

Organ News

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Johannus LiVE 2T

Working on sound perfection for 50 years!



LiVE 2T from Johannus available with straight or RACO pedalboard

Johannus invests continuously in innovation and the development of new technology. This investment is both a logical and necessary choice in our mission to make the classical pipe organ accessible to everyone. Every day, our researchers and developers look for new and better ways of translating the original pipe organ sound to our digital organs.

Because we've already been working almost fifty years on perfecting our technology, we

have built up a big lead in the digital organ market. With the LiVE concept, we have managed to elevate the pipe organ experience to a new level. With the Johannus LiVE III, the first organ in this series, the classical pipe organ and the advanced digital organ had never before sounded so similar. And now, following the Johannus LiVE III, we have the Johannus LiVE 2T. Because we think that the pipe organ should be within everyone's reach, including yours. Enjoy!

Every organist dreams of playing a pipe organ, but not every organist has 24/7 access to a pipe organ. The Johannus LiVE 2T bridges the gap between dream and reality. From now on, you too can have the finest pipe organs in the world within your own living room.

DYNAMIC STOPLIST

The Johannus LiVE 2T is a high-quality digital organ equipped with a standard stoplist with 44 stops. However, there is something

extraordinary about this stoplist. Although it is physically static, it is dynamic in its use – the 44 stop tabs represent dynamic stoplists, which change according to the pipe organ selected. For example, the Principal 8' stop tab can represent both the Diapason 8' of the Cavallé-Coll organ in the Notre-Dame in Paris, and the Principal 8' of the Bätz organ in the Dom Church in Utrecht.

CROSS-SECTION OF INTERNATIONAL PIPE ORGANS

The fixed stoplist was developed by Johannus based on a sophisticated cross-section of pipe organs around the world. To put it simply: we analysed the stoplists of dozens of international pipe organs and noted which stops occurred most frequently among these organs. These included stops such as the Principal 8', the Flute 4' and the Trumpet 8'. We subsequently gave these stops a place in the standard stoplist of the Johannus LiVE 2T. The names of these stops are printed on the illuminated stop tabs.

AUTHENTIC, PROFESSIONAL RECORDINGS

Just as you can on the Johannus LiVE III, you can upload sample sets for dozens of international pipe organs on the Johannus LiVE 2T, but special sample sets have been developed for the Johannus LiVE 2T. The sample sets are uploaded into the digital organ using a USB stick, each USB stick containing the authentic, professional recordings of a specific international pipe organ. These sample sets contain a large number of unique stops for these organs.

A number of selected stops from the very large Johannus sample database have also been added. The result is that every sample set for the Johannus LiVE 2T contains exactly 44 stops, most of which come from the original pipe organ, the rest being supplementary stops in the spirit of, and complementary to, the character of the pipe organ concerned.

ALWAYS 44 STOPS

Your Johannus LiVE 2T therefore operates at all times with the standard stoplist of 44 stops.

Continued overleaf...

...continued from page 1

However behind each stoplist there are concealed dynamic stops. For example, if you have uploaded the Silbermann organ from the Katholische Hofkirche in Dresden, then the 44 stop tabs represent a large proportion of that pipe organ's original stoplist, plus a selection of stops added by Johannus. If you tap on any stop tab, then the name of the tab appears in the display as it appears on the original pipe organ that you currently have selected.

INNOVATIVE SOLUTION

The stops selected by Johannus are indicated on the 44 stop tabs. The alternative stops concealed behind them are always closely related to them. For example, a Flute 4' can represent an Open Flute 4', or a Principal 8' an Open Diapason 8'. Thanks to this innovative and cost-saving solution, dozens of international pipe organs can be played using one standard stoplist. This technological innovation is one of the most important features of the Johannus LiVE 2T. Choosing this solution means the pipe organ can be put within everyone's reach, as was hoped.



Every day, our researchers and developers look for new and better ways of translating the original pipe organ sound to our digital organs.

LiVE 2T Features at a glance

Play dozens of pipe organs with a single stoplist

The Johannus LiVE 2T features 44 illuminated stop tabs that together form an integrated standard stoplist. A variety of international pipe organ stoplists is concealed behind this stoplist. If you tap on any stop tab, the name of the original stop for the pipe organ concerned will appear in the display. This ingenious technology allows you to call up the stoplists of dozens of international pipe organs using just one standard, integrated stoplist.

Enjoy the genuine Johannus sound quality

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

Hear your own playing from four different positions

Johannus does not just record the sounds, but also samples the reverb in the original building. In order to do the experience of the pipe organ justice, we do this in four different places in the church. After all, it makes quite a difference to the sound if you're sitting on the organ bench playing, or listening to the music from a pew in the back of the church. This is why we record the organ reverb at four different positions: on the organ bench, at around 10 yards from the front, in the middle of the church, and at the back of the church. As the organist, you decide for yourself the position from which



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

Enjoy the revamped reverb system

The Johannus LiVE organs all have the completely revamped LIVE reverb system. This system does even more justice to both sound and reverberation. The direct pipe organ sound from the four listening positions is now also modified by the LIVE reverb system. Not only does the reverb sound different at the four different positions, the direct sound also has its own completely unique character in every corner of the church. By tuning both the direct sound and the reverb to each other per position, the Johannus LiVE 2T gives you access to four different listening positions that each do justice to the original setting. In addition, you retain complete direct contact with the instrument.

Adjust the organ in every detail to suit your own living room

We have optimised the sound reproduction of the Johannus LiVE 2T using Johannus Digital Room Correction. Specially developed

software ensures that the sound can be adjusted in detail by the dealer to suit the room in which the organ is located. No matter where your organ is positioned, it will always come into its own.

Play your choice of multiple pipe organs with international appeal

In the Johannus LiVE 2T, you can save five different sample sets – which means five different pipe organs. With the touch of a button you can choose from the five different stoplists stored on your memory card. Or, in other words, in the blink of an eye you can travel from the Dom Church in Utrecht via the Hofkirche in Dresden to the Notre-Dame in Paris, or to one of the many other churches that we have recorded for you.

And enjoy all the other options too, of course!

Finally, a few general facts. The Johannus LiVE 2T is equipped with two keyboards and a 30-note pedal board with plain sharps. The organ has a wooden swell and crescendo pedal, a broad plexiglass music desk and LED pedalboard lighting. Alongside the console is the USB port through which sample sets can be loaded using a USB stick. Optional extras include a multitude of solo and orchestral voices, such as strings, clarinet and harpsichord.

Marco & René are very excited with the LiVE 2T

After the hugely successful launch of the Johannus LiVE III, we are proud to present its musical little brother, the Johannus LiVE 2T. With this new member of the exciting LiVE family, famous pipe organs are now available to everyone.

The Johannus LiVE concept has brought about a definitive turning point in the organ world. Friend and foe alike have had to admit that, with LiVE, we've taken another daringly and yet very successful step in realising our mission: to make the pipe organ accessible to everyone.

With the Johannus LiVE III we struck out boldly along our newly chosen path. Many organists have since let us know that the LiVE concept has exceeded their wildest expectations. The original sounds of pipe organs from all over the world echo through their living rooms, something which, until recently, they had only been able to dream of.

In many ways, the Johannus LiVE 2T is a lot like its big brother. This organ, too, unites the best of two worlds: the romance of the pipe organ

and the technical innovation of Johannus. It is based on the same broad technological framework and builds on the same mission: to make the pipe organ accessible to everyone.

This last aspect in particular was an important departure point in the development for the Johannus LiVE 2T. We felt that being able to play famous pipe organs in your own living room should be within everyone's reach. Not only for a select company of organists, but for all organ-lovers.

Other articles in this newsletter tell you how we went about doing that; what we took into consideration, which opportunities we created, and what sort of future we are building.

We wish you enormous pleasure in playing the world's most beautiful organs!

Marco van de Weerd
René van de Weerd

LIVE 2T Specification

Pedal

Acoustic Bass	32'
Principal	16'
Subbass	16'
Echo Bourdon	16'
Octave	8'
Gedackt	8'
Violon	8'
Choral Bass	4'
Mixture	
Trumpet	16'
Trumpet	8'

I-P

II-P

Manual I

Principal	16'
Principal	8'
Flute Harmonique	8'
Stopped Flute	8'
Quintaton	8'
Gamba	8'
Octave	4'
Open Flute	4'
Twelfth	2 2/3'
Octave	2'
Conical Flute	2'

Cornet

Mixture	
Fagotto	16'
Trumpet	8'
Clarion	4'

II-I

Tremulant

Manual II

Bourdon	16'
Principal	8'
Gedackt	8'
Viola di Gamba	8'
Vox Celeste	8'
Octave	4'
Flute	4'
Flute Twelfth	2 2/3'
Octave	2'
Flute	2'
Tierce	1 3/5'
Nazard	1 1/3'
Scharff	
Trumpet	16'
Trumpet	8'
Oboe	8'
Vox Humana	8'

Tremulant

Lofty ambitions

Welcome to edition 28 of Organ News!

It has always been somewhat of a lofty ambition to publish this Organ News twice per year, something that until now has eluded me. However, with so many positive developments from all companies within the Global Organ Group and such incredible feedback from customers my ambition has finally become a reality. I hope you enjoy reading this!

It's interesting what we take for granted in this day and age. Can you imagine our ancestors' reactions to a so-called smart phone? The technology is amazing, but I find myself incredibly frustrated when something you use day in, day out does not work. Just in the last few days a software system I have used without any problems for a number of years has decided to cause trouble with an intermittent error which my IT consultants are having to chase down.

Similarly, imagine previous generations of organists sitting down in wonderment to play a Johannes LIVE instrument in their living room or a Makin Rydal in church. The good news is that our Service Offerings have them covered when it comes to any potential unreliability. Read on to hear more!



Dr Keith A Harrington
Managing Director



Details of the LIVE 2T

Studio 370: A true Johannus to fit any music room



The Studio 370 from Johannus in Nautilus Teak colour

The Studio I70, is one of the most successful organs in the Johannus family. It is a complete, accessible, affordable organ that produces the world-famous Johannus sound. The new Studio 370 organ brings a three manual home practice instrument within reach for both novice and professional organists.

