

# Organ News

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## IN THIS ISSUE

- Page 1  
Johannus LiVE 3T
- Page 3  
Richard Copeland
- Page 4  
Rodgers Inspire Series
- Page 5  
Sheet organ music
- Page 6  
Testimonials
- Page 8  
Cutting edge technology
- Page 9  
John Pilling
- Page 10  
Emergency in Eb
- Page 11  
An extraordinary organist
- Page 12  
Old Kirk in Kirkcaldy
- Page 13  
The joys of learning to play the organ
- Page 14  
Sound Bites
- Page 15  
Church demonstrations  
An engineer's day
- Page 16  
Organ Encores

## Johannus LiVE 3T ENJOY!



*LiVE 3T from Johannus*

From now on, it is now possible to experience the finest pipe organs in the world, right at home!

### Dynamic Stoplist

The Johannus LiVE 3T is a high-quality digital organ equipped with a standard specification with fifty-two stops. However, like the LiVE 2T there is something extraordinary about this stoplist. Although it is physically static, it is dynamic in its use – the fifty-two stop tabs represent dynamic stoplists, which change according to the pipe organ selected. For example, the Principal 8' stop tab can control (for example) both the Diapason 8' of the Cavaillé-Coll organ in the Notre-Dame in Paris, and the Principal 8' of the Bätz organ in the Dom Church in Utrecht.

### BROAD CROSS-SECTION OF INTERNATIONAL PIPE ORGANS

The fixed stoplist was developed by Johannus based on a sophisticated cross-section of pipe organs around the world. Johannus analysed the stoplists of dozens of international pipe organs and noted which stops occurred most frequently among these organs.

These included stops such as the Principal 8', the Flute 4' and the Trumpet 8'. We subsequently gave these stops a place in the standard stoplist of the Johannus LiVE 2T with 44 stops and now the LiVE 3T with 52 stops. The generalised names of these stops are printed on the illuminated stop tabs.

### AUTHENTIC, PROFESSIONAL RECORDINGS

As with the Johannus LiVE III, it is possible to upload sample sets for dozens of international pipe organs on the Johannus LiVE 3T, but special sample sets have been developed for the Johannus LiVE 3T. The sample sets are uploaded into the digital organ using a USB stick, each containing authentic professional recordings of a specific international pipe organ AND the building in which it resides. These sample sets contain many unique stops for these organs.

*Continued overleaf...*

Hard on the heels of the successful LiVE III AGO and LiVE 2T comes the LiVE 3T model. With the continued development of the LiVE concept, Johannus elevates the pipe organ experience to a new level. With the Johannus LiVE III, the first organ in this series, the classical pipe organ and the advanced digital organ had never before sounded so similar. Then came the LiVE 2T and now we have the Johannus LiVE 3T increasing the possibility that the pipe organ should be within everyone's reach. Every organist dreams of playing a pipe organ, but not every organist has 24/7 access to a pipe organ. The Johannus LiVE 3T bridges the gap between dream and reality.



...continued from page 1



*Johannus does not just record the sounds, but also samples the original acoustics in the original building.*

#### ALWAYS 52 STOPS

For every sample set for the Johannus LIVE 3T to contain exactly 52 stops, several selected stops from the very large Johannus sample database have also been added. This ensures that whilst all the original stops are sampled from the organ faithfully, additional stops are added in the spirit of, and complementary to, the character of the pipe organ concerned. For example, the Snitger organ at Norden does not contain a Gedackt 8' or Untersatz 32' on the pedal. These stops are added to complete the specification of the instrument, and to avoid having stops controls which do nothing.

#### ENJOY THE GENUINE JOHANNUS SOUND QUALITY

The authentic recordings of international pipe organs are played according to the highest digital audio standards. A balanced 6.1 audio system inside the organ console then allows the crème de la crème in terms of digital audio playback. The console contains two surround channels, two front channels, two near field channels and a bass channel. With two 10 watt full-range amplifiers, four 80 watt full-range amplifiers and a 170-watt bass amplifier, Johannus guarantees flawless representation of the original pipe organ sounds. The multiple speakers deliver the sound in different planes with such richness and depth that it is as if the sounds of the organ merge with the space in which the original pipe organ is located, with you, the organist, sitting at the very heart of the music.

#### HEAR YOUR OWN PLAYING FROM FOUR DIFFERENT POSITIONS

Johannus does not just record the sounds, but also samples the original acoustics in the building. In order to do the experience of the pipe organ justice, recordings of it are made in different places in the church. After all, it makes quite a difference to the sound if the organist is sitting on the organ bench playing or listening to the music from a pew in the back of the church. Therefore, Johannus record the sound of the organ in the building at four different positions: on the organ bench, at around ten meters from the front, in the middle of the church, and at the back of the church. As the organist, you have the option to decide for yourself



the position from which you would like to hear the organ. Would you like to hear it as if you were seated at the organ, as the actual organist? Or would you rather go for the concert effect and place yourself in the middle of the church, even though you're playing yourself? The choice is yours!

#### ENJOY THE REVAMPED REVERB SYSTEM

All of this is then integrated with the LIVE reverb system. This system does even more justice to both sound and reverberation. The direct pipe organ sound from the four listening positions is now also modified by the LIVE reverb system. Not only does the reverb sound different at the four different positions, the direct sound also has its own completely unique character in every corner of the church. By tuning both the direct sound and the reverb to each other the Johannus LIVE 2T and 3T give you access to four different listening positions that each do justice to the original setting. Thus the organist retains complete direct contact with the instrument.

#### ADJUST THE ORGAN IN EVERY DETAIL TO SUIT YOUR OWN LIVING ROOM

Johannus has optimised the sound reproduction of the Johannus LIVE 3T using Johannus Digital Room Correction. Our specially developed software ensures that the sound can be adjusted in detail by the

dealer to suit the room in which the organ is located. No matter where your organ is positioned, the perfect result is always achieved.

#### PLAY YOUR CHOICE OF MULTIPLE PIPE ORGANS WITH INTERNATIONAL APPEAL

With the Johannus LIVE 3T, it is possible to save five different sample sets - which means five different pipe organs. With the touch of a button you can choose from the five different stoplists stored on your memory card. Or, in other words, in the blink of an eye you can travel from the Dom Church in Utrecht via the Hofkirche in Dresden to the Notre-Dame in Paris, or to one of the many other church instruments that have been recorded.

#### AND ENJOY ALL THE OTHER OPTIONS TOO, OF COURSE!

Finally, a few general facts. The Johannus LIVE 3T is equipped with three keyboards and a 30-note pedal board with plain sharps. The organ has a wooden swell and crescendo pedal, a broad plexiglass music desk and LED pedalboard lighting. Alongside the console is the USB port through which sample sets can be loaded using a USB stick. Optional extras include a multitude of solo and orchestral voices, such as strings, clarinet and harpsichord.

# We welcome Richard Copeland to the company



Richard Copeland FGMS FSCO has joined ChurchOrganWorld as an Organ Consultant working out of our Mixbury office and showroom. Born in Hampstead, London, moving to Southampton at an early age, he showed an innate musicality from childhood. He was chosen as a chorister for the local parish church choir at the tender age of six and has been immersed in church music ever since. He learnt the piano and later the organ with Jeremy Blandford FRCO to a high standard, passing three grade VIII examinations with distinction by the age of fifteen and gaining a scholarship to the Royal Academy of Music. He is an accomplished theatre and Hammond organist, learning with the legendary Reginald Porter-Brown and enjoys playing 'light' music on the organ just as much as the serious side of things!

Richard quickly secured employment with various organisations,

including the BBC as an organist/accompanist performing and broadcasting from many of the large London churches and concert halls including playing at the Royal Albert Hall. He also worked in many of the theatres in the West End of London becoming involved in the first shows of the (then) new musical spectaculars that were the *Phantom of the Opera*, *Starlight Express* and the re-make of *Oliver!*

In the 1990's Richard decided to return to Southampton and continued to be in great demand as an accompanist both of serious classical and lighter music, working with many of the amateur and professional groups around the south of England and the London fringe. He was, for thirteen years, the Director of Music for the Catholic Deanery of Southampton, finally being appointed an organist at Portsmouth Roman Catholic Cathedral. He has also had organist posts at St Paul's Winchester, Christ Church Bexleyheath and latterly at

St Richard's Parish Church, Aldwick, where coincidentally, he presided over a recently installed Makin 'Thirlmere' Organ.

In the last few years Richard has been involved in musical collaborations with Howard Goodall, Gareth Malone and Philip Lawson involving radio, TV and recording work. He has also worked with many other conductors of musical groups, small and large, accompanying in Ireland, The Netherlands and America. He also retains his cathedral organist's hat by deputising for visiting choirs in many of our great cathedrals and abbey churches and composes and arranges music in his spare time.

Richard has previously had much experience with two other British organ builders and another in the Netherlands. He has worked with and voiced organs in Great Britain, Ireland, Norway, The Netherlands and China. He is married to his Danish wife, Elizabeth who has gently introduced him to the music of the blues and he has often been found of a spare evening 'popping up' guesting on Hammond and keyboards with various bands playing around Bournemouth, Poole and the Dorset area. He was invited twice to play at the famous Swanage Blues Festival.

