

Organ News

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IN THIS ISSUE

Page 1
Rodgers inspiration

Page 3
LiVE AGO

Page 5
Testimonials

Page 6
Programme planning

Page 7
Jeanne Demessieux

Page 10
Meeting the staff

Page 12
Organists for recitals

Page 14
Design your own
Copeman Hart

Page 15
Sound Bites

Inspiration from Rodgers



Rodgers
Inspire 233



IMPROVED REAL-TIME FLEXIBILITY

One of the main innovations introduced by Rodgers is the voice palette system. The organs in the Inspire Series are equipped with a standard stop list and also feature three alternative styles or sample banks. The standard stop list – American Eclectic – is shown on the organs' tab stops. The other available styles are English Cathedral, French Romantic and German Baroque. In addition, a Variant Library has been added with extra voices, which the player is free to select. These four styles and the Variant Library include only the highest quality pipe organ sounds.

CREATE YOUR OWN STOP LIST

While you are free to activate the entire stop list of one of these styles, the Inspire Series also allows you to combine voices from various styles. For example, you can select a Principal 8' from the American Eclectic style, a Prestant 4' from the French Romantic style, a Fifteenth 2' from the English Cathedral style, and Mixture IV from the German Baroque style. You can combine all these styles to create your own unique stop list.

ARTISTIC FREEDOM

Sitting at the keyboards of the Inspire Series you give the music your own personal signature. We believe that inspiration can really only run wild once you are given free rein, and that's ultimately why the Inspire Series was designed. Get Inspired.

Continued overleaf...

Anyone who dreams and believes in their vision will eventually witness a new reality. Inspiration is at the core of keeping this unfaltering belief alive and inspiration is infinitely more powerful than just about anything: it knows no bounds.

Rodgers is proud to present the next generation of home and church organs, the 'Inspire Series'. Born from the dream of enhancing spiritual experiences at churches all over the world. Born from the dream of homes filled with exquisite musical sounds. Born from the dream of bringing this experience within reach of anyone. All created because Rodgers believe in that dream. The Rodgers Inspire Series 227 and 233 organs are designed for those who believe that dreams can come true.

Since time immemorial, all beauty has arisen out of human inspiration and creativity and art, this beauty is perhaps more manifested in music than in any other form of art.

All the most inspiring music has lasted through the centuries, and we continue to play and enjoy the works of some of the most gifted composers in history to this day. These influential figures continue to inspire us, to never stop making music. The Rodgers Inspire 227 and 233 organs were born from our belief in the power of inspiration. They combine the best in American tradition and the American future: a traditional pipe organ sound meets modern innovation for a spiritual experience like no other. The Rodgers Inspire 227 and 233 bring this intense spiritual experience within reach of all organists, both

at home and in church.

The Rodgers Inspire series is not just the product of human inspiration: it also seeks to inspire others in turn – including you, the organist, your audience, and the congregation. The Inspire Series 227 home organ and the Inspire Series 233 church organ are the two centrepieces of the Inspire Series. Designed and built in Hillsboro, Oregon, USA, in the rich tradition of American pipe organs, they boast the highest level of craftsmanship, meticulous detailing and an authentic, unmistakably American pipe organ sound. The Inspire Series is the result of ongoing research and innovation and enriches this uniquely American tradition with a high quality family of organs.

Rodgers Inspire 227



...continued from page 1

INSPIRE 233

ACCOMPANYING AND INSPIRING

The organ – available in an oak design in different colours – features two keyboards, a 32-note pedalboard, and 33 original voices in the standard stop list. The innovative voice palette system allows you to combine an infinite mix of voices in the various styles. This means the Inspire Series 233 is not just designed to give you the freedom to perform any style, but also to inspire the gathering with celestial music.

CREATE YOUR OWN SOUNDSCAPES WITH ORCHESTRAL VOICES

In addition, you have a number of orchestral voices to choose from, including piano, harp, strings, trumpet, and clarinet. With all these possibilities, the Inspire Series 233 gives you a blueprint for unlimited inspiration, enhancing the spiritual experience.

INSPIRE 227

Your dream starts right in your very own home. The Inspire 227 was designed and manufactured as a home organ: the compact console, made from oak and available in different colours, has the classic look to bring inspiration to any home. With its two keyboards, 27 voices in the standard stoplist and 18 orchestral voices, the organ provides a rich variety of musical possibilities.

135 PIPE ORGAN VOICES

The innovative voice palette system provides you with a total of 135 high-quality pipe organ voices. You can experiment with an infinite combination of voices in the various styles, as well as having access to orchestral voices, such as piano, harpsichord, harp, strings, trumpet and clarinet. The Inspire Series 227 is equipped with an integrated 2.1 audio system which will bring the pipe organ and orchestral voices to life.

REHEARSING, COMPOSING, AND IMPROVISING

You can rehearse, compose and improvise to your heart's desire right from the comfort of your very own home, for example you can prepare for church service, perfect

your concert or recital, teach your students the organ, or engage in a little musical imagination. Your dream starts right in your very own home.

WHAT BENEFITS AND INNOVATIONS DOES THE INSPIRE SERIES BRING YOU?

A compact, high-quality console with a classic look. Optimised sample quality of the authentic American pipe organ sound. The possibility of endless combinations using unique voices from 4 different styles. A highly balanced 2.1- or 4.1-audio system which can support a congregation or audience of up to 200. Rehearsing, composing, and improvising whenever you want – right at home. All the organ's features are designed to raise the spiritual experience of music at home and during church services to a higher level.

FOR FULL DETAILS

To receive specifications and full details of these exciting new organs, please contact ChurchOrganWorld directly and ask for the full product brochure.



You can rehearse, compose and improvise to your heart's desire right in the comfort of your very own home

LiVE:

A winning product, now in AGO version



The release of the Johannus LiVE in 2016 marked the definitive dawn of a new era in organs. Never before have the classical pipe organ and the advanced digital organ converged so closely. You can play directly on the authentic organs standing in dozens of famous international churches and cathedrals. Fly in a heartbeat from Paris through Utrecht to Dresden from the comfort of your own living room with the Johannus LiVE. The Johannus LiVE is a fully-fledged digital organ that uses sample sets stored on USB drive containing a professional, authentic set of recordings from an actual pipe organ.

PLAY IMMEDIATELY

The high-quality recordings were made by audio professionals from the Global Organ Group. Connect the USB drive to the Johannus LiVE to upload the stoplist for your selected pipe organ. As soon as the complete file is uploaded, the pipe organ is ready to play. The small display over each wooden drawstop shows the name of each individual stop.

FIVE COMPLETE ORGANS

The organ has enough capacity to store five complete pipe organs. Practically speaking, that means that you can copy five USB memory sticks containing full recordings into the Johannus LiVE's memory. The major advantage of storing a full recording is that you can switch effortlessly between your selected pipe organs: fly from Paris via Dresden to Utrecht with the wave of a hand. If you have more than five sample sets, you can easily load a new one by overwriting one of your stored organ sets. If you'd like to go back to your original choice, just reload the organ again. Each pipe organ recording is safely stored on the original USB memory stick. This means that you can experience infinite variation with the Johannus LiVE!

SWITCHING STOPLISTS

When you switch between two stored sample sets in the Johannus LiVE, the stoplists shown on the displays above the drawstops switch to match. This technology represents a breakthrough in the world of digital organs. The registers are set based on the specific pipe organ you select, displaying the name of each stop for that register. As a result, the registers operate like the stoplist for one organ one moment and then another at the touch of a button. In other words, you can use the same drawstops to operate the various stoplists for dozens of pipe organs.

ORDERING SAMPLE SETS

When you purchase a Johannus LiVE, it comes with your choice of two sample sets. New pipe organ recordings on a USB memory stick can be ordered individually from us. The sets are protected by a unique code, so they can only be used on your own organ.

When you buy a Johannus LiVE organ,

it comes with a luxury storage case for the sample sets. Included in the purchase price, we supply two sample sets from authentic pipe organs. Each individual sample set is provided on a secure USB memory stick. In total, a storage case can hold nine USB drives, i.e. nine recordings of pipe organs. Each sample set you order represents a new pipe organ to enhance your Johannus LiVE. Insert the USB drive in the USB port of the organ to upload the sample set and store it in your organ's memory.

LiVE AGO: A major new release

Released in late 2017, the LiVE III AGO is a significant update to the original LiVE III which has been designed to meet more closely the desires of the British, and American, organist. Whilst in themselves the differences are relatively minor, taken as a whole this is a major upgrade.



ANGLED JAMBS

Traditionally we prefer stop jambs which are angled so that the organist has a greater visual command of the console and at a casual glance can check registrations quickly. Many European organs are built with 'flat' jambs. In the dim and distant past, this is because many organists had the luxury of having a registrant standing on either side of the console.

DIVISIONAL PISTONS

In the UK, Divisional, as well as General pistons, are seen as a must. Indeed Divisional pistons are often the first installed on a new pipe organ with General pistons being an optional extra. This is exactly the opposite way to continental European design practice. Interestingly as an example of this, the fine Forster & Andrews that is available as a LiVE sample, as rebuilt in 1982, does not have any General pistons! Our new LiVE III AGO instrument has eight divisional pistons for all four divisions with optional Toe studs available.

OCTAVE COUPLERS GALORE

The LiVE III AGO has Octave and Suboctave couplers for Choir, Great & Swell manuals and an Octave coupler for the Pedal division. In many instances, this is actually more than the original pipe organ has since for example such couplers are more or less unheard of on the Great! However, according to the layout of the organ the 'main' manual could be either the bottom or the middle one, so we need to be flexible. Whilst some would think it ideal that any couplers should be on drawstop, this would actually be a waste of a drawstop, which would not be useable for a speaking stop. Therefore, all divisional, interdivisional couplers and Tremulant are on lighted pistons.

LUXURY EXPRESSION PEDALS

The upgraded expression pedals have rubber soles with brass surrounds thereby finishing off the console in a most attractive way; this will preclude the finish from becoming worn in time on a solid wood pedal. This instrument will look fantastic for many years to come.

Where has the time gone?

In the beginning, God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light. And God saw the light, that it was good: and God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

The start of Genesis chapter 1 from the King James version of the Bible, also of course spoken by the crew of Apollo 8 Frank Borman, Jim Lovell & Bill Anders when they famously broadcast to a world in awe on Christmas Eve 1968; an astonishing 50 years ago this year. The twin Voyager spacecraft have been on their endless journeys out of the solar system now for over forty years with the furthest one being 13.1 billion miles from the sun. Even travelling at over 35,000 miles per hour it will take over 58,000 years until it is the same distance away from the sun as the closest star at 4.2 light years away!

Where has the time gone?

In the intervening time on Earth, a great deal has happened. Who would have thought that the digital church organ world would have advanced so far from the earliest analogue instruments to organs such as the LiVE where you can have authentic and professionally recorded sounds from famous pipe organs, built in a proper organ console in your home.

What will the next fifty years offer? Only time will tell.

Dr Keith A Harrington
Managing Director



Continued overleaf...



...continued from page 3

THE STORY CONTINUES

The LiVE story will continue with many more sample sets professionally recorded for a long time to come allowing you to play famous instruments from around the world at a proper organ console in your home. It's yet another quality product from Johannus, proud members of the Global Organ Group.

Come and play a LiVE at our showrooms in Shaw and Mixbury and of course at our Roadshow events around the country.

New sample sets will be announced as and when they become available. Considerable time is being spent sampling some superb pipe organs, but we will not announce new sets until they are available.

New LiVE samples

Our sound engineers and technicians have been exceptionally busy on a world-wide basis recording exceptionally high quality digital samples of every note of every stop and the natural acoustic for the Johannus LiVE organs. The added bonus being, of course, that these new samples will also add to our ever growing sample library for custom built organs.

Recently, we added the Forster & Andrews instrument in St Georges Church Stockport with its wonderful Tuba and 32' Pedal reed and the Sauer organ from Leipzig. The current list of sample sets and details are below:-

Dresden, Horkirche (3-47 by Silbermann)

The Silbermann organ in Dresden's Hofkirche can be considered an exceptional treasure. The organ was the last instrument built by Gottfried Silbermann (1683-1753) and is the last in the city to feature his work since two of his earlier organs were lost in 1945. Unfortunately Silbermann never saw the completion of this organ, since he died shortly before it was finished. His pupil and colleague Zacharias Hildebrandt completed the work after Silbermann's death. The main organ in the Hofkirche has 47 stops and three manuals.

