

Organ News

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Play true-to-life pipe organs in your own living room with Johannus LiVE

The Johannus LiVE brings the impossible within your grasp: play true-to-life pipe organs from dozens of international churches in your own living room, on an authentic organ.

Historic bridge between church and home

Playing a full church organ is every organist's dream, but not every organist has 24/7 access to a pipe organ. The Johannus LiVE builds a historic bridge between the musical experience of the classic pipe organ and your own home. What exactly is the Johannus LiVE, and what makes that connection between technology and romance so unique?

True-to-life experience

The Johannus LiVE is a high-quality digital organ that comes with sample sets, allowing you to play on dozens of international pipe organs. The sample sets are uploaded into the digital organ via USB drive. Each pen drive contains the authentic, professional recordings of a specific international pipe organ. The highest standards for digital audio are used to play the sampled sounds. This audio experience allows the Johannus LiVE to give you the feeling of playing a true-to-life, actual pipe organ.

Four positions per organ

For each sample instrument, the authentic, high-quality sound can be played from four different positions within the church. The first position places you in the organist's seat at an attached console. The direct transmission of sound dominates the experience, while the spatial acoustics are secondary. The second position sets you in the audience, close to the front of the building. The reverb is already coming into play, but the direct sound is still the primary focus. In the third position, you

Johannus LiVE III



are placed right in the middle of the church, where sound and reverb meld as if you were in a CD recording. The fourth position places you at the back of the church, beyond the scope of the reverb.

The organist is key

One of the unique features of the Johannus LiVE is the fact that you, the organist, are right at the heart of the experience. The sound of the speakers is angled directly towards your ears. The organ sounds are crafted to blend with the space in which the original pipe organ is situated. It's hardly a leap of the imagination to envisage yourself at the keys of historic pipe organs in famous cathedrals,

because as far as your ears can tell, that's exactly where you are.

Dynamic stoplist

Every register on the Johannus LiVE comes with a small dynamic display that allows you to switch effortlessly between the stoplists of various pipe organs. To illustrate: the register that indicates a Principal 4' on the Cavaillé-Coll organ in the Église Notre-Dame d'Auteuil in Paris is a Gemshorn 4' on the Bätz-organ in the Dom Cathedral in Utrecht. The displays show the appropriate stoplist depending on which organ is currently being played. The registers are typically selected by operating the wooden drawstops, approximating the

same experience as playing the selected authentic pipe organ. But other options are available.

A fully-fledged organ

The combination of a physical stoplist with actual drawknobs and an authentic, superb sound make the Johannus LiVE a fully-fledged organ. A unique sound experience that meets the highest standards for digital audio and the option of playing dozens of actual pipe organs add the finishing touches to your experience. Play the world's most beautiful organs in your own living room.

As more sample sets become available, you will be able to simply load them into your current LiVE organ with another pen drive and experience even more real organs in real churches for yourself.

British instruments recorded

We are currently in the process of sampling a number of British instruments which will be available to customers. For the product launch in Spring 2016 we have included the Willis 2-29 organ in the Lady Chapel of Liverpool Cathedral with the Forster and Andrews 3-53 instrument at St Georges Parish Church in Stockport to follow. Please do contact us directly if you would be interested in having a specific pipe organ sampled.

First instruments in the UK

We took delivery of our first two instruments in May of 2016 which are available to play in either Shaw or Mixbury.



Incurvo

A state of the art organ, suitable for an English cathedral, was the customer requirement for a modern house. The 'Incurvo' project was born. The customer Mr Kaye takes the story on.

"We approached Church Organ World as we knew that they were the market leaders. We wanted an organ that would not just be a fine cathedral-style instrument but would also be an impressive furniture item. We were in the middle of building our modern house and the organ therefore had to fit in with the language and 'organic' shape of the new building.

From the outset, we were impressed with COW's approach; it was also a delight to be reacquainted with Richard Goodall whom I had taught when we were both at Oxford. Richard, together with Keith Harrington, worked with us to interpret our requirements and produce an instrument which met our (very high) expectations. They quickly realised that some of the standard solutions would not necessarily work for this commission and they were very creative at suggesting the materials and colours for the case as well as the shape itself which absolutely complements the other furniture in the music room and the house itself. They also took into account the fact that we were married in Lincoln Cathedral and therefore they designed the Great to be an almost exact replica.

We had a very demanding and challenging installation day. We fixed the date in good time along with the subsequent visit by Ian Tracey and Richard to carry out the voicing. However, the building and landscaping timetable slipped so that, on installation day, it was literally still a building site outside the house. How the team managed to drive the Church Organ World van with its precious cargo up to the front door was a feat of skill almost equalling that required to build the organ itself! Voicing was also not without its challenges as the sounds of the organ had to blend with sounds of drilling inside the house and diggers outside. It is to the credit of the team at COW that they were not phased by any of this but just calmly got on with the job in hand.

The aftercare has also been first rate: the team has been happy to visit as required to help us settle into the new instrument.

A fantastic instrument designed and installed by a friendly and knowledgeable team. Thank you all very much."

For the company, this was certainly a project to remember!

What makes our sound so exceptional?

Are you curious to find out where that world-famous Johannus sound is from? Take a peek behind the musical scenes at Johannus.

As the starting point for all the sounds produced by Johannus in recent decades, we chose that unparalleled pipe organ sound each and every time. That is always worth restating before talking about the Johannus sound. Here at Johannus, we all agree that the pipe organ is the undisputed champion. We believe that we cannot make the sound produced by digital organs surpass the completely authentic pipe organ tones.

Even so, Johannus has achieved extraordinary success in translating those authentic sounds into a digital concept. Even experienced organists do not manage to hear the distinction between a Johannus organ and a pipe organ – and we're quite proud of that achievement.

Library

One of the people at Johannus who plays a key role in developing sound quality is Bertus Lap. As a sound technician, he is involved in every step of the process from A to Z, shepherding the shift from cathedral organ tunes to digital organ sounds. That process, Bertus explains, obviously starts in a church. "We start the process by recording pipe organs on site. We take recordings in lots of different churches, so we have a very diverse range of stops and styles in our repertoire from all over Europe. Those original recordings gave us a vast library containing samples from organs ranging from French symphonic, German baroque, or English romantic organs to venerable historic Dutch organs."

How do these recordings get made, anyway? "We use high-quality recording equipment which we generally set up in a church in the evening. We place the sophisticated microphones as close as we can to the front of the organ, so we capture the information in great detail. No, we don't put the microphones inside the organ case itself, because the sound there is very different than when you're hearing it from the organ bench or sitting in the church pews. We do take the physical depth of the organ case into account in the recording, however: pipes that are closer to the front sound slightly louder and closer in the end result. That's how we record the original sound as meticulously as possible."

All night long

The recording team starts registering the first stops around 9 in the evening. They continue all night long. Why make the recordings at night? "We start with the loudest stops, because even halfway through the evening, you can still have some background interference from a scooter driving around outside, or crowds murmuring in a city square. As the night progresses, the church grows quieter and quieter, making it possible to record the softer flutes and principals. We generally do about twenty-five stops a night on average." All the stops are recorded, note by note.

The technique Johannus uses is highly distinctive in part because sound and reverb are recorded separately. "Since we record each note individually, we can decouple all the keys from the reverb individually later. It is a fairly complicated process, but it has incredible advantages. It lets us keep the clarity and purity of the original pipe organ sound, and then mimic the intended acoustic effect by using the authentic reverb. If we recorded the organ the way that concerts are recorded, from various positions in the church where sound and reverb blend together, the sound would be much more difficult to fine-tune."

Thanks to the recording technique that Johannus uses, organists can even determine their 'position' in the church, whether they prefer to hear the organ the way it would sound from the bench by the pipe organ, as it would sound from the front-row seats, from the middle of the church, or from a location beyond the scope of the reverb. "We record the reverb in four positions and are capable of digitally translating those differences into the original effect they have on the sounds."

Starter pistol

The reverb used to be recorded by firing a single shot from a starter pistol in the church. This approach encompassed all the frequencies from 16 Hz to about 22,000 Hz. The reverb from the bang was recorded, and then all the sequences were analyzed digitally. These days, Johannus has a highly advanced speaker that plays a signal from 14 Hz to about 22,000 Hz (no longer audible to the human ear) within a thirty-second time frame. Combining all the frequencies and associated reverb times into a single moment – a technique also known as deconvolution – achieves the same effect as the starter pistol. However, deconvolution makes it possible to analyze the decay pattern of the individual frequencies, which benefits the quality of the Johannus reverb.

When they're done with a hard night's work, the Johannus recording team heads home with a whole crate full of authentic organ sounds.

What happens to the samples between that point and the moment when they resound from the speakers of a Johannus organ in the form of crystal-clear pipe organ sounds and reverbs?

Instinct and technology

Bertus continues enthusiastically about the massive undertaking that awaits him when he gets back: processing all the samples they recorded. "When you're making a recording like this, you get a certain feel for the organ, an instinctive grasp of the church's atmosphere. The challenge for me is to incorporate that instinct into the rest of the process. And of course there's just lots and lots of technology involved in getting the samples as close as possible to the original,

but then as digital stops."

It starts with a very basic step: returning all the physical pipes to their original position in the digital copy. Bertus explains, "As a general rule, we take photos of the organ case so we know exactly which pipes are where. Whether a pipe is in the front or the back makes a difference in the sound. In the final organ made by Johannus, we make sure those positions can accurately be heard."

Cleaning samples

Cleaning up the samples is the next big job. "No matter how good the recording is, there's always background noise. You might hear the sound of the blower, or noises from outside. It's never entirely quiet in a church. If you listen to just one sample, you don't hear the background noises as clearly, but we put about three thousand samples into an organ... and the background noise is intensified every time. That's just not doable. So we filter out all the environmental acoustics."

This type of cleaning requires highly advanced software, Bertus says. "Every sample consists of various harmonics, which are basically a kind of sub-tones within the overall tone that you hear. A complex harmonic consists of a fundamental, the second harmonic (one octave higher), the third harmonic (which is three times the frequency of the fundamental) and so on. The number of harmonics differ per sample; a trumpet might have a hundred. Our equipment allows us to analyze, break down and adjust each sample one harmonic at a time. We can also isolate the sound completely from the background acoustics, so all that's left is really just that original, crystal-clear tone."

Another challenge is to extend the ten-second recording taken for each sample without adding a final click. "We achieve that by making a loop. We find two points in the clip that have exactly the same frequency and match them up. That creates an even tone that you can hold down indefinitely without hearing a transition click."

Natural additions

Once these processes are completed, the tones are enriched with natural additions from the pipe organ that make the sound even more authentic. One of those elements is a phenomenon that happens in a pipe organ when too many keys are pressed at once (wind sag). This creates a temporary shortage in wind pressure, causing the tones to be lowered slightly. Another effect which is meticulously simulated is the tremulant.

Finally, the individually recorded reverb is added to the stops. A compilation and selection of stops is the next step, after which they are saved in the voice card. That essentially means converting it from

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Makin, Johannus, Copeman Hart, and now Rodgers!

The classic American sound is added to our portfolio ...

