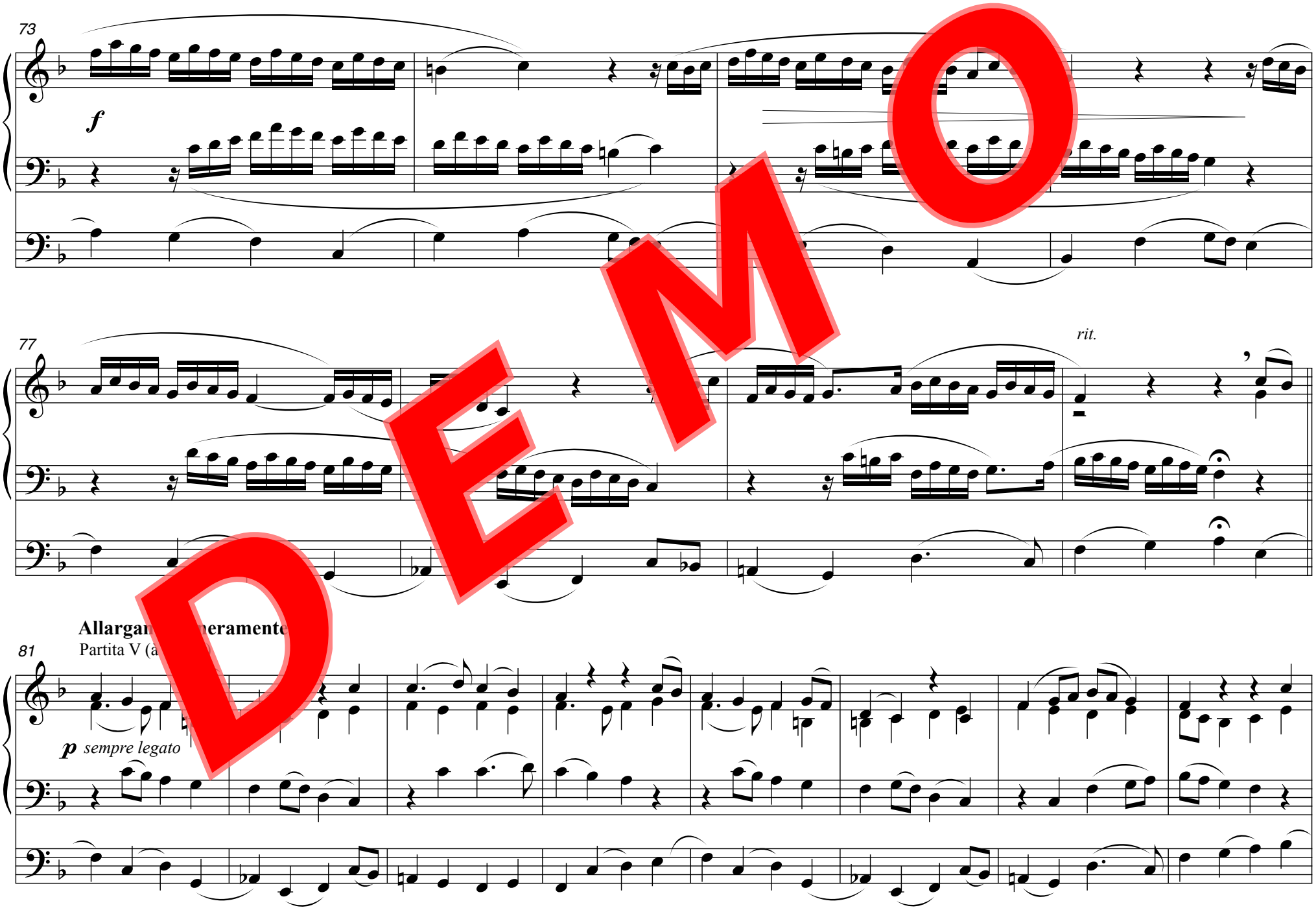
ISMN 979-0-2612-4322-3


40
47
54
f
DEMO

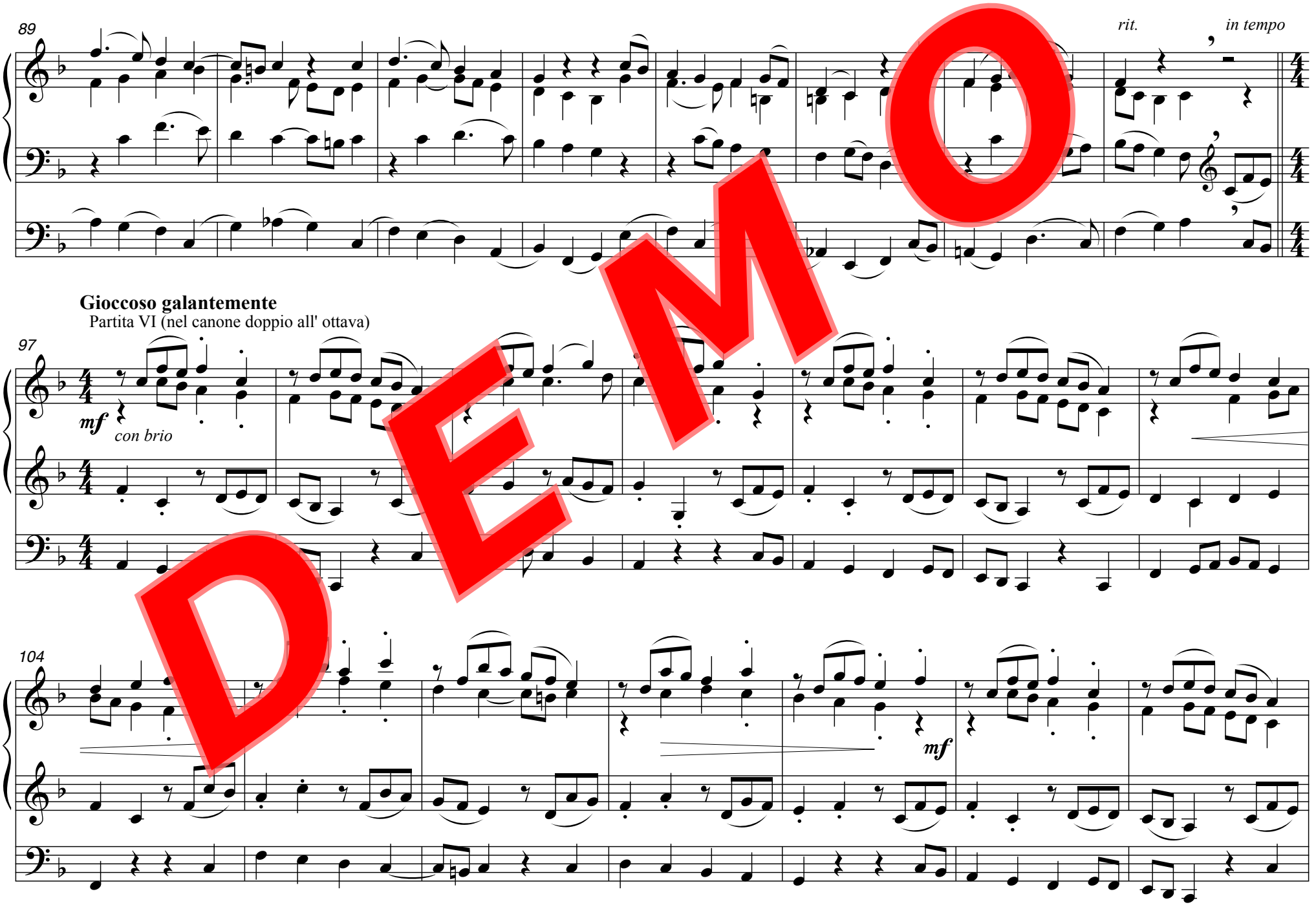


DEMO

ISMN 979-0-2612-4322-3

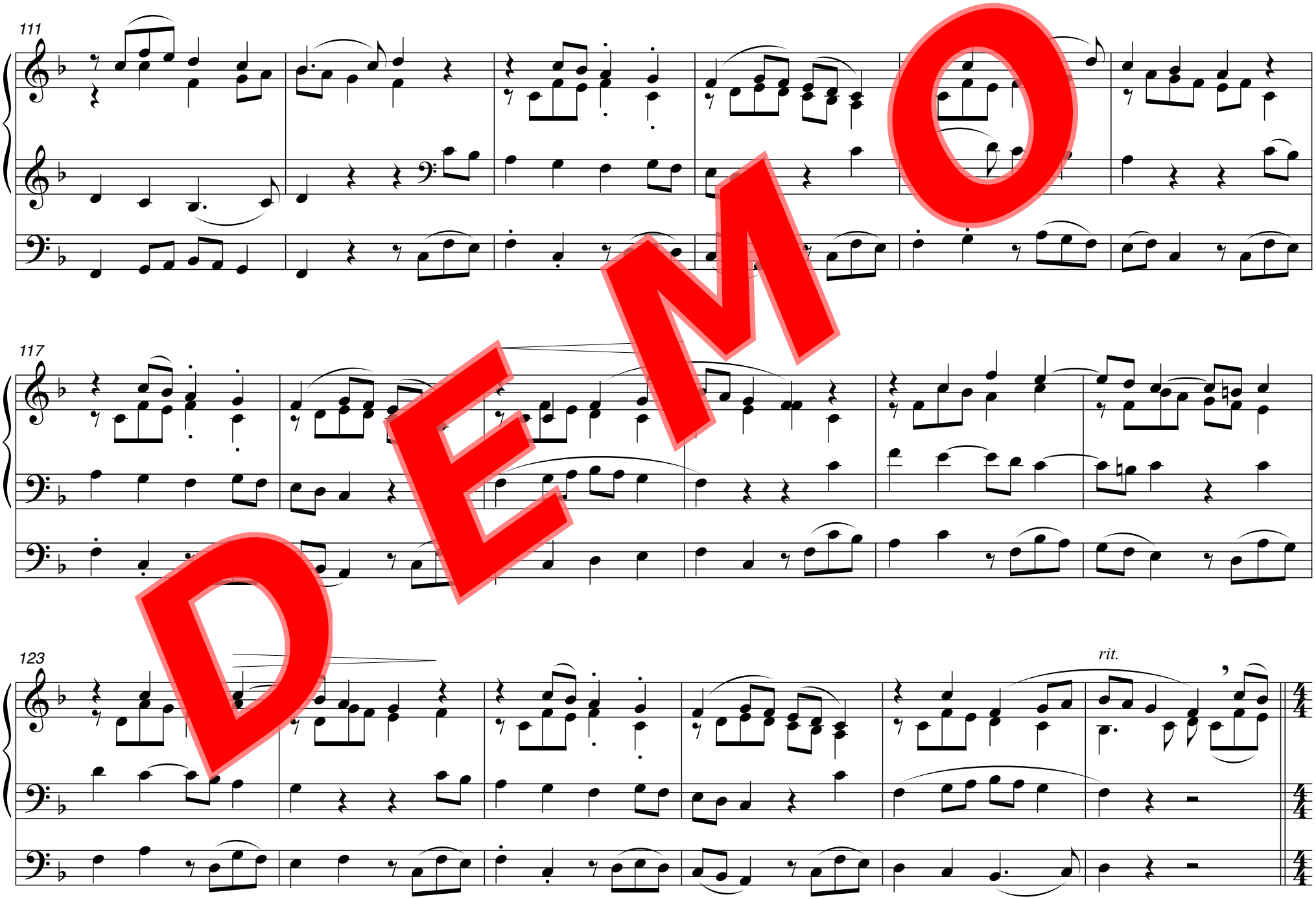


DEMO

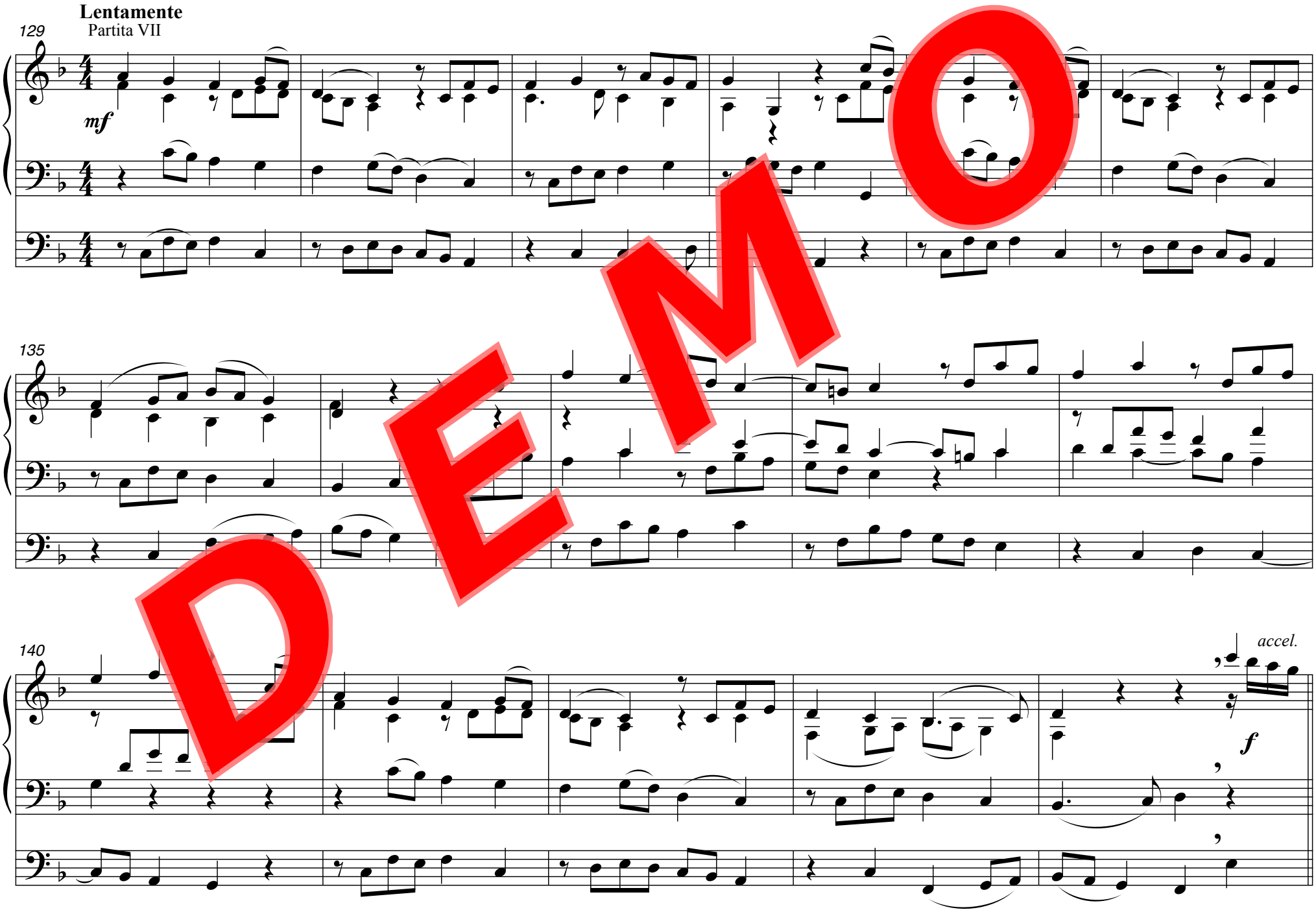


DEMO

ISMN 979-0-2612-4322-3



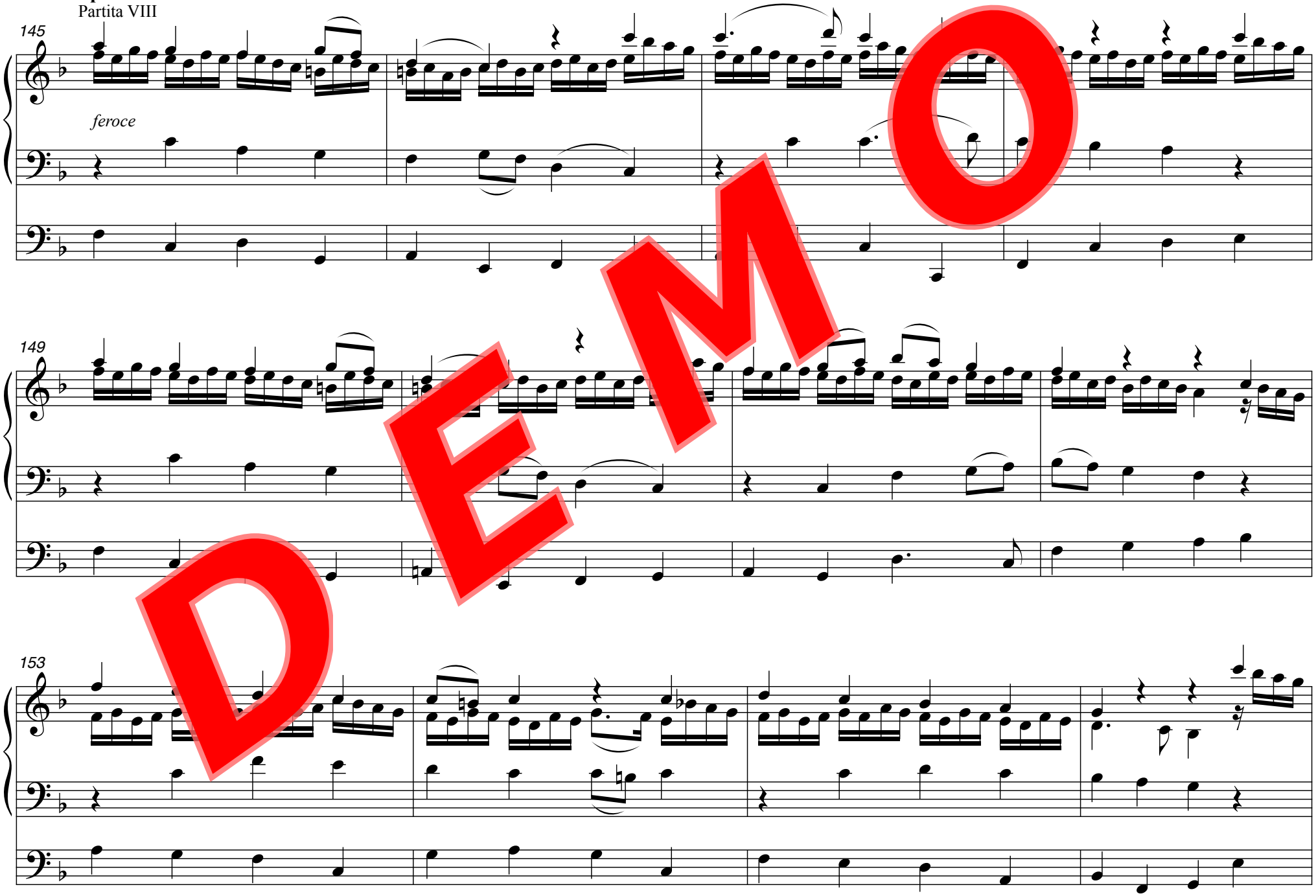
DEMO



DEMO

ISMN 979-0-2612-4322-3

Spirito rullante
Partita VIII



DEMO

157

Andantino con calore
Partita IX (canone per voci diverce)

