Southwark & South London Society of Organists

Affiliated to the Incorporated Association of Organists
~ Registered Charity No. 279537

President: Dr Harry Bramma
Chair: Irene Wolstenholme MVO

Newsletter June 2026

Hello Folks,

Welcome to the June edition of the newsletter.

A lot has been happening recently and there is plenty more still to come, with the silly season looming.

There is information regarding two SSLSO events, in July and August. Please put them in your diary!

As yet, I have not received any suggestions for the **'Musical Quotations'** feature, so I have added another of my own favourites. **Do please let me know of yours!**

This month's Meet The Members features Marilyn Harper.

Please do email details of goings-on to southwarksouthlondon@gmail.com by **Friday 26th June**, for inclusion in the July issue.

I aim to send out the newsletter on the first Friday of the month. For information regarding upcoming SSLSO events, please visit our website www.sslso.org.uk.

Stay chipper!

Richard

Meet the Members – Marilyn Harper

I know you are a Lancashire lass, from Wigan! Please tell us how your musical journey started.

I was surrounded by music from birth when my dad sang to me. My earliest memory is being in the cot as a baby. I can still see him crooning away with me looking at him, yelling my head off. The whole scene is still in my mind.

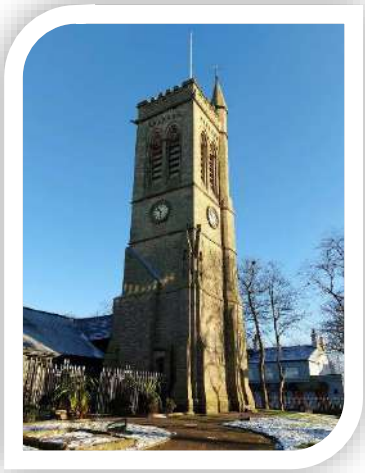
I graduated to listening to the BBC Home Service which broadcast music for children and grown-ups. A pile of 78 records included Swedish Rhapsody by Dag Wirren. The chief solo instrument was an accordion. I loved the sound and the 2/4 dance rhythm. I still can't dance but the music remains. This disc shattered into pieces but Petroc Trelawney kindly played it on BBC Breakfast a while ago.

Years later, my real musical education began when dad sang every song from every show, and we heard choirs on the radio. I sang hymns in church with mum, then at grammar school I joined the piano playing team of pupils playing hymns in assembly.

Our vicar's children informed their dad that Marilyn was now part of the team. He was round at our house like a shot, invited me to learn, so I said yes, without knowing exactly what was in store. A few years later, I joined the choir at Bolton Parish Church where I was exposed to every bit of gorgeous choral repertoire, everything else between the Tudor style, Monteverdi and then everyone else to the present day.
Out of the window went everything that everybody thought I should do for a career. With a love of Bach, Handel, Schubert and Beethoven and 60's pop, the die was cast for ever.

Did you always want to be an organist? Particularly in what was, at one time, very obviously a man's world!

Once I'd become hooked on to the sound of the Hill organ in Westhoughton Parish Church in 1965 that was it, nothing else would do.



Westhoughton Parish Church

Your training followed a top-notch route (The Royal Manchester College of Music and Girton College, Cambridge). Are there any special memories of that period? How much time for organ practice did reading for a degree in music leave you?

I spent more time on the bus and train travelling between home and Manchester. At Girton I did live in. As a mature student I still had my excited 15 year-old mentality. I also signed up for a London external degree before Girton.

Doing ARCO and exams in the Senate House near to Euston Station, I loved the journeys but didn't complete the degree. I should have done. Academia was attractive, but realised that I was no good at researching and writing essays. I still need help editing endless gobbledygook prose!

