

Derby & District Organists' Registered Charity No. 510567 Association



A Lunchtime Recital with a Difference

With the potential hazards of winter weather and freezing cold churches, January and February must be the 'low season' for organ recitals, but not so at St Andrew's Swanwick which recently promoted a lunchtime recital rewarded with a full capacity audience. The recitalist was Martyn Noble, presently a student at the Royal College of Music but formerly Organ Scholar at Liverpool Cathedral. His eclectic programme was exemplary in reaching out to the broadest possible audience and had much to teach those of us who frequently lament diminutive attendance and apparent lack of popular appeal of organ recitals.

Starting with the Maestoso from Saint-Saens 'Organ' Symphony, the full lungs of the modest 2-manual Nicholson and Lord organ were soon tested and not found wanting. Martyn continued to entertain and charm his audience with sparkling performances of the Queen of Sheba, Jesu Joy, Widor's Toccata, two Trumpet Voluntaries (Stanley and Clarke) and Guillemant's March on a Theme of Handel. Elgar's Nimrod, always a

challenge to registration, was beautifully orchestrated with carefully measured dynamics and ending with an emotionally charged diminuendo. The 'main course' of the first half of the programme was a superb performance of Bach's A Minor Prelude and Fugue. Martyn played the fugue at an exhilarating speed but without any sacrifice of clarity, indeed the final pedal solo demonstrated pure virtuosity.

Readers will recognise many organ lollipops so far, but this is only half the story. Sprinkled throughout the programme were lighter compositions and arrangements from the theatre organ repertoire. Nigel Ogden's 'Saints on a Spree', was a pastiche based on 'When the Saints go Marchin' in' with liberal quotes from Widor and Brahms amongst others. In a similar vein we heard Noel Rawsthorne's 'Line Dance' whose riotous rhythms made it quite difficult to sit still. Martyn's own arrangements of songs from the shows included Copacabana, Alfie and Cabaret. The first half of the programme was rounded off with the rousing Dambusters' March.

DDOA Events 2012

19th March (See page 6)

David Cowan (Holy Cross Priory, Leicester): Interpreting 19th century French Organ Music on an English Organ.
St Werburgh's, Spondon. 7.30pm

23rd April

Laurence Rogers: 'A world of sound through the eyes and ears of Physics'.
Melbourne Parish Church. 7.30pm

19th May

Daytime visit to organs in Wollaton, Nottingham

19th June

Annual dinner at Willersley Castle

24th July

Evening visit to local organs including Ed Stow's rebuild at Holbrook.

22nd September

Annual full day outing, including Leeds Cathedral and Armley PC

13th October

Members' Recital evening, Sudbury PC

21st November

Chairman's Event and AGM

Concerts & Recitals

Saturday 10th March, 7.30 pm

St John's, Bridge Street, Derby.
Crucifixus - Lenten music, including UK premiere of Missa en Sol by Antonin Tupacsky. Sitwell Singers. £8.

Saturday 24th March, 7.30 pm

Derby Cathedral. Bach - St Mark Passion (in English) Derby Bach Choir. £17.50, £15.

Saturday 31st March, 7.30 pm

St Mary's, Bridge Gate, Derby.
The Way of the Cross - works by Liszt, Finzi, Howells and Holst. Derwent Singers. £10.

Saturday 21st April, 7.30 pm

Derby Cathedral. Vivaldi - Magnificat, Mass in C Minor - Mozart. Derby Choral Union. £15, £10.

After fifteen pieces in the first half, it was time for the interval, but audience attention was just as alert as earlier; everyone was loving it! However, Martyn deserved a break and with him the whole audience joined in a snack lunch provided by the organisers. Sadly at this point, due to another appointment in the afternoon, I had to leave and miss the second half of the programme which offered another nine pieces. This was truly a marathon for the player but a feast for the audience. It is always thrilling and reassuring to hear the younger generation carrying the banner of organ playing forward and to do so with such confidence and empathy with an audience. Martyn Noble is



Alan Dronsfield with Martyn Noble

certainly a young man to watch. No doubt he will be invited back to Derbyshire again.

