

Les Flandriens

IN

ode aan Vic Nees

vlaams
RADIOKOOR

MEMORIAM



29.10.2023 FLAGEY

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PROGRAMME

This concert is part of a series of commemorative concerts in honor of the tenth anniversary of Vic Nees' passing. For this purpose, Koor&Stem has engaged one or more amateur choirs for each concert location, linking a work by Vic Nees with other contemporary composers. Each concert concludes with Nees' Aachener Ave Maria from 2005, originally composed for Fritz ter Wey and Der Junge Chor Aachen, performed alongside the Vlaams Radiokoor.

VLAAMS RADIOKOOR & BÉNI CSILLAG

Urmas Sisask (1960-2022)

Five songs from Gloria Patri (1988): XXIII.

Oremus

Vic Nees (1936-2013)

Requiem - Introitus: Requiem Aeternam

Sven David Sandström (1942-2019)

Laudamus te

Frederic Devreese (1929-2020)

Mascarade: Blues (piano solo)

Wim Henderickx (1962-2022)

Cyclus 4: III. Agnus Dei

Vic Nees (1936-2013)

Requiem - Communio: Lux Aeterna

Louis Andriessen (1939-2021)

Lied (piano solo)

Vic Nees (1936-2013)

Requiem - Antiphona: In Paradisum

(solo: Sarah Van Mol, soprano)

Stijn Dierckx (°1990)

Lorem Ipsum (premiere)

(Composition Competition Vic Nees DKO)

José Retra (°1962)

Le Secret (premiere)

(Composition Competition Vic Nees
Conservatory)

POLYFOON & LIEVEN DEROO

Geert D'hollander (°1965)

Trois Nocturnes: Calligo terrae scinditur

Vic Nees (1936-2013)

Passio Super Galli Cantu:

Prologus - Pars 1

Rudolf Mauersberger (1880-1971)

Wie liegt die Stadt so wüst

VOX VERONI & ANJA DIERICKX

Lara Denies (°2000)

Bitterzoet - text: Fien Andries (°1998)

Vic Nees (1936-2013)

Sur le pont

BEVOCAL & Benoît Giaux & Jori Klomp

Vic Nees (1936-2013)

Fünf Motetten

Benoît Chantry (°1975)

So will be the coming (premiere)

**VLAAMS RADIOKOOR, POLYFOON, VOX
VERONI, BEVOCAL & Béni Csillag**

Vic Nees (1936-2013)

Aachener Ave Maria

NOTES DE PROGRAMME

LES FLANDRIENS II ODE TO VIC NEES

The godfather of contemporary Flemish choral music, Vic Nees (1936-2013), died ten years ago. A moment that the Vlaams Radiokoor and Koor&Stem did not want to let pass unnoticed: together with a number of amateur choirs, they will pay tribute to the composer, conductor and educator.

The first part of the concert puts a series of pioneers of European vocal music in the spotlight. We hear works by composers who had a major contribution to the rich history of choral music: the Estonian composer Urmak Sisask (1960-2022), the Swede Sven David Sandström (1942-2019), the Dutch composer

Louis Andriessen (1939-2021), and the Belgian composers Frédéric Devreese (1929-2020) and Wim Henderickx (1962-2022). The central guest is Vic Nees, the ‘godfather’ of Flemish choral music. The program mirrors the structure of a mass, with Nees’ impressive Requiem as a common thread. He described the piece as “a Requiem for the dead, but also a Requiem of Resurrection and Light.” His words are given careful thought: the program begins with the captivating Oremus by Sisask, returns to contemplation with Devreeses piano work, and journeys together to Nees’ In Paradisum.

In addition, the Vlaams Radiokoor will also be performing two prize-winning works from the Vic Nees Composition Competition, in which student compositions from part-time arts education and conservatories could also participate. From the 35 submissions, the jury

selected Lorem Ipsum by Stijn Dierckx (°1990) and Le Secret by José Retra (°1962).

The Vlaams Radiokoor shares the stage for this opportunity with amateur choirs. They commemorate Nees with some of his own works. The performance ends with the choirs singing together Nees' Aachener Ave Maria.

REQUIEM OF THE RESURRECTION AND THE LIGHT

Vic Nees is known as the person who renewed the Flemish choral movement. As a conductor he led the radio choir from 1970 to 1996, which he transformed into an internationally renowned and flexible ensemble. He also served as conductor, jury member at international choral competitions and an educator, including within amateur circles. As a composer, he had a unique talent

for composing modern but accessible, which was also suitable for amateur choirs. His work was crowned with several awards, and in 2004 he was awarded the Klara career prize.

It is thus not surprising that the majority of Nees' repertoire consists of choral music. He composed mainly on commission. The Requiem, one of his last large-scale works, was written in 2007 as a gift to the Gent Madrigal Choir. The work can be listened to as an anthology of his compositional style: he gave each of the eight parts his own distinctive language. The Introitus, for example, draws on the minimalism of Steve Reich and Philip Glass, in the Kyrie, we hear the moving eastern ornamentation in the soprano part, and the Sanctus is reminiscent of the double choirs of the Baroque era. Even the Flemish-Romantic lyrical style against which Nees had always rebelled, finds its

place in this work. “This is a Requiem for the dead, but also a Requiem of the Resurrection and the Light”, as he himself described the work.