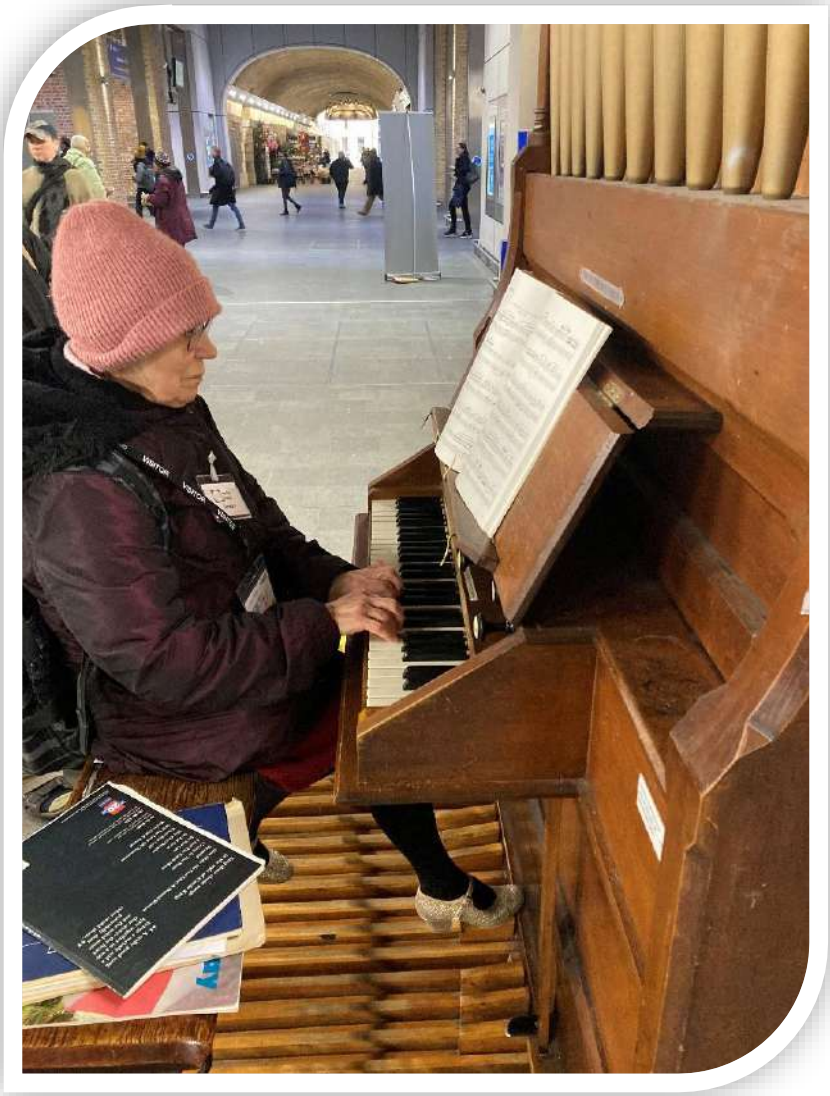
I did graduate though, and felt very proud of it, especially studying organ with Gillian Weir – and, most surprising, composition with John Rutter and Hugh Wood. I did lots of choral arrangements at that time but real composition only got going in recent times.

When a set of canticles for female voices for the girls at school was published, followed by a set of SATB responses in 2024, I was startled. Norman was my backer. Without him, that would not have happened. Norman also helped me with the FRCO diploma, as did the late great Derrick Cantrell.

You've carved out a career as a recitalist, teacher and church organist. You have recently completed learning the complete organ works of Buxtehude – one of the most difficult composers to interpret. For you, what makes Buxtehude special?

The stimulus for this was largely being asked to take part in a series of recitals, firstly of complete Bach in which others participated, then of Buxtehude. Each player was allocated the pieces to form the programme. I just kept going with Buxtehude. His relationship to Bach helps to guide one through the styles.

Can I play all of it now? No. I have learned the hard way that that which one learns in youth sticks firmly, including ill-informed ways of playing. How I wish that better piano training when younger was appreciated. I was immune to proper keyboard technique until I started teaching the organ myself. I'm still learning today.



Marilyn encouraging 'Henry' to make beautiful sounds at London Bridge Station!

You have a reputation as a respected teacher within the SSLSO and beyond. What is it that you enjoy most about the educational aspect of the organ?

Much pleasure is derived from teaching young and older players to learn and to play properly. Getting rid of the Bull in the China Shop approach is very gratifying. Replacing that takes a long time, but once learned it is lovely to witness the results.

