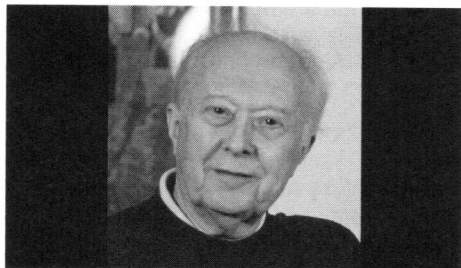




PROFESSOR DENYS DARLOW

1921 to 2015



Denys was born on May 13th 1921, the only child of William (Dick) and May Darlow. He was a chorister at St James' Muswell Hill, under the direction of HA Bate, with whom he also began to study the organ. At the age of 8 he was completely overwhelmed singing in the ripiano chorus of the *St Matthew Passion* in Westminster Abbey, a work that held huge significance for him throughout his life.

After he left school he worked for Allen and Overy as an 'errand boy', also working copying and arranging music at Chappell's. During this time he continued his organ studies.

During the war he served in the RAF in radar - but managed to maintain his organ playing. After the war he held appointments at several major London churches before becoming Assistant Organist at Southwark Cathedral. He lived with his young family in Thursley, near Tilford, in Surrey during which time he became organist at All Saints, Tilford. In 1947 he formed the Alexandra choir and orchestra which later became the Tilford Bach choir and orchestra, when in 1952 he founded the Tilford Bach Festival. In addition to performing the works of JS Bach and his contemporaries, he commissioned new works from composers such as Edmund Rubbra, Geoffrey Burgon and Stephen Dodgson - many of whom were colleagues at the Royal College of Music where he taught until his retirement in 1996. Denys toured Europe with the choir and orchestra in the '60s and '70s and was guest conductor of the BBC Symphony Orchestra, Swedish Radio Orchestra and Berlin Symphony Orchestra.

At this time he was fortunate to broadcast around 150 Bach Cantatas for the BBC. He studied the organ with HA Bate, Arthur Pritchard and Harold Darke, conducting with Stanford Robinson and composition with Edmund Rubbra. He was supported and encouraged by Sir Thomas Beecham, Nikolay Malko, Sir Malcom Sargent and Rafael Kubelik who all inspired the young Denys in different ways.

He was commissioned to research Swedish, and Portugese baroque music and enjoyed travelling to Portugal several times in his three-wheeler Messerschmitt! Denys felt passionately about encouraging and offering opportunities to young performers, many of whom were current or former students of his from the RCM.

Denys founded the London Handel Festival in 1978. Over the years he was responsible for reviving many of Handel's rarely performed works, and in collaboration with the Royal College and Royal Academy was able to stage a Handel opera in the Britten Theatre, RCM, each year. We are so very fortunate that both the Tilford Bach Festival and London Handel Festival continue to flourish under the direction of Adrian Butterfield and Laurence Cummings.

Denys had a strong faith which was so evident in every years' *St Matthew Passion* which he performed in context of the liturgy at St George's, Hanover Square on Good Friday. A truly memorable act of worship.

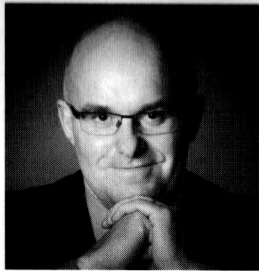
He also retreated to the Benedictine monastery at Solesmes in France on a regular basis to find tranquility and peaceful contemplation. It was an opportunity to compose and read; he loved the metaphysical poets and philosophy. Whilst there though, he thought it a good opportunity to at least try some of the local wines, and he'd unearth as many local gems as he could! He was very fond of any wine that 'maketh good the heart of man' and tried, where possible, to practice what he preached.

Denys had an considerably large family - wives, children, grandchildren, and great grandchildren. They remain hugely proud of him and all of his achievements and he is much loved and much missed by them all.

