



PENGE MUSIC COFFEE CONCERT

SATURDAY 22nd FEBRUARY 2025, 2.30pm

WELCOME TO



**SOUTHWARK & SOUTH LONDON SOCIETY OF
ORGANISTS**

**ANNUAL COMPOSITE ORGAN RECITAL 2025
PENGE CONGREGATIONAL CHURCH**

PROGRAMME

J S Bach (1685-1750): Fantasia in G minor, BWV 542a

played by Malcolm Aldridge

Alexandre Guilmant (1837-1911): Communion in E minor, Op.39 No.5

J S Bach (1685-1750): Vater unser im Himmelreich, BWV 737

played by Nicky Jones

J S Bach (1685-1750): Prelude in C minor, BWV 546

played by John Webber

William Boyce (1711-1779): Voluntary No.2 from 10 Voluntaries for Organ or Harpsichord

played by Irene Wolstenholme

W A Mozart (1756-1791) arr. Edith Bakfark: Adagio from Gran Partita, K 361

played by Norman Harper

***** INTERVAL ***** Refreshments are served at the back of church

Flor Peeters (1903-1986): Postludium

J S Bach (1685-1750): Prelude in C major, BWV 553

played by Nehara Fernando

César Franck (1822-1890): Cantabile

played by Alan Langridge

Percy Whitlock (1903-1946): Folk Tune from Five Short Pieces

played by Sarah Best

Hans Zimmer (b.1957) arr. Anna Lapwood: Chevaliers de Sangreal from The Da Vinci Code

played by Callum Orr

John Ellis (1943-2010): Meditation from Three Pieces for Organ

played by Morwenna Campbell-Smith

Ad Wammes (b.1953): Toccata

played by Marilyn Harper

Programme Notes and Biographies supplied by the performers

J S Bach (1685-1750): Fantasia in G minor, BWV 542a

played by Malcolm Aldridge

Bach played his G minor Fantasia and Fugue in 1720 as an audition piece for a post at a prestigious (and rich) church in Hamburg. The competition was fierce, and he did not get the job. Astonishing!

It is, however, probable that the Fantasia was actually composed a little earlier, when he was Kapellmeister for Prince Leopold of Köthen-Anhalt, i.e. sometime between 1717 and 1720. Its musical style is free-form, alternating at least three distinct compositional techniques.

Malcolm Aldridge began playing the organ whilst still at school, but after taking a degree in musicology he then spent his entire working life in university administration. Only at his retirement did he take up organ playing again, with the result that there is a fifty year gap between taking his grade 5 and grade 8 examinations. He now holds the post of organist at Saint Andrew's Leytonstone.

Alexandre Guilmant (1837-1911): Communion in E minor, Op.39 No.5

played by Nicky Jones

Alexandre Guilmant was organist at La Trinité in Paris for thirty years. He was also a prolific composer, improviser, recitalist and teacher. This short piece of his is beautiful in its simplicity as well as being both moving and reflective.

J S Bach (1685-1750): Vater unser im Himmelreich, BWV 737

played by Nicky Jones

Johann Sebastian Bach (1685-1750), composer and musician of the late Baroque period, wrote numerous and diverse works for the organ, as is well known. I have always been drawn to this chorale prelude due to its lovely harmonisations and its sense of strength and gravitas.

Nicky Jones was a clinical psychologist in the NHS until retirement in 2012. Currently his main passions are organ playing and regular performances in amateur ballet productions. Nicky started playing the organ when at school after hearing a thrilling performance of J S Bach's great Toccata in F on the old Tonbridge School organ. More than 8 years ago he began serious study for a period of several years with Marilyn Harper, RCO Academy teacher. Nicky currently deputises on a regular basis at St John's, East Dulwich and at St Augustine's, Honor Oak Park as well as at Christchurch Streatham, from time to time. He has also had the exciting opportunity to share playing at Derby Cathedral on several occasions when the choir of St John's has visited the city as part of Derby Cathedral's visiting choirs programme. He is incredibly grateful for the unfailing help and advice so generously and regularly given by Marilyn Harper and John Webber.

J S Bach (1685-1750): Prelude in C minor, BWV 546

played by John Webber

This is a substantial composition and, were we to have the time today, we would include the Fugue, which makes the usually paired second movement.

The Prelude has a grand opening, with block chords alternating between the hands. A triplet passage emerges and becomes a feature of the Prelude, appearing frequently, usually in one hand at any time. The music uses much counterpoint, ideas being developed and reappearing throughout. The final 24 bars return note-for-note to the opening.

