

# Composite English Organ

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I have a Rogers 3-manual 945 organ. When I purchased Hauptwerk I noticed that there were no free sample sets for organs larger than 2 manuals. I therefore used Hauptwerk's *Custom Organ Definition Module* (CODM) to piece one together from three excellent sample sets that are nearly-free to licensed Hauptwerk users: the St. Annes Moseley organ that comes bundled with Hauptwerk, and the Little Waldingfield and Groton organs from Lavender Audio (<http://www.lavenderaudio.co.uk/>). The Lavendar Audio organs are shareware so they are available at a very low cost. In addition you may use them for a limited trial period for free evaluation.

I used the St. Annes Mosley organ for the Pedals, Great, and Swell. I took some of the stops and moved them to a new choir manual. I then used the Lavender Audio samples to fill out the choir.

I also added some borrowed stops in the Pedal to give it more independence and reduce the need for coupling.

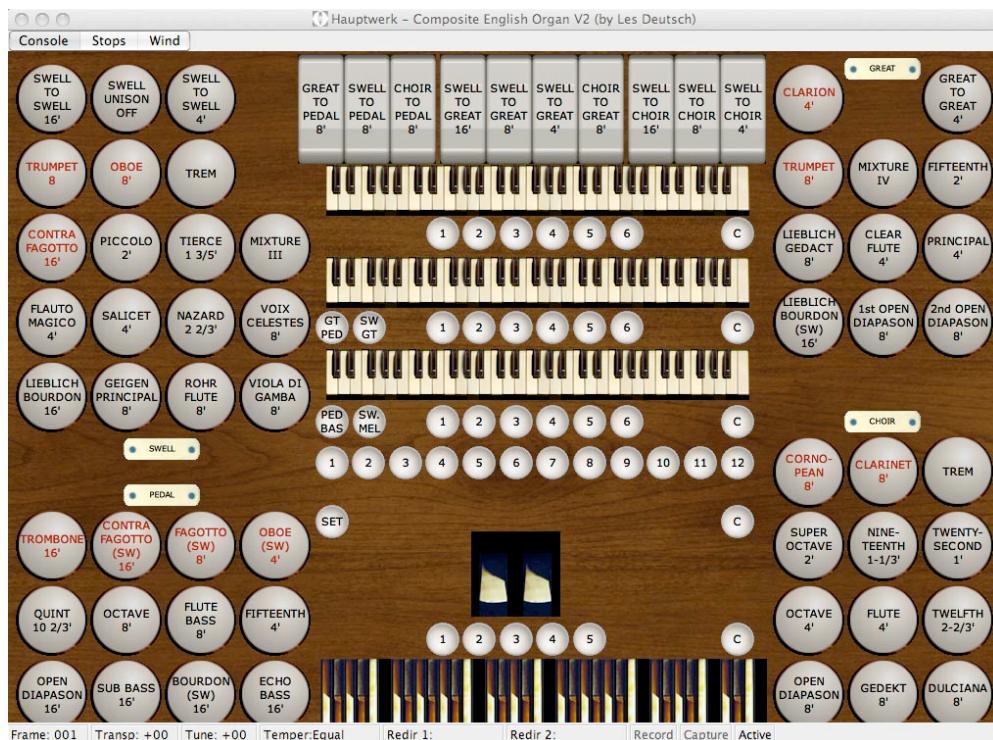
Finally, I filled out a cornet in the Swell using some interesting methods. I reused the samples from the Swell 4' and 2' flutes to create the 2-2/3' Nazard. The top seven notes come from the 2' samples and the rest from the 4'. Since Hauptwerk allows one to create new ranks from reused samples, it is as if the builder had duplicated these pipes and placed them on their own chest. I have returned the resulting "rank" and also carefully balanced the transition between the two sets of samples. I similarly created the 1-3/5' Tierce from the 2' samples. The top few notes do not play (they wouldn't likely on a pipe organ anyway.)

Since the two new ranks are true Hauptwerk ranks, there no unification, the tuning is correct, and the user can voice each ranks separately (assuming you have the deluxe edition of Hauptwerk.)

