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# MAKIN NEWS

## New Multi Samples from Makin and Johannus

**I**n a revolutionary step Johannus and Makin have taken digital organs with sampled sound to the next generation with 'multisamples', which provide an unprecedented realism in organ voicing.

For a number of years sampling technology has been viewed as the best available technology and sound in the digital organ world; indeed, to the average church goer, more or less indistinguishable from a good pipe organ. Put very simply, with this technology a number of notes from a pipe organ are 'sampled' (i.e. recorded) and then digitised and stored on the onboard organ computer for playback from its memory when requested.

Prior to the advent of sampling, the technology now used by most manufacturers of digital organs, tone generation was by way of artificially synthesised sounds, with the technology of choice usually being the 'Bradford System' developed in the late 1970s. There are still a few companies who use this and similar technology today which is, to say the least, interesting, since it is now more than 30 years old and hasn't really been developed or kept up with software and computer enhancements in general. Whilst there remain a few die-hard supporters of generated sound, who simply do not believe that sampled sound is better than artificially generated sound, they are very much a dying breed.

Of course, as you would expect, with sampled sound there is great variation in the quality, with much being determined by the original quality and length of the recording and the amount of computer processing subsequently involved. In essence, the longer the sample the better, with as little computer processing in use as possible. Makin and Johannus have very much led the way in developments in this area and customers have watched how year on year the sound quality is enhanced.

With both a pipe organ and sampled organs there are three definite phases to the sound: the start of the note, the holding of the note, and the release of the note. In each phase there are definite sound characteristics which play a part in providing a realistic sound, and indeed this is a very complex subject where many nuances can be taken into account, such as fast repetition of notes where wind is already available in the pipe.

Makin and Johannus have very much dealt with this particular aspect of sound generation and realism in recent years with many technological advances

However, perhaps the most important aspect to date is that a 'loop' of the sample is required for when a note is held. Sample loops are very varied with cheap and cheerful organs only having a sample loop of a second or so, which as you can imagine become very wearing on the ear. For sometime now with the Monarch technology used in Westmorland Custom organs, you would not expect the Swell Open Diapason to use the same pipes as the Great No 2 Diapason. Therefore, if it is not usually the case in the pipe world, why should it be done in the digital organ world? The answer, of course, is that this will save the manufacturer some money; hence this practice may be found at the cheaper end of the market. But it is the customer that loses out since two different ranks of similar pipes, such as the Diapasons, should not be voiced alike!

Makin organs do not share samples between different stops, indeed for our mixtures we have separate samples for each rank! In the pipe organ world, unless it was an extension organ, you would not expect the Swell Open Diapason to use the same pipes as the Great No 2 Diapason. Therefore, if it is not usually the case in the pipe world, why should it be done in the digital organ world? The answer, of course, is that this will save the manufacturer some money; hence this practice may be found at the cheaper end of the market. But it is the customer that loses out since two different ranks of similar pipes, such as the Diapasons, should not be voiced alike!

One other dubious practice sometimes employed by certain organ manufacturers is to use computer algorithm to convert the sample of one stop to another, for example a Dulciana into a Gemshorn. This can be used to fill in the gaps where a company doesn't have good pipe samples of a particular stop, rather than taking more samples of the right stop which is expensive to do. From the customer's point of view this is very much a false economy, since it is so difficult to achieve a convincing sound this way, and a well trained ear will easily be able to spot this.

One subject that is not mentioned by most manufacturers is how many individual pipe samples are actually used for each individual stop. The reality is that, in most cases, for a 61 note stop such as an Open Diapason, there are only one or two individual notes sampled per octave; so the 61 notes of a rank are probably made up of only 10 or so actual samples, with the other notes being generated by computer algorithm. In the past this was seen as an adequate solution to providing a good sampled sound. However, with the advent of very cheap

computer memory, this is perhaps one cost-cutting short cut that is no longer needed; and indeed its removal would dramatically enhance the realism of the overall sound.

Now, in contrast to such shortcomings found elsewhere, in a revolutionary "leap forward" in tonal reproduction, Makin and Johannus have introduced new "note-by-note" sampling. This means every single note of every single stop has a separate sound sample, and this is unique in the digital organ industry. The major benefit is that, since minor differences between the individual pipes are all captured in the sampling process (rather than the computer of the standard system "smoothing out" irregularities) the sound is even more life-like than was previously the case.

So are multisamples an evolutionary or revolutionary step? In one sense, both, but do come and listen for yourself at the unsurpassed realism, and I am sure you will agree they are very much a revolution - and also simply what customers expect from Makin and Johannus organs.



All ready for Carlo's concert at Leatherhead.



Makin arrive in force to install our touring organ for Carlo Curley at Leatherhead.

### In this issue:

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# New Organ for 'The Venue' at Leeds College of Music

A new organ has been commissioned for the Concert Hall, known as the 'Venue' at Leeds College of Music. The generous benefactor Rodney Green of Mirfield has for sometime worked with Dr Keith Harrington Makin Organs and Dr Simon Lindley to develop a suitable specification and design for the instrument which needs to be portable since the concert hall is used for many purposes.

Rodney was for 30 years Head of Music in various secondary schools in the old West Riding and South Humberside LEAs. He studied Music, having been awarded a West Riding County Music Scholarship, at the London College of Music between 1961 and 1964. He completed a 4th year at the University of London Institute of Education to gain his PGCE (in those days called Music Teacher's certificate).

Since 'The Venue' is used for many different musical activities there was no suitable place to permanently install an organ and the associated speakers. Flexibility in use is therefore critical so the organ console was placed upon a mobile plinth allowing for it to be brought into the hall quickly in any position relevant to the musical performance in mind whether it be for

simple choir accompaniment, solo organ music or for more elaborate orchestral and organ works. For the same reasons, the speakers are also on mobile plinths enclosed within three different enclosures made from matching polished oak with fretted fronts.

On arrival in the hall, the LCM staff were amazed how quickly the organ could be set up, and indeed how well the woodwork matched with that in the concert hall. The voicing was completed in time for an opening recital by Arnfinn Tobiassen on Sunday 24th February.

The basic specification below, with the usual wide range of accessories and playing aids provided by Makin.



Overall view of the venue with organ front and centre.



Rodney and Arnfinn after the opening recital.

| PEDAL ORGAN                        |                | CHOIR ORGAN (enclosed) |              |
|------------------------------------|----------------|------------------------|--------------|
| Contra Violone                     | 32'            | Lieblich Bourdon       | 16'          |
| Open Wood                          | 16'            | Open Diapason          | 8'           |
| Open Diapason                      | 16'            | Gamba                  | 8'           |
| Violone                            | 16'            | Lieblich Gedackt       | 8'           |
| Bourdon                            | 16'            | Gemshorn               | 4'           |
| Octave                             | 8'             | Suabe Flute            | 4'           |
| Bass Flute                         | 8'             | Nazard                 | 2 2/3'       |
| Fifteenth                          | 4'             | Fifteenth              | 2'           |
| Mixture                            | IV 12.15.19.22 | Flautino               | 2'           |
| Contra Posaune                     | 32'            | Tierce                 | 1 3/5'       |
| Ophicleide                         | 16'            | Larigot                | 1 1/3'       |
| Trumpet                            | 8'             | Scharf                 | III 22.26.29 |
| Swell to Pedal                     |                | Cor Anglais            | 16'          |
| Great to Pedal                     |                | Clarinet               | 8'           |
| Choir to Pedal                     |                | Tuba Mirabilis         | 8'           |
| Great & Pedal Combs Coupled        |                | Orchestral Trumpet     | 8'           |
| Swell Pistons on General Toe Studs |                | Swell to Choir         |              |
|                                    |                | Tremulant              |              |

| GREAT ORGAN          |                |
|----------------------|----------------|
| Double Open Diapason | 16'            |
| Open Diapason I      | 8'             |
| Open Diapason II     | 8'             |
| Stopped Diapason     | 8'             |
| Hohl Flute           | 8'             |
| Octave               | 4'             |
| Harmonic Flute       | 4'             |
| Twelfth              | 2 2/3'         |
| Super Octave         | 2'             |
| Flageolet            | 2'             |
| Cornet               | III 17.19.22   |
| Mixture              | IV 19.22.26.29 |
| Double Trumpet       | 16'            |
| Trumpet              | 8'             |
| Clarion              | 4'             |
| Swell to Great       |                |
| Choir to Great       |                |

| SWELL ORGAN (enclosed) |                |
|------------------------|----------------|
| Contra Salicional      | 16'            |
| Geigen Diapason        | 8'             |
| Rohr Gedackt           | 8'             |
| Salicional             | 8'             |
| Voix Celeste           | 8'             |
| Geigen Principal       | 4'             |
| Rohr Flute             | 4'             |
| Sesquialtera           | II 12.17       |
| Mixture                | IV 15.19.22.26 |
| Contra Fagotto         | 16'            |
| Cornocean              | 8'             |
| Oboe                   | 8'             |
| Vox Humana             | 8'             |
| Clarion                | 4'             |
| Swell Octave           |                |
| Tremulant              |                |

## Leed-ing the way

By Dr Simon Lindley

A programme of major restoration and repair has occupied many energies at one of England's most famous Churches for almost thirty years. First, in 1974, came the provision of improved accommodation for the celebrated Choir of Leeds Parish Church and the re-housing of its Choir Library. Then the exterior of the whole building was cleaned in 1984 – a process that started the vast programme of urban regeneration in the East End of Leeds. The third tranche of work involved the complete re-decoration of the interior, with a substantial programme on the famous glass and, finally, the restoration of the famous organ, completed just a decade ago.



