



PENGE MUSIC COFFEE CONCERT

SATURDAY 21st FEBRUARY 2026, 2.30pm

WELCOME TO



SOUTHWARK & SOUTH LONDON SOCIETY OF ORGANISTS

ANNUAL COMPOSITE ORGAN RECITAL 2026

PENGE CONGREGATIONAL CHURCH

PROGRAMME

Dieterich Buxtehude (1637-1707): Chorale Fantasia on “Wie schon leuchtet der Morgenstern”

played by Irene Wolstenholme

Edward Elgar (1857-1934): Vesper Voluntary, Op. 14 No.5

J S Bach (1685-1750) (attrb.): Prelude and Fugue in B flat, BWV 560

played by Nehara Fernando

Fernand de La Tombelle (1854-1928): Meditation

played by Morwenna Campbell-Smith

Johann Pachelbel (1653-1706): Chorale Variation on “freu dich Sehr, o meine Seele”

J S Bach (1685-1750) (attr.) Prelude in F, BWV 556i

played by Tabitha McGovern

Olivier Messiaen (1908-1992): Joie et Clarté des Corps Glorieux

played by Malcolm Aldridge

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

Robert Schumann (1810-1856): Sketches for Pedal Piano, Op. 58 Nos. 2 and 4

played by John Webber

Edward Elgar (1857-1934): Vesper Voluntary, Op. 14 No 3

Jan Pieterszoon Sweelinck (1562-1621): Toccata in A minor

played by Callum Orr

Josef Rheinberger (1839-1901): Prelude from 12 Characteristic Pieces, Op 156 No 1

played by Sarah Best

P. Giovanni Batista Martini (1706-1784): Per la Benedizione

Charles Villiers Stanford (1852-1924): Postlude on an old Irish church melody, No. 5 of Six Short Preludes and Postludes, Op.101, Set 1

played by Nicky Jones

J S Bach (1685-1750): Chorale Prelude “Ich ruf zu dir”, BWV 639

Jean Langlais (1907-1991): Prelude Modal, Op. 6, No. 1

played by Andrew Moore

Georg Böhm (1661-1733): Praeludium in C

played by Alan Langridge

Programme Notes and Biographies supplied by the performers

Dieterich Buxtehude (1637-1707): Chorale Fantasia on “Wie schon leuchtet der Morgenstern”

played by Irene Wolstenholme

Buxtehude was organist in Lubeck, near Hamburg, for most of his life. He was the generation before JS Bach who famously walked over 200 miles to learn from him.

"Wie schon leuchtet der Morgenstern" is based on the Epiphany hymn "How brightly shines the morning star". The whole tune comes twice, but in a number of sections - to start with, the tune is quite obvious, but it gets a bit more disguised as the piece proceeds. Listen for a downwards scale, which is the last line of the hymn "praise, o praise his love overflowing". The second time the chorale appears it is in a fugue in a lively gigue rhythm.

Irene Wolstenholme started the organ at school, and has been taught by, among others, Nicolas Kynaston, Daniel Moulton and Margaret Phillips. She is currently chair of the SSLSO. She visited Lubeck recently with an RCO tour to visit Buxtehude's churches and play some of the organs there.

Edward Elgar (1857-1934): Vesper Voluntary, Op. 14 No.5

played by Nehara Fernando

Although there are a great many organ arrangements of his orchestral works, Elgar himself only wrote two pieces for the instrument: the monumental Sonata in G major and a set of eight lovely Vesper Voluntaries, of which this is one of the best.

J S Bach (1685-1750) (attrib.): Prelude and Fugue in B flat, BWV 560

played by Nehara Fernando

While Prelude and Fugue in B flat major, BWV 560, is traditionally catalogued among Johann Sebastian Bach's works (as part of the Eight Short Preludes and Fugues, BWV 553–560), modern scholarship suggests it was more likely to have been composed by one of his pupils, most likely Johann Tobias Krebs or his son, Johann Ludwig Krebs. It is nevertheless a worthy piece, showing many of the characteristics of the great master.

Nehara Fernando is 17 years old and plays both organ and piano. She plays organ for Sunday morning services twice monthly at Beckenham Methodist Church and from time to time elsewhere. She passed Grade 8 piano with Distinction a few months ago.

Fernand de La Tombelle (1854-1928): Meditation

played by Morwenna Campbell-Smith

I discovered Fernand de La Tombelle on holiday in the Dordogne. I had been told that the Chateau de Fayrac near the cottage where we were staying had once been the home to some relatives-by-marriage of my husband. Idly researching the Chateau one rainy

afternoon, I found it had also been the home of Fernand de La Tombelle, organist and composer.

