



## *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 September 2026



Hello Folks,

With the silly season dwindling away, it's time to welcome you to the September edition of the newsletter, full of news and reviews collected over the summer.

Sadly, we open by remembering our illustrious President, Dr Harry Bramma, who died suddenly on 23<sup>rd</sup> August. Having reached the top of the profession as a cathedral organist and RSCM Director, Harry was, however, a real man of the people – never remote or imperious – but a fountain of kindness, knowledge and sound advice imparted to many over the years. As a society of organists, both professional and amateur, we salute his memory. May he rest in peace. Several members have written tributes and appreciations of him in this issue and we would like to publish more in the October issue. Please send any reminiscences to me at the address below, as soon as possible.

This month's [Meet The Members](#) features [Peter Ramell](#).

Please do email details of goings-on to [southwarksouthlondon@gmail.com](mailto:southwarksouthlondon@gmail.com) by **Friday 25<sup>th</sup> September**, for inclusion in the October issue.

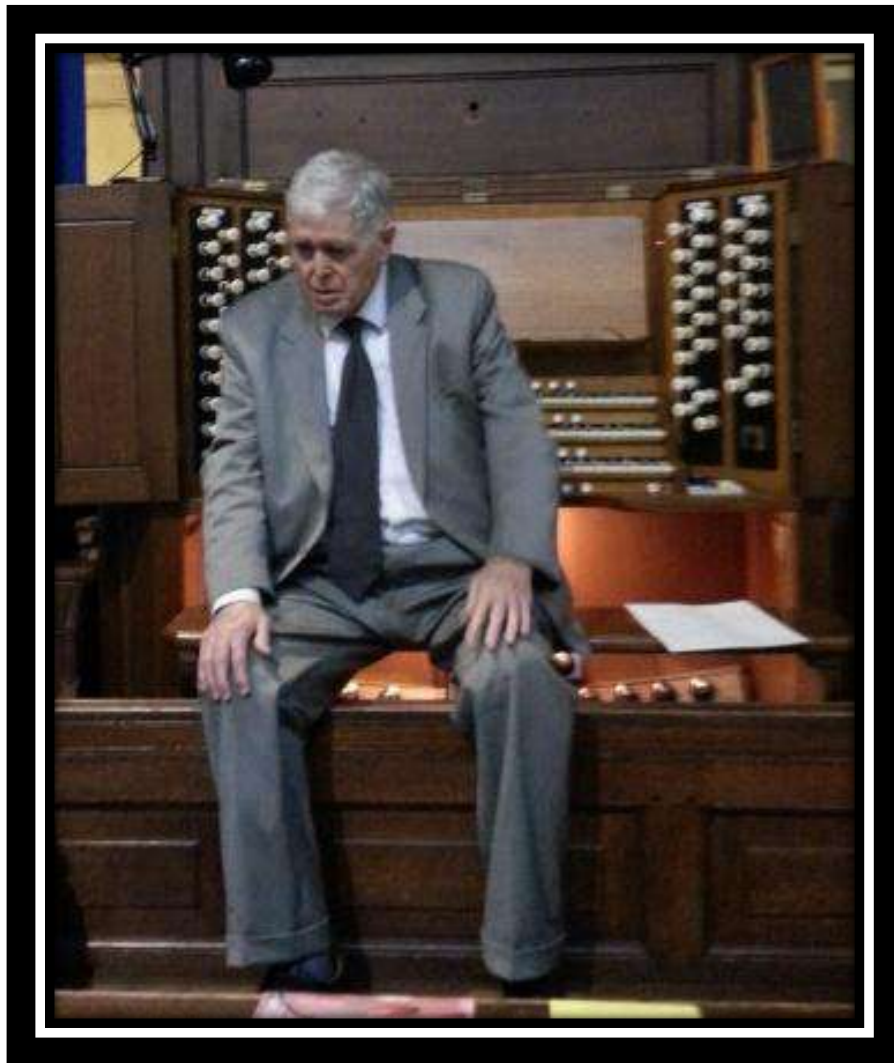
I aim to send out the newsletter on the first Friday of the month. For information regarding upcoming SSLSO events, please visit our website [www.sslso.org.uk](http://www.sslso.org.uk).

Richard

*Harry Bramma (1936-2026)*

We were very sorry to hear of the death of our President, Dr Harry Bramma, on **23<sup>rd</sup> August** 2026. Harry would have been 90 on 11<sup>th</sup> November.