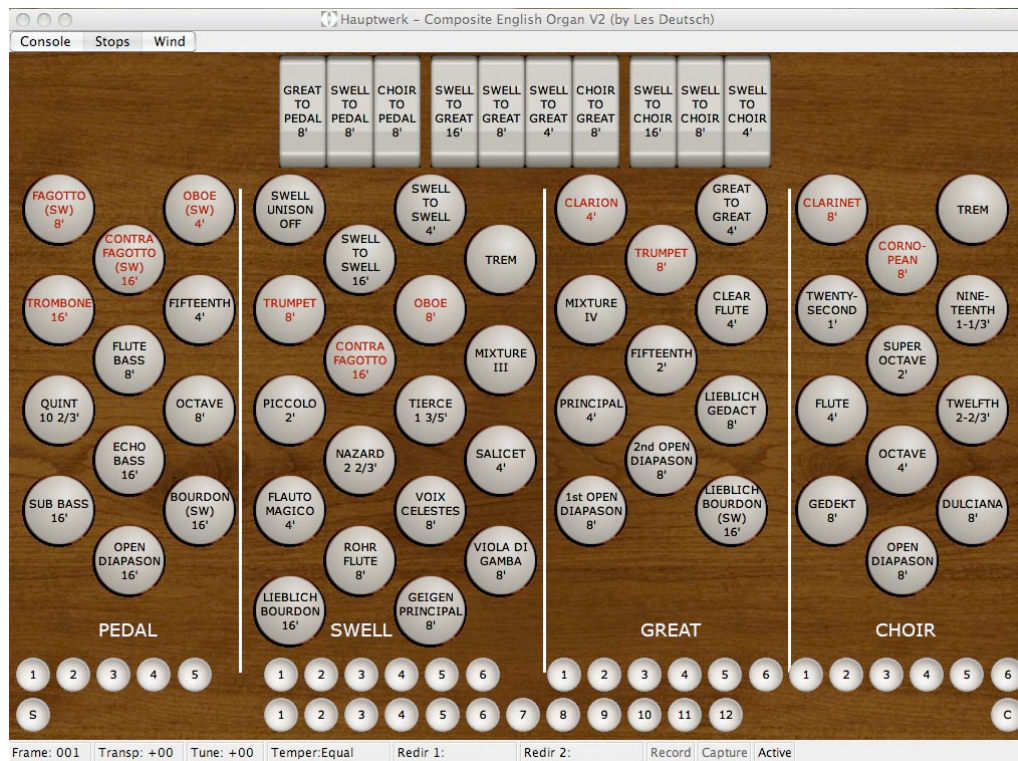
The result is excellent and I often practice with these samples. The specification is:

Pedal	Choir (Expressed)	Great	Swell (Expressed)
16' Open Diapason	8' Open Diapason	16' Lieblich Bourdon (Sw)	16' Lieblich Bourdon
16' Sub Bass	8' Gedekt	8' 1 <sup>st</sup> Open Diapason	8' Geigen Principal
16' Bourdon (Sw)	8' Dulciana	8' 2 <sup>nd</sup> Open Diapason	8' Rohr Flute
16 Echo Bass	4' Octave	8' Lieblich Gedekt	8' Viol di Gamba
10 2/3' Quint	4' Flute	4' Principal	8' Voix Celestes
8' Octave	2 2/3' Twelfth	4' Clear Flute	4' Flauto Magico
8' Flute Bass	2' Super Octave	2' Fifteenth	4' Salicet
4' Fifteenth	1 1/3' Nineteenth	Mixture IV	2 2/3' Nazard
16' Trombone	1' Twenty-Second	8' Trumpet	2' Piccolo
16' Contra Fagotto (Sw)	8' Cornopean	4' Clarion	1 3/5' Tierce
8' Faggoto (Sw)	8' Clarinet	4' Great to Great	Mixture III
4' Oboe (Sw)	Tremulant	16' Swell to Great	16' Contra Faggoto
8' Great to Pedal	16' Swell to Choir	8' Swell to Great	8' Trumpet
8' Swell to Pedal	8' Swell to Choir	4' Swell to Great	8' Oboe
8' Choir to Pedal	8' Swell to Choir	8' Choir to Great	Tremulant
			16' Swell to Swell
			Swell Unison Off
			4' Swell to Swell

Since my own touch-screen monitor is only 15" (a size which fits nicely above a side-jamb of a typical organ) all my screens are sized to fit. The resolution is 1024 x 768. Here is the console view:



and, here is the “Stops” view:



This composite organ works because the acoustics of the three source buildings are very similar.

To contact me or check on news and updates, visit

[http://nightbloomingjazzmen.com/NBJ\\_Organ\\_Software.html](http://nightbloomingjazzmen.com/NBJ_Organ_Software.html)