

*an organist- and church-song examination with excellent marks, after which he was admitted as an organist at the French Reformed Church in Stockholm.*

A few years later he married Euphrosyne Dorothea Christoffersson, born in 1817 and employed at the Royal Dramatic Theatre in the capital, and soon two children were born. Klint probably felt a longing back to his home island, and in autumn 1854 the little family moved to Visby, to his father the pharmacist's house at Strandgatan 46. Already the following year his father died, and Fredrik Wilhelm, together with his brother Johan Georg, inherited a considerable fortune. Tradition says that Fredrik Wilhelm Klint not altogether mastered the art of dealing with financial activity. He entered a building business, an unsuccessful project, and became bankrupt. He earned his living as a teacher, however, and among his pupils at this time were the two sisters Andrée, Fredrika, later married Stenhammar and a renowned opera singer, and the younger Elfrida, who also became famous as Sweden's first female cathedral organist. In 1856, when the Visby cathedral organist Wilhelm Söhrling wanted to give up his post as conductor of the Musical Society in the city, Klint substituted for him there. Unfortunately these years have been described as a fairly mediocre time for the "Society". Klint now chose a partly different direction for his vocation: in November 1858 he passed a practical examination at the Elementary-school Teachers' Training College in Visby, and at the same time he applied for the posts as teacher, parish clerk and organist at Östergarn. On 1 January 1859 he took up these posts, and out there in the Östergarn countryside he was then to work for nineteen years. There he would presently meet the young boy Jakob Adolf Hägg and provide him with his musical knowledge, and form the talented pupil during his first time of study. Klint's reputation was everywhere very good; he was popular and doubtlessly with good reason admired. During his last years he became frail, and the year after his retirement he and his wife chose to return to Stockholm in the summer of 1878. For a few years they now lived in a shared flat on Södermalm. Fredrik Wilhelm was said to be "sick with gout" and his wife was weak-sighted—and in July 1882 husband and wife were admitted at Danvik Hospital near Danvikstull. There they could live in a separate chamber and did not have to live side by side with 16-18 people, which was the case in the big wards at the hospital. During twelve years they grew older together out there at the hospital. However, on 1 June 1894, when Fredrik Wilhelm died, he left very little capital which meant that Euphrosyne Dorothea during her last remaining five years moved from the separate chamber to a public ward.

On Fredrik Wilhelm Klint's fairly short list of opuses we find the four string quartets, as his chief d'œuvre, a quartet for strings and piano, a piano sonata, some vocal music—and works for organ. For this recording I have chosen a few pieces from the two booklets *"70 Organ-preludes for all the existing hymns in the Swedish Hymnal, as well as three Postludes and two marches, composed and respectfully dedicated to organists in the Swedish countryside..."*, in the beginning of 1871 published by Abr. Lundquist. The two marches must already by contemporaries have been considered passé; this was not the kind of music "reformists" in the area of organ repertoire were fighting for... The other pieces sound more attractive; behind the somewhat stiff form I seem to hear a sensitive tone. Here I imagine meeting Fredrik Wilhelm Klint. Was he not a dreamer, an aesthete, an idealist—who, with his talent, should have been offered a far more prominent position in the musical life of the country?

A text from the years shortly after his death tells us: *"That Klint as a composer did not become 'a well-known name' might less depend on the value of his compositions than on the modesty and simple way in Klint's whole character, which prevented him from advertising his great capacity."*

## 7. A cousin from the country – The Pl. Åkerman instrument in Roma church

*"Still no one has told our organists: you are, and you ought to be more than an organ playing machine: as a musician, even for your own sake, you ought to rise to a living, thinking human being. Even through your tones you should cultivate divine service and make the acts in the temple as worthy to God as it is possible for you".* So nobly speaks the writer and organist Abraham Mankell at St Clara in Stockholm (1802-1868) in *"Concluding words to Sweden's younger organists"* in his book *"Church Organ Playing"*, printed in 1862.

And then he continues: *"You should consider where you play; why you play; for if you only think, it should also soon become clear to you what you will play henceforth. Writers have said that if you are a musical dummy, your tones may easily adopt the physiognomy of musical hocus-pocus and actually be contrary to the aim of the church. On the other hand, they may to a high degree enhance the service if you understand your vocation and consider it holy: In the latter case the chords will adopt a real artistic nature, and become a mild illusion of this simplicity, combined with true high dignity, where the founder of our religion gave us a model, and described himself, saying: I am humble at heart"*.

These old words of wisdom naturally turn up when you stand there before the severe, refined organ in Roma church, nearly contemporary with the Mankell wisdom words. Behind the severe front you find a fully adequate organ, created by the organ building master Per Larsson Åkerman, probably the most talented organ builder of his time. Among the gifts he possessed a sound knowledge, obtained from old Swedish tradition—but he had also studied abroad, in Brussels, Cologne and Paris. After returning to Sweden he made gigantic contributions in the area of organ building—even if, with the blindness of the time, he was not very careful with the cultural heritage of old existing organ instruments. Mr Larsson Åkerman simply built new organs according to the latest achievements—to the detriment of all that was old. Nevertheless, his instruments are excellent and his capacity of production was high and even. Unfortunately this grant departed this life as early as in 1876, only fifty years old.

The handsome Roma organ, like the instruments in the churches at Fole, Klinte and Stånga in the Gotland organ landscape, belongs to Åkerman's early production during the 1870's, when he was at the height of his artistic creativity. I venture to say that the Roma instrument is an excellent representative of his small countryside organs. At the beginning she meets the listener somewhat coldly reserved in tone in her classical disposition, but when the ice is broken she shows all her inner qualities, and sounds with impressive solemnity and warmth. A miniature cathedral organ, a small cousin from the country of Per Larsson Åkerman's contemporary building in the national temple in Uppsala. On one of the last Sundays in 1873 the instrument was inaugurated by the Rev. Appellöf in Roma, who *"in impressive warm words hunted at the importance of the wonderful power of music in enhancing the service in all songs of praise in God's honour"*.

