

Organ News No. 21

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Professor Ian Tracey joins Makin



"Ian's lifetime experience with organ design and voicing is a tremendous asset to Makin, and, of course, to our customers. Having recently worked closely with Ian at the four manual Southport Holy Trinity installation, I am very aware that often the minor changes in voicing he suggested are what helped make a good instrument great."

See page 3 for full story
FULL DEPTH INTERVIEW
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Makin completes the acquisition of Copeman Hart

In what is perhaps the news of the year, or maybe even the decade, within the digital organ world Makin was delighted to announce on 28th February 2011 that it had purchased Copeman Hart & Company Ltd and that it had become a wholly owned subsidiary of Makin Organs Ltd.

Copeman Hart & Company Ltd was founded by Ernest Hart in 1960 and has been run by him for the last fifty years. During that time it became perhaps the most recognised name for quality in the pipeless organ world with many sumptuous installations worldwide. Great attention to detail has always been a trademark of the company, with every single instrument built being totally bespoke to meet the exact needs of the customer.

Ernest has been semi-retired for a while, with the company's day-to-day activities being run by the Copeman Hart Management Team from their Irthlingborough headquarters near Northampton. Following a pleasant lunch with Keith and Corbie Harrington in mid 2010, Ernest and Cheryl Hart were astounded to hear the basis of an acquisition proposal by Keith. "From the time we spent together at lunch, and from follow-up conversations, it soon became obvious that Keith and Corbie were 'our' kind of people" commented Ernest. "Copeman Hart was not for sale, but it was soon evident that the future of the company would be in safe hands, and we discussed the proposition further."

Following the acquisition, Ernest has remained a Director of Copeman Hart, and is involved in an ongoing consultancy basis for his voicing skills and to maintain

links with the company's customers. Keith Harrington, now Managing Director of both companies, commented "For some time now I have seen great synergies between Copeman Hart and Makin and I am relieved that we have found a way for Copeman Hart to continue for many years to come with its own unique instruments. Whilst the company is owned by Makin, it will be run as a separate business rather than a formal merger taking place. This will ensure that the unique products can be maintained and we avoid the usual hotchpotch of merging products often resulting from a more formal merger or takeover."



The Makin organ at First Derry & Claremont Presbyterian church



The Copeman Hart organ at Dulwich College

Two new Copeman Hart demonstration instruments are being built which will be available shortly at our Shaw premises, at the Mixbury showroom and for demonstration installations around the country. "Our aim will be to take a variety of instruments, including models from Copeman Hart, Makin and Johannus, to our future Roadshow events. Whilst the name Copeman Hart has always been well-known and respected, many people have simply not heard an instrument locally as in the past the company quite rightly concentrated on building instruments for specific customers rather than for demonstration purposes. The economics of this has now changed with the combined buying power of Copeman Hart, Makin and Johannus being so strong; indeed perhaps second to none" said Keith. He continued "This means that we will be able to be far more creative in providing demonstration

instruments to potential customers and to take part in more 'Battle of the Organs' style concerts."

Current Makin and Copeman Hart customers are also seeing significant benefits as the maintenance and engineering teams have already received cross platform training in Makin, Copeman Hart and Johannus instruments. "Our customers have become closer to us" commented Post Sales Manager Jo Swain. "With engineers geographically based around the country our response times have been reduced. If we receive a call from a customer on a Monday morning, the instrument is generally up and running again before the next weekend." Jo continued "The development of a new range of annual service visits for our customers, with costs tailored according to the size and type of instrument will shortly be announced. So far

Continued on page 2.



JOHANNUS

CH COPEMAN HART
CHURCH ORGAN BUILDERS

Welcome to the new world order!

With the recent acquisition of Copeman Hart & Company Ltd by Makin Organs, as a combined company we now offer the best of both worlds with the best of sampled sound technology from Makin and Johannus and real-time computing from Copeman Hart. No other company offers such a broad range of products covering all technologies, but perhaps most importantly with such a variety of tonal palettes including the main schools of England, France and Germany. At the end of the day, forget the arguments about technologies, it is the sound that counts.

Customers are now in a unique position when working with us in that they can choose anything from a simple home practice instrument through to the largest of cathedral organs. Perhaps more importantly, customers know that their investment is with a well established, stable, professionally run company and that their money is safe now and well into the future.

Please take the time to visit and browse our three websites www.makinorgans.co.uk, www.johannus.co.uk and www.copemanhart.co.uk to keep up to date with the latest information; I don't think you will be disappointed.

Sincerely,



Dr Keith A Harrington
Managing Director



Makin completes the acquisition of Copeman Hart (Continued)

(continued from page one)

discussions with a sample of customers have gone well, particularly with those whose instruments have been out of warranty for some time, but of course want to ensure that they remain in tip-top condition."

Sylvia Gunther and Kamla Peers, both based in Irthlingborough, have remained as the first point of call for customers, many of whom they have worked with for many years. The benefits of the investment into a fully integrated telephone and computing facility across all our sites have already been felt, allowing customers to seamlessly talk to relevant members of staff wherever they are in the country, with details of their specific instrument being available to engineers at the click of a button. Kamla Peers commented "Our new IT system has helped engineers on the road to more easily diagnose faults from a distance and to ensure that they arrive at a customer site with all the relevant spare parts. This helps keep our costs, and therefore customer costs lower." She continued "Copeman Hart customers based in the north are now having their annual service visits from David Fetterman who is based in Shaw. This has saved a great deal of travel time and of course overnight accommodation charges for Steve Bell and John Coleman if they were to travel from Irthlingborough."

From day one Kamla Peers realised that customers would see a much more streamlined installation process. She commented "Copeman Hart used to work with local contractors when installing an organ: whilst some did an excellent job, others were more difficult to work with. Makin has always had its own installation team led for many years by Steve Lanyon. They become involved at a very early

stage of any project and provide a one-stop shop for customers." She added "Copeman Hart installations are now managed by Steve and his team. Our customers have very much appreciated the reduced amount of project management they have had to be involved in and the apparent simplicity and professionalism that they see."



Yet another beautiful Copeman Hart console

Dr Noel Rawsthorne at Shaw

There was a tremendous day for organists young and old at our Shaw showroom in late April, when Ian Tracey brought along his illustrious predecessor from Liverpool Cathedral, Dr Noel Rawsthorne, to play several instruments and learn more about Makin from our staff.



Dr Noel Rawsthorne

Noel was the organist at Liverpool for twenty-five years from 1955 until 1980 when Ian took on the role and became the youngest ever cathedral organist. A pupil of Germani in Italy and Harold Dawber at the Royal Manchester College, Rawsthorne's own list of pupils reads like a Who's Who in musical Merseyside. Now, at the age of eighty-one ... and he certainly doesn't look it ... he is perhaps best known by the latest generations of organists for his own compositions, such as *Aria* and *Hornpipe Humoresque*, together with many arrangements and transcriptions for organ, as published by Kevin Mayhew.

It has been some time since Noel has played any sort of pipeless instrument and it is safe to say that he was absolutely astonished at the quality of sound from our latest custom built four manual instrument.

A fascinating hour or two was spent talking about aspects of console design and how organ consoles have developed through the years.

The day was rounded off in some style with Noel and Ian playing a duet on two instruments of Bach's 29th Cantata from memory! This was a wonder to behold as before our eyes the years melted away. What was even more astonishing was that they later admitted that they had never played this as a duet together before! It was another first for Makin. One can only wonder what other famous organists from the past would make of it all.

Makin Tonal Consultant

Makin Organs is delighted to announce the appointment of Professor Ian Tracey as its Tonal Consultant.

For many years Ian has worked with Makin by 'opening' new instruments and more recently in the design of new instruments such as the popular Westmorland Village organ and of course by playing at our ever popular 'Sounds of the Summer' and 'Autumn Shades' concerts at Mixbury and Shaw. With this latest collaboration, Ian is working alongside Makin staff in the selection of suitable pipe organs for recording (sampling), drawing up specifications and is personally involved in the on-site voicing of our Westmorland Custom Drawstop instruments.

Ian is very excited about this new opportunity and commented "Without a doubt, the Makin work has been amongst my most rewarding and enjoyable organ work during these past few years; the instruments are exciting and in tip-top playing condition. I am very much looking forward to this opportunity." Ian, will of course, continue to be Organist Titulaire at Liverpool Cathedral.

Managing Director of Makin Organs, Dr Keith Harrington, said "Ian's lifetime experience with organ design and voicing is a tremendous asset to Makin, and, of course, to our customers. Having recently worked closely with Ian at the four manual Southport Holy Trinity installation, I am very aware that often the minor changes in voicing he suggested are what helped make a good instrument great."

Makin has always been known for its design and voicing of organs in the English tradition and, to maintain its place at the top of the tree, the company has not sat still and settled with past success. Its development team of eight staff has striven to continue to make often small, but often critical enhancements, such as swell boxes that are not mere volume controls but rather work exactly the same way as a pipe organ where the top frequencies such as mixtures are lost first on closing the box. The company ensured that its basic computing power on all models and variants is sufficient to be able to add common features on English pipe instruments such as 'unison off', 'octave' and 'sub octave' couplers, transfers such as 'Great Reeds on Choir' and perhaps the most English of features 'Great and Pedal pistons coupled': all common place features on pipe instruments, but rarities and often exceedingly expensive optional extras on other inferior digital instruments. Ian Tracey will play a vital role in future developments at Makin.

Leeds & Liverpool



Makin, Johannus and Copeman Hart consoles in Liverpool Cathedral

June was an exceptionally busy month for both Makin and Copeman Hart staff since, in addition to new installations and hire of instruments, we had a major commitment for two 'Battles of the Organs' within one week at Leeds Parish Church on Wednesday 15th and then at Liverpool Cathedral on Saturday 18th. For these occasions we chose to take along three instruments, one from each brand which included a three manual drawstop Copeman Hart, a three manual drawstop Makin Westmorland Custom and a three manual illuminated drawstop Ecclesia from Johannus. With the required speaker complements, which totalled 59 speaker cabinets with close to 150 individual speaker cones, this resulted in taking a total of four vans full of equipment!

This was the seventh annual event at Leeds and featured a 'Battle of the Roses' between organists including Dr Simon Lindley, David Houlder, Professor Ian Tracey, Ian Wells, Dan Bishop and Martyn Noble. As ever, this was a spectacular event enjoyed by all, raising a very significant sum of money for the appeal. The same organists assembled a few days

later with a slightly modified program, for the second annual event at Liverpool which raised an excellent sum for the rebuilding of the cathedral organ.