Sophy Darlow 2015

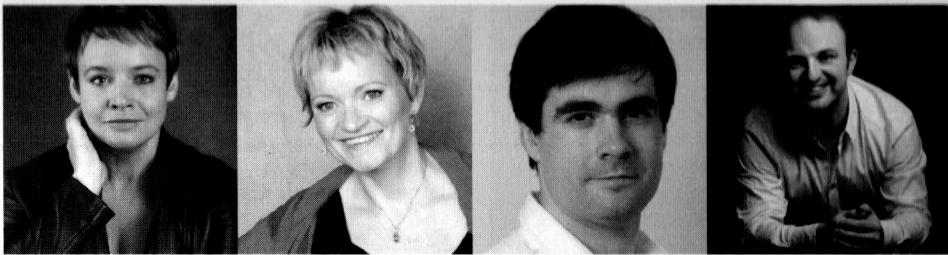
TUESDAY 24 NOVEMBER 2015 7PM
St George's, Hanover Square
St George Street
London, W1S 1FX

A MEMORIAL CONCERT
FOR DENYS DARLOW



- JS Bach** Gloria (Mass in B Minor) BWV232 (1748-49)
'Gloria' and 'et in terra pax'
ADRIAN BUTTERFIELD CONDUCTOR
- GF Handel** Aria: Venti turbine from *Rinaldo* HWV7b (1731)
CLINT VAN DER LINDE COUNTER-TENOR
- Recit: E pur così ... Aria: Piangerò la sorte mia
from *Giulio Cesare in Egitto* HWV17 (1724)
RACHEL NICHOLLS SOPRANO
- Accompagnato: Behold, I tell you a mystery
Aria: The trumpet shall sound from *Messiah* HWV56 (1741)
CHRISTOPHER DIXON BARITONE-BASS
LAURENCE CUMMINGS CONDUCTOR
- T Roseingrave** First Set of Suits of Lessons in E flat major
Overture Allemande Corante Presto Chaconne
PAUL NICHOLSON HARPSICHORD
- GF Handel** Diana Cacciatrice HWV79 (1707)
RACHEL NICHOLLS SOPRANO
CAMILLA DARLOW SOPRANO
LAURENCE CUMMINGS CONDUCTOR
- Denys Darlow** The maker of the sun and moon
CHOIR OF ST GEORGE'S
SIMON WILLIAMS CONDUCTOR
BERNARD BARKER ORGAN
- March for Two Pairs of Kettledrums: **The Brothers Phillidor**
BEN HOFFNUNG and ROBERT HOWES
- GF Handel** Duet: As steals the morn
MONA JULSRUD SOPRANO and ANDREW KENNEDY TENOR
Chorus: Thy pleasures, Moderation, give
CHOIR OF ST GEORGE'S
from *L'Allegro, il Penseroso ed il Moderato* HWV55
LAURENCE CUMMINGS CONDUCTOR

INTERVAL of 20 minutes



Address by STEPHEN COOKE

- JS Bach** from *St Matthew Passion*
in the Denys Darlow English translation:
- Peter's Denial
Aria: Erbarme dich, mein Gott
ROWEN FENNER SOPRANO
SHIRLEY VAUGHAN SOPRANO
CLINT VAN DER LINDE COUNTER-TENOR
ANDREW KENNEDY TENOR
CHARLES POTT BASS-BARITONE
- Aria: Aus liebe will mein Heiland sterben
MONA JULSRUD SOPRANO
- Aria: Mache dich, mein Herze, rein
CHRISTOPHER DIXON BARITONE-BASS
- Chorus: Now sit we here lamenting
- JAKOB HANDL** Motet: Ecce quomodo moritur
- JS BACH** Chorus: Dona nobis pacem from *Mass in B Minor*
- GF HANDEL** Chorus: Hallelujah from *Messiah*
CHOIR OF ST GEORGE'S
LONDON HANDEL ORCHESTRA
ADRIAN BUTTERFIELD LEADER/CONDUCTOR
LAURENCE CUMMINGS CONDUCTOR
SIMON WILLIAMS CONDUCTOR

Please join us for a drink which will be served in the Church
after the concert.



