

Organ News

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IN THIS ISSUE

Page 2
More LiVE Samples

Page 4
Imagine from Rodgers

Page 5
Organ Rebuilds

Page 8
Composer Review

Page 11
Iconic Wine Bottle Stoppers

Page 13
Revised English Hymnal

Page 14
Soundbites

Yet more LiVE options to consider!

The award-winning LiVE concept from Johannus has proven to be a world-wide winner when it comes to a quality home practice instrument. The Johannus LiVE marks the definitive dawn of a new era in organs. Never have the classical pipe organ and the advanced digital organ converged so closely. From now on, it will be as if you are playing the authentic organs standing in dozens of famous international churches and cathedrals. Fly in a heartbeat from Paris through Utrecht to Dresden and then on to Liverpool from the comfort of your own living room with the Johannus LiVE.



The LiVE III AGO looks stunning in black!

The LiVE 3P, the LiVE sound in a positive style console

The original LiVE series of instruments were based upon an upright, positive style of console with digital paper displays to indicate the stops available on each organ. Watching the organists' facial expressions when, at the touch of a button, the organ specification and all associated sounds changed has always been most rewarding. This concept fully developed in to the LiVE III AGO organs which we sell in great quantity.

LIVE III AGO

This is the ultimate LiVE experience since the organ has a fully dynamic stoplist. Every register on the Johannus LiVE comes with a small dynamic display that allows you to switch effortlessly between the stoplist of various pipe organs. To illustrate: the register that indicates a Principal 4' on the Cavaillé-Coll organ in the Notre-Dame d'Auteuil in Paris is a Gemshorn 4' on the Bätz-organ in the Dom Cathedral in Utrecht.

The displays show the appropriate stoplist depending on which organ is currently being played. The registers are arranged by operating the wooden drawknobs, approximating the same experience as playing the selected authentic pipe organ.

The combination of a physical stoplist with actual drawknobs and an authentic, superb sound make the Johannus LiVE a fully-fledged organ. A unique sound experience that meets the highest standards for digital audio and the option of playing the sounds from dozens of actual pipe organs add the finishing touches to your experience. Play the world's most beautiful organs from your own living room.

Whilst the LiVE III AGO has been the ideal solution for many, it was not the answer for some who, for example, preferred a smaller tabstop console or indeed simply could not justify or afford the cost of this instrument. Johannus thus developed the LiVE tabstop series of instruments within two and three manual consoles.

LIVE 2TA AND 3TA

Built in a traditional illuminated tabstop console these are tremendous entry level instruments into the LiVE range. The Johannus LiVE 2TA and 3TA are high-quality digital organs that allow you to play dozens of international pipe organs. Both organs are equipped with a standard stoplist. The LiVE 2TA features 44 stops and the LiVE 3TA has 52. However, there is something extraordinary about the stoplist.

Continued overleaf...

...continued from page 1

Cross-section of international pipe organs

Johannus developed the fixed stoplist based on a sophisticated cross-section of pipe organs from around the world. They analysed the stoplist of dozens of international pipe organs and identified which stops occurred most frequently among these organs. These included stops such as the Principal 8', the Flute 4' and the Trumpet 8'. We gave these stops a place in the standard stoplist of the Johannus LIVE 2TA and 3TA, and you find their names on the illuminated stop tabs.

Dynamic stops

Although the stoplist of the Johannus LIVE 2TA and 3TA are physically static, they are dynamic in their use. Behind the stoplist, dynamic stops are concealed. These stops change according to the pipe organ you have selected, and are always closely related to the stop indicated on the tab. For example, the Principal 8' stop tab can represent both the Montre 8' of the Trinity Episcopal Church in Greeley, Colorado, USA, and the Open Diapason 8' of the Hill & Sons organ from the Holy Name Church in Manchester, England. When a stop tab is tapped, the display shows the original name of the stop on your selected pipe organ.

Authentic, professional recordings

On your Johannus LIVE 2TA or 3TA, you can upload sample sets for dozens of international pipe organs. These sample sets have been developed specifically for this purpose and are uploaded into the digital organ using a USB stick containing

the authentic, professional recordings of a specific international pipe organ. The sample sets contain many unique stops for each of the organs. Additionally, several selected stops from the extensive Johannus sample database have been added. As a result, each sample set for the Johannus LIVE 2TA contains 44 stops, and each sample set for the 3TA contains 52 stops. Most of these stops come from the original pipe organ, the others are supplementary stops in the spirit of, and complementary to, the character of the selected pipe organ.

Innovative solution

Thanks to the dynamic stoplist, dozens of international pipe organs can be played using one standard stoplist. This technological innovation is one of the defining features of the Johannus LIVE 2TA and 3TA and helps us place the pipe organ within everyone's reach.

LIVE 2P AND 3P

Like the 2TA and 3TA, these organs have a static stop list, but are built into an upright, positive style console, something that is very popular in Europe, but possibly a little less so in the UK. However, the attractive looks of the console and their superb sound make these very attractive additions to the LIVE range.

Every organist who has played a large pipe organ knows how it feels to be captivated by the organ's power, to be momentarily swept away by it. With their superb sound and traditional positive cabinet, the Johannus LIVE 2P and 3P deliver a similar intense experience. And now, you can bring this experience into your own living room.



LIVE 3TA delivers the true LIVE sound in a tabstop console



New Oude Kerk Sample available for LIVE

The Oude Kerk is the oldest building still in existence in Amsterdam, capital city of the Netherlands. The church, whose origin dates from the 13th century, is inextricably linked to some of the country's greatest composers and organists.

One of them is Jan Pieterszoon Sweelinck, organist at the Oude Kerk from 1577 to 1621. Talented organists from all corners of the world flocked to Amsterdam to study under the incredibly popular Sweelinck. In Germany, this earned him the apt nickname of Der Organistenmacher, or the Organist-maker. After his death, Sweelinck was buried in the Oude Kerk. Another Dutch organist who caused a sensation in the Oude Kerk was Feike Asma. Between 1939 and 1984 he gave around two hundred concerts on the Vater-Müller organ, which he called 'the most impressive baroque organ in the world'. These many concerts, along with numerous radio broadcasts, recordings

and the wonderful short film Toccata, ensured that Feike Asma's name and playing style became unavoidably associated with the Oude Kerk and the Vater-Müller organ, and vice versa.

However, the majesty of the Vater-Müller organ is not only due to the illustrious organists who play on it. The imposing cathedral space of the Oude Kerk also contributes. The expansive volume and floor area, the balance between length and breadth, the wooden vault and the balanced combination of materials such as glass, wood, hard stone, plasterwork and semi-soft joints: all come together perfectly in the heart of Amsterdam.

This high-quality recording are exclusive to the Johannus LIVE. The pipe organ has 54 speaking stops spread over three manuals and pedals with the earliest pipework from 1726.

The LIVE Sample sets available as of today are listed here. However, with many other organs being professionally sampled, this list is certainly set to grow.

Available LIVE III AGO Sample Sets

Location	Stops	Builder	Style
AMSTERDAM, Oude Kerk	3-54	Vater & Muller	Baroque
DRESDEN, Hofkirche	3-47	Silbermann	Baroque
GREELEY, Trinity Episcopal	3-35	Casavant Frères	American Eclectic
GRONINGEN, Der Aa-kerk	3-40	Schnitger	North German Baroque
LEIPZIG, Michaeliskirche	3-46	Sauer	German Romantic
LIVERPOOL CATHEDRAL, Lady Chapel	2-29	H Willis & Sons	English Romantic
LIVERPOOL, Mossley Hill	3-48	H Willis & Sons	English Romantic
MANCHESTER, Holy Name	3-48	Hill & Sons	English Romantic
NORDEN, Ludgeri Kirche	3-47	Schnitger	Baroque
PARIS, Notre Dame d'Auteuil	3-52	Cavaillé-Coll	French Symphonic
STOCKPORT, St George	3-52	Forster and Andrews	English Romantic
UTRECHT, Domkerk	3-49	Bätz	Baroque
ZWOLLE, Onze Lieve Vrouwebasiliek	3-38	Maarschalkerweerd	Romantic

Mark Johnson retirement



Mark through the years

It is with great sadness that we announce the retirement of Mark Johnson from ChurchOrganWorld on Friday 18th June 2021.

Mark has been involved in church music as a chorister from the age of 9 and as a church organist aged 16 at St Luke's Church in Chadderton. He has been Director of Music at St James' Church, Thornham, Rochdale since 2002.

On leaving school at 16 he went straight into a traditional apprenticeship at an Electrical Contractors in Manchester. In 1981 he joined Electrical Wholesalers J E Wildbore Ltd based in Oldham, first as a counter assistant and then as a company salesman, before finally being made Sales Director in 1991. He finally left the company in 2008 to be a self-employed freelance organist.

Coming out of semi-retirement, Mark joined ChurchOrganWorld as an organ consultant on 28th March 2011 and has therefore just celebrated his ten-year anniversary.

He is very active with the Oldham, Rochdale & Tameside Organists Association and was President in 2004/05 and has recently begun a

second two-year term from April 2021. Outside of music, one of Mark's main interests is local history and since 1986 has been Chairman of the Chadderton Historical Society.

Dr Keith Harrington, Managing Director, commented "Since he started, Mark has been an exceptionally popular member of the team, with colleagues and customers alike appreciating his gentle and thoughtful way of working". He added "Replacing Mark will be a challenge for me; I am now looking to appoint a suitable candidate working in our Headquarters in Shaw, Lancashire to help me take the business forward into the next generation. Whilst our world-renowned products often sell themselves, a good organ consultant works closely with customers to help them through the vast range of options we offer."

Mark's quiet and unassuming manner has been a significant benefit for recitalists in the discrete way he turns pages for them at events all over the country. He is very likely to continue to attend company events and from time-to-time exercise some of our showroom instruments.

Proud & determined



I do not think that any of us ever truly dreamt of living in a year like 2020. The first lockdown came a shock for many who thought

the pandemic would all be over within weeks and that our islands would not be affected. How wrong they all were. Thankfully, the news is now getting better by the day thanks to a truly world-leading vaccination program which should help us be in a much better position for the third, fourth and fifth waves which will come. As a scientist myself, who back in the 1980's worked on anti-cancer drugs at ICI Pharmaceuticals, a forerunner to Astra Zeneca, I am exceedingly proud of our UK scientists, and others around the world, who have developed vaccines with such tremendous efficacy in such an incredibly short timeframe. Not only that, but the science itself and the mode of action of the vaccines is so incredibly clever.