Complete organ

The Studio is a complete organ that, like all other Johannus organs, produces a sound of the highest quality. Johannus never compromise when it comes to our renowned sound; it's a matter of principle. The sound, the intonation, the reverb: they all have to be perfect.

Nevertheless, the Studio is a very accessible and affordable instrument. Johannus designed this organ, because they believe it should be accessible to everyone, for professional organists who practise and study every day, but also for amateur organ players who are just having their first lessons. The name says it all; the Studio is a real study organ. Whether you are looking to practise or to prepare yourself for accompanying the congregational singing in a worship service: this organ will be your loyal friend.

Sleek, compact console

The modern console boasts a sleek, compact design. The Studio will definitely not look out of place in a 21st-century music or living room. Both the Studio I70 and 370 now come in four beautiful colours: Light Riverside, Black North Wood, Nautilus Teak, and Wenge.

Their fresh, modern design lets them blend into any interior setting and because it does not take up much space, the organ will also find a spot in smaller rooms.

Signature sound

Thanks to the ingenious technologies used in the Studio I70 and 370, it is virtually impossible to hear any difference between this digital organ and a pipe organ. This primarily comes down to the high quality of sound, which each day is perfected at Johannus. Even experts are unable to distinguish the sound of an authentic pipe organ from our digital organs. Partly due to new, in-house technology, the purity and authenticity of the organ sound can be heard in each individual note. Thanks to the on-going quest to emulate the original pipe organ sound and to find the best way to reproduce that sound, the entire range of products will help you reach the pinnacle of musical artistry.

Four intonation styles

The Studio I70 and 370 feature 28 and 37 stops respectively, but the variety does not stop there. After all, each stop can be played in four different styles, and an 8' Röhrlute



think of. You might imagine yourself playing in an intimate chapel, or even sitting at the manuals of an organ in an ancient cathedral. With a choice from four different sample styles and twelve reverb programs, the Studio gives you access to a wide range of pipe organs and building types within the four walls of your own music or living room.

Versatile and affordable

With all these possibilities, the Studio offers unparalleled versatility to novice and advanced organists. High-quality sound, respectable dispositions, various styles and multiple reverb programs, all packed in a compact console at an accessible price: the Studio in a nutshell. A true Johannus to fit any music room!

Studio I70

With two manuals and a 30-note pedal board, the Studio I70 has a rich variety of options to offer both novice and advanced organists. It features 28 stops. Thanks to its modest dimensions, the instrument will take up minimal space. The Studio I70 is equipped with a high-quality 2.1 audio system, which will spread the brightness and clarity of the renowned Johannus sound to all corners of your music or living room.

Studio 370

With three manuals and 37 stops, the Studio 370 is the bigger version of the Studio I70. With the Studio 370, professional organists will have the perfect practice organ for their music or living rooms, but it also has a rich variety of possibilities to offer for novice organ players. Solo stops such as the pan flute and trumpet can be used for hours of variation and experimentation with leading stops.

played in the romantic style sounds completely different than when played in the historical style. If you enjoy playing Bach, you will favour a baroque style, while Widor's compositions sound more natural in the symphonic style.

Twelve reverb programs

The Studio I70 and 370 each feature 12 unique reverb programs as well, which lets you augment your organ playing with virtually any acoustic effect that you could



Organ Testimonials



Dr Stevenson, Dundee

To be honest, I was rather apprehensive about replacing my Johannus Opus 27 which had given me so many years of trouble free service with a completely different type of digital organ. The authenticity and quality of sound of the Dresden, Utrecht and Paris samples on my new Johannus LiVE 2T organ quickly disposed of any regrets at parting with a much-cherished instrument.

I am never likely to change my conviction that the modern UK console is the most convenient way of controlling an organ but the generous number of memories for each of the sampled organs and pistons does make stop changes easy to negotiate. The actual console casework is the most attractive I've seen for a home organ.

As I have come to expect, dealing with ChurchOrganWorld has been a happy and pleasant experience. Many thanks to you and your colleagues.

Mr Cross, Radlett

"A whole different ball game."

Retirement approached along with Grade VIII as well! After 5 very happy years with a Makin 'Village' Organ, it was time to upgrade to three manuals. I tried various possibilities at Mixbury. Even a short inspection of the Johannus LiVE III suggested it would provide a great replacement and upgrade. On my third visit I took my teacher (Director of Music at a Cambridge College) with me to try it. Using non-technical language; "This organ", he exclaimed, "is a whole different ball game!"

My LiVE III arrived three months ago and has brought me endless interest and pleasure. I can play Buxtehude as if on a Schnitger organ, Bach on a Silbermann, Mendelssohn on a Dutch Maarschalkerweerd, Franck on a Cavaille-Coll, and Parry on Forster & Andrews. The five samples are distinctive, equally realistic and convincing from thrilling 32-foot reeds and flues to ringing upperwork; each is a whole different sound-world transporting me between different musical schools and eras at the press of a switch. Getting to know 5 organs has been a fascinating experience.

A further and important welcome feature of the LiVE III for me is the exceptional crisp quality of its key-action. The touch is excellent and has (according to my teacher) brought about a step-change in my articulation of Baroque music.

The approachability and helpfulness of Church Organ World personnel in making the choice, installation and servicing has been second to none. All concerned have been a pleasure to deal with, not to mention wonderfully patient. The whole experience has been excellent.

I have had hours of delight from my Johannus LiVE III and would commend it strongly to anyone looking for a 3-manual digital organ for their home.

Mr Glynn, Capel Gad, Bodffordd, Anglesey

I was tasked with finding an organ to replace the electronic instrument which had been in our village chapel in Bodffordd since 2000, and I'm so glad that my searches came up with ChurchOrganWorld. The help and advice given by Dr Keith Harrington has been nothing short of exemplary: he made the not inconsiderable journey to central Anglesey to see for himself where a new organ should go, and under what circumstances it would be used, and on this basis made the recommendation, in a highly detailed and instructive report, that the ideal instrument for us should be the Johannus Studio I70. The price, including delivery and installation, was extremely attractive, and we went ahead unhesitatingly.

Dr Harrington himself returned for the installation, which was done with great efficiency, and he then gave a tutorial on the use of the organ to our rota of seven organists, who were encouraged to ask questions, each of which was answered to their complete satisfaction. We were all enthralled by the sound of the instrument, which, for an organ of its size and price, has to be heard to be believed; and the organists were particularly impressed with the fact that it is equipped with thumb pistons (a facility absent from the old organ) and with the sound combinations that Dr Harrington had already programmed into the customisable set. Even more important to us was the excellently-designed Manual Bass function. As many of the organists on the rota are primarily pianists, they prefer to keep to the organ's manuals, but others are prepared to make some use of the pedalboard (which is a full, 30-note, radiating concave one usually associated with much more comprehensively-equipped instruments), so the Studio I70 suits us all. I have even found that, with Manual Bass switched on, I can pick and choose, even in mid-hymn, whether I'll venture some pedalling or let the organ work its auto-pedalling magic, whether this is strictly what is intended in the design or not!

Capel Gad is a small chapel in the countryside, with a modest congregation to match (maybe 20-30), but, as with all Welsh people, we make up for it with some pretty lusty singing, and the instrument is more than a match for us. By now I'm sure that all the members of the congregation, and many visitors, have come to the organ at the end of the service to marvel at it.

Having had the Studio I70 for nearly a year, all of us here at Capel Gad, Bodffordd are delighted with it; what's more, there are many features that I haven't yet fully explored, including its seemingly limitless customisable features. If it's felt that a tweak here and there in the combination settings might be called for, then I'm looking forward to delving more deeply into the comprehensive manual that comes with the organ.

On the basis of our experiences with ChurchOrganWorld, I can unhesitatingly recommend the company and its products to anyone looking for an instrument of the highest quality.

Mr Cannon, Penrith

The agility with which Keith, Corbie & John leapt in and out of the bedroom window and then eased the Makin Rydal through the same aperture was impressive! The organ is now tucked into its alcove opposite the beds and is proving to be ideal for preparing church service music and for practice. The organ also has potential to be a recital instrument.

Perhaps due to the involvement of Ian Tracey, there is an attractive range of tonal colours and a fearsome Trumpet! I look forward to inviting friends to 'Boccherini in the Bedroom' or 'Counterpane Counterpoint'. One lesson I have learned is that I should have gone to ChurchOrganWorld years ago!

Organ Testimonials

Linda Beville, Woodstock, VA, USA, Emmanuel Episcopal Church

Linda Beville, Organist and Choir Director at Emmanuel Episcopal Church in Woodstock, VA, USA comments on the recent Makin installation.

I cannot thank you enough for all your support and guidance as our sales representative towards a successful installation of the Makin Thirlmere 2-30 motorised drawstop organ at Emmanuel Episcopal Church, Woodstock, VA. The church had an early organ from another manufacturer that was starting to have problems. I accepted the responsibility of my position as Organist and Choir Director to initiate a conversation about the purchase of a new organ. Emmanuel Episcopal is a small parish church in the Valley of Virginia dating from the 17th century. The present sanctuary is more than 130 years and seats approximately 80 people. In short, selecting an instrument to support a traditional Episcopal Liturgy needed careful research.

I identified areas that mandated excellence including absolute top quality sound samples, authentic registration choices that could have enough breadth to support a variety of literature, top quality construction, economy without cutting corners in console manufacturing, top of the line electronic components and a progressive R&D program and a financial package that was accessible for a limited budget church.

The Makin organ interested me because of its first class representation of the English Organ sound. I was told that many of the samples came from Harrison and Harrison as well as Willis organs. Also, the sound loops were substantially longer than other digital organs. The Makin web page is first class; not so much a glossy sales page as an informative series of video testimonials which help demonstrate the tonal possibilities and help to tell of how the development of selections were made. I was most impressed by Ian Tracey, the Tonal Director. At one point in a video clip he said that the company found that church musicians wanted something that did one thing really well but not do three or four things fairly well. That had been my criteria from the beginning and that Professor Tracey expressed it became a deciding factor in my choice.

