BARRITT AUDIO
HAUPTWERK SAMPLE SETS

St. Mary the Virgin, Ewell

Hauptwerk Sample Set

User Guide

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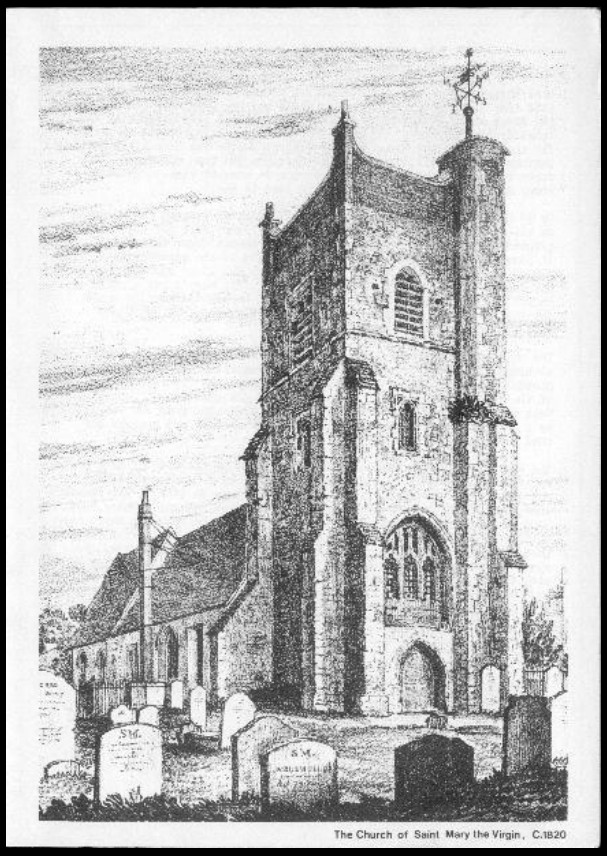
St. Mary's History

The parish of Ewell has had a church dedicated to St Mary since at least the 12th century, with the earliest recorded vicar dating to 1194. The medieval church that once stood in the old churchyard developed over several centuries: its nave and south aisle were largely 13th-century, the chancel 14th-century, and a chantry chapel was added in 1529. Built of flint rubble and local stone, it served as the centre of parish life for hundreds of years. The surviving medieval tower, still standing today, formed part of this earlier church and remains one of Ewell's oldest landmarks.

By the mid-19th century, the old building had become structurally unsound, and the Victorian vicar, Sir George Lewen Glyn, resolved to replace it. A new site was chosen slightly away from the rectory, and in 1847, work began on a completely new church designed by architect Henry Clutton. Built in a restrained Gothic Revival style and consecrated in 1848, the new St Mary's featured Swanage stone facing, Bath-stone tracery, and significantly greater seating capacity for the growing village. Many historic fittings, including the medieval font, chancel screen, monuments, and bells, were carefully moved from the old church to the new one.

