

# Organ News

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# Monarke Organs from Johannus

Three, four and five manual custom instruments that are top of the class are now available

Centuries of European organ tradition, decades of craftsmanship and years of research and development converge in the Monarke line. Entirely custom-built, these organs from Johannus are earning the notice of organists the world over, and with good reason. With ancestry deeply rooted in the annals of traditional organ building, and embracing the innovative technologies of Johannus, Monarke has become the reigning King of Instruments. Physically, Monarke is not truly a pipe organ for one simple reason - no actual wind is flowing through pipes. Yet in a Monarke you hear the real sound of a pipe organ. How is this possible?

## Blossoming from tradition

Centuries of musical tradition have made Europe the undisputed birthplace of the organ. Johannus took its first small steps on this same continent over forty years ago, blossoming to the well-known and respected company today. As familiar strains by famous organ composers echoed through the halls at Johannus, the Monarke was born in 1980, continuing in that long tradition. And just in time! In this day and age, location and time are irrelevant; modern organists want to be able to play a fully-fledged organ anytime and anywhere - in a church, a cathedral, a concert hall, or even in their own living room. And organists aren't the only ones seeking the pure sound of Monarke; church congregations and concert-goers alike also long for the full sound of an organ that reaches every corner of the room.



## A dream becomes reality

Monarke has made that dream a reality. Take a seat and experience the Monarke for yourself. Close your eyes and listen. It sounds like a pipe organ, doesn't it? Yes, it truly sounds like an authentic pipe organ! But where does that

phenomenal sound come from? That phenomenal sound, that pure and natural quality you hear in Monarke, comes from years of hard work and innovation by the research and development teams at Johannus. They constantly seek out the best recording and playback technologies, audio systems, pipe organ samples,

and voicing techniques. Over the years, this relentless pursuit has given rise to Monarke - a unique and constantly innovating organ with achingly clear sounds; almost completely indistinguishable from an actual pipe organ.

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realize the Monarke dream with passion and precision. Once the specification is complete, they work together using traditional craftsmanship to produce the individual parts. The console, the keys, the stops, the pedals, the samples, advanced electronics - everything is custom-made. When all of the pieces are complete, the organ is assembled and voiced with skilled precision. The voicing process is repeated again after we install the instrument. This ensures that the acoustics of the room are used to maximum effect, bringing out the proper timbre of every register. The end result is an organ with all of the desirable attributes of a pipe organ. Monarke stands firmly on the shoulders of an organ tradition spanning centuries, relying on expert craftsmanship and innovative technologies. And ... your Monarke is uniquely yours. Designed and built just for you.

#### Music starts with silence

Your Monarke is unique, but it is not alone. Since its birth, we've installed thousands of Monarques in over 100 countries. They stand in churches, cathedrals, concert halls, schools, conservatories and living rooms all over the world, regularly accompanying choirs and orchestras, and simply thrilling listeners. And now Monarke can be yours. That thought might make you fall silent for a moment.

#### Can you even tell the difference?

The result is so true to reality that even a connoisseur won't hear the difference. All the sounds of the pipe organ have been faithfully recorded and digitally recreated note by note. Every key of the Monarke has its own characteristic speech and tone, carried on the sound of wind rushing through the pipe. The natural fluctuations of the wind can be heard and sensed. And then there's the carrying capacity. Thanks to an innovative audio system custom-designed for each space, the organ sounds are distributed through multiple channels and speakers, ensuring that the Monarke fills the room with the same impressive fullness of a pipe organ. Monarke is the very best replica of the historic pipe organ currently available anywhere in the world

#### The organist decides

That's not all, though. There's another big secret behind Monarke's worldwide success. Yes, each Monarke draws on a wealth of European music history, years of traditional craftsmanship and unparalleled technology, but it is also the product of its owner. Each Monarke is a fully custom-built organ. As the owner, you decide on the console, the size of the organ, the finishes, the layout, the type of controls, the keyboards, the disposition, the audio system, and the voicing. Each Monarke is 100% custom-designed. You choose the console - Monarke offers you a selection of the most beautiful woods. Clean light oak, robust Dutch dark oak, deep glossy mahogany, or fiery flickering cherry? Richly decorated, plain, playful or modern? You decide. You choose the disposition - the choice of stop list and the selection of

samples from beautiful historic organs are up to you. From the 32-foot Subbass in the Pedal to the frivolous Piccolo in the Choir, every pipe, every voice, every register has been recorded and processed by our experts with the greatest of care.

#### Passion and precision

Meticulous precision is characteristic of Monarke, or rather, it's characteristic of the people behind Monarke. The designers, audio technicians, musicians: they all work to



# Guess Who...

Pete Townshend buys an organ from us



Keith Harrington with Pete Townshend in front of his Johannus Symphonica organ

Early in 2014 I received a phone call from a Mr Townshend who was a professional musician and was keen to purchase with some urgency a practice instrument for use on a new ground breaking project 'Floss' and for his partner Rachel. He had spent some time looking at our various websites, and indeed those of our competitors, and had narrowed down his options to either a Copeman Hart demo instrument or the Johannus Symphonica organ which was in our Shaw showroom. It quickly became obvious that I was talking to the rock legend Pete Townshend of 'The Who'.

Although known primarily as a guitarist, Pete also plays other instruments such as keyboards, banjo, accordion, harmonica, ukulele, mandolin, violin, synthesiser, bass guitar and drums. He is self-taught on all of the instruments he plays and has never had any formal training.

Delivery of the Symphonica took place a few days later when John, Steve and I had the great pleasure in meeting with

Pete and Rachel. As is often the case, the stage personality is very different to the person we met who was the perfect English gentleman; certainly we saw no evidence of smashing of guitars! The Who was founded fifty years ago by Pete, Keith Moon, John Entwistle and Roger Daltry. Sadly both Keith and John have passed away, but as I indicated to Pete we had in the same room a Pete, Keith and John, but no Roger. His

reply was memorable, but not something I will commit to paper here.

Pete said "The organ sounds wonderful, but I am still struggling to work out what buttons do what. It does seem that whatever I push sounds good. Rachel on the other hand came close to accepting an organ scholarship at Oxford (frightened away I think by the idea that she might be a bit too wild for the place) and sat at the instrument and started playing confidently, feet dancing away like a ballerina. The incredible sound filled the room. We're both thrilled with it."

Late in 2014, John and I had the pleasure of attending the Manchester leg of 'The Who hits 50 tour' with VIP backstage passes courtesy of Pete; something we will never forget. At the age of 69, quite where he gets his stage energy from is beyond me especially considering he has 52 Who tour dates in USA and UK planned in 2015!

## Bucking the trend

It is amazing how the world has changed in recent years where mainstream brands such as Woolworths, C & A and Comet have become a thing of the past. Assuming that all things are equal, you would expect the retail sector to settle down with the remaining companies becoming stronger. However, we don't appear to be there just yet and I wonder what will go the way of the Dodo next.

With the country, and indeed most of the world, being in such a difficult position it is gratifying that at ChurchOrganWorld we are growing from strength to strength with significant numbers of high-end instruments being purchased. During the last year we have seen remarkable success with two, three and four manual Copeman Hart drawstop instruments installed around the country alongside increasing numbers of custom Makin instruments and Johannus home practice organs. It is with great delight that I can announce we have just been awarded the contract to build a four manual Copeman Hart organ in the Royal Concert Hall in Glasgow. By any measure, this will be a significant instrument with seventy speaking stops and a 56.8 audio system with nearly two hundred individual speaker drivers. The specification was designed in collaboration with Ian Tracey and a number of local organists and I am thoroughly looking forward to voicing this in the summer with Ian.

Bucking the trend indeed!

Dr Keith A Harrington  
Managing Director

## David Fetterman Retires



After almost twenty-nine years working for the company, Maintenance Manager David Fetterman retired at the end of September 2014. David has always been a popular member of the team with customers, bringing his vast experience through the years to each and every job. One of his final tasks with the company has been to train a new engineer, to be based in Shaw. David will be missed by all his colleagues, but we do expect, from time to time, to have a 'guest appearance' from him. In common with many involved with church organs, one of David's hobbies is model railway

building and we expect to hear of rapid progress on his layout.

Managing Director Dr Keith Harrington commented, "I first met David many years ago when I was a potential customer, I immediately recognised his desire to go the extra mile. I was quite delighted to discover he was still part of the team in 2004 when I became MD." He added, "David is a 'belt, braces and a piece of string' man and, as such, has been very rarely caught out with no suitable spare part immediately to hand. I wish him a long and happy retirement."





# The True English Organ

By Mark Johnson

Perhaps I should begin by apologising to my fellow organists in Scotland, Wales and Ireland as I refer to the 'English' and not 'British' organ. Rightly or wrongly, this is how our organs are known worldwide, so I am following tradition.

Both Makin and Copeman Hart have always specialised in producing organs with an authentic English specification with the general aim that the organist, who may be used to playing a pipe organ, can quite simply sit down and begin playing straight away. Our instruments are devoid of superfluous gimmicks. They will include the functionality often found on pipe organs, yet not included on digital instruments that are not designed for the English market or quite simply aren't up to the job. Here are some simple examples:-

## Full English Chorus

There is something very unique about the English Diapason chorus with the carefully selected Open Diapasons at 8' as the basis. On an instrument with more than three 8' stops on the Great, it is often the case that a second, and in some cases a third, Open Diapason is added to fully develop the 8' chorus. Such stops are always of a different nature to the first diapason and help link together

the flute and diapason chorus work, especially when the first Open is large in scale and volume.

## Individual Enclosed Stops

Having a soft 16' pedal flue or reed can be very useful indeed for instances where the Bourdon or Trombone are simply too big. Having such stops enclosed within a Swell box (e.g. Swell, Choir or Solo) gives great versatility to the organ. Many examples are to be found in the specifications section of our website, but to give an idea here, you could have a soft 16' Contra Fagotto or 16' Echo Bourdon on the pedals enclosed within the Swell box.

## True Organ Voicing

On a pipe organ it is very common for a Voix Celeste, or other similar undulating rank, to go down the compass to tenor C, below which there is no undulation. Our voicing gives the same effect you would expect to hear in a pipe organ, rather than continuing the

undulation much lower. However, there is nothing preventing us ending the undulation on any other note of choice.

## Solo Voices

Who can possibly deny that one of the finest moments you can have with the pipe organ is accompanying a psalm or soft music with the Swell strings and then soloing out the melody on a fine sounding solo stop, such as a clarinet or orchestral oboe? Or indeed, for those rousing moments during the final verse of a hymn, drawing out the tuba? Well, with our organs, this is of course something we pride ourselves on. We have gone out of our way to sample only the finest solo stops available from some of the finest English pipe organ builders, so you know that when you draw the solo clarinet, orchestral oboe or tuba, you can rest assured that this is exactly what you will be getting. We can even provide a complete string chorus ensemble from 16' through to III Cornet de Violes!

## True 32' or Harmonic Bass?

If there is one thing that understandably upsets organ advisors more than anything else, it is the addition of a 32' stop to a small organ. Full length 32' pipes or even half-length pipes are both expensive to build and take up considerable amounts of space within the organ chamber.

Therefore, they are more often than not omitted from the majority of church instruments. One solution favoured by many pipe organ builders for average sized instruments is the inclusion of a 32' Acoustic Bass. This method takes, for example, the 16' Bourdon with a Quint in the bottom octave, producing acoustically the harmonics of a 32' pipe.