A full obituary, tributes and memories will appear in the October issue. Please do send contributions, to [southwarksouthlondon@gmail.com](mailto:southwarksouthlondon@gmail.com) as soon as possible



## Meet the Members – Peter Ramell



**This month, we welcome our true and trusty Membership Secretary and Treasurer, who undertakes both these rôles with quiet and understated efficiency. They may be less visible than some at SSLSO events, but Peter is a cornerstone in the running of the society, keeping our membership lists and financial affairs in good order. The warmth of his welcome and invitation on the website speaks for itself.**

**You've been an officer of the SSLSO for as long as I can remember! Both your rôles involve a lot of hard work behind the scenes. What do you enjoy most about them?**

I enjoy the treasurer's role partly because of the numerical aspect (my background was in maths). I enjoy the membership secretary role partly since, over time, it involves contact with most members of SSLSO.

**Are you a Londoner, born and bred? Tell us about how you were drawn to being an organist. Were your parents musical?**

I was born in London, and have lived here most of my life. But during my teens my family lived in Eastbourne and then Leicester. I started playing the organ when we lived in Leicester - I think partly because one of my grandfathers, and two of my uncles, were organists. My parents, brother and I sang in the church choir.

**What do Sundays hold for you? I don't believe that you have a tied post, but you play at two or three parishes in South London on a regular basis. Please tell us about them.**

I play the piano at St Albans Church, Streatham Park two Sundays a month (more informal music), and the organ at St Paul's Furzedown on the other two Sundays. I enjoy being involved in a range of different types of music, and enjoy accompanying congregational singing.

**As far as organ repertoire goes, do you have any favourite composers or pieces that you enjoy playing or listening to?**

Not particularly, but I like a lot of 19th century French organ music - Widor, Vierne, etc. - and also (not surprisingly) Bach.

**Outside of your musical rôles, you are Chair of The Friends of Tooting Common. This sounds like an interesting foil to your musical activities. You obviously have a great affection for, and interest in, South London. Have you been doing this a long time, and what does it involve?**

I do feel quite a strong connection to south-west London since I've lived there most of my life.

I've been chair of Friends of Tooting Common for 13 years. Tooting Common is an excellent large greenspace, and is surprisingly 'natural' in places given that it's in a heavily urban area.

We (the Friends) put on a number of activities on the Common (tree walks, bat walks, litter picks, and an annual Fun Dog Show). We also discuss with the local Council the management of the Common and the way it is maintained.

**In London, we've been well-placed to hear recitals by many eminent players who can also be heard on recordings at home. Who do you particularly admire?**

I don't actually get to many recitals, but certainly would like to.

**Away from organ playing and the Friends of Tooting Common, what do you do for relaxation and ‘time off’?**

I sing (tenor) in a couple of choral societies.

I also do quite a bit of walking. In 2018 I finished climbing the Munros (hills in Scotland over 3000 feet high), though it took me more than 30 years to finish them!

**What do you think are the greatest strengths of the SSLSO as a society?**

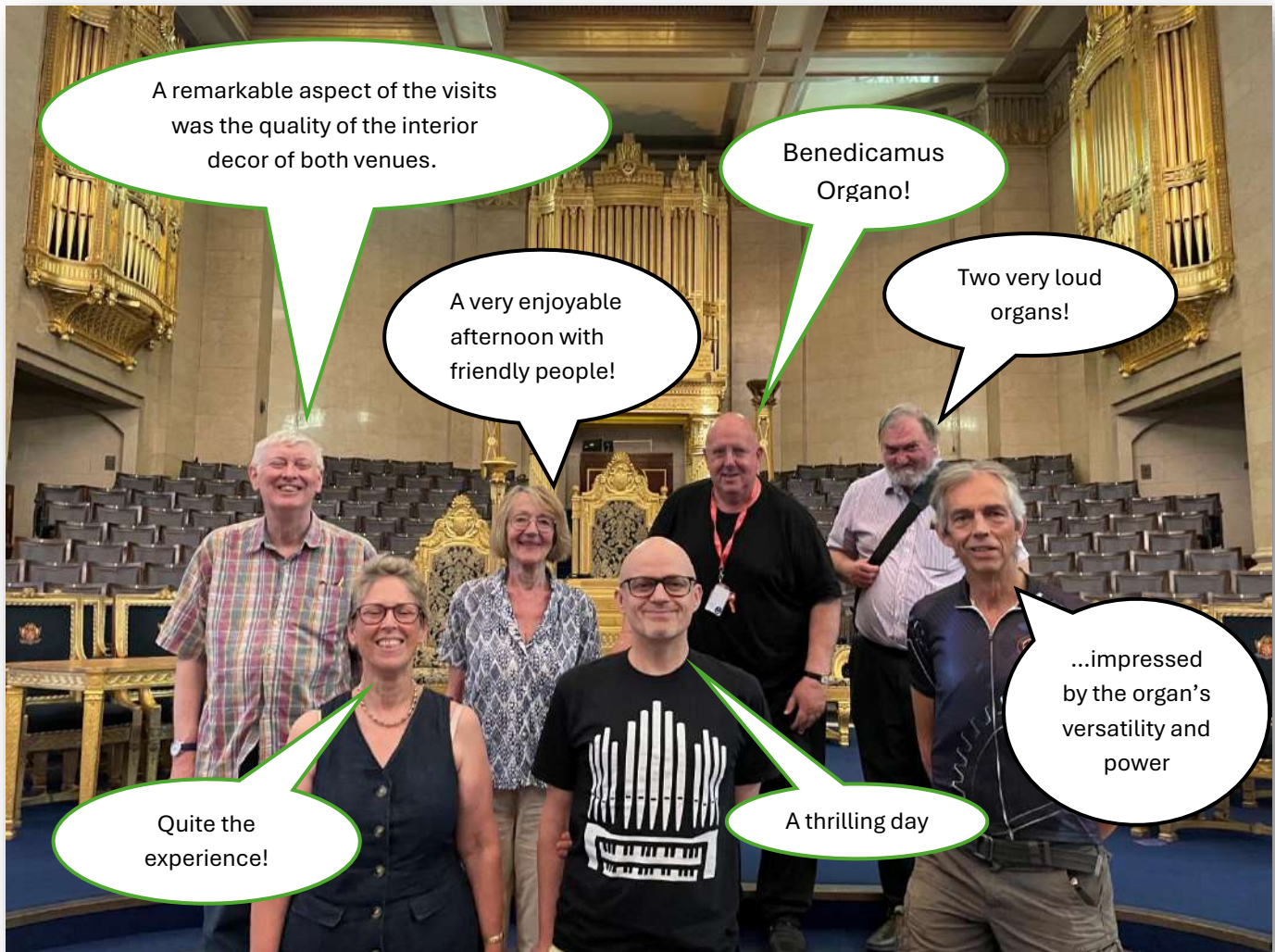
It's a very friendly society. And across the membership there is a lot of expert knowledge about organs and organ music - very helpful to an amateur like myself.



