



Southwark & South London Society of Organists

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

Chair: Irene Wolstenholme MVO

Newsletter November 2026



Hello Folks,

Welcome to the November Newsletter. There is plenty to whet your appetites, including recital listings and reviews, and our [Meet The Members](#) features [Peter Smith](#).

In May next year, we'll be visiting two notable mechanical action instruments, in Walthamstow and Woodford, which I particularly commend to you – more details will be found in the [Advance Notice](#) section.

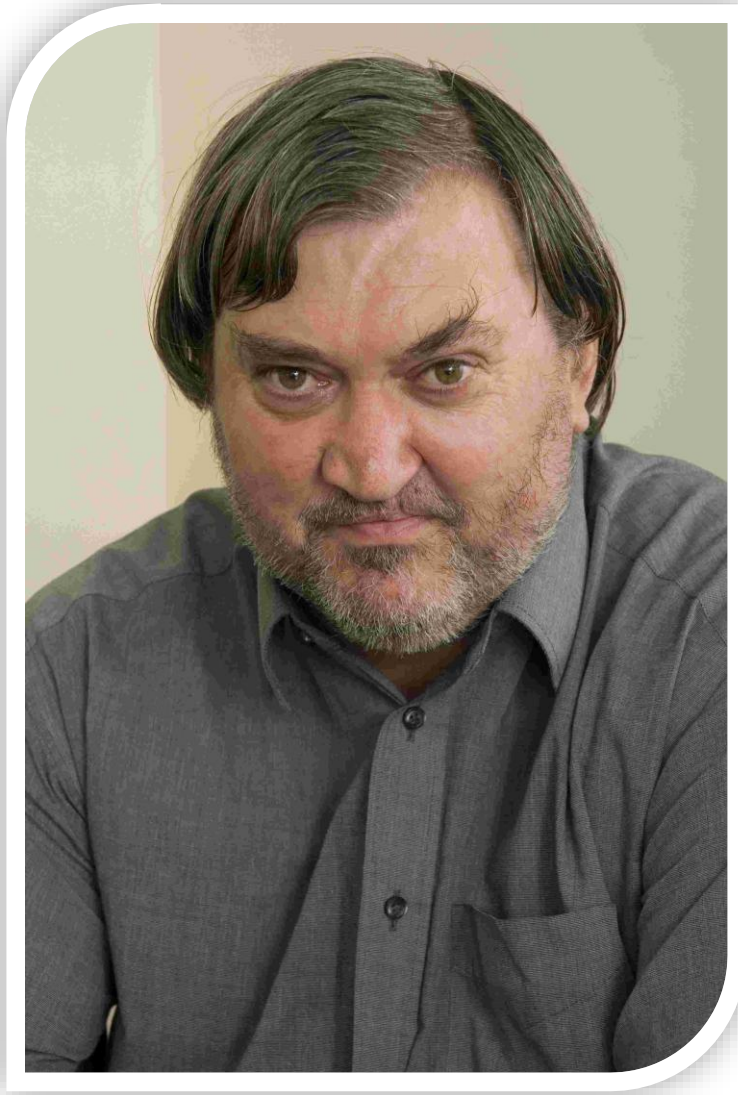
I'd be grateful for any contributions – news, views and reviews – in time for the December issue. With the dark nights closing in, you have plenty of time to get busy!

Please do email details of goings-on to southwarksouthlondon@gmail.com by [Wednesday 25th November](#), for inclusion in the November issue.

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

Richard

Meet the Members – Peter Smith



Peter Smith was born in Merton and brought up in Morden. He studied at Trinity College of Music as a Junior Exhibitioner, prior to reading Modern Languages and Music at Cambridge.

He is described in an online biography as living with one difficult cat!!

1. **Your biography reveals a man of many parts. This is particularly interesting as musicians are often ‘one-track’. You began life in Merton, as a South London boy. Was music in your family?**

No, not particularly. My mother had had piano lessons as a child but didn’t play as an adult. My father was completely untrained, but had a good ear. However my grandfather, whom I never knew, appears to have been a decent amateur singer, and my grandmother sang in choirs, and had performed *Messiah* at the Crystal Palace.

- 2. After leaving school, you went up to Cambridge as a linguist, reading French and Russian – but you then forsook these in favour of pursuing a course in music. What prompted this change of direction?**

Cambridge courses are divided into two parts, and it is relatively easy to change subjects half way. I had always had this at the back of my mind, and when Russian proved harder than I expected, it was an easy decision.

- 3. At university, you were taught by several distinguished musicians, including David Willcocks and Richard Marlow. Have you any particular recollections of them?**

My college (Sidney Sussex) did not have a music don at that time, so Richard Marlow acted as our Director of Studies. When I went to see him about changing to music, he said “Play the National Anthem in F sharp major”. I did, and that was that.