I also called Dr Keith Harrington, Managing Director of Makin in the UK. He was very gracious and answered the several questions I had. To have such access to a company's chief executive made a very strong and positive impression.

It took a year from the research start to installation. I involved several knowledgeable parishioners to be on the organ committee. I always represented my research as a path of possibilities to the Vestry. In the end, I decided to make a selection that I thought would be the best fit for Emmanuel Church. The Makin Thirlmere motorised drawstop organ was my selection. The church was able to fund the new instrument through a combination of careful budgeting and a large bequest. At the time of my report, the Vestry voted unanimously to place a contract with your company. I trusted that with the advancement of technology of digital sound production the congregation would be impressed and grateful for this new and important component in our Music Ministry.

Another deciding factor in choosing the Makin organ and Daffer Organs in MD, as its representative was your skill in voicing the organ and your exceptional talent as a performing recitalist. Voicing a digital organ is as time consuming and important as for a pipe organ. Anything I could say would underestimate the appreciation I have for the multiple times you came to adjust the voicing, to balance it, and to adjust to make the correct acoustical fit for our small sanctuary. Finally, at the dedicatory recital, you impressed everyone with your repertoire and, for me, how you adapted the registration requirements for a two manual organ.

Finally, I wish to share two thoughts from our most respected members:

"The new organ looks like it has always been there" ... We selected the perfect match.

"What a glorious thing you have done for our church and our community! Very few people know how hard and how long you worked to find just the right instrument for us, and it truly is just the right instrument, I love the richness of the bass pedals! I thank you over and over for all your hard work."

Mr Lunt, Lichfield

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

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

Mr Fraser, Epsom Downs

It is so rare, these days, to come across a firm where all the members, many long term employees, appear to function so well and pull together as a team or a family. All are so friendly, confident, efficiently well-trained, and so thorough at their job - a treat and a pleasure with whom to connect.

I have recently had a Johannus LIVE installed - the realism of the sounds and cathedral effect are amazing - you are in there, playing!!

Mr Fry, Gravesend

It is now nearly a week since I received my own Johannus Studio 170 in light oak finish, delivered and carefully installed by your two engineers, ('Steve one' and 'Steve two') who also exchanged it for the dark oak one you had kindly lent me since mine became available.

I am delighted to have such a fine instrument, never having dreamed that such a thing would be possible, and I would like to thank you, and each member of your staff for being very helpful at every stage. Particularly I would like to thank you for so thoughtfully offering to let me have one on loan from your showroom for two months until mine was built.

As it happened, during that time a dear friend of mine received an injury through no fault of her own which was relentlessly painful, and at the age of 90 has made her understandably quite depressed and despondent. However, she loves the sound of the organ, and on a number of occasions when she had been feeling particularly low, the sound of the organ has been the only sure solace. Tunes of hymns learnt first in childhood enable her to recall clearly the words, and this has been the only thing which could be relied upon to dispel clouds of darkness during that difficult period. I am most grateful to you.

"What a glorious thing you have done for our church and our community! Very few people know how hard and how long you worked to find just the right instrument for us."

“I have owned my Makin 3 Manual Custom Organ for just over a year now, and I don't think a single day has passed where I haven't played it. The realism of sound is simply unbelievable and breathtaking, you can hear the wind entering the pipes!”

Mr Hayman, Buxton

Being no longer prepared to practice mid-week during the long winter months in an often cold chapel and with a piano already in the lounge, I recently converted my daughter's erstwhile bedroom into an organ studio and purchased the Johannus ONE.

I am used to playing the Johannus Opus 220, the analogue forerunner of the modern digital organ and did not know quite what to expect from a state-of-the-art portable digital keyboard apart from what I had seen and heard on the website videos. I needn't have worried – the ONE is a (relatively) little package that belies the truly authentic and mighty organ sounds that it is capable of delivering. Additionally, the unexpected 'Choir' button is a delight and reminded me of Debussy's 'Sirens' when I first heard it.

For example, selecting the German organ full registration (Trumpet & Posaune tabs 'off') and using maximum reverberation and depth, plugging in Hi-Fi headphones (a 'must') and turning the volume up to as comfortable level as possible then balancing the organ and choir outputs with the Expression pedal (a 'must'), play Stainer's magnificent hymn tune 'Cross of Jesus' and one could be listening in one of our great cathedrals. At the other end of the scale, Karg-Elert's Opus 65 quieter pieces played with soft voices from the French or English registrations produces exquisite results. The ONE is equally at home with sparkling Bach keyboard Minuets and Gavottes and strings arrangements of Beethoven Romances. With the addition of a MIDI pedalboard I have no doubt the ONE is fully capable of satisfactorily rendering major organ works.

I also love the funky organ option with its xylophone-like tones for change-of-mood music such as 'The Shadow of Your Smile' and similar popular standards using the piano sustain pedal (another 'must').

The ONE requires a certain level of organ management to fully avail oneself with all its features and options and to optimise personal preferences but this is a magnificent instrument capable of downloading extra registrations to the existing registration options and is ideal for the home organist.

Mr Parkes, Rowley Regis, Heath Street Methodist Church

It was in the middle of June on Sunday night that our church organ broke down. Right away it was decided to have a new organ. A church near us had a Makin instrument, which my wife and I had both played on occasions and rather liked very much. So, we got in touch with ChurchOrganWorld who came to meet us in church to see what sort of organ we should have based on the size of the church. Mr Goodall could not have been more helpful.

He suggested that we have a two manual Johannus instrument and that my wife and I should go and try one for ourselves in the Mixbury showroom near Brackley. When we got to the showroom we had a shock as there were organs all around the large converted barn. Again, we were made very welcome with a nice drink.

Richard played the organ first and then invited us to play; it was one of the nicest church organ sounds we had heard. After a short while, we decided to have the organ for our church and after about three weeks, it was installed. Both my wife and I have played it around four times in services and both of us are thrilled with it, as are the congregation.

ChurchOrganWorld and Mr Goodall could not have been more helpful. At no time did they put any pressure on us to purchase the organ. We would like to thank all concerned for their help.

Mr Cooper, Darwen

ChurchOrganWorld is without doubt the Premier Organ Supplier both in the North West & Southern England. I have had the pleasure to meet all the team at the Shaw showroom all of whom displayed a dedication to "real Organs" & their customers. I have purchased the Thirlmere & recently the Johannus LiVE III. On both occasions, the installation was flawless, very friendly people to deal with who go that extra mile to satisfy the customer.

I recently ordered the Forster & Andrews St George's Church Organ USB stick for the LiVE III which arrived very fast, the order to Johannus was placed immediately following my call to COW. It does not end at a purchase however as after sales (should you require it) support is superb, I received a call from them a few days after the LiVE III was installed to check if everything was to my satisfaction.

You are always greeted when ringing them with advice or even a quick chat concerning organs etc. I cannot recommend ChurchOrganWorld enough, if you're looking for a real classical Organ then they are THE Company to contact.

Mr Burgess, Northampton

I have owned my Makin 3 Manual Custom Organ for just over a year now, and I don't think a single day has passed where I haven't played it. The realism of sound is simply unbelievable and breathtaking, you can hear the wind entering the pipes! It sounds amazing and also looks amazing – what a lovely piece of furniture to have in the house. I certainly am a proud owner of this wonderful instrument.

I am in demand as an organist, playing at more and more services at several churches, and it is so convenient to be able to practice in the comforts of your own home.

My thanks to all the team at Church Organ World who are so friendly, professional and helpful. I would have no hesitation in recommending them to anyone who is looking to buy a new organ.

Mr Brown, Redruth

First of all, I would like to say how pleased I am with the Johannus Organ delivered to me on Wednesday. I particularly would like to express my thanks for the efficient and careful way your delivery men were, in installing the organ into my Lounge and for their very pleasant attitude towards their work, they could not have been more considerate.

With regard to the organ, I have now been able to experiment with the various effects available with the changes of stops and what a variation is possible, with very quiet sweet tones to full organ grandeur, the instrument surpasses the demonstrations I have listened to before purchase on the internet and compare with many small pipe organs. I wasn't able to get off the organ stool on Wednesday until I was absolutely tired out. I would recommend any organist who wishes to have the pleasure and privilege of having a home organ, to go for the Johannus Studio I70, they will not be disappointed, I am thrilled. Not forgetting the care and attention received from yourself and your colleagues.

The Makin Range

Makin Organs are designed and built by organists, for organists, for use in homes, concert halls, churches, crematoria, churches and cathedrals around the world. If you like the sound of an English pipe organ, you will love the sound of a Makin; owning one, or simply playing one is something you will consider a delightful and lifting experience.

Makin instruments are the quintessentially English organ being full of features, which are important to organists who are used to English pipe organs. Features like Divisional Pistons, Gt & Pedal Combs Coupled, Octave Couplers and much more are so important to English organists, so we include them as standard in our products. The benefits of this approach are simple, the organist feels at home and can sit comfortably at our instruments and concentrate on producing wonderful and inspiring music rather than worrying about the potentially unusual aspects of the organ console itself.

Makin has an active and growing export business to countries such as Australia, Canada, the USA and New Zealand with interest shown from many other countries. Customers have commented on build quality and authenticity of sound being the key to their decisions. Linda Beville, Organist and Choir Director at Emmanuel Episcopal Church in Woodstock, VA, USA comments on their recent Makin installation "I identified areas that mandated excellence including absolute top quality sound samples, authentic registration choices that could have enough breadth to support a variety of literature, top quality construction, economy without cutting corners in console manufacturing, top of the line electronic components and a progressive R&D program and a financial package that was accessible for a limited budget church." Linda also commented "I was most impressed by Ian Tracey, the Tonal Director. At one point in a video clip he said that the company found that church musicians wanted something that did one thing really well but not do three or four things fairly well. That had been my criteria from the beginning and that Professor Tracey expressed it became a deciding factor in my choice."

