

# Derby & District Organists' Association

Registered Charity No. 510567

## Newsletter



*IAO Congress in Nuremberg - James Muckle*

The annual gathering of organists, the IAO Congress, was based in Nuremberg, Germany, during July of this year. A number of our own members attended and we are grateful to James for reporting his impressions of the inspiring event.

Nuremberg is a long way to go for a British congress, but the cities and towns of 'Franconian Switzerland' (we visited Regensburg, Bamberg, Pegnitz and Bayreuth as well as Nuremberg) house superb organs, are rich in first-rate professional players and teachers, and the cities comprise heritage sites of considerable beauty and historical interest, despite the best efforts of the RAF

in the 1940s. Four-and-a-half days were enough to give well over 100 IAO members the opportunity to enjoy at least some of this richness.

It would be boring to give an account of each organ, each recital, each player we heard; in any case, we reacted differently. Nevertheless, to judge from the warm applause on every occasion, what we heard was widely enjoyed, perhaps in different ways. I shall therefore pick out two events and then add some general impressions, which may prove illuminating or provocative depending on your viewpoint.

### DDOA Events 2013

#### 14<sup>th</sup> September

Annual full day outing to Oxford, including Keble College, New College and Exeter College. (See page 6.)

#### 12<sup>th</sup> October

Daytime visit to Ashbourne, including St Oswald's PC and St Martin's, Osmaston. (See page 6)

#### 13<sup>th</sup> November

Chairman's Event and AGM at St Werburgh's, Spondon

---

### Concerts & Recitals

#### Saturday 28<sup>th</sup> September 7.30pm

##### St Michael & All Angels, Hathersage

Organ Recital by Ian Tracey (Liverpool Cathedral)

#### Thursday 3<sup>rd</sup> October 7.30pm

##### Melbourne Parish Church

'Made in Britain' Organ concert by Laurence Rogers featuring British composers. Free admission.

#### Wednesday recitals at 8.00 pm

##### St John the Evangelist, Dronfield.

4<sup>th</sup> September & 2<sup>nd</sup> October

#### Wednesday recitals at 8.00 pm

##### St John the Baptist, Staveley.

18<sup>th</sup> September & 16<sup>th</sup> October

#### Thursday recitals at 12.15 pm

##### Chesterfield Parish Church

5<sup>th</sup>, 12<sup>th</sup> September, 17<sup>th</sup>, 31<sup>st</sup> October

---

### In this issue:

#### Features

IAO Congress in Nuremberg.....1

*James Muckle*

John Stanley's Concertos.....3

*James Muckle*

#### Reports

'Organ Fantastic' - Family Concert.....5

#### News

Members' News .....4

Events further afield.....4



Bastian Fuchs improvising at Regensburg



Professor Rothert with Jonathan Allsopp

In Regensburg we were invited after high mass in the Cathedral and a recital by the organist, Professor Franz-Joseph Stoiber, to visit the Catholic Hochschule (in German terms an institution of university status). Here 40 professional organists are currently being trained. The premises include a parish church with a fine organ (played for us by a student), a concert hall with another fine instrument, and – wait for it! – no fewer than *six* practice rooms, each with a two- or three-manual instrument in different styles, designed for different repertoire. ‘An organist’s heaven’, one member termed it. The visit ended with young Bastian Fuchs (a name I’m sure we’ll hear again – and how old was he? 18, 21?) performing his extended improvisation on ‘Allein Gott in der Höh’ sei Ehr’. The sheer delight this youth showed as he threw



One of the six practice organs at the Catholic Hochschule, Regensburg

himself at the organ was an inspiration.

The next day in Bayreuth we enjoyed an Anglo-German cooperative effort. Professor Thomas Rothert gave a masterclass on Liszt’s ‘Weinen, klagen, sorgen, zagen’ with Jonathan Allsopp. Now this was not your usual masterclass in which a leading virtuoso browbeats a student into replicating his conception of the piece. Rothert (while perhaps struggling a little with the English language) delivered a sensitive introduction to and analysis of the Liszt, and invited Allsopp to illustrate his points by playing short sections of it. He thus took the work apart, and at the end asked the student to give a performance of the whole thing. A very satisfying method – though not all agreed with me. And to judge by the performance, Jonathan Allsopp, who has just left school, is another name we may well hear more of in future. With some help with registration by the professor, he handled a magnificent, unfamiliar to him, organ with considerable mastery.