Reflecting upon my visit, it was so refreshing to arrive at a recital ten minutes early and discover a full church and to be greeted at the door with "We are sorry we have run out of programmes and are asking people to share." What was the secret of such success? Organiser Wendy Butt and team told me that they left no stone unturned in their publicity campaign, so a vital factor was plain hard work in garnering the audience. However, Alan Dronsfield, whose Trust sponsored the event, explained the care with which the programme was put together. Essentially, it was a request programme of items suggested by the audience and submitted to Martyn about a month in advance, although about half the concert comprised pieces selected by the player himself. In this respect, Martyn's previous Liverpool experience of recitals which pack in audiences of hundreds at the Cathedral was apposite. It is no secret that Liverpool recitals succeed in



Martyn Noble at St Andrew's organ

playing to the gallery without neglecting the classical repertoire. To replicate this successfully in a small Derbyshire village deserves hearty congratulations to the organisers and is food for thought to organists. Are too many recital programmes conceived for an exclusive audience of organists? I hope members will share their own reflections by writing to the editor.

Laurence Rogers

Recent Events

The Organ Music of Samuel Wesley Presented by Professor Philip Olleson

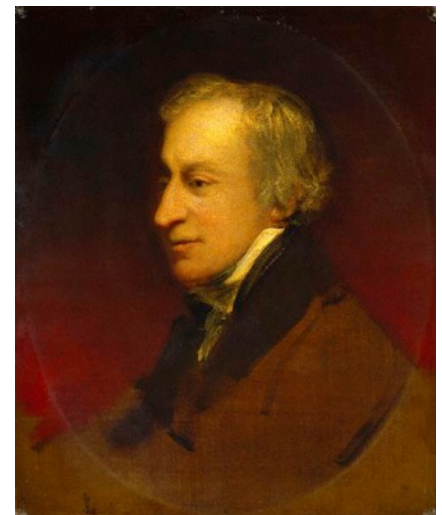
As author of three books on the life and work of Samuel Wesley, our speaker at the February meeting was uniquely placed to give us an authoritative account of the composer's organ music. It was soon apparent that Professor Olleson regarded Samuel Wesley as the greatest composer of the late Georgian era and we needed little more convincing after hearing a movement from one of Wesley's



Professor Philip Olleson

organ and violin concertos written at the age of 15. Its inventiveness and sophistication were astonishing. Samuel, son of the prolific hymn writer, Charles, was a childhood prodigy and as such has sometimes been called the "English Mozart". However, life was not all plain sailing for by the age of 20 he had fallen out of favour with his Methodist family by fathering a child out of wedlock and by courting Roman Catholicism.

It is a great irony that the Air and Gavotte are virtually the only compositions that have survived in the general organ repertoire. The full extent of his output has been catalogued by Professor Olleson and we enjoyed hearing examples which demonstrated his extraordinary gift of counterpoint. However, contemporary commentators declared that "his compositions were only pale reflections of his improvisations", so we can only imagine the creative skill which held his audiences spellbound. Comparison is not lost with Bach who, during his lifetime, was more famous for his improvisations than his compositions. In England, Wesley



Samuel Wesley, 1766 - 1838

was one of the early discoverers of Bach's music and such was his admiration that he named one of his sons Samuel Sebastian. He published his own editions of Bach's 48 and trio sonatas.

Our thanks go to Philip for a fascinating evening of stories and music. The complete edition of Samuel Wesley's organ music is published by www.fagus-music.com.

Laurence Rogers

Minutes of AGM (November 2011)

Any members wishing to obtain a copy of the minutes of the last AGM are asked to contact the Hon. Secretary, Stephen Johns, who will send out a copy on request.

Subscriptions

The delay in paying the annual subscription by some members has been discussed at a recent committee meeting. Subscriptions are due on 1st January each year but prompt payment is not universal and the cost of postal reminders continues to rise. The threatened forthcoming increase in second class postage will make this situation worse. Another important aspect of delayed payments relates to the additional subscription for the Organists' Review. The Treasurer has to place the order and pay for copies before March in each year, so delays in ascertaining the number of confirmed subscriptions complicates this process. The committee is considering setting a cut-off date each year by which subscriptions will have to be received in order for members to qualify for receiving the Newsletter and, where applicable, the Organists' Review. We hope that all members will make every effort to fulfil the obligation to pay in good time so that this measure will only be invoked rarely.

