

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



Stanford Day at Repton School Chapel

The name 'Charles Villiers Stanford' is ubiquitous in church music and for many of us the *Te Deum* or the evening canticles settings have been ringing in our ears from an early age. So, it is perhaps natural that we "see Stanford through the prism of church music". Thus asserted our guest speaker, Professor Jeremy Dibble, in his opening talk in our February meeting at Repton. He went on to challenge this view, and who better to convince us? Jeremy is a prominent scholar and passionate advocate of Stanford as an equal amongst the great composers of the late nineteenth century. We were privileged indeed to have such an expert guide to give us a broader view of Stanford's legacy. Here, the Editor has sought to retell much of Jeremy's story for the benefit of *Newsletter* readers.

Instrumental works

In the first of three talks, Jeremy painted an impressive picture of Stanford's compositional landscape. As the session developed, one wondered increasingly why Stanford's instrumental output doesn't have a higher profile in

today's concert programmes and opera houses. From an early age Stanford fell in love with opera and began writing orchestral works of symphonic proportions. For example, at the age of 23, his *First Symphony* won second prize in the Alexandra Palace Symphony Competition, instituted for its inauguration. We can welcome the fact that that more CD recordings of Stanford's instrumental works have appeared in recent years, featuring nine operas and seven symphonies. In contrast with his student career as



Professor Jeremy Dibble

DDOA Meetings

Thursday 11th April 10.00 am

Day trip to Welbeck and Workshop: Goetze & Gwynn organ builders. Recital at Workshop Priory and play Peter Collins organ. (See page 8)

Thursday 25th April 7.00 pm

Understanding Plainsong. Talk by Gregory Treloar at the Bridge Chapel. (See page 8)

Saturday 25th May 10.00 am

Day trip to Chesterfield to play local organs including the Crooked spire. Recital by Daniel Bishop in evening.

June (Date TBC)

'Brush up your skills' workshop.

July (Date TBC)

Day trip to play organs. (Details TBC)

September (Date TBC)

DDOA Members Recital.

Saturday 28th September

Association lunch at Horsley Lodge.

Saturday 9th November 11.00 am

AGM at St Matthew's, Darley Abbey, followed by the Chairman's Event.

Other Events

Monday Lunchtime Music at St Anne's, Derby DE1 3NB. 1.00 pm

4th March Christopher Black (organ)
11th March Gillian von Fragstein (soprano) & Natalie Windsor (mezzo-sop.)
Stabat Mater by Pergolesi
18th March Elizabeth French (piano)
25th March Andrew Storer (organ) .
The Fourteen Stations of the Cross by Alan Ridout

Free admission and refreshments afterwards.

Saturday 23rd March 7.30 pm

Derby Cathedral. Bach *St John Passion*. Derby Bach Choir. [Tickets £10 - £24.](#)

Good Friday 29th March 7.00 pm

Derby Cathedral Choir. *The Crucifixion* (Stainer). Unticketed, £5 suggested donation.

Saturday 20th April 7.30 pm

St Nicholas Church Allestree. Sitwell Singers Spring Concert. [Tickets £15.](#)

Saturday 27th April 7.30 pm

Derby Cathedral. *Feel the Spirit* by Rutter and works by Andrew Carter and Moses Hogan. Derby Choral Union with The Central England Camerata conducted by Paul Provost. [Tickets: £15 - £24.](#)

Organ Scholar at Trinity College, Cambridge, Stanford saw himself foremost as a symphonic and opera composer, and Jeremy posited that these are the two “lenses” through which we should view his output. This is affirmed by a full [list of his compositions](#) which will come as a complete surprise to most church musicians. Stanford’s *Second Symphony* appeared four years after the first, but it was the Third Symphony, the ‘Irish’, of 1887 that really hit the headlines, securing his reputation as a symphonist. Unusually, the full score was published by Novello, such was the impact it made at the time. Jeremy played us the Scherzo movement of this symphony from a CD recording. Marked *Allegro molto vivace*, and dominated by a ‘hop-jig’ rhythm in three time, Jeremy highlighted the interposing and sometimes overlapping hemiola rhythm in two-time, an ingenious innovation which Stanford would also employ in other works. This movement was absolutely delightful and the accomplished orchestration left one in no doubt that it was crafted by a master. As Jeremy put it “Stanford understood the orchestra down to ends of his fingernails.” With a father an amateur cellist and his own studies on the violin, in addition to piano and organ, he had an excellent grounding in his youth for the orchestral medium.