Of course, this is all tainted by the anti-vaxxers and conspiracy theorists out there who think we are all being injected with micro-chips to control us and of course by international politics rather getting in the way of progress. Surely these are the people who are more than likely to suffer in later waves!

For ourselves as a company, whilst this has been a tough time, I am exceedingly proud of my staff and their determination to continue to help customers, and indeed to bring some normality into their lives. In the end, by careful control of costs, and ensuring that we had access to the right products at the right time, 2020 was a good year for us.

Regards ... and stay safe

Dr Keith A Harrington
Managing Director

Weekly News

I started Weekly News emails near the beginning of the first lockdown in 2020 with the idea that customers and friends would like to receive something of general interest to organists that is normal and down to earth rather than hearing yet more about Covid-19, lockdowns, Brexit and all the other challenges the human race is currently facing. It is sent out on a Friday as 'something for the weekend'.

As of today, this has been a dramatic success with more than 3,500 copies being sent out each week with numbers continuing to grow. Woe betides me if I am late sending it out either through a technical glitch or in one case simple incompetence on my behalf as I have had customers call and email me on a Saturday to check on my health! It is always good to know that they are appreciated; I have always known that we had the best customers!

Contents

So, what is in it? This is far more than just an email message with active links to photographs, websites, videos and much more. In essence it is of interest

for any organist whether you have or desire to have access to a digital organ of any make or not.

Issues have included many subjects of interest to organists such as:

Books, Composer reviews, such as that of GTB elsewhere in this magazine, Concerts, Events, Offers, Organ music, Product introductions, Souvenirs/gifts

Availability

Weekly News is an email message that I am sending out each week to anybody who is on our mailing list. Of course, you may already receive this, but if not, all I need to send it is your current email address, please simply send a note to keith@churchorganworld.co.uk and I will add you to the list. Alternatively, it may be that in the past you have received marketing messages from the company and then removed yourself from the mailings. If this is the case, please simply let me know so we can add you in again

Rodgers Imagine series launched

The Imagine Series of organs has been launched by Rodgers, born from a passion for the authentic pipe organ sound, and blending state-of-the-art technology and exceptional craftsmanship to deliver a world-class organ playing experience.

The Imagine organs uphold the timeless beauty of the American pipe organ sound, offer an incomparable level of attention to every detail, and blend over 60 years of dedicated expertise to develop a new standard in digital and hybrid organs.

A highly experienced and diverse group of organ specialists, audio professionals, and engineers, developed the Imagine Series with only one goal in mind: to create an unparalleled experience, both for the organist and the audience. The Imagine Series is perfect for leading congregational singing, while also shining as a solo instrument for churches, institutions, and symphony orchestras. The Imagine Series pushes musical creativity to new horizons.

The first product releases are the 351D (illuminated drawstop) and 351T (illuminated tabstop) organs.

Imagine 351D



Imagine 351D

The Imagine Series 351D captivates the audience and organist with magnificent true-to-life pipe organ samples. The organ features 51 main pipe organ stops, including Chimes and Zimbelstern. Each drawknob represents four selectable stops, resulting in a total of 198 Voice Palette™ stops spread across 4 unique organ styles: American Eclectic, English Cathedral, French Romantic and German Baroque.

Unequaled Versatility

In addition to the 198 Voice Palette™ stops, the customizable Organ Stop Library provides another 88-pipe organ stops and ensembles while the Orchestral Library offers 37 premium orchestral voices. With a total of 323 choices at their fingertips, organists can create personalized registrations for any style and period of organ literature.

Opening a new world of countless possibilities for organ registration, real-time stop selection enables advanced mix-and-match capabilities, going above and beyond the typical digital organ. Direct Streaming, a highly sophisticated technology featuring powerful ultra-fast computer processors and enhanced working memory, provides state-of-the-art operation and seamless integration.

Imagine 351T

The Imagine 351T showcases the same specifications and features as the 351D but has been equipped with elegant illuminated stoptabs for at-a-glance identification and intuitive navigation.

The organ offers an incomparable level of quality, comfort and convenience with attention paid to every detail. The soft "candlelight" illumination provides an ideal setting for the organist to focus on playing without distraction.

Clap, hiss, stamp, bang..



St Marys Church, Nunthorpe

No, these are not the noises which a good digital organ makes, but rather those of our organ consultant ascertaining the acoustic properties of a building.

One might be forgiven for thinking that our organ consultant has completely lost the plot and should be committed to a facility far, far away. Perhaps in some cases this would be appropriate, but in this case, nothing could be further from the truth!

Our organ consultant is testing the building's acoustic properties and furtively wanders about the building listening carefully to a multitude of (often self-generated!) odd noises and frequencies – short and sharp or longer and more rounded. It is only by comparing the various responses of the building to these sounds that we can go deeper and begin to even think about what style of organ and what sound samples we will use for this building. It would be completely ludicrous to install a sample of a spiky Zimbel Mixture from a baroque instrument in a building which simply cannot take it. Indeed, certain sounds do suit certain buildings and for the average English church, fiery reeds and brilliant continentally stylised mixture-work are completely alien to our refined British ears where a more rounded sound is appreciated!

After we have a 'feel' for a certain building it is then possible to ascertain the other requirements for the installation of an organ. The situation of the console, speakers and the desires of the church committee, organist, choir are then all considered in their design of the new instrument. Having enough space within the tone-production system is imperative since, at the time of installation and voicing, it is always desirable to have an alternative of our favourite samples in case there is one sample which is truly quarrelsome. It is far easier to adopt this principle than to spend hours trying to adapt and manipulate the wrong sample to suit.

Chorus reeds can be a particular problem. There is an especially fine line being drawn if they are too bright, fiery or quick in speech. Whilst such attributes can be impressive in the short-term, prolonged exposure can quickly pall on the ear and become oppressive, with the resultant stop being broadly unusable. The original organs' reed stops may well be in dire need of a clean and regulation and be speaking far less effectively than they should. The contrast between a lazy low-pressure Swell Oboe and a spiky French 'Trompette Harmonique' may well be too much to bear!

Additionally, the mixture-work of any organ is a special case too; they are multi rank stops containing three or four ranks although sometimes there may be as many as seven ranks. These ranks must necessarily 'break' back in pitch to avoid going out of audibility and also to provide 'point' for the bass, brilliance in the middle and strength in the treble, all of the time avoiding harshness or screaming.

Different mixtures have different jobs to do, and whilst they are all mixtures, it is impossible to compare a French 'Cornet' to a Swell 'Grave Mixture' or a German 'Scharf' to an English 'Fourniture'. If voiced well, and appropriate for the organ and building, the mixture stops are the crowning glory of any organ. If voiced badly, they can destroy it.

When all of this is taken into consideration, it can be easily seen that an unvoiced organ placed in a building with no preparatory work is but a collection of meaningless stop names on a sheet of paper. These 'noises', completely alien to each other, are not an organ at all. It is not until our voicing is complete that it becomes a tangible and cohesive work of art – The KING of Instruments.

Organ Rebuilds

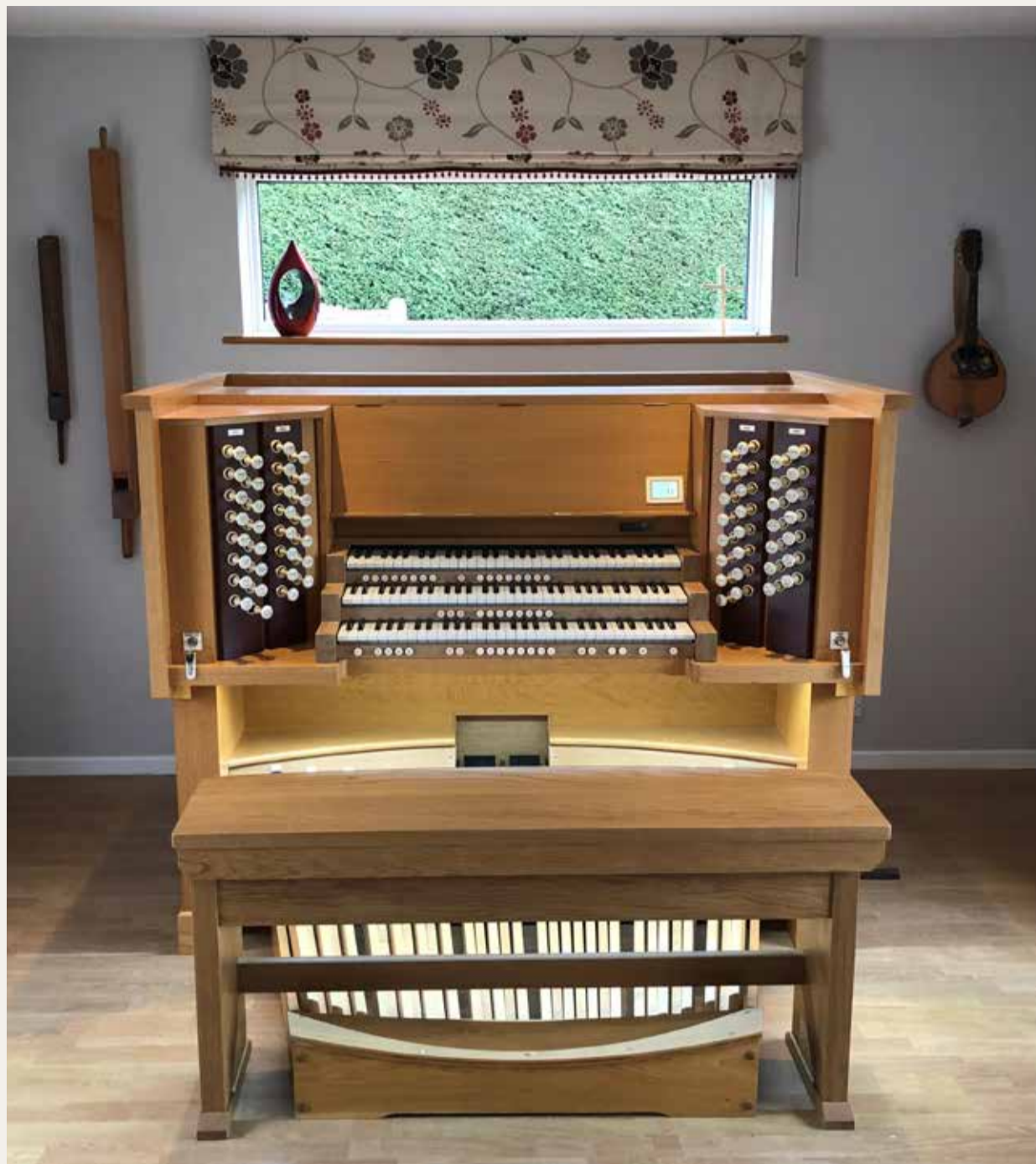
In the last few years, we have seen a significant growth in the desire to rebuild an analogue or early digital organ. This rebuild option makes best economic sense where the original organ was built in a drawstop console since upgrading such instruments tends to require only minor or cosmetic modification to the external wood of the console. Whilst a similar upgrade is possible for a tabstop console, the economics usually mean that a new console will be a more sensible option.