You are a staunch advocate for the cause of women organists. Have you felt any opposition to this, during the course of your career?

I enjoyed choral work so much that I didn't notice that my main organ teacher brought in his male school organ pupils to play organ accompaniments for the choir. Leaving me out was not deliberate. I was too useful in the choir and it didn't occur to me to ask.

Later on I began to feel that there may have been some discrimination and that feeling persists a little. I have had to be a bit pushy with regard to some things. I stress that it is not malice aforethought, it is the result of the situations at the time, both then and now.

You have a fabulous organ at Christ's Chapel, Dulwich. This is a dream instrument on which to practise. Please tell us about your work there.

At the chapel I choose all the music, rehearse the choir and created an organ recital series. Lockdown killed it off but we are resurrecting recitals slowly.

I use the chapel for masterclasses and lessons too.

Your duo recital with Norman at St Alphage, Burnt Oak, in August 2025, was one of the highlights of last year. Have you any solo or duo recitals on the horizon?

At the moment there are no further plans for duets. Ill-health has got in the way and I just don't feel like it. Following my three recent falls, brought on by overwork and too much stress, I've decided not to play in concerts again.

Your son Tim is Assistant Director of Music at Ripon Cathedral. At what age did his remarkable talent become apparent?

Tim's promise was evident very early. He had to be sent for speech therapy aged three because he wasn't talking - he was too busy listening to the BBC2 programme Music Time and endlessly plonking on the piano.

The organ for him came later, maintaining his viola playing until he left school. Like me, he enjoyed being attached to a church choir, St Barnabas Dulwich in his teenage years. He is a demon organist and a very good teacher of organ now.

Aside from your very full professional diary, what do you enjoy in the non-musical world?

Outside of music and organs I am a fan of weekly yoga classes. I've been dedicated to this for approximately 20 years, so I know just how much it contributes to well-being. Some of the ideas crop up in my teaching too.

Years ago I studied homeopathy but didn't finish the course, as the need to go back to proper earning raised its head.

Apart from that I read books that take my fancy (this can be anything). I'm currently reading a large volume about the incidents where the Challenger and Columbia missions blew up, causing the loss of astronauts' lives. My brother sent it to teach me how to think logically.

Only a few pages in, the writer, one of the advisors brought in to examine why things went so wrong, identified cultural and structural management issues. It strikes me that our beloved church organisations need this deep scrutiny so that a reorganised church could become a better place to work, where musicians and clergy and laity are properly valued.

On and off I'll do easy sudoku, codewords, arrow words and crosswords. I am a dedicated non-cooking person and rarely think of making crafts with my hands!

Marilyn at the organ of Birmingham Concert Hall

News

SSLSO Visit To Knightsbridge And Covent Garden

Friday 22nd May 2026

Marilyn Harper writes:

SSLSO members Malcolm Aldridge, Sarah Best, Norman and Marilyn Harper, Nicky Jones, Peter Smith, and Gary Wannan, were welcomed most warmly to St Paul's Knightsbridge, by verger Adam and the Revd Rosie Richardson, Associate Vicar, with tea, coffee, biscuits and interesting conversation.

Rosie is a professionally trained pianist, who remains involved with activities at the Guildhall School of Music and Drama.

The church's colourful interior and windows were resplendent in the bright sunshine, while the large Victorian organ, substantially by Gray & Davison and Willis, satisfied visitors' instincts for musical and engineering quality.

There is a memorial plaque to Richard Latham, former Director of Music at St Paul's Church and one of Norman's early organ teachers. The plaque is only just visible behind a large video screen!

We are grateful to the Director of Music, Dr Joseph Fort for permission to play the organ, though he was unable to join us.

Marilyn Harper at the console of

St Paul's, Knightsbridge

So Norman demonstrated the organ with Francis Jackson's *Fanfare* and Howells's *D flat Rhapsody*, showing the full range of sound on this four-manual romantic instrument. Following on, we heard *Fanfare* by Kenneth Leighton, *Elegy* by Walton, *Prelude and Toccata on Victimæ Paschali Laudes* by Bédard, *Prelude on an Old Irish tune* by C.V.Stanford*, Nimrod* by Elgar, Fancy by Peter Hurford, *Præludium in C minor* from *12 Characterstücke* Op 156 by Rheinberger, *Toccata in C* by Sweelinck, *Voluntary in A minor* by William Boyce and two short improvisations.