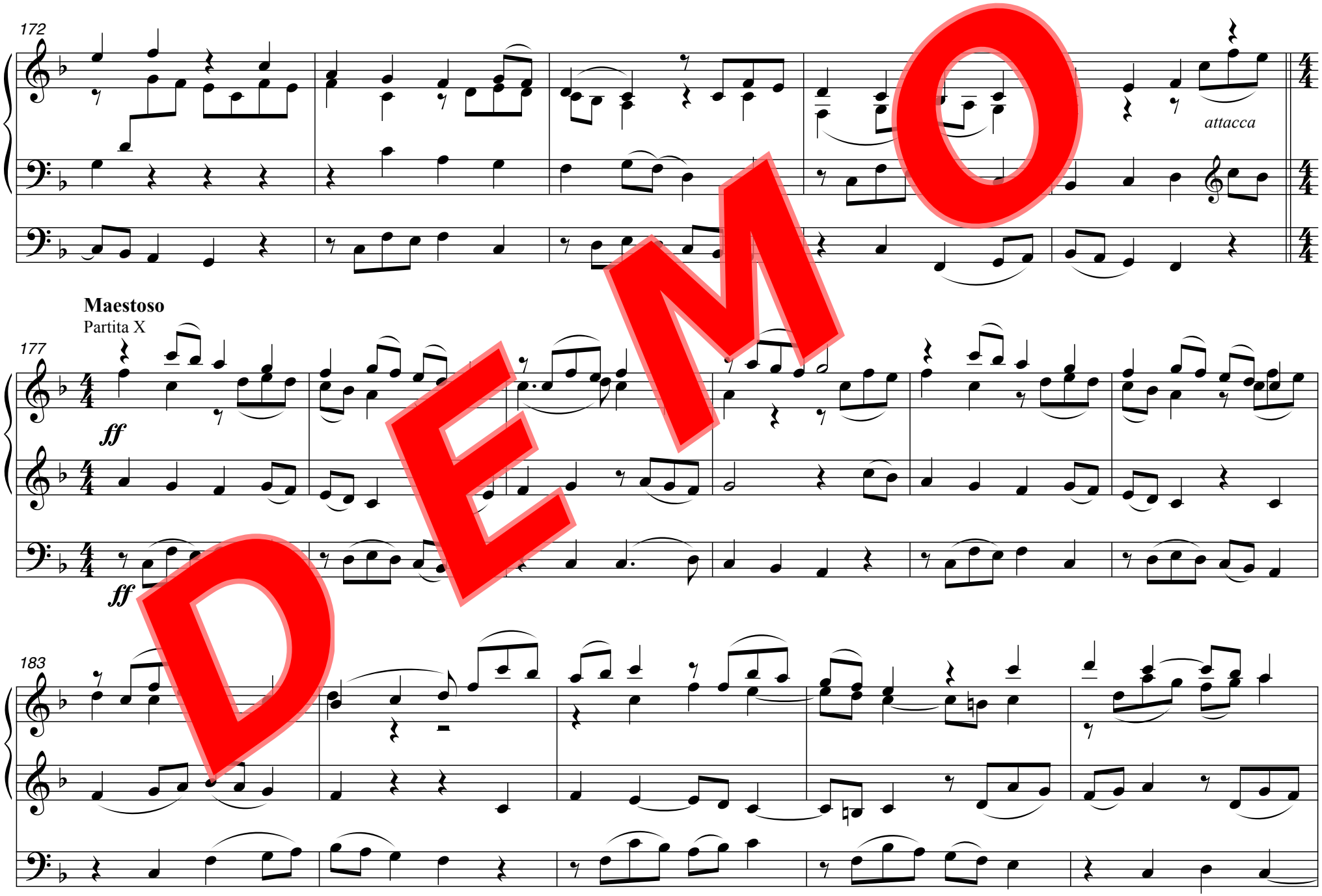
161

mp

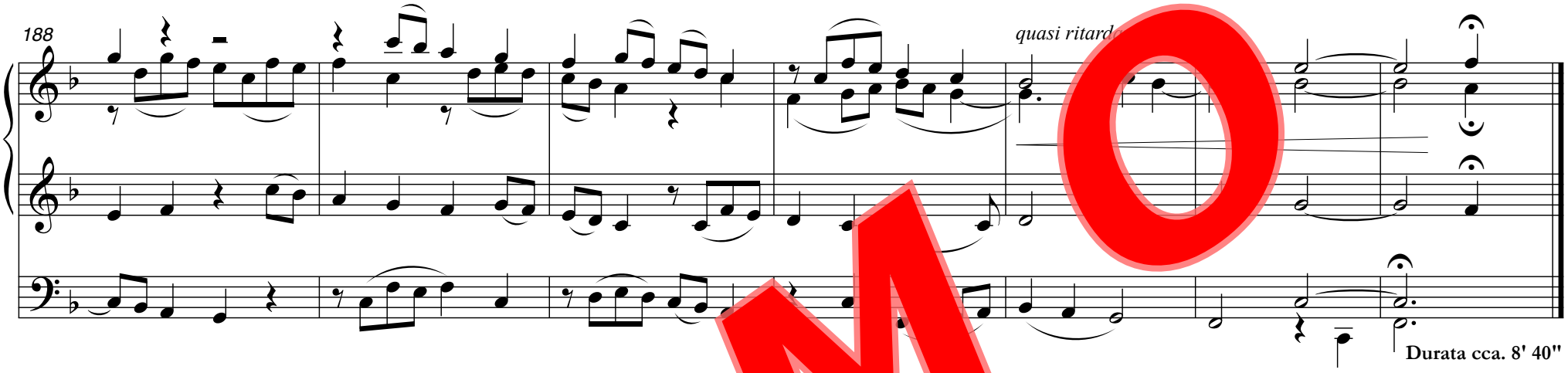
167

DEMO

ISMN 979-0-2612-4322-3



DEMO



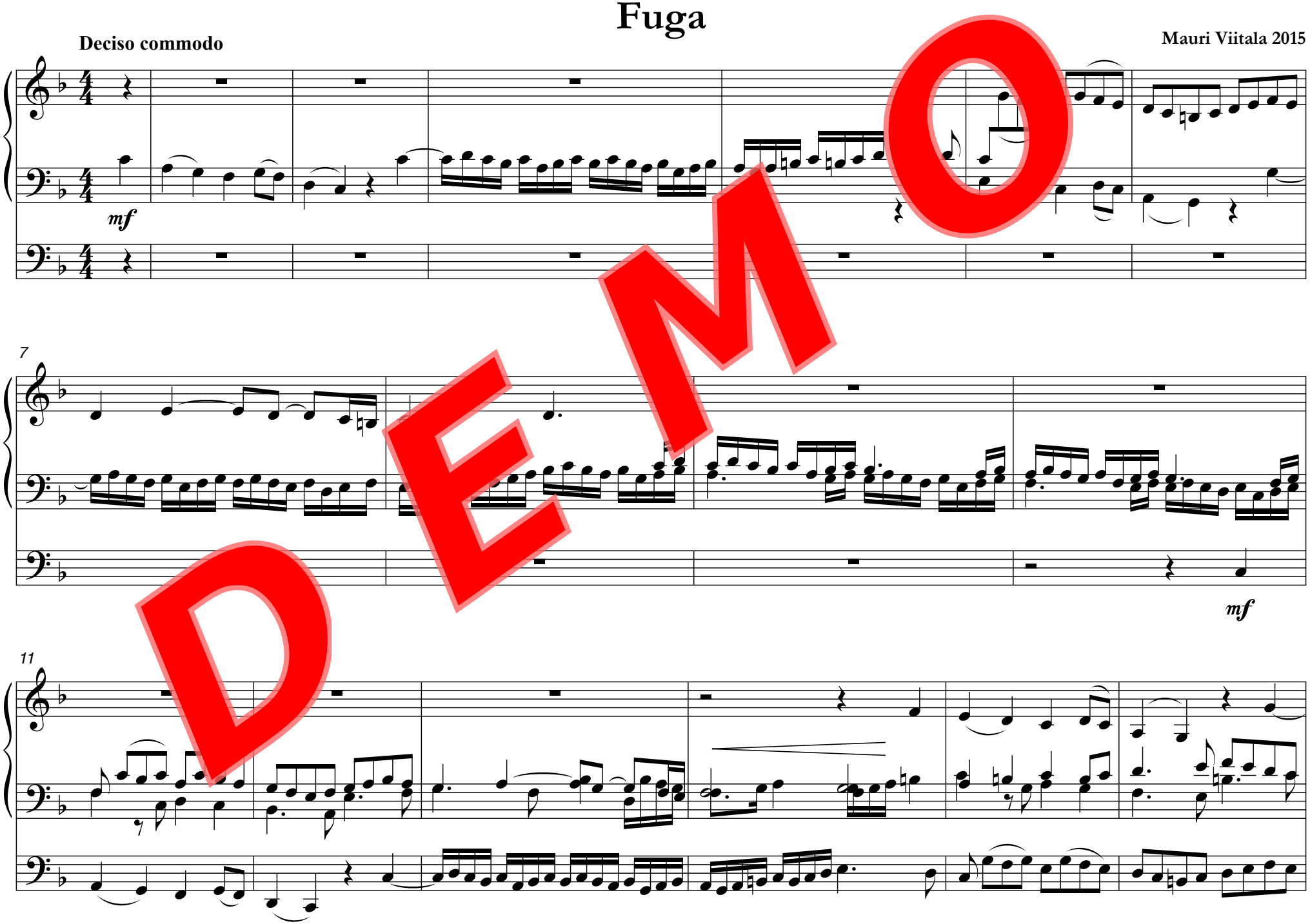
DEMO

ISMN 979-0-2612-4322-3

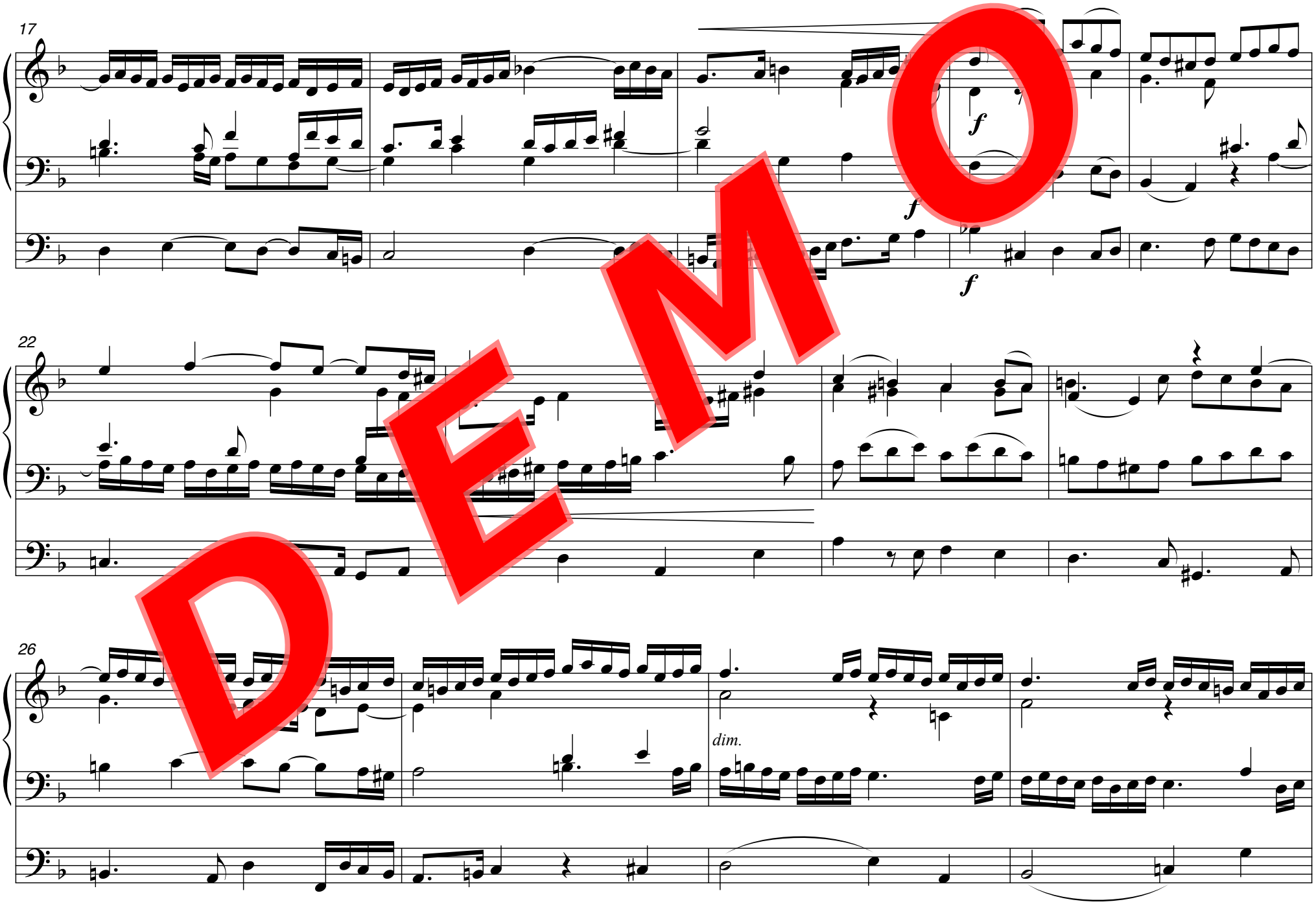
Fuga

Deciso commodo

Mauri Viitala 2015

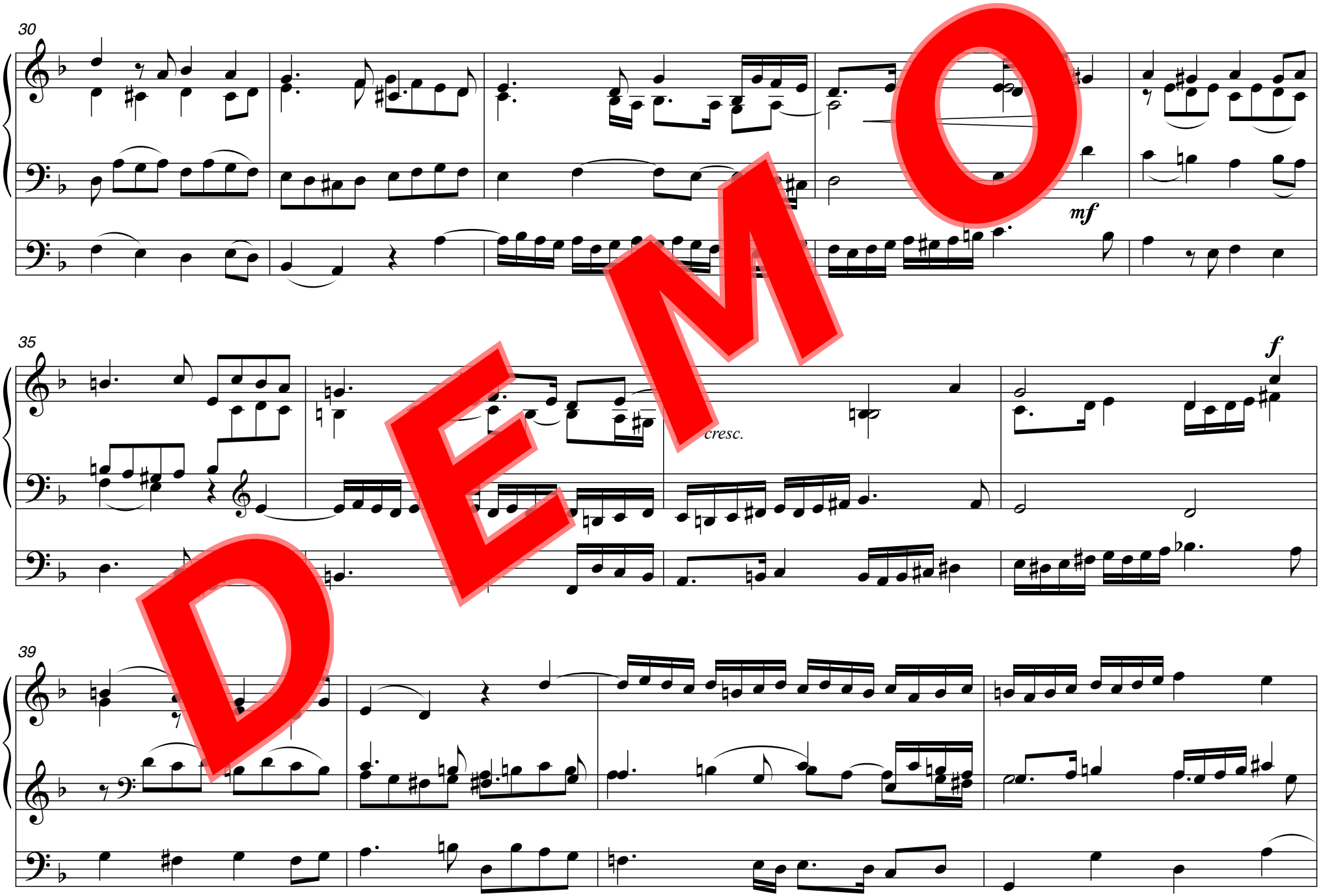


DEMO

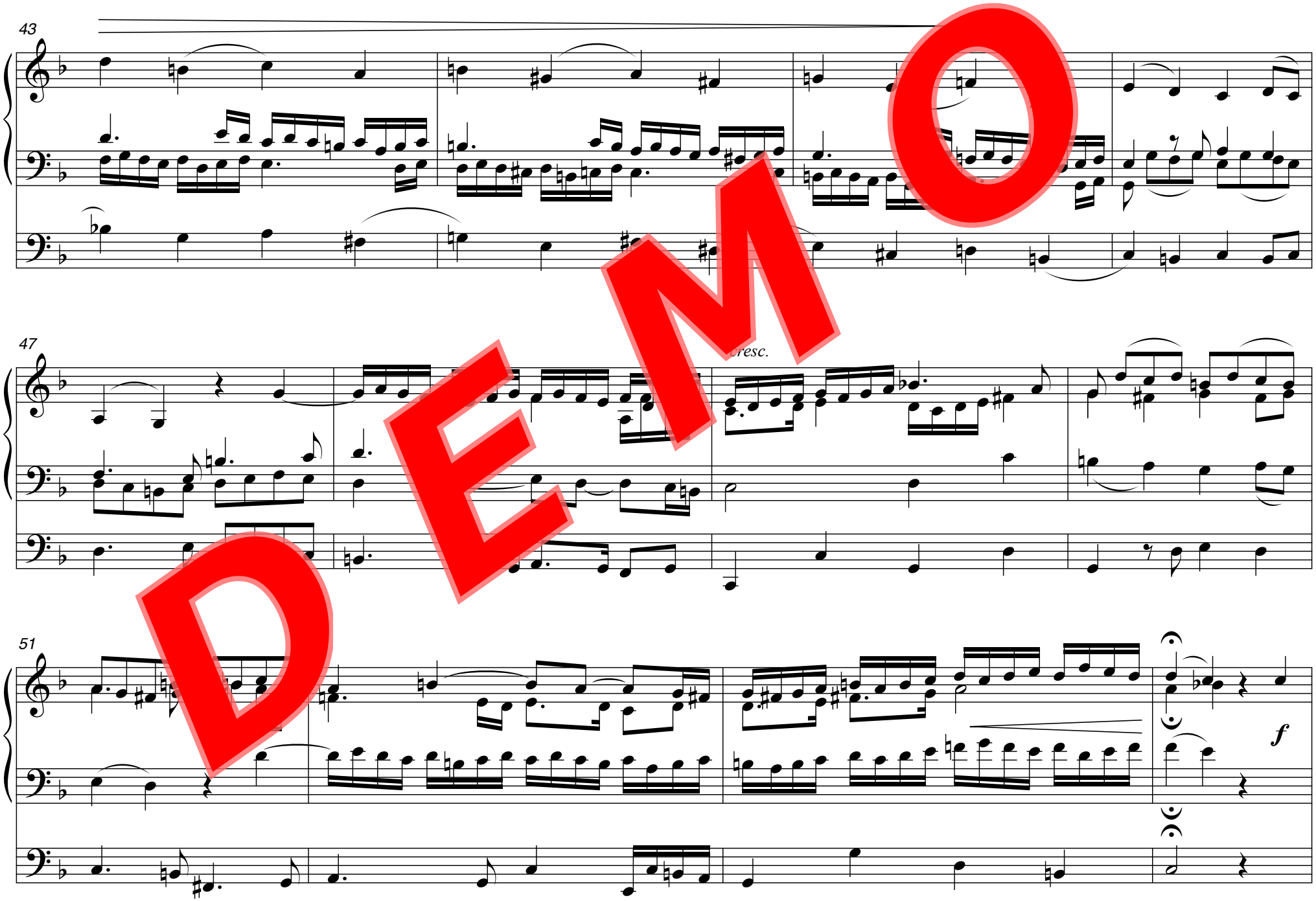


DEMO

ISMN 979-0-2612-4322-3

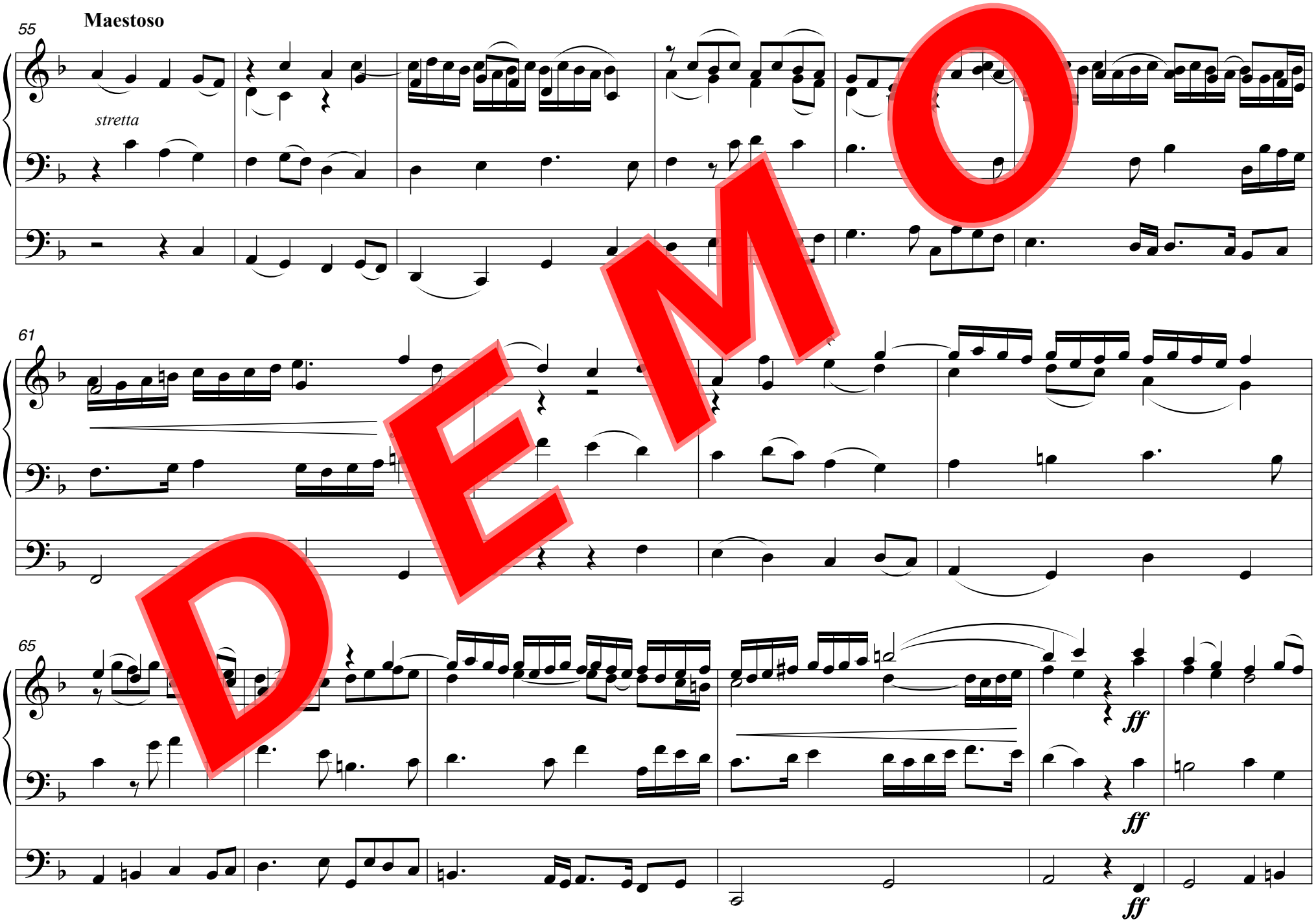


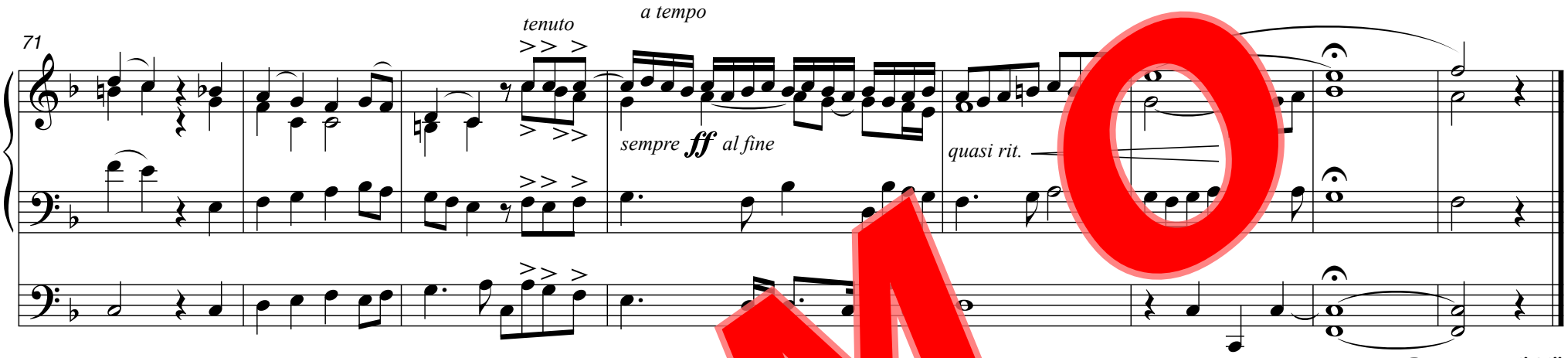
DEMO



DEMO

ISMN 979-0-2612-4322-3


Maestoso
55
stretta
61
65
ff
ff
ff
DEMO



Durata cca. 5' 15"

