


# The Journal

A photograph of a large, ornate pipe organ. The organ features a dark wood case with four prominent, fluted columns supporting the upper structure. The pipes are golden and arranged in several sections. The organ is positioned in a room with large windows featuring a diamond-patterned leaded glass design. The lighting is bright, highlighting the organ's details.

Summer 2025

Number 132

Norfolk Organists' Association

# Norfolk Organists' Association

## The art of music as related to the organ

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### Honorary Life Members

Ronald Watson

### Front Cover

The c. 1840 Richard Nicholson of Rochdale chamber organ at St Mary Whissonsett (Photo: David Shuker)

### Back Cover

Richard Bower's 1998 organ (IIP 18ss) for the Carmelite Monastery at Quidenham. A 3-rank extension organ with electric action in the Nave is played from the main organ.

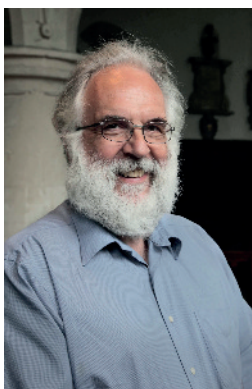
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### Notes from the Editor

Two contributions to this issue of the *Journal* relate to recollection of times past.

Prue Goldsmith recalls her lessons on the organ at St Margaret Lothbury in the City of London in the late 60s - an instrument dating from 1801 that has survived remarkably intact despite some peregrinations inside the church. Prue's teacher, Richard Townend, is still very active in post and celebrating his 53rd series of recitals.

Keith Shaw remembers with great affection his time as an organ student, and later singer, in Birmingham, performing under a series of distinguished conductors in Birmingham Town Hall. Keith also recalls a

memorable occasion when the then City Organist, George Thalben-Ball, allowed him two hours to explore the iconic Hill organ in the Town Hall.

I have been a member of the Organ Club for a number of years but was only recently able to join one of their trips as it involved a tour of organs in Norfolk. The whole event was extremely well organised by Paul Hale. As well as the obvious highlights of Wymondham Abbey and an extended visit to Norwich Cathedral there was the opportunity to see some very interesting instruments in quieter corners of the county. An early chamber organ by Richard Nicholson of Rochdale at St Mary Whissonsett, superbly restored by Richard Bower, was a real delight (see cover). We were also privileged to see and hear Richard's 1998 IIP organ at the Carmelite Monastery at Quidenham, which has a separate 6-stop Nave division 'around the corner' in an L-shaped arrangement which keeps the nun's part of the chapel discreetly out of sight of the congregation.

## David Dunnett

Over many years, the Association has enjoyed and much valued the most cordial of relationships with the cathedral.

Each November, around the Feast of St Cecilia, members and friends attend Cathedral Evensong and have the opportunity to play the organ afterwards, often preceded by an introduction to the instrument from one of the organists or scholars.

This year marks the retirement from the cathedral of David Dunnett who has served since

1996. Apart from being a supreme musician and, as we all know, a brilliant organist he has been a most kind and hospitable host whenever we have visited the cathedral.

David's last Sunday was July 6th 2025 and the Association thought it a nice gesture to give him a small thank you gift. We have delivered to him a case of six quality wines (3 x red; 3 x white).

We wish David every health and happiness for the future.

Harry Macey



David Dunnett at the new console of the Cathedral organ.  
(Photo: © Bill Smith, used with permission)

David

Over the years, the Norfolk Organists' Association has been most appreciative of your kindness to the membership, your hospitality in the organ-loft on numerous occasions and the amount of time you have given to supporting our aims and activities. The Association places great value on its link with the cathedral and especially yourself, Ashley and the Music and Liturgy department.

We wish you every health and happiness for the future.