Whilst a totally new instrument may be attractive to some, simple economics may preclude this option, so consideration is then given to a rebuild. The principal benefits of upgrading an old instrument to the newest technology from ChurchOrganWorld are summarised as follows:

- *the finest-quality and most realistic organ digital organ sound available, sampled from world-renowned pipe organs in extraordinary resolution; you are listening to actual pipe organs rather than artificial computer-generated wave forms*
- *a new high-quality speaker system with a matching amplification system for optimum sound reproduction and delivery*
- *organs designed and voiced in conjunction with Professor Ian Tracey, organist at Liverpool Cathedral since 1980*
- *assistance for the organist from state-of-the-art console features*
- *no tuning costs, ever*
- *the potential for connecting a recording unit (Sequencer) and other MIDI devices*
- *first class after-sales support, and your own dedicated service engineer, from our own in-house team*
- *peace-of-mind with a new full ten-year Guarantee on both parts and labour*

Therefore, in many ways, in terms of continued ownership of the same instrument, you will see even greater value in the original investment often made many years ago. Many churches have commented that parishioners who were involved in raising funds for the first purchase, but who no longer regularly attend church, are often keen to make a new financial contribution to the organ fund.

So, what happens in a rebuild? As well as new internal hardware, a console rebuild can often necessitate the provision of new stop jambs, keyboards, and piston rails due to compatibility issues with the older technology. The precise details of the elements to be upgraded would be agreed and costed following a comprehensive inspection by a ChurchOrganWorld engineer; but, based on a cursory consideration during a meeting, we would typically expect the list to include the following:



The stunning Copeman Hart rebuild in Dormansland, Surrey

- *total replacement of the computer and amplification systems*
- *replacement of the keyboards and thumb piston rails*
- *modification of the panel beneath the music desk*
- *refurbishment of the existing pedalboard*
- *replacement of stop jamb panels as required by the new specification*
- *re-use of current stop solenoids where possible, or optional solenoid upgrades at additional cost*
- *addition of new solenoids if extras stops and couplers are added*
- *engraving of new stop heads as required*
- *addition of new toe pistons as required*
- *a completely new multi-channel speaker system installed within the existing enclosures*

Any new woodwork required would, of course, be matched to that of the existing console. Barring the small changes required to the stop positions and new pistons, the overall appearance of the console after the rebuild would be virtually identical to that at present.

We would provide a loan organ at no cost for the duration of a rebuild.

Recent and ongoing rebuilds include:

- Broughton St Peter: Two manual Compton console rebuilt as a Makin Thirlmere
- City of London School (via Dr Allan Lloyd): Wyvern innards in an attractive and historic console rebuilt as a three manual Copeman Hart
- Dudley, All Saints Sedgley: Rebuild of a three manual drawstop Makin to an identical specification so the great amount of music recorded on a midi sequencer by their late renowned organist Mel Jones can be used
- Dormansland, Mr Williams: A three manual Copeman Hart console with third-party components now has Copeman Hart innards
- Holt, St Andrews: Makin three manual drawstop rebuilt as a 'Windermere plus'
- Northampton, Abington Ave URC: A rebuild of the manual Makin drawstop organ
- Sevenoaks St John URC: Copeman Hart 2 manual rebuild
- Perth Strathallan School: Four manual Copeman Hart rebuild
- Winchester Holy Trinity: Two manual Copeman Hart rebuilt as a three manual

Organ Testimonials

Mr Meredith, Hanley Swann

I am now the proud owner of a Johannus Live III organ, the quality of which is simply breathtaking. Throughout the whole process of acquisition I have received outstanding service from Dr Harrington and his team, and the difficulties associated with the covid pandemic were all dealt with safely. Installation of the organ in an upstairs bedroom can only be described as challenging. Access to the foot of the stairs was restricted, and the size and weight of the organ posed a problem. I was extremely impressed with the skill and care taken at all stages. Lifting of the organ up the stairs was only possible through the skill and strength of a very fit team! Voicing of the instrument was completed with professional expertise on the same day. My sincere thanks to everyone at Makin Organs.

Mr Round, Oundle

I have recently taken delivery of the Johannus Live III AGO from Church Organ World and I am very pleased with it.

In order to cover some of the main types of organ specifications and the corresponding music written for them, I decided to order the instrument with four organs pre-loaded - two English organs (the Foster and Andrews, and William Hill), the German baroque (Silbermann from Dresden) and the Cavaille-Coll from Paris.

I am very happy with the choice I made, and the realism of the sound is simply fantastic.

I am particularly fond of English organ music (Howells, Parry, Ireland etc) and Baroque (Bach, Buxtehude etc) and in the case of the former, the diapason sound is especially realistic. Often I have found that this stop, the most important on the organ, is weak and a poor replication of the real thing on digital organs, but not so the LIVE. And in the case of the Silbermann, the bright upper work and biting reeds are particularly effective for Bach and the like.

This is the second instrument I have purchased from Church Organ World and I was pleased to find that the company continues to be very easy to deal with. Keith patiently and helpfully answered my many questions and the installation of the instrument went off without a hitch.

Rev Crick, Birchington

I find it an excellent home and practice instrument, as I have to travel 7 miles each way to practice on my church organ.

There are 8 adjustable general pistons which can be set up for romantic music requiring frequent busy changes of registration. e.g. Noel Rawsthorne's Hornpipe Humoresque; but Pietro Yon's Humoresque Toccata for Flute comes off brilliantly, needing no stop changes at all!

Bach's organ music I can manage with hand registration only. JSB had no mechanical aids to registration, and not even a Swell Box. He perhaps had an assistant to open and shut the Brustwerk doors.

I chose the Studio 370 because it was on offer - "3 manuals for the price of two" and well worth the wait. The tonal sound matches the names on the stop tabs.

I use the solo Trumpet (on the Choir manual) quite a bit. It is excellent for Mendelssohn's 3rd Sonata. And of course for CS Lang's Tuba Tune in D. However, it has a bit of unexpected vibrato on it for a solo tuba. But for the Prince of Denmark's March (aka the Trumpet Voluntary) by Jeremiah Clarke I use the Great Trumpet, accompanied on the Choir manual. The Swell Chorus does nicely for the central section.

I've been trying out Guilman's 1st Organ Sonata. The 3rd movement, Pastorale, has a dialogue between the Swell Oboe and Choir Cromorne + Twelfth to make a passable Clarinet. Also an opportunity to use the various Flute stops for variety against the Swell Celeste, Viola da Gamba and Tremulant accompaniment (no Vox Humana). But for the first movement I would need a console assistant to operate the Choir to Great coupler to bring the Bombarde effect on and off again.

I'm absolutely delighted with my purchase. Well worth the money, and the wait!

Mr Smith, Bentham

I started learning in the year 2000 and never has there been a slower pupil, enthusiasm far outweighing ability. However, with patient tuition, the usual time spent in cold churches and some RSCM courses at Salisbury, I did at least learn how to play hymns reasonably well, so soon found employment here in Bentham. The church has since closed, but I don't think that's cause and effect! Anyhow, I moved on and now (at least before Covid) play at about seven churches in some sort of a rota system, all of which have quite nice pipe organs and we have just gained a "Historic Organ Cert" at my home church of Whittington nr Kirkby Lonsdale.

The acquisition of the Thirlmere has enabled me to accelerate my progress from crawler gear to 2nd gear, practicing more comfortably, more conveniently and more often. Pedalling was always my *bete noir* and the revelation has been the purchase of Anne Marsden Thomas' "Pedalling for Organists." Having the instrument at home means you have the luxury of time in which to do these exercises and discover yourself making progress, whereas confined to sessions in church, you tend to concentrate on just learning the music and continuity is lost. It's taken a few years, but my pedalling is much more assured now.

Reverend Luke Tillet, St James the Deacon, Acomb Moor, York

I am writing to thank you and your team at ChurchOrganWorld for your courtesy, kindness and professionalism since our initial enquiries last year regarding the purchase of a new organ for our church. From that first moment, the provision of a demonstration model, through to the installation, the service you have provided us has been of the highest quality.

We are delighted with the new organ and since its installation last November it has greatly enhanced our worship.

The organ was officially dedicated on Saturday 7th March 2020 by the Bishop of Beverley, the Rt Rev'd Glyn Webster and I have sent you the order of service for your interest.

May I thank you once again for all your help and advice. I would have absolutely no hesitation in commending you to others.

Mr Salter, Oldbury

Last summer my wife and I attended a Sunday service at Guildford Cathedral. I thought the organ was sounding magnificent, and I could see the pipes. But it was only when I went up to the console after the service to thank the organist that I realised that the instrument was a Copeman-Hart. Then I noticed the bank of speakers near the east end of the Cathedral. The organ had provided a wonderful accompaniment to an uplifting act of worship.

Mr Brown, Morpeth

I had been thinking about getting an organ for home for some time. I had owned one before we had the children, but small people walloping the keyboards with toy hammers etc, didn't do it much good, so that organ was left with the church when we moved to enable my better half to attend vicar factory (or more properly do some training prior to her ordination). The church had a Casson Positive which was assisted by a chorus of woodworm which had managed to get inside the organ and would not move, so donating the organ to them was welcomed.

