

The Organ at The Old Chapel, Trelogan

Pedal Organ (CC to G 32)

1.	Soubasse	32	(from 2)
2.	Bourdon	16	(85 pipes)
3.	Principal 16(bass 12 from 2, the rest from 6)		
4.	Bass Flute	8	(from 2)
5.	Viola	8	(85 pipes)
6.	Principal	8	(73 pipes – Gemshorns from Tenor C)
7.	Fifteenth 4	(from 6)	
8.	Trombone	16	(32 pipes)
9.	Basson 8	(73 pipes)	
10.	Hautbois 4	(from 9).	
	11. Swell to Pedal		
	12. Great to Pedal		
	13. Choir to Pedal		

Swell Organ (CC to C 61)

14.	Contra Viola	16	(from 2 & 5)
15.	Rohrflöte 8	(from 2)	
16.	Viola	8	(from 5)
17.	Open Flute	4	(61 pipes)
18.	Prestant 4	(from 5)	
19.	Doublette	2	(from 5)
20.	Hautbois 8	(from 9)	
21.	Clairon 4	(from 9)	
	22. Tremulant		

Great Organ (CC to C 61)

23.	Stopped Diapason	16	(85 pipes - bass 12 from 2)
24.	Open Diapason	8	(49 pipes - bass 12 from 6)
25.	Principal	8	(from 6)
26.	Stopped Diapason	8	(from 23)
27.	Principal 4	(from 6)	
28.	Stopped Flute	4	(from 23)
29.	Recorder	2	(from 23)
30.	Mixture II	(98 pipes)	
	31. Swell to Great		

Choir Organ (from Swell – Box 1)

32.	Viola	8	(from 5)
33.	Open Flute	8	(from 17)
34.	Rohrflöte 4	(from 2, top 12 from 17)	
35.	Piccolo 2	(from 17, top 12 from 5)	

Choir Organ (from Great – Box II)

36.	Stopped Diapason	8	(from 23)
37.	Principal 8	(from 6)	
38.	Principal 4	(from 23)	
39.	Nazard 2.2/3	(from 23)	
40.	Fifteenth 2.	(from 6, top 12 from 23)	
41.	Tierce	1.3/5	(from 23)
	42. Great to Choir		
	43. Swell to Choir		
	44. Spare.		

Great and Pedal combinations coupled (by push button switch)

The scheme was originally conceived as a straight organ of the following design, which is highlighted above by the use of italics (the maker or voicer of the pipes, where known is also listed below):

Pedal:

Bourdon	16	
Trombone	16	(bottom 12 voiced by W.C.Jones)

Great:

Open Diapason	8	(heavy unplated metal, voiced by John Budgen)
Stopped Diapason	8	(oak and spotted metal, Pendlebury)
Principal	4	(8ft wooden bass - Binns, the rest Henry Willis IV)
Mixture	III	(Wide scale pipes by R.H.Walker – low mouths)

Swell:

Rohrflöte	8	(probably Conacher, turned wooden stoppers – Bass 12, made of Birch, by Pendlebury – very heavy indeed)
Open Flute	4	(37 notes by Binns – trebles by Pendlebury)
Doublette	2	(unknown, slotted & of plain metal)
Hautbois	8	(spotted metal - Michell & Thynne, revoiced by Brian Jones)

The borrowings and extensions permit flexibility, but this is not inherently an extension organ, as numerous straight choruses are always possible. In the complete stop-list above, each rank is bold type the first time it appears, but this does not imply that the first appearance is the most important one. The ranks in bold italic appear at on pitch and once only. The short compass Pedal Principal 16 is included because of a definite lack of 16ft tone in the upper part of the pedal compass. Theoretically wrong, this derivation, like the extended mutations proves to be very useful in practice. The latter were included so that pupils might obtain some idea of the sounds made by off-unison mutations, but have proved to be useful in their own right.

The following builders, part manufacturers and tuners have contributed to this instrument:

George Sixsmith and Son Ltd (the original builder in 1986)
 David Wells
 Wood of Huddersfield
 Taylor of Ramsbottom
 Trevor Tipple
 Brian Jones
 John Lifton
 Gary Owens (GO Organs.com)
 Peter Hughes
 Geoffrey Coffin

Wind supplied by a BOB (TOT 3) blower feeding small double – rise bellows (constructed by an amateur and provided by David Wells). The manual pressures are regulated by schwimmers with telescopic valves from P & S. Following advice from Dr John Pemberton and Keith Jarvis, non return valves and wind filters have been installed to reduce wind turbulence and consequent noise. These have made a dramatic improvement tonally.

Wind pressures: All basses below Tenor C (except Hautbois 8)	4.1/2 inches
Swell (including Hautbois basses):	3.1/2 inches
Great (from Tenor C upwards):	3.1/8 inches

Following comparative tests in Sixsmith's factory, all bass octaves, except the Trombone and Hautbois, make use of inverted pallets which open into individual expansion chamber, working in the same direction as the wind flow – pallet

closure is effected by a strong spring working against the wind pressure. This was done to give prompt attack and smoother speech transients in a room of moderate size.

The action is all electric (Kimber Allen, air-damped magnets, but with the air damping removed), except for the Trombone, which is on an independent electro-pneumatic chest. The swell pedals are mechanical.

Roger Fisher – Easter 2009