In addition to a more traditional diet of organ music, a feature of these concerts has always been the arrangements of popular organ pieces by Edward Marsh, for multiple organs and organists. Ed was

Few people have probably had "Happy Birthday" sung to them by 500 or so people accompanied by five organs.

sub-organist at Leeds a number of years ago. This year he surpassed himself with several arrangements, including two versions of the "Padstow Lifeboat" by Malcolm Arnold which became the "Humber Lifeboat" in Leeds and the "Mersey Lifeboat" a few days later in Liverpool. Two other memorable pieces were Ed's version of "Raiders of the Lost Ark" by John Williams and Ian Tracey's version of "633 Squadron" originally by Ron Goodwin.

There was a big surprise at the end of the Liverpool concert for Keith Harrington as word had been passed on to Ian Tracey that it was his birthday ... few people have probably had "Happy Birthday" sung to them by 500 or so people accompanied by five organs. Most embarrassing for Keith.



Dan Bishop



David Houlder



Simon Lindley



Martyn Noble



Ian Tracey



Ian Wells



Ian Tracey

in conversation with Keith Harrington

'Paris was a complete Damascus Road to me because I had this wonderful opportunity of a scholarship ... and obviously I played a lot of French organ music.'

What advice do you have for somebody starting out as an organist? What should they not do?

Starting out in organ music we always say that Grade 5 piano is absolutely mandatory and as a first stage because until you have mastered all the various co-ordination you need, right hand and left hand, there is no earthly point in trying to start this mystical thing of the feet and trying to co-ordinate your feet with your hands, so we always say at the Cathedral Grade 5 minimum and then we'll start to look at people. The main thing not to do is to start just crashing around in an ill-disciplined manner, you know really it should be approached like any discipline, methodically.

Which instrument do you use to do your note bashing?

My little two-manual Makin at home which is in my study, right adjacent to my study desk, I always say to all my pupils, five minutes and often is far better than going to church for an hour or two hours. Obviously quite often you have to go to church, because if you are

going to unlock the church and bother to go a mile or two, you have to stay there, but five minutes on a particular problem or a particular facet or technique that's getting the better of you is far more valuable than saying I am now going to practice for the next two hours, most of which you are probably going to be just entertaining yourself for, so I get up from the desk and just fight with that particular bar I can't play and then get back to the desk again to the computer and then when I get fed up with the computer I go back to the organ, so it's excellent to have that by the side of me.

Which organ tutor do you recommend?

Well I learnt on Novello Stainer, and I still offer that to organ students because it's very basic and very good, it's got a very good history of organs and organ tone, colour and families of pipes and things at the beginning, and some extremely good exercises. The pedalling isn't quite to my taste these days, so I always alter that, but most teachers change pedalling in books, so I still find it a very good book which to me is timeless, it hasn't really lost its date.

Which edition of Bach do you use and recommend?

Well, Novello, because I always say that little German boys should use the Bavarian writer and little Dutch boys should use their Dutch Hendriksen editions and little Belgian boys should use Flor Peters edition and French boys should use Dupré's edition, and the Novello is very well set out. There are mistakes in it, one obviously wouldn't bother too much about the registration which is decidedly romantic and not very in these days, and some of the phrasing in the chorale preludes and things is very spurious and so if you leave that out, and also Noel's advice to me when I was learning is if you go to the Bach Gesellschaft and you correct from the Bach Gesellschaft the mistakes in the Novello, then you have an excellent edition, it's printed on good paper, and it's very clear, and the page turns are in sensible places unlike some of the new editions where one bar can last a whole system and I find it very confusing when students bring me some of these German modern editions, so I always recommend Novello.

How do you find new music to add to the repertoire?

Well, not a lot these days entertains me, I have a very large repertoire and I collected it very early on and I find very little "modern" organ music excites me enough to want to learn it: I quite enjoy listening to some of it but I pick up the odd pieces, I go and browse round the music shelves in various places, including Makins in Shaw where it's all on display and you can find new editions and new pieces that are coming out.

Please explain your unique playing position

I was taught by Noel Rawsthorne, who was taught by Fernando Germani, and Germani was absolutely manic about one's playing position, sitting centrally, bolt upright with the hands over the keys and the wrists raised and feet directly with the heels over the white notes and the toes over the black notes, so therefore sitting quite far in and pedalling vertically, and using minimal movement. Germani reckoned that maximum accuracy was got by minimal movement, and so I don't look like a Hoffnung cartoon when I am playing the organ, with feet and hands flying in all directions and Police cars in the mirror. I tend to sit very still; in fact recently I played the Guilman at the Liverpool Philharmonic with the Philharmonic Orchestra and Vassili and the Guilman First Symphony, and an organist from the Diocese who rather admires the way I seem to play very difficult pieces without moving said to a friend of his, "Did you see him? He actually moved once in the final movement!"

How much were you influenced in your playing technique with your periods spent in Paris and subsequent organ lessons with the French masters?

Oh yes, immensely. Paris was a complete Damascus Road to me because I had this wonderful opportunity of a scholarship when I came to the end of my full time education and obviously I played a lot of French organ music. Noel Rawsthorne who had taught me had a scholarship with Marcel Dupré when he was in his 20s and so the music we played at Liverpool was largely French because of the building and the instrument and because of Noel's own lessons with Germani and with Marcel Dupré, and then when I got my scholarship to Paris I studied with Andre Isoir and Jean Langlais, and it was a bit of a Damascus Road. It changed me for ever I think as an organist and my outlook on French organ music particularly and my specialism because I have specialised in French organ music most of my career and music colleges send people to see me to have sort of master classes as it were in French organ music.

Apart from the obvious J S Bach (most organists' number one master) which composer ranks as your personal favourite when choosing your repertoire?

Well definitely J S Bach, there couldn't be anybody else. Every organist sees him as the great god of the organ, but I think I am particularly

interested in Franck, I am fascinated with Franck's harmonic language. He was a symphonist, he was Professor of Composition at the Paris Conservatoire and therefore a wonderful general musician as well as being an organist, and I think that has been true through my own career. When I was a very small boy Dr Jarvis said to me, Dr Celab Jarvis who was City Organist at Liverpool, "If you want to learn to play the organ, don't go and listen to organists do it because they don't do it very well. If you want to learn to play the organ, go and listen to a good string quartet, go and listen to somebody singing unaccompanied folk songs, go and listen to somebody playing a Bach Suite on a cello or a violin unaccompanied and learn about musical line and phrase and then go back to the organ and try and do it on the organ", and there's that wonderful joke of Tommy Beecham who had no regard for organists whatsoever who said, looking at a country graveyard with a grave to a marvellous musician and a wonderful organist and he said "Strange, it looks as if there's only room for one of them in there." He had a very dim view of organists in terms of their musicianship, and I think the organist often gets so hell-bent on the great machine and all its knobs and flashing lights and pistons and keyboards and things that their music gets ignored in favour of the machine really, driving the machine and so I like Franck because he's a marvellous symphonist, he's a wonderful colourist in orchestral terms and also therefore he transplants that into the organ and I have found his harmonic language fascinating, but that's not to say I don't also have people like Duruffe, that I'm absorbed by, but I actually think Franck probably more so than any other composer besides Bach.

What are your thoughts on organ design e.g. traditional choir (enclosed or unenclosed) or positive ... Mixture composition such as thirds and flat 21st etc?

It's horses for courses and courses for horses, isn't it really, and if one was designing a concert organ one would design a completely different beast to an accompanimental organ, but so often they have to be both, so all things to all men and obviously I like the sound of the British organ, but I am about to go away and play three Klais organs in a week in Germany and two of them are aggressively classical with mechanical action and I shall thoroughly enjoy playing those, but I have taken repertoires which will suit those instruments, Mozart, Beethoven and Hindemith and things, I would struggle I think to play Howells on them, and therefore as part of our daily diet of Cathedral Organists we have to accompany Stanford services and Wood anthems and the main English choral repertoire, and also play our English and French organ repertoire on them, so I think most organists for me have to be a compromise to be really satisfying. The enclosed or unenclosed choir – I like positive organs because obviously one wants a second chorus and that was always the problem with the English organ, getting a compatible second chorus to the Great, often a very big Great with very beefy flue work, and without mixing Swell, Solo and Choir together it's very difficult on most organs to get a second chorus that will work, and so I quite like the positive in that respect, but at Liverpool we have both, so we have an enclosed and an unenclosed choir which satisfies us.

Mixture compositions – at the Cathedral again we have both, we have the luxury if we want them, but I must admit organs with thirds in all the mixtures do rather get on my nerves at times. It's great to have a mixture on the Great, at least one mixture on the Great, with thirds in which go so easily with the reeds, and that was always the logic that the Sesquialtera and the mixtures with Tierces and things did actually blend with the reeds better. Sometimes a Tierce is included on the Great so you can actually get a Cornet on the Great and then you can have one mixture stop and just draw the Tierce when you want the third in it.

What is the most useless stop that is commonplace (e.g. muddy swell bourdon)?

I quite like the Swell Bourdon because I like the old English Swell 8' strings with Bourdon and Octave, but I probably wouldn't use it without the Octave to get the upper partials. I often find that the Dulciana is the most useless stop, and the most usually included useless stop on a small specification if I had to have one.

Do you have any simple registration tips?

I think a lot of the time people tend to use everything: you don't put everything in the shop window at once as Thalben-Ball always told his pupils. Pulling out yards of 8's, all of the 4's and things gives a muddy confused sound which, on a pipe organ, can often have tuning issues as well and wind issues. I think clarity of your registration, if you're using flutes, use flutes. If you're mixing flutes with flue work, be careful, and really it's clarity that one is after all the time in these big buildings with probably the most intrinsically unrythmic instrument that was ever invented, one has to try and seek for clarity, so clarity isn't got by heaps of 8's and doubles and things like that, so I think keep it nice and clear and thin registration, so 8, 4, 2 is a great sound. It doesn't need 8, 8, 8, 8: 4, 4, 4, 4.

Where would you like to play that you haven't as yet?

I have been very fortunate and played most of the great organs in the world. I am one of the patrons of Atlantic City and obviously everybody is hoping that one day this will all play again. There is quite a bit more playing, we have sought sponsorship and written lots of letters and things and ideally I want to go and play it, and I just never quite get close enough when I'm in the States. It's the sort of Southport of New York really, and I have never had recitals down that way; I tend to be north of New York or inland, but I have promised myself that in the next few years I will make the trip and I am supposed to be playing at some Greek Methodist complex at Ocean Avenue which is nearly Atlantic City and I'm thinking I might actually make the journey.

What are your views on rebuild? e.g. keep to original as closely as possible or not ...

I think additions are great, I think going along and feeling one knows better than the builder is often a bad thing, and organists, particularly last century, tore organs to bits putting in things which were fashionable at the time, and all these things tend to be children of their times and we change things sometimes at our peril. Removing a nice 1830 Hill chorus because one fancies a Larigot is just horrible really. By all means add the Larigot, but don't do anything to the 8, 4, 2 chorus which you had to start with. Similarly with the mixtures, if you want a really sharp mixture because that's your taste, well add one, have a clamp-on on the soundboard but don't throw away the 1830 William Hill 17, 19, 22 mixture that might be there, or 15, 19, 22 mixture.