I remember sessions with David Willcocks (notionally “lectures”) with a few of us in the organ loft at King’s talking about Bach organ works. In the Grave section of the Fantasia BWV 572, Bach writes a bottom B which organ pedal boards do not possess. Willcocks, in his usual smooth manner, said “I usually pull out a 32 foot for that note”.

- 4. Your musical career is made up of three strands – organist, composer and conductor, with significant inroads into each. Do you have a favourite among these?**

Probably conducting. I started conducting when I was at school (I formed a choir there). I never had lessons, but I watched a lot of conductors when I was young, notably Sir Adrian Boult. My weakness, I think, is that I don’t have the ability that top conductors have to hold a score in my head. Even with pieces I know well I’m a lot more comfortable with a score in front of me.

- 5. You founded the Wimbledon Chamber Choir in 1976, and conducted it for 50 years – which is a real track record! Under your leadership, the choir performed a wide repertoire, including demanding scores like the Duruflé Requiem, Tallis’ Spem In Alium, and compositions of your own. Performances demonstrated the very fine work that you had put in with the choir. Are there any that you find particularly memorable?**

The two *Spem in Alium* performances, of course, for which we had an expanded choir of nearly 100. Handel Coronation Anthems and the Haydn Nelson Mass in 2014, which I conducted in a short interlude between chemotherapy and radiotherapy. Also our very first performance – Elgar’s *Light of Life* in 1976, with a full (if very amateur) orchestra. There was no recording of the work at the time, so we issued an LP of our performance which can claim to be the first one. A year or two after that I was at a NFMS (now Making Music) event at which the hostess was very keen to introduce me to the guest of honour, Sir Charles Groves, and tell him about our recording. “Yes, well,” said Groves, “mine will be coming out next month”.

6. **As a composer, you are multi-faceted, but with a special focus on choral music – including an opera (The Count of Monte Cristo). You have a particular love of church music, and I also recall that you have written a Trio Sonata for the organ, which we would love to hear. Your work as a composer must be very time-consuming?**

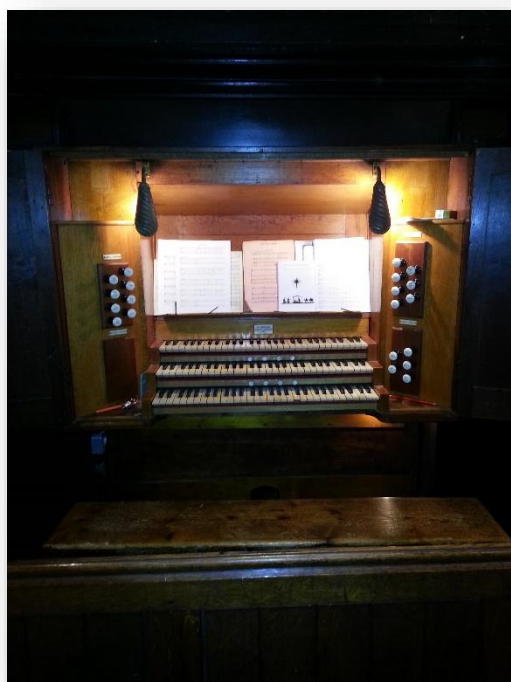
I haven't written anything much recently. Over the last few years my wife was increasingly ill - she sadly died in March. Caring for her and then dealing with the aftermath of her death hasn't left much time, or energy for composing. But I am hoping to write something in her memory soon.

I find that composing, just as much as playing or singing, is a matter of being in practice. It comes much more easily when you do it regularly. Getting started after a pause can be difficult. You can find most of my compositions, including the *Trio Sonata*, on my web site at <http://montecristoopera.co.uk/>.

7. **You play on Sundays at Christ Church, Clapham, where there is a fine organ by T C Lewis. Tell us about your work there.**

I went to Clapham in 1980 as organist of both Christ Church and St John's. The organ at Christ Church was at that time unplayable because of water damage, so I was church pianist! Harry Bramma was then Diocesan Organ Advisor, and he gave us much help and support in working out how to deal with the situation. There wasn't enough money to restore the whole organ, but what we have is very fine and well representative of Lewis.

There is no choir at Christ Church, though we do occasionally employ a professional vocal quartet. So most of the time I am accompanying the congregation only. They sing the hymns they know quite well, but it is disappointing that a proportion of the congregation makes no effort to sing.



The organ at Christ Church
Clapham

- 8. For much of your life, your day job has been in the world of finance. This was quite a *volte-face* after your musical training, but no doubt much more conducive to a secure lifestyle!**

You've worked in a number of different places, including Freemasons' Hall, which the SSLSO visited in July. Can you tell us about your work there?

