



AND



PRESENT:

THE PENGE FESTIVAL ORGAN RECITAL 2025

**GIVEN BY MEMBERS OF
THE SOUTHWARK & SOUTH LONDON SOCIETY OF ORGANISTS**

AT

PENGE CONGREGATIONAL CHURCH

SATURDAY 7th JUNE 2025, 1pm

**Admission free, donations welcome towards the upkeep of the
organ**

Refreshments are served at the back of church from 12.40

PROGRAMME

Vincent Lübeck (1654-1740): Praeludium in E, LübWV 7
played by Alan Langridge

Charles Wesley (1757-1834): Larghetto
Played by Zai Dingle

Giovanni Battista Martini (1706-1784): Verset
Jean-Jacques Beauvarlet-Charpentier (1734-1794): Quand Jésus naquit à Noël
Johann Pachelbel (1653-1706): Chorale Variation on 'Freu dich sehr, O meine Seele'
played by Tabitha McGovern

Christopher Maxim (born 1971): Prelude & Fugue on the name of Duruflé
played by Bridget West

Johann Sebastian Bach (1685-1750): Sonata No.3 in D minor, BWV 527, 1st movement
played by Irene Wolstenholme

César Franck (1822-1890): Pièce Héroïque
played by Irene Wolstenholme

Marcel Dupré (1886-1971): Cortège et Litanie
played by Alan Langridge

Thank you to the Deacons of Penge Congregational Church for allowing us to present today's organ recital.

Donations are invited towards the upkeep of the wonderful 1915 Penge Lewis organ. The costs of keeping this instrument in excellent playing condition are considerable. There are orange donation buckets and bowls and also contactless card readers at the back of church. Thank you for your generosity.

PROGRAMME NOTES

Vincent Lübeck (1654-1740): Praeludium in E, LübWV 7 **played by Alan Langridge**

Vincent Lübeck, a prominent figure in the North German Baroque organ school, wrote his Praeludium in E Major as a vibrant showcase of the 'stylus phantasticus', a style marked by its improvisatory and virtuosic flair. This work, one of Lübeck's most joyful pieces, reflects the influence of his teacher Dieterich Buxtehude and contemporary Johann Adam Reincken, while displaying his own inventive brilliance.

The Praeludium is structured in five sections - a toccata leading into a presto, a fugue, and an intermezzo leading into a final fugue. It opens with a bold toccata, featuring florid manual passages and virtuosic pedal solos, which soon accelerates into a presto section imitating a full orchestra with the pedals as the timpani. The first fugue uses as its subject the motif that we heard at the end of the toccata. The intermezzo (manuals only) leads into a final fugue that concludes with harmonic richness and a flamboyant, improvised conclusion.

Charles Wesley (1757-1834): Larghetto **Played by Zai Dingle**

Charles Wesley was the son of another Charles Wesley, the famous Methodist hymnwriter, and also brother to Samuel Wesley, the organist and composer. This Larghetto is from the Concerto in D minor, No.1 of Six Concertos for the Organ or Harpsichord, Op.2. It is a bold piece employing the Great and Swell divisions of the organ in dialogue.

Giovanni Battista Martini (1706-1784): Verset **played by Tabitha McGovern**

This brief but expressive *Verset* by the 18th-century Italian composer and theorist Giovanni Battista Martini showcases the clarity and elegance of the Baroque liturgical style. Likely intended as a short interlude during the Mass, the piece exemplifies Martini's mastery of counterpoint and his deep connection to the ecclesiastical traditions of his time. Its refined simplicity and balanced phrasing provide a moment of contemplative beauty.

Jean-Jacques Beauvarlet-Charpentier (1734-1794): Quand Jésus naquit à Noël **played by Tabitha McGovern**

A gentle and pastoral setting of a traditional French Noël, this charming work reflects Charpentier's gift for melody and liturgical intimacy. The piece evokes the peaceful nativity scene with lilting rhythms and warm harmonies, characteristic of the French Baroque tradition. It likely originated as part of Charpentier's larger body of Christmas music, blending devotional simplicity with refined ornamentation.

Johann Pachelbel (1653-1706): Chorale Variation on 'Freu dich sehr, O meine Seele'
played by Tabitha McGovern

In this chorale variation, Johann Pachelbel explores the Lutheran hymn 'Freu dich sehr, O meine Seele' ('Rejoice greatly, O my soul') through a series of imaginative transformations. Typical of the South German Baroque school, Pachelbel's variation technique combines ornate melodic treatment with a solid contrapuntal foundation. The result is a deeply expressive meditation on joy and spiritual comfort, rendered in a style that foreshadows the later chorale preludes of J S Bach.

Christopher Maxim (born 1971): Prelude & Fugue on the name of Duruflé
played by Bridget West

The Prelude opens with the notes for Duruflé — D-E-B-E-Fsharp-D-E — in an almost scherzo-like, playful manner in 7/8. Modulations abound throughout the work, and it is full of sparkling brightness, crescendos to strong renderings of the theme, and lyrical sections using all colours of the organ. It ends quietly after a gentle sounding of "Ubi caritas".

The Fugue — using the same notes for its subject — is majestic, uses the full compass of the organ (manuals and pedals alike), and builds up tone and texture to a bright, triumphant concluding final statement of the fugal subject in E major.