I was very fortunate in my schooldays to have an inspiring music teacher (Desmond Swinburn at St. Olave's School, which was once in Bermondsey, but long moved to Orpington). He had a huge repertoire of organ music which he would use at the end of morning assemblies, from Bach to Schumann and Frank Bridge. My own "immersion" in music had a lot to do with Desmond's own love of the subject; he was also a magical choral conductor.

John Webber became a church organist at fifteen - at St Swithun's Church in Hither Green. He has held similar positions elsewhere over the years, mainly in South London. At one point John was Director of Music at St George's, Beckenham (where his former student, Charlie Warren, now runs the show!). John is nowadays based at St John's, East Dulwich. He also directs Beckenham Junior Choir and Beckenham Youth Voices, which cover the school years, as well as an adult group, the Elm Singers. He teaches piano and organ. On a day off, he is a London bus enthusiast.

William Boyce (1711-1779): Voluntary No.2 from 10 Voluntaries for Organ or Harpsichord

played by Irene Wolstenholme

William Boyce was a prominent English composer of the mid-eighteenth century, rising to become Master of the King's Music. He composed stage music, anthems and service settings, instrumental music and songs. He does not seem to have composed much organ music, except for the "ten voluntaries" which were published after his death. Following the custom of his day, these all begin with a short and slow introduction on the diapasons. The second part is sometimes a fugue but in most of the voluntaries is designed to show off a particular stop. Voluntary No.2 features the "Vox Humana". If you want to hear this you will have to come to Christ's Chapel, as that organ was built for this type of music; at Penge we will have to make do with an oboe!

Irene Wolstenholme took up the organ at school aged 15 and immediately fell in love with it. However it had to take a back seat for a number of years whilst she was training as an accountant and bringing up small children. More recently she has had lessons with various RCO teachers, principally Daniel Moulton. She helps Marilyn Harper at Christ's Chapel in Dulwich and plays the piano at St Peter's Battersea.

W A Mozart (1756-1791) arr. Edith Bakfark: Adagio from Gran Partita, K 361
played by Norman Harper

This lovely movement is an arrangement from a major work for wind ensemble and string bass. It became famous from the film Amadeus, in the scene where Salieri is lurking at the door, listening to this Adagio, jealous and frustrated that he would never be able to compose anything so beautiful.

Norman Harper recently retired from a variegated career as director of music at various schools, and latterly at St George's Cathedral Southwark, alongside examining, performing and composing, which he continues to perpetrate in a comparatively leisurely fashion. At the interval immediately following and at the end of this concert, Norman will be offering for sale CDs he has made of organ and choral music - proceeds towards the SSLSO education scheme.

***** **INTERVAL** *****

Refreshments served at the back of church

Flor Peeters (1903-1986): Postludium
played by Nehara Fernando

Flor Peeters lived from 1903 to 1986 and wrote over 100 pieces for organ and choir.

J S Bach (1685-1750): Prelude in C major, BWV 553
played by Nehara Fernando

The Prelude in C has lots of sequences and imitation, which are very fun to play.

Nehara Fernando is 16 years old and plays both organ and piano. She plays organ at Beckenham Methodist Church and is preparing for her Grade 8 piano exam in March.

César Franck (1822-1890): Cantabile
played by Alan Langridge

César Franck gave the first performance of his Three Pieces, one of which is the Cantabile, in the year they were published, 1878, in the concert hall of the Palais du Trocadéro in Paris on its large and then-new Cavallé-Coll organ. The Cantabile features a beautiful melody played on an 8 foot reed stop (here the Swell Horn supported by other 8 foot stops) that appears several times in the piece, accompanied by luscious chromatic harmony. Franck was a professional pianist as well as a professional organist, composer and teacher. Franck also had hands that could play large chord spans. Large chord spans feature in this piece.

Easy to play if you have large hands, but most of us don't, so alternative solutions have to be found. They can be arpeggiated (as would a pianist - except remember there is no sustaining pedal on an organ) - and we now know from Richard Brasier's recent research that there are places in the manuscripts where Franck indicates this. But in this piece, arpeggiating large chord spans does not produce a satisfactory outcome. So my solution is to make much use of the convention of thumbing down (playing on two manuals simultaneously with one hand) as well as, in one place, moving an essential harmony note up an octave. A virtual prize to the person who can spot where that happens! Other conventions of the time are observed in this performance - the pursuit of a beautiful legato, careful choice of stops and stop changes with due regard to Franck's registration directions, use of rubato, and observing *notes communes* (choosing which notes to hold and which to repeat - to avoid creating unnecessary and distracting accents). But all this would be pointless if it didn't result in a beautiful performance. This is the first time I have played the Cantabile in public - I hope you enjoy it.