You are known by many as Professor Liverpool, being there for so many years. Do you have any regrets?

It's been all-consuming. I had my first lesson on the Cathedral organ on 3rd September 1966, and I began a love affair from then onwards, and I have been playing it ever since, so it's 45 years now and it still catches me out on occasions, but I have no regrets because it's the place I have always wanted to be and the organ is superb and the building obviously is my spiritual home and was my parents' spiritual home, and I have thoroughly enjoyed all the great things, the great occasions there, and I can list them by the dozens which I have been privileged to be a part of.

Although I'm sure you will be at the Cathedral for quite a few years yet, you must think about that famous 'Apostolic Succession' – Have you got anyone in mind already?

There are several young choristers who are learning the organ, as there always were, and one of them was me once upon a time, and they are coming up through the ranks. There are several organists of the Cathedral, obviously, Danny Bishop who is my Associate Organist who was a chorister there, and I am just handing on an organ scholar, Martyn Noble, to the Royal College of Music who has been my organ scholar for two years who is absolutely first-class. I have got a new organ scholar who is coming and he's at Royal Northern College Junior School at the moment and he's having a gap year and is about to go to Corpus Christi, Cambridge next year, and so there are always plenty in the greenhouse, so there will be somebody there who, as I aged 11, had no idea.

So you have no shortage of organists?

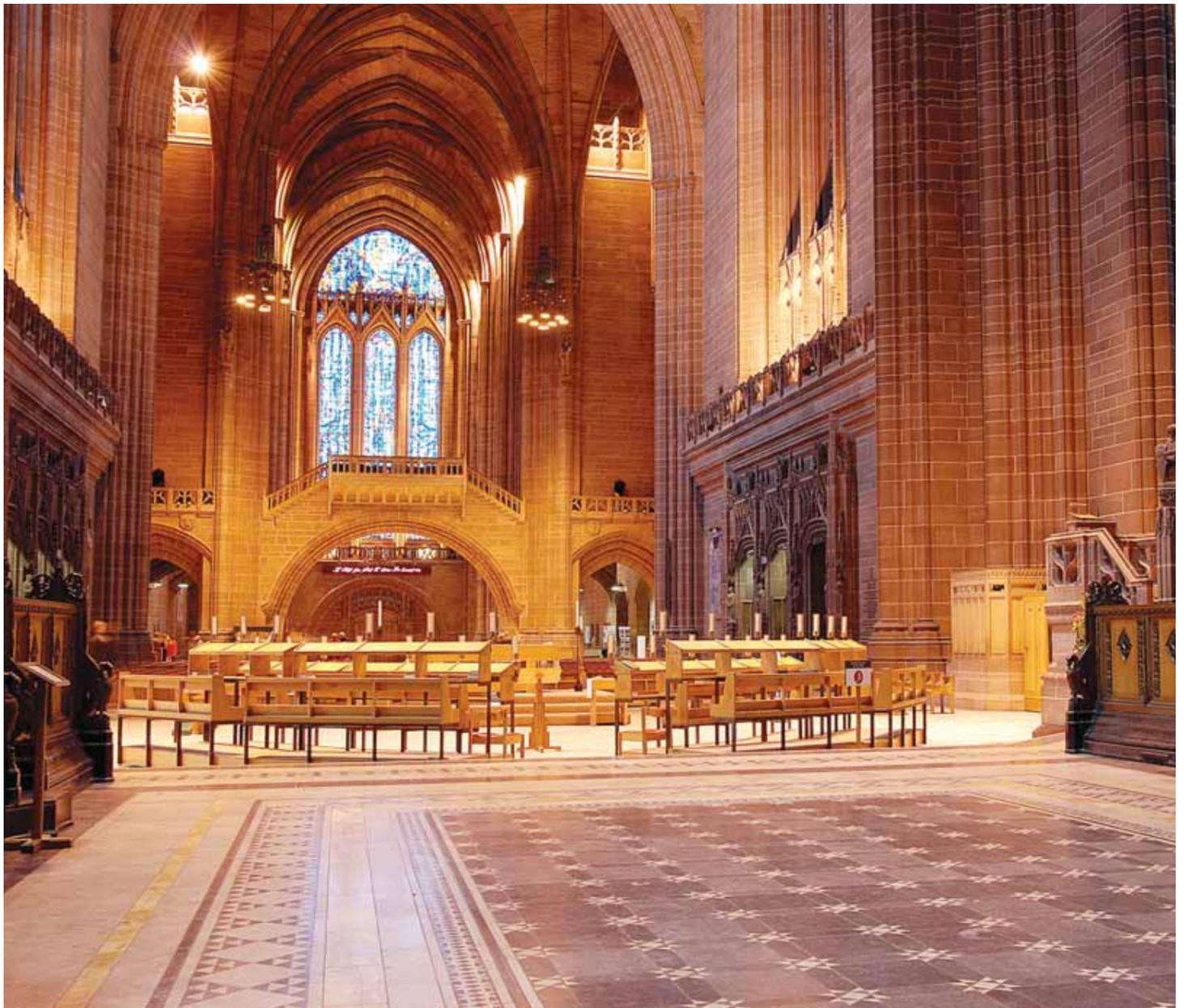
Not at all. Liverpool has always fostered this magic around the organ and we have always had this. John Scott came up once and played a recital, and he went back to London and said there were about 30-something lads in the pub that he was talking to and they were all organists, and they were all his pupils or his assistants' pupils, so said John either mine or Ian's pupils, and John was just fascinated that there was no shortage of organists there, and they were all conversant, they were all giving him the third degree about some of the pieces he played and the way in which he played them, and he thought that organ music was alive and kicking there, which is great, but the organ does have this mystique to it which does attract.

Tell me more about the Liverpool rebuild.

At Liverpool, we have finished Phase One which is the first £90,000 worth of the work and we are on to Phase Two now, which is the refurbishing of all the reed pipes, 2,743 reed pipes in the organ, all of which need to be individually cleaned, most of the wedges are now very tired and they need to be replaced and a lot of the tongues need re-shaping or some kind of attention, and of course the pipes need to be cleaned and we are very fortunate in so much as David Wells and his team – David Wells has known the organ for over 50 years as an organbuilder there and had the organ for over 30 years in his own care, and they are working on that like mad at the moment. We have done most of the remedial work in Phase One. There is more action work and wind work to do in Phase Three, and then a general clean of the organ in Phase Four, and then the Echo organ will be absolutely wonderful.

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'There are several young choristers who are learning the organ, as there always were, and one of them was me once upon a time, and they are coming up through the ranks.'



'Tuning is 50 days a year, it is like painting the Forth Road Bridge, they come once every other Friday, every two weeks, and tune pipes in regular use.'

Some years ago when my secretary died, her family wished to make a substantial bequest in her memory, and we had this Willis III organ, exactly the same date, probably the pipes were handled by all the same men, certainly the Bottom C of the Principal is signed by Henry Willis Junior, it was Henry Willis III who actually built our organ, and the swell organ for that particular organ from Rottenstall, St John's, Waterfoot, is still actually under my organbuilders' works, and we would love to see it in the Triforium as the Echo organ if we can just find a generous benefactor or for money left at the end of the necessary works. It would be a wonderful dream come true because we have now got the central organ which was proposed, made and bombed in the war, we have got the most important stop from the Corona organ, I think the Trompette Militaire, and I think it would be wonderful to get the Echo organ, and we have got the pipes, we've got something like 610 pipes just waiting for somebody to be generous to us.

What about tuning?

Tuning is 50 days a year, it is like painting the Forth Road Bridge, they come once every other Friday, every two weeks, and tune pipes in regular use and stuff we particularly want to use, and then they come for three days before each of the major recitals and twice a year for five days and tune through the whole organ and put it at its winter temperature or its summer temperature, so that's a major commitment by the Dean and Chapter.

What stop is used least and why?

The stop that's used the least is probably the Pedal Dolce, although I am frequently found practising on it. It's a Dulciana at 16' pitch which is almost inaudible from the ground but actually audible at the console and I use it when I am practising very quietly on those odd occasions when there are people in the building. We are not really supposed to use the organ when the building is being used.

What can you tell me about the Lady chapel organ?

This was the first organ obviously in the Cathedral, it was there for the Consecration in 1910. It was built by Willis II and it secured them the contract really for the main Cathedral: once people had heard the Lady Chapel organ it was very much what they wanted in the Cathedral and Willis won the contract for the grand organ. It's had two rebuilds: one was a fairly aggressive rebuild in the 1970s which added lots of sparkle and took away quite a bit of the middle and

bottom, and then David Wells rebuilt it in the early 90s and we managed to restore some of the bottom and middle without throwing out the children of the 1970s, but we think it's a great compromise instrument now, we have actually managed to amalgamate the old and the new quite successfully. It's just having its action dealt with at the moment because all the soundboards are 1910 and all the soundboards are sort of getting slower and slower and speaking at different speeds, so actually as we speak here David Wells has at least one of the actions out, I think it's one a week for the next four weeks while we have David's services while the choir are down, and when we go back in September it will all have been re-leathered internally, all the soundboards, but that's not part of the appeal, that's the Dean and Chapter's commitment to it.

In recitals you choose to play at top console rather than Hutson mobile console ... why?

I've got a real liking for, no it's more than that, I've had such a long association with the top console, it's the console I learnt to play on and consequently I learnt that the organ from up there sounds completely different from in the building and all the divisions balance incorrectly from the top console and it really is quite a difficult console to play on, but I like it - it's a sentimental thing with me because that's the console I played on, I learnt to play the organ and learnt to manage the organ from. It's much easier to manage it from the Hutson console because what you hear is what you get, but I still like playing from up there. I love being with the instrument and feeling it breathe, and you get such direct contact, it hits you in the back of the neck and it's all around you, but of course certain divisions are not all around you and you can barely hear them from the console and they are very late when you do hear them, but I kind of have grown to play it that way and I like it that way, and of course the services have to be played from there, so I have to play it there for the services, but I tend to choose to play it for the recitals that way too.

For somebody coming fresh in to the Cathedral to play for the first time is the Hutson the best solution?

Yes, because they just hear the organ as it is in the building and with the acoustics and in the correct balance, and of course we are very grateful to Vic for giving us the console.

'The stop that's used the least is probably the Pedal Dolce, although I am frequently found practising on it.'



More thoughts on hymn playing

By Josephine Quinney

There are a few obstacles to be overcome when playing hymns; most of them associated with the people around you.

