

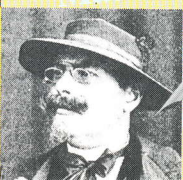
First recording of neglected Danish composer family

Hans Gottfred Frederik
(1807-1890) (1832-1909) (1868-1933)

Matthison-Hansen

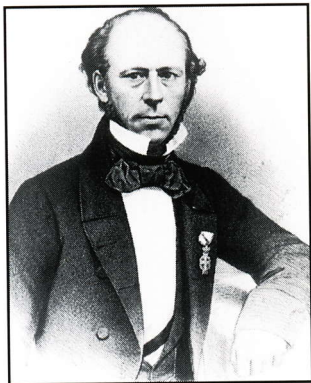
Organ Works

Gunnar Svensson, Organ



"When the reply remained no, Weyses conclusion went: "Well, then you are indeed the trueborn musician! Just you throw away your palette and come to me, but do so soon and often; you will always be welcome. Good luck!"

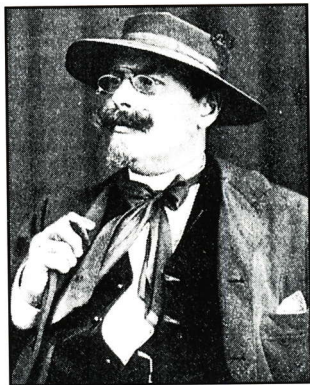
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Hans Matthison-Hansen



Gottfred Matthison-Hansen



Frederik Matthison-Hansen

Hans Matthison-Hansen (1807 - 1890)

Organ Symphony No. 5 in F major 14:16

[1] Allegro 4:54

[2] Cantabile 4:54

[3] Allegro spiritoso 4:25 (The last movement revised by H.M.-H.'s son Gottfred)

[4] **Fantasia on H.M.-H.'s original tune for**

“Hvor salig er den lille flok” 5:50

Gottfred Matthison-Hansen (1832 - 1909)

Concerto, Op. 15, in D minor 18:49

[5] Allegro moderato 8:18

[6] Andantino 5:52

[7] Maestoso: Finale fugato 4:35

[8] **Hymn “In Natali Domini”, Op. 41** (Tune: “Mæt min sjæl, o Jesus sød”) 8:12

Transcription of 2 movements from Edvard Grieg’s Peer Gynt Suite:

[9] **Morning Mood, Op. 46, No. 1** 4:21

[10] **The Death of Aase, Op. 46, No. 2** 3:36

Frederik Matthison-Hansen (1868 - 1933)

[11] **Passacaglia in E minor** 5:22

Gunnar Svensson on the Frobenius organ

Recorded at Stubbekøbing Church, May 13 - 15, 1996

Recording engineer and producer: Karin Jørgensen

Executive producer: Jesper Buhl

Hans Matthison-Hansen blev født i Flensburg 6. februar 1807 som søn af en skipper. Han viste tidligt kunstnerisk begavelse både på musikskens og billed-kunstens område. Hans mor, på hvem bømenes opdragelse hvilede i faderens bestandige fravær, gjorde sit for at fremme disse talenter. Hun sang og musicerede ofte med sine børn. Et gammelt klaver var det inspirerende medium, ligesom sang og orgelspil under søndagsgudstjenesten befordrede det musikalske engagement.

Det så ud til, at H.M.-H.'s uddannelse ikke skulle gå ad musikerens bane, eftersom det i skolen mest var hans usædvanlige tegnetalent, man tog sig af. I 15-års alderen blev han optaget i professor Eckersbergs berømte maler-klasse ved kunstakademiet i København.

Som kostskoleelev hos Eckersberg blev H.M.-H. fortrolig med det kulturelle liv i København. Han fik bl.a. lejlighed til at deltage i kvartetaftræner i det Eckersberg'ske hus, og for at kunne springe ind, når der manglede en stemme, lærte han at spille både violin, bratsch og cello hos medlemmer af Det kgl. Kapel.

Det berettes, at H.M.-H. i en alder af tyve år en søndag efter gudstjenesten henvendte sig til C.E.F. Weyses med spørgsmålet: "Vil gerne vide, om jeg skal være maler eller musiker." Det blev aftalt, at H.M.-H. skulle indfinde sig hos Weyses næste formiddag kl. 10.