LET US PRAY

To say that Urmas Sisask has a passion for astronomy is an understatement: “The human being is born of the stars and will become a star once again. That is why I don’t see myself as a composer, but rather as a translator of music”. As a child, he already wrote music while observing the stars in the sky. Sisask translated his astronomical observations in two ways in his compositions. In addition to an intuitive method that was inspired by his observations, he linked the movements of the cosmic objects via mathematical formulas back to specific musical keys. Thus in 1987 he reduced the movement of the planets to a

series of five notes (C#-D-F#-G#-A). This pentatonic scale forms the basis of many of his works, including the choral cycle Gloria Patri. An unusual hymn from this cycle is the textless Oremus (“let us pray”). Instead of a text, Sisask uses the series of vowels U-O-A-E-I-Ü-Ö, sung ad libitum throughout the work. By continually shifting vowels, it gives the impression of an endless number of wordless prayers that blend together into one overarching prayer.

Initially, Sven-David Sandström was known for his modernist works that were difficult to perform. But in the 1980s, this Swedish composer evolved into a less complex and more emotional style. The series of six motets which he wrote between 2003 and 2008 based on Bach’s original, each dedicated to a Scandinavian choral conductor, is particularly unusual. For example, the motet Fürchte dich

nicht was written specially for the Flemish Radio Choir conducted by Bo Holten. As a deeply religious composer, Sandström is convinced that “musical renewal is an essential element in the survival of the Church’. In *Laudamus te*, the choir enters softly humming, and both the volume and the tempo increase gradually. The minimalist approach reinforces the effect of a group of believers who seem to come closer while praying.

FIGUREHEADS

Like Nees, the Belgian composer Frédéric Devreese worked at the beginning of his career as a producer at the Belgian Radio and Television (BRT). He gained vast experience directing and writing music for TV films – an ideal breeding ground for the film scores he would later compose. His most intense

collaboration was probably with the Belgian filmmaker André Delvaux, for whom he provided scores for seven films. Delvaux compared Devreese's music with that of Stravinsky, Weill and even Nino Rota, because he succeeded in keeping the music exciting and inventive within the boundaries of what a listener can recognise and process. Even without the film, his scores appeal to the imagination.

In December 2022, the Belgian music world was shocked by the sudden death of Wim Henderickx. He was not only a leading figure as a composer, but also as an educator and model for numerous students. Henderickx earned his spurs as a percussionist and composer of countless orchestral and chamber music works, and his compositions for musical theatre were also internationally praised. In 2017, he wrote the music for the

multimedia performance *Revelations*, in which he translated the visions of the 13th-century poet and mystic Hadewijch of Antwerp into a wordless work for soprano, women's choir, a small ensemble and electronics. Like his other compositions, here, too, other cultures and electronics play an important role. It is an encounter between old and new, between west and east, between love and suffering.

The Dutch composer Louis Andriessen can likewise not be left out. He is known as a musical and political rebel. At the end of the 1970s, he and a few like-minded people like Reinbert De Leeuw rebelled against the conservatism of the musical world. Under the name *Aktie Notenkraker*, they strove for greater artistic freedom. Andriessen achieved this by, among other things, establishing his own ensembles. The best known is the *Orkest De Volharding*, which performed many of his

compositions between 1972 and 2009. Andriessen's music is anything but sentimental and echoes influences of minimalism and the expressionist style of Stravinsky. He wrote mainly for ensembles and musical theatre as well as vocal music. His greatest breakthrough came with his large-scale and politically coloured *De Staat* (1976).

BLAZING TALENT

The conductor, musician and composer Stijn Dierckx won, in 2020, the third Vic Nees Composition Competition prize in the category 'students in part-time arts education'. This year, again, he was able to win over the jury, this time with the composition *Lorem Ipsum*. The title refers to the dummy text used by graphic designers to demonstrate the visual form of a document before any meaningful

text is available. The text is not simply made up but is based on a passage from the *Finibus Bonorum et Malorum* (On the ends of good and evil) by Cicero. Dierckx also concealed a number of other playful allusions in the music: the piece begins with each voice on an E-flat (Eb) and ends on a D major chord (D). In this way, the beginning and end make up the composer's initials. What's more, the final chord is also a nod to Vic Nees, who made the same key suddenly appear at the end of *De profundis clamavi* and *Haec est praeclarum vas*.

The music educator José Retra has been studying composition since 2021 at LUCA, School of Arts Leuven Campus, with Pieter Schuermans, Jeroen D'hoë & Maarten Van Ingelgem. Her *Le secret* made her win the Vic Nees Composition Competition prize in the category 'conservatories'. The jury praised her

composition for four-part women's choir and piano for the formal consistency and inspiring choral setting, and the lovely piano part. Fun fact: Retra shares a birthday with Vic Nees, which also happens to fall on International Women's Day.