Peter at the console of St Paul's  
Church, Furzedown

## News

# SSLSO Event – visit to Freemasons' Hall and St Alban's Holborn, Saturday 25<sup>th</sup> July



In Freemasons' Hall

Back row, L-R:

Malcolm Aldridge, Sarah Best, Richard Pilliner, Peter Smith

Front row, L-R:

Irene Wolstenholme, David Garner, Andrew Chadney

David Garner writes:

On Saturday 25<sup>th</sup> July I had the pleasure of organ crawling with the Southwark and South London Organists' Society where we explored two mid-20<sup>th</sup> century English organs. First, we had the thrill of the Freemasons' Hall with its 1933 Henry Willis III instrument, full of orchestral colours and powerful reeds. It blew me away – following a quieter piece, I played Christopher Steel's "Flourish" and the high-pressure reed was perfect for the piece's solo with the diapason chorus on the swell providing the accompaniment. One notable feature of this instrument's console is the hazard above the head which I think everyone had an encounter with, myself included!

Next, and after the briefest of lunch breaks, we went to St Alban's, Holborn, at which we inspected the 1961 John Compton organ. After an enthralling introduction by the DoM Edward Batting we joined the Sussex organists' society in the organ loft to try out the instrument. This organ is famous for being spectacularly loud and it stood up to its reputation! One notable feature which I had the pleasure (and surprise) of standing over and hearing is the 32' polyphone as someone played it – this was a Compton invention and whilst I had read about it in Organist's Review I had never seen it nor heard it in the flesh, and certainly didn't expect to stand over its mouth when it spoke.

All in all, a thrilling day. For me, the true joy of these trips is the wonderful company of other SSLSO members and the rare chance to play fascinating, real pipe organs—a thrilling contrast to my usual practice on my home digital instrument.



Freemasons' Hall by David Garner

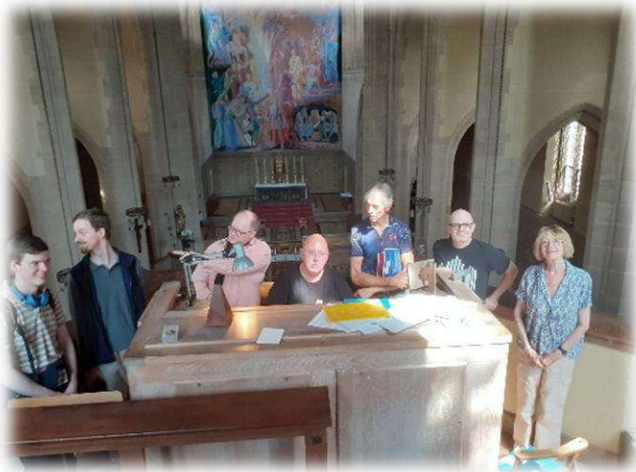
David Garner's hand in the 32' polyphone at St Alban's Holborn!



