

# Organ News

No. 26

The official publication of Makin Organs, Johannus, Copeman Hart and Rodgers

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## The Johannus ONE

### CONCEIVED WITH THE ORGANIST IN MIND

Unlike a regular keyboard, the Johannus ONE has been conceived and developed from the perspective of the organist. Specifically, this means that the basis of the instrument is an organ. This is very clear to see from the sixteen tab stops each representing five stops. This means that the ONE has no less than 80 unique stops, which becomes noticeable when you begin to play. The 76 touch-sensitive keys give you the feeling that you're playing a real organ. It's audible at the same time too: you aren't playing a mainstream keyboard, but a real organ with authentic pipe organ sounds. Seven pre-programmed reverbs and an adjustable reverb volume make the experience complete.

### SOLO AND ORCHESTRAL STOPS

In addition to the organ stops, the ONE is equipped with a number of quality solo and orchestral stops, including strings, a flute, a violin, a piano, a harp, a harpsichord and a trumpet. These stops can be used separately or in combination with organ stops.

### TWO KEYBOARDS PLUS PEDAL BOARD

The ONE consists physically of a single keyboard, but the manual is easy to divide into two keyboards and a pedal board. This makes the instrument unique: in fact, you're playing a complete organ. You play manual 1 to the right of the middle C, and manual 2 to the left of the middle C.



Johannus ONE

### FIVE STYLES

Above each of the sixteen tab stops are listed the names of four other stops. The stop you register depends on the style you choose: American, English, French, German or the integrated stop list. So, in the standard stop list, the Viola di Gamba 8' is a Salicional 8' in the French style, and a Flute 4' is a Quint 2 2/3' in the German style.

**A keyboard is not a new invention, but a portable digital organ with authentic organ sound is**

### UNDISPUTED MARKET LEADER

For nearly fifty years already, Johannus specialists have been

working day in and day out to refine the classic pipe organ sound for our digital organs. They research, they develop, they innovate. They listen to organs both here and abroad, record pipe organs in the dead of night, process the sounds and create the ultimate result: a truly lifelike organ sound. This is how we've become the undisputed market leader on the international stage with our digital organs: organists in more than a hundred countries play Johannus organs.

### REALLY PLAY THE ORGAN

Thanks to our years of experience and specialist knowledge, the ONE has also become a unique instrument. There is no lack of keyboards on sale, but on which of the hundreds of existing models can you play the organ? Really play it?

### RENOWNED SOUND QUALITY

Exactly, that's the power of the ONE. Compact, portable and still with the renowned Johannus sound quality. A real organ, with real tab stops, real organ stops and a real organ sound. Only ONE can be the best.

### Availability

The first ONE was demonstrated in the UK at our 'Sounds of the Summer' concert on 6th May 2017. Within three days our initial stock had been sold out!

The ONE is available from ChurchOrganWorld at an introductory price of just £2,495.00 (inc VAT) plus shipping which using a courier with insurance is typically a little under £100.



*The ONE is Johannus' answer to the increasing demand for a portable digital organ. Why could this one be perfect for you?*

- You have too little space at home for a home organ.
- You would like to be able to rehearse with your choir at different locations, with organ accompaniment.
- As well as an organ, you want to be able to play a piano and various solo instruments.
- The music group at your church needs a compact and portable accompaniment instrument on which both organ music and other music can be played.
- Although you have a keyboard with an organ function, it lacks the quality organ sound.



www.makinorgans.co.uk

JOHANNUS

www.johannus.co.uk



www.copemanhart.co.uk

RODGERS®

www.rodgersinstruments.co.uk

01706 888100





# GOG: The Global Organ Group

## Innovative brands, authentic sounds

### What they say about the Johannus ONE...

Logic dictates that the needs of the many outweigh the needs of the few, or the ONE. (Star Trek, *The Wrath of Khan*, 1982)

*I'm just ONE who makes music because I find it difficult to talk.*

(P J Harvey)

Give us something individual, quantifiable and personalizable and, suddenly, our perspective shifts to the ONE. (Mick Ebeling)

*You are the ONE, you may have spent the last few years looking for me, but I have spent my entire life looking for you.*

(Morpheus, *The Matrix*)

If a man who enjoys a lesser happiness beholds a greater ONE, let him leave aside the lesser to gain the greater. (Buddha)

*Do not worry about holding high position; worry rather about playing the ONE.*

(Confucius)

ONE, grand sweet song, so start the music.

(Ronald Reagan)

*No ONE is any one thing.*

(Martin Short)

Music is the wine which inspires ONE to new generative processes, and I am Bacchus who presses out this glorious wine for mankind and makes them spiritually drunken.

(Ludwig van Beethoven)

*Apologies for slight changes to the quotations*

The Global Organ Group is the largest player in the digital organ world. Our most important motivation has always been our love of the authentic pipe organ sound. The heart of our mission is to make these sounds accessible to the public in a variety of ways. In translating this mission to everyday practice, we set high standards for quality. Time and time again, we combine this passion with technological advances in the making of new instruments, with craftsmanship and technology at the fore. We are known the world over for the smart and strategic application of our knowledge, our continued product development and our use of advanced technology.

As the starting point for all the sounds we bring a rich tradition of organ sounds to digital organs with our product range extending from compact organs for private homes, through completely custom-made digital church organs, all the way to hybrid concepts that uniquely merge existing pipe organs with digital organs. We have four brands of instruments Copeman Hart, dedicated to traditional English custom work in the digital organ world, Johannus, voicing the rich European musical tradition in both home and church organs, Makin, firmly in the English tradition with its church organs, and Rodgers, interpreting the typical American pipe organ sound.

Our driving force at the Global Organ Group is the four brands, which build on their personal identity. Not only in their sound, but also in their appearance and their technological character, each in their own way offers the player a unique playing experience. Of course they do share some characteristics. One of these is sound quality, something upon which we never compromise. Another is the connection to a tradition that extends back for years, sometimes even centuries. A third is the technological innovation through which they continually strive to optimise player experience.

The individual identity and colour of sound of each brand is something that the Global Organ Group cherishes. Therefore, we always start from tradition and then innovate to create the organ of your dreams.



### Our Brands Copeman Hart

**“PEOPLE COMPARE OUR ORGANS TO A HIGHLY DESIRABLE AND EXCLUSIVE CAR, BUILT IN THE OLD ENGLISH TRADITION”**

Copeman Hart, established in 1960, enjoys an international reputation for its custom built church organs with a typical English sound and appearance. In 2011 the company was sold to Makin Organs Ltd. Founder Mr Ernest Hart intended to retire in the early years of the 21st century, but before then put enormous effort into finding a suitable successor for the company into which he had invested a lifetime of heart and soul. He found that successor in Dr Keith Harrington, Managing Director of Makin Organs and the team that would become the Global Organ Group. Both parties were entrusted with the task of building constructively upon Mr Hart's legacy.

#### BRAND IDENTITY

Copeman Hart has been compared to Rolls-Royce by organ enthusiasts: the organs are custom built down to the very last note. Whether it concerns the stoplist, the design of the drawknobs, the position of the thumb pistons, the style and colour of the console: each detail is decided upon in consultation with the customer. The organ is constructed using only the best materials. Each Copeman Hart is built in the old English tradition, which can be seen in items such as the high quality motorised drawstops originating from the pipe organ world. Almost anything is possible within the English tradition, and it is for this reason that most organ enthusiasts have a relationship of many years' standing with this brand.

### Johannus

**“THE SOUND OF EUROPEAN HISTORY MEETING TODAY'S STANDARDS”**

Johannus is one of the greatest designers and builders of digital home and church organs in the world. The company was established by Hans Versteeg in 1968. His mission was to make church organs affordable and accessible for all. His mission has been the starting point of all organs designed and built by Johannus.

In addition, the company locates itself within the centuries old European church organ tradition, which facilitates a good understanding of the unparalleled dynamics of the pipe organ. Nowhere else is it so easy to walk into a church and be overwhelmed by the sounds of the authentic pipe organ. This is how it has been for centuries.

In 1987, Gert van de Weerd took over the company which he later sold to his sons Marco and René van de Weerd after a period of growth. They have led Johannus





Gert van de Weerd



Marco van de Weerd



René van de Weerd

since 2009. In recent years, the organ company has acquired a more international character, exporting its organs now to over 100 countries

### BRAND IDENTITY

Johannus is the undisputed market leader in Europe, is number three in the United States and holds a leading position in emerging markets such as Asia and Africa. The Johannus collection encompasses a very broad range of instruments varying from small, affordable organs for private homes to enormous, custom-made organs for churches, cathedrals and concert halls, sold under the name Monarke. In addition, Johannus designs and builds hybrid organ concepts, optimally combining the qualities of an existing pipe organ with a digital organ.

Johannus is world-famous for the renowned sound quality of its instruments. This arises partly from its own research and ongoing technological innovation, and partly from the philosophy that the digital organ should reflect the sound of a pipe organ as closely as possible. At Johannus, a Trumpet always sounds like a Trumpet, and a Principal is always a Principal. Johannus, like no other, manages to convey the sound of famous pipe organs in its digital organs. This feature makes Johannus a unique proposition across the world.

While Johannus is grounded in rich European history, the company has always been proud to be a leader in innovation. Time and time again the organ builder has

proven itself capable of making optimal use of the technological possibilities to best favour the quality of its organs. Innovation is in Johannus' DNA. It was, for instance, the first company to use side speakers in home organs and e-paper technology to display stop names.

Flexibility in execution is a core value that gives shape to the entire breadth of Johannus' organ range. Even with the standard models, customers can choose their favourite colour or type of wood, the kind of pedal, and add or replace a stop. If the customer is looking for something really special, Johannus offers a custom design solution in its Monarke range for homes, churches and concert halls.

### Makin

#### "WILLIS AND HARRISON COME TO LIFE IN A MAKIN"

The pedigree of Makin organs stems back to the first experiments with synthetic organ tones carried out by Compton Organs Ltd. This company was a famous builder of electronic and pipe organs and was blessed with a visionary founder, John Compton. As far back as the 1920s he was experimenting with the production of synthetic organ sounds.

Eventually, Makin was established in 1970 with the takeover of the electronic part of Compton Organs Ltd. Within this company, Compton's experiments could be continued and further innovations could take shape. In the 1980s, this innovative spirit produced the Bradford Digital System, which was replaced in the 1990s by digital sampling.

The organisation was founded by Mr John Pilling, a successful businessman with a heartfelt passion for organs. His main business was paper factories with organs being mostly a hobby initially. However, he was ambitious: he wanted to produce the best English organ. When we took over the company in 1998, the ambition remained. Makin is currently one of the strongest brands in the United Kingdom and enjoys an excellent reputation in the international organ world.

### BRAND IDENTITY

Makin is a renowned organ brand on an English footing. No matter which Makin organ is being played, it is always clear that English sound and an English design are involved. The samples are derived from a wide range of English pipe organs, including big names such as Willis and Harrison. The translation of the English style is implemented in each individual Makin organ down to the last detail, from something as trifling as a brass music holder to more eye-catching elements such as motorised drawstops in columns of two. To ensure optimum reproduction of the English sound, the larger Makin organs are fitted with the Sub- and Super-couplers.

For the convenience of organ enthusiasts, Makin offers a broad range of standard models. Certain parts of these organs can be adapted according to the customer's wishes. For more specific wishes, organ enthusiasts can also speak to Makin about custom design solutions.

### Rodgers

#### "RODGERS INSTRUMENTS WILL BRING A HEIGHTENED SPIRITUAL EXPERIENCE TO EVERY SERVICE"

Since 1958, Rodgers has been committed to heightening the spiritual experience of audiences with the transformational power of music. Rodgers organs not only capture the essence of American pipe organ sound, they have led the way in making organs more accessible to places of worship, universities, music schools and enthusiasts around the world.

Two visionary engineers and organ enthusiasts, Rodgers Jenkins and Fred Tinker, originally founded Rodgers Church Organs in 1958. The company's focus was on helping make the transformational power of the American organ more accessible to churches, colleges, performance centres and players by embracing advancements in technology. From this dedication to serve and a passion for elevating the human spirit through music, Rodgers was born.

