**GREAT ORGAN**
**Technical Details**

| | | Feet | Pipes |
|---|---|---|---|
| 1 | Double Diapason & Bourdon | 16 | 56 |
| 2 | Large Open Diapason | 8 | 56 |
| 3 | Small Open Diapason | 8 | 56 |
| 4 | Stopped Diapason | 8 | 56 |
| 5 | Harmonic Flute | 4 | 56 |
| 6 | Principal | 4 | 56 |
| 7 | Twelfth | 2 2/3 | 56 |
| 8 | Fifteenth | 2 | 56 |
| 9 | Mixture, 4 ranks | | 224 |
| 10 | Posaune | 8 | 56 |

**SWELL ORGAN**

| | | | |
|---|---|---|---|
| 11 | Bourdon | 16 | 56 |
| 12 | Open Diapason | 8 | 56 |
| 13 | Stopped Diapason | 8 | 56 |
| 14 | Salicional | 8 | 56 |
| 15 | Suabe Flute | 4 | 56 |
| 16 | Principal | 4 | 56 |
| 17 | Twelfth | 2 2/3 | 56 |
| 18 | Fifteenth | 2 | 56 |
| 19 | Mixture, 2 ranks | | 112 |
| 20 | Cornopean | 8 | 56 |
| 21 | Oboe | 8 | 56 |
| 22 | Clarion | 4 | 56 |

**CHOIR ORGAN**

| | | | |
|---|---|---|---|
| 23 | Open Diapason | 8 | 56 |
| 24 | Stopped Diapason | 8 | 56 |
| 25 | Cone Gamba | 8 | 56 |
| 26 | Dulciana | 8 | 56 |
| 27 | Wald Flute | 4 | 56 |
| 28 | Principal | 4 | 56 |
| 29 | Flautina | 2 | 56 |
| 30 | Clarionet | 8 | 56 |

**PEDAL ORGAN**

| | | | |
|---|---|---|---|
| 31 | Sub-Bourdon | 32 | 30 |
| 32 | Open Diapason wood | 16 | 30 |
| 33 | Open Diapason, metal | 16 | 30 |
| 34 | Bourdon | 16 | 30 |
| 35 | Violone | 8 | 30 |
| 36 | Fifteenth | 4 | 30 |
| 37 | Trombone | 16 | 30 |

**COUPLERS**
Great to Pedal
Swell to Pedal
Choir to Pedal
Swell to Great
Swell to Choir

**Total number of pipes 2,114**

**COMPOSITION PEDALS**
3 to Great Organ
2 to Swell Organ

## The Harrison & Harrison Organ

The next organ was completed for Dedication by the Vicar, then Canon Gillson, M.A., at Evensong on 24th March, 1924. The gift of Dame Monica Wills, in memory of her husband, this organ had been designed in consultation with the organist, Mr. W. E. Kirby.

There were three manuals, CC to A, 58 notes and 2 ½ octaves of pedals, 30 notes. 43 speaking stops and 14 couplers = 57 draw stops.

The specification of the organ was as follows:

**PEDAL ORGAN**
9 stops, 3 couplers

**Comment [ET1]:** Could put manuals in the same order for all organs

| | | | Feet |
|---|---|---|---|
| 1 | Double Open Wood (18 from No. 2) | Wood | 32 |
| 2 | Open Wood | Wood | 16 |
| 3 | Open Diapason (12 from No. 20) | Metal | 16 |
| 4 | Sub Bass | Wood | 16 |
| 5 | Violone (from No. 32) | Metal | 16 |
| 6 | Octave Wood (18 from No. 2) | Wood | 8 |
| 7 | Flute (18 from No. 4) | Wood | 8 |
| 8 | Ophicleide | Metal | 16 |
| 9 | Posaune (18 from No. 8) | Metal | 8 |

**Comment [ET2]:** Why 18 and not 12? Maybe bottom notes were quinted so hence the extra pipes but then why 18 on the octave wood?