Her blev han en halv times tid henvist til at underholde sig med Weyses papegoje, mens Weyses selv fordybede sig i en kvartet. H.M.-H. havde komponeret, og som han havde medbragt. – Weyses spurgte nu, hvor H.M.-H. havde lært generalbas. "Ingen steder", lød svaret, og Weyses skal have sagt, at han dog måtte have lært et eller andet sted at skrive en kvartet som den medbragte, for det kunne han, Weyses, ikke engang selv have gjort. Da svaret stadig var et nej, var Weyses konklusion: "Ja, så er De den fødte musiker! Kast De bare paletten væk og kom til mig, men tit og snart, De er altid velkommen. Lykke til!"

H.M.-H. dyrkede nu orgelspillet under Weyses vejledning, og i en alder af kun 25 år blev han – takket være Weyses indflydelse – organist ved Roskilde Domkirke. Her virkede han til sin død, 7. januar 1890.

Roskilde Domkirke har status som landets helligdom for kongelige begravelser. Det faldt i H.M.-H.'s lod i sin

embedstid at spille ved tre kongebegravelser samt nogle fremmede statsbesøg og lignende officielle begivenheder.

H.M.-H. var en frodig improvisator og komponist. Fantasier, rækker af variationer og seks symfonier for orgel var blandt de værker, han fik fra hånden. Han var den første, der fandt på at bruge ordet "symfoni" om et stykke orgelmusik – symfonier er jo normalt orkesterværker.

På nærværende CD høres orgelsymfoni nr. 5. Der er det særlige at bemærke, at sidste sats er bearbejdet af sønnen Gottfred, det er den af ham bearbejdede udgave, som er indspillet her.

H.M.-H.'s egen melodi til salmen "Hvor salig er den lille flok" danner grundlaget for hans fantasi nr. 5. – Det gælder for mange orgelkoraler og koralfantasier, at vil man til fulde forstå deres tonesprog, må man læse teksten til den salme, der ligger til grund for melodien. Salmen står i Den Danske Salmebog nr. 593.

Af andre kompositioner fra H.M.-H.'s hånd kan nævnes hans oratorium *Johannes*, en række præ- og postludier til gudstjenestebrug samt nogle kirkekantater og strygekvarterer.

H.M.-H. gav koncerter både i Roskilde og i andre byer.

Hans koncertvirksomhed udtraktes også til udlandet. Han skabte sig således med årene et internationalt navn som orgelvirtuos. I 1861 rejste han sammen med sønnen Gottfred til Norge og gav en række vellykkede koncerter bl.a. i Bergen og Oslo. Også i Sverrig og Tyskland kom han til at optræde, men et højdepunkt var dog hans englandsrejse i sommeren 1864. Her kom han til at vise sin kunst i Westminster Abbey, og han vakte beundring i engelske hofkredse, da han demonstrerede sine færdigheder på Händel-orglet i Krystalpaladset. Dette englandsbesøg blev med største interesse fulgt af kong Christian IX, der selv havde grebet aktivt ind i rejseforberedelserne og ordnet de problemer, der kunne være i forbindelse med hans introduktion.

H.M.-H. var en markant og højt respekteret skikkelse, en ægte kunstnersjæl, der havde let til smil og gråd. Når han gik fra sin bolig til kirken for at dyrke sit orgel, så man gerne sit snit til i stilhed at sætte sig på en plads i kirken og lytte, og man mente på hans ansigt at have set,

af hvilken karakter hans spil og improvisationer ville blive.

H.M.-H. gennemlevede hele den romantiske periode fra dens opblomstring i hans ungdom til dens begyndende opløsning i hans alderdom. Han er jævnaldrende med romantikkens store banebrydere, Mendelssohn, Chopin, Schumann, Liszt og Wagner, og i hans levetid virkede de to hjemlige romantikere Gade og Hartmann. Som orgelkomponist må H.M.-H. betragtes som en overgangs-kikkelse mellem wienerklassik og romantik.

Johan **Gottfred Matthison-Hansen** blev født 1. november 1832 i Roskilde, hvor hans far var domorganist. Han blev student og kom til at studere jura, men efter en vellykket koncertdebut i Malmø 1856 lagde han de juridiske bøger bort og helligede sig udelst musikken.