Leipzig, Michaeliskirche (3-46 by Sauer)

In the heart of this musical birthplace, the architects Heinrich Rust and Alfred Müller designed the Michaeliskirche between 1901 and 1904. When this house of God was almost complete, the famous organ

builder Wilhelm Carl Friedrich Sauer filled it with resounding music from a three-manual organ. It was not his first, nor his last instrument; Sauer was responsible for designing more than 1,100 organs. His 'final great masterpiece' can be found in the Berliner Dom; with 113 stops, it's the largest organ that he ever built. In Leipzig, his grandeur echoes through the Michaeliskirche with 46 stops spread over three manuals. Bigger is not always better.

Liverpool Lady Chapel (2-29 by Willis)

It took no less than 74 years to build the largest cathedral in Great Britain, Liverpool Anglican Cathedral. The fifth largest cathedral in the world, was built on St. James's Mount with a height of 101 metres makes it visible for miles around. In the south-east corner of the nearly 200 metre long church lies the Lady Chapel. This extraordinary chapel was the first part of the building consecrated for worship and services still take place in its intimate surrounds. With its much admired lanterns, beautiful stained glass and widely acclaimed acoustics, the chapel is a lovely place to come to worship, nestled in the lap of the mother church, surrounded by the sounds of the romantic chapel organ. The instrument has 29 speaking stops spread over two manuals.

Norden, Ludgeri Kirche (3-46 by Schnitger)

Norden is the oldest town in eastern Friesland. In the heart of the city, on what may well be the biggest market square in Germany, stands the monumental Ludgeri Kirche. Built in the Late Gothic style, this medieval church was constructed in several stages in the thirteenth, fourteenth and fifteenth century.

This ancient house of worship holds an internationally renowned work of art. Acclaimed organ builder Arp Schnitger worked on the Baroque instrument from



1686 to 1692. With its 46 stops and three manuals, it remains the biggest organ in eastern Friesland, and the second-biggest Schnitger organ in Germany. It is also worth mentioning the thorough restoration work done by Jürgen Ahrend between 1981 and 1985, when he was able to restore the 17th-century instrument to its original, tonal glory.

Paris, Église Notre-Dame d'Auteuil (3-52 by Cavaillé-Coll)

Born in France, Aristide Cavaillé-Coll (1811-1899) is considered the most influential organ builder of the nineteenth century. He was notable enough to have a planetoid in our solar system named after him. Connoisseurs particularly praise his work in building symphonic organs which can mimic the sound of separate instruments as well as ensembles. His pipe organs were so phenomenal in their construction that various major composers, including Charles-Marie Widor and Louis Vierne, were inspired by his instruments to write their organ symphonies.

Within France and beyond, Cavaillé-Coll left an impressive legacy of organs to musical history. He built nearly eighty organs in all. One of his exceptional instruments stands in the Église Notre-Dame d'Auteuil in Paris. Its 52 stops, including numerous reeds, express the characteristic tones of French symphonic organs in the way they blend together.

Stockport, St George (3-53) by Forster & Andrews

Huddled close to Manchester, Stockport grew up in the sixteenth century literally under the smoke of the Industrial Revolution. Some three hundred years later, philosopher Friedrich Engels would unsightly remark that Stockport had become one of the 'duskiest, smokiect holes' in the world. This changed rapidly at the end of the nineteenth century. The city shook off the residue of the revolution and built museums, heritage attractions, beautiful squares and the impressive St. George's Church. Featuring a 72 metre tower and seating for 1,200 people, it's a building that you can't fail to notice as you walk by. In the very heart of the church, close to the first stone laid in this house of God, there is an equally impressive organ. With its three manuals and 53 stops, the organ is still widely used to accompany part-singing, choirs and concerts. The black plumes of smoke have long been dispersed.

Utrecht, Domtoren (3-29 by Bätz)

Soaring 112 metres into the sky above Utrecht, the Domtoren is part of the city's cathedral. Its respectable height allows the Domtoren to attain two prestigious records: the tallest church tower in the country, and the tallest building in the city of Utrecht.

The Domkerk nestles beside this massive tower, a historic house of God whose first stones were laid in the thirteenth century. This historic church is both a place of worship for the congregation it serves and an important tourist attraction. Nearly 250,000 people find their way to the Domkerk every year. One of the church's appealing features is its famous Bätz organ, used for dozens of concerts every year by organists from the Netherlands and abroad. The three-manual organ with its 49 stops is known for its beautiful tremulants and warm reverb.

Zwolle, Onze Lieve Vrouwebasiliek (3-38 by Maarschalkerweerd)

The generosity of the Heerkens - Van Sonsbeeck family made it possible for Dutch

organ builder

Michaël Maarschalkerweerd to build the 38-stop organ in the Onze Lieve Vrouwebasiliek in the Hanze city Zwolle in 1896. The family's coat of arms bears silent witness to this gesture, hanging above the organ cabinet.

One interesting note is that Maarschalkerweerd, who built an amazing 127 organs, crafted the instrument inside an existing, older organ cabinet. It came from an organ that the basilica had acquired from the Observantenkirche in Münster, Germany. Organ builder Nikolaus Brunswick had originally built a Baroque organ in the cloister-crafted cabinet. After the last Baroque tones had sounded from the cabinet in 1795, it received a new lease on life in the Onze Lieve Vrouwebasiliek in Zwolle thanks to Maarschalkerweerd. This time with a Romantic instrument inside.



Why choose a LiVE as your home organ?

- Here are twenty simple reasons:*
- 1 You are choosing a true Johannus organ
 - 2 Choose dozens of true-to-life pipe organs in your own living room
 - 3 You are choosing a real organ with dynamic registers
 - 4 You are choosing unparalleled reverb experiences
 - 5 You are choosing an organ that always works
 - 6 You are choosing an organ that can be played immediately
 - 7 You are choosing an organ that switches rapidly between sample sets
 - 8 You are choosing the latest technology
 - 9 You are choosing the latest software
 - 10 You are choosing high-quality samples
 - 11 You are choosing an organ with real-time high polyphony
 - 12 You are choosing the original sound of your preferred pipe organ
 - 13 You are choosing a high-quality, balanced audio system
 - 14 You are choosing playability
 - 15 You are choosing simple, easy operation
 - 16 You are choosing an organ that challenges and constantly inspires
 - 17 You are choosing certainty and solid warranty
 - 18 You are choosing an organ with a beautiful bass
 - 19 You are choosing a beautiful instrument
 - 20 You are choosing and planning the future

Organ Testimonials

Professor Sebastian Forbes, Guildford

So far, apart from my practising, the ONE has been used for a performance of Bach's *Komm, Jesu, komm* (Guildford Chamber Choir). I'm now working out how to accompany the Vaughan Williams *Serenade to Music*, with two of us playing as a duet. That's for three concerts in France in July. I'll report on that after it happens!

Mr Bernard 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.

Father Grieves, St Osmund's Catholic Church, Gainford

My experiences and dealings with your company have always been excellent.

Having moved to a new parish without an adequate organ, within a short time Church Organ World had installed an excellent two manual hire instrument which more than served our needs until we had raised sufficient funds to purchase a new three manual drawstop organ. The new organ was well and sensitively installed and supports our excellent choral tradition. Any problems (of which there are few) are always resolved promptly and without any disruption to our regular choral services. Our organists, director of music, choir and congregation all appreciate the superb sound and first class tonal quality of the instrument. The organist states it is a pleasure to play – the layout of the console is comfortable and well arranged.

Mr Martin 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 drawstop 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!!

Mrs 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.

Mr Roger Fordham, Churston Ferrers

I bought a Johannus LiVE III in March 2017. I was absolutely stunned by what I heard, and what it could do. Suitable for home use only, not for the inside of a church, the three-manual instrument can become five different instruments, depending on which stop selection is chosen. So it is suitable for German, French, or English taste, with sound sets to match from pre-recorded samples taken on location and stored on USB sticks which are programmed into the organ. Stops and their locations necessarily change to fit the organ specification chosen. They sound stunning. The organ sounds great, and can make any type of classical church organ music sound as if it had been written especially for the instrument. It has external outputs so you can connect it via these to a good quality hi-fi system. I have done just that, and with a subwoofer in the hi-fi system as well, the sounds are unbeatable. With a generous number of pistons, and a composition pedal, all of which are settable by the user to any stop combination desired, the organ is tremendously flexible in its capabilities. For a year, I have had tremendous pleasure from it, and cannot recommend it highly enough. You won't be disappointed.

Mr Peter Johnson, Seaton

As you may rightly expect, I have been thrilled with my new Makin Windermere organ since its installation last December, but your 'tweaking' of the organ's voicing on Sunday has further improved this already excellent instrument to the extent that I now have to tear myself away from the organ bench. Nothing much else is getting done around the house at the moment!

That said, I have been most impressed with all aspects of my ChurchOrganWorld experience, from the moment of my first enquiring about the purchase of a new instrument. I knew already that you have top quality products to offer, having previously played several of your earlier installations over recent years, but I have been especially reassured by the genuine friendliness and professionalism of all members of the Company staff with whom I have been in contact. The very fact that you attended personally for the installation and have now made a follow-up visit to make those minor adjustments demonstrates to me a real family team spirit and determination to be the best.

Thank you so much.

David McGukin, First Derry Presbyterian Church

My association with Makin and Johannus goes back over 30 years with my purchase of a 1947 Compton Electrone in 1986. It worked perfectly right up to week before its 50th birthday when in 1997 a puff of smoke came out of the imposing cabinet. After a call to the then Managing Director, David Clegg, at Makin, it was repaired within a few days using parts they had kept for that instrument.

A few years later I decided to upgrade to a more modern instrument and I purchased a 2 manual Makin drawstop, which served for another 15 years. Currently I have a Johannus, and the Church where I am organist has a simply wonderful 3-53 drawstop custom built Makin and installed in 2011. Without question ChurchOrganWorld sells the finest pipeless organs. Any size, any stop. They will design an organ specifically for you. The organ is the King of all instruments, and ChurchOrganWorld are simply the best and King of digital organ building.

Programme Planning

by Professor Ian Tracey

“There is no such thing as bad music; only the boring kind!” – so said prolific opera genius, Gioachino Rossini. I have personally always held that as a maxim when planning recital programmes; nobody wants to pay good money giving up ninety-minutes of their life, which they will not get back again, in order to listen to ‘boring’ music. However, this pejorative term is dangerously subjective and one has always to consider the old adage that ‘one man’s meat is another man’s poison’.

It would be true to say that organ recitals are not ‘majority sports’ and attendance can often be in single figures; which is a huge pity as, personally, I would regard the organ to be amongst the most exciting solo instruments and its repertoire being second only in size to that of the solo piano.

Perhaps, as such occasions are usually ‘low cost’ and self-promoted affairs, organists are invariably allowed to indulge themselves in their own personal preferences, and thus, programmes can be notoriously *recherché* and eclectic in the extreme. The criticism has oft been levelled at the profession that we merely ‘play to ourselves’; were this to be the case in concert halls, boards of governors, programme planners and management would soon intervene if ‘footfall’ and door receipts did not come up to the mark and if concerts failed to ‘wash their own face’.

Over a hundred years ago, my esteemed predecessor W T Best packed them in at St George’s Hall four times a week; Thursday and Friday lunchtimes, and Saturday afternoon and evening, in an average week totalling some 3,000 eager recital goers. Of course, this was in an age when the gramophone, radio and television, cd’s and streamed music were yet to be imagined, much less invented, and orchestral concerts were few and far between and mainly the province of the rich.

In those halcyon days, the organist fulfilled a role as something of the ‘one man band’ and all-round entertainer, presenting music of all kinds to an eager public. This trend persisted at St Georges Hall with Herbert Ellingford and Albert Lister Peace and, on the wider scene, with such luminaries as G D Cunningham, George Thalben-Ball and the brothers Goss-Custard, packing them in at Ally Pally and other venues. The main staple diet was a mixture of classical organ music, opera and oratorio choruses and arias, symphonies, concertos, overtures and popular songs.

The organist fulfilled a role as something of the ‘one man band’ and all-round entertainer, presenting music of all kinds to an eager public

Not that this populist approach gained total approval, even then WTB had many missiles thrown by jealous and less popular members of the profession. The organist of Westminster Abbey at the time referred disparagingly to “that huge Liverpool audience which Best has weaned on trash”.