Norfolk Organists' Association

Harry Macey pp NOA



**Desert Island Discs : Saturday  
May 3<sup>rd</sup> 2025**

The Lecture Room, Rosebery  
Road Methodist Church, Norwich

Our annual Desert Island Discs proved, again, to be popular event. Our guest for 2025 was **Dr Ben Miller**. Ben joins a distinguished line-up of castaways despatched by NOA to the desert island; these have included David Dunnett, Ashley Grote, Arthur Wills, Francis Jackson, Canon Jeremy Haselock, Michael Nicholas, Dr David Flood

and the previous Dean of Norwich, The Very Revd. Dr Jane Hedges.

Dr Ben Miller is a scientist, being a professor at the University of East Anglia and a fine organist and choir director. Alongside his life as a professional scientist, Ben is equally committed to his musical interests. He sings with the Cathedral Consort and deputises as a cathedral lay-clerk; he is also a member of Norwich's *Sine Nomine*, a chamber choir founded by Ron Watson in 1978.



Ron Watson and Dr. Ben Miller (Photo: Harry Macey)

A major part of Ben's musical life is his role, since 2016, of organist and choir director at Attleborough Parish Church. It is good to note that Attleborough's music is successful with recruitment and 'outreach' going well.

Once cast away by Ron Watson, Ben outlined his life and career to date. He was born in York but after a year moved to Bonn for a further year (his mother is German). The family then settled in Harpenden where Ben spent his early life. He joined the choir, and first tried an organ, at Harpenden Parish Church. His love of nature and life is clear from his first Disc.

### **1. Daybreak from *Daphnis and Chloë*. ... Ravel**

Ben described his eclectic tastes in music which range from film, musicals, plus, of course, church and organ music. He attended St George's School, Harpenden and revelled in its strong musical establishment. Ben began organ lessons at the age of 11 or 12 along with some grounding in the tuba and percussion. His school

and organ teachers were special influences on his later life.

### **2. Organ Concerto (1938) ... Francis Poulenc (George Prêtre/Maurice Duruflé)**

Both Ben's parents were scientists and the time soon came when Ben needed to decide between music and science. He read for his first degree at University College, Durham during which time he was organ scholar at St Mary's College. Following much further study, Ben gained a PhD at UEA (John Innes) and describes himself as a molecular botanist.

### **3. Piano Concerto No.2 in C minor Op.18 ... Rachmaninov (Sir Stephen Hough)**

Then, focussing a little more organ music, Ben spoke of his admiration for J.S.Bach and the French romantics.

### **4. Impromptu from *Suite for Organ* (1996) ... Humphrey Clucas (b.1941) <sup>(1)</sup>**

Ben spoke of the influence of his teacher Robert Crowley in the context of this work which is effectively a set of colourful variations on *tonus peregrinus* in

the style of anglican chant albeit with some outlandish and amusing harmonies!

**5. “Bring us, O Lord, at our last awakening” ... Sir William Harris**

The fine recording heard was made by Ben’s choir in York Minster. Along with Harris’ other great double-choir motet, *Faire is the heaven*, this is one of Harris’ most gorgeous compositions – with its complex tonalities for the singers to navigate!

**6. Psalm 150 ... Donald Davidson**

A musical curio by a friend who is also an academic and an organist. The piece was recorded by Ben’s choir, again in York Minster, and features the 32’ reed and the Zimbelstern.

**7. “Dona nobis pacem” (Mass in B minor BWV 232) ... J.S.Bach**

Ben spoke of his love of Bach before we enjoyed this glorious music. Nothing else one can say!

**8. “Sleep” (2000) ... Eric Whitacre (b.1970)**

This haunting performance spoke for Ben’s love and understanding of contemporary choral music.

This recording was conducted by Stephen Layton. The music of this American composer will reward further investigation. [ericwhitare.com]

The usual ‘Roy Plomley’ questions followed. Should Ben be able to take only one disc, it would have to be the Rachmaninov. He reckons he is fairly able to fend for himself, if only for the reason he would have to! The Bible and Shakespeare are already there, although Ben asked if he could swap the Shakespeare for scores of the complete works of J.S.Bach.

His luxury would be ‘a keyboard instrument’.

