

# Makin news No. 20

The official publication of Makin Organs and Johannus

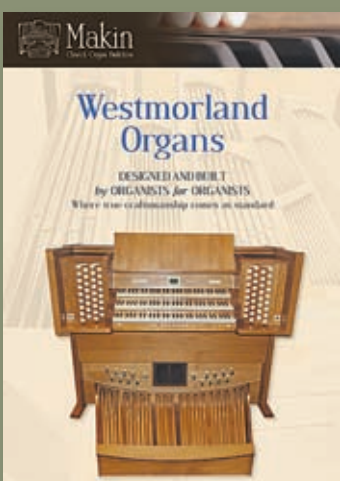
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## STOP PRESS

### New Westmorland Custom brochure out now!

The latest Makin 36 page brochure is now available and gives details about all our products and services. You will find specifications of our standard organs and suggested specifications for the custom series. If you haven't received a personal copy and would like one, please do contact Makin directly by e-mail or phone.



# What a night!

Makin Managing Director, Dr Keith Harrington, was delighted to utter this over-used phrase on two occasions in June 2010. Firstly at the sixth annual Battle of the Organs at Leeds Parish Church, when the home organists team of Dr Simon Lindley and David Houlder with Professor Ian Tracey and Daniel Bishop from Liverpool Cathedral did battle on three Makin instruments and the resident pipe organ. A packed audience marvelled at the virtuosity of the players and the majesty of all four organs which were used to play a very wide variety of music to suit all tastes. For the first time in the annual battle, a large viewing screen was provided by Keith Hearnshaw which gave the added dimension of being able to see the Parish Church organ being played.

Perhaps the highlight of the evening was provided by the Edward Marsh arrangement of the famous James Bond theme tune for four organs, with the title role being played by 'Lindley, Simon Lindley agent 0113' ... it simply brought the house down. Secondly, in what to many was thought to be the event of the year, Makin provided three organs for the 'Organists Entertain' at Liverpool Cathedral. Joining the resident team of Professor Ian Tracey, Daniel Bishop and Martin Noble were Ian Wells and special guest star, Nigel Ogden, of the long running BBC radio 2 programme 'The Organist Entertains'. Between them, they provided a programme which kept the vast

audience thrilled for nearly three hours. However, the moment of the night was undoubtedly provided by Dr Noel Rawsthorne, Ian's illustrious predecessor at Liverpool who retired in 1980. Now aged 80, Noel played the cathedral Hutson mobile console publically for the first time in 10 years, with a scintillating improvisation to the delight of all. In conversation with Keith Harrington afterwards, Noel said that he was thrilled to be involved. He was astounded at the quality of the Makin Organs and recalled details of an earlier 'Battle of the Organs' with another vendor some 20 years ago and suggested that the key difference was that Makin used



Three Makin consoles in place ahead of the 'Battle of the Organs' at Leeds Parish Church

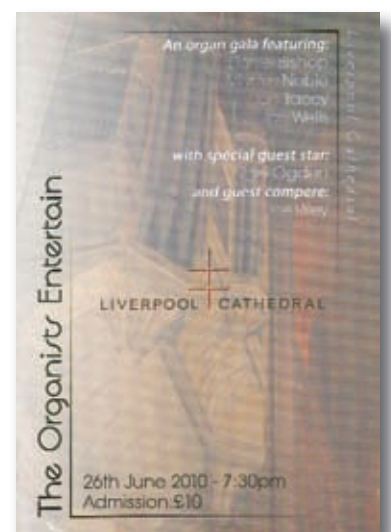


Martyn Noble, Dan Bishop, Ian Tracey, Nigel Ogden, Noel Rawsthorne, Ian Wells and Joe Riley in front of the Hutson console after the 'Organists Entertain' at Liverpool Cathedral

'Sampling' technology rather than the outdated and inferior 'modelling' technologies still being used by some, and indeed apparently being introduced by others as something new!

Next year's event is already in hand and is expected to take place on Saturday 18th June.

The three organs taken by Makin used speaker locations high around the Cathedral, above the Welford porch and on the Dulverton Bridge, to provide a simply stunning effect with the audience being surrounded by instruments. The Tutti was simply stunning, but perhaps the best effects were from the colour from so many quiet and beautiful stops.



An evening to remember

## Welcome to the new look Makin News!

Recently we set some time aside to redesign Makin News to fit in with the fresh style of the new adverts, literature and, of course, the website. I hope you like what you see and that it is still as readable as ever. Looking at my collection of back copies, the content has always been excellent, but the format has certainly become a little tired.

Actually it is difficult to believe that it is five years since our 35th anniversary and indeed six years since I joined the company. I often get asked about David Clegg, my predecessor as Managing Director, his wife Mavis and son James, and I am pleased to report that they are still thoroughly enjoying themselves in Australia, with David spending every free moment on the golf course. David celebrated his 70th birthday in June 2010.

Makin's 40th anniversary is not only a time to look back but forwards as well. There is no doubt that throughout the country times are hard, and, if our politicians are to be believed, they will be getting harder as the nation attempts to get out of the super massive financial black hole we find ourselves in. What can you expect from Makin Organs? Our plan is simple, we will continue to deliver the best digital organs, at a price which is affordable, and back this up with world-class customer service.

To quote my friend Sir Patrick Moore, "At my age I do what Mark Twain did. I get my daily paper, look at the obituaries page and if I'm not there I carry on as usual." I think this sums up the future of Makin nicely ... business as usual. Sincerely,



Dr Keith A Harrington  
Managing Director



# A new Makin organ for St Andrew by the Wardrobe

What an unusual name I hear you say. One of our recent installations, which is receiving its final intonation work within the building as I write, is in the delightfully named St Andrew by the Wardrobe church in the city of London. The original church was burnt down in the Great Fire and then rebuilt as Wren's last great city church. Bombed out in the Blitz, today's church of St Andrew is a complete reconstruction nestling within Wren's walls. The details, including the 17th century emblems on the ceiling, have been reproduced with particular care, so that it is difficult to tell that the church was out of use until 1961.

The church has a historic John Snetzler one manual pipe organ dating from 1769, which was originally built for Lord Hatherton of Teddesley Hall. It arrived at St Andrew in 1961, details of which can be found on the National Pipe Organ Register (see [www.npor.org.uk](http://www.npor.org.uk)). Although utterly delightful, this charming house organ has never been able to provide sufficient tone for the church and, after a great deal of planning, the search was on for a suitable company to install a modern digital instrument to meet the church's needs now and for many years to come.

Discussions, with Makin, the church's organ adviser Ian Curror and the

Pedal		Great	
Open Diapason	16'	Bourdon	16'
Bourdon	16'	Open Diapason	8'
Principal	8'	Stopped Diapason	8'
Fifteenth	4'	Principal	4'
Trombone	16'	Wald Flute	4'
Swell to Pedal		Twelfth	2 2/3'
Great to Pedal		Fifteenth	2'
Choir to Pedal		Sesquialtera (17.19.22)	III
Great & Pedal Combs Coupled		Trumpet	8'
		Swell to Great	
		Choir to Great	
Choir (enclosed)		Swell (enclosed)	
Stopped Diapason	8'	Open Diapason	8'
Principal	4'	Lieblich Gedact	8'
		Salicional	8'
Suabe Flute	4'	Voix Céleste	8'
Fifteenth	2'	Gemshorn	4'
Glockenspiel (12.17)	II	Flageolet	2'
Mixture (19.22)	II	Mixture (15.19.22)	III
Cremona	8'	Contra Hautboy	16'
Tremulant		Cornopean	8'
Swell to Choir			

diocesan organ adviser John Norman, centered around deciding upon the appropriate size of instrument for the church's needs, including its use as a concert venue, and a requirement by all parties for the highest quality of sound. There is always the temptation to produce a bigger instrument than is absolutely necessary; as the adage says 'Organists are like cart horses, they always want another stop'. In the end, a specification was decided upon with a total of just thirty speaking stops spread over three manuals, in a sumptuous motorised drawstop console with top of the range playing aids that are standard on all

Makin instruments.

For any digital instrument, the relationship between the number of speaking stops and the number of amplifiers/speakers is critical to its success, with a quality instrument having typically 6 stops per amplifier. With St Andrew, the instrument has a total of 13 amplifiers giving 2.3 stops per amplifier, with a total of 37 independent speakers within 13 cabinets. As I am sure you will realise with such a good ratio of stops to amplifiers, the sound is simply breathtaking.

## Organ recital by Ian Tracey at Kinnoull, Perth

By Robert Lightband

I have never done a 'crit' of a recital on a digital organ before, so I am rather looking forward to doing so.

May I begin with the organ? It is a medium size Makin organ divided over three manuals. Like many modern organs, it leans once more to the romantic tradition, the third manual being a Solo Organ. This is a trend which I welcome; the romantic touch being far more useful for accompaniment than the ability to authentically play Buxtehude and Pachelbel, which bores congregations stiff and who would much rather listen to a rousing Toccata at the end of a service.

Makin's philosophy is fewer stops but vastly more speakers and amplifiers. There is nothing worse than being faced with vast numbers of stops of which the more you add the less they seem to do.