The Copeland family love to share their music, camping and are keen motorcyclists. Between them, they have two grown-up daughters in Denmark and a son who was a chorister at Christ Church Cathedral, Oxford and has just left his tenure as a Scholar at Charterhouse School.

Richard can be contacted on 01706 888 100 or by email [richardc@churchorganworld.co.uk](mailto:richardc@churchorganworld.co.uk).

*Richard has been involved in musical collaborations with Howard Goodall, Gareth Malone and Philip Lawson involving radio, TV and recording work.*

## Lofty ambitions

With the passing of time one seems to take greater notice of the passing of family, friends, colleagues and the famous. This year has been a particularly tough one for organists with the passing of renowned players including Peter Hurford (1930 - 2019), Jean Guillou (1930 - 2019), Marilyn Mason (1925 - 2019) and my very good friend Noel Rawsthorne (1929 - 2019).

Noel's daughter Chrissie Rawsthorne and his 'musical son' Ian Tracey write elsewhere in Organ News 29 of their memories of him. I can feel a book coming on!

Quite by chance, I recently came across an interesting article written by the founder of Makin Organs, John Pilling (1915 - 1996) which is as true today as when it was written. Do have a read yourself.

Amongst our new product introduction and reviews, you will find more information about our online sheet organ music venture [www.sheetorgansmusic.co.uk](http://www.sheetorgansmusic.co.uk) where you can easily select and purchase from a vast range of pieces with over 1,500 items in stock from a catalogue of over 10,000.

Dr Keith A Harrington  
Managing Director





# More inspiration from Rodgers

## InSpire SERIES



**RODGERS®**  
EXPERIENCE ELEVATED

Following on from the success of the two-manual Inspire organs (226 and 233), a three manual edition, the 343, has now been released.

Rodgers is proud to present the new Inspire 343 as an ideal organ for worship and performance. It has a total of 233 stops spread over 43 illuminated stop tabs. The organ features four organ styles, a Variant Library and 18 orchestral selections. Equipped with three velocity-sensitive manuals, a 32-note AGO pedal board, and an internal 2.1 audio system with the option of expanding to a 6.2 plus 2-channel antiphonal external audio system, the Inspire 343 is a state-of-the-art church and concert organ with unending flexibility.

### Four Organ styles

In addition to the standard stoplist, the American Eclectic, stops can be selected from the English Cathedral, French Romantic and German Baroque styles. The Variant Library consists of extra stops to choose as desired. The organist is not limited to stops from only one style; all are available instantly. For those who appreciate a large variety of sounds the Inspire Series 343 is an ideal choice.

### Antiphonal Switching

A particularly convenient feature of the Inspire 343 for use in a large church, or one with flexible seating, is antiphonal switching. This enables the organ to support congregational worship in large spaces where the congregation may be at some physical distance from the main organ sound.

For musical effects, the organist can transfer the organ sound with the push of a button for multidirectional sound, or sound from only the rear or the front of the worship space.

### Variety of Designs

The Inspire 343 console is made of traditional wood veneer with a deluxe wood tambour. The organ is available in light, medium and dark oak veneer versions.

The Inspire 343 is far more than just a stoplist, and you can find full details online.

*For musical effects, the organist can transfer the organ sound with the push of a button for multidirectional sound.*

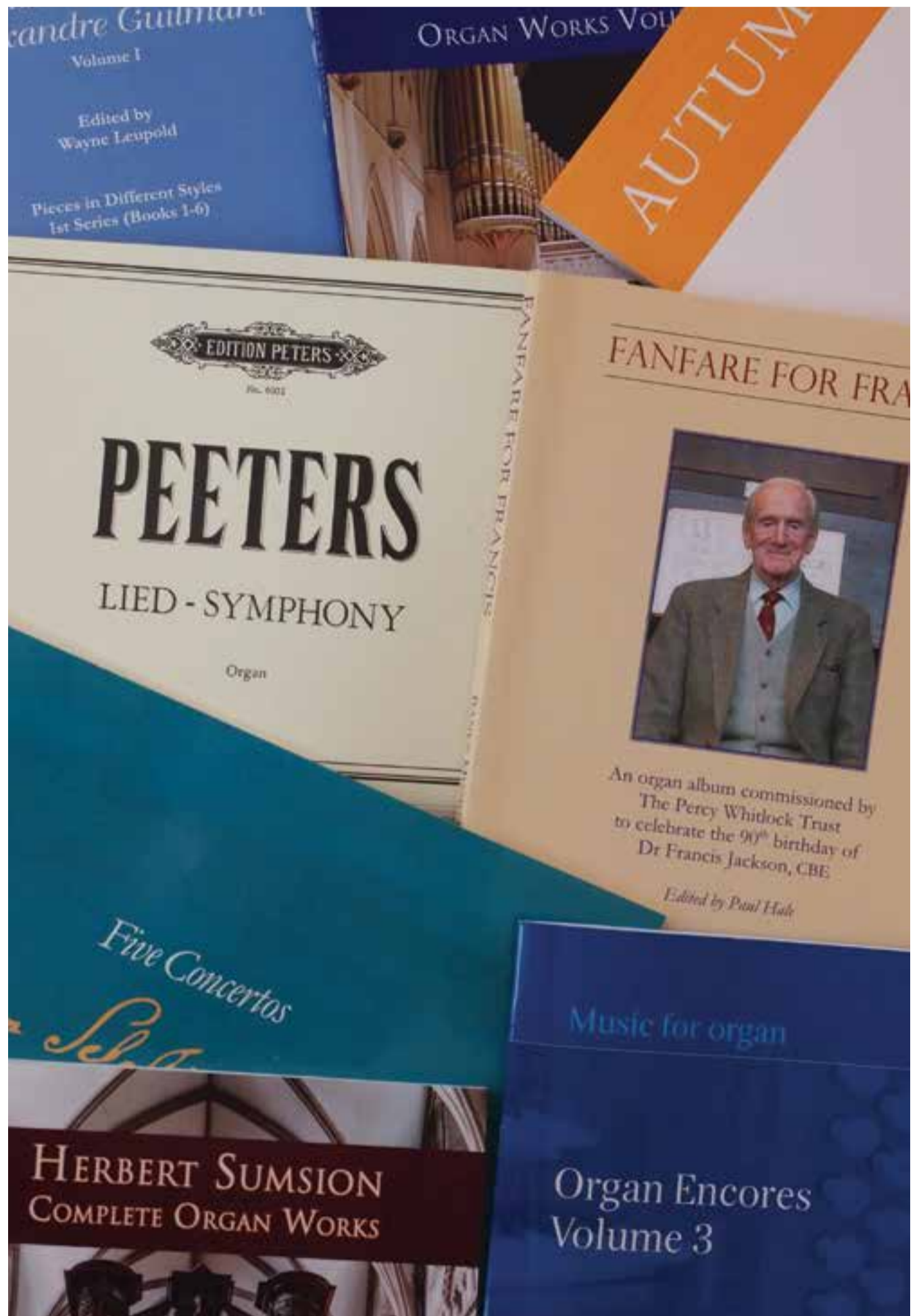
# Sheet organ music galore

At its Head Office and Northern Showroom in Shaw (Lancashire), ChurchOrganWorld have for some years stocked a reasonable selection of popular sheet organ music from publishers such as Animus, Banks, Kevin Mayhew and OUP. Managing Director, Dr Keith Harrington commented "In Shaw we have an excellent showroom full of market leading brands of digital organs from Copeman Hart, Johannus, Makin and Rodgers. It became obvious some years ago that music shops that still sold organ music were downsizing their stock, leaving organists frustrated with little choice and being unable to browse copies. Rather than follow this trend, we concluded that it was time to invest and we have gradually increased our range of sheet organ music. Business has been brisk with customers simply loving the concept of browsing with a cup of coffee to hand and then having a try on an adjacent instrument". Keith added "I took a call late last year from Richard Priest at Allegro, and having heard that he and his wife Barbara would be retiring from their business in early 2019 after 34 years trading, buying their massive stock and creating a new online shop was a sensible next step for us. Customer reaction so far has been excellent, although amusingly one individual did make contact to criticise us becoming a monopoly that he thought would be detrimental to organists! I am just pleased that we have found a way to keep sheet organ music readily accessible to the public."

A new website [www.sheetorganmusic.co.uk](http://www.sheetorganmusic.co.uk), designed to make online purchase easy is constantly updated with new and modified content from the publishers. Following some useful feedback from 'early adopter' customers there have also been a few enhancements to the user interface. Web links are in place from the main ChurchOrganWorld website for ease. As with all our websites, it runs equally well on PC, Mac, Tablets and Smart phones.

ChurchOrganWorld also publish our own organ music, aimed at the average player with not too many challenging key signatures! Also included are a few more challenging pieces to stretch the average player. Working with Professor Ian Tracey as series editor, seven volumes are currently available: *Trinity Fanfare (Tracey)*, *Trumpet Tune in D (Bishop)*, *Liverpool Lollipops (Bishop, Bowers, Pratt, Rawsthorne, Rust, Tracey, Wells)*, *Carlo Curley Collection* and *Volumes 1, 2 & 3 of Organ Encores (various)*.