Stanford had a period of study in Germany and lost no opportunity to begin networking with figures of the musical establishment. He was present at the first complete *Ring Cycle* performances in Bayreuth in August 1876. Hans Richter was the conductor, a significant figure who was later persuaded to come to Britain, and became a champion of Stanford’s symphonies.

Stanford’s standing as an orchestral composer and conductor was such that he engaged with numerous musicians and composed concertos for all the great performers of the time. On CD we heard a very fine example of one of these, the *Clarinet Concerto*, a virtuoso piece which took advantage of the instrument’s natural agility, and, in Jeremy’s opinion, far excelled the famous concerto by Weber.

In the period after the Great War, it was much more difficult to muster the musicians for great orchestras and massed choirs, and it was at this time he turned to composing five Organ Sonatas, each of three movements and in a symphonic style.



Dora Chatzigeorgiou and Roger Owens perform Sonata No.1 for violin and piano

Again, on CD, we heard an example of the wealth of chamber works he composed for more intimate ensembles. This was the second movement of the *String Quintet No.2 in C minor*. One must marvel at its sophistication and creativity which could easily be at home in the repertoire of Brahms or Dvořák. Jeremy explained how in this piece Stanford fused sonata form with variation form and how each new variation has a different approach such that there are no pure repeats. How sad it is that so many of the scores of his works only exist in manuscript, making it hard for their beauty to become more widely known.

Continuing the chamber music theme, after Professor Dibble’s talk we were treated to a superb live performance of the *Violin Sonata No.1*, a youthful work, full of vitality. The violinist was Dora Chatzigeorgiou with piano accompanist Roger Owens (both staff members at Repton School). In truth this was a virtuoso duet demanding a formidable technique for both players, and in this respect they excelled. Again, one could be astonished by the confidence and accomplishment in the writing. Conceived on a symphonic scale, the three movements contained a whole range of texture from vigorous bravura passages to lyrical *sotto voce*. As a player of both instruments himself, Stanford employed his intimate knowledge of their qualities to the full.

Our second live performance was given by Alexander Binns on the chapel organ: *Fantasia and Toccata in D minor Op.57*,

dedicated to Sir Walter Parratt, the first professor of organ at the Royal College of Music, founded in 1883. With reeds blazing on the opening chord, this was the sort of piece to make you sit up and listen. Dare one say again, one could feel the symphonist at work; both movements contained dramatic contrasts, rattling the cage at times and caressing the ears at others, superbly performed by Alex.

Life and Career 1852-1924

In Professor Dibble’s second talk we learnt about the formative influences on Stanford as a musician and composer. Born in Dublin, his musical talent emerged at a young age, taking lessons on piano and violin. As a six-year-old he encountered the Hungarian violinist Joseph Joachim who paid regular visits to Britain and Ireland. Later, Joachim became a key figure in promoting Stanford’s career and introducing him to the musical establishment in Europe. By the age of ten he was playing the organ at St Stephen’s Church, just down the road from his parent’s house. The strong musical traditions of Dublin’s two cathedrals, the Chapel Royal and Trinity College gave him an introduction to church music. Meanwhile his attendance at the Theatre Royal, when touring Italian opera companies were in town, sowed the seeds of his lifelong love of opera. He would stand in the wings and soak up the music and theatrical drama.

At the age of eighteen he won the first organ scholarship at Queens’ College, Cambridge. At that time, music was not part of the university curriculum, but, although enrolled to study Classics, he immersed



St Stephen's Church, Dublin. Stanford was born in this street.