Makin Development

The Makin Organ has developed through many years starting in 1970 when John Pilling formed the company and developed his first instruments. Of course, the acquisition of parts of the John Compton business demonstrates our history goes back to the 1920's. At the forefront has always been a passion to deliver the best instrument possible within a budget range, with exceptional customer service. Our current product range has 'standard' organs with a set specification and design through to custom-built instruments designed to the last exquisite detail.

Standard Models

We produce three standard models of organs, which will suit many customers' needs in terms of acoustics, aesthetics and budgets. These are the Rydal (2-20), Thirlmere (2-30) and Windermere (3-45) as designed by Makin's Managing Director Dr Keith Harrington, Senior Organ Consultant Richard Goodall and Tonal Consultant Professor Ian Tracey. The scalability of design of this family is obvious, giving customers a choice as to the size and style of organ they want to consider.

	Rydal	Thirlmere	Windermere
Manuals	2	2	3
Speaking Stops	20	30	45
Amplifiers	4.1	8.1	14.2
Speakers	4.1	8.1	14.2
Ratio (speaking stops: amps)	4	3.33	2.81
Illuminated Tab-stop	Yes	Yes	Yes
Motorised Drawstop	No	Yes	Yes
Expression Pedals	1	1	2



The Rydal Tabstop in light oak with decorative end panels and internal speakers

Full specifications are listed, but the Rydal, Thirlmere and Windermere all come with standard features not often found on other digital instruments, which make them simply more authentic and easy to play. In addition, there are a number of options built within the specification of each organ. For example, with the Thirlmere you have the option of a Stopped Diapason 8' or a Claribel Flute 8' on the Great, whilst on the Windermere, options for the 'big reed' on the Choir include a Tuba, Tromba or Orchestral Trumpet. Information regarding all these options and much more are detailed in the individual product flyers.

Exquisite voicing

For each of our standard instruments we have produced a series of intonations such that the sound 'out of the box' is good when we bring an organ into a church for a permanent installation or as a demonstration. However, this is a mere starting point for us since naturally each building is different and therefore each organ is different. For a demonstration in the UK, Keith Harrington or Richard Goodall will typically spend two hours or so to deliver a stunning instrument to play. In this time, the basic chorus of the organ will have been balanced and resonant frequencies dealt with. When questioned, they typically respond that this is perhaps 60% of what a final installation will sound like when speakers are permanently placed and a full note-by-note, stop by stop intonation has taken place. For a permanent installation, customers always have the option to have Keith and Richard working with Ian Tracey and/or other eminent musicians who know exactly what an organ can sound like.

Detuning

As discussed at some length in Organ News 27 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. The solution for Makin instruments is very simple. By controlling the effect within the software menu, the player has the option to make the decision themselves. In this way, we offer the best of both worlds.

Beyond a standard model

Makin Custom instruments really start where 'standard' organs finish. For example, if a Rydal, Thirlmere or Windermere is not for you, perhaps a custom model will meet your needs.

As a customer of one of our custom-built instruments you will have an unbelievable number of options to consider, including choice of colour and finish, motorised drawstop or illuminated tab control, the number and type of manuals and speaking stops, even the placement of the speaker system and minutiae of console design.

When designing an instrument, customers can use one of our sample specifications, several of which we publish, and make changes as they feel fit or indeed start from scratch with a blank piece of paper. For some, this could be daunting, but since all our organ consultancy staff are organists



The Thirlmere Drawstop in medium oak



The Thirlmere Tabstop in light oak

with many years' experience, you can be sure to be guided through this in a most professional and courteous manner. We have an unrivalled in-depth knowledge of our instruments, and church organs in general, so we guide our customers through many questions and options with ease. Typically most time is spent on the final details of the specification which, above all, should be versatile and not limited. As a simple example, for a three manual instrument, should the third manual be an enclosed choir division or an unenclosed positive; the choice is yours.

Whatever the options chosen, these are market-leading instruments designed to help enhance your playing and the singing of your congregation.

When it comes to voicing an organ in church, some customers like to be extensively involved in this aspect of the process, others prefer to defer to the real world experience of our staff and our Tonal Director Professor Ian Tracey, Organist Titulaire at Liverpool Cathedral. If so required, we can also work with other third party voicers and consultants. In short, customers get a top quality organ at a highly competitive price. It is often said that you don't buy a Makin organ, but rather you invest in one. I am sure you will agree that there has never been a better time to do so. Indeed, just a matter of weeks later you could have your own 'King of Instruments'.



The Windermere Tabstop in medium oak with decorative oak end panels



The Windermere Drawstop in medium oak with decorative oak end panels

Pedal

<i>Rydal</i>	<i>Thirlmere</i>	<i>Windermere</i>
Bourdon 16'	Harmonic Bass 32'	Contra Violone 32'
Bass Flute 8'	Open Diapason 16'	Open Wood 16'
Fagotto 16'	Violone 16'	Violone 16'
<i>Gt & Ped Combs</i>	Bourdon 16'	Bourdon 16'
<i>Gt to Ped</i>	Principal 8'	Principal 8'
<i>Sw to Ped</i>	Bass Flute 8'	Bass Flute 8'
	Choral Bass 4'	Choral Bass 4'
	Trombone 16'	Contra Trombone 32'
	<i>Gt & Ped Combs</i>	Trombone 16'
	<i>Gt to Ped</i>	Trumpet 8'
	<i>Sw to Ped</i>	Schalmei 4'
		<i>Gt & Ped Combs</i>
		<i>Ch to Ped</i>
		<i>Gt to Ped</i>
		<i>Sw to Ped</i>

Choir (enclosed)

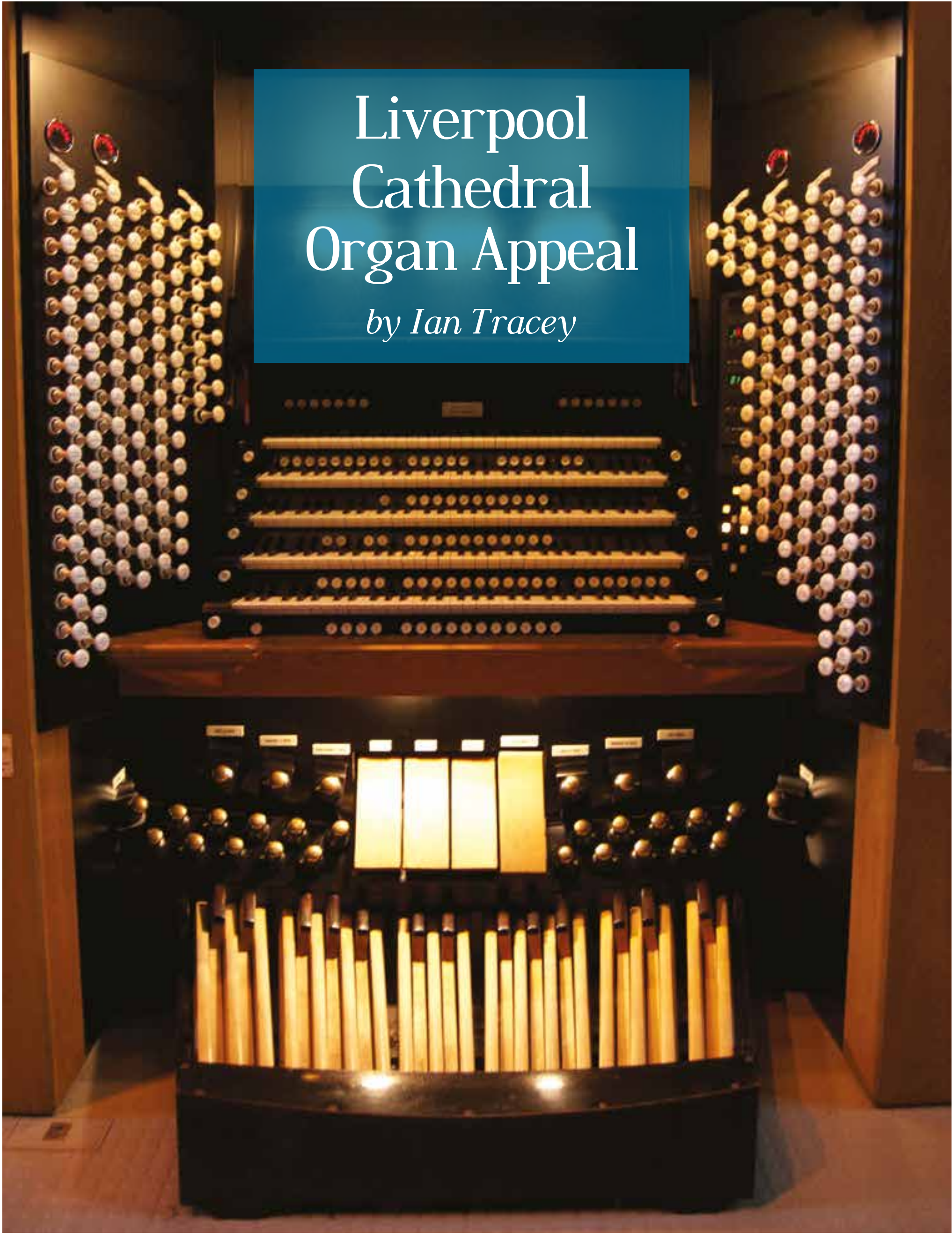
N/A	N/A	Stopped Diapason 8'
		Viol d' Orchestra 8'
		Viole Celeste 8'
		Rohr Flute 4'
		Nazard 2 2/3'
		Blockflute 2'
		Tierce 1 3/5'
		Larigot 1 1/3'
		Corno di Bassetto 8'
		<i>Tremulant</i>
		Tuba 8'
		<i>Octave</i>
		<i>Sw to Ch</i>

