Programm

saturday 11 july 2020 om 20.00 uur

**Véronique van den Engh**

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| Véronique van den Engh was born in ‘s-Hertogenbosch. After a few years of piano lessons her uncle Aat Broersen started giving her organ lessons in Haarlem when she was just 14 years old. After having finished Grammar school she studied at Brabants Conservatorium in Tilburg. As a student of Maurice Pirenne’s she graduated in June 1989 and a year later she graduated as Performing Musician on organ. She also studied as a choirmaster under Cees Rotteveel for which she graduated in 1988. Since August 1989 she has been teaching at Schola Cantorum, the St John’s Cathedral Choir, where she has also been assistant choirmaster for more than 20 years. She was assistant-organist in the Cathedral for twenty-five years. On 1 February 2008 she succeeded Maurice Pirenne as organist of St John’s Cathedral in ‘s-Hertogenbosch. In October 2009, together with Schola Cantorum, she played in the four patriarchal basilica in Rome. She is a committee member of organ society “Hendrik Niehoff” and The *Maurice Pirenne* Foundation. In June 2014 ‘Imposant’, her first CD was released. Her second CD ‘Allure’ followed in July 2015 and in May 2017 the third CD ‘Illuster’. The CDs contain various organ works played on the great Cathedral organ and earned great critical acclaim. She initiated and cooperated with the book: “The great organ of St John’s Cathedral, the Night Watch of ‘s-Hertogenbosch”, which was published in November 2016. In april 2018 a composition of her appeared in the magazine ‘Muziek en Liturgie’. For more information please visit website: www.veroniquevandenengh.nl |

Introduction und Passacaglia in d-moll Max Reger 1873-1916

Ballo del Granduca Jan Pieterszoon Sweelinck 1562-1621

Koraal-Toccata Floris van der Putt 1915-1990

From 24 pièces en style libre: Berceuse Louis Vierne 1870-1937

Sortie en F-majeur César Franck 1822-1890

Cantilene (Andantino) opus 2 Charles Tournemire 1870-1939

Voluntary opus 5 nr 2 John Stanley 1712-1786

Toccata on Veni Emmanuel Andrew Carter Geb. 1939

Meditation Mons Leidvin Takle Geb. 1942

Premier Choral Hendrik Andriessen 1892-1981

**Reger**: After a powerful Introduction Reger starts his Passacaglia very softly, almost intimately and through thirteen interesting variations, in which we hear an increase of rhythmic and harmonious tension, he works his way to a grand finale with the theme in major as its crowning glory.

**Sweelinck**: Ballo del Granduca is one of Sweelinck’s best-known works. It consists of variations on Emilio Cavalieri’s dancing-song, Ballo, for the marriage of Grand Duke Ferdinand of Tuscany to Christine of Lorraine in 1589. It became a popular song throughout Europe and thus found its way to Sweelinck. Before the 4 variations we hear the original dancing song.

**Van der Putt**: At the request of the Floris van der Putt Foundation I studied this Chorale-toccata for the opening concert of the Floris van der Putt-year on 7 December 2014. Van der Putt not only was choirmaster of Schola Cantorum of Saint John’s Cathedral from 1954 until 1965 but also a teacher of Maurice Pirenne’s and in that sense he is one of my musical predecessors in the cathedral. Van der Putt was a real folk song writer, but is also known for his many liturgical compositions that are still widely sung. The Chorale-toccata was discovered in the archives, not having been played since 1941, the year in which it was written. The piece opens with an impressive pedal solo ending in a grand finale: end of the choral. In the part that can be seen as the toccata I vary the voices in the lighter parts to make it more transparent, even though I have not found any such suggestions by Van der Putt. Right to the final notes the toccata gradually grows in strength. The beautiful chords can really fill us with warmth.

**Vierne**: Born 150 years ago. The blind composer-organist Vierne was a student of César Franck for a short time. He was organist of the Notre-Dame in Paris and he wrote his 24 Pièces en style libre for the offertorium during the catholic mass. As Bach with his Wohltemperierte Klavier he followed the 24 major and minor keys.

**Franck:** People love this Sortie and always enjoy hearing it. A sortie is meant to be played at the end of a mass. This one has a tranquil part after which the festive first part is repeated. The Sortie is from L’Organiste.

**Tournemire:** Also born 150 years ago and a pupil of Franck for a short time. This is an early work from Tournemire who was the successor of César Franck as organist at the St. Clothilde in Paris.

**Stanley**: Stanley, who turned blind when he was only two years old, was an exceptional organist. He was the regular organist during masses ever since he turned eleven, and even Händel came to hear him play. He composed many voluntaries for organ. The English voluntary (‘free in style’) usually starts with a slow introduction, followed by a solo register, in this voluntary the cornet.

**Carter**: This exuberant toccata, written by Carter in 1995, is based on the melody ‘Veni, veni Emmanuel’. It was written for the Advent, when we await the birth of Jesus.

**Takle**: This jazzy Meditation from the Norwegian composer really invites the listener to ‘meditate’. Despite the many runs all with different stops, it breathes serenity.

**Andriessen**: A beautiful compostion of this Haarlem-born composer. The chorale melody is modestly introduced right at the beginning. Although we only hear this melody five times in its entirety (even when we seem to hear it more often, due to recurring fragments ), Andriessen succeeds in building it up to a majestic finale with the chorale melody in double pedal.