The ChurchOrganWorld showroom in Shaw (OL2 7DE) is open weekdays from 09:00 until 17:00 with other times by arrangement; longer weekday hours and weekend opening are under active consideration. There is a large free car park and the showroom is a short walk from the Shaw & Crompton Metrolink station. A range of sheet organ music is also available at Roadshows and other events around the country, details of all our events are on our webpage [www.churchorganworld.co.uk](http://www.churchorganworld.co.uk). Enquiries can be made by phone on 01706 888 100 or by sending an email to [music@churchorganworld.co.uk](mailto:music@churchorganworld.co.uk).



*Customer reaction so far has been excellent ... I am just pleased that we have found a way to keep sheet organ music readily accessible to the public.*



# Organ Testimonials

## Richard Coward, Bradworthy

Retirement beckoned and I was eager to purchase a two manual and pedal mechanical action house pipe organ of about five stops, auditions of electronic instruments leaving much to be desired tonally. However, having heard about the Johannus LiVE III, I travelled down to St Austell to try one out at a Church Organ World Roadshow, and subsequently took delivery of one in March 2017.

With a sound indistinguishable from a pipe organ there are many features unique to this three manual and pedal instrument of up to fifty speaking stops which make it so rewarding to play. Foremost is the fact that Johannus record real pipe organs, five of which can be downloaded to the "LiVE" at any one time. The sound is optimised for the seated organist and is fully immersive, allowing one to hear the sound either from the console or three positions progressively down the nave. It is an ongoing project to record new instruments, and many released already are of outstanding instruments. Having played many fine organs in London, none has given me such regular visceral thrill as the superbly balanced and tonally varied Schnitger in Ludgeri Kirche, Norden, one of three sample sets I currently own. This is equally at home in both Baroque and much 20th century repertoire such as Hindemith. The Cavaille-Coll in the Eglise Notre Dame d'Auteuil, Paris is another gem allowing one to wallow in the authentic sounds of Franck, and all the French Romantic repertoire.

My preference is to set the sound location to "Front" where there is a perfect balance between clarity, immediacy and sound enhancing reverberation. However, my third instrument the Maarschalkerweerd from Onze Lieve Vrouwebasiliek in Zwolle, which is a mixed bag of outstanding stops (including a rasping 16 foot pedal reed) and some less distinguished, sounds best from the rear of the church, and is particularly good for Brahms. There are innumerable tweaks one can make to each organ, but I leave these untouched.

Despite one or two early minor teething problems quickly and efficiently sorted by ChurchOrganWorld engineers, the exciting prospect of playing real instruments at home on the Johannus LiVE III seems a dream I never could have imagined. I concede that a tiny mechanical action pipe organ has the advantage of involving one more in musical finesse, but the dry sound and limited tonal resources are limitations which the "LiVE III" resoundingly overcomes at about a third of the cost.

## Richard Smyth, Todmorden

I just wanted to put on record huge thanks to you and the rest of the team for the amazing job which you have done in installing the biggest organ in the world into the planet's smallest room! I knew that the instrument was going to be pretty amazing but I have been stunned by the quality of sound which it delivers in such a small space. To take an extreme example, I've been using the tuba stop this morning (the neighbours had been warned!) and it really does sound as if it's located in a separate division. The depth, subtlety and colour of sounds which the organ can deliver across all divisions are just awesome.

It is an absolute delight to play (the wooden keys, as you predicted, make a massive difference) and I consider myself very fortunate indeed to be the owner of such a superb instrument. As yet there isn't a queue of friends and acquaintances in the street waiting to have a go - but it can only be a matter of time!

*"Everything has gone so smoothly since my initial visit to Mixbury. Everybody has been so courteous and professional. The organ is even better than I had anticipated!"*

## Aubrey Venables, Darfield All Saints

"Clarabella" is always a delight to return to when I have "experienced" some of the seven organs which I visit as the dearth of Organists grows in this area. "Experiences" range from single manual, or most of it, at one church, to a charming cypher on another, which requires as little time as possible during each verse in order to mask the symptoms, and a mad dash to the switch to "kill cypher", organ and all at the end of each hymn. Pianists don't realise that they have it easy.

Then there is the organ that was apparently built to fit an extremely strangely proportioned organist, where one perches on the stool and adopts the posture of a Praying Mantis, in order to reach simultaneously the majority of the bits required for a reasonable sound.

Then back to the heaven, which is "Clarabella," on Sunday, behaving herself impeccably.

Thank you for your work for us in the past. Will be in touch from time to time with half-interesting tales of All Saints Church, Darfield. Kind regards to "the boss and the team, and of course yourself.

## Stephen Mann, Manchester

I would like to thank the ChurchOrganWorld team for a faultless installation and to say what great value the Opus 370 is for a 3 manual - I am particularly impressed with the latest swell pedals which really do feel and sound like a pipe organ swell right to the end of the pedal travel.

## Richard Archer, Leicester

Everything has gone so smoothly since my initial visit to Mixbury. Everybody has been so courteous and professional. The organ is even better than I had anticipated!

## Mark Gibson, Northampton

Until recently I was unaware of Church Organ World until I accessed the Rodgers Organ USA website. They directed me to their UK outlet at Church Organ World which turned out to be my lucky day.

From my initial telephone call to the invitation to visit their premises at Shaw I was treated in a very special way. It matters not that one is an experienced musician or a keen amateur (I include myself in the latter category) they are most helpful and understanding. Their knowledge of all aspects of digital organs coupled with Ian Tracey's involvement with the company means that they have to be one of the leaders in this field. After much thought I eventually decided on the purchase of the Rodgers Artist draw stop 599. This is a fantastic instrument with more voices than you can imagine and quite honestly, I would find it difficult to improve on this model which is just right for my needs. At no time was I pressured into buying a particular make/model - I was just given their honest opinions and advice.

In conclusion I would most certainly recommend anyone aspiring to all things digital to contact Church Organ World - and by the way they make a lovely cup of coffee!!

*"I would most certainly recommend anyone aspiring to all things digital to contact Church Organ World - and by the way they make a lovely cup of coffee!!"*

## Richard Lightband, Dundee

I bought a second-hand two manual Makin recently. It came from a church on the south coast. What attracted me to this organ was that like my Hill Cathedral organ it had a Gemshorn on the Great and the Great 4' Flute was a Harmonic Flute. Not only is this a 4' flute but an excellent solo stop played down an octave. However, it has a further use. The romantic composers such as Bairstow and Howells loved the combination of 16', 8, and 4' and a Harmonic Flute can bind this together like no other flute.

Sydney Smith once described an organist as being like a broken-winded cab horse - always wanting another stop. In my case I would like two; a Contra Gamba 16' and a Vox Humana on the Swell. But the organ is almost indecently large. I have never played an organ regularly with such an independent Pedal Organ - great for Bach and his friends.

For the sake of the neighbours I usually play through headphones, but the organ came with a plethora of speakers. I have yet to count them, but they mostly sit behind a large settee which does not affect the sound.

At Shaw I had had the Swell 2' flute changed to a Fifteenth. I have done this on several pipe organs and with success. A Fifteenth will do anything a Piccolo will but a great deal more as well. Keith had made a marvellous success of this.

But there was still a lot of rebalancing, or tonal finishing, to do. Both 4' Principals were woolly in tone and far too quiet. The Harmonic Flute did not sound at all harmonic and was also too soft. The Pedal Mixture was a soft shy stop. The rest was good and after an hour's work I was most satisfied.

The massive oak console is very comfortable to play and handsome to look at. There are problems; the organ still plays wrong notes! However, I do not mask this with excessive reverberation. It is a matter of taste, but any good organist has to adapt to the acoustics in which they find themselves. I find as soon as you can hear a reverberation unit the organ has stopped being a musical instrument and has become a clever machine. I have mine turned on sufficiently to stop the sound being viciously killed by my furniture, but no more.

This is the best electronic organ I have ever played, and it sits in my living room.

## Helen McDowell, Holy Family RC Church, Freckleton

ChurchOrganWorld were very helpful in helping us chose an organ for our church. The delivery and installation were excellent, and they have also provided excellent aftercare service.

## Eryl Jenkins, Burry Port Carmel Chapel

After many years the time had come to replace our old pipe organ. The decision was made to have a new digital organ. On behalf of the members of the chapel I would like to thank you for your help in choosing a suitable organ for the chapel. Richard Goodall visited the chapel and his advice and help at the initial stage was invaluable.

We feel very proud that we were in a position to replace the old organ with a modern instrument which gives the congregation such pride and enjoyment. Many thanks to all your team.

## David 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 'Toccata' 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 'Toccata' 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 Makin 'Thirlmere' two manual/pedal. A donor came forth to fund the difference between what we would have paid for maintaining the 'Toccata' 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. Makins have done us proud.

## Ivan Grimer, St Albans

After years of using cheap keyboards with a tiny percentage of usable sounds to accompany singers and play various organ repertoire using MIDI, I had a look around in 2017 for something better. I came across and purchased the Dexibell Classico L3. Apart from the large choice of authentic sounding organ stops and classical instruments, the build quality and key action of this portable keyboard was the best I'd ever come across. The box is metal and the controls and switches are very robust so it can be carted around without excessive risk of damage. Another feature that needs a mention with this technology is the ability to easily control the volume of each stop individually and create hybrid registrations. This is necessarily impossible on a real pipe organ which greatly limits how creatively stops can be combined.

