Organ News

No. 22

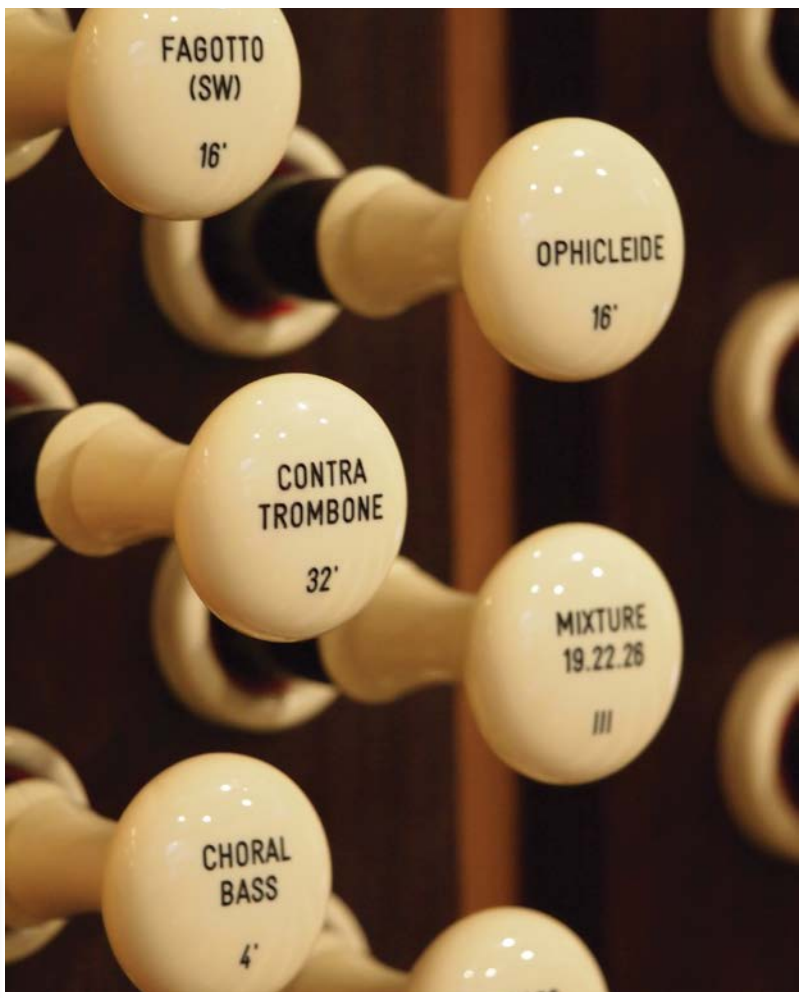
The official publication of Makin Organs, Johannus and Copeman Hart

IN THIS ISSUE

Three in one-and one in three!

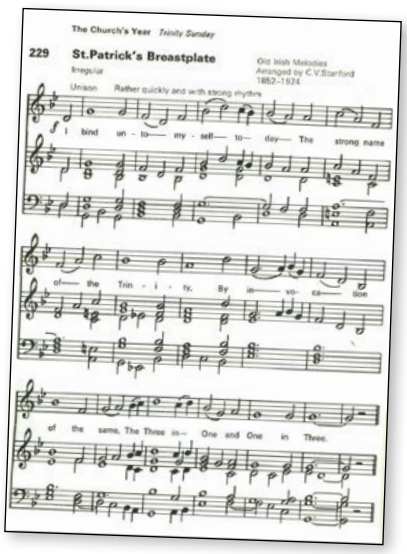
CHURCH ORGAN WORLD

MAKIN ◦ COPEMAN HART ◦ JOHANNUS



The fourth line of the Trinity hymn "I bind unto myself today", often sung to the tune St Patrick's Breastplate, is "Three in one and one in three".

This is so appropriate for ChurchOrganWorld as we have three distinct brands of instrument, each of which has its own range of benefits, styles and groups of customers, all now available under one roof from a single company. Customers are well aware of our capabilities from the simplest home practice instrument right through to an instrument suitable for the largest of cathedrals. No other company offers such a range of quality options, all of which come with the best in service and at a price that is eminently affordable.



Johannus organs offer an amazing range of digital instruments suitable for home practice through to those suitable for use in the largest of churches. Value for money is key with an excellent pedigree developed over many years. The top quality consoles are built from slow-grown North American Oak; a Johannus organ looks new, even after 10 years! The use of our breakthrough real-time sampling technology has changed the organ world so whilst you see a digital organ, you hear the original pipes from a pipe organ! The new and unique reverberation is a technical miracle giving customers the opportunity to explore the cathedral sound of their choice! What's more, these instruments now have English editions with full English specifications and samples used.

Makin has been for many years dominant in the production of quality digital pipe organs designed by British organists. Perhaps the most commonly known name for the English organ sound. With a range of 'off-the-shelf' and fully custom instruments, customers have been able to rely on Makin to deliver a fully anglicised instrument with the sounds developed from British pipe organs, divisional pistons, octave couplers, great and pedal pistons coupled and many other British-only features included. Our American and continental cousins really don't fully understand the needs and desires of organists from this sceptred isle, which is why other brands simply don't 'cut the mustard'. This great tradition continues today with beautiful hand crafted consoles.

Copeman Hart are simply the best digital organs available, being built to the same exacting standards of the best pipe organ consoles available. With Copeman Hart, we generally now only build Drawstop consoles, with wood-based keyboards. The customers have the choice of which solenoids to use such as those made by Taylor, Kimber Allen or Syndyne. In terms of sound production, our results are simply breathtaking. This of course is down to the quality of all aspects of the software and hardware we use, together with more amplification and speakers than perhaps any other make of digital organ, with typically twenty eight main amplifiers and four bass amplifiers giving a total of eighty eight speaker drivers enclosed in twenty eight speaker boxes.

Our new Makin and Copeman Hart custom instruments all come with the on-site voicing skills of Professor Ian Tracey, Organist Titulaire at Liverpool Cathedral, included in the price. There is no other company who offers the skills of such a world renowned organist and musician to its customers; in essence it was concluded that there was little point in following the well trodden path of the competition by having a well meaning, but none the less amateur voicer, when we can offer the best from a true professional. As you can imagine, the results speak for themselves.

No other company offers such a range of quality options, all of which come with the best in service and at a price that is eminently affordable.

Finally, what about after sales customer service? You should expect the best whether you have a Johannus, Makin or Copeman Hart instrument. With a team of four full time geographically based maintenance engineers we cover the whole country. What's more since we don't use third party engineers, customers can be assured that on the rare occasion that an Engineer's visit is required, a staff member will attend who has all the in-house and factory training and experience necessary to do the job.

Makin Church Organ Builders
www.makinorgans.co.uk

JOHANNUS
www.johannus.co.uk

COPEMAN HART
CHURCH ORGAN BUILDERS
www.copemanhart.co.uk

01706 888100

The all new Makin Thirlmere Organ

Continuing with the Lake District theme of the 'Westmorland' series of organs, as initially introduced by Makin founder, the late Mr John Pilling, the company has been working hard to develop replacements for the Village (2-20), Jubilee II (2-35) and Sapphire (3-45) standard Makin instruments, the first of which was initially released seven years ago. The all new two manual Makin Thirlmere organ is our first release in this new range.

A number of customers have wondered why it is time to introduce a new model, since there is nothing wrong with the current range of standard instruments. The answer is that in the intervening seven years there have been so many enhancements in the software and hardware technologies we have used on our newer instruments. For example, since 2007 our custom instruments have benefitted from real time sampling of every note on every stop which has simply revolutionised the Makin sound. This advanced feature, still only available from Makin, will now be included in all our standard instruments thus making yet another massive step ahead of our competitors. Additionally we have made so many minor changes aimed specifically for organists from this sceptred isle. For example, we have extended upon our Great & Pedal Combinations Coupled and Swell Octave coupler to include other octave couplers such as Swell Suboctave, Swell Unison off, Swell Octave to Great and Swell Suboctave to Great, which all dramatically add to the overall versatility of instruments.

As ever, the hardest decision for a two manual instrument is to determine the appropriate number of speaking stops. Whilst both the Village and Jubilee were tremendously successful instruments, the Village with twenty speaking stops was thought to be too small by some whilst the Jubilee too large with thirty five speaking stops. Clearly the answer lies somewhere in the middle.

Of course the realistic approach to the number of speaking stops is to start from the specification itself, by listing desirable stops and resources. For example, with the Great it is relatively straightforward to develop a diapason chorus 16, 8, 4, 2 2/3, 2, III mixture and then to add a chorus reed and flutes at 8', 4'. Finally, you would add another 8' stop, which could be a Gamba or a Dulciana, for accompaniment of solos played on the Swell. With the Swell in mind, it having diapason chorus, flutes, strings, mixture and reeds, the initial gambit would be for 8, 8, 8, 8, 4, 4, 2, III mixture, 8, 16, 8 combination. For such an instrument, a suitable pedal section would probably have between 6 and 9 stops making a total of perhaps 30.

After much discussion covering many points, the specification we finalised on is:

Pedal	
Harmonic Bass	32'
Open Diapason	16'
Violone	16'
Bourdon	16'
Principal	8'
Bass Flute	8'
Choral Bass	4'
Trombone	16'
Swell to Pedal	
Great to Pedal	
Gt & Ped Combs Coupled	

Great	
Bourdon	16'
Open Diapason I	8'
Open Diapason II	8'
Stopped Diapason	8'
Gamba	8'
Principal	4'
Harmonic Flute	4'
Twelfth	2 2/3'
Fifteenth	2'
Seventeenth	1 3/5'
Mixture (19.22.26)	III
Trumpet	8'
Corno di Bassetto	8'
Swell Suboctave to Great	
Swell to Great	
Swell Octave to Great	

Swell (enclosed)	
Open Diapason	8'
Lieblich Gedackt	8'
Salicional	8'
Voix Celeste	8'
Gemshorn	4'
Fifteenth	2'
Mixture (15.19.22)	III
Contra Oboe	16'
Tremulant	
Cornopean	8'
Octave	
Unison Off	
Suboctave	

With this specification, we still have a number of options. For example, in some cases the organist would prefer either a Sub Bourdon or a Contra Violone as the 32' pedal stop, or perhaps a Dulciana rather than a Gamba on the Great. These and indeed other options, like a Flageolet rather than a Fifteenth on the Swell, will be available on this instrument with a varying complement of speakers according to specification choices made.

This instrument really provides tremendous versatility for the player, as well as quality sounds for the listener.

The Great Seventeenth has several functions. Firstly with the chorus in mind, the French sound with a prominent Tierce in the mixture is easily reproduced. Secondly, with the Twelfth a Sesquialtera is produced. Finally with the 8', 4' 2 2/3' and 2' stops, a Cornet is obtained.

On the Swell, the Contra Oboe as the 16' reed can easily be played an octave higher, either manually or with use of Octave and Unison Off couplers for an 8' solo Oboe. In a similar vein, with use of Swell to Pedal, Swell Octave and Unison Off couplers, the Swell Cornopean is transformed into an enclosed 4' pedal reed.

Playing aids will, as usual on a Makin instrument, be plentiful having six divisional pistons for Swell and Great, six divisional toe studs for the Pedal and eight general thumb pistons for the entire instrument. The instrument will have 250 memories, with general and divisional pistons having divided memories. Control of the instrument is exceptionally easy, with visualisation on our large LCD screen which also shows the position of the Swell pedal, tuning and many other details.

