

English Cathedral Organ V. 2.01

Soundfont and Dispositions for jOrgan 3.20



Organ by Harrison & Harrison, Wells Cathedral

The English Cathedral Organ for jOrgan is based on a plan by [Graham Goode](#) for his [composite English Cathedral Organ for Hauptwerk 3](#). Like Graham's Hauptwerk organ, this uses sounds from [St. Augustine's Anglican Church Organ](#), [St. Stephen's Anglican Church Organ](#), and [Prudhoe Methodist Church Organ](#). The licenses for these instruments, as well as the license for this composite instrument are found at the end of this user guide. Graham's Hauptwerk organ also accessed sounds which were not free for our use, so ranks from the three small English style organs and from the [Pitea School of Music Organ](#), [Walcker-Wildverank](#), and [van Oeckelen Organs](#) (also used under Creative Commons licenses) were used or modified to achieve the desired sounds. The Clarinet rank is from the [Lafayette Wurlitzer Theatre Organ in Suffern, New York](#), sampled by [Eugene 'Don' Hayek](#), and used by his kind permission.

The plan is intended to be typical of English cathedral organs by Father Henry Willis and Harrison & Harrison. Some examples can be seen in the Osiris archive:

Willis:

Blenheim Palace: <ftp://ftp.wu-wien.ac.at/pub/earlym-l/organs/willis.blenheim-palace.-.uk.1891>

Canterbury, Kent: <ftp://ftp.wu-wien.ac.at/pub/earlym-l/organs/willis-mander.cathedral.canterbury.kent.uk.1886>

St. Bees: <ftp://ftp.wu-wien.ac.at/pub/earlym-l/organs/willis.st-bees-priory.-.cumbria.uk.1899>

Salisbury: <ftp://ftp.wu-wien.ac.at/pub/earlym-l/organs/willis.cathedral.salisbury.wiltshire.uk>

Harrison & Harrison:

Coventry: <ftp://ftp.wu-wien.ac.at/pub/earlym-l/organs/harrison-harrison.cathedral.coventry.warwickshire.uk.1962>

Peterborough: <ftp://ftp.wu-wien.ac.at/pub/earlym-l/organs/harrison-harrison.cathedral.peterborough.-.uk.1982>

These organs were designed to be eclectic instruments, able to play Baroque, Romantic and symphonic transcriptions for organ. Some notable characteristics are mellow, breathy principals that are almost chifflless, and reeds and mixtures that are bright but never harsh. English mixtures often have a tierce harmonic.

Sources and Derivations

When a source organ's stop name is listed, that means the rank was brought into the soundfont with few alterations. Fine tuning may have been applied to match pitch. When the word "Derived" is used, it means that samples from the source organ's rank were course tuned (more than one step) in pitch.

Great Organ

| | |
|--------------------------------|--|
| Double Open Diapason 16' | Derived (-12) from St Stephen's Great Open Diapason 8' |
| 1st Open Diapason 8' | St Stephen's Great Open Diapason 8' |
| 2nd Open Diapason 8' | St Augustine's Great Open Diapason 8' |
| Gedackt 8' | St Stephen's Swell Gedackt 8' |
| Claribel Flute 8' | St Augustine's Great Claribel Flute 8' |
| Dulciana 8' | St Augustine's Great Dulciana |
| Principal No 1 4' | St Stephen's Great Principal 4' |
| Principal No 2 4' | St Augustine's Great Principal 4' |
| Flute 4' | Derived (+12) from St. Augustine's Sw Lieblich Gedeckt 8 |
| Twelfth 2 2/3' | St Stephen's Great Twelfth 2 2/3' |
| Fifteenth 2' | St Stephen's Great Fifteenth 2' |
| Mixture V [19,22,24,26,29] | Generated by Polyphone's Mixture Creation from St. Augustine's Great Fifteenth 2' samples. |
| Sharp Mixture III [29, 33, 36] | Generated by Polyphone's Mixture Creation from St. Stephen's Great Fifteenth 2' samples. |
| Trombone 16' | Derived (-12) from van Oeckelen (36-59) and Walcker Wildverank (60-96) Trumpet 8' |
| Trumpet 8' | Walcker-Wilverank HW Trumpet 8' |
| Clarion 4' | Derived (+12) from Pitea Swell Trompette Harmonique 8' |

