

REVIVED INTANGO

GUY BOVET
PABLO BRUNA
JOHANN K. KERLL
NICOLAS DE GRIGNY
GIROLAMO FRESCOBALDI
DOMENICO SCARLATTI
J.S. BACH



INES MAIDRE
THE HISTORICAL ORGAN OF
ST QUINTINUS CATHEDRAL,
HASSELT, BELGIUM

1	GUY BOVET (1942) TANGO DE SESTO TONO, DE BATALLA*	4:43
2	JOHANN KASPAR KERLL (1627-1693) BATALLA	6:28
3	GUY BOVET TANGO DEL UNDECIMO TONO A MODO DE BOSSANOVA*	4:11
4	PABLO BRUNA (1611-1679) TIENTO DE 1 TONO DE MANO DERECHA	4:52
5	GUY BOVET TANGO DE 1 TONO, SOBRE EL HIMNO AVE MARIS STELLA*	3:13
6-9	NICOLAS DE GRIGNY (1672-1703) AVE MARIS STELLA FUGUE À 5 DUO DIALOGUE SUR LES GRANDS JEUX	9:45
10	GUY BOVET TANGO DE QUARTO TONO DE FALSAS, PER L'ELEVAZIONE.*	4:26
11	GIROLAMO FRESCOBALDI (1583 -1643) TOCCATA QUARTA - PER L'ORGANO DA SONARSI ALLA LEVATIONE (LIBRO 2)	5:25

12	GUY BOVET TANGO DEL DECIMO TONO, DICHO DEL GATO*	3:41
13	DOMENICO SCARLATTI (1685-1757) SONATA IN G MINOR, (CAT'S FUGUE) L.499 K. 30 (ESSERZISI PER GRAVICEMBALO)	4:25
14-15	JOHANN SEBASTIAN BACH (1685-1750) PRELUDE AND FUGE IN C MAJOR, BWV 545	6:00
16	GUY BOVET EL TANGO DE LOS TANGOS *	5:32

* FROM GUY BOVET: '12 TANGOS ECCLESIASTICOS'
TOTAL PLAY TIME: 58'34

INESMAIDRE
THE BINVIGNAT & HOUDTAPPEL ORGAN (1791 -1793)
OF ST QUINTINUS CATHEDRAL, HASSELT

REVIVED IN TANGO

by Ines Maidre

The concept of Revived in Tango arose from the stylistically astonishing crossover collection 12 TANGOS ECCLESIASTICOS by **Guy Bovet** (1942), composed in 2000.

Ever since Astor Piazzolla in the second half of the 20th century integrated the popular Argentinean tango with classical ideas on form and counterpoint, the tango has been legitimized as art music. Guy Bovet took a step further and combined the totally secular Tango with the religious organ style, creating a subtle and peculiar music genre.

In the preface of his tango collection he explains: “the Connoisseurs of Tango will say that These are not Authentic Tangos, and they say Right, since they are Ecclesiastical; and Not Authentic; and Those having Authority in the Holy Church will say that they’re Not Ecclesiastical because they are Tangos; so it remains Firmly Established that These are Ecclesiastical Tangos.”

Those who expect to find in this opus something in the light “organist’s fun-pieces-style” are wrong. In spite of their delicately humorous undertone Bovet’s tangos are totally serious organ music; they

are composed in old church modes and follow the strict contrapuntal canonic rules. However, the strong presence of the characteristic features like passionate twofold metrum, staccato emphasis on each beat, gruff syncopated rhythm, impetuous movements alternating with abrupt stops, fill this music with a true spirit of Tango. Even if the blend between the sacred and secular, liturgical and dance music forms has always existed in the organ music, Bovet’s idea of combining the sexy dance with the religious style certainly arouses curiosity.

What makes the tango collection particularly original is the *retrospective* aspect of the music – most of the tangos follow certain musical prototypes and have a reference to some historic sacred organ repertoire. In fact, in few tangos the composer’s fantasy has been so free that the piece would not be suited for ritual use (e.g. the Cat’s Tango). Bovet himself incidentally underscores that the Ecclesiastical Tangos were actually meant as concert music.