Organs of Derbyshire CD

It is proposed that the Association should sponsor the recording of several notable organs in Derbyshire and use them to create a CD. Similar ventures in neighbouring counties have proved to be useful expressions of local identity and the committee has the view that such an enterprise might be a useful way of raising awareness of Derbyshire's heritage in the field of organs. The Diocesan Organ Advisor, Terry Bennett has joined with James Muckle and David Shooter to lay down plans the project. At this early stage they welcome comments and suggestions from members that would give the CD the widest possible appeal.

Children and the Organ Project

Discussions are underway with a number of primary schools, with a view to arranging further workshops in the next few months. As ever, this process demands patience and persistence on the part of our Hon. Secretary, Stephen Johns.

Members may recall that we received a grant from the Incorporated Association of Organists to support the creation and production of resource materials to be used in the workshops and as follow-up activities in school. Work on developing these is now well underway. There are two main strands of activity: Laurence Rogers is writing a series of worksheets and PowerPoint presentations, and James Muckle and John Forster are masterminding an audio CD whose purpose is to demonstrate to young people the variety and scope of organ music. We look forward to trying out these new ideas with children in the forthcoming months.

Annual Dinner 19th June

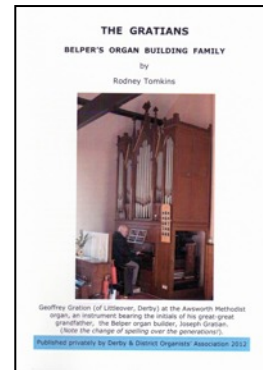
Although this event is a long way ahead, our booking at the Willersley Castle Hotel requires us to send in our menu choices before the end of May. Since the next newsletter will not be published until 1st May we are giving members notice now that swift action to book places will be needed in May in order to confirm our booking with the management. A reply form for making booking and menu choices accompanies this newsletter. Please use this at your earliest convenience. If you can deal with this now, it will greatly assist those organising the event.

The Story of Derby Cathedral Organ - Help needed

The Cathedral Organist, Peter Gould, wishes to revise and update the booklet about the organ, originally published a number of years ago. If any members would like to collaborate with him in this venture, he would be very glad to hear from them. Please contact pdgould@derbycathedral.org

The Gratians - Belper's Organ Building Family

The articles by Rodney Tomkins previously serialised in the Newsletter are available in a



collated form as a 12 page booklet with colour illustrations. Copies, £2 including postage, may be obtained by contacting the Editor.

Members' Notes

Liverpool Cathedral DVD

Alan Dronsfield writes:

"Members of the Association who visited Liverpool Anglican Cathedral a couple of years ago and had a play on the Willis III may like to know that Ian Tracey's DVD is available on the Amazon website at prices between £26 and £30. The DVD is a programme of popular organ classics and contains "extras" such as Ian reflecting on choosing items for a recital, the history of the organ and his career as a musician.

However, remarkably this DVD is currently available on the Sainsbury's site at only £14.99, inc postage. See <http://www.sainsburysentertainment.co.uk/en/Films-TV/DVD/Various-Composers/Various-Composers-The-Grand-Organ-Of-Liverpool-Cathedral/product.html?product=E10127490>

Delivery takes 11 working days but my copy took a few days longer to arrive."

But can anyone tell me why it's shown with a "12" certificate, meaning it is unsuitable for children below this age ?