He studied with Guilmant as a young man, then entered the Paris Conservatoire, where his tutors were Dubois and Saint-Saens. Inheriting the Chateau from his grandfather, he became the cultured man of letters, corresponding with the musical great and good of the time, who clearly valued his friendship.

He wrote some charming and accomplished songs, chamber music, and organ pieces. Most of his works are slightly too derivative of his more illustrious peers to have survived in the repertoire, but I searched out this *Meditation* on IMSLP and vowed to learn and perform it.

More on the distant relatives, and de La Tombelle and his music on my website:

<https://www.theladyorganist.com/fernand-de-la-tombelle-and-the-chateau-fayrac/>

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

Johann Pachelbel (1653-1706): Chorale Variation on “freu dich Sehr, o meine Seele”
played by Tabitha McGovern

This charming *Chorale Variation* is rooted in one of the classic Lutheran chorale melodies, “Freu dich sehr, o meine Seele”, which Pachelbel masterfully reimagines at the organ. Starting with a clear statement of the chorale tune, this variation explores textured contrapuntal writing — an ideal vehicle for developing independent finger and foot coordination.

Musically, the piece emphasizes singing tone and articulation within a contrapuntal framework, engaging the performer in coordinated releases and expressive phrasing. On the organ, registration can range from a warm principal chorus to paired flutes for contrast, supporting both the melody and its accompanying lines. In the method context, this piece introduces techniques such as singing touch with a single finger, coordinated releases in counterpoint, and shaping an expressive line through variation technique.

J S Bach (1685-1750) (attr.) Prelude in F, BWV 556i
played by Tabitha McGovern

Attributed to Johann Sebastian Bach, the *Prelude in F* serves as a gentle yet richly textured study in independent voicing and rhythmic interplay on the organ. While shorter and more approachable than many of Bach's larger preludes, this piece captures a distinct Baroque sensibility: clear harmonic motion, rhythmic vitality, and flowing counterpoint. As an educational piece, it bridges foundational keyboard technique with more confident control of balanced pedal and manual coordination.

The Prelude features interwoven lines between hands and feet, creating a tapestry of voices that requires precise articulation and careful listening. Its moderate pace makes it an excellent first encounter with Bachian style, encouraging subtle phrasing and expressive touch without overwhelming technical demands.

Tabitha McGovern is 13 years old and has been learning the organ with Marilyn Harper since September 2024. She is 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 was a London Music Fund scholar at Southwark Music Centre from 2021-25. In September 2025 she gained a place at Centre for Young Musicians on the cello and learns with Una Birtchall. 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.

Olivier Messiaen (1908-1992): Joie et Clarté des Corps Glorieux

played by Malcolm Aldridge

Messiaen's cycle "Les Corps Glorieux" was completed 25 August 1939, about a week before the outbreak of the second world war but not performed until the war in Europe was almost over, on 15 April 1945. The first performance was given by the composer himself. The composer's own sub-title for the set can be translated as "seven brief visions of the life of the resurrected".

Probably the most famous movement of the cycle, the "*Joy and brilliance of the glorious bodies*" presents a unison clarion call, in rhapsodic style, introduced and later punctuated by repetitions of three chords played on the *récit* (the swell organ) in various rhythmic configurations. A quieter middle section follows, in which the *cromorne* (soft clarinet) and *hautbois* (oboe with muted strings) interplay back and forth. After further alternations of the main and middle sections, the coda once again presents the main rhapsodic theme, but rhythmically somewhat altered. This is developed chromatically in spectacular fashion before the movement ends with a whimsical glissando.

The subtitle of this movement reads: "Then the righteous will shine like the sun in the kingdom of their father." ([Matthew 13:43](#))

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.

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

Refreshments served at the back of church

Robert Schumann (1810-1856): Sketches for Pedal Piano, Op. 58, nos. 2 and 4
played by John Webber

Robert Schumann composed four short pieces in triple time for pedal piano, which is a practice instrument for organists. The C major one is louder and more active than the other (D flat major) one which I'll be playing, at least in my interpretation.

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. In January, he stepped back from running Beckenham Junior Choir and Beckenham Youth Voices after 32 years. The Choirs are now in the capable hands of SSLSO member James Carpenter. John continues to conduct an adult group, the Elm Singers, and to teach piano and organ. On a day off, he is a London bus enthusiast.

Edward Elgar (1857-1934): Vesper Voluntary, Op 14 No 3
played by Callum Orr

Elgar has created a gentle movement which relies on a legato feel and a more subtle choice of stops. In this context, the organ almost becomes a string quartet, with plenty of expression supplied by rubato and the swell box.