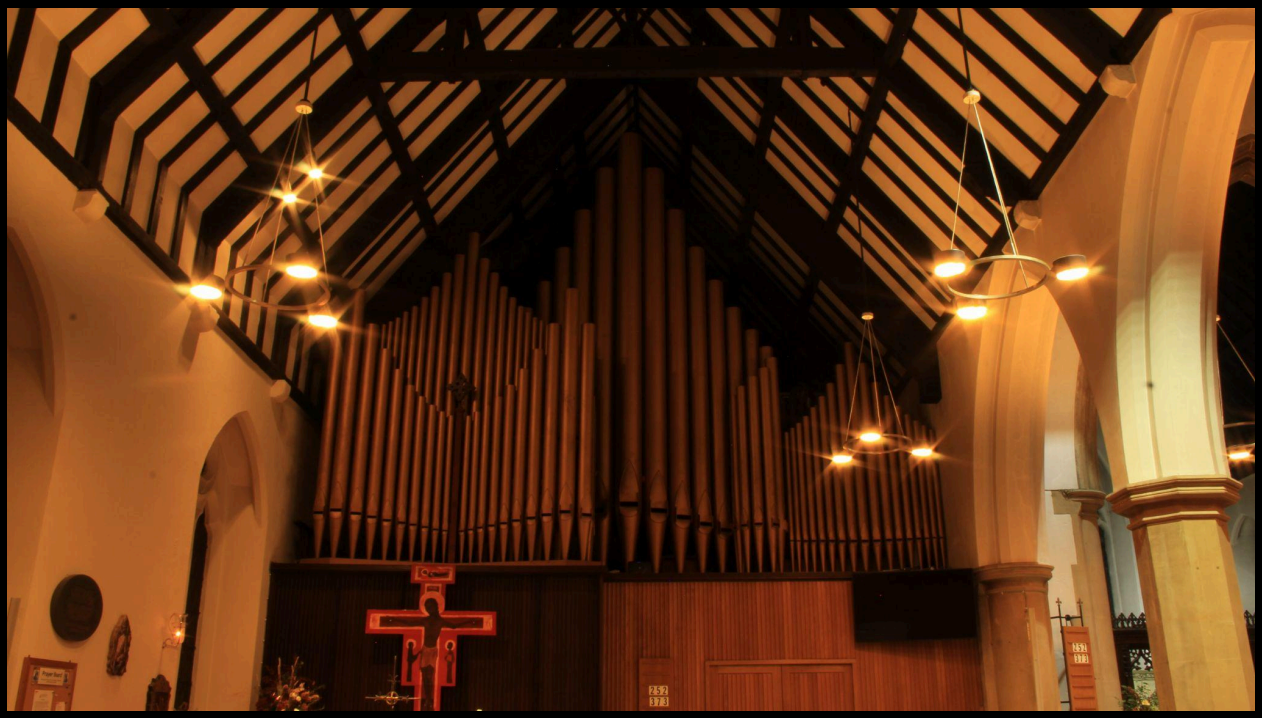


The Church of Saint Mary the Virgin, C.1820

The old church tower was originally intended to be demolished, but local negotiations and its historical value led to its preservation. A burial chapel was later added beside it, allowing the ancient tower to remain as a testament to Ewell's medieval heritage. Together, the Victorian church and the medieval tower form a rare pairing, two centuries of worship embodied in two neighbouring structures. This unique configuration makes the site historically interesting and contributed to its Grade II listing.

In 1973, St Mary's suffered a major fire caused by a boiler explosion, destroying the north aisle and valuable furnishings, including the original Henry Willis organ. Fortunately, the church was restored, and St Mary's continues as an active Anglican parish, combining its Victorian architecture with artefacts from the medieval church and its resilient 20th-century restoration, offering a living record of Ewell's long spiritual and architectural history.

Organ History



The present organ of St Mary the Virgin, Ewell, has its origins not in Ewell but in St Augustine's, Highbury, where it was built in 1889 by the celebrated organ builder Henry Willis. Willis, often called *"Father Willis"*, was one of the greatest Victorian organ makers and had even apprenticed under the legendary French builder Aristide Cavaillé-Coll. His 1889 Highbury instrument was considered one of the finest in North London, admired for its rich tonal design, responsive action, and beautifully balanced choruses typical of Willis's late-19th-century work.

St Mary's had already known a Willis organ: an earlier 1865 instrument installed in the Ewell church served until 1973, when a catastrophic boiler explosion destroyed the north aisle and the organ with it. Two years later, in 1975, St Augustine's faced the threat of closure, and the parish decided to sell its Willis organ to ensure its preservation. It was purchased by St Mary's, which urgently needed a replacement following the fire. In a twist of fate, St Augustine's was reprieved only days after the organ had been removed, leaving the church without its instrument; a smaller organ from nearby St John's was installed there instead.

Once at Ewell, the organ was rebuilt and installed by Rushworth & Dreaper. At the time, it was fashionable to "neoclassicize" Victorian organs, brightening their tone or altering their specification to suit mid-20th-century tastes. Fortunately, Rushworth & Dreaper resisted this trend. They chose instead to preserve the instrument's original Willis tonal character, maintaining the integrity of its 1889 design and allowing St Mary's to inherit a near-untouched example of Willis's finest work. Its sound blends richness, warmth, and clarity, qualities that define the peak of Victorian English organ building.

Although comparatively little known beyond organ-music circles, the instrument at St Mary's is widely regarded by specialists as one of the finest Willis organs built in the Highbury area, and today it remains a treasured part of Ewell's musical life. Recognising its exceptional heritage and quality, the Vicar, Parochial Church Council, and Director of Music have committed to raising the organ's profile through concerts and recitals, many of which are now available on YouTube, making the instrument accessible to a wider audience than ever before. Through this ongoing musical programme, St Mary's continues to celebrate the history, craftsmanship, and living voice of its remarkable organ.