The Kinnoull organ has many beautiful soft sounds and solo stops. But the tuttis, for reasons I have explained, are really grand. There is an enormous advantage of having a Great Posaune, plus a really exciting Grand Trumpet on the Solo. This stop has the power of a Tuba, but a much more exciting sound. Full Pedal, with a 32' stop and a wonderful Trombone is really thrilling by any standards.

Professor Tracey tends not to play a great deal outside his native Liverpool, where he is the third organist in the Anglican Cathedral's entire history. A friend of mine described him as the best kept secret in the organ world, because those of us in the know have regarded him for years as one of the finest players in Britain. I won't go through his entire programme, but the rarely played pieces by Pierné stood out as far too neglected. Whitlock's Plymouth Suite, which Ian introduced with great wit, as he did all

the music he played, stood out. The Toccata, quite difficult to play on a three manual organ, was really exciting. Elgar's Largetto had haunting Diapason sounds. Mendelssohn's Scherzo, arranged by Ian, was played with such dexterity it sounded the easiest piece in the world and was stunning. I missed the Ophicleide, originally scored by Mendelssohn, however. The final piece was the utterly convincing Tu es Petra "and the gates of hell shall not prevail against thee" was quite staggering in its impact.

This was one of the most splendid recitals I have heard for some time, though Francis Jackson in the Caird Hall not long before had to be heard to be believed. It is wonderful that such players of different generations exist, and that the modern digital organ is not to be feared.

# Johannus launch the Symphonica & Ecclesia organs

Johannus has recently launched two new organs to the world, which are available from Makin with AGO pedalboards, the Ecclesia 47 and the Symphonica 47.

## Ecclesia 47

The Ecclesia is designed for church use. Built in a traditional drawstop style console it has 56 speaking stops spread over three manuals. Included in the package is a 12.2 speaker system, with separate speakers for Great/Pedal and Swell/Choir so divisions can easily be located in

different parts of the building, for example on both sides of the chancel or nave. This organ has four different banks of samples, which include American Classic, Symphonic, Baroque and Historic, making it an incredibly versatile instrument.

Real Time Sampling is currently the best possible technology to

reproduce the pipe organ. It doesn't make use of simulation techniques, but direct digital recordings of famous pipe organs. You will be listening to the original!

A great deal of thought has gone into the composition of the loudspeakers with a high quality subwoofer for the low notes which can reproduce the deepest bass tones. The medium and high sounds are reproduced by a multitude of speakers. This combination

ensures as much breadth as possible goes into the organ sound.

## Symphonica 47

The three manual Symphonica is specifically a home organ. It provides a vast arrange of new and exciting features with 57 traditional organ voices with four different sample banks of American Classic, Symphonic, Baroque and Historic. It is built in Cavaillé-Coll style console with illuminated drawstop control. In

addition, this unique organ boasts a considerable number of orchestral and other voices including a very high quality sampled piano stop.

Johannus has always been a forerunner in the design of multi-channel organs. The extensive sound distribution via several amplifiers and loudspeakers form the basis for the high sound quality with twelve loudspeakers and a bass speaker reproducing lifelike organ tone. The bass loudspeaker has been positioned in a separate 'room' for the first time in history. This means we can now do complete justice to the deeper rich sounds of, for example, the Subbass 16', even in the lowest tones.

There are four surround speakers on the sides of the organ. These speakers ensure that you, the organist, can experience a very spatial effect. Two tweeters aimed at the ears of the organist result in a very direct and pleasant contact with the organ. You will particularly notice how sparkling and transparent some voices are, specifically with the baroque and historic voices.

The organ contains twelve new and unique reverberation programmes sampled from many key organs around the world.



The all new Ecclesia D47 instrument from Johannus



The all new Symphonica D47 instrument from Johannus

# Two new consoles

Two new consoles have been produced which have proven to be both very popular and very flexible since there are several possible configurations for them.

The first is a small drawstop console which will fit up to 48 drawstop solenoids (our normal drawstop console will fit up to 68 solenoids) and can be configured as either a two- or three manual instrument. This is a very compact console and is quite a lot lower in terms of height which means conducting from the organ is eminently possible. This console has also proven to be very popular in an organist's house since it does not dominate a room as much as the larger console. Indeed you will see a review of this console by Dr Peter Fletcher in the Testimonials section of Makin News. Assuming they are not out on demo, Mixbury has a 2-26 and Shaw a 3-38 version of this organ.

The second console is a new style 'Positive' organ, which can be either a two- or three-manual instrument, with a very small footprint. Speakers for this instrument are situated in the top of the console facing upwards with an internal 9 channel speaker system, although, of course, much larger external options are also possible. The design of this console is particularly attractive as many different options for colours of wood, e.g. the jambs being a different colour to the remainder of the console, are available at no extra cost. You can play a 2-26 organ at Mixbury and a 3-37 at Shaw in this console.



Small 2 Manual Drawstop



3 Manual Positive



Large 2 Manual Drawstop



Small 3 Manual Drawstop



Large 3 Manual Drawstop



2 Manual Positive

## Dimensions

Westmorland Organ	Height (without music desk)	Width	Depth (no pedal board)	Depth (with pedal board)
Two/three manual small draw	121cm	151cm	75cm	121cm
Two/three manual large draw	133cm	165cm	75cm	121cm
Two/three manual positive	170cm	166cm	61cm	111cm

## Sheet organ music for sale

I have a fond recollection of visiting my favourite sheet music shop in Manchester in the late 1970's and early 1980's. At the time, there were two or three such shops in Manchester but my favourite was Wright Greaves where you could step back in time and browse music at your leisure. In particular, their sheet organ music selection was excellent and their staff incredibly knowledgeable. I managed to purchase the majority of the music I now play back then, when the cost was a fraction of what it is now.

Of course, times have very much changed and whilst some sheet music shops remain, they are often a shadow of their former selves, with a focus on the mail order business with music purchased either online or by telephone. Of course this level of service meets the needs of many, but there is nothing like being able to look at a copy before you purchase, especially since costs can be so high.

Whilst, due to many reasons including the cost of stock and the price of retail space, there will never be a return to the old days, Makin Organs realised late last year that we could help. Having two large showrooms with many visiting organists, we realised that it would be an excellent idea to start stocking a range of sheet organ music which could be purchased, browsed, and, of course, tested on our instruments whilst you relax and have a coffee. In addition, it became obvious that we could also take our stock 'on tour' to Roadshows around the country. Both Oxford University Press and Kevin Mayhew were very excited about the idea and quickly made their entire catalogues available to us which form the basis of our stock and following on from this, our sales have indeed been brisk. Based upon this, Makin have recently added Animus to our list of sheet music suppliers. Animus is run by organist Adrian Self and his wife Pam and have an excellent reputation for music publishing via their on-line shop.

“We realised that it would be an excellent idea to start stocking a range of sheet organ music which could be purchased, browsed, and, of course, tested on our instruments.”

# Makin web site

Makin Organs has received many compliments following the launch of our totally new and updated website several months ago. Not only is the web site eye catching, but it is an incredible resource for our customers who can view details of all our instruments including specifications, dimensions, feature lists and perhaps, most importantly, price.

Additionally, the site offers ready access to customer testimonials, of pre-owned instruments, news articles and much more, with all content being just a click away. It is also easy to download brochures, other documents and audio clips.

Makin used to print lists of forthcoming events in Makin News, but since we are as busy as we are, this no longer makes as much sense as it did, and our list of forthcoming and past events is now available, and kept up to date on a daily basis, on our website. If your event is not shown, then please simply let us know the details.