Swell Organ (Enclosed)

| | |
|----------------------|--|
| Contra Gamba 16' | Derived (-12) from St Stephen's Swell Gamba 8' |
| Open Diapason 8' | Prudhoe Great Open Diapason 8' |
| Violin Diapason 8' | St Augustine's Swell Violin Diapason 8' |
| Viola da Gamba 8' | St Stephen's Swell Viola da Gamba 8' |
| Lieblich Gedackt 8' | St. Augustine's Swell Gedackt 8' |
| Hohl Flute 8' | Prudhoe Great Hohl Flute 8' |
| Voix Celestes 8' | Walcker-Wildverank Voix Celeste 8' |
| Octave 4' | St Augustine's Swell Octave 4' |
| Suabe Flute 4' | St Augustine's Swell Piccolo 2' |
| Super Octave 2 | St Augustine's Swell Fifteenth 2' |
| Piccolo 2' | St Augustine's Swell Piccolo 2' |
| Mixture 15,19,22 III | Generated by Polyphone's Mixture Creation from St. Stephen's Great Fifteenth 2' samples. |
| Oboe 8' | St Stephens Swell Oboe 8' |
| Contra Fagotto 16' | Derived (-12) from Pitea School of Music HV Trumpet 8' |
| Trumpet 8' | Pitea School of Music HV Trumpet 8' |
| Clarion 4' | Derived (+12) from Walcker Wildverank Trumpet 8' |

Choir Organ (Enclosed)

| | |
|-------------------------------|--|
| Leiblich Gedackt 16' | Derived (-12) from Prudhoe Swell Lieblich Gedackt 8' |
| Open Diapason 8' | Derived (-12) from St Augustine's Swell Octave 4' |
| Gedackt 8' | St Stephen's Swell Gedackt 8') |
| Lieblich Gedackt 8' | Prudhoe Swell Lieblich Gedackt 8') |
| Salicional 8' | St Augustine's Swell Echo Gamba 8') |
| Gemshorn 4' | Prudhoe Swell Gemshorn 4') |
| Flute 4' | St. Stephen's Great Flute 4') |
| Lieblich Gedackt 4 | Derived (+12) from St Augustine's Swell Lieblich Gedackt 8' |
| Salicet 4' | Derived (+12) from St Stephen's Echo Gamba 8' |
| Nazard 2 2/3' | Derived (-5, +2c) from St Augustine's Sw. Piccolo 2' |
| Flautina 2' | Prudhoe Swell Flautina 2 |
| Tierce 1 3/5' | Derived (+4, -14c) from St Augustine's Sw. Piccolo 2' |
| Siffloete 1' | Derived (+12) from St Augustine's Swell Piccolo 2' and St. Augustine's Great Fifteenth 2' |
| Soft Mixture III [19, 22, 26] | Generated by Polyphone's Mixture Creation from St. Augustine's Great Fifteenth 2' samples. |
| Cromhorn 8 | Pitea School of Music Cromorne 8' |
| Unda Maris 8 | Prudhoe Great Dulciana 8' / St. Augustine's Great Dulciana 8' |

Solo Organ (enclosed)