I got into accountancy by accident. Not long after university, I got a job at the Royal Opera House, in the accounts department. I stayed for seven years which was probably too long, but it was hard to leave. Eventually I decided that I might as well get properly paid so I took a series of non-musical accountancy posts.

A highlight was being Chief Accountant at the Royal College of Art, where on two occasions I got to play the organ for the degree ceremony in the Royal Albert Hall. I managed by and large to get jobs which didn't involve working all the hours God sends, and left time for music.

At Freemasons' Hall I was Finance Director of one of the central Masonic charities. I am not a Mason, and on balance I think that was a good thing. My colleagues who were Masons sometimes found themselves under mysterious "masonic pressure" to do certain things, but I was immune.

- 9. You've been retired since 2016. Are there any extra-musical pursuits that you enjoy now?**

I've been a member of Surrey County Cricket Club for most of my life, but since retiring I have been able to watch a lot more cricket.

I'm also a season ticket holder at Dulwich Hamlet FC, which is very close to my home, though my opportunities to attend have been limited recently.

And I have more time for crosswords!



Organs for Schools

We have recently become aware of a new charity – ‘**Organs for Schools**’.

They state:

“Our aim is to source good-quality used electronic organs to donate to secondary schools and colleges in England, Wales and the Isle of Man.

In this way, we hope to promote the art of playing the organ, to encourage students to learn the organ, and to develop their playing skills.

Our experience shows that this can lead to the development of musical expertise which will support all areas of academic learning, personal development and achievement. It also often leads to a lifetime of service to the community through music.

If you are supportive of these aims, please do consider supporting our charity by donating via our website www.organsforschools.org, and if you need to dispose of a good-quality electronic organ, please consider donating it to us.

We will arrange transport and installation in a schools where it will be loved and looked after and used to encourage young people to play the organ, with all the benefits that brings to them and their communities.”

Organ Tuning Opportunity!

Laura Johnson, an organ tuner for Harrison’s, is looking for individuals who may like to help with organ tuning stints, mostly in London.

Knowing keyboards is essential in order to press the right note when she says ‘next’! There may be opportunities to those who are fit and well to help with small repairs.

Visits will be on some weekdays and arranged as and when helpers are needed. Fees are payable to anyone who is hired for a day.

Anyone interested should phone Laura on 07823 352489.

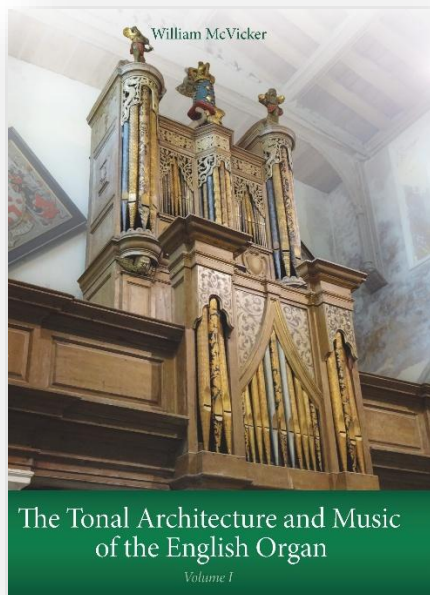
Alternatively, please contact Marilyn Harper via southwarksouthlondon@gmail.com.

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

This recently-published book looks like a must-read! It is not cheap so we would suggest contacting Santa without delay 😊.

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.

The RunBySingers

For those of you with a choral bent, please find attached information from the RunbySingers – an organisation for singers, run by singers!

Their programme of singing holidays throughout Europe looks extremely interesting.

The choir encourage people to join their Mailing List at runbysingers.org/mailling-list for priority consideration when booking starts in January.

Here is their website: <https://www.runbysingers.org/>

Reviews

Christ's Chapel, Dulwich

Sunday 20th September

David Ponsford

Norman Harper writes:

David Ponsford is a leading figure in the world of French Baroque organ music, as performer and scholar. We were delighted when he agreed to give a recital on the 1760 organ in Christ's Chapel.

Having spent some time practising at the organ on Saturday 19th September, following the SSLSO Workshop on English organ music, David was delighted with what he found. Performing and recording on many 17th and 18th century organs throughout France, David knew exactly what sounds and textures he was looking for in registering his programme, and he was not disappointed.

There are common features between French and English organs of this period and the music composed for them, including rich-toned Cornets, forthright Trumpets with sonorous bass registers, bold mixture choruses and basic flute and principal ranks, Les Fonds. These are all to be found in George England's Chapel organ, together with a colourful unequal temperament (modified 5th comma meantone, since you ask) which is suitable for French music of the Grand Siècle, by composers such as François Couperin, Jacques Boyvin, André Raison and Louis Marchand.