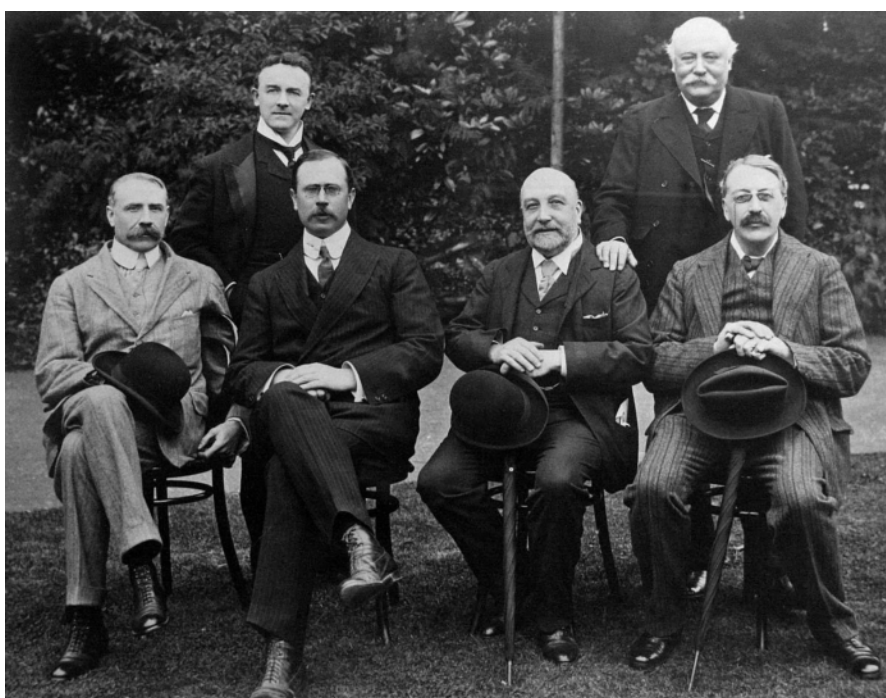
St Patrick's Cathedral, Dublin. Stanford took lessons with the cathedral organist.

himself in the activities of the Cambridge University Music Society (CUMS). This became the focus of his composing and performing activities and within a short time he was appointed assistant conductor and later principal conductor. He also migrated to Trinity College where he was invited to take charge of chapel music. It wasn't long before he requested six months leave to study in Leipzig, Germany. The lessons turned out to be less rewarding than expected, and for a later visit, at Joachim's suggestion, he studied in Berlin. He was now building a significant network of musicians and composers, for example, Joachim introduced him to Clara Schumann and Brahms. On his return to Cambridge in 1877 he instituted the English première of Brahms's *First Symphony*, conducted by Joachim. In subsequent years he continued to be much travelled. Fluent in French and German, he

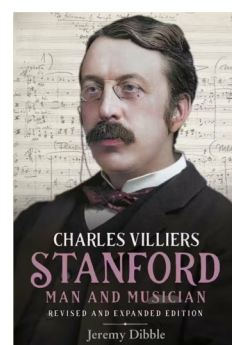
became a phenomenal internationalist. In 1893 he hoped that Verdi and Brahms would come to Cambridge for an honorary doctorate and celebrate the fiftieth anniversary of CUMS. Both were unable to accept due to illness, whereupon Stanford suggested to the Vice-chancellor that they might invite Grieg, Tchaikovsky, Saint Saëns and Bruch all in one go! He succeeded in doing this, with the exception of Grieg who came a year later, and staged a grand concert all together.

With the founding of the Royal College of Music (RCM) in 1883, Stanford was appointed professor of composition along with Parry as professor of the history of music. As fruit of their friendship in those early days at the RCM Stanford promoted and conducted Parry's music, but this would not last. It became a sad pattern that he would fall out with friends due to

his argumentativeness and irascibility. His relationship with Elgar would go the same way; friends at first, promoting a fledgling career, then profound disagreement. Jeremy showed us a couple of group photographs in which Stanford and Elgar were standing or seated as far away as possible from each other! Despite this aspect of his personality, he was in much demand as a conductor and received substantial commissions for the great music festivals of the day at Birmingham and Leeds. Also, despite his reputation as a strict teacher, he attracted many outstanding pupils: Charles Wood, Samuel Coleridge Taylor, Ralph Vaughan Williams, Gustav Holst, Herbert Howells, John Ireland, Ivor Gurney, E.J. Moeran, Arthur Bliss and George Dyson. Such influence on the succession of British music in the 20th century was a legacy indeed, but so many bright young stars gradually outshone the recognition that was due to Stanford. In his latter years, great works continued to flow, but it must have been a great disappointment that some of his operas remained unpublished and unperformed. A reawakening of recognition is overdue and, in celebrating the present anniversary, Professor Dibble's forthcoming book, *Stanford - Man and Musician*, will help contribute to that.