The idea of this CD is to present Bovet’s tangos in pairs with their related earlier musical models in order to show the source of their inspiration and how much the tango transformation reveals or changes the prototype. The idea of ranking the tango before its prototype strengthens particularly the retrospective approach. The order of the tangos on the CD is different from the original due to the artistic goals of the programme. Of 12 Tangos there are 6 presented together with 6 works from the early French, Italian, Spanish

and German organ literature.

PERFORMANCE

By putting together styles from such different times and cultures Bovet creates an unprecedented style that raises a true challenge for the Performer. Being aware of this the composer in the preface of the tango collection gives the following advice: "These Tangos, although they are New, belong to Early Music, which means that many things remain to the Discretion of the Performer. Whatever is Written needs not to be done absolutely; however, one should absolutely do everything that is Not Written." By giving such a hint Bovet encourages the player to look for a truly individual approach, but within the rules of early music performance practice.

A notable feature in the Ecclesiastical Tangos is the demand for virtuosity. Rapid passages moving quickly from the highest octaves to the lowest in both hands appear in many tangos. The frequent use of parallel thirds and sixths is another typical device. The overflow of such figurations creates a strong link to the technique of *bandoneón*, the most essential accordion-like instrument in tango bands. Performing this music on the organ is thus an experimental undertaking which challenges the player to build a bridge between very different performance practices.

THE SCORE

As astonishing as linking the tango with the organ

and church music is the presentation of the score. With its glowingly orange cover page and each tango printed on paper of different color, the book looks like a rainbow, affecting in this way the organist's mood. The music calligraphy in the antique style is another curiosity that astonishes, perhaps even scares away some players who are not used to reading facsimile manuscripts with their elegantly curved but much more compressed music text. Bovet's explanations, both in Spanish and English, are given in amusingly "archaic" language, typical for the early organ treatises, and reveal the composer's concept and registration advice for each tango.

THE INSTRUMENT

For the recording of *Revived in Tango* I chose the Binvignat & Houdtappel organ of the Hasselt Cathedral (Belgium), an excellent historic instrument, constructed in 1791-1793 by reusing the ancient pipework of Nicolas Niehoff organ from 1593. This instrument possesses all the stop qualities necessary for performing this colourful music with references both to the past and the present.

THE PROGRAMME

The first piece **Tango de 6 tono, de Batalla (Tango in the sixth tone, in style of the Batalla)** by Bovet and its early model from the Baroque, belong to the most programmatic opuses of the programme. *Batalla*, a musical description of

a battle, was a popular composition form from the 16th to the 18th century, finding an ideal breeding ground in the constant wars of Europe. *Batallas* flourished particularly in the Iberian organ music where the use of spectacular horizontal reeds gave a particular intensity to this genre. Bovet's tango in the ABA form contains the most typical musical resources of the *batalla*, such as imitations of fanfares, extensive use of repeated chords (clatter of drums and cannon shots) and short "fighting" figures, alternating in pitches. With aggressive accents, galloping and syncopated rhythms Bovet creates the most dramatic and martial tango in the whole cycle. Having composed this piece in the sixth tone (in practice F major, the most common *batalla* tonality), in the middle section the composer emphasizes the conflict of battle with tensions of bitonality, juxtaposing F major with F sharp major. Bovet has dedicated this tango to the many military men from the circle of his friends who "add to their Bravery the Love and Taste for Music and the Sacred Instrument".

Several Spanish *batallas* by Correa d'Arauxo, Cabanilles or Jimenez could compete for the honour of being the right prototype for Bovet's tango. However, due to the brightness of its character, the most relevant piece to me seemed to be the *batalla* by the Southern German composer **Johann Kaspar Kerll** (1627-1693). This piece attributed for a long time to the Spanish composer Juan Cabanilles is preserved under the title of *Batalla Imperial* in a collection in Barcelona. Inventive use of sharp dotted rhythms,

rapidly repeated notes and hammering chords brings Kerll's musical illustration closer to the real clangour of a fight than found in any other battle pieces. The piece consists of several sections describing the dramatic scenario of a battle, being framed with an opening military march with a rattle of drums (call to the arms) and a closing hymn-like apotheosis to the victory.