Much of the French repertoire and almost all of the English can be performed on manuals only. Furthermore both are usually composed for use in church services: English voluntaries and French Mass movements and Magnificats.

David began his programme with two Fantasias by the 17th century master, Louis Couperin, uncle of François: Grand Plein Jeu, using the Great Mixture chorus and Grand Jeu, featuring Trumpets and Cornet. Then followed two movements by Nicolas de Grigny from the Gloria of his Mass of 1699: Tierce en Taille and Basse de Trompette, using specific solo sounds for melodies played by the left hand.

We then heard the whole of the Suite du Deuxième Ton (aka G minor) by Louis-Nicolas Clérambault: seven movements, including dance-styles such as Gigue and Sarabande, but still usable for liturgical purposes, and featuring traditional registrations such as Cromorne (Krummhorn or Cremona) and Nazard, a wide-scale fluty version of the English Twelfth, combined with flutes.

Claude Balbastre's Prelude and Fugue in D minor is a majestic later work, showing the influence of other national styles, the title and forms being familiar from the works of J.S.Bach and other German composers. Having treated us to a kaleidoscopic tour of the colours afforded by this extraordinary organ, David then finished with a gentle encore: Sinfonia from Bach's Cantata 156.

This was a masterly and authoritative performance, which held the audience spellbound by its vitality and the demonstration of sonorities peculiar to the French style. For many in the audience it will have been revelatory, and for any migrant French souls from the Grand Siècle who may have drifted through the Chapel that evening, the performance would have sounded pleasingly familiar, in its authenticity and sound-world.

I very much hope that Dr Ponsford will return soon, and I suspect that he himself is rather keen to perform on this fine Francophile organ once again.

St John the Evangelist, Upper Norwood

Thursday 15th October

Katelyn Emerson

Norman Harper writes:

Katelyn Emerson is an international recitalist, performing in the US, Europe and Asia, currently completing her doctoral research at Cambridge University. On Thursday 15th October she presented a programme at St John's Church, Upper Norwood, exploring the colours and power of the magnificent Lewis organ with works from the Baroque to the 21st Century.

The famous and oft-arranged *Chaconne* from J.S.Bach's *2nd Partita BWV 1004* began the programme, in a transcription created by Best, Lutz and Katelyn herself. This powerful movement was delivered with great authority, covering a wide range of timbre, texture and dynamic. It was followed by Mozart's *Sonatenatz in G minor*, published posthumously and probably intended as one of three movements of a piano sonata. This was performed with great clarity and elegance, contrasting the organ's gentler choruses between the three manuals.

Having enjoyed César Franck's *Fantaisie in A* earlier in this series, it was a joy to hear his lovely and deeply-felt *Prière*, displaying the warmth and richness of the foundation and reed stops. (You can find Katelyn's YouTube performance of this work from 2022, but without identification of the organ or location: suggestions please! Also a performance by Jeanne Demessieux – both superb.)

Rachel Laurin's music is occasionally heard on the BBC, but deserves to be heard more widely. This sparkling *Scherzo* from *Symphonie 1 Op 36* is immediately appealing to the listener, while its sheer virtuosity demands an organist of Katelyn's dexterity. I'd love to learn it but am not sure I dare try ...

The final work was the well-known *Toccata, Chorale & Fugue* by the late, great Francis Jackson. The *Chorale* itself was a delight, much of it colourfully registered on the gentler voices of the Swell, and a pleasing contrast to the more “butch” outer movements. The real technical demands were no barrier to the flow of the music, right up to the *Fugue*’s triumphant conclusion. Any members of the audience who came especially to hear the Tuba stop got their kicks at the final cadence.

Altogether a tremendous recital by a first-class artist.

Programme:

Johann Sebastian Bach (1685–1750)

Partita II d-Moll, BWV 1004 (1717- 20)

V Chaconne

(trans. W.T. Best/R. Lutz/K. Emerson)

Wolfgang Amadeus Mozart (1756- 1791)

Allegro in G Minor, K312 ‘Sonatensatz’

César Franck (1822–1890)

Prière, Op. 20 (1860-2)

Rachel Laurin (1961–2023)

Symphonie No. 1, Op. 36 (2008)

II Scherzo

Francis Jackson (1917–2022)

Toccata, Chorale, and Fugue, Op. 16 (1955)

100th Anniversary Organ Recital

Liverpool Anglican Cathedral

Ian Tracey

This landmark service marked the end of Professor Tracey's illustrious 46-year tenure. It was his last official service prior to joining the list of deputies at the Cathedral.

The service was followed by an historic recital marking the exact 1926 dedication date of the Grand Organ.

From Liverpool Cathedral:

This year, the annual celebration was somewhat bittersweet as it also marked the retirement of Professor Ian Tracey after 46 years as our Cathedral Organist, which included 25 as our Master of the Choristers, and many years before that as pupil, Organ Scholar, and Assistant Organist to his teacher, mentor, predecessor and friend, Dr Noel Rawsthorne.