LONDON
HANDEL
FESTIVAL

PRESENT AND FORMER MEMBERS OF THE LONDON HANDEL ORCHESTRA

FLUTES

Adrian Butterfield LEADER
William Thorp, Kathryn Parry
Jane Moore, Miles Golding

OBOES

Neil McLaren, Guy Williams, Rachel Brown

BASSOON

James Eastaway, Catherine Latham

TRUMPETS

Stephen Keavy, Chloë Abbott
David Muncey

TIMPANI

Benedict Hoffung **, Robert Howes **

HARPSICHORD/ORGAN

Laurence Cummings, Paul Nicholson

** = soloist in *March for ... Kettledrums*

Oliver Webber, Theresa Caudle
Pauline Smith, Laura Cochrane
Monique Matarasso

VIOLAS

Peter Collyer, Lisa Cochrane
Judy Tarling, Penelope Veryard

CELLOS

Catherine Sharman, Melanie Woodcock
Lynden Cranham

DOUBLE BASS

Cecelia Bruggemeyer



CHOIR OF ST GEORGE'S

SOPRANOS 1

Rowan Fenner *
Felicity Hayward
Shirley Vaughan *

TENORS

James Geer
Thomas Kelly
Michael Blüthner-Speight

SOPRANOS 2

Yvonne Eddy
Kate Semmens
Suzanne Wilson

BASSES

Andrew Mullen
Charles Pott *
Jonathan Wix

ALTOS

Charles Gould
Daniel Laking
Fiona MacKay

* = soloist in *Ebarm dich 'scena'*
(Ancilla 1, 2 and Petrus)

MEMORIES FROM FRIENDS AND COLLEAGUES

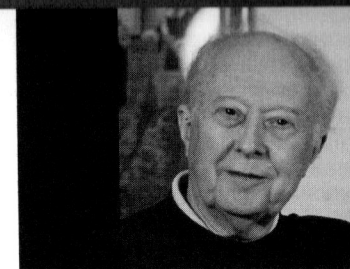
ADRIAN BUTTERFIELD

Denys Darlow, founder of both the Tilford Bach Society and the London Handel Society, had a love of music that was infectious to all who met him. His passion for the music of Bach and Handel and of many other composers spanning several centuries was clear both in his music-making and in the way he spoke. His great legacy is that the two festivals he founded continue to thrive after all these years.

He was a musical pioneer. He and Dr Paul Steinitz (founder of the London Bach Society) both championed Bach's lesser-known works, especially the cantatas, for many years before the period-instrument movement took off in the 1970s. Denys also championed Handel's music digging out scores that had been ignored for decades if not centuries. One of his favourite sayings, when talking about yet another neglected work, was: 'It's never done, you know!' He did so much to change that.

Denys brought some of the best musicians in the world to Tilford, a tiny village in the Surrey countryside, but it was also important to him to nurture young talent and he gave opportunities and encouragement to so many who have gone on to great things. He did this also in the London Handel Festival through the annual opera performances at the Royal College of Music with students from the opera school singing all the major roles supported by the professional forces of the London Handel Orchestra in the pit.

Above all, his sincerity and conviction were evident both in his music making and in his Christian faith. My abiding memory of him is of his passionate singing and conducting of the final hymn, 'Now thank we all our God', at the end of the Good Friday performances of the St Matthew Passion at St George's, Hanover Square. He meant and loved every word of it.



STEPHEN COOKE

'From time to time in life, one meets people who are so committed to and enthusiastic about what they do that when they ask if you might like to help with their endeavours, they do not expect the answer 'no'. Denys Darlow was just such a person.

One only needed a trace of experience of baroque music (such as singing some Handel or Bach in a school choir years previously) and an evening with Denys over a pizza and glass of red wine whilst he explained what he was trying to achieve in terms of authentic sound (both voice and instrument), context and style as well as unearthing little known works of Handel to be made into one of his devoted followers of whom there became so many. Thus it is not surprising that Denys played such a large part over many years in bringing the full work of JS Bach, Handel and their contemporaries to be played and sung and heard as it is today. Denys did not always find it easy to convince others of his viewpoint but today when listening to Handel opera as Denys heard it, one wonders why there was ever a question. There are many young, and not so young, musicians today who have come to share Denys's aspirations. This concert is a testament to that.

