



WOA NEWSLETTER

The Worcestershire Organists' Association - Registered Charity No 508222

President: Dr Peter Nardone FRCO

April 2017

The Coming Programme in Outline

The programme is liable to change, but maximum notice will always be given.

- April 22nd* Presentation & Playing
2.30pm St Mary Magdalene, Twynning
- April 24th* Workshop: Exploring the *Orgelbüchlein*
7.30pm Pershore – private house
- April 26th* Illustrated talk by Christopher Allsop
7.30pm Guesten - joint event with Cathedral & RSCM
- May 20th* Playing at Churches & Town Hall
10.30am Walsall
- May 23rd* Workshop: Sharing Repertoire
7.30pm Holy Trinity, Wordsley
- June 7th* WOA Members' Recital
7.30pm Malvern Little Priory
- June 16th* Masterclass with Kimberley Marshall
tbc Joint event with RCO – St Swithun's Worcester
- June 19th* Workshop: Trouble Shooting
7.30pm St Mary's, Kidderminster
- July 7th* Workshop: Improvisation
tbc Joint event with HOS-DHOTS
- July 15th* Playing Visit with lunch
10.30am Kemerton, Bredon, & house organ
- July 25th* Workshop: The French Classical School
7.30pm Malvern Wells – private house
- August 19th* Presentation & Playing
2pm Inkberrow & Fladbury
- Sept 16th* Playing Visit with lunch
10.30am St Mary's & St George's, Kidderminster
- Sept 23rd* WOA Evensong & President's Dinner
5.30pm Worcester Cathedral
- Oct 7th* Supporting the Anniversary Recital
tbc Worcester Cathedral
- Oct 14/21* Exploring Bach, with Henry Fairs
tbc Venue & details *tbc*
- Nov 17th* The WOA Recital: Christopher Allsop
7.30pm Worcester Cathedral
- Dec* Christmas Dinner
tbc with neighbour associations

PLUS... FURTHER & VARIED WORKSHOPS IN THE SECOND HALF OF THE YEAR

An Outline of Selected Recitals Coming Soon

Please see our website (click 'Recitals' on the menu) for the full list: www.worcestershireorganists.org

- Apr 19th* Simon Dinsdale
12.30pm St Peter & St Paul, Upton upon Severn
- Apr 24th* Thomas Trotter
1pm Birmingham Town Hall
- Apr 26th* Nicholas Johnson
1.10pm St Alphege, Solihull
- Apr 27th* Mark Swinton
12.15pm Worcester Cathedral
- May 2nd* Laurence John
1.15pm Hereford Cathedral
- May 4th* Francesca Massey
12.15pm Worcester Cathedral
- May 4th* Paul Carr
1.15pm St Chad's Cathedral
- May 5th* Andrew Fletcher
1pm Emmanuel, Wylde Green
- May 7th* Paul Carr
3pm Holy Trinity, Wordsley
- May 8th* Thomas Trotter
1pm Birmingham Town Hall
- May 11th* Andrew Wyatt
12.15pm Worcester Cathedral
- May 13th* Nigel Ogden
12noon Victoria Hall, Hanley
- May 16th* Thomas Moore
1.15pm Hereford Cathedral
- May 17th* Jonathan Hope
7.30pm Gloucester Cathedral
- May 18th* Callum Alger
12.15pm Worcester Cathedral

A Respectful Reminder...

There are still twelve subscriptions outstanding from January 1st this year. We must make a final appeal for these to be paid – please!

Payment can be made either by cheque (and sent to Mr D.L. Allen, Flat 2, Milbourne Lodge, 141, Church Street, Malvern WR14 2AN) or by BACS transfer (sort code 40-52-40, Account No. 00006472, Account Name Worcestershire Organists' Association).

OUR NEXT EVENTS

Saturday April 22nd at 2.30 pm
Presentation & Playing
‘The Victorian Organ (Part One)’
St Mary Magdalene, Twyning GL20 6DA

Our member Andrew Caskie will give an illustrated talk on ‘John Nicholson: his life and work’, with musical interludes by composers working locally during John Nicholson’s life:

- Edward Elgar, Vesper Voluntaries, Op. 14
- Charles H Lloyd, Allegretto
- Samuel Sebastian Wesley, Largetto (from A Second Set of Three Pieces for Chamber Organ)
- Hugh Blair, Short Sonata in G, Op. 18

There will then be ample opportunity for members to play the fine Twyning organ themselves.

This was the last instrument completed by John Nicholson, in 1886. The organ was restored in 2004 on historicist lines, with the reeds re-voiced to their original tonalities. The organ has tracker action throughout, of course. It boasts a very fine case, with beautiful front pipes, and some lovely sounds.



The specification is as follows: -

Pedal: low C to high f1, 30 notes	
Open Diapason	16
Bourdon	16
Principal	8



Great: low C to high g3, 56 notes	
Open Diapason	8
Clarabella	8
Dulciana	8
Keraulophon	8
Principal	4
Harmonic Flute	4
Fifteenth	2
Trumpet	8
Cremona	8

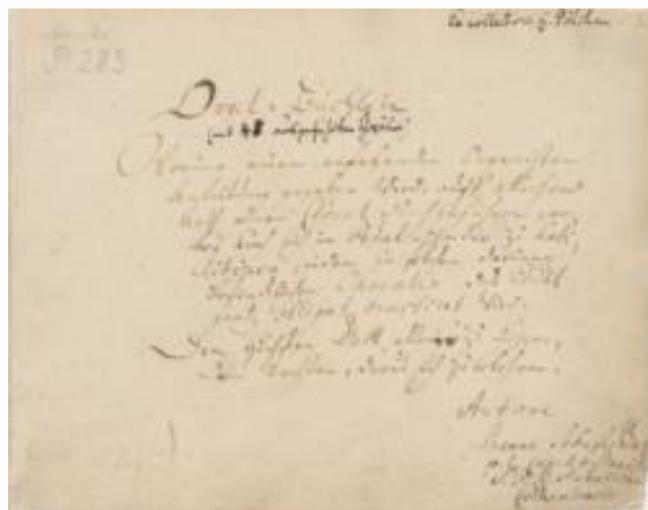
Swell: low C to high g3, 56 notes	
Bourdon	16
Open Diapason	8
Gamba	8
Lieblich Gedact	8
Voix Celeste	8
Principal	4
Wald Flute	4
Piccolo	2
Mixture	III
Cornopean	8
Oboe	8