A short ride on the Piccadilly Line brought the party to Covent Garden, where lunch and conversation in the grounds of the church were appreciated, amid roses in full bloom, visions of juggling in the main square, and the sounds of music coming from the church interior performed by a group visiting from Singapore.

The Director of Music and Organist of St Paul's Church, Simon Gutteridge, demonstrated the organ for us with music by Delius and a series of short, attractive characterful pieces to display the colours of the lovely Bevington organ. Chairman Irene Wolstenholme, Treasurer Peter Ramell, Tim Stroud and Martin Callingham arrived to enjoy the afternoon session.

Repertoire on the lovely tracker action organ included: *Komm, heiliger Geist BWV 651* by Bach, (on the Eve of Pentecost), *Nun bitten wir den heiligen Geist* and *Fuga alla giga* by Buxtehude, *Prelude in F BWV 556(i)* by Bach, *Liebster Jesu BWV 731 by Bach*, the slow movement of the *Concerto in A minor* by Vivaldi, transcribed by Bach, *O Lord whose mercies numberless* from Saul by Handel, *Meditation on O Fili et Filiæ* by Bédard, *Prelude on Vom Himmel Hoch* by Pachelbel, *Communion* by Guilmant and *Voluntary in A minor* by Boyce. Leading into music by Christopher Tye from the *Mulliner Book*, was a further improvisation, complementing the *Verse for Double Organ* by Christopher Gibbons played earlier in the afternoon.

One connection from decades ago was made when Norman met a former student who conducts the choir at Covent Garden. Nick Gallagher is to retire in the near future. His career began when singing in Noye's Fludde at Bolton School in the late 1970's when Norman was DOM. Apart from outdoor attractions, there many tributes in the church of famous actors of old, as well as younger famous names, remind us of all who have the skills to amuse and entertain.

Sincere thanks are offered to Norman for organising the day, to those who reliably helped with booking arrangements: Tom Bialecki in Knightsbridge; Simon Gutteridge and the Revd Simon Grigg, Rector of St Paul's Covent Garden for permission for our visit, to Esther for communications, as well as to the kind lady who took the group photo.

In front of the chancel of St Paul's, Covent Garden

Back row, L-R:

Malcolm Aldridge, Peter Ramell, Nicky Jones, Peter Smith, Gary Wannan

Front row, L-R:

Norman Harper, Tim Stroud, Sarah Best, Irene Wolstenholme, Simon Gutteridge, Marilyn Harper

SSLSO/Bromley and Croydon Organists' Association

Education Day

Saturday 18th April 2026

Niall Baxter writes:

The event, jointly run between the SSLSO and Bromley Organ Association, took place at St John the Evangelist, East Dulwich, and featured performances by a dozen talented young organists. Nearly eighty people came to watch.

Elijah, Tabitha, Herne and Stella were recent recipients of the SSLSO's bursary scheme and took turns to play a piece they had prepared for the event on the church's three-manual Walker organ.

Each performance was critiqued positively and constructively by the guest organist, David Pipe, whose comments were wholly positive and informative both for the young organist and the appreciative audience.

Thank you to everyone who came to watch and helped organise the event.

Organ Restoration

St Margaret's, Lee: A Year of Bach before the organ is restored

Duncan Atkinson KC, Director of Music, writes:

St Margaret's Church, Lee, enjoys a rather fine Walker organ, dating from 1928. You can read about our music programme and the organ here:

https://www.stmargaretslee.org.uk/page/?title=Music+at+St+Margaret%27s&pid=14.