Conductors and composers at the Bournemouth Centenary Festival, 1910.
Seated: Edward Elgar, Dan Godfrey, Alexander Mackenzie and Charles Stanford.
Standing: Edward German and Hubert Parry.



Click on the above image for a link to details of Jeremy's new book which will be published on 1st April. The promotion code BB135 secures a 35% discount.



Birmingham Town Hall - The *Requiem* premiered here in 1891



Leeds Town Hall - *Stabat Mater* premiered here in 1907

Choral Works

As a prelude to the 'Come and Sing' session in the afternoon, Professor Dibble's third talk focused on Stanford's larger scale works for soloists, choir and orchestra, composed for the concert hall rather than church services.

The *Requiem* was written for the Birmingham Festival of 1891. A substantial work lasting 80 minutes, Jeremy considered it to be "one of Stanford's choral masterpieces". We listened to the final movement, the *Agnus dei et Lux aeterna*, from a CD recording. It began in the style of a slow funeral march using the whole range of orchestral colours subtly supporting the choral lines. The *Lux aeterna* section included soloists in a more operatic style, rich in interplay with choir and orchestra. Finally, the funeral march theme returned with greater urgency and symphonic treatment before ending serenely. Jeremy recounted that, whilst visiting Malvern, Stanford played the whole work through on a piano to Elgar. There just might be a resemblance between the *Benedictus* theme and the *Enigma Variations* which appeared two years later; or it could be a coincidence!

Stabat Mater was written for the Leeds Festival of 1907. A work, described as a 'Symphonic Cantata' was much admired by Vaughan Williams; Jeremy rated it as another masterpiece. The 13th century text of this 'Hymn to the Virgin Mary' has been set to music by many composers, but Stanford's experimental setting is unique with five movements, two of which are purely orchestral. The movements represent, respectively, Atonement, Crucifixion, Resurrection, Judgement and Death. The first (*Prelude*) and third (*Intermezzo*) are set for orchestra only. We heard extracts of these which expressed their title

themes in a highly operatic manner, but without words. Closing your eyes, you could imagine that you were listening to a symphony or an opera! It is most extraordinarily expressive music; do try to listen to the *YouTube* link to the *Prelude* on this page.

Jeremy then played '*Homeward Bound*' one of the five *Songs of the Sea* set for solo baritone, male chorus and orchestra and first performed at the 1904 Leeds Festival. This cycle of songs, settings of poems by Henry Newbolt, has found a firmly established place in the concert repertoire.

After the First World War, Stanford composed a number of works to commemorate those who fought in the war. We heard one of these in the morning, the *Song of Agincourt*, a tone poem for orchestra, based on the medieval English song. As ever, there are many moments of passion and fury. Jeremy's final presentation of the afternoon was another commemorative work, *Mass 'Via Victrix'* for soloists, choir, organ and orchestra. Sadly, this massive work, with the exception of the *Gloria* with organ only, was never performed in Stanford's lifetime. The manuscript languished in the British Library until 2018 when Jeremy was invited by the BBC Welsh Orchestra to recreate the orchestral score and parts. The project culminated in a live broadcast performance in Cardiff in October 2018. A recording was made and published the following year. Jeremy related the extraordinary experience of an audience hearing the work for the first time, nearly a hundred years after its composition. and we heard an extract from it, the *Agnus Dei*.

In his concluding remarks, Jeremy reflected upon some of the disappointments that Stanford suffered during life but undaunted continued to compose great works up to the time of his death. The final resting place for his ashes is in Westminster Abbey near the grave of Purcell. The tablet bears the epitaph 'A Great Musician.'

Laurence Rogers



YouTube links

Just click on an item

[Symphony No.3 Op.28](#)

[Symphony No.6 Op.94](#)

[Clarinet Concerto Op.80](#)

[String Quintet No.2 in C minor Op.86](#)

[A Song of Agincourt Op.168](#)

[Agnus Dei from Requiem Op.63](#)

[Stabat Mater Op.96](#)

[Songs of the Sea Op.91](#)

Readers may be interested to know that Stanford will be 'Composer of the Week' on BBC Radio 3, beginning 25th March.