Great

Open Diapason 8'	Bourdon 16'	Bourdon 16'
Stopped Diapason 8'	Open Diapason I 8'	Open Diapason I 8'
Gamba 8'	Open Diapason II 8'	Open Diapason II 8'
Principal 4'	Stopped Diapason 8'	Hohl Flute 8'
Harmonic Flute 4'	Gamba 8'	Gamba 8'
Fifteenth 2'	Principal 4'	Principal 4'
Mixture (19.22.26) III	Harmonic Flute 4'	Harmonic Flute 4'
Trumpet 8'	Twelfth 2 2/3'	Twelfth 2 2/3'
<i>Sw to Gt</i>	Fifteenth 2'	Fifteenth 2'
	Seventeenth 1 3/5'	Mixture (19.22.26.29) IV
	Mixture (19.22.26) III	Trumpet 8'
	Trumpet 8'	<i>Ch to Gt</i>
	Corno di Bassetto 8'	<i>Sw to Gt</i>
	<i>Sw Sub to Gt</i>	
	<i>Sw to Gt</i>	
	<i>Sw Oct to Gt</i>	

Swell (enclosed)

Geigen Diapason 8'	Open Diapason 8'	Lieblich Bourdon 16'
Lieblich Gedackt 8'	Lieblich Gedackt 8'	Geigen Diapason 8'
Celeste II 8'	Salicional 8'	Lieblich Gedackt 8'
Gemshorn 4'	Voix Celeste 8'	Salicional 8'
Flageolet 2'	Gemshorn 4'	Voix Celeste 8'
Mixture (15.19.22) III	Fifteenth 2'	Gemshorn 4'
Corno di Bassetto 16'	Mixture (15.19.22) III	Fifteenth 2'
Oboe 8'	Contra Oboe 16'	Mixture (15.19.22.26) IV
<i>Tremulant</i>	<i>Tremulant</i>	Oboe 8'
Cornopean	Cornopean 8'	Vox Humana 8'
<i>Octave</i>	<i>Octave</i>	<i>Tremulant</i>
	<i>Unison Off</i>	Contra Fagotto 16'
	<i>Sub Octave</i>	Cornopean 8'
		Clarion 4'
		<i>Octave</i>



Liverpool
Cathedral
Organ Appeal
by Ian Tracey

The Grand Organ of Liverpool Cathedral is internationally renowned as one of the greatest church organs in the world; when it was built in 1926, it was the largest musical instrument ever conceived, and is still the largest organ in the UK today.

With its eight manual divisions and pedals, 200 drawstops and staggering total of 10,268 pipes, it is one of the wonders of the musical world. Having been in continuous service for over 90 years, a major appeal was launched in 2009 which, to date, has raised a staggering £683,000 of the required £900,000. Just as the inflow of funds was slowing, a most generous donation from the philanthropist and polymath, Hamish Ogston CBE, completed the total, for which we are, as the prayer book puts it so well, unfeignedly thankful.

The organ last underwent a rebuild in 1958 - 1959, and though it was cleaned with replacement of its transmission system in 1975 - 1978, almost all of the main soundboards date from 1926, all having suffered over the years from the cathedral's endemic low humidity and now requiring remedial attention.

As soon as funds began materialising, it was decided to proceed on a 'worst first basis', however, as the saying goes "that the best laid plans of mice and men..." and so it was with us, as the dreaded asbestos was found in the lagging of the heating pipes in the South Chamber; so, in consequence, everything stopped whilst the area was hermetically sealed and it was removed. No sooner was this done than blower No 2 failed, and then weeks later, No 1, requiring them both to be sent away for remedial work and re-winding and re-balancing; fortunately, it is possible to play the organ (judiciously) with one or the other! The antiquated switching gear for all three main motors had also been unreliable for many years, and so all three were replaced. To top everything, during a BBC live broadcast one Sunday morning, one of the two Heavy Pressure wind regulators in the blowing chamber decided to burst during the concluding voluntary (making it more French than intended). Again, this was dealt with, out of sync., and, for good measure, we re-leathered the other one right away.

For some years, we had been having problems with the Pedal slider soundboard on the North-side, just above the console, so this was next on the list (Ophicleide 16ft, Clarion 8ft, Dolce 16ft and Mixture 3 ranks) and its drawstop machine. The pipework was not in the best of condition, so the opportunity was taken to remove it to the workshop for bench treatment

(Ophicleide 16ft and Clarion 8ft). Whilst concentrating on the Pedal organ, the actions of the Pedal Double Open Diapason 32ft: Open Diapason 16ft and Principal 8ft: Bourdon 16ft and Bass Flute 8ft: and the Open Bass 16ft were restored and re-leathered.

Having successfully sorted the Pedal actions, it was next decided to re-leather the key actions of the Positive organ and enclosed Solo soundboards, along with the Positive drawstop machine. Re-leathering of the medium and the heavy pressure Swell double-rise reservoirs and cleaning of the organ space on the North side, upper level was next. The 50" motor was the next surprise, as it gave out just before Christmas and there was a mighty effort to get it back; who could imagine a cathedral Christmas 'senza Tubas'? ... luckily work was completed just in time.

Complete refurbishment of the 30" pressure Pedal Bombardes was next, the 32ft, 16ft, 8ft, 4ft ranks, including chests, valves, magnets, pallets, link wires, internal power motors, and remedial repair and cleaning of all the pipework; with the Contra Basso 16ft receiving similar treatment. Re-leathering the second Heavy Pressure breakdown reservoir and internal cut out mechanism in the blowing chamber followed, along with installation of two D16b humidifiers on the North side in order to help counteract the cathedral's excessive low humidity.

By 2013 the Appeal total was now creaking up to £340,000; a marvellous sum in just three years, and representing nearly £100,000 per year. The entire Swell organ was now the target, actions, wind and its 2,375 pipes. This led to an interesting few months for the organists, without complete Swell choruses; which rather changed the sound world for the daily choral services, all of which, have continued undaunted, throughout the work. The Great reed reservoir and actions were restored and the Pedal enclosed division on the North side was completely restored, with complete restoration of the drawstop and key actions, reservoirs, wind trunks and associated mechanisms and workshop repair of the 288 pipes. Whilst the pipework was out, reversal of the shutters was effected, for better projection of the division into the

Central Space since previously they opened north into the transept.

New industrial sized humidifying equipment was installed in the blowing chamber and the South side and both consoles were re-lit with LED lights...so the organists are now very definitely, in the words of St Paul, "in a greater light!"

By Easter 2016 the total stood at nearly £580,000! Another two reservoirs were also re-leathered and restored. The 20" pressure Solo Tromba reservoir and the 32ft Pedal Double Open Wood double rise reservoir. Two new organ benches were also provided, including one with electronic motor and a memory for playing heights of each of the organists.

Works in 2017 included the complete refurbishment of the 30" pressure Bombarde Tubas 16ft, 8ft, 4ft, actions reservoirs and the 183 pipes, which again went to David Wells Organ Builders for shop restoration, as did the four ranks of Great reeds 16, 8, 8, 4; another 610 pipes. The work, in both cases, included chests, valves, magnets, pallets, link wires, internal power motors, and remedial repair and cleaning and restoration of the pipework.

The Summer long vacation of 2017 saw the complete cleaning of the 549 pipes of the Positive organ, re-leathering of the Great double-rise reservoir and restoration and cleaning of the Pedal 32' Bombarde.

Work this year has included the updating of the two consoles and the refurbishment of the 1,459 pipe Solo Organ; including complete renovation of chests, valves, magnets, pallets, link wires, internal power motors, and cleaning and remedial repairs to the pipe-work and reversal of the shutters for better tonal egress into the Central Space rather than towards the Altar as before. This year's long Summer vacation saw the cleaning of the 1,215 pipes of the Choir Organ, which now pretty much completes the work on the North-side.

Thanks to Mr Ogston's generosity, completion of the project is now assured, and 2019 will see the restoration of the Bombarde 10 rank Grand Chorus Mixture - 610 pipes, the Solo Hohl Flutes 16ft, 8ft, 4ft; complete restoration and cleaning of the eight soundboards of the Great Organ, and finally, the Tuba Magna.



Ian Tracey

After this, all which remains are a few isolated ranks around the organ not on slider soundboards.

All being well, the work projected in 2007 will be complete by 2020. However, some of the 1970's work has begun to let us down, such as the rather antiquated transmission and piston systems; so we are not yet finished! The good news is that this is all fairly minor, in comparison of what has been accomplished... nevertheless, I can't hang up my fundraising hat just yet!

Earlier this year we had the wonderful news of a legacy, primarily to be used for provision of the long promised Echo organ, which had always been the hope of one of the final acts of the Appeal, completing, as it does, the original scheme for the Cathedral's Grand Organ.

The division which will be housed in the Eastern-most bay of the South-East Triforium, just above the Sanctuary will not only provide a distant 'echo' effect, but also an accompanimental division for the choir when singing in the Sanctuary area. The pipes are held by David Wells and are from the same Willis III organ from St James Waterfoot which was used to provide the Central Organ some years ago. They are contemporaneous with those of the Grand Organ and probably made at the same time by the same workforce. That David Wells should acquire this pipe-work is almost too coincidental a thing to be an accident, it almost seems that we were meant to have them and enabling the scheme to be complete. This then would take the organ to 220 speaking stops and 11,000 pipes - staving off any further challenges ...

In terms of the original specification, this just leaves the West Organ, proposed for the Nave Bridge, which is probably now out of the question, for a whole host of reasons, though, those who come later may well have other ideas ... and Goss Custard & Henry III's amazing vision may finally be realised.

Finding the right Organ

BY IAN QUINNEY

At some time in our lives we all need to buy a product either new or second hand to meet a particular need. It does not matter if it is a car, washing machine or an organ, there are only three criteria that need to be considered and they are Quality, Specification and Cost.

It sounds simple but as with most things in life it can be quite complicated because making a change in any one of these three things can affect the other two and the questions it throws up can be difficult to answer. The system can be applied to the purchase of any product but here the aim is to purchase an organ. Purchasing an organ to meet a particular requirement is not a trivial task. It is vitally important to ensure that a fair and balanced view is obtained of any proposal to obtain an organ by a careful evaluation of Cost, Specification and Quality.