I Choir to Pedal
II Great to Pedal
III Swell to Pedal

**CHOIR ORGAN**
10 stops, Tremulant, and 3 couplers

| | | | Feet |
|---|---|---|---|
| 10 | Lieblich Bourdon | Wood | 16 |
| 11 | Geigen | Metal | 8 |
| 12 | Echo Salicional | Metal | 8 |
| 13 | Vox Angelica (ten. C) | Metal | 8 |

| | | | |
|---|---|---|---|
| 14 | Viole d'Orchestre | Metal | 8 |
| 15 | Harmonic Flute | Metal | 8 |
| 16 | Concert Flute | Metal | 4 |
| 17 | Orchestral Bassoon | Metal | 16 |
| 18 | Clarinet | Metal | 8 |

IV Tremulant
(Nos. 10 to 18 in a swell-box)

| | | | |
|---|---|---|---|
| 19 | Tuba (harmonic) | Metal | 8 |

V Octave
VI Octaves alone
VII Swell to Choir

N.B. No. 17 has an extra octave for use with No. VI, and is controlled by a piston labelled "Orchestral Hautboy 8 ft"

**GREAT ORGAN**
12 stops, 3 couplers

| | | | Feet |
|---|---|---|---|
| 20 | Double Open Diapason | Metal | 16 |
| 21 | Large Open Diapason | Metal | 8 |
| 22 | Small Open Diapason | Metal | 8 |
| 23 | Stopped Diapason | Wood | 8 |
| 24 | Hohl Flute | Wood | 8 |
| 25 | Wald Flute | Wood | 4 |
| 26 | Octave Quint | Metal | 2 2/3 |
| 27 | Super Octave | Metal | 2 |
| 28 | Harmonics, 17, 19, 21, 22 | Metal | - |
| 29 | Tromba (harmonic trebles) | Metal | 8 |
| 30 | Octave Tromba (harmonic trebles) | Metal | 4 |

VIII Reeds on Choir
IX Choir to Great
X Swell to Great

**SWELL ORGAN**
12 stops, Tremulant and 1 couplet

| | | | |
|---|---|---|---|
| 31 | Contra Viola | Metal | 16 |
| 32 | Open Diapason | Metal | 8 |
| 33 | Lieblich Gedeckt | Wood | 8 |
| 34 | Echo Gamba | Metal | 8 |
| 35 | Voix Célestes (ten. C.) | Metal | 8 |
| 36 | Gemshorn | Metal | 4 |
| 37 | Fifteenth | Metal | 2 |
| 38 | Mixture, 12, 19, 22 | Metal | - |
| 39 | Hautboy | Metal | 8 |

XI Tremulant

| | | | |
|---|---|---|---|
| 40 | Double Trumpet | Metal | 16 |
| 41 | Trumpet (harmonic trebles) | Metal | 8 |
| 42 | Clarion (harmonic trebles) | Metal | 4 |

XII Octave

**COMBINATION COUPLERS**

XIII Great and Pedal Combination coupled
XIV Pedal to Swell Pistons

**ACCESSORIES**

Five combination pedals to the Pedal Organ.
Four combination pistons to the Choir Organ.
Five combination pistons to the Great Organ.
Five combination pistons to the Swell Organ.
Reversible piston to No. 8.
Reversible piston to Great to Pedal.
Reversible piston to Swell to Great.
Reversible foot piston to Choir Tremulant.
Reversible foot piston to Swell Tremulant.
Two balanced and crescendo pedals to Choir and Swell Organs.

**WIND PRESSURES**

Pedal flue-work, 4 inches; reeds 15 inches.
Choir 5 inches; Tuba 15 inches.
Great flue-work, 4 inches; reeds 12 inches.
Swell flue-work and Oboe, 4 1/2 inches; other reeds 7 inches.
Action, 12 inches

The builders' latest tubular pneumatic system was applied to all the action except the manual pedal couplers, which was mechanical.

The organ was tuned to the new French pitch i.e. C=517 vibrations per second at 60 degrees F.

The blowing was by Discus fans and Electric Motor, by Messrs. Watkins and Watson, of London.

This instrument was destroyed by fire when All Saints Church was bombed in 1940.

## The Rushworth & Dreaper Organ

For five years the music for the services (then being held in the Parish Hall) were accompanied by Mr. Kirby on a Grand Piano, sometimes aided by an orchestra! However, in 1946 Rushworth and Dreaper installed a two manual organ which was housed in a gallery adjacent to the temporary church. This was a most unsatisfactory arrangement because for those parts of the choral music which were sung unaccompanied the organist had to come-downstairs from the console in order to conduct the choir. This done he had to nip swiftly back up again to play his next piece!

The specification of this organ was as follows:

**Comment [ET3]:** This is nothing like the NPOR spec of the R&D organ. http://www.npor.org.uk/NPORView.html?RI=N03823 It says the survey was done in 1948 so post 1946. I am now wondering if this is the spec of the H&H organ not the R&D and maybe the NPOR spec is correct and should be in here. I need to print out the specs to compare the 2 &H organs to see ow well one migrates into the other which I can't easily do in Malawi without a printer.