We moved a few times and it wasn't until about 8-9 years ago that I started playing regularly again, but with the recent move of churches am no longer able to play regularly as there are good organists already in post. Then a certain virus appeared and the churches were shut, then with partial opening I did not want to play, to avoid passing on any infection I might have picked up at work.

To cut a long story short, I ended up doing a trip down to Shaw last year for an enjoyable morning (but I should have brought some of my own music with me - a room full of wonderful organs to play, and all I could do was improvise!). One of my early memories of the organ was playing the pedal lines of various bits of Bach with Dad doing the manuals on the piano at home. I mentioned the organ to my Mum who very kindly offered to pay for it in memory of Dad, and encouraged me to go for a more expensive model, so am now a proud owner of a Live 3T-A.

The organ is sat in a side room downstairs (that was probably the old wash house) and I must commend the 2 folk who did the installation. Minimum of fuss, followed by a properly physically distant and masked demonstration of the main features of the various buttons.

Going back to push button pistons from tracker action levers for stop selection was initially odd, but I'd forgotten how much easier it is to make changes in mid piece! I've thoroughly enjoyed revisiting pieces I haven't played for years (about 20 - 25 years ago regularly played a large 2 manual with electric action in London) - though I do need to do some serious practicing and re-learning! A particular joy was being able to play the 'Banquet Celeste' with the correct stops this morning, though as per usual the correct accidentals eluded me! Being able to play has helped me deal with some of the emotions that have built up over the past year - I can't express them in words - but can get them out when I play.

I've been playing an eclectic mix of music, using the Groningen (Schnitger) set for various bits of Bach (obviously), manuals only English music from the 18th Cent and Clerembault, and the Mossley Hill organ (Willis) for everything else. I may well get tempted into the Cavaille Col sample set (I do like a bit of Vierne), but that is for the future. As yet I've only scratched the surface of the range of colours available, so I'll be happily experimenting for some time yet.

With the move to a lot of church services on line, it may be that these will continue, even when the churches can be fully open again. So having an additional organ that can be easily recorded will be useful to my better half. But before that my Mum and my Father-in-Law have asked for a recital, so I need to get recordings onto a CD (although my Mum is now a whizz on YouTube, WhatsApp and Zoom, so may end up being live!). I may also think about organ lessons again, but that can wait until I've retired.

Mr Suter, St Martin's and St Hilda's Carleton

St. Martin's and St. Hilda's Carleton is a small shared church used by both Roman Catholics and Anglicans. When earlier this year it became necessary to replace the ailing 25 year old electronic organ, great care was taken to accommodate the needs and sensitivities of both congregations. Thanks to the expert advice and endless patience of Church Organ World's Managing Director, Dr Keith Harrington, the church has purchased a 28 eight stop ex-demo Makin Positive which not only fulfils the varied liturgical demands placed upon it but is also fully capable of giving convincing performances of organ repertoire. Moreover the elegant draw stop console blends seamlessly with the building's existing furnishings.

"To Keith and all the other staff our grateful thanks for all that has been achieved during the last twelve months. Makin have done us proud."

Mr Lovegrove, Abingdon Baptist Church

In 1992 there was a need to consider whether to have our two manual and pedal pipe organ reconditioned. A small group of the church members considered the cost of renovation as against a new digital organ and considered and tested three makes. After a final discussion we recommended to the church that a two manual/pedal 'Tocatta' organ be purchased from Makins. This has served us very well and has been annually maintained by Makins.

In 2017 a decision was taken to finally agree to 'reorder' our sanctuary. Listed building consent had been given in 2012 to what we wished to do which enabled us to have a multi-purpose sanctuary with a larger dais, carpeted under floor heating, and new chairs instead of some very 'hard' pews. One decision that had to be made was whether we kept our 'Tocatta' or consider going for a more modern version. So a visit to Mixbury became a necessity, and after hearing a number of organs, I recommended that we purchase a Makins 'Thirlmere' two manual/pedal. A donor came forth to fund the difference between what we would have paid for maintaining the 'Tocatta' as against the purchase of the 'Thirlmere'.

We were grateful for the engineers who installed the organ in late January 2019 in time for the rededication of the sanctuary on 9th February. Since then we have had the organ voiced which took some six hours to complete. The sound is now 'terrific' and is able to lead our worship to its full extent.

So to Keith and all the other staff our grateful thanks for all that has been achieved during the last twelve months. Makin have done us proud.

Rev Christopher Deakin, Chester, Hargrave St Peter

The Johannus One organ that you very recently supplied is nothing less than fantastic. What a joy to own a portable two manual and pedal organ in such a compact instrument - actually NO, it's several organs in one! The variations and contrasting voicing between American, English, French and German are simple stunning and the specification of each is all one could ever wish for. What's more, it's perfect as an easily portable continuo instrument.

The easy to set pistons, record/playback, melodic bass and treble and transposition facilities ... and so much more, will encourage pianists and reluctant organists alike to take a greater part in our worship at St Peter's Hargrave.

When life 'returns to normal', I am planning to arrange a concert in our church that will feature our Johannus One; not only the wonderful organ sounds, but also the piano and harpsichord voices. I will even be able to fine-tune it to play the Wesley Organ Duet with our 'sharp to pitch' ailing pipe organ - something that's never been done before. Another first and a treat in store will be organ + brass!

Thank you so much for your excellent service in supplying such a versatile instrument.

Composer Review

An example of a composer focus taken from Weekly News ...

COMPOSER FOCUS: Sir George Thalben-Ball

Sir George Thomas Thalben-Ball CBE (1896-1987) was an Australian organist and composer who spent almost all his life in England. Born in Sydney, of Cornish parents who returned to the UK with him when he was four years old, he was known as George Thomas Ball or G. T. Ball until early adulthood ("Thalben" was his mother's maiden surname). He studied organ and piano at the Royal College of Music (RCM) in London, which he entered at the unusually young age of 14. The level of his talent can be gleaned from the fact that he played the solo part in the first performance by an English-trained pianist of Rachmaninoff's famously difficult Piano Concerto No 3. This event occurred in 1915 at the RCM, when he was aged 19.

After graduating from the RCM the young man was asked to deputise as organist at London's Temple Church by its then organist, Sir Henry Walford Davies. In 1923, he succeeded Walford Davies as organist and director of the Temple Church choir, a post he held for nearly 60 years. Under his direction, the choir achieved international fame in 1927 with its recording of Mendelssohn's Hear My Prayer, featuring Ernest Lough as the treble soloist. This recording was followed by a number of others on the HMV label.

A regular radio broadcaster, Thalben-Ball also carried out numerous performances in many concert venues, not only in Britain; he gave the inaugural recitals on the organs of the Royal Albert Hall (where he had the post of curator organist) and the BBC Concert Hall. In 1949, he was appointed Birmingham City Organist and Birmingham University Organist, a post he held for three decades. During this tenure, he gave over 1,000 weekly recitals. He wrote in 1972 an organ solo called 'Toccata Beorma' as a celebration of his links with the city.

He was appointed a Commander of the Order of the British Empire (CBE) in 1967 and knighted in 1982. The latter honour was conferred shortly after his retirement from Temple Church. He was twice married: firstly, in 1926, to painter Grace Evelyn Chapman, (1888-1961) with whom he had a daughter (Evelyn Pamela, also a painter, 1927-2012) and a son (John Michael, 1932-2004); secondly, in 1968, to the concert organist Jennifer Bate (1944-2020) (marriage annulled 1972). He was buried in Highgate Cemetery East with his first wife and her parents.

Our sheet organ music website contains seven entries of his work including two pieces in volumes with



other composers and, according to the Directory of Composers for Organ, available here for £37.50, this is all the work published by him, with Rhapsody on the Chorale 'Burford' (1918) and a Toccata in the French Style (1930's) unpublished.

Elegy in Bb

Perhaps his most famous piece, Elegy (in Bb) was the product of an improvisation at the end of the BBC daily service to help fill in some time. Played in the style of Walford-Davies' Solemn Melody, available at £7.95, and indeed penned to him, this is a must for any organist of reasonable skill (grade 6 ish). I have heard it played by many organists, including GTB himself, and enjoyed playing it myself at Liverpool Cathedral where the tenor solo was played on all the five Great 8' Open Diapasons with the Solo strings coupled, exactly the same way GTB played it there.

Tune in E

Tune in E, in the style of John Stanley is dedicated to Cyril Taylor (1907-1991). In 1953, when the Royal School of Church Music moved from Canterbury to Addington Palace, he became its first Warden. For many years he served as a proprietor of Hymns Ancient & Modern, playing a major editorial role in compiling two supplements and The New Standard Edition.

It really is very tuneful and has some lovely right hand runs, perhaps best performed on a nice Harmonic Flute

solo at either 8' or 8' & 4' pitch. In some ways this piece tends to have fallen out of favour and indeed it was not on our website until today when we managed to source and order some copies. It really demonstrated that GTB could crib many styles of composition very well with critics commenting that he really didn't have his own style; however, I feel that really misses the point.

Edwardia

The Hovingham Sketches were written in 1974 by famous British organists (Darke, Thiman, Thalben-Ball, Jackson, Pritchard, Rose and Howells) for the Duchess of Kent, an

organist herself. I had the great pleasure of receiving my PhD degree from her in 1989. This is a lovely set of very varied pieces with GTB's entry being Edwardia a slow movement in the key of Db and D. Once you have got your mind around the rather awkward key signature of five flats, this is lovely to play and to hear being played. In this volume, my favourite piece is an Interlude by Harold Darke.

Elegy in F

A Little Organ Book, in memory of Hubert Parry, contains thirteen pieces from a range of British organists including Parry himself and Stanford, Brewer, Gray, Macpherson, Atkins, Bridge, Darke, Wood, Alcock, Thalben-Ball, Ley and Davies. Similarly to the Hovingham title described above, this is a very varied collection with Elegy (in F) being provided by GTB. Please take careful note that this is a very different piece to his famous Elegy in Bb and certainly not simply transcribed as some have thought!

This is tricky in places with incidentals seemingly on most notes in the middle section where it briefly moves into the key of F#, and then a section of double pedalling (thankfully your right foot is simply on bottom Db for sixteen bars).