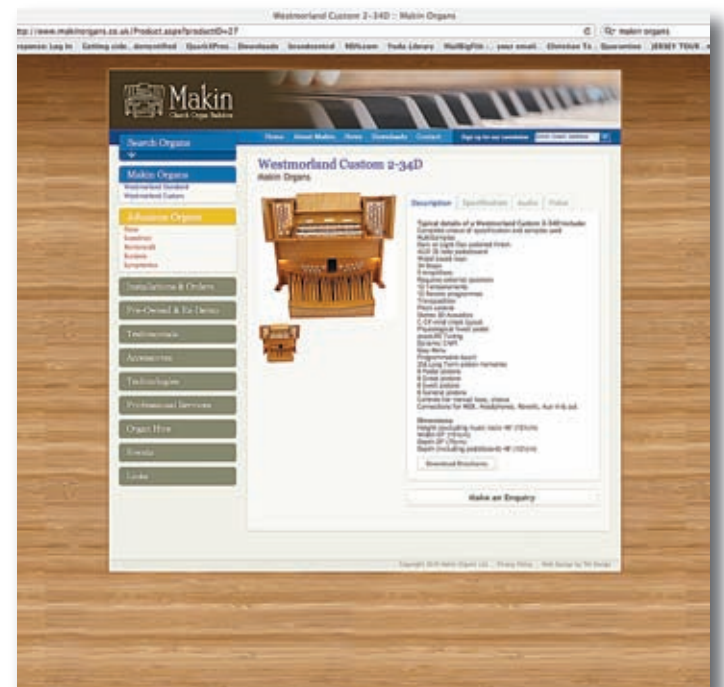
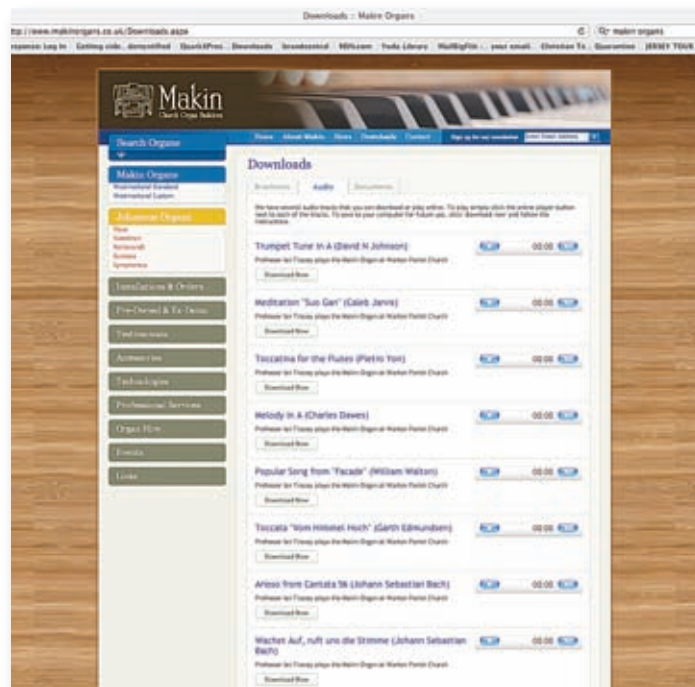
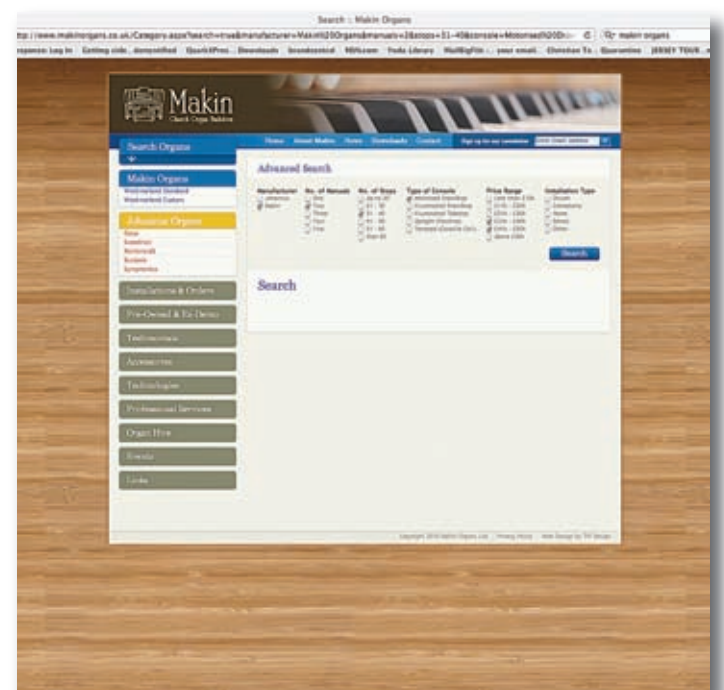
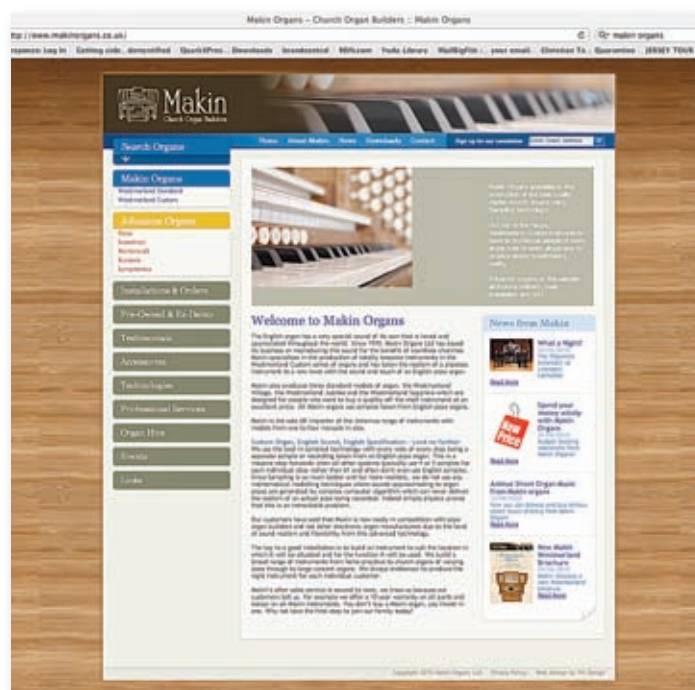
Since the website is based upon advanced technology and provides a range of search options a user can search for availability of an instrument in a certain price range, or by numbers of stops, type of stop control, number of manuals or combinations searches of all the above and more. So for example, a search today for a three manual instrument in the region of £21,000 to £30,000 found five results including a WMC 3-34 Draw, Rembrandt 397SE, WMC 3-34 Positive, Ecclesia D47 and the Symphonica 47. By modifying the search criteria to specify 'Johannus' as the make, and reducing the price to £11,000 to £20,000, three organs were found which were the

Opus 37SE, Sweelinck 37SE and the Rembrandt 377SE. By then selecting, for example, the Sweelinck 37SE link you can then browse full details and specification of the instrument, view console photographs and listen to additional sound samples. Never has selecting the right organ to meet your needs been so simple.

As such, this is only version 1.0 of the website we are planning to add more audio clips, video clips and, based upon customer demand, the ability to purchase accessories, sheet music and even organs online.

Finally, whilst the website provides an excellent resource to look at Makin and Johannus products, the 'links' section provides ready access to other sites of interest for organists and other church musicians including organists' websites, repertoire ideas and the ever popular Encyclopaedia of Organ Stops.

Certainly it is worth both visiting and bookmarking this exciting site [www.makinorgans.co.uk](http://www.makinorgans.co.uk) to help keep an eye open for events in your region.



# 40th Anniversary

This year, Makin Organs celebrates its 40th anniversary and it seems like an appropriate time to look back at the development of the company since then. Celebrations and special events are taking place throughout the year with an open invitation for customers to join us when they can.

The genealogy of Makin Organs can be traced back to the first experiments of synthetic organ tone made by Compton Organs Ltd, the famous pipe and electronic organ builder, whose farsighted founder, John Compton, experimented with synthetic generation of organ tone back in the 1920's. Makin itself was founded in 1970 when it acquired part of Compton Organs Ltd and continued with the innovation started half a century earlier.

Since then Makin has built and maintained an excellent reputation for supplying organs of the highest quality and providing a caring relationship with customers. Indeed the majority of new installations are as a result of recommendations from satisfied customers. Makin continues to offer a complete service to its customers employing enough staff to cover the whole country. From the initial digital sampling of organ pipes, to the final installation and

ongoing after sales service work, Makin experts are on hand to ensure that the organ is installed, voiced and cared for thereafter in an efficient and professional manner.

Makin puts great emphasis on utilising the very latest technology. In the 1970's the Compton electrostatic mechanical generator system was replaced by the revolutionary analogue design which, in time, transformed the role of the pipeless organ from that of a second best alternative to being a first rate choice.

In the 1980's the 'Bradford' digital system came to the fore but by the early 1990's was replaced by digital sampling. Since then, major technological steps have been made with 'real time' sampling techniques, resulting in the organs we produce today in the Westmorland Custom range. However, the story won't stop here, since Research & Development continues to be a vital element in the continual success and indeed expansion of the company, with twelve full time staff being involved in that part of the business. Indeed, it is only with using the latest digital technology and techniques that Makin stays ahead of the competition and offers customers the benefits of ever improving tonal quality, with ever more realistic pipe organ sounds. Our latest 'MultiSamples' technology, where each individual note has a separate sample, exemplifies how our research continues to keep us at the forefront as the market leader.

Of course, the company is not all about the technology we use and

our renowned customer service, but is very much down to the people we employ. For three members of Makin staff, 2010 is also a very special year with Steve Lanyon (Installation Manager) celebrating thirty years of service and Nicky Howarth (PreSales Manager) and David Fetterman (Maintenance Manager) both celebrating twenty-five years service. Managing Director Dr Keith Harrington commented "Makin Organs has always been about team work and I consider the latest team the best we have ever had. The balance between the 'old hands' like Steve, Nicky and David with so many years of experience under their belts and newer members of staff is what keeps the company fresh and alive. I simply can't imagine the company without them and would like to thank them publicly for what they have done. They are all true favourites of

customers who often comment upon their dedication." Asked what the next forty years would bring, Dr Harrington commented "Software and hardware developments over the last forty years have been simply incredible ensuring that the latest Makin digital organs are simply the best around. Whilst I don't see such whole scale changes happening again in the short term, it is clear that incremental improvements will be the norm which will keep Makin well ahead of other digital alternatives. This, I think, will concentrate the mindset of the entire digital business around customer service. In times of financial difficulties for many, with the fear of a double dip recession, the customer will once again be king. Vendors who are arrogant and ignore what customers are saying won't be around for long."