In Summer 2027 Nicholson and Co will start a rebuild of the organ. The work will include a full restoration and reinstatement of the Open Diapason 1 on the Great, which currently graces the organ case, but without speaking. You can read more about it here:

https://www.nicholsonorgans.co.uk/pf/stmargaret-lee/

Before work starts, the organists at St Margaret's plan to celebrate one of the greatest composers of organ music, Johann Sebastian Bach, in **A Year Of Bach**. From Trinity Sunday 2026 until Trinity Sunday 2027 we will include a piece of music by Bach in a service every week. We will also include a short note in the notice sheet each week about the piece being played.

This is alongside a wider fundraising campaign for the organ. You can make a donation online:

https://givealittle.co/c/smlorganfund or contact Duncan to ask about other donation opportunities. Finally - if you are approached to deputise at St Margaret's in the year ahead, please be prepared to play something by Bach.

Job Opportunity

ST LAURENCE
CHURCH CATFORD

Interim Director of Music

St Laurence's has a distinguished tradition of Anglican organ and choral music, with an SATB choir experienced in a wide range of repertoire, and a congregation that is very supportive and appreciative of the role of music in the liturgy.

We are seeking an Interim Director of Music, whose duties will include the planning and preparation of music for services in partnership with the vicar, the direction and training of the choir and organ accompaniment at services. The post-holder can draw on the resources of a music library, rehearsal room, a Walker two-manual organ and well-designed choir stalls.

The post is for 9 months and the salary is £10,000 p.a. for approx. 8 hours per week, inclusive of Sunday services (with prior rehearsal), a choir rehearsal during the week and extra services at Christmas and Easter, with holidays outside term-time. Weddings and funerals offer additional fees.

For further information, including the role description and how to apply please contact Liz Thussu (ethussu@gmail.com). Closing date: **19 June 2026.**

From 'Manuals and Pedals'

This is a question I am quite often asked when standing in for an organist or practising in a church. I feel quite guilty and unsupportive by responding that I do not teach the organ. Much has been achieved over the last few years towards attracting people of all ages to consider playing the organ, perhaps having been inspired by Anna Lapwood at the Royal Albert Hall and elsewhere. The Royal College of Organists (RCO) put a great deal of effort into supporting Play the Organ Year 2025 and more recently providing resources for self-education with the First Stop web site.

When I was starting out on my organ journey the ABRSM organ grades started at Grade 5. Now they start at Grade 1 and that gives absolute beginners of all ages a valuable metric of skills progression. I also note that the ABRSM sets out a minimum specification for the organ to be used in the examinations.

However, there is an absence of advice on how to find an organ teacher.

The most common starting point to search for an organ teacher would be to search on Google. I've picked four of the top links just as illustrations.

Organ Lessons - UK Music Teachers lists two teachers of the organ, one of whom is an accordion teacher

Organ Profiles offers a list of 69 teachers most of whom have prepared useful profiles of themselves, their location and their teaching availability.

Musicteachers has profiles of 15 teachers in the UK

Independent Society of Musicians has profiles of 21 organ teachers within 50 miles of where I live and helpfully shows the mileage between each of them and my house.

The RCO lists two categories of teacher. There are 28 Accredited Teachers who work to a set of teaching criteria and whose performance is continually assessed. The profiles on the RCO web site are very informative and include information about where the teaching will be given and the fee rate per hour.

There are also around a further 120 Registered Teachers who are all members of the RCO but are not subject to the accreditation regime. However, these Registered Teachers write very inconsistent profiles often with a focus on their professional qualifications than their success as a teacher and provide only vague information about their location. Few match the quality of those on the Organ Profiles site.

A unique challenge in organ tuition is assessing any potential mis-match between the location and organ on which they teach and the location and organ where you practice, with the latter potentially being on your home organ. For a period I was having lessons on the five-manual Chapel organ at Christ's Hospital but then practicing on a two manual Allen with mid-1990s technology. This was frustrating for both my teacher and me!

Some teachers may be willing to travel to teach on the organ where you play but that will inevitably incur travel costs. It will also limit their income because they can give fewer lessons each day.

I have no instant solutions to this situation but I am concerned that the momentum generated by the Play the Organ Year and other initiatives will not have long-term benefits if potential organists cannot find a teacher that matches their objectives (not everyone wants to be ARCO!) and the organ on which they play and/or practise.