A map is included as an appendix to this Newsletter. The church is not in the village of Twyning itself, but in the nearby hamlet of Church End. In a recent exploratory test for the purpose of this Newsletter, the combination of post-code and satnav did not lead quite to the church – as so often seems to happen. So, in case directions are needed: from Junction 1 of the M50, take Bockeridge Road from the roundabout, turn right (sign-posted Church End) onto Cherry Tree lane, then left at the 30 sign (marked Church End, no through road). The Church will then be found on the right (though at first rather obscured by a hedge), facing Church End house. There is an ample car park.

Both Church End and Twyning are attractive and well kept, so members may wish to arrive early and have lunch in Twyning, where there are two inns and scope for a pleasant walk by the river.

Monday April 24th at 7.30pm
Workshop: Exploring the *Orgelbüchlein*
Marion Tunwell’s house in Pershore

We apologise for being unable – despite every effort – to offer a workshop in March, owing to difficulties with venues. We aim to make up for that in the coming months, starting on the



evening of April 24th when we shall consider the inexhaustible interest to be had from Bach’s *Orgelbüchlein*, whose famous title page is usually translated:

Little Organ Book

In which a beginning organist receives given instruction as to performing a chorale in a multitude of ways while achieving mastery in the study of the pedal, since in the chorales contained herein the pedal is treated entirely obbligato.

*In honour of our Lord alone
That my fellow man his skill may hone.*

*Composed by Johann Sebastian Bach, Capellmeister to his Serene Highness
the Prince of Anhalt-Cöthen*

This workshop will, as usual, be an informal and very friendly event. Players and listeners will be equally welcome. Those wishing to play are invited to bring any prelude/s from the collection of their choice, whether prepared for performance or work in progress. Some members may also wish to bring a particular recording, with a view to stimulating discussion. We will aim to provide some introductory material, but the directions we take will be entirely determined by those who attend.

We are most grateful to Marion Tunwell for kindly offering to host this event at her home: 13 French Close, Pershore, Worcs WR10 1QQ. Marion advises that we should aim to share cars, as parking is restricted. It would be helpful if members intending to come could kindly let us know (johnerskine@worcestershiresorganists.org or 01684 575676): details and directions will then be sent.

Wednesday April 26th at 7.30pm
Illustrated talk by Christopher Allsop
The Guesten, Worcester Cathedral
A joint event with the Cathedral & RSCM

From September to November 2016, Christopher Allsop (Assistant Director of Music at Worcester Cathedral and a member of WOA) was lucky enough to spend ten weeks of study leave in France, Germany, the Netherlands and the UK, working with choirs and playing historic instruments.



Christopher will present a musically and visually illustrated talk about his travels: The Guesten, Worcester Cathedral, at 7.30pm on Wednesday April 26th.

This event is being jointly organised and promoted by Worcester Cathedral, RSCM Worcester, and ourselves in WOA. We are very grateful to Christopher, who kindly offered to give us this talk during discussions at the supper that formed part of our last joint event

with the Cathedral. We are very pleased to have now also formed a mutually beneficial working relationship with RSCM Worcester: we shall be promoting each other's events, and from time to time organising events jointly – of which this is the first.

Saturday May 20th at 10.30am
Playing at Churches & Town Hall, Walsall

The outline of the day's programme is as follows: -

10.30am: Broadway United Reformed Church
Gillity Avenue, Walsall, WS5 3PH

The organ was commissioned in 1989 by Alan Taylor, the organist of the church and a well-known figure in BOA and the IAO. It is now a four-manual instrument with fifty-one speaking stops: originally built (by Lloyd & Haynes of Bilston) using pipes (dating from around 1910) and other parts rescued from redundant organs, it was enlarged by the addition of a solo division in 2003-5 by John Lloyd.

12noon: St Matthew's
Church Hill, Walsall, West Midlands, WS1 3DG

The organ at St Matthew's is another four-manual instrument of impressive size and scope. It was re-built during 1999/2000 by Nicholson to a scheme by Roger Fisher & Peter Morris (the organist of church): the Walker console was retained, but a new solid-state transmission system and piston capture system was provided, together with various modifications involving some new pipework.

2.30pm: Walsall Town Hall

Again, a large four-manual instrument: the original Town Hall organ by Nicholson & Lord (1908) was re-built by John Compton & Hawkins & Co in 1938.

We shall meet at Broadway URC at 10.30am, after which it will naturally be for those attending to decide whether to move on and to take lunch as one group, or to make individual or small-group arrangements. Alan Taylor has kindly offered some observations about places to have lunch: 'By far the best range of beer in the town centre is to be found at the Black Country Arms, very close to St Matthews, where they also do a range of food at reasonable prices. Rather more upmarket, but also very close to St Matthew's is the Lyndon House Hotel.'

A map showing the location of the first church in our programme is enclosed; and, as usual, a reminder with relevant further details will be circularised nearer the time of the event.

Tuesday May 23rd at 7.30pm
Workshop: Sharing Repertoire
Holy Trinity, Wordsley

We are very grateful to Paul Carr for offering the use of this location, with its fine organ, for a workshop at which interested members will be invited to share with the group repertoire that they find of particular interest.

Further details will be circularised nearer the time.

