

Chapel
of the
Incarnation



Inaugural Recital Series
Marilyn Mason, Guest Artist
January 1995

Organ Recitals
by
Guest Organist
Marilyn Mason

First Recital
2:30 p.m. & 4:00 p.m.
January 15, 1995



Second Recital
2:30 p.m. & 4:00 p.m.
January 22, 1995



Third Recital
2:30 p.m. & 4:00 p.m.
January 29, 1995

Chapel of the Incarnation
Lutheran Home Monroe
Monroe, Michigan

The Chapel

THE Chapel of the Incarnation was dedicated in December, 1994, with the Reverend Carl F. DeMeritt, Jr., Chaplain, officiating. The realization of the Chapel of the Incarnation, as it now stands, took nearly three years to complete. This renovation was used as an opportunity to bring together some of the finest ecclesiastical craftsmen and craftswomen of the United States and Europe.

No detail was overlooked, in the execution of the design, to insure its integrity as well as the optimal acoustical quality of the room. Hard reflective surfaces were used throughout. Walls were replastered, the ceiling was replaced with oak rafters, the chancel and both the front and the back walls of the Chapel were lined with hand-carved English oak, and blue pearl granite was selected for the new flooring.

This all was done in preparation for the installation of the new pipe organ from the firm of J. W. Walker & Sons of Brandon, Suffolk.

The Chapel of the Incarnation and the new Walker Pipe Organ are a gift to the residents of the Lutheran Home Monroe from Edwin J. Shoemaker in loving memory of his late wife, Ruth, who died on Easter Monday, 1991.

Ruth M. Shoemaker
1907 - 1991



RUTH was born in Laurium, in the copper-mining country of Upper Michigan's Keweenaw Peninsula on November 30, 1909, the only child of Harry G. and Mary G. (Laws) Buck. When she was nine, she moved with her parents to the Detroit area and later to Carleton. It was in Carleton that she met and was engaged to Edwin Shoemaker. They were married on June 8, 1935 at Trinity Lutheran Church, Monroe by the Reverend Herbert B. Fehner, past chaplain of the Lutheran Home Monroe. As a member of Trinity, she served actively in the Ladies Aid, the Altar Guild and the Lutheran Women's Missionary League.

In recent years, she and Eddie spent their winters in Arizona and were associate members of Fountain of Life Lutheran Church in Sun City.

She was called by her Saviour to her Eternal Home on April 1, 1991 and leaves behind her loving husband, three children, six grandchildren and six great-grand children.

January 15, 1995
ORGAN RECITAL
by
MARILYN MASON

Toccata, Adagio and Fugue in C, BWV 564 J.S.Bach
(1685-1750)

This work is unique among Bach's 28 larger preludes and fugues for organ. Bach gave it a special place in his canon with its multi-movement shape. Each of the three movements could stand alone. Yet the Toccata, with its quasi-Italian influence of question-answer dialogue, and the rousing Fugue form pillars framing the quiet, meditative Adagio. This music comes from Bach's Weimar years (1708-1717). On hearing Bach's organ music, Goethe is reported to have said, "It is as though the eternal harmony was conversing with itself, as it may have happened in God's bosom shortly before He created the world."

Partita, "O Gott, du frommer Gott", BWV 767 Bach
One of the early works of the composer. The theme is followed by eight variations.

Chorale in A Minor César Franck
(1822-1890)

César Franck, through his teaching and influence as well as his compositions, established a national school of organ music inspired by his desire to provide the best education for his students. He became organist at Ste. Clotilde in Paris in 1885. There is a particular appeal in the life of this Flemish genius who carried out his church duties and his teaching at the Conservatoire in a quiet, unostentatious manner, yet found time for composition.

Marche on a Theme of Handel, Op. 15, No. 2 Alexandre Guilmant
(1837-1911)

Alexandre Guilmant was a distinguished French teacher, musician, and composer. He first held the position of organist at the Church of Saint-Joseph, in Boulogne, at the age of 15, and then following other church and academic appointments, was appointed organist of the Church of the Holy Trinity in Paris in 1871. There he founded the Schola Cantorum with Charles Bordes and Vincent d'Indy, and became professor of organ there and at the Paris Conservatoire. His music was composed primarily for the organ and includes eight sonatas and numerous separate compositions for church use.

