



Torsten Nilsson (born 1932) has long been one of Sweden's most controversial musicians, not on account of any subversive tendencies, but rather the opposite — an upright striving for genuineness and truth. His desire to rid the Church of dullness and banality has yet gone unopposed.

As organist he studied first under Alf Lindér, but applied later to Vienna and Anton Heiller, where he began to use a personally-fashoned twelve-tone technique which refers back to Hellé but has developed a more radical tonal language. The French romantics Franck and Vierne have also had significance for his development. He took up his first post as organist in Köping, moving later to St. Mary's in Helsingborg (Buxtehude's old church).

From 1962 to 1968 he was active in Oscar's Church in Stockholm, where he has drawn attention to himself as a dynamic choirmaster and organ improvisor. A fifth of his output, standing today at about one hundred open, consists of pieces for the organ, among them the great *Septem Improvisaciones* and *Satiria* op. 89.

THE RECORDING was made by STIM at the Oscar's Church, Stockholm, in May and June 1982. Producer: Håkan Elmquist
Recording engineer: Bertil Alving/Sound Workshop
Conductor: The Chorus of the Presterung: Grammoplast
Cover photo: Robert Zarem
Printing: SIB tryck AB
Comments: Torsten Nilsson, Günther Niemeyer, Birgitta Hult
Translation: Toby Isobellson
(Consolarmi, PROP 9902 A, was published by Bärenreiter Verlag; all the others can be ordered from STIM (Ed. Suecia), Stockholm.)
Production: Jacob Boettius

© 1983 Proprius Musik AB, Stockholm
© 1983 Proprius Musik AB, Stockholm

MADE IN SWEDEN

TORSTEN NILSSON is unquestionably one of the major figures in contemporary Swedish music. His remarkable qualities as a composer derive from his brilliance as an organist and choirmaster. From specific circumstances of his youth come his mysticism and an extreme sensitivity. All these qualities fuse in his compositions, whose visionary nature will not be lost on the listener . . .

A

1. SIGNATI EX GENTIBUS op. 36 (1970) 12' 20"

(Apocalypse 7:9-17)

Siv Wennberg, soprano; Torsten Nilsson, organ;
Assistant: Peter Bengtsson

Signati ex gentibus (Psalms before the throne of God) and *Behold, he comes with the heavens* (PROP 9905 A) were conceived during a couple of summer nights in the Stockholm archipelago. A close relative had suddenly died of cancer, leaving his family in sorrow and despair. The intense and inexpressibly beautiful light of the summer night stood in incredibly sharp contrast to death. This contrast served as a source of inspiration for these two works, with texts from the Book of Revelation about death and the eternal light.

2. THRONUS DEI IN CAELO op. 51 (1972) 12' 35"

(Apocalypse 4)

Anne-Marie Mühlé, alto; Torsten Nilsson, organ;
Assistant: Peter Bengtsson

Thronus Dei in caelo (The Lord's throne in heaven) received its première in 1972. A close relationship exists between this work and *Isaiah's Call* (v. side B), owing to their textual similarity.

B

1. VOCATIO ISAIÆ op. 69 (1976) 11' 55"

(Isaiah 6:1-8)

Kristina Nilsson, soprano; Torsten Nilsson, organ;
Assistant: Peter Bengtsson

Vocatio Isaiæ (Isaiah's Call) is a commissioned work composed for the Music Weeks in Küllen/Southern Sweden, on the occasion of the 30-years jubilee in 1976. The text from Isaiah deals with the description of the Prophet's Call, with among others the *Sanctus* (Holy is the Lord Sabaoth; all the earth is full of his bountifulness) and the final text, which encourages the prophet to become the messenger of the Lord. The specific organ notes in the instrumental section symbolise the heavenly vision which the prophet encounters in this revelation.

2. ECCE EGO MITTO ANGELUM MEUM op. 32 (1970) 11' 40"

(Malachi 3:1-4)

Siv Wennberg, soprano; Börje Mårelius, flute;
Erik Boström, organ;
Assistant: Anna Kyhberg-Boström

Ecce ego mitto angelum meum (Beto d. I send forth my angel) was written in 1970 and received its première in Oscar Church, Stockholm, in the same year. The work is typical of the composer, with lyrical and tuneful sections varied by dramatic moments. Besides the usual flute, an alto flute is also used in certain passages.

The recording of this production was subsidized by STIM, the Swedish Performing Rights Society.

Leaflet enclosed

proprius
PROP 9904