Liverpool Cathedral has only had four organists in its history, and it was deeply fitting that the families of Ian's two immediate predecessors, Dr Rawsthorne, and, before him, Dr Walter Henry (Harry) Goss-Custard, were in the 1,800-strong audience for Ian's spectacular recital. This audience included many former choristers, lay-clerks, organ scholars and all our living Precentors, including Bishop Gordon Bates, who was Precentor when Ian was appointed all those years ago.



We are all delighted that the Dean has announced that the Chapter have appointed Ian as Organist Emeritus, a post vacant since the loss of Dr Rawsthorne in 2019.

This is highly fitting, as Ian will continue to be involved in our community and in our music and worship as a Deputy Organist, alongside his other duties as City Organist and Organist to the Royal Liverpool Philharmonic Society.

Thank you, Ian, for so much, and for all that will continue to be.

Norman and Marilyn Harper were in attendance, and Norman has written about the event:



Saturday 17th October 2026 saw a very special event in Liverpool Cathedral, when the 100th Anniversary Organ Recital coincided with Ian Tracey's last Evensong as Cathedral Organist, following 46 years in the post. Taking into account his previous years as chorister and organ scholar, this amounts to nearly a lifetime of service to the one church and city. Following his retirement from the Cathedral, Ian continues to serve as City Organist, and assured the audience that he will continue to deputise occasionally for cathedral services.

The cathedral, a vast building even before its completion, was full to capacity as far as I could tell, including a large contingent from the Organ Club, who had spent the early afternoon visiting the Metropolitan Cathedral of Christ the King at the far end of Hope Street.

Following a beautifully sung Choral Evensong, including music by Howells, Rose and Vaughan Williams, accompanied by Ian, his recital began with Charles Tournemire's *Improvisation sur le Te Deum*. It was followed by

J.S.Bach's *Chaconne in D minor* – the second performance I had heard during that week, but this time in the arrangement by Harry Goss-Custard, the Cathedral's first organist 1917-1955. This performance was a true surround-sound experience, beginning on the new Echo Organ at the far eastern end of the chancel – barely audible! – then on the main organ and the central space organ in the gallery above the nave, including the

ear-splitting Trompette Militaire stop. The registration for each variation was printed in the programme, appropriately, considering the number of serious organ buffs present.

We then heard two pieces by Ian's predecessor and teacher, Noel Rawsthorne: *Prelude on A Londonderry Air* and *Sortie on Nun danket alle Gott*. Noel served as Cathedral Organist from 1955 to 1980, while enjoying an international career as recitalist and recording artist. Among many other achievements, he recorded EMI's first LP in the Great Cathedral Organ series in 1964, and was the first British organist to tour in the then USSR.

Ian's recital continued with his own arrangement of Delius's *The Walk to the Paradise Garden*, and concluded with the *Lied Symphony* by Flor Peeters, who was a familiar visitor to Liverpool, having given recitals in both of the cathedrals.

A standing ovation elicited the response of two encores: the finale of Stravinsky's *Firebird* and Garth Edmundson's Toccata on *Vom Himmel hoch*.

Were we glad to have travelled up the north-west of England to hear this memorable performance?

Er ... yes ... I think so ...



The audience at Liverpool Cathedral



Bishop Gordon Bates
with Professor Ian Tracey

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

All Saints, Margaret Street

Evensong in Memory of Harry Bramma

Sunday 25th October

On Sunday 25th October, there was a special Evensong at All Saints, Margaret Street, in honour of the late President of the SSLSO, Harry Bramma, who died in August at the age of 89.

From All Saints:

What a wonderful Evensong we had on Sunday evening in memory of Harry Bramma, our former Director of Music.