Tempus Fugit

For some unknown reason most congregations seem to enjoy singing slowly. This can be very difficult for an inexperienced organist as it is very hard to play against a sluggish congregation and they soon know when they have the upper hand! There are several tricks to getting the hymn running along at a good speed. First of all one should play over the hymn at a brisk pace; perhaps faster than one intends to go. This gives the singers an idea of what to expect. It is also a good idea to play over on the swell, for example, but with some quiet upper work so the hymn has some sparkle from the beginning. It is usually best to play the first two lines so the congregation are quite sure of the tune they are going to sing. An exception to this would be at a great festival such as Easter Day when you play just the tune of 'Jesus Christ is Risen Today' on a trumpet. It is quite spectacular! One should beware of having 'gathering notes' at the start of a verse. Some singers really love this and it makes for a very dreary hymn. If you play the first verse on a fairly bold registration the congregation will soon get the message and the habit will disappear. It is very important to keep a strict tempo; you just have to keep counting. Set the speed you think is best for the hymn, taking into account the resonance of the building, and stick to it. A bit of staccato playing with one hand will also brighten things up. If you are really having trouble with a congregation just look at the vast arsenal you have at your disposal (even on a small organ) and add more stops.

Quires and places where they sing

On the whole it is a great help to have a choir. It is also a good idea to have choir practice! It is essential that you have somewhere warm and well lit where you can practise. Many years ago I gave up practising in our cold church and invited them to come to our house. Choir practice took on a completely different aspect and has become quite a social occasion. If they sing well they get chocolate biscuits with their coffee afterwards. The singing improves a lot and we have a happy choir. If you have a happy choir then they will be on your side and will lead the congregation. It is a good idea to get the choir to stand up as soon as you begin the 'play over'. This means that, with a bit of luck, everyone will start on the first note. If you can get the congregation to do this too you will really be getting somewhere.

Here are the hymns!

It is absolutely unacceptable for the rector (or whatever he/she is called) to hand you the hymns on a scrap of paper just as you are going to start playing. A good working relationship with the rector is vital for the music of the church in general and good hymn singing in particular. Not to mention

the sanity of the organist. If it is possible one should meet with the rector and help choose the hymns. We meet once a month and choose the hymns. It is quite a social occasion – usually a 'working lunch'. If this is not possible either suggest you choose the hymns yourself or at least insist you get a month's hymns in advance. You then have plenty of time to practise. Choosing hymns is not at all difficult especially if the church follows a lectionary. It is a good idea to always start and end the service with a well known hymn. Anything unfamiliar can then be buried in the middle and may in time become well known! A happy congregation leaving the church after singing 'Tell out my soul' will have totally forgotten that hymn they did not know at the Gradual. It is useful to keep a list of the hymns and the tunes you have used for each service so if you are really stuck for a selection you can look back and see what you did in previous years.

Painting the picture

Nearly all organists would like to have more stops at their disposal. However if you have a nice Makin organ you will probably be well satisfied! It is usually a good idea to play the first verse of a hymn on a bright registration. When you have got everyone singing you can give them a quieter verse and sometimes, especially if you have a choir, an unaccompanied one! All organists worry about missing verses or playing extra ones. If there is no choir and you cannot hear the congregation this is easily done. However if you work out a different registration for each verse you will not be so likely to miss one out. If you go to play at an unfamiliar church it is a good idea to find out what the local practice is with starred verses. If you read the words of the verses you can have a lot of fun with the registration. Any mention of water, the spirit, angels etc calls for 2 foot stops and mixtures. When the hymn speaks of thunder and wrath it is just asking for 16 foot or 32 foot stops if you are lucky enough to have them. You just have to use your imagination.

Finally

The last verse of the hymn often calls for special attention. If you are really gifted you can make up your own improvisations, but if not there are some very good books of last verses. Noel Rawsthorne's '400 Last Verses' is excellent and helps us mere mortals a lot. Do be careful not to play anything so elaborate that you lose the congregation. They will not be impressed with your brilliance, but think you are just making lots of mistakes. Also make sure the choir know they are to sing in unison for the last verse.

Playing hymns is very rewarding and with practice becomes most enjoyable. It is very exciting, especially at a big service, feeling at one with the choir and congregation as they praise God.

Southport, Holy Trinity Installation

Makin Organs was delighted to install another organ at Southport, Holy Trinity in late 2010. This was very special for the company since the founder of Makin, Mr John Pilling (always known by junior staff as Mr Pilling, or very senior staff as Mr John), was organist at the church for a number of years.

The first Makin instrument was installed at the church in 1983 with the specification being designed in conjunction with the organist at the time, David Williams, and built within the four manual pipe organ console of the defunct Willis and Lewis organ which was last rebuilt in 1923. This was an interesting console since the 'Solo' manual keys were very short! This has served the church well, but by the early 2000s the console was essentially worn out after 80 years of use and, of course, with the tremendous advances made in respect of the sound of digital instruments, the organ did sound rather dated. In 2002, a second Makin instrument, a Majestic 2-34, was installed in church with the console being on a mobile plinth in the Nave and with sound sources on an adjacent speaker system and on the west end gallery. David Williams was still organist at the time and felt that the addition of a second instrument had simply revolutionised use of the organ in church, particularly with orchestral concerts and the like, where the organist could be in amongst other musicians rather



The new Makin console at Southport, Holy Trinity church

than being some distance away in the choir.

David had been working with Keith Harrington at Makin for some time, discussing the updating of the 1983 Makin organ. He was mindful to design a new specification within a new console. Following his retirement as organist in 2008, the new organist, Ian Wells (ex Liverpool Cathedral) worked extensively with Keith and close friend and

colleague Professor Ian Tracey to design the perfect organ for the church, which was duly installed in 2010.

Built within a new console, with a careful colour match to the surrounding pews, this instrument will undoubtedly provide a wonderful resource for the church for many years to come. The organ speaks from four distinct locations in church. The Great and Pedal divisions

sound from the main case in a westerly direction, the Swell and Choir speak from the main case into the chancel facing north, the Solo speaks from high up in the main case to the west and the West End speaks from the west end balcony in an easterly direction.

Similarly to the new central organ in Liverpool Cathedral, the west end division in Holy Trinity, comprising of a pedal division



Professionally built scaffolding provides access to the organ loft

'Each of the three string choruses are very different in nature.'

1923 Pipe Organ

Pedal		Dulciana	8'	Twelfth	2 2/3'	Oboe	8'
Double Open Bass	32'	Dolce	8'	Fifteenth	2'	Clarion	4'
Great Bass	16'	Gemshorn	4'	Mixture	V	<i>Tremulant</i>	
Open Diapason	16'	Flauto Traverso	4'	Trumpet	8'	<i>Octave</i>	
Violone	16'	Harmonic Piccolo	2'	Clarion	4'	<i>Suboctave</i>	
Sub Bass	16'	Tromba	8'	<i>Swell to Great</i>		<i>Unison off</i>	
Octave	8'	Tuba	8'	<i>Choir to Great</i>			
Violoncello	8'	<i>Octave</i>		<i>Swell</i>		<i>Echo</i>	
Bass Flute	8'	<i>Swell to Choir</i>		Lieblich Bourdon	16'	Rohr Flute	8'
Trombone	16'	<i>Echo to Choir</i>		Geigen Diapason	8'	Vox Angelica	8'
Clarion	8'			Hohl Flute	8'	Voix Celeste	8'
<i>Choir to Pedal</i>		<i>Great</i>		Viola da Gamba	8'	Flute	4'
<i>Great to Pedal</i>		Double Diapason	16'	Voix Celeste	8'	Cor Anglais	8'
<i>Swell to Pedal</i>		Open Diapason I	8'	Octave Geigen	4'	Corno di Bassetto	8'
<i>Echo to Pedal</i>		Open Diapason II	8'	Gambette	2'	Vox Humana	8'
		Open Diapason III	8'	Mixture	III	<i>Tremulant</i>	
<i>Choir</i>		Clarabella	8'	Double Trumpet	16'	<i>Octave</i>	
Open Diapason	8'	Octave	4'	Trumpet	8'	<i>Sub Octave</i>	
Viola	8'	Principal	4'	Horn	8'		
Lieblich Gedact	8'	Octave Flute	4'				



The old pipe organ console

and a manual division with full diapason chorus, chorus and solo reeds, has revolutionised singing by providing a separate division with a sound source close to the congregation. Whilst this approach is perhaps a little more expensive, it provides a far more satisfying and pipe-like solution than simply putting a secondary set of speakers in place from which the whole organ would sound.

Significant time was spent by both Ians and Keith on the specification and selection of suitable samples for the instrument to ensure that the exact requirements were met. For example, the Solo Quintaton is really rather 'quinty', rather than simply being a bland Bourdon which is often the case. Each of the three string choruses (Swell, Choir, Solo) are very different in nature, with the Solo

strings being especially keen with a real acidic edge to them. Every effort was made to ensure that, whilst the organ would be a sensational 'hymn machine', there were enough resources available for the most demanding of organ recitals for all schools of music. The result is a truly mouth-watering specification.

Following the final voicing of the instrument with Ian Wells, Ian Tracey and Keith Harrington being joined by Steve Derringer, Ian Tracey gave an opening recital on 4th June 2011 which was especially well received by all those present.

Please do visit the church www.holytrinitysouthport.org.uk to view the extensive musical program that Ian Wells has put together. With such a marvellous instrument now in place, perhaps the long defunct Southport Organ competition can be revived?

