

Introduction

This document provides an overview of the surviving consort organ material, including partial survivals and fragments, together with information on the history of the instruments where known, and a brief commentary. Inevitably, new information comes to light from time to time and this list should be regarded as a work in progress that will be updated periodically. A bibliography is provided for each organ to assist further research. Many of these organs are also discussed in my own book, *The Consort Organ and its Use in Seventeenth-Century English Music* (Farnham: Ashgate 2026).

Due to complications regarding permissions, illustrations are not included. The organs are listed in no particular order.

New information about any of the organs is always gratefully received: please email c17organs@gmail.com

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Victoria and Albert Museum, London (Catalogue No 125-1890)

The remains of a claviorgan, Lodewyk Theewes, 1579

Specification:

Stopped Diapason bass and treble
Flute bass and treble
Fifteenth bass and treble
Cymbel I (29) bass and treble
Regal bass and treble
Coupler bass and treble

Compass: probably C D-c³; dividing point unknown

Stops: stop knobs below the keyboard on left and right sides

Surviving C17 material: case, one pipe, several Regal boots.

History:

1579: made for Anthony Roper of Farningham Manor, Kent.
c.1600: Roper arms overpainted with those of Sir Edward Hoby of Bisham Abbey or Queenborough Castle.
1828: pictured in the chapel, Igham Mote, Kent.
1839: described as a wreck.
1890: acquired by the V&A, case repaired.

Commentary:

This claviorgan is a unique English survivor of its period. It is impossible therefore to know if it is a typical example or even representative of English practice, especially as its maker was not native to the country. The harpsichord section consisted of two 8ft and one 4ft registers. The organ section was more akin to the organs in the Henry VIII inventory rather than the later consort instruments. The evidence of the single rank Cymbel is useful as no other information on these stops in England survives: this one was a divided rank of 6" pipes. The pipes were in the section just below the harpsichord (indicated by the frieze) and the bottom section housed the bellows. The divided coupler and divided stops would have allowed a wide variety of combinations with or without the harpsichord section, but very little is known about how such instruments were used in practice, even though they are mentioned in a number of contexts where consort music was practised. The literature on the instrument has tended to focus on the harpsichord part and there is more to learn about the organ element.

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John Koster, 'The Importance of the Early English Harpsichord' *Galpin Society Journal* 33, 45-73 (1980)
 Darryl Martin, *The English Virginal* (unpublished PhD thesis, University of Edinburgh, 2003), esp. 324-
 Malcolm Rose, 'Further on the Lodewijk Theewes Harpsichord' *Galpin Society Journal* 40, 279-309 (2002)
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 Howard Schott, *Catalogue of Musical Instruments in the Victoria and Albert Museum. Part I: Keyboard Instruments* (London: V&A Publications, 2002), 40-2
 Eleanor Smith, *The History and Use of the Claviorgan* Unpublished PhD thesis, University of Edinburgh, 2013, 59-65
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 Eleanor Smith, 'The English Claviorgan in the Sixteenth and Seventeenth Centuries' *Galpin Society Journal* 68 (2015) 21-33
 John Bennett, 'A Tallis Patron?' *RMARC* 21 (1988) 41-4
 Wilson Barry, 'The Lodewyk Theewes claviorgan and its position in the history of keyboard instruments' *JAMS* 16 (1990) xvi, 5-41

Knole House, Kent

A chest organ, Anon., c.1600

Specification:

Stopped Diapason (trebles C18)
 Principal (later C17, trebles C18)
 Twelfth (later C17, stopped 4' bass C19)
 Fifteenth (later C17)

Compass: C-d³, original uncertain, possibly C D-a²

Stops: C19 replacements

Pitch: uncertain - current pitch is modern, approx. a¹=450Hz

Wind system: C19

Surviving C17 material: case, soundboard, most of action and some pipework

History:

c.1600: (but possibly earlier) first built.
 Mid/late C17: altered/repared; 8ft Stopped Diapason replaced a Principal; Twelfth and Fifteenth replaced.
 1706: first mention of Organ Room.
 c.1740: treble of the Stopped Diapason and Principal replaced.
 1747: repaired by 'Mr Bunday':
 c.1800: some further pipe replacements.
 1866: J.W. Walker replaced the keyboard, added a pedal Bourdon.
 1892: first clear reference to the organ in the Organ Room.
 1975: restored by John Garood and Geoffrey Gilbert; Bourdon removed.

Commentary:

The instrument is a unique example of an English chest organ and is also the oldest working English organ. It seems probable that it was originally a 4ft instrument with two Principals, one of which was replaced with the Stopped Diapason. As such it represents a link with the C16 church positives even though much of the original pipework was replaced later in the C17. The oldest English harpsichord, by Hasard, is also in the house and also has an octave bias with two 4fts and one 8ft. It is a difficult organ to date and may be a late C16 instrument. Although its early history is obscure, the 1st Earl of Dorset had an impressive musical establishment and refurnished Knole extensively in 1603, which may be the date at which it was brought to the house. It appears to

have had a dual role playing from an arch in the Organ Room overlooking the chapel, providing for both secular and liturgical music: an unusual but not unique arrangement.

Bibliography:

J.H. Brady, *The Visitor's Guide to Knole in the County of Kent...* (Sevenoaks: James Payne, 1839), 136-8
Dominic Gwynn, *Knole House Anon ca1600/ca1660 Chest Organ* (Welbeck: Goetze and Gwynne, 2005)
Martin Renshaw, 'An early 17th century British organ: A preliminary study' *BIOS Journal* 4, 34-42 (1980)
Martin Renshaw, 'The Organ at Knole: its History and Significance' *Organists' Review* December 2015, 9-15
Lionel Sackville-West, *Knole House ...* New authorized edition (Sevenoaks, 1892)J.W. Walker ledger 'Earl De La Ware, Knowle Park, Sevenoaks, Kent) entries from July 1866 – 1873: July 1866; 3 Sept 1867; 20 Feb 1868; 10 Feb 1869; June 1869; 4 Nov 1871 (transcribed in 2cMichael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 98
Sackville MSS U269/A232 (bills and receipts 1719-61)

Hatfield House, Hertfordshire

The case and some pipework of a cabinet organ, Anon., 1609

Specification:

Open Diapason (from G)
Stopd Diapason
Principal
Fifteenth
Sesquialtera III bass
Cornet III treble

Compass: GG-f³ (not original); divides at b/c

Stops: C19 drawstops

Wind system: C20

Surviving C17 material: case, possibly some pipework, but otherwise uncertain.

History:

1609: purchased as part of a consignment of luxury goods from the Dutch merchant John de Haan. First placed in Salisbury House.
1611: moved to Hatfield House by Thomas Dallam.
1611: decorated by Rowland Buckett for £26 13s 4d.
1612: recorded in the great chamber at Hatfield.
1783: interior replaced by Robert Gray.
1823: worked on by John Gray who signed some pipes.
1837: keyboard and stops replaced by Flight; pedals added.
1853: recorded in the Long Gallery.
By 1876: recorded in the chapel.
1972: restored by NP Mander, pedal pulldowns removed, moved to the Armoury.

Commentary:

The organ was purchased by Robert Cecil from John de Haan, an otherwise unidentified Dutch dealer in luxury goods, as part of a consignment costing £1084 6s 8d (not all of this accounting for the organ alone, as is so often stated). It was moved to the Great Chamber at Hatfield in 1611, which was being prepared for a visit by James I. Thomas Dallam had charge of the organs at Hatfield. Rowland Bucket (who had accompanied Dallam on his famous journey to present an organ to Sultan Mehmet for Elizabeth I) decorated the organ for £26 13s 4d. Cecil's impressive musical establishment involved many distinguished musicians including John Coprario. In 1783 the interior of the organ was largely replaced by Gray, and Flight rebuilt the console in 1837, although Noel Mander reported the existence of some pipework that he considered to be from the C17. The organ has not been properly examined internally since 1972 so the extent of this is unknown. For the same reason it is also

unclear if it was originally of English or continental manufacture (given the de Haan connection), particularly with so few examples from this period to compare it with. Bucket's lavish Italianate decoration also confuses the picture. Tonally, the organ is now a C18 chamber organ; nevertheless, as an early survival, and one of such obvious quality, it is of great importance despite the later alterations and is in need of further investigation.

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Richard Charteris, 'Jacobean Musicians at Hatfield House' *RMARC* 12, 115-36 (1977)
Andrew Freeman, *English Organ Cases* (London: Mate & Son, 1921), 36 and 95
Lynn Hulse, 'The Musical Patronage of Robert Cecil, First Earl of Salisbury (1563-1612)' *JRMA* 116:1 (1991), 24-40
Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 99

Historic St Luke's Church, Smithfield, Virginia, USA

A table organ, Anon., c.1630

Specification:

Stop Diapason bass and treble
Open Flute (C⁰-C³)
Principal bass and treble
Fifteenth bass and treble

Compass: C AA D-c³; divides at b/c

Stops: draw stops on left and right sides of case (original)

Pitch: approx. a¹=420-425Hz

Wind System: C19

C17 survivals: Most parts except for 66 C18 replacement pipes

History:

1630: purchased by the L'Estrange family of Hunstanton Hall, Norfolk.
c.1760: repaired with some new pipes and possibly new bellows.
1949: sold to Captain Lane of Snaresbrook, Essex.
1957: sold to Mrs Clifford Bangs, donated to Historic St Luke's, Smithfield, Virginia, USA.
1999: Symposium on the organ held at Smithfield and publication of papers.

