



BARRITT AUDIO
HAUPTWERK SAMPLE SETS

St. John the Evangelist, Upper Norwood

Hauptwerk Sample Set
User Guide



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St. John's History



The parish of St John the Evangelist in Upper Norwood was established in the late nineteenth century to serve the rapidly expanding suburban community as London spread into what had been rural Surrey. Initially, worship took place in a large temporary iron church, erected in the early 1870s and, in October 1875, moved to the elevated site at the corner of Sylvan Road and Auckland Road, overlooking Kent and the North Downs. Early leaders such as Philip Kingswood and Thomas Helmore guided the fledgling congregation, and in early 1876, the mission was constituted as a parish with the appointment of its first vicar, William Fairbairn La Trobe-Bateman, who began clearing debts and raising funds for a permanent building.

To provide a lasting place of worship, the parish engaged the noted Gothic Revival architect John Loughborough Pearson to design a substantial new church. The foundation stone was laid on 6 May 1878, and after several years of fundraising, supplemented by contributions including from the Church Commissioners, construction progressed steadily. The new red-brick, cruciform church, conceived to seat around 1 000 worshippers, was consecrated on 30 April 1887. Although plans had included a tall tower on the south transept, financial constraints meant this feature was never realised, and the building was completed without the spire originally envisioned.

Like many London churches of its era, St John's experienced significant upheaval in the twentieth century. During the Second World War, the fabric of the building was damaged by bombing and subsequently restored between 1946 and 1951 by conservation architects Caroe & Partners, a period that helped preserve the structure for future generations. In more recent decades, the effects of subsidence have posed structural challenges, prompting phases of repair and restoration supported by heritage funding to secure the roof, screen and other interior features. Today, the Grade II*-listed church stands as a testament to both its Victorian foundations and ongoing community life in Upper Norwood.



Organ History



The present organ of St John the Evangelist, Upper Norwood, is a late-Victorian English Romantic instrument built by T. C. Lewis & Co., first installed in 1882. It was conceived in collaboration with A. J. Eyre, who was closely associated with the church's musical life, and it was notably forward-thinking for its time: the design included early electro-pneumatic action powered by batteries and a detached console, both unusual features in the early 1880s. From the outset, the organ was planned on a grand scale, intended to match the ambition of the parish and its developing choral tradition.

Rather than appearing all at once, the instrument grew in stages as the church came into use. The Choir Organ was the first section to be brought into service (operational by 1883), with subsequent divisions following afterwards as the project progressed. The organ's physical placement is also distinctive: it stands high in a chamber in the north transept, facing south and west, giving it a commanding presence within the building and a clear projection into the nave. These phased additions and practical challenges (including early issues around power and reliability) form part of the organ's characterful early story.

Over the decades, the Lewis organ has been kept alive through significant restoration and conservation work, preserving its identity as one of London's most imposing and characterful Romantic instruments. The parish's own account highlights a continuing pattern of cleaning, repair and renewal, undertaken to maintain both the instrument's integrity and its usefulness for worship and concerts; a recent milestone was a reopening recital in April 2025, which showcased the organ after further work. In this way, St John's has treated its Lewis not as a museum piece, but as a living instrument, restored and renewed so it can continue to serve the church's musical life.



Specification

Pedal

Sub Bass 32'
Open Diapason 16'
Sub Bass 16'
Bass Flute 8'
Posaune 16'

Choir

Lieblich Gedact 16'
Violoncello 8'
Geigen Principal 8'
Lieblich Gedact 8'
Dulciana 8'
Salicet 4'
Lieblich Flute 4'
Piccolo 2'
Orchestral Oboe 8'
Clarinet 8'
Tuba 8'
Tremulant

Great

Open Diapason 16'
Open Diapason 8' No.1
Open Diapason 8' No.2
Claribel Flute 8'
Octave 4'
Flute Harmonique 4'
Octave Quint 2 2/3'
Super Octave 2'
Mixture 4 Rks
Trumpet 8'

Swell

Open Diapason 8'
Viole De Gambe 8'
Voix Celestes 8'
Rohr Flote 8'
Geigen Principal 4'
Mixture 3 Rks.
Double Trumpet 16'
Horn 8'
Oboe 8'
Clarion 4'
Tremulant

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
Choir Octave
Choir Unison Off