**PEDAL**

7 stops, 2 couplers

| | | | Feet |
|---|---|---|---|
| 1 | Diapason | Metal | 16 |
| 2 | Dulciana (from No. 8) | Metal | 16 |
| 3 | Sub Bass | Wood | 16 |
| 4 | Dulciana (fro, No. 8) | Metal | 8 |
| 5 | Flute (20 from No. 3) | Wood | 8 |
| 6 | Flute (20 from Nos. 3 and 5) | Wood & Metal | 4 |
| 7 | Trumpet (from No. 20) | Metal | 16 |

**Comment [ET4]:** Why now 20 additional pipes?

I Great to Pedal

II Swell to Pedal

**GREAT ORGAN**

6 stops, 4 couplers

| | | | |
|---|---|---|---|
| 8 | Contra Dulciana | Metal | 16 |
| 9 | Open Diapason | Metal | 8 |
| 10 | Hohl Flute | Wood | 8 |
| 11 | Gamba | Metal | 8 |
| 12 | Dulciana (from No. 8) | Metal | 4 |
| 13 | Principal | Metal | 4 |

III Swell to Great

IV Octave

V Sub Octave

VI Unison Off

**SWELL ORGAN**

7 stops, Tremulant and 3 couplers

| | | | |
|---|---|---|---|
| 14 | Open Diapason | Metal | 8 |
| 15 | Lieblich Gedeckt | Wood & Metal | 8 |
| 16 | Voix Célestes (ten. C.) | Metal | 8 |
| 17 | Echo Dulciana | Metal | 8 |
| 18 | Suabe Flute | Wood | 4 |
| 19 | Principal | Metal | 4 |
| 20 | Contra Trumpet | Metal | 16 |

VII Tremulant

VIII Octave

IX Sub Octave

X Unison Off

**ACCESSORIES**

Three combination pistons to the Great Organ.

Three combination pistons to the Swell Organ.

Reversible piston to Great to Pedal.

Three combination foot pistons to the Pedal Organ.
Balanced crescendo pedal to the Swell Organ.

**WIND PRESSURES**
Pipe wind 4 inches. Action 8 inches.

The tone and action of this organ were unsuitable to incorporate in the instrument to be built in the new church. For this reason Harrison & Harrison were approached to discuss the size and location of the organ which it was decided to build in the new church. The contract for this instrument was signed on St. Stephens Day, 1950.

## The Second Harrison & Harrison Organ

In 1952 the Rushworth and Dreaper instrument was sold to Queen's College, Taunton, and work began on the new organ to be built by Harrison & Harrison Ltd., of Durham.

It had been decided to install a two manual organ, with detached stop key console, in the temporary church so that it could then be incorporated in the final organ to be erected in Randoll Blacking's proposed building.

From the organist's point of view the arrangements for the installation of the new organ were an improvement on those previously experienced. Although the organ occupied the same position as the old one its console was now placed on the ground floor, between the choir stalls

Here is the specification of the two manual organ:

**PEDAL ORGAN**
7 stops, 2 couplers Feet

| | | | Feet |
|---|---|---|---|
| 1 | Diapason | Metal | 16 |
| 2 | Dulciana (from No. 8) | Metal | 16 |
| 3 | Sub Bass | Wood | 16 |
| 4 | Dulciana (fro, No. 8) | Metal | 8 |
| 5 | Flute (20 from No. 3) | Wood | 8 |
| 6 | Flute (20 from Nos. 3 and 5) | Wood & Metal | 4 |
| 7 | Trumpet (from No. 20) | Metal | 16 |

I Great to Pedal
II Swell to Pedal

**GREAT ORGAN**
6 stops, 4 couplers

| | | | |
|---|---|---|---|
| 8 | Contra Dulciana | Metal | 16 |
| 9 | Open Diapason | Metal | 8 |
| 10 | Hohl Flute | Wood | 8 |
| 11 | Gamba | Metal | 8 |
| 12 | Dulciana (from No. 8) | Metal | 4 |
| 13 | Principal | Metal | 4 |

III Swell to Great
IV Octave V Sub Octave
VI Unison Off

**SWELL ORGAN**
7 stops, Tremulant and 3 couplers

| | | | |
|---|---|---|---|
| | Open Diapason Metal | | |
| | Lieblich Gedeckt Wood & Metal | | |
| | Voix Célestes (ten. C.) Metal | | |
| | Echo Dulciana Metal | | |
| | Suabe Flute Wood | | |
| | Principal Metal | | |
| | Contra Trumpet Metal | | |

VII Tremulant
VIII Octave
IX Sub Octave
X Unison Off

**Comment [ET5]:** This spec must be wrong as it is the same as the R&D organ above!

**ACCESSORIES**
Three combination pistons to the Great Organ.
Three combination pistons to the Swell Organ.
Reversible piston to Great to Pedal.
Three combination foot pistons to the Pedal Organ.
Balanced crescendo pedal to the Swell Organ.