## Appropriate Use of Tremulants

When properly adjusted, tremulants can be very effective indeed for occasional use. Generally they are divisional in nature, but it is certainly the case that certain stops within a division should not have tremulants applied to them. For example the Choir Tuba and the main Swell reed chorus. It is for this reason that our stop jambs or tab rails are designed such that the tremulants are located carefully to indicate which stops they apply to and which are tremulant free. You can make your own mind up if you want a Great tremulant or not!

## Octave, Unison Off, Sub Octave Couplers

Swell Octave couplers are very common on pipe organs. Who can deny that one of the most magical effects is to play quietly on the Swell strings with a soft 32' & 16' Pedal and the Swell Octave drawn? Indeed, careful use of the Sub Octave as well, giving you 16', 8' and 4' strings can be even more magical. Very few digital instruments include what are often seen as vital divisional couplers by the English organist. The choice of making these couplers 'read through' on interdivisional couplers or not is also entirely yours.

## Stop Transfers

Stop transfers are often used on larger pipe organs where, for example, the Great reed chorus (16', 8', 4') is transferable to the Choir. The transfer itself is usually done by selecting a stop 'Great reeds on Choir' which in some instances is on the Great jamb, or occasionally it could be on the Choir jamb. Importantly when the stop is drawn, the reeds play only on the Choir and not on the Great.

## Pistons

Pistons are small buttons that can be pressed by the organist to affect instant changes in stops; they are generally found between the manuals (thumb pistons) or above the pedal board (toe pistons). Pre-set pistons are generally reversible, meaning that they can be pressed to pull on a stop and pressed again to take that same stop off, and are generally used for couplers.

Divisional pistons are usually located under the manual to which they correspond and placed in line with middle "C". These pistons will only affect the manual with which they are under and can be used to alter the various combinations of the speaking stops to that manual.

General pistons are usually under

the top manual under the bottom octave of keys. These pistons effect stop combinations for the entire organ. Another type of piston is the stepper piston. These pistons have either a plus "+" or minus "-" on them and when pressed will step forwards or backwards through the general pistons.

On custom instruments, there are 250 separate memories for both the divisional and general pistons in split memory banks which means you can for example use memory 1 on Divisional pistons with memory 5 on Generals. This saves a great deal of time setting pistons for the recitalist and serious organist.

Finally, it is also important to bear in mind the ratio of pistons to speaking stops. If we use extreme examples, with a two manual instrument of about 26 speaking stops, then 6 divisional pistons would be expected. Likewise, with a three manual instrument of about 50 speaking stops, 8 divisional pistons for each manual would be more than adequate.

## Great Unenclosed or Enclosed?

The English organ generally has the Great manual unenclosed. Our instruments generally follow this pattern. However, there are instances where the church has specifically asked for the Great to be enclosed within its own Swell box. Our system is exceptionally flexible, and the choice is down to the customer. Indeed on our now discontinued Jubilee instrument, designed in collaboration with Dr Simon Lindley, the decision was taken to enclose the Great and Pedal for the flexibility it gives to a home practice instrument.

## Great & Pedal Combinations Coupled

Found on small and large organs alike, this simple device will mean that when you press a combination piston for the Great, the matching Pedal combination will also be selected (and vice-versa). So if you press Great piston 4, the matching Pedal piston 4 is also selected. Interestingly, this is a peculiarity to English organ building and is not found on foreign pipe or digital organs. It comes into its own of course for hymn playing, ensuring that you have matching manual and pedal. Occasionally in English pipe organ building, you will also find the equivalent Swell & Pedal Combinations Coupled, which we can also provide.

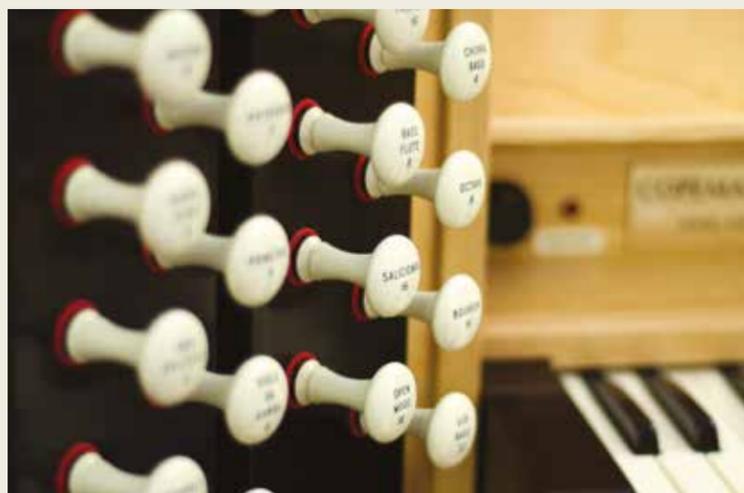
## Swell on General Toe Studs

A simple device often found on larger instruments, so that the functionality of a set of combination Toe Studs can be interchanged.

These are all standard features available from us, but features that you will not find on many other digital organs which are either not built specifically with the English market in mind, or simply they don't have the computing power or technology available to include them. Don't settle for second best!

# What does this button do?

By Richard Goodall



We are proud to have been building and supplying a vast range of organs for over fifty years, and the one fact of which we are very sure is that all our customers are different: church buildings are different, congregations are different, and our home customers all have different musical requirements and priorities.

So whether you are the proud owner or in the case of a church or other institution, the custodian of a digital organ from Copeman Hart, Makin or Johannus, we know that this instrument will give you many years of excellent service and musical enjoyment.

So just like contemplating new flat-packed furniture, the most immediate question from new owners is "where do I start?" Whilst a detailed Owners' Manual will have been provided on purchase some players will be much more experienced with digital instruments than others, so the hope is that this article will provide a little help to get everyone started and serve as a reminder to others of many of the features the organ has to offer.

## The Golden Rule

The approach we always recommend when you start to use your organ is "keep it simple" – at least in the beginning. This is especially the case for church installations. The organ in which you have invested does contain cutting-edge, 21st century technology and, in many instances where it has replaced an older electronic or pipe organ, it will be technologically more complex than its predecessor! A simple example of this is the number of console accessories; an old tracker organ may have none at all or, at best, only a few clunky combination pedals, while your new organ has a mass of buttons to press!

But, in the words from a popular humorous science fiction novel, "don't panic!"

## Your Organ Console

The key is to try and avoid the trap of thinking you have to try to master all the controls at once – you don't! There is no worry if you are not using particular features at first; just concentrate on the essentials, and enjoy making music. There is plenty of time for you to work out what you need to use as you become more experienced with the instrument. Remember too, not all of the features included on an organ will be of equal usefulness or importance to every player, or in every circumstance. Our organs are designed to be versatile, including many helpful features to cover many eventualities – but some of these you may not need at all! In addition, certain accessories may actually be alternatives to others. I remember saying in the course of one particular meeting, at a church where a new Johannus organ had just been installed, that the particular feature I was demonstrating was one I never personally used! But that was simply because there was more than one accessory which enabled the particular result to be achieved, and I always chose the method which worked best for me.

Therefore, if the organ is newly installed in church, its purpose is still the provision of music for the services, and not to be a toy with

which you can amaze your friends in the congregation!

Start by getting used to the sound of the stops in the building, their relative volume levels, and which basic registrations will "work" for different purposes. The combination pistons (see below) can be useful in the early days for keeping "skeleton" registrations which you can use as a starting point because you know they will be okay.

## Traditional Designs

The good news is that our designers work from an initial standpoint of traditional organ building, even if the tools and materials are of the "space age". This means that the stop layouts and design conventions will conform to our expectations, based on historical tradition. So, even if you have been brought up on drawstops, but are playing a tab-stop console for the first time, you will find the layout of the tabs (horizontally) mirrors the vertical layout of stops; they're just rotated through 90 degrees. The lowest flues, at the bottom of the drawstops, are to the left in each group of stops with the pitch increasing left-to-right; the reeds (at the top on drawstop consoles) are on the right of each group of tabs.

Once you find your way around the stops and couplers of your specification, then you can turn your attention to other considerations. Although your organ is designed to imitate the behaviour of a pipe organ, it will also have many additional "non-traditional" features. You won't go far wrong if you begin by treating it just like a pipe organ, and as far as other features are concerned, as with any new piece of technical equipment, what may seem challenging at first will become easier with familiarity. Therefore, the following paragraphs offer some brief guidance to the more common features found on our instruments, which I hope will be of assistance.

## Volume Controls

For home customers, volume is usually a question of personal choice or taste, unless someone else in the house asks you to turn the volume down! In which case, there's always the headphone socket, of course! In a church or other public building the volume at which the instrument is set is much more critical, so the overall

level will be set up at the time of installation to be the optimum for the building. Of course, this is something we will have discussed with you, the church organist, particularly if an on-site voicing was undertaken.

Once this level is set, we recommend it is left alone unless very special circumstances demand that it should be adjusted. In particular, don't be tempted to tinker with the volume level in the middle of a service; the effect will be very artificial. If you need more volume for a particular hymn, just add more stops, as you would do on a pipe organ.

Should you decide that the volume should be raised or lowered it may be accessed in one of two ways, depending on the model of instrument. There will either be a piston marked "Vol" which should be pressed and then followed by "+" or "-" as required, or it may be accessed through the general menu, by pressing "Menu" and then navigating to "General Volume".

If you do adjust the overall volume of the organ, any changes will be reflected in the LCD readout on the console, but the volume will then revert to the original setting once the organ is switched off, unless it is permanently re-set (see Manual).

## Reverb Settings / Cathedral Surround Sound

Handle the Reverb with care! For the home customer, this can be a really useful tool since, by adjusting the digital reverberation, the mimicking of different acoustics can aid the practice of articulation and phrasing, and the experience of musical communication in general. But in churches, other places of worship, or concert halls, don't be tempted to adjust the artificial acoustic during a service or concert. Apart from anything else, the controls are very sensitive and a misjudgement could produce hideous results!

Again, depending on the instrument, the level of artificial reverb will either be adjustable by a knob located just past the bass end of the keyboards, or accessed through the Menu in the same way as the Volume. In the latter case, you will see that length and depth may be adjusted separately, and also a pre-set acoustic (e.g. "Basilica", "Marble Hall") may be selected. In organs with multiple intonations, a different setting may be applied to each intonation.

Of course, the best situation in a public building is to let the natural acoustic do all the work projecting the sound produced from the organ speakers, and this will produce the most natural-sounding result. But there may be circumstances where some assistance is necessary – for example, soft furnishings producing a dry acoustic, or a building which is acoustically "warm" when empty, "dampening down" when a larger congregation

than usual is present. In such cases, careful experimentation with the Reverb levels outside of service times will determine which adjustments can enhance the musical effect under different conditions.

## Expression Pedals ("Swell Boxes")

The key point again is that these accessories are designed to imitate pipe-organ behaviour. On a small two-manual organ there will probably only be one pedal to the Swell; the Great may, on occasion, also be enclosed in the manner of some concert-hall organs, so with a separate pedal. A three manual organ most likely will have Swell and Choir under expression, but not the Great (though, again, there can be exceptions).

We do not provide a single volume pedal for the whole organ; this is a feature of "home organs", not of traditional pipe-organ building. If there is an extra pedal this will most likely be a General Crescendo which does not alter the volume but, in the manner of some romantic pipe instruments, gradually adds more stops as it is depressed, and subtracts them as it is brought more vertical. However, there will always be a piston – "CR" – to activate this feature, so that it can't be used by accident.