1859 blev G.M.-H. organist ved den tyske Fridrichs-kirche – den, som nu hedder Christianskirken – på Christianshavn, og takket være et stipendium fra Anckers stiftelse kunne han tilbringe vinteren 1862-63 i Leipzig – Bach's gamle by. Gennem sit virke og ved forskellige studierejser modnedes han til den fremragende orgelspiller, han var. – Bekendt som sådan var han også i udlandet, særlig i Tyskland, hvor han optrådte ved tonekunstnerforsamlinger og andre betydelige lejligheder. I Weimar blev han 1884 ven med Franz Liszt.

Da musik konservatoriet i København blev stiftet 1867, blev G.M.-H. dets orgellærer. 1884 blev han tillige klaverlærer samme sted. Han var konservatoriets direktør i tiden 1900-1905. Han virkede som organist ved Sct. Johannes Kirke 1871-81, hvorpå han kom til Trinitatis Kirke.

Her fik hans "orgelforedrag" betydning for det københavnske musikliv; han fremførte værker af den klassiske litteratur, herunder en række af Bach's værker, tilligemed også moderne kompositioner. Han var den første herhjemme, som spillede César Franck, Guilmant og Widor.

Koncert opus 15 er nok hans kendteste komposition. Den er netop blevet genoptrykt af et dansk musikforlag og spilles af snart enhver organist med respekt for sig selv, men i disse år, hvor interessen i dansk musikliv rettes mod

den periode midt i 1800-tallet, som man kalder "guldalderen", fordi kulturlivet blomstrede inden for alle kunstarter, er der mulighed for, at også andre af G.M.-H.'s kompositioner kan drages frem af glemselens mørke.

In Natali Domini – Ved Herrens Fødsel – er en af dem, der fortjener det. Melodien synges af danske kirkegængere til nadversalmen "Mæt min sjæl, o Jesus sød".

I G.M.-H.'s værkfortegnelse findes titlen *Frode Fredegod* på en sonate for klaver. Der står også en række koncertstykker for orgel, klaverballade opus 14, cellosonate opus 16, violinsonate opus 11, klavertrio opus 5, kammermusik og enkelte orkesterværker.

G.M.-H. havde en god ven i den norske komponist Edvard Grieg. Denne holdt meget af at være i København, hvor han til opholdt sig i lange perioder. To stykker fra Grieg's Peer-Gynt-suite transskriberede G.M.-H. for orgel, de var oprindelig orkestermusik. Også andre stykker af Grieg har G.M.-H. gjort tilgængelige for organister, og dermed for lyttere til orgelmusik.

Faderen, Hans Matthison-Hansen, har i et brev til en bekendt skrevet: "Det er eiendommeligt, at min søn Gottfred gennemgående er "Wagnersk". – men det kan jo kun tjene ham til Ære".

G.M.-H. døde 14. oktober 1909 i København. – Efter hans død kom der fra Alexandre Guilmant en anmodning til hans enke om at få tilsendt en fuldstændig fortegnelse over mandens kompositioner. En sådan blev udarbejdet og sendt til den berømte franske orgelmester.

"Som lærer var han en pryd for standen, og mange af dem, der senere som dygtigheder sad ved orgelpulten, havde ham at takke for den alvor og grundige omhu, med hvilken han sørgede for deres uddannelse. Det samme gjaldt også andre, der søgte hans vejledning; som ikke blev organister, men skabende tonekunstnere og vandt sig et navn, der fandt genklang ude i verden. Blandt dem var P.E. Lange-Müller og Asger Hamerik" (efter Emil Reimer).