**WIND PRESSURES**
Pipe wind 4 inches. Action 8 inches.

This was the organ to have been incorporated in the larger one whose specification is given below. In fact, the completed version never materialised, much to the relief of organist Edward Fry who drew up the plans as, having had more experience of organ planning, he now realizes' how unimaginative and dull this instrument would have sounded.

The Pedal, Great and Swell Organs were to have occupied a position on a West Gallery, with the Choir Organ at the East end of the church. The console was to be detached and placed on' the West gallery.

Three manuals, CC to C, 61 notes, and two and a half octaves of radiating and concave pedals, CCC to G, 32 notes; 48 speaking stops and 22 couplers, etc., making a total of 70 draw stops.

All manual stops were to have an extra octave of pipes at the top for use with the Octave Couplers.

The Choir Organ was also to have an independent single manual console at the East end. To provide a Pedal department for this the Dulciana was to be available in 16 and 8 feet pitch and there was to be a Manual to Pedal coupler. No other couplers were to be available on the console but there was to be a Tremulant.

**PEDAL ORGAN**

17 stops, 3 couplers

| | | | Feet |
|---|---|---|---|
| 1 | Double Open Wood (open to FFFF. 5 acoustic; 20 from No. 2) | Wood | 32 |
| 2 | Open Wood | Wood | 16 |
| 3 | Open Metal (from No. 25) | Metal | 16 |
| 4 | Sub Bass | Wood | 16 |
| 5 | Dulciana (20 from No. 20) | Metal | 16 |
| 6 | Octave Wood (20 from No. 2) | Wood | 8 |
| 7 | Principal | Metal | 8 |
| 8 | Flute (20 from No. 4) | Wood | 8 |
| 9 | Dulciana (20 from No. 5) | Metal | 8 |
| 10 | Fifteenth (20 from No. 7) | Metal | 4 |
| 11 | Twenty-second (from No. 12) | Metal | 2 |
| 12 | Mixture, 12, 17, 19, 22, 26, 29 | Metal | - |
| 13 | Ophicleide (20 from No. 16) | Metal | 16 |
| 14 | Trombone (from No. 33) | Metal | 16 |
| 15 | Oboe (from No. 45) | Metal | 16 |
| 16 | Posaune | Metal | 8 |
| 17 | Clarion (20 from No. 16) | Metal | 4 |

**Comment [ET6]:** Again why 20 extra pipes? What am I missing?

I Choir to Pedal
II Great to Pedal
III Swell to Pedal

**CHOIR ORGAN**

7 stops, Tremulant, and 5 couplers (In a swell box)

| | | | |
|---|---|---|---|
| 18 | Contra Dulciana (from No, 20 unenclosed) | Metal | 16 |
| 19 | Geigen Diapason | Metal | 8 |
| 20 | Dulciana | Metal | 8 |
| 21 | Vox Angelica (flat) Ten. C | Metal | 8 |
| 22 | Cor de Nuit | Wood & Metal | 8 |
| 23 | Flute Douce | Metal | 4 |
| 24 | Piccolo | Metal | 2 |

IV Tremulant
V Octave
VI Sub Octave
VII Unison Off
VIII Swell to Choir
IX Great to Choir

**GREAT ORGAN**

10 stops, 5 couplers, I transfer and tremulant
(Nos. 28, 29, 32, 33, and 34 in a swell box)

| | | | |
|---|---|---|---|
| 25 | Double Open Diapason | Metal | 16 |
| 26 | Open Diapason I | Metal | 8 |

| | | | |
|---|---|---|---|
| 27 | Open Diapason II | Metal | 8 |
| 28 | Gamba | Metal | 8 |
| 29 | Harmonic Flute | Metal | 8 |
| 30 | Octave | Metal | 4 |
| 31 | Super Octave | Metal | 2 |
| 32 | Mixture, 12, 19, 22, 26, 29 | Metal | - |
| 33 | Contra Tromba | Metal | 16 |
| 34 | Tromba (from No. 33) | Metal | 8 |

X Tremulant to Nos. 28 & 29
XI Choir to Great
XII Swell to Great
XIII Octave
XIV Sub Octave
XV Unison Off
XVI Enclosed Great on Choir