## Combination Pistons – Layout

The small, numbered buttons – known as thumb pistons – between the keyboards, and the large brass toe studs above the pedal board, are all part of a system which enables combinations of stops to be pre-selected to make changes of registration easy and instantaneous. On our organs this works in the same way as the system used on most electric or electro-pneumatic consoles of pipe organs. However, for those organists who have previously not had this facility available, here is a quick guide:

Although there may be some variation between different designs of organ, there is usually a separate set of pistons allocated to each manual and the pedals (divisional pistons). On the manuals, each set is usually in the centre of the rail immediately underneath the keyboard to which it refers, i.e. Swell pistons under the Swell, Great pistons under the Great. For the pedal pistons there are two possibilities: Johannus organs tend to have thumb pistons under the bass end of the lowest manual, with the option of toe studs, whereas Makin and Copeman Hart organs usually have toe studs above the treble (right-hand) end of the pedalboard.

In addition, each organ will have a set of General combination pistons, on which may be pre-set registrations for the whole organ, including the couplers. These are usually located under the bass end of the Swell manual, and can

*Continued overleaf...*

sometimes be duplicated by studs above the bass notes (left-hand side) of the pedalboard.

### Combination Pistons – Setting

The accepted convention is to set your piston registrations in a progressive sequence so that, for each group of pistons, number 1 is always the quietest, with stops added on each successive piston so that the volume gradually increases to the loudest being on the last piston (number 6 or 8, depending on the model of organ).

Setting the combinations is simple:

1. Unlock the Memory Lock.
2. Select the stops you require for the piston you wish to set.
3. Hold the “Set” button (located under the bass end of the lowest manual).
4. Press the piston you wish to set while still holding “Set”.

Each time, remember to press the piston which relates to the manual (or pedals) for which you have drawn the stops. Once you have set your pistons, the Memory Lock can be locked and the key withdrawn, preventing any other players from accidentally changing your selection! Finally, if you wish to add an extra stop to a particular piston which has already been set, do make sure all the stops on that piston are selected first. If you only draw the “new” stop, everything else originally set on that piston will be cancelled!

A story – which may or may not be true – is told of an FRCO diploma candidate who, at last minute, decided to add a Trumpet stop to a loud combination set on a general piston. He drew the Trumpet stop, and pressed the piston while holding “Set”. Sadly, he had forgotten to push the piston first to access the full registration; when the moment came in the middle of his performance, he was left with just the single trumpet, as all the other stops had disappeared!

### Piston Memories

More good news is that you have the ability to set more than one group of combinations, since each organ has multiple piston memories. If you are a church fortunate enough to have more than one organist, each organist can keep separate registrations on the pistons. The different memories are accessed simply by pressing the “+” and “-” pistons on the rail under the lowest manual without any other control, and the level selected is again shown in the LCD readout.

So, having set stops on all the pistons on the first memory, this is the default each time you turn the organ on. Now, press “+” and level 2 is available, and off you go again, with completely new combinations. Pressing “+” again takes you to the third level for yet more choices, while of course pressing the “-” piston brings you back down a step at a time to the first level. This has huge practical advantages in storing registrations for pieces to be played at some time in the future.

As an example, on the instrument in my own church, the “default” memory (Level 1) is my “Sunday Morning” group on which are set the registrations for our liturgy as well as combinations for general hymn singing. Level 2 is my “Wedding” group, with registrations for Wagner, Mendelssohn, Widor, Jesu Joy, Ave Maria, etc, all programmed in so I never have to think about these again. Levels 3-5 are used for various other voluntaries in my repertoire, and then Levels 6-10 are used by a gallant friend in our congregation who kindly deputises for me, and also accompanies the choir when I am conducting. Higher levels may then be offered to visiting organists when necessary. A little tip – if using the different memory levels, always note them on your music copies, along with the piston changes!

### Other Popular Features

In addition to the important features mentioned above, each organ has a

number of individual functions which may be useful on specific occasions. Details of all of these are in your Owners’ handbook but, to round off this article, here are some brief notes on the most frequently used ones.

### Transposer

This raises or lowers the overall pitch a semitone at a time. Use it, for example, when the key of a particular hymn is uncomfortable. Press “trans” button, followed by “+” to go sharper or “-” to go flatter. Changes will be reflected in the LCD readout on the console as “+1”, “+2”, etc. If you do transpose a hymn, remember to re-set to standard pitch (shown as “0” in the readout) before the next musical item!

### Manual Bass (MB)

The Manual Bass is available for hymn accompaniment when the organ is played by pianists who don’t use the pedals. Press “MB” and then play on the Great, and the Pedal stops will sound on the lowest note of each chord, giving the weight and depth which are not present with the manual stops alone. Remember to select Pedal stops in your registration first though! And, most importantly, do not use the Manual Bass when playing voluntaries – it creates a very odd effect, especially with counterpoint. Pressing it a second time turns it off!

### Intonations

Johannus organs offer more than one intonation to vary the tone quality of the instrument at the press of a piston. Designated “Romantic”, “Symphonic”, “Baroque” and “Historic”, each provides a different set of sound samples corresponding to four principal traditions of pipe organ building: English, 19thC French, Baroque German, and Baroque Dutch. In addition, Johannus organs have 3 voicings which may be used in combination with each of these: Standard (the default setting), Solo (which brings out the solo reed sounds) and Trio (which brings out the mutations). In this way, you

have 12 possible voicings – 12 organs in one!

But again, if your organ is installed in a church, we strongly suggest you stick to the voicings you know during the service, and enjoy experimenting with the alternatives to find the best sounds during your practice time!

### MIDI

This feature can sometimes be confusing, but the word is just an acronym for “Musical Instrument Digital Interface” – put simply, the ability to connect the organ to another digital instrument or piece of digital equipment. You will find the sockets for the connections are underneath the keyboards at the bass end. The two most common uses for MIDI are to connect a digital recording unit or Sequencer, to enable recording or playback of the organ, or an Expander box or other instrument, such as an electric piano. If you have a Sequencer on your organ, it comes with its own comprehensive manual, for your guidance.

If you wish to use sound from other digital instruments, these are brought into play by MIDI couplers, which work in the same way as normal organ couplers (e.g. Swell to Great). With a keyboard or other device connected, and a sound selected or programmed, the coupler – such as “MIDI to Swell” – simply brings the sound on to that particular division. This then has the benefit that other sounds, including organ stops, can be used on other manuals and the pedal – so, for example, a solo flute could be accompanied by a piano sound via the MIDI.

### Conclusion

In conclusion, we hope this article will help you begin to use and enjoy the various features, both traditional and additional, which are part of your organ. Once again, your Owners’ Manual will be a source of information, but if in doubt remember the Golden Rule – “Keep It Simple”!

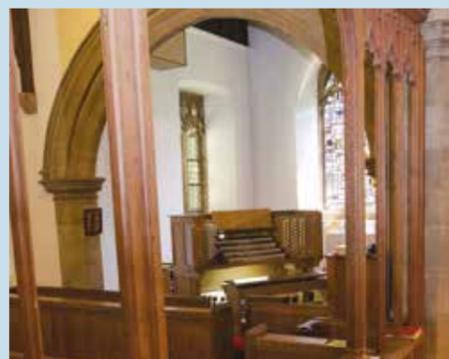
# Tales of Installations

When it comes to installations, no two organs or buildings are alike and what may be a perfectly simple installation in one church is simply not possible in another. In general, placement of the console has had much thought and discussion before an order is placed and is relatively straightforward. The same cannot be said for speakers and any possible enclosures that might be needed.

To exemplify this, five large installations in 2014 come to mind where on the face of it there was a simple solution to hand but in reality this was quite difficult.

At *Jesmond Parish Church* the resident Binns organ has been mothballed. However, due to its historic nature, there was a desire that this instrument should remain untouched to allow a potential future rebuild. On this basis, the choir based console was left in place and our console placed in the nave. In itself this was a good choice as the choir console

position is very limiting with poor lines of sight of important areas of the church. Our speaker system was then placed within the vast organ chamber on a custom built framework enabling the speakers to be at some height for good sound egress. Critically, the speakers are nowhere near any of the pipework ensuring that the pipe organ was totally intact; the luxury of a big



pipe loft was a big help here.

The pipe organ at *St Bees School Chapel* is enclosed in a very cramped chamber and was controlled by a very tired console on the other side of the building. The desire of leaving the pipes in place was more of a challenge here since, in an ideal world, the speakers needed to be within the same chamber. This was solved by making a vertical framework right at the front of the loft to house the speakers and although space is very tight, this proved successful. The pipe console had been unreliable for some time and the decision was taken to scrap it since, if the pipe organ were ever to be rebuilt, a new console would be the first item on the list. The new Makin console was then placed in a similar position giving the

organist an excellent view of the chapel.

*Woodhouse Grove School Chapel* has an exceptionally cramped pipe chamber which meant that tuning the instrument was nigh on impossible. Many options were considered, including attaching speakers high on walls in bespoke speaker enclosures, but since the organ was deemed as nothing special, the pipes were carefully removed from the Great soundboard and stored in boxes for future use, well within the chamber for safe keeping. The speakers could then be cited on the Great soundboard (there was no tuners walk-way) and on top of the Swell box, neither being visible from below in the Chapel. The pipe console in the choir was not in the most useful location, so this was left in situ and our console positioned in the nave so the organist has an excellent view for services.

Our Copeman Hart organ in *Wycliffe College Chapel* was very different as the pipe organ was simply no longer up to task and the decision was taken by the college to empty the loft and to sell on some of the pipes. This created an excellent organ chamber in which to place the extensive 28.4 speaker system with a store room below. Our new console was then put on a plinth on the opposite side of the chapel where the pipe console had been. In essence all that is left of the original organ are some

# Organ Specification at Longbenton, St Bartholomew

## Pedal

Contra Violone	32'
Open Diapason	16'
Violone	16'
Bourdon	16'
Principal	8'
Bass Flute	8'
Nachthorn	4'
Mixture (19.22.26.29)	IV
Contra Posaune	32'
Ophicleide	16'
Posaune	8'
Rohr Schalmey	4'
<i>Solo to Pedal</i>	
<i>Swell to Pedal</i>	
<i>Great to Pedal</i>	
<i>Choir to Pedal</i>	
<i>Great &amp; Pedal Combinations Coupled</i>	
<i>Generals on Swell Toe Studs</i>	

## Choir (enclosed)

Rohr Flute	8'
Unda Maris	8'
Chimney Flute	4'
Nazard	2 2/3'
Blockflute	2'
Tierce	1 3/5'
Larigot	1 1/3'
Sifflet	1'
Corno di Bassetto	8'
<i>Tremulant</i>	
<i>Sub Octave</i>	
<i>Unison Off</i>	
<i>Octave</i>	
<i>Solo to Choir</i>	
<i>Swell to Choir</i>	
<i>West on Choir</i>	
<i>Great Reeds on Choir</i>	

## Great

Double Open Diapason	16'
Open Diapason I	8'
Open Diapason II	8'
Claribel Flute	8'
Principal	4'
Harmonic Flute	4'
Twelfth	2 2/3'
Fifteenth	2'
Mixture (19.22.26.29)	IV
Trumpet	8'
<i>Solo to Great</i>	
<i>Swell to Great</i>	
<i>Choir to Great</i>	
<i>West on Great</i>	

## Swell (enclosed)

Open Diapason	8'
Lieblich Gedackt	8'
Salicional	8'
Voix Angelica	8'
Principal	4'
Fifteenth	2'
Mixture (15.19.22.26)	IV
Bassoon Houtbois	8'
Vox Humana	8'
<i>Tremulant</i>	
Contra Fagotto	16'
Cornopean	8'
Clarion	4'
<i>Sub Octave</i>	
<i>Unison Off</i>	
<i>Octave</i>	
<i>Solo to Swell</i>	

## Solo (enclosed)

Quintaton	16'
Harmonic Flute	8'
Viola	8'
Viola celeste	8'
Concert Flute	4'
Piccolo	2'
Orchestral Clarinet	8'
Cor Anglais	8'
<i>Tremulant</i>	
French Horn	8'
Tuba Mirabilis	8'
<i>Sub Octave</i>	
<i>Unison Off</i>	
<i>Octave</i>	

## West

Sub Bass (Pedal)	16'
Trombone (Pedal)	16'
Bourdon	16'
Open Diapason	8'
Principal	4'
Fifteenth	2'
Grand Mixture (12.15.19.22.26.29)	VI
Trumpet Militaire	8'
<i>West enclosed in Choir</i>	



## Songs of Praise the Angels sang

The BBC decided to hire an organ from us for use in recording music for 'Songs of Praise'; recordings that were taking place in the restored Gorton Monastery with Darius Battiwalla as organist, an orchestra and singing from the Huddersfield Choral Society. Keith and John briefly met 'Songs of Praise' host, and ex Blue Peter presenter, Diane Louise Jordan who was most impressed with the instrument.