At the NOA Desert Island Discs, our castaway is asked an additional question, viz; “Another person, current or from history, has been washed up at the other end of the island. You would be able to chat to him or her at length. Whom would you like to meet?” Unsurprisingly, perhaps, Ben chose Charles Darwin.

The Association's thanks are due to this year's castaway for a most enjoyable afternoon, and to Ron Watson for hosting yet again and preparing the interview. Thanks also to Tim Patient who always operates the sound system. After the meeting, the assembled company of twenty members and friends were able to enjoy tea and delicious home-made cakes provided and served by

Sarah Chamberlayne and Melanie Macey. Thanks are also due to Ginny Plunkett for arranging the use of the church's Lecture Room.

<sup>(1)</sup> Humphrey Clucas's autobiographical memoir "Taking Stock: the first Sixty Years" (Lewin Press, 2005) is an entertaining read which pulls no punches.

Harry Macey

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## Letter to the Editor

Your 'Notes from the Editor' in the recent Spring edition of The Journal, drawing our attention to some of Birmingham's fine organs, sparked warm memories of the decade of my own life in England's second city in the fifties and early sixties as a student and young school teacher. In particular, I became familiar with the fine Hill organ in the Town Hall to which you drew our attention. That familiarity was bred mainly through listening experiences as part of the audience at countless recitals and as a first bass in the City of Birmingham Choir. But on one

glorious occasion, it was through a two hour 'test drive' in an otherwise deserted building.

My membership of the City Choir matched the whole of my Birmingham years and throughout this intense period of learning, I had the privilege to sing in turn under the batons of David Willcocks, Meredith Davies and Christopher Robinson. Our rehearsal accompanist was the youthful and remarkable Roy Massey (later of Hereford Cathedral), and it was he who, for me, first brought to life the versatile Town Hall instrument, which by that time of course, had been considerably modified by Henry Willis III.

For concerts, the City Choir invariably was accommodated in the Town Hall and accompanied by the City of Birmingham Symphony Orchestra, joined by young Roy when an organist was required. Since at that time the CBSO had no chorus of its own, our choir was frequently called upon to supply singers for the orchestra's concerts, bringing us under the batons of such as Rudolf Schwarz, Andrzej Panufnik and Sir Adrian Boult. Benjamin Britten was never far away either, joining us to oversee rehearsals of any of his own works, including the world première of his War Requiem in 1962, in the new Coventry Cathedral down the road.

As an organ student at the Birmingham School of Music (as the present Conservatoire was then known) I needed no encouragement to attend the weekly lunch-time recitals given in the Town Hall by the then City Organist, George Thalben-Ball. Seventy years on, my memory still carries a vivid picture of this remarkable musician as he climbed the steps to the console.

His brisk military bearing and stern moustachioed countenance would become a reminder to any regular attender of the disciplined recital we were about to hear – always meticulously prepared, appropriately balanced and most artistically executed.

It was after one of those particularly appealing recitals that I took courage and wrote to Dr. Thalben-Ball, citing my humble qualifications and asking if I may be allowed to spend a little time at the console of the mighty Hill/Willis. He replied promptly, concisely and in the affirmative – and that was my two hours of solitary discovery, learning and sheer joy at the organ in Birmingham Town Hall.

Keith Shaw  
Aylsham

## OBITUARY

Bryan Ellum FRCO GRSM ARCM  
1945 - 2025

Bryan, who was born in Wisbech, was a very fine organist indeed. He was also a gifted pianist and made light of pieces by Billy Mayerl which he particularly enjoyed, of which his favourite piece was *Nimble Fingered Gentleman* which in fact describes him perfectly.



He could play easily at sight and was a quick learner, learning Francis Jackson's *Toccata* in a matter of days to be played as the final voluntary at an Evensong in Norwich Cathedral in the presence of the composer, to mark the 50<sup>th</sup> anniversary of the

founding of the Association.

I first met him when he was on the staff at Cookes music shop in Norwich where he taught. Following that, he went freelance and, with his partner Jane Berry, ran teaching studios and gave numerous recitals in the county and further afield. He also held organist posts at Acle and Princes Street URC in Norwich where the photograph of him was taken.