Today, of course, with the availability of recordings and of repertoire played in its original formats, the trend has been for recital programmes to revert to ‘pure’ organ music, and with that, perhaps, a reduced circle of eager patrons, drawing inevitably mainly on organ aficionados.

As long ago as the 1960’s, as a boy, I often sat in the vast space of a dimly lit St George’s Hall, with twenty to thirty others lamenting the lack of support, often for ‘big names’. When the City had to make a decision about the future of the Hall in the 1980’s, this minority interest did little to reverse the militants’ decision to close it.

The late, great and much missed luminary, Carlo Curley had no such problems in attracting large audiences to his ‘Organ Concerts’, deploring the use of the term ‘recital’, holding that this, in itself, seemed to imply some esoteric, intimate, and even academic occasion. He told of an organist who had refused to play Robert Schumann’s piano piece *Traumerei* at a dedication recital, even though the donor was willing to pay \$50,000; his response was “there may be some things I wouldn’t play for \$50,000, but they don’t occur to me at the moment.”

He planned programmes meticulously and always with the same logic. After a conversation with him on the subject, he once gave me the following notes, which I found fascinating. A more fulsome version may be found in his autobiography ‘In the Pipeline’ as published by Harper Collins.

FIRST HALF

1. *Hushed introduction*: Quiet and introspective – focussing the listener’s ear to the quietest pianissimo – not putting everything in the shop window at the start – usually an improvisation on a hymn tune – e.g. such as are available in the Carlo Curley Album: published by Church Organ World.

2. *Jolly toe-tapping piece*: Identifying the limit of forte playing – of moderate length and easily digestible – e.g. Bach 29th Cantata.

3. *Melodious, sonorous number with a build*: A melody, something familiar and memorable – allowing colours to be exploited – e.g. Handel Largo from Xerxes.

4. *Novelty piece with birds*: A charming piece often involving a mechanical bird in cage – e.g. Festing/Ball Largo, Allegro, Aria and Two Variations.

5. *Major Bach work*: By this time, the audience are ready for a serious work – at the mid-way point of the half – the great Passacaglia or Toccata, Adagio & Fugue.

6. *Melodic interlude*: a song without words – An unforgettable melody – with crescendo and diminuendo – possibly featuring chimes or bells or celesta.

7. *Prestidigitation*: A finger display – possibly humorous – charming flutes – Bonnet Elves or Bingham Roulade – above all, not too loud.

8. *Barn burner*: To close the first half – end with a bang so that people smile in the interval – a big transcription or frenzied Toccata.

SECOND HALF

1. *A surprise*: Unannounced on programme like Virgil Fox used to do – perhaps on a characteristic stop, as yet unused, a Tuba, – Joplin Entertainer or Maple Leaf Rag – if there is a player mechanism, shock them and wander around!

2. *Big selection*: Second half shorter than the first – so a big piece here – a Franck Chorale or Mozart K608 Fantasia – depending on organ and audience.

3. *An ear-rest plangent melody*: Last chance to show the organ’s luscious qualities – Sullivan The Lost Chord, Massenet Meditation from Thais, or Vierne Clair de Lune.

4. *Building to a finale*: A piece of moderate intensity – re-establishing tension and working to a conclusion – a Dupré Prelude & Fugue or Pierné’s Scherzando.

5. *The Grand Finale*: Dexterous fireworks are the order – short and splashy – Mulet’s Toccata Tu es Petra, Saint Saens’ Marche Militaire or something more major.

6. *Encore*: An encore or two – dependent on audience and time – Sousa Washington Post or Liberty Bell or even a hymn for the audience to sing.

In terms of my own *modus operandi*, I tend to begin with an arresting piece, most usually a transcription, and generally something fairly early, then work my way, historically, through various styles and periods up to the 20th century, organising the dynamic levels so as to vary the mood and show off the particular organ on which I am playing. I differ from Carlo in ‘not putting everything in the shop window to start’; I have always thought to give the audience the thrill of the entire shop window, then deconstructing it all, showing them the intricate detail of all the objets d’art, allowing them to savour each colour, knowing that they are a part of the whole.

These occasions are often the first chance for an audience to hear a new or refurbished instrument, so it is often a case of ‘the song, not the singer’ as demonstrating the instrument is the primary task, and the organist and repertoire merely the vehicles.

Like Carlo, I have always been adamant that the performer should communicate with the audience, be seen and actually speak with them, and, like a good salesman, sell them the music which is on offer to them tonight. Even musicians do not have a sound grasp of organ music and organ technical matters, so it is helpful, even for them, to have verbal instruction interspersed with anecdotes; thus giving a greater insight into both the music and the performer.

Every concert performer has ‘specialisms’ which colours their choice of repertoire; mine happens to be French Romantic literature, as a result of my youthful studies in Paris, in consequence, my programmes tend to centre around some large piece or other from that genre. I always include a major work of J S Bach, as a homage to the greatest of our profession and intersperse with transcriptions (also an interest of mine) and small light lollipops.

I have also held it as a personal maxim that I will not play music which does not speak to me, as, if it fails to reach me, then it certainly will not communicate with my audience. Added to this, in any programme, I use dissonance as sparingly as I would the Tutti having always had a fondness for ‘tunes’.

FIRST HALF

1. *Early piece showing the Tutti*: Putting everything in the shop window at the start – usually a transcription e.g. Lully Overture, Soler Concerto, Handel Fireworks or Water Music.

2. *Baroque lollipop*: Of moderate length and easily digestible – e.g. Albinoni Adagio, Bach Cantata movement, Chorale Prelude or similar.

3. *Major Bach work*: The audience are now ready for the mid-way point of the half and filling in the sandwich – one of the great Preludes & Fugues or Fantasias.

4. *Lollipop*: Heading towards the Classical period – exploiting the lighter registers and higher pitches – e.g. Haydn or Mozart Pieces for Mechanical Clock, Warlock Capriol Suite, Schumann Pedal Piano Pieces.

5. *Show stopper*: to close the first half – digitally dexterous and loud and impressive – Bossi Scherzo or a major Toccata.

SECOND HALF

1. *Major work*: A big piece here with several moods and plenty of registration changes – a Franck Chorale or Boellmann Suite Gothique usually fits well – digestible by most audiences and playable on most instruments.

2. *Meditation*: A chance to show the organ’s luscious qualities – perhaps a spiritual Howells Psalm Prelude or Rhapsody or reflective orchestral transcription.

3. *Substantial piece*: A suite or set of variations – exploring many different combinations – again the meat in the sandwich – Pierné’s Trois Pièces, Peeters Variations on an Original Theme, Suite Modal, or even Carlo Improvisations.

4. *Lollipop*: Usually humorous, ear-tickling – exploiting the lighter registers and higher pitches – Yon Toccata, Mendelssohn Midsummer Night’s Dream etc.

5. *Grand Finale*: Dexterous and impressive, using the Tutti – generally a big Toccata or Symphony movement by one of the French Romantics.

6. *Encore*: An encore or two – dependent on audience and time – usually novelty items – Porter-heaps Nocturne for an Orange, Hérôld Clog Dance, or other such.

As previously mentioned, it is very important to vary the dynamic levels, but also the keys. An audience may not realise it, it can be tedious to have too many pieces in the same key, particularly in minor keys; producing the same boring effect as lack of variety in registration. It is also particularly important to show off the strengths of an instrument, rather than its weaker areas; perhaps it has some lovely strings, or luscious orchestral colours: very exciting Swell reeds: a particularly fine Great chorus: chirpy little Choir flutes, or a stirring solo reed stop, all of which should be used to advantage and pieces chosen to best demonstrate them.

It is also important to reflect the audience composition; are they Parish folk who have raised funds for the instrument, school children, students, or perhaps the local organists' association? Always make sure that you cut your cloth to suit.

Over the past five years at St Georges Hall, we have again built up a large and quite different audience to, say, Liverpool Cathedral. They come in their hundreds each middle Tuesday of the month, for a 45 minute programme of very varied diet at the bargain price of £2.50.

At Liverpool Cathedral, the audiences are legendary; it is often said that their numbers – usually around 1,000 – are not exceeded 'outside London', but the Liverpool organ has a certain mystique and a huge reputation world-wide, with audience members from Europe and beyond often planning holidays to coincide with recital dates.

The annual 11.15am Easter Bank Holiday Monday Recital is quite a different audience composition to the celebrated Anniversary Organ Recital at 3.00pm on the nearest Saturday to the organ's dedication date of 18th October. Both of them draw capacity audiences, but whereas the latter occasion draws mainly organists from all over UK and beyond, the former draws enthusiasts and ordinary folk who are just there for Bank Holiday entertainment on 'The Big One'!

There is a huge amount of sense, of course, in playing the more esoteric repertoire in the hallowed courts of academe; how else would it stay alive? But we practitioners must risk being slightly populist, least, like the 'Dodo' we find ourselves extinct, playing to ourselves, and then where would the next generation of organists and organ lovers come from and perhaps, even more important, who would then pay for the upkeep of the instruments and defend their survival?

Carlo always warned against "performers not forgetting their audiences". He was off' heard to say "if organists continue to play exclusively for each other, and for themselves, they soon will be playing to no one" concluding, with a wry smile, "and many already are!"

So, in conclusion, the maxim should surely be, 'horses for courses and courses for horses', designing the programme for the occasion, the instrument, the acoustic, the strengths of both instrument and player, utilising music which communicates with the player, but, above all, is apposite for the particular audience composition. Were we all to take this approach, across the board, who knows we may even see a renaissance of the organ concert and of the organ per se and wouldn't that be a job well done!

Jeanne Demessieux:

PORTRAIT OF A STAR

Fifty years ago in 1968, the organ world lost its first star-rated female recitalist Jeanne Demessieux. Her story is told by D'Arcy Trinkwon, courtesy of the 'Organists Review' as published in 2008. You can read more about D'Arcy on page 13.

In the world of the arts a fairy tale evokes either annoyance or delighted. But one must believe it, when the unique and prodigious character happens to be a young lady, 25 years of age, who from the very first moment of her public appearance manifested herself as the irresistible absolute perfection.

These words in *Le Figaro*, by the eminent critic, Bernard Gavoty, hailed the famous début of one of the organ's titans. Yet despite her legendary status, she remains the instrument's most enigmatic heroine. She was the first internationally famed female virtuoso, paving the way for all who followed her, yet her career did not end in the happiness a fairy-tale is supposed to. Her life ended far too early, the result of a battle she fought with cancer.

Throughout her career she was tainted by the scandal of her master, Dupré, turning violently against her. Initially he called her as 'the greatest organist of all time' and declared 'she will be, I'm sure of this, one of the greatest glories of France.' But just a few years later he severed all contact with her. Many belittle her achievements as being technical wizardry because her brilliance blinded them to anything else. However, political intrigue has sadly always been a powerful force in the organ world, and Jeanne Demessieux was another of its victims.

Her extraordinary technique is, of course, widely known. She could play virtually anything from the established organ repertoire without problem or any effort at a moment's notice, from memory! Although appointed *Organist Titulaire* of one of Paris's most important churches, the Madeleine, in 1962, much of the city's organ world had long since closed its doors to her.

Demessieux adored the organ of the Madeleine, even confessing to crying with joy when accepting the appointment. 'I can hear the flutes of the Madeleine', she said a few years later as she lay in bed after two months in hospital; she never heard them again, as just a few days later she passed away. A large crowd, including Dupré, attended her funeral, although the great organ stood in silent mourning, a vast black drape hung from gallery to floor.

Jeanne Demessieux died on 11th November 1968. A biography by Christiane Trieu-Colleney (now long out of print) was called *A Life of Struggles and of Glory* and that is exactly what it was. It began on 13th February 1921, in *rue Henri-René*, a short walk behind the train station in Montpellier where her father, Étienne Demessieux, worked for SNCF (Société Nationale des Chemins de fer Français). Hers was not a privileged background, but both parents loved concerts and music. Her doting father was a gentle, happy man; he was a gifted amateur painter, played the bugle, and appreciated anything of aesthetic beauty. Madame Mézy, her mother, was from a local Carargue family; she was highly strung and very emotive which was sometimes hidden by a tyrannical façade. These contrasting elements resulted in Jeanne's own complex nature: she was acutely sensitive, although this was often hidden behind what some saw as an aloof exterior. Her sensitivity was reflected in her constant analysis of everything around her, something very apparent in her journals. An intensely private woman, few ever got to know her closely, and her writings tell us more than we would otherwise be able to know.