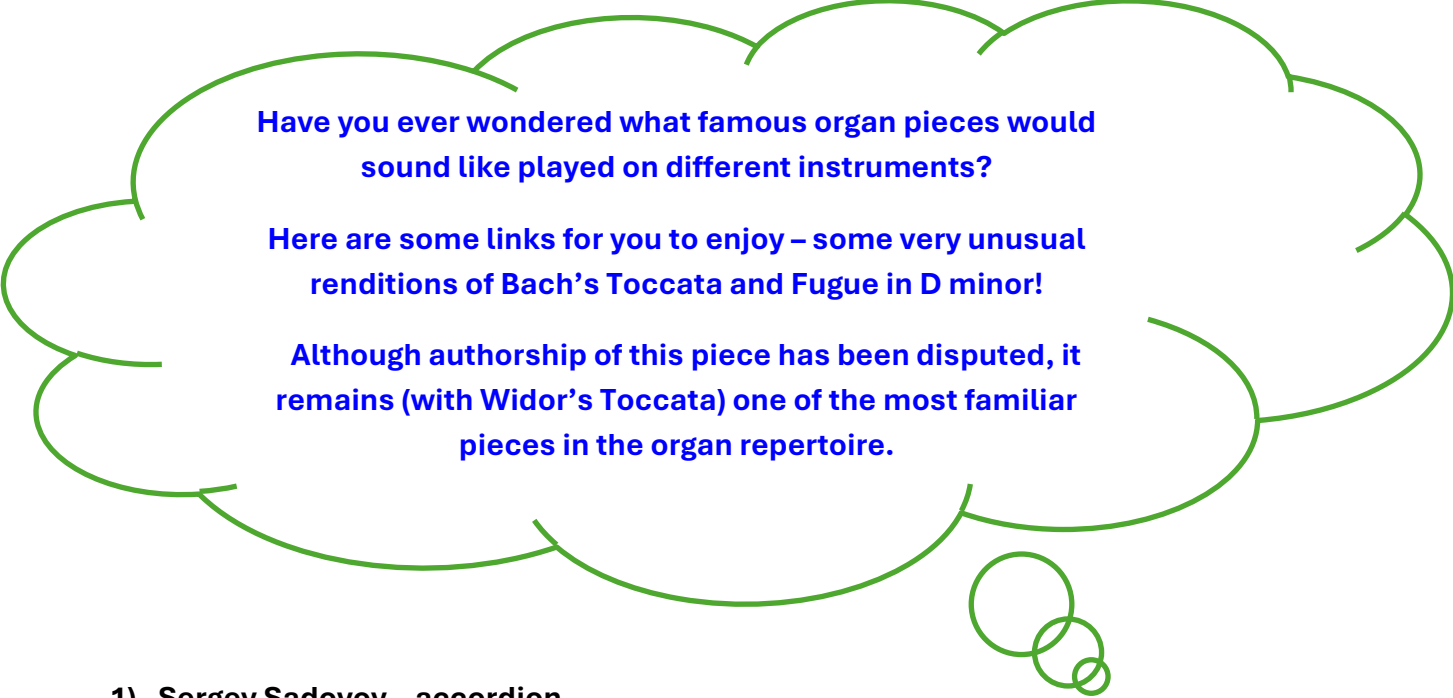
After the liturgy, Fr Alan Moses and James Sherwood led us in a number of tributes and reminisced about Harry's life and work.

We all raised a glass to his memory and gave thanks to God for all he had contributed to our parish.

You can watch the Evensong and tributes to Harry here:

https://www.youtube.com/watch?v=FMYOdvqi-eg&list=PLL_nxbxa6k2t_00Hw1qJQ7jw5Xm--4ZoD





Have you ever wondered what famous organ pieces would sound like played on different instruments?

Here are some links for you to enjoy – some very unusual renditions of Bach's Toccata and Fugue in D minor!

Although authorship of this piece has been disputed, it remains (with Widor's Toccata) one of the most familiar pieces in the organ repertoire.

1) **Sergey Sadovoy – accordion**

https://www.youtube.com/watch?v=6aUYKii_Zk&list=RD6aUYKii_Zk&start_radio=1

2) **Berlin Trombone Quartet**

https://www.youtube.com/watch?v=QPIBH92RN84&list=RDQPIBH92RN84&start_radio=1

3) **Amy Turk – harp**

https://www.youtube.com/watch?v=oPmKRtWta4E&list=RDoPmKRtWta4E&start_radio=1

4) **Bar Hadash – handpans**

A reel of part of his performance can be found on Facebook

5) **GlassDuo – glass harp**

https://www.youtube.com/watch?v=gDm4lphrlYg&list=RDgDm4lphrlYg&start_radio=1

Let me know what you think of these!

Forthcoming Events



SSLSO Event

Tuesday 24th November

7.00pm

Annual Quiz

The inaugural quiz, in December 2025, was fun both for the compilers and the participants! Not to mention the lucky winner, Alan Langridge!

We would love to have more attendees this year.

There will be questions about organs, recitalists, composers – as well as picture and audio rounds, and a section concerning music in general.



Think you've got what it takes? Prove it!!!

It would be helpful if we know in advance if you are planning to attend – please email as soon as possible at southwarksouthlondon@gmail.com to let us know.

Recitals

Again, we have expanded our list of London venues – to include some tempting lunchtime recitals – do check out the goodies on offer below!