New Makin organ at Croydon, St Peter



Professor Forte, David Fetterman and Clown Vercoe meet up at the December 2009 Christmas concert in Shaw

## Organs at Crematoria

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

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

Several managers had also realised that a PA system for incidental music was no longer required, since the likes of iPods and CD units could be connected

directly to the organ amplification and speaker system and could be easily operated by the organist.

Recent installations at Crematoria include:-

Bangor Crematorium	Westmorland Jubilee II
Darlington Crematorium	Johannus Opus 07
Mid Warwickshire Crematorium	Westmorland Jubilee II
Stockport Crematorium, Rowan Chapel	Westmorland 27
West Bromwich Crematorium	Westmorland Custom 3-42
Worthing Crematorium	Johannus Opus 27

## Coffee, carols & clowns

What a night! Makin hosted a very special evening in December 2009 when, alongside traditional carol singing accompanied by organ playing, we had the delight of listening to 'Kyrie Eleison' from "Messe Sollonelle" by Vierne and The First Nowell' by Vaughan Williams as performed by the Cantata Choir of Birkdale United Reformed Church, Southport under the direction of Alan Whiteley.

However, this was just the start, as Clown Vercoe ably assisted by Professor Forte showed us in the second half. This was professional clowning ala Buster Keaton at its best and if you ever get a chance to see them in action, don't miss it. Arthur Pedlar (Clown Vercoe) and Alan Whiteley (Professor Forte) have toured the world with their show and it was a great privilege to see this in the flesh twice last year.

It is truly wonderful how well a Unicycle, a one stringed fiddle with a horn and a saxophone go well with organ music! I could write much more, but I don't want to spoil the act for you! However, do take a look at their web site [www.arthurvercoepedlar.goldiellepromotions.com/clowngallery.html](http://www.arthurvercoepedlar.goldiellepromotions.com/clowngallery.html) to see some pictures and to read more about the background to this act.

# Testimonials

## From Huddersfield, Mr Arthur

It was three weeks yesterday that I first heard a Makin organ at Leeds Parish Church. The following Tuesday (six days later) I visited Shaw and the following day agreed to buy an organ in the showroom. Nothing further could be done, other than a site visit, for ten days as the organ was booked to be used at Liverpool Anglican Cathedral for the 'Organists Entertain' event. It was installed today three weeks and one day later.

The questions on the survey only touch on the quality of the Makin Organs administration which can only be described as exceptionally good. Nicky has provided a service of which excellent is a significant understatement.

## From Chippenham, Mr Oldnall

I am writing to thank you for the 'Sounds of the Summer' concert last Saturday and to say how very much we enjoyed the occasion. As one would expect. The skilful organ playing of professor Ian Tracey was, as ever, superb. His choice of music, to suit all tastes, was much appreciated and introduced some of us to items previously unknown to us – I have already acquired a copy of Williams Felton's 'A little tune' and have tried (without success so far) to get hold of a copy of Paul Manz's 'Aria' – both of them useful for weddings.

Of course, the occasion was not just to show off the playing of a superb organist but to showcase Makin Organs. This was achieved with many plusses! I am certain that those of us who are Makin owners were most impressed with the combinations and tone colours demonstrated. Those who are not owners must be seriously considering it.

Finally, but by no means least, what a grand lunch you laid on. It was beyond our expectations and delicious.

One again, thank you for inviting us, and our thanks to all your staff for the splendid effort they made. We hope that we might have the privilege of attending a similar function in the future.

## From York, Dr Fletcher

It is now four months since the three manual custom organ was installed at home. It has naturally taken some time not only to adjust the voicing to hear the true nature of the organ, but also for me to adapt to playing a three manual drawstop instrument after several years with an excellent Makin two manual Westmorland 34 model and more years than I care to remember playing a variety of small two manual pipe organs in churches. The compact style of console is ideal for my home, as it is only about 7cm longer and 7cm higher than the two manual tab organ, yet it contains so much within it. Two features of this console are providing to be especially valuable; the touch provided by the wood-based keys replicates the feel of a good tracker action and certainly aids playing and practice, while the thoughtful slight inclination of the top manual assists the comfort of the player.

It was a fascinating experience to be able to spend some time in Shaw selecting the stop samples of the new instrument. It is difficult to select specific favourites, but the two pedal reeds are particularly outstanding. In an instrument of 41 speaking stops, it has been possible to design a very versatile specification, which will meet most demands of the repertoire that I can, or aspire, to play.

I am most grateful to you and your colleagues for the ever prompt help and advice given during the design and installation of the organ. I initially chose a Makin organ several years ago because of the personal attention given to the client and the quality of the instruments. It was therefore a natural choice to return to Makins when the opportunity arose to consider purchasing a larger instrument.

## From Martin Hall, King Edward 6th School, Southampton

We are really delighted with our new organ. It is such an improvement on the old one, with rich and varied tones and an impressive bass response. It led its first assembly and hymn with style and its quality of sound has been much admired. I look forward to getting to know it better in future years.

## From Mr Francis, Ludlow

### *Some initial comments:-*

I thought you would like to know that today (July 21st) I took delivery of my new Makin Custom organ. Steve Lanyon and his companion arrived about 1.00pm and had the whole thing installed by 4.00pm. They were superbly efficient and the instrument looks and sounds fantastic!

The cabinet housing the speakers looks simply splendid with the front pipes and I am so glad I paid the extra to have them. I believe all the effort that went into the planning stage, including many consultations with yourself, has now paid off as I believe this instrument to be the right one and unique to my studio. I am sure it will give me (and others) years of pleasure.

### *More comments later:*

I believe that the Makin organ for my Studio at Shepherds Cottage was carefully thought out in the planning stage and that I now possess an instrument which perfectly matches the location for which it was conceived. It has a unique character all of its own backed up by the Makin/Johannus expertise in all technical and musical aspects.

The consultant at Mixbury - Richard Goodall could not have been more helpful in the crucial planning/design stage of this instrument. All this information went forward to Johannus who have built the instrument. Good consultation with Pressure & Son Ltd of Ludlow who converted the studio meant that the completed instrument could be installed by Steve Lanyon and his companion with minimal of fuss.

The whole instrument looks/feels/sounds absolutely splendid and will be taken into a new world once James Harker weaves his magic spell upon it. Congratulations to Makin's for providing a fine instrument which will give me pleasure for years to come.

Thank you once again for all your involvement in this project.

## From Sloothby, Mr Moreton

I am writing to thank you for the way in which you handled my recent transaction concerning the purchase of a Westmorland Sapphire organ.

Your help at the time of purchase was greatly appreciated and the efficiency of your colleagues who delivered and installed the organ in my home was carried out in a most professional way.

What about the instrument! I fell in love with it when I first played it at one of your open days in Shaw about 3 years ago. Whilst one is tempted to exaggerate ones feelings as time goes by, the Sapphire not only came up to my expectations but exceeded them.

The instrument is a superb work of art. With appropriate registration the organ makes a sound comparable to that found in large parish churches and cathedrals. Similarly subtle mixing of stops can produce a beautiful sound found on some of the historic organs on the continent. In addition it has an abundance of useful accessories including combination pistons that can be customised with great ease.

I feel Makins have every reason to be proud of this organ. I also feel extremely proud and fortunate to be the owner of such a beautiful instrument.

Again many thanks for assisting me with this order.

## From Mr Green, Mirfield (The Venue at Leeds College of Music)

I will remember the opening recital yesterday for the rest of my life. It surpassed my expectations – what a talent there is in Arnfinn Tobiassen! Many thanks for your input and concern over the odd "glitch". I certainly appreciated the attendance of your senior team. I cannot praise your company enough for the care and attention to detail that you have shown throughout this prolonged project.

## From Cirencester, Mr Foulkes

Richard Goodall was very helpful to us on both our visits to Mixbury. He did not put any pressure on us to buy, and answered our questions in a very professional way. My son, Will, is delighted with the organ and plays it continually.

### From Billericay, Mr Phillips

Just a few lines to thank you all for such a superb day in March, Cambs, last Saturday. The amount of work needed to put on such an enjoyable day, was much appreciated by the four of us who attended. The organs, personal service, food, and evening recital, made for a wonderful experience. The two friends who accompanied my wife and myself can now see why I possess a Makin organ, and would never ever consider any other. You are streets ahead of the "competition", and offer a service, and product, second to none. Well done, and many thanks once again. All best wishes, and kind regards to you all.

### From Steven Mann, Manchester

Many thanks for installing my new organ. Although I came to your showroom having already decided on a Johannes, the advice and professionalism I received from yourselves re-affirmed that my choice was a good one. Many thanks.