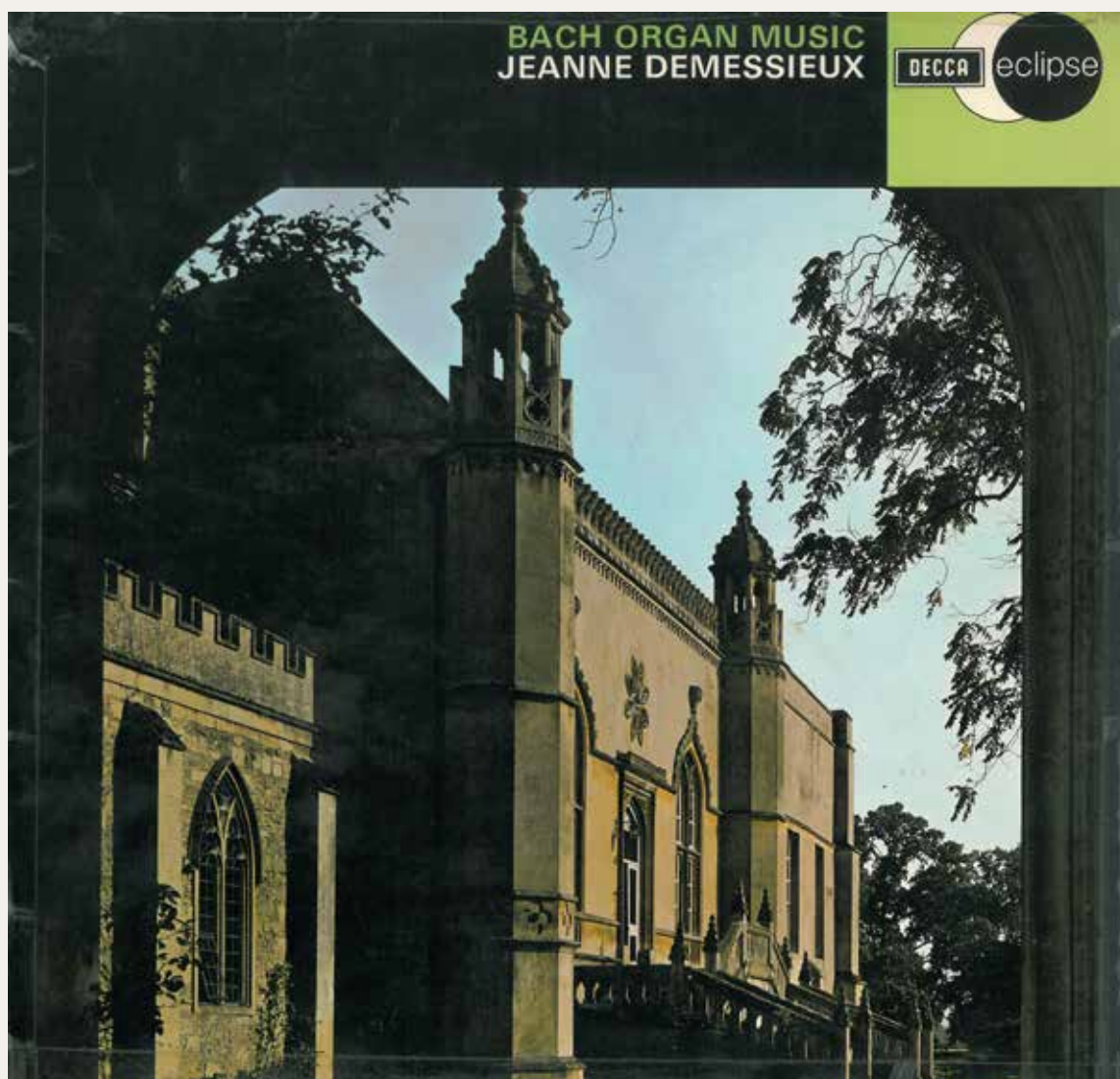
At the age of three, left without the option of a babysitter one evening when invited to a performance of Gluck's *Orpheus and Eurydice*, Jeanne's parents took their small daughter with them. To everyone's amazement, she sat engrossed from the first notes and later astonished them when, back home, she spontaneously, and perfectly, sang one of the arias she had heard that evening. Her sister Yolande, was entrusted with her early music education, and an unbreakable bond of the deepest love developed between the two sisters.

By the age of eleven Jeanne had won a *Premier Prix* at the Montpellier Conservatoire in both piano (where she was studying with Léonce Granier) and Solfège. Convinced of their daughters exceptional talent, her parents moved to Paris in order for her to enter the Conservatoire.

Jeanne was determined to become a concert pianist and composer. Despite being an awkwardly shy girl, her prodigious talents fascinated those to whom she was introduced, including Lazare Lévy who entrusted her to his assistant, Lélia Gousseral. The following October, Jeanne was admitted into the Conservatoire under the direction of Simon Riera with whom she frequently clashed, yet her studies and development continued to advance remarkably. For example, in one eight-day period she mastered two transcendental studies and Liszt's *Sixth Hungarian Rhapsody*, Beethoven's *Opus 106 sonata*, Bach's *Chromatic Fantasia & Fugue* and several Chopin *Études*!

So how did this exceptional young musician, so obviously intent on a brilliant future as a concert pianist, turn to the organ? Quite by chance it appears. The Demessieux family was faithfully Catholic, and upon their arrival in Paris joined the church of Saint-Esprit. An unusual building, designed by the

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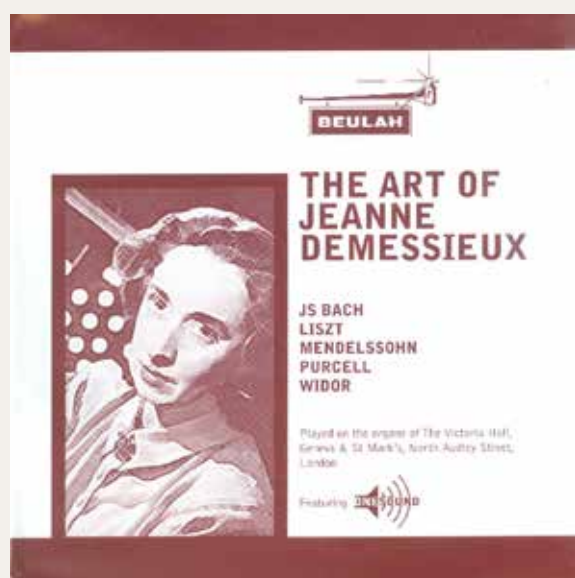
Continued from page 7...

architect Paul Tournon, its lofty Byzantine interior was inspired by the Hagia Sophia in Istanbul and was just approaching completion. Aware of her talent, Jeanne was asked to be 'organist' in 1933 and as the organ had not yet been installed, she played the harmonium. The following year an instrument built by Louis Debierre to a specification of Albert Alain was delivered and it became necessary to find a suitable teacher for her. The only possible suggestion was Marcel Dupré, and at the intervention of the Director of the Montpellier Conservatoire (who still kept a watchful eye over Jeanne's musical path) an audition was arranged.

On 8th October 1936, Jeanne met Dupré at his home in Meudon and that morning was to change the course of her life; in her journal she wrote the words 'unforgettable rendezvous'. She played first Beethoven's *Opus 106 sonata*, followed by *Liszt's Vision* and *Feux-follets*. She then played a Bach fantasia on the organ after which Dupré gave her a theme upon which she was to improvise. At the end, Dupré declared to Jeanne's mother 'As of now, I am taking this child under my artistic wing'.

At twenty, Jeanne won *Premier Prix* in Dupré's class at the Conservatoire (up till then only Messiaen and she had won *Premier Prix* at their first attempt), and, although such a prize usually heralded the end of a student's formal studies, Dupré had other plans. He had become aware of something remarkable; this young woman not only had

exceptional talents, but she displayed an unequalled ability to learn, remember, and work. In her he recognised the 'prophet' he had long been searching for, the person to whom he could entrust the torch of the glorious tradition of the French symphonic organ – just as his own teacher, Widor had to him. Dupré had never imagined finding his successor to be a woman. In fact, in 1944, Dupré, suffering serious bronchitis, summoned Jeanne to make his testimonial presuming his days to be numbered. Among the things he told her he declared 'I wanted to tell you again that you are my successor. After me, I am passing you the flame. It so happens that you are a woman, not a man. But that is the way it is; the world will have to accept it'.



Each recital was met with a similar frenzied enthusiasm and Jeanne was almost mobbed after each one by people clamouring for an autograph or a closer glimpse

Following her award, Dupré proposed an unprecedented scheme to Jeanne's parents; he would train this young woman, who soaked up his wisdom and guidance like a sponge, privately for five years without charge. In return he asked for her assistance in editorial projects, particularly his editions of Bach and Handel, the latter being in effect her sole work, which would develop her further. Thus between 1941 – 46, Jeanne worked with Dupré in Meudon. The artistic bond between pupil and master was exceptional. Together they worked feverishly for hours, often several days every week, Jeanne meeting every single challenge proposed to her with ease. The Germans were occupying Paris, so liberty was seriously restricted, and Jeanne regularly walked more than six miles to and from central Paris to Dupré's villa in order to study and work. During these years she worked with such feverish dedication (sometimes 18 hours a day) that she later noted how the appalling horrors, privations and abominations of the occupation were, to some degree, less overpowering because of her concentration and joy in her study with Dupré.

Dupré was assisted in his career by his wife, Jeanne Dupré: it was she who managed all matters of administration and together they turned their attention to Demessieux's début. Meticulous in everything she did, every strategic point was written and committed to a large file. Although it was agreed that Jeanne was not to give recitals during these years (all part of the plan), she would replace Dupré at Saint-Sulpice during his absences, thus her ever-growing brilliance could be heard and word would begin to spread. Jeanne also occasionally accompanied her master on concert tours, to try new instruments, or simply to make contacts and be introduced to people. Finally, she began to give a series of 'test' recitals in Meudon for specifically invited guests of influence.

1946 was the year set for the début; not a customary single recital but a series of 'Six Historic Recitals'. The name being chosen specifically for impact. The venue was crucial to the scheme; it had to have a console on view, giving the audience the opportunity to watch – just as they would expect with any other instrument recital. Salle Pleyel, possibly the major Parisian concert hall at the time, was chosen. (Dupré's detractors accused him of serious intrigue here, claiming amongst other things that he managed to get the organ rebuilt just in time to fit in with his scheme.) On 2nd February, an audience of 1,725, far more than the customary even for a pianist's début, witnessed the first recital, but nothing (save anticipation and carefully structured public relations) had prepared the audience for the brilliance of the slight young woman dressed in a simple pale blue dress. The press wrote sizzling reviews that echoed the enthusiasm of all. Each recital was met with a similar frenzied enthusiasm and Jeanne was almost mobbed after each one by people clamouring for an autograph or a closer glimpse.

However, this was only the start of Dupré's real plan. He began to solicit performance opportunities abroad as the borders were open again (dates being meticulously planned for this eventuality). One of the first was arranged for 26th February 1947, Demessieux's London début at Westminster Cathedral. Readers will note an inconsistency here with Felix Aprahamian's biographical notes which incorrectly note her London début as a recital for the organ Music Society on 13th March that year. Soon invitations poured in ... everyone wanted to hear the phenomenon.

Dupré now planned to launch Jeanne in America; he knew she had all the qualities (not just musical ones) that could make her a big star. However, this idea did not appeal to Jeanne and she flatly refused to even entertain it. This was the first time she had disagreed with Dupré on any matter; a silent seed of dissension was sown.

Jeanne saw Dupré off for his tour of America. However, after his return he never spoke to her again, brutally severing all contact with her. Often referred to in France as 'La Rupture', it was a huge scandal, the exact reasons not being known. Of course, there have been many who wished to unearth salacious coffee-shop gossip, but the exact reason was never known by Jeanne herself. She made numerous approaches to Dupré for an explanation; each met with a cold, concrete silence. Once her sister, more argumentative by nature, confronted Dupré in the Conservatoire; he merely pushed her aside and walked on. Although Jeanne never discussed the matter, she was devastated and once said had it not been for her family she would never have survived this

Note the shoes!



admiration and respect for Dupré's artistic greatness: she never spoke a word against him. In fact in 1950, she contributed an article *The Art of Marcel Dupré* to *Revue Études* in which she espoused his remarkable genius. As all parties are long since gone, evidence can be discussed more easily, and to gain a better understanding of the whole issue, read Lynn Cavanagh's excellent articles published in November 2008 in *The Diapason* (USA); they contain, and reveal, many fascinating insights.