Recently, the program changed its format from one where an entire program was recorded at a single venue to a 'magazine style' where a program is made up from several individual recordings from different venues with different musicians. The ten recordings made during the day are therefore likely to be used, and indeed repeated, for some time to come.

Gorton Monastery is a very interesting venue. Designed in 1863 by Edward Pugin, whose father built the Houses of Parliament, it is considered to be one of his finest masterpieces. It was put on the World Monuments Fund Watch List of 100 Most Endangered Sites in the World in 1997, alongside Pompeii, Macchu Picchu, The Valley of the Kings and the Taj Mahal. This was a milestone that led to the Monastery being recognised internationally for its architectural and spiritual significance and gave rise to the nickname of "Manchester's Taj Mahal". The Monastery is Grade II\* listed and in the top 8% of buildings in England.

Run by the Franciscans, the Monastery was for some 120 years the hub of religious, social and cultural activity. They sadly vacated in 1989 and, after a false start for a new use, was left prey to significant vandalism and theft.

Following a 12 year fundraising campaign by the charity 'The Monastery of St. Francis & Gorton Trust', which was established in 1996 and still owns the building, a total of £6.5m was raised. Including major grants from the Heritage Lottery Fund, English Heritage, the Architectural Heritage Fund, North West Development Agency and the ERDF (European Regional Development Fund) this has saved the building from ruin and restored the site.

It is now a wonderful venue which is used for weddings, concerts, conferences, banqueting, meetings and much more. It is open to the public for viewing and tours on most Sunday afternoons.

Violone pipes from the 16' façade, but the college has gained so much from this.

Finally, the organ at *St Bartholomew, Longbenton* is one of our most complex installations for some time. From within the choir, the pipe organ sounded really quite good, but as soon as you stepped into the nave the sound diminished to such an extent that to successfully accompany a hymn with a reasonably sized congregation almost full organ was required! The Diocesan Organ Adviser more or less concurred with this viewpoint and agreed that a well-placed and resourced digital instrument was the way forwards. From this very positive viewpoint there were still many options to consider especially since the church was keen on having a top quality instrument which would attract organists to play it and indeed, to really help develop



music in the parish and further afield in the diocese.

After much deliberation, the church decided upon a traditional four manual console but with a floating nave division to help accompany hymns in what is quite a narrow building. This meant wholesale change within the building, including removal of the pipe organ console and loft as a whole which had the added benefit of dramatically increasing the natural light in the building through a most beautiful stained glass window which had not been seen for years. The space created by the removal of the pipe organ was then brought up to an excellent standard of décor and is where the new console resides with an option of it being pulled into the nave for concerts. This lovely space also could have many other uses.

The speakers were then placed divisionally around the building (Choir in the Choir), (Pedal, Great, Swell & Solo in the eastern end of the nave on both sides high up on the wallplates) and (nave division high at the west end). The result with over 40 speakers is simply stunning.

Whilst this is very high-level, I am sure the reader will begin to realise the complexity of our work and the attention to detail that is required for each and every installation we do.

# The Service Department

By Jo Swain

## Extended Guarantee Schemes... Annual service schemes... General repairs... Engineers

All our organs are sold with a guarantee which covers both parts and labour. As the labour guarantee expiry date approaches, all our customers receive a written offer to extend this for a further year. As the extended guarantee also includes an annual inspection of the organ, this after sales service has always proved very popular offering excellent value together with total peace of mind.

However, over the years, some customers have allowed their guarantees to expire for whatever reason and may now appreciate an opportunity to re-join the scheme. This of course is possible and is subject to an inspection of the organ by one of our engineers during a service visit. If you have a visit already booked with us or are about to book a visit, and you are interested in joining the scheme, this is the perfect opportunity to allow an assessment to be carried out at no additional charge.

For customers who are not on the extended guarantee scheme, but would still like to have their organ serviced annually, we offer an annual service scheme. This scheme provides a full maintenance check-up and service of the organ every 12 months. Our service department will contact you each time your service is due, so there is no need for you to worry about missing the date for your next visit. To join this scheme,



just simply call to arrange your first annual service visit with us.

The cost of an extended guarantee and annual service varies depending upon model, type and age of organ, so for a quotation for your particular organ please call our service department who have all your details to hand.

Furthermore, our highly skilled engineers are based throughout the country and offer a fast and efficient service to any customer in need of a repair. For organs which are no longer covered by a guarantee, our standard call out and labour charges apply regardless of location within the country. Our engineers are also on hand to provide advice regarding the fitting of accessories such as damp chasers, mouse repellents, pedal lamps, mobile plinths and midi sequencers, organ protection, repositioning of console and speakers, organ upgrades, rebuilds and much more.

Our aim is to stay close to all our customers and continually provide an outstanding service and level of commitment from the initial purchase of your new instrument and thereafter for many years to come.

To contact our service department, please call 01706 888100 or e-mail [joanne@churchorganworld.co.uk](mailto:joanne@churchorganworld.co.uk)

# Watch out for the Cowboys

Can it be true that there are cowboys in the digital organ business? I'm very sad to say that this is the case as it is in so many walks of life and unfortunately it is the customer who suffers from shoddy or non-existent service, from people who tout themselves to be the best.

Of course, in terms of legality I really cannot name names in such a public forum, but I can certainly point individuals towards the customers who have suffered so they can hear the stories for themselves on a first-hand basis. Here are a couple of examples:-

One church had a large three manual Makin organ installed in it for a number of years. Unfortunately it was hit by a lightning strike from which the entire organ had to be written off and a new one built. The insurance company were more than helpful, but when the insurance assessor arrived with a 'representative' from another company to tout for the business the Warden and Vicar were far from pleased, especially since the policy was like for like. They wanted another Makin Organ, and indeed felt it was their right to have one. Clearly there was a balance to be made since for insurance purposes a second estimate was required, but the attitude of the independent insurance 'assessor' was seen to be a major issue by the church. After some significant discussions between the church and the insurance company, during which the church informed them of the disgraceful behaviour of the assessor, and of the claims of the 'representative' that he built the original Makin Organ and could 'fix it up' (when he was in fact only a second rate salesman), a new Makin organ was ordered and installed.

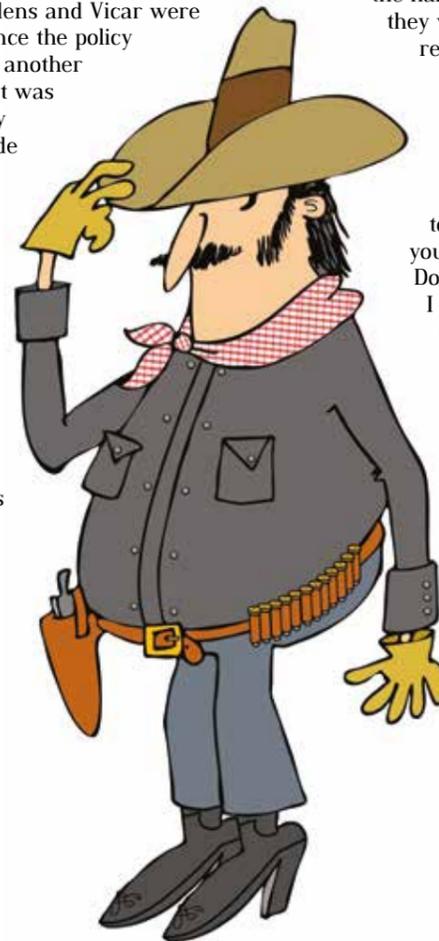
My second example is from a church that required a simple organ repair:

The church decided to use the services of a local

engineer who described himself as a 'Specialist Electronic Organ Engineer' to carry out a minor repair of the church organ. Of course in doing so, they invalidated the warranty provided by Makin that was still valid on the organ some eight years after installation. As it happened the engineer could not repair the organ since he didn't have the correct parts and indeed in trying to do so, he caused additional damage to the instrument. What would have been a simple fault to fix in a few minutes for one of our staff engineers now required an entire day with many replacement parts being fitted. The church learned the hard way but as you can imagine they were far from impressed to

receive a bill for services from the local engineer who had caused nothing but trouble.

So do watch out for those Cowboys. Perhaps the easiest way to think about this is to ask yourself when you take your Ford Mondeo in for service. Do I go to a Ford garage or do I take it to a Rover or Renault garage? The answer is of course obvious. However, you would be astounded at the number of people who contact Makin and ask us to repair an Allen or Wyvern instrument! Whilst Makin is renowned for our good service, it would make sense to have the original manufacturer service their instrument since they should have easy access to design features and bespoke spare part inventories. Of course the similarity extends some more since there are very few modern day cars that can be maintained by yourself. This is the same for a digital organ from any manufacturer.



## Views around our Shaw showroom



# Smooth installations are the key to success

The installation process of one of our instruments is a very carefully crafted and well planned series of events designed to ensure a top quality organ and associated speakers are installed with the customer in a reasonable time. This ensures that no corners are cut, staff work well within health and safety legislation and with the minimum of disturbance for the customer and their use of the building.

Whilst this may all sound obvious, a successful installation requires a great deal of planning and experience. We are lucky to have the service of Steve Lanyon who has worked for the company for thirty five years. With a lifetime's experience of installations there is not much that will surprise Steve, but this is something that we do not take for granted and as the old adage goes we 'plan for the best, but are prepared for the worst'.

Detailed conversations with the customer concerning the installation often start before the final commitment to purchase. Whilst this may sound strange, we do appreciate that customers do not want to have any hidden costs at the time of purchase, so we like to get as much detail covered as possible, including items such as speaker location, enclosure design, cable runs, multiple console positions etc. From

the outset, we keep photographic as well as written records so that if we have additional questions at a later date, the photographs will act as a memory jogger.