As with any major organ project, a lengthy time-scale was involved and it was from 1995 to 1997 that a number of Makin instruments did duty in providing the musical resource necessary for the Church's annual programme. Among the major events accompanied by the Makin was the premiere of Francis Jackson's Stabat Mater as well as major special services.

Makin instruments have continued to feature in the musical life of Leeds Parish Church ever since, not least in a series of Battle of the Organs presentations held in early Summer for the past four years. The Battles – good natured affairs devised by the Parish Church's Sub Organist David Houlder – have all been in support of an ongoing appeal for £500,000 to secure the future of the Parish Church's celebrated Choral Foundation. As at January 2008, over £380,000 has been raised towards this target.

The 2008 Battle is on Wednesday 7th May, with the organists led as previously by Liverpool Cathedral's Professor Ian Tracey. The Parish Church's Master of the Music, Dr Simon Lindley, says: Our regular "organ battles" comprise a significant part of our ongoing efforts for the future of our Choir. They simply would not be possible without the wonderful sustained interest in, and commitment to, the music at Leeds by Makin Organs and its supportive staff.

Flexibility and versatility is what Makin Organs is known for. For example, if you want a custom built organ with exactly twenty seven stops, or indeed any number within reason (we tend not to build organs with over one hundred and fifty stops), you can have it. Whilst other manufacturers may force you to choose for example between a twenty six and a thirty four stop model, Makin takes a true custom approach and aims to meet your needs exactly. Indeed you will find examples of this within this edition of Makin News which details some of the interesting instruments we have recently worked on.



Dr Keith Harrington.

So what about versatility? The Westmorland Jubilee organ was originally designed as a home practice instrument with two manuals and thirty five stops giving a wide variety of tone. However since its release back in 2005 we have sold more of this model than any other off the shelf instrument to a wide variety of customers in houses, schools, crematoria, halls and of course churches. Granted in some cases we have customised the instrument, for example by adding more amplifiers to make it 100% suitable for church use, but this is where flexibility and versatility come together at Makin where the customer is always a winner.

Sincerely,

Dr Keith A Harrington

# Customers Testimonials

## From Mrs Bagshawe, Rotherfield

"I would like to thank Richard for his very objective advice. I was helped to choose an organ not "sold" an organ and I valued this approach."

## From Mr John Guy, Church Stretton

"Thank you to all concerned for the help and advice offered, and particularly to Dr Harrington. With many thanks and best wishes to all at Makin Organs."

## From Mr Geoff Walker, Sand Hutton Parish Church

"I should like to thank you and all your team for the very professional and efficient way that all negotiations on the purchase and the installation of the organ were handled. I am happy for you to call on us for a recommendation in your dealings with prospective customers in the future or indeed for them to visit to try the organ."

## From Mr Ian Southern, Stand Unitarian Church, Bury

"The organ has been installed fully to our satisfaction and is already the subject of highly complimentary remarks from members of the chapel congregation. It has certainly given a new impetus to our services at chapel and, from my point of view, the organ is a pleasure to play."

## From Mr Trevor Ragg, Mid Warwickshire Crematorium

"As you know a new Westmorland Jubilee Organ was recently installed in the South Chapel of the Mid Warwickshire Crematorium. I would like you to know how much the organ is appreciated by all who have heard it, even those with an unmusical ear. The sound of the Organ is absolutely magnificent. I would like to convey my thanks and the thanks of the Crematorium manager to all at Makin Organs for the seamless way in which the whole process was carried out.

Firstly I would like to thank Steve Lanyon and his installation team who removed the old organ from the very high loft and installed the new organ in three hours. Many thanks to them.

Last but by no means least my thanks must go to Richard Goodall who went beyond the call of duty in providing us with a truly wonderful instrument, whilst keeping within strict budget limits.

I shall definitely recommend Makin Organs to anyone who wishes to purchase a new digital organ."

## From Mr George Heatley, Edinburgh

"The installation of the organ went very smoothly and, despite a good deal of heavy lifting by them, your colleagues who were here were a pleasure to deal with and provided any information I wanted."

## From Mr Alan Rawson, Northallerton

"Thank you for the delivery an efficient installation of my Westmorland Jubilee organ."

## From Mr Arthur Bingham, Bromley

"I purchased a Johannus Opus 7 organ from your firm three or four months ago. I am no organist and a poor piano player but am practicing exercises for the pedals from a tutor by David Sanger.

I am really pleased with the sound of the organ and look forwards to when I can play the manuals together with the pedals!

Thanks again for a lovely organ."

## From Mr David Harris, Burnley

"I would just like to say I am highly satisfied with the performance and appearance of the organ and also the way that the installation was carried out."

## From Mr K G Hargreaves, Southport St John

"What a pleasure it was to meet your voicer – a real gentleman, a skilled technician and a gifted musician. What an asset to Makin Organs. I will commend and recommend him most wholeheartedly if I ever get the chance, as I am so pleased with the voicing work he has just done with the Makin Majestic which was installed in August 2005. I shall remember our meeting for many years to come. It is wonderful to hear the organ with every note finely tuned and regulated and the various ranks blending together."

## From Dr Jim Inglis, Coxwold near York

"I am enjoying playing the organ, which is now behaving well. I have played it for around 7 hours in all since your engineers visited me last Friday, and have had no recurrence of the problem. An intermittent fault on any equipment can be difficult to diagnose, especially as such faults rarely appear while an expert is present; but I am reasonably confident now that your engineer has solved the problem.

I am very impressed by the arrival on my doorstep of your service engineers, less than a couple of hours after I rang. This is superb customer service, and I do appreciate that the time scale on any future occasion may be a bit longer!

Usually I hate making major purchases, but buying this organ has been a pleasure. I was made to feel welcome, and was given as much time as I liked playing an Opus 7 (and other organs) in your showroom. There was no sales pressure. My questions were answered patiently and clearly. You made a modification that I requested with no fuss at all, and at a purely nominal charge. The organ was promptly installed.

I'd like to thank you and every Makin employee I met for your professionalism and friendliness. And all this despite the fact that I was only buying your least expensive 2-manual instrument. Well done."

# A Large Home Installation

**D**r Ray Hardway from Rhyl has had a three manual Makin organ for some years now and has thoroughly enjoyed the instrument. However in late 2007, he decided that it was time to consider an upgrade to the instrument. His shopping list of requirements was considerable which ruled out all other suppliers of electronic instruments:-

- His own specification
- Ideally a Drawstop organ
- Ideally a four manual instrument or a three manual with a floating Solo
- The size of console was critical

After some initial discussions, it was very evident that space would prevent a four manual drawstop organ and that the best option would be for a three manual instrument with a floating solo division. Since an organ with tab stops of this size would be unwieldy to say the least, he decided that the Pedal, Choir, Great, Swell divisions and associated couplers would use Drawstop control with the Solo division being controlled by illuminated tabs above the Swell manual.

The Solo division is truly floating and can be made playable from any of the other manuals, or indeed with pedals using, for example, the 'Solo on Great' transfer which makes the Solo division playable on the Great manual, but also cancels all the Great stops. Of course the usual 'Solo to Great' coupler is also available where the Solo plays on the Great with the Great stops also sounding. The flexibility of this solution is key to the success of this instrument.