Commentary:

This is the best preserved of the pre-Restoration instruments. Purchased for £11, its price was exceptionally low and unless funds were provided from elsewhere in the L'Estrange accounts it must have been second-hand and thus earlier than 1630. Evidence for the removal of the pipes and sharpening of their pitch (to accommodate the Hunstanton Hall viols) during the time of Sir Nicholas L'Estrange supports this hypothesis. The organ's association with John Jenkins, Thomas Brewer and the extant L'Estrange MSS provides a wealth of contextual detail that is discussed in the literature. The builder is unknown but there are some similarities to the Christianus Smith organ (most obviously the faux-perspective painted pipe front). Some aspects are experimental, such as the low compass of the (re-labelled) Open Flute (= Open Diapason) that appears originally to have been intended to have a bass supplied by the Stop Diapason. A 1999 symposium examined the organ from a variety of contextual perspectives. The organ is now silent and will remain so, but several copies have been made.

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Dominic Gwynn, 'The Chamber Organ in Stuart England' in Watson, op. cit.

Christopher Hussey, 'Hunstanton Hall, Norfolk' *Country Life* April 10 1926 522-9 and April 17 1926 586-95

Christopher Kent, "...Softly, and Sweetly According to All' The Historic St. Luke's Organ and Its Contemporaneous Repertoire' in Watson, op. cit.

Barbara Owen, 'Reflections on a Chamber Organ' in Watson, op. cit.

Barbara Owen 'A "Payer of Organs" and a "Voyall"' *The Tracker* 41:2 4-16 (1997)

Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 100

NRO LEST P7 (Hunstanton Hall domestic accounts, for purchase)

David Force, "'Loud or soft as you like best': 'Humouring' the L'Estrange Manuscripts on the Consort Organ' *Early Music Performer* (2021)

Staunton Harold Church, Northamptonshire

A cabinet organ, Anon. (possibly Christianus Smith), c.1630, rebuilt in the late C17

Specification:

Stopped Diapason bass and treble (wood 1686)
 Open Diapason treble (wood c.1630)
 Principal (wood c.1630)
 Fifteenth bass and treble (part wood c1630)
 Sesquialtera bass (part C17; c.1805/1869 metal)
 Cornet treble (part C17; c.1805/1869 metal)

Compass: GG, C-c³, originally GG AA C D-c³

Pitch: currently close to a440; original probably similar

Stops: draw stops (late C17)

Wind system: C19

Surviving C17 material: case but not pipefront; some pipework, chest and action, but of various dates; upper casework, but not original to the organ.

History:

c.1630: built as a 5 stop consort organ for the house.
 1663: church organ loft completed. Organ moved to church soon after.
 ?1686: converted into 6 stop church organ with dummy case above original case, possibly by Gerard Smith.
 c.1805: rebuilt with new keyboard, action, some alterations to pipework.
 1825: new bellows and repairs by Buckingham.
 1869: ?Fifteenth and Mixture by Lloyd of Nottingham.
 1955: repairs and minor alterations by N.P Mander.
 1985: repairs by Goetze and Gwynn.

Commentary:

The current state of the organ is the result of numerous alterations over the centuries but there is still much interesting material in it. It was made for the Shirley family Staunton Harold Hall c.1630 and was associated with William Lawes and the Shirley partbooks. It was moved to the estate church in 1663 and was later altered with the removal of the original pipefront, the addition of a curious dummy casefront above the old case, some pipework changes and a church-style stop action. Other minor alterations were effected in the early C19. Noel Mander considered the early pipework to be in the style of Christianus Smith; the later C17 work was probably by Gerard Smith. Buckingham and others incorrectly (but probably for this reason) attributed the organ to Bernard Smith. The stops were apparently not divided at first: they were controlled by knobs on the sides of the case as at Smithfield. The various alterations were evidently designed to make the organ more suitable for

liturgical use in the much larger space, although it is still very quiet. The curious dummy pipefront is dated 1686 with the monogram JM: the significance of this is not yet understood. It is generally assumed that the alterations to the organ and the addition of this front were contemporaneous, but that is not proven.

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Roland Burrough, 'The Private Chapel of the Earl Ferrers at Staunton Harold' *Proceedings of the Society of Antiquaries 2nd Series* 26, 121-6 (1913-14)
Cecil Clutton, *The Organ* 106, 70 (1947)
Dominic Gwynn, *The Organ in the Church at Staunton Harold, Leicestershire* (Welbeck: Harley Foundation, 1998)
Noel Mander, 1953-1980: report and various correspondence in Mander archives
John Nichols, *The History and Antiquities of the County of Leicestershire* 3:2, 719 (London: J. Nichols, 1804)
John Rowntree, *Father Smith... by Andrew Freeman, edited, annotated and with new material* (Oxford: Positif Press, 1977), 160-1
Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 97

Wollaton Hall, Nottinghamshire

A C17 cabinet organ rebuilt probably by Gerard Smith, substantially rebuilt again in the C18

Specification:

Open Diapason (C18)	Open Diapason Ecc (C18)
Stop Diapason	Stop Diapason Ecc (C18)
Principal (metal)	Hautboy Ecc (C18)
Flute	
Fifteenth (metal)	
Sexquialtera III (metal, part C18)	

Compass: GG-e³ (Swell g-e³) (C18)

Stops: C18 drawstops

History:

?pre 1640: the metal pipework and perhaps also the pipe front was possibly sourced from an earlier organ.
c.1680: built probably by Gerard Smith as a consort organ for the Willoughby family.
After 1773: rebuilt by William or James Casterton of Lincoln: new windchest and bellows, altered case.
1799: Henry Holland added the Swell and shifting movement, console moved to the rear for use on the gallery.
1826: tuned by Buckingham.
1981: restored by N.P. Mander.

Commentary:

This organ has a complex history that is still not fully understood. It appears to have its origins in a late C17 cabinet instrument built probably by Gerard Smith for the Willoughby family, but there is metal pipework in it that appears to come from an older instrument still and the pipefront is possibly also earlier. It may not have been made for Wollaton and certainly not for the Great Hall gallery where it now resides. It was rebuilt with a new windchest and bellows in the late C18 and then moved to the Great Hall by Holland who moved the console to the back of the case and added a Swell. The C17 pipe front (containing older pipes) was incorporated unaltered into the new case, probably because it is a most remarkable piece of work. The metal pipes are painted with figures, foliage and the Willoughby arms, and there are three types of mouth shape. The apex of each bears an embossed fleur-de-lys. The central pipe has spiral embossing reminiscent of Nettlecombe Court. The central compartment of pipes projects slightly on a curved plan and the pipe shades are very finely carved. Despite the late C17 German school features of the inner wooden pipework, these case elements are more reminiscent of pre-civil war consort organs. The pipe markings on the narrow-scaled metal ranks of the Great are, however, most unlike those of the Smith/Germanic school. We may note that Sir Henry Willoughby purchased a 1632 organ by Hayward from Holy Trinity, Coventry, in 1642, which might possibly be relevant. Analysis of the

pipework has revealed the pre-1779 tuning was 1/6 Pythagorean quarter comma meantone (or arguably 1/5 comma syntonic meantone, as the differences are minimal).

Bibliography:

L.S. Barnard, 'Buckingham's Travels' *The Organ* 53:209, 32 (1974)
Stephen Bicknell, 'The Organ in Wollaton Hall' *BIOSJ* 6, 43 (1982)
Dominic Gwynn, *History of the Organ at Wollaton Hall, Nottingham* (Welbeck: Harley Foundation, 2015)
Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001)

Compton Wynyates, Warwickshire

A unique C17 two-manual cabinet organ by Builder X of the Dallam workshop, c.1660-80

Specification:

Upper Manual
Stopt Diapason (from lower)
Stopt Flute (metal)
Fifteenth (metal)
Furniture (19.22/12.17 metal, though irregularly configured)

Lower Manual
Stopt Diapason (wood)
Open Diapason (wood)
Principal (wood)

Compass: D-d³, originally C AA D-c³

Stops: vertical levers to sides of keyboard. Includes an inter-manual coupler.

Wind system: modern

C17 survivals: Most parts except a few replacement pipes

History:

1840s: in the gallery of All Saints' Northampton – since 1725? (NB: Charles II gave generously to rebuild the church after a 1675 fire – significant in the light of possible court origins of this instrument?).

1847: bought by Sir John Sutton of Jesus College, Cambridge.

c.1850: moved to Sutton's house in Bruges.

