

MAKIN NEWS

NEW WESTMORLAND SAPPHIRE ORGAN ALREADY A WINNER

Following on from the wonderful success of the Westmorland Jubilee organ when Makin worked with Dr Simon Lindley to design a two manual home practice instrument, we realised that a significant number of customers were interested in having a high quality home practice instrument with three manuals. To fill this apparent gap in our range we have launched the Westmorland Sapphire instrument which has 45 stops spread over three manuals.

Scott Farrell, Master of Music at St Nicholas Cathedral, Newcastle upon Tyne, worked with Makin voicer Chris Price on the intonation of this instrument. Typically English in specification, the instrument has the benefit of having two additional intonations of French and Baroque. Scott commented "The Sapphire is the instrument that we all have dreamed of for home practice. Some home practice organs take the trial out of lonely hours spent in a cold church but give none of the musical satisfaction. The Sapphire feels like a musical instrument and with its English, French and Baroque hats on you can enjoy creating the right sounds for your Howells, Vierne and Bach!"

With flexibility within our software, there are some significant differences in the three intonations, beyond appropriate voicing, so for example with the composition of the English Full Mixture is 15, 19, 22, 26, the French version is 12, 15, 19, 22 whilst the Baroque version is 19, 22, 26, 29.

The full breakdown of the mixtures is:-

	English	French	Baroque
Pedal Mixture IV	19. 22. 26. 29	15. 17. 19. 22	19. 22. 26. 29
Choir Mixture III	22. 26. 29	15. 19. 22	26. 29. 33
Great Full Mixture IV	15. 19. 22. 26	12. 15. 19. 22	19. 22. 26. 29
Great Sharp Mixture III	26. 29. 33	22. 26. 29	29. 33. 36
Swell Mixture IV	12. 15. 19. 22	8. 12. 15. 17	22. 26. 29. 33



With illuminated tab control of stops and couplers, and building the organ within a basic console, the price performance is excellent and affordable by many more customers. However, should you desire to have this organ built as a Drawstop model, in a more ornate console, this is of course possible.

The instrument comes packed with the features you would expect from a Makin organ including eight pistons to each department plus eight general pistons, thirty two long term memories, internal speakers with seven channels of amplification and the ability to connect external speakers.

Sapphire instruments are now stocked in both Shaw and Mixbury showrooms with initial pre-release sales being very promising.



Pedal	
Contra Violone	32'
Open Diapason	16'
Violone	16'
Bourdon	16'
Principal	8'
Bass Flute	8'
Fifteenth	4'
Mixture	IV
Contra Posaune	32'
Trombone	16'
Trumpet	8'
<i>Sw to Ped</i>	
<i>Gt to Ped</i>	
<i>Ch to Ped</i>	
<i>Gt & Ped Combs Coupled</i>	
Choir	
Stopped Diapason	8'
Dulciana	8'
Gemshorn	4'
Suabe Flute	4'
Nazard	2 2/3'
Flageolet	2'
Tierce	1 3/5'
Larigot	1 1/3'
Mixture	III
Clarinet	8'
Tuba	8'
<i>Tremulant</i>	
<i>Sw to Ch</i>	

Great	
Double Diapason	16'
Open Diapason I	8'
Open Diapason II	8'
Hohl Flute	8'
Principal	4'
Harmonic Flute	4'
Twelfth	2 2/3'
Fifteenth	2'
Full Mixture	IV
Sharp Mixture	III
Posaune	8'
<i>Sw to Gt</i>	
<i>Ch to Gt</i>	
Swell	
Geigen Diapason	8'
Lieblich Gedackt	8'
Viol di Gamba	8'
Voix Celeste	8'
Geigen Principal	4'
Nason Flute	4'
Fifteenth	2'
Mixture	IV
Double Trumpet	16
Trumpet	8'
Oboe	8'
Clarion	4'
<i>Tremulant</i>	
<i>Swell Octave</i>	



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The Thalben-Ball Memorial Showroom

In a simple ceremony on 18th January, twenty years to the day after the passing of Dr Sir George Thalben-Ball, our Shaw showroom was renamed the Thalben-Ball Memorial Showroom.

George Ball was born on 18th June 1896, coincidentally the same date although some 67 years earlier as Makin Managing Director Dr Keith Harrington. In his early 20's he became organist at the prestigious Temple Church in London, a post he held for over 60 years. A truly inspirational choirmaster and accompanist, he was involved in one of the first ever recordings featuring Ernest Lough singing 'O for the wings of a Dove' from Mendelssohn's 'Hear my Prayer'.

An international recitalist of note, he also wrote a number of well known compositions for organ including Elegy, Tune in E and the phenomenally difficult 'Variations on a theme from Paganini' for pedals only. His choral compositions were very varied including many hymn tunes for the BBC Hymn Book and chants for the Choral Psalter.

In the late 1970's and early 1980's Keith Harrington attended a number of GTB's recitals including several of his weekly recitals at Birmingham Town Hall where he was the City organist for many years giving over 850 recitals and had the pleasure of attending one of his last services at the Temple.

In his late 70's GTB, or 'Doctor' as he was affectionately known, became interested in the possibilities of early pipeless organs and indeed recorded on a number of them.

Soon after retiring, or rather after being asked to retire in his mid 80's, he was knighted. He died peacefully in his 91st year and is buried at Highgate Cemetery in London.



Sir George Thalben-Ball

The British Organ

So what is so special about the British organ and its distinct sound? Many people will think of the wonderful tone colours from our best builders, the likes of Harrison, Hill, Lewis, Willis etc. and indeed their distinctive styles of design and building. Others will think of the console design, and how easy it is to move between organs built by the same builder. At a much more basic level others will think of useful features that are part and parcel of most organs in this country, but are often not found on organs elsewhere, such as 'Swell Octave' and 'Great & Pedal Pistons Coupled'.



Dr Keith Harrington

Whilst playing in America, I was incredibly frustrated that you could never find 'Great & Pedal Pistons Coupled' on the console. The reason, of course, is simple in that the Americans prefer to use General Pistons with steppers for registration and indeed see little use from something we wouldn't be without.

The 'Swell Octave' is something that is wonderfully useful for special effects and indeed to increase the flexibility of the Swell Organ as a whole. In the pipe organ world, this is something that is found on most instruments since careful use can make the smallest instrument that bit bigger and more flexible for minimal cost; unless extra octaves of pipes are added, this is purely a mechanical or electrical device.

These are two features, with associated benefits, on British pipe organs that are standard on all Makin instruments we build. Not all vendors have these.

Sincerely,

Dr Keith A Harrington

Watch out for the Cowboys!

Can it be true that there are cowboys in the digital organ business? I'm very sad to say that this is the case as it is in so many walks of life and as often seems to be the case it is the customer who suffers from shoddy or non-existent service, from people who tout themselves to be the best.

Of course, in terms of legality I really cannot name names in such a public forum, but I can certainly point individuals towards the customers who have suffered so they can hear the stories for themselves on a first hand basis. Here are a couple of recent examples:-

One church had a large three manual Makin organ installed in it for a number of years. Unfortunately it was hit by a lightning strike from which the entire organ had to be written off and a new one built. The insurance company were more than helpful, but when the insurance assessor arrived with a 'representative' from another company to tout for the business the Wardens and Vicar were far from pleased especially since the policy was like for like they wanted another Makin Organ, and indeed felt it was their right to have one. Clearly there was a balance to be made since for insurance purposes a second estimate was required, but the attitude of the independent insurance 'assessor' was seen to be a major issue by the church.