Combinations

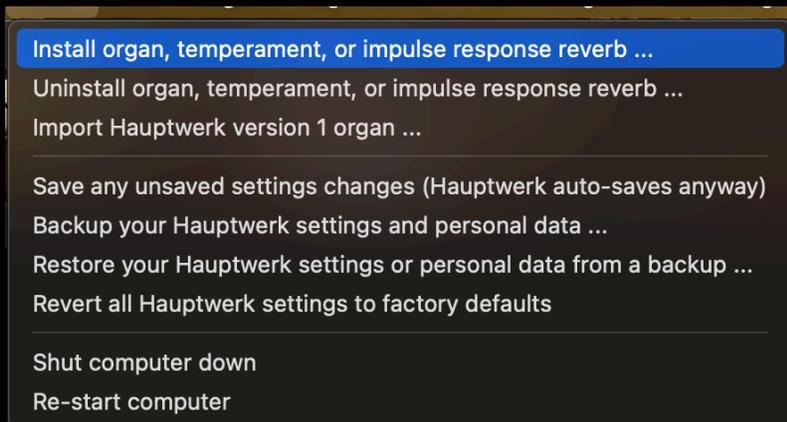
Ped. to Gt. Pistons

Organ Accessories

- Eight general foot pistons and general cancel
- 6 pistons to the Great and Swell Organs, 4 pistons to the choir
- Reversible foot piston: Great to Pedal
- Balanced expression pedal to Swell
- The manual compass has 56 notes; the pedal has 32 notes
- The actions are electro-pneumatic
- The couplers and combinations are on a solid-state system
- The pitch is A = 449 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 '*StJohnTheEvangelistUpperNorward.HauptwerkOrgan.rar*' or '*StJohnTheEvangelistUpperNorwardDemo.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 Close 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 50 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 'Pedal to Great Pistons' Switch will allow the Great Pistons to also activate the hidden Pedal divisionals when activated. This 'stop' is 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 and Choir divisions 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
Sub Bass 32	Lieblich Gedact 16	Open Diapason 16	Open Diapason 8	Gt. & Ped. Combs Coupled
Open Diapason 16	Geigen Principal 8	Open Diapason 8 No.1	Rohr Flöte 8	EXPRESSION
Sub Bass 16	Lieblich Gedact 8	Open Diapason 8 No.2	Viole de Gambe 8	SWELL
Flute Bass 8	Dulciana 8	Claribel Flute 8	Voix Célestes 8	
Posaune 16	Violoncello 8	Octave 4	Geigen Principal 4	
Swell to Pedal	Salicet 4	Flöte Harmonique 4	Mixture 3 Rks.	
Great to Pedal	Lieblich Flöte 4	Octave Quint 2 2/3	Double Trumpet 16	
Choir to Pedal	Piccolo 2	Super Octave 2	Horn 8	
	Clarionet 8	Mixture 4 Rks.	Oboe 8	
	Orchestral Oboe 8	Trumpet 8	Clarion 4	
	Tremulant	Swell to Great	Tremulant	
	Tuba 8	Choir to Great	Swell Octave	
	Choir Octave		Swell Sub Octave	
	Choir Unison Off			
	Swell to Choir			

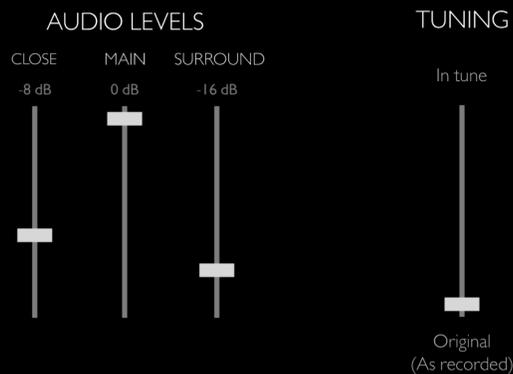
Left and Right Jamb

There are also left and right jamb 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, Close, Main and Surround, have been carefully mixed with different playback systems in mind. The Close perspective was recorded very close to the pipes. 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. 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 - 48 GB

16-Bit, 6 Channels - 24 GB

24-Bit, 4 Channels - 32 GB

16-Bit, 4 Channels - 16 GB

24-Bit, 2 Channels - 16 GB

16-Bit, 2 Channels - 8 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 Vicar, Father John Pritchard, 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.