- *written by Aurélie Walschaert*

Nees' Passio super Galli Cantu dates back to 2010. The title of the work refers to three elements: the prologue and epilogue musically reference Jacob Gallus' famous motet (1550-1591), Ecce quomodo moritur. Furthermore, the passion text used by Nees is the same as that in the three passions of Gallus, and it does not mention Peter's denial. Nees incorporates this fragment from Matthew's passion story into his prologue (Et continuo gallus cantavit) and epilogue (priusquam gallus cantat, ter me negabis), highlighting the crowing of the rooster. This

explains the reference in the title to the crowing rooster. Today, Polyfoon performs the prologue and the first part of this evocative composition, in which the text has been set extremely expressively. For example, a terrible dissonance can be heard when Judas betrays Jesus with the words Ave, Rabbi.

Caligo terrae scinditur by Geert D'Hollander (°1965) is from his *Trois Nocturnes*. The composition is a mysterious nocturnal hymn based on the text of Prudentius (348 – 410). The beginning (basses and baritones) is somber, depicting the earth in darkness, black with uncertainty and fear. However, this somberness is gradually replaced by a warm glow that will ultimately envelop the darkness: enlightenment is born. Geert D'Hollander studied piano, choral conducting, fugue, and composition, earning his diploma with great distinction from the Royal Carillon

School in Mechelen in 1982. He has won more than thirty international competitions and received the Grand Prix Européen de Composition Chorale in Tours (F) and the Visser Neerlandia Prize (NL). In 1997, he became the carillonneur at the University of Berkeley (USA), where he also received the Berkeley Medal in 2008, the highest distinction for 'Distinguished Service to the Carillon'. Until 2012, Geert was a teacher at the Jef Denyn Carillon School and city carillonneur of Antwerp, Ghent, and Lier. In the same year, he was appointed as the full-time carillonneur of Bok Tower Gardens in Florida (USA) and city carillonneur of Middelburg (NL). He also gives masterclasses and concerts worldwide. In 2021, Geert won The King's Singers New Music Prize with his new choral composition When all falls silent.

On Holy Saturday 1945, Rudolf Mauersberger (1880-1971) wrote *Wie liegt die Stadt so wüst* based on the lamentation text of Jeremiah. It is a lament for the destroyed city of Dresden during World War II, a poignant image with the war in Ukraine so close and the devastated cities in Turkey and Morocco after severe earthquakes.

- *written by Polyfoon*

Bitterzoet presents a beautiful challenge for the choir, not only because of its six-part harmony, various time signatures, and tonalities but also because of the specific emotion inherent in the choral work, which must be conveyed naturally to the audience. The 23-year-old Lara Denies, winner of the first Vic Nees composition competition in 2020, wrote this choral work during the second lockdown in the midst of the challenging COVID-19 pandemic. The

melancholic longing for embrace beautifully describes the emotion of her generation during those difficult months.

Sur le pont d'Avignon (1969) is a well-known anonymous children's song that has likely been passed down from generation to generation. Originally, the bridge was not called 'le pont d'Avignon' but 'le pont Saint-Bénézet'. According to legend, a shepherd boy named Bénézet had a vision to build a bridge, and so it was done. To continue traveling to the mainland, this bridge over the Rhône was an important connection.

Originally, people did not sing 'sur le pont' but 'sous le pont': the bridge was too narrow to dance on, so they danced on the banks of the Rhône under the bridge. Nees composed this piece during a vacation in Vaison-la-Romaine, not far from Avignon.

- *written by Vox Veroni*

Vic Nees wrote the Fünf Motetten for Europa Cantat II (Nevers, 1964). It was only after their publication in 1966 by Mösel Verlag that they received a German title. It is clear that Nees, when composing his "Fünf Motetten," took inspiration from young composers like Messiaen and English composers such as Britten, Tippett, and Maxwell Davies.

Taken from chapter 24 of the Gospel of Matthew, the verses on which So Will be the Coming is based are both spectacular and prophetic: they place the expected return of Christ in a context similar to that of the Flood, while men - except Noah - had turned away from God, and announce the phenomena and signs which will occur during His return. The music takes hold of these to become narrative and descriptive: dark sun, shaken celestial powers, flood. Agitation and complaint initially punctuate the piece, then give way to

contemplation. A new image gives substance to the composition: that of Christ descending on the clouds, with power and great glory. From this suspended image emerges first a calm, then an illumination. The music fades away serenely, towards a form of abandonment, and in anticipation of what is announced: the advent of the Son of man. This work was specially written for BEvocal and is premiered today.

Benoît Chantry is a composer and conductor. He studied percussion, counterpoint, orchestral conducting, composition, and jazz at the Royal Conservatory of Brussels. Improvisation and a deep desire to create have led him on a path he continues to follow today, allowing him to express himself with sincerity and intensity, as well as with extensive research. He regularly composes for television, theater, voice, and shows (Festival

de Wallonie, Lille 2004, Les Inattendues,
Mons 2015, etc.).

- *written by BEvocaL*

BÉNI CSILLAG conductor

Béni Csillag (1976) began his musical education at the age of 6 with violin lessons. After playing various instruments, he started his studies in choral and orchestral conducting at the Liszt Ferenc Academy in Budapest in 1995. In addition to these main subjects, Béni also studied music theory and music education. He completed his studies in 2001.