### From John Lane, Ballinrobe, County Mayo

I would like to thank you for giving me such a beautiful addition to my home, The Makin Sapphire. The sound quality is outstanding and a joy to listen to for a standard instrument. I am confident that it will be here with me for many years to come and I hope it won't be the last Makin I'll purchase, maybe 4 manuals and draw stops next time, (when I win the lottery!) I will highly recommend Makin to any other Church and Organist seeking the digital option. Thank you so much!

### From Paul Trepte, Ely Cathedral

I write to thank you most warmly for the generosity of your firm to Ely Cathedral. Our organ battle weekend came to a close yesterday and it attracted many visitors. There have been many complimentary remarks about the quality of the instrument you installed for us and Jonathan Lilley and I both enjoyed playing it. In terms of the battle scenario it certainly did the business! It was particularly good to be able to tune and balance the instrument so easily. Jonathan and I both found it very comfortable to play.

### From Telford, Dr Robert Fowler

I looked around for an organ for my own personal use and having played the Makin Organ in my local church, decided to give Makin Organs a chance. This is probably the best decision music wise I have ever made. The staff at Makin, I cannot praise highly enough, all were professional even to the extent of carrying out first aid (I cut my finger). Dr Harrington is a professional person of the highest calibre. I can't praise them enough. If anyone in the near locality wishes to come and play this superb instrument then they are more than welcome. I cannot praise Makin enough, and will gladly supply reference for them at anytime. Many thanks Dr Harrington.

### From Aubrey Venables, Darfield All Saints

I play quite a few instruments within the Deanery and beyond, and there is no doubt in my mind that I have been able to specify, and see realised, a superb instrument, which in my opinion "outplays" all the other instruments, either digital or pipe, which I encounter on a regular basis. It is now "seamlessly" installed within the Walker frame, with the thirteen speakers ranged about twelve to fourteen feet above the ground, on their own "floor", and hidden from view by the original pipes forming the frontage of the Walker. The bass has its own privileged position on the floor. Now, I shall take great delight in writing, albeit tardily, a letter of thanks. Our Architect, Mr. Andrew Wiles, considers the installation to be superb. We all agree.

### From Charles & Norma Stowman, St Matthews Parish Church, Edgeley

Congratulations on the installation of the magnificent Makin in St Matthew's church. Your usual attention to detail is very evident in the way that it has been fitted into the space of the old organ console which is extremely pleasing to the eye. Of course it goes without saying that the sound of the organ is also of a like standard, and I am sure that many "goose pimples" have been raised on people, judging by the many complimentary comments that have been expressed. It will be, I'm sure, a special treat to hear it played by Professor Tracey when he comes in October. We will of course make his recital widely known.

### From Alan Baum, Christ Church URC, Leicester

The installation process was complicated by technical demands but from the first consultation we were delighted with the attention and advice we received. The whole team at Makin's was courteous, professional and attentive to our needs and concerns at all times. As to the organ itself it has been universally welcomed and appreciated not only by those who were keen from the outset but also the few who were not entirely convinced. They are now! As organist I have also been delighted with the sound and capabilities of the organ. It has enabled me to expand my repertoire and resurrect pieces that were beyond the old pipe organ. As a result I like to think that the whole musical output at services has been vastly improved. I am sure we can look forward to a long and happy association with your company.

### From Kathy Underhill, Director of Music, Most Holy Redeemer, Billericay

Firstly I wanted, rather belatedly, to ask you to pass on my thanks to Richard for all his work in preparing our wonderful Westmorland for the BBC Recording we made for Sunday Half Hour. The organ sounded magnificent, thanks to his efforts! The programmes were/will be broadcast on Feb 14th and Sunday 28th March. Simon Vivian, the Producer, clearly liked what he was hearing.

### From Rev McMahon, St John the Baptist, Port Glasgow

The addition to the official feedback form, I wanted to add a personal word of thanks. The gentlemen who came to install the organ were really superb – most courteous, knowledgeable, competent and helpful. They were sensitive to the surroundings, to my lack of experience, and to the building – in short consummate professionals! It's a rare pleasure to get such a combination – I appreciate it very much. From my first contact with Makin everyone has been a model of efficiency and ability and I am delighted with the purchase made for the Parish. Thanks also to Nicky for her diligence. Additionally the parishioners who have experienced the tone and quality of the sounds produced over the Easter Triduum are delighted. Thanks again for all the hard work behind the scenes that constitutes such good customer service, I won't hesitate to recommend you to anyone who asks.

### From Mrs June Allen, St Elwyn's Parish Church, Hayle, Cornwall

On behalf of all of us at St Elwyn's, especially our organist David Woodger and myself, we wish to express our thanks to you and to Richard Goodall for the considerable help and advice you both gave us in helping us to choose the organ most suitable for St Elwyn's. The Makin Westmorland 3 manual 41 stop is magnificent and is more than a fine replacement for the damaged pipe organ which it has replaced. The organ is much admired and attracting quite a bit of interest from other organists. Thank you both and all the Makin team for installing the organ without any disruption to our church.

# Aspects of console design

By James Harker



*Traditional Motorised Drawstops are ever popular with organists*

What makes a good organ console? Well, the most important thing is that it is comfortable to simply sit down and play the instrument, and that, within the first few minutes, being able to easily find your way around it. Of course this would seem to be obvious, yet it is amazing how many pipe and pipeless instruments are made all the more complicated to play, with systems that require you either to be an airline pilot (apologies to those of you who are!) who are used to looking at the cockpit of a 747 or a computer expert who is used to putting up with unintuitive graphical user interfaces. Keeping the console simple is therefore the key concern. This is one of the main reasons why Makin designs its instruments to look as close as possible to a pipe organ and why we prefer to disregard superfluous gimmicks.

Beyond this, there are many aspects of console design enabling each individual customer the ability to make choices for themselves, so that the perfect organ can be built to their own individual needs.

## Stop control

There are the three common methods of stop control:-

### Motorised drawstop

For generations of organists, the ultimate stop control has been the Motorised Drawstop. For many, there is nothing quite so wonderfully English about an organ than the reassuring 'thump' as stops come in and out at the push of a thumb piston. Makin always aims to have a selection of two-, three- and even four-manual instruments in our showrooms, or as touring models for demonstration in churches, which have motorised drawstop control. The only possible downside of this method of control to some people is price, since they are far more expensive than either of the other common methods of control. However, inspirationally, this is the way to go!

### Illuminated drawstop

One step down from the motorised drawstop is the illuminated version. These have been used for many years, indeed Compton's often used this design, with the organ often built in the same 'standard' drawstop console. When drawn, an LED behind the 'drawstop' lights up, indicating that the stop is active. This is a good halfway house for controlling the organ, since a great deal of the advantages of motorised drawstop control, such as the ability for the player to recognise 'patterns' on the jambs, still remain. However, since they are not motorised the cost of an instrument can be dramatically reduced.

### Illuminated tabstop

Illuminated Tabstop consoles, such as those used in the Westmorland Village, Jubilee II and Sapphire instruments, can be incredibly compact. In some ways they are a modern equivalent of the 'rocking tablet' which was used for many years, with the stops themselves being in a row above the top manual. They are an incredibly cost effective means of control and will often be found on instruments where space or budget is an issue. Some builders actually use illuminated tabstops in jambs either side of the console. Whilst this is certainly possible, it is something we have never built since it's quite unsatisfactory from a visual and usability point of view, and has little or no cost saving benefits to the illuminated Drawstop since a large console has already been selected.

## Keyboards

Makin has a wide range of keyboards from a simple plastic keyboard with tracker touch all the way through to wood-based keys which are handmade. This is perhaps the most personal aspect of console design since organists often argue tooth and nail as to which is the best

keyboard. We therefore stock a range and allow the customer to choose what is best for them, determined by which is the most important factor to them whether it be touch, or indeed budget.

## Thumb and toe pistons

One of the most useful developments with organs of the late 19th and 20th centuries was the thumb piston. The thumb pistons Makin supply can be traditional British designed "blind" thumb pistons, or, should it be desired, the more contemporary illuminated thumb pistons. On top of this, you can decide the number of pistons per manual you require and whether they are divisional or reversible, or indeed their position under the manual. Alongside this, our toe pistons are made with cast brass housing and a rubber surface, allowing an improved ease of use. An internal buffer system ensures the silent operation and a long service life for this elegant piston.

## Swell pedals

The Swell pedals on an instrument are very important, where comfort and ease of use is of the utmost importance. All too often, you can arrive at an instrument, only to discover that the Swell pedal is too far forward, too far back or indeed in completely the wrong place. We always ensure that the Swell pedals are just right in terms of ease of operation and comfort, that's why rubber pads are provided to Swell pedals to allow a more confident operation of the organ and to ensure that there's no strain to ankles whilst playing.

## Pedalboards

Pedalboards come in all different shapes, styles and sizes and as a standard, we prefer to use the traditional Radiating Concave pedalboard for our instruments. However, there are many possibilities available for individual choice, including solid oak with single or two toned sharps; flat, concave, radiating concave; 27, 30 or 32 notes. This means we can offer our instruments with the pedalboard that best suits the purpose for which the instrument is being built.