The general impressions? First, the enthusiasm, communication skills, and sheer joy which so many of the performers, young and old, male and female, exhibited in presenting the music. The lack of pedantry: several players gave us arrangements and adaptations, sometimes their own, of Telemann, Liszt, Mozart, Bach, and even Wagner – the last work we heard in the historic church opposite the opera house in Bayreuth was ‘The Ride of the Valkyries’. This was one of two arrangements by Lemare, the only occasion on which an English musician featured; otherwise the

programmes were very varied. One player and his wife included items for voice and organ by C. P. E. Bach and Rheinberger; a wide range of composers was represented; Max Reger was the favourite blockbuster; some, but not much, music by contemporary composers was offered – improvisation, however, was prominent. On technique, John Forster and I tried to sneak a look at players’ footwear – trainers (what?!) seemed to be the norm for younger players, but Prof. Rothert was adamant that organ shoes were essential; moreover there was no damn nonsense about not using your heels: both professors and students did so freely. And, despite the modern fetish, only one player blasted through a whole Bach prelude and fugue *ff* without any variation in registration. By all this I felt liberated.

*James Muckle*



The ‘world’s largest hanging’ organ (32 tons) in Regensburg Cathedral (Rieger, 2009)

*'He never disgusts with insipidity'*

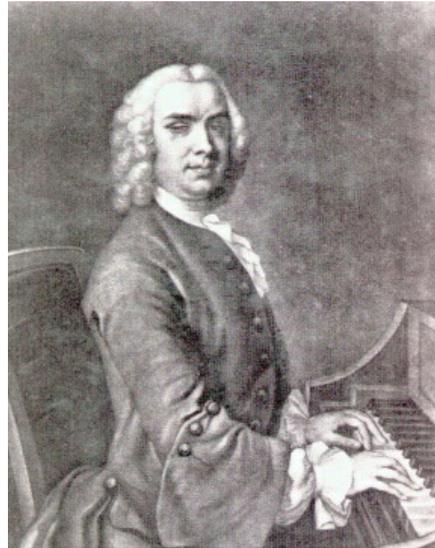
*Somes notes on John Stanley's concertos - James Muckle*

Stanley's voluntaries are well known to organists and popular with listeners. His relatively small output of other music, much of it remaining unpublished, deserves exploration: cantatas, songs, anthems, and flute solos; an opera and oratorio are forgotten. Stanley's two sets of six concertos, opp. 2 and 10, are of very high quality indeed, and these notes are intended to draw readers' attention to them.

Although these works are often played on the organ, they are not strictly organ concertos. Opus 2 were first published around 1742 as string concertos in seven parts: a solo group of two violins and bass (i.e.cello) is set against the usual ripieno ensemble of four strings and continuo. In one splendid movement the solo cello is highlighted; elsewhere the ripieno viola is assigned more than its usual perfunctory role. Formally the works are innovative; invariably they are tuneful and musically very satisfying. There is a wide degree of agreement that they comprise the finest set of string concertos by an English native composer of the eighteenth century.

In fact, they were so popular that a few years later arrangements were made: first, a disastrous adaptation for solo flute which cannot possibly be by Stanley, who wrote well for the instrument (see his op. 4). But in a second arrangement, the organ replaces the solo string group. This set is highly effective, and it has the practical advantage that a reasonably competent organist can replace three string soloists. The spin-off for us all is that the organ does not dominate the strings or silence them for bars on end (as in some of Handel's concertos), but it takes its place as an equal partner as in true chamber music. String players have their pride, and do not like being relegated to musical wallpaper behind a bullying soloist.

In around 1775 Stanley published his op. 10 concerti. Now, these are keyboard concertos 'for the Organ, Harpsichord, or Forte Piano'. They all go very well on the organ. It is argued that they were written at



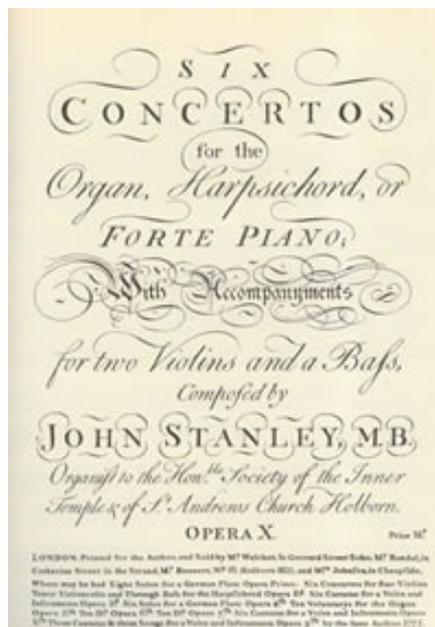
different times over the intervening years. One of them is a re-issue of op. 2/6: but the substantial second movement Allegro has been extensively recomposed in a distinctly more modern style: 60-odd bars in opus 2/6 become 103 in opus 10/3. No. 6 is thought particularly suitable for the piano. (Stanley possessed a piano by Friedrich Beck.) The style of op. 10 is more modern throughout the series: fugues give way to ritornello-type movements; graceful, tuneful dances make even more frequent appearances than in op. 2. Scholars trace debts to J. C. Bach, Geminiani, and others, but Stanley's voice is clear as a bell – his and no-one else's. While the organ usually predominates, it