| | |
|---------------------|---|
| Violoncello 8 | Prudhoe Viol d'Orchestra 8' |
| Voix Celeste III | St. Augustine's Swell Echo Gamba 8' |
| Rohr Flute 8' | Derived (+12) from Pitea HV GedacktPommer 16' |
| Flauto Magico 4' | Walcker-Wildverank Flute Harmonique 4' |
| Viole Octaviane 4 | Derived (+12) from St Stephen's Swell Gamba 8' |
| Viole de Cornet III | Derived from St. Augustine's Swell Echo Gamba 8' (Samples rearranged in the instrument) |
| Cor Anglais 16 | Derived (-12) from St. Augustine's Swell Orchestral Oboe 8' |
| Clarinet 8' | Wurlitzer Clarinet 8' |
| Orchestral Oboe 8' | St Augustine's Swell Orchestral Oboe 8' |
| Cornet V | 8' St. Augustine's Great Claribel Flute 8', |
| | 4' Walcker-Wildverank HW Doppelfloete 8', (+12) |
| | 2 2/3' St. Stephen' Gt. Flute 4' (+7, +2c) |
| | 2' St. Augustine's Swell Piccolo 2' |
| | 1 3/5' St. Augustine's Swell Piccolo 2' (+4, -14c) |
| Closed Horn 8' | St Augustine's Great Closed Horn 8' |
| Fanfare Trumpet 8' | Pitea Swell Trompette Harmonique 8' (Volume of some samples has been adjusted.) |

Pedal Organ

| | |
|------------------------------|---|
| Double Open Diapason 32' | Derived (-24) from Prudhoe Great Open Diapason 8' |
| Sub Bass 16' | Walcker-Wildverank Subbass 16' |
| 1st Principal 16' | Derived (-12) from St Augustine's Great Open Diapason 8' |
| 2nd Principal 16' | Derived (-12) from St. Stephen's Great Open Diapason 8' |
| Violone 16' | St Stephen's Pedal Violone 16' |
| Bourdon 16' | St Augustine's Pedal Bourdon 16' |
| Lieblich Gedackt 16' | Prudhoe Pedal Bourdon 16' |
| Octave 8' | Walcker-Wildverank HW Principal 8' |
| Viola 8' | St Augustine's Pedal Violoncello 8' |
| Bass Flute 8' | St Augustine's Swell Lieblich Gedeckt 8' |
| Octave Viola 4' | Derived (+12) from St Augustine's Pedal Violoncello 8' |
| Octave Flute 4 | Derived (+12) from St Augustine's Swell Lieblich Gedeckt 8' |
| Ped Mixture IV [12,15,19,22] | Derived from Pitea School of Music HV Mixture IV |
| Contra Bombarde 32' | Derived (-12) from van Oeckelen Pedal Bazuin 16' |
| Bombarde 16 | van Oeckelen Pedal Bazuin 16' |
| Trumpet 8 | van Oeckelen Pedal Trombone 8' |

Blower noise from St. Augustine's



Southwell Minster Quire Organ

Disposition

Great Organ

1. Double Open Diapason 16'
2. 1st Open Diapason 8'
3. 2nd Open Diapason 8'
4. Gedackt 8'
5. Claribel Flute 8'
6. Dulciana 8'
7. Principal No 1 4'
8. Principal No 2 4'
9. Flute 4'
10. Twelfth 2 2/3'
11. Fifteenth 2'
12. Mixture V [19,22,24,26,29]
13. Sharp Mixture III [29, 33, 36]
14. Trombone 16'
15. Trumpet 8'
16. Clarion 4'
- I. Great Super
- II. Swell to Great 16'
- III. Swell to Great 8'
- IV. Swell to Great 4'
- V. Choir to Great 16'
- VI. Choir to Great 8'
- VII. Choir to Great 4'
- VIII. Solo to Great 16'
- IX. Solo to Great 8'
- X. Solo to Great 4'

Swell Organ (Enclosed)

17. Contra Gamba 16'
18. Open Diapason 8'
19. Violin Diapason 8'
20. Viola da Gamba 8'
21. Lieblich Gedackt 8'
22. Hohl Flute 8'
23. Voix Celestes 8
24. Octave 4'
25. Suabe Flute 4'
26. Super Octave 2'
27. Piccolo 2'
28. Mixture 15,19,22 III
29. Oboe 8'
30. Contra Fagotto 16'
31. Trumpet 8'
32. Clarion 4'
- XI. Tremulant
- XII. Solo to Swell 16'
- XIII. Solo to Swell 8'
- XIV. Solo to Swell 4'
- XV. Swell Sub
- XVI. Swell Super

Choir Organ (Enclosed)