Specification

Pedal

Open Diapason 16'
Violone 16'
Bourdon 16'
Octave 8'
Bass Flute 8'
Ophicleide 16'

Choir

Gamba 8'
Dulciana 8'
Lieblich Gedact 8'
Claribel Flute 8'
Concert Flute 4'
Piccolo 2'
Orchestral Oboe 8'
Corno Di Bassetto 8'

Great

Double Diapason 16'
Open Diapason 8' No.1
Open Diapason 8' No.2
Claribel Flute 8'
Principal 4'
Flute Harmonique 4'
Twelfth 3'
Fifteenth 2'
Mixture III
Double Trumpet 16'
Posaune 8'
Clarion 4'

Swell

Lieblich Bourdon 16'
Open Diapason 8'
Salicional 8'
Vox Angelica 8'
Lieblich Gedact 8'
Gemshorn 4'
Flageolet 2'
Mixture III
Contra Hautboy 16'
Cornopean 8'
Hautboy 8'
Vox Humana 8'
Clarion 4'

Couplers

Swell to Pedal
Great to Pedal
Choir to Pedal
Swell to Great
Choir to Great
Swell to Choir
Swell Super Octave
Swell Sub Octave

Transfers and Combinations

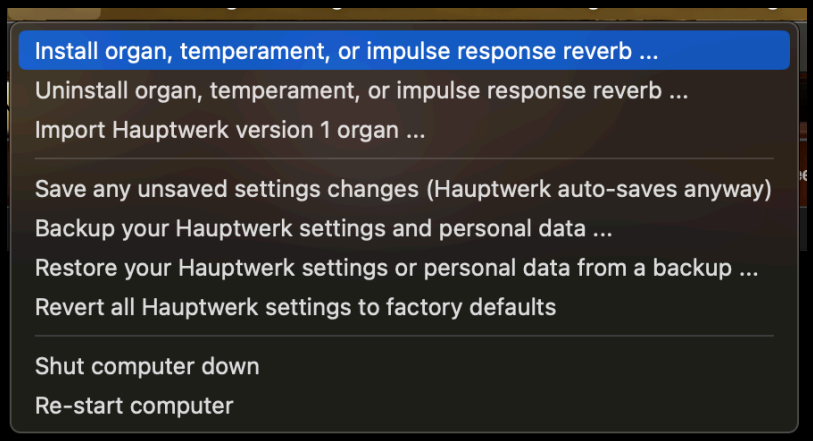
Great Reeds on Pedal
Great Reeds on Choir
Generals on Swell Toe Pistons
Great & Pedal Combs.
Combined

Organ Accessories

- Eight general pistons and general cancel
- 6 pistons to the Pedal, Choir, Great and Swell Organs (Swell Organ duplicated by foot pistons)
- Reversible pistons: Choir to Pedal, Great to Pedal, Swell to Pedal, Swell to Choir, Choir to Great, Swell to Great
- Sequencer, acting on Hauptwerk's stepper system
- Balanced expression pedal to Swell
- The manual compass has 61 notes; the pedal has 30 notes
- The actions are electro-pneumatic
- The couplers and combinations are on a solid-state system
- The pitch is A = 440 Hz

Installing the Organ

To install this sample set after downloading all the files, open Hauptwerk, then click File | Install organ, sample set, temperament, or impulse response.



Navigate to your downloads folder, then find the file named '*StMaryTheVirginEwell.HauptwerkOrgan.rar*' or '*StMaryTheVirginEwellDemo.HauptwerkOrgan.rar*' and open it in Hauptwerk. Note that the sample files will take a long time to install due to the large file sizes. Due to this, please allow your computer to run uninterrupted, as it may take up to 15 minutes or more to complete.

Loading the Organ

Once all of the files have been installed, you are now ready to load the organ into Hauptwerk.

All sample files are 24-bit 48kHz; however, they may be loaded in 16-bit 48kHz to save memory. If you only want to use one stereo channel to save more memory, you can disable either the Surround or Direct Perspectives entirely. You can also disable the tremulant samples to save memory if you don't wish to use them. Once you have chosen the desired settings for all ranks, click OK, and the organ will begin to load. Note that the first time you load the organ, it will take slightly longer due to the files being saved into a special format, which enables subsequent loads to become much faster. Please make sure that you have at least 35 GB of free hard drive space for the saved files. After the organ has finished loading, you will see the console display appear, and you are ready to begin performing on this virtual instrument. Please consult the Hauptwerk User Guide for more information on setting up stop controls and mapping your MIDI keyboards to the appropriate organ controls of this organ. Most virtual organ controls contain default settings to get you started; however, certain controls may need to be set up manually with custom mappings.

The Virtual Console

To assign any of the controls, Right-click any of the keyboards, swell pedals, stops or pistons to *Auto-Detect MIDI/trigger settings.*

A variety of pistons are included to allow greater flexibility while registering for live performance. Reversible pistons will toggle the state of the relative stop or coupler. All of these can be assigned from the virtual console page or the *Organ Settings - Stop/coupler/tremulant switches and pistons/button* tab.

The 'Gt. & Pedal Pistons' button will allow the Pedal foot pistons to instead activate the Pedal divisionals as well as the Great divisionals when activated. The 'Gen on Toe Pistons' Button will make the swell Toe pistons activate the generals instead of the swell pistons. These 'stops' are not integrated into the combination system and will remain neutral for all Generals and divisionals.