In the end after some significant discussions between the church and the insurance company, when the church informed them of the disgraceful behaviour of the assessor, and of the claims of the 'representative' that he built the original Makin Organ and could 'fix it up' when he was in fact only a second rate salesman, a new Makin organ was ordered and installed.

My second example is from a church that required a simple organ repair:

The church decided to use the services of a local engineer who described himself as a 'Specialist Electronic Organ Engineer' to carry out a minor repair of the church organ. Of course in doing so, they invalidated the warranty provided by Makin that was still valid on the organ some eight years after installation. As luck would have it, the engineer could not repair the organ since he didn't have the correct parts and indeed in trying to do so, he caused additional damage to the instrument. What would have been a simple fault to fix in a few minutes for one of our staff engineers or to one of our accredited third-party engineers now required an entire day with many replacement parts being fitted. The church learned the hard way but as you can imagine they were far from impressed to receive a bill for services from the local engineer who had caused nothing but trouble.

So do watch out for those Cowboys. Perhaps the easiest way to think about this is to ask yourself when you take your Ford Mondeo in for service. Do I go to a Ford garage or do I take it to a Rover or Renault garage? The answer is of course obvious. However, you would be astounded at the number of people who contact Makin and ask us to repair an Allen or Wyvern instrument! Whilst Makin is renowned for our good service, it would make sense to have the original manufacturer service their instrument since they should have easy access to design features and bespoke spare part inventories. Of course the similarity extends some more since there are very few modern days cars that can be maintained by yourself. This is the same for a digital organ from any manufacturer.



What our customers say:

From Vincent Conyngham, St Martins Ampleforth

"I am writing to thank all those at Makin concerned with the recent installation of our two manual Westmorland Jubilee instrument. What we especially appreciated over other companies was:-

- A full report on the proposed instrument which would suit our rather oddly shaped chapel
- The loan of a demonstration instrument to help us decide whether we wanted to proceed with a purchase
- The professional way in which the Makin staff dealt with our queries and that deadlines were strictly adhered to
- An excellent showroom
- No pressure to purchase
- All those small things associated with good business practice, e.g. Christmas cards, diaries etc.

The whole process was a smooth one and Makin's professional approach left the competition 'high and dry'. I would certainly recommend you to others who are considering 'taking the plunge'!"

From Mr David Copeland, Biddulph Methodist Church

"I am writing on behalf of the members of Biddulph Methodist Church to express our gratitude and delight following the completion of the installation of the Westmorland 27 organ in our church. The sound is truly magnificent and greatly adds to the quality of worship.

In Biddulph Methodist Church, not only do Makin have a very satisfied customer but a true advocate of the Makin Organ. Our church has excellent acoustics and we anticipate a number of opportunities to demonstrate the brilliance of the organ in the coming months and years.

We are delighted that Chris Price has agreed to come and give us a recital on the organ at a date to be agreed as part of the rededication of the new church centre. We will be doing all we can to spread the word for Makin whenever possible.

Finally may we thank everyone at Makin for the help, professional attitude and workmanship, adding that since Dr Keith Harrington has taken over as MD the company has blossomed in a manner the founder would fully approve of. We wish you every success for the future."

From Stephen Duckett, Blenheim Palace

"I would like to thank you all very sincerely for your efficiency, advice and kindness in relation to the recent installation of my WM Classic in Blenheim Palace's Clock Tower. I have been advised by many people at the Palace that to have the use of three beautiful and diverse organs in such a small geographical space is such a luxury, and I shall try continually to keep this in mind as I get more and more used to the set up!

You have all been so attentive, from Richard in the showroom to the installation team on delivery. I am delighted with the instrument, especially since it has been voiced, and to be able to practice here well into the night in my own rooms is really quite a luxury - I now have no excuse to learn more repertoire! I am more than adequately impressed with the traditional console design, from the feel of the stops and the action, to the distribution of sound, and I am particularly pleased to have to hand a second temperament with which to perform some music other than that of Howells...my staple diet!"

From Philip Booth, All Hallows Twickenham

"I am writing to thank you for the magnificent new organ that was installed in All Hallows Church shortly before Christmas. Needless to say we are all delighted with the instrument and my main problem is now finding sufficient time to play it! (when I do find time, the chances are that one of our other three organists will be using it; such is its addictive quality!).

Our Advent and Christmas services gave us an excellent opportunity to put the instrument through its paces, and it proved to be extremely effective in both congregational and choral accompaniment, and in the performance of a wide variety of pieces such as voluntaries; in particular, at our service of Nine Lessons and Carols, it led a full congregation very effectively.

The whole installation process went extremely smoothly (as, indeed, have all dealings with Makin's) and the process was completed exactly according to the schedule we had been advised of. I am extremely grateful to all who were involved in any way with this project, but would particularly like to mention the following:

Richard Goodall has been a great source of help and advice throughout all our dealings with Makin organs, and his courtesy and professionalism throughout the whole process has been much appreciated.

Steve Lanyon and Robert Slater carried out the installation speedily and expertly; All Hallows Church is not an easy place to hide the necessary cabling, but they managed to make a very discreet job of the installation - very important to a listed building.

Chris Price spent several hours voicing the organ and did a superb job; I was fascinated to see how he built up and balanced the various choruses on each manual (and astounded at his repertoire of demonstration pieces - all from memory!).

Jo Swain has been helpful and a very reliable point of contact and was excellent at keeping me apprised of the installation schedule.

Lastly, I have much appreciated the very helpful input and suggestions during the planning process of Keith Harrington.

One of the main reasons we chose Makin Organs to build this instrument was that we were able to choose the exact specification that we wanted, rather than being limited by a standard design, and it has been a great pleasure to be involved in designing the specification for the new organ to make it as versatile as possible. I feel that the finished organ will be a great asset to our church and will amply fulfil everything required of it; not only in playing virtually any organ repertoire, but more importantly, in the accompanying of the liturgy, where its wealth of soft and discreet tone colours (particularly the superb choir organ) will provide ample scope for appropriate registration for any occasion; not only that, but the instrument also looks marvellous in the church, and the console looks and feels exactly as you would expect from a high quality instrument.

All in all, you can count us as very satisfied customers, and would be happy to recommend Makin Organs to anyone who is looking to purchase a digital organ.

If you wish to bring any potential customers to hear and try the organ, do please let me know and I will be happy to make it available."

More of what our customers say:

From Mr Keith Downie, Gateshead

"As you know, I took delivery of my new Makin Westmorland Custom Organ last week. May I begin by saying how thrilled I am with the quality and sound of the instrument. I have played many organs over the years and rarely found one so easy and comfortable to play.

The instrument has yet to be finally voiced, and there are one or two things which I will discuss with Chris when he makes his visit, but I have played more in the last few days than I have done before and am discovering more each time.

I owned another brand of organ for 16 years, and was impressed with the technology which, at the time of purchase was the latest thing, but like everything else in the computer world, things move on. I am sure that the latest Westmorland Custom technology must be amongst the leaders in the organ world.

I look forward to many happy hours of playing and exploring, and thank you and the firm for a most welcome pre Christmas present."

From Mr Trevor Solway, Syston Methodist Church

"I would like to thank your company and Richard Goodall in particular, for the professional way in which our requirements have been analysed and the organ demonstrated on site.