His legacy as far as I am concerned, falls into two categories; the first in all of those who had the benefit of his tuition, and mostly for me in his championing of my music and commissioning pieces from me both for himself, his partner Jane and for Dr Gerald Gifford. It was he who commissioned my most significant piece, *Sonatina*, premiered by him at Cromer and later performed and recorded by David Dunnett.

He served the Guild/Association as chairman and in recognition of his contribution to the promotion of the organ and its music was made a life member.

Ronald Watson

## **ST MARGARET LOTHBURY, CITY OF LONDON.**

Prue Goldsmith writes:

In 1969 I began organ lessons with Richard Townend and through him played occasionally at St Margaret Lothbury where Richard was, and still is, resident organist and recitalist. On one occasion I was promised a small group of men who would rush in half a hour before the service, sing Jesu Joy, and vanish at the end. The congregation would be in single figures! And thus it was. The organ then was on the West Balcony with a detached console on the floor on the left side of the altar. In the 1980s the floor of the chancel collapsed taking the console with it and so giving a tremendous opportunity for John Budgen to rebuilt reuniting the keyboard with the pipes back in the original position on the balcony.

On April 4th 1800 a Trust Fund was set up to build an organ in St Margaret Lothbury. It is now considered the finest example of English classical organ building in

the City of London, built by George Pike England and opened on Easter Day 1801. The first organist, Jonathan Purkins, stayed 30 years at a salary of £30pa! Over the following years a number of builders worked on the organ adding to the original Great (8 stops) and short compass Swell (5 stops). In 1845 the front pipes were gilded, in 1850 and 1845 it was repaired and enlarged and in 1862 pedal pipes were added. Sometime before 1879 Gt to Ped and Swell to Great couplers were added and in 1879 the organ was moved from the gallery to the east end of the South Aisle, possibly to be nearer to the choir now becoming fashionable. The case traditionally said to have come from St Mildred Poultry was added which after the 1984 restoration it went to St Ives Congregational Church, Cambs, together with the 1938 console (which is probably the one I knew!). Back in 1938 a drastic restoration was carried out, the tracker action replaced by direct electric action, 3 manuals reduced to 2 and many new

stops added including an Acoustic 32 foot rank and Tromba which could be heard outside above the traffic noise. In 1984, as described, John Budgen was given the opportunity to restore the organ placing back on the West Gallery and whilst preserving much of the 1801 pipework whilst adding new pipework of historic character

For full details see BIOS, London, Greater, City of London St Margaret Lothbury. (NOO230)

Richard Townend gave his 1st recital on Sept 26 1967 following the incapacity of William Tubbs who started the lunchtime recitals in 1950. This year Richard is in his 53rd year as resident recitalist

Also see  
<https://m.youtube.com/watch?v=DyuO2iS2EOA>  
<https://www.youtube.com/watch?v=wW7gyaZKEyo>

Forthcoming Recitals at  
St Margaret Lothbury 2025

### *September*

- 4 Richard Townend Bach and Buxtehude
- 11 Jonathan Rennert St Michael Cornhill
- 18 David Lofgren Norkkoping Sweden
- 25 Richard Townend The Glorious Baroque

### *October*

- 2 John Keys St Mary Nottingham, Nottingham University
- 9 Richard Townend Organ Travels in Europe
- 16 Samuel Erikssohn Goteburg Sweden
- 23 Richard Toenend The Glorious Baroque
- 30 Jonathan Melling London

### *November*

- 6 Richard Townend Bachs Family and Pupils
- 13 Loic Georgeault St Malo France
- 20 Richard Townend The Glorious Baroque
- 30 Jonathan Melling

Prue Goldsmith.



Two photographs of the organ at St Margaret Lothbury taken in 1911 by the Rev Andrew Freeman.

(Images © The British Organ Archive at the Cadbury Research Library, University of Birmingham).