1983 Makin

Pedal		Flauto Traverso	4'	Open Diapason II	8'	Principal	4'
Double Open Wood	32'	Flautina	2'	Clarabella	8'	Suabe Flute	4'
Open Wood	16'	Dulciana Mixture	III	Stopped Diapason	8'	Fifteenth	2'
Open Diapason	16'	Clarinet	8'	Principal	4'	Mixture	III
Violone	16'	Trompeta Real	8'	Octave	4'	Full Mixture	V
Bourdon	16'	<i>Octave</i>		Wald Flute	4'	Oboe	8'
Principal	8'	<i>Solo to Choir</i>		Twelfth	2 2/3'	French Horn	8'
Bass Flute	8'	<i>Swell to Choir</i>		Fifteenth	2'	Double Trumpet	16'
Fifteenth	4'			Block Flute	2'	Trumpet	8'
Mixture	IV	Positive (on Choir)		Plein Jeu	VIII	Clarion	4'
Contra Bombarde	32'	Gedeckt	8'	Furniture	IV	<i>Octave</i>	
Ophicleide	16'	Principal	4'	Cymbale	III	<i>Tremulant</i>	
Fagotto	16'	Nason Flute	4'	Contra Posaune	16'	Solo	
Trumpet	8'	Nazard	2 2/3'	Posaune	8'	Concert Flute	8'
<i>Choir to Pedal</i>		Fifteenth	2'	Octave Posaune	4'	Harmonic Flute	4'
<i>Great to Pedal</i>		Tierce	1 3/5'	<i>Choir to Great</i>		Viol d'Orchestre	8'
<i>Swell to Pedal</i>		Larigot	1 1/3'	<i>Swell to Great</i>		Viole Celeste	8'
<i>Solo to Pedal</i>		Octavin	1'	<i>Solo to Great</i>		Unda Maris II	8'
Choir		None	8/9'	Swell		Cor Anglais	8'
Quintaton	16'	Scharf	III	Lieblich Bourdon	16'	Corno di Bassetto	8'
Open Diapason	8'	Dulcian	16'	Geigen Diapason	8'	Schalmei	4'
Stopped Diapason	8'	Great		Lieblich Gedeckt	8'	Tuba Magna	8'
Viola da Gamba	8'	Double Diapason	16'	Salicional	8'	<i>Octave</i>	
Voix Celeste	8'	Open Diapason I	8'	Vox Angelica	8'	<i>Tremulant</i>	

2011 Makin

Pedal		Larigot	1 1/3'	<i>Swell to Great</i>		Concert Flute	4'
Double Open Wood	32'	Sifflöte	1'	<i>Choir to Great</i>		Piccolo	2'
Open Wood	16'	Mixture (22.26.29)	III	<i>West on Great</i>		Cor Anglais	16'
Open Diapason	16'	Corno di Bassetto	8'	Swell (enclosed)		Orchestral Clarinet	8'
Bourdon	16'	<i>Tremulant</i>		Open Diapason	8'	Orchestral Oboe	8'
Gamba (Swell)	16'	Trompette Harmonique	8'	Stopped Diapason	8'	<i>Tremulant</i>	
Principal	8'	<i>Octave</i>		Salicional	8'	French Horn	8'
Bass Flute	8'	<i>Solo to Choir</i>		Vox Angelica	8'	Tuba Mirabilis	8'
Fifteenth	4'	<i>Swell to Choir</i>		Principal	4'	<i>Octave</i>	
Mixture (19.22.26.29)	IV	<i>Swell to Choir</i>		Fifteenth	2'	West Pedal	
Contra Posaune	32'	<i>West on Choir</i>		Sesquialtera (12.15.17)	III	Sub Bass	32'
Ophicleide	16'	<i>West enclosed in Choir Box</i>		Mixture (19.22.26.29)	IV	Open Diapason	16'
Fagotto (Swell)	16'	<i>Gt Reeds on Choir</i>		Oboe	8'	Sub Bass	16'
Posaune	8'	Great		Vox Humana	8'	Trombone	16'
<i>Solo to Pedal</i>		Double Open Diapason	16'	<i>Tremulant</i>		West	
<i>Swell to Pedal</i>		Open Diapason I	8'	Contra Fagotto	16'	Bourdon	16'
<i>Great to Pedal</i>		Open Diapason II	8'	Cornocean	8'	Open Diapason	8'
<i>Choir to Pedal</i>		Claribel Flute	8'	Clarion	4'	Hohl Flute	8'
<i>Great & Pedal Combinations Coupled</i>		Principal	4'	<i>Octave</i>		Principal	4'
<i>Swell on General Toe Studs</i>		Harmonic Flute	4'	<i>Sub Octave</i>		Wald Flute	4'
Choir (enclosed)		Twelfth	2 2/3'	<i>Solo to Swell</i>		Fifteenth	2'
Lieblich Gedackt	8'	Fifteenth	2'	Solo (enclosed)		Mixture (19.22.26.29)	IV
Voix Celestes (II)	8'	Full Mixture (15.19.22.26)	IV	Quintaton	16'	Cornet (1.8.12.15.17)	V
Lieblich Flute	4'	Sharp Mixture (26.29.33)	III	Harmonic Flute	8'	Trompette Militaire	8'
Nazard	2 2/3'	Double Trumpet	16'	Viola	8'		
Flageolet	2'	Trumpet	8'	Viola Celeste	8'		
Tierce	1 3/5'	Clarion	4'				
		<i>Solo to Great</i>					

Testimonials

From All Saints' Church, Middlesbrough, Tony Simpson (Organist) JOHANNUS

Following a lengthy search for a digital organ which would primarily sound as good as a pipe organ, All Saints' Church, Middlesbrough became most interested in the Johannus Rembrandt 397SE. The UK supplier, Makin Organs (who had provided 4 quotations including the Rembrandt), did not have this model available for demonstration but they agreed to have one shipped over so that we could have it on demonstration, without any obligation to purchase. As we were to find out, this is but one example of the lengths to which the company will go in providing excellent customer service.

We had the organ on demonstration for several weeks and it was then decided to purchase this instrument subject to the grant of a faculty. A deposit was paid on the understanding that this would not bind the purchase if a faculty were not to be forthcoming, but the faculty application was approved very quickly and without demur. Makins installed the organ in the organ loft in the place of the pipe organ console (after making quality alterations to the oak panelling), and the speakers were sited behind the pipes of the old organ. The installation took less than a day and a half and the result is aesthetically very pleasing.

I subsequently approached Makins because I felt that the sound was in some ways muffled, perhaps causing some imbalance in the sound production of some voices, and Makins readily agreed to take a look at the problem. Whilst the top of the swell box seemed to be the best siting for the speakers to give a much better sound, the situation seemed intractable when it was discovered that access to the higher level looked impossible. However, Makins found a way and achieved the impossible!! I am eternally grateful to them because the sound improvement can only be described as phenomenal, and the re-siting has also cured any possible imbalance that may have been present.

The support which we have had from the start from the Managing Director and staff at all levels, above and beyond what we might reasonably have expected, has been wholly excellent. I can thoroughly recommend the Rembrandt 397SE as a very fine digital organ, and I also commend to you Makin Organs, a company which will bend over backwards and go that extra mile to provide customers with help, advice and customer service second to none.

From Mr Derrick Summers (church organist), Keyworth Methodist Church near Nottingham

When we started to plan the refurbishment of our church, I asked David Fetterman for his advice on a suitable new organ and he recommended the Westmorland Jubilee Organ. A group of us went round to listen to various church organs and I came to the conclusion that the organ David recommended was by far the best, both in quality of sound and richness of tone. Since it has been installed, I have not been disappointed in any way and feel it is a privilege to be able to play it. Several members of the congregation have commented on how lovely it is to listen to, and how close it is to the sound of a real pipe organ.

From Richard Morgan, Bjørkelangen Church, Norway

To the best of my knowledge, your firm has never made the preposterous claim that an electronic organ is superior to a good pipe organ. However, your on-site voicing does produce instruments that are well suited to both accompanying and solo work. Thanks to the instrument you provided for Løken Church six years ago, many have come to appreciate the glories of the magnificent heritage of organ music ranging from Bach to Messiaen. In short, your instruments serve to make organ music accessible to both listeners and students. It was not difficult to convince the authorities here that a second Copeman Hart organ should replace a truly appalling pipe organ. The instrument has earned many compliments. Thank you very much.

From Waterhouses, Mr Richards

Installation proceeded smoothly and as planned in February, despite the continuous rain. Needless to say I am absolutely delighted with the whole process, starting with the initial telephone call, visit to Shaw, agreed specially to suit us by Keith on a Saturday, and, not least, with the splendid instrument itself.

From Oakley Methodist Church, Pauline Leeson (Organist) JOHANNUS

I would like to thank you very much indeed for all the help and advice which you gave to us when we purchased the organ from Makin. The demonstration which you gave certainly helped those members of our congregation who were present to make a decision in its favour. Everyone is thrilled with our new Johannus Opus 17 organ and I have to say that it is a delight to play and has already given me a great deal of pleasure.

We have found Makin Organs Ltd to be the very best of companies in every way and I would like to thank you, on behalf of Oakley Methodist church, for your excellent sales management and service. We are entirely satisfied with the new organ and matching speakers and we know it will enhance our church services for many years to come. Our grateful thanks again to everyone involved.

From Stephen Smith, St Mary's Church, Lawford

We decided to replace the existing pipe organ because it had never been satisfactory from many points of view. It was sited between the choir and congregation with the result that the choir could not easily be heard; it was tonally very limited and could not be used to play most organ music; and visually it was incompatible with the very beautiful 14th Century church. An electronic organ seemed to be the solution to these problems. We investigated several possibilities, but were most impressed by the sound of the Copeman Hart organ that we heard.

Now that the new organ is installed, we find that it has admirably satisfied all our needs. Visually the church is much improved, and by careful positioning of the loudspeakers the distribution of sound in the church is much more satisfactory than with the old organ. The new instrument is far more versatile than the old pipe organ; I have recently given a recital in which most of the music was not performable on the previous instrument. The clarity of the sound from the organ is very impressive. Every stop has a distinctive sound, which we have been able to discuss with Mr Hart. The console is very well constructed and looks very attractive. It is certainly a great pleasure to play this instrument, and we look forward to being able to extend the range of musical activities in our church.

From Father Ben Archibald, All Saints Church, Linthorpe Road, Middlesbrough JOHANNUS

On behalf of All Saints Parish Church, Middlesbrough, I'd like to thank Dr Harrington and his team at Makin Organs for installing a truly wonderful instrument only a few months ago.

Our Johannus Rembrandt truly sounds like a 'real' pipe organ, and due to the expertise shown by the company's installation team, our new organ has been installed in place of our previous pipe organ console. This has meant that the organ speakers have been placed behind the pipe façade, giving the illusion that the sound coming from the organ gallery is that of a real pipe organ.

From initial enquiry right through to final tuning, Makin Organs have been efficient and responsive with regard to customer attention. Hand on heart, we would fully recommend that all churches looking to install a digital organ approach the team at Makin Organs. Not only was the sound of the instrument a deciding factor – the price was extremely competitive too!

From Ian Wells, Director of Music, Holy Trinity Church, Southport



On behalf of everyone at Holy Trinity, I would like to put on record our thanks to Makin Organs and to say that the WMC 4-74D organ is everything we could have hoped for. The customer service we have received and are still receiving has been first rate. Nothing has been too much trouble and the MD Keith Harrington has led from the front! From the initial site visit, to the plethora of emails flying to and fro as the specification of the new organ took shape, to console diagrams showing exact positioning of stops and pistons, no detail was left to chance. We were kept informed of developments every step of the way and all was done in a friendly yet professional way. The installation itself was very efficient and the workmanship is high. You would not know that there is cabling running the length of the nave linking the West Section with the rest of the organ.

The sound of the organ is superb, thanks to Keith Harrington's voicing expertise and patience. The congregational singing has improved thanks to the West Section, and the choir look forward to Choral Evensong each Wednesday as the organ has given the accompaniment of psalms, canticles and anthems a new aural dimension. Do come and listen to the organ. You will not be disappointed!

From Bawdeswell, Mr Lilwall

JOHANNUS

What a joy it's been to both organist and congregation at All Saints since the installation of our new Makin organ within the case of the old pipe organ on the west end gallery.