Following the customer evaluation and setting of the three requirements they will be submitted to potential suppliers to comment and/or provide quotes. There is nothing wrong in seeking help, information, or guidance from a potential supplier or organ professional before the final criteria are decided and quotes are requested from the supplier. Any information from a supplier, should be kept confidential, to avoid conflict of interest. In the case of an organ purchase, seeking help is to be preferred because of the large number of variables such as building size, acoustics and usage etc. Consumer law does not provide much protection if the customer gets it wrong.

SPECIFICATION

What is the requirement? Typically questions have to be asked and answered about the specification requirements. Such as:-

Is the requirement for a new or second hand organ?

Where will it be housed e.g. House, Hall or Church?

What is its purpose e.g. recital instrument, hymn accompaniment, choir practice, etc.?

Is the instrument to be portable or fixed?

Is an adequate Power Supply available?

What are the requirements for ongoing maintenance?

There is going to be the inevitable discussion about the voicing of the instrument and the type of console required. The organist(s) should be consulted, along with other interested parties. Some churches are required by church rules to consult an organ advisor.

It is worthwhile asking for brochures from suppliers or visiting the showroom and assessing what may be on offer in terms of all three criteria.

A Tab stop organ will generally be cheaper than a Draw stop for the same voice specification, so the question of which one is required must be answered.

Suppliers have standard instruments for the simple reason that they know from experience that they can meet around 80% of Customer requirements with them. The other 20% will have bespoke instruments created especially for them. Standard instruments are cheaper because more of them are made and they can benefit from bulk purchase of components. When considering the criteria, assess if a Standard instrument can meet requirements or adjust the requirements if possible. Some suppliers only provide standard instruments so that a decision has to be made to see if a standard instrument will fit the specification or if the specification can be adjusted and still be acceptable. Just like buying a car there may be options for accessories and factory fittings even on a standard offering.

When all the questions have been answered review the Cost, Quality, Specification criteria and ensure that any decisions on specification that have caused changes in cost or quality are acceptable.

COST

Cost of the product is the thing that will hurt most if the quality, specification or both are wrong. Payment for a product that does not meet expectations will cause further problems.

The first question to be asked is: Is the specification affordable?

In other words do not specify something that is not affordable or where it is not possible to raise the money to pay for it. The money to pay for the instrument may have to be raised and this may take time so that a timetable may have to be included as will a plan to raise the money. If money is the problem then consider revising the specification to reduce cost.

In this day and age juggling money against quality and specification is not going to be easy.

To paraphrase John Ruskin:-

"There is hardly anything in the world that some person cannot make a little worse and sell a little cheaper, and the people who consider price only are this person's prey."

The purchase price of an Organ is not its cost. It is important to consider the whole life cost. The cost of power consumption and ongoing maintenance must be included in any cost assessment. Also, if there is a need to keep up with the rapidly changing technology by replacing the product or upgrading then value of upgrading, trading-in or selling the old product needs to be considered. Do a cost analysis of products



on offer, by working out how much benefit you will get for your money by comparing quality and specification against the original expected life of the product.

Note that there is no distinction between purchasing a pipe organ or an electronic organ. The process is the same for both but a detailed cost analysis over the life of a pipe organ, typically 100 of years, will show that the electronic organ has the edge on cost.

QUALITY

There are two aspects to quality, the first is objective and the second is subjective. Objective information is based on measurement of defined criteria. Some manufacturers and independent assessors like "Which" publish data on products such as "Mean Time Between Failures", "Hours life" or "Power consumption" which are objective information. In the case of an Organ nearly all the information is subjective and reliance has to be placed on the assessments and opinions of people. One guide to assessing quality of a product is the warranty period offered. If one company offers 5 years and another offers 10 years then there is an obvious difference in the perception of Quality between the two companies. Such information has to be balanced against specification and cost.

The question of how long the product will last after the warranty has ended is also pertinent.

If one company uses solid wood to construct a console and another uses composite materials, does that affect the perception of quality? How does that affect the cost and does it meet the specification requirements?

One company uses plastic keys and another wooden keys, which will affect the cost but does it affect the perception of quality?

Last and certainly not least is the sound quality, which can only be assessed by listening to an instrument, preferably one that meets the specification. This can be

done by a visit to the showroom or by finding someone local who has the product and is willing to show it. Some suppliers offer DVD/CDs of their instruments but be aware that these are recorded in optimal conditions that may not match the specified conditions. They do however provide a useful guide.

Some suppliers also offer hire of instruments so that they can be tried out in the location where the purchased instrument will reside. If it is decided to do this, factor it into the cost.

These days almost every organ supplier, has an internet site. The quality of a company can be judged by how easy it is to use the site, by how much the information is up to date and the presentation of the information. Companies that have good sites are respecting the Customer and a judgement about quality can be made.

Talk to people who have dealt with the company and add all the impressions together to get an overall idea of quality. Some companies will be able to show letters of recommendation from Customers.

Quality in an Organ is about perception and it is therefore important to get as many opinions as possible before making this assessment.

CONCLUSION

Most people quite subconsciously apply the Cost, Specification and Quality criteria to their purchases but for large items like an Organ it is necessary to do this in a methodical manner and document the result, especially where the decision making involves a number of people. Getting it right is essential for a good outcome. Remember that the three criteria are interlinked. So that if a change is made to one, review the other two criteria to ensure that overall it is still satisfactory.

Bear in mind that the person who has to play the instrument needs to be consulted or there may be an organ, but no organist.

What our service department can offer you

BY JO SWAIN

Extended Guarantee Schemes... Annual service schemes... General repairs... Engineers

All our organs are sold with a guarantee which covers both parts and labour. As the labour guarantee expiry date approaches, all our customers receive a written offer to extend this for a further year. As the extended guarantee also includes an annual inspection of the organ, this after sales service has always proved very popular offering excellent value together with total peace of mind. However, over the years, some customers have allowed their guarantees to expire for whatever reason and may now appreciate an opportunity to re-join the scheme. This of course is possible and is subject to an inspection of the organ by one of our engineers during a service visit. If you have a visit already booked with us or are about to book a visit, and you are interested in joining the scheme, this is the perfect opportunity to allow an assessment to be carried out at no additional charge.

For customers who are not on the extended guarantee scheme, but would still like to have their organ serviced annually, we offer an annual service scheme. This scheme provides a full maintenance check-up and service of the organ every 12 months. Our service department will contact you each time your service is due, so there is no need for you to worry about missing the date for your next visit. To join this scheme, just simply call to arrange your first annual service visit with us.

The cost of an extended guarantee and annual service varies depending upon model, type and age of the organ, so for a quotation for your particular organ please call our service department who have all your details to hand.

Furthermore, our highly skilled engineers are based throughout the country and offer

a fast and efficient service to any customer in need of a repair. For organs which are no longer covered by a guarantee, our standard call out and labour charges apply regardless of location within the country. Our engineers are also on hand to provide advice regarding the fitting of accessories such as damp chasers, mouse repellents, pedal lamps, mobile plinths and midi sequencers, organ protection, repositioning of console and speakers, organ upgrades, rebuilds and much more.

Our aim is to stay close to all our customers and continually provide an outstanding service and level of commitment from the initial purchase of your new instrument and thereafter for many years to come. To contact our service department, please call 01706 888100 or e-mail joanne@churchorganworld.co.uk

What happens after an Installation (After Sales Service)?

Once your instrument has been installed, you will be provided with my contact details as your first point of contact for any issues relating to the organ going forward. I can be contacted to discuss any element of the organ from technical matters to discussing voicing changes or any additional enhancements or professional services which you may be interested in. Regardless of whether it is a just an early stage conversation which you may have, a request for a quotation or to arrange a visit by one of the team, I am able to provide you with any information you require.

Despite the fact that all our organs have a guarantee when first installed, a lot of customers do actually like to have a visit annually by an engineer rather than wait for five or ten years. This does allow for our engineers to carry out a check up of the organ and at the same time provides a nice opportunity for organists and other

members of the church to ask questions and build a relationship with your 'nominated' engineer. If an annual visit is something you would like to arrange in advance of the guarantee expiring, please do contact me so that arrangements can be put in place. There is a charge for this visit at £295 inc vat, but customers say this is an annual visit not to be missed. As well as ensuring that the organ is in perfect condition, the visit is invaluable to the organist and others in terms of additional information which the engineer is often able to provide.

It is often the case that after an installation, it is decided that some of the optional extras offered at the time of the initial quotation are now desired. Should you be interested in any of these, please do discuss these with me as most often we can coincide this type of work with a service visit at no additional cost for call out or labour.

MIDI Sequencer (available for Johannus & Makin organs and some Copeman Hart instruments)

Hymn recording for the MIDI Sequencer

Damp chaser and mouse repeller

Adjustable music desk light

Height adjustable bench

Annual service visit

Professional Voicing

What happens if an existing customer would like to upgrade your instrument?

In the first instance it is always useful for you to begin by having some information regarding the options available and how to proceed with these thoughts. When the time has arrived to consider a replacement or rebuild, my initial response, particularly with a church, would be for me to arrange for their nominated engineer to visit and assess so that a report can be produced and

presented to the church allowing them to have a formal discussion armed with all the information required. The report fully details all aspects of what a new installation would involve and provides options and prices of the most suitable models. In some cases, the organ may have become defunct, and in these situations, we will do our very best to install a loan organ whilst these discussions are able to take place so that we minimise any disruption. Demonstrations and presentations usually follow with a visit to our Showroom being arranged. All our existing customers receive a significant loyalty discount which is applied to all quotations within the report.