American Composers

"Sweet Hour of Prayer" (Gospel Preludes, Book IV, 1984) William Bolcom
(b. 1938)

William Bolcom is Professor of Music at the University of Michigan. Dr. Bolcom is a prolific composer whose works embrace many composition styles. He has received numerous awards and recognitions, most recently in 1988 Pulitzer Prize for Music. These Preludes were commissioned by Marilyn Mason and dedicated to her.

Pageant (1931) Leo Sowerby
(1905-1968)

Played in honor of the Sowerby Centenary.

Leo Sowerby was born May 1, 1895, in Grand Rapids, Michigan. His father was English and his mother Canadian. He graduated from the American Conservatory in Chicago in 1918, and was the first American composer to be awarded the Prix de Rome, spending three years (1921-1924) in the Italian capital. For many years he was on the faculty of his alma mater as well as the Organist and Choirmaster of St. James' Episcopal Church in Chicago. Later and until his death in 1968, he was Director of the College of Church Musicians, attached to the National Cathedral in Washington, D.C. Because of his prolific writings and his influence on his many students, Dr. Sowerby may be considered the dean of American composers for organ.



January 22, 1995
ORGAN RECITAL
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MARILYN MASON

Two Chorale Preludes J.S.Bach
"In Dulci Jublio", BWV 729 (1685-1750)

"Nun Komm der Heiden Heiland", BWV 659

During his career Bach was at different times a choir boy, a violinist, a conductor, an organist and a composer. Composition always occupied him: his complete works are contained in 40 volumes of the Bach Gesellschaft; of those only 5 volumes are organ music. Yet it was with compositions for organ that he began his creative career; his last work, dictated on his deathbed, was a chorale prelude for the organ.

Fantasia and Fugue in G Minor, BWV 542 Bach
The "great" G minor Fantasia, one of several in this key, composed in Kothen in 1720 is in five sections. Bach played this for Reinken in 1720 at the Katharinen-Kirche in Hamburg. The fugue is based on a Dutch dance theme.

Chorale in B Minor César Franck
(1822-1890)
The Chorale in B minor, the second of Three Chorales written in Franck's last year, is in the form of a theme and variations.

Two Pieces Jean Langlais
(1907-1991)

Miniature (1958)

This work was commissioned by Marilyn Mason and dedicated to her.

Epilogue, for Pedal Solo

Born in Paris, Langlais received his early education at the National Institute for Blind Children in that city. Later he was the pupil of several leading French musicians, among them Paul Dukas and Marcel Dupré. Langlais was organist of the Ste. Clotilde Basilica in Paris, the post made honorable by César Franck.

Toccatà (Symphony V) Charles Marie Widor
(1844-1937)

The Italian "toccare" and the Spanish "tocar," meaning "to touch" are the root of the word "toccatà." Early toccatas of Frescobaldi were quiet and improvisational. By the 19th century, the toccatà had evolved into a brilliant and virtuoso work of grand proportions.



January 29, 1995
ORGAN RECITAL
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MARILYN MASON

*Music of Johann Sebastian Bach
(1685-1750)*

Youthful Works

Pedal Exercitium G-moll, BWV 598

In Dulci Jubilo, BWV 751

Bach in Arnstadt (1704-1707)

Nun Freut euch, liebe Christen g'mein, BWV 734

The *Pedal Exercise* is a unique work in a one-voiced texture. Considerably more than an exercise, it may have been the opening pedal solo of a Prelude. Here is music which combines rhetoric and drama with a didactic example of the use of alternate foot pedalling. In measures 7 (an important Biblical number) 8, & 9 (3 plus 3 plus 3) the composer introduces a motif which eventually will serve as the opening theme of the famous D Minor Fugue BWV 565.

Good Christian Men Rejoice is essentially a two voiced work. The melody is played on Cremona with accompaniment on Flutes. The third voice sounds a pedal point, a note held under the other moving voices.

Rejoice, Beloved Christians is a three-voiced work. The melody is played by the pedal on a Trumpet register. The right hand accompanies on bright sounds incorporating upper harmonics and the left hand plays the basso continuo.

Pastorale (1909)..... Jean Jules Roger-Ducasse
(1873-1954)

"The Pastorale for organ, written in 1909, is dedicated to Mlle. Nadia Boulanger and was given the first performance April 20, 1910, by Alexander Guilmant. It is a work of charming and graceful construction and the reflective mood which pervades throughout captivates irresistibly...The sonority attained through the registration, the various canons, (in two, three, and four parts, distributed among the manuals in different rhythms), and the organistic writing, are all exquisite. The end, with its attenuated feeling, is of exceeding beauty. One regrets this charming pastorale is almost inaccessible because of its difficulty of execution. The intricate writing and the registrational demands, to which many instruments cannot do justice..." Roger-Ducasse, Le Musicien-L'Oeuvre by Laurent Cellier.