I should add that Denys was a very devout man. Nowhere is this more evident than in his recreations of the Leipzig services as written by JS Bach for the St Matthew and St John Passions as still performed every Good Friday as part of the London Handel Festival. Those services are the most moving of Christian experiences and I, for one, would never want to experience these pinnacles of Bach's work performed in any other way. These performances bear the hallmark of Denys.

Denys was a wonderful musician and good friend. I am so glad he asked me and that I

LAURENCE CUMMINGS

As I write, I am looking through Denys' score of the *St Matthew Passion* and the memories are flooding in. Seeing Denys' handwritten translation takes me back to the many and glorious performances of the Passion in Good Friday, set in the context of Vespers, with the hymns and motet that Bach himself chose. Denys and Alexander Young translated the recitatives and Walter Griffith the arias. Denys felt very strongly that as Bach had had the Passion translated from Latin to German so that the people would understand every word, so too should his congregation hear this treasured work in the vernacular.

Denys was a man with strong opinions. He firmly believed in performing the works that were unjustly neglected by others. He was a stickler for orchestral discipline; Woe betide any brass player caught reading the newspaper in rehearsal! Denys was above all a passionate lover of music and this is what he transmitted through every pore at every rehearsal and performance. In his very moving address at Denys' funeral, his youngest son William reminded us of his father's individual sense of humour. The characteristic Darlow twinkle in the eye was often accompanied by one of his catchphrases; 'A little louder' if someone failed to come in for an entry, 'We must move on, because of time' if someone was talking too much. We still use them today and think very fondly of our Festival's founder.

I first met Denys when I was a student at the Royal College of Music. He was examining for my end of year assessment and he accosted me in the corridor afterwards and asked me if I knew Parry's 'I was glad'. I said I had played it before and liked it very much. I was engaged to play for a service and Denys and I immediately got on very well. What a lucky encounter that was for me. I assisted Denys for the first of the many Handel operas that we performed (and continue to perform) in collaboration with the RCM and played continuo for the Second Orchestra in the *St Matthew Passion*. I was later promoted to First Orchestra and then when Paul Nicholson stepped down I became joint Musical Director with Denys. We shared so many happy times over the years, not least over breadsticks and several bottles

much. He was a man who rarely said 'No' to an idea and he encouraged so many young musicians; the roll call makes for impressive reading. Denys would frequently ask me to put on concerts with the comment: 'There's not much money, but it will be good experience!' and I would invariably say yes. The experiences were indeed always good, whether in Farnham Castle, the Chapter House of Gloucester Cathedral or his beloved St George's Hanover Square.

Above all, Denys was a man who did things. He set up the Tilford Bach Festival and the London Handel Festival at times when both composers were woefully under-performed in this country. It is all testament to Denys that the music he was championing then is now widely performed throughout the world and the greatest tribute of all is that both Festivals are alive and thriving.

I miss you, Denys, but I am very proud to be continuing the work that you started and I am forever grateful for all the knowledge, wisdom and above all friendship that you shared.

CATHERINE DENLEY

Denys was incredibly kind to me, especially when I was starting out. He gave me many opportunities over the years to sing in lesser-known works, particularly by Handel, for which I'll always be extremely grateful. Friends made in those times have remained friends for life. His concerts were always moving as he put his heart and soul into them, but was always able to stand back a little and allow the performers to be themselves, thus drawing out the best in them - a rare gift indeed!

MICHAEL GEORGE

I have always been very grateful for the support which Denys gave me as soon as I arrived at the RCM; his Bach Cantata Club Choir provided a wonderful opportunity for singing students of all years to get to know each other and work together under his enthusiastic leadership, singing the passions and cantatas, in fact my future wife Julie Kennard and I sang *St Matthew Passion* together for him. He first booked me to sing solos in the *St John Passion* when I was 19 with The Tilford Bach Choir

Thomas Allen and Norma Burrowes which was a wonderful opportunity for me and led to many concerts and broadcasts with Denys over the years to come. He would always engage one or two students in his projects helping to set them on their way. He was obviously an early riser, if the phone rang at 8.15 am we knew it would be Denys enquiring about availabilities for future projects! I will always remember with fondness Denys's special plea when we weren't concentrating properly: "Be Good People!"