Derby Cathedral Summer Organ Recitals

The recitalists for the 2012 series have been announced:

July 4th	Jane Watts
11th	Daniel Moulton
18th	Martyn Rawles
25th	D'arcy Trinkwon
August 1st	Steven Grahl
8th	Peter Gould
15th	David Liddle
22nd	Tom Corfield

Some Reflections upon Christmastide - A True Story by David Rogers

The feast of Christmas music is well past, and some may say "Thank goodness!", having endured 'Wonderful Christmas time' during every visit to the supermarket since early November. However, it cannot be denied that the season brings some of the most glorious music ever written for choirs and which still inspires composers the world over. Last Christmas your Editor received a Christmas card with a difference. It contained a short story by David Rogers, a retired organist living in Somerset, highlighting two precious gifts to music at the Christmas season, settings by Harold Darke and David Willcocks. In the late 1950s David was a teacher in Vancouver, Canada and Assistant Organist at the Cathedral. One day in 1959 he was sent a tape recording of the recent Service of Nine Lessons and Carols from King's College, Cambridge. Let David take up the story....

'One morning, a few years ago, a passing dog-walker spoke with my wife and said: "I'm going by train to Cambridge this afternoon. It's our daughter's interview tomorrow. We're having bed and breakfast at David Willcocks' home." She had indeed kept up a friendship with Sir David over the years after singing in the Bach Choir decades ago; and added that "if I wanted to send anything to him, she would deliver it", though she assumed, wrongly, that I knew him other than by reputation.

So with less than two hours before their train was due I took up the offer and tried to write something intelligent to him.

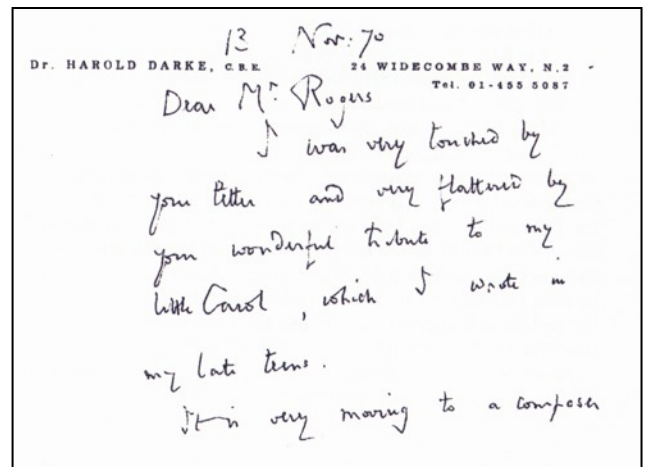
I recalled the 1958 King's Nine Lessons service forty-six years on - his first as the new Director of Music (though I made no mention of the choir's sinking in pitch in verse two of the first hymn). The special detail about that service, of course, was that his *Adeste Fideles* descant was heard for the first time. I was living in Vancouver, BC in those days but my mother, here in Somerset, made a reel-reel tape recording of the broadcast and mailed it to me. It reached us in Canada during the following February. When I played back the tape I too was stunned. Naturally I noted down the tune for use at a School carol service later in 1959. Parents and others praised

it. Then in 1961 *Carols for Choirs* was published, and for the first time the public had opportunity to use the tune which was already two-years old as far as I was concerned. How gratifying for him to be responsible for giving so much pleasure to so many thousands of people over the coming years. Truly, the "Sing choirs of angels" descant was inspired.

Finally, I pondered what I might send along via our friendly neighbourhood carrier.

I had kept for over thirty years a letter of appreciation sent to me by Dr Harold Darke who had deputised as Director of Music at Kings during Boris Ord's final years and who was, therefore, predecessor to David Willcocks. The surprising detail in that letter was his saying that 'In the Bleak Mid-Winter' had been penned "in his late teens" (it was nominated in a 2008 poll as 'the most perfect carol of all time' (Wikipedia). New carols are submitted to King's every year; some are used, therefore others have to go. Precious things, however, are allowed to remain and the much-loved Darke setting is one of them.

By return of post a typically thorough thank-you note in Sir David's fine handwriting arrived saying, among other things, that I must have been the first person to use his *Adeste Fideles* descant overseas; also that he had passed the Darke letter to the archivist at King's who was "delighted" to have it.' *David Rogers*



Domenico Scarlatti - Composer for the Organ? - James Muckfe

Piano, harpsichord and organ are keyboard instruments, but of different character and, moreover, all have changed and developed radically over the centuries of their existence. Scarlatti seems to have composed for and certainly played on all three. Many of us will have explored the 555 sonatas by this composer on the piano or harpsichord, but can we share them with others as a church organist? Which of them 'go' on the organ?