Charles Pearce's *Notes on Old London City Churches: Their Organs, Organists, and Musical Associations* (Vincent Music Company, London, 1910) is a treasure trove of information - with many sources recounting events from their own lifetimes.

## 12.—S. MARGARET'S, LOTHBURY.

**O**N the north side of Lothbury, opposite to the Bank of England, is the parish church dedicated to **S. Margaret**, a Virgin Saint of Antioch (daughter of a heathen priest), who suffered martyrdom A.D. 278, in the reign of the Emperor Decius, and whose Feast Day appears in the Kalendar of the English Church on 20th July. The Eastern or Greek Church celebrates her memory under the name of **Marina**. The story of her triumphant witness for the Faith is picturesquely given in **Dean Milman's** poem *The Martyr of Antioch*, portions of which were set to music by **Sir Arthur Sullivan** for the Leeds Festival of 1880.

The rectory is of great antiquity; we hear of **John de Haslingfield**, having been presented to it in August, 1303, by the abbess and convent of Barking in Essex, in whose patronage the living continued until the suppression of the religious houses in the reign of Henry VIII, when it lapsed to the Crown, in whose gift it still continues, in alternation with the Bishop of London. The original building being greatly decayed by time, this church (like that of S. Stephen, Walbrook) seems to have been rebuilt about the year 1440 on a site adjoining the same brook-side. **Stow** states that "**Robert Large** (Lord Mayor in 1438) gave to the choir of S. Margaret's one hundred shillings and twenty pounds for ornaments," and to have expended the sum of two hundred marks upon the "vaulting-over the water-course of Walbrook running close by the said church." Twelve monuments in old S. Margaret's Church are mentioned by **Stow**, and he gives in full the epitaph on the tomb of Sir John Leigh, 1564. This XVth Century church was completely destroyed in the Great Fire, and the present building was erected by **Sir Christopher Wren**, and finished in 1690 at a cost of £5,340 8s. 1d. The ground plan consists of a nave and south aisle; the latter, which is separated from the nave by a beautiful open screen of oak, is now fitted up as a side chapel with an altar. There is a tower (surmounted

by a spire) at the west end. The columns between the nave and aisle are of the Corinthian order. The marble font (said to have been sculptured by **Grinling Gibbons** himself), is well worth seeing, these four scriptural subjects being admirably treated by that great artist:—Adam and Eve partaking of the forbidden fruit, the salvation of Noah and his family in the Ark, the baptism of Christ in the Jordan, and S. Philip baptizing the eunuch. There is also to be seen a brass bust of a knight in armour, preserved from the neighbouring (destroyed) church of S. Christopher-le-Stocks, bearing this inscription:—

PETRVS LE MAIRE ÆQVES AVRATVS Æ SVAE 88, 1631.

The dimensions of the church are:—*Length*, 60 ft. ; *breadth*, 64 ft. ; *height*, 36 ft. ; *height of steeple*, 140 ft.

A finely carved Flemish rood-screen, with twisted columns, separates the chancel from the nave; this was taken from the (destroyed) church of All Hallows, Thames Street. S. Margaret's is admirably arranged, containing as it does every necessary adjunct for a well rendered Catholic service.

The organ and its west gallery were both set up in 1801, the organ, which was the work of **G. P. England**, having been opened on Easter Day of that year. The instrument originally consisted of Great and Swell manuals only, but a Choir organ and 1½ octaves of pedal pipes were afterwards added. The specification is thus given by the late **Mr. J. W. Billinghamurst**, for many years vestry clerk of S. Margaret's:—

**Great** (GG to F, No G♯, 7 stops)—Op. Diap.; Stop. Diap.; Prin.; 12th; 15th; Sesquialtera (draws in halves); Trumpet.

**Swell** (Gamut G to F, 6 stops)—Op. Diap.; Stop. Diap.; Prin.; 15th (formerly in the Choir); Hautbois; Trumpet.

**Choir** (GG to F, No G♯, 5 stops)—Stop. Diap.; Dulciana; Prin.; Flute; Cremona.

**Pedal** (GG to C)—Wood open *unison* pipes.

**Couplers** (4)—Sw. to Gt.; Gt. to Ped.; Ch. to Gt.; Ch. sub-8ve to Gt.

The last two were added by **Walker** in 1854.