We have found all the way along that Makin have understood our requirements from the start and shown real professionalism before and after the installation.

Our thanks must go to Richard Goodall, our consultant from Makin, who has advised, helped and voiced the organ, along with Dr Gifford and myself to get the instrument to a truly musical conclusion - nothing has been too much trouble.

The new instrument has re-energised our musical life at All Saints and all who have heard and played it can't fail to be impressed.

From Mr & Mrs East, Boxworth



I first came across Copeman Hart organs over 20 years ago, and have wanted one ever since. I actually played one for the first time about 10 years ago and my desire to own one was heightened. So this one has been a long time in the planning, and even longer sought after. Having waited almost until my 50th birthday to do the deed, I now hope to go on for another 50 years enjoying it and the wonderful sounds it makes. The only difficulty is trying to make sure the organist can live up to the organ. The organ looks fantastic, please thank everyone for making such a beautiful instrument.

From Susie Hyman, Director of Music, St Mary's Church, Lawford



Our new Copeman Hart organ is a joy to play, to listen to and to look at. The organ is used for services and recitals and has even made a guest appearance in a musical performed by our Open Door Theatre Company! The music in our church has been greatly enhanced by the organ and the staff at Copeman Hart couldn't have been more helpful.

From Phillip Elliott MA (Oxon) FRCO Organist, St Mark's, Tandragee



We are delighted with the new 3-manual organ. The installation was so smooth and efficient that we hardly knew the team had been with us: I called into the church on the way home from an engagement and there it was, the new organ, ready to play as promised. A minor teething problem with the midi sequencer was rectified extremely quickly by the experienced team who were happy to make an extra trip to Northern Ireland to sort it out, and this was very much appreciated. The console is comfortable and the tracker-feel key action is excellent - far superior to other digital organs I have experienced which have the feather-light touch of cheap electronic keyboards. The pedals are also weighted to simulate a mechanical organ, and, as an organist brought up playing exclusively tracker-action instruments, I can truly say that playing our new Makin organ is an equally satisfying and musically rewarding experience. The sound quality is superb and positive comments have been received from many members of the congregation. We are also winning over the "it's too loud" brigade! The old pipe organ, with its bland 8' and 4' ranks, was incapable of tonal variety or contrasting dynamic levels - everything was mezzo-forte - whereas the new organ can range from ppp to fff, and the thrilling sound of full organ playing a final hymn verse or a toccata voluntary is a new experience for many. Makin were more than happy to take on board our specific tonal requests and I am particularly pleased with some of the special touches that we added - "cherries on the cake", so to speak: a Sharp Mixture on the Great, a Tuba on the Choir, and a wonderful 32' Contra Trombone on the Pedal. The instrument is incredibly versatile and performs well both in an accompanying capacity for hymns, psalms and anthems, and also when heard on its own before and after services. One parishioner, after listening to the beautiful gentle stops during the administration of holy communion, went so far as to say: "I thought I'd died and gone to heaven". Many thanks for this wonderful instrument which we are confident will enhance our worship for years to come.

From Gordon Hayward, Wigan, St Stephen, Whelley

JOHANNUS

St Stephen's Church, Wigan is a large Paley & Austin designed church completed in 1938. We had a small 2 manual Walker Positive extension organ (1963) which was failing fast. The Parochial Church Council decided to look into purchasing a new pipeless digital organ and I was given the task of sourcing a replacement organ. I looked at a number of different manufacturers but I could not find a suitable instrument within the constraints of our budget.

In the Makin News that came out in Autumn 2010 there was an article on the Ecclesia, a new organ from Johannus. This looked interesting so I contacted Makin and went to their showrooms in Shaw, Oldham. I played the organ for a couple of hours and I was very impressed with the stop list of 54 stops, the way it played and the overall quality of the organ.

I contacted the PCC and also our organ adviser Professor Ian Tracey and, after much discussion, we decided to purchase the organ, with the addition of 8 symphonic voices, in medium oak to match our church furnishings. In early February, after all the faculties were cleared by the Diocese, the organ was installed, the speakers being split on either side of the chancel high on the clerestory window sills. I asked for one or two small changes during the installation and this was not a problem for Makin staff - nothing was too much trouble.

Since the Dedication Service our congregation has had nothing but praise for the sound of the organ and the excellent way the installation was carried out.

I would like to say a big thank you to Johannus for creating this fine instrument and to Makin staff for their excellent installation and quality of work and service. Well done to you all.

From Grantown on Spey, Mr Loweth



Impressed with the installation service and the ability to actually get to us under very difficult circumstances with snow, and on a weekend. Many thanks.

From Joan Johnson, Organist, St Mary, Barnard Castle



The instrument is inspiring to play.

From Alan Hudson, Organist, Rushden Methodist Church



I have just spent three and a half hours playing your organ! I used to think that the people in your advertisements must be somewhat deluded in their praise of your instruments, not any more! It is my 45th birthday tomorrow and I feel that all my Christmases and birthdays have come all at once. My sincere congratulations on a magnificent instrument mark me down as a convert!

Thanks to you and Wesley Music for giving me and the church an opportunity to experience Copeman Hart.

From Oslo, Professor Duke



Looking at the various testimonials that you have published on your website it struck me that most or all of them relate to relatively recent installations. Since, however, when purchasing an organ one is always likely to have some questions about its reliability in the long term, it may be of interest to you to have a view expressed by someone like myself who has used a Makin organ intensively over a period of more than ten years. My instrument - a three manual drawstop Sovereign with a specification adapted to my needs - was installed at my home here in Oslo in the autumn of 1999. From the start it was much admired both musically and as a very beautifully made console, and the appreciation on both counts has remained undimmed over a decade.

Going even further back into Makin's 40-year history I succeeded some years ago in acquiring two very fine Rotafon speaker cabinets that Compton-Makin must have installed in the church at Much Wenlock not long after the company's foundation; at that time such slowly rotating speakers did a great deal to render the somewhat basic output of the original Compton electrostatic system more convincing. Using the same cabinets, installed on an acoustically lively glass terrace, functioning alongside the modern speakers and coupled to the much more advanced sound generation system of Makin 1999 has proved a complete revelation. Here too, the quality of the product over the years has been impressive - the two massive installations still rotate silently, impressively and to great effect after more than a generation. I realise that today the same effect is obtained electronically, but the long life and dependability of the original is astounding.

I have only on two occasions had to call on your agents, notably for cleaning and maintenance of the organ (and once to remedy a very minor defect, which was eliminated in half an hour), so in that respect too I am happy that I turned to Makin in 1999.

From Pat Prestney, Clergy, St Mary's Church, Lawford



We are absolutely delighted with our new Copeman Hart organ. Although we were very attached to our pipe organ the vastly increased range and performance of the new digital instrument has shown us that there is just no comparison. Not only has it enhanced our worship but we have also been able to enjoy wonderful organ recitals and it was even used in a recent musical at the church. Our thanks and praise to all concerned.

From John Parkinson, Holy Trinity Church, Wray



We have enjoyed the use of our Makin Westmorland Organ for just a year. Previously the church had what was a very nicely toned instrument by Gray and Davidson in 1879! Unfortunately this organ has been unplayable for some years and cost estimates for a rebuild were just too expensive to consider. In these circumstances we were using either an electric piano or a hard disc 'robotic' device we called George! Neither made much contribution to worship. Following a visit by Makin and one other organ supplier, and a trip to the showrooms in Shaw, the PCC agreed that we should proceed to seek Diocesan approval to install a new electronic organ. The necessary faculty was granted and in January 2010 our new organ was installed. The original pipe organ remains in place and if anybody knows of a good home for it we would be delighted to hear from them!

The new organ has proved a great success. The reaction of the congregation has been very favourable and it is a delight to play. Even with the relatively limited number of stops this two manual and pedal organ fulfils our requirements in terms of sound, volume and ease of operation.

We have had a couple of small teething problems with the electronics which have been speedily dealt with by the service department.

All in all a very pleasing and satisfactory outcome which has improved the quality of worship. Hopefully, given time, it will improve the singing too!

From Carlisle, Mr Paton

JOHANNUS

My experience of choosing an instrument and its eventual installation at my home has been very positive from my initial enquiry and visit to Shaw where Dr Harrington showed me round and answered all my questions. I spent some time playing the various instruments there through to my choice of instrument (Johannus Opus 27) being delivered. On the appointed day Steve Lanyon and David Fetterman arrived on time and the organ was soon set up and playing. It is so nice not to have to sit in a cold church playing an instrument with ice-cold keys at this time of year. The organ is a real delight to play with excellent tonal resources and superb sound with the cathedral reverb turning my room into a huge cathedral.

From Colum McGarry, Organist, Church of St Thérèse, Banbridge



I am just mesmerized and somewhat speechless about every aspect of this Copeman Hart organ, the unbelievably authentic organ sounds, coupled with the superb and beautiful voicing of its stops. They are of the highest tonal quality when compared with other digital electronic organs that I have presided at.

I have played, and continue to play, the finest of pipe organs, which meant that I was always somewhat of a critic but, in my opinion, no other electronic substitute would ever compare to this marvellous organ, right down to the very console finish and key touch. To me, it sounds like the real thing without the pipes. Copeman Hart - I applaud you!

From Cambridge Freemasons Hall



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.

With a previous instrument reaching the end of its useful life and becoming unreliable, a good quality, state-of-the-art replacement was sought, whose capacity was aimed at precisely the job required of it - without the encumbrance of "gimmickry" so often associated with the more general concert-type instrument. We wanted to invest in an instrument worthy of our beautiful building (a former theological college) and the need to substantially enhance the musical qualities of our Ceremonies whilst providing a resourceful instrument for the more capable organist.

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. Members now regularly comment on the excellent quality of sound, even the less-talented players appreciate the ease of access within the instrument and those who would probably be deemed "real" organists are approving the potential for offering appropriate music from the breadth of the organ repertoire. A 'classical' recital has already been the source of charity fund-raising and the Masonic Widows' Friendship Club was more than impressed with a concert of 'old-time' favourites.

From Richard Mayo, Director of Music, Dulwich College



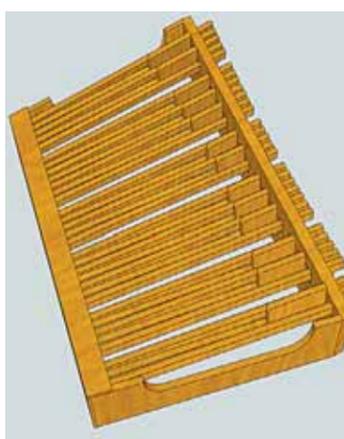
The installation of the new four-manual Copeman Hart into the Great Hall here at Dulwich College has proved to be an exciting and very rewarding project. The boys are thrilled by it and we see it as a considerable enhancement to the College's organ teaching and playing programme. The quality of the console is magnificent. The quality of the stop sounds gives the organ a range of colour and dynamic that is beautiful and exhilarating.