Hans **Frederik Matthison-Hansen**, 1868-1933, var sønnesøn af den gamle Hans M.-H. – Hans far var Waage Weyse M.-H., som i Roskilde fulgte efter H.M.-H. på orgelbænken i domkirken. – Frederik M.-H. var først organist ved den nyopførte Sct. Thomas Kirke på

Frederiksberg, men kom efter otte år her til Sct. Jakobs Kirke i København. Han står nok i skyggen af Gottfred, der havde været hans lærer, og Hans, men han har skrevet kompositioner, som fortjener at blive hørt – også af eftertiden. Hans på samme tid sørgmodige og muntre Passacaglia er en af dem. At han er barn af Matthison-Hansen-dynastiet, høres tydeligt, idet han slægter sin familie på i sit tonesprog, han øser af de samme kilder som sin farbror og sin farfar. Sin udøvende orgelspiller var han kendt – hans årligt tilbagevendende koncerter i Sct. Jakobs Kirke var velbesøgte, ofte endog udsolgt flere dage før koncertdagen. Programmet for den 30. årgang var en M.-H.-familiekoncert udelukkende med kompositioner af Hans, Gottfred og Waage samt af koncertgiveren.

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Kilder:

Knud Nielsen: Hans Matthison-Hansens liv og virke.

Speciale 1981.

Salmonsens konversationsleksikon

Riemanns musikleksikon

Leksikon: Die Musik in Geschichte und Gegenwart

Artikel af Emil Reimer i Dansk Kirkemusiker-Tidende okt./nov. 1921

Artikel af Sven Lunn i Dansk Biografisk Leksikon 1981.

Gunnar Svensson er født 5. december 1935. Han tog sin organisteksamen fra Det kgl. danske Musikkonserveratorium i 1958 og havde i 1970 koncertdebut i Marmor-kirken. Siden 1972 er Gunnar Svensson organist ved Filips Kirke i København og har ud over koncertvirksomhed i Danmark og Tyskland haft udsendelser med orgelmusik i Danmarks Radio. Han er tillige grundlægger af Cæcilieinstituttet i København.

Orgler i Stubbekøbing Kirke

I 1860 byggede den fra Norge indvandrede orgelbygger Knud Olsen (1825-1898) et mekanisk sløjfeladorgel på 10 stemmer til Stubbekøbing Kirke. 1882/83 undergik kirken en omfattende restaurering under ledelse af arkitekt H.B. Storck (1839-1922). Denne tegnede et nyt pulpitur og en dertil hørende orgelfacade – ikke uden inspiration fra ældre tider. Bag denne byggede Knud Olsen et 12 stemmers orgel med genanvendelse af væsentlige dele fra 1860-orglet. Et nyt pneumatisk instrument blev bygget i 1942 af firmaet I. Starup og Son. Pulpitur og orgelfacade fik lov at leve videre, facaden dog kun som en tom kulisse bortset fra de 24 største piber i Knud Olsens facadeprincipal. Et nyt orgelhus blev bygget op imod kirkens bagvæg, og orglet talte 15 stemmer, gamle af Kn. Olsen suppleret med nye.

Kirkens nye orgel er bygget i 1995 af firmaet Th. Frobenius og Søner. Udgangspunktet har været Storcks pulpitur og orgelhus, som nu rummer hovedværkets 9 stemmer, herunder to af Knud Olsen, Principal 8' (de 24 største stadig i facaden) og Gedakt 4'. Mod kirkens vestvæg står et nyt, smukt udformet orgelhus, tegnet af arkitekt MAA Rolf Graae. Svelleværket med 10 stemmer er placeret i midten over spillebordet. Det er på begge sider flankeret af pedalværket, som har 6 stemmer. Over svelleværket ses chamadeværket med 2 vandrette rørstemmer, som skyder sig frem mod kirkerummet. Svelleværket indeholder bl.a. Knud Olsens Bordun 16' og Starups Rørbordun 8'. I pedalværket indgår Knud Olsens Subbas 16'. Chamadeværket har en Trompetregal 16' og en Trompet 8', den sidste med guldbelagte lydåbne i fuld længde.

Intonationen af det nye orgel er foretaget af Mogens Pedersen, som med stor dygtighed har forenet gammelt og nyt. Knud Olsens fyldige og smukt syngende Principal 8' har i nogen grad været bestemmende for udformningen af det samlede klangbillede, således at orglet giver gode muligheder for fremførelse også af 1800-tallets rige romantiske orgellitteratur. Orglet har mekaniske sløjfelader og rent mekanisk traktur.

©Per Kynne Frandsen

Hans Matthison-Hansen was born in Flensburg on February 6, 1807, the son of a shipmaster. At an early age he evinced artistic gifts, both within the musical and the pictorial field. His mother, who was in sole charge of the children's upbringing during his father's continual absences from home, did her best to further these talents. An old piano was the agent of inspiration, just as the singing and organ music during Sunday service stimulated his attachment to music.