PAST WOA EVENTS

Wednesday February 22nd at 7.30 pm
Workshop
3 Claremont Court, Malvern Wells

This first WOA workshop in the new series was voted a pleasant and interesting event. Several members played music varying

from classical French and German baroque, through French Romantic, to modern English. In each case, using the Hauptwerk system, we were able to consider the works as played on organs that might be thought historically appropriate. At a future workshop we will no doubt go on to consider the interesting (and very familiar) challenge of playing all such works on one typical English organ of today.

Tuesday 28th February 2017 at 2.30pm
Visit to RCO Library & Archive
Perry Barr, Birmingham

This was a truly fascinating event. We were given a very warm welcome by the RCO Librarian, Frances Pond, who introduced us to the library systems and, in particular, to its catalogue – which we were invited to put to the test.

Then Andrew McCrea (a member of WOA and Deputy



It proved to be an extremely rich educational opportunity: Daniel has the ability, vital in a tutor to a group session, of being able to speak at once to the audience and to the player, and to combine specific points about the current piece with general points relevant to any player. So we all benefited from the advice Daniel gave us.

Points covered ranged from detailed to broad – from the need to notice and make use of the beaming in Bach’s passage work, to the need for a sense of direction in every performance. In early music (so Dan advised, for example) it was appropriate to use a subtle degree of stagger when releasing chords. Rests, not just notes, were vital and should be made to come alive: sometimes a silence could be extended to a little longer than its strict value in order to keep the listener on edge.

There was a similar flow of advice about technique and practice. Tricky leaps could be conquered by pausing on the penultimate note when practising (with appropriate fingering), and then gradually eliminating the pause as security and confidence were gained. For those sections of a work that won’t seem to come right with ordinary practice, Dan recommended practising just the troublesome section in isolation, dividing the music both vertically and horizontally, but with a metronome set to well below the expected tempo... then increasing the metronome setting by imperceptible degrees. He also had a series of suggestions for overcoming performance nerves – including switching on a radio to help with learning how to overcome distractions, and simulating performance or examination conditions by using realistic details such as appropriate clothing, and visualising the audience or examiners.

Daniel noted that English music tended to be more specific about phrase marks than did its continental counterparts. However, we don’t want an audience to hear the phrasing rather than the music, so delineation of phrases needs to be appropriately subtle, characterised more strongly when the music is livening up, and showing awareness of phrases within phrases. And in baroque music, even phrases that need to sing should still sound as if sung with consonants. Style should always to be specific to the period: total legato and heavy rallentando belong to the high and late romantic ages.

Similar advice flowed on a whole range of topics: thinking about rubato, practising legato (including a rotating technique), crescendo (with a sense of movement as well as mere volume), staccato (which shouldn’t be spiky), the importance of breathing (to overcome nerves), and posture at the organ (trying not to let the shoulders rise).

Above all, Dan stressed the need to think positively: mistakes are information.

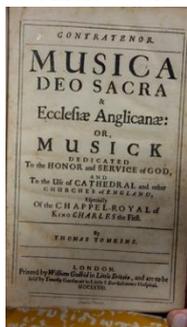
And as if all that were not more than enough, at the end of the class, Daniel found the necessary reserves to give us a short recital, concluding with a most entertaining and fiendishly difficult piece of contemporary music that left us amazed by the quality of his musicianship and his technique – as well as his energy and abundant good will. It’s a pleasure to be able to



Director of the RCO) guided us to relevant spots among the library shelves, drawing out one item of special interest after another.

Andrew selected a number of items for us to inspect at greater length around a table: he delighted and fascinated us with such unique material. It was a truly amazing experience to read such things as a private handwritten note from Elgar, and to hold in our own hands material so special and valuable as an original edition of music by our Renaissance Worcester composer Thomas Tomkins.

We are most grateful to Frances and Andrew for a memorable afternoon.



Saturday 18th March 2017 at 1.30pm
Masterclass with Daniel Moulton
Malvern Priory

Given that we were lucky enough to have a splendid venue, a fine organ, and one of the most famous and deservedly popular teachers in the country, this event could not fail to succeed. Everyone agreed that it was a most enjoyable and educative afternoon.

There were eleven observers together with a full complement of six playing participants, whose chosen pieces ranged from Bach and Buxtehude to Guilman, Messiaen, Whitlock, and Ireland.

report that Dan said he enjoyed the event as much as we did, he remarked kindly and gratefully on WOA's good organisation, and said he had found the organ as fine as we had predicted.

Thanks are due to Andrew Caskie for negotiating our use of Malvern Priory, and to David Allen and (as always) James Coupe for help on the day. Many thanks also to David Allen for providing detailed verbatim notes, on which this account is based.

Friday 7th April and onwards WOA Trip to Paris

We are fortunate in that Trevor Smedley (Chairman of our sister organisation in the Lichfield region and a member of the Paris party) regularly took notes and photographs with a view to writing up a full account, which he has kindly promised to share with us.

Trevor's material will form the basis of a full article in the next Newsletter, but it would be remiss not to record at once that the whole trip was undoubtedly a huge success. To hear a recital by one of our own members in Notre Dame... to listen to Daniel Roth improvising live in St Sulpice... to play the very organ that Couperin played... these were wonderful experiences that we shall not forget.

It is a pleasure to offer warm congratulations to Paul Carr on a splendid recital, thanks to Edward Rigg (of the Oldham, Rochdale & Thameside OA) for valuable help stemming from his local knowledge and fluent French, also to Paul and Hannah for their help, and profound thanks and congratulations to our Secretary, James Coupe, for all his work in organising a challenging event with such success.

NEWS AND REVIEWS

Strengthening Skills and Musicianship

The RCO introduces the Certificate of Accredited Membership (CAM)

Organists come in many guises, from renowned recitalists to talented teens; from the part-time stalwarts of parish worship to cathedral directors of music. It is the mission of the Royal College of Organists to support them all, regardless of age, experience or level of attainment.