American Composers

Flourish and Chorale (1987) Michael McCabe
(b. 1941)

Michael McCabe is organist and choirmaster at Saint Barbara's Episcopal Church in Omaha, Nebraska. He was a pupil of Leo Sowerby. This work was commissioned by Marilyn Mason and dedicated to her.

Variations on "The Last Rose of Summer", Op. 59. Dudley Buck
(1839-1909)

Barbara Owen, in her edition of this work, writes: "Dudley Buck was a polished craftsman with an instinctive grasp of whatever musical medium he worked with. . . Concert variations were an almost uniquely American idiom of organ composition in the latter half of the nineteenth century. . . In 'The Last Rose of Summer,' published in 1877, Buck expertly exploits virtually every resource of the typical three-manual American organ of the nineteenth century."

Variations on the Austrian Hymn, Op. 3 John Knowles Paine
(1839-1906)

These Variations were written in 1860. The theme is stated and is followed by four variations concluding with a fugue.



Organ Specifications

3 Manual Mechanical Action Organ with Electric Stop and Combination Action

Compass of Manuals: C-c, 61 notes

Compass of Pedals: C-g, 32 notes

GREAT ORGAN

| | | | | |
|------|-------------------|---------------------|-----|-----------|
| 1. | Bourdon | Wood & Plain Metal | 16' | 61 pipes |
| 2. | Open Diapason | Tin & Spotted Metal | 8' | 61 pipes |
| 3. | Harmonic Flute | Wood & Plain Metal | 8' | 61 pipes |
| 4. | Stopped Flute | Wood & Plain Metal | 8' | 61 pipes |
| 5. | Principal | Spotted Metal | 4' | 61 pipes |
| 6. | Open Flute | Plain Metal | 4' | 61 pipes |
| 7. | Fifteenth | Spotted Metal | 2' | 61 pipes |
| 8. | Fourniture | Spotted Metal | IV' | 244 pipes |
| 9. | Trumpet | Spotted Metal | 8' | 61 pipes |
| i. | Chimes | | | |
| ii. | Tremulant | | | |
| iii. | Swell to Great | | | |
| iv. | Positive to Great | | | |

SWELL ORGAN

| | | | | |
|-----|--------------------|--------------------|-----|-----------|
| 10. | Chimney Flute | Wood & Plain Metal | 8' | 61 pipes |
| 11. | Viole de Gambe | Spotted Metal | 8' | 61 pipes |
| 12. | Voix Céleste | Spotted Metal | 8' | 53 pipes |
| 13. | Flute Célestes | Spotted Metal | 8' | 110 pipes |
| 14. | Gemshorn | Spotted Metal | 4' | 61 pipes |
| 15. | Harmonic Flageolet | Plain Metal | 2' | 61 pipes |
| 16. | Mixture | Spotted Metal | IV' | 244 pipes |
| 17. | Bassoon | Spotted Metal | 16' | 61 pipes |
| 18. | Hautboy | Spotted Metal | 8' | 61 pipes |
| 19. | Cremona | Spotted Metal | 8' | 61 pipes |
| 20. | Vox Humana | Spotted Metal | 8' | 61 pipes |
| v. | Tremulant | | | |
| vi. | Swell Sub Octave | | | |

POSITIVE ORGAN

| | | | | |
|-------|-------------------|---------------------|-------------------|----------|
| 21. | Gamba | Spotted Metal | 8' | 61 pipes |
| 22. | Bourdon | Wood & Plain Metal | 8' | 61 pipes |
| 23. | Principal | Tin & Spotted Metal | 4' | 61 pipes |
| 24. | Nason Flute | Plain Metal | 4' | 61 pipes |
| 25. | Nasard | Plain Metal | 2 $\frac{2}{3}$ ' | 61 pipes |
| 26. | Fifteenth | Spotted Metal | 2' | 61 pipes |
| 27. | Recorder | Spotted Metal | 2' | 61 pipes |
| 28. | Tierce | Spotted Metal | 1 $\frac{3}{5}$ ' | 61 pipes |
| 29. | Larigot | Spotted Metal | 1 $\frac{1}{3}$ ' | 61 pipes |
| vii. | Cymbelstern | | | |
| viii. | Tremulant | | | |
| ix. | Swell to Positive | | | |
| x. | Glockenspiel | | | |