It looked as if H.M.-H.'s education was not going to take the musician's path, seeing that at school it was mostly his extraordinary draftsman's talent that was attended to. At the age of 15 he was admitted to Professor Eckersberg's famous painters' class at the Royal Academy in Copenhagen.

As a boarder-student of Eckersberg's H.M.-H. grew familiar with the cultural life of Copenhagen. Among other things he got the opportunity of joining quartet soirées in Eckersberg's home, and in order to be able to fill in when a player was missing he learnt the violin as well as the viola and cello from members of the orchestra of the Royal Theatre.

It is said that at the age of 20, on a Sunday after church, H.M.-H. addressed C.E.F. Weyse with the question: "I should like to know whether to become a painter or a musician." It was agreed that he was to call on Weyse the next morning at 10.

Here for half an hour he was left to enjoy the company of Weyse's parrot, while Weyse himself was engrossed in a quartet that H.M.-H. had composed and which he had brought along. – Weyse then asked where he had learnt thorough bass. "Nowhere", was the answer, and Weyse is reputed to have insisted that surely he must have learnt somewhere how to write a quartet like the one he had brought, for even he, Weyse, would not have been able to do so. When the reply remained no, Weyse's conclusion went: "Well, then you are indeed the true-born musician! Just you throw away your palette and come to me, but do so soon and often; you will always be welcome. Good luck!"

H.M.-H. now devoted himself to the organ under Weyse's guidance, and at merely 25, thanks to Weyse's influence, he became organist at Roskilde Cathedral. Here he was active until his death on January 7, 1890.

Roskilde Cathedral holds the rank of the national shrine of royal burials. During H.M.-H.'s term of office it

fell to his lot to perform at three royal funerals as well as at some state visits and similar official functions.

H.M.-H. was a prolific improviser and composer. Fantasias, series of variations and six symphonies for the organ were among the works he succeeded in completing. He was the first to think of using the term 'symphony' about a piece of organ music, symphonies normally being orchestral works, of course.

The present CD features the Organ Symphony No. 5. It is to be noted in particular that the last movement was arranged by Gottfred, his son; it is his revised version that has been recorded here.

H.M.-H.'s original tune for the hymn, "Hvor salig er den lille flok" (roughly the equivalent of "How are Thy servants blest, O Lord") forms the basis of his Fantasia No. 5. – It holds good for many organ chorales and choral fantasias that if one wants to understand their musical language fully, one has to read the text of the hymn underlying the music. The hymn in question is No. 593 in the Danish Hymnal.

Other compositions of H.M.-H.'s include his oratorio *Johannes* [i.e. St. John], a number of voluntaries for liturgical use as well as various church cantatas and string quartets.

H.M.-H. gave concerts both in Roskilde and in other cities.

His concert performances also extended abroad. Thus over the years he made an international name for himself as an organ virtuoso. In 1861, together with his son Gottfred, he went to Norway and gave a number of successful concerts in Bergen and Oslo among other places. Also in Sweden and Germany he managed to perform, yet presumably a culminating event was his English tour in the summer of 1864. Here he had the opportunity of exercising his art in Westminster Abbey, and he aroused the admiration of English court circles when he demonstrated his skill at the Handel organ in the Crystal Palace. This visit to England was followed with keen interest by King Christian IX, who had himself intervened actively in the preparations and dealt with the problems connected with having him introduced.

H.M.-H. was a distinctive and highly respected personality, in spirit a true artist, readily moved to smiles and tears. When he walked from his home to the church in

order to practise his instrument, people would often contrive to sit down quietly in a pew to listen, and they felt that from the expression of his face they had been able to tell what would be the character of his playing and improvisations.

H.M.-H. experienced the entire romantic period from its rise during his young days to its incipient dissolution in his old age. He is a contemporary of the great trail blazers of romanticism, Mendelssohn, Chopin, Schumann, Liszt and Wagner, and his lifetime saw the achievements of his two compatriot romantics, Gade and Hartmann. As a composer for the organ H.M.-H. must be considered a transitional figure between the classical and the romantic periods.