In 2003, Béni Csillag was selected for the Eric Ericson Masterclass in Haarlem, which was led by Hartmut Haenchen and Uwe Gronostay. For a week, Béni worked with the Dutch Chamber Choir and the Groot Omroepkoor. In June 2007, he was selected again, and this time the instructors were Simon Halsey and Robert Sund.

In 2004, he assisted Tonu Kaljuste in Vigevano, Italy, with the World Chamber Choir, an offshoot of the World Youth Choir, in which Béni had served as a singer for many years.

Since September 2005, Béni Csillag has been living in the Netherlands. He studied choral conducting at the Royal Conservatory under Jos van Veldhoven and Jos Vermunt. In September 2008, he graduated with honors and earned his Master's degree. He is the conductor of Consensus Vocalis and the Dutch Student Chamber Choir. He has performed concerts with the Dutch Chamber Choir and worked as a répétiteur with the Groot Omroepkoor, Cappella Amsterdam, and Chorwerk Ruhr. He has also served as a guest conductor with the Hungarian Radio Choir in his native city Budapest and the Slovenian Chamber Choir.

VLAAMS RADIOKOOR

The Vlaams Radiokoor (Flemish Radio Choir) was founded in 1937 by the Belgian public broadcaster of the day. Today, the Vlaams Radiokoor is renowned for vocal music in Flanders and Europe, and is counted among the top ensembles both at home and abroad.

The young Belgian conductor Bart Van Reyn is the musical director of the Radiokoor. A shared passion for baroque and contemporary repertoire, the belief that the voice is the ultimate interpreter of our emotions, and the commitment to make our vocal heritage accessible to singers and audiences alike are what binds the ensemble together.

The Vlaams Radiokoor is an institution of the Flemish Community.

POLYFOON

Polyfoon is a project-based ensemble of experienced singers, brought together in 1999 by artistic director Johan Geerts and singer-conductor Lieven Deroo, initially emerging from the Lembeek St. Gregory Choir, affectionately known as 'the church singers' within their ranks. Since its inception, the ensemble has made its unique mark on the Flemish choral landscape. It has done so through grand concert concepts that incorporate music, visuals, and words or projects with specific thematic focuses. One constant remains: each of the projects represents a surprising juxtaposition of old and contemporary polyphony. In this way, Polyfoon upholds the 'ante et nunc' principle – of both the past and the present. Each of the

concerts is constructed around a particular theme, story, or composer.

To accomplish this, Polyfoon frequently collaborates with contemporary composers to create new works, including Daan Manneke, Geert D'hollander, Willem Ceuleers, Coen Vermeeren, Alain De Ley, Bart Van Reyn, Luc De Winter, and Jeroen D'hoë.

Today, Polyfoon is based in Temse and continues to be a regular guest at St. Norbertus Church in Antwerp. However, the ensemble has also performed in iconic venues abroad, including the Avignon Cathedral, the Cathedral of Salamanca, the Palácio Nacional de Queluz, St. Albans Cathedral, Ely Cathedral, the Catedral de San Salvador (Zamora), the Igreja Nossa Senhora da Nazaré, the Church of San Guiliano dei Fiamminghi in Rome, among others.

Some highlights from Polyfoon's history include a concert tour with the Flemish Radio Choir (featuring Tallis' 40-part "Spem in Alium"), Alain De Ley's "Missa Pro Vivis," "Anima Mea," an audiovisual production about Vesalius with Michaël Pas, the "L'Homme Armé" project with Warre Borgmans and Stephan Vanfleteren, collaborations with Psallentes, Octopus, K's Choice, Ensemble Blagovest (LV), Zefiro Torna, and numerous works of old and contemporary polyphony, ranging from Lassus, Ockeghem, and Gesualdo to Pärt and Tavener. In 2024, Polyfoon will celebrate its 25th anniversary.

Lieven Deroo began his singing career as a choirboy in the Schola Cantorum Cantate Domino in his hometown of Aalst. After obtaining a degree in Economics, he pursued the study of the flute at the Brussels Conservatory. He received vocal lessons from

Rita Piron initially and then furthered his training with the renowned bass Guus Hoekman in the Netherlands and vocal coach Lucie Frateur.

As a professional singer, he began his career with the choir of the National Opera and from 1985 to 2021, he was a member of the BRTN Choir, now known as the Flemish Radio Choir, with which he performed around fifty concerts annually and participated in numerous recordings.

As a bass soloist, he has sung in over 250 concerts both domestically and internationally, including for radio, television, and the Festival of Flanders. His repertoire spans from the Renaissance to the present, with a specialization in masses, cantatas, passions, and oratorios from the Baroque and classical periods.

As a freelance ensemble singer, he has lent his voice to ensembles such as the Nederlands Kamerkoor, La Petite Bande, Il Fondamento, Anima Eterna, Collegium Vocale Gent, Akademia (F), Psallentes, Currende, Cappella Pratensis (NL), Utopia, Vox Luminis, and the renowned Huelgas Ensemble conducted by Paul Van Nevel, with whom he performed in numerous concerts both in Belgium and abroad and contributed to approximately 17 of their CD recordings.