33. Leiblich Gedackt 16'
34. Open Diapason 8
35. Gedact 8'
36. Lieblich Gedackt 8'
37. Salicional 8'
38. Gemshorn 4'
39. Flute 4'
40. Lieblich Gedackt 4
41. Salicet 4'
42. Nazard 2 2/3'
43. Flautina 2'
44. Tierce 1 3/5'

45. Siffloete 1'
46. Soft Mixture III [19, 22, 26]
47. Cromhorn 8
48. Unda Maris 8' II
- XVII. Tremulant
- XVIII. Swell to Choir 16'
- XIX. Swell to Choir 8'
- XX. Swell to Choir 4'
- XXI. Solo to Choir 16'
- XXII. Solo to Choir 8'
- XXIII. Solo to Choir 4'

Solo Organ (enclosed)

49. Violoncello 8'
50. Voix Celeste III
51. Rohr Flute 8'
52. Flauto Magico 4'
53. Viole Octavianete 4'
54. Viole de Cornet V
55. Cor Anglais 16
56. Clarinet 8'
57. Orchestral Oboe 8'
58. Cornet V
59. Closed Horn 8'
60. Fanfare Trumpet 8' (Unenclosed)
- XXIV. Tremulant
- XXV. Solo Sub
- XXVI. Solo Unison Off
- XXVII. Solo Super

Pedal Organ

61. Double Open Diapason 32'
62. Sub Bass 16'
63. 1st Principal 16'
64. 2nd Principal 16'
65. Violone 16'
66. Bourdon 16'
67. Lieblich Gedackt 16'
68. Octave 8'
69. Viola 8'
70. Bass Flute 8'
71. Octave Viola 4'
72. Octave Flute 4
73. Ped Mixture IV [12,15,19,22]
74. Contra Bombarde 32'
75. Bombarde 16'
76. Trumpet 8'
- XXVIII. Swell to Pedal 8'
- XXIX. Swell to Pedal 4'
- XXX. Choir to Pedal 8'
- XXXI. Choir to Pedal 4'
- XXXII. Great to Pedal 8'
- XXXIII. Solo to Pedal 8'
- XXXIV. Solo to Pedal 4'

76 Stops

31 Couplers

Action sound effect

Blower/Environment sound effect

Great and Pedal Combinations Coupled

Five combinations for each division

Ten general combinations

Combination Memory

Combination Sequencer (with memory advance)

Transposer

Temperaments

Tuning Adjustment (*New in 2.01*)

Improvements in version 2.0

Soundfont

- Three samples per octave in *all* ranks.
- Longer samples with more natural tuning wobble.
- Also using samples from Walcker-Wildverank, van Oeckelen and Pitea School of Music
- Mild random detuning of all ranks.
- Modulated releases (with mild detune for higher flues, stronger on all reeds).
- Note-by-note voicing and correction of volume to smooth transitions between samples.
- Mixtures generated by Polyphone.
- No synthesized or re-synthesized/hybrid samples.

Note: Soundfont has been completely reordered by divisions, so it isn't reverse compatible with older dispositions. The advantage is that every stop now has its own preset in the soundfont, adjusted for volume. No more shared presets.

Highlights

- Solo Fanfare Trumpet is now taken from the Pitea School of Music's Swell Trompette Harmonique, voiced to be more in the tradition of English Tubas.
- Trumpets taken from romantic era and modern classic organs for milder, rounder sound.

Disposition

- Now using **stretch switch filters in the transposer** instead of the more complex coupler system.
- **Modulated tremulants** use the new method (controlling pitch, frequency and volume) with separate tremulants for the reeds (milder with less pitch variance).
- **Expression coupling** (jOrgan 3.20) enables you to control the Solo expression with the Swell or Choir expression. This makes use of the new continuous filter synchronization in jOrgan 3.20.
- **"Expression muffle"** using soundfont frequency control commands has been improved and now uses a new method.

Improvements in version 2.01

Soundfont

- **Minor voicing adjustment** on the low end of the Pedal Violone 16' and a volume reduction of 5 dB in the Great Sharp Mixture III.