Johan **Gottfred Matthison-Hansen** was born on November 1, 1832 in Roskilde, where his father was cathedral organist. He matriculated and was entered for law, but after a successful debut at a concert in Malmö in 1856 he put aside the law books and devoted himself entirely to music.

In 1859 G.M.-H. became organist at the German Friedrichskirche – the present-day Christian's Church – in Christianshavn, and thanks to a scholarship from the Ancker Foundation he was able to spend the winter of 1862-63 in Leipzig – Bach's old city. Through his professional work and by means of various study tours he was matured into the outstanding organ player that he became. – As such he was also well-known abroad, especially in Germany, where he performed at musicians' assemblies and on other notable occasions. In Weimar he became friends with Franz Liszt.

When the Copenhagen Academy of Music was founded in 1867, G.M.-H. became its teacher of the organ. In addition, in 1884 he was made a piano teacher in the same institution. He was the principal of the Academy during the 1900-1905 period. He served as the organist of St. John's Church from 1871 to '73, after which he transferred to Trinity Church.

Here his organ recitals had an important impact on the musical life of Copenhagen; he presented works from the classical repertoire, including a number of Bach's works, besides modern compositions as well. He was the first in Denmark to perform the music of César Franck, Guilmant and Widor.

The Concerto, op. 15, is probably his best-known

composition. It has just been reprinted by a Danish music publishing firm, and is played by practically every self-respecting organist. But during present years, when in Danish musical life interest is being directed towards the mid-1800s period known as the Golden Age because of its cultural flourishing within all the arts, there is a possibility that also other compositions of G.M.-H.'s can be rescued from the darkness of oblivion.

In Natali Domini – at the birth of Our Lord – is one of those that deserve it. The tune is sung by Danish congregations to the communion hymn "Mæt min sjæl, o Jesus sød" (i.e. "State my soul, O Jesus sweet").

In the list of G.M.-H.'s works the title *Frode Fredegod* of a piano sonata is to be found. So are a number of concert pieces for the organ, a piano ballad, op. 14, a cello sonata, op. 16, a violin sonata, op. 11, a piano trio, op. 5, chamber music and a few orchestral works.

G.M.-H. had a great friend in Edvard Grieg, the Norwegian composer. The latter was very fond of being in Copenhagen, where he often stayed for long periods. Two items from Grieg's Peer Gynt Suite G.M.-H. transcribed for the organ; they were originally orchestral compositions. Also other pieces by Grieg G.M.-H. made accessible to organists and accordingly to organ-music listeners.

His father, Hans Matthison-Hansen, wrote in a letter to an acquaintance: "It is peculiar that my son Gottfred should be generally 'Wagnerian' – but after all that only does him credit."

G.M.-H. died on October 14, 1909 in Copenhagen.

After his death a missive reached his widow from Alexandre Guilmant, requesting to have sent to him a complete list of her husband's compositions. One was duly compiled and posted to the great French master organist.

As a teacher he was an ornament to the profession, and many of those who were later to sit at the console as adepts were indebted to the seriousness and painstaking care with which he took their training in hand. The same thing applies to others seeking his guidance as well, who did not become organists though, but creative musicians, and won for themselves names of renown in the world at large. Among them were P.E. Lange-Müller and Asger Hamerik.

Hans **Frederik Matthison-Hansen**, 1868-1933, was the grandson of old Hans M.-H. – His father was Waage Weyse M.-H., who succeeded H.M.-H. on the cathedral organ bench in Roskilde. Frederik M.-H. was organist, first at the newly built St. Thomas' Church in Frederiksberg, but after eight years there he came to St. Jacob's Church in Copenhagen. He has been put in the shade by Gottfred, who taught him, and Hans, it is true, but he has written compositions that deserve to be heard – also by posterity. His melancholy and at the same time cheerful Passacaglia is one of them. That he is a scion of the Matthison-Hansen dynasty is plainly to be heard, as he takes after his family in his tonal language, drawing on the same sources as his paternal uncle and grandfather. As an executant artist he was well-known – his annually recurring concerts in St. Jacob's were well-attended, often even sold out several days in advance. The programme of the 30th year was a Matthison-Hansen family concert, featuring compositions exclusively by Hans, Gottfred, Waage and the performer himself.