Originally controlled by officers of Tektronix and the founding engineers, in September 1977, Rodgers became part of CBS Musical Instruments along with Steinway & Sons pianos, Fender guitars, Rhodes electric pianos and a number of other instrument brand names. In 1985 CBS divested itself of Rodgers, along with Steinway and Gemeinhardt, all of which were purchased by Steinway Musical Properties. Since May 1, 1988, Roland Corporation was the parent company of Rodgers. On January 4, 2016, Roland Corporation agreed to the acquisition of the American company Rodgers Instruments, effective January 15, 2016.

### BRAND IDENTITY

In the world of organs, Rodgers enjoys the reputation of being a very strong and solid brand. It is a particularly established name in the United States. The company has grown to become one of the undisputed leaders in the American organ market.

The organs are built in the time-honoured tradition of classic American pipe organs with devotion to exquisite craftsmanship, precision tailoring and authentic sound. This authentic pipe organ experience is the product of tireless research, development and innovation, faithfully capturing the best of American pipe organs. The always available technology creates endless opportunities and flexibility in tonal design, before and after the installation.

The end result however is more than the sum of its parts. Rodgers organs do much more than capture the rich sound of American pipe organs; they fill any church with inspiring music and move souls with boundless power. Rodgers Instruments will bring a heightened spiritual experience to every service.

Thanks to its constant focus on quality and beauty, Rodgers has managed to maintain its status as a premium brand up to the present day. Thousands of American organists have been choosing Rodgers for nearly 60 years now.

## So what's next?

Time always passes far more quickly when you are having fun. It is difficult to believe that I have been Managing Director at Makin Organs for thirteen years and at Copeman Hart for six years. The formation of ChurchOrganWorld and bringing Rodgers into the fold has taken so much time and effort, but thankfully an exceedingly worthwhile and rewarding exercise.

So what is next? New products continue to flow out from each company with the ONE and LiVE being exemplary and ground breaking products from Johannus. Makin has designed the Rydal, Thirlmere and Windermere organs which have very healthy national and international sales.

This is one benefit of the Global Organ Group having such a significant and diverse R&D team. Year upon year they continue to deliver new instruments and technological upgrades providing customers with so many benefits across our broad range of products. Add quality customer service to this and you have a real 'wow' factor.

Time does not stand still; but neither do we.

Dr Keith A Harrington  
Managing Director



*Time and time again, we combine this passion with technological advances in the making of new instruments, with craftsmanship and technology at the fore.*



# An interview with Global Organ Group CEO Marco van de Weerd

*Your father Gert van de Weerd was known as a key player in the digital organ world for a long time. How difficult was it when you and your brother took over from him at Johannus?*

The most difficult part was my father's part. He had to let go of his baby. He was still enjoying working very much, but he made a firm decision that it was not good for us for him to stay around and stay in control. He knew it was time to hand over leadership. I was very impressed he could do this. In many family businesses, this is a big issue that often does not end well.

What was difficult for us in the beginning was the pressure. Although we were already basically running the company when he still was around, he was the one that was responsible. When he left, we felt that pressure. It took some months to get used to it.

*What makes a Johannus Organ so special to you?*

Johannus wants to make their products available for everyone. So from products with very competitive pricing to high end products. I grew up with organs in our house and in the church. So the organ is part of my life you could say, although I was never good enough to play myself (in such a way that people stay to listen). At Johannus, sound is the most important thing of the organ. And therefore we are always using the latest technologies. I like that a lot too.

*Some people seem to think that the longevity of a digital organ is only around 15 years. What are your thoughts on this?*

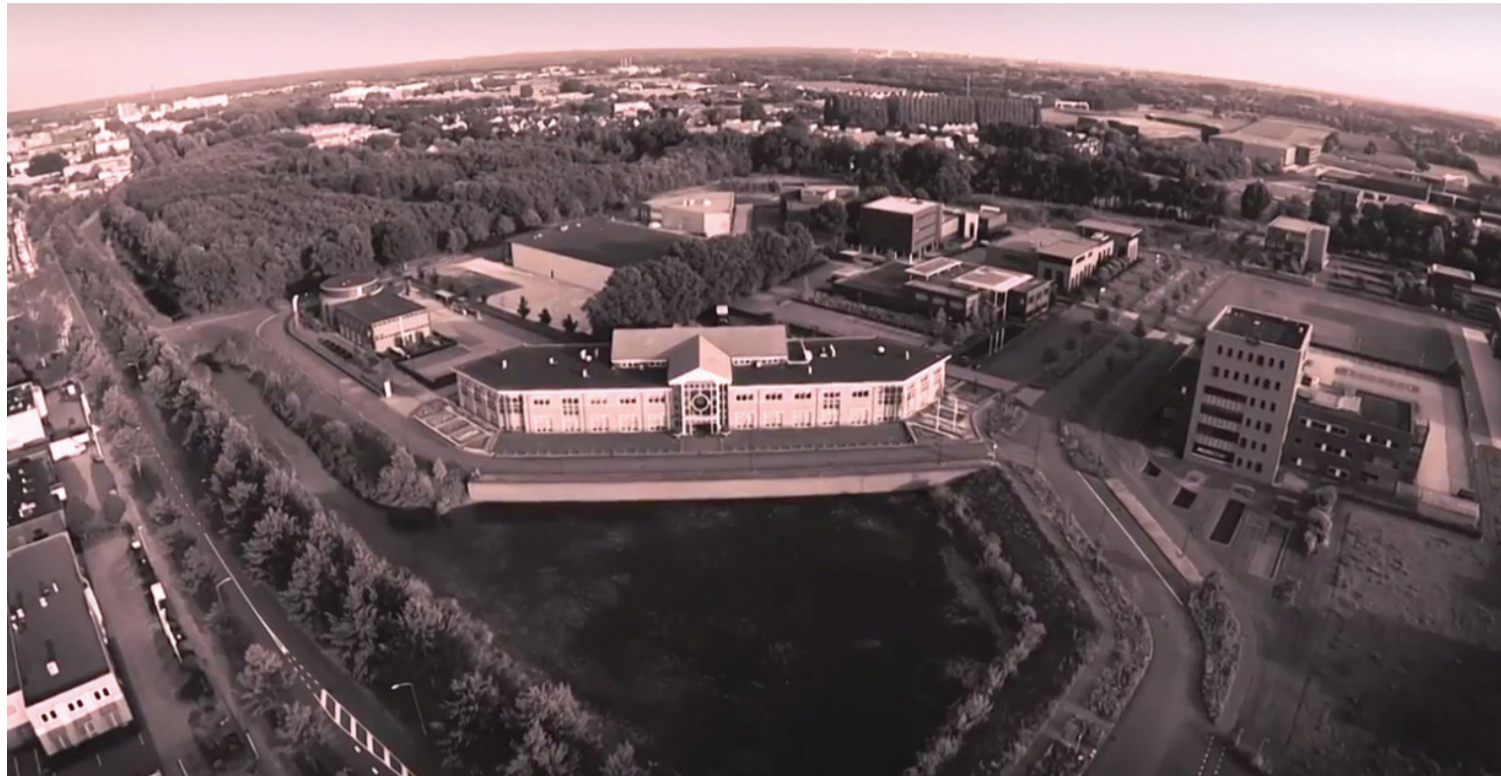
We are still servicing organs that are from the 70s. They are still playing in homes and churches. So I disagree. What does happen often is that technology changes and people are tempted to buy a new organ after 10 or 20 years. It is like a car I guess. It is nice to get a car with air conditioning, heated seats and cruise control. Things that your old car did not have. But the old car was still driving.

*How do you manage your spare parts inventory?*

We give a 10 year warranty on our computer parts. And we keep parts available as long as we can. We have parts available for organs from the 70s. But we cannot guarantee that all parts will be kept that long. Our goal is at least 20 years.

*In the UK, both Makin and Copeman Hart were well known and respected companies for many years. How difficult was the acquisition of Copeman Hart and the merging of two organisations?*

Not too difficult, because with Makin it was step by step. We started by producing the wood consoles for Makin Organs, before we became the owners. A while later they asked us to make the electronics as well. After that, the owner, Mr Pilling died. Shortly after that we bought the company. But as you can see, we were already partners and knew each other very well.



The acquisition of Copeman Hart also went smooth. The owner was looking for a company to take forward the legacy of Copeman Hart. After initial discussions he was confident we could do the job. After the signing, we had dinner in a beautiful castle together with Mr Hart and his wife.

*Brexit is a constant source of discussion in the UK. As a company, are you prepared for it? Do you see this as a problem or an opportunity?*

At this moment, it is a bit of a problem, because of the exchange rate the organs are getting more expensive for the UK which is something we cannot control. The only thing we can do is focus on what our customers want and do the job right and work on opportunities as we see them.

*What made you decide to add Rodgers to your list of brands?*

Again, the selling party asked us to think about the possibility to buy the company. We were not really looking. Nevertheless we were very interested for several reasons. First one is that it is a well-respected brand that has a large market share in several countries worldwide and especially in the US. Second, they have a very good and professional dealer network in the US which will also benefit our other brands.

Besides that, we are always looking for ways to increase our turnover. The main reason for that is that research and development is getting more difficult, more expensive and takes longer every year. We have a team of professionals that invents new things with new technologies every day. Because of more complex technology and because of growing regulations worldwide, we are forced to sell more, to keep up the pace of development.

*What is the relationship between Johannus and Rodgers?*

They are owned by the same family and are part of the Global Organ Group. But

they are separate brands and each has their own facility and their own team.

*Can you explain the concept of the Global Organ Group?*

The Global Organ Group is working for four beautiful organ brands. Some things will be done together, and other things will strictly remain within the team of a specific brand. But they all share one important thing and that is to build beautiful organs.

Things we will do together can be found in our sales team for example. If we are travelling to the far east for one brand, we will always try to combine the journey for the other brands as well. In that way, the overhead stays low and that is for the benefit of the customers. It also makes sense to buy certain parts as a group to get a better price from component manufacturers.

The things that we will strictly separate are those that are unique for each brand. Items like the organ console, the sound, the shape of a drawstop, the features on board, etc. We will do everything in our power to keep the brands as unique as we can. Each brand has its own specialities and therefore its own group of customers. We intend to keep it that way.

A nice side effect is that dealers worldwide now have access to more brands. This means they are more likely to serve the customer in one way or the other, because of the diversity of the brands.

*Is the Global Organ Group now complete or is there room to add another brand?*

A short break would be nice! Adding a brand to the group is something that requires a lot of focus, energy and perseverance. But yes, there is always room for another brand; it's all about getting the right fit.

*How do you see the future of digital church organs?*

We feel that we can still improve in the quality and the features that an organ

can offer. Markets are under pressure in Europe and North America, but booming in Africa and Asia. We still need to gain more ground in South America. So, overall, we are positive about the future. There is still potential for growth.

*Tell us some more about the concept behind the revolutionary LiVE organ from Johannus.*

Last year we launched the LiVE III. A brand new concept. The organ is able to change the name of a stop in 2 or 3 seconds. Meaning that the organist can change from playing on the organ in the Lady Chapel of Liverpool to playing a grand Cavaillé Coll organ in the heart of Paris and so on. We use e-paper technology. In our eyes, the only way to do this right. This way we are flexible, but the organ still looks and feels like an organ. It is fast, reliable and fun.

*Your instruments are so life-like, how can you possibly improve upon the sound they produce?*

DSP-chips get more powerful all the time. I once heard that there is more computer power in an iPhone nowadays than we had in the first rocket that went to the moon. Meaning, things we could not do in the past, will be possible in the future. On top of that, memory chips are getting bigger and cheaper each year. This has a direct relationship with the quality of the sound. Five years ago we did not have small e-papers. So we did not know back then. But we were looking for the solution. We found it and started working with it.

So, how are we going to improve? We have some ideas, always. But further away in the future, we will see what technology will bring us, what we can use we will.

*If you could have a conversation with a famous organist no longer with us, who would it be and what would you ask them?*

I would like to ask Bach to play on our LiVE III organ.



# Sounds of the Summer 2017

Saturday 6th May 2017 was a very special day as it was our 10th anniversary 'Sounds of the Summer' concert at Mixbury with our resident maestro Professor Ian Tracey providing a full day's entertainment to a packed audience of organ lovers.



As ever, his programme was fun-filled and action packed, making it attractive to organists, organ aficionados and people new to the instrument.

Seven different organs were played, representing all four brands we offer, with incredibly positive comments made by customers about each and every instrument. Of particular note were the comments made about the Johannus LiVE which was simply described as 'stunning'.