Benefits of working with Church Organ World as an 'existing customer' include:-

- Continuity of the relationship between yourself, church and our company, built up over many years since the first instrument was installed
- The great asset of a personal connection. When you know your organ supplier face to face, and they are not just a voice on the other end of the phone, then the personal touch comes into play. If there is a sudden need or crisis, you are in a position to call and ask for immediate help to which we will be able to respond quickly
- Knowing the people behind the instrument; enjoying a connection you would otherwise not have
- Better customer service: strengthened by being a church within easy reach of your dedicated service engineer
- Freedom to arrange unlimited visits as and when required to our local showrooms throughout the decision making process and beyond
- Invitation to events held throughout the year by ChurchOrganWorld.
- Easy access to useful information made available to our existing customers including Peripatetic Organist lists and much more, together with the ability to purchase from a range of Organists accessories such as OrganMaster shoes, Music and CDs.

We are here to help, so please don't hesitate to contact us!

Why I joined Makin



After the birth of my second daughter, Millie, I returned to my job where I had been for many years as a Sales Executive looking after the needs of major blue chip companies within the retail sector. This was a demanding role with lots of travel, and although this area of work was my passion,

I soon realised that I had to make changes to free up more time to be a Mother.

With Lucy at school and Millie at nursery, I applied for the post of Admin Assistant at Makin Organs having noticed it in the local paper. It was fairly close to home which I felt would work with family life and as a pianist, it seemed an interesting prospect to be involved with music at work. I had driven past Makin Organs almost every day, often stuck in traffic on my way to work, and I was always curious as to what went on inside a building which sold Church Organs, never to think I would eventually be part of it. With the offer of a job from Keith, I began work in October 2005. Not being sure at the time of just how long this career change would be necessary for, I threw myself in to the job determined to make it as interesting and as challenging as I possibly could, worried that I may suffer at the realm of just a desk and a computer, missing the dynamics of what had gone before. It was of course very different and certainly a refreshing change.

Customer Services Manager, Jo Swain provides a retrospective view on joining the company in 2005

The small personal touches which I experienced from working for a small company were immediately noticeable. With Keith also newly appointed around twelve months previous, this was an exciting time to join where changes were already starting to happen and a new and fresh approach was being adopted. And so, with Keith's permission I was allowed the flexibility to make improvements and develop the way in which the after sales service was then provided. This gave me the perfect opportunity to begin a journey that allowed me to make changes that would put the needs of our customers first; a journey which we have been on ever since.

The journey continues, and thirteen years on and Lucy now at University and Millie taking her GCSEs, I often ask myself why I am still here. Well, the answer is simple, and that is because I now feel part of an extended family and every day still feels like a new day at work rather than a long-term job. As a Mother, I know that changing career was the right choice for my children

who benefited from me being around for them at that time, but the job of a Mother is never done and the job of looking after customers is just the same. There will never be a time when we can say our work is complete as every day brings new challenges such as a call for help, advice or looking after the needs of a customer who decides to replace their instrument after 30 plus years of service, so we need to be here for every need as and when required.

I have grown very close to a lot of our customers over the years and it has been a nice privilege in getting to know and understand certain individuals. From the most gentleman like Mr Steven Cooper with his dulcet Lancashire tones to the organ collector Mr Roy Fraser who I am sure will eventually have more organs in his house than we have in our showroom; all our customers are special to us and so with that in mind and with a strong team behind what we do, I hope you feel assured that you are in safe hands.

Sound Bites

Bristol QEH School

We are frequently asked to build a digital console to *en fenêtre* to replace an ailing or defunct pipe organ. The before and after photos here are a simple example of the high quality of work possible from our cabinet builder. In this example, the colour match of the new console and surrounds is an improvement on the pipe organ console which for whatever the reason did not really match.



The QEH School organ before rebuilding



The QEH new console in place

It all starts with a report

When we visit a church to look into the replacement of an old organ, whether it be pipe or early electronic, the first thing we do is to get as much detail recorded as possible in terms of the building, acoustics, aesthetics, customer needs, desires etc. and then pull all this together into a Survey report. Indeed at this early stage in the process, we are likely to walk around the whole building and record on our Installation Survey documents all kinds of detail that will be required later on, including access and toilet facilities.

Typically the church will see the first version of this report alongside appropriate suggestions for an instrument, including a sample

specification within a couple of weeks of the installation visit. There are normally a variety of options to be decided upon such as drawstop or tab control, console colour etc. with an appropriate range of prices. Such reports are tailored to each individual customer and provide a strong basis for additional discussion. These reports are written to be of use and readily understandable by many groups of people from organists, to clergy, PCC members and church authorities.

After initial discussions, these reports can be modified as appropriate should any additional detail become relevant or indeed irrelevant. For example, if a decision is made concerning the likely placement of speakers and enclosures with other options being ruled out then the report can be amended to show this. Following on from the report, once the detail

MPOS Combination Organ with Rodgers

The Parish Church of St Michael, Highworth in Wiltshire are in the process of having a combination organ using a Rodgers Artist 599 console with pipework supplied by MPOS (www.mpos-organs.com). Following completion of a reordering in November 2018, the digital aspects of the new organ will be installed by Christmas with the two ranks of Great pipework (Open Diapason 8', Principal 4') targeted for completion by Easter 2019. A full article describing this solution and technology will be written in a later edition of Organ News and once completed ChurchOrganWorld will host an Open Day in church.

Keith Harrington commented "Having played and heard a number of combination instruments through the years, I was taken aback by the quality shown by the MPOS/Rodgers instrument in St John the Baptist Church in Frenchay, Bristol." He added, "We look forward to providing a similar top quality installation for Alf Fortnam and his colleagues at Highworth."

Sounds of the Summer May 2018

By Damian Collins

Several days have passed since Professor Ian Tracey's 'Sounds of the Summer' recital in Mixbury; as I put pen to paper I am reminded of a comment written by the critic Longinus, "Like the setting sun, the grandeur remains."

The showroom was packed with church organists anticipating a rare event, and we were not disappointed. Ian Tracey is a gifted communicator and we were drawn into the world of one of the greatest virtuoso organists by musical performances second to none, as well as a flow of superbly entertaining anecdotes.

On all four sides we were surrounded by a kaleidoscope collection of church organs and Ian moved from one to another to showcase each instruments' individual characteristics. It was quite fascinating.

There were a number of young people in the audience and they were given a special warm welcome by Managing Director Dr Keith Harrington. Indeed, they are the future organists who will be playing and caring for the 'King of Instruments' in the Cathedrals, Churches and Concert Halls and, at times, honing their playing technique, at home on the wonderful digital practice instruments available today.

A perfect summer's day in the pleasant setting of Mixbury, memorable musical performances by a living legend, friendly faces from Liverpool Cathedral's Organ Appeal stall, helpful and cheerful Church Organ World staff and, a really excellent buffet. I think all members of the audience there present on 5th May 2018 will be looking forward to the next time.

has been honed down, an accurate quotation can then be prepared which details exactly the options chosen by the customer. You'll find no hidden costs or fees here.

Frequently in this process, an on-site demonstration will be provided by us. Great care is taken to make sure that the organ delivered will meet as many of the customers desires for a permanent installation as possible. For example, there is little point in demonstrating a three manual drawstop instrument when the customer wants a two manual tab instrument or indeed vice versa. Typically staff from ChurchOrganWorld will provide an evening talk to interested

parties during which the organ is demonstrated and then we will simply leave the instrument with you for a period of weeks. With a stock of around ten demonstration instruments at any one time you can be sure that we will find something appropriate.

Much effort from ourselves and by the church go into getting things right at an early stage so that we avoid pitfalls at a later stage. As you will read from our customer testimonials, it is this professional approach from us which is enjoyed by our customers who will then have an instrument to savour for many years to come.

Ten tips to help you practise more effectively

By Amy MacKenzie,
Courtesy of Classic FM

Incorporate these tips into your daily practice routine, and you'll soon see the benefits:

1. CREATE ATMOSPHERE

Get the right set-up for you. Whether you prefer to concentrate in a quiet practice room, or somewhere with more stimulation, try to be consistent with your choice - this will help you enter the right mindset when you begin to practise. Also make sure you have everything you need close by: water, snacks, pencils, sharpeners, rubbers, highlighters, manuscript paper - it will save you a lot of time. Technology can also be an amazing aid - providing you don't spend too much time faffing with it: you can download free apps that act as a metronome, a tuner and a timer, all essential tools for practising.

2. WARM UP

Like a physical workout, a warm-up is essential. But don't just plough through the same warm-up routine every-time and let your mind wander - a warm up is not simply to get your muscles moving. Take it as an opportunity to prepare your body and mind for work and take notice of how you're feeling, how you're breathing, the tension your body is holding and why you are doing that particular exercise. Your warm-up doesn't always have to be 15 minutes of scales - try different technical studies or sight reading. If you are going to do scales, considering the keys of the pieces you are rehearsing will help get you in the right mindset for when you start to stare at all those sharps and flats. And as a cool-down, revisit a piece of music you already know well and enjoy.

3. HAVE A GOAL

Just playing through your music isn't the same as practising. Start with the end in mind - by having a goal for each practice session before you start playing, you will find you progress much more quickly and effectively. Then, break each goal down into smaller, focused objectives. You will also feel a sense of accomplishment as you complete each goal.

4. BE REALISTIC

We all grow up with our teachers telling us, "don't leave it until the night before." We've all been guilty of it at some point, and if we have an intimidating part to practise, it is easy to push it to the back of your mind. However, it is much more effective to practise little and often, and slowly chip away at your nemesis day by day. It's about quality, not quantity - if you aim to practise smarter, not longer, you will find yourself with a lot more willpower to draw upon. By setting small and realistic goals, you will find you overcome tricky areas much easier, and



you'll be less likely to beat yourself up for not completing absolutely everything you had planned.

5. IDENTIFY AND OVERCOME THE PROBLEMS

Don't just play a piece or passage over and over again, and definitely don't just power through a problem area and ignore it. Identify where you are stumbling out of time or continuously using the wrong fingering, work out why it's going wrong, then decide how you are going to fix it. Not every problem should be approached in the same way, too. If it is a rhythmic problem, try practising the rhythm alone on a table or just using one note alongside a metronome so you don't have to think about the notes as well, starting slowly then gradually increasing the tempo - once you've mastered the rhythm, you will find re-introducing the notes much easier. Once you have overcome the problem, don't go straight back to the beginning of the piece or passage - practice working in and out of the phrase from a few measures before until a couple after to ensure continuity.