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Knud Nielsen: Hans Matthison-Hansen's liv og virke (Graduation Thesis 1981)

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Article by Emil Reimer in Dansk Kirkemusiker-Tidende, Oct./Nov. 1921

Article by Sven Lunn in the Dictionary of Danish Biography, 1981

Gunnar Svensson was born on December 5, 1935. Having finished his musical studies (as an organist) at the Royal Danish Academy of Music in 1958, he made his debut at Marmorkirken, Copenhagen, in 1970. Since 1972 he has been the organist at Filips Kirke, Copenhagen. He has given concerts in Denmark, including radio concerts for the Danish Broadcasting Corporation, and also toured Germany. Besides his activities as an organist he is the founder of the Cecilia Institute in Copenhagen.

The Organs of Stubbekøbing Church

In 1860 the immigrant Norwegian organ builder Knud Olsen (1825-1898) built a mechanical slider-chest organ of 10 stops for Stubbekøbing Church. In 1882-83 the church underwent extensive restoration led by the architect H.B. Storck (1839-1922). He designed a new organ loft and a front to go with it – not without inspiration from earlier ages. Behind the latter, Knud Olsen built a new 12-stop organ, re-using substantial parts of the 1860 organ. A new pneumatic instrument was built in 1942 by the firm of I. Starup & Son. The organ loft and the front were allowed to survive, the front only as an empty set-piece, though, apart from the 24 largest pipes of Knud Olsen's front principal. A new organ case was constructed against the rear wall of the church, and the organ comprised 15 stops, original ones supplemented with the new ones.

The present organ of the church was built in 1995 by the firm of Th. Frobenius & Sons. The point of departure was Storck's organ loft and case, which now contains the nine stops of the great organ, including two by Knud Olsen, viz. Principal 8' (the 24 largest remaining in the front) and Gedackt 4'. Against the western wall stands a new, beautifully moulded organ case, designed by the architect Rolf Graae. The swell organ of 10 stops is placed in the middle above the console. It is flanked on either side by the pedal organ, which has six stops. Above the swell organ appears the ranks *en chamade* of two reeds protruding into the nave. Among other things the swell organ includes Knud Olsen's Bourdon 16' and Starup's Rohrbourdon 8'. In the pedal organ is lodged Knud Olsen's Sub-bass 16'. The ranks *en chamade* have a Trumpet regal 16' and a Trumpet 8', the latter with gold-plated resonators of full length.

The voicing of the new organ was carried out by Mogens Pedersen, who managed with great skill to merge organic with new features. To some extent, Knud Olsen's full-bodied and beautifully melodious Principal 8' has determined the shaping of the overall sonority, so that the organ provides fine opportunities of performing also the rich romantic organ literature of the 19th century. The organ has mechanical slider chests and entirely mechanical tracker action.

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Translation: Bent Sunesen

Disposition

Hovedværk – I man.

Principal 8' (Knud Olsen 1860 og 1882)
Blokfløjte 8'
Oktav 4'
Gedakt 4' (Knud Olsen 1860)
Quint 2 2/3'
Oktav 2'
Terts 1 3/5'
Mixtur IV
Cromorne 8'

Tremulant

Svelleværk – II man.

Bordun 16' (Knud Olsen 1860)
Gamba 8'
Celeste 8'
Rørbordun 8' (I. Starup og Søn 1942)
Fugara 4'
Fløjte 4'
Tværføjte 2'
Larigot 1 1/3'
Mixtur III
Obo 8'

Tremulant

Chamadeværk – III man.

Trompetregal (Tromboncini) 16'
Trompet 8'

Pedalværk

Subbas 16' (Knud Olsen 1860)
Quint 10 2/3'
Principal 8'
Gedakt 8' (transm. af Subbas 16' + nye piber)
Nathorn 4'
Fagot 16'

Koblinger: I+II I+III II+III
P+I P+II P+III

Specification

Great Organ – Man. I

Principal 8' (Knud Olsen 1860 and 1882)
Recorder 8'
Octave 4'
Gedackt 4' (Knud Olsen 1860)
Quint 2 2/3'
Octave 2'
Tierce 1 3/5'
Mixture IV
Cromorne 8'