*A very nice toned instrument.* The pedals pull down the keys of the *Choir* organ manual. There are three shifting movements to the Great organ, and two to the Swell."

The organ was cleaned and the pipes regilded by **J. Butler** (organ builder) in 1845, and in 1850 and 1862 it was repaired and enlarged. Afterwards (in 1879) the organ was taken in hand by **Messrs. Bryceson & Son**, who removed it from the west gallery to a platform at the eastern end of the south aisle, when the specification is thus given by **Mr. J. W. Billinghamurst** (favoured by the organist, **Mr. Eicke**):—

**Great** (7 stops)—Op. Diap.; Rohr Flute; Prin.; 12th; 15th; Mixture, III ranks; Trumpet.

**Swell** (7 stops)—Dble. Diap.; Op. Diap.; Stop. Diap.; Prin.; 15th; Oboe; Cornopean.

**Choir** (5 stops)—Dulciana; Lieblich Gedact; Prin.; Flute; Clarinet.

**Pedal** (2 stops)—Sub-bass; Op. Diap.

**Couplers** (5)—Sw. to Gt.; Sw. to Ch.; Gt. to Ped.; Sw. to Ped.; Ch. to Ped.

**Accessories**—3 comp. peds. to Gt.; 2 ditto. to Sw.

**Compass**—Manuals, CC to F; Pedal, CCC to F.

This is the specification of the organ as it stands at present. In 1891 the instrument was restored to its original position in the west gallery by **Messrs. Henry Jones & Sons** (of Fulham). At first sight of the specification one is struck by the apparent lack of foundation tone, especially on the Great; but the voicing of the Mixture, Twelfth and Fifteenth, is such that in effect a perfect balance of tone is obtained—being a good instance of the old “Chorus Great,” for which the Englands were famous. From the modern point of view, the organ as a whole suffers from the need of a second Diapason and a Harmonic Flute on the Great, the want of which is much felt, particularly in accompaniment.

**Mr. Billinghurst** gives the following list of organists :—

Mr. Jonathan Perkins, 1801-1806.	Mr. R. D. Eicke, 1884-1894.
Mr. William Light, 1806-1847.	Mr. G. W. Dunn, 1894-1899.
Mr. Charles Batt, 1847-1866.	Mr. Marcus, 1899-1901.
Mr. W. Cornish, 1866-1882.	Mr. F. J. Shaw, B.A., F.R.C.O., 1901-1905.
Mr. A. Wheeler, 1882-1884.	Mr. R. D. Eicke, 1905-

The present able organist (Mr. Eicke), to whom I am indebted for much of the preceding information, was re-appointed after a lapse of eleven years, when he had the probably unique experience of finding most of his former boy trebles reinstated very efficiently in the choir as altos, tenors and basses.



Charles Box's *Church Music in the Metropolis: Its Past and Present Condition* (William Reeves, London, 1884) provides some fascinating snapshots of church music in London during the high Victorian era.

### *City Churches.*

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ST. MARGARET'S, LOTHBURY.—Sunday morning, September 25th, 1881. Prayers and Litany intoned. Venite, Te Deum, and Jubilate chanted. Versicles (Tallis). Short Sanctus previous to Communion service. Musical responses to Commandments. Two hymns sung at intervals previous to sermon. Amens chanted or intoned. Trained choir of twelve boys and six men in vestments. Short organ voluntary at the commencement of service, and another at the close. "Hymnal Companion" used.

Sunday evening, November 5th, 1882. Prayers intoned. A surpliced choir of sixteen voices. Psalms, Magnificat, and Nunc Dimittis chanted. Hymn after third collect, at close of prayers, and after the sermon. The entire service occupied seventy minutes, including the "out voluntary."