## Benches

The bench of the instrument is always designed to be just at the right height, enabling you to sit down and, without thinking about it, offering the ability to play the instrument in comfort. A wide variety of choices are available where storage is in the front of the bench, or in a compartment under a lifting lid or indeed fully height adjustable for the ultimate in comfortable playing.

## Console backs

The back of the console can be equally important as the front, especially when it can be walked around and seen. This is why we offer such a choice in terms of console back design and options. The console backs are generally plain and made from real wood laminate, but they can also be made from solid wood and they are able to have a plain back, raised back, or raised panelled back.

## Hidden controls

As we always endeavour to keep our consoles as easy to operate as possible, by removing superfluous pistons and controls, the controls for MIDI and various other functions on drawstop instruments are, where possible, placed behind the music desk out of sight, adding to a more authentic feel and control of the instrument.

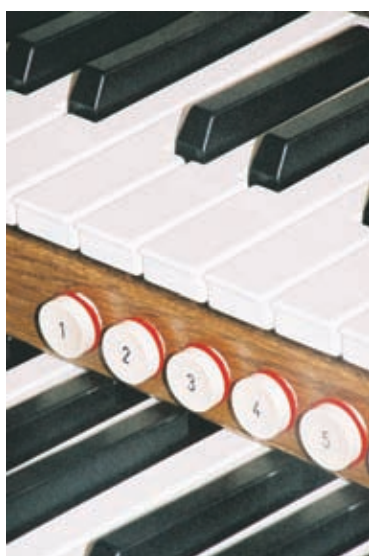
## Music desks

These can come in a wide variety of styles and there are a great many options available when choosing your music desk, especially with the custom instruments. They can be standard wooden or plexiglass fixed music desks, or indeed height and depth adjustable wooden or plexiglass music desks. Once more, we always strive to offer the greatest possible flexibility in terms of options available.

In conclusion, we aim to offer the best and most flexible possible options to our customers in building the most comfortable consoles available in the market. By offering such flexibility in design, we can cater for any budget or need of the individual customer. Remember, all you need to do is ask, as anything is possible.



*Illuminated Tabs provide a cost effective means of stop control*



*Makin organs all come with traditional English thumb pistons and high quality keyboards*



*Customers chose the arrangement of Toe studs and swell pedals*



# MultiSamples and rebuilds

Much has already been written about MultiSamples where we provide a separate sample for every single note of every single stop on our top of the range Westmorland Custom Organs. The additional realism is simply breathtaking with significant numbers of both new organ sales, but also from customers choosing to upgrade their instrument. For example, recent upgrades have been provided for St Catherine's Church in Wimbourne and for the home organs of Dr Roy Sumpton (Hagworthingham) and Mr Peter Clark (Liverpool). Indeed, Mr Clark's organ was a good challenge for us since it has been enlarged to a four manual organ with some one hundred and fifteen speaking stops.

But what about the MultiSamples themselves? The really good news is that for many years we have always recorded every single note on each stop we sample from an English pipe organ, so many of our current samples 'simply' needed upgrading to use all notes. If you say this quickly, it doesn't sound like much work, but as a guide it takes two full days per rank of pipes to prepare a single MultiSample. This is quite some investment which we have made but one which has been appreciated by anybody who has heard the result.

To date we have built over eighty of the latest generation custom organs using this technology, all of which can be upgraded to MultiSamples. One of the benefits of this approach is that the organ specification can also be revisited at the time of upgrade, so organists can consider stop changes to be made based upon their experience since the organ was first installed. The organist at St Catherine's, Keith Newman, did exactly this and modified the 2005 specification of this 2-32 organ as shown.

Some of the changes are merely tidying up in terms of stop names whilst others are significant changes. For example, the pedal organ now has three 16' flue stops rather than two by removal of the pedal mixture which was hardly used and a larger pedal reed. The swell now benefits from an 8' Open Diapason and a Tierce in place of the 11/3' quint and 4' reed. The other benefit which was appreciated by all customers is that these rebuilds also come with a new 10 year warranty on parts and labour.

Finally, to scotch a rumour from an unscrupulous competitor, our MultiSample organs of course have English samples taken from many organs around the country and are not modified German, Dutch or French samples as is claimed!



New Makin employee Dan Devall has his first opportunity to play the Hutson console at Liverpool Cathedral



## Organ longevity

The question of longevity of a digital organ frequently arises, and is an important one, as many pipe organs are known to survive for years with few repairs. The common misconception, often fuelled by hearsay, is that digital instruments will only last for a few years, and are therefore a poor investment. The fact is, with high quality brands such as Makin and Johannus, nothing could be further from the truth.

Both Makin Organs Ltd and Johannus Orgelbouw have shown that the reliability and longevity of their products is amongst the best in the digital organ world. This is why we offer some of the longest parts and labour warranties in the organ market today.

Put simply, our organs are built to last, with the longevity of components comparable with that of the electric components used in the pipe organ industry. As an example, Makin Organs was formed in 1970 and we are still maintaining a number of organs from that era. Whilst some customers have chosen to upgrade their system, from the sounds available forty years ago to those of today, there are a significant number who have simply decided to maintain the instrument from those early days.

One critical aspect to organ longevity is of course an adequate supply of spare parts. Both Makin and Johannus always have a vast supply of spare parts, and indeed because of this we have always been able to source parts and repair every instrument we have ever built. As far as our present technology is concerned, this position will certainly not change in the future, meaning that a Makin or Johannus organ is a secure investment for many years to come.

**“We offer some of the longest parts and labour warranties in the organ market today.”**

### Wimbourne specifications

2005	
Pedal	
Sub Bass	32'
Open Diapason	16'
Bourdon	16'
Octave	8'
Bass Flute	8'
Choral Bass	4'
Mixture	III
Bassoon	16'
Swell to Pedal	
Great to Pedal	
Great & Pedal Combs Coupled	
Great	
Bourdon	16'
Open Diapason	8'
Hohl Flute	8'
Gamba	8'
Octave	4'
Harmonic Flute	4'
Octave Quint	2 2/3'
Super Octave	2'
Full Mixture	IV
Clarinet	8'
Posaune	8'
Swell to Great	
Swell (enclosed)	
Stopped Diapason	8'
Salicional	8'
Voix Celeste	8'
Principal	4'
Chimney Flute	4'
Nazard	2 2/3'
Flageolet	2'
Quint	1 1/3'
Mixture	III
Double Trumpet	16'
Trumpet	8'
Oboe	8'
Clarion	4'
Tremulant	
Octave	

2010	
Pedal	
Contra Violone	32'
Open Diapason	16'
Violone	16'
Bourdon	16'
Principal	8'
Bass Flute	8'
Fifteenth	4'
Trombone	16'
Swell to Pedal	
Great to Pedal	
Great & Pedal Combs Coupled	
Great	
Double Diapason	16'
Open Diapason	8'
Hohl Flute	8'
Gamba	8'
Principal	4'
Harmonic Flute	4'
Twelfth	2 2/3'
Fifteenth	2'
Mixture (19.22.26.29)	IV
Clarinet	8'
Posaune	8'
Swell to Great	
Swell (enclosed)	
Open Diapason	8'
Stopped Diapason	8'
Salicional	8'
Voix Celeste	8'
Principal	4'
Chimney Flute	4'
Nazard	2 2/3'
Flageolet	2'
Tierce	1 3/5'
Mixture (19.22.26)	III
Oboe	8'
Tremulant	
Contra Fagotto	16'
Cornoepan	8'
Octave	



## Makin on the road

Makin has never been so busy with events we have been hosting around the country, including RoadShows, opening recitals, 'Battle of the Organs' and our main fayre of organ demonstrations. The logistics range from being very simple to being incredibly complex involving several colleagues and different modes of transport. For example in June this year, within a period of just a few days we held a RoadShow in Perth, the 'Battle of the Organs' at Leeds Parish Church and then the 'Organists Entertain' at Liverpool Cathedral. For each of these events we took a variety of different instruments to suit need, our exhibition stands, LCD projectors, screens, sheet music for sale and much more.

Just a few years ago we managed to operate with a single van and trailer, but our fleet now includes a total of three large, one medium and one small van, a trailer and several cars with a feel that the 'Makin Circus' is coming to town when we arrive.

For a typical organ demonstration evening in a church who are considering a purchase from us, we will usually manage with a single van for the organ and speakers with two colleagues present to install it, voice it and then set up for the evenings presentation. Normally our presentation is given by two staff using slides and photographs on a large screen and LCD projector with a camera focussed on the console so the audience can see and understand what is going on. There is no charge for this to the customer, and there is no doubt that this professional approach is much appreciated by all who attend and has proved invaluable for organists and church committees to get members of the congregation on board as to why a new organ is required and that Makin is the natural choice of a partner to work with.

We usually leave our demonstration instruments with the customer for at least a couple of weeks, often longer, so that organists and congregation alike can get a real feel as to the instrument themselves.

# Basic hymn playing

By James Harker

There are a great many excellent books on the playing of hymns and the accompaniment of congregational singing. Therefore, this is by no means meant to be an exhaustive treatise, but merely gives what will hopefully be a few useful pointers to the reluctant organists amongst our readers.