RODGERS®

As well publicised, the van der Weerd family have now added a fourth brand of digital organ to their business portfolio following their acquisition of Rodgers from Roland. This is indeed exciting news for lovers of the church organ around the world as another famous brand is guaranteed an exciting future. The Rodgers main market is of course the USA and with Rodgers remaining a US company with organs continuing to be built in Oregon, this acquisition promises the future evolution of the American sound in digital organs.

In the UK, Rodgers have a significant number of important installations. Dr Keith Harrington, Managing Director of ChurchOrganWorld commented "I am delighted to announce that effective immediately ChurchOrganWorld has become the sole importer of Rodgers Organs in the UK and am thoroughly looking forward to bringing them to a wider audience here". He added "Rodgers have an exciting range of instruments which will fit in well with our portfolio of organ brands and I am thoroughly looking forward to receiving our first instrument." Prior to joining Makin Organs in 2004, Dr Harrington spent much of his business life working with American pharmaceutical companies, with over one hundred business trips to the USA in one ten year period. He is very much looking forward to working with a major American corporation again.

Dieter Schuster, International Business Development Manager at Rodgers Instruments Corporation said "It's a great pleasure to closely communicate with ChurchOrganWorld in our joint efforts to promote, market and sell Rodgers Organs even more successfully to customers in the UK".

In the UK, ChurchOrganWorld design and sell Copeman Hart and Makin instruments which are market leaders with the true English Organ sound. Johannus provide us

with a wide range of available models for the important French, German and Dutch organ schools with some models having a significant American slant to them. Rodgers is different in that they focus 100% on the true American sound which of course is loved by so many. The advantages for the customer in having so many options available under one roof are many, including for example a wider range of styles of instruments and levels of pricing.

As a company we invest far more in customer services such as product support and maintenance than the norm. If looked after, with a good maintenance schedule, our instruments have incredible reliability and longevity, leading to tremendous levels of customer satisfaction.

Focus on customer service

Customer Services Manager, Jo Swain commented "On a daily basis, I receive many excellent customer testimonials for our team of engineers. Once they have received appropriate factory product training they will be up to speed with Rodgers products and will be providing the same quality of customer care to even more customers. This is really exciting!"

Senior Organ Consultant Richard Goodall commented "The Rodgers range of American

instruments is excellent and I am thoroughly looking forward to understanding a little more about the technology behind them so we can successfully voice Rodgers organs in churches in this country which are often very different from their American counterparts."

The international view

With an eye to selling Copeman Hart and Makin instruments more broadly around the world, Financial Controller Corbie Harrington said "We have already had a significant number of enquiries from Rodgers agents in America, Australia and New Zealand who want to sell our instruments. Our understanding of the sound and specification of the English organ is being seen as a tremendous opportunity for them."

The future is bright

Research and development resources from Rodgers, Johannus, Makin and Copeman Hart are significant and well beyond those of other digital vendors. Our present and future customers will all benefit from the scale of the associated companies with a tight focus on delivering what our customers really want as opposed to being technically led and releasing mere gimmicks.

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computer language to machine language, so the motherboard in the Johannus organ can access the stops. Once these cleaned, fine-tuned samples are linked to the keys of the Johannus organ, the route from the cathedral organ to the digital stop has been completed.

Real-time sampling

"The best thing about our technique is that we use real-time sampling. That means

nothing more or less than that a Johannus organ lets you play exactly the same sound as the pipe organ we recorded. Nothing has been generated; there's nothing synthetic about it. What you hear is exactly how the original pipes behave and sound. Another distinctive feature is the separate recording of sound and reverb, so the final result is better than simulator solutions or other organ software on the market."

Bertus quickly adds that even with the

perfect samples, the Johannus sound hasn't reached peak perfection yet. "To achieve the best possible sound, you need a carefully constructed configuration of speakers. We spend a lot of time working out things like the number of channels, the type of amplifiers, audio configuration and voicing. That combination of original pipe organ sounds and exceptional technology is what ultimately gives our organs that world-famous Johannus sound."

Can life get more exciting?

In my private life I have asked myself this question on several occasions including at our wedding, at births, and much later at graduation ceremonies; there is no doubt I will be asking this again in due course.

Currently, I seem to be asking this on a very frequent basis in my business life. There are so many things happening with the products and services we are now offering to our ever increasing number of customers including recent exciting developments:

- The arrival of the Johannus LiVE organ
- The success of the Makin Thirlmere and introduction of the Windermere and Rydal organs
- Adding Rodgers organs to the ChurchOrganWorld brands
- Becoming a publishing house for sheet organ music
- Making some sensational organ videos

My answer is, yes, life will get more exciting and the way things are going it will happen almost on a daily basis at ChurchOrganWorld!



Dr Keith A Harrington
Managing Director



First the Thirlmere, now the X-mere Organ

Launched three years ago as a tabstop organ, the Makin Thirlmere has been, by any measure, a dramatic success. The two manual instrument, with thirty speaking stops has proved exceptionally popular in small and medium churches, and indeed in private residences. Using our high-end technology with the best sound samples available and an 8.1 audio system with appropriate speakers it punches well above its weight by bringing our top quality custom sound to a standard instrument.

More recently the motorised drawstop version has been released as depicted.



Thirlmere
Drawstop

Introducing the Windermere

Designing a versatile specification two-manual instrument is one thing, but when it comes to three manuals, this is far harder with so many views as to what speaking stops should be available on the third manual. After much discussion, we concluded that 45 speaking stops would be appropriate as they would just fit within our standard tabstop console. During a very pleasant evening with food and a bottle of wine, Ian Tracey, Keith Harrington, Richard Goodall and Mark Johnson came up with a specification for the x-mere organ which we now officially launch as the 'Windermere'. As with the Thirlmere, it can easily be modified at the time of voicing to create an ideal three manual instrument as detailed right.

A flexible specification

Based on our experience with the Thirlmere, the addition of alternative stops is a useful aid to help 'fit' an organ to its surroundings or indeed to specific organ playing schools. So for example, with the Pedal division comes the option for larger or smaller reeds such as Ophicleide, Trombone or Fagotto to consider.

The Great and Swell divisions are both typically English in nature and, as would be expected, the Choir division is most interesting with options from an enclosed

positive, a full flute chorus or something more eclectic. For example, the solo strings, essentially keen big Gambas with an acidic edge, could be replaced with aspects of a third diapason chorus. The choice is yours.

Of course the good news is that if the specification isn't quite what you want, it can be modified, or you can start from one of our custom example specifications or indeed you could design a bespoke instrument and build the organ of your dreams.

Who should buy this?

So who should purchase this instrument? With an external I4.2 configuration using our tried and trusted UL speakers, it is the perfect three manual instrument for a medium to large church. However, with smaller speakers which can easily be floor or wall mounted, it makes the perfect English instrument for home use. As ever, we use one amplifier per speaker which means that this instrument will contain a generous set of sixteen amplifiers for forty five speaking stops, giving a ratio of just under three stops per speaker, putting it in the exceptionally high quality range of sound.

With a plethora of playing aids, but without gimmicks, this is truly an instrument that is all things to all organists.

Windermere 3-45 specification

Pedal

| | | |
|-----------------|-----|---------------------------------------|
| Contra Violone | 32' | Sub Bourdon 32', Double Open Wood 32' |
| Open Wood | 16' | Open Metal 16', Open Diapason 16' |
| Violone | 16' | Open Metal 16', Open Diapason 16' |
| Bourdon | 16' | |
| Principal | 8' | |
| Bass Flute | 8' | |
| Choral Bass | 4' | |
| Contra Trombone | 32' | Contra Fagotto 32' |
| Trombone | 16' | Ophicleide 16', Fagotto 16' |
| Trumpet | 8' | |
| Schalmei | 4' | Clarion 4' |

Choir to Pedal

Great to Pedal

Swell to Pedal

Gt & Ped Combs Coupled

Choir

| | | |
|-------------------|--------|--|
| Stopped Diapason | 8' | Open Diapason 8' |
| Viol d' Orchestra | 8' | Dulciana 8', Stopped Diapason 8', Chimney Flute 8' |
| Viole Celeste | 8' | Principal 4' |
| Rohr Flute | 4' | |
| Nazard | 2 2/3' | |
| Blockflute | 2' | |
| Tierce | 1 3/5' | |
| Larigot | 1 1/3' | Orchestral Oboe 8', French Horn 8' |
| Corno di Bassetto | 8' | Clarinet 8' |

Tremulant

| | | |
|------|----|----------------------------------|
| Tuba | 8' | Tromba 8', Orchestral Trumpet 8' |
|------|----|----------------------------------|

Octave

Swell to Choir

Great

| | | |
|-----------------------|--------|--------------------------|
| Bourdon | 16' | Double Open Diapason 16' |
| Open Diapason I | 8' | |
| Open Diapason II | 8' | |
| Hohl Flute | 8' | Stopped Diapason 8' |
| Gamba | 8' | Dulciana 8' |
| Principal | 4' | |
| Harmonic Flute | 4' | |
| Twelfth | 2 2/3' | |
| Fifteenth | 2' | |
| Mixture (19.22.26.29) | IV | |
| Trumpet | 8' | |

Choir to Great

Swell to Great

Swell

| | | |
|-----------------------|-----|--------------|
| Lieblich Bourdon | 16' | |
| Geigen Diapason | 8' | |
| Lieblich Gedackt | 8' | |
| Salicional | 8' | |
| Voix Celeste | 8' | |
| Gemshorn | 4' | Principal 4' |
| Fifteenth | 2' | |
| Mixture (15.19.22.26) | IV | |
| Oboe | 8' | |
| Vox Humana | 8' | |

Tremulant

| | | |
|----------------|-----|--|
| Contra Fagotto | 16' | |
|----------------|-----|--|

| | | |
|-----------|----|--|
| Cornopean | 8' | |
|-----------|----|--|

| | | |
|---------|----|--|
| Clarion | 4' | |
|---------|----|--|

Octave





Rydal Water

A 'Baby' Makin for a small church

Whilst many churches are simply delighted by the Thirlmere 2-30 instrument, for smaller churches it is simply too large. In this case customers who want a quality instrument rather than having to cope with something 'cheap and cheerful' have often chosen to work with us to design and build a smaller custom instrument to meet their needs. However, there are a number of customers where cost has become an issue, but of course quality remained a concern, which is where the concept of a 'baby' Makin was born.

After much thought, a small two manual instrument with 20 speaking stops and an audio component to match using a 4.1 system, seems to meet most needs. For such an organ, quality is assured as the number of speakers/amplifiers against the number of speaking stops is good.

The specification was designed by Keith Harrington and Ian Tracey and very much fits in with the Makin philosophy that each stop really needs a full justification to be included in such a small specification. For example, there should be a diapason chorus on each division with a range of flutes, strings and reeds to complete the design. The 'Rydal' organ was born.

The Great diapason chorus is topped by a three rank mixture to which could be added the Trumpet. As ever, one needs to decide if this should be a chorus or solo stop although it is often the case that it is voiced midway to cover both requirements. Useful variation in tone is available from the Stopped Diapason and Gamba, not forgetting the Harmonic Flute which is far more interesting than either an Open Flute or indeed the often rather bland Wald Flute.