Chris composes mainly for organ and choir. The full range of his compositions, including some recordings, can be found at www.christophermaxim.co.uk

Johann Sebastian Bach (1685-1750): Sonata No.3 in D minor, BWV 527, 1st movement
played by Irene Wolstenholme

Johann Sebastian Bach was the preeminent organ composer. He lived towards the end of the Baroque era when the organ was a regular feature in church (and other) music, and his genius brought this style to its peak.

Bach wrote 6 trio sonatas, where each part (right hand, left hand and pedals) have independent melodic lines, making them quite a challenge for coordination! The first movement of the third sonata is a quiet, contemplative piece, showing off the flute stops of this organ.

César Franck (1822-1890): Pièce Héroïque
played by Irene Wolstenholme

César Franck was born in Belgium but spent most of his life in Paris. He was organist of Sainte-Clotilde, and also a professor at the Paris Conservatoire – apparently he had to become a French citizen to take this position! He was one of the most important composers in the French Romantic tradition. At the time, organ building was taking huge strides in France, with Aristide Cavaillé-Coll building large instruments with lots of orchestral instrument stops.

The *Pièce Héroïque* is actually not a church piece at all – it was written for the opening of the Paris Trocadéro. It has two main themes, a dark brooding line to start with, and a more hymn-like one later in the piece.

I first learnt this piece at school, and have played it from time to time since then. One of my school friends asked me to play it for her wedding recently, and I thought it deserved another outing today!

Marcel Dupré (1886-1971): Cortège et Litanie
played by Alan Langridge

Marcel Dupré's *Cortège et Litanie* is a gem of the twentieth-century organ repertoire. The piece is rooted in the French Romantic tradition of Widor and Vierne, yet infused with Dupré's modernist harmonic language and technical brilliance.

The work is structured in two contrasting sections, as suggested by its title. The *Cortège* (procession) opens with a solemn yet lyrical theme in the manuals which is supported by the pedals the second time we hear it. Note the bell which tolls as the *Cortège* proceeds.

The *Litanie* follows and introduces a hypnotic repeating motif. This imitates the repetitive prayer of the traditional Litany, and gradually builds in intensity to a climax that brings all the themes together.

But we are not at the end. Dupré continues to build to a greater climax - a dramatic toccata - where the full organ is unleashed.

BIOGRAPHIES

Zai Dingle

Zai Dingle is 11 years old and is one of our SSLSO bursary students. He plays the cello and piano and started organ lessons with Marilyn Harper in January this year. He is an enthusiastic composer and has recently been accepted by the Royal College of Music Junior Department to study composition and cello.

Tabitha McGovern

Tabitha McGovern is 12 years old and has been learning the organ with Marilyn Harper since September 2024. She is the recipient of a bursary from the Southwark and South London Society of Organists for which she is very grateful. Tabitha also plays the cello and saxophone and is currently a London Music Fund scholar at Southwark Music Centre. She has also performed in both singing and acting roles at the Royal Opera House in Covent Garden in their productions of Das Rheingold and Wozzeck.

Bridget West

Bridget West took up the organ at Christ's Hospital, Horsham, before continuing her music studies at the University of Bristol. Since then, she has played at churches in north and south London, including eight years as the Assistant at St John's, Upper Norwood. She has served on the committee of the Southwark and South London Organists' Association, and is a member of the Society of Women Organists, including its adjustable-benches-campaign working party. Recitals include St John's, Upper Norwood; Christ's Chapel, Dulwich; All Saints', Warlingham; and St John's, East Dulwich. When not playing, she works at the Church Times.

Irene Wolstenholme

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.

Alan Langridge

Alan Langridge joined his local parish choir in South Norwood at the age of 9 and studied piano from the age of 12. Four years later he was leading the choir and teaching himself to play the organ. Alan took a music degree at Leeds University studying organ with Peter Seymour and performance studies with Graham Barber, with composer Philip Wilby as his personal tutor. During this time, Alan was organist and director of music for several Leeds churches. After graduating, he took up a career in Local Government Finance and held organist and director of music posts with various South London churches.

Following early retirement Alan continued his organ studies with Marilyn Harper and gained his ARCO. He has since undertaken trips to study with Dutch organist Peter Westerbrink, and also studies regularly with Francesca Massey. Alan is now a freelance organist and choir director across London and the South, and also teaches the organ.

SPECIFICATION OF THE ORGAN AT 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

Pedalboard: Radiating concave

Stop type: Drawstop

Angled Jambs

Label font: Sans Serif Caps

'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

Penge Music holds two fantastic events per month at this venue, featuring a wide variety of instruments and music.

The two next events are:

Monday 16th June at 7.30pm - Open Monday - bring an instrument or song, or come along to listen

Saturday 19th July at 1.00pm - Coffee Concert - 'What I Know Now': An Afternoon of Musical Theatre with Rebecca Rolle

Please take a leaflet from the table at the back, or refer to the website pengemusic.co.uk

All welcome.

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 today or see our website sslso.org.uk

Our next events are:-

Wednesday 16th July at 12.30pm - Visit to two churches in Esher including lunch, a concert, and the opportunity to hear and play a 3-manual Walker organ

Sunday 10th August in the afternoon - Social at St Giles' Church, Camberwell