CATHERINE HODGSON

I feel I have come full circle and am privileged to have the opportunity to help organise Denys Darlow's Memorial Concert before I step down as Festival Director in 2016.

I met Denys Darlow in 1999 at the Royal College of Music, where I was working at the time. It was one of those life-changing moments as far as I was concerned, as he told me that he was looking for someone to pull together the administration of the London Handel Festival. Denys was still working hard but had begun to think that he needed some more help. At the time I was thinking of doing something else so the timing was perfect. We got on very well (Denys had great charm and a way of persuading people to do things) and I found myself thinking that I might be able to do the Festival organising, although I knew nothing about Festivals and very little about Handel. I wrote to Denys, with my limited credentials, and he gave me the job before I had met the Chairman (Stephen Cooke) or anyone else. It was just the sort of job interview I like, being hopeless at the more formal variety. Before I left the College Denys took the Director out to lunch and asked if he could take me away from the RCM to work on the Festival - a lovely old-fashioned gesture, which I am sure amused her.

Once Denys and I had come to an agreement we set off to have lunch with Stephen Cooke who was working just off Fleet Street at the time. He took us out to a restaurant nearby and we began to plot the next Festival and get to know each other. On the way to lunch Denys had informed me that he thought I should know that he had had three wives and twelve children. I think my mouth literally

I was not discouraged although rather nervous about meeting the Chairman, who I hoped would be happy with his new Administrator. Stephen was a very good Chairman and gave me great support without interfering. He was always there if needed.

Denys was fun to work with as he loved his food and wine, as well as Handel of course. We would have happy lunches planning the next Festival and I needed lots of information in the early days while I was learning the ropes. I am not a musician so I have always deferred to Denys and Laurence on all things musical. Both have been happy to let me deal with the administration. At the same time as looking for someone to look after the paperwork Denys was also considering his musical successor. Paul Nicholson had been destined to become the Musical Director but decided to go into the Church instead. Denys cast his eye around and it alighted on Laurence Cummings (how clever he was). I think Denys would be proud to see what Laurence is doing now and the effect his talents have had on the Festival. I remember the first time I met Laurence and Adrian outside the Royal College of Music, when we set off in Laurence's old Volvo for Denys and Sophy's house in Redmarley d'Abitot. We had an interesting day discussing the future of the Festival, which of course was all totally new to me and rather daunting. Sophy Darlow was very welcoming and gave us a nice lunch in their attractive old Coach house where Sophy still lives.

Denys seemed to make friends wherever he went and many became useful contacts, and a source of cash, for the Festival. The LHF has been in existence since 1978 so many wonderful performances took place before I even became aware of it. Other people who worked with Denys have written in this programme too so you can get a wider picture of him and his life.

The London Handel Festival has been my life for the last 16 years. It is very demanding as deadlines appear with great regularity throughout the year and you can never quite switch off. However it does feel more like a vocation than a job.

impossible to be bored and together with my small team of helpers we have managed to struggle through each Festival hoping that we will get to the end without too many mishaps. At the end of the 2000 Festival (my first) I felt that a weight had been lifted off my shoulders. Inevitably there have been problems of all sorts over the years, not least the lack of money, which is a perennial worry for the arts in general. We are lucky to have a good number of regular supporters who not only come to the Festival but also donate each year. We would really struggle without them. We are not a club but we do try and make everyone welcome and give them the seats they like and usually they love the performances.

Denys told me to make what I could of the Festival (be the 'Spider in the Web'), which was a challenge indeed. I am only one element and without the musicians, particularly Laurence and Adrian, and all the other people involved, plus the audience, there would be no London Handel Festival.