Poema and Toccata Beorma

Poema and Toccata Beorma were written with Birmingham in mind, with Beorma being the 7th century Anglo Saxon name for the city. GTB was city organist from 1949 until

1983, playing over 950 recitals, several of which I attended in my late teens thanks to a cheap and quick train service down from Stockport. The organ in the Town Hall was very special to GTB who ensured that he played a new piece of organ music for each recital! In those days it was a five manual console, but was rebuilt as a four manual instrument with 93 speaking stops in 2007. Thomas Trotter, city organist from 1984 to date.

These are challenging pieces requiring a good technique and certainly not for the faint-hearted. They are not often played for recitals, but perhaps it is time for their revival?

113 Variations on Hymn Tunes

113 Variations on Hymn Tunes were written for many purposes within a service, for example to lengthen a hymn to involve a procession, as a chorale prelude or to simply cover an uncomfortable gap. Written in many styles, they are multifunctional and can be played loud, soft, slow or fast according to needs. Whilst they are written on two staves and could possibly be played as 'manuals only', there are some nice pedal parts to add in ... but don't make the mistake of using the pedals all the time. There are no pesky page turns to deal with since each variation is the equivalent of one or two verses of the hymn.

Perhaps around grade 6-7, these are approachable pieces that will require a little manual dexterity, but well worth the time to learn.

Variations on a theme by Paganini

Variations on a theme by Paganini for organ pedals is a wonderful piece of music with a theme, nine variations for pedals only and a final variation with manuals which is a swift and short Toccata.

To play this piece, you need intimate knowledge of your pedals and since top G is used, you will need an organ with a full 32 note pedalboard.

Each variation is very different, for example three-part harmony in variation 3 and several double pedal glissandi in variation 6 and a four-part harmony in variation 8. You will need a decent pair of organ shoes, such as those we sell from OrganMaster, to be able to play these. Even if you only play two or three, you will enjoy yourself!

Availability

All of these copies can be purchased directly from our website www.sheetorganmusic.co.uk

Which button do I press?

We are proud to have been building and supplying a vast range of organs for nearly sixty 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.

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So, whether you are the proud owner or in the case of a church or other institution, the custodian of a digital organ from Copeman Hart, Johannus, Makin or Rodgers we know that this instrument will give you many years of excellent service and musical enjoyment. So just like contemplating new flat-packed furniture, the most immediate question from new owners is "where do I start?" Whilst a detailed Owners' Manual will have been provided on purchase some players will be much more experienced with digital instruments than others, so the hope is that this article will provide a little help to get everyone started and serve as a reminder to others of many of the features the organ has to offer.

THE GOLDEN RULE

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

YOUR ORGAN CONSOLE

The key is to try and avoid the trap of thinking you must 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 the features included on an organ will be of equal usefulness or importance to every player, or in every circumstance. Our organs are designed to be versatile, including many helpful features to cover many eventualities – but some of these you may not need at all! In addition, certain accessories may actually be alternatives to others. I remember saying in the course of one particular meeting, at a church where a new Johannus organ had just been installed, that the particular feature I was demonstrating was one I never personally used! But that was simply because there was more than one accessory which enabled the particular result



A Windermere at home; one very lucky young man

to be achieved, and I always chose the method which worked best for me. Therefore, if the organ is newly installed in church, its purpose is still the provision of music for the services, and not to be a toy with which you can amaze your friends in the congregation!

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

TRADITIONAL DESIGNS

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

Once you find your way around the stops and couplers of your specification, then you can turn your attention to other considerations. Although your organ is designed to imitate the behaviour of a pipe organ, it will also have many additional "non-traditional" features. You won't go far wrong

if you begin by treating it just like a pipe organ, and as far as other features are concerned, as with any new piece of technical equipment, what may seem challenging at first will become easier with familiarity. Therefore, the following paragraphs offer some brief guidance to the more common features found on our instruments, which I hope will be of assistance.

VOLUME CONTROLS

For home customers, volume is usually a question of personal choice or taste, unless someone else in the house asks you to turn the volume down! In which case, there's always the headphone socket, of course! In a church or other public building, the volume at which the instrument is set is much more critical, so the overall level will be set up at the time of installation to be the optimum for the building. Of course, this is something we will have discussed with you, the church organist, particularly if an on-site voicing was undertaken. Once this level is set, we recommend it is left alone unless very special circumstances demand that it should be adjusted. Don't be tempted to tinker with the volume level in the middle of a service; the effect will be very artificial. If you need more volume for a particular hymn, just add more stops, as you would do on a pipe organ. Should you decide that the volume should be raised or lowered it may be accessed in one of two ways, depending on the model of instrument. There will either be a piston marked "Vol" which should be pressed and then followed by "+" or "-" as required, or it may be accessed through the general menu, by pressing "Menu" and then navigating to "General Volume". If you do adjust

Continued overleaf...



The stunning Global Organ Group headquarters in Ede

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

REVERB SETTINGS /CATHEDRAL SURROUND SOUND

Handle the Reverb with care! For the home customer, this can be a useful tool since, by adjusting the digital reverberation, the mimicking of different acoustics can aid the practice of articulation and phrasing, and the experience of musical communication in general. But in churches, other places of worship, or concert halls, do not be tempted to adjust the artificial acoustic during a service or concert. Apart from anything else, the controls are very sensitive, and a misjudgement could produce hideous results! Again, depending on the instrument, the level of artificial reverb will either be adjustable by a knob located just past the bass end of the keyboards, or accessed through the Menu in the same way as the Volume. In the latter case, you will see that length and depth may be adjusted separately, and also a pre-set acoustic (e.g. "Basilica", "Marble Hall") may be selected. In organs with multiple intonations, a different setting may be applied to each intonation. Of course, the best situation in a public building is to let the natural acoustic do all the work projecting the sound produced from the organ speakers, and this will produce the most natural sounding result. But there may be circumstances where some assistance is necessary – for example, soft furnishings producing a dry acoustic, or a building which is acoustically "warm" when empty, "dampening down" when a larger congregation than usual is present. In such cases, careful experimentation with the Reverb levels outside of service times will determine which adjustments can enhance the musical effect under different conditions.

EXPRESSION PEDALS ("SWELL BOXES")

The key point again is that these accessories are designed to imitate pipe-organ behaviour. On a small two-manual organ there will probably only be one pedal to the Swell; the Great may, on occasion, also be enclosed in the manner of some concert-hall organs, so with a separate pedal. A three manual organ most likely will have Swell and Choir under expression, but not the Great (though, again, there can be exceptions). We do not provide a single volume pedal for the whole organ; this is a feature of "home organs", not of traditional pipe-organ building. If there is an extra pedal this will most likely be a General Crescendo which does not alter

the volume but, in the manner of some romantic pipe instruments, gradually adds more stops as it is depressed, and subtracts them as it is brought more vertical. However, there will always be a piston – "CR" – to activate this feature, so that it can't be used by accident.

COMBINATION PISTONS – LAYOUT

The small, numbered buttons – known as thumb pistons – between the keyboards, and the large brass toe studs above the pedal board, are all part of a system which enables combinations of stops to be pre-selected to make changes of registration easy and instantaneous. On our organs this works in the same way as the system used on most electric or electro-pneumatic consoles of pipe organs. However, for those organists who have previously not had this facility available, here is a quick guide: Although there may be some variation between different designs of organ, there is usually a separate set of pistons allocated to each manual and the pedals (divisional pistons). On the manuals, each set is usually in the centre of the rail immediately underneath the keyboard to which it refers, i.e. Swell pistons under the Swell, Great pistons under the Great. For the pedal pistons there are two possibilities: Johannus organs tend to have thumb pistons under the bass end of the lowest manual, with the option of toe studs, whereas Makin and Copeman Hart organs usually have toe studs above the treble (right-hand) end of the pedalboard. In addition, each organ will have a set of General combination pistons, on which may be pre-set registrations for the whole organ, including the couplers. These are usually located under the bass end of the Swell manual and can sometimes be duplicated by studs above the bass notes (left-hand side) of the pedalboard.

COMBINATION PISTONS – SETTING

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

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

Each time, remember to press the piston which relates to the manual (or pedals) for which you have drawn the stops. Once you have set your pistons, the Memory Lock can be locked and the key withdrawn, preventing any other players from accidentally changing your selection! Finally, if you wish to add an extra stop to a particular piston which has already been set, do make sure all the stops on that piston are selected first. If you only draw the "new" stop, everything else originally set on that piston will be cancelled! A story – which may or may not be true – is told of an FRCO diploma candidate who, at last minute, decided to add a Trumpet stop to a loud combination set on a general piston. He drew the Trumpet stop and pressed the piston while holding "Set". Sadly, he had forgotten to push the piston first to access the full registration; when the moment came in the middle of his performance, he was left with just the single trumpet, as all the other stops had disappeared!

PISTON MEMORIES

More good news is that you can set more than one group of combinations, since each organ has multiple piston memories. If you are a church fortunate enough to have more than one organist, each organist can keep separate registrations on

the pistons. The different memories are accessed simply by pressing the "+" and "-" pistons on the rail under the lowest manual without any other control, and the level selected is again shown in the LCD readout. So, having set stops on all the pistons on the first memory, this is the default each time you turn the organ on. Now, press "+" and level 2 is available, and off you go again, with completely new combinations. Pressing "+" again takes you to the third level for yet more choices, while of course pressing the "-" piston brings you back down a step at a time to the first level. This has huge practical advantages in storing registrations for pieces to be played at some time in the future.

As an example, frequently, the "default" memory (Level 1) is the main organist's "Sunday Morning" group on which are set the registrations for liturgy as well as combinations for general hymn singing. Level 2 is a "Wedding" group, with registrations for Wagner, Mendelssohn, Widor, Jesu Joy, Ave Maria, etc, all programmed in so they never have to think about these again. Levels 3-5 are used for various other voluntaries in standard repertoire, and then Levels 6-10 are used by a deputy, and accompanies the choir when the main organist is conducting. Higher levels may then be offered to visiting organists when necessary. A little tip – if using the different memory levels, always note them on your music copies, along with the piston changes!