6. BEING A MUSICIAN IS SO MUCH MORE THAN JUST PLAYING THE NOTES

It's also important to understand your instrument, its repertoire, the history of the period and why the music is written a certain way. For example, if you are singing in a foreign language, make sure you translate the libretto so you understand the true meaning behind the words. Spend some time listening to great artists and recordings of the music you are playing and try analyse what makes the artist or particular performance so great.

Visualising yourself playing the music can also be extremely helpful. Whether you visualise playing the part perfectly in the practice room or the concert hall is up to you, but spending some time away from your instrument, hearing the sound you're aiming for, seeing the music in front of you can make a huge difference

to your mental and physical performance. If you're tight for time, or you're going to be stuck somewhere quiet like a train, take your music with you and read through it in your head.

7. WRITE ON YOUR MUSIC

Don't be afraid to scribble on your scores. Obviously some music does have to be treasured, but photocopy your score and do whatever it takes to make it easier to interpret the music. If you miss something once, make a mental note. But if it is a common occurrence then don't be afraid to write in the correct fingering, highlight dynamics or remind yourself of a key change.

8. RECORD YOURSELF

By recording your practice sessions you can listen back and perhaps spot some things you may want to consider doing differently that you miss in the moment of practicing or performing. Even consider filming yourself as well as recording yourself, you may notice tension that you were unaware of.

9. BE IN THE RIGHT FRAME OF MIND

We're all human, and sometimes we're simply just not in the mood to practise, and there is certainly no point in practising and creating new mistakes rather than overcoming them. Sometimes if it's got to be done, it's got to be done. But unless you're under a huge amount of time-pressure, it's OK to take a day off, or simply keep your fingers moving by spending 10-20 minutes playing something you know well and really enjoy. Ultimately, we all play because we enjoy the feeling and sound of our instrument and sometimes it can be easy to get frustrated with the pressure and forget to have fun.

10. REWARD YOURSELF

At the end of each practice session, remind yourself how amazing you are to be playing an instrument and treat yourself afterwards!

Why play the organ?

- It increases the capacity of your memory
- It refines your time management and organisational skills
- It boosts your team skills
- It teaches you perseverance
- It improves your reading and comprehension skills
- It exposes you to cultural history
- It sharpens your concentration
- It fosters self-expression
- It promotes well-being and mindfulness
- It creates a sense of achievement
- It promotes social skills
- It teaches you discipline
- It elevates your public speaking and performing skills
- It can enhance your respiratory system
- It promotes happiness, not just for you, but also for those around you

It elevates your public speaking and performing skills

More sheet organ music published



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- Pizzicato from 'Sylvia' (Delibes)
- Rondeau from 'Premier Suite' (Mouret)

Catalogue No: COW-2018-006

ISBN 978-0-9927492-5-5

ISMN 979-0-9002317-5-8

In preparation

£20.00 plus p&p

Availability

There are a number of methods to obtain copies of our sheet music which include purchasing from our showrooms in Shaw and Mixbury, from any of our RoadShow events or by telephone on 01706 888 100. We also have an e-bay shop. Copies can also be ordered directly from your usual music supplier by providing them with the ISBN or ISMN number.

Aspiring Composers

Aspiring composers can submit their copy to be considered for publication electronically in a format readable by Sibelius® 6.0, or later, to us. Our music is currently aimed at the average parish organist, with typically a maximum of three sharps or flats in the key signature with chords that do not require super-humans to play.

Sheet Organ Music from other Publishers

We stock sheet organ music by Animus, Banks Music Publications, Kevin Mayhew, Oxford University Press, Spartan Press and Triumph at our Shaw showroom and take it to all our Roadshows, where customers can browse, play and purchase copies.

Special Offers

We have frequent special offers for our music at Roadshows Open Days and for those making a personal visit to our showroom where you can try before you buy!

SOME RECENT ORGAN INSTALLATIONS

Johannus

Clagghan Presbyterian	Ecclesia T170
Ayr, Mr Rattenbury	LiVE III
Holmbury St Mary, Mrs Moffat	LiVE III
Oakham, Mr Butler	LiVE III
Buxton, Mr Hayman	ONE
Guernsey St Peter	ONE
Jersey, Mr Rushton Taylor	ONE
Kington, Miss Lymath	ONE
London, Mr Cagnayo	ONE
Redditch, Mr Jarvis	ONE
Waterlooville, Mr Dancer	ONE
Wimbledon, Mr Evans	ONE
Rowley Regis, Heath Street Methodist	Opus 270
Retford, Mr Salt	Opus 37
Cardiff, Mr Kell	Opus 370
Chessington, Mr Kirk	Studio 170
Edinburgh, Mrs McNamee	Studio 170
Leckhampsted, Mr White	Studio 170
Linlithgow, Mr Sutherland	Studio 170
Liverpool, Mr Wolfenden	Studio 170
Tavistock, Mrs Morris	Studio 170
Durham, Mr Maritz	Sweelinck 30 PE

Makin

Prestwich, St Hilda	Custom 3D
Dundee, Mr Lightband	Custom 3T
Dundee St Mary	Custom 4D
Lichfield, Mr Lunt	Custom 4D
Broughton St Peter	Rebuild
London, Mr Bence	Rydal
Penrith, Mr Cannon	Rydal
Oban, Mr Cringles	Windermere Tab
Hale, Dr Potter	WM Classic 1

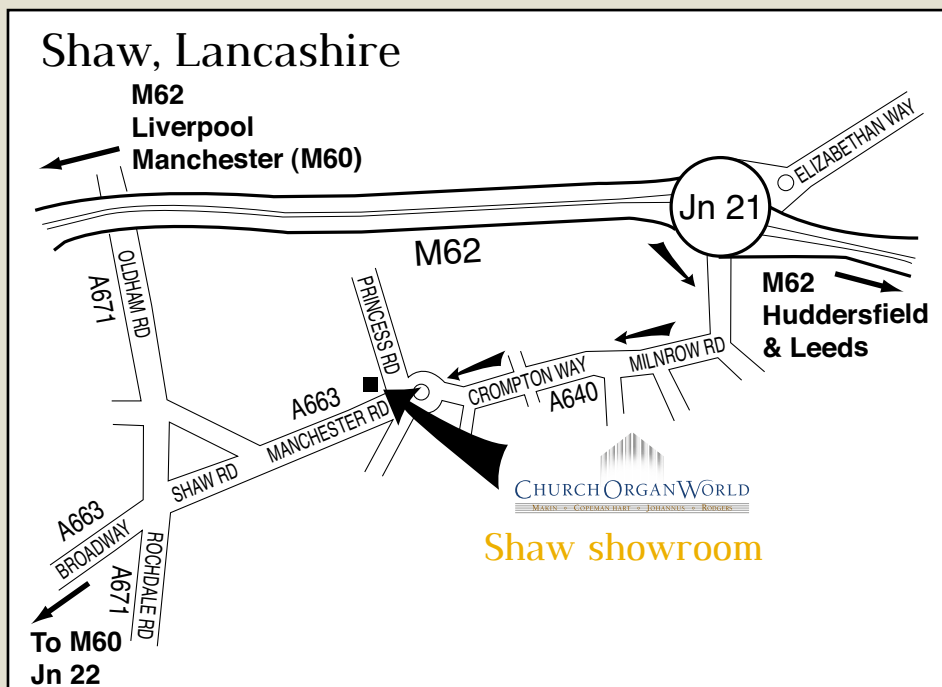
Rodgers

Highworth, St Michael	MPOS
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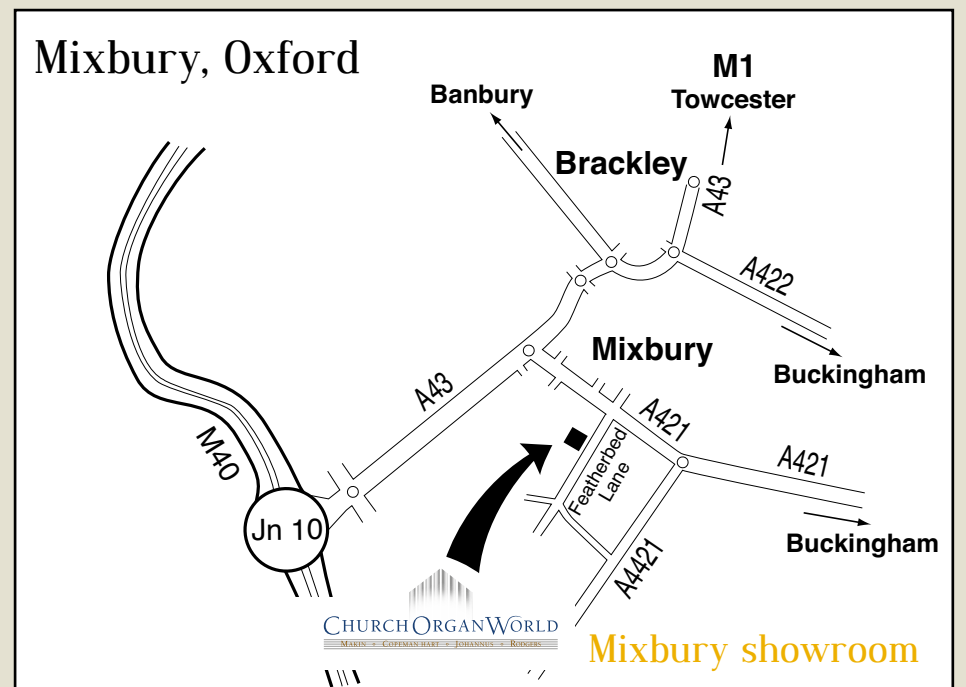
Getting in touch

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.