As a choir conductor, he led the Waas Mixed Choir in Lokeren for many years, the Middelburg Chamber Choir (NL), and conducted the Flemish Radio Choir in Rossini's "Petite Messe Solennelle." In 2024, he will mark 25 years as the permanent conductor of Polyfoon.

VOX VERONI

In 1996, from within the Lembeek St. Gregory Choir, better known among its ranks as 'the church singers,' the four-part mixed secular choir Vox Veroni was born. Since then, the choir has achieved several notable milestones, including a collaboration with Hubert Damen for "A Christmas Carol," based on the story by Charles Dickens, a partnership with Ishtar for a concert titled "A Thousand Kisses," and the release of a CD titled "Between Darkness and Light, Vox Veroni Remembers...", a concert commemorating the Great War of 1914-1918. The choir has also contributed to musicals such as "Oliver Twist," "The Phantom of the Opera," "The Seed of Satan" by Bert Appermont, and "Frankenstein" by Glenn Desmet. Vox Veroni celebrated its 20th anniversary with three of its own concerts: a

New Year's concert, "All Creatures Great and Small," specially tailored for a younger audience, and "Ubi Caritas."

Vox Veroni annually participates in the Easter celebrations in Lembeek by enhancing the Easter Mass with its music. In 2013, Vox Veroni received the "Cultuurduivel" award from the Halle cultural council "in recognition of the cultural influence the choir brings to the city." In 2018, the choir gladly accepted the city's invitation to perform a concert as part of Halle's 750th anniversary as the "Mariastad" (Mary's City). The concert, titled "Hymn to the Black Madonna," took place in the basilica in Halle.

Even the various lockdowns and concerns about coronavirus infections could not dampen the enthusiasm of the singers. As soon as it was possible and allowed, and in

compliance with the prevailing measures, rehearsals resumed. With over 40 enthusiastic amateur singers and under the professional leadership of Anja Dierickx, Vox Veroni does not shy away from any challenge. The choir explores the entire history of music adapted to the theme of the concert or the request of the organization. Vox Veroni intends to continue on this path in the coming years to delight many choral enthusiasts.

Thanks to her musical family, **Anja Dierickx** was exposed to music at the age of six. She began her first music lessons at the former Stedelijke Servais Academy in Halle.

After completing her high school studies, Anja headed to Leuven, where she studied music education at the Lemmens Institute. In 1995, she earned the title of "Master in Music." She then specialized in choral conducting, a

three-year additional study. In 1998, she completed these studies with a second master's degree in choral conducting under the tutelage of Erik van Nevel and Kurt Bikkembergs.

Anja Dierickx is a full-time faculty member at the Art Academy in Halle, teaching musical education, music theory, and choir. In the same school, she also serves as a policy support officer and coordinator.

Since 1996, Anja has been the regular conductor of the mixed choir Vox Veroni. Under her expert guidance, the choir has achieved many successes and secured a prominent place within the cultural landscape of the region. Koor&Stem frequently calls upon Anja's expertise, appointing her as a coach for choirs in the region.

BEVOCAL

With BEvocaL, the Belgian National Youth Choir, the three Belgian choral organizations aim to provide young people from all language communities in Belgium with a high-quality talent development program. BEvocaL is an innovative musical collaboration between the three Belgian language communities. The choir also aims to be an ambassador of choral music from Belgium at both the national and international levels and to showcase the traditions unique to our country. The artistic direction is in the hands of Benoit Giaux and Jori Klomp.

The adventure began in 2017 when the choral organizations Koor&Stem (Flemish Community), A Cœur Joie (French-speaking Community), and Födekam (German-speaking

Community) decided to join forces. Their goal was to provide young Belgian singers and musicians aged 18 to 30 with opportunities to meet and sing together at a high level of quality. Since its inception, BEvocaL has given numerous concerts in Belgium. The choir has participated in festivals and events such as the World Choir Games, the Singing Brussels Celebration Weekend at BOZAR, alongside the prestigious British vocal ensemble VOCES8, and performed during the opening concert of OdeGand at the Festival of Flanders Ghent. Additionally, the choir performed at the breathtaking festival "Stemmen onder de Sterren" in Villers-la-Ville and on the occasion of the Belgodyssey Prize ceremony at the Royal Palace, in the presence of His Majesty King Philippe.

In October 2022, BEvocaL participated in the IKV (International Choir Festival Flanders -

Genk) and won the second prize and the KoorLink prize.

BEvocaL presents a diverse program featuring works from various musical styles and distinguishes itself through original and unexpected use of space during concerts. BEvocaL guarantees an intense and intimate musical concert experience, leaving the audience completely enchanted!

The artistic team of BEvocaL includes 2 conductors: **Benoit Giaux and Jori Klomp**. Benoit Giaux, the artistic director of the children's and youth choirs of De Munt and a vocal coach at IMEP (Namen), complements conductor, saxophonist, and singer Jori Klomp, who currently serves as the conductor and chapel master at the Theater Aachen (Germany). Soprano Liesbeth Devos combines an international opera and concert career with

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a passionate commitment to training young vocal talent. She is connected to BEvocaL as a vocal coach.