The next pair of pieces, Bovet's **Tango del Undecima Tono a modo de bossanova** and **Pablo Bruna's Tiento de 1 tono de mano derecha**, are totally different in character, though closely connected by a particular 3+3+2 rhythm. Differing from the classical western rhythms by its irregularity and probably belonging to Spanish folk music, this rhythm grew particularly popular in the Iberian keyboard music of the 17th century and was accepted equally in church and in secular music.

The same rhythm became the basis of many Latin American dances and is particularly known as the rhythm of the Brazilian bossanova. In Bovet's **Tango in the manner of a Bossanova of the Eleventh Mode** (the modern major mode) the rhythm is clearly heard in the characteristically leaping bass which superbly organizes the evenly pulsating flow of accompaniment. In the middle part of the da Capo form the rhythmic division 3+3+2 is combined with 4+4, which significantly amplifies here the regular tango pulse.

The blind Spanish composer **Pablo Bruna** (1611-1679) left behind many pieces in tiento form for the divided keyboard. One of them is Tiento de 1 tono de mano derecha for the right hand solo, composed in a 3-part form with gradually enlivening rhythmic values. The **3+3+2** rhythm found in its most typical form in the cadences of the opening section is notated as alternation of short and long units.



The following couple of works are linked with *Ave maris stella*, the common *cantus firmus*. In Bovet's **Tango de 1 tono, canonigo, sobre el himno Ave Maris Stella** this Gregorian chant lies in the bass. Above the long notes of the *cantus firmus* Bovet builds a sophisticated 3-voice tango canon on the same hymn, spicing it with characteristic syncopation patterns and sudden chords with strong staccato emphasis on each beat.

Among many earlier examples of this writing my choice fell on the French composer **Nicolas de Grigny's** (1672-1703) hymn **Ave Maris Stella**. This is a set of 4 verses which does not only make use of the Gregorian theme, but also conveys the meaning of the different verses. The opening *Plein Jeu* in 5 voices where the Gregorian theme is introduced in long notes in the tenor, shows the closest similarity to Bovet's tango. The lovely theme of the *Fugue* (in 4 voices) is based on the first phrase of the Gregorian melody and the succeeding *Duo* is written in the supple rhythms of a minuet, associated with the idea of gentleness of

the Virgin. The finishing movement *DIALOGUE sur les Grands Jeux* consists of three sections, symbolizing and praising the Trinity in both the form and the musical language: a majestic overture, followed by an ornamented chorale in the soprano in dialogue with a fanfare in the bass, and the finishing section with the canonically treated theme and the conclusion on the same motif of this hymn.

Tango de quarto tono de falsas, per l'Elevazione (Tango in the fourth mode, with dissonances, for the Elevation) shows the biggest contrast among all the Tangos. Played as music for the Elevation during the Mass and symbolizing the suffering of Christ on the Cross, this style seems to lack any possible link with the Tango. Yet, Bovet has managed to strain the soft, sustained chords of this style with such intricate rhythmic details that this piece, although the most subtle and melancholic in the whole cycle, is absolutely recognizable as a Tango. In the particular improvisatory organ style known in Italian as *durezza e ligature* (dissonances and slurs) the organist wanders through the most adventurous modulations, presenting sudden sharps and flats which sound almost like deliberate errors. Hence the Spanish name *de falsas* (errors, dissonances).

Girolamo Frescobaldi (1583-1643), the legendary Italian organist and "the father of the expressive organ style", has left behind the most elaborated models of elevation toccatas. His **Toccata Quarta Per l'organo da sonarsi alla levatione** from the Second book is

a mystical harmonic labyrinth where chord sequences and modulations are prepared through expressive groups of ornaments. Gradually the trills get longer and the harmonic tempo quickens, thus culminating in intense chromatic progressions and lombardic rhythms in the final section. In this piece Frescobaldi's love of counterpoint and motivic play is superbly combined with the highest rhetoric expressiveness.

Tango del decimo tono, dicho del Gato (Tango in the tenth tone, called of the Cat) is a piece that Bovet wrote to the memory of the beloved cat of his priest friend who sadly lost his pet. This is a tango in the Aeolian mode (natural A minor) for the right hand solo with imitations of plaintive miaows and elegant jumps of cats, encouraged by the composer to be played "not too Strictly in Measure". In fact, this magnificent musical portrait of a cat becomes the most humorous tango of the whole set. A quotation of the theme from Scarlatti's "Cat Fugue" (*paso del Escarlatti*) appears two times in this tango, giving an easy clue to another famous cat piece from the past.