DEMO

ISMN 979-0-2612-4322-3

DEMO

Mårte[illegible]ssen

A[illegible]t Of My Heritage

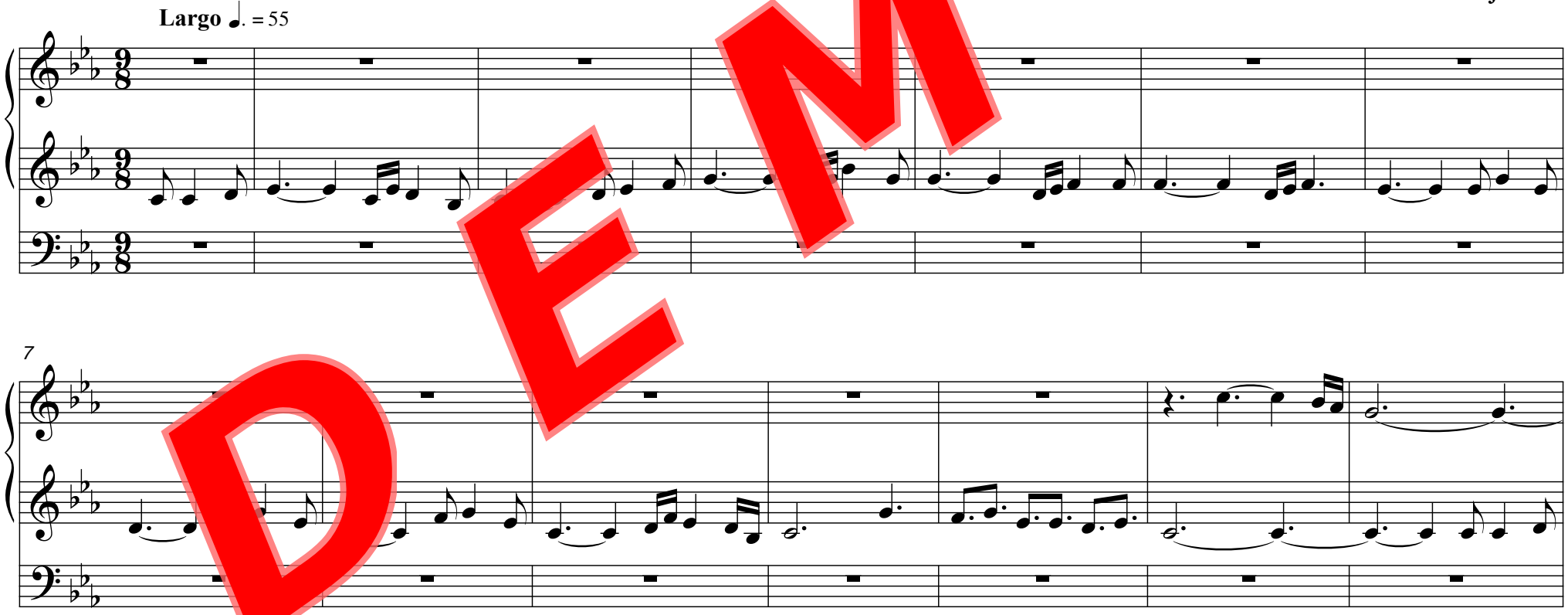
DEMO

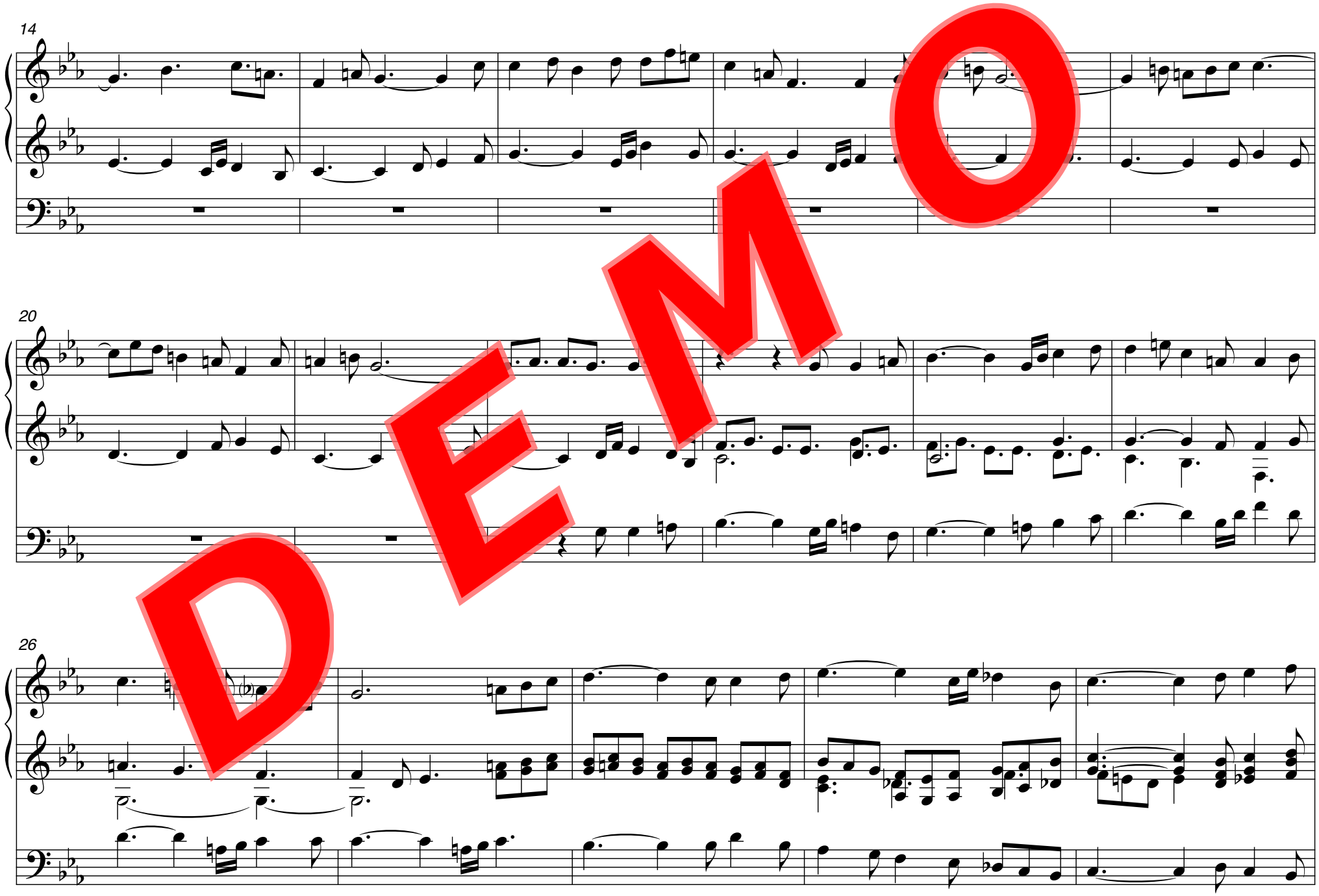
Commissioned by and dedicated to Dr. James D. Hicks