Of course the familiar College diplomas of ARCO and FRCO have for many years played a distinct role in promoting high standards and expertise, but it would be wrong to conclude from this that the College is somehow just a body for a relatively small, qualified or professional fraternity. RCO membership is, and always has been, open to all who are interested in, or have a connection to, organ and choral music.

Our approach to learning and accreditation strives to be equally inclusive. We believe that many if not all organists can find personal challenge and fulfilment in pursuing appropriate accreditation and taking part in educational activities. That organ and choral music should be highly regarded and central to cultural and spiritual life is a core RCO belief: it is only through the achievements of our members, working in all walks of musical life, that we can truly fulfil this goal.

In recent years the College's examination and educational programmes have been gradually broadening in scope and deepening in commitment in response to the challenges that

organists, and their employers, now face. The CertRCO (from July 2017 renamed the Colleague diploma) was introduced as a helping hand towards ARCO, and now a newly implemented scheme means that, for the first time, the RCO will be able to accredit organists at every level, from the early stages to the equivalent of postgraduate level.

The RCO Certificate of Accredited Membership (CAM) is an early-level scheme designed to establish and strengthen fundamental skills and musicianship at the organ. CAM offers the organist a developmental route from the foundation stage (equivalent to around ABRSM/TCL Grade 2) via the intermediate stage (around Grade 4) to the advanced stage (around Grade 6).

Each stage of the CAM scheme requests the performance of solo pieces and asks the player to demonstrate, through supporting notes, knowledge and understanding of the repertoire performed. A range of genres and idioms may be explored. Stages 2 and 3 also request the performance of an accompaniment. The assessors will be looking for the ability to play fluently, co-ordinate manuals and pedals convincingly, select appropriate registrations, and manage manual, registration, and dynamic changes during performance.

Candidates may commence the scheme at any stage and there are no prerequisites at any of the three stages. Candidates are free to choose their own repertoire (though repertoire ideas are suggested) and their own accompaniment exercise at Stages 2 and 3; advice about a proposed programme may be requested in advance.

Excitingly, there are several options for being assessed in the practical section, including the submission of audio-visual material. Both pipe and digital organs may be used for AV submissions, and at a venue of the candidate's choosing (this assessment option is subject to discussion). The RCO will also be able to recognise (at Stages 1 and 2) candidates with formal evidence of prior training and endorsement (e.g., through a diocesan organists' training scheme).

CAM is part of the RCO's growing Personal and Professional Development (PPD) programme. It may be viewed as either an end in itself or as a series of stepping stones towards RCO diplomas, and entry to the scheme is not dependent on RCO membership – though membership will ensure the formal recognition of success and is on offer to CAM applicants who are not yet members at a discounted rate for one year.

Many find benchmarking attractive, and the pursuit of accreditation both challenging and stimulating. Success in securing an RCO award is perhaps more likely when not done in isolation, or outside of a notion of continuing development. The RCO has also been considering how to broaden the scope of its educational services so it can encourage, support, and enable practitioners during the accreditation process and in their daily musical and pedagogical activities. Various types of support suitable for CAM, and RCO diplomas, may now be found through the RCO: online learning resources at all levels through our virtual campus iRCO; individual tuition through an RCO accredited teacher; our library collections; and the programme of classes and courses organised through the RCO's regional network.

You can read more about CAM and all RCO accreditation at www.rco.org.uk/examinations_qualifications.php

Andrew McCrea
RCO Deputy Director & Director of Studies

For more information on the Royal College of Organists, please visit www.rco.org.uk

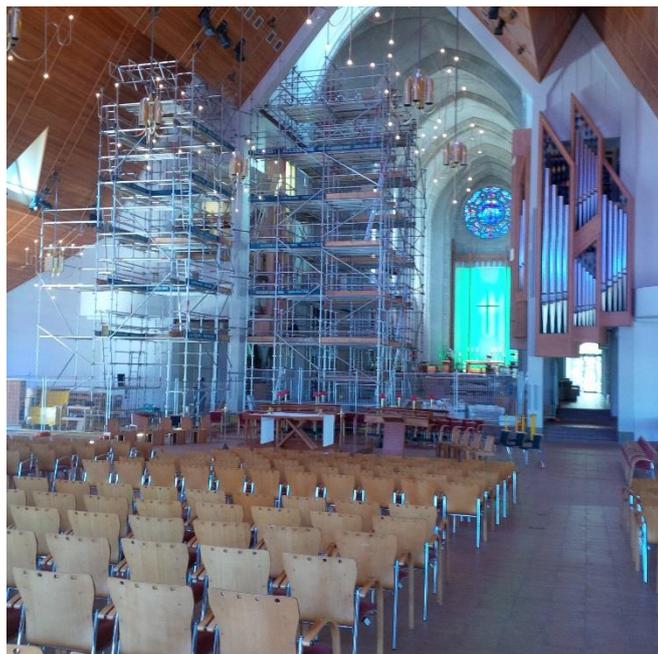
Australasian Organ Visits

Your Secretary's visit to New Zealand and Sydney, Australia in February 2017

During a visit to see our daughter Alicia, who is studying in Palmerston North, New Zealand, I took the opportunity to see, and occasionally hear, some fine instruments. Coincidentally, our committee member David Terry was also in New Zealand on his second tour of the country.

Auckland

I just had to visit Holy Trinity Cathedral to see the work on the new 92 stop Nicholson organ.



The east side case including solo and choir organs is complete, and the west side case was being assembled inside the mass of scaffolding. The instrument is due to be commissioned in May and will be largest organ built by Nicholson Organs Ltd.