Malcolm Aldridge writes:

A remarkable aspect of the visits was the quality of the interior decor of both venues. The Freemasons' Hall is home to the United Grand Lodge of England and was designed by Winton Newman and Henry Victor Ashley in art deco style. It opened in 1933 to replace earlier buildings used by the Freemasons since 1775. Readers will recall Mozart's association with the Viennese branch of the same movement at around that time, inspiring "Die Zauberflote" and the Masonic Funeral Music. There are plenty of examples of 1930s Art Deco buildings in London, but most of them are cinemas and have been very poorly maintained. By contrast, the Freemason's Grand Temple is in spectacularly good condition. I recommend you look at their web site if you couldn't attend in person.

The church of St Alban the Martyr, Holborn, was designed by William Butterfield and rebuilt after the blitz by Adrian Gilbert Scott, younger brother of Giles, the designer of Battersea Power Station. The nave is extraordinarily high and quite narrow, lit by windows high up in the stone walls, apparently positioned so as to be above the rooftops of the slum dwellings which hemmed the church in when it was originally built in the 19<sup>th</sup> century. The result is that there is an unusually high blank wall at the east end, behind the high altar. This space has been spectacularly filled by a massive mural "Trinity in Glory" painted by Hans Feibusch. The style is modern (1960s), but faithfully representational of biblical events. The colouring of the paint has perhaps suffered somewhat in the intervening years, but it is nevertheless a remarkable portrayal. Much smaller stations of the cross around the side of the nave are by the same artist.



Photos of interior of St  
Alban's Holborn  
by Malcolm Aldridge

Sarah Best writes:

A very enjoyable day among friendly people.

Two excellent 3-man organs, a Willis at the Freemasons' Hall and a Compton at St Alban's, Holborn.

Freemasons is famously Art Deco (c1930) and although the organ is up a long flight of stairs, you step down to get into it, and avoid hitting your head on the ornate stonework above !

St Alban's is a strangely narrow building, out of sight from the street. The organ is generally rather loud but has a beautiful mellifluous Trumpet on the Great . We were joined there by another group.

Irene Wolstenholme writes:

Freemason's Hall was quite the experience for the surroundings as well as the instrument! And St Albans was very welcoming.



Inside St Alban's Holborn

Back row, L-R: Richard, Peter, Andrew

Front row, L-R: Norman Harper, Edward Batting, Sarah, Irene, David

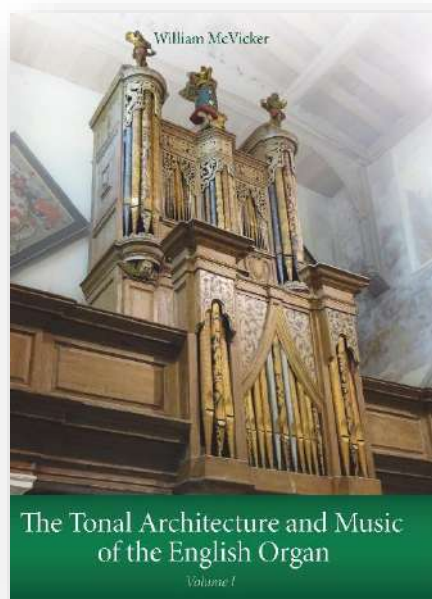


## The Tonal Architecture and Music of the English Organ – William McVicker

**This recently-published book looks like a must-read! Perhaps start your Christmas list early 😊.**

In this two volume book (sold as a pair), Dr William McVicker explores the fascinating interplay between English organ design and its repertoire, revealing how instrument and music shaped each other over centuries. Introducing the concept of tonal massing—the dynamic balance of stops—he shows how builders and composers collaborated, consciously or not, to create distinctive sounds and expressive possibilities.

From the Restoration to the Victorian era, French, Brabant, and continental influences transformed English organs, while innovations by builders such as J. C. Bishop and the adoption of graded choruses shaped performance practice. The book traces these developments through the Organ Reform Movement and the rise of the neo-Romantic organ, highlighting debates over historic fingering, pedalling, and tonal balance.



Accessible, richly illustrated, yet deeply informed, this book is essential reading for musicians, historians, and organ enthusiasts, offering a unique insight into one of the world's most complex and expressive instruments—and the music it inspired. It is presently available only through the BIOS webstore and is priced at £100 (excluding of post and packing), as opposed to the £145 book store retail price.

Purchase here: <https://bios.org.uk/shop/tonal-arch-eng-organ/>

Dr William McVicker



## 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.

# Where Have All The Recitals Gone?

## Some Musings By The Editor

As the musical capital of the UK, London is blessed with several high-profile recital venues, where some of the country's (and the world's) finest organists have played for all to hear.

Much has happened in recent years to raise standards in organ playing, through informed and inspired teaching at universities and music colleges. All this in a world that is becoming increasingly secular and where organ concerts are a minority interest for 'anoraks who like that kind of thing.'