Ever since I heard and played the Makin organ at St Andrews Methodist Church on Fosse Road in the Leicester West Circuit I thought that this was the instrument for us.

However, at the suggestion of the area Methodist Organ Advisor we investigated eight potential digital electronic organ suppliers to make certain that we were selecting the most appropriate instrument for the church, taking into account not only the tonal quality of the instrument but also the stability and technical competence of the manufacturing and sales organisation. I am happy to stay with my original choice.

After installation:

I am delighted with the instrument, as I was sure I would be. Also I have received comments from the congregation expressing pleasure at the sound the organ produces, and 'that it sounds just like a pipe organ'. The installation progressed very smoothly and was completed in three and a half hours. An excellent team. I look forward to the final voicing adjustments being carried out."

From Mr John Rudge, Evington, St Deny's Church

"We are absolutely delighted with the organ and everybody who has heard it has said what a superb sound it makes – and nobody, as yet, has said they can tell the difference between the digital and the old pipe organ. The two speaker cabinets have been particularly admired in the way they blend with the case of the old organ. In fact some people thought they were part of the old organ!

As the organist I have had a great deal of pleasure playing it since it was installed. Although I had visited and played many organs in your showroom I had not realised just how wonderful it would sound in church. It is so good to know that all the stops work on all notes and you do not have to cover up for missing ones! Please pass on my thanks to Richard Goodall for all he has done and to all your staff involved in the installation – Steve, Robert, for the superb cabinets, and Chris."

From Mr Eric Lunt, Lichfield

"I am delighted with the instrument and have been very impressed with the service received from Makin Organs both during the time when I was trying to make a choice of instrument and once the order was placed. I shall be happy to recommend your company and organs to fellow organists."

Peter Mason, Mere St Michael

"This is a short note of thanks to express our delight at the installation in our church. The tonal quality and volume range from pp to fff is absolutely amazing. In comparison with the old pipe organ, the Makin is a breed apart.

The organ was dedicated last Sunday morning, and there was nothing but praise from the congregation, who discovered at last that they could sing out lustily, with enough volume to cover them! The real praise came from an anti-digital church member who said to me 'but it sounds like a real organ'!

We have had two weddings since, and the Widor Toccata is splendid on full organ! Everything is to hand perfectly and the quality of the console woodwork is reminiscent of times gone by - solid wood and quality joinery.

It's hard to stop playing it, and I have had to drag our curate away (he's a Cambridge Organ Scholar, and a Viscount man, now fully converted to Makin).

Please pass on my thanks to the whole team, in which I obviously include Richard, whose help in the early days and his understanding of our requirements was instrumental in getting the PCC on side."

Open Days

Alternating between the two, the Makin showrooms in Shaw and Mixbury are open on the first Saturday of each month from 10:00 until 16:00. This is something we started in the summer of 2006 and customers have commented that this has been most useful since it often allows groups of people to attend at a convenient time or for individuals to simply have a nice day out.

Typically there are at least 15 organs in each showroom including Opus, Sweelinck, Westmorland Classic, Westmorland

Jubilee, Westmorland Sapphire and Westmorland Custom instruments. The day is very casual with impromptu recitals, voicing demonstrations and general discussions taking place. Multiple organs can be played using the external speaker systems and headphones as appropriate. A cold buffet is provided.

If you fancy a pleasant day out, or would just like to call in for an hour or so you will be most welcome. Dates for the remainder of the year are in the Events section of this newsletter with updates on the Makin web site. Please do advise us of your intention to attend by telephoning either of the Makin offices or by sending an e-mail to visitors@makinorgans.co.uk.



Mixbury showroom



Shaw showroom

Makin Road Shows

Following on from the successful Open Days at Shaw and Mixbury, Makin is taking to the road.

Scotland

Whilst we are in the process of looking for permanent showroom premises in Scotland, to help serve our many Scottish customers and indeed those in the very North of England, we have arranged with two recent customers to host Road Shows in their churches and to open up their doors to visitors.



Our first Road Show was at Greenock, St Mary on 17th March which was well attended by new and old customers alike who played the installed organ in the church and three other instruments in the adjacent hall.



The second Road Show of the year will be held in Kirkcaldy (The Old Kirk) on Saturday 16th June 2007 between 10:00 and 16:00. On this occasion the resident Makin Organ together with four instruments of differing styles will be demonstrated. Certainly to be included in the organs on display are a Westmorland Classic, Westmorland Jubilee, Westmorland Sapphire and a Johannes Opus model.

The format of the day will be casual and will include mini recitals, voicing demonstrations and of course plenty of time for individuals to play instruments of their choice. Our hymn registration classes have proved popular in the past, and we will run these as appropriate. Hot drinks and a cold buffet will be available through the day. Makin Staff attending will include our Organ Consultants, our Professional Voicer and our Managing Director.

Ireland

Similar to the Scottish dates above, we do intend to hold Road Shows in Ireland and are currently working with a number of venues for suitable dates. Updates will be available on the Makin website.

Makin Assessment Service

When a church is interested in a new or upgraded organ, one of the first things we do before we bring in a demonstration or loan organ is to make a full assessment of the church building and facilities itself. Usually one of our Organ Consultants will visit and consider a whole raft of topics; of particular importance being access, console and speaker positioning, the location of cable runs and an assessment of scaffolding requirements. Since a picture is worth a thousand words, we tend to take many photographs which are often referred to later when a summary meeting is held between our Organ Consultants and our Installation Manager. This aspect of the process is discussed in more detail in the Installation article elsewhere in this newsletter.

The Organ Consultant will then discuss exactly what sort of organ is envisaged by the church, for example do they desire a three manual tab or a two manual drawstop organ, and based upon the current instrument, size of the building etc. determine a rough idea of the number of speaking stops that would be relevant and indeed what style of specification would best fit.

Usually within a few days a detailed report is provided to the church considering all the above options in which a firm recommendation is made and a costing estimate included. This document usually forms the basis of the future discussions within the church, and relevant oversight committees such as the DAC in the Church of England. Once the final detail has been agreed upon, a firm and binding quotation is produced.

Makin sees this report as being a critical first step in the acquisition of an organ since it provides a factual basis for future discussions and outlines a pathway forwards when the customer will be asked to approve design work including for example piston and toe stud layouts. Customers also see this as being very relevant and have commented that the report is similar to that you would expect from a pipe organ builder as opposed to being merely a stop list and associated price list.

A Makin Installation

The installation process of a Makin organ is a very carefully crafted and well planned series of events designed to ensure a top quality organ and associated speakers are installed with the customer in a reasonable time. This ensures that no corners are cut, staff work well within health and safety legislation and with the minimum of disturbance for the customer and their use of the building.

Whilst this may all sound obvious, a successful installation requires a great deal of planning and experience. Makin is lucky to have the service of Steve Lanyon who has worked for the company for twenty five years. With a lifetimes experience with installations there is not much that will surprise Steve, but this is something that we do not take for granted and as the old adage says we 'plan for the best, but are prepared for the worst'.

Detailed conversations with the customer concerning the installation often start before the final commitment to purchase. Whilst this may sound strange, we do appreciate that customers do not want to have any hidden costs at the time of purchase, so we like to get as much detail covered as possible including items such as speaker location, enclosure design, cable runs, multiple console positions etc. From the outset, we keep photographic as well as written records so that if we have additional questions at a later date the photographs will act as a memory jogger.