Jan Pieterszoon Sweelinck (1562-1621): Toccata in A minor
played by Callum Orr

This piece uses a defined introduction with clear chords to define a solemn atmosphere. There is a clear shift to a second half which begins to use faster semiquavers, more expected for a typical toccata, which builds momentum until a hopeful end.

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 is the 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

Josef Rheinberger (1839-1901): Prelude from 12 Characteristic Pieces, Op 156 No 1
played by Sarah Best

Rheinberger was a child prodigy. Although born in Liechtenstein, he spent most of his life in Munich. His music was very much that of the romantic era, strongly influenced by Mendelssohn, and a contemporary of Brahms. As Court Composer for the state of Bavaria, his output was prolific, including a huge number of sacred vocal works and also some works for orchestra. He is now chiefly remembered for his organ works, including twenty sonatas and much else. Sadly, Rheinberger was quickly forgotten after his death; the Catholics

found his musical style too free for their taste. His music, particularly for organ, has however been substantially revived in the last half century.

The 12 Character Studies are a series of lovely pieces in varied moods. The Praeludium is flowing, short and fiery.

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.

P. Giovanni Batista Martini (1706-1784): Per la Benedizione

played by Nicky Jones

Giovanni Batista Martini was born in Bologna. He became a Franciscan friar and was chapel-master at the Franciscan church in Bologna. He was a renowned teacher and composer and his pupils included Mozart.

Nicky writes "I was captivated by this beautiful piece. Marked adagio, it has a rather haunting, reverential and somewhat poignant quality."

Charles Villiers Stanford (1852-1924): Postlude on an old Irish church melody, No. 5 of Six Short Preludes and Postludes, Op.101, Set 1

played by Nicky Jones

Stanford was an Anglo-Irish composer, music teacher and conductor. His pupils included Holst, Vaughan Williams and Herbert Howells. He made a major contribution to Anglican Church music.

Nicky writes "this beautiful and rather romantic piece marked andante maestoso, is characterised by an attractive melody and interesting dynamics."

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 9 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.

Johann Sebastian Bach (1685-1750): Chorale Prelude on “Ich ruf zu dir, Herr Jesu Christ” (I call to you, Lord Jesus Christ), BWV 639

played by Andrew Moore

Written in about 1713 the piece forms part of the Little Organ Book, a collection of chorale tunes many of them sung during the church year. Bach's apparent intention was to write 164 chorale settings but only 46 were completed. The piece is written in the key of F minor and is in two sections with the first section repeated. Agricola's 16th century hymn tune is played on the choir with a flowing semiquaver accompaniment on the swell. The pedal obligato is played in quavers. The mood is sombre, but the piece ends with a tierce de picardie (major third), perhaps giving a sense of hope.

Jean Langlais (1907-1991): Prelude modal, Op. 6 No 1

played by Andrew Moore

In about 1934 Langlais wrote a collection of 24 pieces for organ titled "Vingt-quatre pieces pour harmonium ou orgue" and "Prelude modal" is the first of the set. The piece is meditative and rather haunting. The mood is created by the connection to Gregorian chant and modal harmony.

Andrew Moore started learning the piano at the age of 12 and later studied piano with Richard Pilliner for about five years from 1991. He is organist at St. James's, Elmers End and St. Michael's, Beckenham. After retiring about two years ago from a career in the accountancy profession, Andrew decided to commence organ lessons with John Webber with a view to mastering organ technique. Andrew also enjoys playing the cello and is learning Ancient Greek and Latin.

Georg Böhm (1661-1733): Praeludium in C

played by Alan Langridge

Georg Böhm was born in 1661 in the village of Hohenkirchen in the Thuringia region of Germany. He attended the University of Jena in 1684 and by 1693 had moved to Hamburg. In 1698 Böhm became the principal organist at St John's Church in Lüneberg and stayed there for the rest of his life.

Böhm may have been Johann Sebastian Bach's teacher. An intriguing mention in 1775 in a letter by Carl Philip Emanuel Bach (Johann Sebastian's eldest son) says that Böhm was his father's teacher, but then the entry is crossed out. The two composers were good friends, and Bach was influenced by Böhm's music, notably the chorale partita form that Böhm created.

We are fortunate to have any of Böhm's music. For the Praeludium in C, there is no autograph (music in the composer's own hand) and no evidence of the tablature (a system of musical shorthand) that Böhm would likely have used. Several copies of the music existed but they were all destroyed in the second world war. The music we have today was painstakingly reconstructed from accumulated knowledge of the contents of the copies plus

black-and-white photos of some pages taken in the 1930s by Karl Matthaei, organist of the Stadtkirche in Winterthur.