does not annihilate the small band of two violins and bass; the spirit of genuine chamber music is again alive in all these works. If you wish to be convinced of the vital contribution made by the strings, try playing the *Affetuoso* of no. 4 as a solo (you can do this from the published facsimile copy) and then compare it with Gerald Gifford's CD with the Northern Sinfonia: the notes are the same, the effect is much enhanced by the orchestra.

This work, op. 10/4, is the gem of the series, and is often described as the finest organ concerto by a native English composer. The E flat *Affetuoso*, the longest slow movement Stanley ever composed, is an uncommonly affecting, charming, graceful piece: worthy of Handel himself. But it is the only slow movement in the whole series. Why did Stanley write only one such? It was, in fact, the modern custom to compose concertos on a quick-quick basis, but perhaps Stanley intended players to provide an interlude (in one place a few chords are provided as a possible template for an improvisation). Since in op. 2/2 he used a slow movement (transposed) from his voluntary op. 5/10, so we should not shy away from such borrowings.

Borrowing is one thing; arrangement another. One German organist (Franz Lehrndorfer) has arranged opus 10 as solos and recorded them on the huge four-manual organ in a strikingly resonant Munich Cathedral. While any celebration of Stanley's achievement is to be welcomed, I must regard this as a monstrous error of judgement, even of taste. My aim in this article has been to express the chamber-music, concerted, musical partnership spirit of Stanley's concertos, and to play them as blockbusting solos is a shame.

The only available printed copy for purchase of the organ part of op. 10 is a facsimile edition with the orchestral parts written into its two staves, and liberally provided with annotations 'solo', 'tutti', 'con organo', 'senza organo' and the



like. This copy has two particularly interesting features. In two places in 10/1 Stanley inserts figurations for harmonic completion. This would seem to be a hint that such completion is required not only here, but elsewhere. If both fiddles are belting out the same tune as is given to the organist's right hand, it seems obvious that this is purely a cue for the organist, who is not meant to play these notes in unison with the strings; to do so would be difficult. The harmonies are more important. Many organists will surely take the hint in all six concertos. (They may also choose to do so in Stanley's voluntaries, but that is another matter.)

In 10/6 an arpeggio passage in the first movement is provided with fingerings (the old English system: +, 1, 2, 3, 4). We should probably find a 'modern' method of fingering it. Stanley requires the thumb to follow the little finger and vice versa several times; the hand must move laterally. Some of Stanley's contemporaries might have been turning their thumbs under. Is an old curmudgeon protesting against new-fangled technique?

### Exploring the concertos.

**Sheet music** is available, but not always easily. Op. 2 is published in an excellent edition by John Caldwell (Oxford University Press) in a score which cunningly presents them simultaneously as string *and* keyboard works. ISBN 0-19-367684-2. The price is horrendous. Gerald Finzi's performing edition of them (described by Caldwell as being in an 'unsavoury form' -, oh dear!) as organ concertos may be hired from OUP.

Opus 10: the facsimile edition described above was published by OUP in 1986, and is now available from Allegro Music. String parts, and a score may be bought or hired from the OUP hire department: yes, you *buy* them from the *hire* department, though the first person to answer the phone there may not be aware of this.

### Recordings

Simon Standage (Collegium Musicum 90) and The Parley of Instruments (Antony Rooley) have both recorded op. 2 as string concertos. Many years ago an LP appeared by the Little Orchestra

of London: Leslie Jones (organ and conductor), Harold Lester (harpichord). I treasure this long deleted LP, but it can be downloaded from an American website in mp3 format for as little as US\$4.95. Two of the concertos are performed in the string version, two with organ, two with harpsichord. Lester's *continuo* playing on a very fine harpsichord is an object lesson on how it should be done: a great delight.

Gerald Gifford (the editor of the facsimile edition detailed above) and the Northern Sinfonia have recorded op.10 in Hexham Abbey: the only available version, and highly to be recommended. (CRD 3365). Lehrndorfer's arrangement is on Celestial Harmonies 13234-2.