Weeks before the installation takes place, a visit is made to site to examine the installation in detail. Our initial observations are always around access and amenities, for example if the church has steps, which set of ramps we will require. Parking has in recent years become more of a thorny issue. Whilst most churches have their own car park, there are an increasing number where the car park is not accessible during the week as it is shared with local business or indeed that the location is simply unsuitable. On occasions, we have no option but to park on double yellow lines. With forward planning and consultation with local councils, we do find that traffic wardens, police and parking attendants can



*Copeman Hart speakers positioned on scaffolding prior to being covered by acoustic cloth at Exeter Cathedral*



*Another Copeman Hart console at Carlisle Cathedral*

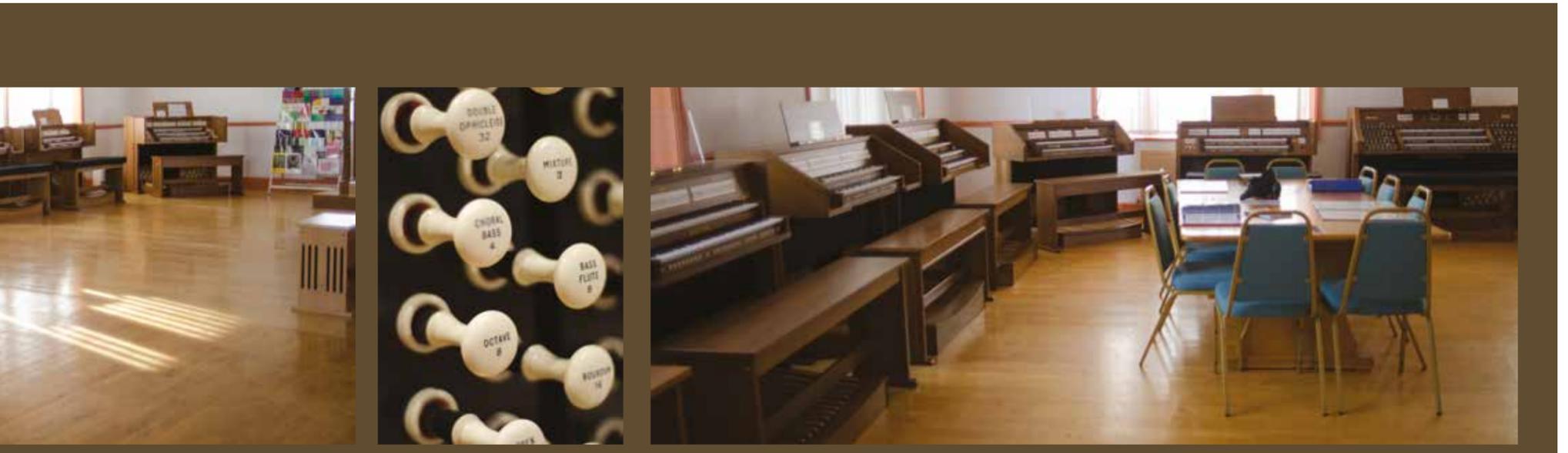
be both sympathetic and indeed flexible to our needs.

Moving inside, we trace the path that the console will follow through church to ensure that we have a suitable route for access by moving the minimum of pews and the like. The location of the console and speakers and the wire run between them is critical and much time is spent getting this right. In general we have most concerns with the placement of speakers, particularly if they are in a new enclosure, since mounting the same on a wall must be done safely and carefully. For example, it is illegal to 'swing off ladders' as in days of old.

Workers must operate from the safety of approved scaffolding towers or, if these cannot be fitted, from a professional scaffold structure. Both the customer and

the company would get into a great deal of trouble if Health and Safety law is breached.

Back in Shaw our initial findings are discussed alongside other jobs in our weekly installation meetings and plans set in place to ensure we have everything on site when it is required. Having planned well, the day of the installation usually goes very smoothly, but we are always ready to solve any problems that may arise so that we can get the organ up and running with the minimum of fuss and the maximum of efficiency. Once we have thoroughly tested the instrument on site, we hand it over to the customer and to our Professional Voicer to go to the next step. Our installation team can then move on to another customer. With an average of between two and three installations per week they are always kept busy.



# Testimonials

## Felpham Parish Church, Rev Timothy Peskett



I am delighted to tell you that everyone at St Mary's Felpham, without exception, is delighted and thrilled with our new Copeman Hart organ, which has now been in place for 18 months giving excellent service.

The tone of the organ is just breathtakingly beautiful, and it sounds like the very best of pipe organs. The quality of the sound is outstanding, and the new organ has brought joy to the congregation and to the wider community as well. Not only has the organ improved the singing at church services, but it is now in regular use as a recital instrument as well, bringing joy to very many people. As an organist myself, I should also add that the console is very comfortable and a joy to play on.

## St Austell, Mr Hitchens

JOHANNUS

My visit to your road show at St Austell Catholic church in August 2013 came about through an organist friend who suggested I went along to see your display of organs. I had no intention whatsoever in purchasing another organ as I have for the last 13 years had a 3 manual drawstop instrument in a walnut console from another manufacturer with which I have been most satisfied with the sound.

Upon sitting at the Opus 270 I was in raptures with the beautiful cathedral sound. The richness of each stop and the depth of the pedal notes which are quite something else.

I am more than satisfied, thank you one and all at ChurchOrganWorld. In my life, I am now 80, I have purchased 8 classical organs and I feel I know quality when I see it. I now leave my organ room with the word 'beautiful' on my lips. I would recommend your organs to any potential buyer.

## Loughborough URC, Mr Payne

JOHANNUS

I am delighted to share our enthusiastic satisfaction with this instrument. A summarised timeline demonstrates how quickly the project of buying the organ was realised:

*March 28th 2012* - meeting with Richard in church, preliminary survey and assessment

*May/June 2012* - Elders and Church Meeting approved the project subject to sufficient fundraising to meet the cost in full.

*September 2012* - basic price and prices of accessories was agreed (these included pre-record, a full set of toe-pistons, speaker cabinets and acoustic-gauze frontages).

*By December 2012* - funds fully raised by gifts/loans from members; deposit paid and order placed January 31st 2013 - tactical meeting with Richard in church to finalize installation details.

*March 27th/28th 2013* - installation carried out; instrument was immediately "survival"-practised and was most effective on Good Friday (29th March 2013).

The whole process was trouble-free. The church members'/adherents' generous trust has been amply repaid by the courtesy, competence, skill and helpfulness of ChurchOrganWorld staff and advisers. Also the quality, power, variety and adaptability of the instrument, which has been used for 3 recitals/ joint-church choral services, apart from the normal Sunday services (including a Music Sunday). We keep discovering new resources in the instrument; it is a delight to play.

## Stockport, Mr Holmes



Two years after purchasing my Makin Westmorland Positive organ, I am still delighted every day by the realism, variety and quality of its sound. The instrument is a joy to play and the service and professionalism of the team at ChurchOrganWorld has at all times been of the very highest order.

## Conistone St Mary, Mr Fletcher

JOHANNUS

Conistone is a tiny village in Upper Wharfedale. We look westwards across the Wharfe to the other half of our 'parish' - the tiny village of Kilnsey hunkered close to the famous Kilnsey Crag. It was there that the monks of Fountains Abbey had their Grange, but it was across the river at Conistone that they worshipped, in the ancient church. Recent refurbishment revealed ancient burials beneath the stoneflagged nave [monks?] as well as re-used Anglo-Saxon key stones in the much altered walls and windows.

A legacy had enabled the improvements, with an amount to replace the aged Compton-Edwards one manual electronic organ - but a further generous donation made the purchase of a new digital organ. The leader of the Music Ministry in the Benefice, a former Assistant to Mr John Pilling at Holy Trinity, Southport, recommended Makin Church Organs of Shaw, based on his experience of John Pilling's development in digital technology from the middle 1960s, and the care he had when purchasing his own Johannus organ about 8 years earlier.

The visit to the showroom at Shaw in 2012, with the donor, was most pleasurable, and Dr Harrington made sure that the donor was given genuine attention and regarded as a valued customer. We settled on the Johannus Opus 27SE as the best value for our purse.

The installation was perfection: having builders in the church at the time was a help since they were able to provide holes through the stonework linking chancel and the eaves of the nave, thus avoiding the sight of speaker cable wrapped around the pillar of the arch. The bass speaker cabinet was made onsite to fit the space available - and one now has to hunt with the eyes very intently to see the speakers at all!

The sound of the organ is enhanced by the acoustics of the church - not so much echo as 'bounce'; but I have to confess to adding the slightest amount of digital enhancement! The fact that the sound 'falls' on the congregation from high above them means that, in spite of my indulging in 'full organ' from time to time, my question "Am I playing to loudly?" is always answered with a firm "No!" We have had a Recital from Ian Thompson [former Organ Scholar Queens College, Cambridge, Tenor Lay-Clerk at St Paul's Cathedral, Harpsichordist, Opera singer, Choral Director] who was most impressed with the range of possibilities, not the least being the 3 different voices: to the extent that he organized his programme in two sections Baroque and French [to take particular advantage of the growling French Reeds!]. He is coming again in May to thrill us yet once more.

I have played the organ now through more than a complete year - Carol Service, Benefice Services, Weddings, Funerals, and regular Eucharists and Evensongs with small [8 - 15] congregations - and I have never been disappointed, the villagers are always smiling - they love "their" organ. I am still discovering new things I can do - the piston setting possibilities seem endless, and I have yet to explore the different temperaments!

To say that we are pleased with our Johannus Opus 27SE would be to understate the situation. I know that if there is any problem, the after-care from Makin is as good as anything a Rolls-Royce owner would expect from Derby, and they are not too far away - and when the 'boss' of the firm feels like a friend and colleague one has the right to play with a smile on ones face.

# Salford Cathedral's Makin Organ finds its New Voice

By Anthony Hunt

A little over 12 years ago, Salford Cathedral had its brand new, state of the art digital organ installed following removal of the pipe organ some months previously. The organ speakers were the first part of the organ to be fitted, in their permanent places under the clerestory windows, in the central crossing, above the entrance porch and at ground level behind the choir. All that remained was for the actual organ console to arrive from Johannus' factory in the Netherlands. So when the small truck emblazoned with the Johannus logo finally pulled up outside the cathedral one fine autumn morning therefore, it was quite an exciting moment, especially for the organist. When the organ was delivered to the cathedral, it came with the default factory settings including the voicing of the stops. So in order for the organ to sound more like a typical English cathedral, the organ was fine-tuned by the voicer who did a good job with the sampling technology available at that time.

Fast forward over a decade, and organ digital sampling technology has made great advancements. However this is not something that we would have necessarily been aware of, not having heard first-hand the latest innovations available.

After a major fault developed in the organ last year, precipitated by the overheating of several power supply units, the organ was out of action for a while, and a replacement Makin instrument was loaned to us, directly from its previous residency at Ripon Cathedral.

During this time, we were approached by Makin with a suggestion to have our organ revoiced with the latest samplings from their voice library, once our organ was back up and running. I thought this would be a splendid opportunity to breathe life back into our instrument, and so in December 2013 a date was arranged in February of the New Year, for the revoicing to take place.

The revoicing took just over six hours, and was carried out by Professor Ian Tracey, the Organist Titulaire of the Anglican Cathedral in Liverpool. His fine ear and many years of experience with the large Willis instrument there, made him an excellent choice.

Assisting was Dr Keith Harrington, the MD of Makin Organs.