SINGERS

VLAAMS RADIOKOOR & BÉNI CSILLAG

SOPRANO Jolien De Gendt, Karen Lemaire, Kristien Nijs, Kelly Poukens, Evi Roelants, Sarah Van Mol

ALTO María Gil Munoz, Eva Goudie-Falckenbach, Estelle Lefort, Anna Nuytten, Lieve Mertens, Noëlle Schepens

TENOR Gunter Claessens, Paul Foubert, Ivan Goossens, Paul Schils, Mathis Van Cleynenbreugel, Roel Willems

BASS Conor Biggs, Jean Manuel Candenot, François Heraud, Andrés Soler Castaño, Mark Trigg, Jan Van der Crabben

POLYFOON & LIEVEN DEROO

SOPRANO Halina Bletek, Katelijne Boon, Hadewig Van Reempts, Ilse De Rydt, Parijke Porta, Geert De Schutter, Liesbeth Segers, Laura Bossuyt, Britt Van Alsenoy

ALTO Dietske Lehembre, Els Wollaert, Monique de Paauw, Tine Cornelis, An Vos, Annemie Van de Winkel, Hilde D'hollander

TENOR Maresh Boel, Johan Corveleyn, Bert Bortier, Wil Lensen, Peter Ratinckx, Cees Hamelink

BASS Dirk Rodts, Frank Stals, Johan Moeyersoons, Jo Verbeiren, Lieven Van den Eede, Hans van de Ven

VOX VERONI & ANJA DIERICKX

SOPRANO Anke Dondeyne, Aurélie Brabant, Bernadette Herremans, Chantal Monten, Christiane Smellinckx, Els Monsieur, Erika De Ruyter, Hilda Heirwegh, Karine Van Der Borght, Lieve Wastiels, Livia Thierry, Lydia Lancelot, Monique Peetermans, Nancy De Crick

ALTO Anita Boersma, Annelies Clicq, Ann-Marie Carbon, Barbara Devos, Chris Jossaert, Huguette Vanvolsem, Iris Preuveneers, Jone Van Heers, Krista Kemps, Veronique Meynckens

TENOR Hugo Hernie, Jan Middag, Jo Vanhooren, Leo Monten, Robert Renardy, Victor Clicq, Willier Hernie

BASS Dirk Vandenplas, Frans Gettemans, Guy Provost, Hubert Sergeant, Hugo Langbeen, Jonas De Leener, Raoul Lamal

BEVOCAL & Benoît Giaux & Jori Klomp

SOPRANO Esther Bustillo, Sandrine d'Ursel, Sara Geeraerts, Alix Lafère, Samira Schür, Aya Tanaka, Naomi Tapiola, Eva Goreux, Natalie Steffen

ALTO Heather Thomas, Noémie Van Roosbroeck, Aline Van Wassenhove, Astrid Van Wilder, Eloïne Philippe

TENOR Samuel Desguin, Ruben Goriely, Matthis Perreaux, Francesco Spina, Pascal Nick , William Winarto

BASS Simon Brandt, Sacha Delehouzée, Juriaan Vanmechelen, Justus Breyer, Alexander Van Goethem, Stefan Hagendorn

TEXTS

VIC NEES — REQUIEM - INTROITUS: REQUIEM AETERNAM

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam,
ad te omnis caro veniet.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

*Grant them eternal rest, O Lord, and may
perpetual light shine on them. Thou, O God, art
praised in Sion, and unto Thee shall the vow be
performed in Jerusalem. Hear my prayer, unto
Thee shall all flesh come. Grant them eternal
rest, O Lord, and may perpetual light shine on
them.*

SVEN DAVID SANDSTRÖM — LAUDAMUS TE

Laudamus Te,
Benedicimus Te,
Adoramus Te,
Glorificamus Te.

*We praise You,
We bless You,
We adore You,
We glorify You.*

WIM HENDERICKX — CYCLUS 4: III. AGNUS DEI

Agnus Dei

Lamb of God

VIC NEES — REQUIEM - COMMUNIO: LUX AETERNA

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis, Domine; et lux perpetua luceat eis, cum sanctis tuis in aeternum, quia pius es.

May light eternal shine upon them, O Lord, with Thy Saints for evermore, for Thou art gracious. Eternal rest give to them, O Lord; and let perpetual light shine upon them, With Thy Saints for evermore, for Thou art gracious.

VIC NEES — REQUIEM - ANTIPHONE: IN PARADISUM

In paradisum deducant te angeli;
in tuo adventu suscipiant te martyres
et perducant te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat
et cum Lazaro, quondam paupere,
aeternam habeas requiem.

*May the angels lead you into paradise;
may the martyrs receive you at your arrival
and lead you to the holy city Jerusalem.*

*May choirs of angels receive you
and with Lazarus, once poor,
may you have eternal rest.*

STIJN DIERCKX — LORE IPSUM

TEXT: INVENTED LATIN

Lorem ipsum dolor sit amet,
consectetur adipiscing elit,
sed do eiusmod tempor incididunt,
ut labore et dolore magna aliqua.

Ut enim ad minim veniam,
quis nostrud exercitation
ullamco laboris nisi ut aliquip ex ea commodo
consequat.

Duis aute irure dolor
in reprehenderit in voluptate velit esse cillum
dolore
eu fugiat nulla pariatur.