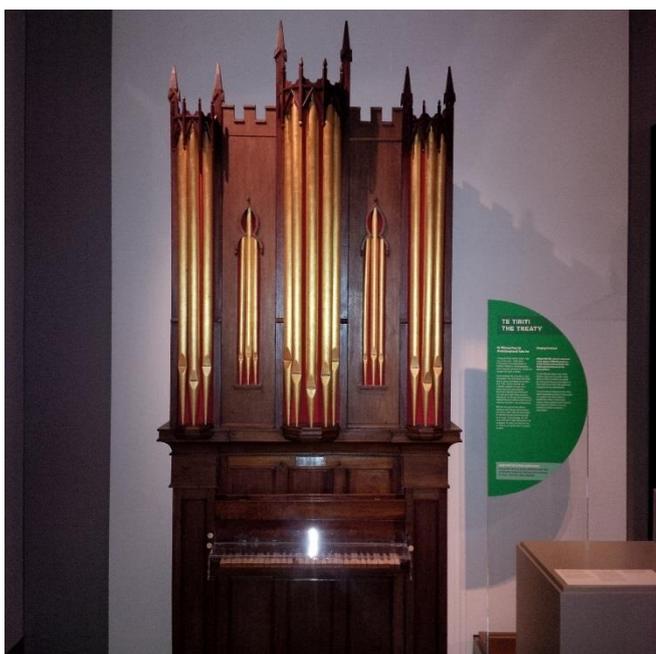
Most of the scaffolding is now removed and final tuning and regulation of the pipework is underway, with completion planned for the end of May. To see the latest photographs, visit www.nicholsonorgans.co.uk



The building is a strange mixture of styles, with the nave being in Maori design, as shown at the main entrance.

Sadly, I was unable to get access to the Auckland town hall organ, which is a magnificent new Klais 81 stop 4 manual instrument, opened in March 2010 by Thomas Trotter, currently the largest organ in New Zealand, but soon to be surpassed by the new Nicholson organ.

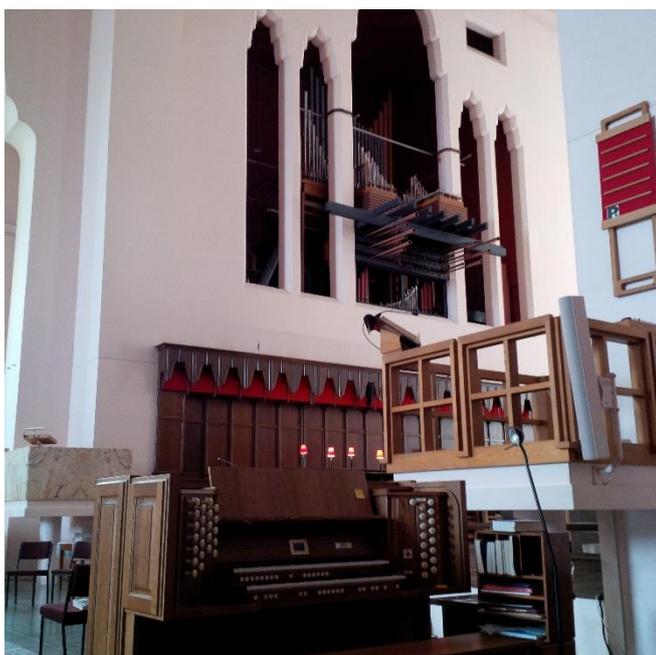




An English chamber organ at the Auckland Museum

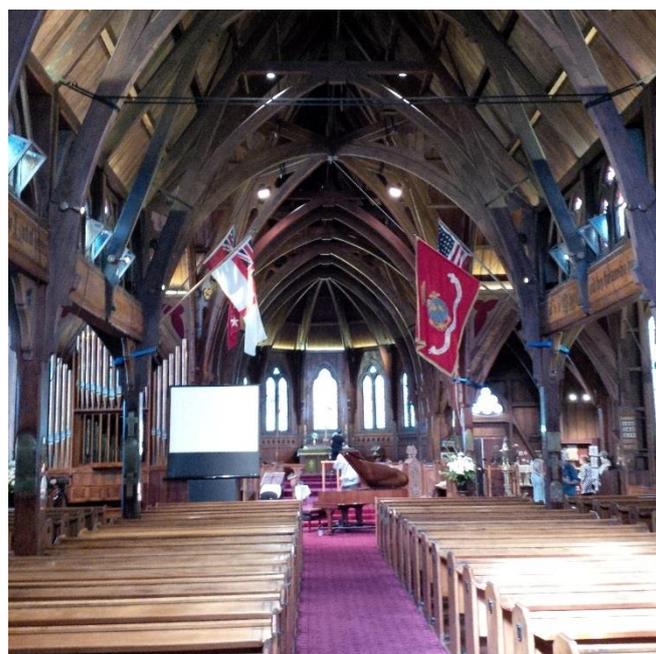
Wellington – the New Zealand capital

Wellington was affected by the November 2016 earthquake in the South island; the organ at the Cathedral of St Paul was damaged and the choir and organ is still out of bounds.



The temporary Makin organ & damaged pipe organ

The new (1960's) Cathedral of St Paul has a 1980 instrument with mainly new UK pipework and some from the original 1877 TC Lewis organ. It now has 62 stops and 4 manuals with two consoles; there is no casework.