### Research

There is a good article in Grove's Dictionary. The internet was not unduly enlightening on Stanley when I last accessed it. A very fine scholarly article by W. Glyn Williams on Stanley's concertos appeared in the now defunct periodical *Music Review*, xlii, 1981, pp. 103-115

*James Muckle*

---

## Members' News

### Derby Diocesan Organ Pilgrimage 2013/2014

Peter Gould continues in his pilgrimage to play all the organs in the Derby Diocese. Through donations he has now raised £1,620 for musical charities. His next visits will be to Buxton Deanery on 13<sup>th</sup> and 14<sup>th</sup> September and Glossop on 25<sup>th</sup> and 26<sup>th</sup> September with Chesterfield Deanery to follow in October. Details: <http://www.derbycathedral.org>.

### St Francis Church, Mackworth

The newly installed organ by Ed Stow will be celebrated with an inaugural concert to be given by the Haslam Family on 28<sup>th</sup> September at 7.30pm. The late Peter Haslam was organist at St Francis for nearly 55 years and before his sudden death in March 2012 he was heading a campaign to replace the organ with a more adequate instrument. The completion of the organ project is a fitting memorial to his service to

music in the Derby area and to St Francis Church in particular.

## Events Further Afield

### Tamworth Parish Church

The church has a fine 3-manual Harrison and Harrison organ built in the late 1920s. They will host a celebrity recital by Philip Scriven (formerly Lichfield Cathedral) on Friday 18<sup>th</sup> October at 7.30pm. Admission £10 including a glass of wine or juice. Proceeds towards the organ Restoration Fund.

Some DDOA members may remember the splendid recital Philip gave at St John's, Derby two years ago. He has a reputation for combining technical mastery with uplifting programmes, so a trip to Tamworth promises to be very worthwhile.

### IAO Regional Organ Day at Tewkesbury Abbey 10<sup>th</sup> October

The programme includes presentations by Rosemary Field, Roy Massey and Carlton Etherington, and demonstrations

on the three organs at the Abbey. Further details are available from [brian.woodmancote@blueyonder.co.uk](mailto:brian.woodmancote@blueyonder.co.uk) and the [IAO website](#).

## For your Library

Fans of the great French organist Pierre Cochereau will be interested in Anthony Hammond's recently published book telling the fascinating story of Cochereau's life, his widely praised recordings, his work as Organiste Titulaire at the Cathedral of Notre-Dame de Paris and as director of three conservatories, his musical language, his improvisations and his legacy. The book is on offer to members of organist associations at £45 including p&p; contact [www.anthonyhammond.com](http://www.anthonyhammond.com).

## Vacancy

Organist required at St Luke, Derby. Sunday Mass 10.15am. 3-manual Abbott organ. Contact Frances Prockter 01283 704007.

## Recent Events

### 'Organ Fantastic' - Family Concert at Christ Church, Belper

The July event, an 'evening of informative fun for all the family', was attended by over ninety parents and children of the Pottery and Holbrook C of E primary Schools. They were joined by members of DDOA and the *Children and the Organ* (CATO) Team at Christ Church, Belper.

During the previous two weeks the CATO team had spent a day each with classes from the Pottery and Holbrook C of E Primary schools conducting their workshop at Christ Church, Belper and St Michael's Holbrook respectively.

As parents and children entered the church they were welcomed by DDOA members and encouraged to look at the displays of photos taken during the CATO day and also a series of montages produced by the pupils depicting their experiences of their day at the CATO Workshop. Also on display were the model organ and other artefacts used during the workshops.

With a running humorous commentary on the proceedings provided by Dr Laurence Rogers aided by a PowerPoint presentation at the front of the church, members of DDOA and the CATO team performed a variety of organ music on the Christchurch organ - A live video showed the performers and console in close-up on the screen.

Interleaved with the organ pieces the schoolchildren, under the guidance of their music teacher Louise Nicholson, gave the audience a recital (using the props they had used or seen at the workshop) of what they had been doing and learning during the workshop.

We also heard the group, as a choir, sing 'Kind words' accompanied by Stephen Johns on the organ and finally one young lady soloist on the organ who finished with her version of the Toccata in D minor by J.S.Bach!

The finale of the concert was provided by the Christ Church Organist, David Roome, who gave an admirable account of Georgi Mushel's Toccata.

During the refreshments at the end of the concert, the children and adults alike were invited to have a go on the organ (under supervision) and the resultant cacophony indicated that it was a very popular activity.

John Forster



Top: The audience begins to assemble.

Middle: Children from Pottery School play a tune on their 'Wak-a-tubes'.