As a two rank stop the Celeste can be used by itself, with the Lieblich Gedackt or indeed with the Geigen Diapason for the 'big celeste'. All four stops together give that very warm sound loved by all.

Having the Gemshorn and Flageolet in the Swell provides much more variation than simply a Principal and Fifteenth, which are both available on the Great, and provides useful upper work alongside the stringy Geigen Diapason or Lieblich Gedackt either singularly or together.

The Swell Mixture starts on the fifteenth, which is very logical as there is no Swell Fifteenth independent stop and is not too sharp. This is very important, as it is envisaged that it could be used in combination with the octave coupler.

One criticism of smaller instruments, either pipe or digital tends to be the lack of reed stops. The Rydal excels in this area with a Cornopean, Oboe and Clarinet available on the Swell, a Trumpet on the Great and a Fagotto on the Pedal. The pitches of the Swell organ reeds have been well thought through with a Corno di Bassetto (essentially a more interesting Clarinet) providing the

manual double at 16' and when played an octave higher is a useful solo stop. Having the Oboe and Cornopean both at 8' pitch allows for a gradual building of a full swell, but also, when used in combination that wonderful French effect of both together works well. Any of these reeds are themselves most useful as solo stops, especially as they are all enclosed, and can be accompanied on the Great by the Stopped Diapason or Gamba.

Whilst the Pedal division is small with only three stops, it will meet needs.

Playing aids are appropriate to the size of the instrument with six divisional pistons and eight general pistons and a vast number of individual memories.

Following the English tradition, the organ has one swell pedal for the Swell division. However, having a second pedal for the Great/Pedal or a General Crescendo is an option to consider.

All things to all men, the Rydal organ is rather like 'Rydal water' in the Lake District, small, but perfectly formed and interesting!

Rydal 2-20 specification

Pedal

| | |
|-----------------------------------|-----|
| Bourdon | 16' |
| Bass Flute | 8' |
| Fagotto | 16' |
| <i>Great to Pedal</i> | |
| <i>Swell to Pedal</i> | |
| <i>Gt & Ped Combs Coupled</i> | |

Great

| | |
|-----------------------|-----|
| Open Diapason | 8' |
| Stopped Diapason | 8' |
| Gamba | 8' |
| Principal | 4' |
| Harmonic Flute | 4' |
| Fifteenth | 2' |
| Mixture (19.22.26) | III |
| Trumpet | 8' |
| <i>Swell to Great</i> | |

Swell (enclosed)

| | |
|--------------------|-----|
| Geigen Diapason | 8' |
| Lieblich Gedackt | 8' |
| Celeste (II) | 8' |
| Gemshorn | 4' |
| Flageolet | 2' |
| Mixture (15.19.22) | III |
| Corno di Bassetto | 16' |
| Oboe | 8' |
| <i>Tremulant</i> | |
| Cornopean | 8' |
| <i>Octave</i> | |

Copeman Hart installation in Glasgow Royal Concert Hall



Copeman Hart in Glasgow Royal Concert Hall

Well known and respected Scottish organists Frikki Walker, Dr James Hunter, Matt Edwards and Chris Nickol were amongst the first players to experience the new four manual Copeman Hart organ installed in Glasgow Royal Concert Hall during its first public outing to local and regional organists. They were joined by around sixty other organists, some of which played whilst others simply marvelled at the quality of sound and console build.

Proceedings were started with an introduction to the whole seventy six stop instrument by one of its designers Professor Ian Tracey, Organist Titulaire at Liverpool Cathedral, who demonstrated each division in turn from the quietest Swell strings supported by a soft purring 32', colloquially known as an expensive draft, through to the hair-splitting sounds of full organ.

Following careful consideration of the appended specification, the reader will realise that this organ provides everything you would expect in a specification for such a premier venue, and much more. We have recorded and released several video clips of music, including one with an 'organ tour' by Ian Tracey on our website and Facebook pages; a DVD will be available shortly. We are hopeful that from time to time, the hall will be able to open up the organ for organists to come and have a play. However, with such a busy venue, this will need careful planning.

Chris Nickol commented "The sound is musically convincing, especially the 32-foot stops; the instrument is a worthy alternative

to a pipe organ." After playing, Frikki commented on microphone to all attendees that he found the console 'exceptionally comfortable' with an 'excellent keyboard action'. Matt Edwards, Organist at Thomas Coats Memorial Church in Paisley, thought that the attention to detail was astounding, with a console that many organ builders would be jealous of. He added "The sound is very impressive, especially on some of the quieter ranks. The Choir 8' Flute and Trompette were especially beautiful".

Dr James Hunter, Director of Music at Kelvingrove Art Gallery and Museum, said "This organ ably demonstrates the huge advances made in recent years in sampling and speaker technology. The sound is magnificent, truly realistic and fills the vast Concert Hall effortlessly. It is a superb instrument which contains all the organ colours that you could wish for, an ideal instrument for the venue and for the many varied styles that will be required of it."

The most common question from those attending concerned the speaker locations with all seventy four (66.8) being placed

high up on either side of the hall out of sight behind baffles. Interestingly, some thought that the instrument was a combination organ and wanted to know where the pipes were located. The Great, Solo and most of the Pedal divisions are placed high up stage left whilst the Choir, Swell and a few Pedal stops are high up stage right. This spread of sound provides the ability to produce some sensational antiphonal effects. However, with manuals coupled the whole building resonates to the glorious sound, and as with a good pipe organ you are not exactly sure where the sound emanates from.

A truly memorable day was rounded off with a formal organ recital by Professor Tracey to an audience of over 350 who were extremely generous with their applause at the end, encouraging Ian to perform an encore. The Scottish Herald reported well on the event and made a brief recording which can now be found on YouTube. Being exceptionally versatile, the instrument will be an excellent resource for the Royal Scottish National Orchestra in orchestral concerts, for choral concerts, organ recitals, civic events and graduations.

Funding for the instrument was obtained in quick order through the exceptional efforts of Raymond Williamson from the Merchants House of Glasgow who worked with many trusts and individuals who responded to his appeal. The installation in July 2015 helping to celebrate the Hall's 25th anniversary. Raymond said "What a thrill I received yesterday afternoon. The results not just met but exceeded my wildest expectations. Congratulations and grateful thanks to you all."

He added "This instrument will transform those works performed by the RSNO which require an organ where they have previously brought in a hire instrument and enable them to programme works they would not have dared perform with a brought in instrument, to say nothing of the recital possibilities. I can hardly wait for the official opening."

When not in use, the organ console on its plinth, which is connected to the inner works of the instrument which are high up stage left with a single cat 5 computer Ethernet cable, is stored underneath the stage in a large area where chairs and other large items can be stored for when the hall is put to other uses. With some practice the hall staff will complete the movement and have the console working in less than twenty minutes.

During the Orchestra's residency in the City Hall the Orchestra's patrons were tormented with the sight of an organ screen behind the Orchestra but no organ!

It was a huge disappointment that the originally planned organ for the new Glasgow Royal Concert Hall twenty five years ago did not materialise and as the years went by I lobbied successive Hall Managers that no Concert Hall worthy of the name should be without an organ.

About ten years ago the then City Architect drew up plans for the installation of a pipe organ. Whilst the instrument was to cost in the region of one million pounds, the necessary structural work and

Organ Specification at Glasgow Royal Concert Hall

Pedal

| | |
|--------------------------|-----|
| Double Open Wood | 32' |
| Contra Violone | 32' |
| Open Wood | 16' |
| Open Metal | 16' |
| Violone | 16' |
| Bourdon | 16' |
| Lieblich Bourdon (Swell) | 16' |
| Principal | 8' |
| Violoncello | 8' |
| Bass Flute | 8' |
| Nachthorn | 4' |
| Mixture (12.15.19.22) | IV |
| Contra Trombone | 32' |
| Ophicleide | 16' |
| Trombone | 16' |
| Posaune | 8' |
| Schalmei | 4' |

Choir

| | |
|----------------------|--------|
| Principal | 8' |
| Quintaton | 8' |
| Rohr Flute | 8' |
| Gemshorn | 4' |
| Chimney Flute | 4' |
| Nazard | 2 2/3' |
| Doublette | 2' |
| Blockflute | 2' |
| Tierce | 1 3/5' |
| Larigot | 1 1/3' |
| Sifflet | 1' |
| Cymbel (22.26.29) | III |
| Krummhorn | 8' |
| <i>Tremulant</i> | |
| Trompette Harmonique | 8' |
| Harpichord | 8' |
| Glockenspiel | 8' |

Great

| | |
|-------------------|-----|
| Double Diapason | 16' |
| Bourdon | 8' |
| Open Diapason I | 8' |
| Open Diapason II | 8' |
| Open Diapason III | 8' |
| Stopped Diapason | 8' |
| Hohl Flute | 8' |

Raymond Williamson discusses the new Copeman Hart organ in Glasgow

Forty years ago the then SNO conducted by Sir Alexander Gibson gave a concert in Carnegie Hall, New York at the end of a North American Tour. The final work was Elgar's Enigma Variations and the Orchestra had engaged the Carnegie Hall Organist to play the optional organ part in that work's finale. The normally magnificent concluding climax was transformed into something

that was truly incandescent. Sitting in the audience on that occasion, my pride in what the Orchestra had achieved was tempered by sadness at the realisation that the Orchestra's supporters in Glasgow had not had such an experience since the destruction of the St Andrews Halls in 1963 by fire and that that situation was unlikely to be remedied in the foreseeable future.

reconfiguration of the platform area to accommodate it was going to bring the cost to well in excess of five million pounds. That plan was understandably not proceeded with not only on cost grounds but also because the Hall would be required to be closed for a significant period to allow such extensive works to be carried out.

In recent years I came to appreciate the strides which had taken place in the design of digital organs and that, for example, the American virtuoso organist, Cameron Carpenter was touring with such an organ.