A Part Of My Heritage

DEMO

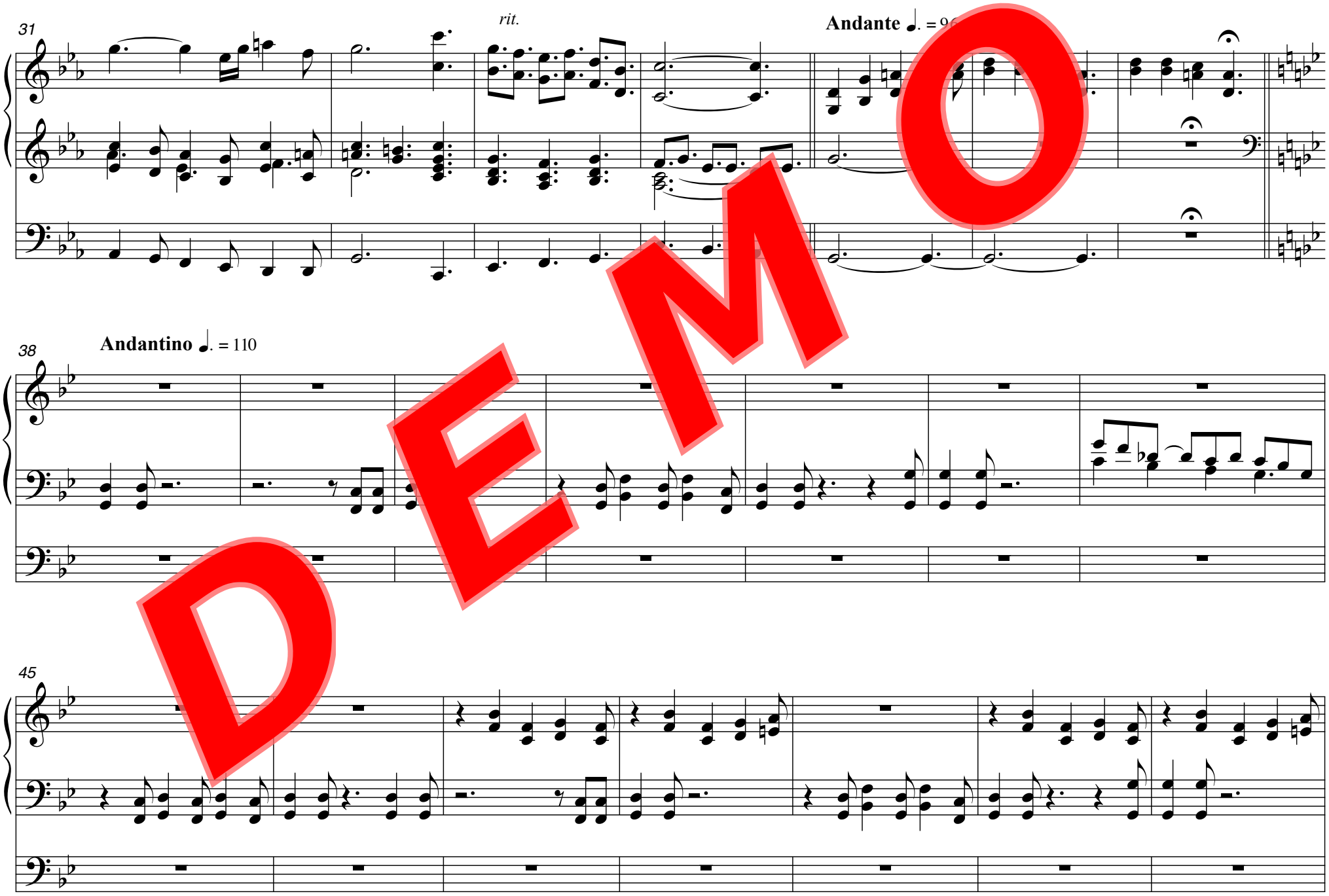
Mårten Jansson



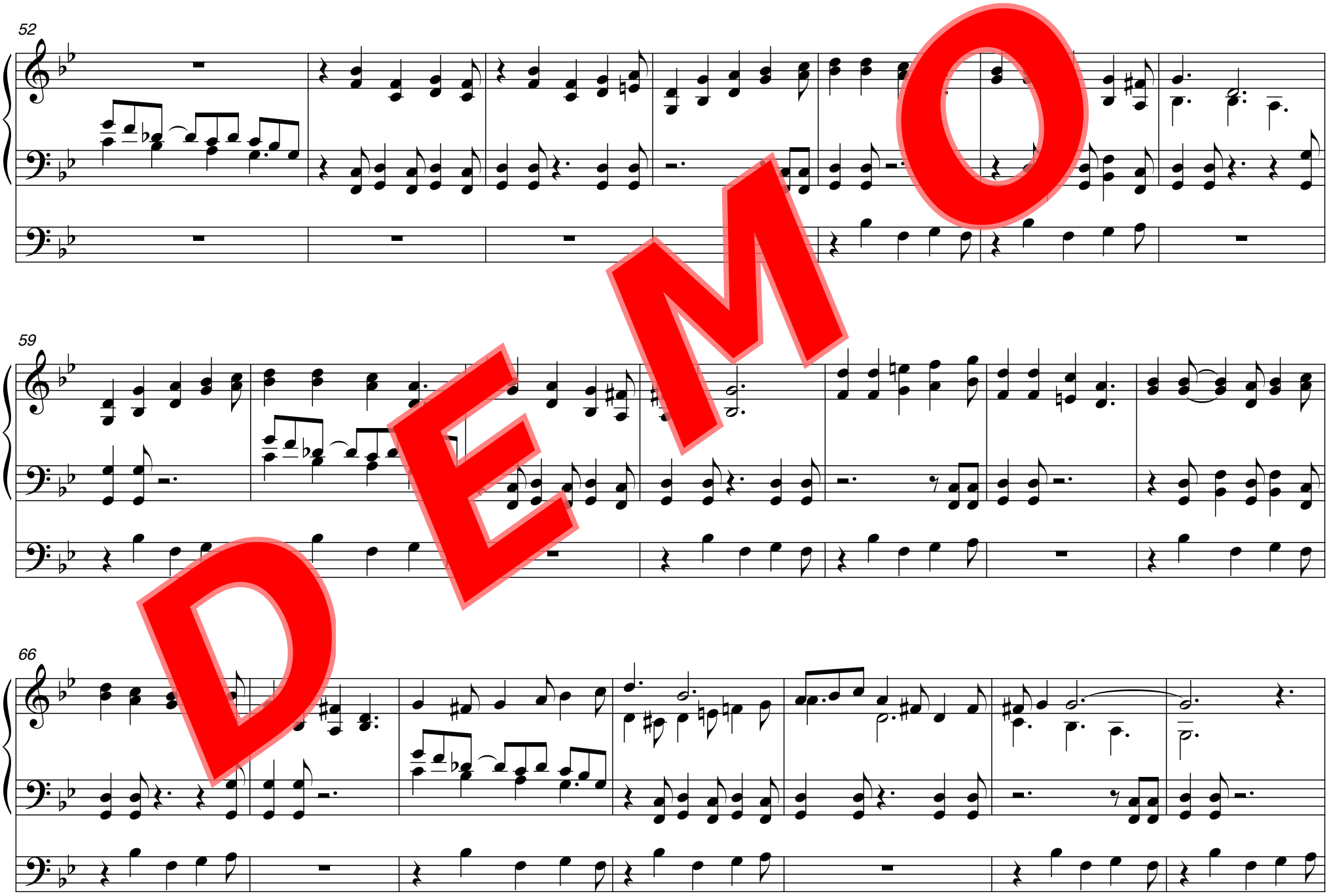


DEMO

ISMN 979-0-2612-4322-3

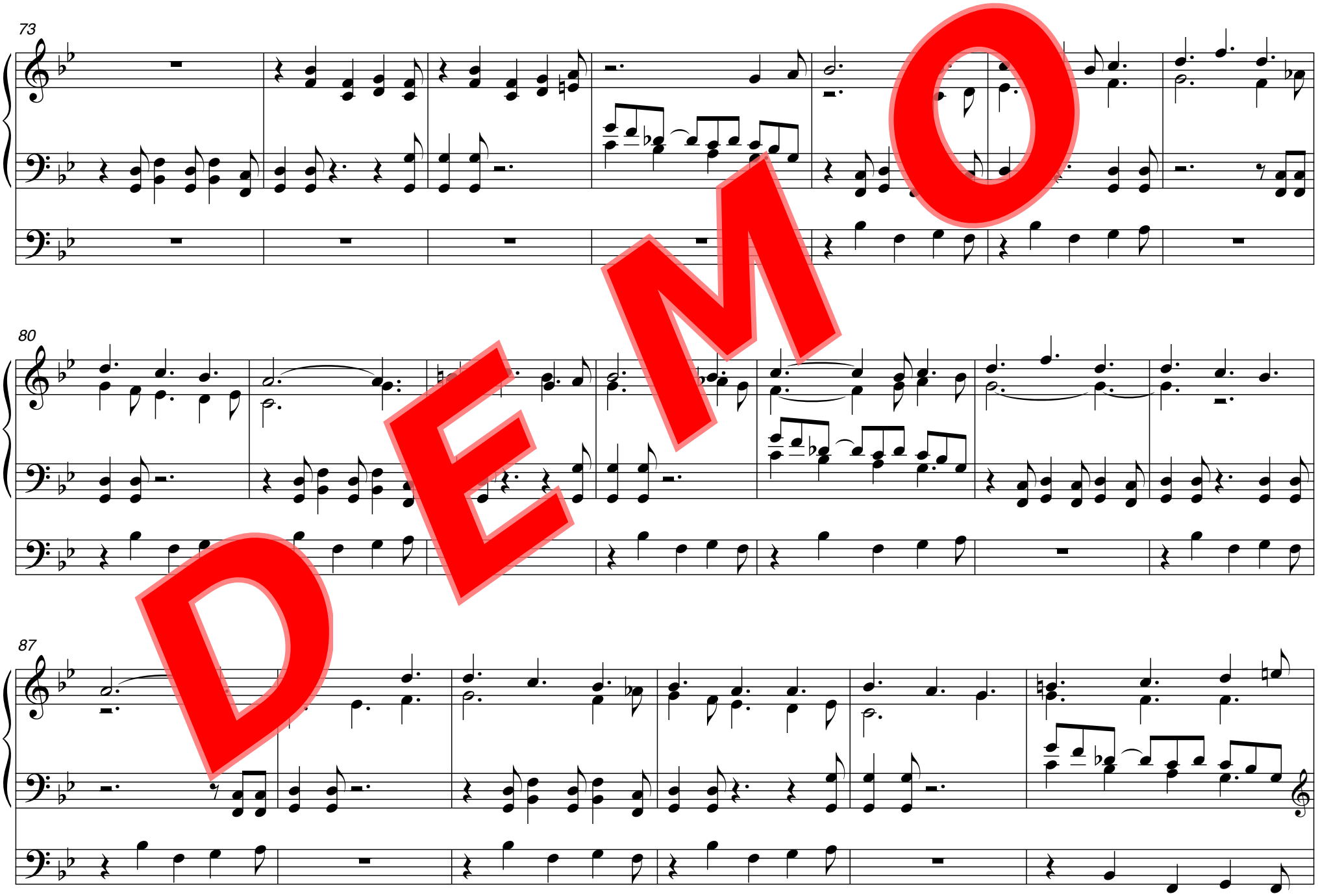


DEMO



DEMO

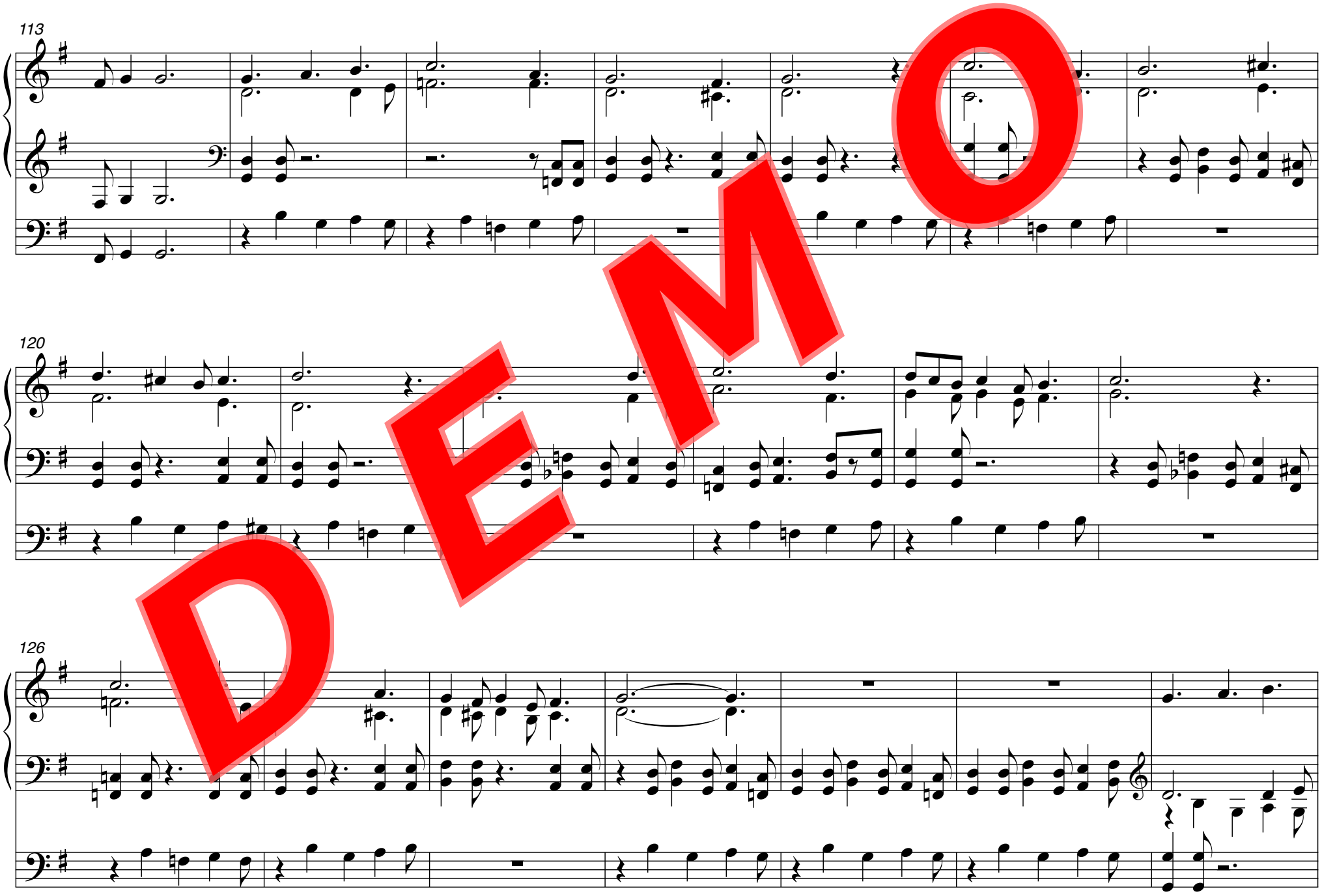
ISMN 979-0-2612-4322-3

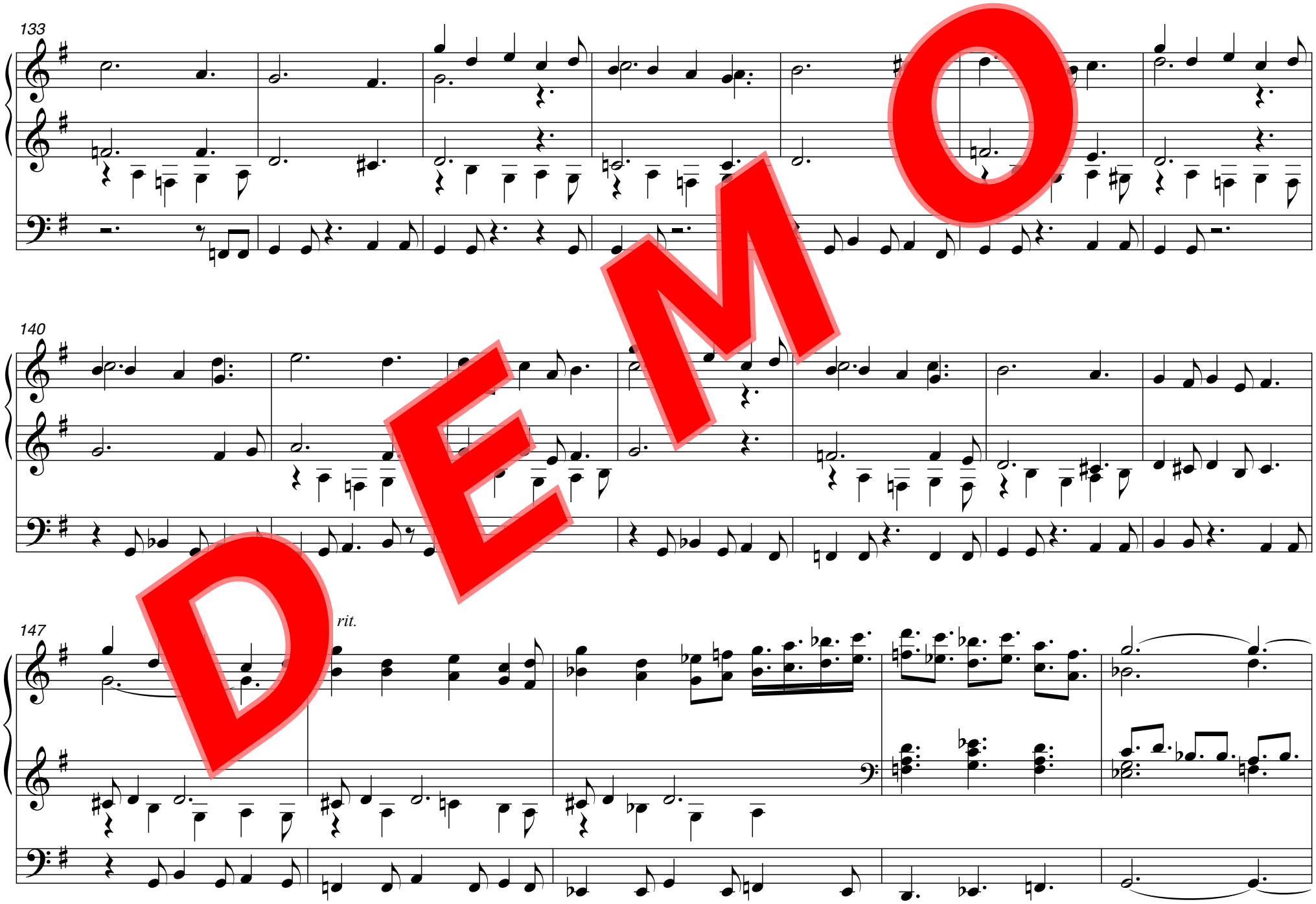


DEMO

DEMO

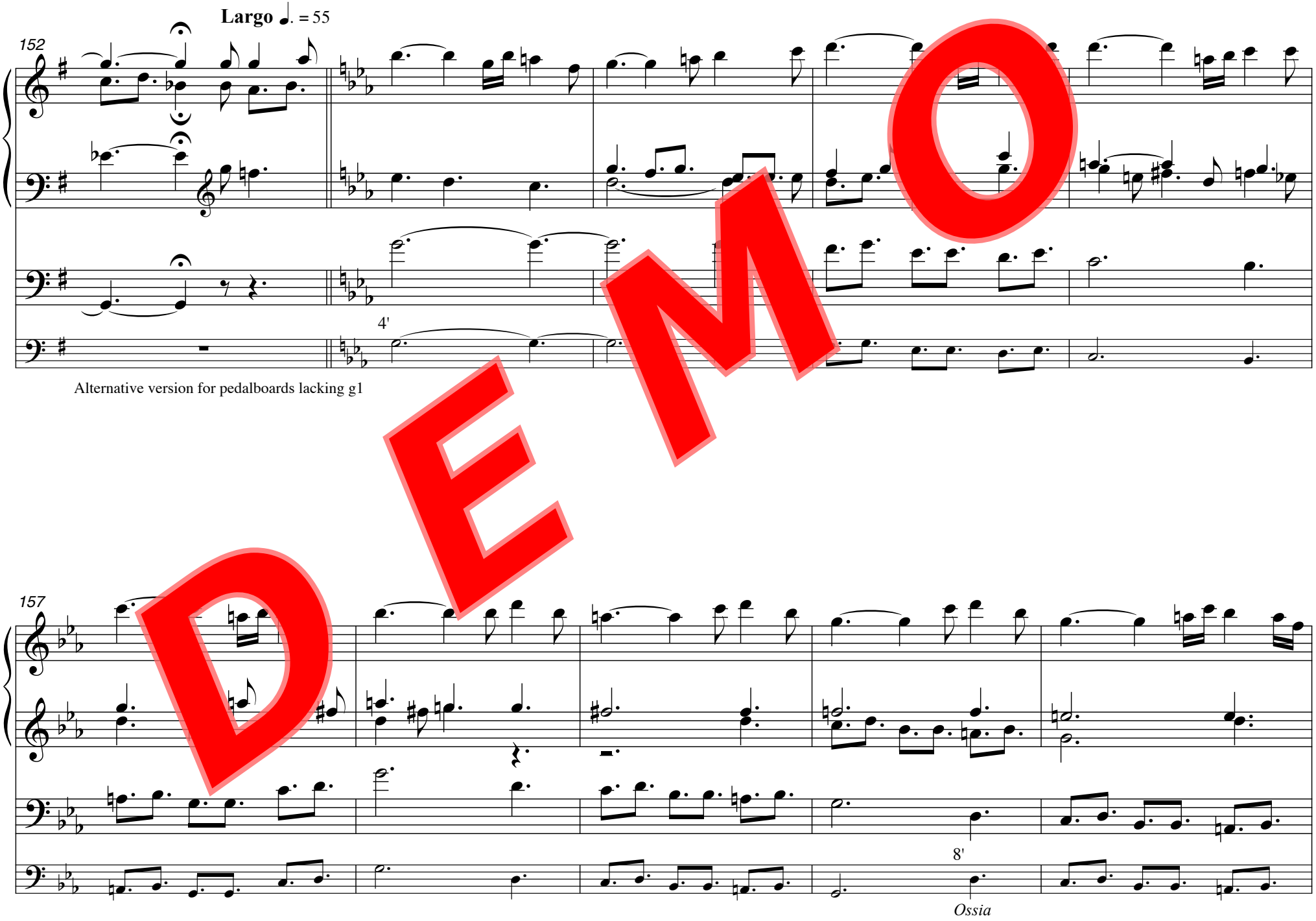
ISMN 979-0-2612-4322-3


113
120
126
DEMO

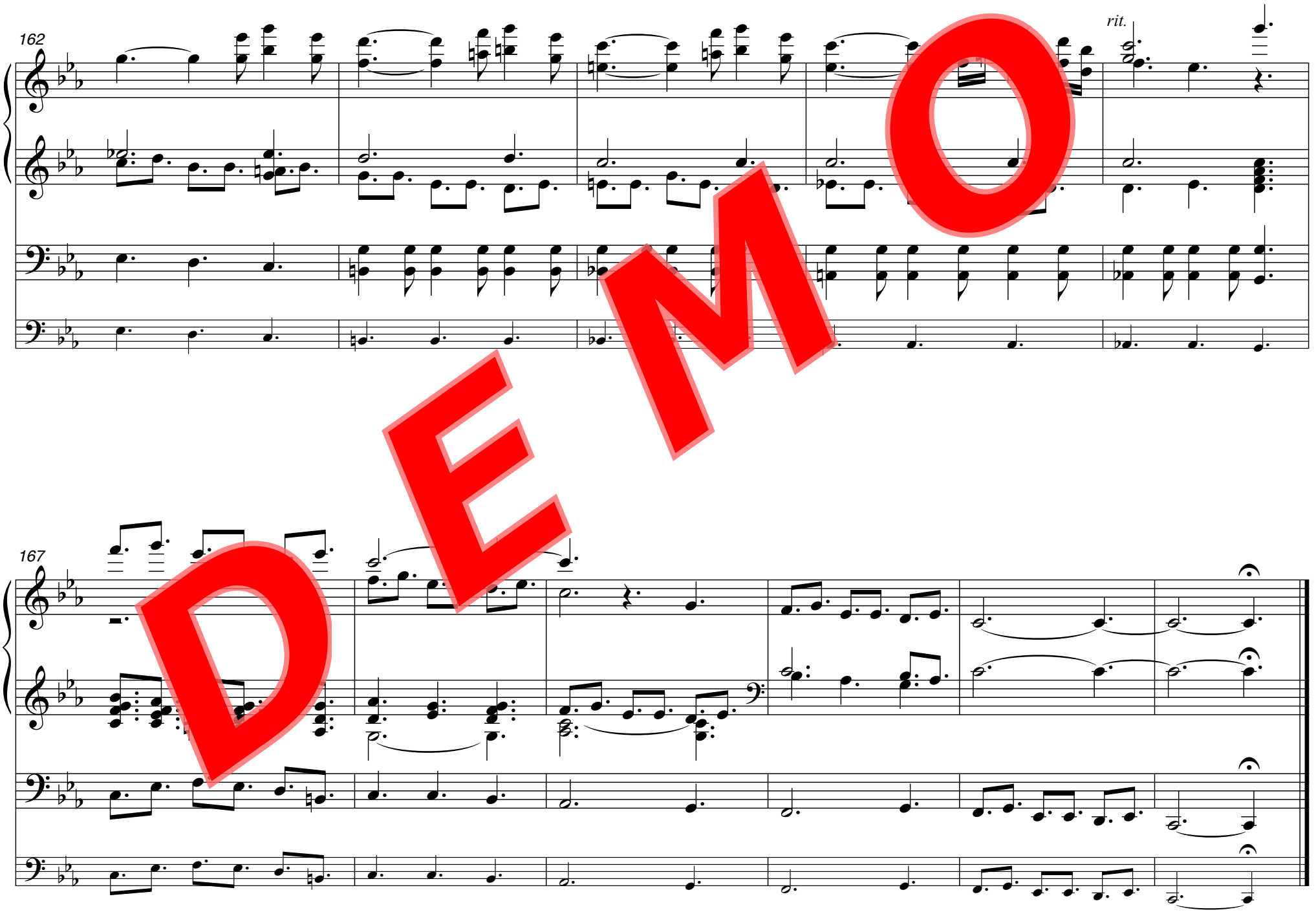


DEMO

ISMN 979-0-2612-4322-3


Largo ♩. = 55
152
4'
Alternative version for pedalboards lacking g1
157
8'
Ossia

DEMO



DEMO

Uppsala in January 2012

ISMN 979-0-2612-4322-3

DEMO

Mårten Jansson

(Adaptation and arrangement)

Ein feste Burg ist unser Gott

DEMO

DEMO

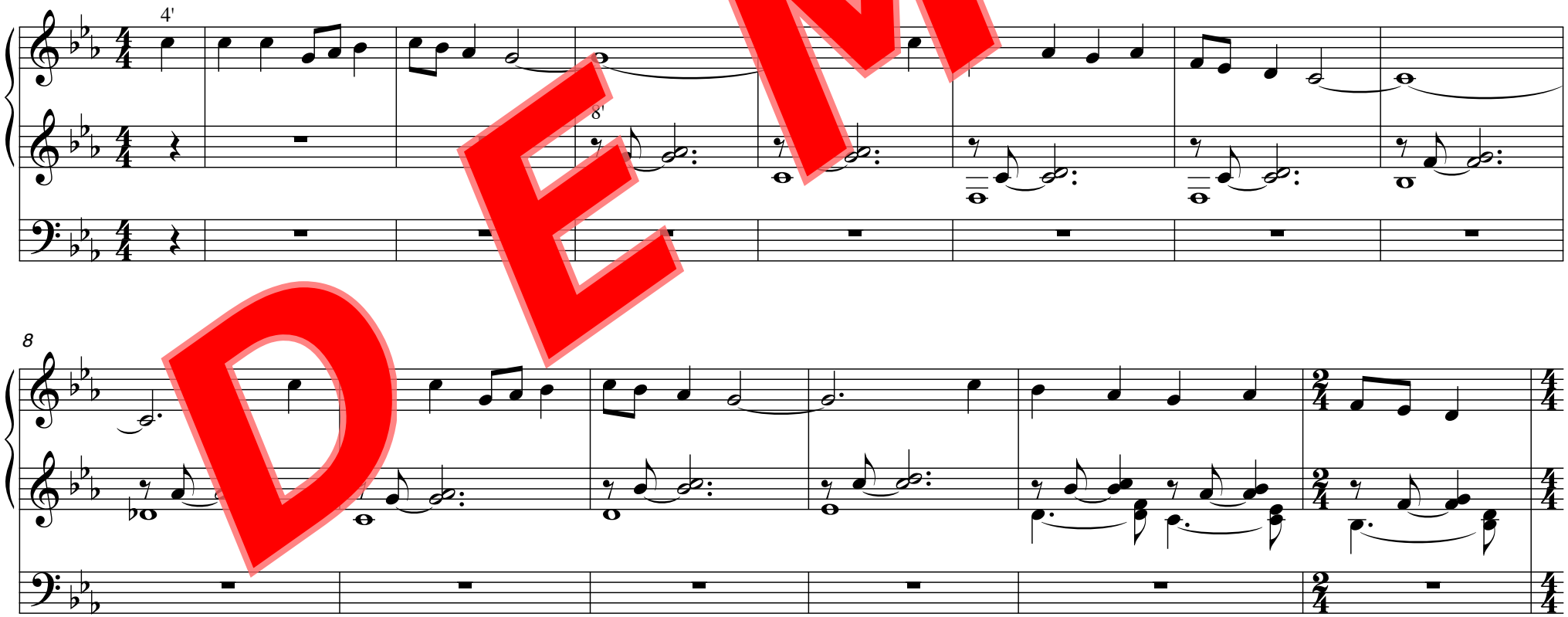
Commissioned by and with gratitude dedicated to Dr. James D. Hicks

Ein feste Burg ist unser Go

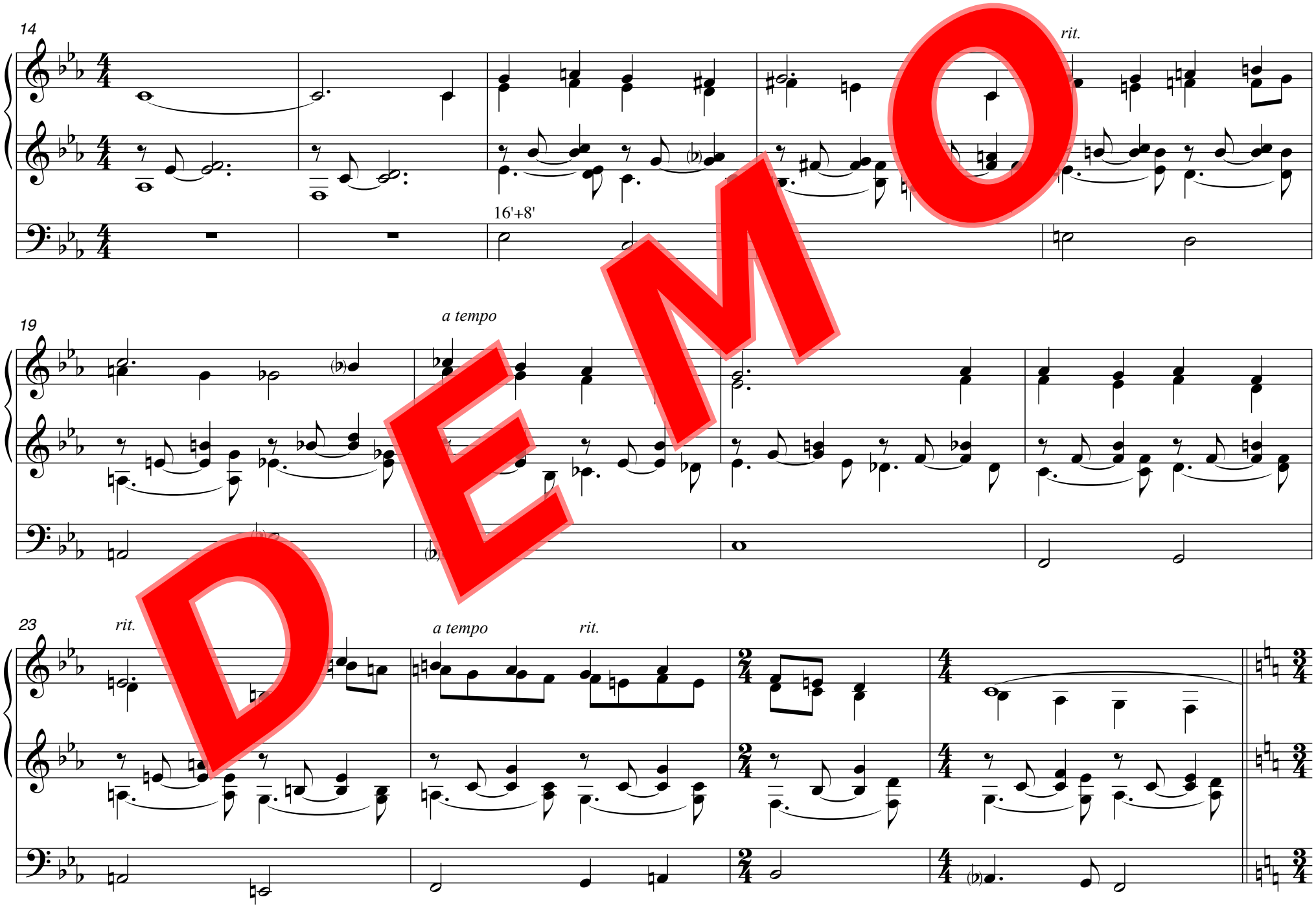
DEMO

Music: Martin Luther
Adaptation and arrangment: Mårten Jansson

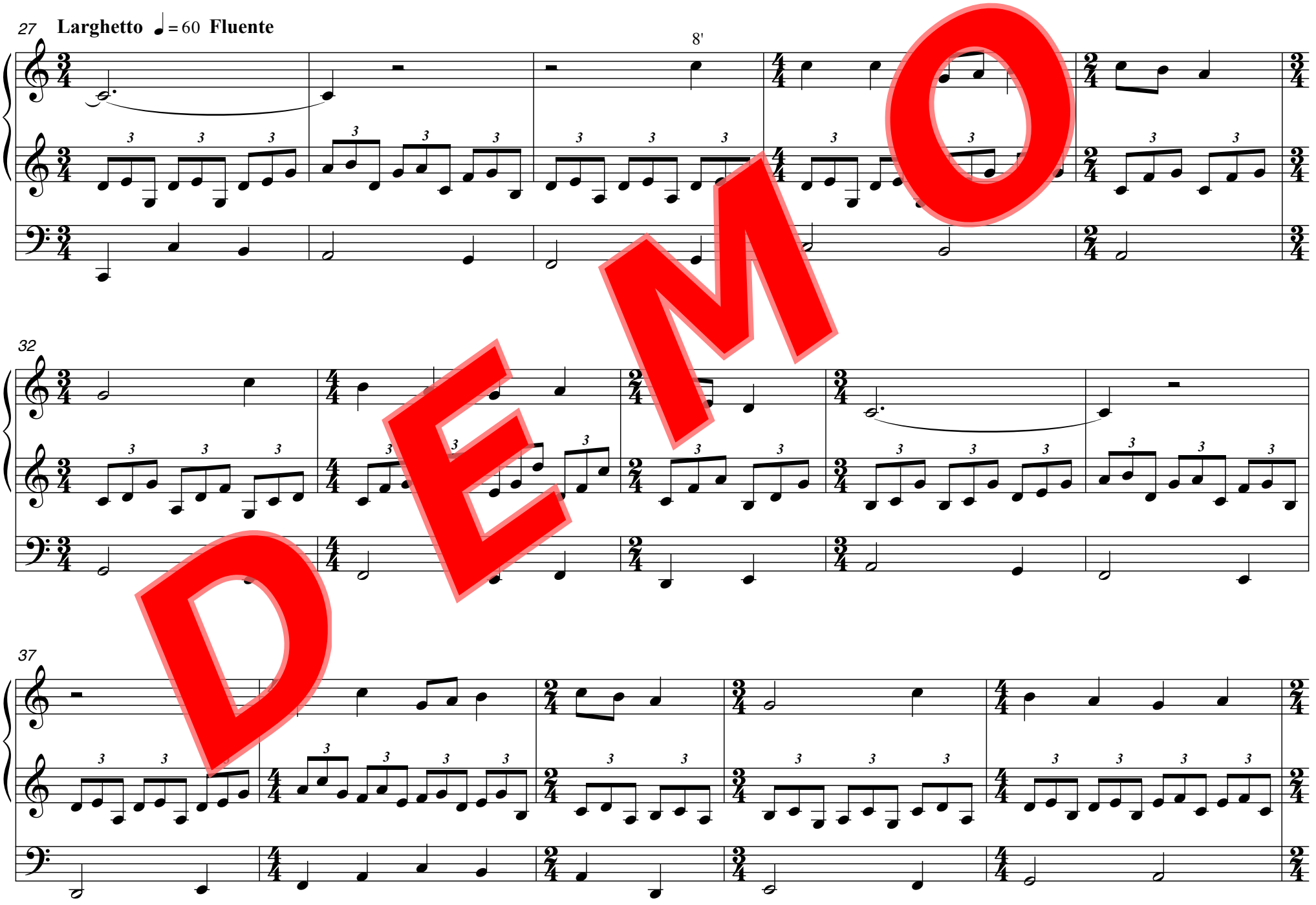
Largo ♩ = 50 **Misterioso e Rubato**



ISMN 979-0-2612-4322-3

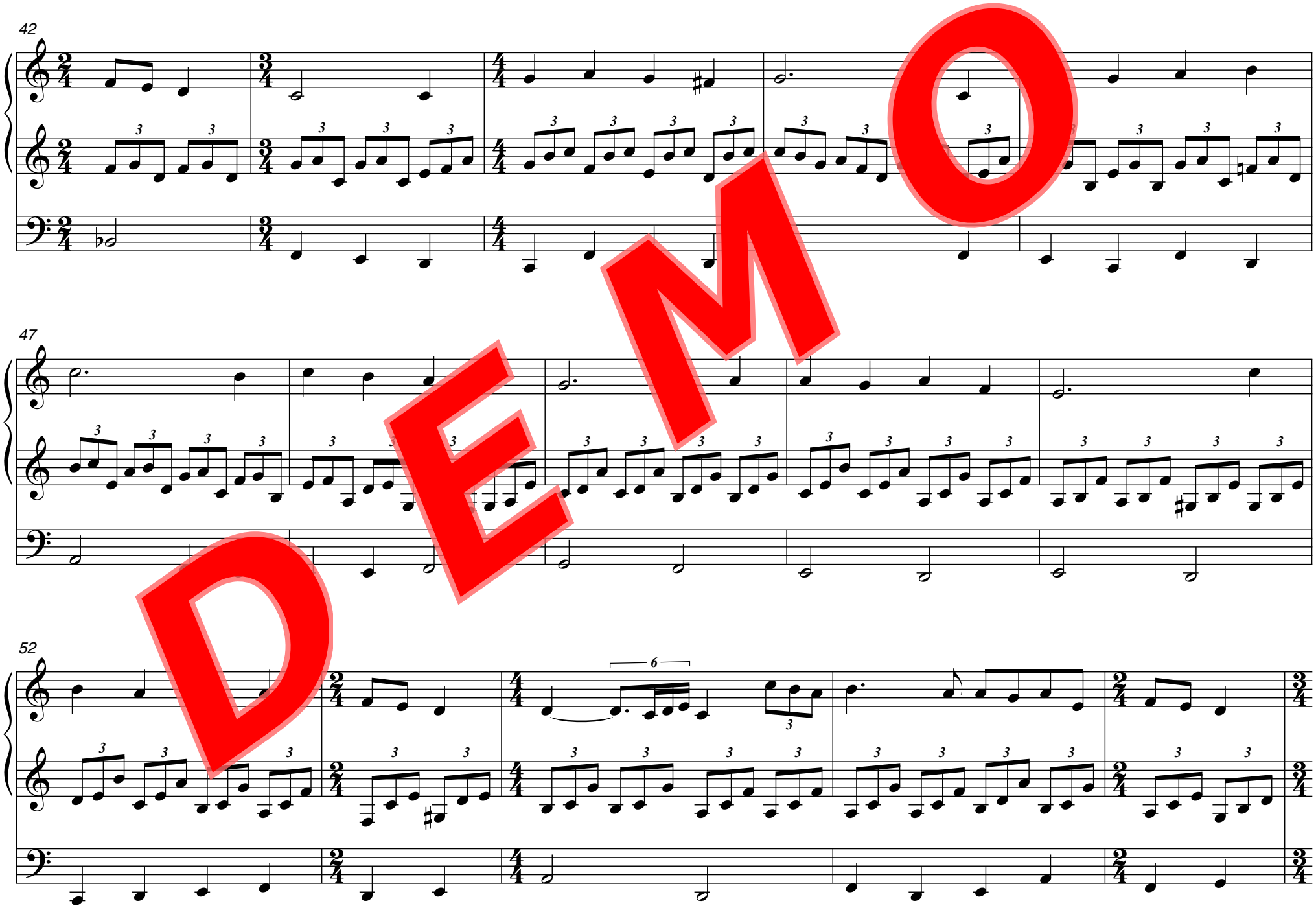


DEMO

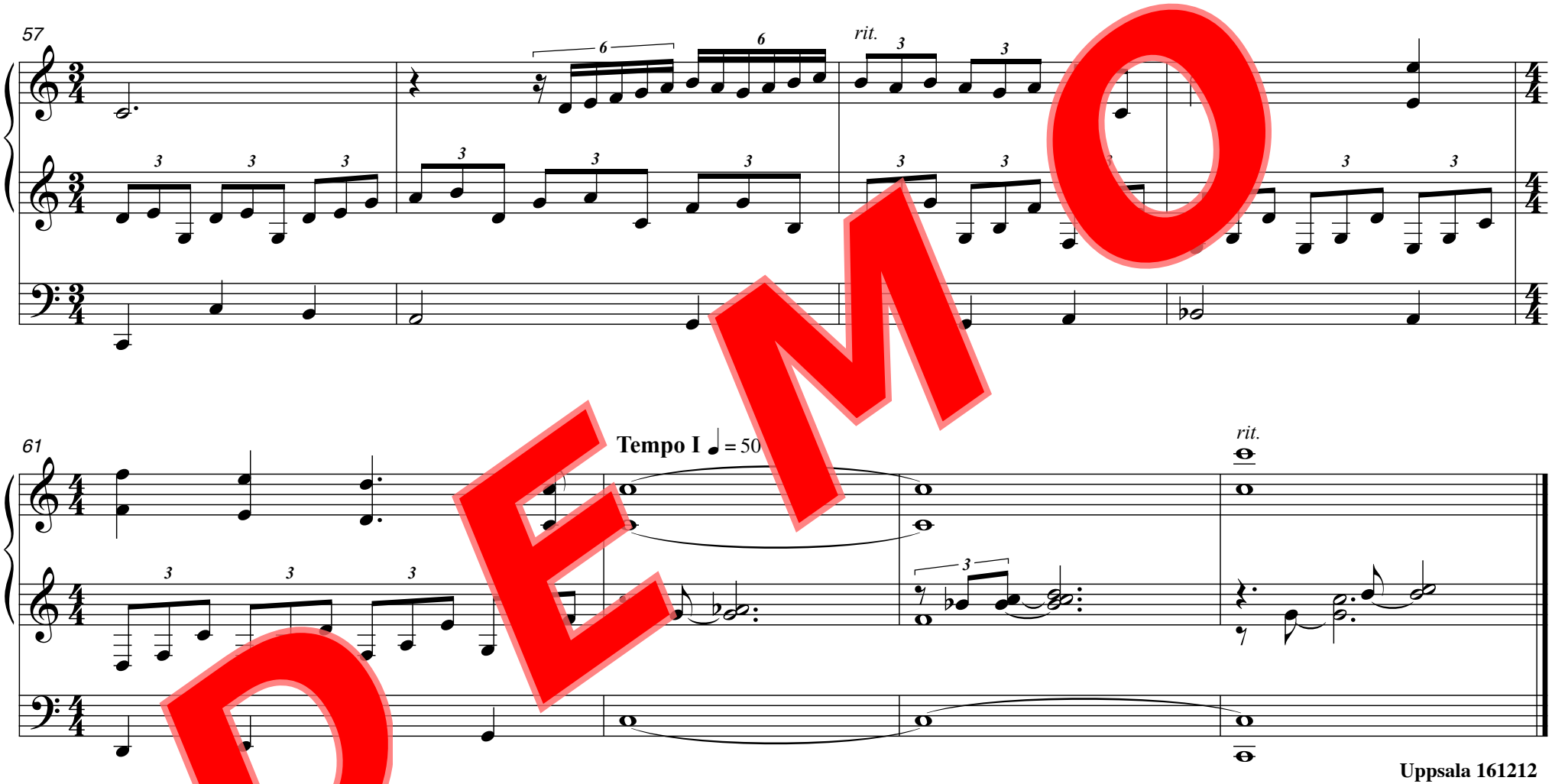


DEMO

ISMN 979-0-2612-4322-3



DEMO



DEMO

ISMN 979-0-2612-4322-3

DEMO

Sven-Ingvart Mårtelsen

Summer Fantasy

(Sommerfantasi)