Domenico Scarlatti's (1685-1757) **Sonata in G minor (K.30, L.499)** from the **Essercizi per Gravicembalo** has become known as "Cat's Fugue" thanks to the unusual theme on which this fugue is built.



According to the legend Scarlatti's Cat Fugue, prone to walking across the keyboard, during one "roving session" happened to skip over these six notes which the composer liked and used as a theme in his fugue. Whether the story is true or not, the nickname for the sonata was never used by Scarlatti himself and originates probably from the 19th century. The "cat's theme" can be heard in dialogue with an elegantly moving melodic countersubject. It is up to the listener to decide whether it is the tango or the fugue that gains most from picturing a cat.

Bovet's **El Tango de los Tangos (The Tango of the Tangos)** is the grandioso conclusion in the Twelfth mode (essentially the same as C major) to the whole set. This is the most tango-like piece of all the Ecclesiastical Tangos, undoubtedly due to its highly offensive rhythm where in 4/4 there is an accent on the last eighth note of the measure (one-two-three - four **and**). This accent has a close connection with a bandoneonistic device called *arrastré* which is very much used in tango music. It consists of attacking the chords (by pulling the bellow) approximately an eighth note before the beginning of the measure, in order to accent the chords by means of the bellow on the first beat. Thus a syncopated rhythm is produced, very characteristic of the tango. Juxtaposition of extreme staccato and legato articulations are among other important means of expression.

Looking for the worthy retrospect to the Tango of the Tangos, dedicated to the All Saints, the

great **Johann Sebastian Bach** (1685-1750), the Composer of All Composers, and his **Preludium und Fuge in C-Dur BWV 545** emerged above all the others, showing striking parallels with the last tango opus. The same brilliant tonality, the same *grandeur* and even the surprisingly same kind of syncopation! To create the rhythmic tension with upbeat accents seems to have been Bach's goal in the whole work. In the Prelude a sequential motif in pedal, starting on the last eight note of the measure and accenting thus a beat that would normally not be accented, create syncopes particularly similar to *arrastre* and carry the piece forward. Syncopation between the voices is also one of the prime elements of the Fugue where the theme is weaved with various textures of motive development, always beginning on the upbeat. The two sections complete each other perfectly, the Prelude having a brilliant, flashy character and the *alla breve* Fugue with its rising arch-shaped theme building up a tension-filled monumental work of great polyphony.

GUY BOVET

The Swiss organist and composer **Guy Bovet** (1942) is one of the most respected, many-sided and original organists of our time. Being active both as recitalist, professor, scholar of historical organs and composer he is constantly on the road travelling to all parts of the world where organs are played. He often combines his performances with workshops on many different topics and can be proud of having taught students from five continents. As a composer, Bovet has worked much for the theatre and film, but his output contains also several organ compositions which are becoming increasingly popular. Notable among them are *Trois Préludes Hambourgeois*, *Suite de Souvigny*, *Tangos Ecclesiasticos* where the scholarship and originality are combined with a delightful sense of humor.

INES MAIDRE

A graduate of the Estonian Academy of Music, Tallinn, Ines Maidre holds soloist diplomas of both piano and organ with the highest distinctions. After her postgraduate studies in Paris with Daniel Roth, she embarked on her soloist career appearing at prestigious cathedrals and festivals all over Europe, in the USA and in Latin America, playing organ recitals and giving lectures. As a harpsichord player she frequently performs together with her early music ensemble Musica Celines. Her collaboration with various soloists and ensembles has resulted in programmes combining organ with Gregorian chant, dance, percussion, violin, harp, trumpet, trombone and synthesizer. Besides her performing career she is working as an associate professor of organ at the Grieg Academy, University of Bergen, Norway.

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 contemporary repertoire, Ines Maidre has released CDs with a great variety of organ music with the focus on French (Bells in the Organ, Hommage à la Cathédrale), Estonian (the complete organ works of Peeter Süda, Anti Marguste, Rudolf Tobias, Organ concerto by Artur Kapp) and Scandinavian music (Cantus Nordicus).