As is the norm, the initial voicing of the instrument was performed in the Shaw showroom with the customer being present to help in this work. Using a 'split' console, the installation was a relatively straightforward process, after which we did some more tonal finishing.

Living close to St Asaph, Dr Hardway often visits the cathedral, and I'm pleased to say that in a reciprocal visit, the organists at St Asaph were most impressed with Dr Hardway's new instrument following on from their positive comments when two Makin Organs were installed in the cathedral for a series of concerts.



A full and complete console.



Choir and great are on the right jamb.



Swell and pedal are on the left jamb.

| Pedal                       |     |             | Choir (enclosed)   |        |          |
|-----------------------------|-----|-------------|--------------------|--------|----------|
| Contra Violone              | 32' |             | Contra Dulciana    | 16'    |          |
| Open Diapason               | 16' |             | Gemshorn           | 8'     |          |
| Violone                     | 16' |             | Chimney Flute      | 8'     |          |
| Bourdon                     | 16' |             | Dulcian            | 8'     |          |
| Dulciana (Choir)            | 16' |             | Erzahler           | 8'     |          |
| Octave                      | 8'  |             | Erzahler Celeste   | 8'     |          |
| Bass Flute                  | 8'  |             | Gemshorn Principal | 4'     |          |
| Choral Bass                 | 4'  |             | Nason Flute        | 4'     |          |
| Mixture                     | IV  | 19.22.26.29 | Nazard             | 2 2/3' |          |
| Contra Posaune              | 32' |             | Flageolet          | 2'     |          |
| Trombone                    | 16' |             | Tierce             | 1 3/5' |          |
| Trumpet                     | 8'  |             | Larigot            | 1 1/3' |          |
| Schalmei                    | 4'  |             | Mixture            | III    | 15.19.22 |
| Choir to Pedal              |     |             | Clarinet           | 8'     |          |
| Great to Pedal              |     |             | Tremulant          |        |          |
| Swell to Pedal              |     |             | Swell to Choir     |        |          |
| Solo to Pedal               |     |             | Solo to Choir      |        |          |
| Great & Pedal Combs Coupled |     |             |                    |        |          |

| Great            |        |              | Swell (enclosed) |     |             |
|------------------|--------|--------------|------------------|-----|-------------|
| Double Diapason  | 16'    |              | Bourdon          | 16' |             |
| Open Diapason I  | 8'     |              | Geigen           | 8'  |             |
| Open Diapason II | 8'     |              | Lieblich Gedackt | 8'  |             |
| Hohl Flute       | 8'     |              | Salicional       | 8'  |             |
| Octave           | 4'     |              | Voix Celeste     | 8'  |             |
| Wald Flute       | 4'     |              | Geigen Principal | 4'  |             |
| Twelfth          | 2 2/3' |              | Lieblich Flute   | 4'  |             |
| Super Octave     | 2'     |              | Fifteenths       | 2'  |             |
| Full Mixture     | IV     | 15.19.22.26  | Flautina         | 2'  |             |
| Sharp Mixture    | III    | 26.29.33     | Mixture          | IV  | 19.22.26.29 |
| Cornet           | V      | 1.8.12.15.17 | Oboe             | 8'  |             |
| Contra Posaune   | 16'    |              | Tremulant        |     |             |
| Tromba           | 8'     |              | Double Trumpet   | 16' |             |
| Clarion          | 4'     |              | Comopean         | 8'  |             |
| Choir to Great   |        |              | Clarion          | 4'  |             |
| Swell to Great   |        |              | Octave           |     |             |
| Solo to Great    |        |              | Solo to Swell    |     |             |



Infrequently used controls are hidden away behind the music desk.

| Solo (enclosed, floating) |     |               |    |
|---------------------------|-----|---------------|----|
| Quintaton                 | 16' | Vox Humana    | 8' |
| Harmonic Flute            | 8'  | Tremulant     |    |
| Viol da Gamba             | 8'  | State Trumpet | 8' |
| Unda Maris II             | 8'  | Tuba          | 8' |
| Viol Celeste              | 8'  | Sub Octave    |    |
| Concert Flute             | 4'  | Unison Off    |    |
| Harmonic Piccolo          | 2'  | Octave        |    |
| Cor Anglais               | 16' | Solo on Pedal |    |
| Krumhorn                  | 8'  | Solo on Choir |    |
| French Horn               | 8'  | Solo on Great |    |
| Orchestral Oboe           | 8'  | Solo on Swell |    |

# What Does This Button Do?

By Richard Goodall

**C**ongratulations! You have recently become the proud owner (or, in the case of a church or other institution, the custodian) of a new, state-of-the-art, digital organ from either Makin or Johannus. We know that this new instrument will give you many years of excellent service and musical enjoyment, and we look forward to keeping in touch with you in the future as one of the Makin family.

Makin is proud to have been building and supplying a vast range of organs for almost forty years, and the one fact of which we are very sure is that all our customers are different: church buildings are different, congregations are different, and our home customers all have different musical requirements and priorities. Hopefully, you have found the process of selecting and purchasing your new organ from Makin a smooth, interesting, and enjoyable one, with the result that you now have the perfect instrument to fulfil those musical needs for years to come.

So just like contemplating new flat-packed furniture, the most immediate, basic, question is "where do I start?" Each owner will have been given a new, detailed Owners' Manual, and although some players will be much more experienced with digital instruments than others, the hope is that this article will provide a little help to get everyone started.

## The Golden Rule

The approach we always recommend when you start to use your new organ is "keep it simple" – at least in the beginning. This is especially the case for new church installations. The organ in which you have invested does contain cutting-edge, 21st century technology and, in many instances where it has replaced an older electronic or pipe organ, it will be technologically more complex than its predecessor! A simple example of this is the number of console accessories; an old tracker organ may have none at all or, at best, only a few clunky combination pedals, while your new organ has a mass of buttons to press! But, in the words from a popular humorous science fiction novel, "don't panic!"

## Using Your New Console

The key is to try and avoid the trap of thinking you have to try to master all the controls at once – you don't! There is no worry if you are not using particular features at first; just concentrate on the essentials, and enjoy making music. There is plenty of time for you to work out what you need to use as you become more experienced with the instrument.

Remember too, not all of the features included on an organ will be of equal usefulness or importance to every player, or in every circumstance. Makin and Johannus organs are designed to be versatile, including many helpful features to cover many eventualities – but some of these you may not need at all! In addition, certain accessories may actually be alternatives to others; I remember saying in the course of one particular meeting, at a church where a new Johannus organ had just been installed, that the particular feature I was demonstrating was one I never personally used! But that was simply because there was more than one accessory which enabled the particular result to be achieved, and I always chose the method which worked best for me.

Therefore, if the organ is newly installed in church, its purpose is still the provision of music for the services, and not to be a toy with which you can amaze your friends in the congregation! Start by getting used to the sound of the stops in the building, their relative volume levels, and which basic registrations will "work" for different purposes. The combination pistons (see below) can be useful in the early days for keeping "skeleton" registrations which you can use as a starting point because you know they will be okay.

## Traditional Designs

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



You can have whichever couplers you want including super and sub octaves.

Once you find your way around the stops and couplers of your new specification, then you can turn your attention to other considerations. Although your new organ at a basic level is designed to imitate the behaviour of a pipe organ, it will also have many additional "non-traditional" features. You won't go far wrong if you begin by treating it like a pipe organ, and as far as other features are concerned, as with any new piece of technical equipment, what may seem challenging at first will become easier with familiarity.

Therefore, here is some brief guidance to some of the more common features found on Makin and Johannus organs, which I hope will be of assistance.

## Volume Controls

For home customers, this is usually a question of personal choice or taste, unless someone else in the house asks you to turn the volume down! There's always the headphone socket, of course! In a church (or other public building) this is much more critical, and the overall volume level will be set up to be the optimum for the building; we may have discussed this with you, the church organist, when the organ was installed, or if an on-site voicing was undertaken. Once this level is set, by pressing the "Vol" button followed by "+" of "-" as required, we recommend it is left alone unless very special circumstances demand.

In particular, don't be tempted to tinker with the volume in the middle of a service; the effect will be very artificial. If you need more volume for a particular hymn, just add more stops. This is, after all, how a traditional organ works, so treat your digital organ the same for the most realistic results. If you do use the volume control changes will be reflected in the LCD readout on the console, but the volume will revert to the original setting once the organ is switched off, unless it is permanently re-set (see Manual).