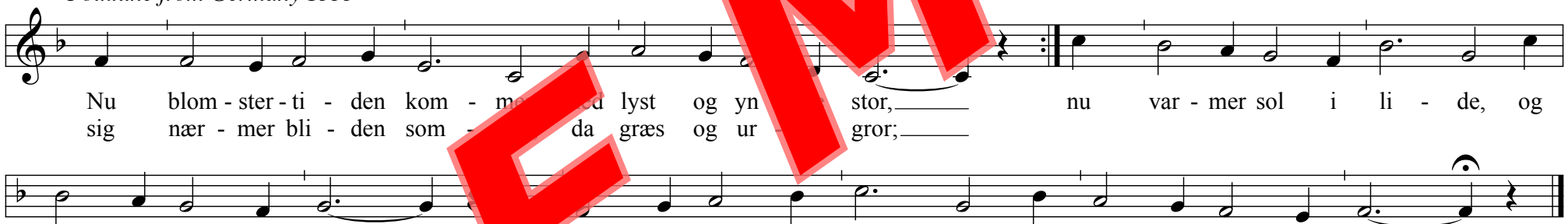
DEMO

DEMO

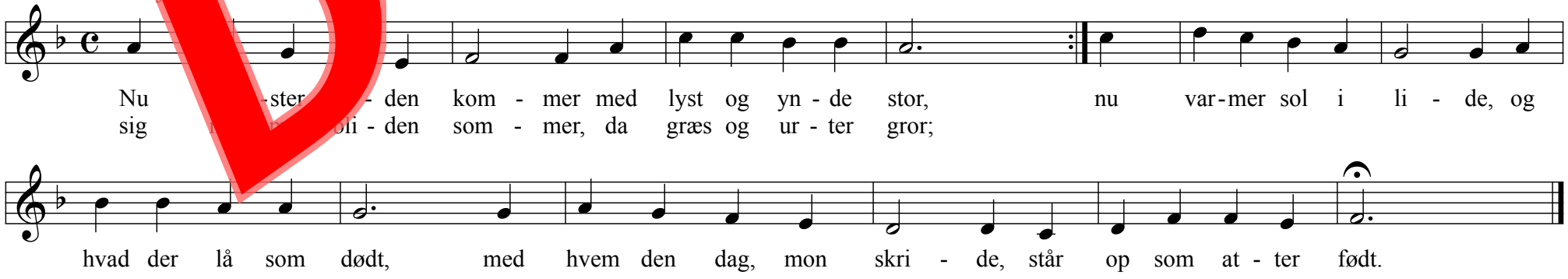
Summer Fantasy
(Sommerfantasi)

Based on two different tunes f[illegible]ame hymn

Folktune from Germany 1535



Folktune [illegible]weden 16[illegible]



