

The Organs of Great St Mary's

The University Organ

The University Organ of Great St Mary's was installed in 1698 by 'Father' Bernard Smith and is used throughout the year for Cambridge University sermons, large-scale services and ceremonies.

The University Organ is considered an important part of the United Kingdom's organological heritage. It has one of the largest collections of Father Smith pipework in existence and is arguably the finest example of his work. The organ is a rare (and fine) example of 'Father' Smith's four-tower cases. The original organ was installed on a gallery at the west end of the church, and had two manuals and no pedals. Much of the pipework built for that organ survives and forms the corpus of today's organ.



The original 1698 instrument had two manuals and cost £367. It was rebuilt and extended a number of times in the 18th and early 19th Century:

- A four-stop Eccho was added by Henry Turner in 1713.
- Christopher Shrider cleaned the organ and noted the stop-list in 1721.
- Smith's key-actions were replaced, the manual compasses extended, the pitch lowered, and case pipes re-gilded; a Vox Humana stop was added to the Chair Organ and a Stopped Diapason and Cremona to the Swell. This work was undertaken by Thomas Parker, 1766-7.
- John Avery provided a new wind system in 1804-6, together with new reed stops, a Dulciana and an octave of unison Pedal pipes.
- In 1819 the original wooden gallery was demolished and Thomas Elliot removed the organ to a new stone loft within the tower – where the organ is now located.

Today's instrument and console are a result of a major rebuild by William Hill & Son in 1870. Much of Smith's pipework was retained (along with late additions from the 18th Century) but the actions, wind system and structure were essentially rebuilt, the Swell and Pedal were expanded, and modern Victorian registers were added.

In the 20th Century, the organ underwent two restorations:

- In 1964, by Hill, Norman & Beard. This the unofficial advisor was Cecil Clutton and the collaborating architect was George Pace. Under his direction, the pipe shades were gilded, Smith's case pipes melted down, and new, burnished tin pipes provided to replace the original which had been stencilled by the Victorians. The tonal scheme introduced some Neo-classical voices which were designed to reinforce the instrument's essentially classical nature, but the Hill scheme of 1870 stayed largely intact.
- In 1995 by N. P. Mander Ltd, with advice from consultants Stephen Cleobury and Nicholas Thistlethwaite. Only modest changes were made and the Hill scheme was again essentially restored. Some of the 1964 tonal additions were removed in favour of authentic Hill voices. The later work of N.P. Mander Ltd sought to build on the approach taken in 1964, but reversing some of the alterations made at that time.

The specification of the organ now stands as follows:

Pedal Organ C-fl 30 notes

Open Diapason	16	Hill, 1870 (wood)
Bourdon	16	Hill, 1870 (stopped wood)
Principal	8	Hill, 1870
Bass Flute	8	Hill, 1870
Fifteenth	4	Mander, 1995
Mixture	II	Mander, 1995
Trombone	16	Hill, 1870

Choir Organ C-g3, 56 notes

Stopped Diapason	8	Stopped wood, Smith, 1698
Dulciana	8	Avery, 1806
Principal	4	Smith, 1698
Flute	4	Stopped wood, Smith, 1698
Fifteenth	2	Smith, 1698
Cremona	8	Hill, Norman & Beard 1964, remade, 1995

Great Organ C-g3, 56 notes

Bourdon	16	Mander 1995, stopped wood in Hill style
Open Diapason	8	Smith, 1698
Stopped Diapason	8	Stopped wood, Smith, 1698
Gamba	8	Hill, 1870
Principal	4	Smith, 1698
Nason Flute	4	Stopped wood, Smith, 1698
Twelfth	2 2/3	Smith, 1698
Fifteenth	2	Smith, 1698
Mixture	III	Smith, 1698, reconstituted Mander 1995
Cornet	IV	from cl; Mander, 1995
Trumpet	8	Hill, 1870

Swell Organ C-g3, 56 notes

Open Diapason	8	Turner, 1713
Stopped Diapason	8	Stopped wood Parker, 1767
Principal	4	Turner, 1713
Fifteenth	2	Mander, 1995
Mixture	III	Hill, 1870
Double Trumpet	16	Avery, 1806/Hill 1870
Cornopean	8	Mander, 1995
Oboe	8	Hill, 1870
Clarion	4	Avery, 1806
Tremulant		

Couplers:

Swell to Pedal

Swell to Great

Swell to Choir

Choir to Pedal

Great to Pedal

Pitch: 5 – 10 Cents flat of concert pitch (a2=440Hz) on 3/10/18

Organ Case:

Positioned on the west gallery: Smith's case of 1698

Architectural display pipes of natural diapason pipe metal

Composition pedals are provided



The Parish Organ

The organ in the chancel at Great St Mary's was built by Kenneth Jones & Associates of Bray, Ireland in 1991/2. It is used primarily to accompany the church's choirs and congregations within worship.

The organ's specification was designed in conjunction with consultant, Paul Hale, and is designed to play most repertoire while providing a solid foundation for choral accompaniment. The organ is heard regularly in services throughout the year, and often in recital during Great St Mary's Friday Lunchtime Concert series.

Specification

Pedal Organ C-f1, 30 notes

Open Wood	16
Subbass	16
Principal	8
Trombone	16

Great Organ C-a3, 58 notes

Double Diapason	16	1-36 from Solo
Open Diapason		8
Rohrflute	8	
Octave	4	
Spitzflute	4	
Superoctave	2	
Mixture	II-III	19.22
Cimbel	II	26.29
Trumpet	8	
<i>Tremulant</i>		

Swell Organ C-a3, 58 notes (Enclosed)

Salicional	8	
Voix Celestes	8	
Stopped Diapason	8	
Principal	4	
Nason Flute	4	
Fifteenth	2	
Larigot	I 1/3	
Sesquialtera	II	12.17
Mixture	II-IV	22.26.29
Double Trumpet	16	
Cornopean	8	
Oboe	8	
<i>Tremulant</i>		

Solo Organ C-a3, 58 notes

Double Diapason	16	
Open Flute	8	
Wide Octave	4	
Nazard	2 2/3	
Doublette	2	
Wald Flute	2	I-12 shared with Doublette
Tierce	I 3/5	
Trumpet	8	
<i>Tremulant</i>		



Console

Drawstop console built en fenêtre into the south chancel arch and set into the choir stalls.

Couplers

Swell to Pedal
Swell to Great
Great to Pedal
Solo to Great
Solo to Pedal
Solo Octave to Pedal

Accessories

Six combination pistons to each manual
Eight general pistons
Eight memory channels
Balanced Swell pedal
Tremulants to Swell and Great/Solo
Wind control