## Active Surround Reverb / Cathedral 3D Acoustic

Handle the Reverb with care! For the home customer this can be a really useful tool since, by

adjusting the digital reverberation, the mimicking of different acoustics can aid the practice of articulation and phrasing, and the experience of musical communication in general. But in church, don't be tempted to adjust the Reverb during a service; apart from anything else the controls are very sensitive and a misjudgement could produce hideous results! Arguably, the best situation in a public building is to let the natural acoustic do all the work projecting the sound produced from the organ speakers, and this will produce the most natural-sounding result. But there may be circumstances where some assistance is necessary – for example, soft furnishings producing a dry acoustic, or a building which is acoustically "warm" when empty, "dampening down" when a congregation is present. In such cases, careful experimentation with the Reverb levels, outside of service times, may enhance the musical effect.

## Expression Pedals ("Swell Boxes")

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



A simple Village organ with minimal 'fuss'.

There will not be a single volume pedal for the whole organ; this is a feature of "home organs", not of traditional pipe-organ building. If there is an extra pedal this will be a General Crescendo, which, in the manner of some romantic pipe instruments, does not alter the volume of a set registration, but gradually adds more stops as it is depressed. There will always be a piston to activate this feature, so that it can't be used by accident.

### Combination Pistons – Layout

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

Although there may be some variation between different designs of organ, there is usually a separate set of pistons for each division (keyboard). On the manuals, each set is usually in the middle immediately underneath the keyboard to which it refers. For the pedal stops, Johannus organs tend to have pistons under the bass end of the lowest manual, whereas Makin organ usually have toe studs above the treble (right-hand) end of the pedalboard.

In addition, each organ will have a set of General Pistons, on which may be pre-set combinations for the whole organ, including the couplers. These are usually located under the bass end of the Swell manual, and can sometimes be duplicated by studs above the bass notes (left-hand side) of the pedalboard.

The convention is to set the registrations in a sequence so that, for each group of pistons, No 1 is always the quietest with stops progressively added on each successive piston so that the volume gradually increases to the loudest being on the last piston (No 6 or 8, depending on the organ).

### Setting Combination Pistons

Setting the combinations is simple:

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

Each time, do remember to press the piston which relates to the manual (or pedals) for which you have drawn the stops. Once you have set your pistons, the Memory Lock can be locked and the key withdrawn, preventing any other players from accidentally changing your selection!

Finally, if you wish to add an extra stop to a particular piston which has already been set, do make sure all the stops on that piston are selected first. If you only draw the "new" stop, everything else originally set on that piston will be cancelled! I once heard a story of how a diploma was failed because, at the last minute, the candidate decided to add a Trumpet stop to a loud combination set on a general piston. He drew the Trumpet stop, and pressed the piston while holding "Set". Sadly, he had forgotten to push the piston first to access the full registration; when the moment came in the middle of his performance, he was left with just the single trumpet, since all the other stops had disappeared! I don't know whether this story is true but, even if not, it is a warning to us all!

### Piston Memories

The great beauty of the combination pistons is that they can provide quick access to all the stop combinations you will need. This is particularly helpful when an organ in church is new and the organist or perhaps several organists are all a bit unsure when faced with all this new potential. Keep it simple. Set up your combinations on each set of pistons increasing in volume from No 1 to the highest, as is the convention. Then, use the General pistons to help you navigate the music for the service, using the most appropriate piston for each point. For example, No 1, the quietest, might be for pre-service or Communion voluntaries. No 4 of 5 (mid-way) might be for "general" hymn-singing. No 7 or 8 (the loudest) might be for "last verses". Of course, all the combinations can be changed, and over time you can experiment.

More good news is that you have the ability to set more than one group of combinations. If you are a church fortunate enough to have more than one organist, each organist can keep separate registrations on the pistons. The key is a memory system with multiple levels. This is accessed by the "+" and "-" pistons on the rail under the lowest manual. Although these can be used to control other features, using them alone will enable you to move between different levels of piston memory. So, imagine you have set stops on all the pistons on the first memory, which is available each time you turn the organ on. Now, press "+" and level 2 is available, and off you go again, with completely new combinations. Pressing "+" again takes you to the third level for yet more choices, while of course pressing the "-" piston brings you back down a step at a time to the first level.

This has huge practical advantages, not only because more than one organist can set pistons without stepping on each other's toes. Registrations can be kept for different purposes. On my own organ, the "default" memory, Level 1, is my "Sunday Morning" group on which are set the registrations for our normal liturgy as well as combinations for general hymn-singing. Level 2 is my "Wedding" group, with registrations for

Wagner, Mendelssohn, Widor, Jesu Joy, Ave Maria, etc, all programmed in so I never have to think about these again. If you want to do something similar, just remember to write on your music copies the Memory Level being used, as well as the piston numbers! I use Levels 3-5 for various other voluntaries in my repertoire, and then Levels 5-10 are used by a gallant friend in our congregation who kindly deputises for me, and also accompanies the choir when I am conducting.

### Other Popular Features

In addition to the important features mentioned above, each organ has a number of individual functions which may be useful on specific occasions. Details of all of these are in your Owners' handbook but, to round off this article, here are some brief notes on the most frequently used ones.

### Transposer

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

### Manual Bass (MB)

For pianists who don't use the pedals, for hymn accompaniment. Press "MB" and play on the Great and pedal stops will sound on the lowest note of each chord, giving the weight and depth not present with manual stops alone. Remember to select Pedal stops in your registration first though! Also, do not use when playing voluntaries – pressing it a second time turns it off!

### Intonations

Standard Makin and Johannus organs offer more than one intonation to vary the tone quality of the instrument at the press of a piston. Designated English, French, and Baroque on Makin, and Romantic, Symphonic and Baroque on Johannus, each represents a different set of sound samples from different organs. In addition, Johannus organs have 4 voicings (Standard, Hymn, Solo, Trio) to be used in combination with each of these, creating 12 possible voicings. Again, if your organ is in a church, stick to what you know during the service, and enjoy experimenting to find the best sounds during your practice time! Please note that Makin Westmorland Custom organs do not have multiple intonations.

### MIDI

People can sometimes be confused about this feature, but the word is just an abbreviation for "Musical Instrument Digital Interface" – put simply, the ability to connect the organ to another digital instrument or piece of digital equipment. The sockets for the connections are underneath the keyboards at the bass end. The two most common uses for MIDI are to connect a digital recording unit or Sequencer, to enable recording or playback of the organ, or an Expander box or other instrument, such as an electric piano. It is not appropriate to go into great detail in this article since, for example, a Sequencer handbook will guide you through its usage. However, one useful tip, if you wish to use sound from other digital instruments, is that these are brought into play by MIDI couplers, which work in the same way as normal organ couplers such as Swell to Great. With an Expander or keyboard connected, for example, and a sound selected or programmed, it can be brought into play by a coupler such as "MIDI to Swell". If, then, you are using a piano sound via the MIDI, this will be heard on the Swell, perhaps as an accompaniment, while at the same time a solo using an organ stop could be played on the Great.

### Conclusion

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



Makin at Lincoln Cathedral.

# Meet the Staff



**Dr Keith Harrington**

Managing Director, Dr Keith Harrington joined Makin Organs in May 2004 bringing with him many years experience in the chemical software industry in a wide range of roles encompassing Sales, Marketing, Business Administration and Customer Support. Keith fell in love with the organ at a young age and

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



**Richard Goodall**

Richard is the Makin Senior Organ Consultant, based at our Mixbury showroom where he is responsible for sales to customers south of Birmingham. After obtaining his MA in Music from Oxford, and his ARCO, he became well-known amongst church musicians as a member of the

Publications Department at the RSCM during its time at Addington Palace. Since then, Richard has worked within the musical instruments industry, including time with another digital organ manufacturer, as well as a major multi-national company. Richard's previous church appointments have included Watford Parish Church, and St Mary's Parish Church, Kidlington, Oxfordshire, as well as nearly five years spent as Director of the University of London Church Choir. Having also served until recently on the RSCM Oxfordshire Area Committee, Richard has been Organist and Choir Director at St Margaret's Church in Oxford since the autumn of 2003.



**Nicky Howarth**

Nicky joined Makin straight from leaving school and has steadily moved up in the ranks in the twenty years since. In her current role as Operations Manager she oversees the installation and maintenance activities, ensures that the overall general administration runs smoothly and is

responsible for all aspects of customer care. Nicky remains a firm favourite with customers who enjoy her pleasant and efficient manner.