Weeks before the installation takes place, a visit is made to site to examine the installation in detail. Our initial observations are always around access and amenities, for example if the church has steps, which set of ramps will we require.

Parking has in recent years become more of a thorny issue. Whilst most churches have their own car park, there are an increasing number where the car park is not accessible during the week as it is shared with local business or indeed that the location is simply unsuitable. On occasions, we have no option but to park on double yellow lines. With forward planning and consultation with local councils, we do find that traffic wardens, police and parking attendants can be both sympathetic and indeed flexible to our needs.

Moving inside, we trace the path that the console will follow through church to ensure that we have a suitable route for access by moving the minimum of pews and the like. The location of the console and speakers and the wire run between them is critical and much time is spent getting this right. In

general we have most concerns with the placement of speakers, particularly if they are in a new enclosure, since mounting the same on a wall must be done safely and carefully. For example, it is illegal to 'swing off ladders' as in days of old. Workers must operate from the safety of approved scaffolding towers or, if these cannot be fitted, from a professional scaffold structure. Both the customer and Makin Organs would get into a great deal of trouble if Health and Safety law is breached.

Back in Shaw our initial findings are discussed alongside other jobs in our weekly installation meetings and plans set in place to ensure we have everything on site when it is required.

Having planned well the day of the installation usually goes very smoothly, but we are always ready to solve any problems that may arise so that we can get the organ up and running with the minimum of fuss and the maximum of efficiency. Once we have thoroughly tested the instrument on site, we hand it over to the customer and to our Professional Voicer to go to the next step. Our installation team then can move on to another customer. With an average of between two and three installation per week they are always kept busy.



The Village Organ: Small but Perfectly Formed

In days gone by, many small chapels and country churches had small pipe organs of good quality which were built to meet the needs of a typical village congregation. In some instances these instruments have been lost, whilst in others they are now sadly worn out from many years use. As a replacement, digital organs are often installed, but too often the temptation is to build an organ that is far too big to be sensible with very few poor quality amplifiers and speakers.

In releasing the 'Village Organ', Makin Organs use nothing but the best in terms of sound and build quality; utilising superior amplifiers and speaker systems. Perhaps of equal importance, is that the specification of these instruments is designed to be small, but well varied, where the ratio between stops and amplifiers is a good one.

Using our Westmorland Custom technology, everything about these organs are built to meet exact customer needs from choosing the specification and samples to be used, console layout and the number and placement of speakers. Makin provides a number of sample specifications in many styles including Georgian, Victorian, Edwardian and Modern instruments with a small number of stops, typically starting at

Georgian

PEDAL		ECHO	
Bourdon	16'	Open Diapason	8'
Great to Pedal		Stopped Diapason	8'
Echo to Pedal		Principal	4'
		Fifteenth	2'
GREAT		Cornet (17.19)	II
Open Diapason	8'	Hautboy	8'
Stopped Diapason	8'	Tremulant	
Principal	4'		
Flute	4'		
Twelfth	2 2/3'		
Fifteenth	2'		
Sesquialtera (17.19.22)	III		
Trumpet	8'		
Tremulant			
Echo to Great			

15, but these are purely sample specifications which can be used, modified or alternatively a customers own specification can be drawn up from scratch.

As ever, we recommend that the maximum number of amplifiers are used, which for these instruments would normally be 13. However, they can be built with a higher or indeed lower number to meet individual requirements.

Playing accessories are again built to custom needs, so for example there could be a single swell pedal for the Swell division, 4 pistons to Swell, 4 pistons to Great & Pedal and 4 General Toe Studs with reversible pistons for standard divisional couplers.

Victorian

PEDAL		SWELL	
Bourdon	16'	Open Diapason	8'
Great to Pedal		Stopped Diapason	8'
Swell to Pedal		Salicional	8'
		Principal	4'
GREAT		Fifteenth	2'
Open Diapason	8'	Cornopean	8'
Claribel Flute	8'	Hautboy	8'
Principal	4'	Tremulant	
Twelfth	2 2/3'	Swell Octave	
Fifteenth	2'	Swell Sub Octave	
Trumpet	8'		
Swell to Great			

Edwardian

PEDAL		SWELL	
Open Wood	16'	Lieblich Gedeckt	8'
Sub Bass	16'	Echo Gamba	8'
Great to Pedal		Voix Celestes	8'
Swell to Pedal		Gemshorn	4'
		Mixture (15.19.22)	III
GREAT		Contra Oboe	16'
Double Salicional	16'	Trumpet	8'
Open Diapason	8'	Tremulant	
Hohl Flote	8'	Swell Octave	
Octave	4'	Swell Unison Off	
Octave Quint	2 2/3'	Swell Sub Octave	
Super Octave	2'		
Swell Sub Octave to Great			
Swell to Great			
Swell Octave to Great			

Modern

PEDAL		SWELL	
Subbass	16'	Chimney Flute	8'
Bassoon	16'	Celestes I-II	8'
Great to Pedal		Spitz Flute	4'
Swell to Pedal		Gemshorn	2'
		Quint	1 1/3'
GREAT		Corno di Bassetto	16'
Open Diapason	8'	Trumpet	8'
Gedackt	8'	Tremulant	
Principal	4'		
Sesquialtera (12.17)	II		
Fifteenth	2'		
Mixture (19.22.26.29)	IV		
Tremulant			
Swell to Great			

New Consoles in Place of Old



South Milford, St Mary



Altrincham, Dunham Road Unitarian Chapel



Harrogate, Ashville College

Makin Professional Services

In a new venture to help deliver the best in service to its customers, Makin Organs has launched the first in a series of Professional Services.

Organ Voicing

As part of the purchase cost all new Makin organs are voiced to a very high standard on a note by note, stop by stop basis. There is no doubt that our voicing skills and technology are now better than they have ever been. Voicing visits can also be

booked to voice organs that we have sold in the past which were voiced by others. Is this worth the time and money? Early adopters have given a resounding yes to this question. They have what feels like a new instrument to play thanks to the intimate knowledge we have with our new updated voicing software, but more importantly with the years of experience our staff have with pipe organ tuning, voicing and regulation.

With Makin Organs you get the best in voicing from a professional, rather than something that is merely adequate by somebody who is well meaning, but does not get the best out of an instrument.

Midi Recordings

Many churches have found problems in finding the services of an organist for mid-week services, and indeed some for an organist full stop. Midi Sequencers/Recorders often help solve this problem where an organist can record a number of pieces for playback at a later date. Indeed I am aware of a number of examples where organists are very busy recording their music for use whilst they are away on holiday.

Makin Organs now provides one of their professional organists (we currently have three on staff) to attend your church and record pieces of your choice for later use. Having a top rate organist record pieces, particularly one with an intimate experience of the organ, is something that a number of customers have found very useful. Indeed with the advent of the new Midi Sequencer + from Johannus, it is perfectly feasible to record the entire hymn book onto a single SD card for you.

Please contact Makin Organs directly to discuss these service options.



Peter Stevens at a recital in Salford Cathedral.

New Pipe Enclosure for Greenock St Mary

In late 2004 a Westmorland 3-41 Drawstop organ with nine channels of amplification and a total of 31 speaker drivers was installed at the beautiful church at Greenock, St Mary. With the console and speakers being placed at the west end of a gallery some 25 feet in the air giving a commanding view of the church, the organ was an immediate success with clergy, congregation and organists alike and has since provided excellent service with a wide variety of use.