I had the privilege of serving The Merchants House of Glasgow, one of Glasgow's most ancient institutions and which is focussed

| | |
|----------------------------|--------|
| Principal | 4' |
| Harmonic Flute | 4' |
| Twelfth | 2 2/3' |
| Fifteenth | 2' |
| Seventeenth | 1 3/5' |
| Full Mixture (15.19.22.26) | IV |
| Sharp Mixture (26.29.33) | III |
| Contra Posaune | 16' |
| Trumpet | 8' |
| Clarion | 4' |

Swell (enclosed)

| | |
|-----------------------|----|
| Geigen Diapason | 8' |
| Lieblich Gedackt | 8' |
| Salicional | 8' |
| Vox Angelica | 8' |
| Geigen Principal | 4' |
| Lieblich Flute | 4' |
| Fifteenth | 2' |
| Mixture (19.22.26.29) | IV |
| Hautboy | 8' |
| Vox Humana | 8' |

Tremulant

| | |
|----------------|-----|
| Contra Fagotto | 16' |
| Cornoean | 8' |
| Clarion | 4' |

Sub Octave

Unison Off

Octave

Solo

| | |
|---------------------|-----|
| Flute Harmonique | 8' |
| Viol d'Orchestre | 8' |
| Viole Celestes | 8' |
| Concert Flute | 4' |
| Harmonic Piccolo | 2' |
| Cor Anglais | 16' |
| Orchestral Oboe | 8' |
| Orchestral Clarinet | 8' |
| French Horn | 8' |

Tremulant

| | |
|-------------------------------|----|
| Diapason Stentor | 8' |
| Tuba Mirabilis | 8' |
| Orchestral Trumpet | 8' |
| Mounted Cornet (1.8.12.15.17) | V |

Sub Octave

Unison Off

Octave

Couplers

Choir to Pedal

Great to Pedal

Swell to Pedal

Solo to Pedal

Swell to Choir

Solo to Choir

Choir to Great

Swell to Great

Solo to Great

Solo to Swell

Great to Choir

Great to Solo

Great & Pedal Pistons Coupled

Great Reeds on Choir

General Pistons on Swell toe pistons

All Swells to Swell

All Doubles Off

Pistons

Choir

0 (Choir Cancel)

8 to Choir

Choir to Pedal

Solo to Choir

Swell to Choir

Setter

General Cancel

Great

0 (Great Cancel)

8 to Great

Great to Pedal

Choir to Great

Swell to Great

Solo to Great

Swell

0 (Swell Cancel)

8 to Swell

8 Generals

Swell to Pedal

Solo to Swell

Solo

0 (Solo Cancel)

8 to Solo

Solo to Pedal

Toe Studs

Pedal

8 to Pedal

8 to Swell

Swell to Great

Great to Pedal

Double Open Wood reversible

Contra Posaune reversible

Other controls

Swell pedal for Solo

Swell pedal for Choir

Swell pedal for Swell

General Crescendo Pedal



Courtesy of the Scottish Herald:

Tonight sees the inaugural concert for Glasgow Royal Concert Hall's new digital state of the art organ. The £155,000 Copeman Hart digital organ will make its debut this evening, Wednesday at a concert by the internationally acclaimed organist Prof Ian Tracey, Organist Titulaire at Liverpool Cathedral. The organ was purchased thanks to a fundraising initiative by the Merchants House of Glasgow.

The performance by Prof Tracey begins at 7.30pm, and will feature work by Soler, Pachelbel, Bach, Schumann, Whitlock, Franck, Warlock, Peeters, Tchaikovsky and Widor.

The new organ was designed in collaboration with leading Scottish organists, Dr James Hunter, Honorary Director of Music at Kelvingrove Art Gallery and Museum and Matt Edwards, Director of Music, Thomas Coats Memorial Church, Paisley, and was built by UK-based digital organ specialists Copeman Hart & Company. Professor Tracey, who is also official organist to the City of Liverpool, and Chorus Master and Organist at the Philharmonic Hall in Liverpool, was a key consultant for the new digital organ.

Councillor Archie Graham, Chair of Glasgow Life said: "The new organ is a valuable addition to our vibrant musical landscape, and I would like to thank the Merchants House, whose fantastic work was invaluable to making this happen."

Raymond Williamson, the city's former Lord Dean of Guild, said: "For over 400 years the Merchants House has played an important part in the civic and cultural life of the city and we are delighted to have raised the funds for a bespoke digital organ for the city's Royal Concert Hall."

on charitable activities in modern times, as Lord Dean of Guild between May 2013 and May 2015. It occurred to me that I might be able to harness the resources of the House and my status as Lord Dean of Guild to embark on a fundraising exercise to fund the installation of a bespoke digital organ which could be done at an affordable cost and with minimal disruption to the Hall's activities.

Due to the generosity of the Donors whose names are recorded on a plaque in the Hall's foyer, my dream of an organ for the RSNO's concerts has been achieved by the installation of a splendid Copeman Hart instrument during the summer of 2015. I express my great appreciation to the Donors.

The Orchestra's other venues in Scotland which have organs will also benefit as they had been denied works with organ due to the Orchestra's need to harmonise programmes across the cities.

The opening programme is one which could not have been contemplated since the St Andrews Halls fire and RSNO audiences in Scotland can now look forward to works being programmed which require a quality organ for satisfactory artistic results.

I conclude by expressing my appreciation to Copeman Hart who were a joy to work with and to Dr James Hunter and Matt Edwards for their technical expertise and encouragement.

Organ Testimonials

Keith Mansell, West Sussex



My visit yesterday was a very happy one for me, and to think that in eight weeks I will be the proud owner of a Makin Thirlmere with stops, still hasn't quite sunk in properly. Even if I had had more money to spend I feel that this is the right choice for me, as there will be many things to learn along the way, and perhaps I might even improve a little too. Rosemary has always said that she is tone deaf, but when she heard it yesterday, she could really hear the huge difference between the Thirlmere, and the previous model that I had.

So I now am looking forward like a young boy for the delivery of my new purchase, and I would like to thank you and Mark for your help in the showroom. Also a big thank you to Corbie, and the staff yesterday, as it's such a joy to feel as a customer like an old friend, and to receive the excellent service that you give.

I honestly feel that Church Organ World will continue to stay as the no 1 choice, because service today is lacking in so many retail outlets, but add to that the quality and sound of your products, in my opinion your company will just grow and prosper.

Roger High, St Mary Westry



The church of St Mary, Westry was destroyed by fire in 2010. The decision was made to rebuild the church and when it came to consider the provision of an organ, there was no hesitation in approaching Makins.

The associate church (St. Peter's, March) had purchased a Makin organ in 2007 and as it had given such good service and quality of sound, there was no question about where to purchase the new organ from; it had to be Makins.

Once again we were pleased to renew our acquaintance with Richard Goodall who had helped us in 2007 and once more he became our main point of contact for what was to become a long journey due to the rebuilding programme in providing the new organ. Throughout the three and half years, Makin (Richard Goodall) provided professional advice and made sure that the organ would be suited to the needs of the church. We were fortunate enough to have Professor Ian Tracey to voice the organ and the difference to the sound of the organ was truly impressive.

Having used the organ now for the past few months, I have to say that I continue to be impressed by the range and variety of sound that our Makin produces and people who hear it are always very complimentary and enjoy listening to it. It leads the congregation well in singing and with the fitted midi sequencer, it enables me to provide an accompaniment for the choir and during the playback, I am then able to conduct the choir in the chancel.

I have no hesitation, what-so-ever in recommending a Makin organ to any church in need of a quality instrument.

Miles Cragg, Jesmond Parish Church



The team at Makin Organs are delightful and highly experienced, taking the utmost care to deliver instruments of excellent quality. The three-manual custom organ they have installed at Jesmond is finished to a high standard, with speakers carefully and expertly positioned in the building. But most pleasing throughout the process was the thought and attention that went into the specification, and the painstaking voicing, resulting in an instrument that sounds realistic, reflects the old pipe organ of the church in its choice of stops, and has a vast range of timbres and colours, and a full chorus that really fills the space. As customers, our views, requirements and queries were thoroughly discussed with the team, but their expertise is highly reliable and trustworthy.

Nigel Gaze, Garstang JOHANNUS

Moving to a much smaller residence led me to seek a substantial instrument which could be fitted into the limited space available. The answer proved to be the Johannus Opus 370 3 manual organ which met my requirements for the following reasons:-

1. The instrument is already in sections to allow installation in restricted spaces, and therefore does not need to be unaesthetically 'cut in half'.
2. With 42 speaking stops the organ is equipped with a comprehensive English specification which allows satisfying performance of music of all schools, with a choice of 'American Classic', 'French Symphonic', 'German Baroque' or 'Historic Dutch' tonalities controlled simply by 4 pistons. It is particularly satisfying to be able to bring early organ music to life with correct tonalities.
3. The console is equipped with an abundance of thumb pistons with multiple adjustable memories, which takes some of the burden off the stops themselves, which are illuminated rocking tablets, mostly in a single line below the music desk.
4. The organ was installed primarily as a practice instrument, but even through Bose headphones it produces a truly pleasing sound which is not tiring even at fullest tonal levels, and when the neighbours are out I can enjoy this through self-contained loudspeakers, which are perfectly adequate for the music room.
5. The organ was delivered and installed without any fuss at all, my pedal-work has already improved and I celebrate the convenience of practicing, not in a cold church on a very worthy but limited Willis, but on a very versatile instrument with all of my music library to hand.

Thanks for everything!

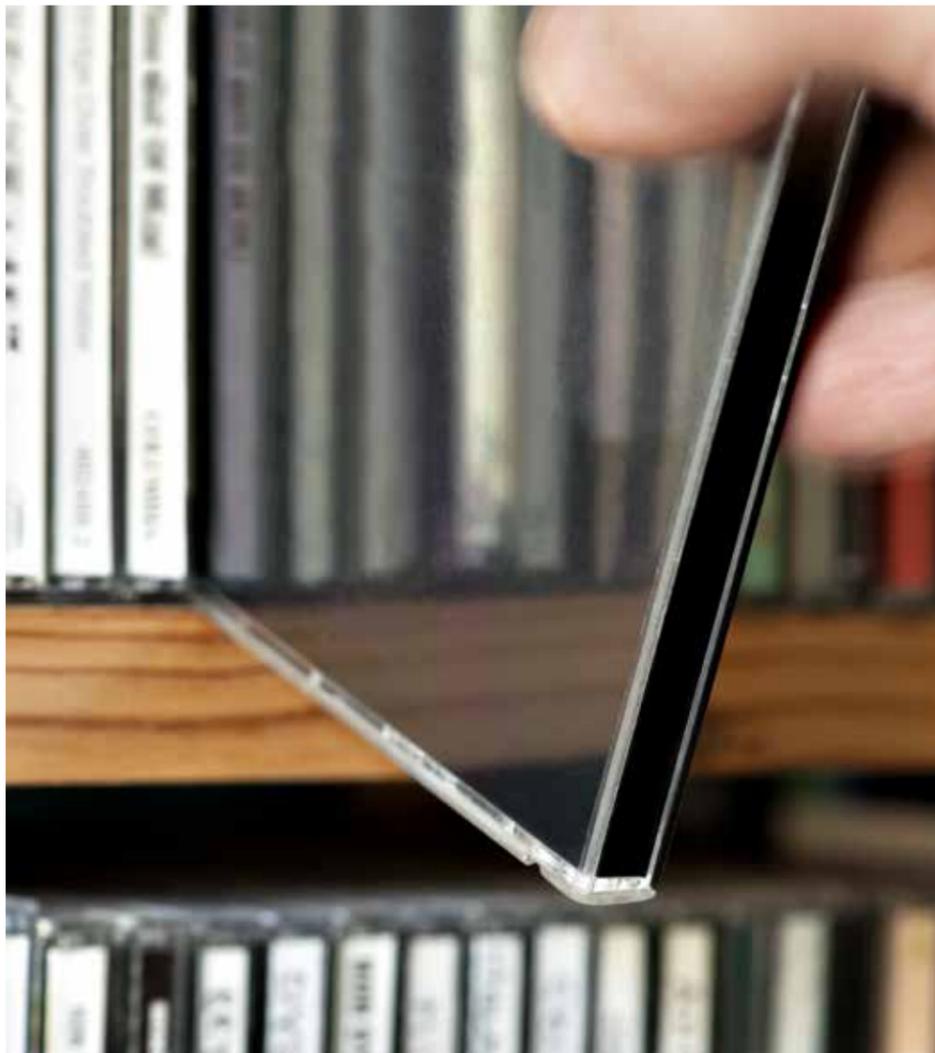
Heather Stewart, St Mary



On behalf of all of us at St Mary's Staindrop, I would like to say a huge thank you to you and your team for all the help and support you have given us throughout the last eighteen months during our 'organ crisis'. I really don't know how we would have managed without the instruments you so generously loaned to us in the interim as our piano, even at its best, (sadly long past) would not have been suitable in our church. It was a great relief to me personally to know there was someone to turn to for the advice which you gave so readily. I was really pleased that, after all your patience and kindness we were able at long last to place an order with you for the new organ.