**Corbie Harrington**

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

QA and testing of all instruments prior to installation and occasionally forms part of the installation team. Corbie was a

church treasurer for a number of years and well understands the financial challenges that face PCC's and the like. Corbie has a musical background in terms of solo instruments and until recently a contralto in choir of St Matthew's Church, Edgeley.



**Joanne Swain**

Administration Coordinator Jo, joined Makin in 2005. She has many years experience of administration within a number of different companies. As you will discover she is a delight to speak to on the telephone. A pianist to a high standard, maybe she will take up the organ as well?



**James Harker**

James joined Makin in early 2006 as Organ Consultant and is responsible for sales to customers north of Birmingham up to and including the Shetland Isles. James is well known in the organ world having been an apprentice at Nicholson's where he learnt significant voicing and

design skills, and subsequently as Organ Scholar at both Newcastle Cathedral and Malvern Priory. More recently he was Assistant at Doncaster Minster before taking up his present appointment as Director of Music at St Anne's Church, Royton, close to the Makin Organs Head Office. In addition to his wide practical experience and gifts as a performer, James brings with him considerable knowledge in the tonal design of organs, including the characteristics of historical specifications by the major British and European organ builders. Moreover, and given his background, James has now taken on the responsibility of Principal Voicer for the company, including the tonal finishing of all Westmorland Custom installations.



**David Fetterman**

As Maintenance Manager, being with Makin since 1985 it is often said that what David doesn't know about Makin Organs simply doesn't need to be known. An ever popular member of the team with customers, David takes the lead on servicing work north of Birmingham and plays a

vital role in the training of new staff engineers and the continual assessment and monitoring of our third-party engineer network. David is also responsible for working closely with our partners at Johannus for the development of new components and systems for our organs and for the development of QA and QC procedures.



**Steve Lanyon**

Installation Manager, Steve Lanyon, joined Makin straight from college some 25 years ago as an apprentice where he learned significant electronic skills in building the organs of the day. Steve now spends much time on the road visiting customers and prospective installations

since he is now responsible for the organisation and planning of all installations from start to finish. In this role, he liaises closely with sales and office staff to ensure that the installation process is smooth and that all customer needs, requirements and expectations are met.



**Chris French**

Chris joined Makin in September 2003, after a number of years experience in various electronics industries in a variety of customer facing roles. On completion of extensive initial product training in Shaw, he is now based in our southern office at Mixbury. Chris is responsible for the

maintenance and servicing of organs that are south of Birmingham. Chris was not musical in the past, but his role has ignited an interest in music, and he now has an ambition to learn to play the organ.



**Geoff Ashton**

Geoff is a Member of the Institute of Business Consulting and a Fellow of the Chartered Management Institute. He has been Makin's Financial and IT Consultant for a number of years and has significant business experience in a variety of companies from the smallest local business

up to multi-national companies. His career has encompassed many aspects of sales, training, finance, accounting and general management. Currently he is working on the on-going development and implementation of our Management Accounting, Forecasting and Contact Management systems. His hobbies include Amateur Radio and Hill Walking.



**Robert Slater**

Robert's lifetime of experience as a cabinet maker and polisher has been invaluable to Makin through the years. He specialises in the production of speaker enclosures made to specific and exacting designs by church architects and organ advisors. He is frequently involved in the

installation of new and modified instruments where his craftsman's skills can often come to the fore by adding unique finishing touches.



**Graham Slater**

Graham has been installing Makin organs for the last five years, and has been involved in literally hundreds of installations from the smallest home instrument through to the largest cathedral organs. His background as a highly skilled cabinet maker has been a significant bonus to the

company when on site modifications to speaker enclosures become necessary. Graham has no fear of heights and is often found at the top of the tallest scaffold tower.

# Sound Bites

- The latest update to the Makin Organs Manuals has been seen very positively by our customers and thanks are due to Ian Quinney who has written the latest edition. Ian's wife Josephine was one of our first customers who purchased a Westmorland Jubilee organ back in 2005. Ian first produced a manual for us soon afterwards and has recently updated it to take into account the new and enhanced features available on the Westmorland Classic II, Jubilee II, Sapphire and Custom organs. The success of the manual is that it is written with organists in mind and is full of photographs. As they say a picture is worth a thousand words.
- Makin has good contacts with many of the UK's leading organists, and if you like the idea of arranging a recital from one of them on a recently installed instrument or indeed on one of our hire organs, please do let us know. Top organists who have played a Makin in a recital recently include Professor Ian Tracey, Dr Simon Lindley, Scott Farrell, Paul Hale, Ronald Frost and Carlo Curley. Indeed Carlo has now standardised on the use of Makin for his concerts in the UK.
- Why not hold an Organists Association meeting at either of our showrooms? There is no charge for this service and Makin will lay on coffee and biscuits for you. This is something that the Buckinghamshire Organist's Society did recently to great acclaim at our Mixbury showroom. We often present briefly at Organists Society meetings around the country typically where we have an installation, all we need is an invitation to do so with plenty of notice.
- Take a look on U-Tube! There are a significant number of pieces of organ music, played and recorded at a variety of different locations, by many organists. One excellent recording by William Moore is of the 1st Movement of Vierne's 3rd Organ Symphony at St Mary Greenock. Interestingly, one comment on the blog was from somebody who wanted to know where the remainder of the organ was since the pictures shown were of the main case only which was not big enough for the organ he heard playing. Of course, as you will realise, the individual in question had no idea that this was a Makin digital instrument!



Buckinghamshire Organist Association at Mixbury.

## Upgraded Reverb System

**J**ohannus have released an updated Reverb system to the Sweelinck and Rembrandt range of instruments. Having heard the first beta version of it, we also took the decision at Makin to use this reverb system.

Reverb controls are very personal to most organists and what one may find pleasing and acceptable to the ear, another may well be pulling their hair out, or in my case what is left of it. For example, with a home organ some organists simply wish to close their eyes and, with a massive amount of reverb, imagine that they are in fact playing in a very resonant cathedral, when in reality they are in a small room on a very large instrument. However, others will simply turn the reverb off preferring to play in an acoustically dead environment.

Development of the Makin and Johannus reverb through the years has always taken place providing a system that has provided the flexibility of controlling the length and volume of the reverberation. Now, with the latest in technology, a truly world-leading reverb has been produced by the introduction of a totally new dimension where a total of twelve different reverberations are available, all of which can be adjusted in terms of volume and length. So why have twelve? Johannus have identified twelve different styles of building, considered the reverberation characteristics of each and then developed a reverb to match. Come into our showrooms and listen to how the best just got better.

## Time for an Annual Service Check?

**M**akin and Johannus Organs are extremely reliable, as demonstrated by the length of warranty which is offered for new organs of up to ten years for parts and labour. Beyond this time, we offer all owners the option of taking up an extended warranty, renewed on an annual basis, to cover faults and repairs going forwards.

Whilst a number of customers take up this scheme on an annual basis, there are others who have simply found their organ to be so reliable that they have decided not to take out the warranty in the first place or not to renew it since it is not cost effective to do so.

For such customers, we have introduced an Annual Service Check where one of our factory trained technicians will visit the organ and give it a health check for a set labour cost. Such visits can be compared to an annual doctor's visit. Our technician will spend some time checking the overall functionality of the instrument and then looking at the innards of the organ including the circuit boards, chips, wiring looms, voice cards and other connections. Various voltages will be checked and we will look for any signs of wear and tear.

This preventative maintenance has proved popular with customers giving them, at reasonable cost, peace of mind that they can expect the organ to perform well into the future. Contact Jo Swain at Makin for more details or to book a visit.

## Midi Recording by Professional Organists

**M**any churches have benefitted from have a midi sequencer to work alongside their digital organ. The ability to record hymns, voluntaries and other incidental music for future use has become increasingly important when for example the regular organist is away on holiday, or is simply unable to play for a service. However, it is clear that this is not the end of the story. Many churches are now in a position where they simply can't recruit a new organist, and based upon this many excellent instruments are not being used on a regular basis meaning that the congregation loses out.

To help out in respect of this, Makin Organs can provide the services of one of our professional organists to record music for you on your own instrument using your own midi sequencer chargeable at an hourly rate. Additionally, we will archive a copy of what was recorded, so if the worst comes to the worst, we can provide you with another copy on CD at nominal cost.