Those who are not purists when it comes to 'authentic' performance have their repertoire widened by

hearing others perform on a variety of instruments in different places - Radio 3? At a concert? Informally at home? Scarlatti on a concert Steinway? On the guitar? Why not? The music is good enough to bear performance by anything up to a Caribbean steel band. I wonder if anyone has tried this? The sonorous sound of those oil drums *must* be suitable for a few of the sonatas.

But as a church organist, I ask which would be appropriate in a church setting and sound well on an organ. Few Scarlatti experts have given much attention to the

question. There is, however, an excellent 2006 PhD thesis available on the internet by an Australian harpsichord player, Jacqueline Esther Ogeil (http://www.denzilwraight.com/Ogeil_Diss.pdf) with the intriguing title 'Domenico Scarlatti: A Contribution to our Understanding of his Sonatas through Performance and Research.' Dr Ogeil is a musicologist and a performer with at least one prize in an international competition as a pianist to her credit. The main motivation for her doctorate was to discover the role of Scarlatti in relation to the early piano. She

confesses that, as a musician who came to Scarlatti through the harpsichord, she nevertheless feels obliged to recognize a great weight of evidence for considering him the first great composer for the piano.

Her chapter on Scarlatti and the organ is of great interest to us. There are three sonatas which are known to be for the organ: K[irkpatrick] 287, 288, and 328. They require two manuals – K 287 and 288 specify a 'trombone' stop on one and a 'flautado' (principal) on the other. All three works are delightful. K 328 is a dialogue between 'organo' and 'flauto': here the flute stop causes a problem of interpretation, since it was usually a four-foot register, and it is not clear whether the composer wanted the player to play at the pitch as it sounded or as it appeared on the page. Try it both ways and see what you think. My preference is to play it on an eight-foot flute or stopped diapason at written pitch. Two other sonatas which Kirkpatrick in his book suggested might be for organ are firmly rejected by Ogeil on the grounds of compass, temperament, and the presence or absence of certain bass notes in 'short octaves' on any of the organs which were known to be available to Scarlatti in Italy, Portugal and Spain in his lifetime. The details given at this point of her thesis will be of great interest to those of our members interested in organ history and construction, in this case in Iberia and the South of Europe.

Dr Ogeil discusses a number of sonatas which she considers as likely or possible organ works, or which earlier scholars have posited as for the organ. We must remember that Scarlatti was a church musician in his early years. He may well have composed or improvised organ pieces for use during the liturgy, and some of these compositions may have been recycled in the series of sonatas which comprise his principal oeuvre. The piece for which Ogeil stakes the most impressive and convincing claim is K 417, a lengthy fugue (121 bars of 4/2, over six minutes in performance). She cannot understand why earlier writers have been dismissive of this piece - in her view, it is 'one of the most powerful pieces of writing in Scarlatti's output.' She has recorded it *organo pleno* on a historic organ in Lisbon.

Other fugues, as well as K 417, are fairly obvious candidates for consideration as organ pieces. But Dr Ogeil rejects most of them on the grounds mentioned above: temperament (unbearably out-of-tune keys), compass, and availability of accidentals in the bass. The famous 'Cat's fugue' (K 30) is one of these, but of course there is no reason why it should not be played on a modern organ which does not have these disadvantages. She believes, however, that K 41 and K 82 may just possibly have been organ pieces originally. One clue to look for is reiterated bass notes which may have been pedal points in an earlier version. (The Italian organs



Domenico Scarlatti 1685 - 1757

known to Scarlatti had at most an octave of pull-downs, sometimes with a sixteen-foot stop especially for the pedals.)