Because of heavy use of, and reliance on this keyboard, I felt the need to buy another L3, partly as a contingency for possible breakdown, and partly as it would make better MIDI recording possible in a single session. I was aware that Johannus had used aspects of the Dexibell Classico hardware and launched it as the Johannus ONE and that they had replaced all the L3 organ stops with their own samples. A Dexibell body, but with a Johannus soul.

I arranged a try-out of the ONE at the Mixbury showroom. I had intended to compare the organ sounds from the L3 which I had on a memory stick, but soon realised that this was a pointless exercise as the stops and tilt-tab layout of the Johannus version were totally different. I was favourably impressed because the sounds suitable for accompaniment, which is my primary requirement, were better represented than on the L3. Needless to say, I bought it on the spot and with no subsequent regrets.

I now use the ONE all the time and regularly transport it to various venues.

I look forward to Johannus' additional downloadable user loaded stop sets.



# Always cutting edge technologies with Makin

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.

Gone are the days when customers are forced down the route of 'artificial' organ sounds as developed by physical methods or mathematical modelling. Such systems were used when computer memory was exceptionally expensive. Quite simply, now the price of computer memory is cheap, what is the point when you can hear true accurate recordings of pipes?

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 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 pipe organs 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 considered, such as fast repetition of notes where wind is already available in the pipe. Makin have very much dealt with this particular aspect of sound generation and realism in recent years with many technological advances which include wind pressure, pipelife® tuning, chuff dynamics and physiological swell pedals.

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 quarter of a second or so, which as you can imagine become very wearing on the ear. For some time now our sample loops are typically ten seconds. This provides a potential increase in accuracy of over forty times! Such samples provide incredible realism and thankfully, since computer memory is now much cheaper, are now within the financial reach of our customers.

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, it is not generally expected that the Choir Open Diapason uses the same pipes as the Great No 2 Open 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 never 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 samples are actually used for each individual stop. For example, we know that one of our competitors' entire range of instruments actually only samples the reed stops every five notes and then uses computer trickery to achieve sixty-one notes from just twelve short samples. 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 harkens back to just how

old some tone-production systems in organs still sold today actually are!

## Amplification

In a digital organ, the sound produced is heard by the listener through a number of speakers, each of which is connected to its own amplifier. Each amplifier-speaker link is often referred to as a "channel" of sound, the obvious example being a normal stereo system which has two channels, left and right. With an organ producing a great deal of sound, the relationship between the number of stops and the number of channels will have an effect on the quality of the sound; The rationale is therefore very simple: the more amplifiers and speakers you have, the better the sound.

At Makin Organs, individual stops on an instrument are assigned to specific amplifiers, the aim being to have as few stops per amplifier as possible. For example, the Thirlmere organ has 30 stops spread over 9 amplifiers (8.1), creating a ratio of 3.1, while with the Rydal organ (our smallest standard instrument) the ratio is 4.1 with the 20 stops spread over 5 amplifiers (4.1). Compared with some instruments available from other suppliers, where sometimes over

30 stops are offered on only two channels, a Makin has an excellent overall sound. Moreover, on our Custom organs the ratio is improved further with even more amplifiers offered for a given number of stops, with our largest public instrument at Inverness Cathedral having only 2 stops per amplifier.

Finally, Makin's full-range speaker units are built with 3 drivers in each to spread the sound still further for the realistic "feel" of a pipe organ, and the optimum sound quality. For example, the Rydal organ mentioned above uses 4 full-range and 1 bass speaker, which means that the sound is actually heard through at least 13 individual drivers.

## MultiSamples

Now, in contrast to such shortcomings found elsewhere, in a revolutionary "leap forward" in tonal reproduction, Makin introduced new "note-by-note" sampling some years ago. This means every single note of every single stop has a separate sound sample. This is unique in the digital organ industry since in the past the maximum number of samples per 61 note stop has been between 4 and 12.

It is certainly possible to clearly hear the difference, and of course the resulting sound from the organ does not become tiring upon the ear as has often been the case in the past. 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. We use these samples on our Custom range of instruments.

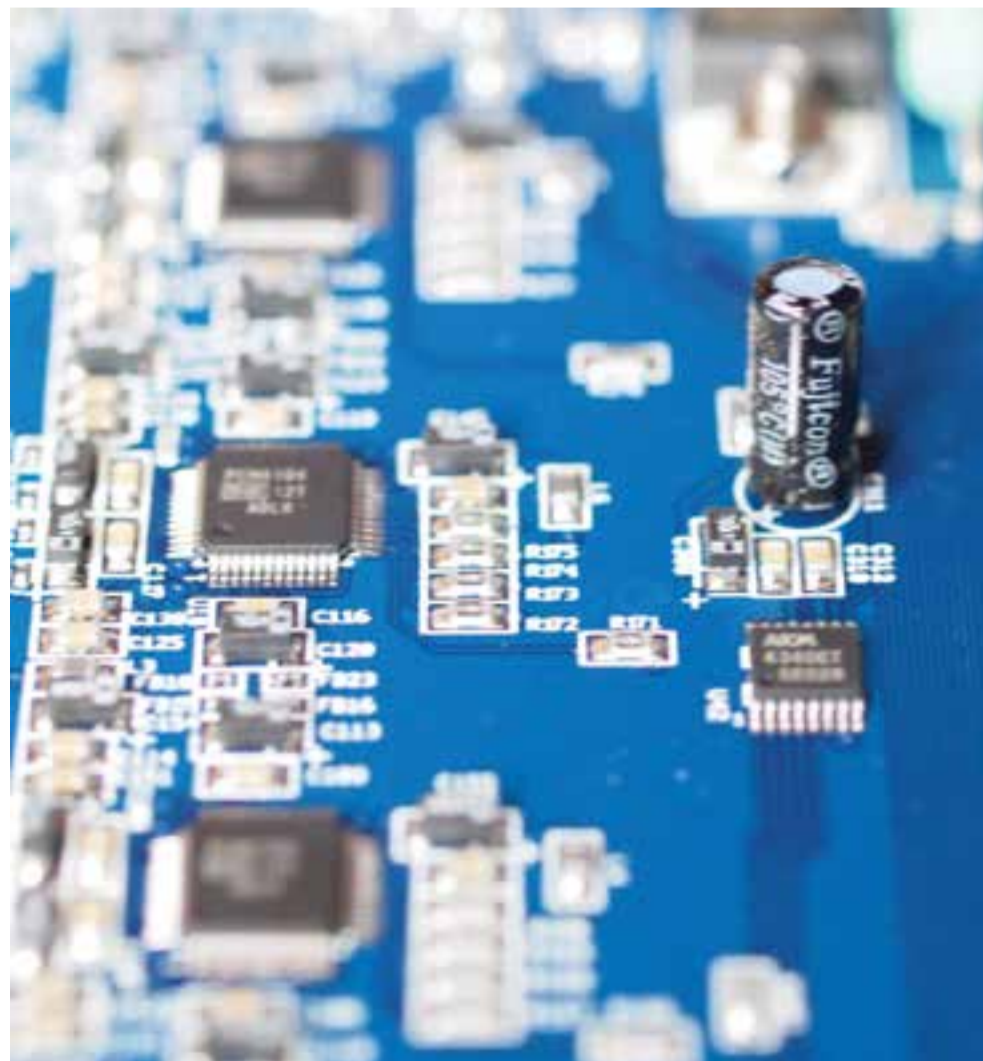
## Use the Best Speakers, Always

A promising organ on paper can be disappointing if the correct speakers are not used in an attempt to save money and potentially cut corners. This is a false economy. As a company Makin always suggests the best speaker system for its organs. Indeed, if budget becomes an issue, we look to reduce costs by for example reducing the overall specification rather than reducing either the number of channels of amplification or by suggesting an inferior speaker system. Getting the right ratio between the number of stops and channels is critical in getting the best results.

Makin don't use Hi-Fi speakers. In anything but the smallest chapel or building, Makin recommends the use of our UL speaker system which contains a range of speakers designed to cover all organ sound frequencies from the lowest 32' C through to the top C of a 2' stop and beyond. After many years of research and development, these speakers work hand in hand with our organs to provide simply the best in sound with all the associated warmth of a pipe organ. Our speakers have multiple drivers per speaker, meaning that whilst an organ may have 16 (14.2) channels of amplification, with a UL speaker system there will be upwards of 45 individual speaker drivers.

We have had a number of conversations with sound engineers recently who want to put the sound through a mixer desk and play it through a PA system. This is something that we do not support as the organ tone would be poor and indeed there would be little point in doing any voicing since this would be undone in a stroke by somebody working the mixer desk! Quite simply the organist - as the skilled musician - should always be in charge of the organ.

All these factors together give a Makin organ the warmth of sound through all frequencies that you get from an English pipe organ.





# My organ philosophy

by John Pilling

The following article was written by our former Chairman and founder John Robert Makin Pilling (1915 – 1996) in the early 1990s. So much of this still holds true today!

Your interest in our organs is much appreciated, and I can assure you that our staff will advise and help you to obtain the answers to many factors involved when considering the purchase of a new organ. I thought it might be useful and of interest to you if I explained my background and philosophy regarding pipeless organs.