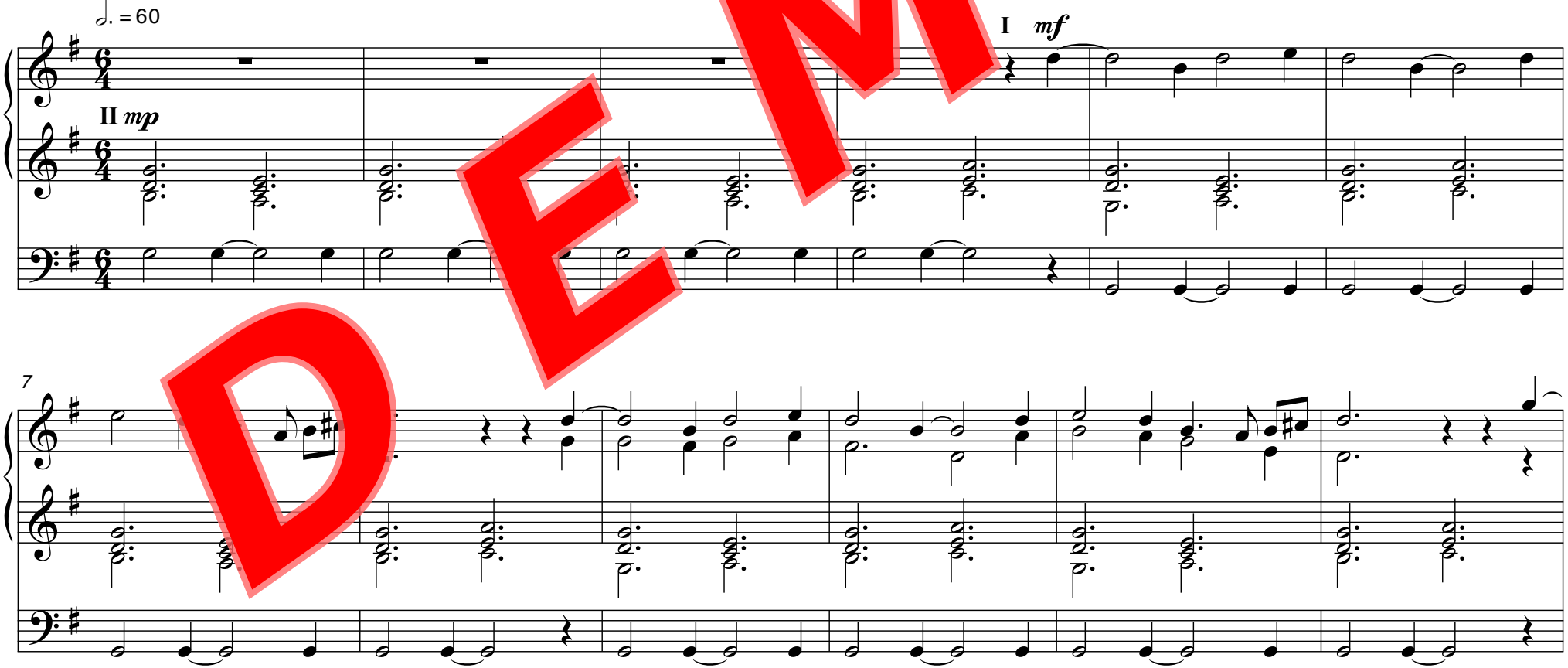
DEMO

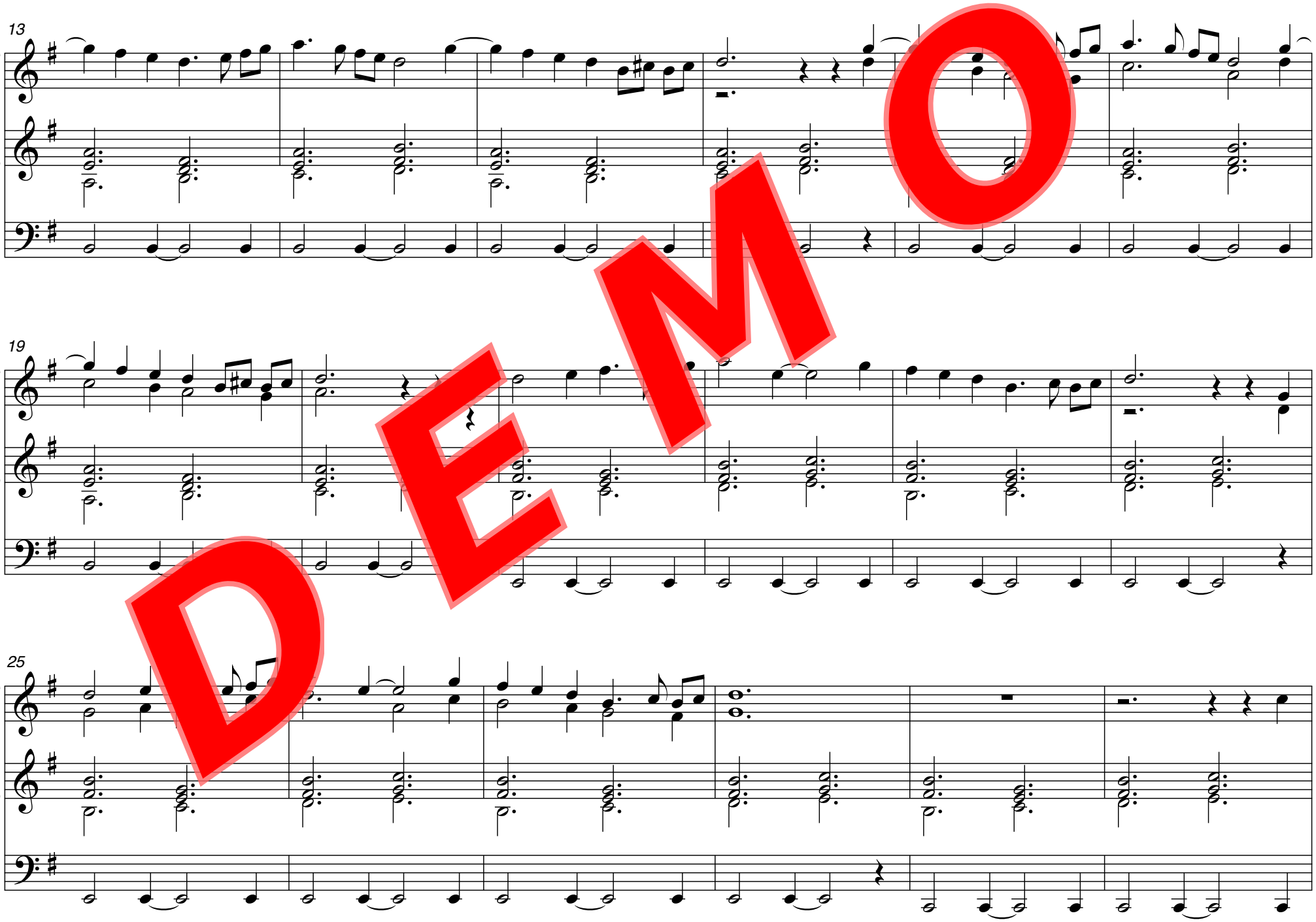
ISMN 979-0-2612-4322-3

Summer Fantasy

DEMO

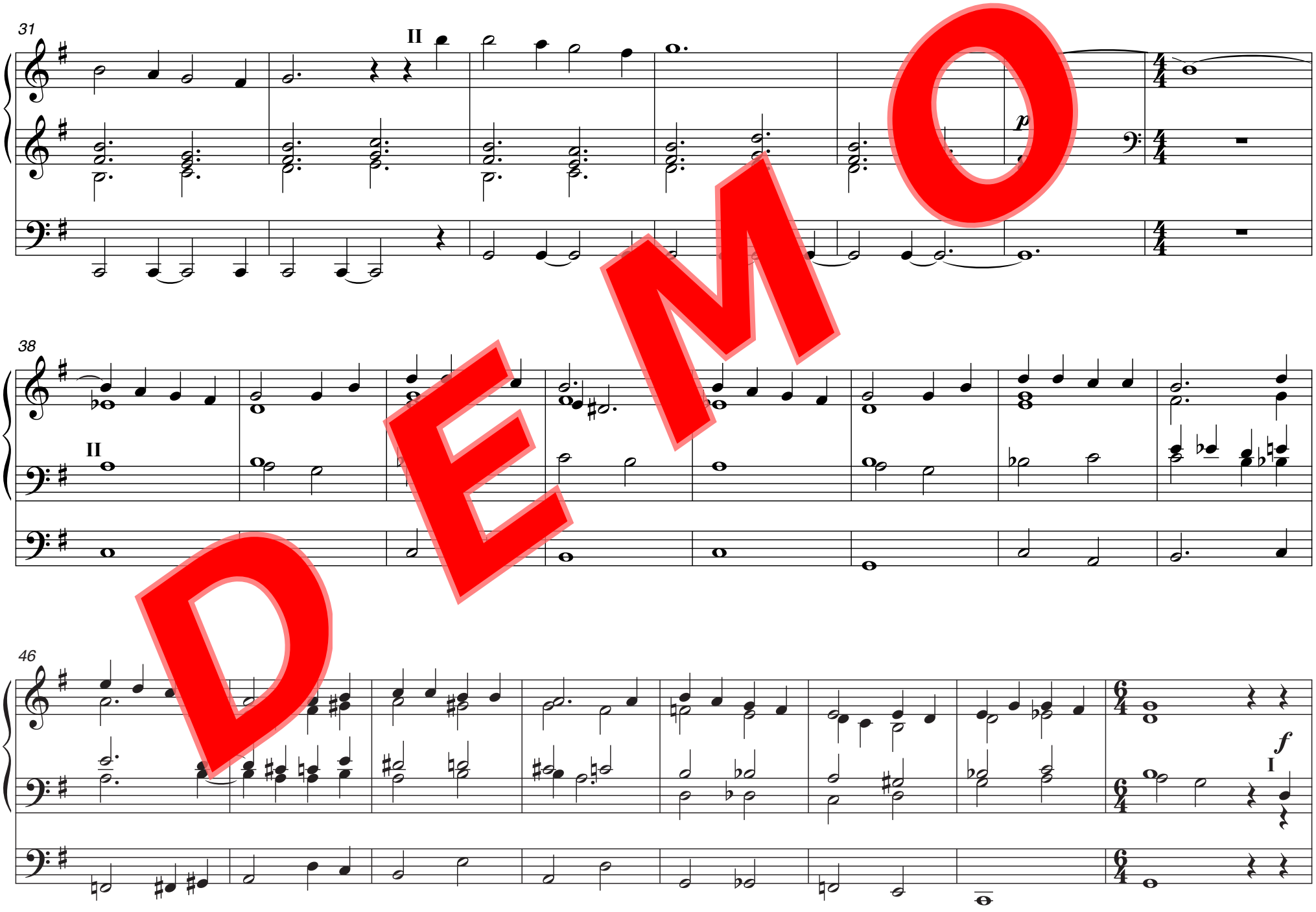
Sven-Ingvart Mikkelsen



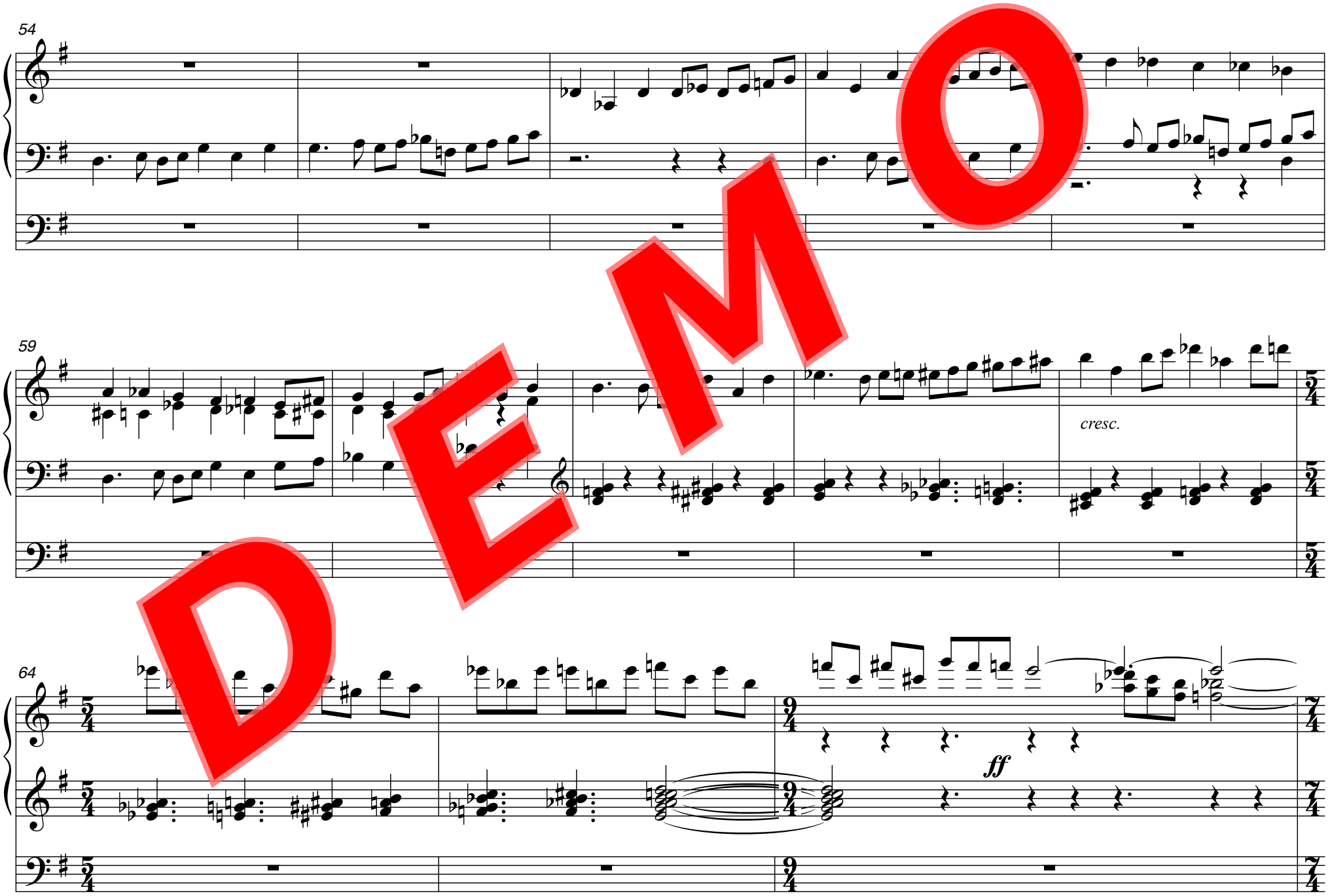


DEMO

ISMN 979-0-2612-4322-3

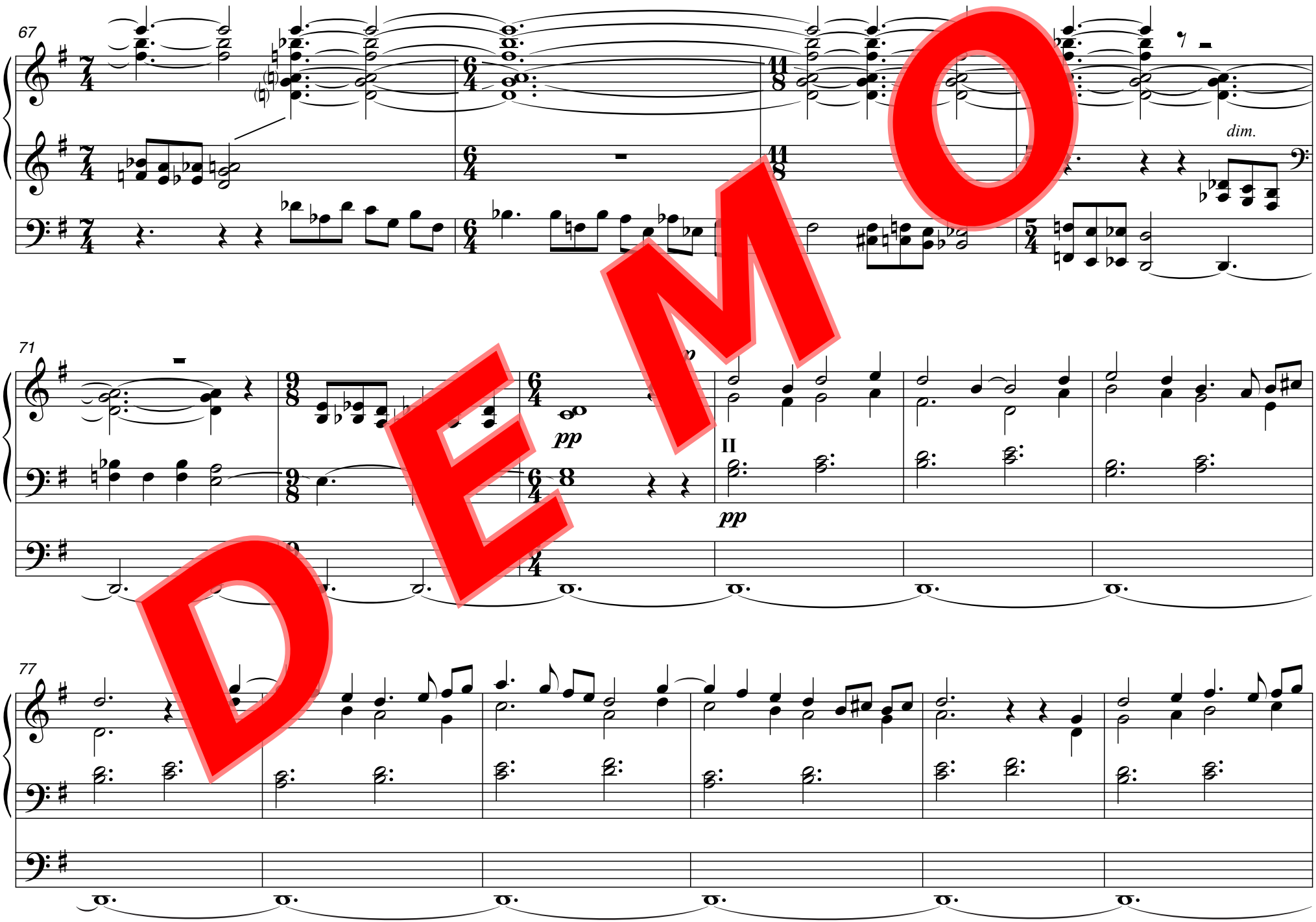


DEMO

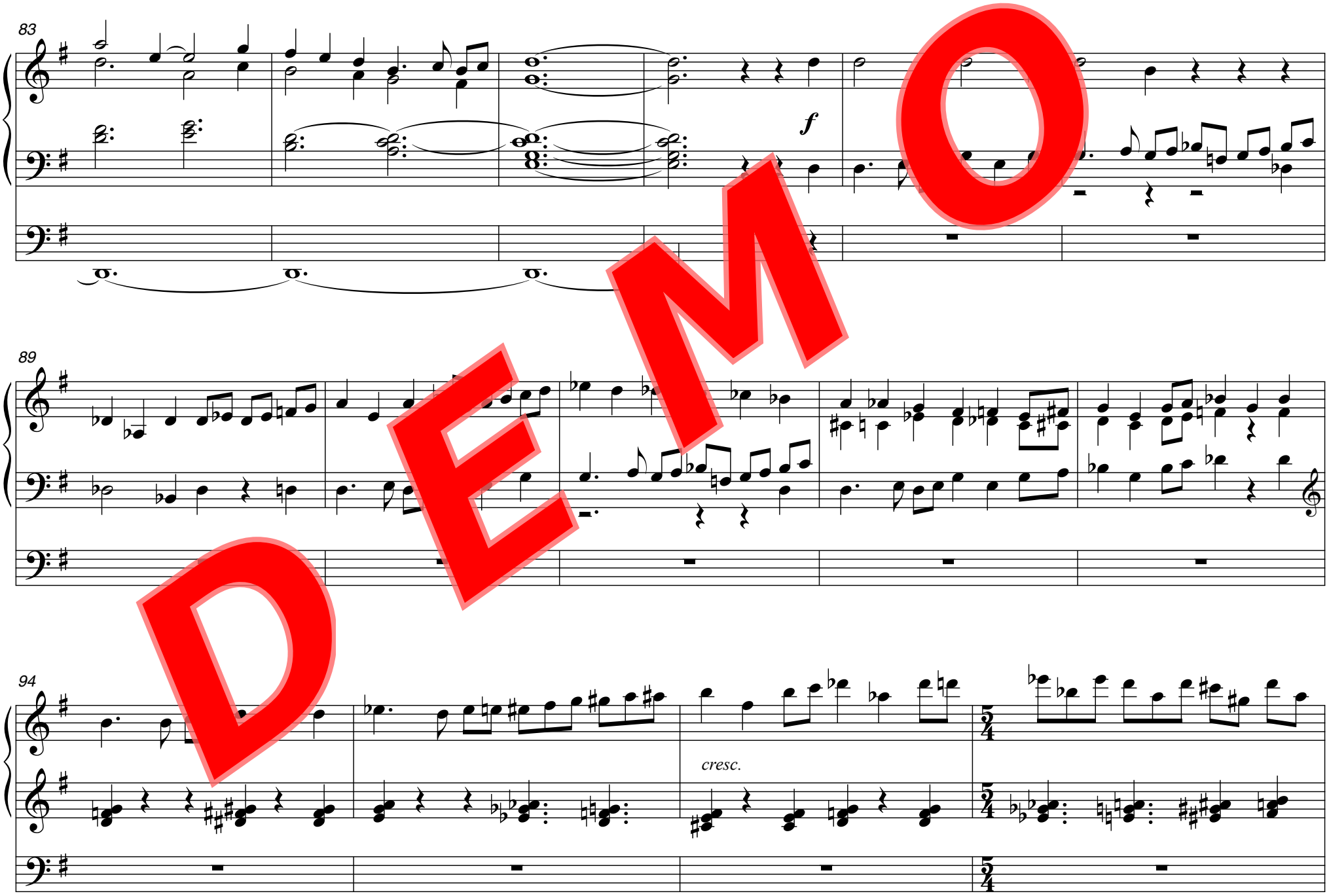


DEMO

ISMN 979-0-2612-4322-3

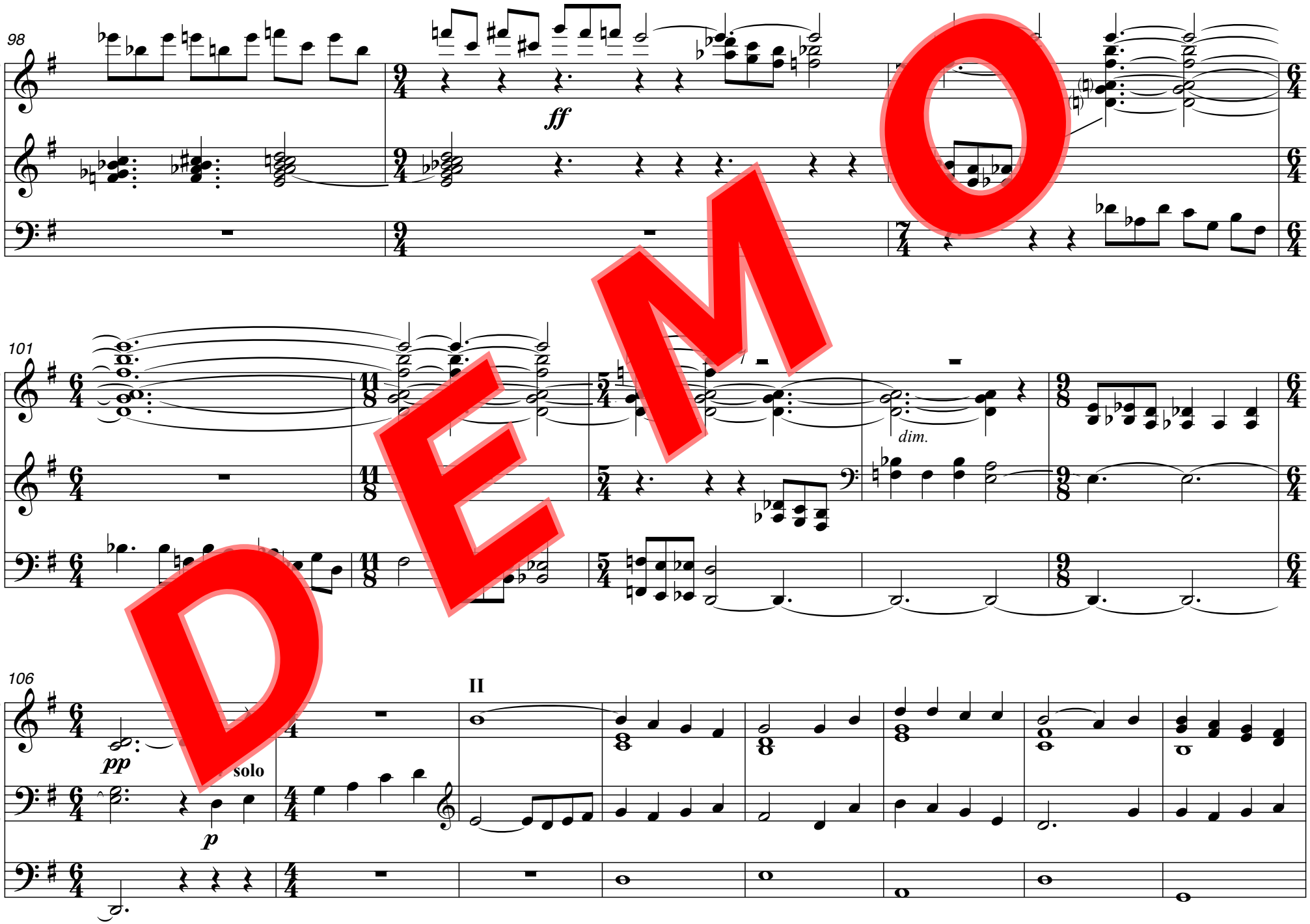


DEMO

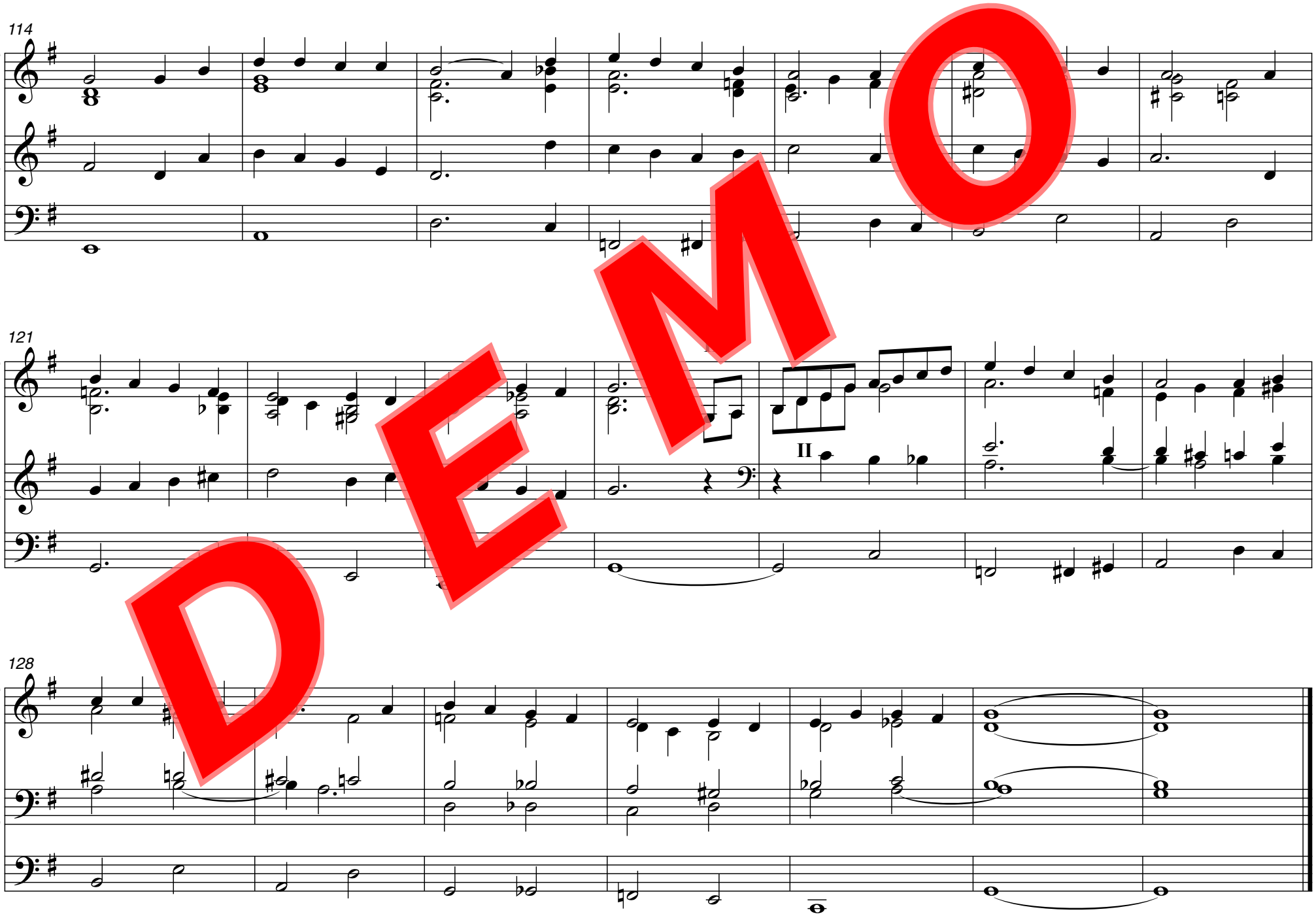


DEMO

ISMN 979-0-2612-4322-3



DEMO



DEMO

ISMN 979-0-2612-4322-3

DEMO

Sven-Ingvart Mikkelsen

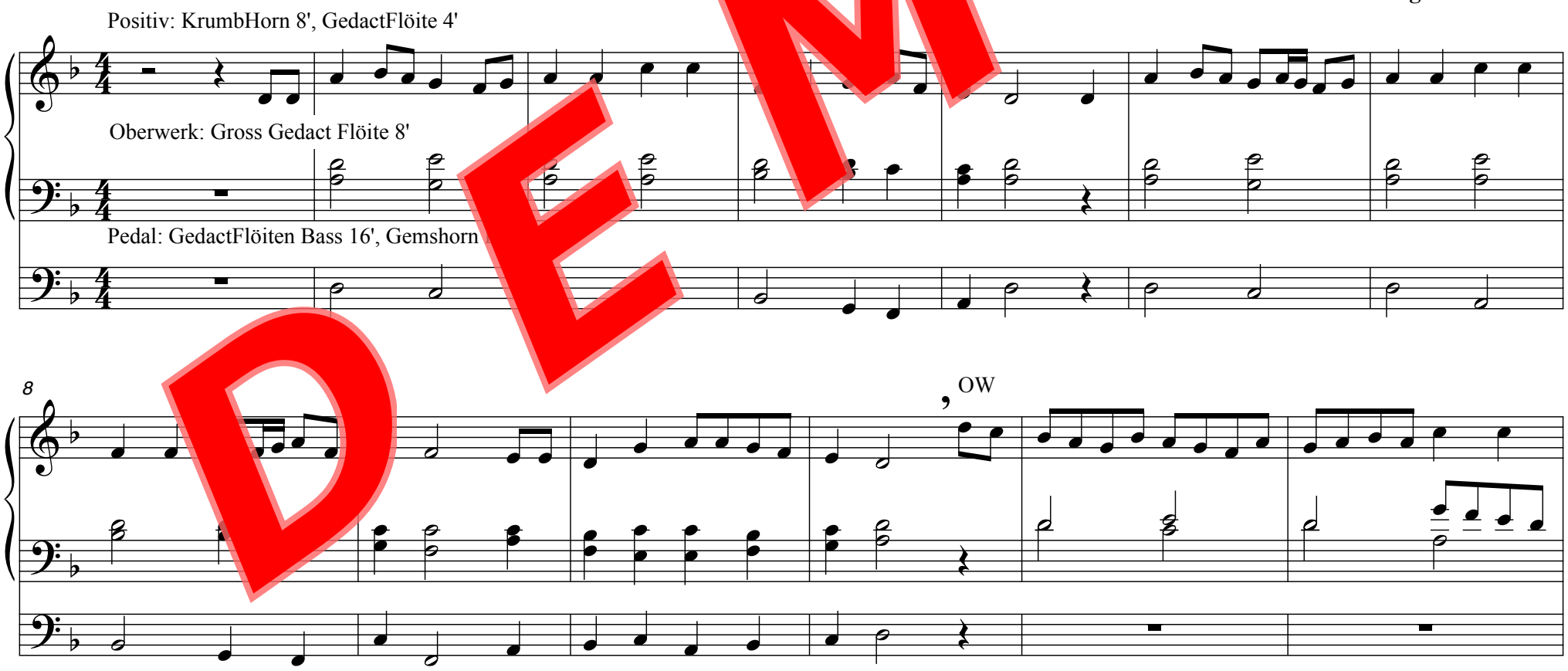
Variations and Fugue On A Danish Folk Tune

DEMO

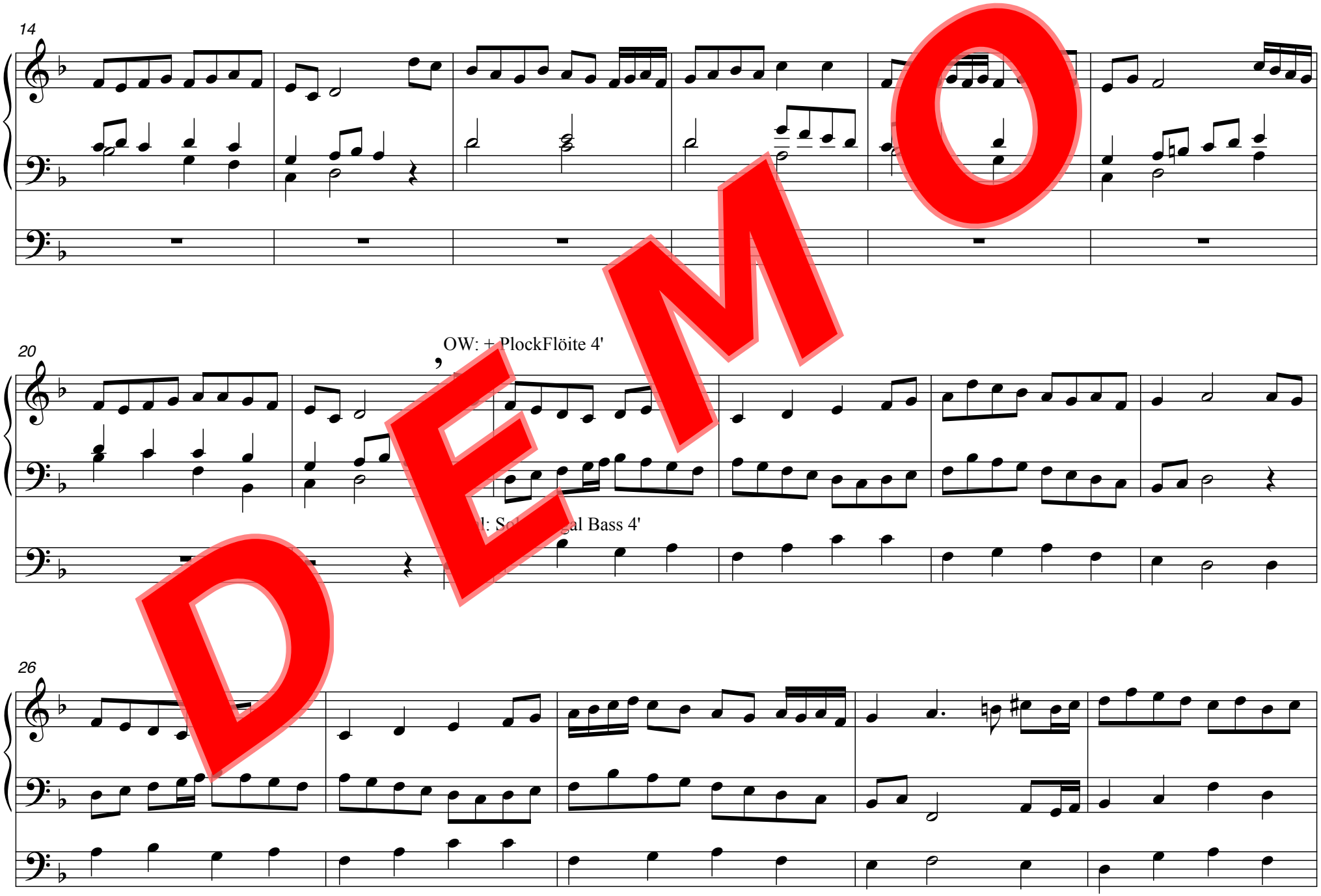
Variations and Fugue On A Danish lk Tu

"Dronning Dagm

Sven-Ingvart Mikkelsen

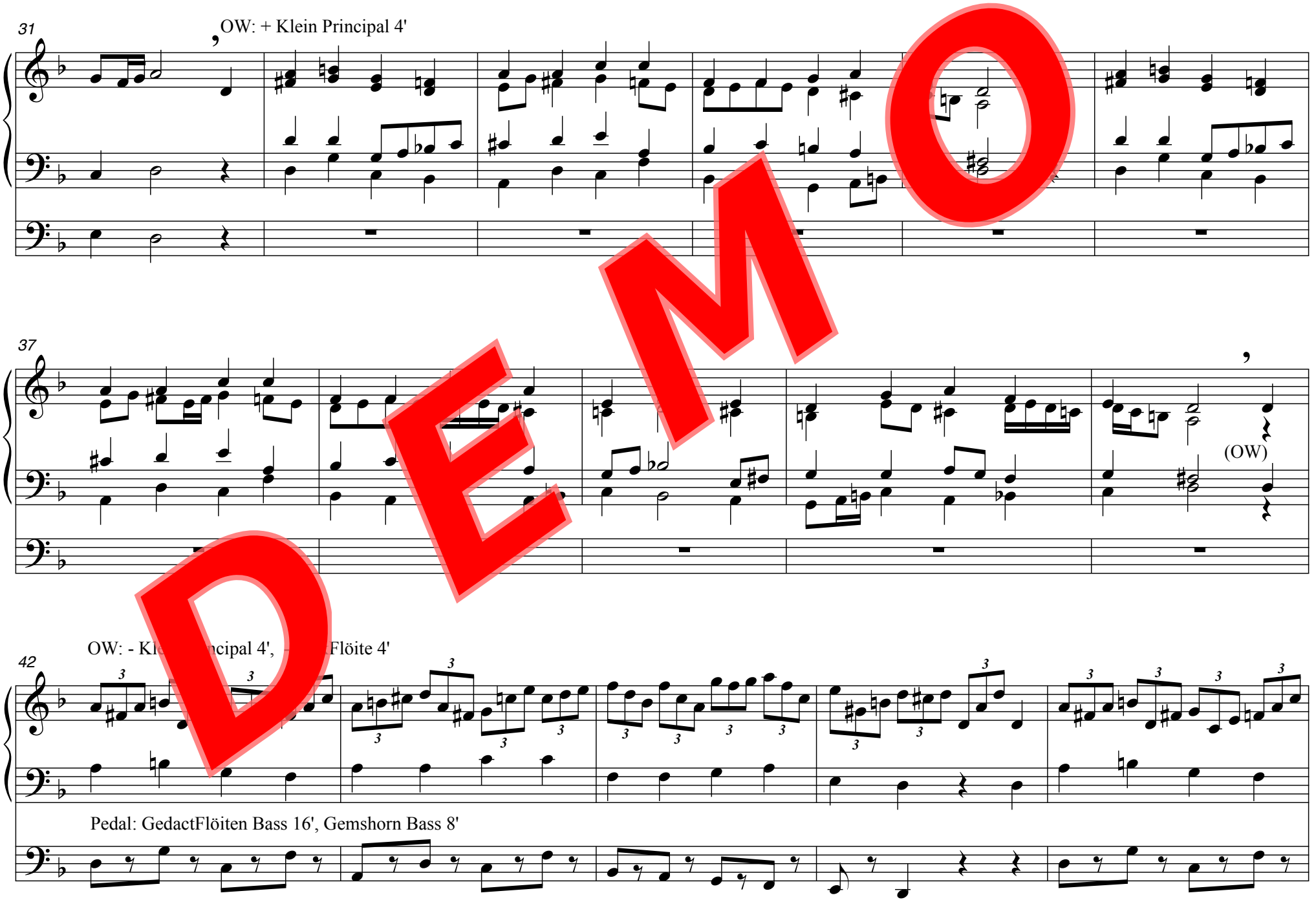


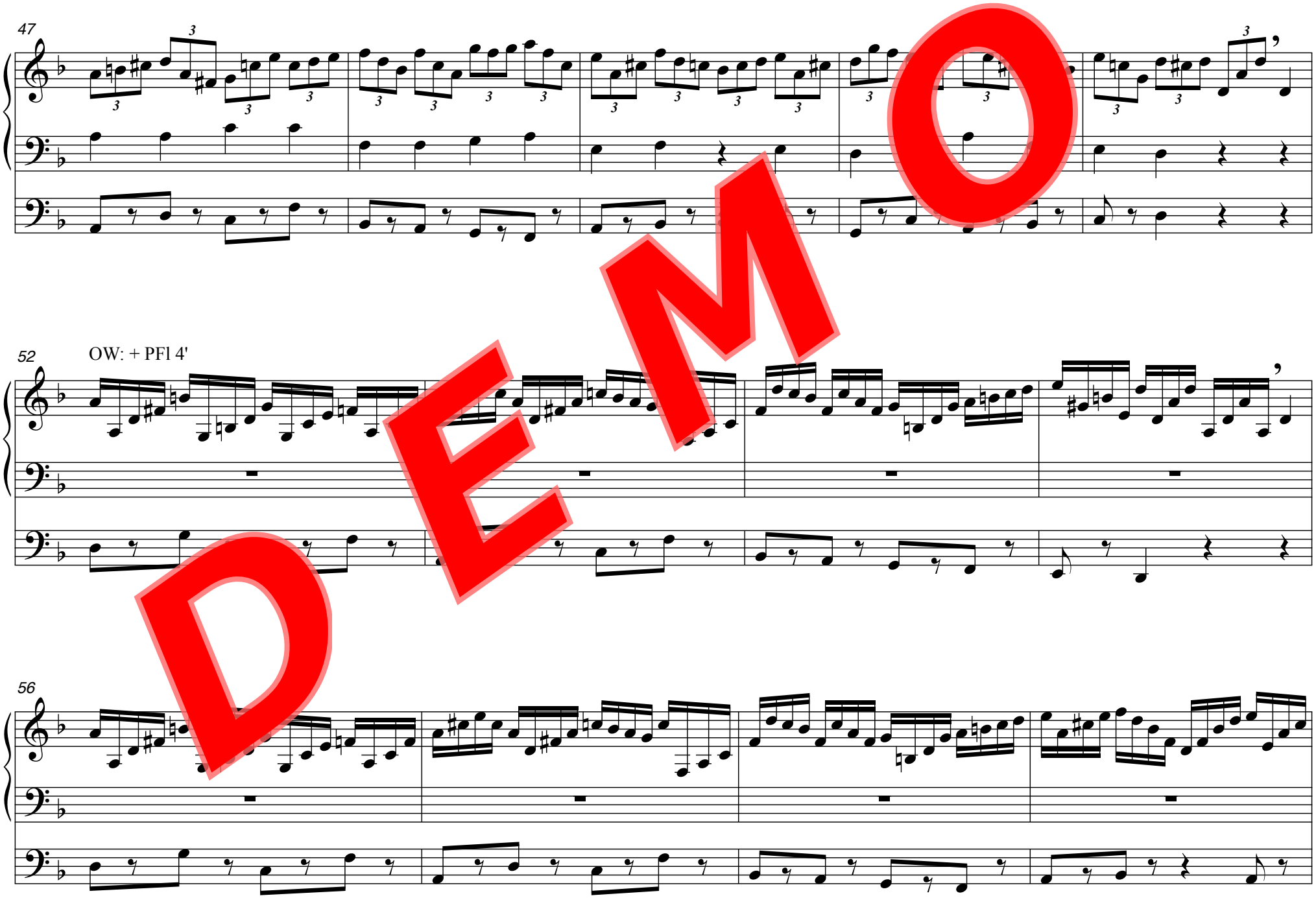
DEMO



DEMO

ISMN 979-0-2612-4322-3

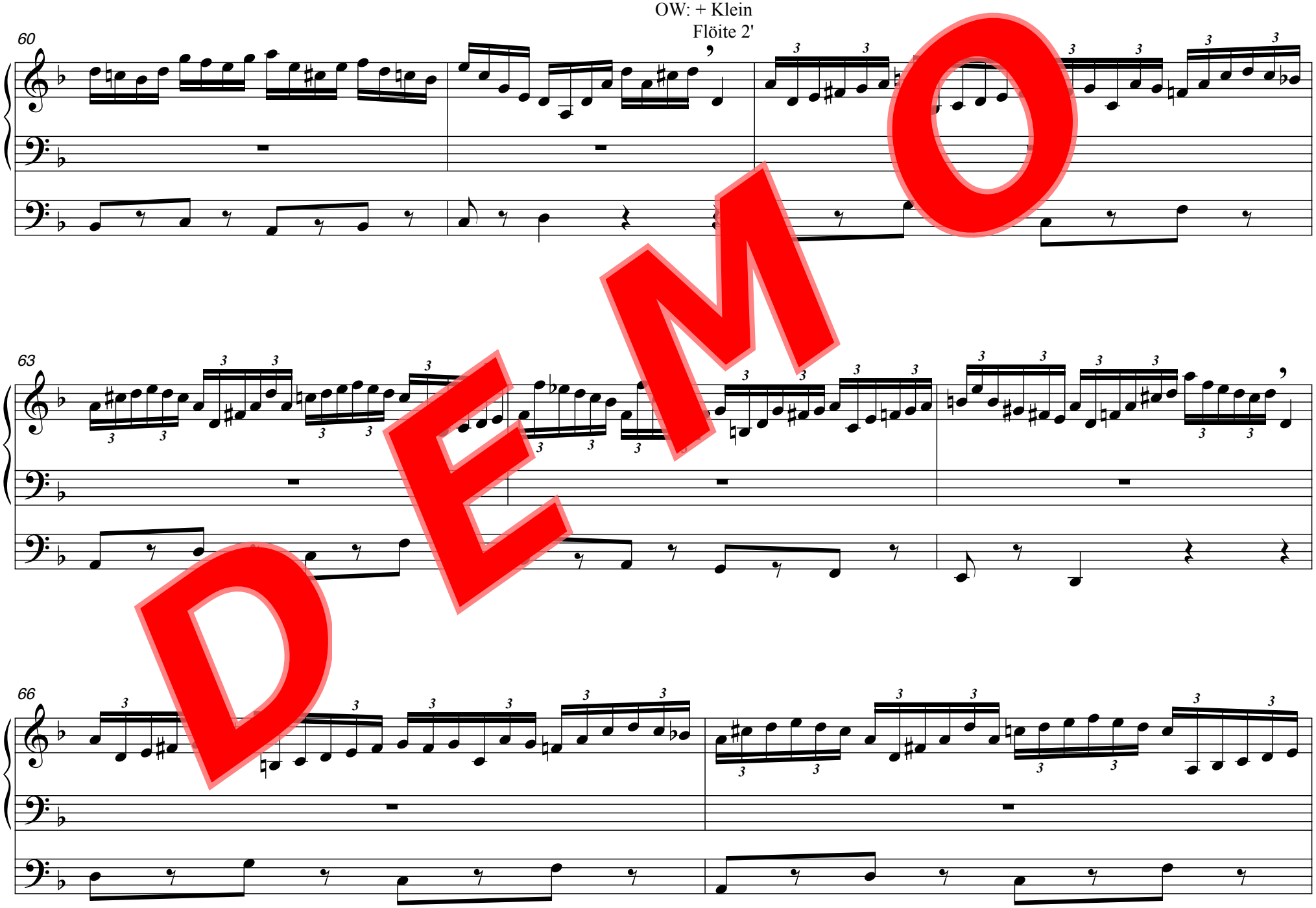

31
OW: + Klein Principal 4'
37
(OW)
42
OW: - Kl ncipal 4', Flöite 4'
Pedal: GedactFlöiten Bass 16', Gemshorn Bass 8'
DEMO