Excepteur sint occaecat cupidatat non proident,
sunt in culpa qui officia deserunt mollit anim id
est laborum.

JOSÉ RETRA — LE SECRET

TEXT: HENRI DE RÉGNIER (1864-1936)

Prends garde. Si tu veux parler à ma tristesse,
Ne lui demande pas le secret de ses pleurs
Ni pourquoi son regard se détourne et s'abaisse
Et se fixe longtemps sur le pavé sans fleur.

Pour distraire son mal, sa peine et son silence,
N'évoque de l'oubli taciturne et glace,
Nul fantôme d'amour, d'orgueil ou d'espérance
Dont le visage obscur soit l'ombre et passe.

Parle-lui du soleil, des arbres, des fontaines,
De la mer lumineuse et du bois ténébreux
D'où monte dans le ciel la lune souterraine,
Et de tout ce qu'on voit quand on ouvre les yeux.

Dis-lui que le printemps porte toujours des roses
En lui prenant les mains doucement, et tout bas,
Car la forme, l'odeur et la beauté des choses
Sont le seul souvenir dont on ne souffre pas.

*Take care. If you want to speak to my sadness,
Do not ask it for the secret of my tears
Nor why it turns away and sinks its gaze
Fixed so long upon the path without a flower.*

*Do not disturb the grief, its pain and silence,
Or waken its reserved and icy forgetfulness,
Nor that phantom of love, pride or hope
Whose dark face is merely a shadow passing by.*

*Speak of the sun, of trees and fountains,
Of the shining sea and of the darkened wood*

*Where the moon rises from beneath into the sky,
And of all that one sees upon opening one's
eyes.*

*Tell it that spring always brings forth the roses
Whilst quietly extending its gentle hands,
For in the form, scent and the beauty of those
Lies the only memory that offers no sorrow.*

**GEERT D'HOLLANDER — TROIS NOCTURNES:
CALLIGO TERRAE SCINDITUR
TEXT: PRUDENTIUS (348-410)**

Caligo terrae scinditur
percussa solis spiculo
Rebusque iam color redit
vultu nitentis sideris

VIC NEES — PASSIO SUPER GALLI CANTU: PROLOGUS - PARS 1

Et dixerunt Petro: ' Vere et tu ex illis es, nam et loquela tua manifestum te facit'. Tunc coepit detestari et iurare quia non novisset hominem. Et continuo gallus cantavit.

In illo tempore: Dixit Jesus discipulis suis: 'Scitis quia post biduum Pascha fiet, et Filius hominis tradetur ut crucifigatur.' Tunc congregati sunt principes sacerdotum, et seniores populi, in atrium principis sacerdotum, qui dicebatur Caiphas: et consilium fecerunt ut Jesum dolo tenerent, et occiderent. Dicebant autem: Non in die festo, ne forte tumultus fieret in populo.

Abitt autem Judas ad principes sacerdotum et ait illis: 'Quid vultis mihi dare, et ego vobis eum tradam.'

At illi constituerunt ei triginta argenteos. Dedit ergo eis signum dicens: 'Quemcumque osculatus fuero, ipse est, tenete eum.'

Et cum venissent ad Jesum ait illi Judas: 'Ave, Rabbi!' Et osculatus est eum. Dixit illi Jesus: 'O Juda, osculo tradis filium hominis?'

Ministri vero duxerunt Jesum ad principem sacerdotum, qui et dixit: 'Adiuro te per Deum vivum, ut dicas nobis si tu es Christus, filius Dei vivi.' Ait illi Jesus: 'tu dixisti.'

And they said to Peter: 'Truly, you are one of them too, for your way of speaking gives you away.' Then he began to swear and affirm that he did not know the man. And immediately the rooster crowed.

At that time, Jesus said to his disciples: 'You know that in two days, the Passover will take place, and the Son of Man will be delivered to be

crucified.’ Then the chief priests and the elders of the people gathered in the courtyard of the high priest, who was called Caiaphas, and they plotted to seize Jesus by deceit and have him killed. They said: ‘Not during the festival, so that there won’t be a riot among the people.’

So Judas went to the chief priests and said to them: ‘What will you give me, and I will deliver him to you?’ They agreed to give him thirty pieces of silver. Then he gave them a sign, saying: ‘The one I will kiss, he is the one, seize him.’ And when he came to Jesus, he said, ‘Greetings, Rabbi!’ and kissed him. Jesus said to him: ‘Friend, by your kiss, you betray the Son of Man?’

The guards then led Jesus to the high priest, who said to him: ‘I adjure you by the living God to tell us if you are the Christ, the Son of the living God.’ Jesus replied, ‘You have said it.’

RUDOLF MAUERSBERGER — WIE LIEGT DIE STADT SO WÜST

Wie liegt die Stadt so wüst, die voll Volks war.

Alle ihre Tore stehen öde.

Wie liegen die Steine des Heiligtums

vorn auf allen Gassen zerstreut.

Er hat ein Feuer aus der Höhe

in meine Gebeine gesandt und es lassen walten.

Ist das die Stadt, von der man sagt,

sie sei die allerschönste, der sich

das ganze Land freuet?