So it's all the more concerning to see that celebrity recitals at some of these prestigious venues are withering on the vine. The Summer Organ Festival at Westminster Abbey has disappeared. Westminster Cathedral formerly hosted a 'Grand Organ Festival' with eight or so recitals in as many months. This has now been whittled down to four concerts spread over the course of one month.

The Royal Albert Hall never had a series to speak of; but at the Royal Festival Hall, where many made a weekly pilgrimage on Wednesday evenings to hear "the best of the best" play Ralph Downes' pioneering instrument over the years, recitals now alight in spotty fashion.

However, concerts emerging in other places have proved that not all is doom and gloom, and I was very lucky to hear two players from the younger generation whose versatile technique and musicality showed that the organ can still hold its head high as the King of Instruments.

## Reviews

St John's, Duncan Terrace

Saturday 25<sup>th</sup> July

Jan Liebermann

Richard Pilliner writes:

Adrian Gunning's series at Islington has been long-established, and a large and appreciative audience showed up to hear Jan Liebermann on 25<sup>th</sup> July.

It isn't often that one hears recitals that leave no room for criticism, but this was one of them – a demanding programme played entirely from memory – and he only reached 21 years of age on 29<sup>th</sup> August!

Leading off with a stylish account of Bach's **Passacaglia**, Liebermann had little difficulty finding a range of colours for each variation, perfectly aligned to the character of the figuration. The fugue that forms the second half of the piece had a relentless sense of drive and forward propulsion, with an improvised cadenza leading into the final bars.

Bach's **An Wasserflüssen Babylon BWV653** was a sublime contrast (interestingly, with an 8' pedal). **Christ unser Herr BWV 684**, from the Clavierübung, was another story. The waters of the River Jordan rippled along at a headlong pace on a sparkling registration, which gave the piece a perspective I'd never imagined.

Vierne is the master of the scherzo, and **Feux Follets and Naïades** from the **Pièces de Fantaisie** dazzled in a display of infallible feet and fingers.

Two transcriptions of Mendelssohn and Bach served as supporting pillars for the rest of the programme. W.T. Best's arrangement of the **Overture to St Paul, op.36** was managed with skilful registration and technical command that made light of the difficulties of the music.

Bach's **Chaconne from the D minor violin partita** exists in a number of transcriptions. Liebermann closed the programme (perhaps surprisingly) with a version by Arno Landmann, a friend of Max Reger. But the excesses of the latter composer are not featured in Landmann's transcription, which deserves a wider circulation.

The recital made a wonderful and inspiring *coda* to an already organ-filled day!

St John the Evangelist, Upper Norwood

Thursday 20<sup>th</sup> August

Tim Harper

Richard Pilliner writes:

Tim Harper offered a programme of the familiar and the not-so-familiar at St John's, Upper Norwood on 20<sup>th</sup> August, in a recital that turned the organ inside-out.

Technical assurance went hand-in-hand with a skill in registration that exploited the organ's array of soft tone colours and a full-bodied English *tutti*.

Ronald Perrin's **A Spanish Toccata** made for an unconventional curtain-raiser, hardly calculated to give the player an easy start – with lively, jazzy figuration alternating with chorale-like passages, spicily harmonised.

Jeffery Wilson's **Memory, Hither Come**, dedicated to the recitalist, is a musical commentary of William Blake's poem of the same name, and made a good foil to the opening piece.

The St John's organ isn't the first that one thinks of for playing early music, but Buxtehude's **F Major Toccata** was ingeniously registered. This led into a more vigorous reading of Bach's **Von Gott will ich nicht lassen BWV 658** than one often hears.

Franck's **Fantaisie in A** (its original title being *Fantaisie – Idylle*) followed in a performance that didn't allow the piece to waft into an improvisatory haze. Registration and control of the organ kept very much to the directions of the printed score, and I was left regretting that this underrated work was not played more often.

The wistful **Impromptu in B Minor** by Samuel Coleridge-Taylor (originally a piano piece), with its lush romantic harmonies, served as an attractive bridge to Messiaen's **Le Banquet Celeste**.

Tim rounded off the recital with his own transcription of Gustav Holst's three-movement **A Moorside Suite**, written in 1928. This bristled with technical difficulties, including some nifty pedal work. Originally composed for brass band, the piece transfers well to the organ. An irreverent *Scherzo* keeps the player's feet and fingers fully occupied. The chorale-like *Nocturne* leads into a lively *March* with overtones of a sea shanty in parts, and an heroic conclusion.

Hats off to Tim Harper for a programme that held the listener from beginning to end.

I hope we won't have to wait another 20 years before we hear him at St John's again!