Alan Langridge is a freelance organist, choir director and organ teacher. He read music at the University of Leeds, where his performance tutor was the celebrated organist Graham Barber and his personal tutor the renowned composer Philip Wilby. Alan is an Associate of the Royal College of Organists and is currently studying organ with Francesca Massey. He learned the piano from the age of 12, and 4 years later taught himself to play the organ when his local church needed an organist. He has held organist and director of music posts in churches locally and in Leeds. Away from the organ bench, Alan studied for the public sector chartered accountancy qualification, eventually becoming Assistant Director of Finance for a large local London authority. He retired a few years ago.

Alan is one of the founders of Penge Music (2 years old this month!) which runs Open Mondays and Coffee Concerts each month at Penge Congregational Church, as well as occasional festivals. For further information please visit pengemusic.co.uk

Percy Whitlock (1903-1946): Folk Tune from Five Short Pieces
played by Sarah Best

Percy Whitlock (1903-1946) was Assistant Organist at Rochester Cathedral from 1921-30. He died prematurely of tuberculosis aged only 42. His music is generally in a light vein, and he is probably best known for his Plymouth Suite. He was also mad about trains! This Folk Tune is from Five Short Pieces, one of his earliest organ works (1929).

Sarah Best is a long-standing member of the SSLSO. An ex-ballet dancer she is now a freelance organist, having trained at the former St Giles's International Organ School mainly with Ann-Elise Smoot and Simon Williams.

Hans Zimmer (b.1957) arr. Anna Lapwood: Chevaliers de Sangreal from The Da Vinci Code

played by Callum Orr

This organ arrangement by Anna Lapwood of the main theme from The Da Vinci Code captures the variety of voices available on the organ, as it seemingly endlessly builds towards a powerful crescendo.

Callum Orr initially started playing the organ in 2023, originally being a jazz drummer and pianist. Callum learns with John Webber, occasionally accompanying him to play for services at St John's East Dulwich. Callum will soon be starting as an organist at St Barnabas', Beckenham, accompanying special occasion services. He also arranges a variety of film music for the organ, where he performs them in recital. Outside of music, Callum is currently studying for a bachelor's degree in physics.

John Ellis (1943-2010): Meditation from Three Pieces for Organ

played by Morwenna Campbell-Smith

John Ellis was one of a group of active composers based in the northwest of England: the 'Lakeland Composers'. John qualified in medicine and held an NHS consultant post until retirement: he also obtained his ARCO while working in Bolton, and held a number of church organist posts including St Mary's Parish Church in Prestwich, Manchester. He commenced composing comparatively late in his career, mainly for the organ, and was awarded a commission by the Heritage Lottery Fund for the newly restored St Botolph organ, in Aldgate, London.

His works are published by animus Music Publishing (animusi.co.uk) and have been recorded by Robin Walker and Ronald Frost for Divine Art Recordings (divineartrecords.com).

Morwenna Campbell-Smith took up the organ fifteen years ago, studying with Gerdi Troskie and Frederick Stocken. She is currently Director of Music at St Mary's, Frittenden, in Kent, and studying for ARCO with Marilyn Harper.

As an adult beginner, she began writing THE LADY ORGANIST www.theladyorganist.com to share her experiences: this has now become a global online magazine, with news, reviews and interviews, and cheerful advice for other pianist-to-organists.

She was one of the founder members of the Society of Women Organists (SWO), and in 2015 she became Head of Publications for the Royal College of Organists, editing their online learning campus *iRCO*, and also editing their print magazine, *RCO News*.

Ad Wammes (b.1953): Toccata

played by Marilyn Harper

Ad Wammes is a versatile Dutch composer whose eclectic style encompasses all genres, including film, church, and orchestral music. Jan Pieterszoon Sweelinck is one influence, South American rhythms and minimalism also feature.

Dedicated to Dutch organist Willem van Twillert, Toccata is very light hearted. The main theme features repeated notes, and the accompaniment requires the understanding and rhythmic feel of a kit drummer, especially by the end. After the repeated note melody, another emerges, reminiscent of dance bands and organs in venues such as Blackpool Tower. Its first British performance was given by John Scott Whiteley in Hull City Hall in 2020. Take your partners, please!

Marilyn Harper's long career has largely been in London. She conducts, composes church music and plays the organ from time to time. She also teaches privately, for the RCO, and at JAGS in Dulwich.