Bottom: Display of children's art work following a workshop

## Forthcoming DDOA Meetings

### Annual Outing 14<sup>th</sup> September 2013

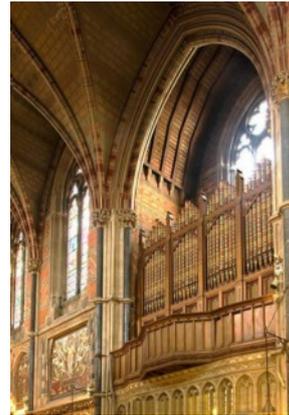
#### Visit to Organs in Oxford

We are off to Oxford on Saturday September 14<sup>th</sup> to visit three spectacular organs: the much celebrated new 4-manual instrument in Keble College Chapel, the very 'French Romantic' one at Exeter and the well established Grant Degens and Bradbeer at New College – one of the earliest of its kind. We hope our 'local boy' Ben Bloor will be able to play to us at New College where he is Organ Scholar.

The timings for the day are on the Application Slip. In Oxford we shall journey on foot; none of the distances are more than about 10/15 mins walk. As usual members will have a chance to play these splendid instruments. In order to help pay for the coach (a major cost to the Association) **we are again welcoming any guests who might like to come 'just for the ride' and spend the day in Oxford.** Please could I urge members to try and bring one extra person. It really does make a huge difference and it takes very little effort on our part. Those who came to Leeds last year said they had a lovely day and they did actually stay with us to visit some of the churches. Oxford is a lovely place to wander round on an Autumn day and, of course, any guests are more than welcome to visit the organs too if they wish.

Please fill in the Application slip and return it **no later than 6<sup>th</sup> September.**

Stephen Johns



#### Visit to organs in Ashbourne

**Saturday 12<sup>th</sup> October, 2.00pm to 5.00pm**

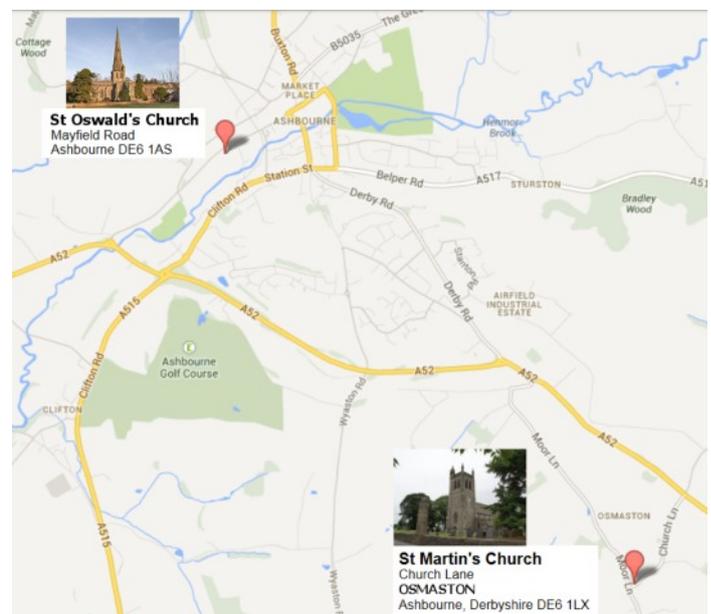
#### St Martin's Church, Osmaston, Ashbourne

The visit begins at 2.00pm at St Martin's, a beautiful parish church dating from 1845 and blessed with acoustics which show off the organ in a western gallery to advantage. Originally built for Ashbourne URC by Keates in 1899, the organ was moved to St Martin's in 2000 and rebuilt by Edmund Stow. There are two manuals and 14 speaking stops.

#### St Osmund's Parish Church, Ashbourne

We are due to arrive at St Osmund's at 3.15pm. (Please note change of time.) This historic church is one of Derbyshire's treasures and its 3-manual organ has been the centrepiece of a strong musical tradition for many years. The organ was rebuilt by Henry Groves in 2011 and a full description with specification was published in the DDOA Newsletter for November 2011.

There is usually ample street parking in Mayfield Road, but with a wedding just before our visit, it may be a bit crowded.



Items of news or articles for the November/December edition of the *Newsletter* should reach the Editor by **Monday 21<sup>st</sup> October**, either via e-mail: [DDOAnews@gmail.com](mailto:DDOAnews@gmail.com) or by post: Dr Laurence Rogers, 24 St.David's Crescent, Coalville, Leicestershire LE67 4SS. The Secretary, Stephen Johns, may be reached via [mail@derbyorganists.co.uk](mailto:mail@derbyorganists.co.uk) Please visit the DDOA Website [www.derbyorganists.co.uk](http://www.derbyorganists.co.uk) for information about Association activities, past editions of the newsletter, photo gallery and many special features of local interest.