**We would love to include more recital reviews by members in future issues.**

**These do not need to be of professional journalism level!**

**Just a brief description of the repertoire and aspects that you particularly enjoyed.**

**Please send to me at [southwarksouthlondon@gmail.com](mailto:southwarksouthlondon@gmail.com)**

# Forthcoming Events



## SSLSSO Event

Christ's Chapel, Dulwich

14 Gallery Rd, London SE21 7AD

Saturday 19<sup>th</sup> September

2.30pm-4.30pm

English Organ Repertoire

Led by Marilyn Harper, with David Ponsford

Norman Harper writes: Whilst the early repertoire will be particularly appropriate, there is no reason why later repertoire can't be included if players would like to bring something unusual out. I'm pleased to announce that we will be joined by Dr David Ponsford who will have arrived to do some work of his own before or after this event, time tbc. David is a world expert on the French Classical style. He has worked in recent years with a former pupil, Jon Baxendale, musicologist, of Lyrebird Publications.

Christ's Chapel, Dulwich

14 Gallery Rd, London SE21 7AD

Sunday 20<sup>th</sup> September

7.15pm

Recital – David Ponsford

The Glories of the French Baroque

### **Programme:**

|                                                        |                   |                                       |
|--------------------------------------------------------|-------------------|---------------------------------------|
| Fantaisie (no. 46)                                     | [Grand plein jeu] | Louis Couperin (c. 1626-1661)         |
| Fantaisie (no. 2)                                      | [Grand jeu]       |                                       |
| From the Gloria of the Mass (1699)                     |                   | Nicolas de Grigny (1672 - 1703)       |
| <i>Récit de tierce en taille</i>                       |                   |                                       |
| <i>Basse de trompette</i>                              |                   |                                       |
| Suite du deuxième ton Plein jeu                        |                   | Louis-Nicolas Clérambault (1676-1749) |
| <i>Duo</i>                                             |                   |                                       |
| <i>Trio</i>                                            |                   |                                       |
| <i>Basse de cromorne</i>                               |                   |                                       |
| <i>Flûtes</i>                                          |                   |                                       |
| <i>Récit de nazard</i>                                 |                   |                                       |
| <i>Caprice sur les grands jeux</i>                     |                   |                                       |
| Prelude and Fugue in D minor<br>(Livre de Dijon, 1749) |                   | Claude Balbastre (1724-1799)          |

## Recitals

**This month we have expanded our list of London venues – do check out the goodies on offer below!**

St Paul's Cathedral

St Paul's Churchyard, London EC4M 8AD

Thursday 3<sup>rd</sup> September

6.30pm-7.30pm

Karol Mossakowski (Saint-Sulpice, Paris)

A programme of works by Marcel Dupré

St Stephen Walbrook

39, Walbrook EC4N 8BN

- |                                           |                |                           |
|-------------------------------------------|----------------|---------------------------|
| • <u>Friday 4<sup>th</sup> September</u>  | <u>12.30pm</u> | <u>Dr Michal Szostak</u>  |
| • <u>Friday 11<sup>th</sup> September</u> | <u>12.30pm</u> | <u>Dr Rupert Jeffcoat</u> |
| • <u>Friday 18<sup>th</sup> September</u> | <u>12.30pm</u> | <u>Callum Anderson</u>    |
| • <u>Friday 25<sup>th</sup> September</u> | <u>12.30pm</u> | <u>Jeremy Lloyd</u>       |

St Alban's, Holborn

Brooke Street, London EC1N 7RD

Sunday 6<sup>th</sup> September

2.30pm-3.30pm

Edward Batting

JS Bach ~ the complete organ works

**Admission free**

**Retiring collection**

Southwark Cathedral

Montagu Close, London Bridge SE1 9DA

Monday 7<sup>th</sup> September

1.20pm

Norman Harper

Grand Dialogue

Louis Marchand

Three Nativity Dances

Alan Ridout

Retrové

from the Robertsbridge Codex

Berceuse

Jeffrey Lloyd

Adagio from Gran Partita KV 361

Mozart

Sinfonia to Cantata 29 arr Marcel Dupré

Bach

**Admission free**

St George's, Hanover Square

2A, Mill Street, London W1S 1FX

Tuesday 8<sup>th</sup> September

1.10pm-1.50pm

Andrew Benson-Wilson

Westminster Cathedral

Victoria Street, London SW1P 1LT

Grand Organ Festival 2026

Westminster Cathedral writes: **We are delighted to announce another thrilling line-up for the 2026 Grand Organ Festival, and invite you to purchase your tickets for just £10, a discount of 33%.**

Experience the famous and historic Grand Organ of the largest Roman Catholic church in England and Wales, played by four of the UK's most talented organists.