Aspects of console design II

By Ian Quinney



An AGO style pedalboard



A BDO style pedalboard

'Just how standard should your console be?'

In issue 20 of *Makin News* "what makes a good organ console" was discussed. Those of you who play on more than one instrument will be well aware that the requirements for console layout that James mentioned still do not guarantee that all the components will be in similar positions on every organ.

My wife, having practiced at home on her Makin Organ to avoid a freezing cold church, goes off on Sunday mornings to play on the church pipe organ (heating is on for Sundays). The first problem she has is that the pedals on the church organ are both lighter in touch and are slightly closer together than on the Makin. The second problem is that the stops are not in the same place and the voices are not the same. Practice sorts both these problems out fairly easily but it leads to the question of just how standard should your console be?

Standards

Up to 1904 the console layout would have been determined by the organ builder and these would have similar layouts derived from custom and practice. In 1904 the Royal College of Organists (RCO) produced a specification for a new organ for their lecture hall. It is often quoted as a standard but in fact the specification was for a single instrument built for the RCO Lecture Hall by Norman and Beard. It is notable for specifying a pedalboard concave radius of 12ft 6in and a splay radius of 8ft 6in. It also specified other key dimensions and the stop jamb layout.

The American Guild of Organists first produced a standard console specification in 1933 which was notable for specifying a concave radiating pedal board of 32 keys with both concave and splay radii being 8ft 6in. The standard was amended in 1961 and updated in 2002.

The Bundes Deutscher Orgelbaumeister (BDO) published a standard for consoles in 1965 then again in 1972 and in 2000. This standard allows for both concave radiating and concave straight pedalboards. It is unique in specifying three radii for the pedal board, one for concavity, one for splay and one for the leading edge of the sharp pedals. The concave radius is 3680mm (12ft 1in) the splay radius is 3350mm (11ft 1in) and the sharp key radius is 2000 mm (6ft 6in).

The Incorporated Society of Organ Builders (ISOB) produced a console standard in 1967. This has a pedalboard concave radius of 103 inches and a splay radius of 103 inches but the concave radius is measured to the top of sharp keys where the other standards measure to the natural keys.

With the allowed tolerances the AGO and ISOB standards are very similar.

As a general rule organs built in mainland Europe comply with BDO and those in the UK and USA with AGO/ISOB standards.

Ergonomics

Ergonomics is the science of designing the workplace environment to fit the user. The BDO specification refers to this being incorporated into their standard for 2000.

In reality the ergonomic design of organ consoles has been progressing for hundreds of years without the fancy name tag. One thing that ergonomics does is look at the proper posture of the person in the workplace to avoid things like long-term back injury. We humans are apparently getting taller. In the 17th century the average height for a man was 5ft 6in (1676 mm); today the average is 5ft 9in (1752 mm). Of course quite a lot of organists are not average; a 4ft 10in tall organist is going to have a different relationship with the console to say a 6ft tall organist. One may not be able to reach the toe pistons while the other is banging his knees on the underside of the console. The standards all specify a fixed height, above the pedals for benches but fortunately these days adjustable height benches are available to help with the height issue. Every organist knows that there is a point where the bench is in the ideal position for them to play their organ, hence the dire warning notices posted on organs to replace the bench where you found it, not to move it at all or to put the blocks back in when you have finished.

Keyboard Variations

The BDO and ISOB standards specify the keyboard width. The two standards differ slightly. To compound the problem keyboards are made all over the world and may not comply with either standard. This is not much of a problem when playing on the middle of the keyboard since the keyboard will be centred on a pedal and a keyboard key. On keyboards that do not meet the standard, the keys in upper and lower

ends of the span may not be where your fingers think they are. This is of course not much of a problem if you only play the one instrument. If however you are playing different instruments, variation in key position means that you have to spend more practice time familiarising yourself with the instrument. An organ builder who checked his stock of keyboards commented that there was quite a variation between keyboards imported from different manufacturers. Now of course you have just been given a fine excuse for missing the odd top or bottom note.

There are some crucial measurements for keyboards included in the standards such as the height of the lower keyboard above a specific key of the pedal board and the height of subsequent keyboards above the lower. Also the horizontal offset of each keyboard in relation to the one below it, the length of the keys in each tier and the length of the sharp keys.

What a Swell party this is

The one thing that all the standards agree on is the positioning of the swell pedal. That is that it should be near the centre of the console. AGO/ISOB align pedal centre with the E - F pedalboard gap and BDO by shifting a fixed amount to the right of the keyboard centre line. Other expression pedals are then mounted on either side of the swell pedal with crescendo to the right and choir to the left. The front to back position of the expression pedals relative to the console is defined in all the standards. ISOB define the distance from the leading top edge of the sharp pedal, AGO define the distance from the back edge of the sharp pedal and BDO define the distance from the leading edge of the lower keyboard.

Keep Pedalling on

The 20th century has seen the almost universal adoption of the 32 key concave radiating pedalboard although BDO still specify an option for a 30 key straight concave pedalboard. (I know some organists still love their straight pedalboards.) The difference in concave and splay radii in pedalboards has already been mentioned. In addition to this the BDO pedalboard terminates in a flat back plane and has sharp keys extended to the back plane. The AGO/ISOB pedalboards have a curved backplane. The Makin standard pedalboard is of the BDO style with AGO concavity; however Makin provide for a range of pedalboards to be fitted to their consoles, so the choice is yours.

Pulling out all the stops

The AGO standard specifies that tab stops should appear in two rows over the top manual with the top row from left to right Swell, Choir, Solo, Echo and bottom row Pedal, Great and Positive. For Drawstops the AGO specifies jambs either side of the keyboard as left jamb: Pedal and Swell. Right jamb: Solo, Great, Choir or Positive. ISOB make no mention of Stop disposition and BDO simply says that stops should be easily accessible with tabs over the keyboard and drawstops on jambs at the keyboard sides. The AGO specifies the order of stops within a division as starting at the bottom with the longest flues to the shortest, then the mixtures, then the reeds in order of longest to shortest with non-speaking stops such as couplers and tremulants at the top. In reality, on most British organs stop disposition is determined by ancient custom and practice (usually that of Mr Willis and/or Mr Hill). There seems to be a preference on British organs for putting non-speaking stops at the bottom of the jamb. On some organs they appear as a separate division of stops usually under the Pedal stops. This also appears to be a common practice on the continent.

Finale

In short, there is no single universal standard for layout of an organ console. Nearly everybody quotes RCO or AGO, but in my experience very few people have actually read the standard they quote. So as an organist it falls to you to make sure you get the specification you want that gives you the most comfortable playing position.

Confused: then let's make it simple at least for Makin Customers.

- If you are buying or have bought a Westmorland Standard organ then a professional organ consultant in conjunction with the Makin staff will have been employed to sort out all the problems of design for you.
- If you are buying a Makin Westmorland Custom organ then there are options open to you to adjust layout and voicing which Makin staff will walk you through to ensure the finished product meets your requirements.
- In general Makin Westmorland organs follow ISOB/AGO standards with stop dispositions being more Willis than AGO.
- If you are buying a Johannus organ then this will generally follow the BDO standard, but AGO is possible.

Sound bites

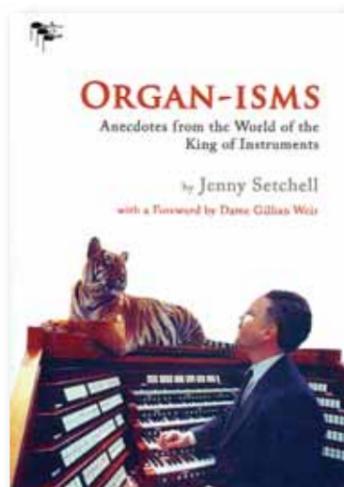
Organ Odyssey



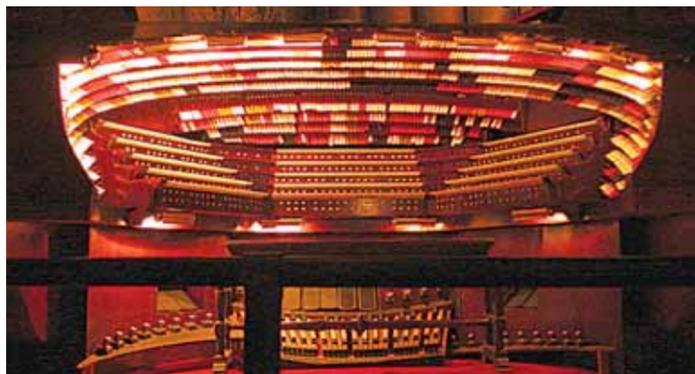
The Houston Symphony Orchestra chose Makin to provide an instrument suitable for their UK tour of their famous audio and video experience of Gustav Holst's Planet Suite. Simply billed as "The Planets, an HD Odyssey", the HSO use NASA high quality images from the likes of Pioneer, Voyager and Magellan spacecraft and the Hubble space telescope as a backdrop to their playing: this was an amazing experience for all concerned. Spread over a mere eight days in August, the tour took in top venues in Birmingham, Leeds, Edinburgh, Manchester, Gateshead, Basingstoke and London. Whilst some of the venues had pipe organs, one of the great challenges for the HSO is that they are contracted to play at a pitch of A = 445 rather than the usual A = 440 which meant that most pipe organs simply could not be used. In the past on similar tours, they have used a three manual Rembrandt instrument from Johannus. This time around they chose the new Ecclesia organ with its enhanced audio system, which fitted each venue like a glove. This was quite an experience for Makin staff as we are simply not used to removing an organ at the dead of night and then driving on to the next venue.

Organ-isms

Organ-isms by Jenny Setchell is a great little book. If you have been to a Makin roadshow and enjoyed Professor Ian Tracey's anecdotes about organ playing, then this is the book for you. Why did Sir David Willcocks put his wife in the swell box of Salisbury Cathedral during a live BBC broadcast? Did Christopher Herrick really play the first topless organ concert? These, and other questions, are all answered by Jenny Setchell and presented in a way that will certainly raise eyebrows, maybe make you laugh and if you have been in a similar position, possibly make you cry.



A console to dream of?



Or is it a nightmare?

Can I upgrade my instrument?

According to the age of your instrument there are many upgrade options for Makin, Copeman Hart and Johannus customers. For example, recently a number of early adopters of the Westmorland Custom instruments from Makin decided to upgrade their sound samples to the latest multi-samples, and indeed at the same time to change their specification. Essentially anything is possible. In some instances, the cost of upgrade may be very similar to the cost of a new instrument if, for example, all internal components, new keyboards and new drawstop solenoids are used.