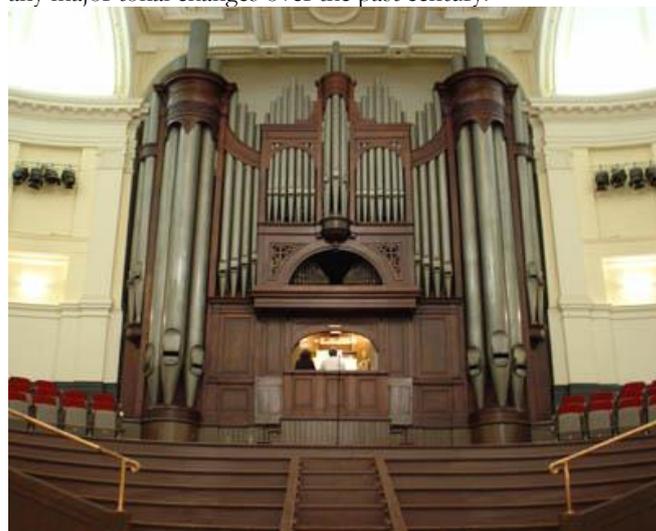


The 'old' Cathedral of St Paul

The old cathedral of St Paul is a wonderful all wooden building, held together by wooden pegs. This gives it a high degree of flexibility to resist the many earthquakes.

The organ was originally the 1877 TC Lewis which was removed to the new St Paul's cathedral in 1964. A new two manual and pedal organ with 19 stops was installed in 1977 by the South Island Organ Company.

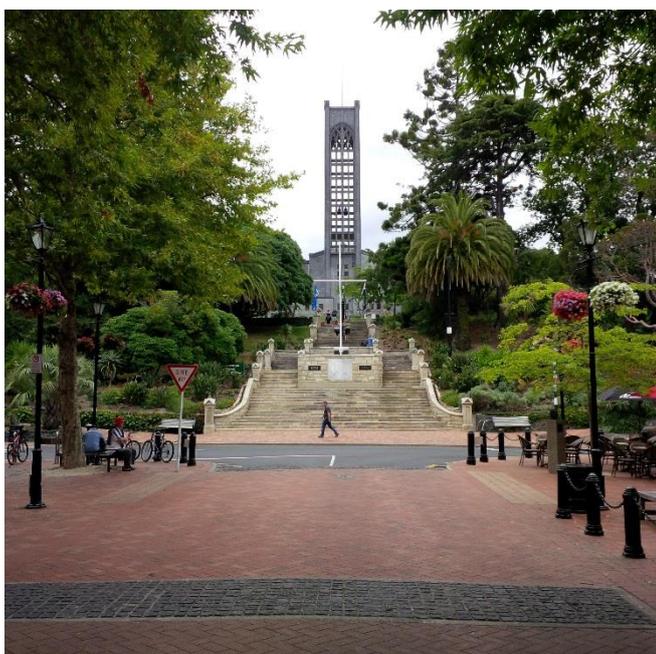
Wellington town hall auditorium was also affected by the 2010/11 earthquakes and still remains closed while strengthening takes place. The opportunity has been taken to completely dismantle and restore the organ, which is a 1910 four manual Norman and Beard instrument, and which has not had any major tonal changes over the past century.



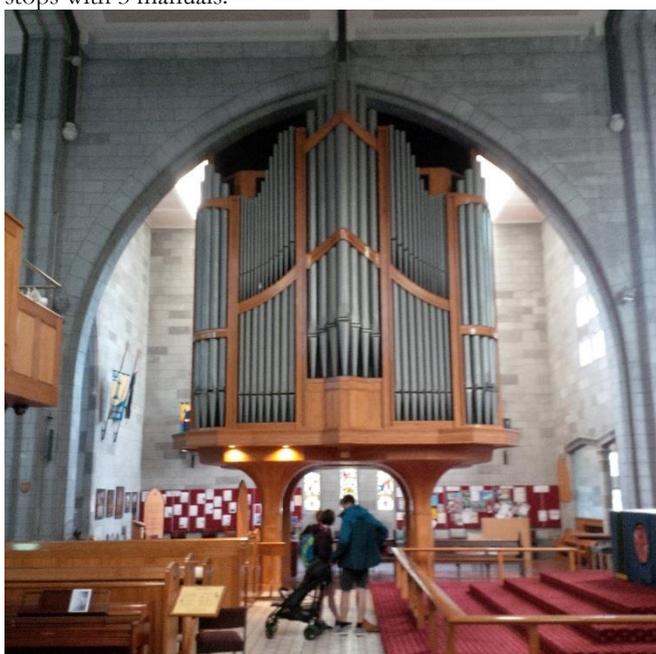
Nelson

Nelson is a pleasant Cathedral town and seaport in the northwest of the south island and has a hill which is supposedly the geographical centre of the country.

The imposing cathedral tower stands high above the town. I had the pleasure, at the IAO Festival in Bath last year, of meeting Roger Williams, a former organist at the Cathedral. Sadly, we were unable to meet up as he had been hospitalised following a severe stroke.



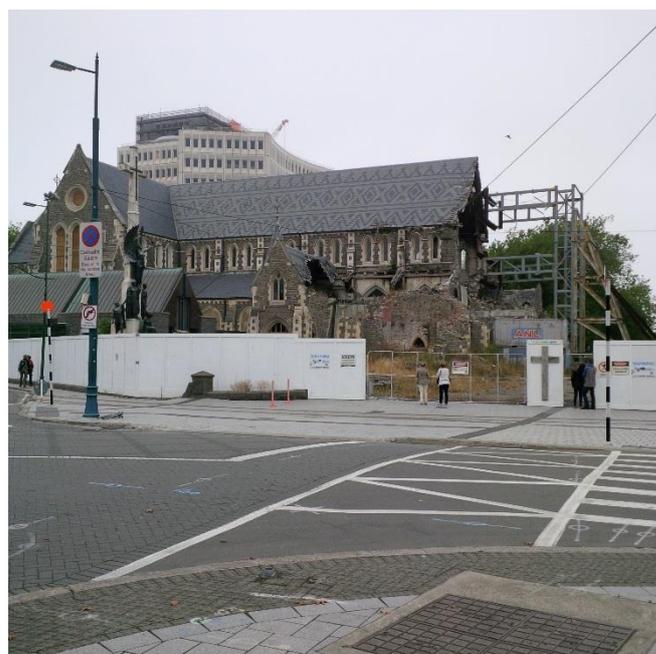
The Christ Church Cathedral organ has been rebuilt several times: originally a TC Lewis, it now has over 2,500 pipes and 49 stops with 3 manuals.