Stanford Day 'Come and Sing'

With slightly less time than he had anticipated, Ed Turner, Assistant Director of Music at Derby Cathedral took charge of a 'Come and Sing' session with choir of some forty singers, incorporating the Derby Cathedral Voluntary Choir. He led us through a varied selection of Stanford's choral music, avoiding the well-known Evening canticle settings. The programme chosen by him, and our Chairman, Alexander Binns, comprised two *Bible Songs*, *Pray that Jerusalem may have* and *O for a closer walk with God*, the three Latin motets and the *Coronation Gloria*. Definitely the most interesting and challenging pieces (and familiar to Stanford aficionados) were the three Latin motets, *Iustorum animæ*, *Cælos ascendit hodie* and *Beati quorum via*, the second being for double choir. The service music legacy was represented by the *Coronation Gloria*, composed for the 1911 Coronation of King George V.

After an hour's practice, skilfully accompanied by our chairman, we were ready to perform. And we had a small, but select, audience to perform to! A particular delight for us was that a former Derby Cathedral chorister, Evie Wiles, joined us to sing the two Bible Songs, *A Song of Peace* and *A Song*



Ed Turner conducts the afternoon programme of Stanford's choral works.

of Wisdom, of which the two hymn settings are a coda; a real delight. Stanford's choral writing, although musically challenging, sits well for the voice. He was a choirmaster for most of his active musical life and really understood the art of choral writing. My personal favourite is *Cælos ascendit* and the antiphonal effect was achieved by splitting the choir with the firsts on the right and the seconds on the left of the choir stalls (Decani and Cantoris) and was most effective in the building.

John Maxwell-Jones

Postscript

For church musicians who have revered Stanford for the wonderful choral heritage he bequeathed, the discovery of his symphonic and instrumental legacy through the day's events has transformed their appreciation of this truly great composer. We are indeed grateful to Professor Dibble for sharing his fascinating insights. Thanks are due to Tom and Rosemary Corfield for facilitating Professor Dibble's visit, and special thanks to our Chairman, Alex Binns, for his generous work in organising the programme and practical arrangements.

Recent Event

Noel Baker School Pupils at Derby Cathedral

As part of the Cathedral Music Department's work with schools, a group of GCSE Music students from Noel Baker School were invited to taste the wonders of the Compton Organ, thanks in part to the initiative of their music staff. Most,

if not all, of the students had no idea of what an organ was like and could do.

After a welcome from Alexander Binns and an introduction to the increasing scope of the Music Department's work, the students were divided into two groups; one with Alex learning about playing a large organ and having 'hands on' experience which they relished, needless to say.

Meanwhile the others, down in the Song School with John Maxwell-Jones and Stephen Johns, focused on matters such as wind supply, mechanical action (using Ed Stow's Mini Organ, of course), pipe shape, voicing and so on as well looking at a range of photos of case designs old and new. After half an hour they swapped. The staff who accompanied them were enthusiastic about the whole project, as were the students themselves who were clearly intrigued and had plenty of questions. We hope this might be the first of more opportunities to involve secondary age pupils, many of whom, exposed to the highly restricted curriculum of recent years, may have very limited experience of the wider aspects of the musical world. Organs have so much to offer and it was encouraging to learn that at Noel Baker School the music staff are determined to expand opportunities for all their students.

Stephen Johns



Alexander Binns, the Cathedral's Director of Music, welcomes students.

Your Association

Student Bursary

This year Godfrey Leung is the recipient of the Edmund Stow student bursary. He is currently an undergraduate student of the Royal Birmingham Conservatoire organ department, under the tutelage of Daniel Moulton and Nicholas Wearne.

Godfrey's musical journey began at the age of four on the violin and piano. At the age of fifteen, with the encouragement and funding from musically educated priests of his home parish, he started learning the organ as third study with Darren Hogg at the Royal Birmingham Junior Conservatoire. Over the years, however, the organ captivated his heart and soul. Hence, he decided to pursue organ studies further.

Since joining the RBC organ department in September 2022, he found himself completely rebranded as an organist, as demonstrated by recent performance opportunities, notably at the 2023 British Institute of Organ Studies (BIOS) conference, St Paul's Cathedral, London, and to HRH Prince Edward, Duke of Edinburgh, during his latest visit to the conservatoire. He particularly enjoys the intensive, intriguing activities organised by the department, such as seminars led by leading researchers of the field, and annual study trips to the European mainland.

In the coming years, he looks forward to working on the incoming new organs at the conservatoire on a daily basis, while further expanding his repertoire and establishing himself as an accomplished recitalist.