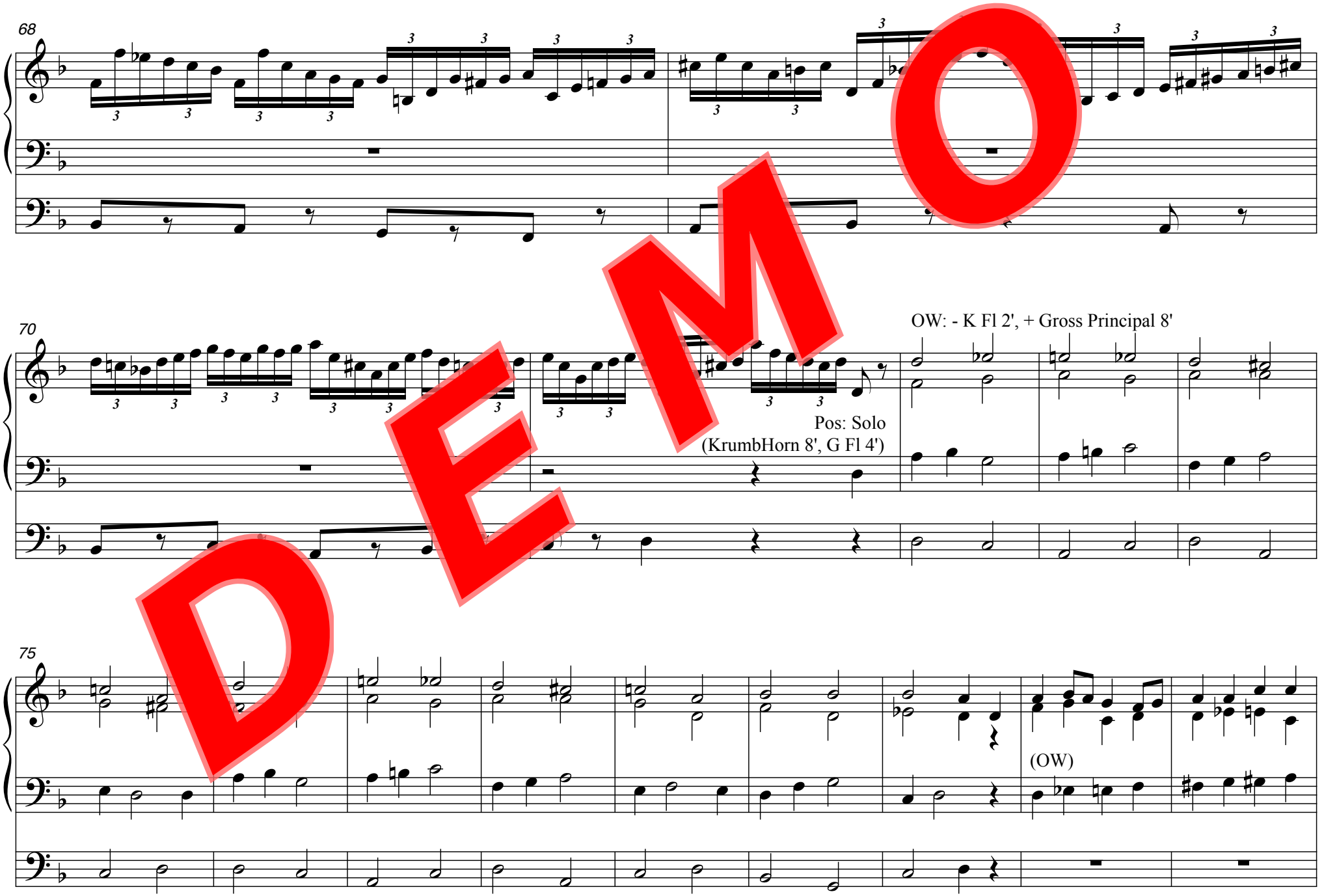
DEMO

ISMN 979-0-2612-4322-3

OW: + Klein
Flöite 2'

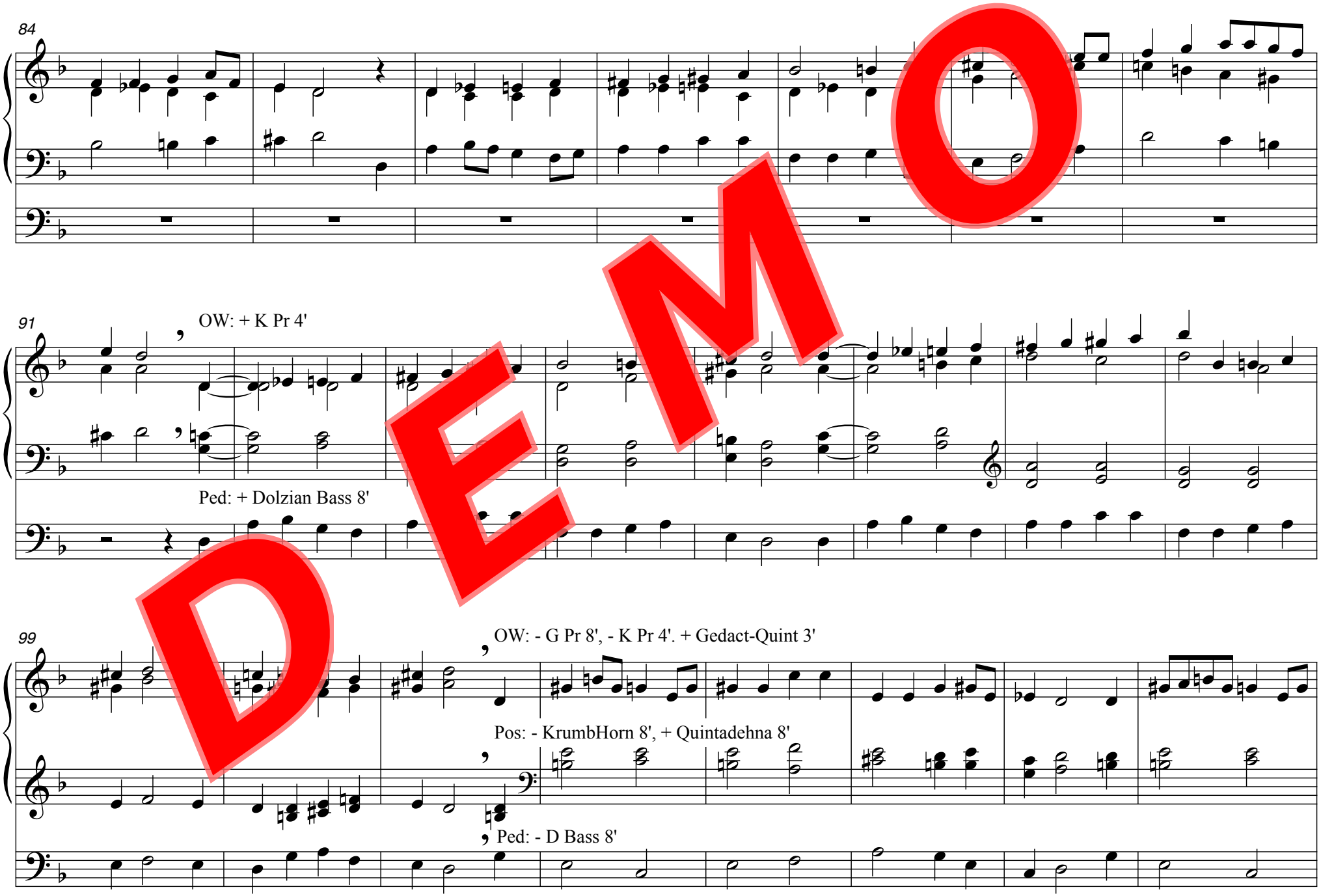


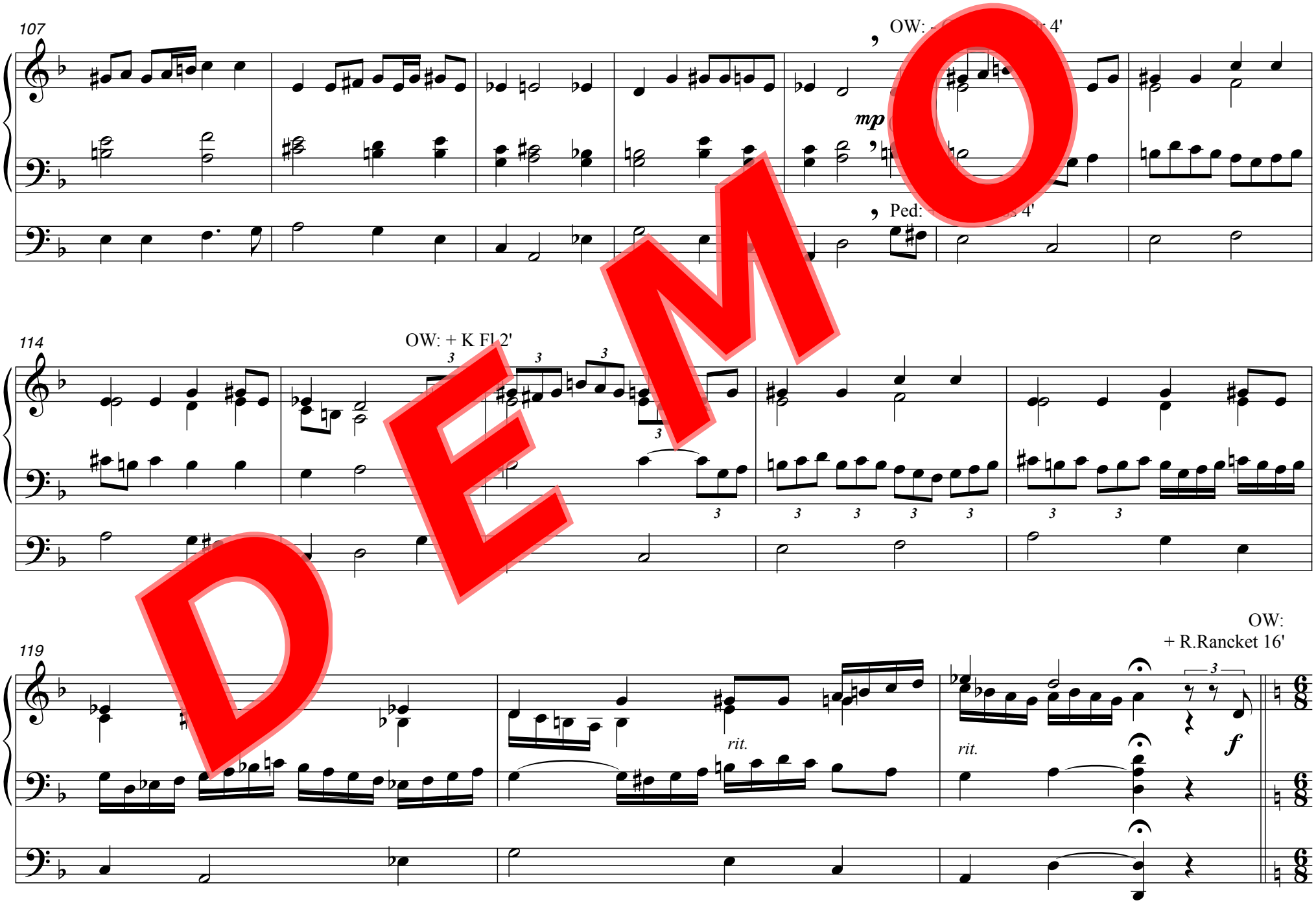
DEMO



DEMO

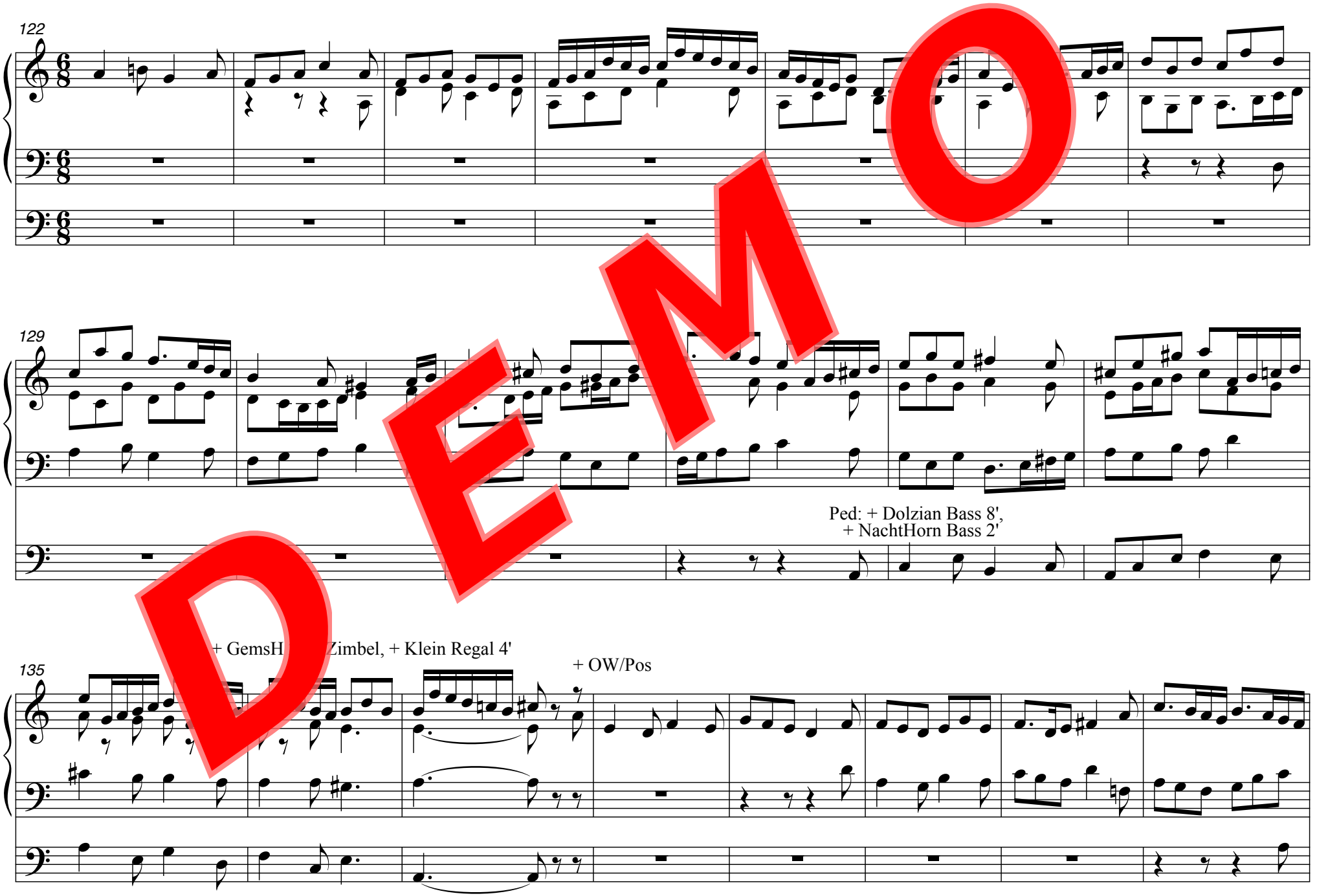
ISMN 979-0-2612-4322-3


84
91
OW: + K Pr 4'
Ped: + Dolzian Bass 8'
99
OW: - G Pr 8', - K Pr 4'. + Gedact-Quint 3'
Pos: - KrumbHorn 8', + Quintadehna 8'
Ped: - D Bass 8'
DEMO

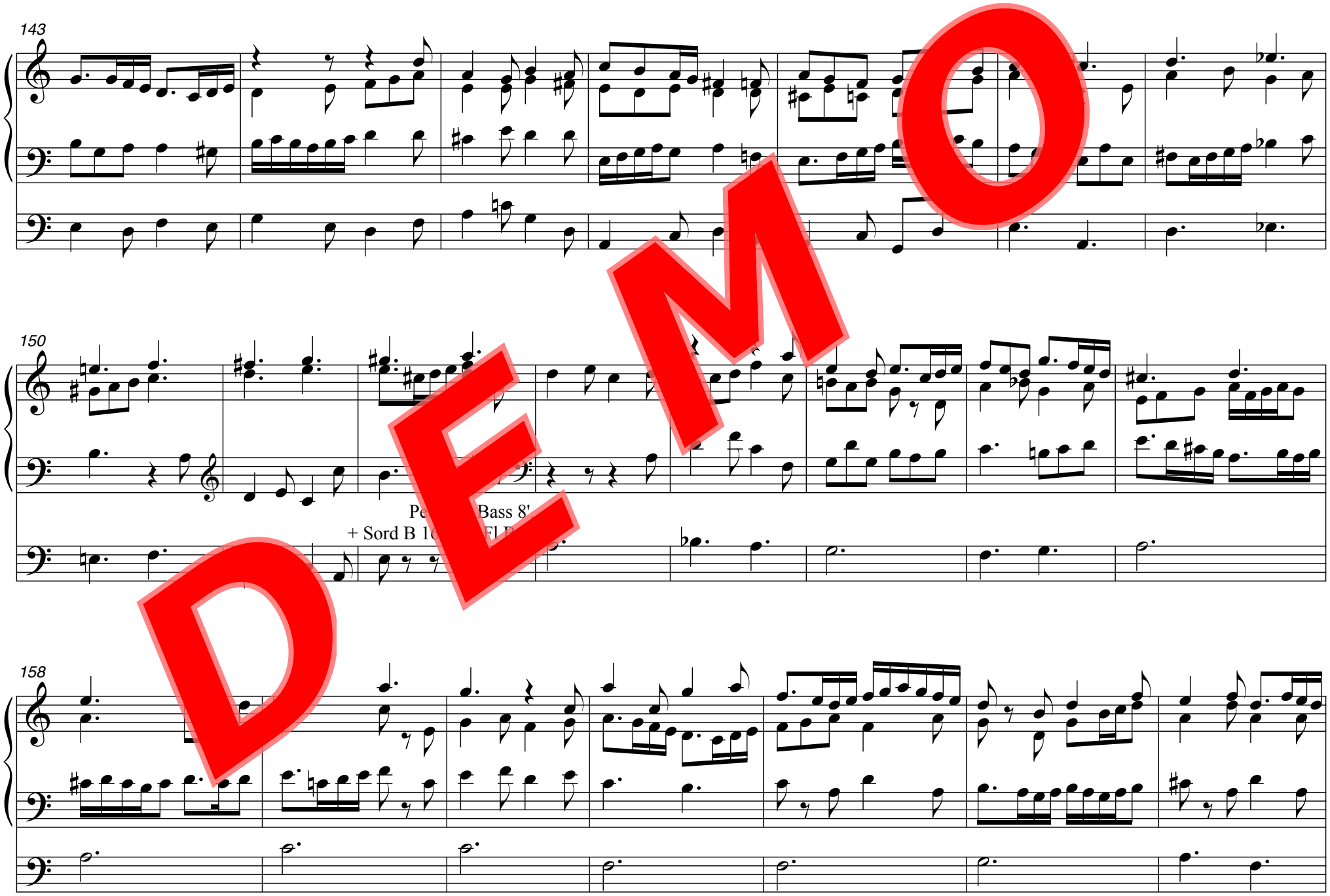


DEMO

ISMN 979-0-2612-4322-3

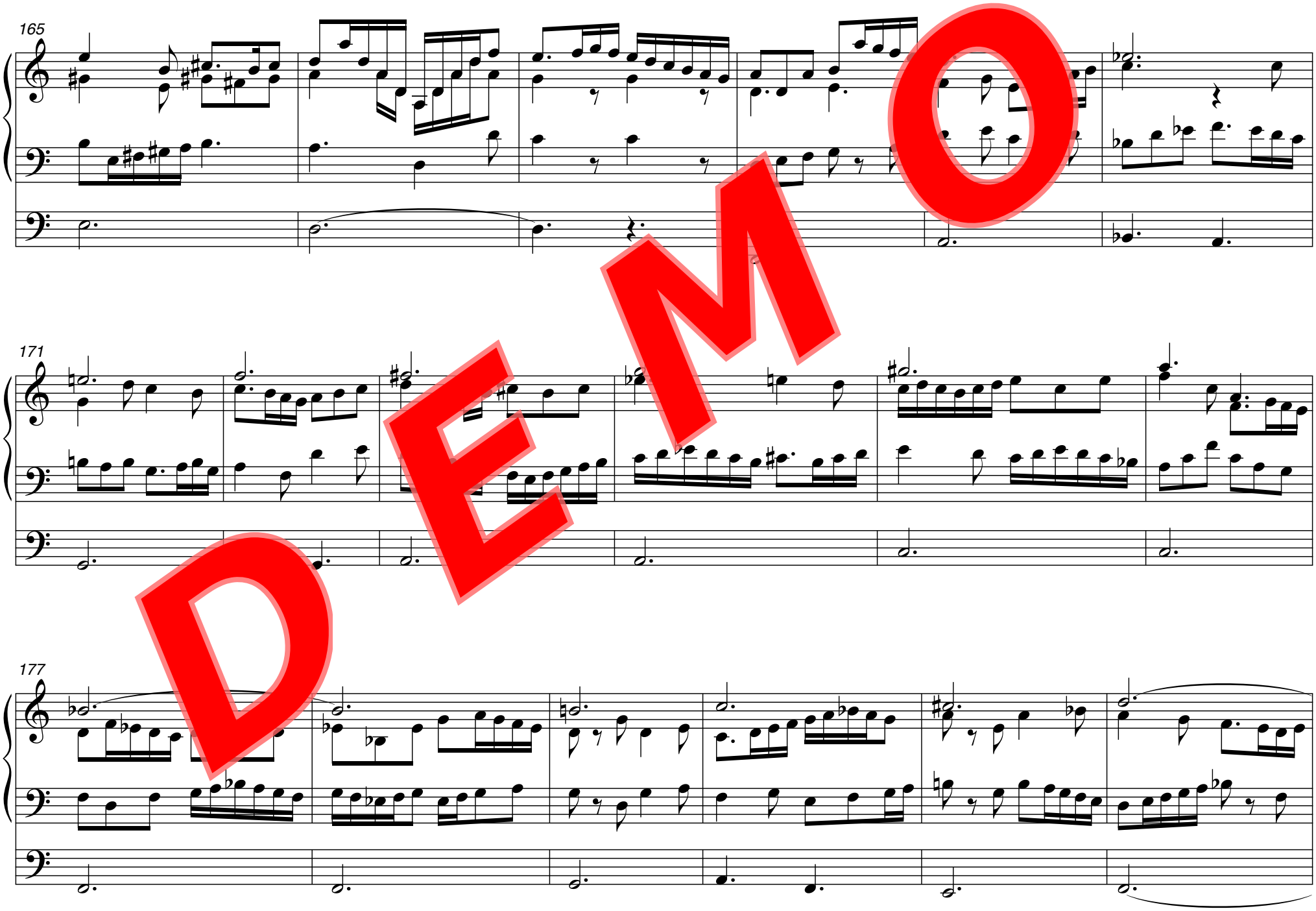

122
129
Ped: + Dolzian Bass 8',
+ NachtHorn Bass 2'
135
+ GemsH Zimbel, + Klein Regal 4'
+ OW/Pos