So who should purchase this instrument? With an external 8.1 configuration of UL speakers, it is the perfect two manual instrument for a small to medium church. However, with a smaller 8.1 speaker configuration which could easily be floor or wall mounted, it makes the perfect English instrument for home use as well. As ever, we use one amplifier per speaker which means that this instrument will contain a generous set of nine amplifiers for thirty speaking stops giving a ratio of just over three stops per speaker, putting it in the exceptionally high quality range of sound.

Of course the crowning glory of this instrument is that it will be voiced in its various configurations to a very high standard by Professor Ian Tracey. Ian has been involved in the design process including specification and choice of the most appropriate samples to use from our vast library to deliver that very special sound of a true English organ.

Dr Keith Harrington, Managing Director of ChurchOrganWorld commented, "The one line summary of the Thirlmere organ is simple … it's an organ with custom sound at a very reasonable standard price." The first instruments will be in our showrooms very early in 2013. We are even taking pre-orders now!

The Ecclesia series from Johannus

Ecclesia D470

Ecclesia T370

Ecclesia D570

Ecclesia T150

The church organ that doesn't compromise; this is the Ecclesia. It began with a desire to create an organ powerful enough to support congregational singing, and to provide the organist with all the tools necessary to meet any challenge and fulfil any need.

The church organ that doesn't compromise

The impressive Ecclesia series is Johannus at its very best. This digital church organ, available in four different models, is affordably priced, it is powerful enough to accompany congregational singing, and it can be adapted to comply fully with your own individual needs. These are three strong arguments to choose the Ecclesia, the basic church organ that doesn't compromise. The Johannus Ecclesia does not simply elaborate on a home organ concept. The Ecclesia was 100% designed for use as a church organ, and this has been the secret to its success. The instrument is powerful enough to fill every nook and cranny of the church with rousing pipe-organ music.

Magnificently powerful

The Ecclesia treats the organist to the ultimate church organ experience. The instrument is based on a revolutionary, state-of-the-art audio system, and it is equipped with multiple amplifiers, subwoofers and speakers. The result is a magnificently powerful instrument with the ultimate sound quality. The Ecclesia is the dream come true of every church organist. The Ecclesia models offer a perfect solution for every church. Take the D-570 with its 18.3 audio system, for example. It has four manuals, 80 stops, including 32-foot ranks and a well-balanced set of speakers. It is ideal for accompanying large congregations. It is a perfect and natural solution for even the most demanding of organists.

Extensive options

Or what about the D-470? With three manuals, 65 voices and – just like the D-570 – a special Vox Humana Tremulant, this organ is highly suited to accompanying large congregations or choirs and it offers a wealth of options for variation. The T-370 (three-manual model) and T-270 (two-manual model) have 55 and 40 stops respectively, which are operated by illuminated tabs. The quality of these models is every bit as high as their big brothers. All Ecclesia organs are equipped with a high-tech T9000 system and they include the styles Romantic, Symphonic, Baroque and Historic. Thanks to the Real Time Sampling technology, the Ecclesia can reproduce the sound of pipe organs with incredible precision. Close your eyes and sample the flawless sounds of famous international pipe organs from America and Europe.

Specific wishes

Naturally, Johannus has given a lot of thought to the design of the Ecclesia. However, we like to offer organists the chance to shape the instrument in accordance with their personal wishes and requirements. For example, you can choose a colour that matches the interior of your church. You can also expand your organ with elegantly crafted side panels and wooden draw knobs, you can add brass toe studs, or you can opt for extra orchestral voices. Visit our website www.johannus.co.uk for a detailed description of all custom options.

Reliable and solid

We are a solid organisation, and it's no fluke that we're one of the fastest growing organ makers in the world. With over forty years' experience, we have proven our reliability, and our financial basis is extremely sound. In order to guarantee to you that the Ecclesia is of the very highest quality, we offer you a ten-year limited warranty.

Change is the law of life

Eighteen months down the line and our acquisition of Copeman Hart has, as expected by many, turned out to be tremendously successful for prospective customers, existing customers and staff alike. We have taken the time to ensure that Copeman Hart customers are offered the right service and upgrade options to ensure that their initial investment in an organ remains a good one now and in the years to come. Following cross training of our four geographically based maintenance staff we have ceased use of all third-party engineers for any of our ChurchOrganWorld instruments.

Of course during this time we have not sat still with our offerings from the new Thirlmere organ from Makin to the Ecclesia series from Johannus. Top of the class instruments at prices that remain very affordable.

Whilst financial times remain difficult for our customers we have worked with our suppliers to keep costs down whilst being continually innovative in everything we do in order to go the extra mile.

To quote from JFK "Change is the law of life. And those who look only to the past or present are certain to miss the future." The good news is that from where I am standing the future looks great.

Sincerely,

Dr Keith A Harrington
Managing Director

Posture, Position and Practice improve Playing

by Josephine Quinney

In previous Organ News articles the design and construction of the organ console has been discussed. Now let's examine the other half of the equation, namely the Organist. A well designed console is of little use to the organist if he or she is unable to make the best use of its facilities, so here we explain how posture, position and practice all play their part.

How to Sit

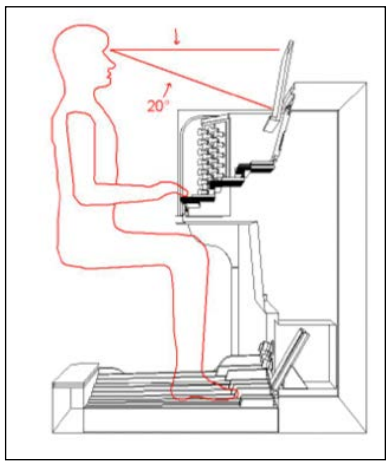
The bench should be at such a height that the feet just touch the pedals with the upper legs in the horizontal position. Bench height is quoted as being from the top of the centre pedal (D natural), to the top side of the bench. Pedalboard heights can vary and it is the playing height that is important. Non adjustable benches should have a minimum height above the centre D natural pedal of 546mm (21.5 inches) to comply with the ISOB standard. This standard was probably aimed at being comfortable for an average height male individual of 5ft 10in, so taller people may need blocks to get the bench to a comfortable height. If you are well below this average height then it may be impossible to achieve the ideal position, but try to get as close as you can to the right position and to where you are comfortable with reaching both pedals and keyboard. If the bench height is adjustable, then it can usually be raised or lowered to the desired height and these problems are avoided.

The bench should be positioned far enough forward so that the toes are just over the sharps and flats, and the heels over the naturals. The lower legs should be as near vertical as possible.

The player should ideally take up a position in the centre of the bench. Normally the knees should be together and should move together, only separating when there is a requirement to play at the extremities of the pedalboard.

Organists should sit with a straight back, with the upper arms (shoulder to elbow) vertical with the body, and the lower arms (elbow to wrist) horizontal. The hands should rest on the keys in a slightly crab-like position, with arched palms. The fingers should be similarly arched, not flat, and the elbows should not protrude. Hand position is an important thing, because it is extremely hard to play on older organs with heavier mechanical actions with collapsed wrists and straight fingers.

Ideally the music desk should not be more than 609mm (24 inches)



from the eyes and should be at a horizontal level with the eyes. The comfortable angle of vision is horizontal to 20 degrees down. The console construction makes this a tall order, but with an adjustable music desk (backwards, forwards, up and down) this should be achievable for organs with up to three manuals. Above three manuals you may need large print music copies or a good memory.

Do not spend long periods sitting at the console. Get up and walk around occasionally.

Footwear

The right footwear is important for the organist and to prevent damage to the pedalboard. Many organists will not be parted from their favourite organ shoes, to the point of wearing holes in the soles. Organ shoes should be fairly close fitting, like a second skin, and they should be as narrow at the point as the toes will allow (pointed).

Leather soles are best (rubber will work, but it does not slide so easily) and the soles should be thin in order to feel the notes (about ¼ inch maximum). The heels should not be too deep (about ¾ inch is ideal). If you don't fancy scouring shops to find suitable shoes, Organmaster shoes can be purchased from Allegro Music in the UK at www.allegro.co.uk.

Pedal Technique

The weight of the leg should not be used to push down on the pedal keys; quite apart from the noise this makes, it is ugly and a bad habit. The only force should be from the ankle joint, which should be free, and the ankle should be rotated in order to play on adjacent notes. This is referred to as "ankling".

The ankle should be seen as a centre or pivot on its own, which it actually is. As the toe goes down, the heel should be felt to come up, and when the heel goes down, the toe should come up, as if one were raising the toe. As a good pedal touch is obtained, the ankle-joint will become elastic and free. Rapid passagework will then become easier.

As with all muscular exercise, regular training is required, and ankles will ache in the early stages. Exercises should be stopped when the ankle aches, and, if you get persistent discomfort or pain when playing, seek medical advice.

The pedals are played in two basic ways: toed and heeled. Toed pedals are played on the metatarsal bone at the inside line of the big toe. Heeled pedals are played with the heel, on the inside of the heel bone. In addition to this, they may also be played with two sides of the toe, using both sides of the metatarsal bone. Never play with the outside edges of the feet, no matter how convenient or comfortable it may seem; this is bad technique, because playing with the outside edge of the foot means that the feet turn across the angle of the pedals when they should align with them.

Keeping the foot angled correctly is essential for the outward progression of the feet from the middle to the extremities of the board, and for minimal ankle rotation when playing sharps and naturals together or in sequence.

When playing long notes, silent foot changes may be required, in order to prepare for the next note in a particular passage. In the case of naturals, these may easily be made if the right foot is kept forward and left foot back, or vice versa; sharp keys present a greater problem, as there is little room to accomplish this with elegance, however, as with all matters of organ technique, with careful planning it is not impossible.

Keyboard Technique

The keyboard technique for the organ is similar to that for piano except that there is no sustaining pedal on the organ, a device on the piano which hides so much bad technique. Every note must therefore be fingered and made to last its full value, or it will just stop. In the case of long held notes, silent finger changes may often have to be organised, in order to have the next finger in readiness for the next note. This is the mark of a good legato style, and differentiates an organist from a pianist at the organ.

Practice

Every organist needs to practice. Both technique and music playing should be practiced. Little and often is best. Always warm up with simple exercises; easy hymns are very useful for this. When the muscles are suitably warmed up, move on to the more strenuous pieces.

When learning new pieces, or if you are a beginner at the organ, start by learning the Pedal part, then Right Hand and Pedal, then Left Hand and Pedal, and finally, attempt all parts together. Not only will this help with the independence of your limbs, but it will also have acquired the parts of the music for you, which is more use than playing pages of exercises.

Conclusion

Those of you who are long serving organists will realise that the advice given above is just the tip of the organ playing iceberg, but without correct posture and positioning everything that follows gets increasingly difficult.

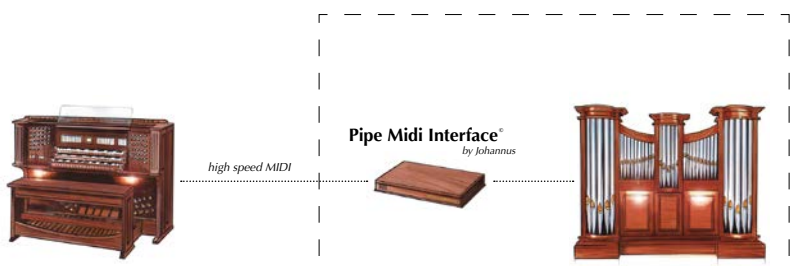
If you want to improve your technique, correct bad playing habits or increase your playing ability, it is worthwhile considering taking an organ course or some form of further tuition.

Hybrid Organs

We are increasingly hearing about ‘hybrid’ or ‘combination organs’ in the organ world. What exactly does that mean? A ‘combination organ’, is midway between a digital and a pipe organ where some ranks are digital and others are pipe. This combination can offer your church many different advantages, the best of both worlds. For example, you can replace an old, often worn out console, with a less expensive, digital console. You also have the option of adding extra digital stops to your current pipe organ.

