

Kenneth Tickell & Company Ltd

Organ Designers & Builders

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Specification for the new Three manual and Pedal Organ for St Mary's RC Cathedral, Newcastle upon Tyne

The organ stands on a new gallery at the west end of the cathedral. The gallery also provides seating for the cathedral choir, and is in complementary style with the organ.

The main organ case contains the Great and Pedal divisions, with the Swell behind and the full-length wooden pipes of the Contra Bass 16 standing behind the swell box. The Choir organ is placed in its own case at the front of the gallery. The centre of both cases has been kept low to afford the maximum view of the tracery of the west window.

The cases are framed of Oak, with painted and gilded panels. The design aims to be sympathetic to Pugin's architecture, and the colours have been chosen to be complement the existing decoration already present in the cathedral.

The front pipes of the organ are of polished tin metal, with gilded mouths. The pipeshades above the tops of the pipes are carved in Lime wood, depicting various flower associated with the Virgin Mary.

The organ is intended to be a versatile instrument for the accompaniment of congregation and choir and as a versatile solo instrument. It has mechanical (tracker) key actions with an electric stop action and piston system.

The specification is as follows:

GREAT	<i>13 stops</i>	
Bourdon	16	1-20 Pine and Oak (1-4 Quint 5 $\frac{1}{3}$), from g#21 25% tin
Open Diapason	8	80% tin, 1-36 display pipes - main case
Stopped Diapason	8	Pine and Oak
Harmonic Flute	8	1-18 from St. Diap, from f#19 25% tin, harmonic from f#31
Cone Gamba	8	1-6 from St. Diap, from F#7 52% tin, tapered
Principal	4	52% tin
Spitz Flute	4	25% tin 1-18 stopped, from f#19 open tapered
Fifteenth	2	52% tin
Cornet III	2 $\frac{2}{3}$	25% tin, c25 - d51 (mounted)
Full Mixture IV	2	52% tin, 15.19.22 (12.15.19.22 at c13)
Sharp Mixture III	2 $\frac{2}{3}$	52% tin, 26.29.33

Trumpet	8	52% tin
Chamade	8	Copper, 1-8 half length, 42-56 harmonic, horizontal
<i>Tremulant</i>		

SWELL *13 stops*

Open Diapason	8	52% tin, 1-8 Haskells
Chimney Flute	8	1-18 Pine and Oak, from f#19 25% tin
Viola da Gamba	8	52% tin, 1-6 Haskells
Voix Céleste	8	52% tin, from A10
Principal	4	52% tin
Traverse Flute	4	25% tin, harmonic from a22
Flageolet	2	52% tin
Mixture IV	1½	52% tin, 19.22.26.29
Contra Fagotto	16	52% tin, 1-16 half length
Trumpet	8	52% tin
Hautboy	8	52% tin
Vox humana	8	52% tin
Clarion	4	52% tin
<i>Tremulant</i>		

CHOIR *10 stops*

Gedackt	8	1-18 Pine and Oak, from f#19 25% tin
Salicional	8	1-12 from St. Diap, from c13 52% tin, tapered
Principal	4	80% tin, 1-23 display pipes - gallery 'chaire' case
Chimney Flute	4	25% tin
Nazard	2⅔	25% tin, tapered
Octave	2	52% tin
Recorder	2	25% tin, tapered
Tierce	1⅓	25% tin
Mixture III	1	52% tin, 22.26.29
Cromorne	8	52% tin
<i>Tremulant</i>		

PEDAL *10 stops*

Contra Bass	16	Pine and Oak, open wood pipes standing behind swell box
Open Diapason	16	1-7 from Sub Bass with 8ft open wood helpers 8-12 display pipes of 80% tin, in side towers of main case 13-30 by communication from Great Open Diapason 8
Sub Bass	16	Pine and Oak, stopped wood
Octave	8	1-12 Pine and Oak, open wood, 13-30 of 52% tin
Flute	8	Pine and Oak 12 notes (1-18 from Sub Bass)
Choral Bass	4	52% tin
Mixture IV	2⅔	52% tin, 12.15.19.22
Bombarde	16	Full length, Pine boots, resonators of Zinc and 52% tin

Fagott	16	1-6 half length, Pine resonators, small scale
Trumpet	8	52% tin (1-18 from Bombarde)

COUPLERS

Swell to Great
 Choir to Great
 Swell to Choir
 Swell to Pedal
 Great to Pedal
 Choir to Pedal

PISTON COUPLERS

Great and Pedal combinations coupled
 Generals on Swell toe pistons

CONSOLE ACCESSORIES

Thumb pistons

Eight divisional pistons for each manual division
 Reversible pistons for all couplers
 Eight general pistons
 Advance for Stepper on each keyboard, one Retard
 Set and General Cancel pistons

Toe pistons

Eight divisional pistons for the Pedal division
 Eight pistons duplicating Swell thumb pistons
 Advance and Retard
 Reversible piston for Great to Pedal

Combination system

Piston capture system with the following features:
 9 levels of memory for the divisional pistons
 250 levels of memory for the general pistons
 Stepper and independent Sequencer

Keyboards

Three manual keyboards C-c 61 notes
 Natural coverings of fine quality Bone and sharps of Ebony

Pedalboard

Pedalboard C-f 30 notes
 of Oak with Maple keys and Ebony overlay on the sharp heads

Balanced swell pedal with direct mechanical linkage controlling vertical swell louvres.