Westminster Abbey

Dean's Yard, London SW1P 3PA

Sundays in November at 5.00pm

- 1st Julian Thomas
- 8th Maximilian Haller
- 15th Alexander Trigg
- 22nd Jeremy Ng

Tonbridge School

Winner of NI International Organ Competition

FRCO

Organ Scholar, St Paul's Cathedral

St Alban's, Holborn

Brooke Street, London EC1N 7RD

Sunday 1st November

2.30pm-3.30pm

Edward Batting

JS Bach – the complete organ works

Admission free, retiring collection

St Marylebone Parish Church

17, Marylebone Road, London NW1 5LT

Sunday 1st November

4.00pm

Stephen Hamilton

Southwark Cathedral

Montagu Close, London Bridge SE1 9DA

Mondays in November at 1.20pm

- | | | |
|--------------------|----------------------------|--|
| • 2 nd | <u>Mariusz Koziel</u> | Netherlands |
| • 9 th | <u>Michael Chamberlain</u> | Organ Scholar-elect, Southwark Cathedral |
| • 16 th | <u>Michael Bonaventure</u> | Edinburgh |
| • 23 rd | <u>Valentina Huang</u> | Christ Church Cathedral, Houston |
| • 30 th | <u>Simon Hogan</u> | Southwark Cathedral |

Reading Town Hall

Blagrove St., Reading RG1 1QH

Monday 2nd November

1.00pm-1.50pm

Nat Keiller

(Windsor)

Programme includes S S Wesley, Mendelssohn, Brahms and Coleridge-Taylor

Admission £5.00 online in advance (options to contribute to support organ maintenance), £7.00 on the door - card payments only, no cash.

St Michael's, Cornhill

St Michael's Alley, London EC3V 9DS

Mondays in November

1.00pm-1.50pm

- | | | |
|--------------------|---------------------------|----------------------------------|
| • 2 nd | <u>Jonathan Rennert</u> | St Michael's Cornhill |
| • 9 th | <u>Barney Silverstone</u> | St Michael's Cornhill |
| • 16 th | <u>Alessandro Bianchi</u> | St Edward's, Lugano, Switzerland |

St George's, Hanover Square

2A, Mill Street, London W1S 1FX

Tuesday 3rd November

1.10pm-1.50pm

Mariusz Koziel

Katowice/Breda

St Mary Magdalene, Enfield

Windmill Hill, Enfield EN2 7AJ

Wednesdays in November at 12.30pm

- | | | |
|--------------------|-----------------------|--|
| • 4 th | <u>Simon Gregory</u> | Organist Emeritus, St Mary Magdalene |
| • 18 th | <u>Terence Atkins</u> | Organist Emeritus, St John the Baptist, Barnet |
| • 25 th | <u>Mike Emerson</u> | DoM, Chingford Parish Church |

Admission free, with a retiring collection cash or card held to support the church's music fund, which aids the choir, organ, piano and choral scholars.

Tea, coffee and cake held at 11.30am in the vestry for £2.50

The Temple Church

Temple, London EC4Y 7BB

Wednesdays in November at 1.15 pm

- | | | |
|--------------------|------------------------------|---------------------------|
| • 4 th | <u>Angus Crichton-Stuart</u> | Oundle for Organists |
| • 11 th | <u>Polina Sosnina</u> | Brasenose College, Oxford |
| • 18 th | <u>Charles Andrews</u> | Temple Church |
| • 25 th | <u>George Inscoc</u> | St Paul's Cathedral |

St Margaret Lothbury

London EC2R7HH

Thursdays in November

1.10pm-2.00pm

- | | | | |
|--------------------|----------------------|--------------------------|----------------------|
| • 5 th | Celebrity Series | <u>Mathias Lundqvist</u> | Motala, Sweden |
| • 12 th | The Glorious Baroque | <u>Richard Townend</u> | St Margaret Lothbury |
| • 19 th | Celebrity Series | <u>Bo Ingelberg</u> | Linköping, Sweden |
| • 26 th | Advent and Christmas | <u>Richard Townend</u> | St Margaret Lothbury |

St Stephen Walbrook

39, Walbrook EC4N 8BN

Fridays in November

12.30pm-1.15pm

- | | | |
|--------------------|---------------------------|----------------------------------|
| • 6 th | <u>Philip Berg</u> | King's Chapel of the Savoy |
| • 13 th | <u>Tammas Slater</u> | St Michael's Highgate |
| • 20 th | <u>Samuel Bristow</u> | Chelmsford Cathedral |
| • 27 th | <u>Alessandro Bianchi</u> | St Edward's, Lugano, Switzerland |

Admission free with retiring collection

Church of the Most Precious Blood

O'Meara Street, London SE1 1TE

Saturday 7th November

12.30pm-1.20pm

Paul Greally

(Westminster Abbey)

Admission free with retiring collection

St Michael with St James, West Croydon

7, Poplar Walk CR0 1UA

Saturdays from 1.10pm-2.00pm

- 7th Alexander Trowell St Mary's Mortlake
- 28th Nicholas Tall St Michael with St James