A wide range of couplers is also available, enabling a large variety of registration possibilities. Octave couplers on the Swell division will also couple through to the Great, Choir and Pedal divisions.

Simple Jamb

The Simple Jamb offers a clear and simplified view of all the stops, couplers, and expression gauges available on the Sample Set.

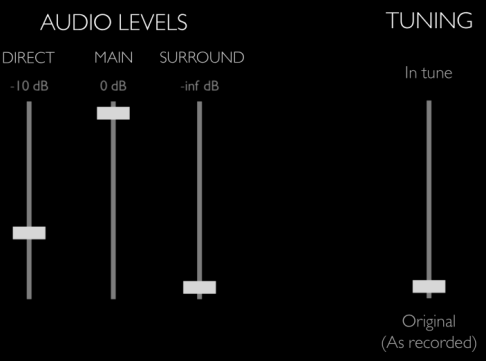
PEDAL	CHOIR	GREAT	SWELL	COMBINATIONS
Open Diapason 16	Lieblich Gedact 8	Double Diapason 16	Lieblich Bourdon 16	Gt. & Ped. Pistons Combined
Violone 16	Claribel Flute 8	Open Diapason 8 No.1	Open Diapason 8	Gens. on Sw. Toe Pistons
Bourdon 16	Dulciana 8	Open Diapason 8 No.2	Lieblich Gedact 8	
Octave 8	Gamba 8	Claribel Flute 8	Salicional 8	EXPRESSION
Bass Flute 8	Concert Flute 4	Principal 4	Vox Angelica 8	SWELL
Ophicleide 16	Piccolo 2	Flûte Harmonique 4	Gemshorn 4	
Swell to Pedals	Corno di Bassetto 8	Twelfth 3	Flageolet 2	
Great to Pedals	Orchestral Oboe 8	Fifteenth 2	Mixture	
Choir to Pedals	Swell to Choir	Mixture	Contra Hautboy 16	
		Double Trumpet 16	Cornopean 8	
		Posaune 8	Hautboy 8	
		Clarion 4	Vox Humana 8	
		Great Reeds on Choir	Clarion 4	
		Great Reeds on Pedal	Tremulant	
		Swell to Great Unison	Swell Super Octave	
		Choir to Great	Swell Sub Octave	

Left and Right Jambs

There are also left and right jambs for use with multiple touch screens.

Settings

From this page, you can adjust the volume levels of the individual perspectives. As well as the tuning of the whole Sample Set. Note that the scaling for the Audio Levels is in decibels. For reference, an attenuation of 6dB is equivalent to 50% of the maximum volume (0dB).



The Microphone Perspectives

The Individual Microphone Perspectives, Direct, Main and Surround, have been carefully mixed with different playback systems in mind. The Direct perspective was recorded directly in front of the pipes; therefore, this perspective will work very well in a live church installation. The Main perspective was recorded about 7-8 metres from the front of the main organ case. This perspective is a good blend between direct pipe sound and the church reverb. If you only have enough memory for one perspective, I strongly recommend **only** loading the Main perspective. The Surround perspective was recorded using bi-directional microphones from the same place as the Main perspective microphones. This perspective is designed to be used as rear surround channels as part of a quadrophonic or 5.1 surround sound system. You can also use this perspective to blend with the front perspective to add more reverberant sound if you wish. I don't recommend using the rear perspective alone, as there isn't much extra low-frequency content in the samples, which is needed to carry the weight of the full organ sound. Feel free to mix the perspectives as you see fit, to suit your taste.

Memory Requirements

The following list shows the minimum and maximum memory requirements for loading the entire instrument, allowing you to determine how the organ may fit within your computer's specifications. Note that you may disable ranks of samples from loading to even further reduce RAM use.

For Lossless Compression:

24 Bit, 6 Channels ~ 33 GB

16 Bit, 6 Channels ~ 18 GB

24 Bit, 4 Channels ~ 22 GB

16 Bit, 4 Channels ~ 12 GB

24 Bit, 2 Channels ~ 12 GB

16 Bit, 2 Channels ~ 6 GB

Finally

I hope you enjoy playing on this Sample Set! Great care has been taken to ensure that this virtual instrument is of high quality. However, if you should find that something does not work as intended, please contact me at ivan@barrittaudio.co.uk to let me know about your concern. I will do my best to fix the issue and get you back to playing on your new virtual instrument as soon as possible. Thank you for your support, and please check my website periodically for updates to this and other Sample Sets that will be on offer.

Credits

Special thanks to the Director of Music, Jonathan Holmes, for letting me record and produce this Sample Set.

Special thanks also to all my testers who helped make this Sample Set as good as it could be.