

Francisco Javier López García



Aanvang:

2026-07-04 16:00:00 u.

Einde:

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Programma “Traditie en viering - Vijf eeuwen orgelmuziek”

Antonio de Cabezón (1510-1566)	Tiento de 1º Tono
Jan Pieterszoon Sweelinck (1562-1621)	Eco fantasía in A moll
Hilarión Eslava (1807-1878)	Ave Maris Stella
Jesús Guridi (1886-1981)	Ofertorio
Tomás Garbizu (1901-1989)	Sequentia Victimae Paschali laudes
Eduardo Torres (1872-1934)	- Impresión Teresiana - In modo antico
César Franck (1822-1890)	Choral no. 3 in la mineur
Denis Bedard (1950)	Variations sur Christus Vincit

Organist

Francisco Javier López García, uit Ávila, is al meer dan 30 jaar organist van de kathedraal van Ávila. Hij studeerde muziek in Ávila en Madrid. Anselmo Serna en Miguel del Barco waren zijn orgelleraars, en hij

breidde zijn opleiding uit met lessen bij Roberto Fresco, Montserrat Torrent, Andrés Cea, Lucía Riaño, Ángel de la Lama, Enrico Vicardi, Edwald Kooiman en Jean Claude Zender.

Als componist heeft hij werken in première gebracht in Duitsland, Italië en Mexico. Daarnaast is hij al even lang actief als concertorganist en heeft hij groepen opgericht die zich toeleggen op het herstel van historische muziek. Hij treedt op tijdens festivals in heel Spanje, Italië, Portugal, België en Mexico. Hij was docent aan de Universiteit van Salamanca en de Katholieke Universiteit van Ávila. Momenteel is hij docent muziektheorie aan het Conservatorium van Ávila in die stad. Daarnaast geeft hij les aan de Nationale Cursussen voor Liturgische Organisten in Valladolid.

Als enthousiast promotor van orgelmuziek heeft hij verschillende cd's uitgebracht en zes programma's voor verschillende televisiezenders opgenomen. Daarnaast coördineert hij de orgelfestivals van Ávila en werkt hij mee aan de organisatie van de evenementen die het Orgelfestival van Morelia in Spanje organiseert.

Toelichting op het programma

This programme offers a journey across five centuries of organ music, conceived specifically for the **large romantic-symphonic organ of the Willibrordus in Haarlem**, an instrument designed on orchestral principles that provides an exceptionally rich palette of dynamics, colours, and tonal layers. Its sonic architecture, rooted in the French symphonic tradition and the Romantic ideal of the organ as a “symphony orchestra in itself,” offers the ideal setting for a repertoire ranging from Renaissance polyphony to contemporary musical language.

As the performer, my intention is to present this recital not as a sequence of isolated works, but as a **continuous sonic journey**, in which each piece acts as a link in a broader historical and expressive evolution. The aim is to place contrasting styles in dialogue, showing how the organ has consistently served as a privileged medium for spirituality, contemplation, and liturgical celebration throughout its history.

The programme opens with the **Tiento de 1º tono by Antonio de Cabezón (1510-1566)**, where the organ is still conceived as an instrument of polyphonic austerity, rooted in the modal rhetoric of the Spanish Renaissance. In contrast, the **Echo Fantasy by Jan Pieterszoon Sweelinck (1562-1621)** introduces a more fluid and ornamented discourse, characteristic of the transition toward the Baroque and deeply connected to the North European organ tradition, particularly meaningful in the context of Haarlem.

With **Hilarión Eslava (1807-1878)**, the musical language moves into a Romantic aesthetic grounded in liturgical tradition, where Gregorian chant is reinterpreted through a broader harmonic sensibility. The *Ave Maris Stella* thus marks the beginning of a path that gradually deepens in expressivity and sonic colour.

The Spanish twentieth century is represented by **Jesús Guridi, Tomás Garbizu, and Eduardo Torres**,

composers who integrate modal heritage and plainchant into a modern harmonic language while preserving a devotional character. In these works, I seek to highlight the organ's introspective dimension, its capacity to evoke spaces of reflection and suspended time.

The **Choral in A minor by César Franck (1822-1890)** stands as the central pillar and expressive culmination of the programme. Here, the symphonic organ is fully unleashed, revealing its ability to build large-scale formal structures, dynamic contrasts, and an almost orchestral sonority that synthesises the entire French Romantic organ tradition.

The recital concludes with the **Variations sur *Christus Vincit* by Denis Bédard (1950)**, where a Gregorian theme becomes the basis for a set of variations of luminous and communicative character. This work provides a closing gesture of affirmation, highlighting the contemporary vitality of a tradition that continues to evolve.

Taken as a whole, this recital aims to present the organ not only as a liturgical or historical instrument, but as a **living medium of musical expression**, capable of spanning styles, eras, and aesthetics, and of transforming space into an immersive sonic experience—especially on an instrument of the richness and projection of the Willibrordus organ in Haarlem.

Gegevens concert

Locatie: Kathedrale Basiliek St.-Bavo, Haarlem, Leidsevaart 146, 2014 HE Haarlem. De hoofdingang bevindt zich tussen de torens aan het Bisschop Bottemanneplein.

Toegang: gratis, vrijwillige bijdrage. Kosten € 10-15,- per persoon. Donaties: zie [donateurspagina](#)

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