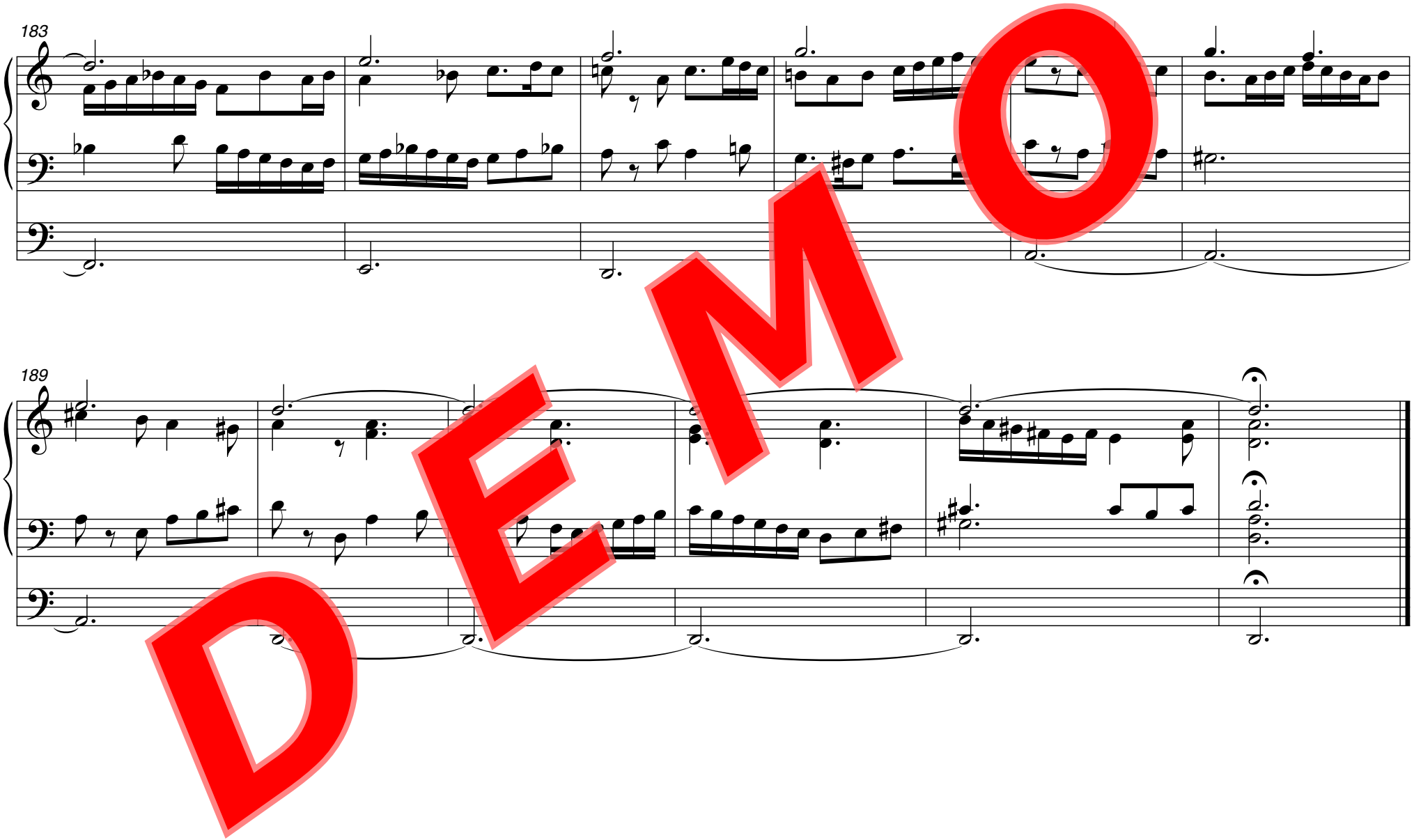
DEMO



DEMO

ISMN 979-0-2612-4322-3


165
171
177
DEMO



DEMO

ISMN 979-0-2612-4322-3

DEMO

Hildigunnur Þráinsdóttir

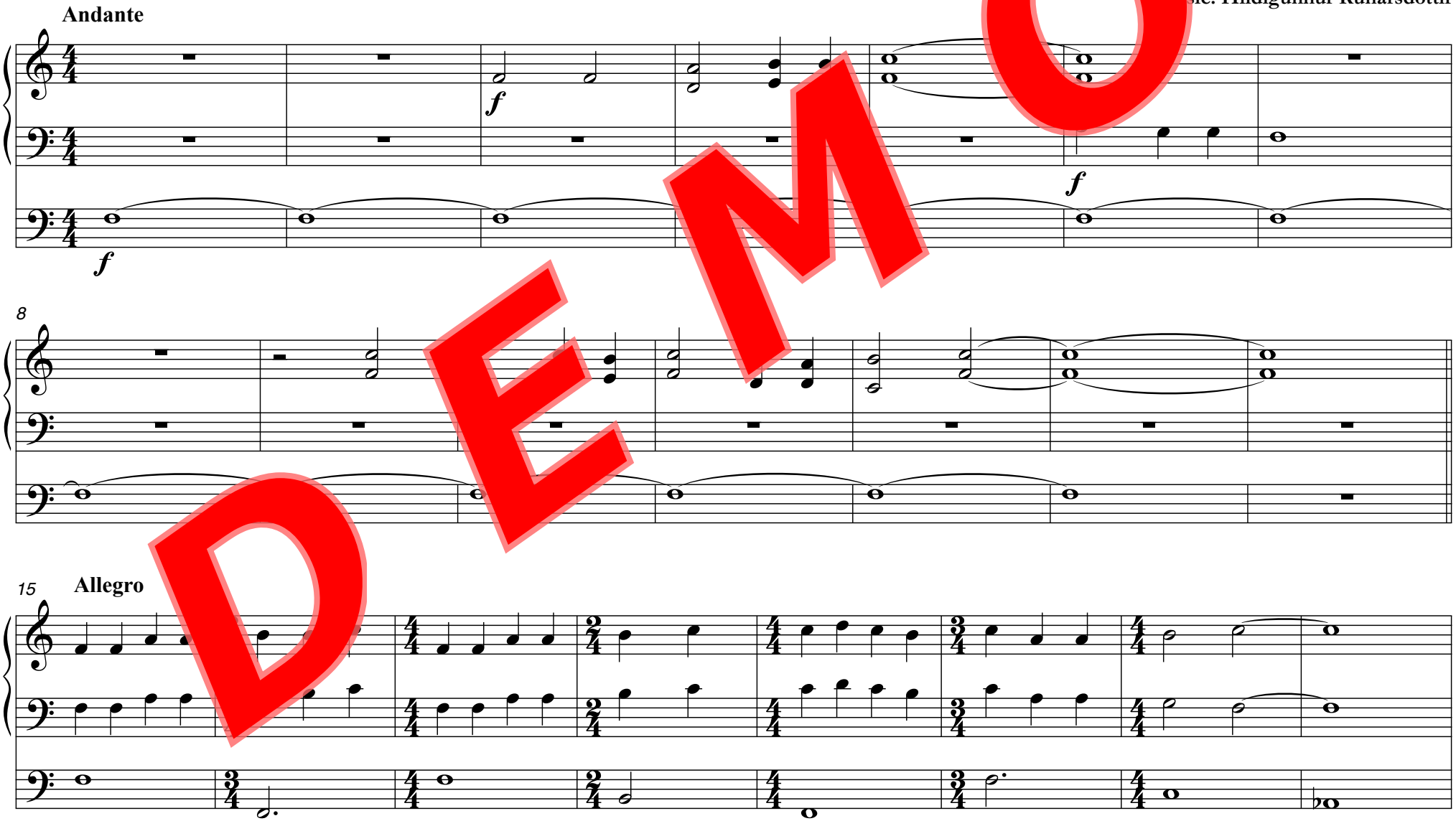
Fantasían um Ísland, farsælda Frón

DEMO

commissioned by James D. Hicks

Fantasía um Ísland, farsælda F[illegible]

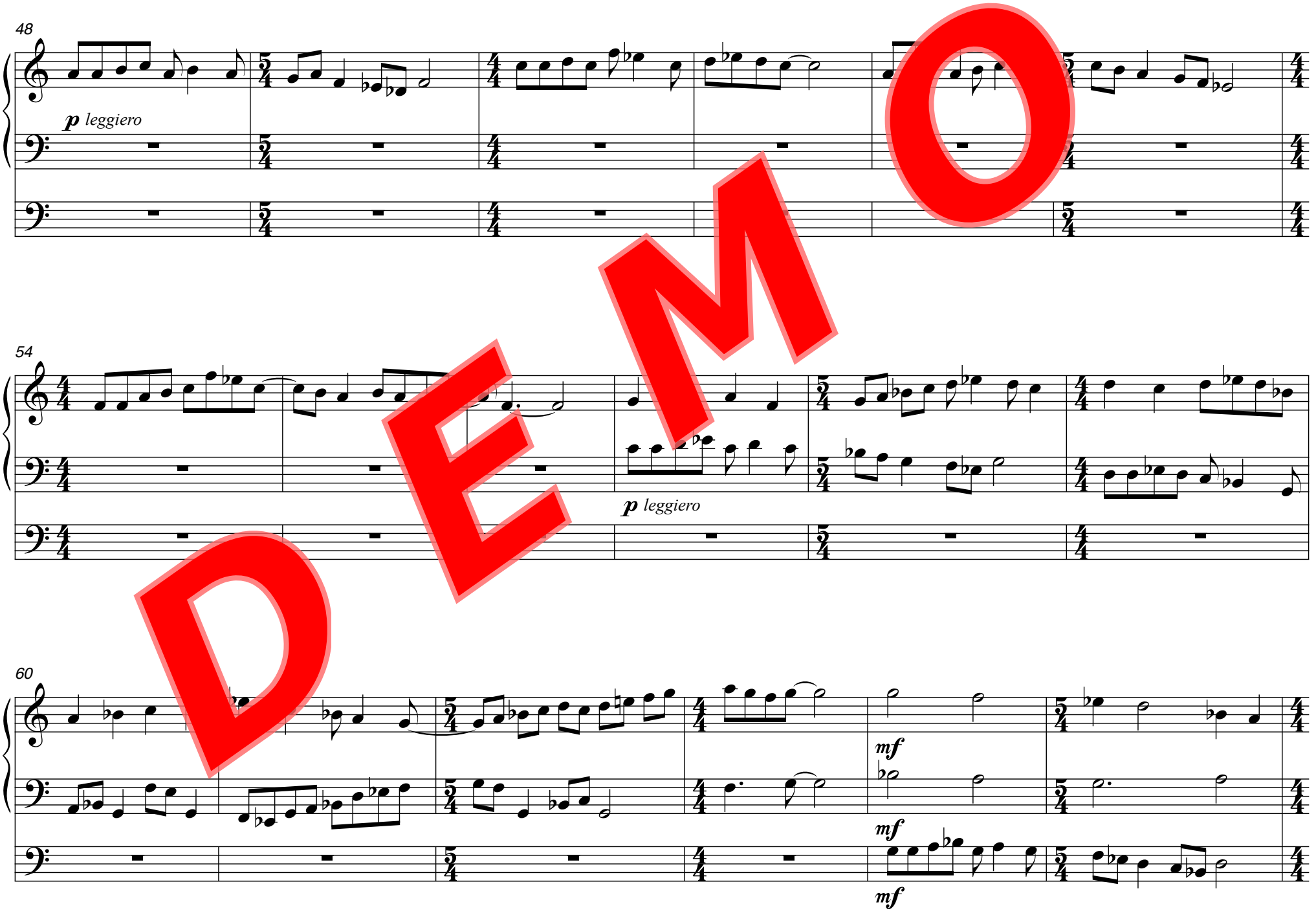
[illegible]sic: Hildigunnur Rúnarsdóttir



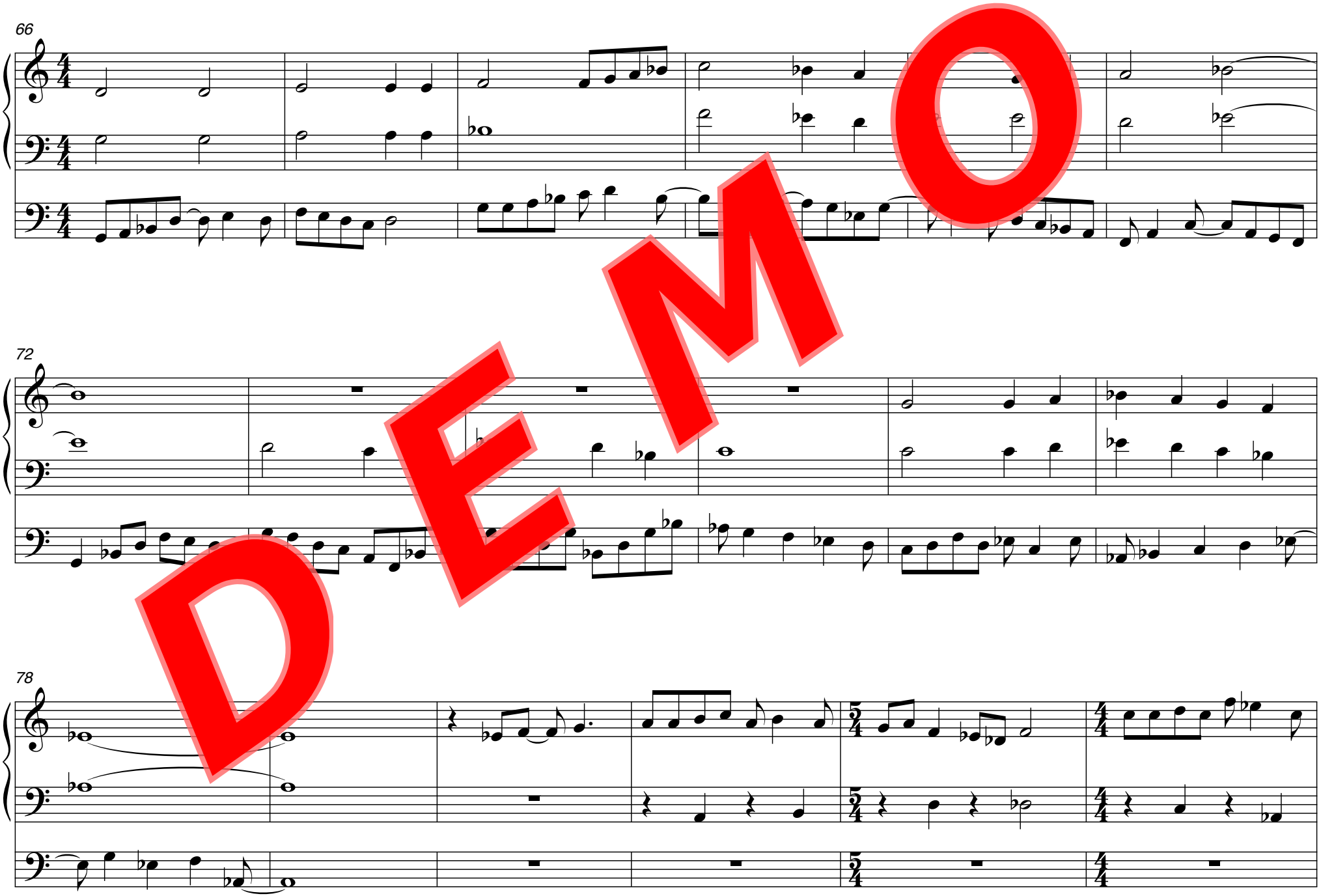
DEMO

DEMO

ISMN 979-0-2612-4322-3

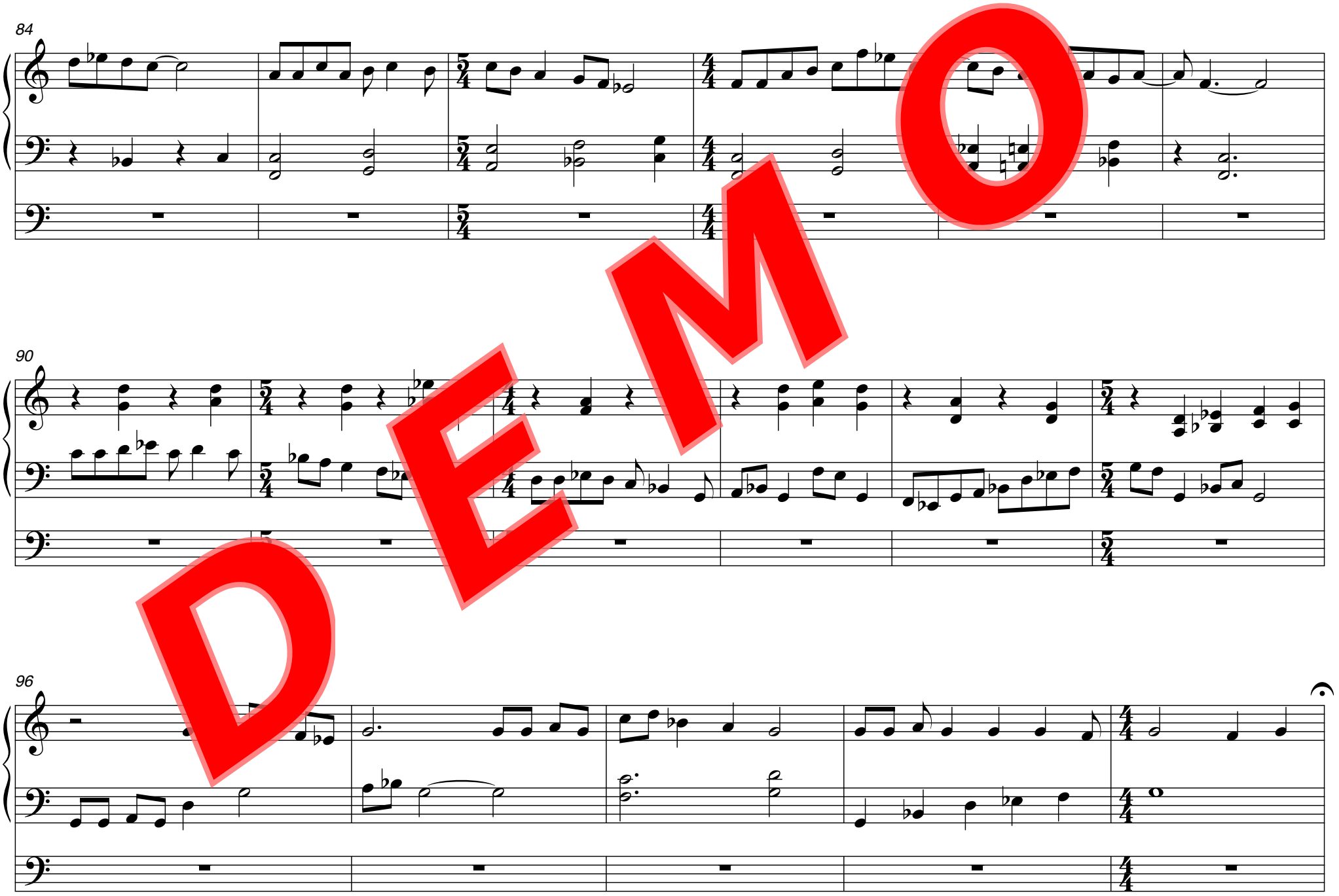


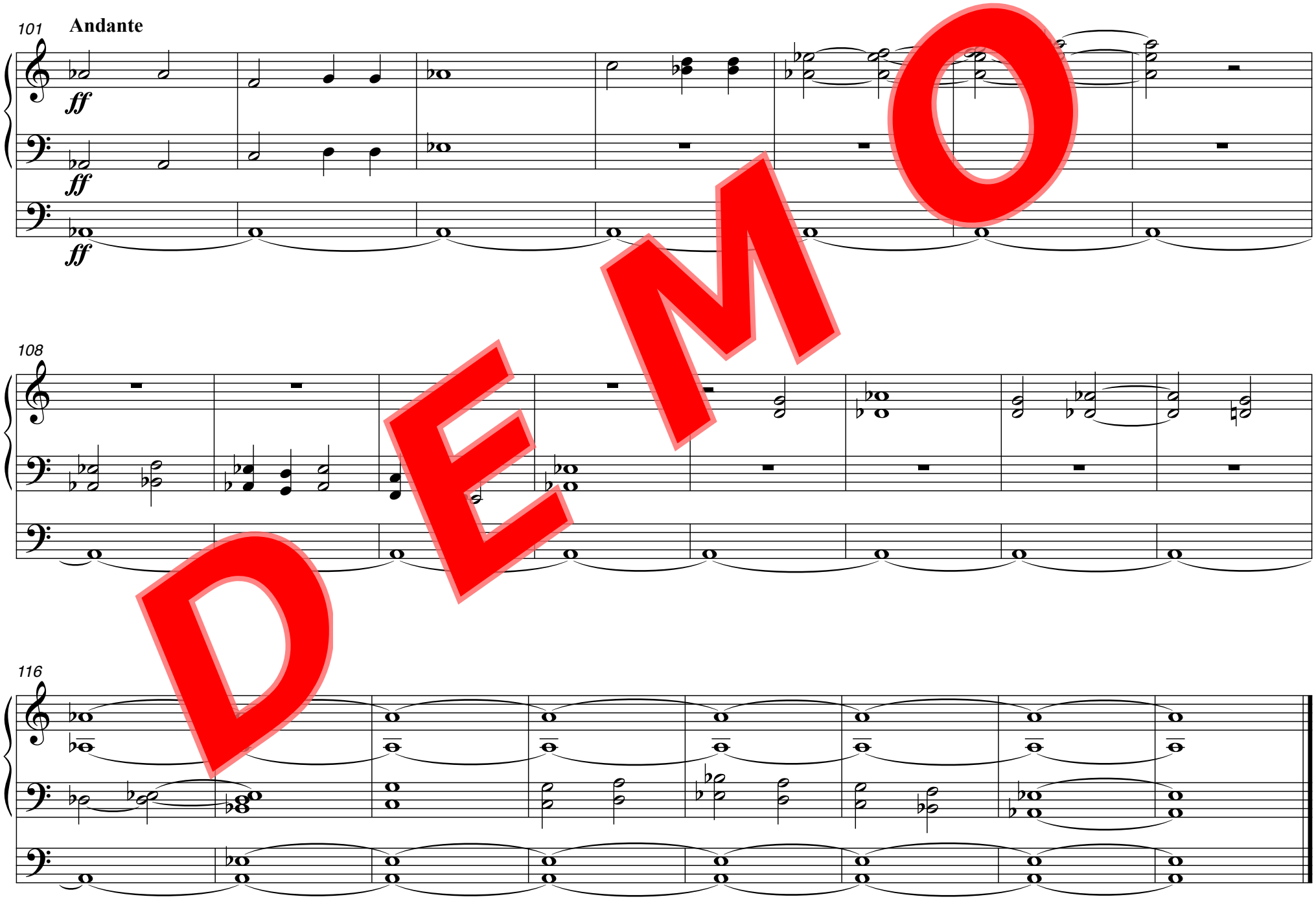
DEMO



DEMO

ISMN 979-0-2612-4322-3


84
90
96
DEMO



DEMO

ISMN 979-0-2612-4322-3