Recent Event

London Organ Day, 2nd March

This annual event took place in the Church of Our Lady of Victories, Kensington, a cavernous building with a reverberant acoustic, ideal for the theme of the day 'Gregorian Beauty'. It also possessed in its western gallery a 'no expense spared' organ with 4 manuals and 53 speaking stops by Anton Škrabl, completed in 2022. The resident organist, Timothy Macklin, gave an elegant demonstration of its French-inspired qualities ([Details](#).)

For me, the star of the day was our host, Derby's Ben Bloor who deputised for the Artistic Director, Tom Bell, who was on paternity leave. Ben engaged with the audience in a confident unassuming manner which set a friendly tone for the events. He gave the first recital of the day with stunning virtuosity and with masterful command of registration. For each of his seven pieces, most of which were unfamiliar to many of us, he explained the Gregorian theme that provided its inspiration.

The second recital, by Sebastian Thomson, was entitled 'The Angels of Creation'. Unfortunately, his conversation with Ben Bloor, explaining the origin of the pieces by contemporary composers, was inaudible in the ponderous acoustics. We heard four pieces which he played with undoubted virtuosity, but sadly for me, with the exception of *Advent Fantasy* by John Hosking, the constant *ffff* result was tuneless noise.

After lunch Martin Baker gave a talk on Gregorian Chant. He began by defining the eight Gregorian tones, with demonstrations by Nicholas Keay, from the choir of Westminster Cathedral where plainsong is sung every day. This led to his rendering of *Salve sancta Parens*, accompanied on the piano by Ben Bloor. Ben gave a brief explanation of how he planned the accompanying harmonies, but, by then, time was running out so we were left wanting to know more and to hear more of Nicholas's beautiful singing.

The final recital of the day was given by Ourania Gassiou, concluding with a composition by Olivier Latry based on *Salve Regina*. This consisted of series of meditations on each line of the ancient hymn and we heard these sung alone by Madeline Smith before each movement. The solo lines punctuated a series of rather fantastical improvisations, some of them stunningly *forte*.

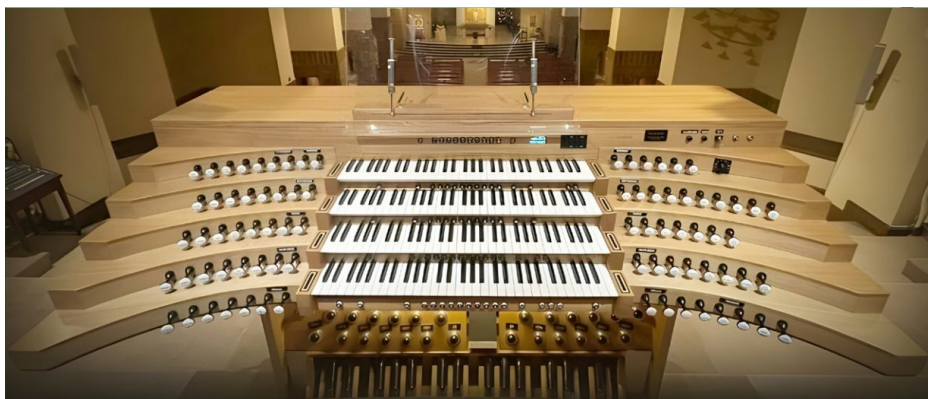
The day left us in no doubt that the Škrabl was a wonderful instrument, but full organ was overused, and one was left wishing to hear more of the softer tones.

Laurence Rogers

Local News

Raymond Oxley (1929 – 2024)

Ray Oxley began playing the organ at Derby Cathedral aged 13 under the tutelage of George Heath Gracie. At 14 years of age he was appointed Assistant Organist at the Parish Church of St Anne, Derby. That was in 1943 when the two serving organists were called to arms. At the age of 21 in 1950 he was appointed Organist and Choirmaster. He held the post for the next 60 years. In 2012 he was awarded the BEM by the late Queen Elizabeth II. This was for service to church music and the local community. In total he spent 67 years at the organ stool at St Anne's. He helped to get many local boys into church music.



Organ by Anton Škrabl, 2022. Console view from the gallery.