**SWELL ORGAN**
14 stops, Tremulant and 3 couplers

| | | | |
|---|---|---|---|
| 35 | Open Diapason | Metal | 8 |
| 36 | Lieblich Gedeckt | Wood & Metal | 8 |
| 37 | Salicional | Metal | 8 |
| 38 | Voix Célestes (sharp) Ten. C. | Metal | 8 |
| 39 | Echo Dulciana | Metal | 8 |
| 40 | Suabe Flute | Wood | 4 |
| 41 | Principal | Metal | 4 |
| 42 | Fifteenth | Metal | 2 |
| 43 | Twenty-second | Metal | 1 |
| 44 | Mixture, 12, 19, 26, 29 | Metal | - |
| 45 | Contra Oboe | Metal | 16 |

XVII Tremulant

| | | | |
|---|---|---|---|
| 46 | Double Trumpet | Metal | 16 |
| 47 | Trumpet (harmonic trebles) | Metal | 8 |
| 48 | Clarion (harmonic trebles) | Metal | 4 |

XVIII Octave
XIX Sub Octave
XX Unison Off

**COMBINATION COUPLERS**
XXI Great and Pedal Combinations coupled
XXII Pedal to Swell Pistons

**ACCESSORIES**
Eight combination pedals to the Pedal Organ.
Eight combination pedals to the Swell Organ. Four combination pistons to the Choir Organ.
Eight combination pistons to the Great Organ.
Eight combination pistons to the Swell Organ.

Two general pistons over the entire Organ.
*Reversible piston to Choir to Pedal.
*Reversible piston to Great to Pedal.
*Reversible piston to Swell to Pedal.
Reversible piston to Swell to Great. Reversible pedal to Swell to Great.
Reversible pedal to Great to Pedal.
One general cancel piston.
Three balanced crescendo pedals to Choir, Great and Swell Organs.

*These three pistons have double touch operation as follows:-
Second touch on Choir to Pedal cancels all other Pedal couplers and brings out Nos. 5, 9, and I.
Second touch on Great to Pedal cancels all other Pedal couplers and brings out Nos. 4, 8, and II.
Second touch on Swell to Pedal cancels all other Pedal couplers and brings out Nos. 5, 9, and III.

**WIND PRESSURES**

Pedal flue work 4 inches, Reeds 15 inches.
Choir 3 ½ inches, Great flue work 4 inches.
Reeds 9 inches, Swell flue work and Oboe 4 1/2 inches, Chorus Reeds 7 inches.
Action 12 inches.

The stop handles were to have had solid ivory fronts, the speaking stops to be lettered in black and the couplers in red. The couplers to be grouped with the speaking stops of the departments they augment. The mechanism would have been on the builders' latest electro-pneumatic system. As before mentioned this instrument was never built owing to the changed style and shape of the proposed church. The existing part of the organ was then sold to the William Temple Memorial Church, Wythenshawe, Manchester, and Walkers, who were given the contract for the present organ loaned us the Positif Organ.

**Comment [ET7]:** http://www.npor.org.uk/NPORView.html?RI=N01571 is the NPOR listing for this church which says an organ was installed in 1957. May need to contact H&H to get the spec of the All Saints organ above though unless it is in other documents at AS.

## The "Mini-Organ"

For the last two years of the confinement to the Parish Hall for services a small Walker Positif Organ was installed. This stood on the ground floor behind the Altar, with the console attached. Its specification is set out below:

Compass of Manuals CC to C 61 notes
Compass of Pedals CCC to F 30 notes

**GREAT ORGAN**

| | | Feet |
|---|---|---|
| *1 | Open Diapason | 8 |
| 2 | Lieblich Gedeckt | 8 |
| *3 | Dulciana | 8 |
| 4 | Principal | 4 |
| 5 | Twelfth | 2 2/3 |
| 6 | Fifteenth | 2 |
| 7 | Mixture 3 ranks | - |

• =Bass from No. 2.

**SWELL ORGAN**

| | | |
|---|---|---|
| 8 | Open Diapason | 8 |
| 9 | Lieblich Gedeckt | 8 |
| 10 | Lieblich Flute | 4 |
| 11 | Dulcet | 4 |
| 12 | Nazard | 2 2/3 |
| 13 | Flautino | 2 |

**PEDAL ORGAN**

| | | |
|---|---|---|
| 14 | Bourdon | 16 |
| 15 | Bass Flute | 8 |
| 16 | Fifteenth | 4 |
| 17 | Octave Flute | 4 |

**COUPLER**
Great to pedal

**STANDARD ACCESSORIES**
Tremulant
Balanced Swell Pedal
Balanced Crescendo Pedal

This model contained 4 ranks, including an independent Mixture "repeating" rank 282 pipes in all, enclosed in a swell box, with the exception of the bottom octave of the Bourdon 16 feet.