We will shortly be contacting all Copeman Hart customers to discuss the rebuild options which are open to them, of which there are many, all of which will ensure that the instrument is in tip-top condition with the latest and best hardware to ensure longevity.

Our team of organ consultants, led by Richard Goodall, can offer appropriate advice on a case by case basis.



New websites

As mentioned elsewhere, we now have three separate websites providing up to date information, specifications, customer testimonials and much, much more for Makin, Johannus and Copeman Hart. Connectivity between the three is easy, so don't worry about trying to remember all three web addresses. Within the next few weeks, each site will be greatly enhanced with a number of videos being added so you will be able to hear and see organs in action and view testimonials directly from satisfied customers.

Studio I70 arrives in Shaw and Mixbury

The new Studio I70 organ, designed specifically by Johannus for home practice, has arrived in our Shaw and Mixbury showrooms. In such difficult financial times for customers worldwide, Johannus has found a way to produce a top quality instrument at an incredibly competitive price. Full details, including the specification and pricing, of this exciting instrument are available on our Johannus website www.johannus.co.uk.

With a total of twenty eight speaking stops spread over two manuals and pedals, four intonations (Romantic, Symphonic, Baroque and Classical), a new audio system including a total of five speakers built in the console, a total of eleven Temperaments and twelve independent reverb options, this is truly an organ to savour and one which will meet all home practice needs. Built within a very compact console, this instrument will fit in the smallest of spaces.



The new Studio I70 organ from Johannus



Events

Please do visit our website for the latest events.

Saturday 8th October 2011

4th Annual 'Autumn Shades' concert at the Shaw showroom with Professor Ian Tracey;
10:00 - 16:00
Entry by free ticket.

Saturday 5th May 2012

5th Annual 'Sounds of the Summer' concert at the Mixbury showroom with Professor Ian Tracey;
10:00 - 16:00
Entry by free ticket.

Saturday 23rd June 2012

Battle of the Organs at Liverpool Cathedral with professor Ian Tracey and Carlo Curley
Entry by free ticket.

Saturday 6th October 2012

5th Annual 'Autumn Shades' concert at the Shaw showroom with Professor Ian Tracey;
10:00 - 16:00
Entry by free ticket.

A SELECTION OF RECENT INSTALLATIONS

Makin Installations

Customer	Model
Oxford, Dr Series	Chamber with pipes
St Albans, Mr Hainsworth	WM Jubilee I
Ferndown, St Mary's	WM Jubilee II
Hendersons Music Ltd	WM Jubilee II
Leeds, Dr Lindley	WM Jubilee II
Oakworth, Christ Church	WM Jubilee II
Pewsey, Mr Thomas	WM Jubilee II
St Ives, Rev Rake	WM Jubilee II
Stoke, St Milburgha	WM Jubilee II
Waterlooville, Sacred Heart	WM Jubilee II
Edinburgh, Mr Hay	WM Sapphire
Fulham Fields, St Andrew's	WM Sapphire
Tankersley, St Peter's	WM Sapphire
Wednesbury, Mr Perry	WM Sapphire
Whitby, Mr Burgoyne	WM Sapphire
Wigan, Mr Walton	WM Sapphire
Grantown on Spey	WM Village
Radlett, Mr Cross	WM Village
Stanton Lees Chapel	WM Village
Talybont, Mr Jones	WM Village
Aldridge, St Mary the Virgin	WMC 2D
Glasgow, All Saints, Jordanhill	WMC 2D
Rochester, Mr Chesterfield	WMC 2D
Wolstanton Methodist Church	WMC 2T
Alloway Parish Church	WMC 3D
Belfast, St Aidan's	WMC 3D
Chichester University	WMC 3D
Coleraine, St Patrick's	WMC 3D
Derry, First Derry & Claremont	WMC 3D
Llantrisant Parish Church	WMC 3D
Paisley, St Mirrin's Cathedral	WMC 3D
Tandragee, Ballymore, St Mark's	WMC 3D
Huddersfield, Mr Arthur	WMC 3D Positive
Stockport, Mr Brearley	WMC 3D Positive
Abingdon, Mr Pearce	WMC 3T
Southport, Holy Trinity	WMC 4D
Waterhouses, Mr Richards	WMC 4D

Johannus Installations

Customer	Model
Whelley, St Stephen's	Ecclesia D47
Clophill, Miss Jeffrey	Opus 05
Brighton, Mr March	Opus 07
Denstone, All Saints	Opus 07
Skipton, Mr Hodgson	Opus 07
St Helens, Mr Neal	Opus 07
Whalley Range, St Edmund's	Opus 07
Kirkcaldy, Mrs Arnett	Opus 10
Blakeney, All Saints	Opus 17 SE
Oakley Methodist Church	Opus 17 SE
Sunbury Iglesia ni Cristo	Opus 17 SE
Warwick, Mr King	Opus 20
Cardiff, Bethany Methodist Church	Opus 27 SE
Carlisle, Mr Paton	Opus 27 SE
Drumnadrochit church	Opus 27 SE
Leek, Mr Preston	Opus 27 SE
Mold, Mr Knowles	Opus 27 SE
Patcham Methodist Church	Opus 27 SE
Pontarddulais, Mr Richard	Opus 27 SE
Rotherham, Eastwood Methodist	Opus 27 SE
Warrington, Dr Walker	Opus 27 SE
Welling, Mr Leader	Opus 27 SE
Wooton under Edge Masonic Hall	Opus 27 SE
Bispham, Mr McQuire	Opus 30
Leicester, Mr Gull	Opus 30
Forest Row, Mr Bauress	Opus 37 SE
Halifax, Park Wood Crematorium	Opus 37 SE
Roby, St Aloysius	Opus 37 SE
Yarm, Mr Harrison	Opus 37 SE
Middlesborough, All Saints	Rembrandt 397
Belvedere, St Augustine's	Sweelinck 17 SE
Chard, Mr Shepard	Vivaldi 15
Leamington Spa, Mr Pargetter	Vivaldi 15

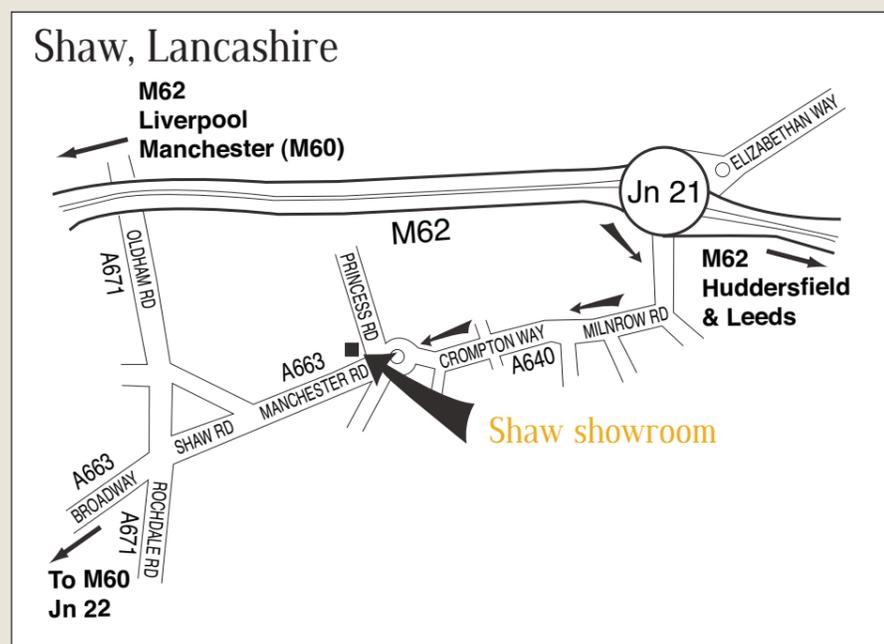
Copeman Hart Installations

Customer	Model
Wellington Presbyterian Church, Northern Ireland	2 manual drawstop
Weymouth Bay Methodist Church	2 manual with tilting tabs
Fortwilliam and Macrory Presbyterian Church, Belfast, Northern Ireland	2 manual drawstop
St John the Baptist, Dunluce, Bushmills, Northern Ireland	2 manual drawstop
Boxworth, Mr Warren East	2 manual drawstop
St Swithun's Church, Leonard Stanley, Gloucestershire	2 manual drawstop
Norway, Bjorkelangen Kirke	2 manual drawstop
Dover College	2 manual Petite Orgue with tilting tablets
Brightlingsea United Church	3 manual drawstop
Canterbury, Mr Rod Spencer	2 manual Petite Orgue with illuminated tilting tablets
Thrapston, Mrs Whiteway	2 manual analogue
Canterbury, Mr Pinnock	2 manual Petite Orgue with illuminated tilting tablets
Royton Trinity Methodist	2 manual stopkeys
Much Hadham, St Elizabeth's Centre	2 manual Petite Orgue with illuminated tilting tablets

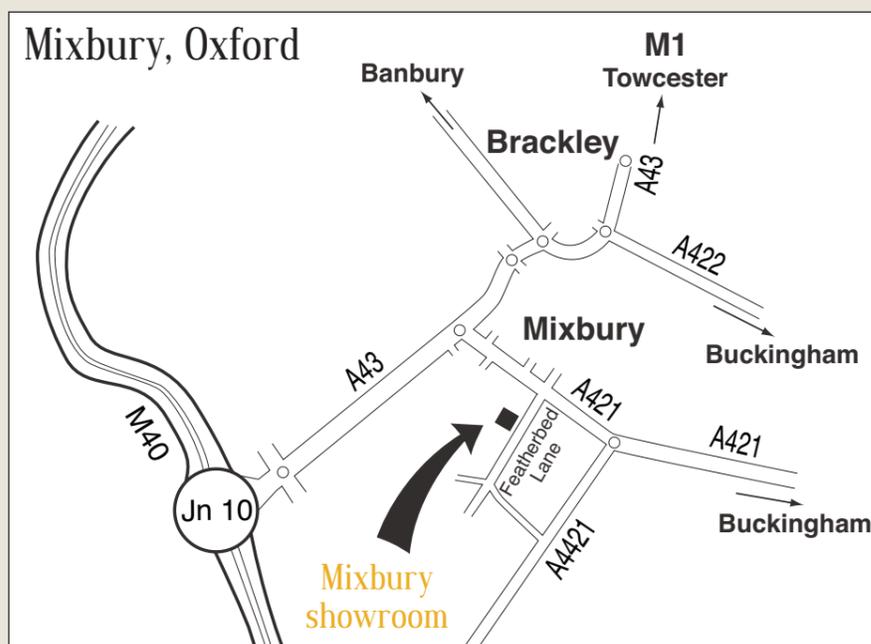
Getting in touch

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 week day and by appointment at other times. However, we always suggest that you contact us in advance to book an appointment so we can ensure 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.