As a simple example, the church pipe organ may be too small to satisfactorily lead large services and would benefit tremendously with some additional pedal stops.

Together with Johannus, Makin Organs has been a forerunner with the development and building of ‘combination organs’ for the past 10 years. The advanced technology used for this purpose has proven to be both very reliable and very fast.



We need a new console for our pipe organ

You have a good pipe organ, but the console now needs replacing, as the keyboards or stop controls no longer function properly.

Solution 1

Makin Organs can offer you a complete console in such situations. This console would be custom built especially for your church. The console would communicate directly with our Pipe Midi Interface, which directly controls the pipes in the pipe organ, via High Speed MIDI.

The advantage of this solution is that you will benefit from the relatively low costs of the new digital console since our scale advantage means our consoles are generally less expensive than the consoles supplied by the traditional pipe organ builders.

Another added advantage is that the MIDI information is sent via a thin cable. You also have the option of connecting, for example, our MIDI Sequencer + to your pipe organ. This will allow you to always record your organ playing and play this back again at the touch of a button.

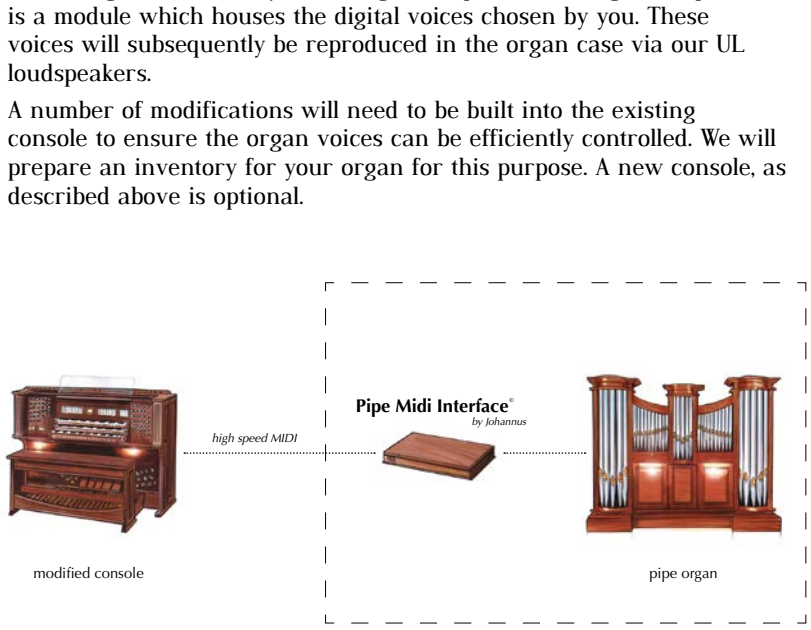
We need extra stops for our pipe organ

You own a good pipe organ, but additional stops would be useful. However, either cost precludes this or your organ chamber does not have space for extra organ pipes.

Solution 2a

Makin Organs can offer you the Digital Stop Unit. The Digital Stop Unit is a module which houses the digital voices chosen by you. These voices will subsequently be reproduced in the organ case via our UL loudspeakers.

A number of modifications will need to be built into the existing console to ensure the organ voices can be efficiently controlled. We will prepare an inventory for your organ for this purpose. A new console, as described above is optional.



Solution 2b

In most cases it is also possible to control new stops with the help of our Pipe Midi Interface. In such cases new register controls will need to be added to the existing console. A new console is optional.

There are, of course, several other possible situations and solutions. We can generally state that the best results are achieved in combination with electro-pneumatic organs.

Please do contact us for advice.

A ‘combination organ’, is midway between a digital and a pipe organ where some ranks are digital and others are pipe. This combination can offer your church many different advantages, the best of both worlds.

The New Copeman Hart Demo Organ

The New Copeman Hart demo organ

Built in a light oak high quality Copeman Hart console, the New Copeman Hart demo organ has already been very busy with organ battles and concerts in Liverpool Cathedral, Leeds Parish Church, Doncaster Minster, Holy Trinity Church, Southport to name a few.

This is a large instrument with some 58 speaking stops spread over three manuals and a total of 28 speaker cabinets containing 76 speaker cones working from twenty eight individual channels of amplification.

A great deal of thought has been placed into the design of this instrument and in particular its portability for ease of transportation and temporary installation. The console, placed on its own mobile plinth has been built as a MIDI console with the main internal sound generation components situated in a separate box which can be located at some distance from the console. This means that only a MIDI cable runs from the console and therefore it does not look like spaghetti junction with many speaker cables running from it.

This instrument was first voiced by Richard Goodall and Ian Tracey in Mixbury, where it is based, and then again in other venues by Ian and Keith Harrington which means we have several options to start with when at a new venue. Public reaction at Southport was particularly interesting with the organ giving a great account of itself in that wonderful acoustic even though the speakers were only placed on pews or on the floor. Customers were delighted to compare and contrast this and the Makin instrument installed in 2010 with roughly equally divided opinions.

The whole instrument, speakers and plinth just fits in one of our large vans which means that a team of three, or four if steps are involved, can install this instrument in a venue near you.

The development of Copeman Hart instruments continues, recently including a number of Ernest Hart's 'specials' on the specifications. So for example on a Copeman Hart instrument, just draw the Tremulant by itself and see what plays on the manual, in some cases it might be a harpsichord, piano or chimes. In addition, the 32' pedal flue stop can have various functions. For example, by itself or with a soft 16' stop it is a Contra Bourdon. However, if you draw it with the Open Wood at 16', it becomes a powerful Double Open Wood.

Pedal	
Double Open Wood	32'
Open Wood	16'
Open Metal	16'
Sub Bass	16'
Lieblich Bourdon (Swell)	16'
Principal	8'
Bass Flute	8'
Choral Bass	4'
Mixture (19.22.26)	III
Contra Trombone	32'
Ophicleide	16'
Fagotto (Swell)	16'
Posaune	8'
Rohr Schalmei	4'
Swell to Pedal	
Great to Pedal	
Choir to Pedal	
Great & Pedal Combinations Coupled	
Generals on Swell Toe Studs	

Choir (enclosed)	
Quintaton	8'
Viol da Gamba	8'
Rohr Flute	8'
Unda Maris (II)	8'
Chimney Flute	4'
Gemshorn	4'
Nazard	2 2/3'
Blockflute	2'
Tierce	1 3/5'
Larigot	1 1/3'
Cymbal (26.29.22)	III
Corno di Bassetto	8'
French Horn	8'
Tremulant	
Tuba Mirabilis	8'
Festival Trumpet	8'
Octave	
Swell to Choir	

Great	
Bourdon	16'
Open Diapason I	8'
Open Diapason II	8'
Stopped Diapason	8'
Hohl Flute	8'
Principal	4'
Harmonic Flute	4'
Twelfth	2 2/3'
Fifteenth	2'
Full Mixture (15.19.22.26)	IV
Sharp Mixture (26.29.33)	III
Contra Posaune	16'
Trumpet	8'
Clarion	4'
Swell to Great	
Choir to Great	

Swell (enclosed)	
Lieblich Bourdon	16'
Open Diapason	8'
Lieblich Gedact	8'
Salicional	8'
Vox Angelica	8'
Principal	4'
Wald Flute	4'
Fifteenth	2'
Mixture (15.19.22.26)	IV
Sesquialtera (12.17)	III
Oboe	8'
Vox Humana	8'
Tremulant	
Contra Fagotto	16'
Cornopean	8'
Clarion	4'
Octave	

Westmorland Continuo

Westmorland Continuo

Continuo pipe organs have been used for many years in cathedrals, large churches and concert venues throughout the world. Such instruments often have three stops, typically an 8' Stopped Flute, a 4' Principal or Open Flute and a 2' Principal. They are ideal for the accompaniment of early music or for the accompaniment of recitative sections in works like Handel's Messiah. Such instruments are often mounted on wheels for portability around the building. Of course, since they are essentially very small pipe organs, cost is a major challenge due to a rank of 61 pipes typically costing between £10,000 and £20,000.

ChurchOrganWorld has developed the Westmorland Continuo organ. Typically with 6, it uses top of the range multi-sample technology and has 5 channels of amplification with 5 inbuilt speakers. We have built two examples to the following specification which can be played at our Mixbury and Shaw showrooms. Either can be made available for hire at appropriate venues.

Gedackt	8'
Principal	4'
Chimney Flute	4'
Fifteenth	2'
Larigot	1 1/3'
Sifflet	1'

As you can imagine the quality of sound is superb with six stops spread over five speakers.

The console was designed so that it would not look out of place on a concert stage or indeed within a cathedral.

Continuo pipe organs ... are ideal for the accompaniment of early music or for the accompaniment of recitative sections in works like Handel's Messiah.

Liverpool Battle of the Organs

This year's Battle of the Organs at Liverpool Cathedral was a very special event indeed, featuring Carlo Curley playing the mighty Willis pipe organ and Professor Ian Tracey on our new Copeman Hart touring organ. In a typically varied programme, Carlo played some of his all time favourites to the large audience which included a significant number from the 'Carlo Curley Concert Circle'. With his renowned exuberance and stunning registration this was clearly going to be an event to treasure. Carlo enjoyed one registration change in particular when a Trumpet solo line moved from the Tuba to the Tuba Magna and finally on to the mighty Trumpet Militaire.

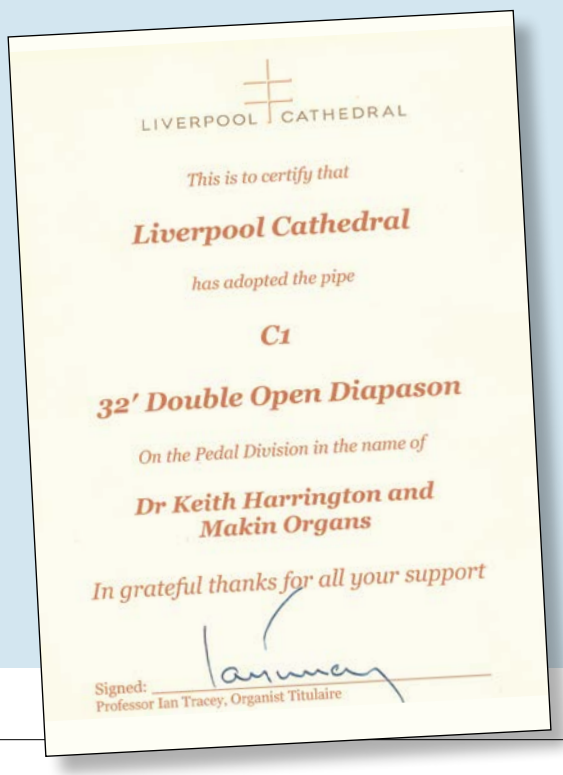
In addition to playing some duets with Carlo, Ian played a number of separate pieces on the Copeman Hart including two movements of the Lied Symphony by Flor Peeters, both of which were exceedingly well received.

Carlo was in great form and it was a massive shock to the organ world when he died just six weeks later on 11th August, aged 59, in Melton Mowbray, in his English home in Leicestershire. This of course has become incredibly poignant as those of us present at Liverpool had heard the very last major Battle of the Organs in which he performed.

Born in North Carolina, Carlo was the self proclaimed 'Pavarotti' of the organ world, perhaps the most flamboyant and popular concert organist of all time. He never held a church post, but was one of a very select few ever organists to financially support themselves exclusively by giving recitals, concerts and master classes, mostly in the UK, USA and Scandinavia.