1853: moved to F.H Sutton's rectory at Brant Broughton, Lincolnshire.

1925: sold to the Marquess of Northampton at Compton Wynyates.

Commentary:

This organ is one of four (possibly five) surviving organs by the same unidentified craftsman working for the Dallam workshop that Dominic Gwynn styled 'Builder X'. This man may have been Ralph Dallam, or possibly George Dallam, or possibly an unrelated specialist in such instruments working for the family. The high survival rate of his work is of significance. This example is unique among the extant organs in having two manuals. The use of communication is intriguing: such a feature is usually associated with much later organs by Renatus Harris, yet Harris was probably too young to have been Builder X and was not closely associated with the Dallam workshop at that point. The wooden pipes of the lower manual provide the basis of a typical consort organ and the metal pipes of the upper create the effect of a small liturgical instrument. It is possible that this, together with the exceptionally rich decoration, may point towards a court origin, perhaps even being one of the small organs used in the various royal Catholic chapels. The carved work of the outer panels of the pipefront is closely related to that on the 'King James's Travelling Organ', with Jacobite symbols. The only other recorded two-manual consort organ was that in the will of John Hingeston (keeper of the king's organs and wind instruments) of 1683 where it was kept in his lodgings at Whitehall Palace (could this be that instrument?). The compass has been altered at some point (possibly quite early in its history) and there has been some re-positioning and re-pitching of the pipes, but the organ is otherwise in largely unaltered condition. Some

accounts incorrectly state that the wooden pipework is of oak: in fact the blocks and caps are oak and the pipe bodies are of pine, which was a peculiarly English practice often seen in consort organs.

Bibliography:

Dominic Gwynn and Martin Goetze, *Compton Wynyates: Late Seventeenth Century Chamber Organ* (Welbeck: Harley Foundation, 2005)

John Rowntree, *Father Smith... by Andrew Freeman, edited, annotated and with new material* (Oxford: Positif Press, 1977), 51, 154

Sir John Sutton, *A Short Account of Organs...* (London: Masters, 1847), 54

Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 94

The 'New College' Organ

A cabinet organ by Builder X of the Dallam workshop, c.1660-80, possibly 1663

Specification:

Stopped Diapason

Principal

Fifteenth

Mixture 19.22 (Goetze & Gwynn 2025/6)

Compass: C AA D-c³

Stops: vertical metal levers at either side of the keyboard.

Wind system: Goetze & Gwynn 2025 (foot and electric options)

C17 survivals: case (door hinges C19), keyboard, most of the action and chest, SD and PR, most of the 15.

History:

Either:

1663: purchased for £50 from Robert Dallam, then operating at Windsor.

Or:

c.1783: purchased second hand by Dr Philip Hayes for the chorister school.

1845: purchased by Sir John Sutton from New College, Oxford for £10 in unplayable condition (a new organ for the choristers' room had been supplied in 1841). New Mixture by Bishop. Removed to Jesus College, Cambridge.

C19: Passed through the Sutton family.

1936: bought by Captain J Lane at Sotheby's.

1961: sold to N.P. Mander, some Bishop alterations reversed.

2024-6: Restored by Goetze & Gwynn for John Mander with a new metal Mixture (pipes by Terry Shires) and wind system (foot or blower)

Commentary:

This organ is one of the best-preserved of the post-Restoration instruments. It was often attributed to Bernard Smith but is now known to be the work of Dallam Builder X. The pipefront carving is of high quality and is by the same hand as the central section of the Compton Wynyates organ. It may have been bought second-hand for New College in 1783, or it may be the 'little organ' purchased from the Dallams in 1663 when the new chapel organ was commissioned. If the latter, it may possibly be the 'little organ' used in the chapel organ loft, possibly with string ensembles and solo voices. Sir John Sutton discovered it in the college brew house 'filled with hops' in 1845. The Fifteenth and Mixture were both originally metal stops and are very brightly toned compared to the wooden ranks (the new Mixture is of the same scale as the Fifteenth). This probably relates to the organ's use in conjunction with voices. Bishop lowered the pitch by altering the compass and made a new mixture; Noel Mander reversed the pitch change (although the organ is slightly sharper than it was in the C17) in the 1960s and John Mander voiced the new mixture in 2026. If the organ is that used at the college in the late C17, there is a body of MS material for viol consort, and for strings and voices, in the hand of Richard Goodson the elder associated with it.

Bibliography:

Hilary Davidson, *Sir John Sutton: A Study in True Principles* (Oxford: Positif Press, 1992), 70
John Rowntree, *Father Smith... by Andrew Freeman, edited, annotated and with new material* (Oxford: Positif Press, 1977), 75 and 166
Sir John Sutton, *A Short Account of Organs...* (London: Masters, 1847), 54
Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 114
David Force, 'The New College Consort Organ' *JBIOS* 51 (2027) forthcoming

Canons Ashby, Northamptonshire

A cabinet organ by Builder X of the Dallam workshop, c.1660-80

Specification:

Stopped Diapason
Principal
Fifteenth bass and treble
Sesquialtera bass and treble 19.22

Compass: originally C-c³, C AA D-c³

Pitch: lost due to subsequent alterations

Stops: vertical levers either side of keyboard

History:

1753 28 Sept: recorded at Cheshunt Great House, tuned by Thomas Green (a local organist). Possibly purchased from an unidentified source in nearby Edmonton at this time (The Cecils had a residence there).
1840: *The Mirror* June 27 mentions the organ in the gallery of the great hall.
1899: mentioned in 'a small room'.
1906: repaired by J.W. Walker, removed to Christ Church Vicarage, Savernake.
1923: warehoused by Walker; possibly at that time sold to the Bishop's College, Diocese of St Alban's.
1964: bought by Colin Tilney, repaired by Alan McKirdy.
1984: sold to the National Trust and moved to Canons Ashby Church; restored by Goetze and Gwynn.
1988: moved to Canons Ashby House.

Commentary:

Little is known about the early history of this organ, other than that it is another of the Dallam Builder X instruments: it was at Cheshunt Great House from at least 1753, and an account entry suggests it was purchased at that time from Edmonton. The presence of Smith-style pipe markings suggests it passed through a Germanic-circle workshop at some point. The case is very plain and suggests a constrained budget. Numerous small repairs and alterations were undertaken that attest to its use as a hire organ in the 1960s, creating damage that was rectified in the 1980s. By 1906 a bizarre gothick confection had been added to the top of the case; the current heavy entablature is probably a relic of that intervention. The modern louvred roof was added presumably during the hire period. Despite all this, it remains among the best-preserved examples, particularly from a tonal perspective.

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John Rowntree, *Father Smith... by Andrew Freeman, edited, annotated and with new material* (Oxford: Positif Press, 1977), 179
J.W.Walker ledger etc entries
Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 117

The Galpin Organ, Canterbury Cathedral, Kent

A cabinet organ by Builder X of the Dallam workshop, c.1660-80, rebuilt in the C18

Specification:

Stopped Diapason
Principal
Twelfth (treble)
Fifteenth
Sexquialtera II (19.22 bass)
Tierce (treble)

Compass: C, D-f³ (C18)

Stops: vertical metal levers to the sides of the keyboard (probably C18 replacements)

Wind system: C18 mechanical and modern electric

History:

c1770: keyboard replaced.
C19: owned by Canon F.H. Hitchens of Saltwood Rectory, Hythe.
1962: presented to the cathedral by Michael Galpin.
1960s: restored by Roger Yates.
1990: restored by JW Walker.

Commentary:

Another Dallam Builder X organ, although the pipe markings suggest at some point it passed through the hands of the German-influenced school of builders. The keyboard, action, stop and wind system were replaced in the C18 and there is evidence of other interventions in the C19. The keyboard slides into the case when not in use in the C18 manner and is mounted much lower in the case than the original would have been. A C# key was added (without mechanism) at some point but removed in the C20. The current specification is largely the result of the restoration by Walker. Previous alterations included blocking up the Tierce rank of the Sexquialtera and the removal of the Twelfth; the Fifteenth was originally also divided. Yates created a divided two rank Sexquialtera in his restoration but acknowledged that this was not the original disposition. The facade pipes are wooden dummies and are unusual in being almost completely flat, unlike the more rounded versions seen on other organs.

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John Rowntree, *Father Smith...* by Andrew Freeman, edited, annotated and with new material (Oxford: Positif Press, 1977), 53 and 157
Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 109
Stephen Bicknell: report for J.W. Walker
Dominic Gwynn and Martin Goetze report
Pauline Holden, 'Further Remarks on the Galpin Organ' *GSJ* 53 (2000), 316-7

Organ in the possession of Richard Bower

A cabinet organ by Builder X of the Dallam workshop, c.1660-80

Specification:

Stopped Diapason
Principal
Fifteenth (missing)

Pitch: a464

Compass: c-c³

Stops: Levers to the right of the keys

Wind System: C19 foot operated bellows

C17 survivals: Most parts, despite some C19 case alterations

History:

C19: reportedly in a church in Southover, Lewes, East Sussex.