Attached stop key console.
Electric blower and rectifier.
Electric action.

Dimensions-console and organist's bench attached:
Height 10 feet 4 inches
Width 7 feet 0 inches
Depth 6 feet 3 inches

The fine musical qualities of this instrument inspired much better congregational singing and more artistic playing.

## The New Clifton Sound

At nine o'clock on the morning of the Consecration of the new church the organ builders were still tuning and adjusting the instrument. When the time came for the service to commence the organist had not even heard some of the stops! Nevertheless, the appointed time had come, and the full glory of the New Clifton Sound burst forth at last, culminating in the majestic crescendo of "For All The Saints, Who From Their Labours Rest".

A short recital was given at the end of the service.

The new Walker Organ has been built to a scheme planned in consultation with the Parish Organist, Mr. Edward Fry, and is classical in its conception. It is a Three-Manual and Pedal Organ with Tracker Action, Low Wind Pressure, Slider Chests and Open Foot Voicing of the Pipes. The instrument, which is free standing, has been incorporated in the overall design of the church.

Detailed specifications are given below:
Compass of Manuals CC to C 61 notes
Compass of Pedals CCC to G 32 notes

**GREAT ORGAN**

| | | | Feet | Pipes |
|---|---|---|---|---|
| 1 | Quintaton | Metal | 16 | 61 |
| 2 | Principal | Metal 80% Tin | 8 | 61 |
| 3 | Stopped Diapason | Wood | 8 | 61 |
| 4 | Octave | Metal 80% Tin | 4 | 61 |
| 5 | Rohrflote | Metal | 4 | 61 |
| 6 | Octave Quint | Metal | 2 2/3 | 61 |
| 7 | Fifteenth | Metal | 2 | 61 |
| 8 | Tierce T.C. | Metal | 1 3/5 | 49 |
| 9 | Fourniture (19-22-26-29) | Metal | 4 ranks | 244 |
| 10 | Trumpet | Metal | 8 | 61 |

**SWELL ORGAN**

| | | | | |
|---|---|---|---|---|
| 11 | Gedeckt | Metal | 8 | 61 |
| 12 | Salicional | Metal | 8 | 61 |
| 13 | Voix Céleste T.C | Metal | 8 | 61 |
| 14 | Venetian Flute | Metal | 4 | 61 |
| 15 | Principal | Metal | 2 | 61 |
| 16 | Twenty-second | Metal | 1 | 61 |
| 17 | Scharf (22-26-29-33) | Metal | 4 ranks | 244 |
| 18 | Dulzian | Metal | 16 | 61 |
| 19 | Trumpet | Metal | 8 | 61 |
| 20 | Clarion | Metal | 4 | 61 |

Tremulant

**POSITIVE ORGAN**

| | | | | |
|---|---|---|---|---|
| 21 | Bourdon | Metal | 8 | 61 |
| 22 | Principal | Metal 80 %Tin | 4 | 61 |
| 23 | Koppelflote | Metal | 4 | 61 |
| 24 | Nazard | Metal | 2 2/3 | 61 |
| 25 | Blockflote | Metal | 2 | 61 |
| 26 | Tierce T.C. | Metal | 1 3/5 | 61 |
| 27 | Larigot | Metal | 1 1/3 | 61 |
| 28 | Cymbal (29-33-36) | Metal 80 % Tin | 3 ranks | 183 |
| 29 | Regal | Wood | 8 | 61 |

Tremulant

**PEDAL ORGAN**

| | | | | |
|---|---|---|---|---|
| 30 | Principal | Metal | 16 | 32 |
| 31 | Sub Bass | Wood | 16 | 44 |
| 32 | Salicional | Metal | 16 | 32 |
| 33 | Octave | Metal | 8 | 32 |
| 34 | Bass Flute (from No. 31) | Wood | 8 | 32 |
| 35 | Choral Bass | Metal | 4 | 32 |
| 36 | Nachthorn | Metal | 2 | 32 |
| 37 | Mixture (15-19-22) | Metal | 3 ranks | 96 |
| 38 | Bombarde | Wood | 16 | 32 |
| 39 | Schalmei | Wood | 16 | 32 |

| | |
|---|---|
| GREAT ORGAN | 781 |
| SWELL ORGAN | 781 |
| POSITIVE ORGAN | 659 |
| PEDAL ORGAN | 364 |
| **TOTAL** | **2,585 pipes** |

**COUPLERS**

40. Positive to Pedal
41. Great to Pedal
42. Swell to Pedal
43. Swell to Great
44. Swell to Positive
45. Great and Pedal Combinations coupled.