## Attention to detail

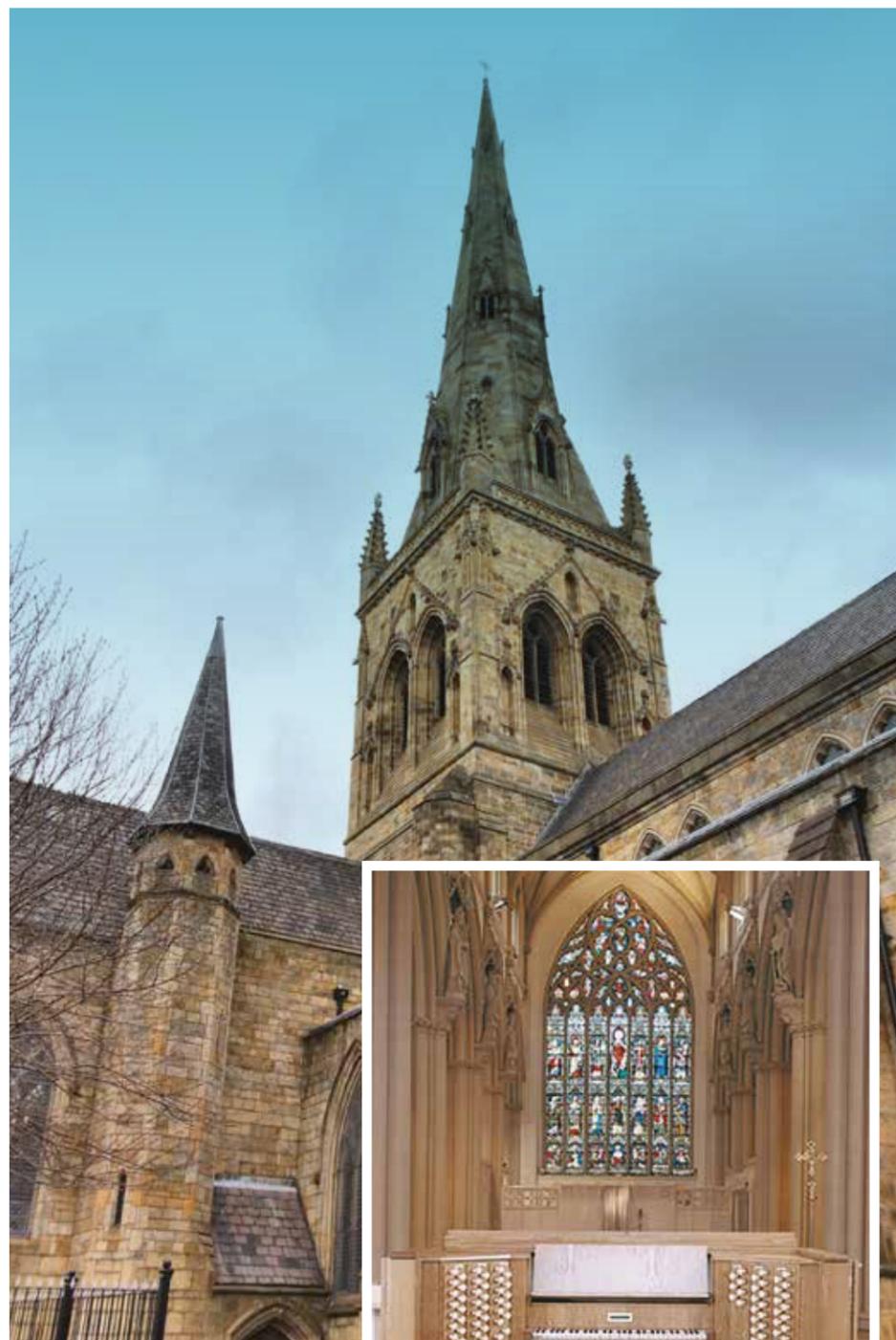
As is the usual protocol when tuning or regulating an organ, Ian started with the Great Diapason chorus, then moved onto

**I thought this would be a splendid opportunity to breathe life back into our instrument.**

the flutes and reeds, repeating the process for the Swell, Choir, Solo and finally the pedal division. Never have I seen such attention to detail and balance before. After replacing the stop samples in our organ with more up-to-date sampling where every note has a separate sample, Ian tested the notes chromatically one by one, to consider volumes to be lowered or increased and if other changes of character were required. What was most impressive however was watching Ian balance each individual rank of every mixture stop. For those not familiar with organ terminology, a mixture stop has several ranks of pipes per note, usually 2-4 but sometimes more. These notes are virtually undetectable by the ear as being at multiple pitches except when played at the bottom end of the keyboard, and they have the effect of accentuating the organ's natural harmonics in the upper registers. Ian Tracey balanced each individual rank of every mixture so that all the pitches blended harmoniously together and that no one pitch dominated the others. That's quite an impressive feat.

## Remarkable

Once Ian had finished, we just didn't have the same organ anymore. The change was remarkable. The main differences observed are the following: the Great reeds have been rendered a lot more powerful and prominent which means the 8' Great Trumpet can now be used as a solo stop against the Swell organ, whereas before it was just not loud enough to be anything but a chorus reed; the diapasons on the Great have been brightened in tone, and the 2' fifteenth in particular given a lot more prominence and clarity; the Great Mixture has been fortified; the Great Clarabella has been given greater scale, making a richer and thicker timbre suitable for French



Romantic music. On the Swell, similar changes have occurred. The Swell Oboe and Corneopane have been made louder as have the Swell diapasons. The Swell overall has now been properly balanced with the Great and is more "antiphonal", complementing the Great division. On the Choir, the 8' and 4' flutes have been replaced with brighter and chirpier flutes. The strings have been given a more luscious tone, and the 8' Cremona has been cranked up in volume. On the Solo, the reeds have been given new voices as well, but ones that remain in keeping with their name and status, such as the aptly named 8' Pontifical Trumpet. The Solo Clarinet now sings out with new boldness. Best of all however, is the new style Vox Humana which boldly screams 'French.' The Solo strings are now so tangy and biting, you can almost feel their after taste on your tongue like strong acid!

The pedal section was the last division to be completed, and also the easiest one to regulate. This was probably the least changed department of the organ. The main focus here was ensuring that the pedal stops balanced properly to their corresponding counterparts on the Great division.

## New organ

Once the organ had been finished, I was rushed for time so couldn't try out the new organ that day, but after giving it a trial play a couple of days later, I couldn't get over

**Once the organ had been finished ... I couldn't get over the difference. It's a completely new organ now.**

the difference. It's a completely new organ now. And although some of the new voices make their presence keenly felt, they blend in flawlessly with each other in perfect balance.

My thanks go to Professor Ian Tracey on a splendid job and to Keith whose effort and patience on the laptop made this revoicing possible. Above all, the true versatility of the digital organ has been demonstrated. Such work undertaken on a pipe organ of this size would have taken weeks, if not months of hard labour, with a formidable price tag to match.

# The Vivaldi Organ Series from Johannus

These extraordinary instruments have had a significant upgrade with the release of the 270 and 370 models.

## Continues where the pipe organ leaves off

With the Vivaldi 270 and 370, the organist brings the experience of the pipe organ right into the living room. Infinite possibilities, authentic sound and lifelike reverb make the Vivaldi an undisputed jewel in the Johannus collection of digital organ marvels. The concept is simple: an American base with a European touch. The introduction of the Johannus Vivaldi inaugurates a new era in home organ concepts.

## Bridging the gap

There are many reasons the Vivaldi is unparalleled. Let's start with its most important advantage. As an experienced organist, you are accustomed to playing imposing instruments. When you come home after a day of rehearsals, there's such a huge difference between that spectacular sound and your home organ that you can't bring yourself to play it for at least an hour. Sound familiar? Or you're a passionate amateur organist who plays for the sheer fun of it. Ideally, you'd love to spend every day at the keys of a gorgeous pipe organ... but such a magnificent instrument is simply not available to you. With the Vivaldi 270 and 370, Johannus has bridged the gap between the pipe organ and the digital home organ

once and for all. The instrument combines revolutionary technology with a breath taking sound spectrum. Whether you need it for professional rehearsal or practising in private, you no longer have to leave the comfort of your own home. In fact, you could even hold concerts and recitals in your own living room!

## Twelve unique reverbs

The new two-manual and three-manual Vivaldis are based on an advanced music technology concept. The phenomenal sound produced by these organs is generated by Real Time Sampling, the best technology for reproducing the original sound of a pipe organ. What you hear isn't digital sound; instead, you get an authentic pipe organ timbre. Thanks to the integrated LIVEverb system, it can even convey the acoustics of a resounding basilica. Choose one of twelve unique reverbs, from famous cathedrals and intimate chapels to modern churches.

## Integrated speakers

The Vivaldi 270 and 370 include the elegant Johannus audio system. Although the Vivaldi 270 has fifteen speakers and the Vivaldi 370 has nineteen, we managed to integrate them all into the organ console itself, making external speakers completely unnecessary.



Vivaldi 370



The concept is simple: an American base with a European touch. The introduction of the Johannus Vivaldi inaugurates a new era in home organ concepts.

The system brings the organist into both the presence and the enveloping power of the pipe organ.

classic, symphonic, baroque and historical. The Vivaldi presents a subtle convergence of American and European musical traditions.

is an organ that builds bridges, seeks convergence and cohesion and combines possibilities. All these aspects unfold within the immutable quality standards offered by Johannus. Vivaldi continues where the pipe organ leaves off.

## Orchestral voices

Realistic Real-Time Sampled orchestral voices add a new dynamic to the music. Besides its 60 regular organ voices, the Vivaldi 370 includes a broad spectrum of additional orchestral voices, including a harp, a trumpet, a carillon, a gospel organ, a piano and strings. The 42 organ voices of the Vivaldi 270 have also been enhanced by the addition of orchestral voices. The high-quality integrated tweeters ensure that each individual instrument sounds its very best.

## Immutable quality

And that brings us back to where we started: the Vivaldi

## Four sample sets

But it gets even better! With the new Vivaldi, the organist has not one but four organs at his disposal. Both models come with four complete sample sets: American



Vivaldi 270

# Giving an organ recital

By Josephine Quinney



If you intend to give an organ recital there are a few things you need to do:

- 1 Take steps to ensure that the occasion will be managed
- 2 Know the instrument you will be playing on
- 3 Find out who your audience will be
- 4 Select the music to be played
- 5 Practise the music to be played

## Management

If you are playing on your own instrument in its usual home you will be aware of who is available to manage the event. You may even do this yourself with a bit of help. Make a list of all the things that need to be done such as selling programmes, setting out chairs, refreshments and what introductions will be done and by whom.

If you are playing "away from home" then you will need to establish contact with the person organising the event to find out what they will be doing. You will need to arrange for practice time on the instrument you are playing for the recital. If you are travelling, do check your journey times and allow enough time to arrive. Have the cell phone number of the organiser handy in case of problems. There is nothing worse than arriving late and flustered for a recital because it will be reflected in your performance.

## Know the instrument

You may need to find out about the instrument and current state of tuning if it is a pipe organ. Most pipe organs are listed in the National Pipe Organ Register ([www.npor.org.uk](http://www.npor.org.uk)) which lists the voices available. This can help with your selection of pieces and with preliminary registration. Digital organs are more difficult because there is no national database to enable you to look up the required information. A photograph of the Stops or a list of the Stop names should be obtained where possible. You may also need to check the compass of keyboards and pedalboards because there is no point in taking along music, for example, that requires the top two notes of a 32 key pedalboard only to find that it is a 30 key pedalboard.