1998: purchased from the South Saxon Masonic Lodge, Lewes, by Richard Burnett of Finchcocks and restored by Robin Jennings.

2010: minor work by Goetze and Gwynn.

2017: sold to Richard Bower (not the Horniman Museum as reported by the NPOR).

Commentary:

Another Dallam Builder X organ. It has undergone some alterations, which seem mainly to have affected the top of the case: the top of the pipefront (which is closely related to the 1667 Dallam pipefront at Worcester Cathedral) has been altered. Dominic Gwynn dated this work to the mid C19. The pipe front has hardly any ornamentation or decoration and relies on the rhythm of the pipe feet to give it interest: the dummy pipes are naive and may also be C19 work. The outer pipe fields are semi-circular 'towers'.

Bibliography:

Katrina and Richard Burnett, *Finchcocks Past and Present* (Goudhurst: Finchcocks Press, 2003), 26

William Dow and Richard Burnett, *The Finchcocks Collection Catalogue* (Goudhurst: Finchcocks Press, 2004), 8

G. Wells, *The Richard Burnett Collection Part 1: The Richard Burnett Collection of Keyboard Instruments*. (sale catalogue) (Newberry: Dreweatts, 2017), 51

Report by Dominic Gwynn commissioned by Finchcocks.

Worcester Cathedral, Worcestershire

A cabinet organ bought from Ralph Dallam, 1667, substantially rebuilt 1774 by Samuel Green

Specification:

Stopped Diapason

Principal (wood)

Twelfth (bass and treble, wood)

Fifteenth

Sesquialtera III (bass, 17.19)

Sesquialtera II (treble, 12 only)

Compass: GG, C, AA D-d³

Stops: C18 knobs

Wind system: modern

C17 survivals: Some parts of case, pipe facade, Principal, Twelfth, parts of soundboard

History:

1667: purchased by subscription for the Oxford Music School from Ralph Dallam.

1774: significantly rebuilt with two extra stops by Samuel Green.

1884 onwards: sold to a Mr Taphouse; thence to a Mr Wilesworth; thence to a Mr Broadley of Knapp, Bridport; thence to a Mr Holland Martin of Overbury Court, Worcestershire.
1937: given to Worcester Cathedral, restored by Nicholson.

Commentary:

Although substantially altered in the C18, this organ is of interest due to its association with the Oxford Music School and the extensive MS collection still preserved there, not to mention its known use at various concerts and other occasions by many distinguished musicians. As with other organs, there have been misattributions to Bernard Smith and the name of Handel has been associated with it, without any supporting evidence. It was bought from Ralph Dallam in 1667; the pipefront is similar in detail to that of the Bower organ by Dallam Builder X, and it is possible that Ralph Dallam may indeed have been that particular maker. It appears to have been of four stops, of which only the Principal and Twelfth survive. The 1774 work added two more stops and saw the original pipefront reset in a new case. The dummy pipes are fully rounded and those in the 'towers' originally spoke. Tonally, it is now a C18 organ.

Bibliography:

V. Butcher, *The Organs and Music of Worcester Cathedral* (Worcester: Worcester Cathedral, 1981), 32
John Rowntree, *Father Smith... by Andrew Freeman, edited, annotated and with new material* (Oxford: Positif Press, 1977), 50 and 153
David Wickens, *The Instruments of Samuel Green* (Basingstoke: MacMillan, 1987), 107-8
Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 124

Belchamp Walter Hall, Suffolk

A late C17 (or early C18?) cabinet organ by the Germanic circle of builders

Specification:

Stop Diapason
Principal
Fifteenth
Cornet and Sexiqualtera II bass and treble (coupled, metal)

Compass: C-c³

Stops: vertical levers to the sides of the keyboard

Wind system: said to be original, but electric blower present

C17 survivals: Most features except the mixture

History

Early C18: owned by Christopher Batt, merchant of Kensington.
1738: bequeathed to his daughter, Elizabeth Mayne.
1757: given to her son John Mayne and his fiancée Isabella Raymond.
1760: loaned to the village church; new keyboard and tonal additions subsequently added.
c.1870: returned to the hall.
1903: restored by Thomas Elliston.
c.1945: restored by Hodsdon of Lavenham.

Commentary:

It is reputed that the organ was in the possession of Handel and was given by him to his pupil, Lady Isabella Raymond of Belchamp Walter (b.1740). In fact, the organ was once (possibly originally) the property of Christopher Batt of Kensington, who left it to his daughter Elizabeth in 1739 (Elizabeth Batt's childhood virginal book survives as Lbl. Add. MS 52363). As Elizabeth Mayne, she was among the close circle of Handel's friends in London, as was her son, John, and Samuel Raymond of Belchamp Walter. John became

engaged to Samuel's sister, Isabella, and the organ was given to them by Elizabeth in 1757. It was moved to the village church for their wedding in 1760 and remained there until c.1870 when it was returned to the hall and restored sensitively by Thomas Elliston in 1903. A particularly remarkable feature is the portraits painted in cartouches on each pipe: it is not known whom they represent. The organ remains a largely intact example of a late C17 cabinet instrument. Although Bernard Smith's name has inevitably been mentioned in connection with it, there is no evidence for this although the organ is certainly a product of the Germanic-influenced school of consort organ building: the two-tiered lower case in particular is unusual and reminiscent of continental chamber organs.

Bibliography

John Rowntree, *Father Smith... by Andrew Freeman, edited, annotated and with new material* (Oxford: Positif Press, 1977), 173

Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 10

Martin Goetze report 1984

David Force, 'Handel and the Organ of Belchamp Walter Hall', *BIOS Reporter* 45:4 (2021), 89-91

Organ once in the possession of Guy Oldham

A cabinet organ, Anon., date uncertain

Specification:

Open Diapason (treble from c, metal, partly in case front)

Stopped Diapason (wood)

Principal (wood)

Fifteenth (treble, C19, metal)

Mixture (19.22 bass, C19 metal)

Mixture (15.17.19 treble, C19 metal)

Compass:

Originally: GG C AA D-c³

Stops: vertical levers for SD (original), foot levers for other stops (?C19)

Wind system: C19

C17 survivals: Chest, case, action 3 ranks of pipes

History

?1691: possibly built for Augsburg Chapel, Basinghall Street.

1805: purchased in London for Bremhill church, Wiltshire by the Rev W Lisle Bowles.

c1850: purchased by Osmond Fisher and restored by Dawson of Cambridge under the supervision of Sir John Sutton.

1967: sold to 'a private owner'; it was in the possession of Guy Oldham in the 1970s.

Commentary:

The current whereabouts of this organ are uncertain. Bernard Edmonds quoted a reference to an organ built in 1691 for an otherwise unidentified Augsburg Chapel, Basinghall Street, London being moved to 'Bramhall, Hants'; the present organ first came to light in 1805 when it was purchased for Bremhill church, Wiltshire, so these may be the same instrument. The metal pipework could be accounted for if there had once been a liturgical role. The Rev. Osmond Fisher, chaplain of Jesus College, Cambridge, bought the organ from Bremhill in around 1850. Dawson added new metal upperwork on empty slides; the Stopped Diapason is controlled by an original vertical lever next to the keyboard, but the other stops are brought on and off by curious iron pedals. It is not clear when these latter were installed but they are not likely to be C17. Dawson also replaced the keyboard, and possibly replaced (or added) the case doors. Davidson claimed that features of the windchest bore a strong similarity to that of the Dean Bargrave organ, but other features suggest a post-Restoration date. The central pipe is embossed like that at Wollaton Hall, but the case and pipe carvings are similar to Belchamp Walter. The

carving above the lowest pair of pipe compartments is very like the carved panels below the flats of the 1681 organ at St Mary Woolnoth, London (which is thought to be by Harris) but may be the work of an independent craftsman. The conflicting dating evidence might be explained by a post-Restoration rebuild of a pre-Commonwealth organ, but further examination is required.

Bibliography:

Hilary Davidson, *Sir John Sutton: A Study in True Principles* (Oxford: Positif Press, 1992), 99
John Rowntree, *Father Smith... by Andrew Freeman, edited, annotated and with new material* (Oxford: Positif Press, 1977), 184
Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 115
Bernard Edmonds, 'Notes and Queries', *BIOS Reporter* 21:2, 29-30 (April 1997)

Whereabouts currently unknown, formerly Vienna Austria (Nikolaus Harnoncourt)

A cabinet organ, Anon., date unknown

Specification:

Open Diapason bass and treble
Stopped Diapason bass and treble
Cymbel II bass and treble (1961)

Compass: C-c³, originally C AA D-c³

Stops: currently knobs at the side of the case; previously levers to the right of the keyboard

Wind System: Unknown

C17 surviving material: Case, chest, 8ft stops

History:

pre 1961: the organ was owned by Nikolaus Harnoncourt and apparently remains in his family.
1961: restored by Ahrend and Brunzema.