PEDAL ORGAN

| | | | | |
|-----|-------------|---------------------|-----|----------|
| 30. | Violone | Haskelled Bass | 16' | 32 pipes |
| 31. | Bourdon | (Great) | 16' | 32 notes |
| 32. | Principal | Tin & Spotted Metal | 8' | 32 pipes |
| 33. | Bass Flute | (Great) | 8' | 32 notes |
| 34. | Choral Bass | Spotted Metal | 4' | 32 pipes |
| 35. | Trombone | Spotted Metal | 16' | 32 pipes |
| 36. | Trumpet | (Great) | 8' | 32 notes |

ACTIONS

| | |
|--------------------|------------------|
| Keys and Pedals | mechanical |
| Swell Pedal | mechanical |
| Drawstop action | electro magnetic |
| Combination action | solid state |
| Chimes | electro magnetic |
| Glockenspiel | electro magnetic |

ACCESSORIES

64 level capture combinations system providing:

Six thumb pistons to Swell Organ

Six thumb postons to Great Organ

Six thumb pistons to Positive Organ

Six toe pedals to Pedal Organ

| | |
|---------------------------------------|-----------------|
| Eight General pistons to whole Organ | [thumb and toe] |
| Reversible piston 'Swell to Great' | [thumb only] |
| Reversible piston 'Swell to Positive' | [thumb only] |
| Reversible piston 'Positive to Great' | [thumb only] |
| Reversible piston 'Great to Pedal' | [thumb and toe] |
| Reversible piston 'Swell to Pedal' | [thumb and toe] |
| Reversible piston 'Positive to Pedal' | [thumb only] |
| Reversible piston 'Cymbelstern' | [thumb and toe] |

One 'General Cancel' thumb piston

One 'Setter' thumb piston

Great & Pedal Pistons Coupler drawstop

LED display and control buttons for memory level selection

LED display and control buttons for SLL List function

J. W. Walker & Sons, Ltd.

THE origins of J. W. Walker & Sons, Ltd. reach back at least to 1599 when the organ builder Thomas Dallam, born c. 1575, was known to have been in business in London. In that year he was commissioned by a group of London merchants to construct a self-playing organ to be presented to the Sultan of Turkey as a gift of Queen Elizabeth the First of England. The remarkable story of Dallam's adventures during his travels to Turkey to assemble the organ for the Sultan, including capture by Barbary Pirates, were recorded in his diaries. Little now survives of Thomas Dallam's work, but many will be familiar with his magnificent main case of the organ in King's College Chapel, Cambridge.

In 1602, Thomas' son Robert was born, he later continued his Father's business until 1642, when the Civil War broke out in England between parliament and King Charles the First. The Parliamentarians had strong views on religious practice; amongst other things organs were an anathema to them. Thus it was that in that year the Dallams, and the other great English organ building family, the Harrises, found it necessary to leave England for Brittany in France. There, Robert Dallam's daughter, Katherine, married Thomas Harris. Born to them c 1652 was Renatus Harris who was destined to become one of the two great names of English organ building after the Restoration of the Monarchy in 1660.

From here the succession of the business conforms to a tried and tested practice where there is no son to succeed; the best apprentice marries the Master's daughter. Renatus Harris (died in 1724) had a son, John, who took an apprentice, John Byfield. He dutifully married John Harris' daughter, and joined the business to a consortium with Abraham Jordan and Richard Bridge. Bridge, who had also been apprenticed to John Byfield took an apprentice, George England, who married Bridge's daughter. George England carried on the business in 1740 and was succeeded in due time by his brother John, who was in turn succeeded

by his son, George Pike England. At some time about 1815, G. P. England took a Parlour Apprentice, Joseph William Walker (born 1802).

A Parlour Apprentice was one who lived with his Master from whom much was expected. G. P. England had no son to succeed him, but a daughter, who had already married a previous apprentice W. A. Nicholls when Joseph Walker started. Nicholls duly succeeded to the business when England died in c. 1820. However, he died shortly afterwards, and his widow, the erstwhile Miss England, asked Joseph Walker to complete the outstanding Nicholls contracts and take on the business thereafter.

Thus it was that in 1828 the business became J. W. Walker, first at 5 Bentinck Street, Soho, then at 166 High Holborn from 1831 and finally at 27 Francis Street from 1838. Joseph Walker married his cousin Sarah who bore him ten children. His youngest son, James John, was the only male child to survive to succeed him after Joseph's death in 1870.