## Who will be your audience?

Find out who you will be playing for because it will affect your choice of music. If you are playing to a society of organists then they will expect some serious organ pieces. If it is the general population then they will expect to be entertained. Most church organ music is very traditional and serious but theatre organ music has gone the other way and opted for popular music. You need to bear in mind that Organists have spouses or partners that attend organ recitals so all serious and no fun makes for a very dull organ recital. At an organ recital it is the music, the instrument and the organist that

are performing and in my experience all three will be judged.

## What music will I play?

Historically church organ music has always been slightly serious in nature with slight hiccups here and there. From C V Alkan through to Jan Zwart the list of composers is very long and as most of them wrote more than one piece there is a huge repertoire to choose from. If you pick a piece that is new to you, can you get it up to a playable standard in time? Pick pieces that are within your skill level. If the recital is part of a series, is there a theme for the series which will affect the choice of music? Themes can be fun to pick music for because it is possible to stretch the links with the theme. For example if the theme is Handel then it would be possible to play "Handel in the Strand" by Percy Grainger, any piece of Buxtehude because Handel was a pupil, any piece of Bach because Bach also visited Buxtehude and so on. As a general rule the first piece you play should be something bright and cheerful and the last piece should be memorable either because it leaves you smiling or because the thunder has been unleashed. Make the program varied, you do

## Still stuck?

Here is an example from a series of eight recitals held in Dunblane Cathedral on the Flentrop Organ by Matthew Beetschen. You will find many other excellent examples for recitals on the internet or from old programmes.

Piece	Composer
Suite du deuxieme ton <i>Plein Jeu – Duo – Trio – Basse de Cromorne – Flutes – Recit de Nazard – Caprice</i>	Louis-Nicolas Clerambault
Prelude and Bell Allegro	John Stanley arr Patrick Williams
Carol (1938)	Ralph Vaughan Williams arr Herbert Sumsion
Prelude and Fugue on a Theme of Vittoria	Benjamin Britten
Benedictus Op 59 No 9	Max Reger
Thema mit Variaties voor orgel	Hendrik Andriessen
Rorate Caeli – Choral orne	Jeanne Demessieux
Sinfonia – Rule Britannia	Thomas Arne arr Jan Mulder
Star Wars main title	John Williams arr George Blackmore
Theme from Inspector Morse	Barrington Pheloug arr Matthew Beetschen
Fugue in E flat major BWV 552b (the "St Anne")	J S Bach

not want all the pieces to sound the same. Above all make sure you will enjoy it as well as the audience.

## Practice time

It is essential that you practise on the organ that you will play at the recital. If it is the organ you normally play then there is no problem. If it is an unfamiliar organ then it is vital that you practise on it at least once. Run through your programme and time it to check that it will fit the allotted time for the recital.

If you are using pre-set thumb pistons check with the resident organist which settings to use. You will not be popular if you fiddle with the settings and overwrite somebody else's settings in the memory. This should never be a problem with a Church Organ World organ because they have key locked memories.

## Review

Hopefully you have had a good recital and the audience has gone away satisfied. In any case examine whether anything could have been done better and if it could, amend the list of things to do for next time.



It is essential that you practise on the organ that you will play at the recital.

# Staff



Managing Director, **Dr Keith Harrington** graduated from Leeds University in 1989 with a PhD in synthetic organic chemistry. He joined Makin Organs in May 2004, bringing with him many years' experience in the chemical software industry in a wide range of roles encompassing Sales, Marketing, Business Administration and Customer Support. He

is a member of the American Chemical Society and a Chartered Chemist. Keith fell in love with the organ at a young age and started his organ study with Reg Holmes at Norbury St Thomas, Hazel Grove where he was in the choir. For fifteen years he was organist and choirmaster of St Matthew's Parish Church, Edgeley and classes himself as an average parish organist. After an exhaustive search of the all competition, he purchased his first home practice instrument, a 3 manual drawstop organ with a custom specification, from Makin in 2001. Sometime later after taking over as MD, Keith upgraded to a 4 manual drawstop organ with 75 stops. After seeing and playing so many organs in America whilst on business, he joined the American Guild of Organists (AGO). In his spare time Keith is involved heavily in the local community and is the Chair of Trustees and Chair of Governors at his old school, teaches Business Studies classes and thoroughly enjoys making high quality traditional wooden furniture in his own workshop.



Our Tonal Director Professor **Ian Tracey** has a life-long association with Liverpool Cathedral and its music. Together with his two illustrious predecessors, Henry Goss-Custard and Noel Rawsthorne, he continues the tradition of an almost apostolic Succession. He initially studied organ with Lewis Rust and then with Noel Rawsthorne. Studies at Trinity

College, London, culminated in Fellowship, after which scholarship grants enabled him to study with Andre Isoir and Jean Langlais in Paris.

When Ian was appointed Organist of Liverpool Cathedral in 1980, he was the youngest cathedral organist in Britain. After 27 years of service, the Cathedral's Dean & Chapter created the post of 'Organist Titulaire', which allows him freedom to devote more time to playing, lecturing, recording and writing.

Ian's other posts include: Organist to the City of Liverpool; Organist at St George's Hall; Chorus Master to the Royal Liverpool Philharmonic Society; Guest Director of Music for the BBC's Daily Service; Professor, Fellow, and Organist at Liverpool John Moores University; past President of the Incorporated Association of Organists of Great Britain.



**Richard Goodall** is the Makin Senior Organ Consultant, based at our Mixbury showroom where he is responsible for sales to customers south of Birmingham. After obtaining his MA in Music from Oxford, and his ARCO, he became well-known amongst church musicians as a member of the Publications Department at the RSCM during its time at Addington Palace. Since then,

Richard has worked within the musical instruments industry, including time with another digital organ manufacturer, as well as a major multi-national company.

Richard's previous church appointments have included Watford Parish Church, and St Mary's Parish Church, Kidlington, Oxfordshire, as well as nearly five years spent as Director of the University of London Church Choir. Having also served until recently on the RSCM Oxfordshire Area Committee, Richard has been Organist and Choir Director at St Margaret's Church in Oxford since the autumn of 2003.



**Mark Johnson** joined the Makin staff as an organ consultant in early 2011. He has been involved in church music since the age of 9 and as a Church Organist aged 16 at St Luke's Church in Chadderton. He has been Director of Music at St. James' Church, Thornham, Rochdale since 2002. On leaving school at 16 he went straight into a traditional apprenticeship at

an Electrical Contractors in Manchester. In 1981 he joined Electrical Wholesalers J E Wildbore Ltd based in Oldham, first as a counter assistant and then as a company salesman, before finally being made Sales Director in 1991. He finally left the company in 2008 to be a self-employed freelance organist. One of Mark's main interests is local history and since 1986 he has been Chairman of the Chadderton Historical Society. He is also very active with the Oldham, Rochdale & Tameside Organists Association and was President in 2004/05.



**Corbie Harrington** came to Makin in September 2004 and became Financial Controller in January 2005. She brings with her considerable IT experience from a number of roles with small companies and notable bookkeeping skills with charitable organisations. Corbie is also responsible for the QA and testing of all instruments prior to installation

and occasionally forms part of the installation team. She is seen at many of our events selling sheet organ music, OrganMaster shoes and our ever popular organists' keyrings. Corbie was a church treasurer for a number of years and well understands the financial challenges that face PCCs and the like. She has a musical background in terms of solo instruments and was a contralto in choir of St Matthew's Church, Edgeley.



Customer Services Manager **Jo Swain** joined Makin in 2005. She has many years' experience of administration within a number of different companies and, as you will discover, she is a delight to speak to on the telephone. Once an organ has been installed she is responsible for all customer care. A pianist to a high standard, maybe she will take up the organ as well?



Installation Manager, **Steve Lanyon** joined Makin straight from college some 30 years ago as an apprentice where he learned significant electronic skills in building the organs of the day. Nowadays Steve spends much time on the road visiting customers and prospective installations since he is now responsible for the organisation and planning of all installations

from start to finish. In this role, he liaises closely with other staff to ensure that the installation process is smooth. He always works to ensure that all customer needs, requirements and expectations are met and indeed exceeded.



**Geoff Ashton** is a Member of the Institute of Business Consulting and a Fellow of the Chartered Management Institute. He has been Makin's Financial and IT Consultant for a number of years and has significant business experience in a variety of companies from the smallest local business up to multi-national companies. His career has encompassed many

aspects of sales, training, finance, accounting and general management. Currently he is working on the on-going development and implementation of our Management Accounting, Forecasting and Contact Management systems. His hobbies include amateur radio and hill walking.



**John Coleman** joined Copeman Hart in March 2007 as an Electronic Production Engineer/Organ Builder and spent much time in the workshop building new instruments. In addition to his production responsibilities, John now spends a great deal of time travelling servicing organs and installing new instruments and short-term hires. John brought with him many years of

experience in the computer and electronics industries in many customer facing roles including technical support, service management and sales.



Production manager at Copeman Hart **Steve Bell** joined the company in 1991 as an apprentice organ builder whilst studying a two year course in electronics. Since then he has worked as an electronics technician and a field engineer. Steve has also had internal training in woodwork to enable him to build and polish consoles. Steve is widely travelled and has visited Nigeria,

Malta, Norway, Ireland, Jersey and Guernsey on business for site surveys, installations and hires. He has found the job most rewarding. Astronomy is a major hobby.



**Chris French** joined Makin in September 2003, after a number of years' experience in various electronics industries in a variety of customer-facing roles. On completion of extensive initial product training in Shaw, he is now based on the south coast. Chris is responsible for the maintenance and servicing of organs that are south of Birmingham.



Fresh from college with an HND and other qualifications in electronics **John Harrington** formally joined the Makin team in September 2014 as a Maintenance Engineer. Prior to this, whilst he was a student, John has been involved in many of our installations around the country from which he has gained much experience and has already proved to be much more

than a very useful pair of hands. John is an accomplished Euphonium player, but to date has yet to graduate to the organ. In his spare time John is an assistant scout leader having obtained his Queen's Scout Award and Duke of Edinburgh's Gold Award whilst he was still a teenager.

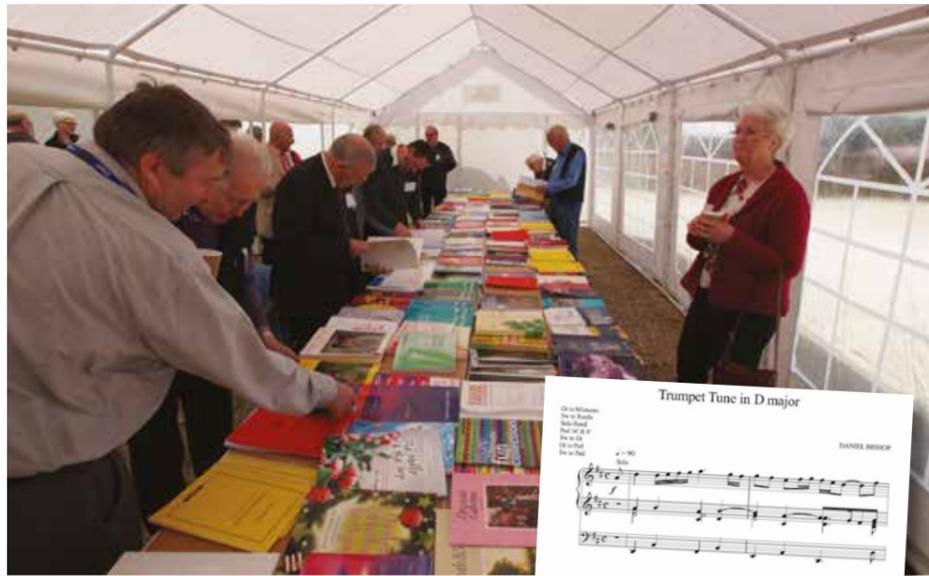
# Sound Bites

## Dates of events

Please do advise us of details for any events you have involving your Copeman Hart, Makin or Johannus organ so we can put them on our websites and Facebook pages. This is free advertising for you and a simple way of attracting more people to attend your event.