## Practice

It goes without saying that the most important thing you need to do prior to playing the hymns or any other music for a service, is to practice them beforehand. A friend of mine once mentioned that the thing to remember was all the P's; Proper Preparation Prevents Particularly Poor Performance!

The question that most often arises is how to effectively practice and make the best use of what can often be restricted time, especially when it is necessary to arrange to get the keys for the church and the church itself is not local. When thinking about practicing, and this goes for the learning of any piece of music, not only hymns, the easiest thing to do is to take the piece you are preparing and break it down into manageable bite-size chunks.

What do I mean by bite-size chunks? Well, if you look at a hymn, it is most commonly made up of 4 parts; in descending order they consist of soprano, alto, tenor and bass. Don't worry for the time being about registration, we'll come to that later. Simply draw out an 8' flute on the Great and play through each part individually. Once you feel you have enough confidence playing through the parts individually, it is then time to begin adding and playing through the parts together. For example, practice Soprano & Alto parts in the right hand, then practice Tenor and Bass parts in the left, and when you feel confident with these parts, it is then time to practice all parts together.

## Tempo

Now that we feel we know the hymn, let us take a moment to think about the correct tempo of

the hymn. A simple way to establish the tempo, is to look at the text of the hymn and sing the soprano line out-loud to yourself.

Now think about how the words fit and interact with the melody and where and when you breathe as you sing it. Remember where you breathed when you sang through the hymn and to breathe with your playing also. Mark it in your hymn book if necessary with a simple apostrophe mark. It is from this, you can quickly discover what feels right, and equally what feels wrong, with regards to the tempo.

Another thing you may notice is the way in which the text of the hymn is written. If there is a comma at the end of the line, then that is usually the place a quick breath is taken; if the line continues without a comma, then carry on through without taking a breath to the following line. From this simple exercise, you should be able to establish a tempo for the hymn, based on the text and how comfortable it was to sing. Remember, you're not only playing for yourself, but so that other people can sing with you - you're accompanying!

## Registration

Initially the most important thing to remember is to keep registration simple and to try and not be too adventurous; it's always better to be safe rather than sorry! With time of course, the change of registration will become much easier as you gain familiarity with the instrument, its stops and the sounds you can get from them, but for the time being, keep it simple.

A basic registration that's useful when accompanying hymns is a chorus consisting of an 8' Open Diapason, 8' Stopped Diapason, 4'

Principal and 2' Fifteenth. This will give you a clear and defined chorus with brightness that can easily support a congregation. To build this up for a verse that needs a little more loudness, then you can couple the Swell manual using the Swell to Great coupler, and take the same chorus, but this time upto and including the Mixture on that division. For a final verse, why not add the Swell 8' Trumpet or Cornopean.

You may have noticed on your instrument that there is a piston labelled "MB"; this means Manual Bass (or Magic Bass!). When this piston is pressed, the symbol MB appears on the screen for the organ, and it means that whatever pedal stops you have drawn will play on the bottom note played on the Great manual. This is extremely useful for those among you that perhaps don't use the pedals. If this is so, then simply draw out the 16' Bourdon on the Pedal and it will give the accompaniment a much greater sense of depth and a far more realistic feel of organ sound. It's always best to decide on the registrations you will use prior to the service, during your practice time, and practice the changing of the stops at this time.

When registering whilst you are practicing, don't be afraid to set a little time aside to experiment with different combinations of stops to see what sort of sounds you feel would be good for accompanying hymns in the future. Remember, practice can also be a fun time getting to know your instrument!

## Conclusion

Remember to practice the hymns for Sunday prior to the service - all the P's! This will help build confidence and will allow you time to play about with the many possible sounds available to you on the instrument. Don't be afraid to experiment during practice time, but for now, play it safe during the service!



## Makin RoadShows

During 2010 Makin is touring the country visiting churches, which already have a recent Makin installation, for a RoadShow event. On such days we will bring at least three additional organs, but more often than not five, of varying styles and sizes. Some will be on external speakers, some on internal speakers and others on headphones.

*The 12th century church in Much Wenlock was packed out for most of the day with organists travelling great distances to attend*

Attendees of Roadshows tend to have a thoroughly enjoyable experience when they can play so many different instruments and have a bite to eat, in a very friendly and calm environment with no 'Sales pressure' at all. In addition, since we now stock Kevin Mayhew, Animus and Oxford University Press sheet music, attendees will be able to browse, play and purchase sheet organ music.

# Sound bites

## An e-mail address please

Please do help update our customer system by advising us of any changes in address and contact numbers for you. Additionally, if you have one, please do pass on your e-mail address to us as we are making much greater use of contact by e-mail which helps us become a little more 'green' and reduces our costs which allows us to pass savings on to customers. Makin News and Brochures will always be available in hard-copy, but when possible, notice of events in your area and other messages will generally be sent by e-mail.



Ian Tracey played to a packed audience at Mixbury

## Yet more samples

As ever we are keen to add yet more samples of English pipe organs to the vast number we already have to choose from. In general this is a very pain free process for a church which takes a matter of hours. If you know of a good organ, and it can, of course, be of any size, that you think Makin should sample, please do contact Keith Harrington at Makin directly. There are so many organs which are becoming unplayable at the moment, it would be a shame if something good is missed.

## Payments by credit and debit card

Makin Organs Ltd now accepts both credit and debit card payments for customer invoices. This is easier, faster and, of course, is a more secure means of payment. On the first day of use several customers called up to pay for maintenance visits and



Heil headphones have proven to be very popular with customers

indeed, we even received a significant deposit payment for a new organ.

## Headphones

Makin strongly recommends the use of Heil Quiet Phone Pro headphones with both Makin and Johannus instruments. We have compared these headphones with those supplied by the market leader and have concluded that for organ music they are far superior, with excellent response through all frequencies from 32' C all the way to the top note of a 15th.

These headphones come with Active Noise Cancelling (ANC) which cuts down background noise dramatically, so, for example, you would be able to play an organ with a television or radio on in the same room without upsetting either listener. Take them with you next time you fly since they are designed to cut out jet engine noise.

## SoS 2010

On 8th May eighty five customers and prospects joined some of the Makin staff at the 3rd Annual 'Sounds of the Summer' concert given by Professor Ian Tracey at the Makin Organs southern showroom in Mixbury, near Oxford. Whilst the weather somewhat let us down, the rest of the day certainly didn't with organists having time to talk to Ian themselves and to play many of the organs in the showroom. Comments from customers included "what an inspiring day"

and in general thanked Makin for our hospitality.

In between playing for over two hours of music on three different instruments, with composers ranging from Bach and Mushel through to Manz and Nevin, Ian entertained us with many of his legendary anecdotes and we enjoyed a never ending supply of food and drink.

Dr Keith Harrington, MD of Makin Organs commented "Whilst it wasn't wall to wall sunshine, it was certainly wall to wall entertainment on the organs. Ian was at his best and thrilled us all with his virtuoso; quite where he finds some of the registrations he uses never fails to amaze me. I am also particularly grateful to Ian & Josephine Quinney from Burntisland who provided an excellent cake for the day which included a wonderful version of our logo on it. It's no wonder that we are thought of as the Makin family."

The date for the 4th annual event has already been fixed for Saturday 7th May 2011.



A wonderful cake as provided by Ian and Josephine Quinney at our Sounds of the Summer concert



Aptly named, the Great Space in Liverpool Cathedral with the photograph taken from the Dulverton Bridge

## Reverb sampling

To ensure that we get the best results from our instruments, Makin has started sampling the reverberation within a variety of well known churches and buildings within the UK. Our organs already come with twelve different 'reverbs' which have been taken from around the world, but will soon have the option to have the reverb of a number of well known churches including the main space in Liverpool Cathedral, the Lady Chapel at Liverpool Cathedral, Holy Trinity Southport (the church of our founded John Pilling), Salford Cathedral, and other smaller parish churches such as St Matthew Stockport and St James with St Ambrose, Oldham.

Professor Ian Tracey was particularly interested in this, since it will allow him to practice at home on his Makin organ using the reverberation that he would expect when playing 'the beast' in Liverpool, which will help him learn new music quickly.

This is yet another example where Makin has chosen to invest in new technology to produce demonstrably enhanced instruments rather than simply standing still. Dr Keith Harrington, MD at Makin said "We are very interested in producing a broad range of reverberations from around the country and if any churches or organists are interested in this I would ask them to contact me directly. There are benefits for all in this approach including the venue itself, if suitable, which will receive a payment for use. There is a massive improvement when you compare the reverberation used just a few years ago to that in use today. Since, like our organ stops, Makin is using a Sampling technology, you are of course hearing something real rather than artificial."

Whilst actually sampling reverbs is a relatively fast procedure, setting up and getting it just right is what takes time. So for example in the main space in Liverpool Cathedral we had our square of microphones set up in three different places, in the choir, the central space and in the well at the west end. We then fired the 'starters pistol' from multiple positions around the building, including the high altar, the choir, the central space and from the bridge at the west end, and recorded all options with multiple bullets from each position. In the end, starting at seven o'clock we just finished before midnight and left the cathedral as we found it, in silence.