PETER JONES

I first met Denys by singing in the Tilford Bach Choir. Denys was a natural teacher, and I learnt so much from him about music and performance. When I sang in St George's Choir Denys discovered I had an interest in music editing and the application of computer aids to it. He encouraged me to develop this, leading to a long association with the London Handel Festival, one of his greatest legacies. Denys was a major influence in my life, and I am so grateful to him.

PAUL JOSLIN

Happy memories of Denys - Firstly, as a Professor/teacher of mine at RCM - keyboard harmony, then as conductor of numerous performances at RCM (Bach Cantata Club) occasionally Tilford Church, St Georges, or many Christmas Oratorios at QEH. He was always the same - very genial and encouraging and later to my wife (ex RAM) who sang for him after we were married in 1975 for several years. Coincidentally, I'm currently organist at one of his early appointments, St John the Baptist, Holland Rd, W14, a cavernous Grade I building, one of the finest Victorian churches in London.

I met someone recently who sang in the choir at Holland Road under Denys, Michael Brough's mother, in the late '40s. Michael is organist of Holy Trinity Sloane Street.

www.stjohnthebaptisthollandroad.co.uk

DAME EMMA KIRKBY

I am very sorry to miss this celebration of Denys, that discreet dynamo, around whom amazing things happened. He was always kind, supportive and practical - I remember him finding clever breathing places for me in a long Handel melisma. But my main and abiding memory of Denys in concert is the beaming encouragement he would give to each of us as we sang or played for him. He adored good music and wherever he was it happened.

DR ALAN KING

Chairman of the Friends

Denys Darlow was a leading figure in restoring to the repertoire the dramatic works of Handel, principally through his London Handel Festival. His legacy to all lovers of Handel's music like myself is enormous, and I feel a deep sense of gratitude to him for having so enriched my life with this music.

His love of the music of JS Bach led to his founding the Tilford Bach Festival and he was proud that in addition to conducting the well known masterpieces innumerable times, he had performed many of the lesser-known works, and in particular of having performed a Bach cantata every week for three years for the BBC Third Programme.

He was a man of terrific and infectious energy and enthusiasm, for whom anything was possible and who was able to make things happen. One of my fondest memories of him, when he was well into his eighties was of him striding out over Primrose Hill while enthusing to me about the beauties of *L'Allegro* which he was soon to perform.

His vision and energy contributed enormously to the wider appreciation of Baroque music, and benefitted the careers of innumerable young musicians, many of whom have subsequently achieved fame.

Although sadly overlooked for any official recognition of his great achievements, he was very proud of having once enjoyed a long conversation with the Queen and Princess Margaret.

He was a most warm-hearted and generous man who made friends very easily and whose animated company was a delight. He was a very kind friend to me personally, and I will always remember him with the greatest affection.

ANDREW PAGE

I think that it was as early as 1990 that Denys first asked me for my opinion about the feasibility of mounting productions of Handel's operas at the Royal College of Music, albeit on a very small budget, as part of his London Handel Festival. The idea was that the RCM would provide singers from the Opera School and the use of the theatre facilities, while he would provide the budget and his professional orchestra. It seemed like a very good scheme and would be of great benefit to the students who, up until that time, had had little opportunity to experience baroque opera.

His enthusiasm and quiet determination were such that in March 1992, having found sufficient sponsorship, we able to mount a small scale production of *Il pastor fido*, with four performances. The conducting honours were shared between Denys and Michael Rosewell. It was produced by Ceri Sherlock, designed by Eryl Ellis and lit by Simon Corder. This production was later taken to Germany where it was performed at the Opernhaus, Halle on Saturday 13 June 1992 and as a concert at the Kulturpalast, Bitterfeld on Sunday 14 June 1992 where it was very well received. I am delighted to say that some 23 productions later, the collaboration between the LHS and the RCM continues to this day.

IAN PARTRIDGE

I have always felt a debt of gratitude to Denys. He discovered me when I was just starting out on my career and there followed decades of singing for him in so many concerts and broadcasts. My earliest broadcast as soloist was of a song cycle by Rubbra, *Cantata di Camera - Crucifixus pro Nobis*. With this I was automatically accepted by the BBC and didn't need to

take the dreaded audition. Denys had an ear for promising singers - many became the most successful singers in their generation. Denys was perhaps the antithesis of many conductors - a thoughtful, kindly man whose love of the music shone through all his performances.