One church has already requested that their entire hymnbook be recorded, clearly this is quite a mammoth project in itself, and of course will necessitate several visits; but it is something which we are delighted to be involved in.

Please do not hesitate to contact Jo Swain at Makin organs to find out more or to arrange an initial recording visit.

# Halifax Parish Church in your house?

In a unique project, Makin Organs was approached by a customer who wanted an exact copy of Halifax Parish Church organ in her house! For some time now Mrs Turnbull has been having organ lessons at Halifax Parish Church and has developed her technique well. However, as many organists have found, the critical thing is to have a good instrument for practice that is available at times to suit yourself. Very early on in her enquiries, Mrs Turnbull discovered that Makin was the only company who could deliver what is truly a unique custom instrument.

Halifax organ itself is a fine four manual instrument, but as is often the case with an instrument of its age, with limited playing aids such as pistons. So for example, whilst Makin would generally provide a full compliment of such accessories as standard, the customer did not want reversible thumb pistons or indeed eight divisional pistons per manual. On the Halifax organ there are only three pistons in the choir key-slip, in an unusual arrangement, so that is what Makin delivered.

The pedalboard at Halifax with 30 notes is frequently found in pipe organs of this era. So rather than introduce a variable by having our standard 32 note pedalboard, we fitted a 30 note pedalboard. Of particular interest is the position of the expression pedals of which there are two (Swell and Solo) which are much further to the right than the norm.

The combination pistons, toe studs, reversible pistons and reversible toe studs of the Halifax instrument are unusual (5 to Great, 5 to Swell, 3 to Choir and 4 to Solo) are unusual both in terms of numbers and indeed their exact placement. These were faithfully reproduced as can be seen from the drawings and photographs.

The specification of the current incarnation of the Halifax Parish Church organ and that produced for Mrs Turnbull is appended. Certainly it is an interesting specification which we faithfully stuck to rather than being tempted to 'improve' upon it. For example, whilst 'Solo to Swell' and additional pedal reeds would be seen as useful, they were not added to the specification.

Installation in the customer's house was relatively simple and we soon had a playing instrument. The voicing was by necessity an iterative process as the chorus work was built up and then compared to the Halifax organ itself to ensure that we were as faithful as possible to the original. Whilst we do not have the exact samples from Halifax itself which includes work by several organ builders, including Snetzler, Hill, Abbott and Smith, Harrison & Harrison and Walker, our ever growing library of samples provided some excellent substitutes from the same builders



Overall view of an amazing instrument.



The left jamb.



The right jamb.

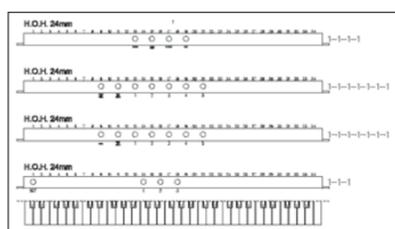


Note the unusual position of the swell pedals.

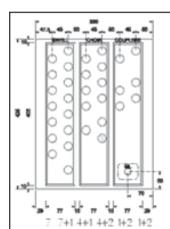
| Pedal                |     | Choir (unenclosed)   |     |
|----------------------|-----|----------------------|-----|
| Double Open Diapason | 32' | Contra Dulciana      | 16' |
| Open Wood            | 16' | Open Diapason        | 8'  |
| Sub Bass             | 16' | Stopped Diapason     | 8'  |
| Geigen               | 16' | Dulciana             | 8'  |
| Dulciana             | 16' | Gamba                | 8'  |
| Octave Wood          | 8'  | Gemshorn             | 4'  |
| Bass Flute           | 8'  | Stopped Flute        | 4'  |
| Octave Flute         | 4'  | Flautina             | 2'  |
| Ophicleide           | 16' | Great Reeds on Choir |     |
| Posaune              | 8'  | Swell to Choir       |     |
| Choir to Pedal       |     | Solo to Choir        |     |
| Great to Pedal       |     |                      |     |
| Swell to Pedal       |     |                      |     |
| Solo to Pedal        |     |                      |     |

| Great             |              | Swell (enclosed) |                  |
|-------------------|--------------|------------------|------------------|
| Double Geigen     | 16'          | Double Diapason  | 16'              |
| Open Diapason I   | 8'           | Open Diapason    | 8'               |
| Open Diapason II  | 8'           | Lieblich Gedacht | 8'               |
| Open Diapason III | 8'           | Ech Gamba        | 8'               |
| Stopped Diapason  | 8'           | Voix Celestes    | 8'               |
| Hohl Flute        | 8'           | Principal        | 4'               |
| Octave            | 4'           | Lieblich Flute   | 4'               |
| Harmonic Flute    | 4'           | Fifteenth        | 2'               |
| Octave Quint      | 2 2/3'       | Mixture          | V 12.19.22.26.29 |
| Super Octave      | 2'           | Double Trumpet   | 16'              |
| Mixture           | III 19.22.26 | Trumpet          | 8'               |
| Contra Tromba     | 16'          | Oboe             | 8'               |
| Tromba            | 8'           | Clarion          | 4'               |
| Octave Tromba     | 4'           | Tremulant        |                  |
| Choir to Great    |              | Swell Octave     |                  |
| Swell to Great    |              |                  |                  |
| Solo to Great     |              |                  |                  |

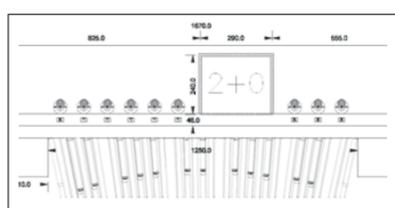
| Solo (enclosed)   |     |
|-------------------|-----|
| Doppel Flute      | 8'  |
| Viol d'Orchestre  | 8'  |
| Concert Flute     | 4'  |
| Cor Anglais       | 16' |
| Clarinet          | 8'  |
| Orchestral Oboe   | 8'  |
| Tremulant         |     |
| Tuba (unenclosed) | 8'  |
| Solo Octave       |     |
| Solo Sub Octave   |     |



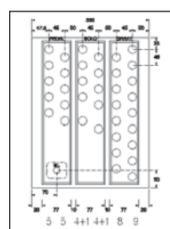
The interesting piston layouts.



Swell, choir & couplers on the left jamb.



Drawing of the toe stud layouts.



Pedal, solo & Great are on the right jamb.

# The Strength of Makin and Johannus Together

**With the Makin and Johannus relationship, two plus two does make at least five for our customers!**

Whilst Makin and Johannus are two totally separate business entities in terms of both management and ownership, our shared vision and close cooperation has led to many benefits to customers.

Our relationship started in 1989 when the two companies met to discuss what advantages there would be in combining efforts to work on a new digital system to benefit both companies and their customers. In the business world, such sharing of effort and technologies is commonplace, but in the organ world, this potentially far reaching cooperation as a concept, was very new indeed. Prior to this time both Makin and Johannus had spent vast sums of money in the development of new digital systems which in the end were found to be incredibly similar; indeed it turned out that the same master processor chip was being used. By sheer coincidence, both companies were founded in 1970 and of course both were well established in the church organ field, with Johannus at the time producing forty organs standard per week for world-wide distribution and Makin producing eight or so mainly custom instruments per month for the UK market. The time was ripe for working together in some fashion, yet still retaining the individual identities of the two companies.

Over the years this relationship has gone from strength to strength, and though both companies retain their individual identity, and indeed are individually owned and managed, the partnership has resulted in both companies growing and expanding together into two market leading businesses that we see today. Johannus now builds on average fifty to seventy organs per week with Makin installing on average of three organs per week.

**Here are some of the tangible customer benefits that have evolved through time:-**

Since 1989 our increased buying power has helped keep costs down from consoles through to electronic components and other materials. These cost savings have been passed on to our customers.

In 2003, Johannus moved to a purpose built new factory which has resulted in a scalable and more efficient production process which is all under one roof where components and consoles all come together to assembly. With having both the R&D and service staff on site, any problems with production can be dealt with in a fast and effective manner.

A shared Research and Development team of twelve staff has helped drive down the overheads of both companies and has led to much faster development of new and enhanced technologies leaving the competition far behind. Based in Ede alongside the production department, they provide all technical support from initial design through to the production of user manuals. Having such a large team in R&D would be a challenge for an individual company, so alongside the costs savings of having a single location and team, it has meant that R&D efforts have had more focus and indeed have brought forward much more innovation at a faster pace than is possible for smaller companies which can be resource bound.