Derby's Born and Bred 'DJ' - A Life in Music

Every organist has their story about how they came to learn, play and love the instrument. Many of us can pinpoint a particular experience that impressed us or engaged our fascination. However, for David Johnson, he speaks as if organ music has flowed through his veins from the moment he was born. There is certainly a very real blood connection; his father was Organist at St Peter's Church, Crewton, Derby for over fifty years, his brother was an organ builder all his life and a nephew is shortly to retire from a lifetime in the trade. No doubt encouraged by his father, the young David taught himself to play the organ at St Peter's and when he became a pupil at Bemrose Grammar School, it was natural that he would pester the music master to play the 3-manual organ in the gallery of the school hall. Those were the days when the organ was used daily for the assembly hymn and voluntary. David started as number seven on the rota of pupils for playing.

Within a couple of years, a new Head of Music arrived on the staff, Dr Arthur Pope FRCO (and Limpus Prize winner). A wonderful man and musician, he soon became David's great musical hero. He gave lessons to pupils at the school and was organist at Repton Parish Church before moving to St Werburgh's Church, Derby. Pondering on Arthur's influence and legacy, David reflects "This period of the school's life was resplendent not only with organists, but also singers, all of whom made a mark not only in the amateur, but also the semi-professional arenas." He himself passed A level music with flying colours and went on to study at the Royal Manchester College of Music. Whilst David was at the college, tragically, Arthur was stricken with brain cancer and died at the early age of 40. David was asked to play for the funeral at St Werburgh's, together with Wallace Ross, recently appointed to Derby Cathedral and a former friend of Arthur at Oxford.

Upon graduation, David was appointed to teach at Littleover Secondary School, but, after two years, a call came from the Head of Bemrose inviting him to apply for the Head of Music there. So it came about that David stepped into the shoes of his late hero and a new chapter began for him and the school, a chapter that would extend to 27 years.

Bearing in mind that in those days Bemrose was a boys grammar school, he found it valuable for special events to team up with the girls at Parkfields Cedars Grammar School, where the Head of Music was our member, Margaret Eades. These collaborations would often involve over a hundred singers.

During David's tenure at Bemrose, he cultivated several extra mural activities in and around Derby that integrated him into the local music scene. There were numerous collaborations with Wallace Ross who, in addition to his role at Derby Cathedral, conducted the Derby Bach Choir and invited David to be their regular organist/accompanist. Other 'odd jobs' that Wallace would find for him included singing the baritone solo in Fauré's *Requiem* and playing the triangle in a performance of the *New World Symphony*. The triangle debut became memorable due to his miscounting a hundred bars' rest and playing an unscheduled solo in a general pause!



David Johnson at Liverpool Cathedral

Meanwhile, David was also Organist and Choirmaster at St John's, Derby, and conductor of the Sitwell Singers. With such an able group of singers, this was a rich experience, exploring a wide range of choral repertoire which extended to fulfil many visits to Ely and Lincoln Cathedrals. On one occasion they sang at St Paul's Cathedral, London.

David's career at Bemrose came to an abrupt end when the school ceased to be a grammar school in the reorganisation of the 1990s. After a few further years teaching at Wilmorton College, he took early retirement and embarked on a freelance career, giving recitals, playing for exams, composing and research. He sang in the Cathedral choir for ten years. With his reputation as 'a safe pair of hands', he has always been in demand and enjoyed the freedom and variety of opportunities that have arisen. He has clocked up 348 recitals, including those on 23 cathedral organs, in as diverse venues as Montreal, Oman and Belgium. He reported on his Montréal experience in [Newsletter 58](#) and his recital on the T.C.Lewis organ at Kelvingrove Art Gallery, Glasgow in [Newsletter 65](#). His full set of *Grove Dictionary of Music* is a constant companion, serving as a fulfilling alternative to surfing the Internet, and leading to a number of interesting research projects. An outstanding example was his discovery of *The St Luke Passion*, a sacred cantata, by Cecil Armstrong Gibbs. With no published score available, he obtained a photocopy of the manuscript and set about preparing a performing score. He conducted the premiere with the Voluntary Choir in Derby Cathedral a few years ago.

As he approaches his 80th birthday in May, David reflects on the many joys that a life in music has brought him. He acknowledges passionately the influence of his mentors, Arthur Pope and Wallace Ross, and feels blessed that the fruits of his teaching have helped launch many outstanding careers in music.

The Association can be grateful to David for his involvement in our activities in recent years, particularly in helping with our CATO workshops and proof-reading the Newsletter. So, thank you David, and when it is due, Happy Birthday!