We are now in the happy position of having our rebuilt organ back where it belongs and sounding great. John and Steve did an excellent job with the installation in what were, I'm sure, not the easiest of conditions. Ken told me that the lighting in the north aisle wasn't working properly, which undoubtedly added to their problems, and I gather there was some difficulty in fitting the pedalboard, so extremely well done to them too.

As you know I am not a 'proper' organist, so it will take me some time to get used to the different stops and their sounds, but I am looking forward to experimenting further and finding out what it can do. We have now had three services since it was installed and everyone agrees that it sounds wonderful.



The Priory Records story

Their journey to becoming Britain's premier church music label

Priory Records was founded in 1980 by Neil Collier and Paul Crichton. Paul was, and is, a renowned audio-visual engineer, and Neil has had a life-long dedication to choral and organ music. Neil felt that important areas and aspects of the huge repertoire of church music were being seriously neglected and lost by recording enterprises specialising in this widely embracing branch of music, whose roots are historically buried in ancient times.

Priory's first recordings pre-dated the CD era and were traditionally "on wax", hence the name of the company (retained for sentimental reasons), but the new medium was quickly embraced in those early years and today, with technical advancement, the company has moved with the times and is now producing DVDs which bring the sights and sounds of the world's most wonderfully complete single musical instrument to television.

Since its foundation, Priory has grown into a company with a big reputation for opening up a previously neglected but inspirational branch of music-making and has compiled the largest catalogue of choral and organ music in the world. Priory's 500th recording, the 13th volume of the "Magnificat and Nunc Dimittis" series was issued in the summer of 1997; it was recorded in the magnificent

Church of St Thomas in Fifth Avenue, New York, with its choir under the direction of Gerre Hancock and the organist, Judith Hancock. This series is one of a number which has proved highly popular with lovers of church music and has continued to receive high praise from the critics.

Priory's series, "Great European Organs" features outstanding instruments in Britain, Denmark, France, Germany, Holland, Italy, Iceland, Spain, and Switzerland played by organists including Graham Barber, David Briggs, and Gerard Brooks, Colin Walsh, John Scott Whitley and Jane Watts. Another milestone came in the 1990s when Priory issued the first complete recording of "The Psalms of David", a series of all the 150 psalms which make up the psalter, and to enhance this unique project, 10 different cathedral choirs were involved to provide and illustrate the wide variety and contrast which exists in the interpretation of the music and words. A second edition of the "Psalms of David" with more unusual chants has recently been released.

The latest innovation to come from Priory is the series of DVD recordings of Grand Cathedral Organs, which has proved tremendously popular, being compared with EMI's classic Great Cathedral Organs series.

Priory Records CD's now in stock

We now stock the full range of choral and organ music CDs, DVDs and Blu-Ray discs from Priory Records at both our Shaw and Mixbury showrooms at simply unbeatable prices. Now trading for thirty five years, Priory have become the predominant label for church music and offer a very wide selection of recordings. For example, currently there are 350 organ music and 240 choral music CDs available in their warehouse.

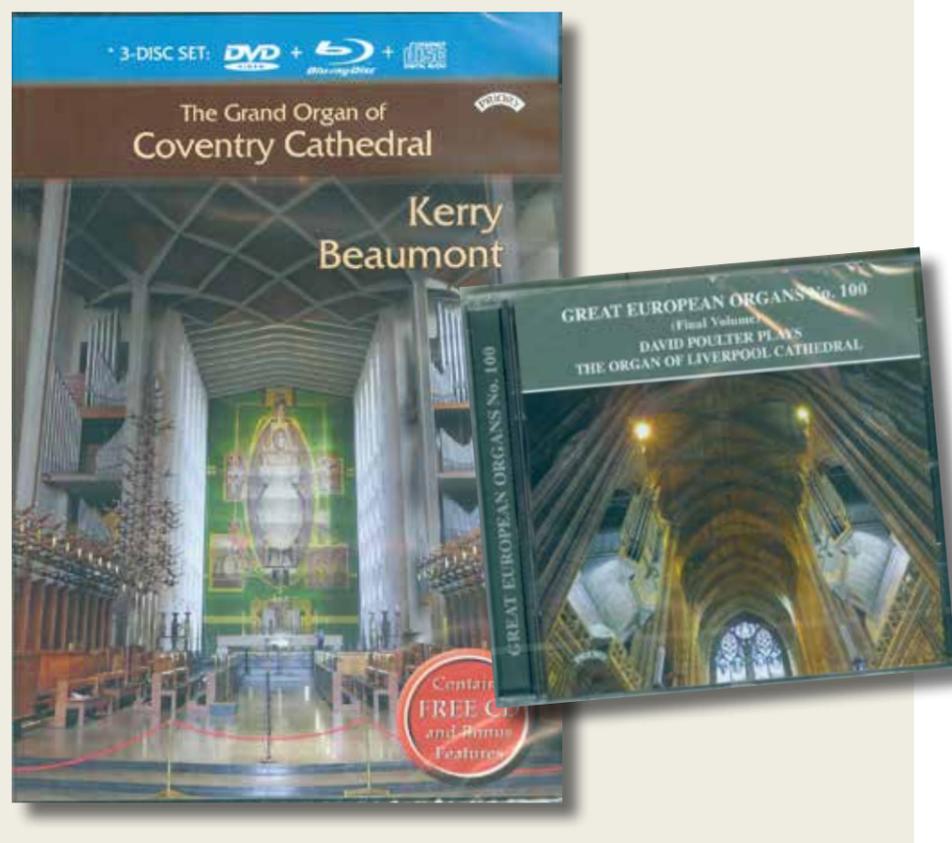
Priced at just £7.99 from us, the one hundredth and final CD in the 'Great European Organs' series has been released with David Poulter playing a varied programme at Liverpool Anglican Cathedral.

Many of us have fond memories of the original EMI Great Cathedral organs series, originally on vinyl, but now available as a box set for CD. Priory have gone one step beyond this with DVD and Blu-Ray recordings now being made of some of our most famous instruments and organists. Each volume comes with both DVD and CD discs, or with more recent releases, the full triple combination of Blu-Ray, DVD and CD discs.

The video list so far includes the 'Grand Organs of ...'

| | | | |
|-----|----------------------------------|---------------------|-------------------|
| 1. | Liverpool Cathedral | Ian Tracey | DVD & CD |
| 2. | York Minster | John Scott Whiteley | DVD & CD |
| 3. | King's College, Cambridge | Stephen Cleobury | DVD & CD |
| 4. | Lincoln Cathedral | Colin Walsh | DVD & CD |
| 5. | St Paul's Cathedral | Simon Johnson | DVD & CD |
| 6. | Canterbury Cathedral | John Robinson | DVD & CD |
| 7. | Exeter Cathedral | Andrew Millington | DVD & CD |
| 8. | Salisbury Cathedral | David Halls | DVD & CD |
| 9. | Chester Cathedral | Philip Rushforth | DVD & CD |
| 10. | Liverpool Metropolitan Cathedral | Richard Lea | Blu-Ray, DVD & CD |
| 11. | Norwich Cathedral | David Dunnett | Blu-Ray, DVD & CD |
| 12. | Durham Cathedral | James Lancelot | Blu-Ray, DVD & CD |
| 13. | Coventry Cathedral | Kerry Beaumont | Blu-Ray, DVD & CD |
| 14. | Gloucester Cathedral | Jonathan Hope | Blu-Ray, DVD & CD |

The typical 'street price' of these recordings is between £25.99 and £27.99, but we are able to offer them all at an incredible price of just £19.99 each! For such high quality recordings with interesting camera work, this is exceptional value.





More sheet organ music published... and more to follow

Following on from the publication of 'Trinity Fanfare' (Ian Tracey) and 'Trumpet Tune in D major' (Daniel Bishop) in 2013 and 2014 respectively, we were delighted in 2015 to publish our first album of organ music entitled 'Liverpool Lollipops'. As with our previous publications, the book has been compiled with the average parish church organist in mind. Specifically, the pieces use a maximum of three sharps or flats with a reasonable number of notes in any chord. What makes this album so special is that it only includes pieces written by Liverpool Cathedral's organists, past and present. Suggested registrations are provided for each piece.

'Liverpool Lollipops' has already had several excellent reviews and we are so delighted with the feedback from our customers and in the sales we have made so far that a decision has already been made in principle to publish a second volume.



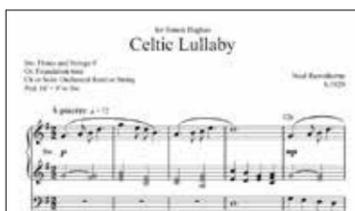
Aria (Ian Tracey)

This delightful tune in E flat major, composed as a tribute to Noel Rawsthorne, is very much written in the style of Flor Peeters, but gives a distinct nod towards J S Bach. It is delightfully simple and effective to play on any instrument.



Carol (Ian Wells)

This is an arrangement for organ of Ian's Balulalow carol which he wrote some years ago for an SATB choir. To fit into our requirements, this was transposed into D major by the editor and fits exceptionally well under ones fingers.



Celtic Lullaby (Noel Rawsthorne)

Noel's Celtic Lullaby on the 'Suo Gan' theme is a delightful set of variations with the tune soloed out in both the treble and tenor and then within a series of semiquaver runs somewhat reminiscent in style to those within Rutter's Sans Day Carol.



Little Prelude for Beth (Lewis Rust)

Ian Tracey edited this delightful piece written in honour of Beth Rawsthorne, Noel's first wife, by his one-time teacher and mentor Lewis Rust. Sadly Lewis died in 2005 after lifelong association with the cathedral as a chorister, organ scholar and assistant organist.



Pastorale (Ernest Pratt)

Again edited by Ian Tracey, this Pastorale in F was written by Ernest Pratt who was an accompanist of Hoylelake Choral Society and an organist of some distinction. He later became an assistant at Liverpool Cathedral and is honoured each year by the 'Ernest Pratt Memorial Recital' at the cathedral which forms part of the summer recital series.



Reflection (Daniel Bishop)

Dan's beautiful 'Reflection' penned to Keith Ellison has been played as an encore on many occasions at the cathedral and elsewhere. Hauntingly familiar within a matter of seconds, this fits under one's hands so easily. It can be performed effectively on the smallest of instruments with sufficient interest in registration potential for the largest of organs.



Toccata (Shean Bowers)

The final piece in the series is a 'Toccata in G' on the theme of the hymn tune Old 100th which was amazingly originally written for Shean's GCSE music exam. Whilst this seems exceptionally complicated at the first glance, it is, as are many Toccatas, something which can be broken down into a series of patterns in the hands and certainly well worth the effort required in learning it.