He was very much a link to the great organists of the past, striking lifelong friendships with Virgil Fox, Robert Elmore and Sir George Thalben-Ball with whom he studied.

For a very full biography and many obituaries do take a look at his web site www.carlo.com.


LIVERPOOL CATHEDRAL

This is to certify that

Liverpool Cathedral

has adopted the pipe

C1

32' Double Open Diapason

On the Pedal Division in the name of

Dr Keith Harrington and Makin Organs

In grateful thanks for all your support

Signed:
Professor Ian Tracey, Organist Titulaire

Organ Voicing

by Ian Quinney

The voicing of a pipe organ, in situ, is often done with much banging and shouting requiring somebody at the keyboard and somebody physically adjusting the pipes. In contrast the voicing of a Makin organ is a much quieter affair because it is all done with software and the computer can be placed next to the instrument being voiced. Digital organ voicing requires similar sound adjustments to those that would be made by a pipe voicer.

Even when a pipe organ is new it will not be perfect because it relies on the human ear of the voicer and the mechanical construction of the pipes for tuning and voicing. Provided the pipe organ is tuned and voiced well, the minor imperfections will actually improve the overall sound of the instrument. With an electronic digital sampling instrument these minor imperfections are carried over in the sound samples.

ADSR

The acronym ADSR stands for Attack, Decay, Sustain and Release which describes the sound envelope that occurs when a note is played. It applies to most instruments but is particularly apt for the organ because of the way the organ produces notes. When a note is first played the sound starts from nothing and builds up to a peak. This process is known as the Attack. On an organ the note is steady while the key is held down and this is referred to as the Sustain. When the key is released the note diminishes to silence and this is referred to as the Release. Between the peak of the Attack and the Sustain the volume may reduce and this is referred to as the Decay.

The ADSR envelope (Fig. l) shown implies that Attack, Decay, Sustain and Release are all linear but for real instruments this may not be the case. The Sustain on an organ is subject to wind pressure variation and often does not remain absolutely constant. This can sometimes be heard as a slight warble in tone and/or a small variation in sound level. The Attack on an organ pipe is also subject to many variables and the voicer has to decide for example whether to make a voice speak with chiff (Baroque) or without chiff (Romantic). On a pipe organ it helps to make these decisions before the pipe is made because subsequent field adjustments are limited to altering the languid on metal pipes, adjusting the air flow/pressure and tuning. With an electronic organ the sound can be manipulated electronically to produce the desired effect although a good pipe sound sample is required to start with.

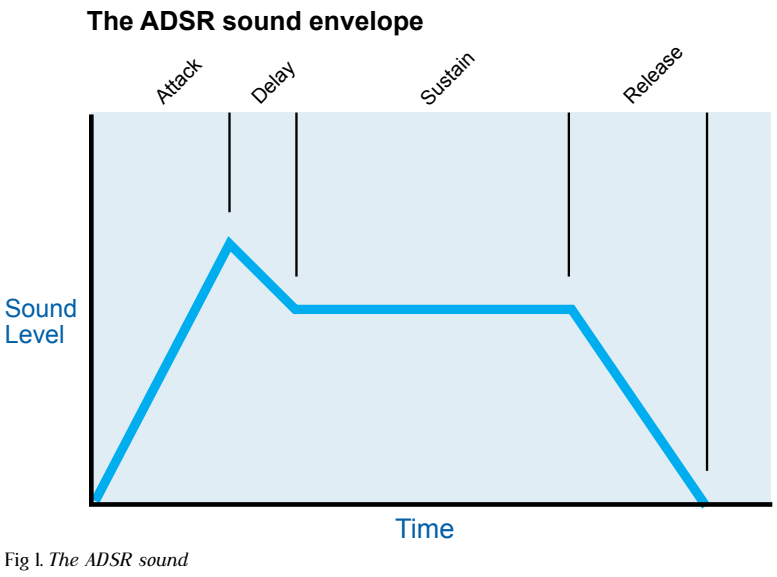


Fig l. *The ADSR sound*

The sound samples from Fig. 2 and Fig. 3 show the envelopes for organ sound samples. The samples look similar but in fact one is a sample from a pipe organ and the other is a sample from a Makin organ. The Makin sound sample was originally taken from a pipe of French manufacture and the pipe organ sound sample from a pipe of British manufacture. Note that both attack and decay are slower than depicted in the typical ADSR diagram (Fig, l); this is generally due to the build up of wind pressure as the pallet action allows air into the pipe. The speed of the pallet action is also a factor in how the wind pressure builds in the pipe. When playing the length of the Sustain can be infinitely variable, depending on how long the initiating key is held down. In an electronic instrument the note has to be stored in sections and only a small section of the Sustain is stored because of limited memory to store it in. When a key is pressed the Attack and Decay are played followed by repeated Sustain sections added seamlessly together until the key is released. When the key is released the Release is played.

For electronic sound the delay between pressing a key and getting sound is referred to as Latency. Latency can occur both as a result of software and the hardware processing times.

Hearing

Sound travels through the air as vibrations (waves) in air pressure. The human ear is a delicate mechanism for picking up sound waves. The range of human hearing for a healthy young person is 20Hz to 20,000Hz. As people get older they tend to lose low and high frequencies so that the range they can hear is less, usually losing the higher frequencies first. As well as the frequency range the volume at which various frequencies are heard is regulated by the ear. This affects the voicing and tuning of an organ.

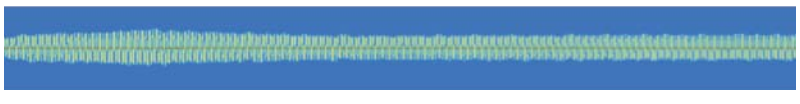


Fig 2. *Pipe organ sound sample for an open flue*

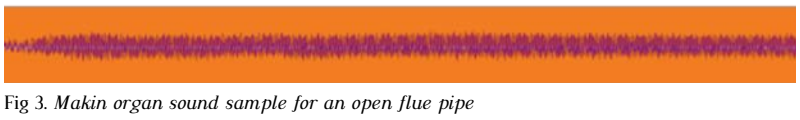


Fig 3. *Makin organ sound sample for an open flue pipe*

Voicing

Voicing is an art form which requires a great deal of expertise. Although skills used for a pipe organ are different from those used for the electronic organ there is a clear overlap when dealing with the output sound and getting the desired tonal outcome.

- All the pipes on a rank should all sound at the same volume. This is done by ear and not by measuring with a machine because this is what the audience/congregation will hear.
- The volume of voices should be compatible with the other voices on the organ. For example the l6ft must not drown out the 8ft and 4ft chorus or vice versa.
- The l6ft or longer must provide an adequate bass or the organ will sound lifeless.

It does not take much imagination to realise that even on a medium size organ with all the stops and possible combinations of stops that this can be a big job.

Reverberation

After a note is cut off you can sometimes still hear it gradually dying away. This is called reverberation and is a complex phenomenon caused by sound bouncing back from objects in the room as well as from walls, floor and ceiling. Reverberation is present all the time but is often only noticeable at the Release stage of the sound envelope.

Reverberation Time is defined as the time for a sound, to decay by 60 decibels when the sound source is turned off. It can be measured related to a single note or tone, or to a whole sound frequency spectrum. The reverberation time may not be the same at all frequencies because materials react differently to different frequencies.

Reverberation is synthesized on an electronic organ so that there is the option, on Makin, Copeman Hart and Johannus organs, to make it sound like anything from a living room to large cathedral.

Typical reverberation times are:

Location	Volume (m3)	Reverb time (Secs)
Large Concert Hall	24 000	1.7
Cathedral (Empty)	152 000	ll
Cathedral (Full)	152 000	7.8

The best reverberation times for music and speech are from l.5 to 2.5 seconds. Above this it is good for organs because it produces a rich sound and bad for speech because of loss of articulation. Below l.5 it is reasonable for speech but bad for music because of the dull sound. Reverberation time below 0.3 seconds results in a dead sound.

Anechoic Chambers are specially constructed rooms that have virtually no reflected sound and are used for testing sound equipment. With no reflected sound, only the sound output from the equipment under test is measured. Anechoic chambers are often used for testing speakers. Makin, Copeman Hart and Johannus use test results, from anechoic chambers, to select the right speakers for their organs.

Voicing Software

For Makin and Johannus organs, software running on a Windows computer is used to voice the instrument's. Plugging a computer into the instruments MIDI ports allows the software to access the memory in the organ and make changes. The organ contains three types of memory:

Read Only Memory (ROM), holds the factory default settings. This cannot be changed by the Intonat program and the information is permanently retained. The factory settings can be read by the Intonat program into RAM of the organ and from RAM can be loaded into the Flash Memory.

Flash Memory is electrically programmable by the Intonat software and holds the voicing information. All data is retained when the organ is switched off.

Random Access Memory (RAM) only holds data as long as the organ is switched on. The RAM is the fastest of the three and is used for controlling the organ. When the organ is switched on, information is copied from Flash memory into RAM. When the organ is switched off, all data in the RAM is lost.

The Intonat software can upload the voicing information into

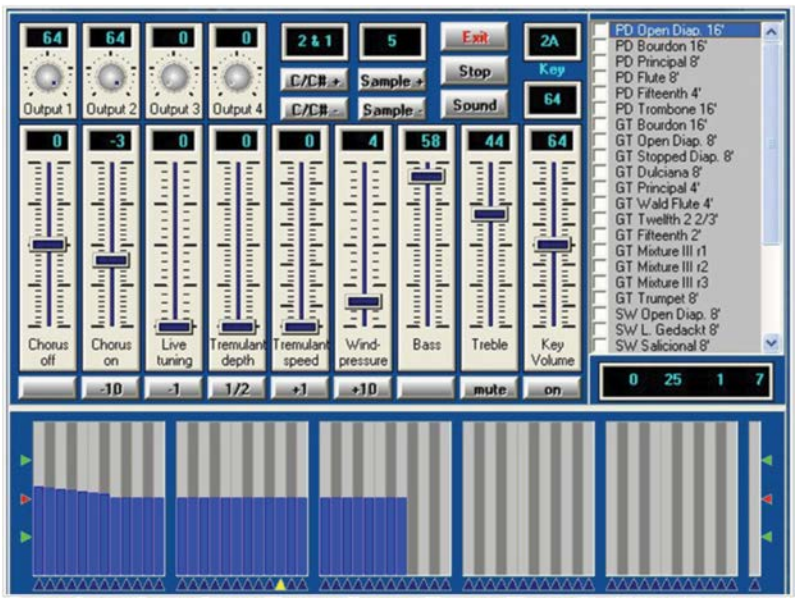


Fig 4. *Intonation Management Screen*

the computer's memory and allow changes to be made by the operator. Changes made can be heard on the organ as they are made. On completion of voicing the data can be saved back to the flash memory to permanently store it in the organ. A copy can also be saved to the computer's hard drive so that it can be used again in case of accidentally resetting the instrument to factory settings or as a starting point for voicing a similar instrument.

The first step in using the software is to connect the MIDI input and output on the organ to the computer. Then "Configure" can be used to get the software to recognise the MIDI hardware interface.

Once this is done the Stop and Voicing (Intonation) information can be loaded to the computer from the organ or from an external file. The Intonation management screen (Fig 4.) can then be used to voice the instrument.

Items can be selected on the screen by using a mouse or by using buttons on the keyboard. When the Stops are loaded these will show in the box on the extreme right hand side of the management screen. The Pedal Open Diapason l6ft has been selected in Fig 4. and the amplitude programmed in for each pipe is shown at the bottom of the screen. The key selected is shown by the yellow triangle at the foot of the screen and in the box marked "Key" near the top of the screen. This is marked 2A to indicate second Octave Note "A". Note that the Bass notes are set to a slightly higher volume, to compensate for the human ear, but they will sound as though they are all at the same level.