ChurchOrganWorld is the leading Johannus dealer worldwide

when it comes to sales of the LiVE III organ, now available in AGO format with a full range of divisional and general pistons and angled stop jams for a very competitive price. Whilst a number have been sold to 'new' customers, others have been bought by our current customers, with CoW selling their old instrument for them.

A suitable finale for the day was made by the new Johannus ONE classical keyboard which was formally launched recently. For such a feature-rich instrument this is great value and will fill

many roles for many musicians. It certainly starts where other keyboards finish. Amazingly our initial stock, which we expected to last a month or so, was sold out in three days!

The famous Willis five manual instrument at Liverpool Cathedral always benefits from our annual concerts in Mixbury and Shaw, this day was no exception with over £650 raised for its restoration.

Our 'Autumn Shades' Shaw event this year is on Saturday 7th October for which tickets are now available.

## PROGRAMME

### Part - The First (Gigue & Copeman Hart)

Choral Prelude on 'Gelobt Sei Gott'	<i>Healey Willan</i>
Partita: Christus der du ist mein Leben	<i>Johann Pachelbel</i>
Improvisation on 'Melita'	<i>Carlo Curley</i>
Salix, Chanty & Toccata (Plymouth Suite)	<i>Percy Whitlock</i>

### Part - The Second (Rodgers & LiVE)

Prelude 'Ar Hyd y Nos' & Largo 'New World'	<i>Carlo Curley</i>
Fugue in Eb 'St Anne', BWV 552	<i>J S Bach</i>
Toccatina for the Flutes	<i>Pietro Yon</i>
Improvisation sur le 'Te Deum'	<i>Tournemire/ Duruflé</i>

### Part - The Third (Thirlmere/Windermere)

An Easter Alleluia	<i>Gordon Slater</i>
Sonata in c (Allegro, Largo, Presto)	<i>Giovani Battista Pescetti</i>
Berceuse	<i>Licino Refice</i>
Variations on an Original Theme (Opus 58)	<i>Flor Peeters</i>

### Part - The Fourth (Gigue & ONE)

Grand Jeu	<i>Pierre du Mage</i>
Homage a Jean Gallon	<i>Maurice Duruflé</i>
Fanfare for the Common Man	<i>Aaron Copland</i>



## An Urgent Organ Hire for Manchester Cathedral

As many are aware, Manchester Cathedral now has a new pipe organ built by Kenneth Tickell & Company that was completed and playable for Easter 2017. Whilst the pipe organ was out of action, a digital instrument from another vendor had been in use, which had more or less coped for the normal small day-to-day services. However, with a very important service in July 2016, at which Royalty were to be present and where the Cathedral would be totally full, it was clear to the organist Christopher Stokes that another solution needed to be found.

We are delighted to say that we installed our touring Copeman Hart instrument especially for this event and that it was specially voiced for the occasion by Professor Ian Tracey and Dr Keith Harrington. Having been used in many large Cathedrals including Liverpool, Exeter & Chester we knew it would be more than capable of providing a suitable accompaniment for this event.

Due to space limitations, our console and indeed speakers were specially lifted on to the rood screen for the occasion in an operation of military precision.

*We are delighted to say that we installed our touring Copeman Hart instrument especially for this event.*



# ABINGTON AVENUE UNITED REFORMED CHURCH

## The Three Manual Makin organ

by Mark Gibson

The previous organ at Abington Avenue URC was a Makin Encore 3 manual & pedal instrument with 38 stops and the usual array of couplers and pistons. It was installed in the church around 1993 and it is believed that prior to its permanent installation at Abington Avenue it was used by the organ builders as a demonstration instrument, probably being originally built around 1990. Of its kind and period it was reckoned to be a good quality electronic organ and perfectly adequate for the needs of the church.

Proceedings were started with an iBy 2013/14 it was recognised by the organist that it was becoming unreliable with intermittent faults such as notes not sounding or being noticeably out of tune and some stops and couplers becoming temperamental. Makin Organs Ltd, the original builders, and now part of Church Organ World which included Copeman Hart Ltd, advised that as it was around 25 years old, the internal electronic components were obsolete, meaning that maintenance would become increasingly expensive with many of the components no longer available.

In early 2015 at the request of the organist a survey and report was commissioned from Church Organ World with a view to rebuilding the organ within the existing casework. This would provide a bespoke organ suitable for the building and for its principal use in leading congregational singing in services, plus weddings & funerals, and its role in accompanying choral concerts.

The proposal put forward by Church Organ World provided for a very high quality sampled pipe sound based on a recording (or "sample") of a pipe rank for each stop, providing a very realistic and accurate method of recreating pipe sound. They suggested a revised specification for the range of stops but based on the stops in the "old" instrument, with a number of additional stops to provide a wider tonal palette, allowing greater musical variety. Critically the proposal also included a revised speaker system using modern technology with new speaker cabinets mounted at high level either side of the main window on the west wall of the sanctuary. Some minor modifications to the console would be incorporated to allow provision of state of the art console features, and new keyboards would be incorporated.

Following discussions between the organist and Church Organ World a final report was prepared and presented to the Elders on 1st March 2016 with a recommendation that Makin Organs Ltd of Church Organ World be instructed to rebuild the current organ in accordance with the recommendations in the report. Discussions by the Elders at their meeting on 16th April 2016 approved the proposal which was confirmed by the Church Meeting on 26th June 2016.

Detailed discussions then took place between the organist and Dr Keith Harrington of Church Organ World to finalise the specification and stop list and it was agreed that the "old" organ would be

collected from Abington Avenue URC during week commencing Monday 1st August 2016 with a return to the church of the rebuilt organ before Christmas 2016.

In the event the organ was collected on Thursday 4th August 2016 and removed to Church Organ World's workshops at Shaw, Oldham where it was stripped ready for the rebuild.

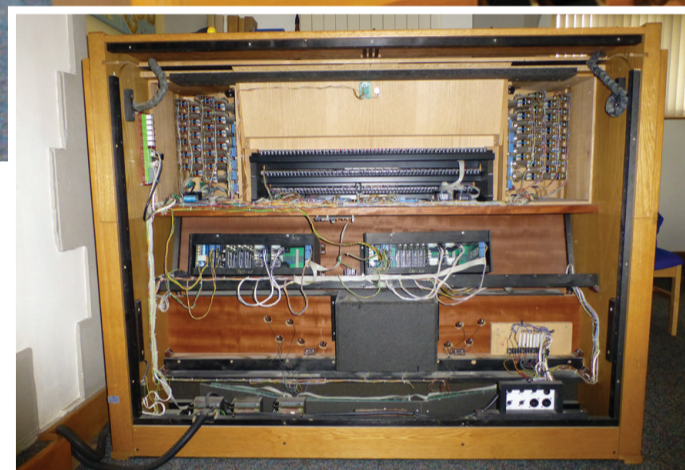
Whilst at the workshops the whole of the interior of the organ was removed to be replaced by state of the art technology. New wood core keyboards and stop jamba were made in oak, new piston rails added and a digital display screen installed. The majority of the drawstops and solenoids were re-used and a number of additional stops and couplers were added giving a total of 14 speaking stops on each of the four stop jamba. Two new speaker cabinets were manufactured each with room for one bass subwoofer and seven main speakers. The Specification of the new organ is given below and the new stops & couplers are indicated.

The rebuilt organ was returned to the church on Wednesday 14th December 2016 and the installation was completed by the evening of Thursday 15th, the team consisting of Steve Lanyon, Steve Bell and John Harrington. Initial reaction was that the new organ lived up to the promises of Church Organ World, with a hugely improved sound and range of tonal colours.

On Tuesday 20th December Richard Goodall of Makin Organs Ltd attended to carry out a preliminary "voicing", and this was followed by the full "voicing" carried out by Professor Ian Tracey, organist of Liverpool Anglican Cathedral, together with Richard Goodall on Wednesday 1st February 2017.

Thanks to the patience and skill of the staff of Makin Organs Ltd we now have a virtually brand new organ able to reproduce a wide tonal palette with an optimum delivery of sound into the church using a sampled pipe-sound system. This results in an instrument as close as possible to a real pipe organ for use in worship and concerts in the church.

As seen from the specification with stops ordered on the jamb from top to bottom, the order is a little unusual, with the octave couplers at the top of each jamb rather than at the bottom. This is something the organist requested as he has found this a most satisfactory layout.



### Specification

#### Pedal

Trumpet	8'
Trombone	16'
Contra Trombone	32'
Choral Bass	4'
Bass Flute	8'
Octave	8'
Bourdon	16'
Violone	16'
Open Wood	16'
Contra Violone	32'

*Swell to Pedal*  
*Great to Pedal*  
*Choir to Pedal*  
*Gt & Ped Combs Coupled*

#### Choir

<i>Octave</i>	
<i>Unison Off</i>	
<i>Sub Octave</i>	
Tuba	8'
Clarinet	8'
Larigot	1 1/3'
Tierce	1 3/5'
Blockflute	2'
Nazard	2 2/3'
Chimney Flute	4'
Viole Celeste	8'
Viol d'Orchestra	8'
Gedackt	8'

*Swell to Choir*

#### Great

Posaune	8'
Furniture (19.26.26.29)	IV
Fifteenth	2'
Twelfth	2 2/3'
Harmonic Flute	4'
Principal	4'
Gamba	8'
Stopped Diapason	8'
Hohl Flute	8'
Open Diapason II	8'
Open Diapason I	8'
Bourdon	16'

*Swell to Great*  
*Choir to Great*

#### Swell

<i>Octave</i>	
<i>Unison Off</i>	
<i>Sub Octave</i>	
Clarion	4'
Trumpet	8'
Contra Fagotto	16'
Oboe	8'
Mixture (15.19.22)	III
Fifteenth	2'
Principal	4'
Voix Celeste	8'
Echo Gamba	8'
Lieblich Gedackt	8'
Geigen Diapason	8'



# The Peripatetic Organist

By Josephine Quinney

After playing the organ at the local church for almost thirty years I decided it was time to retire. I had played every Sunday, except for the occasional holidays. Not that there was any intention to give up playing, you understand, but just to take it a bit easier. I decided not to stay at that church as I could see it would not be much of a retirement.

The choir is multidenominational so they have kept going. They have always practised at our house anyway. One of the issues with a choir of this sort is that they are not available on Sunday mornings, except on very special occasions, because of having to be at their own churches. On my final Sunday, which I had intended to keep very 'low key', I was amazed to find the entire choir had all come. They had kept this very quiet, and the first I knew was when I heard this great sound processing up the aisle. I felt very excited by this. Goodness they are all here, I thought, and pulled out some more stops. They had even brought their music to sing a couple of anthems. All a bit of a shock, so it must have been one of those special occasions.

The choir mainly sing together in the evenings, and over the years we have sung many choral evensongs, sung Eucharists, carol services and so on. Our most recent foray, on Passion Sunday, was to sing Compline in a 12th century church. This church now belongs to the Church of Scotland, and it was the first time Compline had been sung in the church for about 400 years. The IT consultant was instructed to produce the service from a template. It was found that complete with words for the hymns, it would fit onto eight A5 pages. This works out nicely to two A4 sheets folded to give eight pages, which can be made up as a booklet.

There are issues with taking a choir to other churches, since you know very little about how things are done, and what kind of instrument you may be required to play. So first thing, in preparation for Compline, was to meet with the Minister in the church, and present the draft service sheet for approval. The organ console in this church is in a gallery halfway down the body of the Kirk. The gallery is only accessible from outside the church. Fortunately, most of Compline is sung unaccompanied. We did put in two hymns, to start and finish as we felt the congregation would need something to do. These hymns I played on a Yamaha keyboard. Anyone who has a need for a portable keyboard in the future should take a look at the Johannus ONE.