You can purchase all our publications directly from us or buy them from your usual sheet music vendor.

Service Testimonials

In amongst the large number of testimonials for new instruments, where the customer has their first experience of our customer service, we also receive a considerable number of testimonials from customers who we have served for several years and indeed decades. Hearing from such customers is always a pleasure and provides wonderful evidence that you invest in one of our instruments.

Adrian Selway, Harrogate, St Paul

I am just writing to thank you for the splendid work John and David did on their visit to St Paul's here in Harrogate. I was very impressed with John's attention to care and detail.

The organ sounds very fine now (I have given it time with gentle playing to settle in) and then it was wonderful on Sunday and brought many smiles from the Congregation as they filed past me on their way to their coffee!

David Athersmith, Lichfield, St Michael

Thank you for your prompt response to the speaker problem that John and Steve discovered. Will you please plan for us to take the replacement speakers. John and Steve were most helpful.

Philip Watson, St Michael and All Angels, Witton Gilbert

Thanks for the report and very graphic pictures. I've printed copies for the Wardens and Treasurer, who will find them most helpful. We are grateful, not only that Messrs John and Steve managed to do the work in just one day, but also that it was possible to mend the existing components and not have to buy new ones,

The instrument is now an absolute joy to play, as I knew it would be.

Best wishes, and thanks to John and Steve.

David Corbett, Reading, Tilehurst St Michael

Thanks to Steve's excellent work, everything with the organ seems OK - please thank him!

Brian Cottle, Welshpool

I wish to thank you for not only fixing the issue with my own organ, but for attending Great Ness Church to sort out the pedal problem, and doing so quickly and effectively.

Tony Payne, Loughborough URC

Many, many thanks for arranging this so promptly!

Lawrence Tubb, Wycombe Abbey

Thanks for our e-mail. Steve was very helpful when he came to look at the organ and it is working better.

Henry Brierley, Bramhall

Having had the pleasure of practicing on a wonderful three manual Makin at home, I knew who to call if I ever needed an organ. I had not intended for the first time I needed Makin's services to be for my mother's funeral, however that is the way of the world!

The existing church instrument- a two manual Jardine- had suffered years of neglect at the hands of its uncaring masters, so I felt that I wanted something with a little more punch to rouse the congregation. However, with only one week to the funeral the chances of getting any substitute instrument looked rather slim. The probability of success was further diminished by this being the New Year, so the office was closed for the holidays.

Amazingly, we got hold of Keith Harrington who managed to conjure up a beautiful 2 manual instrument. The organ was carefully installed in no time at all on the day, after a thoughtful consultation with Keith to sort out the logistics of what was to be a surgical operation. The organ filled the cavernous acoustic perfectly, easily supporting the capacity congregation in hymn singing whilst displaying versatility which enabled it to cope wonderfully with both German Baroque and French Romantic repertoire.

All in all, I can find no fault with Makin's exemplary customer service- they truly went above and beyond what one might have expected. I cannot thank Keith and his team enough for helping all this come to fruition!

Heather Stewart, Staindrop Parish Church

On behalf of all of us at St. Mary's Staindrop, I would like to say a huge thank you to you and your team for all the help and support you have given us throughout the last eighteen months during our 'organ crisis'. I really don't know how we would have managed without the instruments you so generously loaned to us in the interim as our piano, even at its best would not have been suitable in our church. It was a great relief to me personally to know there was someone to turn to for the advice which you gave so readily. I was really pleased that, after all your patience and kindness we were able at long last to place an order with you for the new organ.

Once again, my thanks to all of you for all your hard work. It really is greatly appreciated.

Martin Axford, Bridge of Weir, St Mary's Episcopal Church

Thank you for your account, and also thank John for his courteous and helpful servicing of our organ.

William Avery, Wendover Parish Church

Long overdue thanks to a quick response to replace a fuse to the console at Wendover.

We were obviously relieved it was that simple. Please thank your service team.



Confessions of a Crematorium

As I am sure many will realise, funeral directors and crematoria operatives tend to have a very different persona to that seen by the general public and behind closed doors the sombre faces will often change into a broad smile. Perhaps it is a simple way in which they cope with what must be a very difficult and challenging job.

The following story was told to me by a crematorium operative, which I believe to be true. However, my lips remain tight as to which crematorium is involved.

Ted's coffin was carried into the crematorium and was carefully placed on the catafalque. As the ancient, but much loved, priest arrived in his pew the organist brought his playing gently to a close finishing quietly on the Swell strings shimmering with a rumbling bass. So far, so good, this was typical of services in the chapel. Once the Priest had found his glasses, things began to go awry as he juggled with various pieces of paper to make sure that he had all the very personal stories he had been told by the family in the right order to weave together in his soliloquy.

No sooner than the first reading from the bible was completed, the coffin began its slow descent and was soon out of sight. The beautiful atmosphere was now one of quiet panic; the priest realised that he must have caught the descent button so started pushing every other button in sight to stop the downwards movement. Should the organist start playing or not? This was a good question, and since he wasn't really prepared for this, he was off on a wandering improvisation which went nowhere. The priest quickly made his way out of the chapel to find somebody who knew how to raise the platform and bring back the coffin.

In the meantime downstairs, expectant of a few minutes rest, an attendant sat with a cup of coffee waiting for the service to finish. He was as surprised as anybody when he was joined ahead of time by the coffin. The trolley which was to be used to transport the coffin from the lift to the cremator was not yet in place so he quickly went to retrieve it, leaving his drink on top of the coffin; and yes, you guessed it; by the time he returned, the coffin had disappeared and was back up in the chapel to both the consternation and indeed amusement of the mourners ... It would seem Ted had risen from the dead with a cup steaming coffee.

It is not known if this was the last service given by the priest in the chapel.

More joys of being an organist

By Philip Bowcock

My first introduction to the organ was when I was perhaps 12. I was taken to a nonconformist church each Sunday by my mother, and during one particular service the organ developed a fault and at the end the organist needed to remove a panel or something like that. Having a propensity to take anything to pieces to see how it worked, I always carried a screwdriver in my pocket. There was just the job for me – we had the panel off, the organist corrected whatever it was, and he was back in business. He was practicing Bach's Fantasia and Fugue in G minor which really intrigued me.

Following my obvious interest, age of about 15, I was asked to play it for the Sunday School. It had two manuals, each of three stops and a 30-note flat parallel pedal board. When I moved on to lessons, practising Bach's Prelude and Fugue in C Major on this, followed by lessons on a four-manual radiating board cathedral organ, was not the easiest way to make progress.

Later on I found myself acting as deputy for a nonconformist church in Hertfordshire. This was an early electronic, full of valves, whose parentage I can't remember, and was situated about three miles from the BBC transmitter near Hatfield. As a result it could pick up the radio signals so that even with some screening, if you listened carefully you could hear a quiet background of three radio programmes. This meant that it was diplomatic to switch off at the end of each hymn and then turn on again with a resounding "plop" for the next one. The builders declined to do anything about it until one day at a formal lunch someone said that if the preacher did not produce an interesting sermon the organist could always provide an alternative programme! The builder then responded and made some improvements.

While at this church I played for a wedding. The church had only recently been built and was designed as dual-purpose with the chancel at one end and a stage at the other. The console was in a corner diagonally opposite the main entrance, and not knowing quite how the event would proceed I asked one of the deacons to stand outside the door and as soon as the bridal car appeared, to just come and stand inside. I played some of the usual voluntaries and eventually the Minister came in and sat down in the chancel. Then the deacon came inside, but instead of just standing there as I had asked he gave a great wave at which point the Minister stood up, and the congregation meekly

followed as they always do. Not knowing whether the car had just come round the corner or whether the bride was about to come in, what to do? I assumed that she must have arrived and decided to play the bridal march, which I must have repeated about four times before she appeared. I don't know whether there was a photographer outside, deprived of earning his fee, but anyway the wedding went ahead.

Some years later I was organist at a Baptist church. The BBC decided that they would like to broadcast a live baptism at the 9.30 Radio 4 Morning Service and we were invited to provide this as there were two members taking the plunge. Everything was timed and rehearsed to the second, but of course times can still be flexible. Not being able to see anything from the console, I was wired up with the red light and headphones for instructions from the Director, and sat waiting for the light to start flashing for what seemed an eternity. It flashes for a short time, and then comes on steadily and you know that from then on any mistake you make will be heard by several million people. Everything went well, the two members went in, one with a resounding splash. At the end the Director came in and held up his hand with fingers extended to indicate how many verses to sing in the last hymn, because you are warned that if you over-run The Archers will take over. Just for good measure, the Head of Religious Broadcasting at the time had come along as well to watch the fun.

That organ is now practically disused as they have gone 'happy-clappy' with a music group. However I was asked to play for a funeral a few years after leaving. Inevitably the organ loft had become a junk storage area and in the process the main switch had been damaged and there was no power. The organ was over 100 years old and still had the original pumping handle so I recruited a couple of helpers to take it on. I was told afterwards that those at the back of the congregation could see their heads bobbing up and down as they pumped. For their entertainment they were able to see the graffiti carved on the side by pumpers of years ago, which included a record of the amount they were paid – ten shillings and sixpence a quarter!!

A few years ago I was asked to play for a funeral at a small church about eight miles away and I wrote a full account of this in The Organists Review, but the event is worth recalling here. The basic facts were that they had forgotten to book an organist and

the Undertaker called me at 10.15 asking me to play for it at 10.30! It turned out that the organ was a single manual with apparently two half-pedal boards joined together, and the first hymn was Jerusalem. No chance to practice or even see whether it all worked. However all went well and I was rewarded at the end with an excellent bun fight.

Some organists have been very possessive over their instruments, forgetting though that they are the custodians and the organ is not their personal property. In one instance in a large church where I used to live there was a very fine three-manual instrument which the organist would only allow one lady to play once a year when he was on holiday. Sadly the organ was dismantled and the church demolished some years later. This probably doesn't apply so much these days when it is often difficult to find anyone to play at all.

Something which always surprises me is that congregations show so little interest in the most complicated and expensive item in their church until something goes seriously wrong and it needs thousands of pounds to restore it. Then it is forgotten for another fifty years.

My own church organ these days is a hundred-year-old Holditch with two manuals and 12 speaking stops, restored about 20 years ago, which is a delight to play. However problems do arise. Last year when electricians were doing some re-wiring work at the back they must have inadvertently created some vibration and one of the front 8-ft pipes fell out, bounced over the choir stalls, and finished up looking very sorry for itself.

More recently we had a wedding and the choir had arrived an hour before for rehearsal. The visiting organist turned on the blower – and it started smoking. The churchwarden removed the lid and sprayed the motor with a fire extinguisher which solved one problem but raised another – how to provide music for the bride to come in? However this organ also was built in the days before electricity and the original pumping handle is still working, so the churchwarden discovered that his duties included organ pumping, and he had a very energetic job on a very hot afternoon.

Last year I had a small stroke (TIA) from which I am now recovered. At my last appointment my consultant told me that playing the organ is excellent exercise for keeping the brain active. With luck perhaps I can look forward to my centenary at the console. Organ playing is good for you.