Disposition

- **Tuning adjustment** allows you to do a fine tuning adjustment. The reset button (RS) returns to standard tuning (A = 440 Hz).

Other Features

Sequencer Memory Advance

The sequencer has a memory advance feature. If the + incrementer is pressed when the sequencer is at combination 10, the sequencer will recycle to combination 1 and the memory will advance +1. This enables the player to have advance through a nearly unlimited number of general combinations during play. The sequencer memory advance only works forward.

Divisional Cancel

Clicking or touching the divisional labels will cancel the stops and couplers for that division only.

Great and Pedal Combinations Coupled

When this is engaged, pressing the pistons for Great combinations will also activate the Pedal combinations of the same number and pressing toe studs for Pedal combinations will also activate the Great combinations. Disengage the coupler for independent operation of the combinations.

Flexible Wind Simulation

The Flexible Wind simulation is a key activated momentary pitch drop that simulates the instability of wind in the wind chest and its effect on pipe speech. On the pressing of a key, the pitch of most ranks will dip slightly. This gives a better illusion of a wind-driven instrument and also breaks up the constancy of a recorded organ pipe sound. Flexible Wind is a phenomenon observable in pipe organs. There is an indicator near the Flexible Wind switch that will flash when any keys are depressed. For Flexible Wind to function, all MIDI devices must be registered in the jOrgan MIDI merger. Flexible Wind will detect key activity in all MIDI channels. (The two manual disposition does not have Flexible Wind simulation.)

Reverb and the English Cathedral Organ

Many English Cathedrals have a full reverberation, some six to ten seconds in length!

Churches, English Town Halls and even some palaces had Willis organs. For these kinds of environments, a smaller church reverb (about 2 seconds) would also be effective.

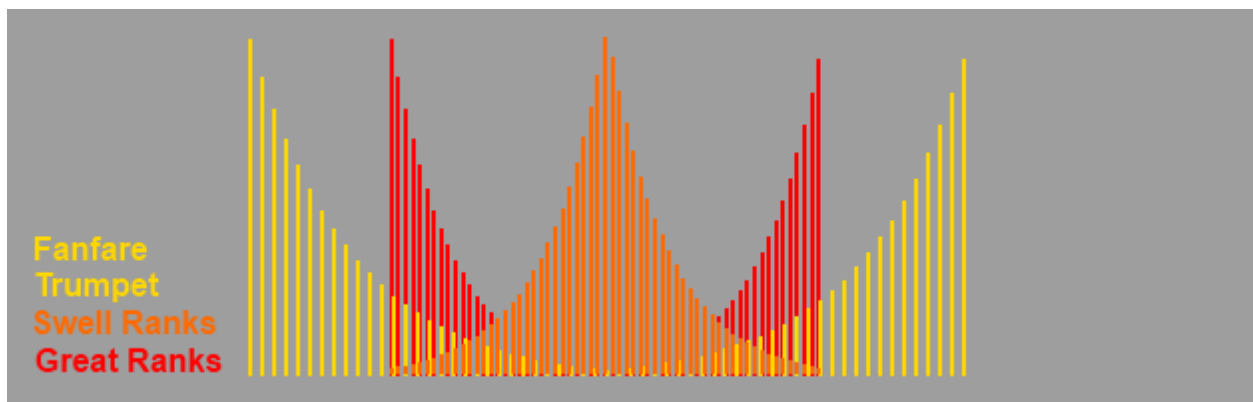
Details on how Fluidsynth reverb works are in the essay [“Making the Most of Fluidsynth Reverb.”](#)

External Reverb Controls

The dispositions feature MIDI links and controls for external reverb devices. I own an Alesis Midiverb 4. The “External Reverb” window scrolls through several settings on the Midiverb 4. The “Edit A” and “Edit B” controls correspond to the controls on the Midiverb 4. The combinations with an “E” save the programs and the Edit A and Edit B settings for future use.