In 2004 the speakers themselves were placed on top of what was left of the original organ case, and from such a superb position acoustically the sound was simply excellent. The one thing that the priest Fr John Tormey wanted to do at the time was to really finish the installation by including a pipe façade



that would enhance the aesthetics of the installation significantly. Fr John spoke at some length to Makin Managing Director Dr Keith Harrington, and indicated that when the money became available he wanted to do this and to have Makin do the installation and acquisition of suitable pipes.

In December 2006, the plan came together and Makin installed some beautiful tin pipes which were utilised alongside some original Bourdon pipes from the pipe organ at the sides. The effect is simply stunning.

Following the completion of the pipe façade work, Makin's Professional Voicer Chris Price paid a visit and revoiced the entire organ to take into account the change in speaker positions. Of course the good news, that many customers do not realise, is that the sound is actually improved with pipes being fixed in position in front of speakers, this is because the sound waves are significantly disturbed by doing so which in

turn enhances the warm sound that originates from pipe organs and the best digital organs.

There is continued debate amongst Organists and Organ Advisors alike as to the utilisation of organ lofts or pipe façades to 'cover up' speakers with the view often being held that a digital organ is pretending to something that it isn't. However, others argue that the benefits of enhanced acoustics, aesthetics and indeed a 'look to the past' by the utilisation of original pipes outweigh these concerns. Of course there are no right or wrong answers here, and indeed what would work for one church, does not necessarily work for another. As ever opinions can be strong and divisive.

Greenock, St Mary hosted one of our Scottish Road Shows this year on Saturday 17th March when a good number of customers enjoyed this experience for themselves.

Sound Bites

Two Pistons at Once?

A technical limitation for some time with many digital organs is that it has not been possible to press two thumb pistons at the same time. This has been a frustration for many organists since this feature has been common on British pipe organs. I am pleased to say that with Makin Organs this has now been resolved and on our latest instruments you can press two, or indeed three, pistons at the same time.

Interestingly, the request for this feature is purely a geographical British thing; it is something that for example American organists are not interested in since they generally register by the use of General pistons. However, we British like the idea of being able to press Swell 6, Great 4 and Great to Pedal at the same time between a hymn verse.

Updated Westmorland Classic

The Westmorland Classic II has been released which now includes three intonations (English, French, Baroque) rather than two in the past. It also has enhanced keyboards, traditional thumb pistons with the ability to press multiple pistons at once and new hand-made brass toe studs. Examples of this instrument are in both Shaw and Mixbury showrooms.

"Everything Else an Organist should know" with every Organ

As featured in Makin News volume 16, this is an excellent book well written by Robert Leach and Barry Williams which covers many issues including running a choir, employment law, working with clergy, child protection, copyright fees, taxation, licensing and much more. Customers who are buying new organs in 2007 will receive a copy gratis from Makin organs. Watch out for your copy in the post!

Promotion for Richard Goodall

I'm delighted to announce that Richard Goodall has been promoted to Senior Organ Consultant. In this new broadened role, Richard is managing our team of geographically based Organ Consultants and training up junior staff to ensure that all customers get the best in service no matter where they live. Since his arrival at Makin, the Mixbury Showroom has taken on a whole new lease of life and, for example, is now being used by organists associations for meetings.

Speaker Brochure

Our new Speaker Brochure provides information, including relevant dimensions and appropriate specifications of our speakers designed to produce the best in organ tone. Interestingly we have had a number of conversations with sound engineers recently who want to put the sound through a

mixer desk and play it through a PA system. This is something that we do not support since in doing so, the organ tone would be poor and indeed there would be little point in doing any voicing since this would be undone in a stroke by somebody working the mixer desk!

Do you need a top quality organist for an opening recital?

Recently Makin Organs has worked with a number of top organists including Professor Ian Tracey, Dr Simon Lindley, Carlo Curley, Paul Hale, Scott Farrell and Ronald Frost for the opening of new instruments. This has proven to be very successful with customers since they can enjoy their new instrument being played by a leading organist who will attract organists from far afield to the event to help raise funds. You can of course choose to contact these organists directly or ask Makin to do so on your behalf. Either way please do advise Makin of the time and dates so we can advertise them for you on our website.

Updated Midi Sequencer +

Makin has now taken delivery of a new and updated Midi Sequencer Plus from Johannus which is likely to become the de facto standard for Midi Sequencers with its ease of use, flexibility and scalability. These can be fitted as options on new instruments, but of course you can also use them on older instruments as well.

Johannus have very much taken a step forwards with the development of this new sequencer since rather than basing it on the 'floppy disc' used by other manufacturers, which of course suffers from problems concerning the volume of data storage available (1.3MB) and of course reliability, Johannus decided to base their model on an 'SD' card which is utilised by digital cameras and satellite navigation systems. The benefits are many including the massive amount of storage available (128MB), speed of use, reliability and cheap cost of media.

The Sequencer can either be installed in a drawer underneath the keyboards or can be free standing on the console.

Many customers have found the benefits of a Midi Sequencer to be very worthwhile, for example when no organist is available for a service. At the touch of a button the organ comes to life and plays music such as hymns with the correct number of verses and the stop changes that the original organist made at recording time. With the massive amount of available disc storage it is indeed possible to record every hymn you may wish to sing on one small SD card. As one of our Professional Services on offer, Makin organists can even record

a selection of pieces including hymns or voluntaries on your own organ as well.

Organists Society Talks

On an increasing frequency Makin is being asked to provide talks about our instruments to organists around the country. At a typical event, often hosted in a church where we have an installation, there is a short recital followed by a graphic presentation about the company and our latest instruments. In late March, Keith Harrington attended a meeting of the Tayside Organists Association at the Old Parish in Kirriemuir where a large three manual drawstop organ was installed in 2006. The Parish organist, Roger Clegg, who has recently joined the society gave a brief recital which was followed by a multimedia presentation by Keith. The event was well attended with an enjoyable evening being had by all. If any societies are interested in something similar, or indeed wish to hold a meeting at our premises in Shaw or Mixbury, please do not hesitate to contact us.

Help Us to Help You

Our busiest times for both installation and for maintenance work with organs are often just before Christmas and Easter. Whilst this makes some sense in terms of installations, it is a puzzling statistic in terms of maintenance work. Do organs develop more faults at these times of the year? Of course the reality is that they don't, but it is often the case that a minor fault has developed but has not been reported and that just before one of these major seasons, Makin is finally contacted. It would help the company dramatically if faults are reported as soon as they become evident so that they can be taken care of immediately to avoid work stacking up at these times of the year. In this way, we would be able to concentrate totally on the very occasional emergency rather than on routine work so in the worst case that an organ refuses to play we will have time available to resolve the issue.

Super Seven Solos

Specially sampled orchestral solo voices are now available on Johannus Rembrandt organs and can form part of any Westmorland Custom Instrument. The seven instruments are Clarinet, Oboe, Viola, Bach Trumpet, Trumpet, Trombone and Tuba. Having the versatility of such orchestral solo voices available on an instrument, often as floating voices, is something that has proven very useful to customers when organists need to work with other groups of musicians in the production of major works.



Organ Design by James Harker

One of the most difficult tasks in designing any organ is deciding a rational tonal design, not only for the instrument itself, but one that matches the building and liturgy (if ecclesiastical) within which it will eventually reside. In the realms of traditional pipe organ construction, this is usually governed by confines of space within the chamber or case within which the instrument is to be held. However, the digital organ builder does not have to meet this challenge...