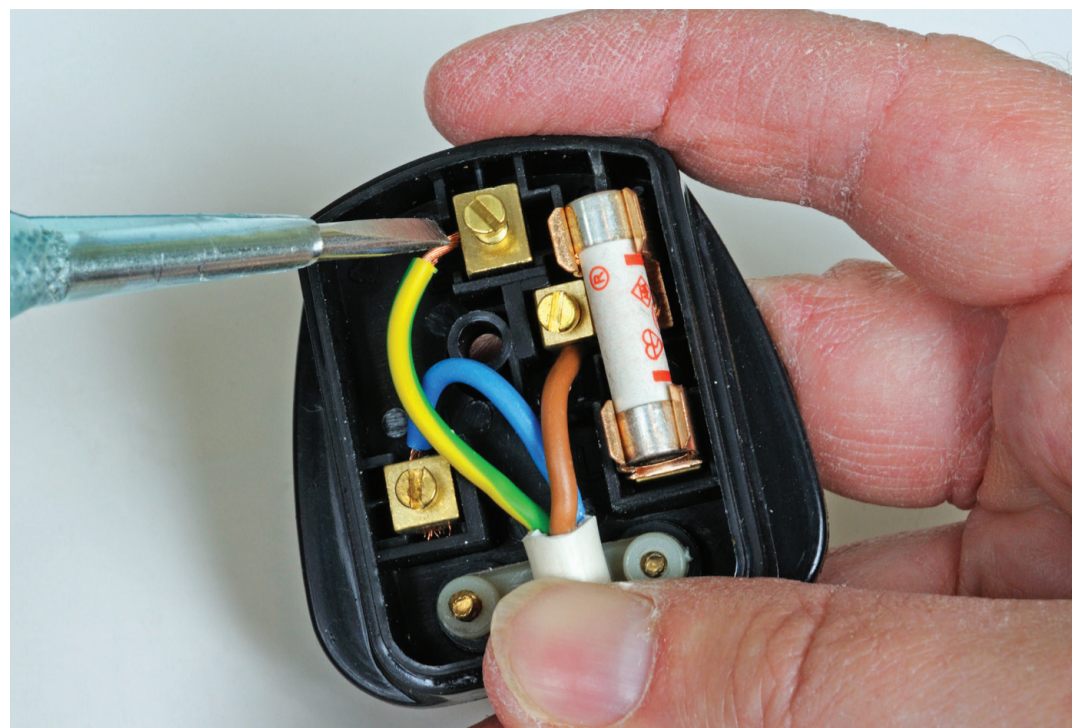
All organists need holidays or occasional days off so being available to fill in can be enjoyable. You get to play organs you may have never seen before as well as returning occasionally to some old friends. If you have never played your "away day" organ before it is worth while visiting, and practising on the instrument before the actual service day. A recent foray found an instrument originally by Hill, and subsequently altered several times by Connacher, Binns and others over its life. Still a fine three manual, but in need of some TLC. The organist had left instructions about ciphers and wind noise as well as some stops not functioning correctly. None of this was helped by it being an incredibly cold Sunday in early January. Fortunately, navigation round the problems was easy, after the trial run, and the service went off without a hitch. Plans are in hand to raise money to deal with these problems, and hopefully in the future the organ will be back in full working order. On this occasion, the organist had been very helpful as regards the settings, and hymn tunes. You also need to work out the music beforehand otherwise it can be a bit of a shock when you turn up to find the Sanctus is to be sung to the "The Rowan Tree", the Agnus Dei to "Ye Banks and Braes", the Gloria to "Westering Home" or something equally bizarre from a visiting organists point of view.

Many churches these days find themselves in the position of having to find money to repair old pipe organs, and quite few of these have opted to replace the organ with an electronic organ. Some have "mothballed" their organs, and bought an electronic organ against the day they can raise the money to have the pipe organ rebuilt. It is cost effective to have an electronic organ in these cases. As a visiting organist you are bound to find old electronic organs where it does not matter what 'stops' you are using, the sound is exactly the same, just louder or softer. You may also find that you have a tiny pedal board with only twelve pedals. Fortunately, things have moved on. With the individual pipe sampling used at Church Organ World, it would be difficult for a congregation to tell the difference between the pipe organ and the electronic organ. With one exception, of the Johannus Studio 170, all the Church Organ World instruments have a full pedal board.

One church has an old electronic organ, but the pedalboard has a wooden bridge across it because the resident organist does not use the pedals. Whilst some organists are disparaging about pianists playing organs it does enable a church to have live music for their service. Removing the bridge, and restoring it afterwards, is a job for the 'Roady' also known as the IT consultant, transport manager, general fixer and husband. Having tools and Duct tape in the car is essential.

With the choir summer break looming there are just two more evensongs to do. The final one being at one of our favourite churches with a very nice pipe organ. We get to have a bit of a party afterwards.

So far nobody seems to be panicking about needing an organist to fill in. In any case, they only do this a few days before they actually need one. In the meantime, I can get in some practice on the Makin at home ready for the next time out.



## PAT Portable appliance testing

There are many common myths about portable appliance testing (PAT). This text is taken directly from the 'Health and Safety Executive' Web site and is appropriate for schools, churches, concert halls, crematoria etc. PAT regulations do not apply to your home where common sense should simply be applied.

### What is PAT?

Portable appliance testing (PAT) is the term used to describe the examination of electrical appliances and equipment to ensure they are safe to use. Most electrical safety defects can be found by visual examination but some types of defect can only be found by testing. However, it is essential to understand that visual examination is an essential part of the process because some types of electrical safety defect can't be detected by testing alone.

A relatively brief user check (based upon simple training and perhaps assisted by the use of a brief checklist) can be a very useful part of any electrical maintenance regime. However, more formal visual inspection and testing by a competent person may also be required at appropriate intervals, depending upon the type of equipment and the environment in which it is used.

### Is PAT Compulsory?

No. The law simply requires an employer to ensure that their electrical equipment is maintained in order to prevent danger. It does not say how this should be done or how often. Employers should take a risk-based approach, considering the type of equipment and what it is being used for. If it is used regularly and moved a lot e.g. a floor cleaner or a kettle, testing (along with visual checks) can be an important part of an effective maintenance regime giving employers confidence that they are doing what is necessary to help them meet their legal duties. HSE provides guidance on how to maintain equipment including the use of PAT.

### I've been told by law that a PAT test is required each year

The Electricity at Work Regulations 1989 require that any electrical equipment that has the potential to cause injury is maintained in a safe condition. However, the Regulations do not specify what needs to be done, by whom or how frequently (i.e. they don't make inspection or testing of electrical appliances a legal requirement, nor do they make it a legal requirement to undertake this annually).

### How frequently should I test?

The frequency of inspection and testing depends upon the type of equipment and the environment it is used in. For example, a power tool used on a construction site should be examined more frequently than a lamp in a hotel bedroom.

### Do I need to keep records and label appliances?

There is no legal requirement to label equipment that has been inspected or tested, nor is there a requirement to keep records of these activities. However, a record and / or labelling can be a useful management tool for monitoring and reviewing the effectiveness of the maintenance scheme – and to demonstrate that a scheme exists.

### Do I need to test new equipment?

New equipment should be supplied in a safe condition and not require a formal portable appliance inspection or test. However, a simple visual check is recommended to verify the item is not damaged.

*Continued bottom of p9*



# Organ Testimonials

## Anthony Hancock, West Chiltington, St Mary (a year on)

It is now a year since the Makin organ was installed at West Chiltington and it has been a massive success! The congregational singing has gone up in leaps and bounds and everyone enjoys the music we are now able to perform!

## John Bowen, Oxon, Christ Church

As the very lucky organist at Christ Church, I can confirm how very happy we are. I have been likened to the "dog with two tails" during the week and have been practising on Tuesday, Wednesday, Thursday, Friday and today for tomorrow's first service with the new instrument. I cannot praise highly enough the service we have received from Church Organ World, the professionalism and dedication of those who worked so hard to install this wonderful instrument. Thank you, thank you, thank you!

## Graham Worrall, Thurlestone, All Saints

Following two breakdowns of the church organ during services - one a wedding some 18 months ago, and other faults occurring following repairs, serious thought was given to the possible need to replace the 28 year old organ.

Several discussions took place with Dr Harrington during the following months, which have been most helpful in considering the various factors to be considered - dependability being an essential point, plus the realisation of the considerable technical improvements made over the 20 years + of the existing organ.

Our two principal organists were offered the opportunity to play the organ in a church environment to play the Thirlmere 2-30 Drawstop model at a Church Organ World Roadshow in St Austell, also meeting Dr Harrington. Both organists were very impressed with its performance.

During this process approval of the Parochial Church Council was obtained and various money raising efforts which with generous gifts, capital from the Church and a generous donation from the Friends of Thurlestone Church, achieved the necessary capital sum - and the order placed. This order was subject to the necessary Diocesan Faculty being approved, subsequently received in mid October.

Removal of the old console and installation of the new console and speakers took place on the 20th December in the remarkably short time of 4.5 hours - in time for the Christmas celebratory services.

The Voluntary played at the end of Midnight Mass on Christmas Eve with a congregation of 140, resulted in sustained applause - a great credit to the organist - and the very noticeable improvement achievable with the new organ.

## Mr Hartwell, Nottingham

The Johannus Studio 170 is an excellent practice instrument for any organist. With its four intonations it is ideal for playing the widest repertoire of organ music from the pre-baroque era to the present day. My particular interest is the music of J S Bach, but already I have also been enjoying playing music by his predecessors from Scheidt and Sweelinck to Buxtehude variously using the Baroque and Historic intonations. By using the Romantic and Symphonic intonations I have already experienced the pleasure of playing Karg-Elert and some twentieth century English music.

The organ's versatility is impressive and I have no hesitation in recommending it to any potential owner. I also warmly and enthusiastically recommend Church Organ World as a supplier. The warm welcome and service from your teams at both Mixbury and Shaw could not have been bettered. I do indeed feel part of the family and look forward to meeting you at a future organ event!

With warm regards and best wishes to you and all the team.

## Mr Fordham, Churston Ferrers

Organs, [well the good ones], cost a lot of money, be they pipe or electronic. The Johannus Live III is no exception, except that it is.

The organ is simply phenomenal; a quantum leap in technological progress in computer electronics. It consists, in fact, of up to five different organs in one console. And if you think about that, 25 grand divided by five to get the sounds of some of the grandest organs in European Cathedrals is cheap indeed. The CD demonstration disc does not do justice to what's on offer. If you buy this instrument, you will simply be speechless at what you can do, and what you hear. You can pretend you're in Notre Dame in Paris, but it's no pretence, the sound you get really are of that organ, which you can play right in your front room. Or, you can take a trip to Dresden to hear the sounds of a German organ, and those sounds are quite different.

I am blind, but playing this organ, I'm like a child that has just been given its dream toy, and a lot of other dreams as well. I am amazed and excited almost beyond words. And for once, this isn't hype; it really is the real thing.

Whether you play Bach, or Franck, or Reger, or Messiaen or English hymns, whatever you ask of it, it rewards you in spades. This instrument doesn't just sound good, [even excellent], it's also beautiful to look at. It's worth every penny. And with all this technology, who knows what the future might bring! But it is more than enough for the present. It is simply brilliant!! Hats off to all who designed and built it; I'd love to be able to tell them what a pleasure it is to play.

## Christopher Morris, London, Christ the King, Chingford

It's now six months since we received our wonderful new organ and I just wanted to let you know how delighted we are with the instrument and the service you have provided us.

You took so much care to ensure we would have the best set up for our needs... both in the choice of organ model and how the speakers would fit into our building. This included matching the wood exactly to what we already had in the church. As a result, both the organ and speakers look completely at home in our building.

The installation was seamless and precisely to the timetable we requested which enabled us to celebrate our Easter liturgy in style. Since then, it has made such a difference in supporting and enhancing our worship and encouraging a new era of music making in our church.

We have just held our first concert featuring the organ centre stage. It supported the visiting choir brilliantly and the recitalists marvelled at its versatility, range and quality of sound. They said that the sound was so accurate that, if you closed your eyes, you would not know that it wasn't a pipe organ.

Our Makin organ has provided us with a huge opportunity to develop the music in our church, an opportunity we fully intend to maximise.

## Fr Peter Godden, Scarborough, St Columba

Thank you so much for the care and attention you have paid to this organ, and making sure that everything about it is right. Special thanks to Keith for some careful revoicing which has transformed it.



# An Organ Library

The organ literature is wide and varied consisting of some excellent texts which are well worth hunting out. Sadly, most are no longer in print but can be found online or in second hand bookshops around the country. Here are a few titles from my library you may find interesting:

The long out of print *The Organ*, by William Leslie Sumner, had four editions with the last being published in 1973. Seen by many as the bible of the organ world it is quite a scholarly read with over 600 pages full of interesting specifications, and much history of the organ around the world.

*The Organ* by Noel Bonavia-Hunt, was published in 1920 and considers voicing, console design and tonal design accompanied by a considerable number of excellent sectional technical drawings.

*Modern Organ Stops* was written by the same author in 1923. It still provides a good commentary with full alphabetic list of organ stops, their construction, voicing and artistic use alongside a glossary of terms.