OTHER POPULAR FEATURES

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

TRANSPOSER

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

MANUAL BASS (MB)

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

INTONATIONS

Johannus organs offer more than one intonation to vary the tone quality of the instrument at the press of a piston. Designated "Romantic", "Symphonic", "Baroque" and "Historic", each provides a different set of sound samples corresponding to four principal traditions of pipe organ building: English, 19thC French, Baroque German, and Baroque Dutch. In addition, Johannus organs have 3 voicings which may be used in combination with each of these: Standard (the default setting), Solo (which brings out the solo reed sounds) and Trio (which brings out the mutations). In this way, you have 12 possible voicings – 12 organs in one! But again, if your organ is installed in a church, we strongly suggest you stick to the voicings you know during the service and enjoy experimenting with the alternatives to find the best sounds during your practice time!

MIDI

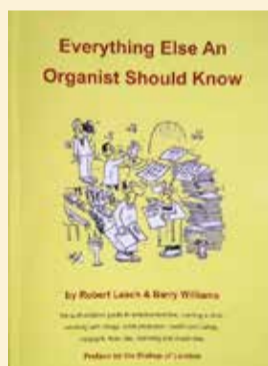
This feature can sometimes be confusing, but the word is just an acronym for “Musical Instrument Digital Interface” – put simply, the ability to connect the organ to another digital instrument or piece of digital equipment. You will find the sockets for the connections are underneath the keyboards at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

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

CONCLUSION

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

Guild of Church Musicians



The Guild was formed in 1888 and exists to encourage all musicians within the Church to attain the highest standards of music in the worship of Almighty God. Membership is open to anyone interested in church music and whilst the majority of members live in the UK the Guild has members living in all parts of the world.

Membership of the Guild is open to anyone with an interest in church music. There is an annual subscription of £20 payable in January. Members receive copies of 'Laudate', the Guild's magazine, which is published three times per year. The Guild organises regular courses and events around the UK and offers resources to members, including guidance on employment and safeguarding matters.

The Guild offers examinations at various levels from the Preliminary Certificate right up to Fellowship, which is a Masters' level qualification. The examinations are constantly being reviewed in order to reflect changing trends in church music, therefore they should appeal just as much to members of a worship group as to those who perform in a more traditional setting. The Guild also offers examinations in Public Worship to clergy and lay ministers. Please take a look at their website (gcm.org.uk) if you would like more information.

I thoroughly recommend you look at 'Everything Else an Organist Should Know' by Robert Leach and Barry Williams, now available free of charge as an e-book from the Guild website. It is an authoritative guide to employment law, running a choir, child protection, health and safety, copyright law and much more. We sold our last copies of this some time ago and I was delighted to hear from Barry that it is now available in this format.



Iconic wine bottle stoppers

Initially, our rather unique wine bottle stoppers were produced from either spare stopheads which were not used in production of some Copeman Hart of yesteryear or from the consoles of Makin or Copeman Hart drawstop organs that are being rebuilt. Thanks to a widely shared Facebook photo, there was a surge in orders with the remaining 50 in stock being sold in a couple of days.

These are clearly exceedingly desirable with many people wanting names such as Tubas, Trombones and large pedal stops; of course, these were few in number with availability being similar to that of Hen's teeth.

Therefore, we decided that a limited edition of wine bottle stoppers has been produced from scratch with iconic stop names from the largest pipe organ in the country at Liverpool Cathedral.

The stop names we will be providing on bottle stoppers will be:

Resultant Bass 64'

The pipe work from this stop is on the south side from C1 to G3 with the first few pipes being quinted (from the original 2l 1/3 Quint stop) with the double open bass and the remainder being from the double open bass itself. Interestingly some years ago the original 2l 1/3 Quint stop was actually repurposed into a Subbass 16' and its 8' and 4' equivalents. With the right registration, this is a remarkably effective stop.

Double Open Bass 32'

A full length double open wood stop of immense scale. Colloquially known as an expensive draught. It can be used successfully with the quietest stops including, for example, the Swell strings with the box closed. These pipes are in the south organ loft.

Contra Bombarde 32'

Of immense scale and pressure to befit the building this is the loudest of the 32' reeds on the Pedal organ (the other being an enclosed Contra Trombone). This stop with its 16', 8', and 4' extensions gives a commanding pedal line solo for any piece in the repertoire. These pipes are in the south organ loft.

Tuba Magna 8'

Colloquially known as 'Tuby the Tuba' by generations of organ scholar and organists. There are Tubas and there are Tubas! This one is designed to speak on 50" wind and was for many years the loudest stop on the organ. The pipes are in the south side chamber.

Trompette Militaire 8'

Located in the Corona Gallery at a height of 168' this stop is dramatically loud, again designed for 50" of wind pressure. Courtesy of Professor Alan Dronsfield, these brass spun pipes were installed in 1997 and is now the loudest stop on the organ ... add sub- and octave-couplers to it at your peril! Interestingly, it is somewhat distant on the top console.

Grand Chorus X ranks

From the Bombarde organ, this is a full great organ by itself with sub unison, unison and 5, 8, 12, 15, 19, 22, 26 and 29 pitches with a total of 610 pipes. For many years this has not been fully functional with missing ranks. However, as part of the current rebuild, this is now fully winded. The pipes are in the south side chamber. There is a transfer solenoid on this stop available 'Grand Chorus on Great'.

The choice will be yours if you want just one or all six of this unique and iconic set. They will be available at £31.50 each plus postage and packing and will be released over the next few months.

As a friend suggested, the latest definition of Breakfast is 'a meal without wine'.

SOME RECENT INSTALLATIONS

Copeman Hart

Bridgwater, Mr Parkin	2T
Dormansland, Mr Williams	3D rebuild
Handsworth, St Mary	3D
Hastings, Holy Trinity	3D
Sevenoaks, St John	2D rebuild

Rodgers

Highworth, St Mary	Infinity 599 based combination with MPOS
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Makin Custom

Canterbury, Kent College	Custom 3T
Norton, St Mary	Custom 2T
Poulton le Fylde, St Martin & St Hilda	Positive 2D
Sutcombe, St Andrew	Custom 2T

Makin Rebuild

Dudley, All Saints Sedgley	3D
Norwich, St Andrews Holt	3D

Makin Rydal 2-20

Birmingham, St Pauls Convent
Bradford, Idle Chapel
North Harrow, Mr Pellegrini
Ormskirk, Mr Warren
York, St James the Deacon
York, Mr Bradbury

Makin Thirlmere 2-30 (Draw & Tab)

Cambridge, Professor Cane
Dinas Powys
Henham, St Mary
Irchester, Mr Gibson
Jersey, St Ouen
Whitchurch, St Dubricius
Ystrad Mynach, Holy Trinity

Makin Windermere 3-45 (Draw & Tab)

Cheam, Mr Worthington
Glasgow, Mr Barns-Graham
Lincoln, Mr Edwards
Middlesbrough, St Mary Nunthorpe
Warlingham Methodist
Wimbledon, Mr Evans

Makin Others

Bury, Roch Parish	Village
Coychurch Crematorium	Classic II

Johannus ONE

Balby, Miss Ruff
Barnard Castle, Rev Moore
Bolton Victoria Hall
Bristol, Mr Barr
Chester, St Peters Hargrave
Foxt, Mr Stew
Frome St John
Hardraw Force, St Mary & St John
Harpenden, Mr Scott
London, Mr Cagnayo
Marhamchurch, St Marwenne
Reading, Mr Dinsdale
Romford, St Peter
Sandbach Choral Society
St Albans, Mr Grimer
Tiverton, Mr Fennell
Whalley Bridge, Holy Trinity

Johannus Opus (270/370)

Bedford, Christ the King
Great Missenden, Mrs Harris
Leeds, Mr Wilson
William Smyth Organs
Liverpool, Mr Glare
Hanham Abbots, St George
Kidderminster, Mr Batson
Mirfield, Mr Ellis
Oldbury, Mr Salter
Taunton, Mr Bridges

Johannus Ecclessia D470

Walthamstow, St Peter
Wimbledon URC

Johannus Studio I70/370

Birchington, Mr Crick
Birmingham, Dr Weston
Bridgwater, St Peters Catcott
Bristol, Mr Viney
Carnforth, Mr Horsford
Clitheroe, Mr Cunliffe
Conwy, Mr Kendrick
Donaghadee, Dr Doherty
Farnham, Mr Sturt



Flitwick Sacred Heart
Glasgow, Mr McNeill
Hungerford, Mrs Lofthouse
Jersey, Mrs Lowseck
Kellby, Mr Major
Leamington Spa, Mr Barr
Lichfield, Mr Dickerson
Lichfield, Mr Turner
Liverpool, Mr Thwaite
London Mr Ooi
Macclesfield, Mr Knights
Middleton, Mr Bethel
Reading Crematorium
Ringwood, Mrs Wright
Stocksbridge, Mr Jarvis
Sutton in Ashfield, Mr Dunn
Tavistock, Mrs Morris
Todmorden, Mr Smyth
Walsall, Mr Poxon
Wigan, Mrs Hulbert
Worthing, Mr Suttie

Johannus LiVE (all models)

Bawdeswell, Mr Lilwall
Dawlish, Mr Taylor
Grantham, Mr Mathieson
London, Mr Christofferson
Hanley Swan, Mr Meredith
Morpeth, Mr Brown
Oundle, Mr Round
St Albans, Mr Hare
St Ives, Fr Amey

LDS (WM47)

Coventry LDS
Watford LDS

Introducing the Revised English Hymnal

Preface

The Revised English Hymnal is anchored firmly in the tradition of the English Hymnal, first published in 1906. Like its predecessor, it 'is offered as a humble companion' to the church's common prayer and worship in an attempt 'to combine in one volume the worthiest expressions of all that lies within the Christian creed, from those 'ancient Fathers' who were the earliest hymn writers down to exponents of modern aspirations and ideals' (Preface, 1906). That said, this hymnal is a new collection, intended as the latest in a line of successors to the original book. Almost a third of the items in it will be new to those who used the widely appreciated New English Hymnal, published in 1986. Our editorial aims have been to remain classically Anglican, doctrinally orthodox, liturgically focused, musically and poetically intelligent, and ecumenically and chronologically diverse: thus providing a unique treasury for public worship, private devotion, and spiritual formation.