But when it comes to performance, the written music only takes us so far. The organ-playing tradition from the North German Baroque school has been passed down from teacher to pupil over hundreds of years. Alan is grateful for extended training in the tradition by Peter Westerbrink, organist of Noordbroek in the Groningen region of the Netherlands, and the use of the church's Schnitger organ (1696).

The tradition requires a much freer style of playing compared to what we are generally used to in Baroque music. Speeding up, slowing down, added notes, ornamentation and improvisation are all expected. Alan makes a point of never playing this piece the same way and allowing space for improvised moments.

Praeludia (preludes) of this time consist of contrasting sections. The opening of this Praeludium begins with a chord of C major - except Alan won't just play that. Then comes the famous pedal solo (just the feet, no hands). After this, there are a series of rapid arpeggios leading to a sequence of musical ideas. This leads into a joyful fugue and a coda. Finally, Alan will improvise an ending, using a theme from earlier in the piece.

Alan Langridge is a freelance organist and choir director, playing the organ and directing choirs for Sunday church services, funerals, weddings, and other celebrations. He studied music at the University of Leeds where his tutors were Peter Seymour (organ and harpsichord), Graham Barber (performance studies) and Philip Wilby (personal tutor). Alan later took organ lessons with Anne Marsden Thomas, Marilyn Harper and Peter Westerbrink. He currently studies with Francesca Massey.

Alan holds the Associate diploma of the Royal College of Organists. He learned the piano from the age of 12, and later taught himself to play the organ when his local church needed an organist. He became Organist and Director of Music at St Luke's, Woodside, South Norwood at the age of 16. During his time in Leeds, he was Organist and Director of Music at three churches: St Augustine's, Wrangthorn; St Mark's, Woodhouse; and All Hallows', Hyde Park. Later he was occasional organist at St Chad's, South Norwood and occasional organist and choir director at St Mark's, South Norwood. Away from the organ bench, Alan studied for the public sector chartered accountancy qualification, eventually becoming Assistant Director of Finance for a large London authority. He retired a few years ago.

Alan is a co-founder of Penge Music pengemusic.co.uk which runs two music events each month and music festivals at Penge Congregational Church.

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 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. Instead, we invite **donations** for the upcoming restoration (in June) of the Penge Lewis organ which we have all enjoyed today. The church deacons have generously agreed to go ahead with work to re-cover the organ reservoirs (they are 111 years old!) to keep the organ in playing condition. But we haven't raised

enough money yet. **Please give generously.** There are donation buckets at the back of church for cash, and we have three card readers available - please ask Alan or Jess or Vicky - we'll be at the back of church during the interval and at the end. **Thank you!**

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:-

Wednesday 25th March at 7.30pm - AGM at Malcolm Aldridge's home, 104 Newlands Park, Sydenham, London SE26 5NB, followed by a short presentation given by Malcolm entitled "Why real pipes always sound better" and an opportunity for members to try out a home-built digital organ using the Hauptwerk system. Full particulars of how to get to Malcolm's house will be issued to members with the agenda.

Saturday 18th April - Education Day (jointly with BCOA) at St John's East Dulwich.

Friday 22nd May – Visits to St Paul's Knightsbridge and St Paul's Covent Garden

Saturday 6th June at 1pm – SSLSO Members play at the Penge Festival, Penge Congregational Church

Saturday 25th July – Visits to Freemasons Hall and Saint Albans Holborn

Sunday 16th August – Members' social at Saint Giles Camberwell

London Organ Day is on Saturday 14th March at the Royal Military Chapel (Guards' Chapel), Birdcage Walk. For further details and tickets, please see iao.org.uk/london-organ-day

Penge Music is 3 years old this month! We host monthly music events at Penge Congregational Church, and this year we have our 2nd biennial Music Festival taking place over 3 days in April.

Upcoming events: -

Open Monday - this Monday, 23rd 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 21st March 1pm. Doors open 12.40. Passiflora Baroque Ensemble will be joining us with a two flute and cello combination. Admission £5 (cash or card on the door), under 16s free.

Our 2nd **Penge Music Festival** - 5 events taking place from 24th to 26th April. We are excited to present:-

Festival Friday: 24th April 7.30pm.

Children's Concert with local schools' choirs: Saturday 25th April 1pm

Jazz and Blues with The Macaroons: Saturday 25th April 7.30pm

Musical Theatre: Sunday 26th April 1pm

Three Choirs Festival Concert: Sunday 26th April 4.30pm

Tickets are available today and include an All-In Ticket (5 events) £30, Individual Concerts £10 each, and Festival Friday £5. Under 16s free. Please check our website pengemusic.co.uk and social media for details.