
CONCERTS AT THE UNIVERSITY

Spring - Summer 2019

Friday 1 March 2019

1.10pm

Reid Concert Hall

Simon Leach · organ

Programme of works by C.P.E. BACH, J.S. BACH,
STANLEY, F. COUPERIN and BUXTEHUDE.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Sonata in D

Carl Philipp Emanuel Bach (1714-1788)

- i) Allegro di molto
- ii) Adagio e mesto
- iii) Allegro

Carl Philip Emanuel Bach was born in 1714. He enjoyed an international reputation that, surprisingly, far exceeded that of his father. He composed an enormous quantity and variety of music, but the focus of his creative life was the keyboard for which he wrote over 300 works. C.P.E. Bach was on the music staff of Crown Prince Frederick of Prussia who later became King Frederick. The Sonata in D was written for Princess Amelia who was a keen amateur player and the sister of the King. The piece is scored for manuals only and is characterised by syncopations, contrasting articulations and regular manual changes.

Christ, unser Herr, zum Jordan kam. BWV 684 and 685

Johann Sebastian Bach (1685-1759)

The reputation of J.S. Bach was enviable. He was widely considered to be the leading organist of his time in North Germany, where his music had achieved a richness and power unknown elsewhere. These two chorale preludes are based on the setting of the hymn written by Martin Luther in 1541. Both preludes are from the *Clavier-Übung* part 3. BWV 684 is a four-part setting, with the running water of the Jordan depicted by the continuous semi quavers in the left hand, whilst the chorale is played by the pedal. BWV 685 is a manuals-only version and its beauty is perhaps due to its simplicity.

Voluntary VIII in D minor Op. 5

John Stanley

- i) Allegro
- ii) Adagio
- iii) Allegro

John Stanley was organist in London at St Andrew's Holborn and the Temple Church. The piece was written for manuals only and composed in the familiar style that characterised the English Voluntary by the middle of the eighteenth century. The influence of the Italian string writers, particularly that of Vivaldi can be heard throughout all three movements.

from *Messe pour les Paroisses*

François Couperin (1668-1733)

- i) Plainchant of the First Kyrie
- ii) Recit de Cromorne
- iii) Fugue on the Jeux d'Anches

The three movements are from the *Mass for the Parishes* which is the earliest surviving composition by Couperin. It was written in 1689, while the composer was only 21. The work is a seminal piece, which like Nicolas de Grigny's organ book has influenced all French organ music since. The grand style of the composition indicates that it was designed for use at the principal feast days of the church year. The Plainchant of the first Kyrie has the plainsong presented by the trumpet in the pedal at tenor pitch. As was the custom at the time the Recit de Cromorne is written in a recitative style, whilst the fugue in contrast uses the reeds in a triumphant manner.

Praeludium in G minor BuxWV 149

Dieterich Buxtehude (1637-1707)

Dieterich Buxtehude received his musical education from his father and was subsequently appointed organist at the Marienkirche in Lübeck in 1688.

As a prolific composer he attracted visits from eminent musicians such as Bach and Handel. Bach is reputed to have visited Lübeck in order to "learn one thing and another about his art".

The Praeludium is written in a style which forms the heart of the organ repertory. In essence it alternates in sections in a free improvisatory and idiomatic keyboard style with sections in a structured fugal form.

Simon Leach is a prize-winning graduate and former organ scholar of the Liverpool Metropolitan Cathedral of Christ the King. He studied the organ with Gordon Stewart, Thomas Trotter and Naji Hakim.

He has performed as a pianist, harpsichordist and organist with the Royal Liverpool Philharmonic Orchestra, Halle, London Festival Orchestra and the Manchester Camerata. He accompanied Kiri Te Kanawa on the organ for her United Kingdom tour and appeared as a concerto soloist with the Northern Chamber Orchestra.

He combines a busy teaching schedule with organ recitals in this country and abroad. Recent recital venues include the Cathedral of Notre Dame, Paris, St Patricks Cathedral and the Church of St Thomas 5th Avenue, New York as well as cathedrals and concert halls in the United Kingdom.

He gave the world premiere of Naji Hakim's Toccata on the Introit for the Feast of the Epiphany at the Holy Name Church, Manchester and the first London performances at Westminster Cathedral. His recent recording of Naji Hakim's organ music with Divine Art has received excellent reviews from critics on both sides of the Atlantic and his performances of Hakim's music have been broadcast on BBC Radio 3.

Simon was appointed Organist at St Mary's Metropolitan Cathedral, Edinburgh and has been in the post since August 2018. Before taking up the post in Edinburgh he was the Director of Music at the Holy Name Church, Manchester and Artistic Director of the International Organ Recital Series. He is also a regular performer for the BBC Radio 4 Daily Services and teaches the piano at the ESMS Schools Edinburgh and St Mary's Melrose.

FORTHCOMING CONCERTS:

Saturday 2 March, 7.30pm, Reid Concert Hall
Edinburgh University Chamber Orchestra

William Conway (conductor)

Richard Blaquièrre (clarinet)

SPOHR Clarinet Concerto No.4

MENDELSSOHN Scottish Symphony

£10 / £5 (concessions) Tickets available on the door

Sunday 3 March, 7pm, Reid Concert Hall

Edinburgh Studio Opera

Mark Rogers (conductor)

Cover roles from the cast of TCHAIKOVSKY's Eugene Onegin present a narrated concert performance of highlights from the opera.

£5 / £3 Tickets available on the door or from www.edinburghstudioopera.org

Tuesday 5 March, 1.10pm, Reid Concert Hall

Jack Tait Westwell (piano)

BRAHMS Two Rhapsodies Op.79

POULENC Les soirées de Nazelles

Admission Free