*The British Organ*, by Cecil Clutton and Austin Niland, is a history of the British organ from its first use in this country until the publication of the book in 1963. It contains significant and interesting sections on casework and architecture.

As many, but not all readers will appreciate, the English organ is very different from compatriots in France, German, Holland, Italy and the USA. In the *History of the English Organ*, Stephen Bicknell does go into incredible depth and detail of the development of the English instrument from the first organs with no or few Pedal stops through to today's instruments from our top pipe organ builders.

*The Cambridge Companion to the Organ*, edited by Nicholas Thistlethwaite and Geoffrey Webber, is a series of essays covering many aspects of the instrument, the player and the repertoire.

Peter Hurford's *Making Music on the Organ* considers in depth his views on interpretation of organ music, written very much from a player's perspective.

Two 'pocket books' from Gordon Reynolds *Organ Pleno* (1970) and *Full Swell* (1972) bring humour to the organ loft with a series of excellent cartoons. Apparently, perfect to fit in the cassock pockets, using them as

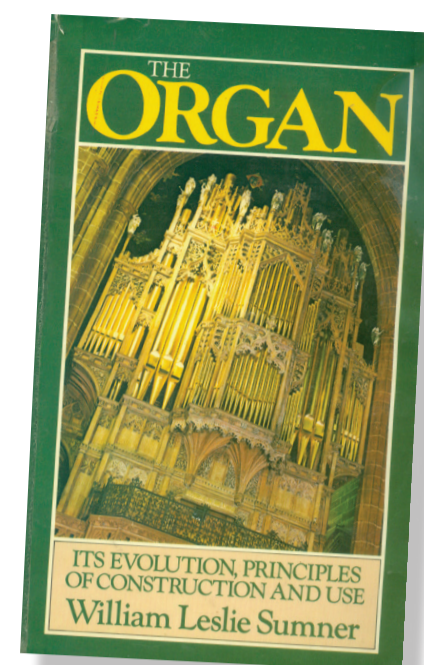
'sermon material' is ill advised since keeping your face straight whilst reading will be enough of a challenge.

*The Organ* by David Baker (2009) is a pleasant read. This is well illustrated throughout, with an good index. It includes an excellent Gazetteer of organs to visit, books to read and a discography.

*Organ Stops and their Artistic Registration* by George Audsley (1921) is back in print and available online from book resellers although it is also possible to download the 309 pages for free! It contains an alphabetical list of stops together with ideas of how they can be used. Alongside other books, this is an ideal companion if you want to draft your own organ specification. At a slightly higher level, looking at divisions, stop classes, couplers and playing aids is *Organ Stops and Their Use* by Reginald Whitworth which was first published in 1951. This book aims to help the reader exploit the use of stops to the fullest artistic extent and describes stop combinations that will be of interest to many readers.

Organist and friend Jonathan Rennert wrote a biography of the life and times of Sir *George Thalban-Ball* which captures many aspects of his life as an organist from when he first deputised for Sir Walford Davies at the Temple Church through the remainder of his illustrious career. My copy was autographed by GTB in 1980. One of the appendices provides the specification and GTB's favourite piston settings at the Temple Church showing the reader his preferred type of crescendo.

Now in its much-enhanced third edition (2005) a *Dictionary of Composers for Organ* by John Henderson is available directly from ChurchOrganWorld at £36 plus postage; it contains over 17,000 composers and their details. You can download some updates to this from [www.organcomposers.com](http://www.organcomposers.com). John tells me that a fourth edition may be possible, but it will certainly then be in two volumes or could be digital only. It is a treasure trove of composers and their



associated publishers and a perfect aid to the production of programme notes. John was awarded the 2006 C B Oldman Prize by the International Association of Music Libraries UK & Ireland for "an outstanding work of music bibliography, music reference or music librarianship by an author resident in the United Kingdom or Republic of Ireland".

The largest organ in the world in Atlantic City with over 33,000 pipes and seven manuals is covered well in the literature by two superb books by Stephen D Smith. *The Atlantic City Convention Hall Organ* is pictorial essay with original photographs from the construction between 1929 and 1932. The weighty tome *Atlantic City's Musical Masterpiece* contains over 500 pages, including a full stop and rank list, packed of incredible detail of the Midmer-Losh organ. Work continues at a considerable pace for the full restoration of this organ with more stops now playable than for many years. Indeed it was only really fully functional before the hurricane of 1944. See [www.boardwalkorgans.org](http://www.boardwalkorgans.org) for more details.

Continued from p7

## Do I need an Electrician to do the tests?

The person doing testing work needs to be competent to do it. In many low-risk environments, a sensible (competent) member of staff can undertake visual inspections if they have enough knowledge and training. However, when undertaking combined inspection and testing, a greater level of knowledge and experience is needed, and the person will need:

- the right equipment to do the tests
- the ability to use this test equipment properly
- the ability to properly understand the test results

## A high street travel agent's approach to PAT

A high street travel agency thought about what it needed to do to maintain its portable electrical equipment. As their work generally included office work and dealing with customers the manager considered that health and safety risks would be generally low. The portable electrical equipment was used in a clean and dry shop by a small number of employees. In deciding what action was needed:

- the manager thought about the type of

portable equipment that was used in their shop and the level of risk that it might create

- she looked for electrical equipment in the shop and found that there were a number of computers, a fax, two printers and a vacuum cleaner
- she then thought about the likelihood that the items could become damaged:
  - Computers, printers and faxes were not moved around much and were positioned so that the cables could not become trapped, so the probability that items might be damaged was extremely low. The manager decided that they would be maintained by a visual inspection every 5 years
  - The vacuum cleaner was heavily used. The manager remembered that the cable was repaired 6 months ago by an electrician as it had been pulled out of the cable grip, so she knew that in future it would need to be looked at more often. It was decided that the vacuum should have a visual inspection every 6 months and that employees would be encouraged to look for signs of damage to the plug and cable before plugging it in
- the manager kept a note of the checks in her diary to remind herself to re-inspect the equipment

- only the vacuum cleaner was thought to present a high risk, so the manager decided to get this tested after twelve months and review this after 24 months
- none of the remaining equipment in use was thought to present a high risk, so the manager decided that full portable appliance testing was not needed for these items

## Key Points:

- Portable electrical equipment must be maintained to prevent danger.
- For most portable electrical equipment in a low-risk workplace, a portable appliance test is not needed.
- Working out what you have to do is not time consuming or complicated.
- Simply looking for signs of damage is a good way of maintaining portable electric equipment.

This is all useful advice from the HSE.

So what about digital organs?

In general these are considered to be low risk, especially since they are not in general moved with main cables well protected in a church environment. Indeed one wonders since they are far from 'portable' if they fall outside the scope this anyway. Our advice is simply to inspect on a regular basis. Certainly we advise

against any PAT machine being used since there is a finite chance of the organ being damaged by the test itself.

Fortunately our organs are designed as a "Class II", double insulated type. Since the safety of this organ is fully based on "Class II", "double insulated" and equipped with a separated internal circuit based on Safety Extra-Low Voltage (SELV), it is not possible/needed to perform PAT tests (because the metal parts on the exterior of the organ are not earthed on purpose - because of "Class II", "double insulation").

For our instruments the metallic fittings, such as switches, connection plates, etc, are safely insulated by either by protective SELV circuit and/or directly mounted on wood (insulation material). The earth connection of the mains plug is not intended for safety reasons (like it is mandatory for Class I); it is only used for additional noise reduction and optimisation purposes.

Finally, if you have an organ on a mobile plinth, do check the cable from the plinth to the electrical socket. You would be astonished in the number of occasions when people have decided to move the organ by pulling on either mains cables or speaker cables!



# An interview with Managing Director Dr Keith Harrington

## When did you get interested in organs?

My first interest in organs of any description was in late 1974 when my father Bert Harrington died and Mum took me along to church. As I walked in for the first time the organist, who would in due course become a great friend, Reg Holmes, was playing the small 2-20 at Norbury Church in Hazel Grove. He was playing on the Full Swell with a moderate Pedal bass and opening the box. I was simply taken aback by the sound at age eleven.

Within a couple of years I had joined the choir, a local singing group and started piano lessons as Reg had advised me that I needed grade four to start organ lessons. I also immersed myself in organ literature, my favourite book being 'The Organ: its principles of construction and use' by William Leslie Sumner who had recently died in 1973. After the library copy had been more or less worn out, I received my own copy for Christmas in 1978. It is still a great read and worth watching out for in sales of old books. In due course, I became an organ aficionado before I could play a note and would often be found at organ consoles discussing specifications with organists! Somethings never seem to change.

## Which organists were influential to you?

In my early days there were two organists whose work I really admired - Sir George Thalben-Ball and Professor Ian Tracey. I was fortunate to meet GTB, or 'The Doctor' as he was known to many, on numerous occasions including the time he opened the rebuild organ at St Georges Church, Stockport in 1982 and at the Temple Church in London just before he formally retired. On several occasions I went to Birmingham Town Hall, which became a venue of choice for an 'organ fix' for the midweek concerts held there, thanks to a cheap train ride down from Stockport. I have signed copies of his biography by Jonathan Rennert and his Elegy in B flat.

I first heard Ian play at Liverpool Cathedral in the early 1980's and wondered how this man with such large hands could be so dextrous on the keyboard. Little did I know at the time, and I still have to pinch myself, but years later he would become a good friend and colleague and of course I would get to play the mighty Willis.

## What were your first experiences of electronic instruments?

In one word, bad. The local Methodist church had installed an instrument from the early 1970's bought from the market leader at the time. In those days, such organs were very much a second rate alternative to a pipe organ, with the flutes sounding like the diapasons and the strings and the reeds sounding like strangled flute stops. In due course I did stand in at churches with such instruments, but I can certainly say that until 2000 I was a pipe man through and through!

## Tell us about your education and profession

At the age of 14 I decided that I wanted to be a Chemist, and to do so, I needed to study for a Chemistry Degree. I had tremendous



support in my quest from two chemistry teachers, who sadly I have lost contact with: Brian Cassidy who taught me to 'O' level and Lawrie Ryan who shared in my teaching to 'A' level. However, my English teacher, who should remain nameless, had no idea of my science and mathematics skills and commented that I would struggle to get an 'O' level which in turn would scupper my plans for sixth form and beyond. In due course, I was delighted to share my 'B' grade with her!

'A' levels were a wonderful time as Acting Head Boy at School and good friends later with the Head of Sixth form Nigel Berry, who sadly died very young twenty odd years ago. After spending so much time running aspects of the sixth form, as I was also Treasurer, my 'A' level grades hardly set the academic world alight, but it was Nigel who got me in to Leeds University when they called up asking for grades of another student.

This followed a BSc Hons degree, with vacation summers working for ICI Pharmaceuticals, and then a full time post with ICI after graduation in 1984. Whilst working for my boss John Banister in the 'Large Scale Lab' at the Macclesfield ICI site was both lucrative and fulfilling, ambition was my problem and I realised within two years that I needed a PhD to get anywhere within ICI, so it was back to Leeds to do my PhD. Here I met my wonderful future wife Corbie.

On completion of a PhD, bench chemistry was no longer attractive, and I became a student worker and then an employee of ORAC Limited, which was a spin off from the University and was involved in the exciting area of computer software and databases for research in the pharmaceutical industry. Out of the ashes of ORAC, which was bought out by an American company and closed down, with four colleagues I formed Synopsys Scientific Systems Ltd in 1992 and travelled a great deal particularly to the USA as our US sales & Marketing Director. We sold the company in 2000 and Accelrys Inc was launched with me finally leaving their employ in early 2004 as a worldwide Senior Director of Client Services. In a 12-year period, I had been to the USA on business more than 100 times! Wonderful memories indeed, but sadly

I never visited the largest pipe organ in the world in Atlantic City, although I passed close by on several occasions.

Throughout all this time, my organ practice continued and I became organist and choirmaster at St Matthews, Edgeley, a post I held for fifteen years.

## Why did you buy a Makin?

I was in a fortunate position in 2000 when I could consider purchasing a home practice instrument. After reviewing all the competition, playing some instruments, and indeed never hearing back from some companies, I purchased my first Makin in 2001. My reasons were simple, it sounded the best truly English organ, was clearly built exceptionally well and the company assisted me greatly without being 'pushy' whilst I decided between the many options I had. The company built a highly customised version of their Sovereign 3-42 Drawstop organ with 47 speaking stops; I started from the standard specification and made some changes to meet my personal taste.