Stops can be activated manually on the organ or by the Stop button on the management screen, The Sound button makes the stop sound as if a key had been pressed on the console. The note played is the note selected in the selection box.

Some organs have more than one sample stored for the same Voice and these can be selected using the sample plus and Minus buttons.

The organ is fitted with sound cards each of which can hold a number of voices. The quality of an electronic organ can be judged in part by the number of voices allocated per card. The less the number of voices per card the better the quality of the sound. This is generally because if more voices are added then smaller samples are used to make them all fit on the card. Each sound card has four output channels which can be regulated by the knobs at the top left of the management screen. Voices will be allocated to channels on the card and each channel will be coupled to an output audio channel. Usually output is split for each voice so that sharps are on one channel and naturals on another channel. If this is the case the channel pairs can be selected using the c/c# plus and minus buttons.

The Chorus function is used to detune voices, making them sharper or flatter, which is useful to prevent phantom beat frequencies sounding or simply to get a better overall sound when one or more voices are being played together. Voices like the Celeste and individual ranks in a mixture are often detuned. The "Chorus on" function only works on an organ where a Chorus stop or thumb piston is fitted and is switched on otherwise the "Chorus off" is active.

The "Live tuning" function detunes the keys of a stop in a random way.

The Tremulant on an organ cyclically varies the wind pressure to the wind chest. The "Tremulant depth" function varies the amplitude of the pressure change and the Function "Tremulant speed" alters the frequency of the changes. Fig. 5 demonstrates the effect on the sound envelope of changing these functions.

The "Windpressure" function simulates variation of wind pressure that can occur on a pipe organ when many keys become pressed at the same time, and many stops are opened as well. When the keys are kept pressed for some time, the wind pressure will stabilise to the normal level again. This causes a slight detuning, a drop in sound volume or both at the moment the keys become pressed. If not too extreme, these fluctuations lead to a more vivid sound. The slider "Windpressure" can be used to regulate the depth of this effect. When the value is set to l there is no effect. The parameter "Windpressure" is division-related. Changes made for one voice will automatically be done to all voices of the same division.

The "Bass" and "Treble" functions influence the frequency spectrum of a voice. The "Bass" slider makes the lower frequencies louder or softer. Increasing the Bass value makes the tone more fundamental. Decreasing the Bass value makes the tone less fundamental. The "Treble" slider makes the upper frequencies louder or softer. Increasing the Treble value makes the tone brighter. Decreasing the Treble value makes the tone rounder.

Volume parameters are key-related. Each key of the active voice can be regulated separately. Grey vertical bars represent all the key-volume parameters of one voice. Natural keys are drawn in light grey; sharp keys are drawn in dark grey. A blue section on each bar reflects the volume of each key. The "Volume", indicator at the top of the slider reflects the exact value of the selected key.

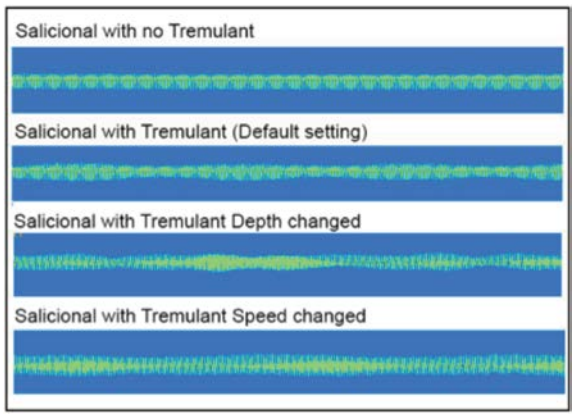


Fig 5. *Changing the Tremulant settings*

Conclusion

At an instrument voicing by Professor Tracey, on organ, and Dr Harrington, on computer, the terms "Tad" and "Smidgin" were used when adjusting the parameters. On querying this the hearer was informed that they are both small amounts but they are not the same. The end result was an improved instrument, with which the owner was delighted.

Voicing an electronic organ is not that much different from voicing a pipe organ except that the method of achieving it is different. In the end the proof of good voicing is always in what is heard. If it sounds right, it is right.

Voicing with Ian Tracey

Voicing our instruments with Professor Ian Tracey is something that both Richard Goodall and I deeply cherish. Indeed I often pinch myself to check that this is actually happening.

To the outsider, our language of G5, A4# etc., probably has more place in a dental surgery than voicing an organ, but with simple communication like this, a great deal of patience and experience what was a good sounding instrument can be turned into something truly awe inspiring. For example after the Tracey treatment the Diapason chorus is always bright and exciting, rather than dull and boring from other manufacturers. If the organ is large enough to have a second set of strings on the Choir or Solo, they too won't be bland, but rather have an exciting bite with an acid edge rather like big French Gambas.

Ian's approach to voicing is very similar to that of pipe organ voicing with instrument being built around the Great Diapason chorus. With an organ of moderate to large size, the chorus is actually built around the Open Diapason II rather than the larger Open Diapason I. Getting this stop right down to the smallest nuance of the last note is crucial with much time being spent on regulation of individual notes. From here on in, the remainder of the Great chorus (Principal, Twelfth, Fifteenth, Mixture(s) and Double) is the set in terms of relative volume and character and of course regulation of individual notes. It's then on to the Reeds and Flutes which are all treated in the same way.

The Swell and other manual divisions are then built around the Great, essentially by a series of mathematical principles which mean that any and all organ combinations will work. For example, the Swell 4' Principal should work well with the Great 8' Stopped Diapason. Many other manufacturers fail in the correct balance between the four fundamental 8' stops of the Swell. For example, the Voix Celeste should be able to be used singularly or in any combination of Open, Gedackt and Salicional, with each voice bringing something to the party.

In a similar fashion, the pedal organ is fitted in with the other divisions with the essence being that the softest l6' stop should balance with the Swell strings whilst the Open Diapason or Open Wood should be of sufficient gravitas to work with the full Great chorus by themselves.

Last of all it is the Pedal reeds. Of course the temptation is always to make the Trombone simply devastatingly loud and sonorous, but it really must balance with the rest of the instrument since in pipe terms this is often a borrowing and extension of the Great reed.

In terms of time, the process takes roughly an hour per division, which means even the largest instrument can be voiced within a day. Following our belt, braces and a piece of string approach, we take many backups of the software and data as we go, so in the worst case scenario of a power cut, we would lose little or no work. It also means that if there are any software or hardware issues with the instrument in years to come, we can easily put the virtual Ian Tracey on the bench again to re-voice the organ in seconds.

The cost of having Ian voice all our new Makin or Copeman Hart custom instruments on site is always included in the cost of the instrument. This is a service no other company offers. From all accounts to date, this is something that both church officials and perhaps even more so home customers cherish, as they simply can't believe that Ian will be spending time 'in house' voicing their instrument. Just take a read of some of our customer testimonials.

Ian is also available to voice other Makin instruments, including those installed many years ago at a cost which is not unreasonable considering the professional service which is being provided. More often than not in large venues, a voicing may be tied into a recital by Ian on that instrument at a later date.

Ian's approach to voicing is very similar to that of pipe organ voicing with instrument being built around the Great Diapason chorus.

Testimonials

Abingdon, Mr Pearce

Makin Church Organ Builders

Reluctant though I am to drag myself away from my new Westmorland Custom 3-45 for a moment longer than is absolutely necessary, I willingly do so in order to record my great satisfaction with what is rapidly proving to be the acquisition of a lifetime. Having, as a student in the 1970s, deputised regularly on the Compton-Makin installation at Christchurch Priory I am fully aware what immense strides pipeless organ technology has taken in the intervening four decades, and of the privilege that is now mine to be able to enjoy the benefits of such progress in my own home.

It took about eighteen months from my first exploratory visit to the Mixbury showroom to the post-installation voicing visit earlier this month. During that time I made three visits to become acquainted with, and assess, the instruments on offer. In due course, I appreciated that the opportunity to acquire Makin's custom voicing and an external speaker system was, without doubt, an additional investment worth making.

The home visit, in which Richard arrived to discuss the location of the speaker system, was a vital part of the process. Throughout the commissioning process, Makin's staff have been exemplary in their helpfulness and attention to detail, and I know that such first-rate service will extend to any matters that may arise in the future.

Stafford, Mr Turner

JOHANNUS

The Johannus Studio 170 which Makin delivered in November has solved the perennial problem of finding somewhere to practice.

It is a beautiful instrument and a delight to play. The specification is comprehensive for a two manual and pedal organ and there are powerful features which no pipe instrument can offer:- four complete sets of samples which allow the sound to be appropriate to the period of the music, realistic artificial reverberation and a wide choice of historical temperaments. I find the physical layout of the Studio 170 logical and pleasing to the eye - the controls are more than adequate.

This purchase was the result of a long-held ambition to learn the organ - this seems to be the ideal instrument for this purpose.

York, Mr Bradbury

Makin Church Organ Builders

I am delighted with my recent acquisition. All the staff at Makin have been a pleasure to work with - friendly, knowledgeable and accommodating.

I have no hesitation in recommending Makin to any organist/institution and would be very happy should any prospective customer wish to view or play my instrument. Many, many thanks.

Sheffield, Mr Sharman

JOHANNUS

The whole process of sales, delivery and installation could not have been bettered. It was delivered and installed at the time arranged and on the only day of snow this winter. Every care was taken of both the instrument and the décor despite it being required upstairs.

The instrument is exactly what I was looking for to provide practice and pleasure in a very limited space.

Makin did everything possible to make the purchase a pleasant experience.

Paisley Cathedral, Monsignor John Canon Tormey

Makin Church Organ Builders

I am very happy with the new Makin Westmorland organ which you installed last year. I feel I have obtained excellent value for money. Had I won the lottery I might have built a real pipe organ for half a million....but then again I might still have been quite happy to keep my Makin organ as it is.

You are so good! God bless you.

Churston Ferrers, Mr Fordham

JOHANNUS

I bought a Johannus organ from Makin a couple of years ago. I wanted it so I could play lots of baroque music, especially Bach, at home, and I liked what I read about it in its reviews before I bought it.

I have not been disappointed. In fact, I am delighted with it. I am a blind musician, and find the programming features of being able to assign combinations of stops to various pistons, [of which there are a multitude], very useful. The organ has given me many hours of pleasure, and God willing, if I carry on living, will delight me with many more.

Cambridge Freemasons' Hall, Mr Adams

Makin Church Organ Builders

Music is one of the Liberal Arts important to all Freemasons, who appreciate that good music is fundamental to establishing and enhancing a fitting atmosphere for its Ceremonies. The main temple at the Cambridge Masonic Centre is in constant use for large and small meetings of most Orders in Freemasonry.

The Makin *Westmorland Village* model has more than fulfilled our basic needs and expectations in the short time it has been operational. From preliminary enquiry to final installation, a professional service was provided such that a most positive and appreciative start with a fine instrument has ensued.

Waddington, Mr Cunliffe

JOHANNUS

I could not have had better service from the Makin personnel in the purchase of my new Johannus organ. A true musicians instrument. Delightful to play and very satisfying.

Cornwall, Mr Densley

Makin Church Organ Builders

For the past 12 years I had been the proud owner of a 57 draw-stop, 3 manual Johannus organ. I was now keen to purchase a custom-built Makin instrument having heard the authentic quality of sound which is produced by these instruments as a result of hearing and playing a Makin organ at one of Makin's Roadshows in Cornwall.