Recently appointed as the new musical director at Christ Church Cathedral, James Thomas comes originally from Birmingham. Until September 2016 he was the musical director at the Harrow School in Hong Kong. Our new member, Phil Johnson, remembers him very well, as he was taught by James at the University of Sussex.

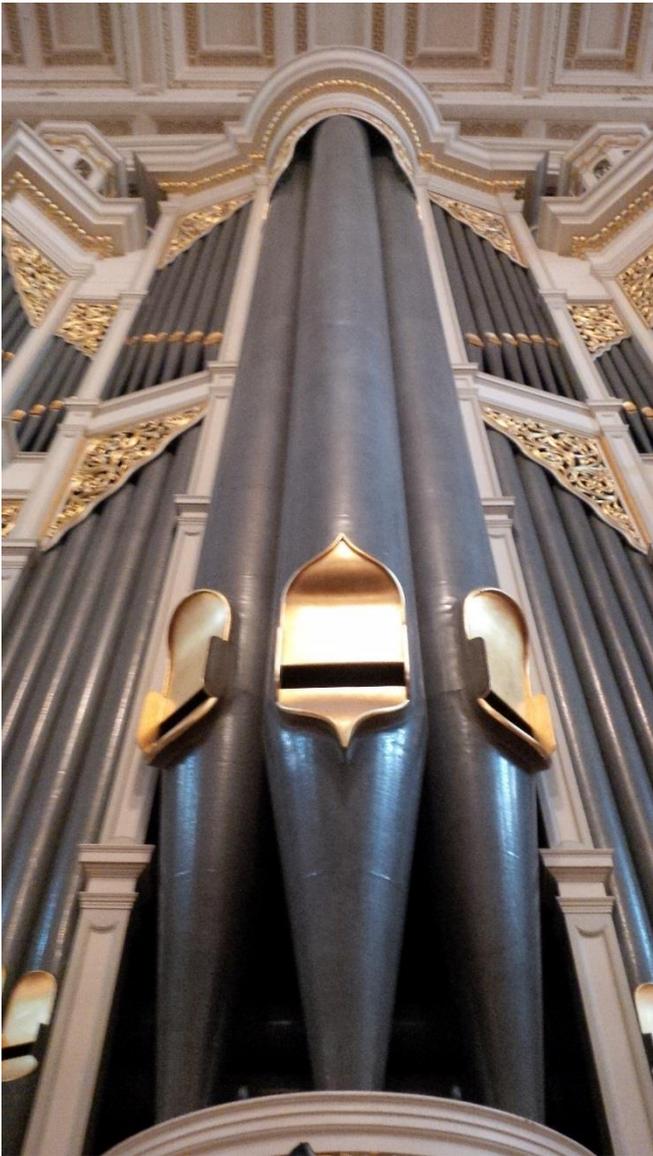
Christchurch

The city of Christchurch is still suffering from the effects of the 2010/11 earthquakes, with many parts of the city still being demolished. The Cathedral is still in ruins and the organ is damaged beyond repair. The temporary cardboard Cathedral shown has a Rogers digital organ.



Sydney, Australia

I had the pleasure of a tour of Sydney town hall and saw the magnificent organ in the grand hall. Originally built by William Hill of London and opened in 1890, it was restored in 1982 and cleaning is ongoing. It was the largest organ in the world at the time and now has 117 stops over 5 manuals. It has a unique 64' wooden trombone as well as four 32' stops on the pedal division. Still with the original tubular pneumatic action, it is now the third largest organ in Australasia.



The magnificent 32' open metal bottom CCCC



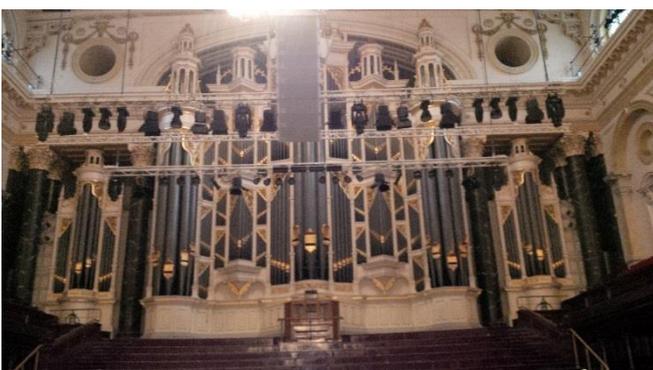
Apparently, you can make arrangements to play the organ, so if you happen to be in Sydney, just check out the details on the town hall web site:

<http://www.sydneytownhall.com.au/discover-learn/grand-organ/play/>

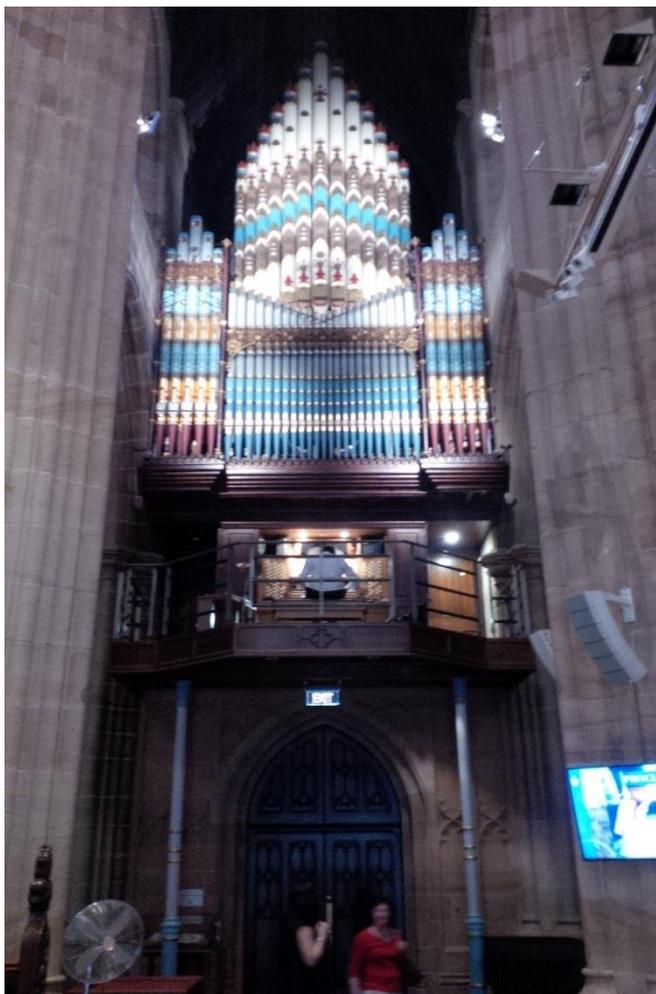
Sydney opera house organ was built in 1979 by Ronald Sharp and has 131 stops and 5 manuals. It is in the neo-classical German style with the largest mechanical action in the world and electric action to a mobile console. It is the second largest organ in Australia - after Melbourne town hall's 150 ranks, the largest organ in the southern hemisphere.



The Anglican Cathedral of St Andrew, Sydney is close to the town hall and is dwarfed by adjacent high-rise buildings. The organ was originally installed in 1866 by William Hill, being twice rebuilt, and finally in 1998 by Letourneau with 4 manuals and 53 stops and mechanical and electric actions.



The five manual console is dwarfed by the huge casework



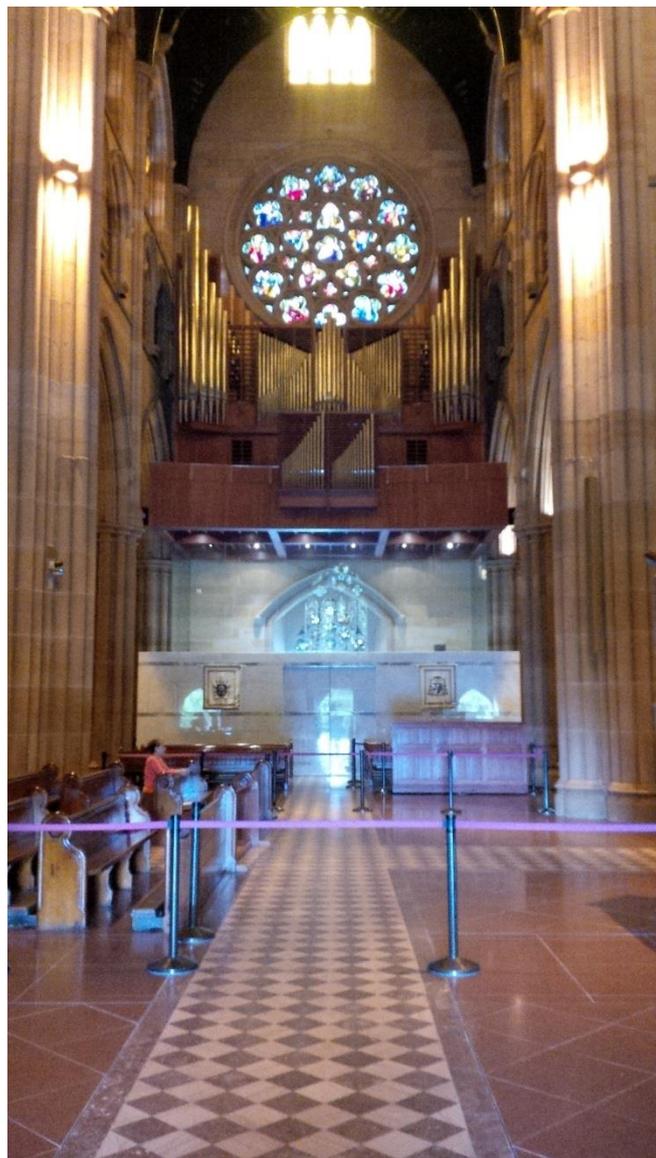
The Hill case of St Andrew's Anglican Cathedral

St Mary's RC Cathedral, Sydney is a most imposing gothic style building in an open position just north of the town hall. The building is the largest church building in Australia and has four organs. The first larger organ was by Bevington in 1841. Many organs in differing positions have come and gone over the years with the challenges of leading the services in such a long building.

On walking through the southern entrance, I stumbled on to the imposing Letourneau console which controls the organ in the opposite transept, as well as the English-style organ in the south gallery. This mobile console is in the Cavaille-Coll style: controls on the left jambs the Letourneau transept 4 manual 46 stop organ, and on the right jambs a 27 stop south gallery organ. There are plans to complete a substantial rebuild in the French tradition.



The Letourneau mobile console



The Letourneau organ in the north transept

James Coupe

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For a wealth of information and articles, and news of WOA both immediate and long-term, please do visit our extensive website: www.worcestershireorganists.org

For daily bulletins of organ news, please see us on Facebook: WorcesterOrganists at – <https://www.facebook.com/WorcesterOrganists/>

and on our Twitter account (titled WorcesterOrganists and accessed via the Twitter handle @WorcesterOrgan).

Please send any items for the Newsletter, website, or Facebook Page, and any information for the Recital Diary to johnerskine@worcestershireorganists.org or for Twitter to paul@paulcarr.co.uk.

General enquires about the Worcestershire Organists' Association can be directed to the Chairman or the Secretary.

ACKNOWLEDGEMENTS

Many thanks to Paul Carr, James Coupe, and David Allen.