Tremulant

Swell Organ – Man. II

Bourdon 16' (Knud Olsen 1860)
Gamba 8'
Celeste 8'
Rohrbourdon 8' (I. Starup & Søn 1942)
Fugara 4'
Flute 4'
Transverse Flute 2'
Larigot 1 1/3'
Mixture III
Oboe 8'

Tremulant

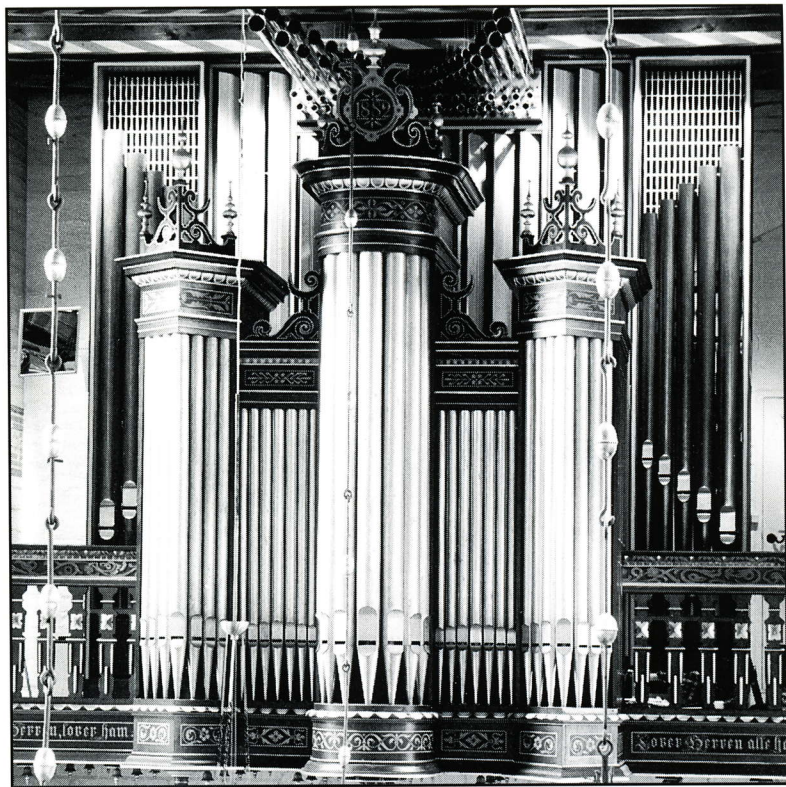
Chamade – Man. III

Trumpet regal (Tromboncini) 16'
Trumpet 8'

Pedal Organ

Sub Bass 16' (Knud Olsen 1860)
Quint 10 2/3'
Principal 8'
Gedackt 8' (transm. of Sub Bass 16' + new pipes)
Nachthorn 4'
Fagotto 16'

Couplings: I+II I+III II+III
P+I P+II P+III







DACOCD 445

DIGITAL DDD**Hans Matthison-Hansen**

(1807 - 1890)

**Organ Symphony No. 5
in F major 14:16**

- [1] Allegro 4:54
- [2] Cantabile 4:54
- [3] Allegro spiritoso 4:25 (The last movement revised by H.M.-H.'s son Gottfred)
- [4] Fantasia on H.M.-H.'s original tune for "Hvor salig er den lille flok" 5:50

Gottfred Matthison-Hansen

(1832 - 1909)

Concerto, Op. 15, in D minor 18:49

- [5] Allegro moderato 8:18
- [6] Andantino 5:52
- [7] Maestoso: Finale fugato 4:35

[8] Hymn "In Natali Domini", Op. 41

(Tune: "Mæt min sjæl, o Jesus sød") 8:12

**Transcription of 2 movements from
Edvard Grieg's Peer Gynt Suite:**

- [9] Morning Mood, Op. 46, No. 1 4:21
- [10] The Death of Aase, Op. 46, No. 2 3:36

**Frederik Matthison-Hansen
(1868 - 1933)**

- [11] Passacaglia in E minor 5:22

**Gunnar Svensson
on the Frobenius organ**

Also available:
Gunnar Svensson plays
Johan Adam Kryggell (1835 - 1915)
Organ Works. DACOCD 431

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