Laurence Rogers

Forthcoming DDOA Meetings

Thursday 11th April - Visit to Welbeck and Workso

10.00 am Visit Goetze & Gwynn, Organ Builders, Welbeck Estate, **S80 3LW**

Martin Goetze and Dominic Gwynn Ltd has a national reputation for the restoration and reconstruction of historic pipe organs and for building new organs. They make almost all the parts of organs themselves in their Welbeck workshop. Their knowledge about old English organs is unrivalled and they make all their research reports publicly available. This visit will offer a wonderful opportunity to meet the craftsmen who are leaders in their field.

Participation and travel

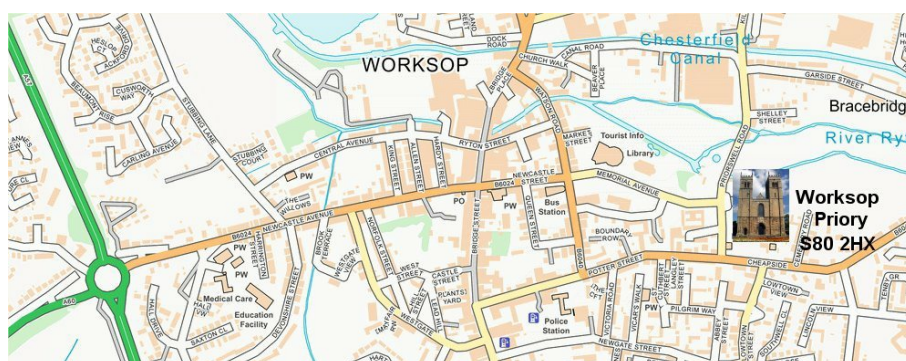
Members are asked to travel independently. The Welbeck Estate is best accessed by car from the A60 road between Mansfield and Workso. The fastest connection with the M1 is via Junction 30 (Barlborough). On arrival at the Welbeck Estate entrance, look out for the left fork by the Garden centre and continue about 600 metres. At the end of the long wall, turn right in front of the elegant building of the Riding School and loop round to the road past the trees.



Please let the Editor know that you wish to attend. email DDOAnews@gmail.com or ring 01530 836697.

12.00 noon Recital by Rosemary Field at Workso Priory **S80 2HX** followed by lunch and time for playing.

We shall depart from Welbeck by 11.30 and drive to Workso in time for the 12 noon recital (30 minutes) by the Organist, Rosemary Field at Workso Priory. Coffee and tea is served afterwards and we are then welcome to eat packed lunches at the west end of the church. We shall have plenty of time to play the Peter Collins organ ([specification](#)) from about 12.50 "as long as we wish", but quietly for the first 10 minutes or until people have dispersed.



Travel to Workso is straight forward: north on the A60 from Welbeck, then straight ahead at the roundabout at the town entrance, continue straight along Newcastle Avenue, Newcastle Street and Memorial Avenue. There is parking space in front of the church. If that is full there is a public car park just to the north of the Priory.

Thursday 25th April at 7.00 pm

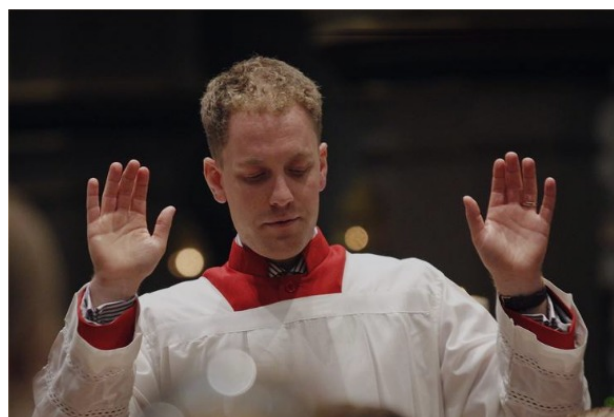
Bridge Chapel, Derby DE1 3DD

'Understanding Plainsong'

Presented by Gregory Treloar,

**Director of Music , St Barnabas Cathedral,
Nottingham**

If you would like to know more about how to read or understand plainsong, or discover more about its history, this event is for you.



Items of news or articles for the May / June edition of the *Newsletter* should reach the Editor by **Monday 22nd 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, Andy Storer, 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.



www.derbyorganists.co.uk