This year's edition features:

|                                            |                       |                                |
|--------------------------------------------|-----------------------|--------------------------------|
| <u>Wednesday 9<sup>th</sup> September</u>  | <u>James Orford</u>   | <u>(St Paul's Cathedral)</u>   |
| <u>Wednesday 16<sup>th</sup> September</u> | <u>Ulrich Walther</u> | <u>(University of Graz)</u>    |
| <u>Wednesday 23<sup>rd</sup> September</u> | <u>Peter Stevens</u>  | <u>(Westminster Cathedral)</u> |
| <u>Wednesday 30<sup>th</sup> September</u> | <u>Simon Johnson</u>  | <u>(Westminster Cathedral)</u> |

The recitals will include works by J S Bach, Elgar, Mozart, Messiaen, Liszt, Vierne, Leighton, Reger and many more, including a world première of a new work by Michael Berkeley.

**Performances last 75 minutes with no interval.**

**Tickets are available on the door.**

**£10 for our Music Subscribers.**

|                                           |                       |
|-------------------------------------------|-----------------------|
| <u>St Alphage, Burnt Oak</u>              | <u>HA8 0DN</u>        |
| <u>Saturday 12<sup>th</sup> September</u> | <u>3.00pm-4.15pm</u>  |
| <u>Samuel Austin</u>                      | <u>(York Oratory)</u> |

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

|                                         |                                                            |
|-----------------------------------------|------------------------------------------------------------|
| <u>Christ Church, Spitalfields</u>      | <u>Commercial Street, London E1 6LY</u>                    |
| <u>Monday 14<sup>th</sup> September</u> | <u>7.30pm-8.45pm</u> (Tube – Liverpool St or Aldgate East) |
| <u>A Night At The Movies</u>            | <u>Gerard Brooks</u>                                       |

**Programme includes music from**

- The Dambusters
- The Sting
- Schindler's List
- The Magnificent Seven

The internationally renowned Richard Bridge Organ was installed in Hawksmoor's architectural masterpiece in 1735. Bridge was one of the leading craftsmen of the era and his masterpiece for Christ Church Spitalfields was the largest organ in England at the time fully encapsulating in both appearance and sound the musical culture of the Baroque.

Until it was fully restored in 2015, very few people had heard the brilliance of this instrument. With an exciting programme every season, you can now step back in time and hear this unique instrument for yourself.

**Admission by programme £15 (under 25s £10)**

The Welsh Church of Central London     30, Eastcastle Street, London W1W 8DJ

Wednesday 16<sup>th</sup> September     1.05pm-1.35pm

Alexander Flower     (St George's Metropolitan Cathedral, Southwark)

St John the Evangelist, Upper Norwood     Sylvan Road, SE 19 2RX

Thursday 17<sup>th</sup> September     7.30pm

D'Arcy Trinkwon

**Admission free**, donations welcomed.

Refreshments will be served.

St John's, East Dulwich

62A, East Dulwich Road SE22 9AT

Saturday 19<sup>th</sup> September

11.00am-11.45am

Theo Geileskey

(organ scholar King's College, London/St. Paul's, Knightsbridge)

**Admission free**

Retiring collection

Tea and coffee afterwards

Methodist Central Hall, Westminster

Storey's Gate SW1H 9NH

Sunday 20<sup>th</sup> September

3.00pm

Gerard Brooks

(MCHW Director of Music)

**Admission:** Free, with a retiring collection.

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

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

Saturday 26<sup>th</sup> September

Jozef Gaszka

(Guildford Cathedral)

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

Bloomsbury Central Baptist Church

235, Shaftesbury Ave, WC2H 8EP

Saturday 26<sup>th</sup> September

4.00pm

Christopher Herrick

Free admission with a suggested or retiring collection donation (£5 recommended to help cover expenses).

Westminster Abbey

Dean's Yard, London SW1P 3PA

Sunday 27<sup>th</sup> September

5.00pm-5.30pm

Matthew Jorysz

(sub-organist, Westminster Abbey)

Southbank Centre

Belvedere Road, London SE1 8XX

Sunday 27<sup>th</sup> September

2.00pm

Jean Rondeau

#### **Goldberg Variations**

The pioneering period musician brings a fresh, imaginative perspective to Bach's masterpiece on the Queen Elizabeth Hall organ.

Please see attached flyer.

Tickets start at £20

The King's Chapel of the Savoy

Savoy Hill, London WC2R 0DA

There are **no upcoming organ recitals** currently scheduled at the King's Chapel of the Savoy because the chapel is **closed for Court Leave until Sunday, 11th October 2026**.

The closure is specifically due to the ongoing **restoration and refurbishment of the chapel's three-manual pipe organ**, alongside interior redecoration.

# Advance Notice



SSLSEvent

Saturday 3<sup>rd</sup> October

Annual Dinner

More details to follow.

A good time will hopefully be had by all!