## How did you come to be MD at Makin?

I have never really had a formal job interview in my life. When I left Accelrys in early 2004 I sat down and pondered my future in my home office and wrote down 'Makin Organs' with a large question mark after it. At the end of 2003 I had been in touch with David Clegg MD for a while concerning a potential upgrade to my instrument and was planning a trip with him to the Johannes factory in Ede to discuss this. David was aware of my business background and to cut a long story short, and a story I will no doubt bore my future grandchildren with, I took over as MD four months later. David was looking to retire, so timing was simply perfect.

## How did Makin come to acquire Copeman Hart?

I had never met Ernest Hart until 2010 but was, of course well aware of his tremendous work over such a long time in producing what are considered by many to be the best digital organs. Following a

misunderstanding, not caused by either of us I must say, we decided to meet up, bury the hatchet and discuss ways that perhaps the companies could look to cooperate, for example in terms of the production of common parts. Over a very agreeable bottle of red wine, it was clear that there was a bigger picture and that Ernest, who was at that stage in his mid-70s, would in due course want to find a way to step away from Copeman Hart. This is not an easy thing to do, but once he became sure that the company would live on and continue to produce top-notch English instruments, putting together an appropriate deal became relatively easy. On completion of the deal, much travel to and from Irthingborough, where Copeman Hart had its offices, was essential. Some six years on, I do look back in satisfaction at a job well done and thoroughly appreciate the skills of Steve Bell and John Coleman, both long-term Copeman Hart staff who have been such an excellent addition to our maintenance staff.

## Why did you form ChurchOrganWorld?

For many years we had answered our phones 'Makin Organs, how can I help you?' This worked well as customers realised that we also sold the Johannes range of instruments. With the addition of Copeman Hart to the fold, this became a little more awkward since both Makin and Copeman Hart are exceptionally well known companies in the UK. ChurchOrganWorld as a concept came out of a very convivial stay in the Luton Hoo hotel and, with a suitably designed logo, our brands still had recognition. In addition, it was a scalable concept, since it would be a simple thing to 'add in' another brand, which in 2016 was Rodgers. So in the UK, this is a great concept and one much appreciated by customers who can indeed see four very different brands of organ under one roof. However, in the rest of the world, the separate brands are very important to us, as for example we have seen significant growth in sales of Makin.

## What do you do in your spare time?

Beyond my interests in organ music and organs, I spend a great deal of time in my role as Chair of Governors at my old High School; it's great to put something back. Not that many years ago, this was a 'box ticking exercise', but since we are a Converter Academy where I am essentially the non-executive Managing Director, there is much work required as we are running a multi-million pound business. Spare evenings thus come at a premium! I thoroughly enjoy working with wood, and have produced all our garden furniture made out of Miranti from scratch. I seem to be known for my garden benches and have now probably built 10, for family, friends & ourselves. I am 'benched out' at the moment!

## What about the future?

I think there is a tremendous future ahead for all our brands, serving such a wide variety of tastes and budgets, having instruments with the best in sound and build quality. No doubt there will be more exciting developments ahead as our R&D staff work hard to enhance what we already have and strive to find new techniques to produce even better products. Continued investment in R&D is critical in any industry, but perhaps more so than most in the digital organ market. After thirteen years at the helm at Makin, I still find it all exceptionally rewarding and exciting!



# A Pilgrimage to Highgate Cemetery

Walking around a cemetery can be fascinating, allowing you a glimpse perhaps at the dim and distant past with snippets of history.



Having spent a great deal of time in Washington DC, one of my favourite places to visit was Arlington National Cemetery, which is just across the Potomac River from Foggy Bottom in Virginia. Thousands flock to see the graves of the three Kennedy Brothers, the tomb of the Unknown Soldier and many more. Well off the beaten track, and perhaps somewhat forgotten, are the graves of two of the Apollo I Astronauts, Gus Grissom and Roger Chaffee, killed in the fire on the launch pad in 1967 and also other astronauts who have died in more recent times, including Pete Conrad who was the third moonwalker. These graves took some finding, but with an iPhone app designed for the purpose, anything is possible!

Back across the pond at home, Highgate Cemetery is a place of burial in north London. It is divided into two parts, named the East and West cemetery, by Swain's Lane where there are approximately 170,000 people buried in around 53,000 graves. It is notable both for some of the people buried there as well as for its *de facto* status as a nature reserve and is designated Grade I on the Register of Historic Parks and Gardens

My quarry in early 2015, was in the East cemetery which is accessible for self-guided tours. A handy map provides a guide to the most popular gravesites of famous people including Douglas Adams, Jeremy Beadle, Patrick Caulfield, George Eliot, Sheila Gish, Philip Gould, Karl Marx, Malcolm McLaren,

William Monk, Roger Lloyd-Pack, Corin Redgrave, Bruce Reynolds, Ralph Richardson and Max Wall alongside thousands of others.

One name, not on the 'popular' list, and therefore very difficult to find without details of its exact location is the grave of one Sir George Thalben-Ball (1896 - 1987). GTB is buried in the family grave of his first wife Grace Evelyn (Ne. Chapman) who had died in 1961. The monument is a square pedestal with a birdbath and two birds on top.

Run by the friends of Highgate cemetery, it is well worth the visit; do not forget to buy the £5.00 guidebook!



## Finding GTB's grave

From the entrance to Highgate Cemetery East, take the main drive. Just before the first crossway on the right is the simple headstone of Shura Cherkassy. Turn right at the crossway. Take the next path on the left. On the left is the square pedestal of GTB.



## Makin and Copeman Hart Exports

One of the great benefits of the expansion of our business following the acquisition of Rodgers from Roland, is that the Rodgers dealers on a world-wide basis are willing and able to sell both Makin and Copeman Hart instruments to their customers. To date, we have seen some encouraging results, no more so than in Australia and New Zealand.

In Australia, Principal Organs ([www.principalorgans.com.au](http://www.principalorgans.com.au)) who are the *Classical Organ Division of Roland Australia*, based in Dee Why, NSW have already made significant sales of Makin Rydal, Thirlmere and Windermere instruments. Their organ specialist Kerry Morenos spent several days with CoW staff in Shaw, Mixbury and at our Oxshott Roadshow in March 2017. During that time she received a great deal of training and product familiarisation from staff and laid plans how our instruments will fit in with the Rodgers range she is very familiar with.

In New Zealand, Ralph Cullen of Keyboard Music Systems ([www.keyboardmusicsystems.co.nz](http://www.keyboardmusicsystems.co.nz)) based in the North Island represents us. Ralph has shown customers the many benefits of the true English organ we produce.



# The Bamber Bridge Makin Organ

by Ron Sumner, Organist at Bamber Bridge Methodist Church

Bamber Bridge Methodist Church first got involved with Makin Organs when our three-manual 19-stop pipe organ gave up the ghost in 2002 and we were faced with an estimate of £100,000 to rebuild it. Another problem we also had was that the building was also in a poor state of repair and a big debate was going on as to whether to repair the building and replace with a new one but that was more long term. After discussions with Makin it was decided to purchase a Makin Majestic 3-39 tabstop organ (three manuals and 39 stops) which could later be taken out of the building and installed in a new building at a later date. This organ was far superior to the old organ and for over two years it was magnificent in the old building.

In late 2004 our old building was demolished and Makin took the organ away for storage. The new building was opened in late 2006 and the organ was returned to be installed in the new building. Throughout the building phase the then MD of Makin Organs gave advice to the Church authorities and the architects as to the positioning of the console and speakers and all the cabling was put into trunking inside the walls so that it cannot be seen. An excellent job was made of the installation but, on the day of installation, no testing was possible as the builders were still frantically trying to finish the building before the first service was due to be held. Unfortunately this meant that when the organ was used for the first service it was found to be far too powerful for the new building. A quick fix was found and that was to simply reduce the volume in the memory settings.

As we approached the 10th anniversary of our new building in 2016 we were all challenged to think about whether we had somehow become settled in our ways and could we do things differently. I looked at our Makin organ and wondered if some of the stops could be changed and, bearing in mind our two organists are of increasing years and finding some difficulty in reaching the extremities of the tabstops, whether it could be converted into a drawstop organ. I discussed the problem with the Minister and was informed there was no money available but, nevertheless I was given permission to approach Church Organ World to explore the possibilities and get some costings.

I duly contacted Church Organ World and arranged a visit to the Showroom in Shaw. Although I had been playing a Makin organ for 14 years this was the first time I had ever been there. I knocked on the door nervously and was welcomed with open arms. I had met Dr Keith Harrington when he had voiced the organ 4 years previously but it was like meeting an old friend. We sat down round a big table fortified by cups of coffee and I produced a sheet of proposals of possible changes to the organ including reducing it to a two manual as I thought that it was really too big and powerful for the building. We went through all the options but it soon became apparent that whatever I wanted to do was either not physically possible or simply too expensive. At that point Dr Harrington said he thought that the cheapest option would probably be to purchase a new organ as no second hand drawstop organs were currently available.

He then introduced me to the Makin Thirlmere 2-30D organ and left me to "try it out" whilst he went to sort out the costs. I was spoilt. When he returned he presented a financial package which contained elements I had never thought of and the impossible suddenly became possible. By the time my wife and I got home we had a plan to put to the Church.

It took about three months for our plan to pass through all the various committees but then we got agreement to go ahead and order the new organ. The organ was installed in the week before Christmas 2016 and in February of this year it was voiced by Dr Harrington.

Our Thirlmere organ is made of light oak to match the rest of the Church furniture and is a stunning instrument. Many of the congregation have commented that its tone is much sweeter than the old organ but yet it has plenty of power to fill the building (I still get the odd complaint that I play too loud.) It now sits on a plinth so that it can be moved easily because every Friday afternoon we have an After School Organ Club from the day school next door with a small group of 8 to 11 year olds who are fascinated by the organ. The kids were "well impressed" when they saw the new organ for the first time. We also have a four year old in the Church who is also fascinated by it and fully intends to be an organist when he gets older. A couple of other young people have also expressed an interest in taking up the organ as a hobby. One of the justifications for the new organ was that it would be easier to play and thus easier to teach to younger people. This has already been proved to be the case. Now, instead of just being a piece of furniture in the corner, the new organ has really awakened an interest in the congregation.

But what of the old Makin Majestic organ, you might ask? Although Church Organ World doesn't do part exchange deals they did agree to take it away and sell it on our behalf at a price we agreed. However a few days before it was due to be taken away we received a request from our neighbouring C of E Church just down the road to ask if we could put them in contact with some company who could supply a second hand organ as their pipe organ had recently been condemned due to water damage caused by vandals taking lead from the roof. The Church has been struggling for the past few years with this problem and has only just re-opened after a lot of repair and re-decorating work. I passed a message that



*Thirlmere Drawstop Organ in medium oak with no end panels for a modern style church*

our old organ would be available but it was on its way to Shaw and they would need to contact Church Organ World as we were under contract for them to sell it for us. The organ is now installed in that Church and I understand they are as pleased with it as we are with our new organ. It will certainly suit that sort of building.

The story doesn't end with the buying and selling of these two organs. For many years I have harboured a desire to own a practice organ but never thought this would be possible as a full pedal board would take up too much space. On my first visit to Shaw we were stood next to a Johannus Studio 170 and I joked with Dr Harrington that when that organ was first introduced I fancied it but there wouldn't be enough room. At this point he simply reached down, picked up the pedal board with one hand and stacked it under the console. "Does that solve the problem?" he asked. At that point we reached an understanding that once we had dealt with the new church organ we would discuss having a Studio 170 at home. That instrument has now been installed in our house and I am now a very happy man with two new organs to contend with. The Johannus is quite different in many respects but still a pleasure to play and a bit of a challenge. Some of the stops have the same names but sound different whereas some have different names but sound the same. There are no Diapasons so I have to think Principals and Octaves instead. It's fun!

So, in the past 12 months, we have dealt with the purchase of two new organs and the sale of one old one. On the way there might have been one or two hiccups but everything is fine now. I would like to place on record my personal thanks to Dr Keith Harrington who has taken personal charge of the whole project. He has always been available at the end of a telephone call or the many e-mails, always ready to answer a question and come up with a solution to any problem. Throughout I have felt that I was not dealing with a large business but with a friend. That goes for all his staff as well. To Steve, John, Corbie and Mark, who I met along the way and who all had a hand in the surveys and installation of the organs, I extend my personal gratitude. I know there are others who I have not met and you all make up a great team. I wish you every success in the future and will have no hesitation in recommending you to anyone.