JAMES RUTHERFORD

I'm so sorry I can't be with you today but I send warmest greetings to colleagues and to all who've come to remember and celebrate Denys' remarkable life.

I was privileged to work with Denys while he wore many of his different 'hats' - particularly as a pioneer of 'historically informed performance' but also as conductor, composer, organist and choir-master. Despite his undisputed talents in all these areas I wonder whether Denys' legacy will be greatest as one of Britain's finest music educators. To think of how many future world-class musicians came under his wing as a Professor at the Royal College let alone all the now internationally renowned singers who first encountered Handel Opera under his baton. When news of his passing reached social media it was heartening to read comments such as 'a real inspiration' and 'a legend' from former students. Denys was a tremendous supporter of young talent and I am truly indebted to him for the opportunities he gave me at the beginning of my career and all I learnt from him - both professionally and personally.

Denys, of course, was a man of strong faith and perhaps my most treasured memory of our work together was the Good Friday *St Matthew Passion*. As many of you will know, this was not a performance but an act of worship, sung in English in Denys' own translation with a sermon before Part 2 and the audience/ congregation would also sing the hymns when appropriate. What endeared me to Denys' idea of 'historically informed performance' was not just the recreation of how the music was played but more importantly why.

KATHERINE SHARMAN

Denys often made funny little comments to the players to keep rehearsals light-hearted; for example he would say 'let's go from bar 32 (or whichever bar he wanted us to play from), the

age of discretion!' Nevertheless he was absolutely committed to every musical project; he loved every piece he worked on, and his devotion to the music was the driving force behind everything he accomplished.

DAVID VERMONT

I was on the Board of the London Handel Society for most the 1990's and Chairman of that, for about 5 years. Denys and I got on well from the start and we went on forays together in the City of London to raise funds and gain support so that the spectre of having to close down receded. The best thing I did was to find my successor Stephen Cooke who took the Society to new heights first with Denys and later with Laurence Cummings.

We lived fairly near each other in Gloucestershire, so Grizelda and I were able to spend happy times with Sophy and Denys not only in London, but also in the country. Once Denys persuaded me to go with him to Solesmes, the famous Benedictine Monastery near Le Mans, where the finest singing of Gregorian chants was to be heard. I decided to take things seriously and I kept to all the rules and attended nearly all the chapel services in the ten days we stayed there. Denys tried to lure me to the local hostelry, but I held out. That was just about the only argument I can remember having with him, other than my request for him to put on the St John Passion instead of the St Matthew Passion on Good Friday to save money - things were so tight. Denys, in his 80's wanted to take holy orders. He applied to the Bishop of London who turned him down on the grounds of age, but told him that he could consider himself a priest according to the order of Melchizedek, which gave him great satisfaction.

How sad it was that he had to languish for so many years at the end of his long life, without the solace which he would otherwise have received from the music which he adorned by his conducting; sad too that we were deprived of his sparkle, his kindness, and his generosity of spirit.

SIMON WILLIAMS

As with so many others, Denys gave me many opportunities as a young musician which I otherwise would not have had.

Having graduated from Durham University I came to London to study at the Royal College of Music. After a week or so my organ teacher, John Birch, said that Denys was looking for someone to be his assistant at St George's, Hanover Square and would I be interested? I was taken along to meet Denys who revealed his powers of persuasion straight away when he said that the position was unpaid but definitely worth doing. I started immediately.

What I could not have anticipated was how worthwhile this unpaid job would turn out to be. Not only did I start to work alongside the church's choir, being introduced to professional standards of music making, getting through much useful repertoire each week, and making contacts which I still find useful, I was soon asked by Denys to do all sorts of other things. Playing for concerts at Tilford and rehearsals for the London Handel Festival, including the St Matthew Passion gave invaluable experience beyond Sunday services. Denys never seemed to doubt that I would be capable of doing these things and, if his fairly frequent requests for me not to 'beef it' when he felt my organ accompaniments were too loud were sometimes frustrating to a young musician, I quickly learned to respect his ways of working and his capacity for hard work in order to make things happen.