Main Organ of Hasselt Cathedral (1791-1793) by Joseph Binvignat & Lambert Houdtappel
with reuse of the ancient pipework of Nicholas Niehoff (from 1592-1593)

GRAND ORGUE	POSITIF	ECHO	PEDALE
C-D - f ₃	C-D - f ₃	c1 – f ₃ (treble only)	C - d 1
Bourdon 16'	Bourdon 8'	Bourdon 8'	Soubasse 16'
Montre 8'	Prestant 4'	Prestant 4'	Montre 8'
Bourdon 8'	Flutte 4'	Cornet III	Prestant 4'
Prestant 4'	Nazart 3'	Cromhorne 8'	Bombarde 16'
Flutte 4'	Doublette 2		Trompette 8'
Doublette 2'	Tierce 1 3/5'		
Nazart 3'	Mixtuur III		
Tierce 1 3/5'	Cornet III		
Larigot 1 1/3'	Cromhorne 8' (B/T)		
Sexquialter II			
Fourniture IV			
Cymbale III			
Cornet V			
Trompette 8' (B/T)			
Clairon 4'			
Voix humaine 8 (B/T)	Tirasse G.O – Ped	Porte Positif	Tremblant

a1 = 405 Hz Temperature: Neidthard

Reconstruction : Orgelbau Guido Schumacher (2002), Organ expert Michel Lemmens

THE BINVIGNAT & HOUDTAPPEL ORGAN (1791-1793) IN ST. QUINTINUS' CATHEDRAL IN HASSELT (BELGIUM)



In April 1791, the church authorities in Hasselt signed a contract with Joseph Binvignat and Lambert Houdtappel to build a new organ. It was to have 31 stops on two and a half manuals plus a limited but independent Pedal. Binvignat was a native of Attigny in the northern French region of Champagne. He settled in Maastricht in about 1775, where he became a partner of Lambert Houdtappel.

The interesting thing about the Hasselt story is that the construction of the organ had been put in hand even before Binvignat & Houdtappel had been approached. For the design of the case the church committee had called upon an independent architect, B. Springel, and his design was realised by the Hasselt carpenter Antoon Bertrams and woodcarver Andries Beck. Binvignat & Houdtappel had no choice but to incorporate all the divisions of the organ in the one case. The Echo was placed directly above the manuals, with the Positif/Brustwerk on top, and higher still, the Great was placed behind the front pipes. The Pedal (consisting of one octave of 16' Bombarde and one of 8' Octave) was placed crosswise between the two main sound chests, behind the large middle tower.

Most important, Binvignat and Houdtappel were able to incorporate much of the pipe work of the previous Hasselt organ in the new instrument. The former had been built in 1592-93 by Nicolaes and Jacob Niehoff from 's Hertogenbosch. A considerable quantity of the Niehoff pipe work

was preserved in the new organ, and is, at present, considered to be the oldest extant pipe work in Belgium! It is fascinating to think that organist and composer Thomas Babou (Liège 1656-1740) could hear these same Niehoff pipes' sound when he entered St. Quintinus Church in 1711 as a member of the selection board to appoint a new organist.

In the course of its history the Binvignat & Houdtappel organ suffered repeated renovations and alterations, the most radical in 1970-72. It was completely restored in 1999-2002 by the organ builder Guido Schumacher of Eupen (Belgium). The restoration plans were prepared by the architectural design team 'Spectrum' - Hasselt. The aim of this project was to recreate the organ as it had been in 1793. This represented a real metamorphosis in comparison with its former much altered state. In order to effect the restoration, the pipe work by Niehoff (1592-93) and Binvignat & Houdtappel (1792-93) was used, and to it further pipe work by Jan van Weert (1628), Joannes Posselius (1708-09), Christiaen Penceler (1711-14) and Henrich Möselier (1750) was added. The thorough reconstruction has now produced an instrument that provides a fascinating impression of an 18th century organ from the Maas-Rhine region.

Text: Michel Lemmens

Adviser Hasselt Cathedral organ restoration

English translation: David Townend

Recorded at the St. Quintinus Cathedral, Hasselt, Belgium

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