Commentary:

Nothing is known about the origins of this organ, or from where Harnoncourt obtained it. Similarly its whereabouts following Harnoncourt's death are uncertain. A curious feature is the change made to the stop knobs by Ahrend and Brunzema in 1961. As they found it, the organ had typical vertical levers to the right of the keyboard. According to Rowntree, they discovered three plugged holes to the right side of the case that suggested stop knobs connecting directly to the sliders, as in the Smithfield organ, and therefore replaced the levers with the current stop knobs. Such knobs are a feature of organs of c.1630 and before in the extant instruments (eg Smithfield, Staunton Harold) and taken in isolation they might suggest an earlier date than the general appearance of the organ (as seen in photographs) might indicate. The casework joinery is very similar to that of the Dallam Builder X instruments, which suggests a date soon after the Restoration. The painted pipes and the painted decoration around them look earlier. This is another organ that would benefit from a thorough organological investigation if it can be located.

Bibliography

John Rowntree, *Father Smith... by Andrew Freeman, edited, annotated and with new material* (Oxford: Positif Press, 1977), 192
Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 122

Dingestow Court, Monmouthshire

Parts of a late C17 cabinet organ, possibly Smith/Germanic circle, with a C18 case by Robert Gray

Specification:

Open Diapason
Stopped Diapason
Principal
Twelfth
Fifteenth
Sesquialtera III Bass and Treble

Compass: GG C AA D-e³

Stops: Knobs to the sides of keyboard: not original

Wind system: C19

C17 survivals: Chest, most of the pipework

History:

1775: provided with a new case and action by Robert Gray.

1848: moved to Dingestow Court by Gray & Davidson from Forest House, Leyton.

C20: restored by Mander.

Commentary:

The organ bears an inscription that reads 'This organ was built by that celebrated artist commonly called Father Smith, and erected in its present form by Robert Gray, London, 1775'. The extensive rebuild and the move are recorded in the Gray & Davison records, but the Smith attribution, though possible, remains unproven. Most of the pipes are original wood, but there is a number (approx.. 10%) dotted among the trebles that are later metal replacements. Mander attributed the old pipes to Smith, c.1680. The previous location, Forest House, Leyton, was owned by Sir Thomas Baker in the early C17 and rented to the Earls of Norwich. It was then rebuilt c.1683 by the Bosanquets, a Huguenot family who had fled to England in the 1680s. They also owned Dingestow Court from 1801. They occupied Forest House until 1831 before moving to Dingestow. It seems very possible therefore that the organ dates from the rebuilding of Forest House or soon after, and that it has been in the same family since the time of its construction.

Bibliography

John Rowntree, *Father Smith... by Andrew Freeman, edited, annotated and with new material* (Oxford: Positif Press, 1977), 176

Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 111

Russell Collection, Edinburgh

Late C17 cabinet organ, Germanic school, much altered in the C18 and C19

Specification:

Stopped Diapason (bass and treble, wood)
Principal (bass and treble, wood)
Principal (treble, C20, metal)
Fifteenth (wood, top 15 notes metal 1965)

Compass: C AA D-d³. Divides at c#/d

Stops: Vertical metal levers to either side of keyboards.

Wind System: C18 or C19 pedal and bellows; electric blower

C17 survivals: Parts of case, soundboard, key and stop action, three ranks of pipes.

History:

C18: associated with Cherington Church, near Avening, Gloucestershire.

C19: rebuilt by J.W. Walker for Rev A.H. Frost.

1882: acquired by an uncle of T.W. Hirst, then owned by him at Fairlie House, Ayrshire.

1952: presented to Edinburgh University.

1965: restored by N.P. Mander.

Commentary:

Little is known about the history of the organ prior to the C18. It has been attributed to Bernard Smith, but this is doubtful; there are some Germanic school features. It underwent substantial alterations both in the C18 and C19. The keyboard and possibly the wind system probably date from the C18: the latter is old but does not look like C17 work. The case has been substantially rebuilt, losing the pipe front it presumably once had and acquiring doors painted in a naive manner on the inner sides. The grey paint scheme was also added at this time: these changes were probably the work of JW Walker. Mander added the metal rank into the space once occupied by a treble compass stop: its position and size suggest it was originally a Twelfth and not another 4ft. The sound of the organ is brighter than that of many consort organs, and one wonders whether this too is an alteration made when the instrument was pressed into service in Cherington Church, or whether it is a quality associated with its relatively late date. Although the instrument has been significantly altered in an unsympathetic way on several occasions, it is a good example of how a consort organ could remain in use by being adapted to suit changing tastes or needs over the centuries.

Bibliography:

S. Newman and Peter Williams, *The Russell Collection of Early Keyboard Instruments* (Edinburgh: Edinburgh University Press, 1968), 59

John Rowntree, *Father Smith... by Andrew Freeman, edited, annotated and with new material* (Oxford: Positif Press, 1977), 178

Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 112

Royal College of Music Instrument Collection, London

A cabinet organ, Germanic School (?Bernard Smith), 1702

Specification:

Stopped Diapason

Open Diapason (treble; previously 15 treble)

Principal

Fifteenth (bass)

Cornet (treble)

Compass: C D-c^{#3} (not original), divides at d/eb. Probably GG AA C-c³ originally

Stops: Vertical metal stop levers either side of the keyboard (identical to Belchamp Walter)

Wind system: modern

C18 survivals: most of the case, pipefront, most of the pipework and action

History:

1702: built for Brickwall House, Northiam, East Sussex (for Jane Frewen, 1686-1706).

1940: moved to Peter Frewen's house in Rye.

1944: given by the Frewens to Winchester College.

1961: alterations to compass, action and blower by Richard Boston.
1974: purchased by the RCM, restored by John Budgen of JC Bishop

Commentary:

An inscription of 1846 on the back of the music desk declares that this is one of only three chamber organs made by Bernard Smith: this is probably incorrect on both counts, but there are certainly Germanic school features. Wilson's account identified the wrong Jane Frewen as the owner: this has since been rectified. The straightforward provenance of the organ belies the fact that it has been altered several times over the centuries. The curious and cumbersome superstructure may be later and conceals some bass pipes: it is not clear why these were not mitred - were they originally? The case appears to have been altered at least once in its history. The specification is curious for such a late instrument: the Open Diapason is more readily associated with consort playing earlier in the C17, and the divided Fifteenth/Cornet is unusual: it seems as though the Open Diapason was originally a Fifteenth treble and the Cornet was a treble only stop, which makes better sense. These alterations seem to be of the early C18. Plesters reported that silver leaf was originally used in the decoration and not gilding. The pitch was lowered by transposing the pipes by a semitone in 1961, thus explaining the dummy top key and curious division point. The carrying handles are of the C19. Like the other later consort organs, the sound is rather brighter than the earlier examples, reflecting the non-ensemble role it probably fulfilled. The Frewen archive at the ESRO has yet to be explored for any references to music.

Bibliography:

J. Plesters, *Examination of the surface coatings on a wooden imitation organ pipe* (unpublished report for the RCM, 1975)
John Rowntree, *Father Smith... by Andrew Freeman, edited, annotated and with new material* (Oxford: Positif Press, 1977), 52 and 154
Elizabeth Wells, *Royal College of Music Museum of Instruments Catalogue Part II: Keyboard Instruments* (London: RCM, 2000), 119-24
<http://museumcollections.rcm.ac.uk/collection/Details/collect/1469>

Formerly the property of NP Mander

Table organ, Christianus Smith, 1643

Specification (not original)

Stopped Diapason (C17)
Principal bass and treble (C17)
Open Diapason tr (C17 but not original)
Dulciana (c)
Twelfth bass and Twenty Second treble (some pipes C17)
Fifteenth bass and treble (C17)

Compass: originally C AA D-c³

Stops: originally vertical levers

Wind system: not original, in roof of case

C17 surviving material: parts of case, pipefront, three full and two partial ranks, chest and action

History:

1643: signed by Christianus Smith on the Stopped Diapason C pipe. Dated on the casefront.
Early C18: owned by John Cook of St Andrew's, Norwich; thence to his daughter Susannah Taylor (1655-1823); thence to her son Edward Taylor (1784-1863); thence to Edward Bray; thence to Mary Taylor.
1939: owned by Admiral Taylor of Diss.
1949: bought by Gordon Paget.
1951: bought by Noel Mander.

2020s: dismantled; taken to the workshop of Goetze and Gwynn at the closure of the Mander firm; believed now to be in the possession of Dominic Gwynn's widow.

Commentary:

This organ is a significant survival even though it has been altered several times and is now dismantled. It is a table organ with a distinctive trompe l'oeil pipefront depicting a colonnaded interior with cornett and sackbut players in royalist dress. There are obvious similarities with the Smithfield and Dean Bargrave organs, although this does not imply the same maker. Christianus Smith was not the Christian Smith (nephew of Bernard and brother to Gerard) recorded later in the century: nothing is known about him. The case of the organ is mostly a later alteration: the outer panels of the pipefront were probably at right angles to the rest (where the painted columns are now, these being later additions). Most of the action and soundboard, together with three ranks of pipes and some partial upperwork, survive, which allow the original specification of SD ODtr PR 12b 12tr 15b 15tr 22b 22tr to be deduced. There was also a rotating toy stop on the façade, possibly a star, operated by the first three stops.