The fact remains that rivalry between Parisian organists was fierce. There were two definite sides on the (battle) field; Dupré (representing the lineage of Widor and Guilmant, and of course the virtuoso school) versus André Marchal, determined to establish more Baroque ideals. 'Dupré and Marchal are enemies to the death' said Bernard Gavoty. Demessieux was quite probably seen as a pawn to be used in the battle and so the Parisian organ world turned against her. There were even tales citing rivalry between Jeanne and another Dupré pupil, Rolande Falcinelli, who he now appeared to favour. Such claims are entirely fictitious. Both women were good and respectful friends and had different motivation and character. Jeanne Demessieux had 'star-quality' and thirsted for performance, whilst Rolande Falcinelli was interested in academia and was less extrovert in temperament.

Outside France, Demessieux enjoyed a celebrity few have ever matched, yet she remained absolutely dedicated to her art. When she eventually visited the USA (1953, 1955 & 1958) she generated unequalled enthusiasm from the majority, and jealousy from others envious of her success. However, she loathed the non-stop travelling and touring schedules and refused further invitations to perform there expressing concern at leaving her aging parents.

In England she enjoyed popularity in many spheres, giving numerous recitals in all the most important venues. She was even invited by the Queen to play the organ for the Coronation, playing solos as the dignitaries took their seats before the ceremony. Although the public's enthusiasm was great, a faction of British organists was challenged, if not irritated, by her brilliance. Dismissive in their reviews, they never got over their request that she 'audition' for them in 1947. The English reviews were thus the least generous internationally. The all-to-few recordings she made (many now reissued on CD by Festivo) attest to her exceptional artistry and expressive musicianship, far from that of an empty technician and speed-merchant.

Over the years Jeanne performed over 600 recitals throughout Europe and North America yet she still maintained her teaching schedule. At the start of her career she taught 25 hours a week in Paris and in 1950 she was appointed Professor of Organ at the Conservatoire of Liege Nancy: in 1952, she was appointed to the same post in the Royal Conservatoire of Liege. However, she never became a 'fashionable' teacher; being a key representative of the French virtuoso school, she was largely out of favour.

In addition to composing, Jeanne took her role as a church organist very seriously, playing at Saint-Esprit for 29 years, until she went to the Madeleine. She felt strongly that the role of a liturgical organist was different to that of a concert performer, and she became an active member of the union to protect church musicians and the art they aimed to uphold. Even today there are some in the parish of Saint-Esprit who remember the charm and humility with which she served, and how she often accompanied choir rehearsals with goodwill – merely to encourage the church's singers.

Jeanne was also passionately interested in organ building, admiring many diverse styles. She loved the great Baroque instruments, and had a particular affection for the famous Weingarten instrument. In England she greatly enjoyed the instruments in the Royal Albert Hall and Westminster Cathedral. Some years before her death, she was commissioned to undertake a major government project classifying

period. However, there were those around her who actually felt it was for the good – she was developing into a strong person in her own right, and she was unlikely to be able to remain in anyone's shadow for long. In the years that followed her individuality and independence became acute; as did the fact that she found it very hard ever to trust people again. Still, Jeanne never lost her

organs throughout France. Her papers include a considerable dossier on numerous instruments throughout the country.

Despite her fame elsewhere, for many years she felt somewhat disowned by her country, so winning a *Grand Prix du Disque* in 1960 for her now famous Franck recordings was of particular significance to her. In 1962 she was made a Chevalier of the Order of the Crown of Belgium. It was also in this year that her adored father died.

Poulenc and Messiaen were among the distinguished musicians who were fervent admirers of her work, both as a virtuoso musician and as a composer. Messiaen spoke of the '*parfum unique*' of her works, and he often invited her to be on the jury for the exams in his analysis class at the Conservatoire, such was his respect for her as a musician. Messiaen considered her performances of his works to be outstanding, and for years she was one of his most brilliant champions. In the early 1960s he agreed that she should record his (then) complete works; unfortunately the project was never begun owing to contractual issues.

The question must be asked what would have happened had the rift between Dupré and Demessieux never arisen? We will never know; however it is certain that the organ world would have been very different. Demessieux's life followed its path, but she never got over the trauma of Dupré turning against her. Romantically, her hopes of marriage to Jean Berveiller crumbled when he opted for someone else – another devastation. Her constant battle with frail health and cancer was another burden – she underwent many energy-sapping operations and it is remarkable to think she was often up and touring only days after some of these. On one occasion she required an operation on her throat during one of her USA visits, but carried on playing! By the time she recorded some works for the Ryemuse LP celebrating the then new organ in Liverpool Metropolitan Cathedral, she was seriously ill, ravaged with cancer.

The sadness of spirit so apparent to those who knew and met her in her last years was undoubtedly the results of these numerous events. Jeanne had even begun to resent the demands that music had made on her life – the lack of a fun-filled childhood haunted her, the solitary hours demanded by her career (and its preparation) began to cloud her smiles.

Jeanne was survived by her mother and sister, and by Dupré. Both Montpellier and Aigues-Mortes have honoured her in recent years, both towns now having an 'Avenue Jeanne Demessieux.' Pierre Labric, one of her pupils and most loyal friends, has beautifully said of her 'in her most glorious triumphs Jeanne Demessieux never departed from her natural simplicity which gave her so much charm. The glory gave her an aura without ever affecting her. The international press, much more than in France, admired her without any reserve and discovered in her an exceptional person, who was already a legend in her own lifetime'.

Jeanne Demessieux never departed from her natural simplicity which gave her so much charm. The glory gave her an aura without ever affecting her.

When asked about meeting Jeanne Demessieux, [Dr Noel Rawsthorne](#), Organist Emeritus at Liverpool Cathedral, commented:

"Jeanne Demessieux was a pupil of Marcel Dupré, with whom I studied in Paris. She had a wonderful technique and she frequently set her registration by hand. The first recital that I heard her play was in Chester Cathedral, with the Nave and the Choir full of people. I had a wonderful seat in the Organ Transept with a view of Jeanne seated at the console." He continued, "The first piece she played was the Overture to the 29th Cantata by Bach as arranged by Dupré. The effect was electrifying with strong rhythms and the sound of the organ shining like a diamond in the Cathedral. It was a memorable occasion, memories of which have which lasted a life time."



Dr Noel Rawsthorne



The organ at La Madeleine

Staff notes



Managing Director, **Dr Keith Harrington**, CChem MRSC, FCIM, FISM, FSCO, MIOd, graduated from Leeds University in 1989 with a PhD in synthetic organic chemistry. He joined Makin Organs in May 2004, bringing with him many years' experience in the chemical software industry in a wide range of roles encompassing Sales, Marketing, Business Administration and Customer Support.

He is a member of the American Chemical Society and a Chartered Chemist. Keith fell in love with the organ at a young age and started his organ study with Reg Holmes at Norbury St Thomas, Hazel Grove where he was in the choir. For fifteen years he was organist and choirmaster of St Matthew's Parish Church, Edgeley and classes himself as an average parish organist. After an exhaustive search of the all competition, he purchased his first home practice instrument, a 3 manual drawstop organ with a custom specification, from Makin back in 2001. Sometime later after taking over as MD, Keith upgraded to a 4 manual drawstop organ with 75 stops. After seeing and playing so many organs in America whilst on business, he joined the American Guild of Organists (AGO). Keith is a member of the Global Organ Group Management Team which manages Copeman Hart, Johannus, Makin and Rodgers throughout the world. In his spare time Keith is involved heavily in the local community and is the Chair of Trustees and Chair of Governors at his old school, teaches Business Studies classes and thoroughly enjoys making high quality traditional wooden furniture in his own workshop.



Our Tonal Director **Professor Ian Tracey** has a life-long association with Liverpool Cathedral and its music. Together with his two illustrious predecessors, Henry Goss-Custard and Noel Rawsthorne, he continues the tradition of an almost Apostolic Succession. He initially studied organ with Lewis Rust and then with Noel

Rawsthorne. Studies at Trinity College, London, culminated in Fellowship, after which scholarship grants enabled him to study with Andre Isoir and Jean Langlais in Paris. When Ian was appointed Organist of Liverpool Cathedral in 1980, he was the youngest cathedral organist in Britain. After 27 years of service, the Cathedral's Dean & Chapter created the post of 'Organist Titulaire', which allows him freedom to devote more time to playing, lecturing, recording and writing. Ian's other posts include: Organist to the City of Liverpool; Organist at St George's Hall; Chorus Master to the Royal Liverpool Philharmonic Society; Guest Director of Music for the BBC's Daily Service; Professor, Fellow, and Organist at Liverpool John Moores University; past President of the Incorporated Association of Organists of Great Britain. He was commissioned as a Deputy Lieutenant for the County of Merseyside in 2015.



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

at Addington Palace. Since then, Richard has worked within the musical instruments industry, including time with another digital organ manufacturer, as well as a

major multi-national company. Richard's previous church appointments have included Watford Parish Church and St Mary's Parish Church, Kidlington, Oxfordshire, as well as nearly five years spent as Director of the University of London Church Choir. Having also served until recently on the RSCM Oxfordshire Area Committee, Richard has been Organist and Choir Director at St Margaret's Church in Oxford since the autumn of 2003.



Mark Johnson, FSCO, joined the Makin staff as an organ consultant in early 2011. He has been involved in church music since 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. One of Mark's main interests is local history and since 1986 he has been Chairman of the Chadderton Historical Society. He is also very active with the Oldham, Rochdale & Tameside Organists Association and was President in 2004/05.



Corbie Harrington came to Makin in September 2004 and became Financial Controller in January 2005. She brings with her considerable IT experience from a number of roles with small companies and notable bookkeeping skills with charitable organisations. Corbie was a church treasurer for a number of years and well understands the financial challenges that face PCCs and the like. Corbie has a musical background in terms of solo instruments and was a contralto in choir of St Matthew's Church, Edgeley. She occasionally forms part of the installation team.



Customer Services Manager **Jo Swain** joined Makin in 2005. She has many years experience of administration within a number of different companies and, as you will discover, she is a delight to speak to on the telephone. Once an organ has been installed she is responsible for all customer care. A pianist to a high standard, maybe she should take up the organ as well?



Production Manager at Copeman Hart **Steve Bell** joined them in 1991 as an apprentice organ builder whilst studying a two year course in electronics. Since then he has worked as an electronics technician and a field engineer. Steve has also had internal training in woodwork to enable him to build and polish consoles. Steve is widely travelled and has visited Nigeria, Malta, Norway, Ireland, Jersey and Guernsey on business for site surveys, installations and hires. He has found the job most rewarding. Astronomy is a major hobby.



John Coleman joined Copeman Hart in March 2007 as an Electronic Production Engineer/Organ Builder and spent much time in the workshop building new instruments. John now spends a great deal of time travelling servicing organs and installing new instruments and short-term hires. John brought

with him many years of experience in the computer and electronics industries in many customer-facing roles including technical support, service management and sales. John is an avid Leicester City fan.



Chris French joined Makin in September 2003, after a number of years' experience in various electronics industries in a variety of customer-facing roles. On completion of extensive initial product training in Shaw, he joined the 'Southern' team based in Mixbury. Now based on the south coast he is responsible for maintenance and servicing in the deep south. Until recently, Chris was a volunteer Fire Marshall at Silverstone.



Whilst he was a student, **John Harrington** was involved in many of our installations around the country from which he gained much experience and proved to be much more than a very useful pair of hands. So fresh from college with an HND and other qualifications in electronics John formally joined the team in September 2014 as a Maintenance Engineer. In July 2015 he became a Technician Member of The Institution of Engineering and Technology with the designatory letters TMIET being awarded. John is an accomplished Euphonium player, but to date has yet to graduate to the organ. In his spare time John is an assistant scout leader having obtained his Queen's Scout Award and Duke of Edinburgh's Gold Award whilst he was still a teenager. He is enjoying planning the advanced electronics for the family model railway. His main hobby though is building Brisca F1 stockcars which are raced around short-oval tracks around the country.