Do you have a regular or occasional teacher?

Do you teach the organ?

Let me know of your experiences!

Forthcoming Events

St John's Church, 57 Danson Lane, Welling, Kent DA16 2BQ

Wednesday 10th June 7.30pm

Talk on Hymns and Artificial Intelligence

Rev'd. Canon Dr. Gordon Giles, who is the Canon Chancellor at Rochester cathedral, will be giving a talk about hymns and Artificial Intelligence.

If you have attended either of his previous talks about hymns and carols, you will be certain of expecting a very interesting and informative evening.

This, of course, is open to BDOCA members and non-members. Refreshments will be available after the talk.

Recitals

Penge Congregational Church – High Street, SE20 7QS

Coffee Concert

Saturday 6th June 1.00pm (doors open 12.40pm)

John Webber and Bridget West

Please see the attached poster for details.

St Alphage, Burnt Oak HA8 0DN

Saturday 6th June 3.00pm-4.15pm

Rosemary Evans

Admission £10.00 followed by refreshments £5.00 (cash or cheques only)

Southbank Centre Belvedere Road, London SE1 8XX

Cerys Matthews, Marketing Assistant, writes:

I'm sharing details about our upcoming organ performances at the Southbank Centre as part of Classical Music AW26/27.

I also wanted to share with you a discount code for £10 off tickets to our upcoming show Iveta Apkalna & State Choir Latvija on Sunday 7th June.

If you would like to redeem this code, please paste **ORGAN10** into the white 'promo code' box in the top right at seat selection. Let me know of any difficulties.

southbankcentre.co.uk

Christ Church, Spitalfields Commercial Street, London E1 6LY

Monday 8th June 7.30pm-8.45pm

11th Anniversary Organ Concert Series

The King's Trumpeters

Music for Trumpet and Organ with Junior Nascimento and Reuben Anelay (trumpets) and Gerard Brooks (organ) on the 1735 Richard Bridge/William Drake organ

Admission by programme £15 (under 25s £10) *(Tube: Liverpool Street or Aldgate East)*

Programme:

La Royal	Charles Piroye (c.1670-c.1730)
Rondeau	Jean Joseph Mouret (1682-1738)
Concerto in D	Gottfried Heinrich Stolzel
Allegro ~ Andante ~ Allegro	
Suite du 2ième ton: Plein Jeu & Duo	Louis-Nicolas Clérambault (1676-1749)
Trumpet Tune and Air	Henry Purcell (1659-1695)
Ave Maria	Guilio Caccini (1551-1618) (Vladimir Vavilov 1925-73)

Suite du 2ième ton: Trio & Basse de Cromorne	Louis-Nicolas Clérambault (1676-1749)
Air from Orchestral Suite	Johann Sebastian Bach (1685-1750)
Suite du 2ième ton Flûtes	Louis-Nicolas Clérambault (1676-1749)
Trumpet Tune	John Stanley (1712-1786)
Pavane	Gabriel Fauré (1845-1924)
Nunc Dimittis	Geoffrey Burgon (1941-2010)
Suite du 2ième ton: Récit de Nazard & Caprice sur les Grands Jeux	Louis-Nicolas Clérambault 1676-1749
Trumpet Voluntary	Jeremiah Clarke (1674-1707)

The Guards' Chapel, Birdcage Walk

Thursday 11th June 6.30pm

Ashley Grote

Admission free

Includes a glass of wine after the performance!

St John's, East Dulwich 62A, East Dulwich Road SE22 9AT

Saturday 13th June 11.00am-11.45am

Calum Ward (St Laurence, Catford)

Piano Recital

Free admission, retiring collection and tea and coffee afterwards.

St John the Evangelist, Upper Norwood Sylvan Road, SE19 2RX

Thursday 18th June 7.30pm

Nathan Laube

Programme:

Trois Chorals pour Grand Orgue Choral No. 1 in E	César Franck (1822-1890)
Variations Sérieuses, Op. 54	Felix Mendelssohn Bartholdy (1809-1847) (trans Laube)
Sonata for Organ in C-minor ("Der 94ste Psalm")	Julius Reubke (1834-1858)

Grave-Larghetto-Grave
O Lord God, to whom vengeance belongeth, shew thyself.
Arise, thou judge of the world: and reward the proud after their deserving.