My intention was to have custom-built, a 3-manual Makin organ to my own choice of stop- specification, however, upon entering the showroom I soon gravitated towards the impressive 4-manual, 62 draw-stop Makin organ, their main demonstration instrument. I played it for the remainder of the day to my great satisfaction, exploring the multitudinous tones available. By the end of the day I had paid a deposit on this instrument and five weeks later. Makin's staff installed it in the house in Cornwall. The installation was carried out in a most efficient and caring way by five members of the Makin team who, in the process, had to negotiate a staircase or two and some awkward corners.

I have no hesitation in thoroughly recommending the quality of the Makin instruments in the physical as well as the tonal sense and have confidence in the continued friendly courteous manner with which both new and existing customers are received by all members of the Makin staff.

In short I am "one happy customer".

Hayle, St Elwyn's, Mr Woodger

Makin Church Organ Builders

The Organ that you installed in Hayle, St Elwyn's is our pride and joy. We only have a small congregation, but at Weddings, Funerals, and Concerts, there is always the most wonderful comment about the Organ. There are even glowing mentions in the visitors book about the glorious sounds made. As the person most "at the wheel" I still get the greatest pleasure, and now we have two young organists who play every week for their own pleasure. An Ordinand who spent two weekends with us said he thought that he had come into a Cathedral when it was being played.

St Stephen's Methodist Church, Cannock, Eric Brooks

Makin Church Organ Builders

Our ailing old Binns pipe organ was well past its use by date and would have cost some £100,000 to rebuild. This was not considered a feasible proposition for a cut down (it had at one time been a three manual organ of considerable bigger specification) two manual 22 stop instrument where many stops sounded similar and there was no variety of sound.

A group of us were tasked with finding a more cost-effective instrument. Preferably three manual with a good all around specification in the style of an English pipe organ, suitable for our building. We took some considerable time to visit, listen to and play a variety of digital instruments by different makers before deciding upon Makin. We were determined to get it right and we are convinced that we did.

We were invited to visit your showroom at Mixbury to listen to Professor Ian Tracey demonstrating different organs. On that visit we were able to talk to Professor Ian Tracey, staff and engineers of both Makin and Copeman Hart about what was needed and what to look for in our research expeditions.

We asked if it might be possible to have a loan organ, of similar specification to what we were thinking of, to hear it in our surroundings. No sooner asked than one was installed on loan for a few weeks.

We now have a superb instrument of great power and quality of sound. The instrument is a delight to listen to and to play.

Thank you all for everything you have done for us.

Yarm, Dr Harrison

JOHANNUS

I took delivery of my Johannus Opus 37 SE in August 2011 after making two visits to Shaw as well as visits to hear other makes of digital organ around the country and an extensive internet search. The tonal quality of all the instruments I tried was very pleasing, but I felt the Opus 37 more than met my requirements without breaking the budget. My wife (a musician but not an organist) was clearly impressed by the realistic tone quality but was also won over by the choice of a light oak console that would fit beautifully alongside our light oak living room furniture.

I was very impressed by the organ when I played it in the showroom, but have been bowled over by it since it arrived. What a privilege to have such a wonderful instrument, producing sounds worthy of an English, French or Dutch/German cathedral in my living room.

I have no hesitation in recommending the organ and would like to thank you for the excellent service I have received from everyone at Makin. This was definitely a good choice.

Radlett, Mr Cross

Makin Church Organ Builders

I hankered after a home organ for years.
After carefully trying all other makes and models over a long period, I found it was the Makin Village organ that I returned to for sheer quality of sound. The specification and voicing are so ingenious that I needed to add just two stops - Great Dulciana 8' & Swell sub-octave coupler - to have a home organ that fulfils and exceeds expectations and really satisfies with its quality of sound.

Installation and voicing were faultless, and the ambient effect in my study (about 11 x 11 feet) with external speakers is simply wonderful. 38 years after my last organ lesson I have restarted lessons and am taking Grade V soon, which would have been an impossible aim without a home organ.

With 21 speaking stops the instrument is wonderfully versatile (much more so than the 21-stop pipe organ I learned on at school). There is a wonderful variety of combinations which sound genuinely different quite apart from the three different voicings; English, French and Baroque.

The experience of choosing and buying was excellent; Makin staff were very generous of time in letting me make my conclusions, with helpful guidance but no pressure.

But ultimately the most important thing is the sound quality. It is always fresh and never stale or tiring. A real pleasure to play at any time of day.

Kirkcaldy, Mrs Arnett

JOHANNUS

I really am enjoying having at home a Johannus 10 organ from Makin. My reason for buying one was to cut down on my journey to the church where I was organist, entailing a 70 mile round trip, after moving to Kirkcaldy in June 2010. About a year later a member of the congregation said they noticed a change in my playing and asked what had brought this about. I told them I'd bought an organ from Makin and could spend more time practising on the demanding pieces.

I find Makin a very friendly firm to deal with and they are always willing to help me either on the phone or with a visit when they are in the area, if necessary.

Grantham, Mr Mathieson

Makin Church Organ Builders

Why did I buy a Makin? The important point for me as a first-time buyer is what Makin offers. Makin's family-orientated business is well up field for all sorts of reasons; first rate and well-trained staff, they make and sell more than one brand, and both their showrooms are well-stocked with a great variety of both new and second-hand organs that are 'ready-to-play'. The after sales operation has included prompt service, top advice and a genuine interest in their customer, not to mention open invitations to free concerts a few times each year to demonstrate their stock. And lastly their developing technology and organs continue to be endorsed by the professional organist.

Cirencester, Mr Foulkes

Makin Church Organ Builders

We are absolutely delighted with our Makin Westmorland Sapphire organ. The sounds it produces are very authentic and one can often forget that it is not a pipe organ! We use it as a practice organ in the house. Three members of the family play it and our playing has improved considerably since we bought it. I wish we had been able to buy an instrument like this years ago. It still amazes me that modern technology can produce such a true likeness to a pipe organ.

All Saints, Jordanhill, David Brown (Treasurer)

Makin Church Organ Builders

It is fair to say that we are well pleased with the organ which Makin installed last summer in All Saints Episcopal Church Jordanhill Glasgow. As you will recall it had been on extended loan to us for some months before installation could take place, giving the congregation plenty of time to realise its potential. It has exceeded all expectations!

Grantown on Spey, Mr Loweth

Makin Church Organ Builders

We have been very pleased with the overall performance of the Village Makin organ. We are a comparatively small Church, so tonal quality was important to us, and this model more than meets our demands. Whilst it was originally beyond our budget, we are pleased that this particular model was finally purchased.

I would not hesitate in recommending the 'Village' Makin Organ for small to medium size Churches.

Poole, Mr Fullerton

Makin Church Organ Builders

I can only say how very satisfied I was with the whole installation by your excellent trio! Punctual and coping admirably with a difficult access and egress up and down a narrow staircase, most polite, helpful. Highly efficient and with no problems arising. I think they give Makin a very good name!

York, Dr Fletcher

It is now some time since the three manual Makin organ installed in my home received its four extra channels and two new external speaker cabinets. The sound quality of the instrument before the upgrade was impressive; it is now even better with thirteen channels spread across the forty-one speaking stops and a superb bass speaker giving real depth and resonance, particularly to the two 32ft pedal stops.

The upgrading work was carried out with care and efficiency, and your company's responsive after-sales service has been evident in the prompt attention given to some subsequent re-voicing and adjustments. Locating the speaker cabinets at a distance from the console has been a great success, both acoustically and visually. The instrument creates a real cathedral ambience within a modern home: it is a constant pleasure to play.

St Albans, Mr Hainsworth

I would like to thank you personally for your help with my organ.

I came to the organ late in life, and found an excellent organ teacher, taking the view that if I was going to play the organ I wanted to learn to play properly or not at all. I started practising on one of your competitors organs which had a number of weaknesses.

My teacher in fact mentioned Makin Organs as a possible name for a practice organ. I purchased the Makin Westmorland Jubilee having seen it on your web site and dealt with Nicky on the telephone and by e-mail. She offered me a very efficient service.

Having had the opportunity of practising on one of your competitors organs, playing on my teacher's beautiful pipe organ, and having attended the RCO St Giles Summer School last year, I have already been exposed to a fair variety of organs. It therefore occurred to me that if I were to write to you it would be to say what I actually like about the Makin Westmorland Jubilee.

As a learning organist the all wood pedalboard lifts Makin well above the synthetic organ competition:

- The "all" wood Makin pedal keys (including semitone black notes) are far superior to competitor pedalboards which often have plastic semitone keys where ones toes are very liable to slip – Makin all wood pedal keys are helpful and aid pedalling security.
- The shape of the pedalboard keys are much flatter on the upper surface (less rounded than those of your competitors). As I learn this has the benefit of better contact with the keys to feel my way around the pedalboard. A big plus!
- The Makin pedalboard in my view offers an element of grip on the organ shoes and allows one to glide over the pedal keys whilst retaining contact, and has the feel of a pipe organ pedalboard.
- The Pedalboard action is very similar to that of a pipe organ.

I am still very much learning about registration and creating a palate of sound options but I would say Makin Jubilee has offered the following:

- Sampling realism – I have been able to replicate the sound of pipe organ with the various pieces and exercises I have been learning.
- The harmonic interplay between manuals and various stops has been a very pleasing surprise – a feature that I would have associated with a pipe organ.
- The ability to generate a registration with some sensitivity and texture.

I would like to thank you personally for your help with the voicing of my organ, and thank Nicky for her very active and efficient help when I purchased the instrument. The recommendation of my teacher in the first place and the efficient help of Nicky were pivotal in my purchase of a Makin organ!

Allerton Bywater, St Mary the Less, Chris Clarke

Personally, I love our new church organ. My only problem is that I don't do it justice. I am not really an organist, I have just fallen into the job because there seems to be a shortage in the area where I play. I am a pianist really who has a little bit of knowledge and uses it accordingly.

If I had a little more time, I would love to be able to have some lessons from you to enable me to do justice to such a wonderful piece of equipment. I love being able to vary the sound and the volume, but there my skills end. The people in our church are always very appreciative and complimentary, but that is more down to the wonderful organ, rather than my talents!

I have heard quite a few modern organs lately, having visited the church where my uncle is pastor, and unfortunately attending several funerals, but I feel that ours is by far the best, both in sound quality and tone. Thank you for your ongoing interest in us.

Cardiff, Mr Watt

From my very first dealings with Makin, I was really impressed with the interest and attention afforded to my "project"; to have a custom-built 3 manual digital organ for the newly-built music room in my home.

Customer satisfaction is "high on the agenda" for Makin, and to that end, nothing was too much trouble.

The subsequent careful installation and skilful final voicing has resulted in an organ which is not only comfortable to play, but looks and sounds absolutely magnificent in its environment. I could not be more satisfied with the finished result.

Thank you all at Makin for such a wonderful service. You are a credit to the organ building profession.

Carmarthen, Mr Jones

I would like to take this opportunity to say what a pleasure it has been to deal with your company. The recent transaction was handled in a most professional manner from start to finish, and I would like you to pass on my thanks to everyone concerned for their courteous and friendly service.

Leominster, Mr Gilliat

Having enjoyed an MT 34 that we installed in Shobdon Church about 12 years ago, I thought I would go completely mad and get something for my house - spending the kids inheritance!

After a great deal of deliberation and two visits to Mixbury, I decided that the Westmorland "Sapphire" was the treat I felt I deserved! The demonstrator that was offered was on loan to Whitehaven Parish Church, where it was coupled to a very complete set of external speakers. It sounded very good. However, it needed re-voicing before going back onto internal speakers alone and after that "trek" in the Shaw workshop it is surprisingly good in the small room where it now sits. I had always been rather sceptical about internal speakers but not anymore. We should not judge an organ set up for externals until it has been re-voiced.