Aftersales support is provided directly by Makin, but with backup as required from the R&D team. Makin customers therefore have the advantage of a dual level support. This is important since when buying a new digital organ you need to ensure that you have first class customer service for decades to come.

Spare parts for all our organs are held in stock. Future customers will take reassurance that we are still maintaining and supplying spare parts for organs produced back in the early 1970's. As technology advances both Makin and Johannus

ensure they keep spares of all components that in time will be changed, upgraded and superseded. This is particularly important for Johannus as Europe's largest manufacturer of pipeless instruments as they supply spare parts into the future for customers in over eighty countries world-wide.

Makin has a policy to continually increase the vast number of digital samples of organ pipes that it has. On an annual basis we visit several churches within the British Isles, not only to broaden our sample bank, for example by adding additional samples of a Great diapason or Swell reed choruses, but also to obtain more unusual stops from pipe organs. With a similar undertaking from Johannus, the world really is your oyster in terms of organ schools and specifications.

Maintaining an individual identity of organ in terms of design and specification is important. Makin specialises in the design of a truly British instrument with all the character that you would expect from the development of this school of organ building over many years. However, working with Johannus we can also produce organs with many different sounds and styles such as those found in Germany, France, Italy, Holland and the USA. It is difficult to imagine how a smaller company could produce such a wide plethora of quality instruments.

In addition to the technology built within the organs, similar attention is given to the development of amplifiers and loudspeaker systems. In the past, many a potentially good organ has been limited by the use of inferior speaker systems that operate through too few channels of amplification. Makin always aims to get this right, and working closely with R&D, a speaker system has been produced tailored for organ sounds from the lowest C of a 32' flue stop, up to the top rank of a sharp mixture. It is this focus on the hardware as well as the software that brings that Makin sound that so many customers have come to appreciate through the years.

## From Russia with Love

**Recently, Johannus Organs delivered a superb new organ to Novosibirsk concert hall in Russia. With over a million inhabitants, this is the third largest city in Russia following Moscow and St Petersburg and is the capital of Siberia.**

Siberia of course has a reputation of being cold and grey, but Marco van de Weerd and Dirk Koudijs found this to be far from the case when they arrived to install a Monarke Preludium organ. The weather was comparable to Holland with warm and friendly people to match. The organ was destined for the major concert hall in the city, and would be the first organ in the city since most Russian Orthodox church music is of course unaccompanied.

Marco and Dirk were fortunate to have the services of an excellent interpreter as most Russians do not speak Dutch, German or English. However, sign language was to remain important for their stay!

The organ itself had taken some twenty days to arrive from Ede and fortunately, after careful packing as usual, had not been damaged. Upon connection to the speakers it worked first time to the delight of a growing crowd of people who were fascinated by the beautiful sounds they were hearing for the first time.

Sadly, the same could not be said of the pipes which were to be installed as a façade. These had looked sensational when they were loaded in Ede. However, after many hours in transit on some very rough roads there were a significant number of scratches to be removed by silver polish.



*The console at Novosibirsk.*

The regulation and the intonation of the organ was to be somewhat of a challenge since every few minutes there was a low rumble to be taken into account. At first there was some concern that there was something wrong with the organ until it was realised that the underground metro system runs directly under the concert hall. One wonders if passengers would be able to hear the organ!

This organ installation was hot news in both Holland and Russia with many reporters and three different television crews attending a press conference on completion of the work.

## New Organs after Reordering a Church

**Many churches are in the process of reordering their worship area and a good number have taken advantage of purchasing a new organ at the same time. This is especially the case when the building is listed as there is a good chance that the work could be deemed as free of VAT, with significant savings being therefore possible.**

In the dim and distant past, it was often the case that an organ was the last thing to be considered, or indeed seen as an addition to the reordering project that may be completed at a later date. However, many problems often arose when a new instrument was later installed. These would include the actual positioning of the console or speakers, since they had not been fully considered, or in some cases had not even been allowed for! Of course these problems will generally have solutions, but the most annoying issue can often be the cable run between the console and speakers. With some careful forward planning, this could be easily solved when, for example, new wiring runs are to be laid for lights the speaker cable can be laid at the same time. However, more often than not the cable runs could simply not be totally hidden away, although of course we always do our best in minimising the impact.

In more recent times both churches and in particular architects have improved their project planning, and at the recent reordering at Bala and Formby Methodist churches, Makin has worked with planners from the outset, with dramatic results.

Of course the same issues can arise with new build churches. I can think of one example in the 1970's, in a church close to where I live, where space was made for the installation of the old pipe organ from the demolished church, but the architect, who is no longer in business, neglected to allow enough space for the pipes themselves! I'm pleased to say that times have improved and that in our recent dealings, for example with St Peters in Holywell, that Makin has been involved from the start of the project.

So, as a brief summary, if you are planning reordering or a new build church, work with Makin as soon as possible in the process.



*Bala Christ Church after reordering.*

## Cooke's of Norwich Recent Installations

### Makin Westmorland

Banham, Mr Burrows  
Beccles, St Michaels  
Chatham, Mrs Aldridge  
Great Walsingham, St Peter  
Hanworth, Mr Wilkinson  
Ipswich, Mr Adamson  
Sutton, Mr Woodcroft

### Opus 1/Studio S

Aldeburgh, St Peters RC  
Clifton, Mr Lawson  
Costessey, St Helens  
Dereham, Mrs Seaman  
Fleggburgh, St Margarets & All Saints  
Hethersett Baptist  
Ipswich, Mr Wollard  
Leiston RC  
Marsham, Mr Seaman  
Methwold, Mr Wortley  
Norwich, Holy Trinity Rackheath  
Norwich, Mr Michelwright  
Norwich, Mrs Cavey  
Ramsden Bellhouse  
Salhouse, Mrs Smith  
Syderstone, Mr Robinson  
Watton, Mr Darby

### Opus 5/7/Studio II

Cambridge, Mr Rayner  
Denton, Mr Palmer  
East Runton, Mr Boocock  
East Runton, St Andrew's  
Eaton, Mr Williams  
Great Yarmouth, Mr Aldous  
Hoveton, Mr Walmesley  
Norwich, Mrs McLennan  
Ormesby, St Michael's  
Redgrave, Mr Faulkener  
Sheringham, Mr Evans  
Stody, St Mary's  
West Somerton, St Mary's

### Opus 10/17

Attleborough, Mrs Courtney  
Cambridge, Mr Doyle  
Coltishall, Mr Jordan

Dersingham, Mr Mossendew  
Fakenham, Mr Lane  
Felbrigg, Mr Tams  
Hoveton, Mr Henderson  
Little Walsingham, Church of the Annunciation  
Norwich Spiritualists  
Old Buckenham Methodist  
Ovington, St Mary's  
Quiddenham, Mr Beddoe  
Sutton Bridge, Mr Hazell

### Opus 20/27

Attleborough Methodist  
Boston Crematorium  
Brisley, Mr White  
Cringleford, Mrs Allison  
Fakenham Methodist  
Fressingfield Methodist Chapel  
Great Ellingham, St James  
Hevingham, Mr Janes  
Kings Lynn Crematorium  
Litcham, Mrs Lincoln  
Long Melford, Mr & Mrs Eldridge  
Norfolk & Norwich University Hospital Chapel  
Norwich, St Faiths Crematorium  
Stuntney, Mr Fox  
Wimbotisham, Mr Staines

### Opus 30/37

Aylsham, Mr Waterman  
Bawdeswell, Mr Lilwall  
Cambridge, Mr Wardell  
Castle Acre, Mr & Mrs Ball  
Dereham, Mr Marshall  
East Bilney, Miss Baldwin  
Hardwick, Mr Newton  
Thornham, Dr Gifford  
Wells next to the Sea Methodist

### Sweelinck 20

Antingham, St Mary  
Colchester, Mr Walker  
Woodbridge, Mr Pollard

### Kabinet

Burwell, Mr Nickerson

## Henderson's of Derry Recent Installations

### Makin Westmorland

Ballyshannon, St Patrick  
Bellaghy, St Mary  
Carrickfergus, St Nicholas  
Cresslough, Capuchin Friary  
Crossmaglen, St Patrick  
Derry, St Eugene

### Opus 5/7

Albany, Presbyterian Church  
Ballybofey, St Mary  
Castlefin, St Mary  
Derry, Immaculate Conception  
Fahan, St Mura  
Galliagh, St Joesph  
Keenaught, St Patrick  
Malin, St Patrick

### Opus 10/17

Ballerin, St Mary

Killymard, St Mary  
Lifford, St Patrick  
Newtownstewart, St Mary  
Strabane, Sacred Heart  
Tamney, St Davock

### Opus 20/27

Burt, Presbyterian  
Derry, St Mary, Ardmore  
Fanad, St Mary

### Sweelinck 10

Ballintra, St Brigid  
Killybegs, St Mary

### Rembrandt 3000

Carndonagh, St MacCartan



Fancy a Cavaille-Coll console at home?