My association with electronic, or pipeless organs, goes back for 17 years when I became involved in a successor company of the famous John Compton Organ Company which pioneered the building of electronic organs well before the war. I have always had a keen interest in pipe organs and church music since my schooldays when I had my first lessons on the organ. For years I was Organist and Choirmaster at a large church with an excellent choir where I was privileged to play a large four manual pipe organ. My interest in electronic organs started when it was apparent that the cost of rebuilding, or completely overhauling, this aged pipe organ had become prohibitive.

It has to be admitted that some of the earliest electronic organs used in churches sounded quite dreadful and I am often reminded that I once said "over my dead body" when it was suggested that a particular pipe organ should be replaced by an electronic. However, the march of time and the advance of technology have improved the quality of these organs quite dramatically, so that not only is the Makin organ a first class alternative to a pipe organ but very few people, even experts in organ music, can tell the difference in sound. It has been amazing how many organists have been fooled by our organs when they did not know beforehand that they were listening to an electronic instrument. I also don't think it matters whether the sound is produced by wind-blown through pipes or an electric current driving a loudspeaker as long as the sound eventually produced is the right sound.

Criticism has often been levelled at electronic organs about the large specifications, which can be incorporated into small organs. We have never considered it acceptable, as some companies do, to 'fill' out organs with stops (half of which all sound the same) just for the sake of it and to try and impress customers. All our stops are voiced correctly and each one fulfils its required function. I consider the prime purpose of all organs is to accompany church services and that all other functions are secondary to this. However, due to the flexibility of electronics, we can cater for all types of music within one instrument ranging from a quiet "In Voluntary" to a rousing hymn at Eastertide. Small pipe organs with only a handful of stops are sometimes recommended for small church with limited funds, but my experience has shown that these instruments, often classically voiced, are ideal for playing Bach but have severe limitations of range and tone for accompanying the Sunday services. I have first-hand knowledge of this as I play a pipe organ of this type at my local church on Sundays.

At Makin we set very great store on tonal quality and regulation. The first depends upon the second – each note can be regulated individually, and each stop is voiced separately to the building when an organ is installed. I stipulate that all our organs incorporate 32 note radiating and concave pedalboards, and also that our piston action is full capture,



utilising several memory levels. Our consoles must be comfortable to play and hence conform to British standard dimensions as laid down by the Incorporated Society of Organ Builders (ISOB). Experienced organists, and many other people with a critical ear for sound and tone, tell me every week that our organs are the best. Certainly, I would be very happy to play any of our organs Sunday by Sunday, something I cannot say about all electronic organs, or for that matter, many pipe organs.

I am now well past the age of normal retirement but am continuing to help to develop Makin Organs Ltd (which incidentally is owned by a charitable trust and therefore its future is secure) because, being a churchman all my life with a keen interest in church organ music, I want churches to be able to have an instrument to accompany the worship which is worthy of the occasion and within the pockets of most establishments. The same also applies to schools and any other bodies or individuals.

I trust you will find my comments of benefit and interest and I can assure you that these views are shared by my fellow directors and staff.

Whilst much has changed since Mr Pilling's days, especially with the continual development of technologies, the essence of the company remains the same and we are confident that he would be very happy with the whole company. Dr Keith Harrington, who became Managing Director in 2004 commented "I felt a great sense of history, awe and responsibility when I took over from David Clegg as M.D. David had worked for Mr Pilling for many years and was steeped in his philosophy". Keith added "Stories surrounding Mr Pilling have taken on a legendary status. In all aspects he was a true English gentleman."

*"At Makin we set very great store on tonal quality and regulation. The first depends upon the second – each note can be regulated individually."*





# Emergency in Eb for Noel Rawsthorne!

By Chrissie Rawsthorne

Keith Harrington was chatting about key signatures with my father, Noel in 2013 when he visited the Makin showroom in Shaw. Keith commented, "Our conclusion was that two sharps/flats are enough for many organists and that this is what would be our future practice when publishing new organ music". He added "that meant my favourite key of Eb would be precluded, which I felt was such a shame since it lies well under your hands and it is such a mellow sounding key. To my delight, a couple of days later he received in the post a copy of Noel's celebrated Aria, composed in F, transposed down into Eb just for me! What a surprise; what a gentleman!"

For many years my father was a great supporter of Makin Organs and in 2011 Ian Tracey took him to Shaw for a private visit which he thoroughly enjoyed. In October 2013, he came out of retirement for one day only as a special guest at their Autumn Shades event. It was a truly memorable day with an amazing assortment of solos, duets with Ian, plus a typically creative eight-

minute Rawsthorne improvisation on the in-house Makin 4 manual custom instrument.

Declining health before his departure from this world on 28th January 2019 made his life challenging and during his last week, we were with him every day. I wanted to ensure he had a musical send off, so each evening I made up a YouTube playlist for the following day. Thanks to the power of the internet, he was surrounded by his own music and that of his many organist friends around the country. On Father's last day (which turned out to be a Sunday), it seemed appropriate that he should have his own Sunday Service, so I chose a selection of Great Hymns from Liverpool sung by the Cathedral Choir. The last piece I played was Ian Tracey's gorgeous Aria, which was dedicated to Father. That was only possible thanks to the Makin Organs video as it had not been recorded anywhere else. It was very special being able to surround him with his beloved "Home Team" and all the music he loved so much.

Then came the emergency in Eb for Father's funeral! I thought it would be appropriate to have the two Arias by the two organists in the same key. Ian's Aria was in Eb and I knew that Father had given Keith a version of his own Aria in Eb (which I always think sounded even nicer than the original version in F). I couldn't find a copy on Father's laptop and called Keith in the hope that he could help us out! He very kindly sent a copy over to Ian that saved a lot of work, so both Arias were recorded on the Cathedral organ and played for Father's funeral at the crematoria. Ian kindly played Father's Aria in Eb at the end of Evensong on the day of his funeral, and it was also played prior to the 'Service of Celebration' on Sunday 3rd March.

Noel leaves behind an amazing legacy with his recordings, compositions, the thousands of pupils he inspired over the years and will forever be 'King of the Last Verse'. His "musical son" Ian Tracey carries on the Apostolic Succession in the organ loft at Liverpool Cathedral.



*Noel and Ian duet together whilst practicing in Shaw. A memorable experience for the few who heard it.*



# 'An extraordinary organist'

## Anecdotes from the life of Dr Noel Rawsthorne

### by Professor Ian Tracey

"I don't see it that way" usually followed by "move over and play it like this" were two of the golden catch phrases which will be instantly recognised by any and all of Noel's many students.

Teaching was but one of the skills of this great polymath, but one which was very dear to his heart; he was an inspirational teacher and in some sixty years in the profession must have taught thousands of organists, both amateur and professional. The organ world must be a richer place for his having been, and much the less for his passing.

Suave, well spoken, immaculately dressed, a total perfectionist in everything he did, and excelling in pretty much anything he turned his hands to; organist, teacher, composer, arranger, organ designer, harpsichord maker, cook, angler, gardener, French polisher, water colour artist and IT boffin; the list is endless. There was no end to his many talents, nor his capacity to study each of them to expert level, thereafter adding his own particularly original perspective.

As an organist he was at the fore of his generation, a most eloquent player; many of his recordings still being benchmarks for subsequent generations of exponents. His immaculate technique and effortless console management were honed on a scholarship with Germani in Sienna, which he always said was "like having a knife in one's back the whole time" but musically, so energising.

The first time he played in front of Germani, a large-scaled Bach Prelude & Fugue, (rather brilliantly, he thought), there were no interruptions whatsoever, but after a pause, the maestro declaimed: "Now, we must learn to look pretty at ze console, we must sit up straight, head straight, back straight, arms straight" and absolutely nothing about the work at all. Noel always held that this was a most humbling experience for him; it was right back to basics, and all about general deportment at the console, which was to be the 'raison d'être' of the immaculate console management and playing position which became one of his hallmarks.

He would not suffer wrong notes, "we are not paid to play wrong notes" he would always say. We were all chastised for even dropping the odd one. In my youth, after a Bach Prelude and Fugue in the Lady Chapel, where a couple had 'gone astray', he came up to the loft and said, quietly but firmly: "Sort them out please I have just been down in the Lady Chapel with a brush and pan, and with all the wrong notes I have swept up off the Lady Chapel floor. I could write a new Fugue" was followed by his wry smile and codicil: "and so they collected them and filled twelve baskets with the fragments thereof!" I was to learn that he was a great quoter of scriptural passages at salient moments.

When at the console of his Boeing 747 (as he affectionately referred to it), he was supremely in control, but had a recurring nightmare about oversleeping and running up Bold Street in his underwear with his brief case full of music. A policeman appears from one of the shop doorways, and in stentorian tones says: "You can't go up there Sir, there is a big service on". Having convinced the policeman of his identity, he finally gets to the loft, but all the stops are in the wrong place, much of the organ non-operational, and all the hymns he needs are missing from



Noel's rather unique ashes urn and storage box as designed by his son Chris

the hymn book. He plays one tune and the congregation sing another; at which point he always awoke in a cold sweat to find that he was not at the console and that there were several hours to go! This probably explained the fact that he would always leave for the cathedral in enough time to be able to change a wheel, should he get a puncture on the way.