From that solemn occasion we also read: *"The organ, built by the well known factory owner Åkerman, by all Sweden recognized as the most talented builder, has 8 stops, and was certified by the graduate of the Royal College of Music, W. Söhrling as a masterpiece. The congregation, who had paid for the new organ, has also had an organ loft made in the church, extremely neat and suitable. On the same day the Rev. Appellöf had invited a great number of the parish members to dinner in his home, as well as a number of guests from the city, in order to celebrate the happy importance of the day."*



Since the early 1870's, in the impressive Roma church, many organists have played on the Larsson-Åkerman organ, today still wholly intact – and will hopefully continue to do so as long as time goes on. An organ serves the congregation when touched by hands and feet – then as now – by organists who continue preaching in the uninterrupted handing over of their music. *“Every organist who wants to be of use in his capacity of musical voice in the desert, making way for the words of the Gospel, will soon see a religious guiding-star rise before him”*; Abraham Mankell writes. This deeply serious didactics from 1862 is in no way antiquated, which we may be led to think – it is, if anything, up to date, perhaps even bold, when faced with today's prevailing idea that “everything is possible”. By that we understand that the old organ is not only a culturally-historically interesting object – but first of all lets itself be experienced as an utterly powerful and efficient tool.



*“New important compositions for organ are rare. Only Gustaf Mankell, quite excellent also as an organ player, could easily write fugal movements for the huge instrument. The task is difficult, for when you have heard such a movement, you actually think that you have heard five hundred. – When the thematic tones, as is often the case, little or not at all speak to your heart, then the fugue as a concept is really a speech about nothing.”* Thus Abraham Mankell writes in his *“History of Music”* (1864) about the embarrassments of lacking fugues together – and at the same time takes the opportunity to glorify his brother Gustaf's proficiency in the subject.

Gustaf Mankell, ten years younger than his brother Abraham, belonged to the Mankell family from Christiansfeld, where their father worked as an organist at the World Brotherhood's church. The two brothers early made their mother's native country theirs.

In 1833, ten years later than Abraham, twenty-one-year-old Gustaf moved to Stockholm, where to begin with he earned his living as a piano teacher and tuner. Two years later he passed the final examination at the Royal Academy of Music and was directly appointed organist at St Jakob's church in the capital, and also worked as a singing-teacher and cantor at St Jakob's higher Apology School, the elementary school of the congregation. Later, in 1853, he entered the post as teacher in organ playing at the secondary grammar school of the Academy, where after six years he was given the title of professor.

By his contemporaries Mankell was considered a virtuoso on both organ and piano. His *“contrapunctual extemporizings”* on the organ of St Jakob were widely famous. This we can read in the huge volume *“Artists in Europe”* from 1887.

His talent and ability were manifested in many areas of church music during a long period of the 19<sup>th</sup> century. He certainly stands out as a catalyst. As a teacher he formed several generations of organists, among the more renowned of them we find Elfrida Andrée and Jakob Adolf Hägg from Gotland, or Emi Sjögren, August Lagergren, his successor as professor, and at the end of his aegis, Albert Lindström, eventually Mankell's successor at St Jakob, and a central figure for many organists in the following generation, for example the legendary Otto Olsson. Gustaf Mankell was a zealous and conscientious

teacher for his pupils: *“he also devoted an almost fatherly care to them, and there are many legends told about him in this respect. – On occasions he could also be stern, and in these moments he was not to be trifled with. Yet, when the storm had passed, the sun shone even clearer, and not seldom he tried with many little pleasant tricks to make the unhappy object of his outburst forget what had happened. Anecdotes and stories then flowed freely. Some time the peace offering even took material form, consisting of a composition by him or such-like.”* (*“Artists in Europe”* 1887) From the abundant manuscript sources of his posthumous organ compositions I have found dedications, as for example *“To Jakob Hägg. A little memory of G.M.”* Perhaps this piece is a little peace offering after some eruptive outburst.

Combined with the driving force to have capable organists on Swedish organ stools, he was deeply concerned with enhancing the quality of organ music during service. What could happen during ordinary services his brother Abraham describes somewhat drastically: *“Here and there in the Swedish countryside particularly old organists still delight the congregation in the ‘postlude’, as it is called here, with marches and other plain little pieces taken from the Lilliput store”*. This made Gustaf Mankell publish a great variety of organ music collections which quickly became popular and thereby contributed to the use of more qualitative music in the churches of the country.

Also in the art of organ building, Gustaf Mankell became an important promotor. Among other things, his friendship with Per Larsson Åkerman resulted in a long study tour they made together to learn about significant organ instruments on the Continent. Their mutual experience led to frequent contacts in questions of organ building until Larsson Åkerman's death in 1876. That is why it now feels adequate to bring these soul mates and masters together once more through the Roma organ and attach a few of Gustaf Mankell's compositions to the delicious instrument. From the voluminous collection of organ music that Gustaf Mankell has left I have chosen a few small characteristic pieces and a few more formalistic ones. Posterity has often considered his tone language conventional and impersonal, thereby meaning that the framework sometimes is too pedantically disciplined, or else he has been accused of being too circumstantial and “ticking over”... And of course, he may also seem mannered in an old-fashioned way. Nevertheless, we cannot deny his deep artistic driving force, out of which an unaffected stream of solid ideas and pleasant melodies flowed. When his “simple but hard-working life” ended at 6 in the morning on 23 March 1880, a touching as well as impressive life work was over, the fruits of which we may still enjoy today – and be affected by.