Installation Manager, **Steve Lanyon** joined Makin straight from college some 30 years ago as an apprentice where he learned significant electronic skills in building the organs of the day. Nowadays Steve spends much time on the road visiting customers and prospective installations since he is now responsible for the organisation

and planning of all installations from start to finish. In this role, he liaises closely with other staff to ensure that the installation process is smooth. He always works to ensure that all customer needs, requirements and expectations are met and indeed exceeded.



Geoff Ashton is a Member of the Institute of Business Consulting and a Fellow of the Chartered Management Institute. He has been our Financial and IT Consultant for a number of years and has significant business experience in a variety of companies from the smallest local business up to multi-national companies. His career has encompassed many aspects of sales, training, finance, accounting and general management. Currently he is working on the on-going development and implementation of our Management Accounting, Forecasting and Contact Management systems. His hobbies include amateur radio and hill walking.

iPad Technology for your Organ Music

Carrying around your exceptionally valuable sheet organ music with you, particularly to an unfamiliar church, can be fraught with problems and pitfalls. Due to the sheer bulk of music sometimes required this can be a far from convenient process and unfortunately I have personally been caught out on occasions by this leaving with less music than I arrived with; a very costly exercise.

The technological and practical answer chosen by many has been to use an iPad or equivalent with a suitable app such as forScore. An iPad Pro is perfect for this since the screen size is close to A4.

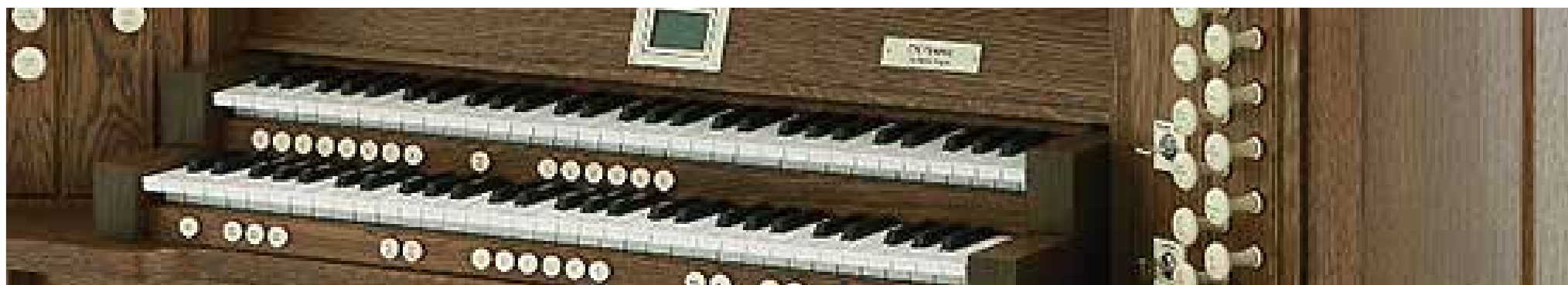
First, scan in your music score and save as a PDF in a single document. Then 'import' the score, and any other scores purchased as a PDF, into forScore via iTunes. In addition, the app has a plethora of tools for digitally editing. For example, the 'crop' tool provides facilities to maximise the size of the score on the screen and to rotate it to ensure it is perfectly straight. The system easily deals with both landscape and portrait scores; turning a page backwards or forwards being a simple matter of touching the bottom right or left of the screen.

With a modicum of effort over time, it is possible to build up a decent library of

music to carry around with you in one simple device.

Any problems or issues? Don't lose your iPad and ensure you have a decent charge before you play. Whilst the former is unlikely for me, as I am attached at the hip to my iPhone and iPad, the latter is easily dealt with by having an emergency power pack in your music case.

Finally, I would recommend that you learn your new pieces from paper copies, and of course mark them up as appropriate before you move to the iPad although you can digitally markup the score on the iPad as well. The screen size is smaller than A4, meaning that the copy is likely to be smaller than the original copy. This is perhaps an issue with learning new notes, but no problems if the copy is merely an aid memoir.



IN TUNE OR NOT IN TUNE? That is the question

In music, a chorus effect (sometimes called chorusing or chorused effect) occurs when individual sounds, with approximately the same timbre and very similar pitch, converge and are perceived as one. While similar sounds coming from multiple sources can occur naturally, as in the case of a choir or string orchestra, it can be simulated on a digital organ.

When the effect is produced successfully, none of the constituent sounds are perceived as being out of tune. It is characteristic of sounds with a rich, shimmering quality that would be absent if the sound came from a single source. The shimmer occurs because of a beating effect is more apparent when listening to sounds that sustain for longer periods of time.

In spite of the name, most electronic chorus effects do not accurately emulate this acoustic ensemble effect. Instead, they create a constantly moving electronic shimmer. However organs for ChurchOrganWorld have an excellent simulated chorus effect.

THE ARGUMENT: IS THERE A CORRECT ANSWER?

Perhaps the biggest 'argument' we hear between organists, questions if there should be a chorus (or detuning effect) at all? There are two schools of argument, simply 'yes' and 'no'. Having heard a number of animated discussions concerning this, it is clear that there is no 'right' or 'wrong' answer, but something that is very much down to individual taste.

A SIMPLE SOLUTION

The solution chosen for Makin instruments is very simple. By controlling the effect within the software menu, the player has the option to make the decision. The implementation of tuning within the bespoke Copeman Hart instruments is of course the choice of the customer! In this way, we offer the best of both worlds.

Organists for recitals

A growing number of top organists in the UK are more than happy to provide organ recitals, 'Battles of the Organs' and to play for concerts on our instruments; below is a list correct as of March 2018. However, many more organists will be added to the list, and indeed any recitalists should contact our Managing Director directly. Contact details and locations are on our churchorganworld.co.uk website.



Our Tonal Director
Professor Ian Tracey
DL has a life-long association with Liverpool Cathedral and its music. Together with his two

illustrious predecessors, Henry Goss-Custard and Noel Rawsthorne, he continues the tradition of an almost Apostolic Succession. He initially studied organ with Lewis Rust and then with Noel Rawsthorne. Studies at Trinity College, London, culminated in Fellowship, after which scholarship grants enabled him to study with Andre Isoir and Jean Langlais in Paris, and conducting with Vernon (Tod) Handley.

When Ian was appointed Organist of Liverpool Cathedral in 1980, he was the youngest cathedral organist in Britain. After 27 years of service, the Cathedral's Dean & Chapter created the post of 'Organist Titulaire', which allows him freedom to devote more time to playing, lecturing, recording, and writing. Ian has played at most of the major venues in this country and at an increasing number in Europe. He is very much in demand in the USA - where he has made 23 extensive tours, playing in all of the major cities. During 1999 and 2003, he undertook tours of Southern Australia which saw him playing recitals, examining, and teaching. Recent seasons have included concerts in New York, Seattle, San Francisco, Bermuda, Paris, Holland, Germany, Jersey and Spain.



Daniel Bishop
is the Associate Organist at Liverpool Cathedral, having previously been Chorister, Organ Scholar, Sub Organist and

Director of the Girls Voices. In addition to his Cathedral post, Dan teaches Music, Music Technology, Drama and Creative Media Production at Liverpool College where he also trains the Corps of Drums as an officer in the Combined Cadet Force. He holds a fellowship from the North and Midlands School of Music, and is an Associate Fellow of the University of Liverpool.

While studying Music at Huddersfield University, Dan specialised in electro-acoustic music and composition. He has played and appeared in numerous concerts in the UK, Europe and the USA, most recently touring Belgium, Holland and Italy where he played in the Vatican for two of the major Sunday services. Alongside appearing on BBC Radio 3 and recording with the Cathedral Choir, Dan has written and arranged music for various organisations including the Royal Liverpool Philharmonic Choir and Orchestra, and the Myriad Theatre Company, where he was previously Musical Director.



Shean Bowers
is Assistant Director of Music and Choral Director for Schools at Bath Abbey. He has held this post since September 2010, having previously been Director of Music at St Saviour's

Church, Oxton and Organ Scholar at Liverpool Cathedral. Shean's musical career began at an early age, when he was accepted as a chorister in the choir of Liverpool Cathedral. Shean studied the organ with Professor Ian Tracey. He was then awarded a scholarship to study at Chetham's School of Music with Daniel Moulton, the Royal Academy of Music with David Titterton, Liverpool University with Dr Noel Rawsthorne, and the Royal Northern College of Music with Dr Simon Lindley.



Laurence Caldecote holds a BA Hons in Music Composition and Professional Practice from Coventry University and studied composition with

Robert Ramskill. He was one of the accompanists to the Performing Arts Choir, under Paul Ledington Wright, and gained further experience in choral leadership whilst Director to the Coventry University Performing Arts Chamber Choir.

He has studied with Geoffrey Holroyde (former Director of Music at St Mary's Warwick) and Kerry Beaumont (Director of Music at Coventry Cathedral). He currently holds the position Associate Organist at St. Nicolas Parish Church, Nuneaton. He accompanies the choir there for services, concerts, the annual tour to Bridlington Priory and accompanied the service of Lessons and Carols in December 2007 which was broadcast on BBC Coventry and Warwickshire. He holds both ABRSM Piano and Organ at Grade 8, with Distinction. He is Treasurer to the Coventry and Warwickshire Organists Association and is a Fellow of the Guild of Musicians and Singers (FGMS).

Matthew Edwards, born in



Hampshire in 1976, first studied the organ with Robin Walker at St. Michael's Parish Church in Aldershot, where he was also a chorister. After Sixth Form College

he moved on to King Alfred's University College in Winchester, receiving organ tuition from Christopher Monks at Winchester Cathedral. He was then appointed Organ Scholar at Peterborough Cathedral, spending time as both Acting Assistant and Acting Master of the Music. In 1998 he was appointed Organist and Master of the Choristers at The Cathedral Church of St. Paul in Dundee, at just 21 becoming the youngest Cathedral director of music in Britain. After a period of freelance work, including posts in St. Andrews and Dundee, Matthew was appointed Director of Music at Alloa West Church in March 2002 - where

he spent just over six years. Since then he has undertaken performances throughout the UK and has appeared on many broadcasts and recordings.



Scott Farrell
is Director of Music at Rochester Cathedral, the second most ancient cathedral foundation in England (founded 604AD).

At the age of fourteen Scott took up his first church appointment and whilst still at school was awarded the Associateship of the Royal College of Organists. Following study at the University of London in both Music and Education, Scott took up the position of Assistant Director of Music at St Edmundsbury Cathedral in Suffolk, followed by a similar appointment to Ely Cathedral in Cambridgeshire.



Keith Hearnshaw
was born in West Bromwich and began learning the Organ at the age of thirteen. He spent four years at the Birmingham

Conservatoire where he studied Organ with David Saint and also with Mark Shepherd at Lichfield Cathedral. While studying in Birmingham, Keith held the position of Organ Scholar at St Chad's R.C. Cathedral. In 1991 he was a prize winner at the Oundle International Organ Festival. In the 1990's Keith held Organ Scholarships at Lincoln Cathedral under Colin Walsh and later at Liverpool Cathedral under Professor Ian Tracey. It was during this time he gained his FRCO.

He is much in demand as a Concert Organist playing a number of solo concerts a year here and abroad. Keith on many occasions has been a guest Organist playing duets with the Pavarotti of the Organ, friend and mentor the late Great American Virtuoso Carlo Curley in his friendly "Battle of the Organs" concerts. In July 2004 he played one of the IAO National Congress Recitals on the Isle of Wight at All Saint's PC in Ryde. During 2007-2008 Keith appeared alongside Carlo Curley in the Kings Lynn Festival, Gothenburg Sweden and on the 30,000 pipe 6 manual Grand Court Wanamaker Organ at Macey's Store, Philadelphia, USA the largest working pipe organ in the world. Recent venues include The Spreckels Organ Pavilion International Summer Organ Festival 2013, Balboa Park, San Diego, USA playing to over 2000 people!



John Hosking is Assistant Organist of St Asaph Cathedral, Director of the Cathedral's Voluntary Choir and Organ Advisor to the Diocese of St Asaph.

A student at the Royal College of Music, John became Organ Scholar of Westminster Abbey in 1996 and is the only person to ever hold this post for a period of three years. During this time, John played the organ for many Royal and State occasions, broadcast for the BBC and played 20 solo recitals in the Abbey. After graduating, John acted as Assistant Organist at Lincoln and Truro Cathedrals before being appointed Master of the Choir at Bramdean School in Exeter, broadcasting with the choir on Sky News and CNN.