James John (1842-1922) was in due turn succeeded by his sons Hubert (1882-1960) and Reginald (1891-1951). Hubert's son Guy (born 1919), became Chairman of the Board in 1960 and retired in 1986.

In 1975 the Company moved from London to Brandon, Suffolk with Mr. Robert Pennells as Managing Director. Mr. Pennells became Chairman on Mr. Guy Walker's retirement, and his son Andrew became Managing Director in 1994.

It is almost impossible to count the number of organs that the Company has installed worldwide since 1828, but it is in excess of 2,000. Since 1975, the Company has built, or is currently in the process of building, 186 organs, of which 78 are to be found in the United States of America. The oldest surviving instrument is probably a small chamber organ dating from 1832 which is in the Company's possession.

Marilyn Mason



MARILYN Mason is University Organist and Chairman of the Organ Department of the University of Michigan School of Music. Her extensive career as concert organist, lecturer, adjudicator and teacher has carried her throughout the musical world. She was the first woman to play in Westminster Abbey, the first woman organist to play in Latin America and the first American to play in Egypt. During a single year, invitations took her to five continents. Dr. Mason has served as judge at nearly every major organ competition in the world. Her dedication to contemporary music is evidenced in the sixty works which she has commissioned and premiered. Currently she is pursuing her commitment to stylistic integrity through research into the construction and tonal design of historic European instruments. Thirty research tours have focused on historic organs in Europe.

In 1987 she was awarded an Honorary Doctor of Music degree by the University of Nebraska, where she served as consultant for the new Casavant mechanical action organ. She was honored as the "1988 Performer of the Year" by the New York Chapter of the American Guild of Organists.

Her discography includes music of Bach, Pachelbel, Handel, Mondonville, and Schönberg on Columbia and Musical Heritage Society labels. She is now recording the complete organ music of Johann Pachelbel for the Musical Heritage Society.

From the Consultant

PLANS for the new organ were begun nearly three years ago. It has been a joyous time for those who have participated in the creation of the Chapel of the Incarnation, a chapel dedicated to the Glory of God and to the loving memory of Ruth M. Shoemaker. As consultant for the organ, I want you to know how pleased I am with the results of our vision.

The organ is the oldest of all keyboard instruments. For the first thirteen hundred years after the triumph of Christianity, serious European music was essentially church music. Other musical instruments have come and gone according to the fashion of the times, but the organ is the only instrument that has remained in use. Today, the pipe organ continues to be the ideal musical instrument for the service of worship, accompanying congregational song and the anthems, as well as having its own solo repertoire. The organ leads, follows, challenges, sustains and soothes.

A stunning 36 stop, 3-manual Walker Organ now graces the Chapel. This mechanical action organ has electrical stop and combination action with a manual compass of 61 notes and a pedal compass of 32 notes. Its size and versatility provide opportunity for the performance of the musical literature from all periods.

Every organ is unique and every acoustical setting is different; so no two instruments are alike. Even so, a pipe organ has three essential components: the pipes, a wind supply to provide air to those pipes, and a key desk. Each instrument varies according to the number of pipes and each key desk or "console" is built according to the builder's original design. In the Walker Organ, the console is built "en fenetre," as if it were a window within the case. The console fittings are of cherry wood with a natural finish. The key cheeks, also of natural cherry, include carved infills decorated with acanthus leaves. The keys for the naturals are of African blackwood and the keys for the sharps are blackwood inlaid with bone. A TV monitor, mounted directly above the music desk, permits the organist to see the chancel area.

The character of an organ may be judged on two points: first, the sound itself, and next, the "action" or the way the keys "act." I am delighted with the sound of our Walker Organ. The Diapasons which compose the principal sound of the organ are full and round. The Flutes of the organ blend beautifully into the ensemble. The Reed tones are brilliant. The individual registers or "stops" have a personality of their own. The overall sound of the organ is warm and satisfying, filling the space of the Chapel, which provides a special acoustical ambience.

