

# stichting orgelkring "hendrik niehoff"

gevestigd te 's-hertogenbosch

Programma van het concert in de Sint-Janskathedraal te 's-Hertogenbosch op dinsdag 1 augustus 2017 om 20.00 uur door **James O'Donnell**.

James O'Donnell is Organist and Master of the Choristers of Westminster Abbey. Internationally recognised as a conductor and organ recitalist, he has given concerts all over the world, including the United States, Japan, Australia, New Zealand, and throughout Europe, and appeared as organ soloist in the BBC Proms and at many other festivals.

James O'Donnell was a junior exhibitor at the Royal College of Music and subsequently Organ Scholar of Jesus College, Cambridge, where he read music and studied the organ with Peter Hurford, Nicolas Kynaston and, later, David Sanger. He was appointed first Assistant Master of Music and, six years later, Master of Music at Westminster Cathedral. During his twelve-year tenure as Master of Music, the Choir of Westminster Cathedral became one of the most highly-regarded choirs in the world, winning many plaudits, including the Gramophone 'Record of the Year' award (for its Hyperion recording of masses by Frank Martin and Pizzetti in 1998), and the Royal Philharmonic Society award (1999), both of which were unprecedented for a Cathedral Choir.

In January 2000 James O'Donnell was appointed Organist and Master of the Choristers at Westminster Abbey. In addition to a full schedule of daily choral services, his responsibilities have recently included directing the music for a service in the presence of Pope Benedict XVI in 2010 and the Wedding of The Duke and Duchess of Cambridge in April 2011. In recent years the Abbey Choir's external engagements have included tours to the Far East, the United States, Australia, Denmark, Germany, Russia, Spain, Hungary and, in June 2012, Rome, where the Abbey Choir sang in a historic partnership with the Sistine Chapel Choir at the Pope's invitation.

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| 1. Fantasia in G (Pièce d'Orgue) BWV 572   | Johann Sebastian Bach  | 1685-1750 |
| 2. Chorale partita Sei gegrüßet, Jesu gütig BWV 768  | Johann Sebastian Bach  |           |
| 3. Voluntary for a double organ  | Henry Purcell          | 1659-1695 |
| 4. Concerto in F Op 4 no 5<br>- Larghetto<br>- Allegro<br>- Alla siciliana<br>- Presto           | Georg Friedrich Händel | 1685-1759 |
| 5. From Symphonie VI (Op 42 no 2):<br>- Intermezzo (Allegro)<br>- Cantabile<br>- Finale (Vivace) | Charles Marie Widor    | 1844-1937 |

Op dinsdag 8 augustus a.s. om 20:00 organiseert de Grote Kerk een orgelconcert door Jacques van den Dool (improvisaties en eigen werk). Voor meer informatie: zie [www.batzorgel.nl](http://www.batzorgel.nl). Op dinsdag 15 augustus a.s. is het volgende concert in de Sint-Jan, Tommy van Doorn zal dan het orgel bespelen.



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The alternative French title of Bach's celebrated Fantasia in G BWV 572, *Pièce d'Orgue*, together with the French tempo marking given to each of the three distinct sections (*Très Vivement*, *Gravement* and *Lentement*), and the (for Bach) unusual five-part texture of the central section, point clearly to the influence of the organist of Reims Cathedral, Nicolas de Grigny (1672-1703), whose only published collection (*Livre d'orgue*, Paris, 1699) Bach famously copied by hand. The chorale partita *Sei gegrüßet, Jesu gütig* BWV 768 is thought to be an early work, some of it possibly dating from Bach's period in Arnstadt. The first six variations do not require the pedals, which could suggest that the set was added to over a period of time. The work has great variety and character, and in every variation the chorale melody comes across with complete clarity, culminating in a complex, contrapuntal statement for full organ.

Henry Purcell was Organist of Westminster Abbey between 1679 and his early death in 1695. His teacher, John Blow, who was Organist of the Abbey from 1669 had resigned the position in favour of his pupil. On Purcell's death Blow resumed the post. Purcell is one of the most original musical personalities of the seventeenth century. The English liturgical tradition of the day relied more upon improvisation than composed organ music, which accounts for the very small number of works that survive. The Voluntary for a double organ is so-called because it sets the Great organ (used mainly as a virtuosic solo voice) in contrast to the smaller, accompanimental Chair organ (or positive). The music is full of surprising chromaticism and daring rhetorical flourishes, only coming to a more assured and stable close in the final section. The English have adopted Georg Frideric Handel as one of their own, although of course he was German by birth. Active and successful in London as a composer and impresario in the world of opera and oratorio, he also wrote prolifically in other media. His fifteen or so organ concertos have a greater connection to opera and oratorio than one might suppose, for many of them were performed by the composer himself in interludes between the acts of operas and oratorios. Handel was regarded as the finest composer working in England and many of his works have an enduring popularity. The present, charming Concerto in F, is an arrangement by the composer of an original sonata for recorder and continuo, which accounts for its intimacy and economy of scale.

Charles-Marie Widor's contribution to the development of French symphonic organ music cannot be overstated. His work was inspired by the wonderful Cavallé-Coll organ in St Sulpice, Paris, where Widor was organist for nearly sixty-four years. In addition to his ten symphonies for organ solo, he composed prolifically in other media opera, ballet, songs, chamber music and orchestral music, including concertos and symphonies almost all of which is unknown today. The 6th Symphony, of which the final three movements bring this programme to a close, appeared in 1879, alongside the better-known 5th Symphony in F which ends with the celebrated Toccata. The 6th Symphony is a fine and substantial work. The Intermezzo is a thrilling scherzo, somewhat dark in mood because of its G minor tonality, with a central, contrapuntal interlude in E flat major. The Cantabile clearly shows Widor's melodic and expressive gifts; by contrast, the exciting and powerful Finale brings the entire symphony to a blazing close in the key of G major.

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