Allegro con fuoco
Lord, how long shall the ungodly triumph?
They murder the widow, and the stranger: and put the fatherless to death.
And yet they say: the Lord shall not see: neither shall the God of Jacob regard it.

Adagio
If the Lord had not helped me: it had not failed but my soul had been put to silence.

Allegro
But the Lord is my defense: and my God is the rock of my refuge.
And he shall bring upon them their own iniquity: and shall cut them off in their own wickedness

Admission free (donations welcome)

St Stephen's, Walbrook

Friday 19th June 12.30pm **Admission free**

Andrew Chadney

Paean	Moore
Prelude and Fugue in F minor, BWV534	J S Bach
Mozart Changes	Gardonyi
Introduction and Passacaglia	Rheinberger
Song of Sunshine	Hollins
Funeral Music	Sibelius
Epilogue	Willan

St George's, Beckenham

Saturday 20th June 11.00am

Norman Harper

Festival Recital

Programme:

Sinfonia to Cantata No 29	Johann Sebastian Bach (1685-1750)	(arr Marcel Dupré)
Fantasia	attrib. William Smith (1603-1645)	(ed Andrew Fowler)
Church Bells Beyond The Stars	Cecilia McDowall (b1951)	
Variations on a Theme of Paganini for pedal solo	George Thalben Ball (1896-1987)	
Improvisation on a submitted theme		
Fantasia in F minor KV 608	Wolfgang Amadeus Mozart (1756-1791)	

Admission free with retiring collection

Methodist Central Hall, Westminster

Sunday 21st June 3.00pm

Royal College of Music Students

Admission: Free, with a retiring collection.

Instrument: 4-manual Harrison & Harrison organ (originally 1912)

The King's Chapel of the Savoy - Savoy Hill, London WC2R 0DA

Wednesday 24th June 7.00pm

Thomas Blew

Please see attached poster for details.

St John the Evangelist RC Church - Duncan Terrace, Islington N1 8AL

Saturday 27th June 7.30pm

Ophelia Amar (Royal Academy of Music, London)

Admission: Free, with a retiring collection for church funds and organ maintenance.

BROADWAY
Lunchtime Concert featuring
The Compton Organ
RACHMANINNOFF,
PIANO CONCERTO NO.2
Slava Antipov: Piano
Jack Stone: Organ
Tuesday 23 June at 1pm
Free admission, we will be collecting for our organ restoration fund.
BROADWAY BROADWAY BROADWAY BROADWAY BROADWAY
CATFORD BROADWAYTHEATRE.ORG.UK
020 8690 0002

Advance Notice

SSLSO Event Saturday 25th July

1)Visit to the Organ of the Grand Temple, Freemasons' Hall

Great Queen Street, WC2B 5AZ 11.00am

2) Visit to St Alban's, Holborn

18, Brooke St, London EC1N 7RD 1.00pm

This firm favourite is on the horizon!

You will need to confirm your attendance to me (richipill@blueyonder.co.uk) **NO LATER THAN SATURDAY 20th JUNE.**

Valid ID is required from everyone on the day.

Please remember – NO ID – NO ADMITTANCE!

Great Queen Street is within walking distance from either Holborn or Covent Garden tube stations. Buses run up and down Kingsway, just at the end of the road.

Please assemble outside the building at 10.45am.

Following the visit to Freemasons' Hall, we will then adjourn to that Holy of Holies, St Alban's, Holborn, to inspect and play the fine Compton organ there.

For those who feel this is important, there is a whole selection of pubs and eateries in the area!

SSLSO Event Sunday 15th August

Annual Summer Social 2.00pm-5.00pm

St Giles, Camberwell

All welcome!

For the thirsty, liquid refreshment will be on sale at the bar, *comme d'habitude*!

Come and commune with faces both familiar and new. What's not to like?!

