

The organ of St George's was installed in 1859 and restored (as the inscription shows) in 1898, possibly by Bevingtons. The earliest metal pipes seem to be the work of two different builders and links have been mooted with Willis and Hill. Peter Wells, who has had access to the Willis archives as well as a long and intimate connection with the organ, says it was a Henry Willis installation with this specification:

Open Diapason viii	Open Diapason Pedal xvi	Great to Pedals
Dulciana viii		Swell to Pedals
Stopped Diapason viii	Double Diapason Swell xvi	Swell to Great
Principal iv	Open Diapason Swell viii	
Flute harmonique iv	Stopped Diapason Swell viii	
Twelfth iii	Principal Swell iv	
Fifteenth ii	Piccolo Swell ii	
Trumpet viii	Trumpet Swell viii	
	Hautboy Swell viii	

Changes were made in the 1930s by Rev W B Yearsley, who was for 22 years Vicar and organist; further changes were made in the 1950s by the Canterbury firm of F.H.Browne, under the advice of the Rev N A Bonavia-Hunt, and in 1979 by N.P.Mander Ltd. At some point the Clarionet was added, the Piccolo and a Cor Anglais.

In 2002, Peter Collins completed a rebuild following advice from Ian Bell, focused on redressing an imbalance between Great and Swell Organs and enhancing the Pedal Organ. The action remains mechanical but is a great deal quieter.

The new specification is as follows (major changes marked\*):

<b>GREAT</b>		<b>SWELL</b>	
Open Diapason	8	Open Diapason	8
Stopped Diapason	8	Stopped Diapason	8
Dulciana	8	Principal	4 *improved
Principal	4	Fifteenth	2 *new
Flute Harmonique	4	Mixture	III *new
Fifteenth	2	Trumpet	8 *re-voiced
Mixture	II 19.22	Hautboy	8 *re-voiced
Trumpet	8	Clarion	4 *new
Clarionet	8 tenor g		
<b>PEDAL</b>		*Pedalboard rebuilt with new windchest	
Open Diapason	16	*pipes added to complete the compass	
Bourdon	16	*new	
Octave	8	*new	
Trombone	16	*new	
<b>COUPLERS</b>		<b>ACCESSORIES</b>	
Swell to Pedal		3 combination pedals to Great	
Great to Pedal		*1 centrally placed balanced swell pedal	
Swell to Great			
<b>COMPASS</b>			
	Manuals	CC – g 56 notes	
	Pedals	CC – f 30 notes	

1979 Version  
(after Mander)

**GREAT 56 notes**

Open Diapason	8
Stopped Diapason	8 *
Dulciana	8
Principal	4
Flute Harmonique	4
Fifteenth	2
Mixture 19.22	III**
Trumpet	8
Clarionet	8 tenor g

**PEDAL 30 notes**

Open Diapason (wood)	16 (1-12 only)
Double Diapason	16

**COUPLERS**

Swell to Pedal  
Great to Pedal  
Swell to Great

**SWELL 56 notes**

Cor Anglais	8 ***
Open Diapason	8
Stopped Diapason	8
Principal	4
Piccolo	2
Trumpet	8
Hautboy	8
Spare slider	
Tremulant	

\*Mander metal trebles from C<sup>25</sup>)

\*\*Part former 12th, part Mander

\*\*\* (a Salicional) Bevington?

**ACCESSORIES**

3 combination pedals to Great

Clarionet was there in 1950s

Rev N A Bonavia-Hunt in Magazines 1959: "Mr Yearsley [previous Vicar and organist!] had removed the large-scale pedal open wood pipes and transferred the swell bourdon to the pedal chest.... The Swell cor anglais is not a reed but a salicional, unslotted and unbearded. Bevington produced its lowest octave of open metal pipes and originally it stood in front of the hautboy, preventing the shutters from closing properly as well as making access to the reeds difficult for the tuner. It now occupies the bourdon slide at the back of the box. I would also add that I had the interior of the box painted with white enamel to help reflect the sound forward."

TIME Magazine Mar 21, 1938

Many a small church has to put up with the cacophony of an unskilled choir. From England last week came news of how Rev. V. B. Yearsley, vicar of Benenden in Kent, rigged up a phonograph with a volume control under his lectern, obtained a number of records of pieces which he instructed his unskilled choir to sing. Vicar Yearsley reported: "When my choir sings badly, I drown them by turning up the volume of a gramophone record—perhaps of Westminster Choir."