LED lights

By Ian Quinney

The European Union (Energy using Products directive) is encouraging a move away from incandescent lighting to more energy efficient products. Amongst the energy saving products LED lights offer a promising alternative to incandescent lights. LED lights do not have the disadvantage of slow start times that some energy efficient lights have.

Some models of Makin and Copeman Hart Organs will be fitted with LED lights. It is also possible to change existing pedal light bulbs for an LED equivalent.

Power and efficiency

An incandescent light bulb loses 80 percent of its energy to heat, leaving only the last 20 percent for light. LED light bulbs turn this around, giving up a scant 20 percent of their energy to heat loss and 80 percent to light. Not only that, but they operate at 10 to 20 percent of the power required for incandescent bulbs of similar brightness. LEDs generally work on 12v Direct Current which means that there must be some form of voltage reduction circuit and a rectifier. This can be integrated into the device or be an external transformer rectifier. For mains voltage light bulbs this mechanism is usually fitted into the lamp while other fittings have a separate external transformer rectifier. Some LED lights are dimmable and require special controller boxes.

When fitted make sure the LED light is not shining directly into anybody's eyes

Putting a higher voltage, than its rated voltage, on an LED shortens its life dramatically and leads to rapidly decreasing light output and failure of the device. Voltage regulation can be either a resistive ladder or a transformer with a rectifier, the latter being preferred because it offers less heat output and better protection from high voltage across the LEDs. The circuit will normally also have capacitors for smoothing the resultant direct current output to reduce flicker in the lamp.

Type of light

The University of Madrid discovered that high energy blue and violet light from LEDs could cause damage to eyes if there was close proximity and prolonged exposure. All LEDs compliant with the British Standard for LEDs are now fitted with Ultra Violet filters which cut out the most of high energy light.

You may have a choice of a clear or semi-opaque shielding around the LED light emitting elements. The semi opaque shield will diffuse the light output and the clear shield will give direct light output. You may

also have a choice of Cool White or Warm White LED colours. Warm white is softer and cool white harsher. The jury is still out on which of these options is best but semi-opaque, warm whites seem to be better where the light is in direct line of sight. For example in a music desk light.

Replacing an incandescent light

If your pedalboard light is a Small Edison Screw (SES) 15 Watt bulb, it can be replaced by a (SES) 15, 2 or 3 Watt LED pygmy bulb. A 15W lamp can give 15W equivalent while a 2W may only give a 10W equivalent because of the different types of LEDs that manufacturers use in their products. Select a bulb with a 15 watt equivalent light output, using the manufacturers' data.

The life of a well-regulated LED light can be between 15,000 and 50,000 hours. Pygmy bulbs will tend towards the 1500hrs while LED stick on strips will tend to last longer. If you play your organ for 1 hour per day then any LED light you fit will last around 41 years.

A replacement incandescent bulb for your pedalboard light will probably cost less than a £1 where a pygmy SES 15, 2 or 3 watt LED bulb costs around £6 but the LED is more efficient, costs less to run and should last more than six times the lifetime of the incandescent bulb.

When buying LEDs:-

- Only buy products marked with the CE logo and/or certified to British Standard EN 62471:2008
- When fitted make sure the LED light is not shining directly into anybody's eyes
- Use Warm White rather than Cool White
- Use semi opaque or a diffuser
- When replacing incandescent bulbs with LEDs use non-dimmable types
- Check that the equivalent light output matches the light you are replacing
- Read customer reviews before buying.

ChurchOrganWorld can easily upgrade your console lights to LED during a scheduled service visit.

LED strips

LEDs can be purchased in strips with self-adhesive backs. They need to be connected to a power supply of the correct voltage or a dimming controller. Note that it is possible to have strips that display variable colours (RGB) using an RGB controller. Other than using these on a Wurlitzer or for a light show they cannot have much use on an organ. They do come in the more usual form of warm white and cool white. Dimmable forms of strip usually have slightly less light output per metre than the non-dimmable strip.

Watts, Lumens and Lux

Figures quoted for LEDs are in Watts or Lumens. The Watt is a measurement of the power input to the light. It has only a rough correlation to the light output because an LED from one manufacturer will be different from that of another and a single manufacturer may produce more than one product with different LEDs.

Light output is measured in Lumens. A Lumen is the amount of visible light emitted by a light source. The Lux is the amount of light per square metre, so 1 Lumen per square metre = 1 Lux. The Lux is useful for specifying how much light is required at a surface (real or imaginary).

Summary

LED lights use less power to provide the same output as incandescent lights. Over their lifetime they should be more cost effective. Incandescent bulbs are being phased out in the EU in favour of lower power consumption alternatives. LED lights seem to offer the best alternative to incandescent lights at this time but care needs to be taken to select the right one.

ChurchOrganWorld can easily upgrade your console lights to LED during a scheduled service visit. Please contact Jo Swain for further information and pricing.

Organ Music for Funerals

By Ian Quinney

Many organists have been requested to play the occasional 'odd' piece of music for weddings. However, for funerals, the requests can be even stranger!

These have included:

- "Viva La Vida" by Coldplay
- "Rhapsody in Blue" by G Gershwin
- "Somewhere over the Rainbow" by Harold Arlen (from the Wizard of Oz) to be played and sung as a hymn.
- "The Throne Room" from Star Wars by John Williams followed immediately by the Bach E flat Prelude and Fugue. If you think it was heretical to play the Star Wars in church look at the scores comparison below and start both as a trumpet fanfare.

(Thanks to www.aaronkrerowicz.com for the comparison.)

Some organists delight in dealing with these strange requests and others simply say that their organ is not capable of delivering the tune. Beware of turning them down though because "Somewhere over the Rainbow" delivered a pot of gold in the form of a bequest to the church!

The following are perhaps a list of appropriate pieces for specific professions as you would expect to be suggested on "I'm Sorry, I Haven't A Clue"!

- Butcher: "Sheep May Safely Graze" by Bach
- Painter and Decorator: "A Whiter Shade of Pale" by Procol Harum
- Puppeteer: "Funeral March for a Marionette" by Gounod
- Optician: "I Can See Clearly Now" by Johnny Nash
- Monumental Stonemason: "When I Am Laid in Earth" by Purcell
- Electrician: "Lightning Bolt" by Jake Bugg
- Dog Lover: anything By Bark or Poochini would do.

I'm sure there are many others you can think of!

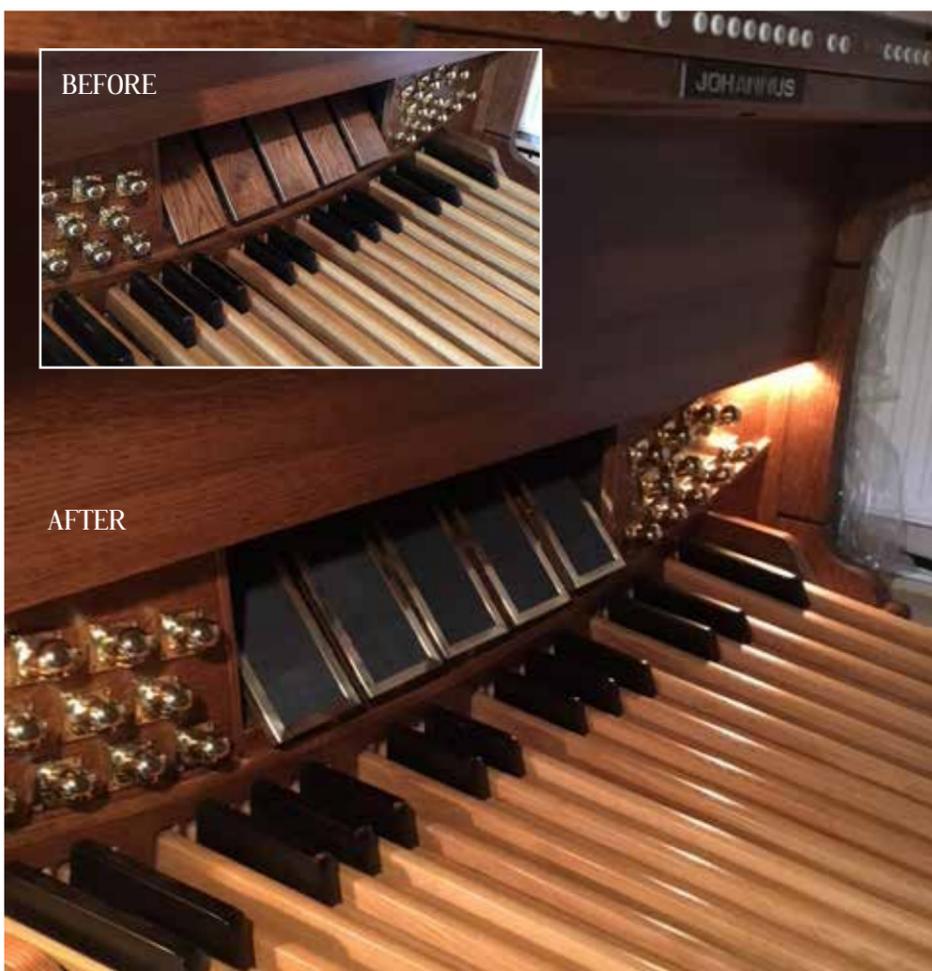


Sound Bites



Bottle stoppers and keyrings

These are simply perfect all year round gifts for organists and are available at £20 and £10 each plus postage.



Why not upgrade your swell pedals?

We have recently upgraded a number of swell pedals for customers to something similar to those produced by Copeman Hart with a rubber centre and metal edging. If this is something you are interested in, please do contact Jo Swain directly in our main office in Shaw on 01706 888 100 for more information and pricing.



New Brochures

A new Makin brochure for Custom organs has been produced. Please do contact us directly if you would like a copy of this or indeed our Copeman Hart brochure. These documents will help you quickly understand why Copeman Hart and Makin have been organs of choice for so many years and how our investment in new technology keeps them ahead of the competition.

Also available are the new Johannes Hybrid and Live brochures. New Rodgers brochures will be available shortly.



4K ULTRA HD

New 4k Videos

The long awaited 4k videos have been uploaded onto our websites, to our Facebook group and to our You Tube channel! The new videos cover a Makin Thirlmere installation at Holy Trinity, Shaw and the Copeman Hart organ at Glasgow Royal Concert Hall.

In addition to a wide variety of pieces, Ian Tracey has also recorded an audio/video tour of each instrument where the use of individual stops is explored and their place in the ensemble explained. Always a favourite with customers, these tours demonstrate why our organs are so good. DVDs of these recordings will be available shortly.

Who to contact? Help us to help you

If you are a customer and need our support, help or advice, please contact Jo Swain directly in our main office in Shaw on 01706 888 100 or by email to joanne@churchorganworld.co.uk. Our geographically based engineers all report to Jo and as such she is best placed to provide you with appropriate support as fast as possible. Please forgo the temptation to contact one of our organ consultants for service/maintenance queries as they, by necessity, travel a great deal and are therefore not best placed to help you.