It is now 15 years since the first Makin organ was installed in Bamber Bridge Methodist Church. During that time I have had the opportunity to play other makes of digital organs but have never thought that they came up to the standard of a Makin organ. I do not regret for one minute recommending to the Church that they select Makin as their preferred organ supplier. I hope the good Lord will look kindly on me and bless me with many more years of playing these instruments.



*Studio 170*



# The Carlo Curley Collection

Carlo James Curley (August 24, 1952 – August 11, 2012) was an American classical concert organist who lived much of his later life in Great Britain.

Curley was born into a musical family in Monroe, North Carolina, USA, attended the North Carolina School of the Arts and by the age of 15 was organist at a large Baptist church in Atlanta, Georgia. He subsequently studied with Virgil Fox, Robert Elmore, George Thalben-Ball and Arthur Poister. His long-time friend and confidant Robert Noehren was another noted influence. At age eighteen Carlo was director of music at Girard College in Philadelphia. He developed his performance style in the manner of Virgil Fox, with respect to

He played before several European Heads of State... earning the nickname “The Pavarotti of the Organ”.

popularising classical organ music to a wider audience, which included his arrangements and transcriptions of pieces from other classical genres.

He was the resident organist at the Alexandra Palace in the 1970s and was the first classical organist to perform a solo organ recital at the White House for President Jimmy Carter. He also played before several European Heads of State and toured extensively throughout the world, earning the marketing nickname “The Pavarotti of the Organ”. He was one of only a few concert organists worldwide who supported themselves exclusively by giving recitals, concerts and master classes, without any supplement from teaching or church position.

Carlo's last Battle of the Organs was appropriately with Ian Tracey in June

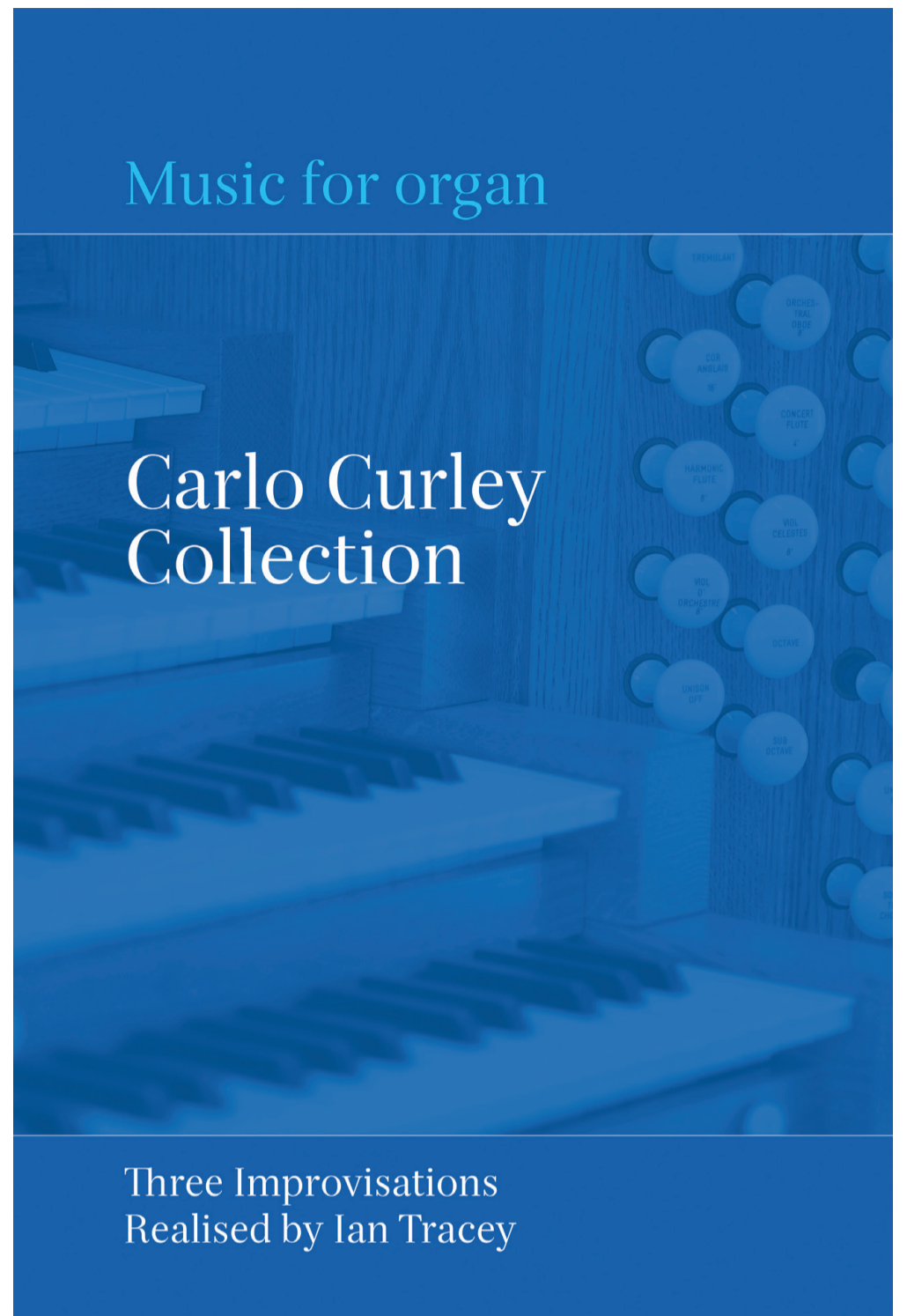
2012 at Liverpool Anglican Cathedral where Carlo played the mighty Willis and Ian, a Copeman Hart.

A life-long bachelor, Curley died on Saturday, August 11, 2012, aged 59, in Melton Mowbray, England. His ashes were interred in the grounds of Pershore Abbey.

In late December 2016, we published the *Carlo Curley Collection* sheet organ music, consisting of three pieces he often opened his recitals with; his unique arrangements of Largo from the 'New World Symphony', 'Ar Hyd y Nos' and 'Eternal Father Strong to Save'. It has been a labour of love for Professor Ian Tracey who has transcribed the music including a number of chords, which will raise more than a few eyebrows!

Carlo's long time friend and manager Paul Vaughan is delighted that Carlo's name and memory will be paid tribute to in this way. All three pieces were played as part of Ian's Easter Monday recital at the Cathedral listened to by a very large audience which was swelled by past members of the 'Carlo Curley Concert Circle' as organised by group manager Cherry Stevens.

He was one of only a few concert organists worldwide who supported themselves exclusively by giving recitals, concerts and master classes.



**Largo 'New World Symphony'**  
Antonin Dvořák  
Arranged Carlo James Curley (1952-2012)  
Realised by Ian Tracey

Sw: 8' String  
Fl: 4' Flute  
Ch: 8' Reed  
Ped: 16' to Sw

Largo ♩ = 48

Organ  
Pedals

add Celeste

Sw *pp*

5 add Octave

Ch *mp*

9 poco rall

Gt *mp*

13

16

19 *rallentando molto*

Gt

add 32'

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# Sound Bites

## ChurchOrganWorld RoadShows in 2017

Our 2017 RoadShows have been held at Oxshott, Kenilworth, Norwich and St Austell. Customers have enjoyed their experience at each venue with the opportunity to hear and play many different organs in one building and to compare and contrast the various styles of instruments. The venues this year were carefully chosen, based on a permanent installation of one of our instruments, in a venue with easy access for more organs and customers alike. Plans are already being developed for the 2018 series of RoadShows and other events. If you would like us to consider holding an event at your church, just let us know.

## Photo Shoot

Our professional photographers have been busy with their cameras capturing some of our installations of Copeman Hart and Makin instruments in the UK resulting in some excellent and indeed 'moody' shots being produced. I am particularly delighted with some of the photographs from our Copeman Hart installation at Barnard Castle. Long gone are the days that 'snaps' are used by us, but these new photographs are the best we have ever seen.



Copeman Hart at Bury



Copeman Hart at Barnard Castle



Copeman Hart at Long Benton



## New Web Sites & DVDs

Please visit [www.copemanhart.co.uk](http://www.copemanhart.co.uk) and [www.makinorgans.co.uk](http://www.makinorgans.co.uk) where you will find a superb new website presence for each organ brand. With both Makin and Copeman Hart now being truly global, appropriate sites were needed to truly showcase our instruments. For our UK customers, the [www.churchorganworld.co.uk](http://www.churchorganworld.co.uk) site is a local presence from which you can directly link to the global sites for Makin, Copeman Hart, Johannus and Rodgers. Why not also look at the [www.globalorgangroup.com](http://www.globalorgangroup.com) site detailing some of the Global Organ group story? In addition, we now have a new series of DVDs covering all brands filmed and recorded to a professional standard featuring some excellent organists playing interesting music.

## More sheet organ music in the pipeline

The fifth volume of music from the ChurchOrganWorld publishing division will be out later this year and will feature a number of transcriptions and lollipops as arranged by Ian Tracey and written to be playable by the average organist. Our first four volumes remain in print and are available from music shops or directly from us.

### COW-2013-001

*Trinity Fanfare* (Ian Tracey), £5.00

### COW-2013-002

*Trumpet Tune in D major* (Daniel Bishop), £5.00

### COW-2015-003

*Liverpool Lollipops* (Daniel Bishop, Shean Bowers, Ernest Pratt, Noel Rawsthorne, Lewis Rust, Ian Tracey and Ian Wells), £20.00

### COW-2016-004

*Carlo Curley Collection*, £15.00

## All Ninety-Four Cathedral Organs

Amateur pipe organist John Richards recently completed playing every one of the organs in the ninety-four cathedrals in the UK over a period of roughly ten years. Following the very sad and untimely death of his first wife, his organ tour was something which helped him get beyond the grief he has suffered for some considerable time. Interestingly, the last, but not least, to be played was the Makin Organ in Inverness Cathedral.

## Organ Fun Accessories

Don't forget that we also sell sheet Organ Music, Organ Bottle Stoppers, Organists Keyrings, OrganMaster Shoes and Priory DVDs/CDs. Our showrooms and RoadShow events provide a real treasure trove for organists and organ lovers alike.





## Speaker casework

One of the great challenges faced with installing digital organs in many environments is the placement of speakers in the building so that they meet both acoustic and aesthetic concerns. At times this can be a very difficult balance since the ideal speaker location acoustically may simply not work aesthetically.

Of course, if there is a convenient pipe façade with room behind it for speakers, then the problem can be solved. However, in many cases this simple answer is not possible as there may not have been a façade, the façade had been removed, or there is one but no room behind it. If this is the situation then speaker enclosures are often the only option as simply looking at a bank of speakers is less than ideal.