**Comment [ET8]:** Was this ever an actual stop?

**ACCESSORIES**

Five thumb pistons to Positive
Five thumb pistons to Great
Five thumb pistons to Swell
Five composition pedals to Pedal
Five composition pedals to Swell (Duplicating)
Three general thumb pistons
Three general composition pedals (Duplicating)
One general cancel thumb piston
One reversible thumb piston for Great to Pedal
One reversible composition pedal for Great to Pedal
One reversible thumb piston for Swell to Great
One reversible thumb piston for Swell to Positive
Balanced Swell pedal.

MIXTURE BREAKS

Mixtures Breaks are as follows:-

**FOURNITURE GREAT** (19-22-26-29)
4 ranks

| | | |
|---|---|---|
| 1. CC. | 19-22-26-29 | 12 Notes |
| 13. Ten. C. | 15-19-22-26 | 12 " |
| 25. Mid. C. | 12-15-19-22 | 12 " |
| 37. Treb. C. | 8-12-15-19 | 12 " |
| 49. Up. C. | 8-8-12-15 | 13 " |

**SCHARF SWELL** (22-26-29-3)

| | | |
|---|---|---|
| 1. CC. | 22-26-29-33 | 6 Notes |
| 7. FF# | 19-22-26-29 | 12 " |
| 19. Ten. F# | 15-19-22-26 | 12 " |
| 31. Mid. F# | 12-15-19-22 | 12 " |
| 43. Treb. F# | 8-12-15-19 | 12 " |
| 55. Top. f# | 8-8-12-15 | 7 " |

**CYMBAL** (29-33-36) 3 ranks POSITIVE

| | | |
|---|---|---|
| 1. CC. | 29-33-36 | 20 Notes |
| 2 1. Ten. G# | 26-29-33 | 8 " |
| 29. Mid. E | 22-26-29 | 4 " |
| 33. Mid. G# | 19-22-26 | 8 " |
| 41. Treb. E | 15-19-22 | 4 " |
| 45. Treb. G# | 12-15-19 | 8 " |
| 53. Top. E | 8-12-15 | 9 " |

**DISCUS BLOWER AND BOOSTER**
Main Blower 1 h. p.
Booster Blower ¼ h. p.

**WIND PRESSURES**
Great 2 ½ inches
Swell 2 ¾ "
Positive 2 "
Pedal 2 ½ "
Drawstop Action 6 "

**GREAT ORGAN**

Wind Control by Walker Exclusive Designed Compensators ensuring steady wind supply at all demands.

Polished Zinc and Tin Front Pipes.

**TRACKER ACTION**

There is Tracker Action to the manuals on the latest continental lines, needle pivot bearings to metal squares and backfalls. Aluminium wire and steel cord trackers, nylon bearings and connections.

The main advantage of the use of Tracker Action is that it provides a much more intimate relationship between the sound of the pipes and the organists' mind and touch than did former methods of connecting the keys and notes.

Electro Pneumatic Action to Pedal and Drawstops.

## The 2015 Nicholson Rebuild

By the early 2000s the condition of the organ began to deteriorate. A number of the stop mechanisms become unreliable and many were impossible to access due to the organ being encased in a concrete surround. The action was also becoming heavy and difficult to play. It was therefore decided to undertake an extensive rebuild of the instrument, including a new action and some tonal modifications, but maintaining the mechanical action. This work was entrusted to Nicholson of Malvern.

**Action**

A new action was installed using wooden trackers rather than the previous experimental wires. Modifications were made to the wind chests to reduce the width of some of the channels to enable smaller pallets to be installed to limit the key weights as much as possible. This also enabled the previously missing Positive to Great couple to be installed which greatly increased the flexibility of the organ.

**Total modifications**

The tonal changes were kept to a minimum so as not to lose the characteristic “Clifton Sound”. However the opportunity was taken improve the flexibility of the organ and to make the overall sound more cohesive. The skill of the Nicholson voicers must be commended in the way they approached this task.

**Great**

The 16ft Quintaton was revoiced into a light toned bourdon works well with both the 8ft and 4ft flutes as well as underpinning the diapason chorus with 16ft tone.

The fifteenth was brightened to bring it to a similar volume as the 4ft principal.

**Positive**

The Regal was replaced with a new versatile Cremona which acts as both a clarinet like solo stop as well as a small scale chorus reed.

The Cymbal mixture was recast from its previous 29-33-36 to a more useful 26-29-33. The addition of the Positive to Great coupler also enables this mixture to be used to top off the Great chorus as it is of similar volume and located in close proximity to the Great chorus.