## President's Day - Saturday 7th June

In stark contrast to the previous year's glorious weather, on a rather wet and cloudy afternoon we were once again invited to the home of our President for afternoon tea. Before eating, members were invited to listen to and play Adrian's wonderful Hauptwerk organ loaded with the Hereford Cathedral sample set. After that we enjoyed delicious refreshments served by our hosts Adrian and Josie Richards and thanks go to them for their convivial hospitality. As we were leaving, the heavens opened and we drove back to Norwich in torrential rain accompanied by thunder and lightning.

Michael Flatman

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### HAPPISBURGH, ST. MARY'S

ORGAN RECITAL (Free entry-  
Retiring Donations).

Saturday, 2<sup>nd</sup> August at 7pm

David Berwick  
(St. Mary's Happisburgh & St.  
Helen's, Norwich).

### CROMER PARISH CHURCH

#### Organ Recitals 2025

Tuesdays 8.00-9.00pm

The recitals are free with retiring  
collection

5th August - Alice Smith

(organ scholar: Magdalene  
College, Cambridge)

12th August - David and Jodie

Ballard (organ & flute)  
(Aylsham)

19th August - Cromer Carnival

Concert (7.30)

26th August - Martin Holford

(Wells-next-the-sea)

2nd September - Richard Walker

(Shrewsbury)



The splendid supplier's name (James Davis actually made it) on the organ at Wymondham Abbey (Photo: David Shuker)

# Organ Recitals 2025

Tuesday Lunchtime, 12:30pm

Free admission with retiring collection

Café open from 10:30am

5 August	Tim Patient	Eye Parish Church, Suffolk
12 August	Simon Kirk	Cambridge
19 August	Prof David Baker	Mytholmroyd
26 August	Thomas Burt	Denver
2 September	Timara Easter	Harpenden
9 September	Martin Holford	St Withburga, Holkham and Gresham's School
16 September	Jonathan Chaddock	King's Lynn
23 September	James Lally	Bungay
30 September	Adrian Richards	King's Lynn Minster

Most recitals will be accompanied by a big screen

For more information see [www.kingslynnminster.org](http://www.kingslynnminster.org)  
our Facebook page and on [www.organrecitals.uk](http://www.organrecitals.uk)

# YOUNG ORGANISTS' PLATFORM RECITALS

@ Aylsham Parish Church



**2nd August 2025 at 11.15am**  
**Preceded by a NOA Coffee Morning**  
**at 10am**  
**Free Admission/Illustrated Programme**  
**Donations Welcome**



in partnership with



[www.aylshamparishchurch.org.uk](http://www.aylshamparishchurch.org.uk)

A woman with curly hair is shown in profile, looking towards a sign. The sign is white with purple text. The background is a wooden organ console.

# PLAY THE ORGAN YEAR 2025

## PLAY LIKE A GIRL

**SAT, 6 SEPT**  
St Giles Cripplegate,  
Barbican, London  
EC2Y 8DA

**A unique opportunity to learn more about the organ as part of Play the Organ Year 2025, whatever your ability or experience**

**Event includes:**

- Performance opportunities
- Inspiring guest speakers
- A chance to meet other young organists

Contact [societyofwomenorganists@gmail.com](mailto:societyofwomenorganists@gmail.com) to book your free place. Open to girls and women aged 11-21.





# Norfolk Organists' Association

*The art of music as related to the organ*

## Events

### **Saturday 2nd August 2025**

(A joint venture between Aylsham Church and the N.O.A.)  
Aylsham Parish Church, Market Place Aylsham, NR11 6EH.

10 a.m. to 11 a.m. - Coffee Morning, followed by

11:15 p.m. to 12 noon Young Organists' Recital.

### **Saturday 13th September 2025**

2 p.m. - *The One Man Band* - An illustrated talk by Philip Norman

St Cuthbert's Church Hall, Wroxham Road, Sprowston, Norwich, NR7 8TZ.

For the last millennium, organists and organ builders have sought to make this inflexible concoction of wood and metal into an expressive musical instrument, often seeking inspiration from vocal and orchestral music. This talk looks at those influences and charts their development.