"We are very interested in producing a broad range of reverberations from around the country and if any churches or organists are interested in this I would ask them to contact me directly."

In some cases, we also have a linked concert when a well known organist will play a 'free' recital in the evening. To date our Roadshows have been held at

- St James Rainhill Methodist Church, Prescott
- St Peters Parish Church, March with a recital by Dr Gerald Gifford
- Derry, Christchurch, Infirmary Road
- Loanends Presbyterian Church, Crumlin, County Antrim

- St Peters Parish Church, Stockton with a recital by Scott Farrell (Rochester Cathedral)
- Makin Mixbury with 'Sounds of the Summer' concert by Professor Ian Tracey
- Kinnoull Parish Church, Perth

Please do keep an eye on the events page of the Makin website for other dates as they are added.

If you would like a Roadshow in your area in 2011, please do let us know.



## A SELECTION OF RECENT INSTALLATIONS

### Makin Installations

Customer	Model
Aberdeen, South Holburn PC	WMC 3-52
Allerton Bywater, St Mary the Less	WM Classic II
Braunston, All Saints	WMC 4-53
Burghhead Parish Church	WM Village
Burntisland, Mr Quinney	WMC 2-26
Cambridge, Masonic Hall	WM Village
Caverswall, St Peter	WMC 2-26
Chorley, Mr Smith	WMC 2-39
Cirencester, Mr Foulkes	WM Sapphire
Grantham, Mr Mathieson	WM Sapphire
Keyworth Methodist	WM Jubilee II
Liverpool, Mr Clark	WMC 4-115 Rebuild
Llanfair PG	WM Jubilee II
London, St Andrew by the Wardrobe	WMC 3-30
Paul, St Pol	WM Village
Penzance, Mr Pillow	WM Sapphire
Port Glasgow, St John	WM Jubilee I
Reading, Mr Cipkin	WM Village
Rochester, Mr Chesterfield	WMC 2-26
Rochester, Mrs Graham	WM Village
Rotherfield, Mrs Bagshawe	WM Sapphire
Sloothby, Mr Moreton	WM Sapphire
South Croydon, St Peter	WMC 3-53
Spital, Mr Mitchell	WM Sapphire
Tandragee, Ballymore St Mark	WMC 3-40
Tayport, Our Lady Star of the Sea	WM Sapphire
Telford, Dr Fowler	WM Sapphire
Wargrave, St Mary	WMC 2-20
Warwick School	WMC 3-50 Rebuild
Waterhouses, Mr Richards	WM Classic II
Wray, Holy Trinity	WMC 2-16
Wythenshaw, Sacred Heart RC	WM Classic II
York, Mr Fletcher	WMC 3-41

### Johannus Installations

Customer	Model
Aughton, St Michael	Sweelinck 37SE
Belfast, Mr Riley	Opus 10
Birmingham, Northfield Baptist	Opus 37SE
Burnley, Mr Harris	Sweelinck 37SE
Cambridge, Dr Jones	Rembrandt 497SE
Camp Hill Seventh-Day Adventist Church	Sweelinck 17
Churchill, Dr Wilson	Opus 07
Churston Ferrers, Mr Fordham	Sweelinck 27
Cyprus, St Andrews	Opus 17
Erskine, St Andrew	Opus 10
Llanybydder, Ms Morris	Opus 07
London, Mr Fuchs	Sweelinck 37SE
London, Mr White	Rembrandt 397SE
Manchester, Mr Mann	Sweelinck 20
Mollington, All Saints	Opus 07
Moseley Christadelphian	Opus 17
Moy Dunganan, St Peters	Sweelinck 27
Newick, Mr Bassett	Opus 37SE
Nuneaton, St Paul Stockingford	Opus 17
Patcham Methodist Church	Opus 27SE
Pudsey, Mr Brown	Opus 07
Purcell School	Rembrandt 397SE
Purton, St John	Opus 17
Ruthin, Rev Roberts	Opus 07
Sheerness, URC	Opus 17
South Kilvington, St Wilfrids	Opus 27
Southampton, King Edward VI th School	Sweelinck 17
St Albans, Ms Knight	Opus 27
Sunbury Iglesia ni Cristo	Opus 17SE
Uckfield, Mr Sutcliffe	Opus 07
Walsall, Mr Taylor	Opus 37SE
Weymouth, Mr Parsons	Opus 37
Wigan, Sacred Heart	Opus 37SE
Wokingham, Mrs Gambrell	Opus 07

## You're welcome to visit us

Customers are always welcome to visit us at our showrooms in Shaw (Lancashire) and Mixbury (Oxfordshire) where they can play the latest and greatest digital organs you can buy anywhere.

Our company headquarters is in Shaw and has a first floor showroom which can hold up to twenty or so different instruments ranging from simple two manual tab based organs with twenty or so stops through to large four manual drawstop instruments with upwards of sixty stops. Any pre-owned instruments we have available will be in Shaw. Whilst the office is always staffed, we do recommend you call us in advance to book the showroom so we can ensure that you have the place to yourself and to ensure we have one of our staff organists available to discuss your needs and requirements.

Our southern showroom is in converted farm buildings near Mixbury and is staffed by Richard Goodall. In addition to the Makin 'Gigue' organ with its impressive pipe façade, there are normally another twelve or so instruments to play, built in a wide variety of styles. Since Richard is the only member of staff who is based at Mixbury, it is critical that you make an appointment to visit since his responsibilities within the company mean that he has much travelling to do.

Whichever showroom you visit, you should expect a warm welcome with tea and coffee served, with the ability to play as many instruments as you wish, for as long as you want.

### Please send me the Brochures as indicated below

Please send me a Makin colour brochure.



Please send me a Johannus colour brochure.



Title (Mr/Mrs/Revd/Ms) \_\_\_\_\_ Initials \_\_\_\_\_

Surname \_\_\_\_\_

Organisation \_\_\_\_\_

Position \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Postcode \_\_\_\_\_

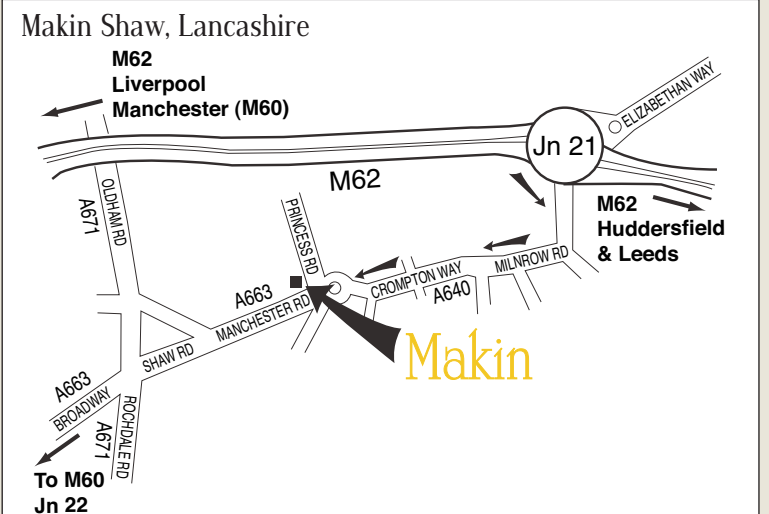
Tel No \_\_\_\_\_

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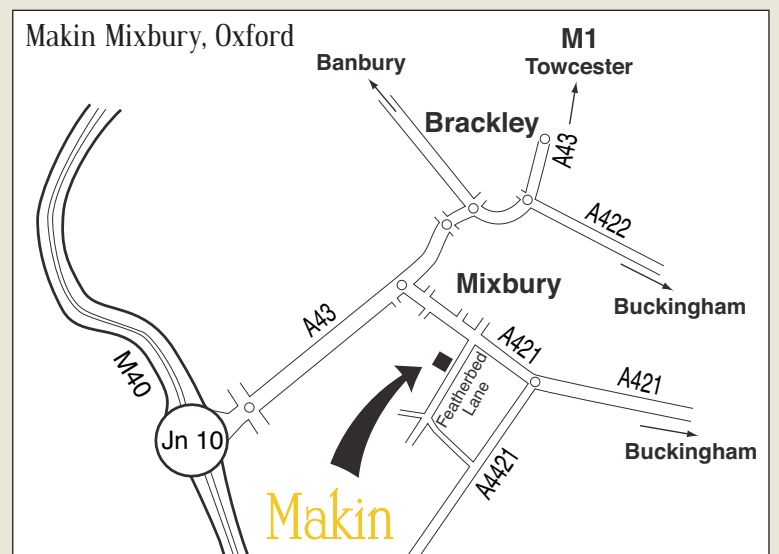
Mobile No \_\_\_\_\_

E-mail Address \_\_\_\_\_

Send to: Makin Organs Ltd, FREEPOST NWW7150A, OLDHAM, OL2 7BR.  
Tel: 01706 888100 Fax: 01706 888109 sales@makinorgans.co.uk



The Makin Shaw headquarters at 30 Manchester Road, Shaw, OL2 7DE. There is a large car park at the back on Princess Road.



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