**Swell**

The largest number of changes were made to the Swell organ. A new Open Diapason 8ft was added using space made available by removing the Clarion 4ft which did not add a great deal to the overall sound of the organ. The resonators from the Clarion were however incorporated into the Trumpet

8ft stop. The old Dulzian, which had a very thin tone, was replaced with a new Basson 16ft stop, voiced to provide good 16ft tone in the base to support the full swell sound and a more French sounding Hautbois in the treble.

**Pedal**

The Acoustic Base 32ft was remodelled using the Principal 16ft and Sub Base 16ft to make a more effective sound. The Bombarde 16ft was also revoiced to give it more fundamental sound to add better gravitas to the overall full organ sound.

The specification of the rebuilt organ is as follows:

Compass of Manuals CC to C 61 notes
Compass of Pedals CCC to G 32 notes

**GREAT ORGAN**

| | | | Feet | Pipes |
|---|---|---|---|---|
| 1 | Bourdon | Metal | 16 | 61 |
| 2 | Principal | Metal 80% Tin | 8 | 61 |
| 3 | Stopped Diapason | Wood | 8 | 61 |
| 4 | Octave | Metal 80% Tin | 4 | 61 |
| 5 | Rohrflote | Metal | 4 | 61 |
| 6 | Octave Quint | Metal | 2 2/3 | 61 |
| 7 | Fifteenth | Metal | 2 | 61 |
| 8 | Tierce T.C. | Metal | 1 3/5 | 49 |
| 9 | Fourniture (19-22-26-29) | Metal | 4 ranks | 244 |
| 10 | Trumpet | Metal | 8 | 61 |

**SWELL ORGAN**

| | | | | |
|---|---|---|---|---|
| 11 | Open Diapason | Metal | 8 | 61 |
| 12 | Gedeckt | Metal | 8 | 61 |
| 13 | Salicional | Metal | 8 | 61 |
| 14 | Voix Céleste T.C | Metal | 8 | 61 |
| 15 | Venetian Flute | Metal | 4 | 61 |
| 16 | Principal | Metal | 2 | 61 |
| 17 | Twenty-second | Metal | 1 | 61 |
| 18 | Scharf (22-26-29-33) | Metal | 4 ranks | 244 |
| 19 | Basson | Metal | 16 | 61 |
| 20 | Trumpet | Metal | 8 | 61 |

Tremulant

**POSITIVE ORGAN**

| | | | | |
|---|---|---|---|---|
| 21 | Bourdon | Metal | 8 | 61 |
| 22 | Principal | Metal 80 %Tin | 4 | 61 |
| 23 | Koppelflote | Metal | 4 | 61 |

| | | | | |
|---|---|---|---|---|
| 24 | Nazard | Metal | 2 2/3 | 61 |
| 25 | Blockflote | Metal | 2 | 61 |
| 26 | Tierce T.C. | Metal | 1 3/5 | 61 |
| 27 | Larigot | Metal | 1 1/3 | 61 |
| 28 | Cymbal (26-29-33) | Metal 80 % Tin | 3 ranks | 183 |
| 29 | Cremona | Metal | 8 | 61 |

Tremulant

**PEDAL ORGAN**

| | | | | |
|---|---|---|---|---|
| 30 | Acoustic Bass | Metal & Wood | 32 | 0 |
| 31 | Principal | Metal | 16 | 32 |
| 32 | Sub Bass | Wood | 16 | 44 |
| 33 | Salicional | Metal | 16 | 32 |
| 34 | Octave | Metal | 8 | 32 |
| 35 | Bass Flute (from No. 31) | Wood | 8 | 32 |
| 36 | Choral Bass | Metal | 4 | 32 |
| 37 | Nachthorn | Metal | 2 | 32 |
| 38 | Mixture (15-19-22) | Metal | 3 ranks | 96 |
| 39 | Bombarde | Wood | 16 | 32 |
| 40 | Schalmei | Wood | 16 | 32 |

**COUPLERS**

41. Positive to Pedal
42. Great to Pedal
43. Swell to Pedal
44. Swell to Great
45. Positive to Great
46. Swell to Positive

**ACCESSORIES**

Six thumb pistons to Positive
Six thumb pistons to Great
Six thumb pistons to Swell
Six general thumb pistons
Six composition pedals to Pedal
Six composition pedals to Swell or general by selection (Duplicating)

One general cancel thumb piston
One reversible thumb piston for Great to Pedal
One reversible thumb piston for Swell to Pedal
One reversible thumb piston for Positive to Pedal
One reversible thumb piston for Swell to Great
One reversible thumb piston for Positive to Great
One reversible thumb piston for Swell to Positive
One reversible composition pedal for Great to Pedal
Balanced Swell pedal.