## Recitals

St Alban's, Holborn

Brooke Street, London EC1N7RD

Sunday 4<sup>th</sup> October

2.30pm-3.30pm

Edward Batting

JS Bach ~ the complete organ works

Admission free, retiring collection

### **More recitals in this series:**

- Sunday 1<sup>st</sup> November
- Sunday 6<sup>th</sup> December
- Sunday 3<sup>rd</sup> January 2027
- Sunday 7<sup>th</sup> February 2027
- Sunday 7<sup>th</sup> March 2027
- Sunday 4<sup>th</sup> April 2027
- Sunday 2<sup>nd</sup> May 2027
- Sunday 6<sup>th</sup> June 2027
- Sunday 4<sup>th</sup> July 2027

Christ Church, Spitalfields

Commercial Street, London E1 6LY

Monday 10<sup>th</sup> October

7.30pm-8.45pm (Tube – Liverpool St or Aldgate East)

‘The Lady from Spain’

Loreto Aramendi

A fascinating journey from the 18th to the 20th centuries, with a distinctively Spanish twist, alongside music by BUXTEHUDE, BRUHNS, ALAIN, and BACH

St John the Evangelist, Upper Norwood

Sylvan Road, SE19 2RX

Thursday 15<sup>th</sup> October      7.30pm

Katelyn Emerson

**Admission free**, donations welcomed.

Refreshments will be served.

The Welsh Church of Central London

30, Eastcastle Street, London W1W 8DJ

Wednesday 21<sup>st</sup> October

1.05pm-1.35pm

Charles Andrews

(Temple Church, London)

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

Saturday 31<sup>st</sup> October

7.30pm

James Orford

(St Paul's Cathedral)

**London Choral Sinfonia, Michael Waldron (Conductor)**

Organ Concertos by Malcolm Arnold and Francis Poulenc

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

## Methodist Central Hall, Westminster

15<sup>th</sup> November    Andrew Furniss    (MCHW)

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

**Admission:** Free, with a retiring collection.

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

Carshalton Methodist Church

Ruskin Road, Sutton SM5 3DE

Saturday 28<sup>th</sup> November

Roger Sayer's 'Interstellar'

Anne Gunton of the Methodist Church writes:

We are hosting a special concert on Saturday 28<sup>th</sup> November when acclaimed organist Roger Sayer (<https://www.rogersayer.org/>) will be performing his unique Interstellar concert.

The event is being held to celebrate 100 years since our church building opened and our organ began playing. The organ is listed on the National Pipe Organ Register – index number N13417 gives the specification of the 1926 instrument and the current specification is listed under K00638.

As you may know, Roger Sayer, former Organist and Director of Music at Temple Church in London, was chosen by Hans Zimmer for his soundtrack to Christopher Nolan's film Interstellar.

The evening's programme will major on the ground-breaking Interstellar score, recorded for the movie by Roger himself, and will include a short film about the collaboration between Roger, Zimmer and Nolan to create one of cinema's most unforgettable soundscapes. There'll be an opportunity to ask Roger questions in a Q&A session.

As part of the space theme, during the day running up to the performance we will have a pop-up planetarium in the church, with 30-minute shows throughout the day.

Details of the concert and planetarium and how to book tickets (£20 concert, £5 planetarium, no booking fees) are at [carshalton-methodist.org/events/interstellar&planetarium](http://carshalton-methodist.org/events/interstellar&planetarium)

St Mildred's Church

Bingham Road, Addiscombe CR0 7EB

15<sup>th</sup> May 2027

Celebrity Organ Recital

David Briggs

**More details to follow**

St Alban's Cathedral

Organ Day

Saturday 15<sup>th</sup> May 2027

- 10.15 Gather - registration
- 10.30 Concert - composite recital by representatives of each association
- 11.30 All visit organ loft
- 12.00 Find our own lunch in the city
- 13.30 Talk by Gary Sieling
- 14.00 "Hands on" at St Peter's Church and 15.30 Marlborough Road Methodist Church
- 17.00 Choral Evensong
- 18.00 St Saviour's Church

Costs:

£10 per person attending

£50 donation and £100 guarantee from each association



SSLSO Event

Visit to St Mary's, Woodford

Saturday, 29<sup>th</sup> May, 2027

2.00-4.00pm.

This is an opportunity to play the fine Grant, Degens & Bradbeer organ which appeared on so many recordings during the 1970/80s.

Saturday 20<sup>th</sup> May 2028  
London Organ Day

This is being organised by IAO Easter Region

Outline plan is to focus on historic performance practice, using central London organs with a distinctive style, and guest organists to match.

Details to follow

Favourite Music Quotations

Please send me any of your favourite musical quotations for inclusion in the next issue – [southwarksouthlondon@gmail.com](mailto:southwarksouthlondon@gmail.com).

**"Make friends with those who know more than you."**

***Robert Schumann***

Website

Please do look regularly at [sslso.org.uk](http://sslso.org.uk). Our webmaster updates it frequently and there is much to see.