Congregations and musicians will find much that is familiar, from the green covers to the lasting influence of Ralph Vaughan Williams. It is hard to imagine a hymn book without 'Forest Green', 'Kingsfold', 'Monks Gate' or 'Rhuddlan', but these tunes are only 'traditional' because we continue to sing them. It is equally hard to imagine who would gather such a comprehensive collection of these melodies nowadays had he not done so. We are proud of our place in that tradition and pleased to continue making such tunes available to the whole church.

Yet, despite the title, the English Hymnal was an extraordinarily international book, introducing to the Church of England hymns from North America (the first Anglican book to have done so), Continental Europe, the Middle East and Africa. The Revised English Hymnal continues this tradition, expanding its geographical range further still.

We have also included several Welsh hymns in their original language as well as in English translation. In the English Hymnal, Vaughan Williams brought many Welsh tunes to English congregations, but they have not, so far, been able to enjoy some of the many fine Welsh texts. Two such have been specially translated into English for this collection. Bilingual hymns work best when English and Welsh speakers sing them simultaneously in their preferred language, without trying to alternate languages or merely include a token Welsh verse. The result is a wonderful and uplifting sound. We hope that Welsh-speaking members of or visitors to predominately English-speaking congregations will feel empowered to sing the hymns we have provided in the language of their homeland.

The Revised English Hymnal, like its predecessors, is a companion to the liturgies not only of the Church of England but of other churches of the Anglican Communion, especially those, such as Scotland and Wales, which do not produce hymnals of their own. We hope that this collection will be valued by other Christian denominations as well, and by those many schools which still begin or end their day with an act of worship.

Over three hundred hymns are provided for the principal holy days, festivals and seasons of the Church's year and a further sixty for the sacraments and pastoral offices she celebrates. A Liturgical

Section of about fifty items provides other material specifically intended for the rites and ceremonies associated with particular days, including full provision for Holy Week. We have included material for use at the Eucharist, including eight Mass settings. Unlike the New English Hymnal, we have not provided responsorial psalms. But where psalms and canticles form part of the liturgical celebration of certain days (for example, for Candlemas and the Easter Vigil) we have made full provision for the proper keeping of such occasions.

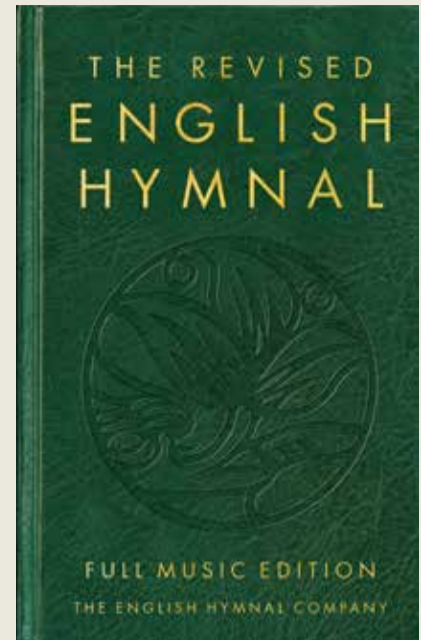
The Church's 'voice of prayer is never silent', and recent years have seen a welcome rediscovery of corporate daily prayer in many parishes. Common Worship Daily Prayer (2005) has re-introduced the practice of singing a hymn in the traditional place of the Office Hymn. While we recognize that such a designation is no longer restricted to the ancient breviary hymns, we have continued to offer a complete set of such hymns, often with their traditional plainsong melodies, as well as contemporary compositions in the same style, including a new morning, midday and evening cycle for ordinary Sundays and weekdays. 'In their scriptural simplicity and sober dignity they represent the Christian experience of more than a thousand years' (Preface, 1906). A table of these hymns, and the suggestion of alternative texts which follow the same objective pattern of an Office Hymn, will enable congregations large and small to enrich their celebrations of the Divine Office.

Contemplative and meditative chants are increasingly popular, and we are pleased to include a small selection from the distinctive worship of the international and ecumenical community at Taizé in France. Similarly, a new generation is discovering that the use of simple plainsong melodies, either unaccompanied or sustained by a musical instrument, enhances worship in this contemporary style.

Such worship might be set in the context of eucharistic adoration: another form of corporate prayer, valued in many communities, churches and cathedrals. Our 'Order for Eucharistic Devotions', the final item in the hymnal, could form a conclusion to such meditative prayer as well as to Sunday or Festal Evensong, or at the end of a quiet day, a parish festival, or a pilgrimage.

Within 'General Hymns' we have designated sections that focus on the nature of the Church, her mission and unity, and on the Kingdom of God and our prayer for its coming justice and righteousness, as well as for some very particular occasions and purposes. It has become necessary in recent decades to offer hymns for use 'in times of persecution' and, earlier in the book, an Office Hymn suitable for celebrating martyrs of our own day is provided. In order to respond to renewed concern for a right stewardship of God's creation, a number of hymns, within the section entitled 'Times and Seasons' have been placed together under the heading of 'Creation', and there are a number of equally suitable hymns elsewhere in the collection.

Martin Draper, Gordon Giles, Jonathan Goodall, Simon Lindley, Michael Stoddart, Huw Williams



Revised English Hymnal

The *Revised English Hymnal* is a completely new and updated edition of the English Hymnal. Like its predecessors, it aims to be 'a humble companion' to the Common Prayer of the Church, not only in England, but everywhere the English Hymnal tradition is loved and valued around the world; not only on Sundays and feasts but for every day of the year.

Containing approximately 680 items around 185 will be new to users of the last edition, the 1986 *New English Hymnal*. Just over half of the total number of hymns provide for the celebration of the Church's liturgical year, and there is a generous selection for other times, seasons and occasions as well. An enhanced Liturgical section includes eight settings of the Eucharist, in both contemporary and traditional language, music for ceremonies of the principal festivals, and An Order for Eucharistic Devotions. In addition, office hymns are given both for seasonal and ordinary use, and there is a selection of contemplative and responsive chants.

The collection will be introduced not only by the Editors' preface, but also an essay by the former Archbishop of Canterbury, Rowan Williams, president of the Hymn Society of Great Britain and Ireland. Several helpful indexes will be included: first lines, tunes by name and by metre, authors and composers, a scriptural index, and suggested hymns for the two most commonly-used lectionaries, as well as ideas and suggestions to help those whose responsibility it is to choose hymns for the services of the Church.

Originally due to be published in mid-2020, Covid-19 has forced a delay until late-2021. You can buy the full music edition from us, to be shipped on the day we receive stock, for £30.00 from our sheetorganmusic.co.uk website.

"The English Hymnal tradition is loved and valued around the world; not only on Sundays and feasts but for every day of the year."

Sound Bites



Forrester Pyke

Don't tell him Pyke!

One of our many stalwart customers, Forrester Pyke, recently made the press for celebrating 37 years at the organ in Bridge of Allan. Forrester played an integral role in the selection of the three-manual custom Makin organ in 2008 that was voiced by Makin in consultation with him. With thirty-four speaking stops utilising a 12.1 speaker system behind the beautiful Mackintosh designed pipe façade, the sound is excellent.

Courtesy of Graeme Kay, a digital platforms producer for BBC Radio 3 and 4 and Choir & Organ Magazine ...

The Bridge of Allan Parish Church in Scotland has been celebrating the 37-year stewardship of the music there by Forrester Pyke.

He began playing the piano at 7 and as a child/singer he made numerous appearances in operas at Covent Garden; he played Tiny Tim in the televised version of 'A Christmas Carol' in 1962; he also appeared in 'The Avenger's and his voice was also used in the Judy Garland film 'I could go on Singing'. His father was at one time organist of Oban Cathedral, and at 16 Forrester took up the instrument. After moving to Scotland and gaining teaching qualifications, he sang with the Scottish Opera and the Scottish National Orchestra Chorus and performed with the Scottish Theatre Company. He is known all over Scotland as a composer and a musical director,

and as an improviser of piano accompaniments of silent movies at high profile venues. The Bridge of Allan church is distinguished by the presence of an organ screen, pulpit, fencing and communion table by the great Scottish designer/architect, Charles Rennie Mackintosh. 'I understand at one point we had CRM pews,' the minister Dan Harper, said, 'but they were removed during his lifetime as they were quite uncomfortable. There is no way we can thank Forrester enough for his musical support he has given the wider church in the last 54 years, and here at Bridge of Allan for the last 37 years'.

Puzzles for Musicians Book

Deviously devised by our great friend Jenny Setchel this is a diverse collection of time-beating, mind-stretching puzzles set as a work of art, which will make the perfect gift for any musician, particularly an organist.

So often a player has to wait around, twiddling thumbs or any other spare digit, and that waste of time is downright annoying. Now they can actively fill in their time doing a variety of crosswords, sudoku, word puzzles, spot the difference, and the immensely engrossing logic problems. There is a supporting website with more content and answers.

Available from us at £12.95 via our website, this is a super little book.

Congratulations to Annette Butters!

Annette Butters is the Director of Music at St Mary's Parish Church, Barnard Castle and plays the Copeman Hart organ there. During lock-down she entered a competition ran by Tim Knight publishing. She was one of the five winners selected to be published in a book called "Organ Music for Quiet Moments". You can see and hear Annette playing Addison's Song on the Copeman Hart organ at Barnard Castle on YouTube and of course buy the excellent book from us priced at £11.95, the contents are: -

A Solemn Sarabande for these Distracted Times (Peter J Smith)
Idyll (Graham Twist)
Addison's Song (Annette Butters)
Meditation (Stu Beaudoin)
Nearer My God to Thee (David Stamos)

"There is no way we can thank Forrester enough for his musical support he has given the wider church in the last 54 years,"

Other Hobbies?

The number of organists who are Chemists (like me) or Physicists is incredible; it must be something to do with how our brains are wired. However, the number of organists who are also model railway enthusiasts is astronomical. Whilst in many cases they have '00' gauge Hornby layouts in lofts and converted spaces, I am also aware of several of our customers who have significant larger scale layouts in their gardens.

If you are a railway modeler, next time you visit us in Shaw perhaps you should plan to spend some time at Arcadia Rail which is about 800 yards away from us. It is one of those wonderful shops you dream of; Tim and Karen are model rail specialists in OO, N and G scale with a vast stock in several rooms on two floors. Mention my name to the proprietor Tim and you should be in with a chance of getting a great deal. Please note that Arcadia are closed on Tuesday each week.