This leaves the question of sonatas which may never have been intended for organ but which sound well on an appropriate instrument. Readers may well have their own ideas. Dr Ogeil suggests K1, 2, 5, 9, 11, 31, 37, 72, 85. K1, she says, makes a very charming organ piece. Who could deny it? It is delightful on any keyboard instrument - currently YouTube hosts a sparkling performance by Ivo Pogorelich on a vast concert grand which is absolutely winning, as well as one on harpsichord by Luc Beauséjour. I am glad too to have been introduced to K 85, which she describes as 'a delightful piece in the mould of the English "flute voluntary"'. Moreover, it is happily laid out for the fingers of both left and right hands.

My own additions to this list would be K 52 and 69, and I wonder why so many of these suggestions come in the earlier K-numbers. Was Scarlatti remembering his time as a church organist? A convincing Youtube performance on the organ of K 274 by George Becker makes me include this work. I should like to put in a particular plea for one which Dr Ogeil mentions - K 11. An archive recording by the idol of my teenage years, the pianist Myra Hess, of K11 drew my attention to this work some years ago. But Hess discovered in K11 something which many musicians do not: for her it is a contemplative, calm, reflective andante. The sonata has no tempo indication, which - if I have read my source correctly - does not mean you can play it any way you like, but at *tempo ordinario*. One friend gently chided me for playing it 'far too slowly'. Being arrogant, and confident in Myra's judgement, I ignored this, but I wondered whether I was alone. A foray into Youtube was interesting: the first version I played was by some misguided fellow who rattled through it (rather inaccurately) in 2 mins 2 secs (Hess takes 3' 20"). I was pleased that most of the other pianists, very young players for the most part, took it à la Hess. The offenders who did not were mostly guitar players (odd that they have taken over this piece, though they have misunderstood it, even, I am sorry to say, Julian Bream, who gallops through it in 2' 26"). Try it on the organ, I suggest at crotchet = 69.

But don't be influenced too much by me. Play Scarlatti to your congregations. They will surely respond favourably.

James Muckle



Jacqueline Orgeil's recording of Scarlatti sonatas on fortepiano and organ is available from:

http://www.buywell.com/cgi-bin/buywellic2/afly.html?mv_arg=12094

Forthcoming DDOA Meetings

Interpreting 19th century French Organ Music on an English Organ Presented by David Cowan

Monday 19th March, 7.30 pm at St Werburgh's, Spondon

David Cowan is Organist and Director of Music at Holy Cross Priory, Leicester. He held his first post as an organist at the age of thirteen and, following an appointment at Newcastle Cathedral, he was awarded organ scholarships at the University of Oxford and Wells Cathedral. Whilst living in Lyon for two years, he studied improvisation with Sophie-Véronique Cauchefer-Choplin and he was a finalist in the 2008 Haarlem International Improvisation Competition in Holland. He is a Fellow of the Royal College of Organists and holds the Certificat d'aptitude d'Artiste Musicien of the Diocese of Paris.



David has performed with some of this country's leading baroque orchestras and was recently a soloist with the Band of the Grenadier Guards.

He has a great affinity with French music and his previous period of study in France gives him an authentic voice to speak to us on this topic. He will be supported by DDOA members who have volunteered to play some of the pieces he will use as illustrations.



'A world of sound through the eyes and ears of Physics' presented by Laurence Rogers

Monday 23rd April 2012, 7.30 pm at
Melbourne Parish Church

Laurence Rogers demonstrates how the organ can contribute insights into the nature of sound, but also how physics has helped us understand how the organ achieves its huge variety of timbres and aesthetic effects. His talk will be liberally illustrated by laboratory demonstrations selected from his experience as a teacher of physics and as a university lecturer. There will be some audience participation, but no technical expertise will be required. Expect to be informed and entertained.

Melbourne lies just south of the River Trent. From Derby it is most conveniently reached by taking the A6 and A50 and crossing Swarkestone Bridge. The Parish Church is signposted from the market cross in the centre of the town. There is convenient parking adjacent to the church.



Items of news or articles for the May/June edition of the *Newsletter* should reach the Editor by **Monday 16th April**, either via e-mail: 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. Please visit the DDOA Website www.derbyorganists.co.uk for information about Association activities, past editions of the newsletter, photo gallery and many special features of local interest.