The action of the Walker Organ is termed "mechanical-action". This is different from the "electro-pneumatic" action which came into use in the 19th century. Mechanical-action is the original action of pipe organs; it was used in the historic European organ long before electricity was discovered and applied. In mechanical-action, the keys are an extension of the sensitivity of the player's fingers; they act upon the pallet under the pipe to permit it to speak. The possibility for sensitivity is great, as the attack upon the pallet may be rapid or it may be more moderate, providing a corresponding response from the speaking pipe. The manner in which the key is released is an important part of the pipe speech. By way of contrast, in the electro-pneumatic action, there is no flexibility in the speech of the pipe; it is as if one turned a light switch on or off. The action of our Walker Organ is extremely responsive; it is light, delicate, and immediate. It is satisfying to make music on such a responsive action.

This organ is a pleasure to look at. When Dale Shoemaker and I saw the framework of the instrument in the Walker shop in England we were understandably thrilled. Today, as it stands in the Chapel, it is a joy to behold. We are impressed before we ever hear a note of music. As the early builders well knew, we hear with our eyes as well as our ears.

The wood in the organ case has been kiln-dried for American conditions; it is of American cherry which has been finished in a dark stain and hand-polished to a satin lustre. Around the impost on the front and sides of the case is an inscription from Colossians 3:16, applied in lettering of gold-leaf.

Because of the placement of the organ, the back of the organ case and the two arches which support the Swell Division serve to define a small narthex just inside the entry doors to the Chapel. On the center panel of the back of the case is a cartouche containing the words from verses 1 and 14 from Chapter 1 of the Gospel according to St. John. The inscription is surrounded by an elaborate floral detail carved in lime wood in the style of Grindling Gibbons, the 17th century wood-carver who worked with Sir Christopher Wren in St. Paul's Cathedral.

The organ case houses the pipes: and the facade pipes are of burnished tin with gold-leaf applied to the mouths. The center pipes of the three facade towers are embossed and completely gold-leafed. The largest of the embossed pipes, Low C of the Pedal Octave 8', is located in the central tower. Low C and C-sharp of the Positiv Principal 4' are the center pipes in the upper section of the two side towers. The center pipes in the lower section of the side towers are low A-sharp and B of the Great Open Diapason 8', and their embossed design varies from that of the Positiv Principal 4' which, in turn, is different from that of the Pedal Octave 8'. The very top of the central tower is within inches on the ceiling. Inscribed in gold-leaf of this tower is the phrase "SOLI DEO GLORIA."

The aesthetic value of the pipe shades is exemplified by the elegant decorations carved after the style of Grindling Gibbons. Their practical use dates from the era of the early Italian organs, whose shades were used

to fill in the spaces at the tops of the pipes. Since the pipes are of different heights, the shades conceal these irregularities and tend to unify the case. The organ case, including the intricate pipe shades, was designed by David Graebe, one of the finest organ case designers at work today. Here the pipe shades make a richly colorful addition to the facade, incorporating elaborate designs of stringed instruments, recorders and cherubs, all ornately decorated and finished in gold-leaf.

In sum, the Walker Organ in the Chapel of the Incarnation is a gem, the crowning jewel of this stunning Chapel. Surely, it will provide joy, inspiration and comfort to all for many years to come.

Soli Deo Gloria

Marilyn Mason, Consultant

Craftspeople

The following people worked on the organ.

| | | | |
|----------------------|--|---------------------------|--|
| Negotiation | Robert Pennells | Polisher | Brian Crowley |
| Accounts | Gary Sharpe Barbara Thurlow Sue Sayer | Engineering | Mark Warren |
| Administrator | Jonathan Cook | Keys and Small Action | Ray Sharp Molly Sharp Corinne Frost Mark Harrison Steve Marsh Leigh Milton Like Rumsey |
| Case Design | David Graebe | | |
| Carving | Derek Riley | | |
| Gilding | Robert Bohn Ruth Richards | Assembly (Shop & Site) | Andrew Pennells Andrew Dolby Andrew Bell Geoffrey Pollard Tim Gallagher Bryn Singleton Kevin Snare Simon Weller Christine Winter Jonathan Tee |
| Technical Design | Andrew Pennells | | |
| Technical Drawing | Tony Beane Tony Thurlow Aidan Nutter | | |
| Stores | Martin Moore | | |
| Pipework, metal | Steve Bannon Richard Hall | | |
| Pipework, wood | Kevin Grass | | |
| Milling | Mark Cundall Jason Elrick Dean Harris Greg Ward | Voicing | Michael Butler David Wilson Warren Marsh |
| Soundboards | Bob Groom Shaun Rolfe Stephen Long | Finishing | Michael Butler Bruce Buchanan |
| Case makers | Phil Geraghty Bob Kerr Joe Tozer Martin Woods | | |