I have had something of a mixed up bringing in terms of organs and their tonal design. I began learning to play the organ at 15 whilst still at school. This went on to fuel a life long passion, as it does in so many people, but I wasn't content at just learning to play in blissful ignorance, I wanted to know how the king of instruments 'ticked'! Thus, my working life began after finishing my GCSE's at 16 with an apprenticeship at Nicholson's, where I was fortunate to work for two years under the guidance of Dennis Thurlow, accompanied by Guy Russell, Arthur Jones and Anthony Hall.

'Hold on a moment...' I hear you say, 'how can anyone become a pipe organ builder in just 2 years?' Well, the answer quite simply is that they can't! That takes a lifetime of dedication and hard work; even then, some only scratch the surface. However, what it did give me was a solid grounding and clearer thought pattern on the challenges faced by organ builders, organists and churches alike.

So what happened after that? Well... I went on to study my A levels, go to university where I was extremely fortunate to have a Choral Scholarship, which in turn led on to a Organ Scholarship, after which I took up a Conducting Scholarship. After this I did freelance work, combined with an assistant organist's post, on a moderately large historical instrument, with a choir of men and boys and full choral liturgy.

This now left me in an interesting position. Not only did I have an insight into the 'ticking' of the organ, its history and development. I had also gained extremely valuable experience and in depth knowledge into the practicalities of using such an instrument, not only on the concert platform, but more importantly in the day to day liturgies within an ecclesiastical setting immersed in the depths of the great musical tradition that has helped define the organ and church as we know it today in the UK.

Now, if I could take you back to my first paragraph - go on... have a look! Did you spot the key statement in there? 'The digital organ builder does not have to meet this challenge...' This is the point where digital organ builders get much of their bad press from the more traditional among us, and quite rightly so!

Far too often within an ecclesiastical setting, we can all too easily fall into this trap; as wonderful as it would be to have 4 manuals, a 32' reed and 8' Tuba etc; it would be, and more importantly is, highly inappropriate and quite unnecessary in a building that seats 80 people and has an average congregation of about 25-30. That may seem like an extreme example and almost a joke, but the scary thing is that it all too often can and does happen!

Let us now take as an example the situation above and I'll hopefully give you a little insight into what my role within the Makin family is all about. As a consultant, I will initially set about an assessment of the building within which the instrument is to do its job and earn its keep.

Remember that, 'do its job and earn its keep'; this is first and foremost what the organ within a church is all about. Let us take this apart slightly and break it down into its simplest form. What does this mean? Quite simply put, it's a hymn machine! That is the point from which one must start in the drawing up of an instrument's stoplist - it needs to be able to accompany the musical aspect of the worship within the church'.

Going back to our fictitious chapel above, I've been to the assessment and looked at the building. In its simplest form, the building is square, with a small chancel area. The acoustics are reasonable, but nothing too exciting. The building will seat 80 and the average congregation is 25-30. We all know a church similar!

Breaking this down:

The church has no choir and the only means of leading and accompanying the music within the church is via the organ.

The congregation sit in the main body of the church where the largest part of the worship takes place and the chancel is only used to receive communion.

From this, we can deduce that the best position for the instrument would be in the main body of the church, where organ and congregation can both work to the best of their abilities during the worship.



The next stage is to start thinking of an appropriate stoplist. Here is where the potential minefield begins if we're not careful! We need an instrument that is appropriate to the needs of the church and building, not to our flights of fantasy, as is all too often the case, and most importantly has integrity.

Let's start with the basics once again, our hymn machine in its simplest form:

GREAT		SWELL		PEDAL	
Open Diapason	8'	Stopped Diapason	8'	Bourdon	16'
Stopped Diapason	8'	Salicional	8'	<i>Swell to Pedal</i>	
Principal	4'	Principal	4'	<i>Great to Pedal</i>	
Fifteenth	2'	Fifteenth	2'		
Mixture (19.22.26)	III	Hautboy	8'		
<i>Swell to Great</i>		<i>Tremulant</i>			

There you have it, 11 speaking stops, two manuals and pedal. All that would be sufficient for such a space, especially in the hands of an expert voicer, and will easily accompany the musical parts of the worship. Yet, although satisfactory, perhaps we can add a little without losing the instrument's sense of identity - this is the potential minefield part as we are not constrained by space! Thus, to give the organist a little more at his fingers without being too excessive, we need to think of those stops that would add modest colour to the palette and some flexibility to the vast organ literature we've inherited.

GREAT		SWELL		PEDAL	
Open Diapason	8'	Stopped Diapason	8'	Bourdon	16'
Stopped Diapason	8'	Salicional	8'	Principal	8'
Principal	4'	Principal	4'	Fifteenth	4'
Fifteenth	2'	Fifteenth	2'	Bassoon	16'
Mixture (19.22.26)	III	Sesquialtera (12.17)	II	<i>Swell to Pedal</i>	
Cremona	8'	Hautboy	8'	<i>Great to Pedal</i>	
<i>Swell to Great</i>		<i>Tremulant</i>			

As you can see, the pedal now has the addition of 8' & 4' Principals to give a simple chorus as well as a moderate 16' Reed to complete the tutti of the division. The Swell has been provided with a 2 rank Sesquialtera that is Principal-based to combine with the chorus of that division and add gentle colour, as well as allowing the flexibility of the playing of chorals and much Pre and Post-Baroque, leading into 20th Century music. The Great has been furnished with an 8' Cremona to add a sense of colour and a gentle solo stop when accompanied on the Swell, or indeed as a moderate chorus reed.

Again, we have a key word there 'Chorus'. This is one of the most important starting points in designing the instrument, after establishing the use of the instrument; it needs a chorus from which to develop. Without this key ingredient, it would be like the human body without a skeleton - the chorus is the tonal skeleton of the organ with which on to which we add; never the other way around!

Now let us start afresh with another scenario, I've been to an assessment and looked at the building. In its simplest form, the building is rectangular with side aisles and a moderate nave, with a chancel area to match and the acoustics are rather fine, a good few seconds. The building will seat about 400 and the average congregation is 150 - 200.

As we did earlier, let us break this down:

The church has a good parish choir and needs an instrument suitable for accompany this as well as leading the congregation.

The congregation sit in the main body of the church and the choir and clergy in the chancel, where the main aspects of the worship take place.

From this, we can deduce that the best position for the instrument would be in the chancel area of the church, in order to accompany the choral liturgy, but in a position suitable to support the congregation in the Nave also. Fortunately, as the acoustics are good, in this case the organ being in the chancel will not present a problem.

The next stage is to start thinking of an appropriate stoplist. Remember 'we need an instrument that is appropriate to the needs of the church and building, not to our flights of fantasy', and of course 'most importantly has integrity'. This time however, we need a small three manual, in order to offer enough flexibility for accompanying and given the larger volume of space.