A minor post delivery glitch was quickly dealt with by Copeman Hart engineer, John, who slightly to my surprise, seemed very au fait with the workings of a Makin.

Dorset, Mr Fullerton

From my very first dealings with Makin, I was really I was most impressed with the installation of my Westmorland Custom 38 Drawstop, and the removal of the previous instrument - a thoroughly smooth operation without a hitch, and in very good time.

As for the instrument itself, well it is very pleasing indeed; the flutes, in particular are extremely representative and good-sounding; likewise the diapason chorus would be difficult to distinguish from those on a pipe instrument; the reeds are also very pleasant and well-voiced. The acoustics are marvellous, particularly in a sitting-room setting, and the pistons are conveniently placed. Altogether, I would thoroughly recommend Makin to any organist looking for a church replacement, and I wish your company a very prosperous year ahead.

Is it time to upgrade an organ?

A number of organ upgrades have recently taken place or are currently underway. This is a totally bespoke professional service in which we upgrade most, if not all, of the organ innards but generally leave the organ console intact. In this way, a pipe organ or early electronic instrument console can be given a new lease of life. One of the most exciting projects we have been working on is at Strathallan School in Perth, where the resident Copeman Hart instrument was beginning to show significant wear and tear with daily use following its installation some twenty years ago.

There were a number of options open to the school including the building of a new console or refurbishment of the old console. Since the console was built it its own relatively inaccessible loft at the front of the chapel the decision to refurbish the console was the obvious choice. The starting point for the specification was that as developed with the school and Ernest Hart in the 1980's. However, following some discussions with Ian Tracey some significant tonal changes were suggested to the school to help ensure the organ remained fit for purpose for the next few decades. In addition to specification changes, modern advances in playing aids were introduced so for example rather than having just three piston memories, the organist now has two hundred and fifty.

The original speaker placement was at the opposite end of the chapel, mounted behind bespoke framework. During the upgrade process, we used the same speaker location but with an increased number of individual speakers to meet today's expectations of sound and to ensure there were no technical limitations being imposed. Even before the organ was voiced, the sound was simply sensational, and once voicing by Ian Tracey was completed, it was well beyond all expectations of the customer.

Of course not all upgrades are as large as that at Strathallan, but each one is treated with the same care and personal attention by our planners, engineers and musicians alike. Generally the starting point is to consider the same basic questions from aesthetic, functional, practical and technical viewpoints.

Is it worthwhile building in the old console?

Can the stop controls such as drawstops, tabstops or illuminated tabstops be reused?

Do the keyboards need replacing?

Do the piston rails need replacing?

Does the pedalboard need replacing?

Do the toe studs need replacing?

Do the Swell pedals need replacing?

Is the desire to have the same or a modified specification?

Every organ is different, which is why such a bespoke approach is needed. Whilst cost is a common, and at times the overriding factor, it is also often the case that sentimentality has a large part to play. So it was when a recent customer wanted to rebuild in the old console. Even though it was in a very poor state, and as such, the likelihood was that the cost of refurbishment would be very similar to building a new console, as the original console had been purchased by a relative of the latest benefactor, rebuilding was the only option considered.

Once a project has been agreed in principle, much consideration is given to the new organ specification. In many cases, initial thoughts are to maintain the original specification. However, as taste in organ specification changes, according to who designed it, and indeed when, modifications are often thought to be wise.

In some instances, modifications suggested are simple, with no changes to the number of stops per division. However, it can be the case that the previous instrument was perhaps a little lacking with the Great and Swell chorus work not being fully developed. Assuming there is space on the jambs, this can soon be circumvented and additional stops, octave couplers and divisional couplers added, as appropriate.

In the end, the customer can have what is essentially a new instrument built within the old friendly console which has been known and loved by many organists through the years.

Copeman Hart 4-65 Strathallan School, Perth

Pedal

Double Open Wood	32'
Sub Bourdon	32'
Open Wood	16'
Open Diapason	16'
Bourdon	16'
Lieblich Bourdon (Sw)	16'
Principal	8'
Bass Flute	8'
Choral Bass	4'
Mixture (15.19.22.26)	IV
Contra Posaune	32'
Ophicleide	16'
Posaune	8'
Rohr Schalmei	4'

Solo to Pedal
Swell to Pedal
Great to Pedal
Choir to Pedal
Great & Pedal Combinations Coupled
Generals on Swell Toe Studs

Choir (enclosed)

Rohr Flute	8'
Unda Maris (II)	8'
Viola da Gamba	8'
Gemshorn	4'
Chimney Flute	4'
Nazard	2 2/3'
Blockflute	2'
Tierce	1 3/5'
Larigot	1 1/3'
Cymbal (26.29.33)	III
Corno di Bassetto	8'
Bassoon Hautbois	8'

Tremulant
Octave
Great Reeds on Choir
Solo to Choir
Swell to Choir

Great

Bourdon	16'
Open Diapason I	8'
Open Diapason II	8'
Stopped Diapason	8'
Hohl Flute	8'
Principal	4'
Harmonic Flute	4'
Twelfth	2 2/3'
Fifteenth	2
Full Mixture (15.19.22.26)	IV
Sharp Mixture (26.29.33)	III
Double Trumpet	16'
Trumpet	8'
Clarion	4'

Solo to Great
Swell to Great
Choir to Great

Swell (enclosed)

Lieblich Bourdon	16'
Open Diapason	8'
Stopped Diapason	8'
Salicional	8'
Voix Celestes	8'
Principal	4'
Fifteenth	2'
Sesquialtera (12.17)	II
Mixture (19.22.26.29)	IV
Oboe	8'

Tremulant

Contra Fagotto	16'
Cornopean	8'
Clarion	4'

Octave
Solo to Swell

Solo (enclosed)

Quintaton	16'
Harmonic Flute	8'
Viola de Gambe	8'
Violes Celestes	8'
Concert Flute	4'
Piccolo	2'
Cor Anglais	16'
Orchestral Clarinet	8'
Orchestral Oboe	8'
Vox Humana	8'

Tremulant

Diapason Stentor	8'
French Horn	8'
Tuba Mirabilis	8'
Trompette en Chemade	8'

Octave
Sub Octave

Meet the Staff

Managing Director, **Dr Keith Harrington** 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. 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 seeing and playing so many organs in America whilst on business, he joined the AGO. In his spare time Keith is involved heavily in the local community and is on the Governing body of two local schools, teaches Business Studies classes and thoroughly enjoys making high quality traditional wooden furniture in his own workshop. Following its acquisition by Makin Organs in 2011, Keith became MD of Copeman Hart.

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.

Makin Organs Tonal Consultant **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.

Nicky Howarth joined Makin straight from school and has steadily moved up in the ranks in the twenty-five years since. In her current role as Pre-Sales Manager, she overseas the installation of loan, demonstration, hire and purchased instruments. Nicky remains a firm favourite with customers who enjoy her pleasant and efficient manner.

Post-Sales and Administration 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?

As Maintenance Manager, being with Makin since 1985, it is often said that what **David Fetterman** doesn't know about Makin Organs simply doesn't need to be known. An ever-popular member of the team with customers, David takes the lead on servicing work north of Birmingham. He is also responsible for working closely with our partners at Johannus for the development of new components and systems for our organs and for the development of QA and QC procedures.

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.

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.

Corbie Harrington joined Makin Organs as Financial Controller in January 2005. She brought with her considerable IT experience from a number of roles with small companies and notable bookkeeping skills with charitable organisations. 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. Following the acquisition by Makin Organs, she became financial controller of Copeman Hart.

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.

Autumn Shades

It was our 5th annual 'Autumn Shades' concert in Shaw on 6th October and as usual it was standing room only in the showroom! There were several constants including our player, the ever excellent Professor Ian Tracey, a varied programme, good companionship and, of course, food to remember. The differences were in the two organs used. This was the first concert outing for our new one manual continuo organ with just six stops. Due to unforeseen circumstances the second organ was not a company stock instrument as we have always used before but was a four manual custom organ owned by Managing Director Dr Keith Harrington.

Following last year's event, we sold our 4-decker to our good friend John Densley in Cornwall, with its replacement being voiced by Ian Tracey in spring. However, before Ian could play a practice note on this organ it was sold to Dennis Rattenbury from Ayr, leaving us with no time to build a replacement. With Keith living relatively close to Shaw, the answer was obvious, especially as he and Ian had recently revoiced his instrument. With 75 speaking stops to choose from, this was a concert to remember.

In memorial to the late Carlo Curley, Ian played one of Carlo's stock pieces 'Christos Patterakis' by Roy Perry which is a most beautiful piece, but one which is very approachable to those of us organists who are mere mortals. This piece, as published in Sweden by Trumph, is now available in stock from our sheet organ music collection at Shaw and at our Roadshow events around the country.

John Dawson

Following a lengthy illness, we were very saddened to hear of the recent death of John Dawson. John worked for Makin Organs in the 1970's when the company was based in a mill in the centre of Rochdale. John's role was sales manager for the entire country and he was viewed by customers and colleagues alike as the perfect English gentleman, for which nothing was too much trouble.

On behalf of the company, he attended many exhibitions whereby visitors enjoyed the impromptu recitals he gave. He was an excellent organist and a true professional, which was proven by the way he excelled in the demonstrations given to customers.

Following his retirement, he kept up to date with developments at the company and indeed personally with members of staff. Just a few short months ago, John attended our Roadshow at Holy Trinity church in Southport and our showroom in Shaw to play our latest four-decker and to have lunch with ex-colleague and long time friend, David Fetterman.

As organist at Fairhaven United Reformed Church in Lytham St Annes, Lancashire, he received the British Empire Medal in the Queen's Birthday Honours list in the summer of 2012. John was honoured "for service to the community of Lytham St Annes", specifically with regard to his lengthy musical service to the church, which included playing at between 50 and 100 weddings a year! He attended the church all his life, and began playing the organ when he was 11 years old, and had been organist at Fairhaven URC for 70 years. At the time, the Revd David Phillips, Minister of Fairhaven, said, "All of us at Fairhaven love John and are thrilled that his achievements have been formally recognised in this way – we are all immensely proud of him."

John will be sadly missed.

Sound Bites

Trumph of Sweden

ChurchOrganWorld has recently become the UK distributor for the sheet organ music publisher Trumph of Sweden. One of the late Carlo Curley's favourite pieces 'Christos Patterakis' by Roy Perry is in their extensive catalogue and is now available for the first time in print in this country. Place your order with us today!

Watch out for our vans around the country showing the new ChurchOrganWorld logo which will gradually replace those with a Makin logo.

What if...!

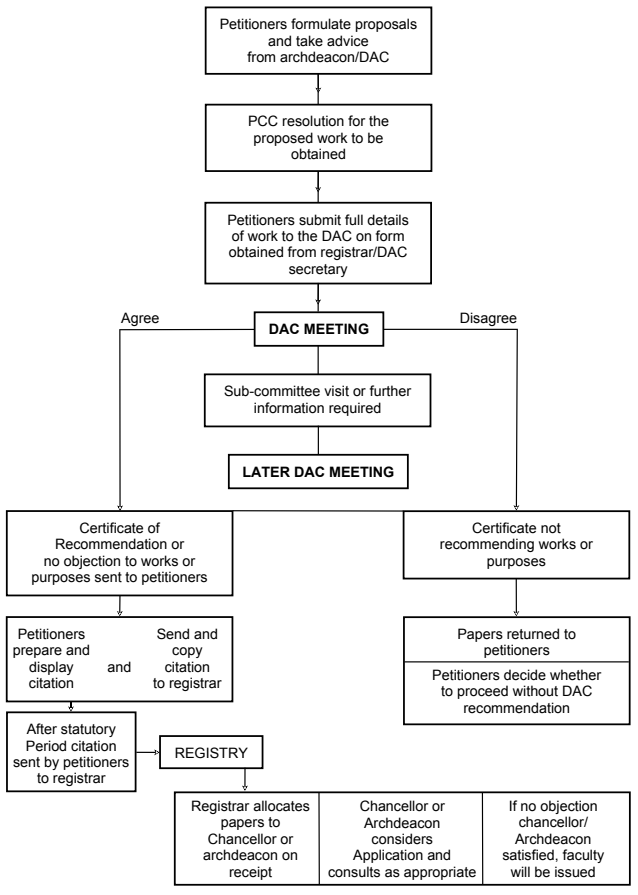
Thankfully metrification has not reached the organ world. Whilst the meter has become to many the unit of measure for length, the organ world has decided to stay with the 'foot'. One hopes we don't have our hands forced by bureaucrats. Just imagine the Great Diapason chorus (right) as metric!