On one notable occasion, during a sermon from one of our aged Canons (always destined to be a lengthy one), he sat down in Gossy's comfy red armchair in the sitting room behind the console, cup of coffee to his side, and drifted off. In the dream which followed, he definitely heard people singing and woke up to find that choir, congregation and clergy were in fact engaged in the final hymn, down a minor third. In true NR fashion, he slid onto the bench and came in quietly, crescendo-ing to complete the hymn. The Dean came up after the concluding voluntary and said "Noel, we didn't see you, and thought the organ was playing up again, so we thought we had better start the hymn". Cool as a cucumber, he replied, "Quite right Mr. Dean, thank you very much" Thereafter there was a written edict in the loft: "If you are alone, without an Organ Scholar, do not sit in this chair. N.R", and he kept to that, as, subsequently, have we all.

With his love of order in all things, the coffee percolator was always filled with coffee and water before service, and would come on with the console electrics, in order that it was nicely percolated by the sermon. However, on one occasion, one of my predecessors as Assistant forgot to put the water in, and so, as the Eastward procession of Cross Guild and clergy entered, they did so with noses in the air, smelling the overwhelming odour of burning coffee throughout the building. With true NR aplomb, the post-Gospel improvisation took as its theme "Whence is that goodly fragrance flowing?"

He loved his recital work, and especially that in USSR where he was the first British organist ever to be invited; making several subsequent returns. I always packed his music into the various files, in programmes A, B, C, D etc. However, I once inadvertently sent him senza the back page of Howells Set One, No.1. As Western music was nigh on impossible to obtain in Russia at that time, he was unable to acquire a copy and had to do his best to remember it - memory playing not being one of his strengths! He jotted down what he could remember of it on a piece of manuscript paper and penned me a postcard: "Where is the back page of H.H. Set One, No. 1? I have given a different performance of it every evening; last evening in a 'Festival of British Music' with Sir William Walton and Andre Previn in the audience!" I went up aloft, and there, to my horror, was said back page. I dreaded the return of the maestro, but he just laughed it off and commanded that the music librarian go through all his music and ensure that all copies were 'intact'.

He had always steered clear of memory playing after one instance of playing the Bach Great G minor, whose final pedal entry, he realised to his horror, was the Little G Minor. In his own words: "I have no idea at which point the one seamlessly became the other!"

Things in Russia didn't always go smoothly; one night in Yerevan in Armenia, playing to a packed house, he went on, set his combinations, put down the first chord and absolutely nothing happened. He turned to his Assistant and out of the corner of his mouth said, "will you switch the organ on please", (which, in this case, was an ignition key). The assistant replied, "I am sorry, there is no key". Not speaking any Russian, they both went off, to the astonishment of the now silent audience, doing a mime Marcel Marceau would have been proud of. Finding the organ builder drinking wine in the basement with a set of keys in his pocket, they returned, brandishing said key, to thunderous applause and started over again.

On another occasion, he was sitting in a coffee shop in Moscow, putting registrations into his Mozart K.608 for



Noel and Ian at the Hutson Recital console

the recital that evening. The stops being numbered, he was pencilling in +58, +62, -61, -83, + IIIrk, +IVrk etc. He was aware of the white-mackintoshed KGB man just across from him, who had followed him in and had been subsequently watching him intently. Finally, the man stood up, pointing a gun at him saying "you will now come vis me please" Noel obeyed, and to his horror, found himself in a cell being interrogated as to what these codes were and on whose behalf he was spying. His attempts to explain were met with disbelief, and finally all his music was taken away and the cell door closed. Just at the point of despair, when he thought he might never see his family again, a huge man in Russian uniform appeared, completely filling the doorway ("this is it", he thought). The man had the said copy of the K.608 in his hand. Smiling, he said: "Mr. Rostorn, you ere now free to go, ve haf dis Wolfgang Mozart in custody and he hav confessed all" and beaming, he added "I apologiz for my colleague and I will be at your concert tonight!"

Mercifully, they did let him out, and we had another 45 years of this amazingly creative and loving man who did so much for the organ, its followers and for his students. The prayer book puts it so well when it says "our hearts are unfeignedly thankful" for all he gave and for the huge legacy he leaves, both at the cathedral and in the organ world as a whole.

His mortal remains will be interred in the North Choir Aisle underneath the organ, alongside those of his predecessor Harry Goss-(Gossy) Custard at the 3.00pm Evensong preceding the 93rd Anniversary Recital on 19th October 2019. Organists from all over the world have already signified their intention to attend; all are welcome, and as the cathedral has a seating capacity of some 3,000, there should be plenty of room.

Some words written by Bessie Stanley in the *Lincoln Sentinel* of 1905 in an essay entitled "What constitutes success?" could almost have been written about Noel as they express, so well, all that he was and something of his legacy to us all.

*He has achieved success who has lived well,  
Laughed often and loved much;  
Who has gained the respect of intelligent men  
And the love of little children;  
Who has filled his niche and accomplished his task;  
Who has left the world a better place than he found it  
Who has never lacked the appreciation of earth's beauty  
or failed to express it;  
who has always looked for the best in others  
and given them the very best he had;  
Whose life was an inspiration;  
and whose memory, a benediction.*

May he rest in peace and may his memory be ever bright.



# The organ's tale from the Old Kirk in Kirkcaldy

BY IAN QUINNEY

## WHAT DO WE DO WITH THE ORGAN?

There are now a lot of disused pipe organs in buildings around the country. Some are in disuse because the building is no longer in use, some are abandoned because of the prohibitive cost of repair and in some cases the organ exists in "mothballs" waiting for a repair. The decision on whether to repair, mothball or abandon is always difficult. Very few people will miss a bad organ but not many would want to see a good organ go to waste.

## THE PIPE ORGAN STORY

Part of the improvement to the church carried out during the summer of 1885 was to provide an organ. The organ was built and installed by August Gern of London. He was a German who came to Britain to build one organ and stayed on to build many more. Previously, he worked for Cavaille-Coll in France from 1860 to 1866.

The organ, which was constructed on a new tubular pneumatic system blown by a new patent hydraulic engine, was contained in a handsome case situated behind the pulpit. In 1885, the church was being equipped with a new oak pulpit which had to be brought forward to allow the organ to be located behind it and between the two Burne-Jones memorial windows.

The organ was inaugurated on Friday 2 October 1885 with a recital by Mr Joseph Bradley, organist with the Halle Orchestra in Manchester. The large audience included representatives from the Presbytery, the Provost, Magistrates and Councillors, and prominent businessmen of the town and their ladies.

During its lifetime the organ has had an unfortunate history of defects and repairs. In 1889, the organ engine had to be replaced and in 1896 Mr Grant, a church elder, had to raise with Mr Gern the question of organ repairs when he visited London. The repairs were duly completed in 1897 which necessitated a new hydraulic engine being fitted at a cost of £200. However, in December 1898, the organ was seriously damaged by damp penetration of the east gable during a severe storm resulting in expensive repair work the following year.

In 1903, the Session had to meet Mr Gern regarding the dangerous condition of the centre tier of organ pipes and, in 1904, during improvements to the church including the installation of electric light, the dangerous organ pipes were replaced. In 1907, Mr Gern, while re-tuning the organ, reported a defect in the blowing action which was repaired, and in 1911 new organ machinery had to be installed.

In 1963, just when church renovations were under consideration, a burst water tank flooded the organ



chamber and it cost three thousand pounds to have the organ rebuilt by Jardine & Co of Manchester. During the renovations of the church in 1968, the organ console was moved to its present location at the side of the church. Finally, during the fire in 1986, several of the organ pipes melted due to the intense heat and the organ was damaged to such an extent that it cost around seventeen thousand pounds to repair. This work was undertaken by Messrs Rushworth & Dreaper who for insurance purposes valued the church organ at £175,000.

In November 2010, just before the building was closed as a place of worship by the Church of Scotland, further building work in the church resulted in the organ needing more repairs. The Grade "B" listed church was put up for sale in August 2011 and a Trust was successful in acquiring it to maintain it for community use as a concert hall, community resource, heritage centre and for continuing worship.

## THE MAKIN ORGAN STORY

The church had decided to purchase a Makin 41 stop digital three manual tab stop organ with an 8.1 speaker set which was installed on 12th September 2005. This was followed by a Makin roadshow which was well attended. The organ became the main instrument for Sunday Services because it was more versatile than the pipe organ and the console was sited in a better position. On closure of the building the Makin organ was taken to another church locally where it replaced an older Allen organ. The Allen organ was removed to yet another church.

## RESURRECTION

When the trust purchased the closed building the Gern organ had been in a state of disuse for a few months in a winter where the temperature was in minus figures.

However, once the building was re-occupied the organ, with a few minor adjustments, was fully working. It is used regularly by visiting organists. A few complaints about the console lighting were easily rectified by fitting LED lights. Starting this year, during the summer, there is an organ recital programme. The building is used by theatrical groups, orchestras, choirs and other organisations which are keeping the building alive.

## CLOSURE

Many church buildings are being closed due to lack of congregation, not being financially viable, or other reasons. Many of them have pipe organs worthy of preservation. In most cases the people involved in these buildings have little or no knowledge of the worth of these instruments and it is therefore up to the few that do understand to fight for their preservation. After all digital organs have sampled sound from pipe organs so if all the good pipe organs are lost where will the samples come from? Hopefully such a scenario is a long, long time away but the near loss of the organ at Notre Dame to fire and water should give pause for thought.