Organ Battles

For a number of years we have held friendly 'Battle of the Organs' events at many venues around the country, when typically we take in two or three instruments to major churches and cathedrals, providing an opportunity for organists to do battle with each other on digital instruments and the pipe organ. Recently we have been to Leeds Minster and the Cathedrals of Carlisle, Liverpool and Chester. A good time is had by all with opportunities for the audience to browse and buy sheet organ music, shoes, DVDs and CDs. On occasions, such as recently at Chester Cathedral, the concert is broadcast on 'The Organists Entertains' by our good friend Nigel Ogden.

Keep an eye on our events calendar for the date of the next battle. If you would like us to organise an event local to you, please contact Keith Harrington.

Carlisle Cathedral



Chester Cathedral

Liverpool Cathedral

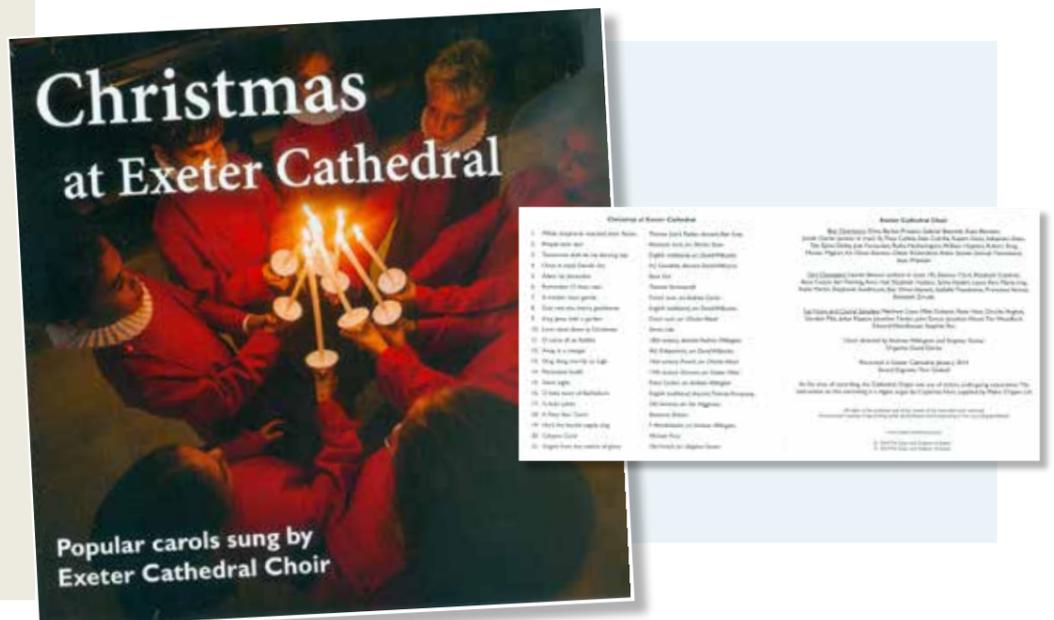
Long Service Award for Steve Bell

At the 'Sounds of the Summer' event in May 2016, Steve Bell was presented with an inscribed carriage clock in grateful appreciation for his 25 years' service with Copeman Hart. Steve was based in Irthlingborough for many years building and assembling organ consoles under the watchful eye of Ernest Hart. His knowledge and attention to detail was invaluable in the transition from the hand building of consoles to one where they are now built using CNC routers. This change has allowed us to build the same high quality consoles, with all the minutiae of detail you expect from Copeman Hart, but at a much enhanced rate of production now required.

As our Upgrade Manager, Steve now spends a great deal of time with customers who are planning to upgrade their old instruments to the latest technology. On occasions he can also be found carrying out servicing and organ installations.

Exeter Cathedral CD

The Copeman Hart organ which was installed in Exeter Cathedral whilst the famous pipe organ was being rebuilt is featured in a beautiful CD of 'Christmas music from Exeter' which is available directly from the Cathedral. It is a nice programme consisting of both old favourites and new arrangements.



A SELECTION OF RECENT INSTALLATIONS



Copeman Hart

Glasgow Royal Concert Hall 4 manual drawstop

Johannus

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|---|---------------|
| London, Mr Okeowo | Ecclesia D47 |
| Burry Port, Carmel Chapel | Ecclesia T170 |
| London Hospital of St John & St Elizabeth | Ecclesia T170 |
| North Stifford, St Mary | Ecclesia T170 |
| North Walsham, Sacred Heart | Ecclesia T270 |
| Hereford, St John | Ecclesia T370 |
| Wallington, Holy Trinity | Ecclesia T370 |
| Bristol, Mr Alsop | Opus 270 |
| Derby, Mr Coxon | Opus 270 |
| Garston in the Wolds, St Michael and All Angels | Opus 270 |
| Middlesborough, Mrs Wood | Opus 270 |
| Redcar, Mr Waring | Opus 270 |
| Sledmere, St Mary | Opus 270 |
| Spalding, Mr Hazell | Opus 270 |
| Leamington Spa, Mr Dixon | Opus 30 |
| Bradford, Mr West | Opus 370 |
| Garstang, Mr Gaze | Opus 370 |
| Keyworth, Mr Cook | Opus 370 |

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|---|-----------------|
| Lingfield, Mr Smith | Opus 370 |
| London, Mr Greywoode | Opus 370 |
| Northallerton, Dr Gill | Opus 370 |
| Worcester, Mr Barlow | Rembrandt 2070 |
| Aberystwyth, Capel Bangor, St David | Studio I70 |
| Basingstoke, Mr Simpson | Studio I70 |
| Brentwood, Mr Targett | Studio I70 |
| Burnley, Mrs Lord | Studio I70 |
| Cannock, Mr Bevan | Studio I70 |
| Chesterfield, Mr Hall | Studio I70 |
| Crumpsall, Mr Collins | Studio I70 |
| Poole, Mr Blackett | Studio I70 |
| Rochester, Mr Moore | Studio I70 |
| Shaw, St Andrews Methodist | Studio I70 |
| Stroud, Mr Coe | Studio I70 |
| Macclesfield, Tytherington Family Worship | Sweelinck I7 SE |
| Helmsley, Mr Wright | Sweelinck 20 |
| Durham, Mr Wright | Vivaldi 15 |

Makin

| | |
|---------------------------|--------------------------|
| Burnley, Mr Harrison | Custom 3 manual drawstop |
| Goring on Thames, Mr Kaye | Custom 3 manual drawstop |

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|------------------------------|----------------------------|
| West Chiltington, St Mary | Custom 3 manual drawstop |
| Bodmin, Mr Sparks | Sapphire |
| London, St Sepulchre | Sovereign 2-38 |
| Darwen, Mr Cooper | Thirlmere Drawstop |
| Kenilworth, St John | Thirlmere Drawstop |
| Littlehampton, Mr Mansell | Thirlmere Drawstop |
| Newbold, St Botolph | Thirlmere Drawstop |
| Newcastle, St Joseph | |
| Benwell | Thirlmere Drawstop |
| Staindrop, All Saints | Thirlmere Drawstop Rebuild |
| Crewe, Mr Todd | Thirlmere Tabstop |
| Haydock, English Martyrs | Thirlmere Tabstop |
| Lutterworth, Mrs Yardley | Thirlmere Tabstop |
| Manchester, Fourth Scientist | Thirlmere Tabstop |
| North Ferriby, All Saints | Thirlmere Tabstop |
| Walthamstow, Christ the King | Thirlmere Tabstop |

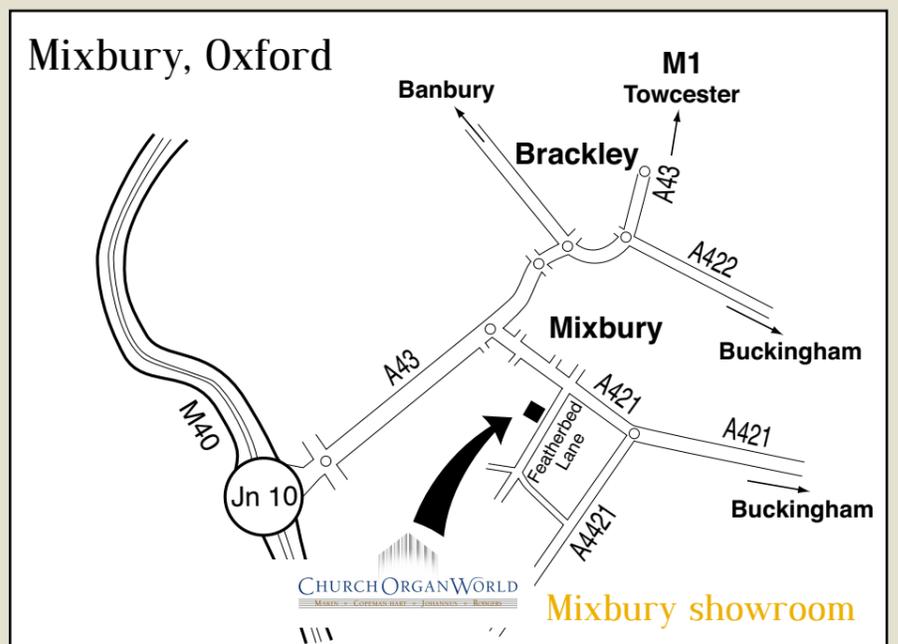
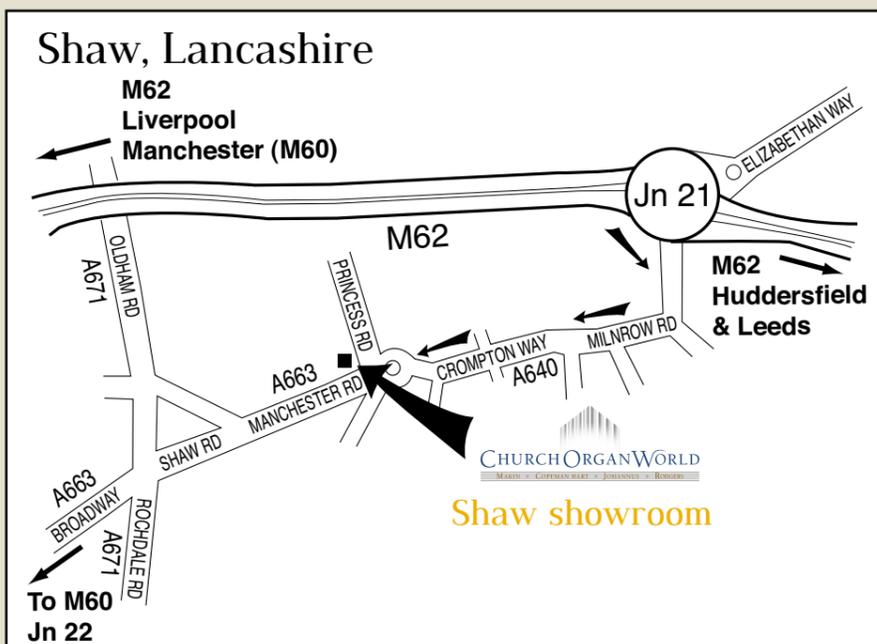
LDS Chapels

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|------------------------|
| Beverley |
| Bristol |
| Bournemouth |
| Kettering |
| Newport, Isle of Wight |
| Newton Abbot |
| Redcar |
| Salisbury |
| Stevenage |

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.