Let's start with the basics, our hymn machine in its simplest form:

CHOIR		SWELL	
Gedackt	8'	Flute	8'
Principal	4'	Salicional	8'
Rohrflute	4'	Celeste	8'
Fifteenth	2'	Spitzflute	4'
Mixture (26.29.33)	III	Fifteenth	2'
Crummhorn	8'	Mixture (22.26.29)	III
Tremulant	8'	Bassoon	16'
<i>Swell to Choir</i>		Hautboy	8'
		<i>Tremulant</i>	
GREAT		PEDAL	
Bourdon	16'	Open Diapason	16'
Open Diapason	8'	Sub Bass	16'
Stopped Diapason	8'	Principal	8'
Principal	4'	Fifteenth	4'
Fifteenth	2'	Trombone	16'
Mixture (15.19.22.26)	IV	<i>Swell to Pedal</i>	
Trumpet	8'	<i>Great to Pedal</i>	
<i>Swell to Great</i>		<i>Choir to Pedal</i>	
<i>Choir to Great</i>		<i>Choir to Pedal</i>	

This is now 26 speaking stops, three manuals and pedal. The basics needed to accompany the choral and congregational parts of the worship. Yet, although satisfactory, perhaps we can give the organist a more flexible instrument at his finger tips and bearing in mind the need to accompany the choir, think of those stops that would add colour to the palette.

CHOIR		SWELL	
Gedackt	8'	Flute	8'
Principal	8'	Salicional	8'
Rohrflute	4'	Celeste	8'
Fifteenth	4'	Spitzflute	4'
Quint	1 1/3'	Fifteenth	2'
Mixture (26.29.33)	III	Mixture (22.26.29)	III
Crummhorn	8'	Bassoon	16'
Tremulant		Hautboy	8'
<i>Swell to Choir</i>		Vox Humana	8'
		<i>Tremulant</i>	
GREAT		PEDAL	
Bourdon	16'	Open Diapason	16'
Open Diapason	8'	Sub Bass	16'
Stopped Diapason	8'	Principal	8'
Principal	4'	Flute	8'
Fifteenth	2'	Choral Bass	4'
Sesquialtera (12.17)	II	Mixture (19.22.26)	III
Mixture (15.19.22.26)	IV	Trombone	16'
Tremulant			
Trumpet	8'		
<i>Swell to Choir</i>			
<i>Choir to Great</i>			

As you can see, the pedal now has the addition of an 8' Flute and 3 rank Mixture to give a simple chorus and bridge to the 16' Trombone, which is of moderate power to complete the tutti and chorus of the division. The Swell has been provided with a 8' Vox Humana to add greater flexibility with the softer tones. The Great has been furnished with a 2 rank Sesquialtera that is Principal-based to combine with the chorus of that division and finally the Choir has been given a 1 1/3' Quint that is Principal-based to complement the chorus of the division. Here we now have a modest 31 stop 3 manual instrument with which to happily accompany a congregation, choir and perform the bulk of the standard organ repertoire.

Now don't forget about that key word in there again 'Chorus'. Remember, this is the most important starting point in designing the instrument!

I do hope that this article has given you a useful starting point in beginning the custom design of your instrument. Remember to think carefully when designing a church instrument, as it will be with you for some time and never be too excessive - its quality, NOT quantity of stops that is important! And for those of you looking at a custom home instrument... Well... That's another article!

I look forward to working with you in the future.

Being a Company Voicer

Many customers have shown an interest in what we do during a voicing visit, so we would like to take this opportunity to talk about what is involved.

Makin's voicer, has responsibility to ensure that every organ sounds at its best, and that it is properly balanced to the space in which it is installed. This can just as easily be an organist's private home, a small chapel, or a large church. No two pipe-organs can ever be quite the same, as churches and other spaces vary so widely in their acoustic properties, thus the same is true for Makin organs.

What often impresses customers the most about our organs is the sheer realism and quality of sound that is produced, not just in the largest installations, where the acoustics can be an asset, but also in our smallest organs, often placed in the dry acoustics of a small room. The warmth and breadth of tone heard in a Makin soon dispels any fears that this is just another electronic organ!

All pipe-organ builders have a voicer, a job of great skill and artistry, without whom the efforts of craftsmen in wood and metal would be wasted. This is no less true with a Makin instrument, where the voicing can mean success or failure. One of our great strengths, and something that has been a company policy throughout our history, is that every organ is as individual as the space with which it is to reside, and a truly successful installation is one that is perfectly tailored to its location.

There are many facets to the voicing of an organ, all of them critical in the quest for a perfect blend of sound. We have to consider how a pipe-organ builder would approach the task, as this is the root of what we are wanting to achieve, and also how a pipe-organ would work in a certain space. One of the great

benefits of our technology is that we have far more control over the tonal qualities of an organ than has ever been possible before.

So how do we go about getting the best out of every organ we build? We have a great deal of tools at our disposal, not just a computer loaded with voicing-software, but an organ whose final sound is adjustable by minute degrees. Every voicing, no matter what the circumstances are, starts at the same point of regulation on a note by note basis of every stop. With the software as a tool, we rely on our ears to tell us what is happening. The ease with which the system works also allows us to concentrate not on the technology, but on the sound.

The tonal heart of the British church organ is its Diapason chorus, without which it would simply not sound right. It is unique to our historical place in the world's organ-building traditions. We will always get this settled first starting with the Great 4' Principal just like you do with a pipe organ. From this everything else will fall in with it as the voicing proceeds. The computer displays all that is associated with each stop; such as individual note volume levels, wind-pressure effects, tremulant depth or speed, and tuning. We can also change the samples used on each stop. The technology now used on the Westmorland Custom Organs allows us to offer multiple samples, as many as five to every stop, so that I can select the ones that best suit the building and instrument.

The various samples for each stop will be of enough variety to always ensure there is something suitable. We have to consider what a pipe-organ builder would do. For example, in a small church he would scale his pipes smaller than he would in a cathedral, as the power and weight of tone required would be quite different. As we have samples from stops of differing scales, we can select the most appropriate for each building. The whole tonal relationship of the organ has to be considered at every step, to avoid much time-consuming alteration later on when the Mixtures don't blend, or the Reeds are too fierce!

During the voicing of an instrument, even after initial regulation, we will sometimes come across notes that stand out from the rest in being too soft or too loud. This will be due to the acoustics of the building and the effect can be easily countered by adjusting the volume of that particular note. It is not unusual to find that all the 16' flues produce booming on one particular note. This process of regulation in pipe-organ terms requires the opening or closing of the foot-holes to adjust the wind-flow. One of the strengths of our voicing software is that everything can be regulated in a way that pipe-organ builders can achieve.

Much has been written over the years about Mixtures, and it would be outside the scope of these few words to do the subject any justice. However, we fully understand the importance of getting these elements of pipe-organ tone correctly balanced. All our Mixtures are made up from separate ranks that are individually voiced and regulated on a note by note basis. The composition of mixture stops can also be altered at the initial design process, thus enabling greater flexibility in the tonal design of an instrument.

Beating ranks such as Celestes can easily be set for any beating-speed required. There is no extension or borrowing in a Makin organ, and even stops that would probably be the same rank in a pipe-organ, such as an enclosed Pedal Dulciana 16' from the Choir, are separate ranks in origin. One recent enhancement to the voicing, which is optional to use, takes into account slight tuning changes and random pitch-movements that are often heard in a pipe-organ, due to the action of wind on pipes. Used carefully this can add a great deal to the warmth and natural realism of the sound.

From all this, I hope that you now understand a little more about the voicing of a Makin Organ and how important it is that every sound fits together properly to ensure the best results.