Double Diapason	16'	4.88m
Open Diapason	8'	2.44m
Principal	4'	1.22m
Twelfth	2 2/3'	0.81m
Fifteenth	2'	0.61m
Seventeenth	1 3/5'	0.48m

The Faculty process

For the purchase of organs and indeed many other fittings in the Church of England, a faculty is required which in essence is a legal process involving the local parish church council, and the diocese via the DAC (Diocesan Advisory Committee). Whilst in some cases, such a process can be very fast indeed, all being over in a matters of days or weeks, in others the process can be long, and perhaps indeed tortuous if you are not prepared. The flow chart below gives you some ideas of what actually happens. From an organ standpoint, the good news is that ChurchOrganWorld consultants Richard Goodall and Mark Johnson are very familiar with this and are only a phone call away.

A GUIDE TO THE FACULTY PROCEDURE



UL2700 speakers

Our range of bespoke speakers now includes the UL2700 from Johannus. This is a full range speaker cabinet with three independent speaker cones including one with a horn design which is tremendously beneficial to organ reeds. What is remarkable about this speaker is its relatively small size of 58cm by 20cm by 29.5 cm at 12kg in weight which allows it to easily fit behind pipe facades and into appropriate speaker enclosures.

New Makin brochure

At ChurchOrganWorld we constantly upgrade not only our technologies, but also our product brochures so that potential customers have the best and most up to date information to hand. In respect of this work is ongoing for a new Makin brochure which features the Westmorland custom and standard instruments and a totally new Copeman Hart brochure. Please do visit our website, or register your email address with us so we can let you know when new brochures are published.

VAT change

For several years there have been a number of very tightly controlled circumstances when a pipe or digital organ was free from VAT for some churches. Sadly the legislation has now changed with VAT now payable in all cases.

A SELECTION OF RECENT INSTALLATIONS

Copeman Hart

Felpham, St Mary the Virgin	2 Manual Drawstop
Glasgow, Mr Mann	2 Manual Tabstop
Cambridge, St Ives	3 Manual Drawstop
Perth, Strathallan School	4 Manual Drawstop Rebuild

Johannus

Royton, Fir Lane Methodist	Opus 07
Yarnton, Mr Canterbury	Opus 07
York, Mr Woodrow	Opus 07
Harrogate, Christ Church Darley	Opus 07
Penzance, Mr Wyld	Opus 10
Cardiff, Parkminster URC	Opus 17 SE
Elkstone, St John	Opus 17 SE
Kingsbridge, St Andrew East Allington	Opus 17 SE
Lincoln, Ermine URC	Opus 17 SE
Betchworth, Mr Denham	Opus 20
Colchester, Mr Lawn	Opus 27 SE
Conistone, St Mary	Opus 27 SE
Farnborough, Dr Le Var	Opus 27 SE
Guildford, St Pius X Merrow	Opus 27 SE
Port Sunlight, Christ Church	Opus 27 SE
Preston, Newhouse St Mary	Opus 27 SE
Banstead URC	Opus 27 SE English Edition
Liverpool, Mr Hargreaves	Opus 27 SE English Edition
Pitlochry, Mrs Rombaut	Opus 27 SE English Edition
Clayton le Woods, Mr Cuthbertson	Opus 37 SE
Dukinfield, Mrs Bunce	Opus 37 SE
Lutterworth, Mr Coles	Opus 37 SE
Newtonmore, Mr Allan	Opus 37 SE
Blackburn, Mr Singleton	Rembrandt 2900
Tunbridge Wells, Ms Morgan	Rembrandt 397 SE
Charmouth, Mr Mercer	Studio 170
Clitheroe, Mr Cunliffe	Studio 170
Huddersfield, Mr Hunt	Studio 170
Leicester, Reverend Folks	Studio 170
London, Mr Bamford	Studio 170
Seaham, Fr Richmond	Studio 170
Sheffield, Mr Sharman	Studio 170
Stafford, Mr Turner	Studio 170
Carmarthen, Mr Jones	Sweelinck 17 SE
Northampton, Mount Pleasant Baptist	Sweelinck 17 SE

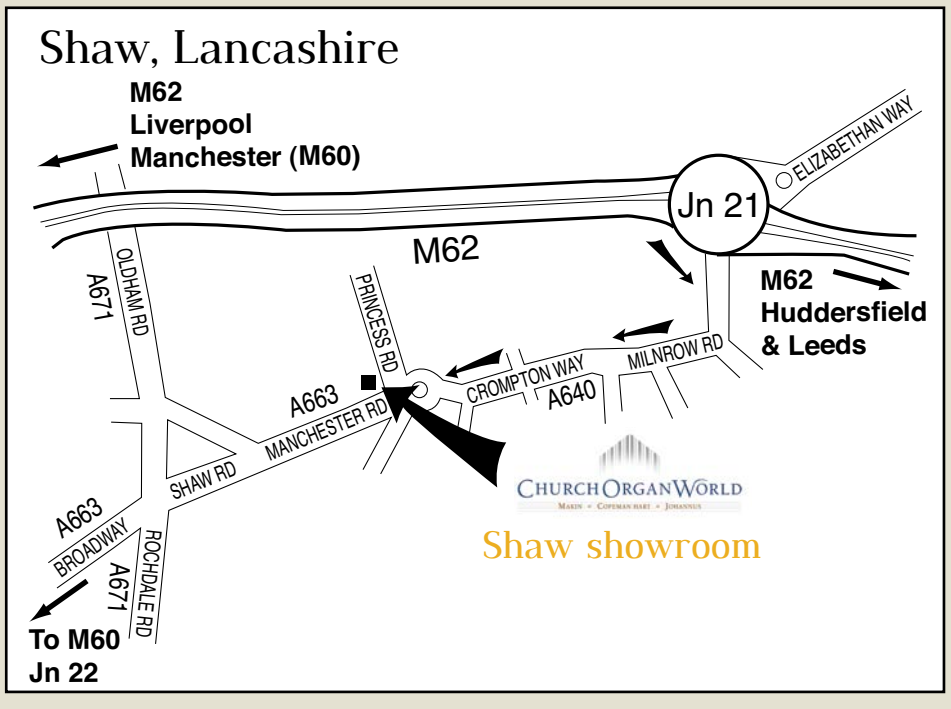
Makin

Fring, All Saints	Majestic 339
Llanidloes, Mr Walsh	Sovereign 3-42
Oldham, Union Street URC	WM Jubilee II
Leominster, Mr Gilliat	WM Sapphire
Wallasey, Mr Cottam	WM Sapphire
Bradford, Beacon Community Church, Wibsey	WM Village
Chippenham, Mr Pillow	WM Village
London, Mr Bradbury	WMC 2 Manual Drawstop
Stockport, Mr Holmes	WMC 2 Manual Positive
Welcombe St Necton Devon	WMC 2 Manual Tabstop
Bournemouth, St Francis	WMC 3 Manual Drawstop
Cannock, St Stephens Methodist	WMC 3 Manual Drawstop
Erdington, St Barnabus	WMC 3 Manual Drawstop
Ferryhill, Mr Wood	WMC 3 Manual Drawstop
Jersey, St Lukes	WMC 3 Manual Drawstop
London, St Mark Battersea Rise	WMC 3 Manual Drawstop
Middlewich, Mr Broomfield	WMC 3 Manual Drawstop
Oxford, Dr Clifford	WMC 3 Manual Drawstop
Poole, Mr Fullerton	WMC 3 Manual Drawstop
Sheffield, Dr Hopkinson	WMC 3 Manual Drawstop
Wealdstone, St Joseph RC	WMC 3 Manual Drawstop
Cardiff, Mr Watt	WMC 3 Manual Tabstop
Comrie Parish Church	WMC 3 Manual Tabstop
Dumfries, Maxwelltown West	WMC 3 Manual Tabstop
Halifax, Hipperholme Christ Church	WMC 3 Manual Tabstop
Ayr, Mr Rattenbury	WMC 4 Manual Drawstop
Redruth, Mr Densley	WMC 4 Manual Drawstop

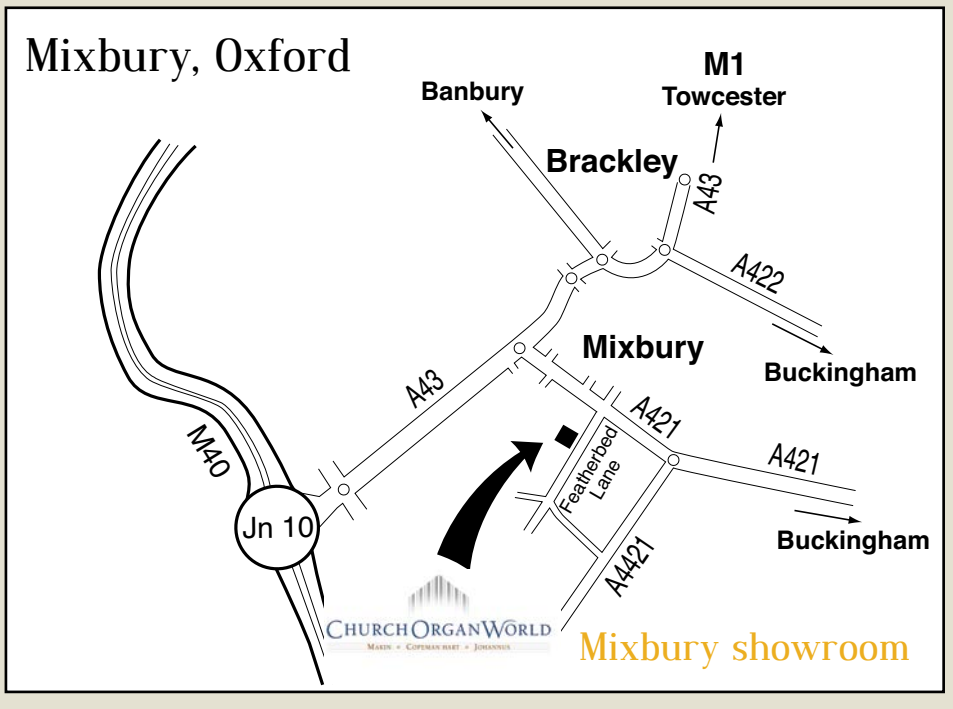
Getting in touch

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 back 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.

Published by Makin Organs Ltd. Designed and produced by Sovereign Creative Marketing Tel: 0161 485 4488 www.sovereign.uk.com

CHURCH ORGAN WORLD
MAKIN ◦ COPEMAN HART ◦ JOHANNUS

INVESTOR IN PEOPLE

Makin Organs Limited, Sovereign House, 30 Manchester Road, Shaw, OL2 7DE
Telephone: 01706 888100 www.churchorganworld.co.uk