Specification of the organ of Penge Congregational Church

Builders

1915	T C Lewis & Company
1984/5	Rebuild by Brian H Bunting, Epping, Essex
1986	Unknown builder - Cornet replaced and Open Diapason No.1

Case	P Morley Horder FRIBA
Position:	Divided, each side of chancel

Pedal	1	Great Bass	16'
	2	Sub Bass	16'
	3	Lieblich Bourdon	16'
	4	Principal	8'
	5	Flute Bass	8'
	6	Fifteenth	4'
	7	Flute	4'
	8	Trombone	16'

	9	Trumpet	8'
Choir	10	Lieblich Gedact	8'
	11	Principal	4'
	12	Stopped Flute	4'
	13	Piccolo	2'
	14	Larigot	1 1/3'
	15	Clarinet	8'
	16	Tremulant	
	17	Trumpet	8'
	18	Clarion	4'
Great	19	Open Diapason	8'
	20	Stopped Diapason	8'
	21	Octave	4'
	22	Flûte Harmonique	4'
	23	Super Octave	2'
	24	Mixture	III
	25	Cornet	II
	26	Trumpet	8'
Swell	27	Lieblich Bourdon	16'
	28	Geigen Principal	8'
	29	Rohr Flute	8'
	30	Viole da Gamba	8'
	31	Voix Célestes	8'
	32	Geigen Principal	4'
	33	Fifteenth	2'
	34	Mixture	III
	35	Contra Oboe	16'
	36	Horn	8'
	37	Tremulant	

Console

Console type: Detached

Stop type: Drawstop

Label font: Sans Serif Caps

Pedalboard: Radiating concave

Angled Jambs

"Lewis" drawstop knobs

Couplers

Swell to Pedal	Swell octave	Choir to Great	Great to Choir
Swell to Great	Swell suboctave	Choir to Pedal	
Swell to Choir	Swell unison off	Great to Pedal	

Blower Electric

Accessories

Balanced Swell Pedal

5 + 5 toe pistons

Great to Pedal toe piston

Great and Pedal pistons combined drawstop

5 Thumb pistons per manual

5 Reversible Thumb pistons to couplers

One additional Swell thumb piston which produces 8' Oboe by drawing 16' Contra Oboe with Octave and Unison Off

Ventil to Trumpet

Piston setter board with 186 switches

For further details of this organ, please see the National Pipe Organ Register website:
npor.org.uk/NPORView.html?RI=P00484

Admission to today's concert is free. Please consider a donation to the Southwark & South London Society of Organists towards our activities - we are a registered charity, and through our education scheme we support young people to learn the organ by paying for their lessons and music. If you would like further details, please ask. There are donation bowls at the back of church – thank you.

During the interval and after the concert, Norman Harper will be selling CDs he has made of organ and choral music - proceeds towards the SSLSO education scheme.

Southwark & South London Society of Organists (SSLSO) has a full and varied programme of events and you don't have to be an organist to join the society. For further details and how to join, please speak to any of our players after the recital or see our website: sslso.org.uk

Our next events are:-

Saturday 8th March - Visits to the Guards' Chapel and St Mary The Boltons

Monday 24th March - AGM at St John's East Dulwich, preceded by a recital by Callum Orr

Saturday 12th April, NOOM (New Oxford Organ Method) with Marilyn Harper at Christ's Chapel Dulwich

Saturday 31st May - IAO Eastern Region meeting at Our Lady & The English Martyrs' Church in Cambridge

Saturday 7th June (note change of date) - SSLSO members play at the Penge Festival at Penge Congregational Church

London Organ Day is on Saturday 1st March at St Botolph's Aldgate and St George's Lutheran Church. For further details and tickets, please see iao.org.uk/london-organ-day

Penge Music is 2 years old this month! We present monthly music events at Penge Congregational Church.

The next ones are:-

Open Monday - Monday 24th February 7.30pm. Doors open 7pm (for warm up). Come and listen, or book a slot to play or sing in an informal, relaxed and supportive setting. Bring your own bottle (alcohol permitted) and nibbles. Admission £5 (cash or card on the door) for both performers and audience, Under 16s free. To book a performing place please email pengeopenmondays@gmail.com

Coffee Concert - Saturday 22nd March 1pm. Join us for a celebration of jazz with **The Macaroons**. Admission £5 (cash or card on the door). Under 16s free. For more details please email pengelunchtimeconcerts@gmail.com

There are new, yellow leaflets available today, containing details of our Penge Music events in 2025 - please take one home with you today!