## CONCLUSION

The Gern organ can be found in the Old Kirk at Kirkcaldy and is listed in the National Pipe Organ Register. The Makin Organ was moved to St Bryce, Kirkcaldy. The placement of the Makin organ ensures that it is still played for church services and the refurbishment of the Gern Organ means that it also gets played regularly. This is a case where having a pipe organ and a quality digital instrument from Makin has benefitted many people. It would seem that the "kist of whistles" is still needed. Starting this year from Easter there is an organ recital programme every month.





# The joys of learning to play the organ

BY PHILIP BOWCOCK

I believe that the first time I heard an organ was at my baptism at the age of six months. While I cannot recall the event, I always like to think that the church had a very good instrument which was the "show piece" for prospective clients of the builder, Charles Whiteley & Co, and this had an influence on me later.

Be that as it may; my grandfather was a Congregational minister so it was only natural for my mother to take us to one of their churches. Here they had a small organ, two manuals, pedals, and three stops on each, nearly all 8 ft (16ft pedal bourdon) and just one rather quiet 4ft flute on the swell. Nothing exciting. However, the organist was very good, and I used to like listening to him playing. At the time he sometimes played the Bach G minor Fantasia and Fugue which really caught my imagination so my wish to learn the organ really took off. On one occasion something went wrong with the organ and so after the service he needed to take a panel off, and I always used to have a screwdriver in my pocket because I liked to take things to pieces. I helped him do whatever was necessary, so my first organ lesson was that the organist always needs a screwdriver!

I later started piano lessons with my School Music Master, Alfred Robinson (AR) who was also Organist to the Duke of Westminster. AR himself had a very interesting background. His father was a worker on the Duke's Eaton Hall estate and on one occasion AR, a young lad at the time, played the piano at a concert in the Eccleston village hall. The Duke and the Duchess were present and afterwards she said to her husband, "You really ought to do something for that boy" so they paid for him to go to the King's School and then to university before returning to Eccleston and Eaton Hall. They certainly looked after their staff in those days.

I eventually started to take a more practical interest in the Congregational church organ and on one occasion, having the organist's permission, I had started to play it when the Minister came in and said that it was a "church thing" and I was not to touch it. I didn't take much notice after he had gone!

Later on, after I had reached about Grade 5 level (though I have never taken any exams), AR started me on the organ, although I didn't make much progress for a long time because of my work on professional examinations.

Sometime after the Congregational organist left I was just about competent enough to take over. Being taught by AR of course meant that I could also practice on the Gray & Davidson organ at Eccleston parish church, about five miles away. A lovely instrument (as you might expect at a church supported by the Duke) but the action was rather heavy. This of course involved a Saturday afternoon cycle ride so there wasn't much time left on those days.

After around three years I went to Malcolm Boyle who had been Organist and Choirmaster to Chester Cathedral. Sadly his wife had left him but that was OK so far as the Powers of the Anglican Brigade were concerned, but when he remarried that was just too much for them and he was sacked. He was a brilliant musician and teacher, but disappointingly, he moved to Canterbury



*The newly installed Makin and Speaker Enclosure at Barrowden Church*

after a few weeks and I was passed on to the Sub-Organist of the Cathedral, Arthur Sutton. This was fine and had the additional attraction that my lessons were on the Cathedral organ but had the problem that the pedal board was very different from the one on which I was practicing.

As I was having lessons in the Cathedral, I was allowed to go in after hours to practice when nobody was around and could let rip with full organ including the 32ft Pedal 'Double Trombone', a magnificent sound. A visit however required cycling to Sutton's house to borrow the key (nearly 12 inches long and probably as old as the cathedral itself) and then cycling to the south transept and letting myself and bicycle in. This was in the days after the War, around 1950, when street lighting was very poor and the whole cathedral was in almost complete darkness. Having entered and locked myself in, I had to navigate around all the chairs in the four chapels there, then past the (duplicate 'the' removed) nave altar and under the organ to where there was a single light switch and the key to the spiral staircase to the console. Up the rather hazardous steps in the dark - Health and Safety? No, that hadn't been invented yet, and to the console, switch on

the lights and the blower and enjoy myself. Coming down and leaving was the reverse process, except that after having been looking at brightly lit music, seeing the way was even more hazardous. And by the time I reached ground level, after switching the organ off, all the wind chests were collapsing and creaking and groaning.

At one point, Sutton gave me a piece (I can't remember what it was) which required a pedal top F. On coming to try this I found that it wouldn't work so what to do? I asked the Tuner to fix it on his next visit, but he declined, probably thinking that it would take too much of his allotted time and he probably didn't think I would ever use it anyway. So out came the screwdriver again and I looked at the action very carefully and found that the roller had split. Taking it out didn't appear to be much of a problem but would require that I took off the whole side panel. Not difficult, but opening up the side would make it appear to be a very big job. The next Saturday afternoon I went armed with some more simple tools, took off the panel, unscrewed the roller quite easily, and took it home where, with my father's advice, I strapped up the split, took it back and replaced it and adjusted everything. All worked fine.

Unfortunately, during my absence at home repairing the split, the Church Secretary had come in and seen what to him appeared to be a major dismantling of the instrument, and reported it to the Minister (a new one) who ordered me never to do anything like that again! The need never arose, otherwise he would probably have had my resignation.

By this time I had worked through quite a few of Bach's, (comma inserted 'and' removed!) Mendelssohn's and several other's compositions, ending with JSB's first Trio Sonata, this last being one which requires complete independence between manuals and pedals. Overall, I think I had made enough progress in that church and might have moved on, as Sutton suggested that I should start preparing for ARCO, but in 1954 National Service got in the way and then wife and family arrived and I never went back to lessons.

In 2000 I had a call from the Rector of a local church "My organist is leaving so could you play for a month while I get applications in?" At the end of the month he said he hadn't had any and could I stay for a bit. I am still there and, at eighty-six years of age, am playing regularly and enjoying it.

# Sound Bites

## New Johannus LiVE samples

Three new sample sets for the Johannus LiVE 2T, 3T and III AGO organs have been released by Johannus.

The first set is of the Casavant organ in the Trinity Episcopal Church in Greeley, Colorado, USA. Built in 1967 in a typical Eclectic American style, with thirty-six speaking stops spread over three manuals and pedals.

The second set is the William Hill 1870 organ at "Holy Name Church" in Manchester. A beautiful English romantic organ from 1870 with 48 stops in a church with a large acoustic. The organ was rebuilt in 1927 by Wadsworth, in 1950 by Jardine and most recently by David Wells in 2004.

The third set is from the 1874 3-48 Willis organ belonging to the Church of St Matthew and St James in Liverpool, 'Mossley Hill Church' for short, is considered by many to be a world-class instrument.

All LiVE sample sets are available to play in our Shaw and Mixbury showrooms. Each organ has fine sample sets loaded, but if the set you want to play is not loaded, have a coffee and wait fifteen minutes and it will be.

Agreements are in place for many other organs to be professionally sampled in suitable resolution for the LiVE instruments including two well-known English instruments one of which have already been sampled. Watch this space for more news!

## Hybrid Organs

Two new brochures are available from Johannus and Rodgers which fully detail the approach which both companies are taking with the production of hybrid, or combination organs and extol the benefits of each approach well.

The Rodgers approach uses a Pipe Integration Manager (PIM) which is a simple but sophisticated tool which provides seamless connection of a Rodgers console to the pipe drivers. The PIM itself is readily programmable with the configuration file simply loaded into the organ by a USB pen drive.

Flexibility is also key with the Johannus approach, which can involve a new console via the Johannus Pipe Interface or for example an existing console via the Johannus Digital Stop Unit.

There are so many options to choose from, and if a Hybrid organ makes sense to you, we can certainly deliver.



## Engineers on the Road

With more engineers on the ground than any other company, we work closely with our customers to ensure that the investment they have made by purchasing an instrument from us continues to be a good one. Whilst trained in the maintenance of all our instruments, the team also have individual specialities based upon their past and additional training they have received. From the amusing picture, it would seem that Steve Bell has become an expert in very small instruments!

Do not hesitate to contact us if you think we can help. As part of some new initiatives this year, it will be possible to talk to an engineer very quickly to enable troubleshooting on the phone, so we are always fully prepared when we come to site. This has proved a winner for customers and the team alike since on a number of occasions we have actually been able to help the customer on the phone and avoid the need for a site visit.



# Demonstration evenings



*The team arrives for another demonstration evening*

The concept behind a demonstration evening is to provide prospective customers a good experience to both see and hear a suitable organ in their own church building. For many, this has been an important step in the process of considering the purchase of a new digital instrument.

Prior to a demonstration, we suggest full consideration is given to which organ should be brought into church. For example, there would seem to be little point of hearing a cathedral sized instrument in a small village church; this is poor practice and proves nothing. In addition to size, it is always best to ensure that the most appropriate brand and perhaps model is chosen. At times, this can be a challenge since for example the price of a two-manual motorised drawstop organ is very similar to a three-manual tab-stop instrument. So, for a similar budget, a decision often needs to be made on the balance of number of manuals/stops versus the style of stop control! Fortunately, our extensive range of instruments (which are always in stock) can cater for all choices and budgets, and we always try to provide the exact instrument required.