SSLSO Event Saturday 3rd October

Annual Dinner

More details to follow.

A good time will hopefully be had by all!

Recitals

St Barnabas, Kensington 23, Addison Road, W14 8LH

Saturday 4th July 7.30pm

St Barnabas, Kensington, will host **MADE NEW!**, the inaugural concert celebrating the newly restored **1856 Walker Organ**. This historic London instrument has been brought back to life, and we are marking its return with a vibrant programme featuring:

- **Poulenc's Concerto for Organ, Strings, and Timpani**
- Works by **JS Bach, Messiaen, Respighi**, and more
- Performances by **Joshua Gearing**, the **Willow Orchestra**, and the **Alyth Choral Society**

It promises to be an evening of music, heritage, and renewal — a chance to experience the colour, power, and beauty of a 19th-century treasure filling the church once again.

Please find the Eventbrite link for tickets: *https://www.eventbrite.co.uk/e/made-new-tickets-1980367162493*

ST · BARNABAS
KENSINGTON

The King's Chapel of the Savoy Savoy Hill, London WC2R 0DA

Wednesday 7th July 7.00pm

Philip Berg and James Runcie

Please see attached poster for more details.

St George's Parish Church Beckenham

Saturday 11th July	11.00am	Herman Jordaan
Friday 17th July	12.30pm	Ann Hubble (violin) & Richard Mander (organ)

St John the Evangelist, Upper Norwood Sylvan Road, SE19 2RX

Thursday 16th July	7.30pm	Simon Hogan
Thursday 20th August	7.30pm	Tim Harper

St John's, East Dulwich 62A, East Dulwich Road SE22 9AT

All on Saturdays at 11.00am. for about forty minutes, with free admission, retiring collection and tea and coffee afterwards.

Saturday 18th July	Ann Hubble, violin and Richard Mander, organ
Saturday 19th September	Theo Geileskey (organ scholar King's College, London/St. Paul's, Kn'bridge)

Methodist Central Hall, Westminster

Time: Sundays at 15:00 (3:00 PM).

Admission: Free, with a retiring collection.

Instrument: 4-manual Harrison & Harrison organ (originally 1912)

- 16th August Imogen Morgan (St Mary's Episcopal Cathedral, Edinburgh)
- 20th September Gerard Brooks (MCHW Director of Music)
- 15th November Andrew Furniss (MCHW)

St John the Evangelist RC Church - Duncan Terrace, Islington N1 8AL

Saturday 25th July	Jan Liebermann	(Germany)
Saturday 26th September	Jozef Gaszka	(Guildford Cathedral)
Saturday 24th October	James Orford	(St Paul's Cathedral)

- **Admission:** Free, with a retiring collection for church funds and organ maintenance.
- All recitals start at 7.30pm

"Out of the mouths of babes and sucklings..."

Readers may be interested in a boy called Peanut...

Nykoda Icke, from Florida, is a 10 year-old cancer survivor who lost his eyesight at the age of two due to bilateral retinoblastoma, a cancer of the retina. He is a self-taught, blind organist and pianist who is learning to read Braille music, but usually learns music by ear.

Here's a glimpse of him at 8: https://www.youtube.com/watch?v=TtuI-ztRaj0&list=RDTtuI-ztRaj0&start_radio=1

This is him at 9 years of age:
https://www.youtube.com/watch?v=L0VhuyUBbFw&list=RDL0VhuyUBbFw&start_radio=1

https://www.youtube.com/watch?v=lD5TN8i3Owo&list=RDlD5TN8i3Owo&start_radio=1

And at 10, learning a new piece in pyjamas!

https://www.youtube.com/watch?v=PZIe8QjuF70&list=PLEP_J92yzB9QTU6NcxSJDUXpR2e4Fp5l1

What did you think of Nykoda's playing?

Let me know!

Favourite Music Quotations

Please send me any of your favourite musical quotations for inclusion in the next issue – richipill@blueyonder.co.uk

"Bach wrote fugues. I live them."

Max Reger (1873-1916)

Website

Please do look regularly at sslso.org.uk. Our webmaster updates it frequently and there is much to see.