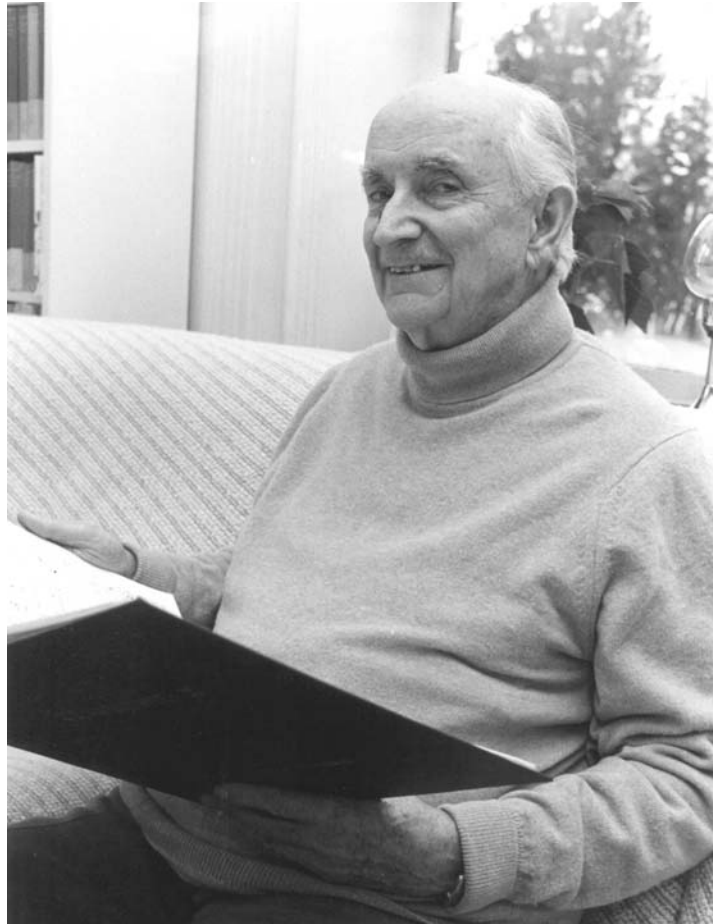


Henk Badings



Annie Bank Edition



Henk Badings

Bandoeng 17-1-1907-Maarheeze 26-6-1987

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The composer Henk Badings is a 20th-century figure of great stature. He too was internationally recognised, travelled all round the world, and was professor at the universities of Utrecht (Holland), Adelaide (Australia), the State High School for Music in Stuttgart (Germany) and the Point Part College in Pittsburgh (U.S.A.). He also worked for some time in South Africa to fit out a modern electronic music studio.

Most remarkable of all is perhaps that as a musician he was a self-made man. When his first symphony was performed by Holland's top orchestra, the Royal Concertgebouw Orchestra, he was still a student of mining technique at the university of Delft (Holland). After graduating *cum laude* as a mining engineer his career as a musician went like lightning: shortly afterwards he was appointed to teach composition at the conservatory of Amsterdam, and a little later he became director of the conservatory of The Hague. His ability as a composer was undeniable: a vast stream of works, the one so different from the other, issued from his pen.

Where did this talent come from? He was born in 1907 of Dutch parents in Bandung, Indonesia. After the sudden death of his parents in 1917 he was taken to his family in Holland, where he received a thorough education and was allowed to study a "serious subject" at one of Holland's best-known universities. Music was fine as a hobby, as long as there were no professional ambitions which would mean training to be a beggar! But fate determined another, quite remarkable road. As an engineer and autodidactic musician Badings climbed almost immediately to high positions in the professional music world, and won an impressive series of major international prizes, too many to mention here. Suffice it to say that he was awarded the *Prix Italia* twice, in 1954 and 1971. He was one of the innovators of electronic music; after experimenting in the Philips' laboratories in Eindhoven he pursued this work for some time in Cologne.

Badings' oeuvre is wide-ranging, as I have said. Besides seven major operas, I would mention *De Nachtwacht* (Rembrandt), ballet music (both "traditional" and electronic), some fifteen symphonies, an abundance of chamber music for the most varied ensembles, and innumerable vocal works. He wrote for professional musicians, while not neglecting the skilled amateur.

For further reading I would recommend the work of the American writer Paul T. Klemme, *Henk Badings, Catalog of Works* (Harmonie Park Press, Michigan USA), and the specific *Catalogue of Choral Works by Henk Badings* compiled by Pieter van Moergastel immediately after his death in 1987 (published by the Brabants Conservatorium, Tilburg, Holland).