At ChurchOrganWorld, we provide demonstration organs to churches at no additional charge, and perhaps most importantly, following our demonstration, we leave the organ with the customer for a few weeks so a full and fair assessment can be made allowing all organists to experience the organ for themselves in private. Of course, it must be understood that such installations are temporary in nature

and the final position of the console and speakers may not be the same as proposed for a permanent installation. Additionally, the voicing will not be complete with perhaps only 70% of a final solution of what we would permanently install. Nonetheless, such demonstrations are very useful, and definitely help all the members of the church (who may not be able to travel to our showrooms) to feel included and part of the decision-making process.

For our Copeman Hart installations, due specifically to their size, number of speakers and complexity, we tend to follow the practice from Ernest Hart himself, which was to take customers to see and hear permanent installations with permanent speaker placement and voicing completed. For example, the temporary location of a 28.4 speaker system, (with 32 individual speaker cabinets) as used for the smallest Copeman Hart instruments, is a significant challenge with anything larger often nigh on impossible! Ernest always said that the 'world was his showroom' and this still seems apt.

Finally, how many vendors should you have on site? On one memorable occasion, a church asked five different vendors to demonstrate their instruments in what really became a beauty pageant. After hearing several organs, the congregation could not remember which organ was which and indeed which vendor was which! Whilst Makin 'won' that particular battle, it is not something we generally suggest as a worthwhile exercise for the church or indeed the vendors.

## An engineer's day

BY CHRIS FRENCH



Being an engineer at ChurchOrganWorld ensures that you have some interesting days; apart from driving around my 'patch' - the pleasant English and Welsh countryside, I get to meet interesting people in some of the most fascinating buildings the United Kingdom has to offer. I also get the great satisfying feeling of returning a faulty or worn instrument back to its former glory and hopefully sounding as good as the day it left the factory. I

also have the pleasure of helping with installations of new organs from time to time.

One of the nicest installations I got to help with was the one in my home village of Bodicote near our Mixbury showroom. I felt a wave of nostalgia working in the church where I would once walk, each boy holding hands with a girl for primary school assembly every Wednesday morning. It was also at this same church where I married one of the girls with whom I was at school. As I remember the installation went smoothly, and it was very nice to chat with old acquaintances from the village as they popped in to see how it was all progressing. I also happened to be there on a Wednesday when the latest crop of pupils was marched into church for the weekly assembly where the vicar told them all about one of Bishop Loveday School's 'old boys' who was there installing the new organ.

My days can be very varied; from routine maintenance to complex challenging faults, and to the ridiculous like the organ being 'dead' because the cleaners had unplugged it to do the vacuuming - yes that really has happened! Quite often things have no logic to them, and I find myself wondering how a particular fault could have happened until I dig a little deeper and discover the evidence of mice. This often occurs during harvest festival when food is left lying around in the church and can be horrendously expensive as the damage they can do can be considerable.

The most frustrating faults can be the intermittent ones - you know, the ones that only happen on a Tuesday when there is a 'z' in the month...because you can almost always guarantee that the fault will not show itself whilst I am on site no matter how long I wait for it to show itself. This often means guessing what could be wrong from the description of the fault (which is not always very concise) and trying to play detective and turning my attention to what I hope is the solution!

However, it's not all beer and skittles, as they say: I regularly must contend with the marvellous joys of the M25, being one of the main routes through my area. I have to say that the view from there is not all that special on a wet Wednesday morning in January...!

As an engineer for ChurchOrganWorld, I can honestly say that no two days are ever the same!



# Additional Organ Encores volumes published



*Organ Encores* is a series of sheet organ music volumes as transcribed by Ian Tracey and published by ChurchOrganWorld. Three volumes have been published to date with another three in the planning stage, the first of which is expected in late 2019.

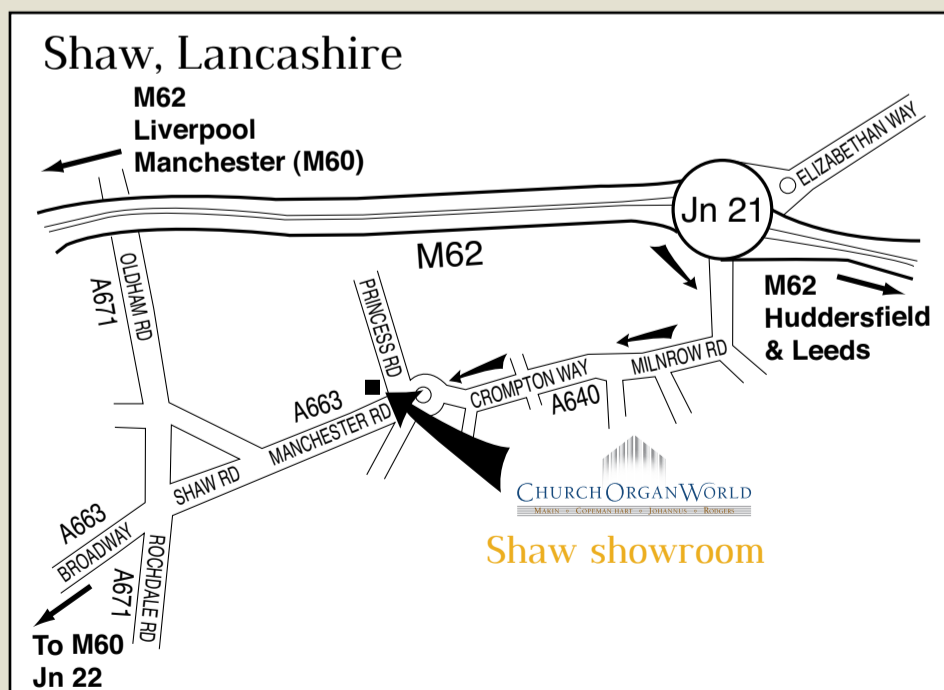
As with all the music we publish, it is aimed at the average organist, although each volume contains a number of challenging pieces which will stretch them.

There have been several nice reviews of our publications in 'Organists Review', 'Choir and Organ' and 'The Organ' with, for example, Robin Matthew-Walker very strongly recommending the Encore series with "new music being brought to the organ and high standards and printing, presentation and editorship".

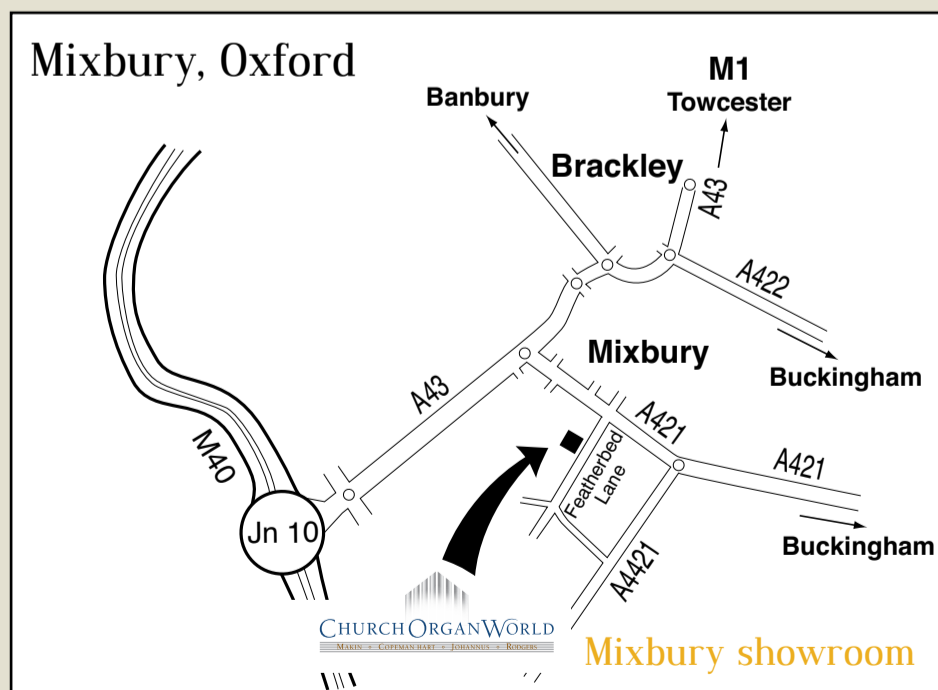
## Getting in touch

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.

### Volume 1

Rigaudon de Louis XIV	Jean Baptiste Lully
Largo 'Mandolin Concerto'	Antonio Lucio Vivaldi
Trumpet Tune in D	John Stanley
Arioso	Joseph Hector Fiocco
Clog Dance 'La fille mal gardée'	Ferdinand Herold
Trumpet Tune in Bb	Henry Purcell

### Volume 2

Rigaudon from 'Idoménée'	André Campra
Arioso from Cantata 156	Johann Sebastian Bach
Rondeau from 'Abdelazer'	Henry Purcell
Winter from 'The Four Seasons'	Antonio Lucio Vivaldi
Pizzicato from 'Sylvia'	Léo Delibes
Rondeau from 'Première Suite'	Jean-Joseph Mouret

### Volume 3

Two Trumpet Tunes from 'King Arthur'	Henry Purcell
Gavotte from Symphony 4	William Boyce
Largo 'Piccolo Concerto in C'	Antonio Lucio Vivaldi
Sicilienne	Maria Theresia von Paradis
Rondeau 'Les Fifres'	Jean-François Dandrieu
Praise the Lord with Drums & Cymbals	Sigfrid Karg-Elert