David Houlder was born in Liverpool but is also a proud Prestonian. Educated at Preston Grammar School, he studied organ there with

John Robinson, gaining his FRCO at the age of 17. He read music at Gonville and Caius College, Cambridge for the MA degree, continuing his studies with Arnold Richardson in London. He embarked upon a teaching career as Music Master at Wirral Grammar School for Boys and from 1981 to 1999 he was Director of Music at Liverpool's historic Blue Coat School.

In 1987 David was appointed Sub-Organist of Liverpool Cathedral, latterly combining that position with a freelance career both as recitalist and accompanist. He has played all of the cathedral organs in England and in 2001 he enjoyed a period as Acting-Assistant Organist of York Minster. In November 2003, after nearly thirty years music-making on Merseyside, David accepted the position of Sub-Organist at Leeds Parish Church. In addition to accompanying the daily choral services, he directs two choirs and is organist to the St. Peters' Singers.



Simon Leach graduated from the Royal Northern College of Music in 1992 with the Alice Shawcross Organ Award. Whilst there, he appeared

in master classes with Daniel Roth, Olivier Latry, Susan Landale and Jacques Van Ootmerssen. A RNCM travel bursary enabled Simon to travel to Paris to receive some coaching from world renowned organist and composer Naji Hakim. On his return to England he won 1st prize in the Prix

Scabo keyboard competition with a performance of Hakim's Embrace of Fire and was subsequently invited to perform the composers Hommage Á Igor Stravinski in the prestigious Principal's concert.

After graduating Simon was appointed organ scholar at the Liverpool Metropolitan Cathedral of Christ the King where he accompanied the choir for services, concerts and on several European tours. Since leaving the Cathedral Simon has combined his work as a freelance performer with a busy private and school teaching schedule. He is on the instrumental teaching staff at The Manchester Grammar School and Withington Girls' School and very much involved in the musical life of both schools.



Dr Simon Lindley is Organist Emeritus of Leeds Minster and Leeds Town Hall. He came to Yorkshire in 1975 following service at Westminster

and St Albans Cathedrals and in the City of London. During the late 1960s and early 1970s, Dr Lindley was Tutor in Organ at the Royal School of Church Music, then at Addington Palace, Croydon, and Director of Music to St Albans School.

Following an acclaimed debut at Westminster Cathedral in 1969, Simon has enjoyed a reputation as a player of distinctive style – a reputation enhanced by his live performance of the Elgar Sonata from the Royal Albert Hall in 1975 and by numerous recitals, recordings and broadcasts since.



Lilita Ozola began to learn the piano at the age of five, taught by her mother, an outstanding pianist and teacher. She won a place at the

renowned Nicolai Rimsky-Korsakov Conservatoire in St Petersburg where she studied piano under Oleg Osipov graduating with Honours in 1976. Lilita returned to Riga to continue her music studies under Professor Iliza Groubino and Leonid Vigners. She graduated with Honours in 1982 and continued to work as principal accompanist. Lilita accompanied many choirs and orchestras and toured the former Soviet Union and Europe.

Lilita became captivated by the organ in 1984 and studied at the Latvian Music Academy graduating with Honours in 1988. After graduation, Lilita taught at the Latvian Music Academy and continued with recitals and concerts. She worked as accompanist with leading choirs and ensembles including the National Academic Choir 'Latvija' and the Latvian State Radio Choir.

Lilita also completed a post graduate course on singing which gave her a great insight into voice production and breathing.



David M Patrick, born in Devon, England in 1947, is one of the most brilliant British organists of this time. He pursued his musical education

at the Royal College of Music with distinction winning the Stuart Prize for 1967 and going on to gain the coveted Walford Davies Prize the following year. This award brought him prestigious recitals at both Westminster Cathedral and Westminster Abbey as well as the honour of being presented to HRH Queen Elizabeth the Queen Mother.

His early decision to specialise in the romantic and modern French repertoire followed logically from his impulse to accept the highest technical and artistic challenges which the organ presents. Of particular note was his recording of the complete works of Maurice Duruflé made at Coventry Cathedral in 1996. This was a critic's choice of the year in the BBC Music magazine in 1997 and in the final list of three highly recommended recordings in the BBC programme "Building a Library" in May 2006.

David has performed in public concerts at many major venues in Great Britain, the USA, Canada and Europe as well as numerous recitals for the BBC on significant British instruments.



Edward Taylor leads a busy freelance career as a recitalist in the UK and Europe having played at venues across the UK, in Holland and France. He is no

stranger to "Battle of the Organs" having played concerts with Simon Lindley, David Houlder and Ian Tracey.

Edward is Assistant Organist and Director of the Youth Choir at Carlisle Cathedral. He has held this post since September 2008, having previously held Organ Scholarships at Ely Cathedral, Leeds Parish Church, Wakefield and Portsmouth Cathedrals.



One of the distinguished musicians of his generation, **D'Arcy Trinkwon** is acclaimed as a unique artist who demonstrates

superlative artistry and prodigious talent at international festivals and celebrity concert series in concert halls, cathedrals and churches around the world – including solo, concerto and broadcast appearances, masterclasses and coaching.

Branded an 'enfant terrible' in his earlier years, his inspired playing exudes an effortlessly virtuoso flamboyance, passion for the music, and dedication to his art; it also demonstrates a remarkable mastery of colour and serves to prove that the organ can be an emotionally searching musical medium.

Respected for always giving more of himself than is expected, his musical scholarship and for encyclopaedic repertoire – one of the most extensive of any artist before the public – have enabled him to draw many to the organ as a true concert instrument. His programmes – each tailored to the individual instrument he is playing – never fail to display musical integrity and maturity.



Colin Walsh is at the front of his generation of organists in England. He has played many recitals in England in cathedrals, abbeys, college chapels and

two at the Royal Festival Hall.

Further afield, he has played in most European countries, Russia, New Zealand, Australia, Hong Kong, Canada and the USA. During the summer of 2005 he was involved in the third performance of John Tavener's 'The veil of the Temple' as part of the Holland Festival in the Oude Kerk, Amsterdam and plays the organ for the Universal Label on a CD entitled 'The Choirboys'. In 2006 he toured New Zealand as European artist of the Organists' Congress and has recently given concerts in the Svetlanov Hall, Moscow, Cologne Cathedral, Notre Dame de Paris, Saint Sulpice and the Hong Kong Cultural Centre. He recently appeared as organ soloist in the BBC Radio 3 'Live in Concert' series.



Ian Wells is Honorary Deputy Organist of Liverpool Cathedral, having been Assistant Organist for nearly 26 years, he relinquished this post at the end of

2007 to devote more time to his family and to teaching. He has been associated with Liverpool Cathedral and its music for most of his life, beginning as a chorister and then studying organ with Ian Tracey. He was Organ Scholar to both Noel Rawsthorne and Ian Tracey before being appointed Assistant Organist and Choral Conductor in 1982. During this time he was deeply involved in the daily round of cathedral choral services. He also took part in concerts and tours throughout Europe including performances in Paris, Chartres, Barcelona, Brussels, Prague, Amsterdam, Cologne and Riga. He was appointed Director of Music of Holy Trinity Church, Southport in September 2008 and conducted the Southport Bach Choir from 2008-2012.

Design your own Copeman Hart

A Copeman Hart organ is frequently compared to a highly desirable and exclusive car by organ enthusiasts: the organs are custom built down to the very last note. Whether it concerns the stoplist, the layout of the drawstops, the position of the thumb pistons, the style and colour of the console: each detail is decided upon in consultation with the customer. The Copeman Hart organ is constructed using only the best material built in the old English tradition, which can be seen in items such as the high quality motorised drawstops originating from the pipe organ world. Almost anything is possible within the English tradition, and it is for this reason that most organ enthusiasts have a relationship of many years' standing with this brand.

So where do you start if you want to design your own? In the first instance, decide if a two, three, four, or even five manual instrument is what you need or desire and ensure it is likely to fit in within your likely budget. As a simple example, let's assume you want a three manual instrument. In this case, a typical pipe organ will have anywhere from forty to sixty or so speaking stops plus couplers, although there are some excellent three manual instruments with less than thirty speaking stops. It's all down to personal choice, style and indeed available space in the pipe organ world.

There are a number of simple ways forward, for example, a good starting point would be a study of number of pipe organ specifications and then modify to your choice. Alternatively, talk to us as we have many examples to choose from or indeed we can work directly with you from a blank piece of paper. Frequently, once a project is underway, we ask Professor Ian Tracey or other

eminent organists to consider the draft specification and to suggest potential changes. Like as not, they will probably suggest items you have yet to consider!

Start with the Great organ first ... In terms of size does it go as far as a mixture, a 16' stop and a single chorus reed, or do you need to go as far as a full Great reed chorus? To be truly 'English' in nature do think about having two Open Diapason stops on the Great. Another common discussion point is the manual double. Do you really need a Double Open Diapason or would a Bourdon be more useful especially when played at a different pitch?

Next perhaps is the Swell organ which should match in with the Great and provide a wide range of quiet stops alongside a full chorus with reed options. At this stage, do not forget Octave and Suboctave couplers that add so much to the versatility of the organ, as indeed does Unison Off!

The Pedal division is all-important and needs to provide a suitable range of foundation stops. In a three manual instrument, we would always suggest having at least three 16' flue stops, again for additional versatility. There are two aspects of the Pedal organ that have the most discussion. Should you have a 32' reed and flue, one, neither or both? Whilst this is down to personal choice, Organ Advisors will often discard such stops in a small building where they feel the concept would be to have the same size digital that replaces a pipe organ. Finally, do you need a Pedal mixture or not? Frequently the purists want a pedal organ to be fully functional without coupling to the manuals insist upon this one stop. However, practically, this is the one stop often under used by players.



Everything is configurable with a Copeman Hart console



The number, style and placement of toe studs is personal to the customer

Finally, consider the Choir organ. Do you want an unenclosed (or enclosed) positive, or are you looking at having a more eclectic mix of stops? Consider the likely use and start from that point. One favourite we seem to build most of the time is a second set of strings, typically big French Gambas with a very keen, almost acid edge and not to be confused with typical Swell strings but rather those often found on a Solo division. These days a big Choir reed is considered vital by many organists. However, should it be a Tuba, a Tromba or a Trumpet? Again,

this is personal choice although many would simply say, 'yes please'. Of course, with Octave and Suboctave couplers you will have quite a battery of reeds.

It's great fun designing an instrument from bottom up, but if this feels too much for you, we are here to help with many years' experience on our side. Interestingly our MD Keith Harrington and Professor Ian Tracey had one hobby in common when they were in their teens. They both loved to design organ specifications!

Autumn Shades



The Showroom in Shaw



Holy Trinity Church, Shaw

Our tenth annual Autumn Shades concert held on Saturday 7th October with Professor Ian Tracey playing to a packed showroom was a tremendous success. Our audience were treated to Ian playing five different organs through the day, between the showroom and our permanent installation at Holy Trinity Church in Shaw. Proceedings started at 10:00 with four hours of music, many anecdotes, retail therapy for organists and more food than it was possible to eat. Over the years this and the corresponding 'Sounds of the Summer' event at Mixbury have raised over £10k towards to £900k organ appeal at Liverpool Cathedral which currently stands at over £600k.

The organs played included:

- A Custom Makin 4 manual drawstop organ as designed by Ian and Keith
- The all new Johannus ONE classical keyboard from Johannus
- The Makin Thirlmere in Holy Trinity
- The Johannus LiVE III including use of the new Stockport St Georges sample set
- A Rodgers Artist 599

Our customer Les Garner said "The instruments are, of course, at the top of the tree for digital organs and make wonderful music in the right hands. When Ian Tracey does his thing he often makes it look so easy that I sometimes think that I could do it and have a go. It always leads to disappointment!"

Customer David Perry commented "Your ever-growing collection of music is a rare treat as it is increasingly difficult to find any shops that have such a wide and interesting range (or indeed, any organ music at all). It all certainly made the 6am alarm and the awful journey from Lichfield entirely worthwhile!"

The 2018 events are scheduled for 5th May (Mixbury) and 6th October (Shaw). Reservations for tickets at £10 per head can be made by sending a cheque payable to 'Liverpool Cathedral' to us. Please come and visit us yourself to help understand why our instruments are so popular.