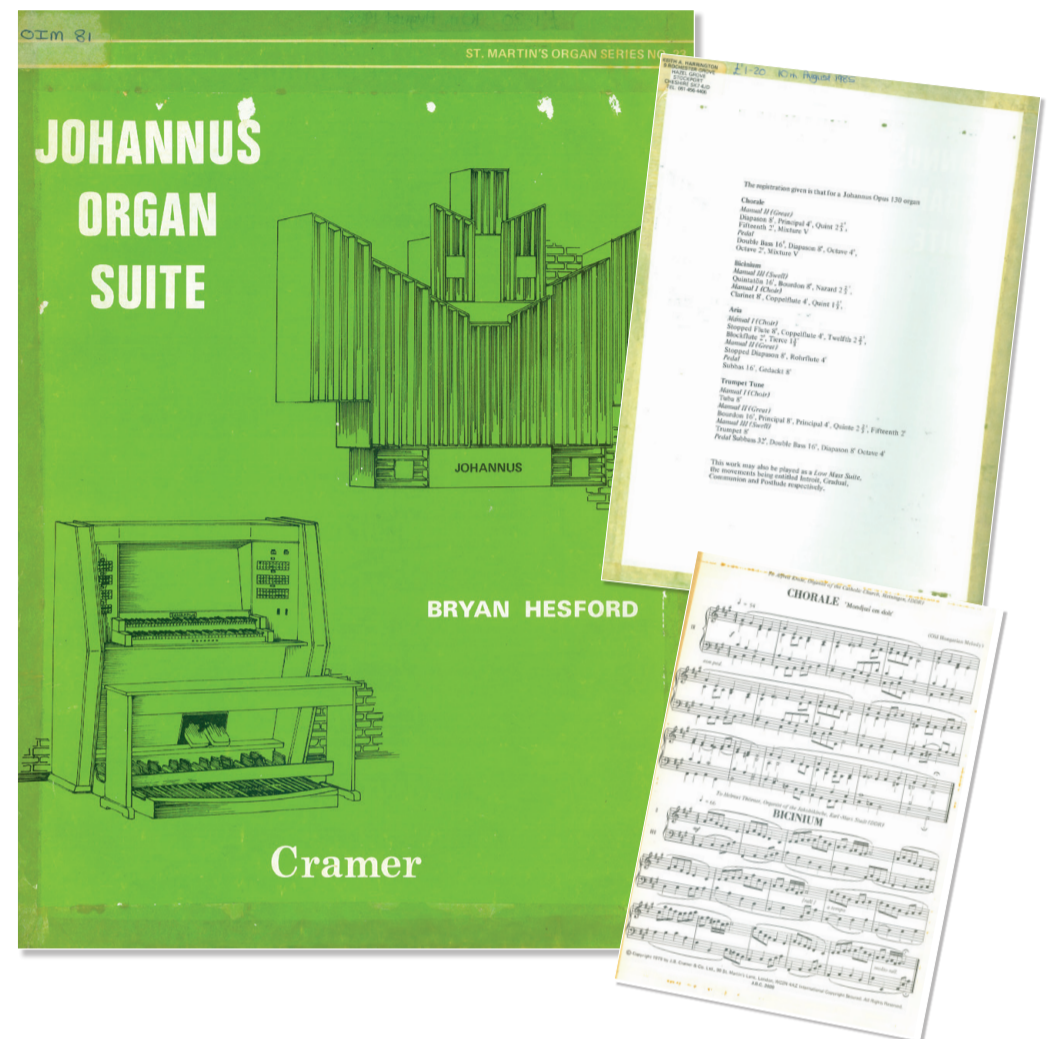
For many years, we have created speaker enclosures out of polished oak or painted boxes to match the surroundings. On occasions these have been simple rectangular boxes, with acoustic cloth cover, whilst at other times different shapes have been produced or far more exquisite bespoke boxes designed having latticed fronts or pipe facades. These remain options for customers.

Recently, we have developed a relationship with Jon Hunt from Walton Woodworking who specialises in the production of bespoke woodworking solutions for churches and has produced some simply splendid work for customers around the country, which includes a number of speaker enclosures.



## A Johannus Suite

Whilst delving through my organ music library I came across an interesting folio by Bryan Hesford the 'Johannus Suite'. Published in 1979, it contains four movements Chorale, Bicinium, Aria and Trumpet Tune; each is very approachable. The first page gives recommended registration for an Opus 130 organ. I purchased it in 1985 for a mere £1.30! Sadly this copy is long out of print but is often available from ebay.



## More LiVE Samples

The Johannus LiVE III instrument has been a great success worldwide, but especially in the UK! Customers are buying into the concept of the instrument with the full knowledge that additional sample sets are due to be released on a frequent basis. Of particular interest to many organists is the forthcoming release of the organ at St Georges Parish Church, Stockport. Originally built by Forster & Andrews in 1897, the organ was rebuilt by John Compton in 1953 and again by Rushworth & Dreaper in 1981. The history of the instrument through its various rebuilds is quite fascinating. Now in the more than capable hands of David Wells, the instrument has 53 speaking stops over three manuals and pedals.

The LiVE provides a truly innovative technical leap forwards in terms of sound whilst remaining true to our focus of building top-notch organ consoles since the two are fully integrated. It is a real organ which comes with our award winning customer service and warranty.

## Rodgers

ChurchOrganWorld sales staff have just completed final aspects of Rodgers training which ensures we have the same high level of product knowledge across all of our instruments. Senior Organ Consultant, Richard Goodall commented, "The Rodgers organs are like delving into a new chocolate box. You find some old favourites, but hidden away you can find something that you have never come across before which you adore". He continued, "The Rodgers organ concept is so different to Copeman Hart, Makin and even Johannus providing the user with so many different options. I can see why these instruments sell so well in America; we think our customers will be very impressed."



## SOME RECENT ORGAN INSTALLATIONS



### Rodgers

Irchester, Mr Gibson	Artist 599
London, Ms Pong	Artist 599

### Copeman Hart

Chiswick, Our Lady	Copeman Hart 3 Manual
Winchester, Holy Trinity	Copeman Hart 3 Manual Rebuild

### Makin

Bamber Bridge, St Saviour	Majestic 339
Manchester, Manley Park Methodist	Westmorland Jubilee
Forden, Mr Cottle	Custom 3D
Northampton, Mr Burgess	Custom 3D
Newcastle, Mr Wood	Custom 4D
Northampton, Abington Avenue URC	Rebuild 3D
Crewe, St Mary	Rydal
Bamber Bridge Methodist	Thirlmere Draw
Radcliffe, St Mary	Thirlmere Draw
Kingsbridge, All Saints	Thirlmere Draw
Mitcham, St Olave	Thirlmere Tab
Cardiff, Eglwys y Crys	Thirlmere Tab
Oxon Parish Church	Windermere Draw

Seaton, Mr Johnson	Windermere Draw
Gainford, St Osmund	Windermere Draw
Bodmin, Mr Partington	Windermere Tab
Portchester, St Mary	Windermere Tab
Chapel en Le Frith, Mrs Webster	Westmorland Village

### Johannus

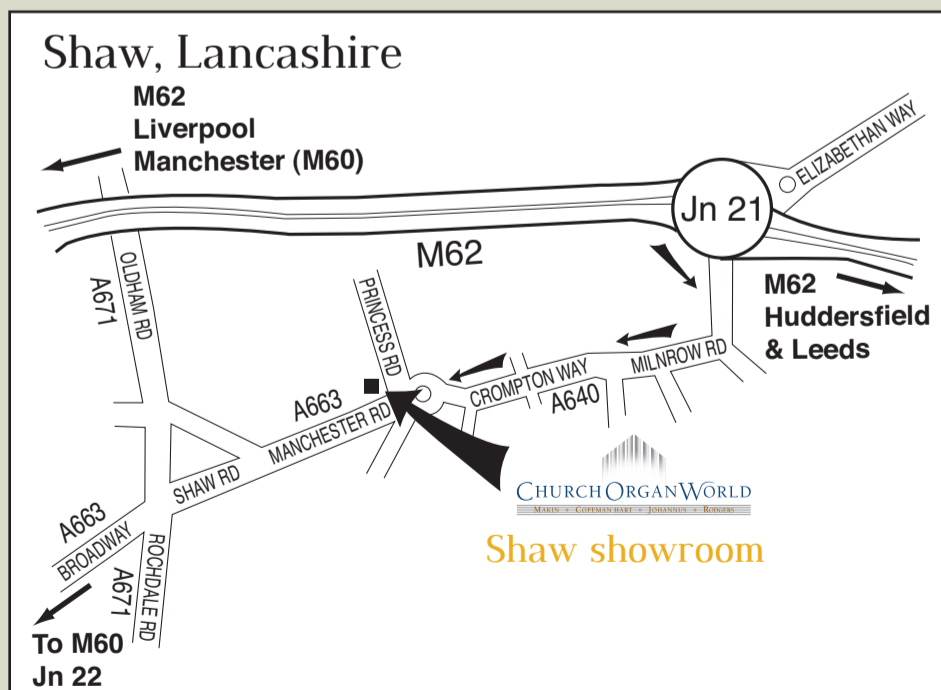
Appletreewick, St John	Ecclesia Choir
Dublin, Terenure College	Ecclesia D470
Bournemouth LDS	LDS 47
Newport IOW LDS	LDS 47
Newton Abbott LDS	LDS 47
London, Mr Bass	LiVE III
Basingstoke, Mr Macro	LiVE III
Beaworthy, Mr Coward	LiVE III
Churston Ferrers, Mr Fordham	LiVE III
Craven Arms, Mr Wilkinson	LiVE III
Darwen, Mr Cooper	LiVE III
Epsom, Mr Fraser	LiVE III
Macclesfield, Dr Lightowler	LiVE III
Ayr, Mr Rattenbury	ONE
Clitheroe, Mr Cunliffe	ONE
Glasgow, Mr Stokes	ONE

Hunstanton, Dr Gifford	ONE
Liverpool, Professor Tracey	ONE
St Ives, Fr Amey	ONE
Upper Mill, Mr Fitzsimmons	Opus 20
Arborfield, St Elegius	Opus 270
Bodmin, Mr Partington	Opus 270
Daventry, St Augustine	Opus 370
Seaford, All Saints West Dean	Opus 37SE
Bodffordd, Capel Newydd	Studio I70
Brough, Mrs Hainsworth	Studio I70
Etal, St Mary	Studio I70
Faversham, Mr Francis	Studio I70
Horwich, Mr Fairclough	Studio I70
Huddersfield, Mr Jones	Studio I70
London, Mr Brain	Studio I70
Leatherhead, Mr Stewart	Studio I70
Leek, Mrs Elsdon	Studio I70
Leyland, Mr Sumner	Studio I70
Manchester, Mr Brocklehurst	Studio I70
Nottingham, Mr Hartwell	Studio I70
Old Tupton, Mr Holmes	Studio I70
Otley, Weston Parish Church	Studio I70
Privett, Mr Piper	Studio I70
Telford, Mr Davies	Studio I70
Windsor, Mr Wells	Studio I70
Penzance, Mr Fretwell	Studio II
Leamington Spa, Mr Pargetter	Vivaldi I5
Bridge of Weir, Mr Haig	Vivaldi 370
Exeter, Mr David Patrick	Vivaldi 370

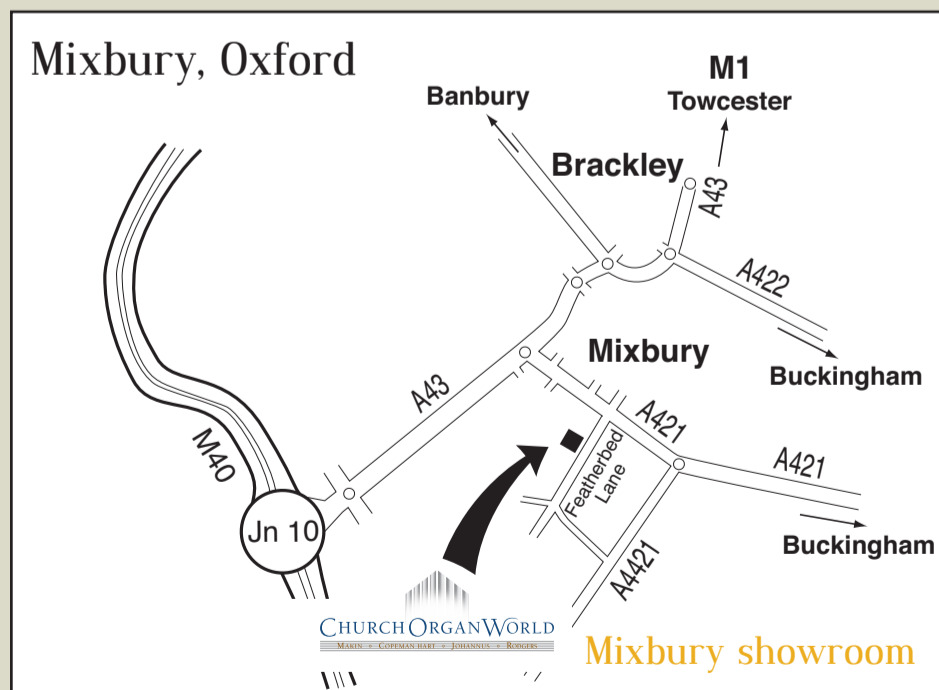
### Getting in touch

It is always great to hear from customers new and old alike and particularly to meet them at our events around the country. We welcome customers to our showrooms, which are open from 09:00 to 17:00 each weekday and by appointment at other times. However, we always suggest that you contact us in advance to book an appointment so we can ensure that you get the showroom to yourself and to ensure we have an appropriate member of staff available to greet you.

### Where we are:



The Shaw headquarters at 30 Manchester Road, Shaw, OL2 7DE. There is a large car park at the rear of our premises on Princess Road.



The southern showroom in a converted barn in Middle Farm, Featherbed Lane, Mixbury NN13 5RN. There is a large car park within the farm.