Bibliography:

Cecil Clutton and Austin Niland, *The British Organ* (London: Batsford, 1963), 41 and 187
Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 102
James Collier *Christianus Smith's Organ* (unpublished report in the G&G archives)
Bill Tuck, 'Reconstruction of a Trombone from the Time of the English Civil War', *The Trombonist* Spring 2009, 12-13

St George in the Meadows, Nottingham, Nottinghamshire

Cabinet organ, Germanic school, post-Restoration

Specification:

Stopped Diapason
Principal
Fifteenth (1993)
Cornet (treble, 1993)

Compass: D-d³, originally C AA d- c³

Stops: vertical levers to the sides of the keyboard.

Wind system: a ?C19 bellows and modern blower

C17 survivals: Two ranks of pipes, most of the case and pipefront, soundboard, parts of the keyboard, doors.

History:

Mid C19: Roof and bottom case panels replaced.

c.1924: a photo in the church shows the organ in a drawing room captioned 'Dr Stafford/110 Mansfield Rd/Nottingham'.
1993: new Fifteenth and Cornet, roof restored by Goetze & Gwynn.

Commentary:

The pipe markings and other features of this organ point towards the Germanic school of builders, but nothing is otherwise known about its origins. The quality of the workmanship throughout the organ is somewhat more rugged than in the other Germanic school organs. It evidently underwent some alterations in the mid C19, including the replacement of the original Fifteenth with metal pipes, the reconstitution of the Principal with a mixture of Principal and former Fifteenth pipes, the substitution of an Open Diapason for the Cornet, the replacement of the roof and some case panels, the replacement of parts of the keyboard, and the restoration of the pipe shade carvings, all of which together suggest a period of neglect prior to this work. Goetze and Gwynn made a new wood Fifteenth and Cornet in 1993 and strengthened the very fragile case. The pipes as a whole

were transposed down a tone in the C18; they have also been sharpened by a semitone by cutting down (it is not clear if these two actions were contemporaneous).

Bibliography:

Dominic Gwynn, *St George in the Meadows, Nottingham: Late 17th Century Chamber Organ* (Welbeck: Harley Foundation, 1994)

Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 119

(Dominic Gwynn mentions that the organ has been the subject of research by the Nottingham organist Peter Horne)

St John's, Portsmouth, New Hampshire, USA

Parts of a cabinet organ, Germanic school, late C17 substantially rebuilt in the C18

Specification:

Stopped Diapason

Principal

Fifteenth bass and treble (metal, mostly C20)

Sesquialtera bass and treble (19.22/12.17, metal, C20)

Compass: originally C AA D-c³; divides at c/c#

Stops: C19

Wind system: C19

Surviving C17 material: soundboard, two ranks of pipes

History:

1708: in the possession of Thomas Brattle, Boston, Massachusetts (Brattle had visited England in 1689)

1713: bequeathed to Brattle Square Church, but was given to Queen's Chapel (now King's Chapel) Boston.

1756: moved to St Paul's church, Newburyport, Massachusetts.

1836: extensively rebuilt by RP Morss.

1920s: sold to St John's, Portsmouth, New Hampshire.

1965: restored by Charles Fisk.

Commentary:

The extensive documentation on this organ in the US literature is somewhat out of proportion to its wider significance, but this is due to its cultural importance for Americans, which lies in the fact that it was only the second instrument known to have been imported to America from Europe (the first was an *Orgel positiv* recorded by German settlers in 1703). Thomas Brattle may have acquired it on his visit to England in 1689. The builder is not certain, but it appears to have originated from among the Germanic school of builders: Bernard Smith has, inevitably, been mentioned. Three carved panels that are supposed to have formed the facade of the original case are said still to exist in Massachusetts. The organ was extensively rebuilt with a new case, keyboard, action and wind system in 1836 and only the soundboard and most of two ranks of pipes now survive.

Bibliography:

Barbara Owen, 'Colonial Organs...' *BIOSJ* 3, 92-107 (1979)

John Rowntree, *Father Smith... by Andrew Freeman, edited, annotated and with new material* (Oxford: Positif Press, 1977), 188

Numerous entries in the US organ literature

St David's School, New York, USA

Some C17 consort organ pipework incorporated into a c.1840/early C20 fake

Specification:

Stopped Diapason 8
Dulciana 8 (bass octave from Stopped Diapason)
Flute 4

Compass: GG (GG# silent)-d² (splits at a#/b)

Stops: small carved knobs above and to the sides of the keyboard, C19

Wind system: C19

C17 survivals: D-e¹ of the Stopped Diapason; most of the Flute

History:

c. 1840: old pipework incorporated into a new chamber organ.
early C20: current case constructed as a fake.
1922: sold by French & Co of London to William Randolph Hearst and exported to the USA.
c. 1960: donated to St David's School.
1996: cleaned by the Delaware Organ Co.
2003: restoration work by Meloni & Farrier.

Commentary:

This organ is a fake, made in the early C20 using old material. There are, however, some consort organ pipes in it, although there are various C18 pipes mixed in with them. The work by the Delaware Organ Co. removed (by over-zealous cleaning and varnishing) much evidence that might have helped identify the C17 pipework. Much of the profuse carved work is not even originally organ-related. The various attributions and associations surrounding this organ since its arrival in the USA in 1922 are all groundless.

Bibliography

Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 136
<http://www.nycago.org/Organs/NYC/html/StDavidSchool.html>
<https://www.meloniandfarrier.com/>
Dominic Gwynn, unpublished report for St David's School in the G&G archive
Dominic Gwynn mentions a Barbara Owen report, which I have yet to trace

Old Narrangansett Church, Rode Island, USA

The chest and some pipes of a C17 consort organ in a modern pastiche case

Specification:

Open Diapason
Stopped Diapason
Mixture

Pitch: a425

Compass: Currently D C E-d³ (was probably C AA D-c³ originally)

Stops: Levers to sides of keys (modern)

Wind system: Modern

C17 surviving material: soundboard, some pipework, some parts of rear case structure

History:

late C17: built probably as a cabinet organ.
c.1730: chest altered, keyboard and action replaced.
c.1825: new case added by Vincent.
early C19: purchased by the grandfather of a Richard Hine of London.
1935: recorded in the Congregational School, Beaminster, Dorset in unplayable condition.
1971: purchased by James Boeringer of Selinsgrove, Pennsylvania, USA.
post 1971: Vincent case replaced by James McFarland.
c.1995: rebuilt with a pastiche C17 case by the Stuart Organ Co. under the direction of Richard Hedgebeth.

Commentary:

Much uncertainty exists regarding the origins of this organ, largely due to the extravagant claims regarding its early history and provenance made by Richard Hedgebeth of the Stuart Organ Co. It was altered in the C18 and again in the early C19 when Vincent replaced the case; this was later removed by Boeringer in the 1970s. The present disposition is a result of the Stuart Organ Co's rebuild. The case is a pastiche with vibrant polychrome decoration, which has no historical precedent. Richard Hedgebeth made a number of claims about the organ, including that: it contains pipework from a large transposing church organ dating from before 1600 (Anthony Duddington was mentioned); the pipework was then included in an earlier C17 consort organ; this organ was then rebuilt after the Restoration by the Dallam workshop due to damage in the Great Fire of London; the organ was then owned by John Playford and loaned to Purcell for the coronation of James II. Any one of these, if true, would be of great interest, but Hedgebeth refused to disclose the evidence he claimed to have. His claims stretch credulity too far and without supporting evidence they cannot be taken seriously.

Bibliography

John Rowntree, *Father Smith... by Andrew Freeman, edited, annotated and with new material* (Oxford: Positif Press, 1977), 189
Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), 121
<http://www.stuartorgan.com/onc.html> [now removed]
Various PipeorgL web entries
Email correspondence between Richard Hedgebeth and David Force

'The King James Travelling Organ'

A late C17 cabinet organ, Anon.

Specification (as noted in 1924):

Stopped Diapason
Open Flute (possibly a 4ft Principal?)
Twelfth (Bass and Treble)
Fifteenth (Bass and Treble)
Sesquialtra (Bass and Treble)

Compass: C, AA D-c³

Stops: vertical levers to either side of the keyboard

History:

1686-7: employed in James II's temporary Catholic chapel at Hounslow Heath.
1688: possibly the secondary organ altered by Harris for the Whitehall Catholic chapel.
late C17: acquired by Lord Wharton of Winchendon.
C18: acquired by Richard Grenville of Stowe, Buckinghamshire.
1848: sold in Stowe sale on September 28th for £30 to Robert Sutton, Rossway, Hertfordshire.
C19: acquired by Rev F.H. Sutton, Brant Broughton.
1924: sold by Sothebys for £255 to an American buyer, (not WR Hearst as often thought).

