

# stichting orgelkring "hendrik niehoff"

gevestigd te 's-hertogenbosch

Programma van het concert in de Sint-Janskathedraal te 's-Hertogenbosch op dinsdag 30 juli 2019 om 20.00 uur door **Andrew Lucas**.

Andrew Lucas has been Master of the Music at St Albans Cathedral and Music Director of St Albans Bach Choir since 1998. Born in Shropshire in 1958, Andrew was a chorister in his local parish church and went to school in Shrewsbury. From 1976, he studied at the Royal College of Music (organ with John Birch and composition with Herbert Howells) and graduated with a London University BMus. Later, his organ studies continued with Peter Hurford and Piet Kee.

Prior to his roles in St Albans, Andrew Lucas was Assistant Director of Music at St Paul's Cathedral in London and a freelance musician, conductor, chorus-master and keyboard continuo player. As an organist, he made over twenty-five CDs with the St Paul's Cathedral Choir and two solo recordings. He has played in concerts throughout the UK, Europe and the USA. He was Artistic Director of the St Albans International Organ Festival from 1999 to 2007, directing four festivals (2001 to 2007), and was the artistic consultant for the restoration of the Harrison & Harrison organ in St Albans Cathedral, completed in 2009.

1. Voluntary in D minor Z 718	Henry Purcell	1659-1695
2. Voluntary Op 5 No 8 in D minor	John Stanley	1712-1786
3. Choral Song and Fugue	Samuel Sebastian Wesley	1810-1876
4. Air and Gavotte from 12 Short Pieces	Samuel Wesley	1766-1837
5. Sonata No 3 in A	Felix Mendelssohn-Bartholdy	1809-1847
6. Master Tallis' Testament	Herbert Howells	1892-1983
7. Five chorale preludes (1958) - Wem in Leidestagen (Caswall) - On a Rouen Church melody - Song 34 (The Angel's Song) - Schmücke dich - Gott des Himmels	Peter Hurford	1930-2019
8. Paeon	Kenneth Leighton	1929-1988

# stichting orgelkring "hendrik niehoff"

gevestigd te 's-hertogenbosch

## **Toelichting.**

I have chosen a programme of organ music that is mostly by English composers that I believe is well suited to the organ in Sint-Jans. I begin with a short seventeenth century work by one of our greatest composers, Henry Purcell, which is full of life and energy and then proceed to the eighteenth century with John Stanley's famous three movement voluntary in D minor, full of contrasts, violin figurations and echo effects.

We then move to the late eighteenth and early nineteenth centuries with the Wesleys, father (S) and son (SS), both of whom were renowned in England for their skill at the organ, the father played to Mendelssohn and the son was greatly influenced by him. Here, for the sake of balancing the programme, the son precedes the father with The Choral Song and Fugue, where SS Wesley's great interest in playing the organ works of JS Bach shows in his composition, especially of the fugue. The Air and Gavotte are exquisite elegant miniatures with interesting harmonic twists from time to time.

Being a German composer, Felix Mendelssohn is the odd person out in this programme, but I included him because of his great influence on English music in the nineteenth century, just as Handel had a century earlier (he visited England several times and composed works for English choirs, orchestras and organists).

Herbert Howells was a composer and teacher in London but started his career as an organist. This beautiful and evocative work is a romantic evocation of the Tudor (16th century) era, and the harmonic influence of Tallis can be heard in the modal progressions and the bitter-sweet minor-major cadences.

Peter Hurford was my predecessor at St Albans (1958-78) and founder of St Albans International Organ Festival in 1963, which is still going strong 56 years later; the most recent festival was earlier in July this year. Peter was also renowned throughout the world for his two recordings of the complete organ music of J S Bach. But he was a broader musician than this including composing several works for organ and for choirs. He died aged 88 earlier this year and I play these preludes in his memory.

The final piece, by Kenneth Leighton, is music of greater intensity and contrast. His Paean, a hymn of praise, is joyful, using the clashing of seconds and sevenths in the harmony to increase the intensity of its rhythmic energy.