Stereo Spatialization

The soundfont was edited with the Polyphone soundfont editor (www.polyphone.fr). Polyphone makes possible precision adjustment of releases and stereo panning. V. 2.0 of the soundfont follows this schematic:



The ranks from the Great and Pedal divisions of Prudhoe Methodist, St. Augustine’s Anglican and St. Stephen’s Anglican organs are arranged in a “hollow” configuration. The ranks from the Swell divisions are arranged in a “spike” configuration. Ranks from other organs are arranged as “hollow” if they correspond to Great or Pedal ranks or “spike” if they correspond to Solo, Swell or Choir stops in the dispositions. The fanfare trumpet is arranged in a wide “hollow” configuration, based on the arrangement of the [Royal Trumpet in St. Paul’s Cathedral, London](#).

English Organ 2P/26



Included with the Cathedral disposition is the English Organ 2P/26. This is based on a Harrison and Harrison instrument formerly in the chapel of St. John's College, Oxford, built in 1936.

THE HARRISON & HARRISON ORGAN AT ST. JOHN'S COLLEGE, OXFORD

GREAT

1. Bourdon 16'
2. Open Diapason 8'
3. Stopped Diapason 8'
4. Principal 4'
5. Flute 4'
6. Nazard 2 2/3'
7. Fifteenth 2'
8. Tierce 1 3/5'
9. Fourniture IV
10. Trumpet 8'

Swell/Great
Piston Combination

SWELL

11. Chimney Flute 8'
12. Salicional 8'
13. Voix Celestes 8'
14. Gemshorn 4'
15. Flageolet 2'
16. Mixture III
17. Fagotto 16'
18. Hautboy 8'

Suboctave

Octave
Tremulant

PEDAL

19. Open Wood 16'
20. Bourdon 16'
21. Principal 8'
22. Bass Flute 8'
23. Fifteenth 4'
24. Flute 4'
25. Trombone 16'
26. Fagotto 16'

Swell/Pedal
Great/Pedal

Compass: C-a3(manuals), C-f1 (pedals)

Builder: Harrison & Harrison (Durham)

Source: Osiris (<ftp://ftp.wu-wien.ac.at/pub/earlym-l/organs/harrison-harrison.st-john-college.oxford.oxfordshire.uk>)

To the St. John's College, Oxford disposition, Swell to Great Octave and Suboctave and Great Octave couplers have been added.

The photographic background is of the organ of Brasenose College, Oxford (<http://www.flickr.com/photos/paullew/379195641/>). The photograph was selected because the organ is of a similar size, and no picture of the original St. John's College organ was to be found.

Recommended Recordings

Carlo Curley, *The Finest Hour*, featuring the Willis Organ of Blenheim Palace, birthplace of Winston Churchill.

Michael Murray, *The Willis Organ at Salisbury Cathedral*

Colin Walsh, *Anthems from Salisbury*

Colin Walsh, *English Organ Music* (Lincoln Cathedral)

Colin Walsh, *Organ Works by Dupré, Langlais, Vierne, Litaize, Messiaen, Ropartz* (Lincoln Cathedral)

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The original creator can be contacted at nick@appletonaudio.com. The original disposition and sample set for this organ can be downloaded from Nick Appleton's website: <http://www.appletonaudio.com>.

Regarding the Prudhoe Methodist Sample Set

The samples were recorded and released by Mark Beverly

Sounds modified from Prudhoe Methodist Church Organ sample set for Hauptwerk 1 by Mark Beverly (<http://www.rkbev.com/prudhoemethodist.html>), used by his kind permission.

The original creator can be contacted at m@rkbev.com. The original disposition and sample set for this organ can be downloaded from Mark Beverly's website: <http://www.rkbev.com/prudhoemethodist.html>

Mark Beverly's documentation has the following statement:

"The Prudhoe Methodist Church Organ sample set is a free 9 speaking stop organ I made for Hauptwerk. Mainly done as an experiment, it isn't perfect but nevertheless hopefully enjoyable to play. If you have any questions or want to donate some money (half of which will go to the church), then please feel free to email me at m@rkbev.com."

Regarding the WurliTzer Clarinet

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