Christ Church, Spitalfields

Commercial Street, London E1 6LY

Monday 9th November

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

Darius Battiwalla

Charlie Chaplin

Leeds City Organist and Royal Academy of Music musician Darius Battiwalla provides a live improvised organ accompaniment to classic Charlie Chaplin / Sherlock Jr. short films

Admission £15

Thursday 12th November

7.30pm

Loreto Aramandi

The Lady from Spain

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

Admission £10-£15

St Lawrence Jewry

Guildhall Yard, London EC2V 5AA

Tuesdays in November at 1.00pm

- 10th Jeremy Ng Bach, Messiaen, Vienne
- 24th James McVinnie Glass, Muhly, Bach

Entry is free with a retiring collection to support the music ministry of St Lawrence Jewry, the upkeep of our instruments, and the administration of the recital series.

Tea and coffee are available at the back of the church, priced at £2.00 per cup.

Methodist Central Hall, Westminster

Storey's Gate SW1H 9NH

15th 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)

The Welsh Church of Central London

30, Eastcastle Street, London W1W 8DJ

Wednesday 18th November

1.05pm~1.35pm

Sam Barber

(St Augustine's Queen's Gate, London)

Free admission with a retiring collection to support expenses and organ maintenance

Grosvenor Chapel

24, South Audley Street, London W1K 2PA

Tuesday 24th November

1.10pm~1.50pm

Benjamin Chewter

Metropolitan Tabernacle, London

St John the Evangelist, Upper Norwood

Sylvan Road, SE19 2RX

Wednesday 25th November

Wayne Marshall OBE

- **Doors open** at 6:00 PM, Pre-concert Q&A at 6:30 PM, Concert at 7:00 PM)
- **Programme:** Includes *Intrada Improvisée* by [Wayne Marshall](#), a Toccata & Fugue, Saint-Saëns' *Fantaisie No. 3 in C*, Healey Willan's *Introduction, Passacaglia & Fugue*, and audience-suggested improvisations.
- **Cost:** Free entry (retiring collection, refreshments served

The Royal Military Chapel

Wellington Barracks, Birdcage Walk SW1E 6HQ

(The Guards' Chapel)

Thursday 26th November

6.30pm

Martin Ford

The Guards' Chapel

Admission free with a retiring collection

Wine is usually available in the vestry afterwards

St Bride's, Fleet Street

Fleet Street, London EC4Y 8AU

Friday 27th November

1.15pm-2.05pm

Callum Anderson

(St Mary's Putney)

Programme includes Pachelbel, Buxtehude and JS Bach

Admission free with a retiring collection

Carshalton Methodist Church

Ruskin Road, Sutton SM5 3DE

Saturday 28th November

Roger Sayer's 'Interstellar'

Anne Gunton of the Methodist Church writes:

We are hosting a special concert on Saturday 28th 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

Advance Notice

Recitals

Church of the Most Precious Blood

O'Meara Street, London SE1 1TE

All recitals are on Saturdays at 12.30pm

<u>5th December</u>	Richard Pinel	Director of Music, St Mary's, Bourne Street
<u>2nd January</u>	Alexander Pott	Acting Director of Music, Oriel College, Oxford
<u>6th February</u>	Matilda Johnston	Organ Scholar, Royal Hospital, Chelsea
<u>6th March</u>	Daniel Greenway	Assistant Master of Music, Tower of London
<u>3rd April</u>	Richard Gowers	Director of Music, St George's, Hanover Square

There is no charge but donations are welcomed and encouraged!

St Alban's, Holborn

Brooke Street, London EC1N 7RD

Sundays

2.30pm-3.30pm

Edward Batting

JS Bach – the complete organ works

Admission free, retiring collection

- 6th December
- 3rd January 2027
- 7th February 2027
- 7th March 2027
- 4th April 2027
- 2nd May 2027
- 6th June 2027
- 4th July 2027

Holy Trinity Church

Sloane Square, London SW1X 9BZ

Friday 11th December

Roger Sayer

'Interstellar'

Other Events



SSLSSO Event

Saturday 17th April 2027

1.30pm-5.00pm

Education Day

St Mildred's Church

Bingham Road, Addiscombe CR0 7EB

15th May 2027

Celebrity Organ Recital

David Briggs

More details to follow

St Alban's Cathedral

Organ Day

Saturday 15th 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

Saturday, 29th May, 2027

1) Visit to the RC Church of Our Lady and St George

132, Shernhall Street, E17 9HU

11.30am-1.00pm

A chance to inspect and play the fine mechanical action organ built by Peter Collins.

2) Visit to St Mary's, Woodford

2.00pm-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 20th 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.

"There is nothing to playing the organ.

*You only have to hit the right notes at the right time and the
instrument plays itself."*



Johann Sebastian Bach

Website

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