And of course, I'm still at St George's, now walking in Denys' footsteps as Director of Music. I certainly did not imagine that would happen back in 1982! Thank you, Denys.

LONDON HANDEL FESTIVAL

OPERAS AND ORATORIOS SINCE 1978

DD - Denys Darlow; MR - Michael Rosewell; PN - Paul Nicholson; LC - Laurence Cummings
JRW - Jonathan Rees-Williams

- | | | |
|------|---|---|
| 1978 | Handel <i>Messiah</i> HWV56 (DD) | Handel <i>Alexander Balus</i> HWV65 (DD) |
| 1979 | Handel <i>Messiah</i> HWV56 (DD) | Handel <i>Belshazzar</i> HWV61 (DD) |
| 1980 | Handel <i>Messiah</i> HWV56 (DD) | |
| 1981 | Handel <i>Messiah</i> HWV56 (DD)
Handel <i>Theodora</i> HWV68 (DD) | Handel <i>Alexander's Feast</i> HWV75 (DD)
Handel <i>The Triumph of Time and Truth</i> 1757 HWV71 (DD) |
| 1982 | Handel <i>L'Allegro, il Penseroso ed il Moderato</i> HWV55 (DD)
Handel <i>The Choice of Hercules</i> HWV69 (DD) | |
| 1983 | Handel <i>Joseph and his Brethren</i> HWV59 (DD)
Handel <i>Susanna</i> HWV66 (DD) | |
| 1984 | Handel <i>Alexander's Feast</i> HWV75 (DD)
Handel <i>Solomon</i> HWV67 (DD) | Handel <i>Parnasso in festa</i> HWV73 (DD) |
| 1985 | Handel <i>Alexander Balus</i> HWV65 (DD)
Handel <i>L'Allegro, il Penseroso ed il Moderato</i> HWV55 (DD) | |
| 1986 | Handel <i>The Choice of Hercules</i> HWV69 (DD)
Handel <i>Jephtha</i> HWV70 (DD) | Handel <i>La resurrezione</i> HWV47 (DD) |
| 1987 | Handel <i>Esther</i> 1718 HWV50a (DD) | Handel <i>Acis and Galatea</i> HWV49a (DD) |
| 1988 | Handel <i>Theodora</i> HWV68 (DD) | Handel <i>Joseph and his Brethren</i> HWV59 (DD) |
| 1989 | Handel <i>Israel in Egypt</i> HWV54 (3 parts) (DD)
Handel <i>Saul</i> HWV53 (DD) | Handel <i>Song for St Cecilia's Day</i> HWV76 (DD) |
| 1990 | Handel <i>Joshua</i> HWV64 (DD) | Handel <i>Judas Maccabaeus</i> HWV63 (DD) |
| 1991 | Handel <i>Messiah</i> HWV56 (DD) | |
| 1992 | 25, 26, 27, 28 March
Conductors DD & MR
Lighting Simon Corder
2 April
9 April | Handel <i>Il Pastor Fido</i> 1712 HWV8a
Producer Ceri Sherlock Designer Eryl Ellis

Handel <i>Messiah</i> HWV56 (DD)
Handel <i>Clori, Tirsi e Fileno</i> HWV96 (DD) |
| 1993 | 23, 24, 25, 26 November
Conductors DD & MR
Designer Emma Thistlethwaite
Lighting Designer Francis Reid
15 April | Handel <i>Siroe, Re di Persia</i> HWV24
Producer Richard Gregson

Handel <i>Esther</i> 1718 HWV50a (DD) |
| 1994 | NO opera
27 April | Handel <i>Alexander Balus</i> HWV65 (DD)
Handel <i>Alexander's Feast</i> (DD) |



Denys with all his children in 2007
Denys with the First Batch in 2007



Denys with the Second Batch in 2007
Denys with the Third Batch and Sophy in 2007