SOME RECENT JOHANNUS INSTALLATIONS

Studio II
Walsall, Mr Poxon
Warrington, Mr Akerley

Opus 7
Birmingham, Mr Hyde
Bromley, Mr Bingham

Opus 17
Avonmouth, Masonic Lodge
Bomere Heath
Hereford, Mr Guy
Moulton, Mr Tall
Reading, St Barnabus
Rothwell Methodist

Opus 27
Kings Heath, Mr Mander

Opus 37
Lichfield, Mr Lunt

Sweelinck 20
Brighton, Mr Wyatt

Sweelinck 37
Teesside, Dr Carr

Rembrandt 377
Durham, Dr Boardman

Cavaille Coll
Hunstanton, Mr Gifford

Kabinet
Carlisle, Canon Baxter

SOME RECENT MAKIN INSTALLATIONS

Westmorland 20 Tab
Southey Green, St Bernard's

Westmorland 2-27 Tab
Tettenhall, St Thomas
Wolstanton, St Margaret

Westmorland 2-34 Tab
Glossop, Central Methodist

Westmorland 3-41 Draw
Bristol, Dr Rowley
Shaw, Crompton House High School

Westmorland 3-41 Tab
Chippenham, Mr Oldnall
York, Mr Carter

Westmorland Classic
Whaley Bridge, Community of King of Love

Westmorland Jubilee
Bovingdon, Mr Marshall
Grange over Sands, Mr Ludlow
Peterborough, Mr Grubb

Westmorland Custom 2 Manual
Alton Methodist
Evington, St Denys
Risca, St Mary
Syston Methodist

Westmorland 3 Manual
Coventry, St John
Kirriemuir, Parish Church
Longton, St James
Newcastle, Mr Downie
Twickenham, All Hallows
Wendover, St Mary

Events

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

June

Saturday 2nd Makin Open Day, Shaw 10:00 – 16:00
Saturday 16th Makin Road Show, The Old Kirk, Kirkcaldy 10:00 – 16:00
Saturday 23rd Carlo Curley plays Makin organ at Ashby de la Zuich, Holy Trinity 19:30
Saturday 23rd James Harker plays Makin organ at Altrincham, Dunham Road Chapel 19:30

July

Saturday 7th Makin Open Day, Mixbury 10:00 – 16:00

August

Saturday 4th Makin Open Day, Shaw 10:00 – 16:00

September

Saturday 1st Carlo Curley plays Makin organ at Wendover, St Mary 19:30
Saturday 1st Makin Open Day, Mixbury 10:00 – 16:00

October

Saturday 6th Makin Open Day, Shaw 10:00 – 16:00

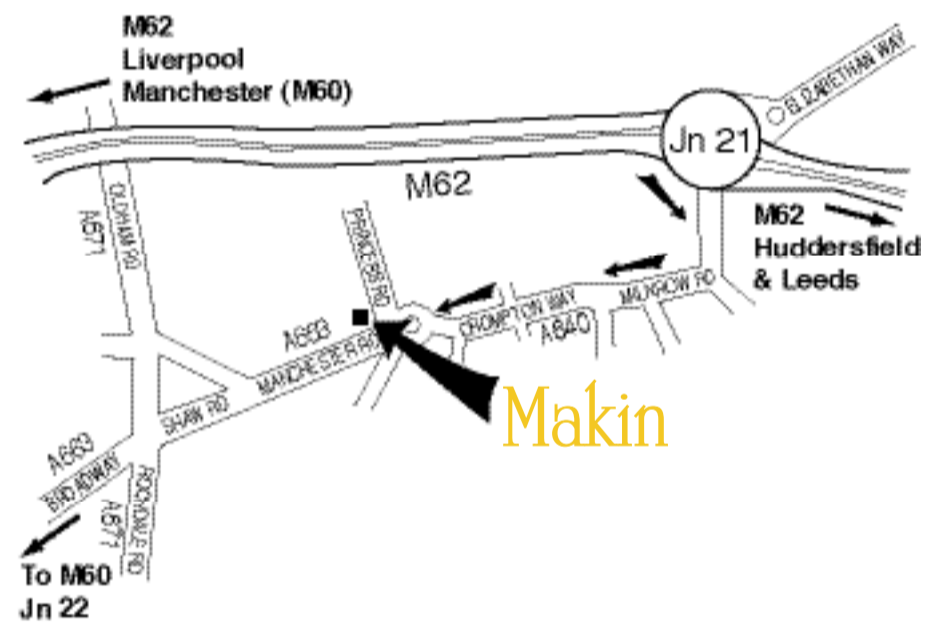
November

Saturday 3rd Makin Open Day, Mixbury 10:00 – 16:00
Saturday 10th Reluctant Organists, Whaley Bridge, Community of the King of Love

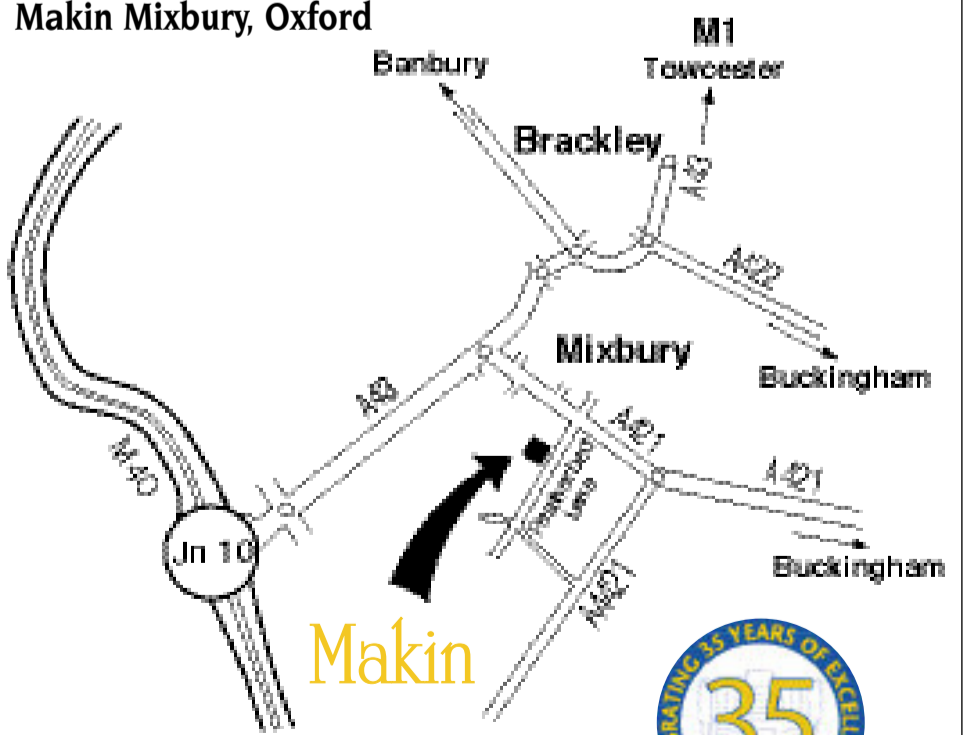
December

Saturday 1st Makin Open Day, Shaw 10:00 – 16:00

Makin Shaw, Lancashire



Makin Mixbury, Oxford



To: Makin Organs Ltd, FREEPOST NWW7150A, OLDHAM, OL2 7BR.
Tel: 01706 888100 Fax: 01706 888109 sales@makinorgans.co.uk

Title (Mr/Mrs/Rev/Ms) Initials

Surname

Organisation

Position

Address

Postcode

Tel No

Fax No

Mobile No

E-mail Address

Please send me a New Makin colour brochure.



Please send me a New Johannus colour brochure.