# Makin Dealers

In addition to our own staff in the UK and Ireland, Makin Organs uses a very select list of dealers which have been chosen based upon their geographic location and their ability to support both customers and their instruments.

As a company we have taken time to remove the wheat from the chaff to ensure that quality service is the experience of all customers and as such we are not at all interested in working with dealers who are in reality simply 'box shifters'. That being said, we are always interested to hear from companies who would like to be dealers themselves and who would like to offer quality products to a discerning audience of customers. We offer Dealers excellent marketing and technical support and have developed a suitable package that will help develop sales for them.

All our dealers have a showroom containing a number of different instruments which customers can sit at and evaluate for their purposes in a friendly atmosphere.

### Our current dealers include:

#### AA Music of Lisburn, NI

Tel: 02892 610 634

[www.aa-music.com](http://www.aa-music.com)

#### Cooke's of Norwich

Tel: 01603 625 970

[www.cookespianos.co.uk](http://www.cookespianos.co.uk)

#### Henderson's of Derry, NI

Tel: 02871 365 791

[www.hendersonmusicireland.com](http://www.hendersonmusicireland.com)



Organs are prepared for our Roadshow at Kirkcaldy.



Open Day at Mixbury.

# SOME RECENT MAKIN INSTALLATIONS

**Sovereign 3-42**  
March, St Peter

**Westmorland Classic**  
Malvern, Mr Tocher  
Oxford, Blenheim Palace Mr Duckett  
Wylam, Mrs Carney

**Westmorland Jubilee**  
Altrincham, Dunham Road Unitarian  
Ampleforth, St Martin  
Colchester Garrison  
Edinburgh, Mr Dyter  
Kirriemuir, St Andrew  
Little Bentley, St Mary  
London, Worcester Park, St Matthias  
Mid Warwickshire Crem  
Northallerton, Mr Rawson  
Peterhead, Strichen Parish  
Ratby, St Philip & St James  
Wraxall, All Saints

**Westmorland Sapphire**  
Bolton, Mr Pye  
Newcastle, Mr Farrell

Pateley Bridge, Mr Ives  
Stone, Mr Hammersley

**Westmorland Custom 2 Manual**  
Bala, Christ Church  
Bury, URC  
Formby Methodist  
Great Bourton, All Saints  
Reading, St Mary Beech Hill  
Redditch, Mr Atack  
Waterbeach, St John

**Westmorland Custom 3 Manual**  
Bexley, St John  
Cobham, St Andrew  
Edinburgh, Mr Cooper  
Hampton School  
Hobs Moat, St Mary  
Rhyl, Dr Hardway (with floating solo division)  
Scarborough, St Columba  
West Bromwich Crematoria  
York, St Mary Sand Hutton

**Westmorland Custom 4 Manual**  
Mill Bank, Mrs Turnbull

# SOME RECENT JOHANNUS INSTALLATIONS

**Kabinet**  
Brigg, Canon Ballard  
Leven, Mrs Campbell

**Studio II**  
Liverpool, Mrs Holmes  
Rhyl, Christ Church Second Chapel

**Opus 07**  
Anglesey, Ebeneser Chapel  
Caldicot, St Paul RC  
Deal, Mr Lockyer  
London, Mr Meredith  
Tuffley, Mr Binns  
York, Kirby Moorside  
York, Mr Inglis

**Opus 17**  
Bury, Stand Unitarian Chapel  
Chepstow, St Mary RC  
Isle of Wight, Freshwater Bay, St Agnes  
Killingworth, Mr Ritchie  
Leven, St Margaret  
Madderty & Monzie PC

Moseley Christadelphian  
Northwich, Mr Duthie  
Nuneaton, St Anne RC  
Ormskirk, Mr Forster

**Opus 27**  
Burnley, Mr Harris  
Corby, Rockingham Road Methodist  
St Andrews, Dr Stevenson  
Stockbridge, Mr Bolton  
Worthing Crematoria

**Opus 37**  
Lochwinnoch, Mr James

**Sweelinck 17**  
Cardiff, Miskin All Hallows RC  
London, Chelsea Christ Church

**Sweelinck 37**  
Edinburgh, Mr Heatley  
Newcastle under Lyme, Dr Brown

**Rembrandt 397**  
London, Queens College

## Events

Here are some events in the next few months which may be of interest to you. For more information, please do not hesitate to contact Makin Organs. Please do visit our web site [www.makinorgans.co.uk](http://www.makinorgans.co.uk) where the most up to date list of events is available online.

### April

5th Makin Shaw Open Day 10:00 – 16:00  
19th Ian Tracey, The Crossing Church & Centre, Worksop 19:00  
30th Simon Lindley, The Venue, Leeds College of Music 13:05

### May

3rd Makin Mixbury Open Day 10:00 – 16:00  
7th Leeds Parish Church: Battle of the organs 19:30  
Free Admission - Retiring Collection in aid of Leeds Parish Church Choral Foundation Appeal 4th Annual Battle of the organs at with Professor Ian Tracey, Dr Simon Lindley, David Houlder and others. Hear the Parish Church organ play with three Makin instruments. Based upon last three year's events, this is one not to miss!  
31st Iain Farrington, The Crossing Church & Centre, Worksop 19:30  
31st Ian Tracey opens 'Gigue' organ at Makin in Mixbury (Ticket only)

### June

7th Makin Shaw Open Day 10:00 – 16:00  
14th Makin Road Show, The Old Kirk, Kirkcaldy, Scotland 10:00 – 16:00

### July

5th Makin Mixbury Open Day 10:00 – 16:00

### August

2nd Makin Shaw Open Day 10:00 – 16:00  
9th Carlo Curley, The Crossing Church & Centre, Worksop 19:30

### September

6th Makin Mixbury Open Day 10:00 – 16:00

### October

4th Makin Shaw Open Day 10:00 – 16:00  
11th Carlo Curley plays the three manual Makin touring organ at Eastcote, St Lawrence

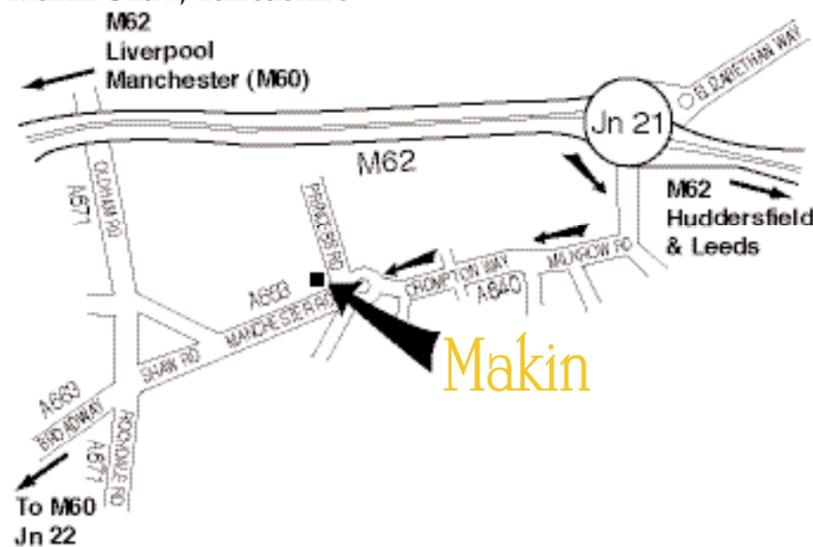
### November

1st Makin Mixbury Open Day 10:00 – 16:00  
1st Colin Walsh, The Crossing Church & Centre, Worksop 19:30

### December

6th Makin Shaw Open Day 10:00 – 16:00

### Makin Shaw, Lancashire



### Makin Mixbury, Oxford



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Title (Mr/Mrs/Rev/Ms) Initials

Surname

Organisation

Position

Address

Postcode

Tel No

Fax No

Mobile No

E-mail Address

Please send me a Makin colour brochure.



Please send me a Johannus colour brochure.