Commentary:

The whereabouts of this organ are not currently known; it is a very richly decorated instrument closely related to the Compton Wynnyates organ (case design, carvings of pipefront). A unique feature was the sash window covering the front (removed by 1924): it was one of only five known such-equipped organs, the other three of which were liturgical organs connected to projects overseen by Sir Christopher Wren. A possible explanation for this is that it was the secondary organ adapted for the larger of the two organ lofts in the Catholic chapel at Whitehall, used in conjunction with the instrumental ensemble, and paired with the organ now at St James, Piccadilly, which also had a sash mechanism; if this is so, it passed through the Harris workshop in 1688. It was certainly used in the portable chapel made for James II when reviewing his troops on Hounslow Heath in the events leading up to the Glorious Revolution (1686-7). When later owned by the Sutton family it was painted red as in the illustration, but oriental-inspired decoration (Arabic or Indian, not Chinoiserie as is often reported) was discovered beneath this: it would be interesting to know if this was present when first made or was applied for a C18 owner. Some confusion has existed in the literature with the St David's organ sold to WR Hearst at about the same time.

Bibliography:

Hilary Davidson, *Sir John Sutton: A Study in True Principles* (Oxford: Positif Press, 1992), 73
David Force, 'Through a glass darkly: transparent evidence for the origins of the early swell?' *Journal of the British Institute of Organ Studies* 45 (2021), 8-28
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Henry Foster, *The Stowe Catalogue Priced and Annotated* (London: David Bogue, 1848), 245
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Lichfield Cathedral, Staffordshire

Part of the case of a C17 cabinet organ

Specification:

Stopped Diapason (C18/C20)
Principal (C18/C20)
Fifteenth (C18/C20)

Compass: GG, C-e³

Stops: horizontally sliding metal levers in panels above and to the sides of the keyboard.

Wind system: modern

C17 survivals: Most of the case excepting the pipe surround, cornice and supporting platform.

History:

1677: a small organ was repaired at Lichfield Cathedral.
c.1690: placed in a loft in the Lady Choir.
c.1690: removed from the Lady Choir and placed in the Vicars Hall; thereafter moved to the Deanery.
1694: returned to the cathedral.
1745: pipes burnt for firewood by soldiers. Case given by the Dean to organist John Adcock for use as a cupboard.
1760: case acquired by Richard Greene of Lichfield for his museum.
1764: Adcock of London constructed a new organ in the case.
Early C19: sold to Hamstall Ridgeway church for £60. Thereafter given to its organist.

1875: placed in the Bishop's Palace; thereafter moved to a house in the Close.
1907: given to Lichfield City Museum.
1954: returned to the cathedral.
1961: rebuilt by N.P. Mander with a new soundboard.

Commentary:

A small organ was associated with the cathedral from at least 1677, although it cannot be conclusively proven that the C17 records refer to the present instrument. This organ was certainly owned by the cathedral by the 1740s, but it is not known if it was previously a domestic instrument. Too little survives to ascribe it to a builder although Bernard Smith has, inevitably, been mentioned from as early as 1745. The pipes were burnt by troops prior to 1745 and the organ was then reputedly used by the cathedral organist as a cupboard (did it originally have doors?). The present casework owes much to a rebuild by Adcock of London in 1764; the organ then passed through several hands before returning to the cathedral in 1954 where it was substantially rebuilt with a new soundboard by Noel Mander. The original soundboard was said to be stored in the cathedral but appears now to be lost. Plugged grooves in the case front suggest that there were once five more stop levers present at various times; the soundboard might have given a clue as to what these were for. All that remains of C17 work is the carcass of the case. The pipes and the elaborate cornice are all later and appear to date from the C18 rebuild, as does the mahogany pipe surround, though the latter may still reflect the disposition of the original one: if the outer panels of pipes were replaced with carved panels the design would be similar to that of the Compton Wynnyates organ.

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Thornton parish church, Lincolnshire

A late C17 cabinet organ rebuilt with a C18 case

Specification:

Open Diapason
Stopped Diapason
Principal
Fifteenth
Sesquialtera bass (metal)
Cornet treble (metal)

Compass: GG, C-e³, originally GG C AA D E-?

Stops: C18 knobs either side and just above the keyboard

Blowing system: Iron lever on right side, probably C18

C17 surviving material: Lower part of case, soundboard, wooden pipes in four stops.

History:

1740: presented to Magdalen College, Oxford by William Freman. Probably used in the choristers' practice room. Case alterations possibly made at this time.
1843: moved to the college hall.
1860: moved to new church at Horsington, Lincolnshire (a college living).
?C19/20: moved to Scrivelsby church, then Stixwold, then Thornton.

Commentary:

Nothing is known about the organ before it was recorded at Magdalen College Oxford in 1740, the gift of William Freman, a noted benefactor. It seems likely that the alterations to the case front and wind system took place at this time, as probably also did the addition of the metal pipes. The change of compass is more likely to be a C19 alteration. Byfield has been mentioned in relation to the C18 work as the new case has some similarities to his style. Magdalen College was the patron of Horsington church; the organ was replaced there by a new instrument and moved to Scrivelsby but was affected by damp so was transferred to Stixwold and finally Thornton.

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Robert Pacey, *Thornton Church Organ*. Society for Lincolnshire History and Archaeology Website, 2010: http://www.slha.org.uk/groups/local_history_features/#apml_3

Truro School, Cornwall

The carved pipe front of a C17 consort organ

History

1922: Sold for £12.10 by Puttick and Simpston. Dated 1662 and signed 'Smydth'.

C20: owned by W. Howard Mead of Bedford Park, London.

1971: incorporated into the case of an organ by N.P. Mander for Jesus College, Cambridge.

2010: Mander organ moved to Truro School chapel.

Commentary:

This carved pipe surround first appeared at an auction reported in *The Times* of December 1922. The back was reportedly signed 'Smydth 1662'. This immediately rules out Bernard Smith; the quality of the work suggests that it may have been a specialist craftsman working for an unknown builder. The general appearance and dimensions suggest that it is part of the facade of a consort organ; the projecting 'towers' are reminiscent of the 1667 pipe facade of the Dallam organ from the Oxford Music School now at Worcester Cathedral and also the ex-Finchcocks of organ of roughly the same date, although both these are much plainer in decoration. The fragment came into the hands of NP Mander and appeared, very incongruously, on the front of their modernist 1971 case for Jesus College, Cambridge. This organ was moved to Truro School in 2010. The gilding of some of the details was not present in 1922.

Bibliography:

John Rowntree, *Father Smith... by Andrew Freeman, edited, annotated and with new material* (Oxford: Positif Press, 1977), 200

East Dereham Parish Church, Norfolk

Three ranks of Bernard Smith pipework from Roger North's consort organ

History:

?c.1666: but probably later, made by Bernard Smith for Roger North in the gallery of Rougham Hall (built 1690).

1786: bought by East Dereham parish church for £30.

1827: rebuilt by Joseph Hart: the Smith organ formed the Swell, with a new Great and pedal pipes.

1876: enlarged by Hill.

1995: surviving Smith stops incorporated in the Choir of a rebuild by Bower & Co (being a wooden Stopped Diapason, Principal and Fifteenth).

Commentary:

Roger North bought Rougham Hall in 1690 and subsequently added a 60ft long gallery to it in which was housed an organ built for him by Bernard Smith. Charles Burney heard the instrument and reported that 'though entirely composed of wooden pipes, [it] was spritely and infinitely more sweet in its tone than any one of metal

that I ever heard'. North died in 1733 and the organ was purchased by East Dereham church in 1786. North wrote that the organ had four stops, one of which, most unusually for a consort organ, was a Trumpet. This may have actually been a regal or other fractional-length type of stop (the Blair Atholl positive has a regal labelled 'Trumpet') as it is difficult to see how a Trumpet rank would fit in to a consort organ case if constructed in the usual way. Smith would doubtless have had the ability to make such a stop with his German background. The date of the organ is uncertain: the *Norwich Gazette* claimed Smith had built it in 1666 but this is unlikely: it may, though, have predated North's purchase of Rougham Hall. At first the organ was used as it stood in the church, but was later incorporated into the Swell division of a new instrument by Joseph Hart in 1827. Remarkably, the three flue ranks survived several subsequent rebuilds and are now incorporated into the Choir division of the present organ. A particular significance of these ranks lies in their association with the comparative wealth of information that North supplied about how he used the organ. It was also played at Rougham by North's organist, the former court musician Francois Prendcourt who had served in the royal Catholic chapels. North left detailed notes on how the organ was tuned, apparently using a Germanic system that North presumably acquired from Prendcourt or possibly even from Smith himself.

