

stichting orgelkring "hendrik niehoff"

gevestigd te 's-hertogenbosch

Programma van het concert in de Sint-Janskathedraal te 's-Hertogenbosch op dinsdag 16 juni 2009 om 20.00 uur door Ines Maidre.

Ines Maidre is a brightly individual concert organist from Estonia. As a graduate of the Estonian Academy of Music, she holds soloist diplomas of piano and organ with the highest distinctions. In 1991 her postgraduate studies with Daniel Roth in Paris were crowned with a Prix d'excellence avec les félicitations du jury and at the Concours Musicale d'Île de France in 1991 she won the First Prize of organ playing.

After her first recitals in Paris and London in 1990 Ines Maidre was acclaimed by The Musical Times (London) as one of the most promising organist of the younger generation. Since then she has performed throughout Europe, appearing at Notre-Dame, St Sulpice and Madeleine in Paris, Westminster Abbey in London, St Bavo in Haarlem, St John in Hertogenbosch, Altenberger Dom, Rigas Dome Church and numerous prestigious international festivals like in Nuremberg, Brussels, Schleswig-Holstein, Antwerpen, Rotterdam, Tallinn and Bergen. In 2008 she went on her first concert tour to Latin America appearing in festivals in Rio de Janeiro, Petropolis, Montevideo, Buenos Aires and Paysandu.

Ines Maidre's virtuosity and passionate musicianship, combined with exquisite stylistic taste and outstanding art of registration have always been emphasized by the critics. An excellent interpreter of early keyboard music as well as a virtuoso performer of romantic and modern organ works she offers varied and exciting programs for all types of organs from her vast repertoire. In her passion to introduce organ music to a broader audience, Ines Maidre has created several original programs with a special thematic focus, such as Bells in the Organ, Swan Songs for the Organ, Cathedral Windows, In Bach's Footsteps, Legends in St Nicholas, Litany of the Dance, Tangomania etc, which have remarkably increased the number of organ loving audience at her recitals and granted her a special prize by the Estonian Cultural Endowment.

Thanks to her great pianistic skills Ines Maidre has made it to the stage with performances of major chamber music works by Mozart, Franck, Schumann, Prokofiev, Messiaen a.o. After completing her musical training with a masters degree in Baroque interpretation and harpsichord playing and concluding her studies with the thesis New Horizons in Frescobaldi's Toccata Style she has performed regularly with the Baroque ensemble Musica Celines. www.cecilie-musikk.com/m_celines. Under the baton of great conductors like Neeme Järvi, Martin Fischer-Dieskau, Tõnu Kaljuste, Fabio Ventura and Leo Krämer she has played a number of organ concertos and great symphonic works (Händel, Poulenc, Jongen, Kapp, Lepnurm, Tobias, Saint-Saëns).

Besides her performing career she has been teaching the organ at the Estonian Music Academy and is now an associate professor of organ at the Grieg Academy in Bergen, Norway. Her scholarly activities also include giving masterclasses and writing a book about the life and works of the eminent Estonian organ composer Peeter Süda (1883-1920) (EMIC 2005 - www.emic.ee) as well as [performing](#) all his major works in a TV film.

Her broad range of musical activities also include several recordings of organ music: Bells in the Organ (popular carillons for the organ), Hommage à la Cathédrale (works by Henry Mulet and Odile Pierre), Cantus nordicus (pearls from the nordic repertoire), as well as the complete organ works of the Estonian composers Rudolf Tobias (Forte), Anti Marguste (Antes) and Peeter Süda (Carillon Music) which are distributed internationally and are available on the internet shop of Fagott Orgelverlag: <http://fagott-online.com/shop/index.html>

Voor overige orgelconcerten in de serie Hendrik Niehoff: zie folder en www.orgelconcerten-hendrik-niehoff.nl
Orgelconcerten in de regio: www.brabantorgel.nl

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| Preludium pro Organo pleno in Es-Dur BWV 552,1 | Johann Sebastian Bach | 1685-1750 |
| Fantasie in c-Moll BWV 562 | Johann Sebastian Bach | |
| Extraits de Livre d'orgue <ul style="list-style-type: none"> • Et in terra Pax à 5 • Récit de Tierce en taille • Basse de Trompette | Nicolas de Grigny | 1672-1703 |
| O Lamm Gottes, unschuldig BWV 618 | Johann Sebastian Bach | |
| Toccatte d-moll BWV 565 | Johann Sebastian Bach | |
| Sonata nr.2 c-moll <ul style="list-style-type: none"> • Grave • Adagio • Allegro maestoso e vivace • FUGA Allegro moderato | Felix Mendelssohn | 1809-1847 |
| An Wasserflüssen Babylon BWV 653 | Johann Sebastian Bach | |
| Fuga a 5 pro Organo pleno in Es BWV 552, 2 | Johann Sebastian Bach | |

The connecting link in the programme is Johann Sebastian Bach whose influence on Felix Mendelssohn had strong significance and started a longlasting rediscovering process of Bachs output and Baroque music in general. Looking for the sources for Bachs own inspiration, his acquaintance with the French Baroque music, especially with the organ works of N.de Grigny, of which Bach made a complete copy, had a great importance in the development of this Baroque genius.

Nicolas de Grigny (1672 - 1703) was a leading member of the French Baroque school of organist-composers. 1693 -1695 he served as organist of Saint Denis, in Paris. 1697 he was appointed titular organist of Notre-Dame de Reims. He died young and left behind a single collection of organ music *Livre d'orgue* (1699).

The chosen extraits are taken from the Gloria of de Grignys organ mass and show a variety of registration, starting with a *Plein Jeu verset*, followed by the beautiful solo registration in the *Recit de Tierce* and the temperamental *Basse de Trompette*.

In the opening piece, monumental *Prelude in Es* by J.S.Bach, the majestic rhythm of French *ouverture* clearly refers to the French *liaisons*. Grigny's influence on Bach is especially striking in the *C minor Fantasia BWV 562*, a majestic essay in five-part counterpoint based on a subject which has been compared with a fugue from the Gloria of de Grigny's organ mass.

Alongside with a couple of choral preludes the programme also includes the famous *Tocatta in d BWV 565* of Bach.

Almost a century after the death of J.S.Bach, Felix Mendelssohn was the first romantic composer of international renown to return to the organ which had lost its status in Germany as a result of Secularisation and Enlightenment. Mendelssohn loved and adored Bachs music, it became a major inspiration for him and a source nourishing Mendelssohn's music in general.

Mendelssohn was familiar with organs of classic design and he wrote his six organ sonatas (published in 1845) in a style that perfectly fits the baroque organ. Sonatas are very much the missing link between organ music of the eighteenth century and the works of composers of the late Romantic German organ school.

Sonata nr. 2 shows an unusual form, starting with 2 slow movements in C minor (introduction and aria), followed by a majestic, joyful *Allegro* and a *Fugue in C major*, idiomatically written for the organ.

The closing work, Bachs *Fugue in Es BWV* gives the programme a solid frame, referring back to the opening *Prelude* in the same key.