Sound Bites

New Models

In the Global Organ Group, the first major launch of 2018 has been the Inspire series of instruments for home and church use from Rodgers. There is no doubt that these will be superb instruments for many people. However, our R & D department is always busy and you should expect another exciting organ launch within the next few weeks. Watch out for details on our churchorganworld.co.uk website.

We want more Samples for LiVE

The Johannus LiVE III AGO model, as sold in the UK by ChurchOrganWorld, has set new standards in innovation and product design for digital organs. As of today, there are eight professionally recorded sample sets for the organ with recent launches including the Sauer organ from Leipzig and the Forster & Andrews organ from Stockport. Our sound engineers are busily recording elsewhere and we plan to bring a significant number of new sample sets each and every year. Time then perhaps to tell us about organs which you feel would be worth sampling and receiving the same treatment to make them available for LiVE owners around the world. Ideally, to fit in with the LiVE III AGO console there should be a maximum of 50 speaking stops. Contact Keith Harrington today!



Dictionary of Organ Composers

The third edition of John Henderson's 'Dictionary of Organ Composers' is available from ChurchOrganWorld at £36 plus postage or at our Roadshow and Open Day events around the country. Published in 2005 this much enlarged edition has 986 pages, contains over 17,000 composers, covers over 100 countries and has many interesting facts. A truly fantastic resource for any organist.

Visit a showroom

Customers have said that visiting one of our showrooms was key in the decision making process when purchasing a home or church organ. You will always find a large selection of instruments, a warm welcome with unlimited drinks and no hard-sell. If a group of you come to consider an organ for church, we can certainly lay on lunch as well. It is always worth booking ahead of time to ensure you can have the showroom to yourself. We are open Monday to Friday from 09:00 until 17:00, later and at weekends by appointment.

OrganMaster Shoes for free!

For a limited time, we are including a free pair of OrganMaster shoes with every new home 2-, 3- or 40 manual organ ordered after 1st April 2018. Designed with organists in mind, the normal cost starts from £80 per pair.

Typically these shoes weigh only half as much as a regular shoe and are designed to slim the foot whilst giving maximum comfort from soft fine leather and lining. These high quality, genuine leather shoes for organists make your pedalling both elegant and sure. The leather sole has a special finish for just the right amount of slide and grip. The matching heel is 1 1/4" high for legato playing of thirds. A steel shank gives the leverage you need for operating the swell pedals. Unlike using normal shoes, no breaking-in is required; the organ shoes are perfect for playing when new.

The 'Mary Jane' Ladies shoes with a strap and buckle design are also available.

Enjoy the benefits of wearing the correct all leather shoe with features sought by organ teachers and students alike.



Johannus ONE: Still an excellent price

Our initial batch of the incredibly popular Johannus ONE instruments was available at the exceedingly attractive price of £1,995 plus delivery. Once that stock was exhausted the price was increased. However, we do have a limited supply of organs currently available at a very competitive price. Please call us today to receive the best offer. Why not order ONE today?



Organists Keyrings and Bottle stoppers!

We continue to do brisk trade in these novelty items for organists with stock being replenished from old instruments. Whilst you can certainly 'request' a particular stop of interest, the chances of purchasing a Tuba or a 32' reed or flue are rather low as they tend to be sold very quickly indeed. An organist friend who is also a cyclist indicated that he saw the opportunity of giving 'a nod' to both hobbies with the purchase of a 'Great to Pedal' keyring!

Fancy a very special day out for an Organist?

If you have a passion for organ music and a desire to play one of the world's largest and finest organs, here is how Liverpool Cathedral can fulfil your dream. Their 'Organ Experience' offers a rare chance to learn about and actually play one of the finest organs in the world.

The experience includes:

- A tour of the Cathedral organ, including the pipes and blowing chamber with one of the resident organists
- Playing time on the mighty Willis organ. If you wish you can take your own recording equipment to keep a memento of the occasion
- A souvenir presentation certificate, inscribed and signed
- A signed copy of the booklet 'The Organs of Liverpool Cathedral'
- A signed DVD of Professor Ian Tracey demonstrating and playing the Cathedral organ.

The cost of this amazing experience is £500. To book this once in a lifetime experience call the Music Department at the Cathedral on 0151 708 8471.

Customer Loyalty Discounts

As a company, we always aim to look after our customers by providing the best in customer service. In general, our customers are fiercely loyal to their brand of instrument. So when it comes to replace or upgrade one of our instruments, it is often as simple as making a phone call to our Customer Services Manager, Joanne Swain, to initiate a trouble free upgrade path. The really good news is that we always offer Customer Loyalty Discounts.

Continuo Organ for Hire!

We have two Continuo instruments suitable for hire in more or less any size of building. With six well-chosen stops (Gedact 8', Principal 4', Chimney Flute 4', Fifteenth 2', Larigot 1 1/3', Sifflet 1') with note by note, stop by stop voicing, these are perfect for use during Messiah concerts etc. They are exceptionally portable since they are on wheels and can fit in the back of a small van. Call us today for more information or to make a booking.

SOME RECENT ORGAN INSTALLATIONS



Beaulay, Mr Borland	Opus 370
Leicester, Mr Archer	Opus 370
Bodffordd, Capel Newydd	Studio I70
Carlisle, Mr Bargh	Studio I70
Chessington, Mr Kirk	Studio I70
Gravesend, Mr Fry	Studio I70
Linlithgow, Mr Sutherland	Studio I70
Milton Keynes, Dr Whittle	Studio I70
Privett, Mr Piper	Studio I70
Redruth, Mr Brown	Studio I70
Durham, Mr Maritz	Sweelinck 30 PE
Oswestry, Mr Mann	Vivaldi 270
Chesterfield, Mr Potten	Vivaldi 370

Makin

Northolt & South Harrow Parish	Rydal
Solihull, Mr Griffin	Rydal
Weymouth, Mr Dillistone	Rydal
Fring, All Saints	Sapphire
Bristol, QE Hospital School	Thirlmere Draw
Abingdon Baptist Church	Thirlmere Tab
Faughanvale Parish Church	Thirlmere Tab
Trowbridge, St John	Thirlmere Tab
Dartford, Holy Trinity	Windermere Draw
Oban, Mr Cringles	Windermere Tab

Rodgers

Solihull, Mr Crawford	Insignia
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Johannus

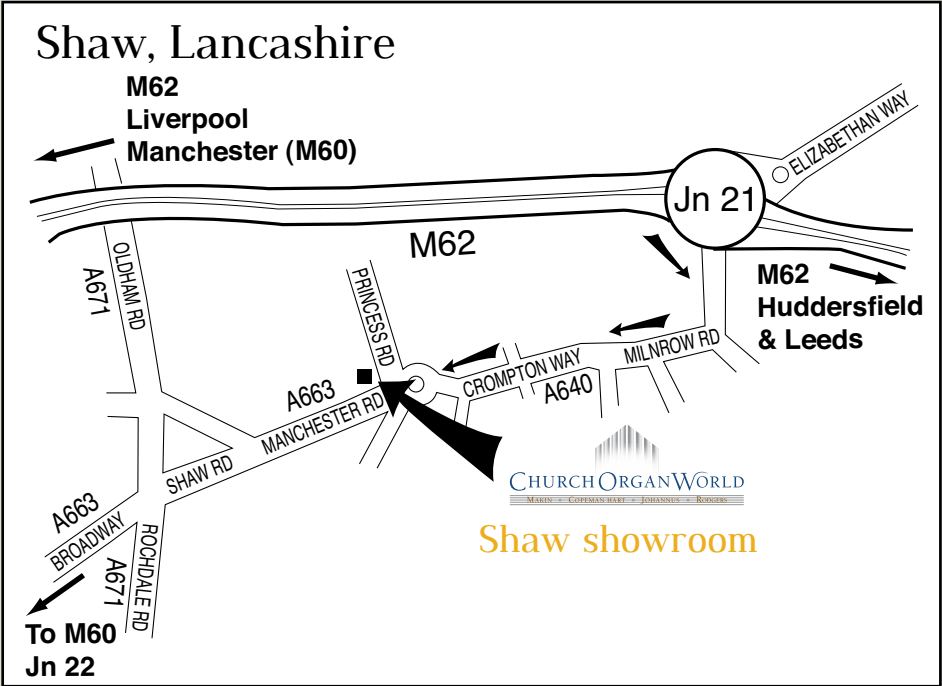
Dover College	Ecclesia D47
Troon, Our Lady	Ecclesia D470
Bedford LDS	LDS
Dundee LDS	LDS
Helston LDS	LDS
Leeds LDS	LDS
Peterborough LDS	LDS
London, Mr Bass	LiVE III AGO
Radlett, Mr Cross	LiVE III AGO
Bournemouth, Mr Wetton	ONE
Broughton, Mr Warren	ONE
Burntisand, Mr Quinney	ONE
Buxton, Mr Hayman	ONE
Cholsey, Mr Jarvis	ONE
Clitheroe, Mr Cunliffe	ONE
Colwyn Bay, Mr Jones	ONE
Connahs Quay, Blessed Sacrament	ONE
Forest Row, Mr Bauress	ONE
Glasgow, Mr Luculescu	ONE
Glasgow, Mr Stokes	ONE
Guildford, Professor Forbes	ONE

Harpenden, Mr Scott	ONE
Hexham, Mr Ross	ONE
Huddersfield, Mr Draper	ONE
Hunstanton, Dr Gifford	ONE
Kenilworth, Mrs Gibbons	ONE
Knock, Mr William Smyth	ONE
Maghull, Mr Fawcett	ONE
Magor Baptist Church	ONE
Newport, Mr Prosser	ONE
Northampton, Mr Tapp	ONE
Petworth, Mrs Barrett	ONE
St Ives, Fr Amey	ONE
Stevenage, Mr Ewen	ONE
Wakefield, Mr Mears	ONE
Wilmslow Sacred Heart	ONE
Wilmslow, Mr Ramsden	ONE
Wimbledon, Mr Evans	ONE
Wray, Mr Parkinson	ONE
Uppermill, Mr Fitzsimmons	Opus 20
Preston, Holy Family	Opus 27
Rugby, Mr Cottington	Opus 270
South Essex Crematoria	Opus 270
Bargoed, Dr Evans	Opus 370

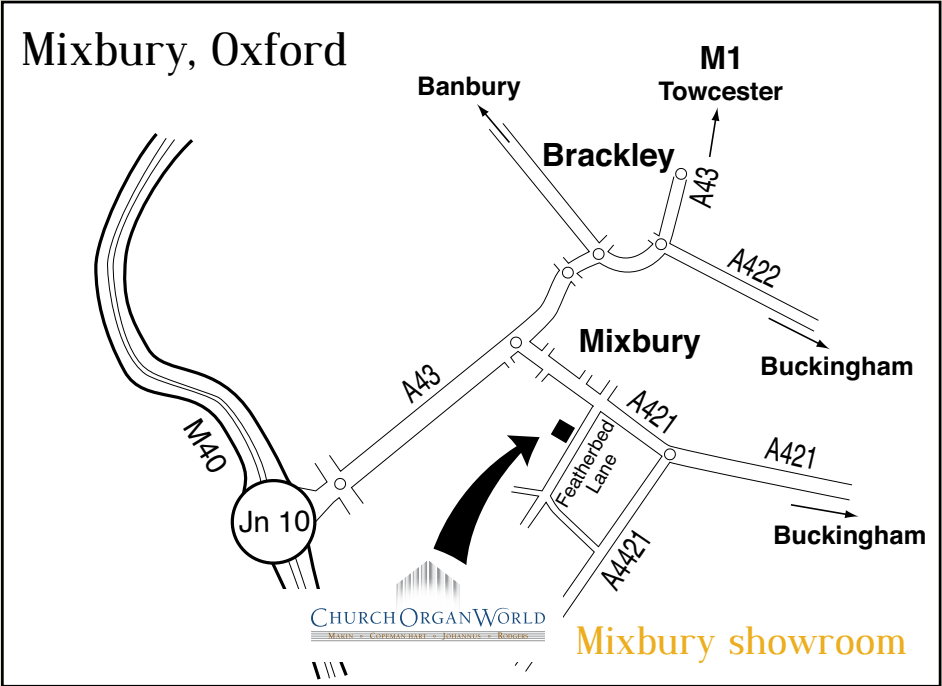
Getting in touch

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.