



COLIN ANDREWS

INTERNATIONAL CONCERT ORGANIST

Sunday

22 May 2022

ALL SAINTS NETWORK

ST. JOHN'S ANGLICAN CHURCH



RECITAL PROGRAM

Program includes works by Sir Arthur Bliss, Jean Langlais, J. S. Bach, Herbert Howells, Joseph Bonnet & Olivier Messiaen

ADMISSION: \$20 and \$15 concession for pensioners at the door.

DONATIONS to defer maintenance of the organ welcome.

COLIN ANDREWS

Born in Bristol, England, Colin initially studied organ with Garth Benson of St. Mary Redcliffe Church. At sixteen, he entered London's Royal Academy of Music. He later moved to Geneva, Switzerland where he was a student of Lionel Rogg. Following his return to Britain, he studied privately for two years with Dame Gillian Weir. Colin Andrews has been the recipient of many awards; most notably, he was a prizewinner at both the 1980 and 1982 Dublin International Organ Competitions in Ireland.

Colin has toured worldwide as a solo recitalist appearing at a number of the world's most prestigious venues. Between 2017 and 2019, Mr. Andrews gave one hundred and thirty-six concerts across Australia, South Korea, Malaysia, Singapore, Japan, Russia, Belgium, Norway, Sweden, Poland, the Netherlands, Italy, Switzerland, Kazakhstan, Germany, France (third appearance at Notre-Dame de Paris, UK, and the USA.

In addition to his recitals, Colin is an active teacher and lecturer, and has given presentations in Budapest, Taiwan, the Royal Birmingham Conservatoire, UK, Atlanta and Moscow, among other venues. He has recorded thirty broadcasts for the BBC and has appeared on local and national television in the USA, Russia, Poland, UK, Japan, and New Zealand.

Andrew has served as a jury member for the International Organ Competitions at the University of Michigan and for both the 1995 and 1997 J.P Sweelinck competitions in Gdansk, Poland. He has served as a national councillor and local President of the Incorporated Associations of Organists, UK.

Among his church positions has been a twelve-year tenure as Organist and Master of the Choristers at St. Stephen's Episcopal Church, North Carolina. In 2004, he led the choir on a concert tour of British Cathedrals; his choir has sung Evensong at the Washington National Cathedral.

During the 2000/2001 academic year, Colin was visiting lecturer in Organ and Sacred Music at East Carolina University. In the autumn of 2005, he joined the faculty there, teaching applied organ and associated courses. During 2008-2009, Mr. Andrews was Interim Director of Organ and Sacred Music Studies at East Carolina University. In 2009, Colin joined the Organ faculty at the Indiana University where he led an initiative to start online courses in Organ and Sacred Music. He currently serves as Director of Music at the First Presbyterian Church, Columbus, Indiana.

RECITAL PROGRAM

SIR ARTHUR BLISS 1891-1975

Three Royal Fanfares (1960) (Arr: Ramsey)

Bliss was master of the Queen's music from the end of World War II until his death in 1975. These Royal Fanfares were composed for the wedding ceremony of HRH the Princess Margaret in Westminster Abbey in 1960. They have been arranged for organ by Basil Ramsey and sound splendid on the organ, giving one the opportunity to display solo reed colours to maximum effect.

JEAN LANGLAIS (1907-1991)

From Suite Breve" (1947)

- i. *Grands Jeux*
- ii. *Cantilene*

The blind French organist Jean Langlais was the successor of both Franck & Tournemire at the Parisian church of St. Clotilde. His music is inspired by plainchant & modality and reflects the drama of the liturgical improvisations he would have created daily. This drama is very present in the "Grands Jeux"

movement & could be an *entré* or *sortie* for the Mass. The *Cantilène* is akin to a Bretonne folk song & Langlais treats it in canon & decorates & adorns it with beautiful flute filigrees.

J.S. BACH (1685-1750)

Passacaglia and Fuga in C minor BWV 582

The Passacaglia is one of the monuments of the organ repertoire. A Passacaglia is a dance movement in triple time which migrated first from Spain, then to Italy, southern, middle & northern Germany. Many of Bach's contemporaries wrote in this form, typically, Bach only wrote one Passacaglia & with that single stroke of the pen eclipsed everything before & after it in this genre! The initial theme is followed by 21 unbroken variations including a double Fugue. One does not know what to admire most, the sheer architecture of the work, or the wealth of invention contained in each variation. Much has been written about the symbolism & structure of this work, I have always felt that the order of God's cosmos is in the notes of this piece.

HERBERT HOWELLS (1892-1983)

Psalm - Prelude from Set 2 (1939)

No 1: "Out of the deep have I called unto Thee, O, Lord" Psalm 130:1

He grew-up 30 miles from my hometown in England & sang in the Cathedral choir in Gloucester from the age of eight. The variety of music that he sang & later composition studies with Vaughan-Williams shaped him into a highly individual musical voice. Elements of renaissance vocal models, English folk song & the French impressionistic style meld to produce sumptuous harmony & arch-shaped melody, traits especially noticeable in the Psalm-Prelude included in this programme. This is a later work & the harmony has become kaleidoscopic & intense, expressing the words of Psalm 130 "out of the deep have I called unto Thee, O Lord"

JOSEPH BONNET (1884-1944)

Variations de Concert Op. 1 (1906)

A student of Guilmant at the Paris Conservatoire & organist at the church of St. Eustache in Paris, Bonnet was a world-renowned recitalist. These variations were written for his first concert tour of the USA in 1906. After a dramatic opening, the theme is heard followed by four contrasting variations: a scherzo, a rhapsodic variation, a cantabile & a virtuoso tour-de-force containing pedal & manual cadenzas.

OLIVIER MESSIAEN (1908-1992)

xiv "Prière avant la communion" from *Livre du Saint Sacrement* (1984)

xviii "Offrande et Alleluia final"

One of the most original voices in classical music. He invented new scales & harmonies & combined them with the influence of Norwegian & Russian folk songs, plainchant, the music of the Far East, birdsongs & serialism. He was a devout Catholic & the majority of his sixty-six organ pieces are inspired by scripture, which he brings off the page using his myriad techniques. "The subject theological? The best, for it encompasses all subjects & the wealth of technical means allows the heart to expand freely"(O. Messiaen). The two movements in the programme are from his final, summation organ work which is two hours in duration. The first is a reflection of the peace of heaven, the second, an outburst of "joys, ecstasies raptures & heavenly visions of all saintly souls"