Pieter van Moergastel (1942-1996)

- **Chansons Bretonnes, Trois**

(Botrel, Théodore)
 - La nuit en mer (F)
 - La complainte des âmes (F)
 - Soir d'été (F)
 SSATBB – SSAATTBB, piano
 each title is available separately too
 Specimen copy: see below
 Ordermr.: BAD 0004 – price code AA

- **Geestelijke liederen, Vier** (heruitgave / revised 1987)

- Driekoningenlied (N)
 - Goede Jezus, wees ons bi (N)
 - Kerstlied (N)
 - O Ghi, die Jezus wijngaert plant (N)
 SATB
 Ordermr.: BAD 0006 – price code: BB

- **La complainte des âmes** (F)

(Botrel, Théodore)
 uit/from: *Chansons Bretonnes, Trois*
 SSATBB
 Specimen copy: <http://www.anniebank.nl/Scores/Bad4b.pdf>
 Audio: <http://www.musicanet.org/son/16/132.mp3>
 Ordermr.: BAD 0004B1 – price code: M

- **La nuit en mer** (F)

(Botrel, Théodore)
 uit/from: *Chansons Bretonnes, Trois*
 SSAATTBB, piano
 Specimen copy: <http://www.anniebank.nl/Scores/Bad4a.pdf>
 Audio: <http://www.musicanet.org/son/16/131.mp3>
 Ordermr.: BAD 0004A1 – price code: M

La complainte des âmes

h. Badings

♩ = 60 Assez lent et sans rigueur

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Bad 004 b

à Felix de Nobel
La nuit en mer

Théodore Botrel 1868-1925 Henk Badings 1907-1987

S/A tacent Modéré ♩ = 132

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Bad 4a

- **Missa brevis** (L)

SATB
 Specimen copy: <http://www.anniebank.nl/Scores/Bad2.pdf>
 Audio: http://www.musicanet.org/AnnieBank/Sound/bad0002_gl.mp3
 Audio: http://www.musicanet.org/AnnieBank/Sound/bad0002_agn.mp3
 Ordermr.: BAD 0002 – price code: DD

- **Passacaglia Piccola per organo**

Organ (manuals only)
 Specimen copy: <http://www.anniebank.nl/Scores/Bad12.pdf>
 Ordermr.: BAD 0012 – price code: W

- **Quattro Pezzi per organo**

Organ
 Specimen copy: <http://www.anniebank.nl/Scores/Bad14.pdf>
 Ordermr.: BAD 0014 – price code: W

- **Soir d'été** (F)

(Botrel, Théodore)
 uit/from: *Chansons Bretonnes, Trois*
 SSAATTBB, piano
 Specimen copy: <http://www.anniebank.nl/Scores/Bad4c.pdf>
 Audio: <http://www.musicanet.org/son/16/133.mp3>
 Ordermr.: BAD 0004C1 – price code: P

- **Zwei Chorlieder**

(Enzensberger, Hans Magnus)
 - Locklied (D)
 SSSSAATTBBBB
 Specimen copy: <http://www.anniebank.nl/Scores/11900176b.pdf>
 - Schläferung (D)
 SSSSAATTBBBB
 Specimen copy: <http://www.anniebank.nl/Scores/11900176a.pdf>
 Ordermr.: 11900176



Missa Brevis

pro iure, libertate et justitia

Henk Badings
1907 - 1987

Kyrie

Soprano (S), Alto (A), Tenor (T), Bass (B) and Piano for rehearsal only. Tempo: Lento ca. 50. Dynamics: pp, misterioso. Lyrics: Ky-ri-e, Ky-ri-e, e-lei-son.

Continuation of the Kyrie with lyrics: Chri-ste e-lei-son. Dynamics: pp, p, mf.

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Bad 2

Für den Jungen Chor-Aachen Zwei Chorlieder

nach Gedichten von Hans Magnus Enzensberger

1. Schläferung

Henk Badings (1907-1987)
Herausgegeben von Fritz ter Wey

Staves for Soprano I (SI), Soprano II (SII), Alto (A), Tenor (T), Bass I (BI), Bass II (BII). Tempo: Frei im Tempo ca. 60. Dynamics: b.f., gliss. lento, pp, mf, p.

Continuation of the Schläferung with dynamics: b.f., gliss. lento, p.

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11.900.176

PASSACAGLIA PICCOLA

(soltanto un manuale ad libitum)

Tranquillo ca. 60

HENK BADINGS

Piano score for Passacaglia Piccola. Dynamics: poco f, mp, mf. Includes rehearsal marks 8.16, 8, 4, 8+4, 8+4+2.

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MONOLOGO

Grave e pesante

Piano score for Monologo. Dynamics: ff (pieno), rit., a tempo, meno f ad lib., ff. Includes rehearsal marks 9, 10.

Prendi in esecuzioni il Preambolo in prima luogo e il Dialogo alla fine.
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