## Pre-Load Your MIDI Sequencer with Hymns

As an additional service to customers who purchase a Midi Sequencer unit with their new organ we are offering to pre-load your Midi Sequencer with your twenty favourite hymns to start building your library. This service is available onsite for a cost of £750 or £500 if we record the music in advance of organ installation whilst the organ is being tested in Shaw. We also offer recording some favourite organ music in a similar way. Please contact Mark Johnson for further details.



## More Sheet Music Publishing

Our organ sheet publishing business continues to grow following the release of Daniel Bishop's Trumpet Tune in D in early 2014 and Ian Tracey's Trinity Fanfare in late 2013. We are currently working on an album of easy, yet satisfying voluntaries for the average organist to be able to play planning its publication date around Easter 2015.

We carry a very wide range of sheet organ music for sale at Shaw and at events around the country. You are free to browse and test it out on our instruments!

## Complete Dyson Organ Music Recorded



A recording of the complete organ works of Sir George Dyson has been made by Malcolm Pearce on his custom three manual Makin

organ at home in Abingdon-on-Thames. Although issued too late to be considered for inclusion in the current Composer Of The Week programmes celebrating Dyson's life and work, which were recorded earlier in the summer of 2014, it was released in time to mark the 50th anniversary of composer's death (28th Sept 1964). This is the first time that Dyson's complete compositions for organ have been committed to a single disc. For further details visit the Dyson Trust website ([www.dysontrust.org.uk](http://www.dysontrust.org.uk)), and Malcolm's personal site ([www.malcolmpearce.com](http://www.malcolmpearce.com)).

## Live Reverb System

There is often a great desire to play a home organ in a large acoustic to add that extra touch of realism. For some this could arise during practice for a recital when it would be very useful to be able to practise in a similar acoustic; for others it could just be because they will never have the privilege of playing in a large venue.

After much experimentation and research, we have released a new unit with live sampled reverb. Put very simply, we have 'sampled' the reverberation of a number of famous venues around the world, by recording in very high quality, the sound created by firing a starting pistol, using several microphones in a known geometry to each other. The process is then repeated by recording sound from a wide frequency tone generation system. Once our software engineers have performed their magic, we make this available to customers as a live reverb add-on to our instruments.

Our latest custom instruments using our 2013 to 2015 technologies can have reverbs built into the instrument as an option, allowing customers to play in the acoustic of Notre Dame, Liverpool Cathedral Central Space, Liverpool Cathedral Lady Chapel, Holy Trinity Southport to name but a few.

For customers who own earlier instruments we have developed a reverberation unit which will provide users with the same functionality as a new instrument. Whilst our add-on box is simple in theory, in practice it is a complex piece of equipment containing many components, including the main processor board, used in our latest organs. This box is then connected to a 4.1 speaker system to produce the reverb of your dreams.

## Crematoria Organs

We continue to install new organs at crematoria throughout the country. The good news is that we seem to be bucking the appalling trend of using either 'piped' or 'pre-recorded music' on a PA system which some crematoria have decided to use.

Having discussed the purchase in detail with several crematoria managers, they concluded that, whilst there are potential costs savings to be made by using recorded music, it is simply not the same as having a live organist with a quality instrument, who would provide a personalised and far superior level of customer service to their clients. Indeed, one or two commented that the business case to justify the purchase and continued use of a quality digital organ was sound, since customers seemed happy to pay additional fees to have live music.

Several managers had also realised that a PA system for incidental music was no longer required, since the likes of iPods and CD units could be connected directly to the organ amplification and speaker system and could be easily operated by the organist.

## Thirlmere Drawstop Console Available

The Makin Thirlmere organ is now available in a drawstop console which has already proved popular to traditionalists who only really like such consoles. It is available in a variety of colours and with or without side mouldings to suit its surroundings.

## Building Works

The external walls of our Shaw head office have recently been upgraded with the latest wall covering 'K Rend', a premixed form of silicone render, which is guaranteed to provide protection from the elements for the next twenty five years. It has certainly dramatically improved the looks of the building as well.



CH

COPEMAN HART  
CHURCH ORGAN BUILDERS

**Voicing**

Our approach to voicing has been... (text continues)

### New Copeman Hart Brochure

Our new full colour Copeman Hart brochure is now available in hard-copy format. With high resolution photographs throughout we have chosen not to make this available in PDF format. Simply contact us directly if you would like a copy posting to you.

In addition to some stunning photographs, the brochure contains sample specifications from recent installations in a variety of styles and provides a good introduction to this elite brand of instrument.

## A SELECTION OF RECENT INSTALLATIONS



### Copeman Hart

Reydon, St Margaret	2 manual drawstop rebuild
Stonehouse, Wycliffe College	3 manual drawstop
Rollesby, Dr Lloyd	3 manual drawstop
Longbenton, St Bartholomew	4 manual drawstop

### Johannus

Bolby, Holy Trinity	Chantry I70
Jersey, St Saviour	Ecclesia T150
London, Mr Greywoode	Opus 27
Hendersons Music	Opus 270
Bodmin, Mr Sparks	Opus 370
Caldicot, Mr Jordinson	Opus 370
Hereford, Mr Firman	Opus 370
Derby, Mr Whitehall	Rembrandt 3000
Aberdyfi Presbyterian Church	Studio I70
Blairgowrie, Mr Clegg	Studio I70
Braintree, The Gospel Hall	Studio I70
Chipping Norton, Mr Axtell	Studio I70
Milton Keynes, Woodhill HMP	Studio I70
Newcastle upon Tyne, Mr Jack	Studio I70
Reading, Mr Guy	Studio I70
Lambourn, Mr Townshend	Symphonica D47
Clitheroe, Mrs Holland	Vivaldi 27
Chelmsford, Mr Nott	Vivaldi 37

### Makin

Hereford, Mr Kennedy	Custom 2 manual drawstop rebuild
Bradford, Woodhouse Grove School	Custom 3 manual drawstop
Jesmond Parish Church	Custom 3 manual drawstop
Oxshott, St Andrews	Custom 3 manual drawstop
St Bees School	Custom 3 manual drawstop
Ardsley, Christ Church	Thirlmere Tab
Bognor Regis, St Richard Aldwick	Thirlmere Tab
Brighouse, Mr Rayner	Thirlmere Tab
Hendersons Music	Thirlmere Tab
Lancaster, Mr Smith	Thirlmere Tab
Little Sutton Methodist	Thirlmere Tab
Scholes, St Philip & St James	Thirlmere Tab
Shaw, Holy Trinity	Thirlmere Tab
Tintagel Methodist & URC	Thirlmere Tab

### Reverb Units

Ayr, Mr Rattenbury
Redruth, Mr Densley

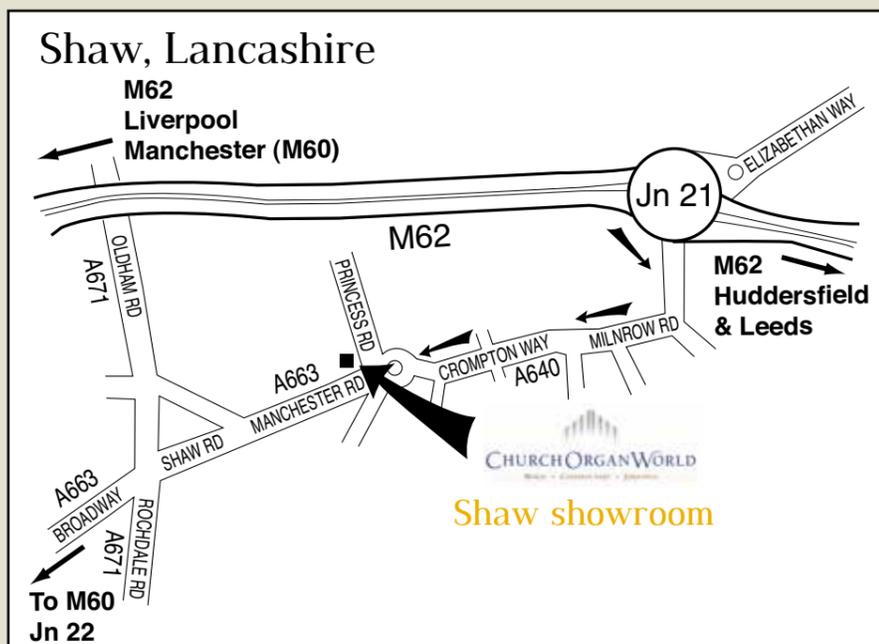
### LDS Chapels

Bradford
Bristol, Downend
Hyde
Lincoln
Mitcham
Orpington
Redcar
Salisbury

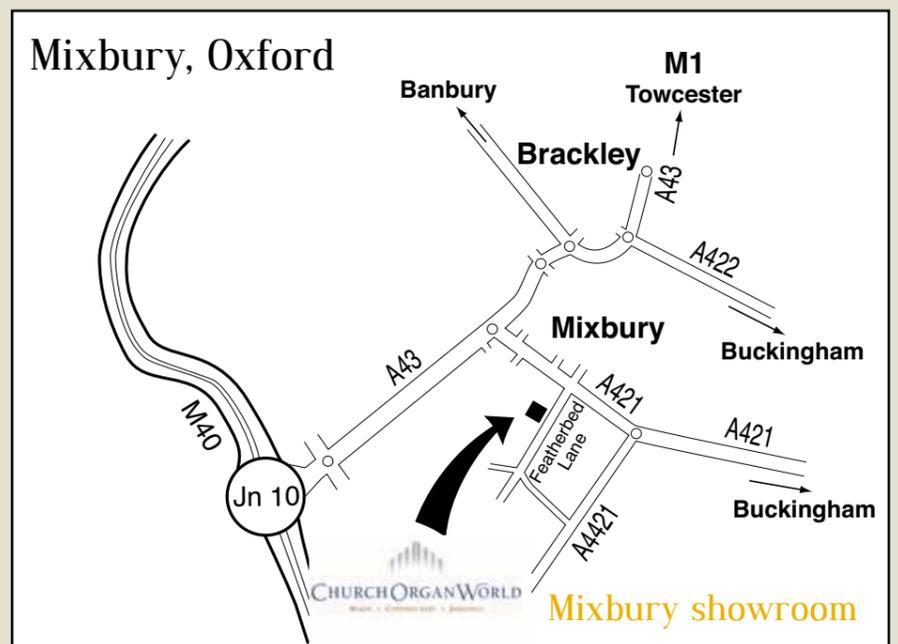
### Getting in touch

It is always great to hear from customers new and old alike and particularly to meet 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.