The extensive Arcadia model shop in Shaw

Cleaning a shared instrument

Excellent advice has been given by our good friend Ken Brown, Vice President Daffer Organs, in Maryland USA on how to deal with the Covid-19 threat on a church instrument. Daffer are dealers for Rodgers, Makin and Johannus instruments. Whilst there are some devices out there for sanitisation potentially with UV light etc., Ken keeps things simple and simply suggests good hand sanitisation before and after playing. To see this useful video, go onto YouTube on the internet and search for 'The Best Way to Keep Your Organ Console Covid Free'.



Julia Oldham joins as a consultant

Julia Oldham obtained an HND in Multimedia Art in 1995 and is currently completing a foundation degree in Leadership & Management at Chester University. Since 1995 she has worked for a wide range of companies, voluntary projects within the arts, fundraising for community groups and developed a considerable skill set in areas including marketing and business development.

In 2012 she became PA to Keith Harrington for his final six year stretch as Chair of Governors at Hazel Grove High School where she became his confidant with ears and eyes on site and helped to revolutionise governance at the school and broaden its links to the community with business breakfasts. Married with three children Julia enjoys a busy family life which includes walking, eating out and attending music events and festivals.

Julia joins us as a consultant to help develop several areas of our business.

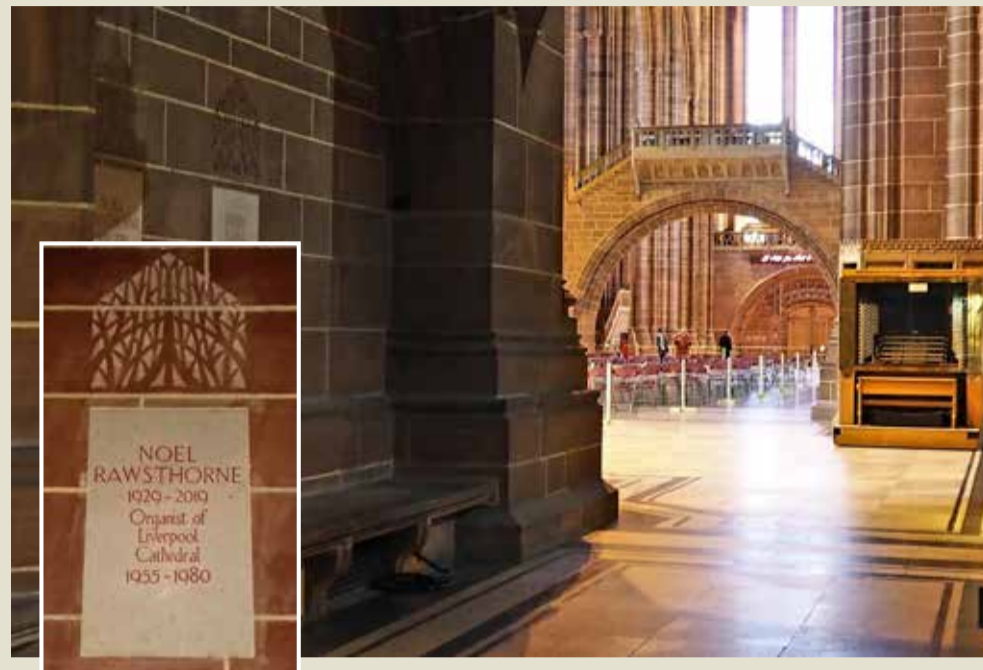
A Sensational Organ Gala

This was perhaps the first time for many to see the completed memorial stone to the late Noel Rawsthorne in the Cathedral. The stone mason did a superb job!

A wonderful evening's entertainment was provided by the 'home team' of organists in December 2020 at Liverpool Cathedral with Lee Ward, Daniel Bishop and organ scholars Dylan McCaig and Daniel Greenaway joining Ian Tracey. The Liverpool 24 choir also attended, singing five lovely arrangements of carols including the sensational Chilcott arrangement of The Shepherd's Pipe Carol. Sadly, in these socially distanced times only 150 were allowed in this vast space, which can normally seat up to 3,000, but I was delighted to be present.

Our customer and good friend John Worthington was gracious to allow us to use his newly built Makin Windermere organ for the event where it was played alongside big Bertha, the Collin's two manual and the chamber instrument. John's organ was customised with the jambs being filled with extra couplers and stops and with carved oak end panels it certainly both sounded and looked the part.

For the Tutti pieces, such as Bach's D minor Toccata (BWV 565) and Leroy Anderson's Sleigh Ride, it was superb to watch Ian and Lee play both the main Choir console and the Hutson mobile console at the same time. This takes some doing with each organist assigned to certain manuals. For antiphonal work with two organists controlling the 10,268 pipes from two consoles at the same time, great care had to be taken to ensure that an interdivisional coupler didn't have an undesired effect. Much use was made of the general cancel piston in between each section on the console not being played. As I saw from the top console during practice, Ian was able to draw an extra stop or



two on the top console for Lee who was playing the Hutson, an example being the smaller of the two Pedal 32' reeds (a Contra Trombone 32' in the Pedal box) was added for the last bar. Sounds complicated? It was!

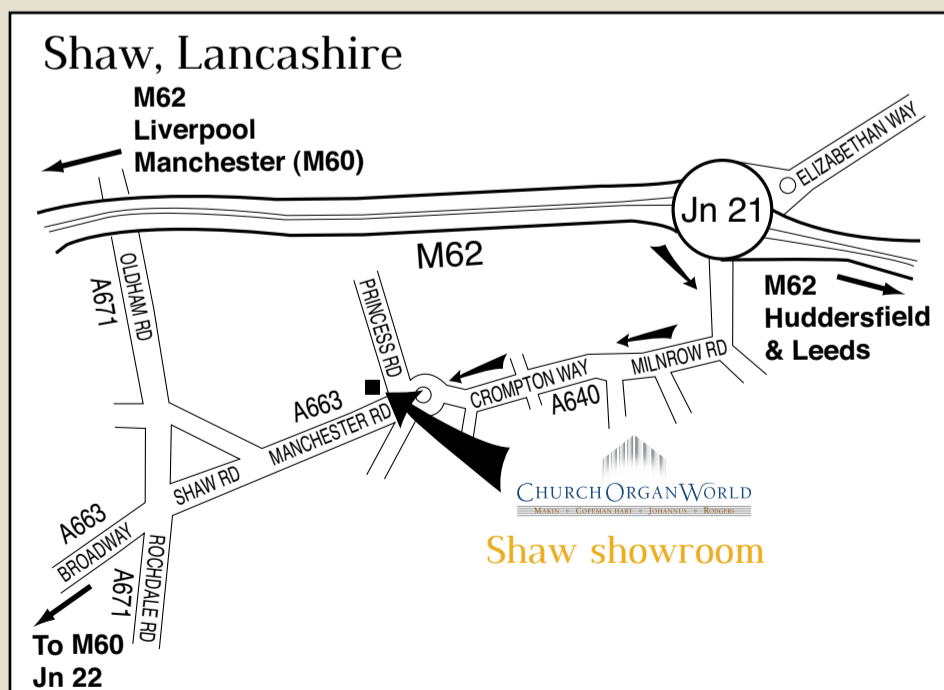
From the fourteen pieces, including encore, my favourite was probably the Sleigh Ride. However, of the individual pieces, whilst it wasn't particularly a Christmas piece, it was Kenneth Leighton's Paean which was played so well by Daniel Greenaway. Also definitely of note was Daniel Bishop's excellent rendition of the Air (from Prelude, Air and Fugue) by Percy Whitlock played on the Makin.

As agreed with Chrissie Rawsthorne, organ music remains in great shape at Liverpool.

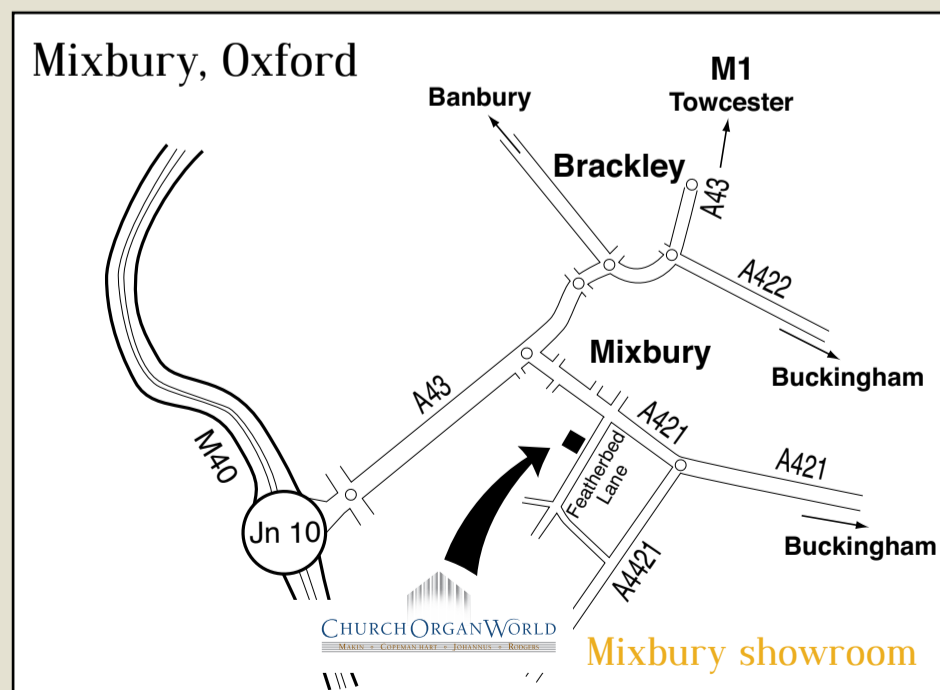
Getting in touch

It is always great to hear from customers new and old alike and particularly to meet them at our events around the country. We welcome customers to our showrooms, which are open from 09:00 to 17:00 each weekday and by appointment at other times. However, we always suggest that you contact us in advance to book an appointment so we can ensure that you get the showroom to yourself and to ensure we have an appropriate member of staff available to greet you.

Where we are:



The Shaw headquarters at 30 Manchester Road, Shaw, OL2 7DE. There is a large car park at the rear of our premises on Princess Road.



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