Sie hätte nicht gedacht,

daß es ihr zuletzt so gehen würde;

sie ist ja zu greulich heruntergestoßen

und hat dazu Niemand, der sie tröstet.

Darum ist unser Herz betrübt

und unsere Augen sind finster geworden:

Warum willst du unser so gar vergessen

und uns lebenslang so gar verlassen!

Bringe uns, Herr, wieder zu dir,
daß wir wieder heimkommen!
Erneue unsere Tage wie vor alters.
Herr, siehe an mein Elend!

*How desolate is the city that was full of people?
All its gates stand desolate.
How the stones of the sanctuary lie
scattered in all the streets.
He has sent a fire from on high
into my bones, and it will prevail.*

*Is this the city that people say
is the most beautiful and that
the whole country rejoices in?*

*She didn't think
she would end up like this;
She has been pushed down too horribly
and has no one to comfort her.*

*That is why our hearts are sad
and our eyes are dark:
why do you want to forget us
and leave us for life!*

*Bring us back to you, Lord,
so that we can come home again!
Renew our days as of old.
Lord, behold my misery!*

LARA DENIES — BITTERZOET

TEXT: FIEN ANDRIES (°1998)

Je huid is nog zo jong
Laat mijn armen ze bewaren
De vruchten plukken van al die jaren
Die zullen rijpen in de zon
En omarm me
Mijn huid is nu van glas
Ze barst al van verlangen
naar jouw perzikzachte wangen
van dorst naar wat ooit was

En omarm me met je zoete lach
Je zoute tranen als je rouwt
voor we vluchten
En omarm me voor we vluchten
naar de lentedag.

*Your skin is still so young
Let my arms preserve it
Reap the fruits of all these years
They will ripen in the sun*

*And embrace me
My skin is now made of glass
She is already bursting with longing
for your peachy cheeks
with thirst for what once was
And embrace me with your sweet smile
Your salty tears as you mourn
before we flee
And embrace me before we flee
to the spring day.*

VIC NEES — SUR LE PONT

Sur le pont d'Avignon,
L'on y danse, l'on y danse,
Sur le pont d'Avignon
L'on y danse tous en rond.

Les beaux messieurs font comme ça
Et puis encore comme ça

Les belles dames font comme ça
Et puis encore comme ça.

Monsieur le maire fait comme ça
Et puis encore comme ça

Les soldats font comme ça
Et puis encore comme ça

Les cordonniers font comm' ça
Et puis encore comm' ça.

*On the Avignon bridge,
We dance there, we dance there,
On the Avignon bridge
We all dance in a circle.*

*Handsome gentlemen do like this
And then again like that*

*Beautiful ladies do like this
And then again like that.*

*The mayor does it like this
And then again like that*

*The soldiers do it like that
And then again like that*

*The shoemakers do it like that
And then again like that. [...]*

VIC NEES — FÜNF MOTETTEN

Inimicitias ponam inter te et mulierem,
et semen tuum et semen illius.

Reges Tharsis et insulae
munera offerent
Reges Arabum et Saba dona adducent
et adorabunt eum
omnes reges terrae
omnes gentes servient ei.

Diffusa est gratia
in labiis tuis
Propterea benedixit te Deus
in aeternum
en in saeculum saeculi

De profundis clamavi
Domine exaudi orationem meam
De profundis clamavi ad te Domine.

Illumina oculos meos

Ne umquam obdormiam in morte
ne quando dicat inimicus meus ne dicat
praevalui adversus eum

*I will set enmity between you and the woman,
and between your seed and her seed.*

*The kings of Tarshish and the islands
will offer gifts,
The kings of Arabia and Sheba will bring
presents,
And all the kings of the earth will worship Him,
All nations will serve Him.*

*Grace has been poured out on your lips;
therefore God has blessed you forever and for all
ages*

*Out of the depths, I have cried, Lord, hear my
prayer. From the depths, I have cried to you, Lord*

Enlighten my eyes, so that I may not sleep in death, lest my enemy should say, 'I have prevailed over him.

BENOÎT CHANTRY — SO WILL BE THE COMING

Immediately, after the tribulation of those days. The sun will be darkened, and the moon will not give its light, and the stars will fall from heaven and the powers of the heavens will be shaken. Then will appear in heaven the sign of the Son of Man.

All the tribes of the earth will mourn and they will see the Son of Man Coming on the clouds of heaven with power and great glory.

For as were the days of Noah, so will be the coming of the Son of Man.

For as in those days before the flood they were eating and drinking, marrying and giving in marriage.

Until the day when Noah entered the ark and
they were unaware until the flood came and
swept them all away,
so will be the coming of the Son of Man.
For as the lightning comes from the east and
shines as far as the west.
So will be the coming of the Son of Man.

VIC NEES — AACHENER AVE MARIA

Ave Maria, gratia plena.
Dominus tecum.

Benedicta tu in mulieribus,
et benedictus Fructus ventris tui, Jesus.

Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.

*Hail, Mary, full of grace.
The Lord is with You.*

*Blessed are You above all women,
And blessed is the fruit of Your body, Jesus.*

*Holy Mary, Mother of God,
Pray for us poor sinners,
Now and at the hour of our death.
Amen.*