Bibliography:

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 Peter Bumstead, 'Joseph Hart – a Suffolk Organbuilder' *BIOSJ* 19, 142-65 (1995), 150-3, 160, 163
 Charles Burney, *A General History of Musick from the Earliest Ages to the Present Period*. Vol III (London: Burney, 1789), 409 note c
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<http://www.bowerorgans.co.uk/organs/Dereham.html>

St Mary's Church, Upton, Berkshire

A C17 cabinet organ rebuilt in the C18

Specification:

Open Diapason treble
 Stopt Diapason
 Principal (metal, C18)
 Flute (stopped)
 Fifteenth (partially metal, C18)
 Sexqualtra Bass (pipes missing)
 Cornet Treble (pipes missing)

Compass: C-f³ (not original)

Stops: C18

Wind System: C20

C17 survivals: soundboard, most of 4 ranks of pipework

History:

1970s: moved from private ownership to the church.
 1980: restoration by Hindmarsh, including work on the console.
 1983: some work by Brian Carlick to establish the current pitch.

Commentary:

Nothing is presently known about the origins of this organ. It incorporates the soundboard and most of four C17 wooden ranks in an instrument that was substantially rebuilt in the C18 with a new case. Dominic Gwynn reported that it was attributed to Bernard Smith. An examination is required to establish more information.

Bibliography:

NPOR entry N00867

Jesus College, Cambridge, Cambridgeshire

C17 wooden pipework

History:

1847: several ranks of C17 pipes incorporated into the 'Sutton' organ.

2012: organ restored by William Drake, position of ranks altered.

Commentary:

In 1846 Sir John Sutton instructed JC Bishop to find an organ by Father Smith for Jesus College chapel; when this proved impossible, he commissioned him to build a new organ in a C17 style incorporating C17 pipework. According to Laurence Elvin, Sutton provided two stops (Stopped Diapason and the treble of a Flute) that had come from the chair organ of Smith's organ for Durham Cathedral. These stops were placed on the Great. The 8ft stop at Durham was replaced by Bishop in his rebuild of 1844, but not the Flute, so Sutton must have sourced the latter from elsewhere. John Mander considered that three stops of the Choir (Open Diapason, Stopped Diapason and possibly the Flute) were also C17 work, and these must have been sourced by Bishop. William Drake's rebuild, however, revealed that the Great Stopped Diapason was actually by Bishop, not Smith. The Great Flute is a metal stop of wider scale and thus probably came from a church organ. The Choir Flute is also metal and appears once to have been a rank from a Cornet stop. The Choir diapasons are very soft, narrow-scale wooden ranks and these do appear to have been sourced from a consort organ.

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Laurence Elvin, *Bishop and Son, Organ Builders* (Lincoln: Elvin, 1984), 147-8

C.H. Davidson, *Sir John Sutton: A Study in True Principles* (Oxford: Positif Press, 1992), 47-54

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Davidson, Drake and Page, 'The 'Sutton' Organ at Jesus College, Cambridge' *BIOSJ* 37 (2013), 95-108

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Boxted Hall, Suffolk

A C17 cabinet organ rebuilt in the C18

Specification:

No information currently known

C17 survivals: soundboard, some pipework

History:

1750: rebuilt with a new case and Open Diapason.

1783: moved to Boxted by Humphrey Argent senior.

Commentary:

Nothing is presently known about the origins of this organ. Dominic Gwynn dated the case and Open Diapason to c.1750 and the rest of the instrument to the C17. It was moved to the hall in 1783 by Humphrey Argent senior

of Colchester. Argent worked on a number of church organs, mostly in Kent, and built harpsichords as well as chamber organs. The organ is known by the family as the 'Chippendale Organ', although it does not have any obvious similarity to any of Thomas Chippendale's published organ case designs. The organ requires proper examination to establish more information.

Bibliography:

NPOR entry V00061

Location unknown: formerly owned by Freddy Hill

2 ranks of pipe and a chest

These remains were formerly in the collection of Freddy Hill (a C20 schoolmaster and clockmaker) and were (according to Dominic Gwynn) incorporated in a hybrid organ. They were not among the items bequeathed by Hill to the RCM. No further information is currently known.

St Michael, Crambe, Yorkshire

5 ranks incorporated in a late C18/early C19 organ

Specification

Open Diapason

Stop Diapason

Principal

Twelfth

Fifteenth

Compass: GG-e³ short compass

Stops: knobs above keyboard

Wind System: Modern

C17 survivals: most of 5 ranks of pipes

History

c.1800 (NPOR) or 1840 (G&G): Pipes incorporated in new organ. (NPOR says organ c.1790 and case c.1820).

1949: Found in Shalton St Mary church, Norfolk.

1949: purchased by Keswick College.

1962: Moved to Crambe.

2006: Restored by G&G with new wooden pipes to each rank (replacing later metal pipes).

Commentary

Goetze and Gwynn's restoration saw 112 new wooden pipes introduced to replace C19 replacements for missing pipes, but most of each rank survives. Nothing is known about the early history of the pipework.

Bibliography:

<https://www.npor.org.uk/NPORView.html?RI=D00015>

<https://www.goetzegwynn.co.uk/organ/restoartion-organ-st-michaels-crambe-north-yorkshire/>

Canterbury Cathedral, Archives Dept.

Remains of a table organ, John Burward, 1629

Specification

Originally 4 stops: SD, PR and two of higher pitch, probably 12, 15

Probably C-a²

C17 survivals: case but not pipefront, most of chest, most of action.

History

1629: bought for Dean Bargrave for £22.

1642: probably wrecked by Parliamentary troops.

1910: discovered in a room over the cathedral treasury.

Commentary

In 1629 the Chapter at Canterbury consented to spend £22 on an organ for Dean Isaac Bargrave, plus 48s expenses for its probable maker, John Burward. Bargrave was apparently also a viol player and singer, and his arms are painted on one of the case doors. The organ shows evidence of brutal treatment, and this was probably at the hands of Parliamentary troops who attacked the cathedral organs and the deanery in August 1642. Remarkably, the ruins were stored in the attic of the treasury for nearly 250 years without disturbance until they were rediscovered in 1910. It is possible that the original intention had been to restore the organ. Despite the damage, this is a valuable and interesting survival. The stop levers that projected horizontally either side of the keyboard were a unique feature among the extant organs.

Bibliography:

James Collier, 'Dean Bargrave's Organ at Canterbury' *BIOS Journal* 21, 56-74 (1997)

James Collier *Dean Bargrave's Organ* (unpublished technical report in the G&G archive).

Andrew Freeman, *English Organ Cases* (London: Mate & Son, 1921), p.37

Pamela Willetts, 'Who was Richard Gibbon(s)?' *Chelys* 31, 3-17 (2003)

Michael Wilson, *The Chamber Organ in Britain, 1600-1830* (Aldershot: Ashgate, 2001), p.102

[Woodruff and Cope, *Schola Regiae Cantuariensis* 1908, 127 (tuning of organ in King's School 1687 – possibly this instrument)]

[*Canterbury Diocesan Gazette*, January 1911 (reports discovery)] *Musical Antiquary*, October 1912 (reports discovery)

Tullylumb House, Perth

4 ranks of pipes, including painted case pipes, incorporated in a C19 case

The organ is owned by the family of the Scottish organ builder Sandy Edmonstone (d.2022) and was assembled in 1985 for John Whiteley of Aberdeen. The pipes are incorporated into the case of a mid-C19 chamber organ. There appear (from photos) to be four old ranks (probably SD PR 15 possibly 12) that are wooden and of very narrow scale. Some of the 15 pipes have been gilded and have a crude ink design on them that is intended to look like the mouth of a metal pipe, and these were presumably once in the pipefront of a previous organ. The effect is very much like a simpler version of the front pipes of the Christianus Smith organ.

Property of J.W. Walker, Organ Builders

Consort organ pipefront

A pipefront belonging to this firm was drawn by Stephen Bicknell in the 1980s. The pipes appear to be painted; there are carved swags of material over the central 'tower' and flats. No further information is known.

Kew Palace, London

Two ranks of late C17 wooden pipework incorporated in a C18 chamber organ

The full specification and complex ownership history of the organ are not given as they are not concerned with the C17 material. The SD and SQb consist of late C17 pipes, now incorporated into a c.1740 chamber organ by Bridge or Parker, the former rank described by Gwynn as 'rather ropey'. Interestingly, Gwynn noted that the organ has an unusually 'stringy' sound for its period, mostly achieved through low cut ups rather than narrow scales.

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Dominic Gwynn, *Kew Palace Bridge/Parker Chamber Organ* (Harley Report No 21, 1997)

John Rowntree, *Father Smith... by Andrew Freeman, edited, annotated and with new material* (Oxford: Positif Press, 1977), 53, 156-7

Last known at St John the Baptist, Dorton, Buckinghamshire

Ranks of C17 wooden pipework incorporated in a new organ

Dominic Gwynn reported that several ranks were incorporated into a new organ here by 'Edward Robbins'. There is no trace of this on the NPOR (the latest organ mentioned there is by K Breedon) and no builder of this name is recorded. It is just possible that this might refer to the organ by Tom Robbins at St Michael's, Kingsnorth, Kent: this is a small mechanical action instrument built in 1967 with seven stops (OD, SDb, SDtr, PR, FL(2'), 19, SQ), but photographs of the organ do not appear to show any wooden pipes.