

TEWKESBURY ABBEY

- User Guide v1.0-



An organ for

 **HAUPTWERK**
VIRTUAL PIPE ORGAN

INSPIRE. PASSION. EXCELLENCE. **BIS**
RICHARD MCVEIGH

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INTRODUCTION

The 'Milton' organ of Tewkesbury Abbey is an instrument I've known since childhood. Hearing the organ fill this vast space all those years ago left a strong impression on me as a chorister, and since then 'Tewkesbury' has always ignited images of awe and grandeur.

A few years later, when I was Organ Scholar at York Minster, I had the opportunity to play it again. I remember being so excited by the sound and acoustic that I sent a text to my teacher and mentor, John Scott Whiteley, saying how incredible it was and that he HAD to play it.

Those feelings of excitement were once again reignited when I was invited to record Carleton Etherington and Simon Bell in a production for BEAUTY IN SOUND. This was the first time I'd heard the organ since its rebuild in 2018, and it sounded better than ever, confirming for me that this is one of my favourite organs and buildings in the world.

It has been a real honour to record this organ, especially given how sentimental it is to me. I am deeply grateful to Carleton and Simon for putting their trust in me and inviting me to sample this wonderful instrument so that people around the world can experience it.

I hope you enjoy it, and please do give me your feedback:

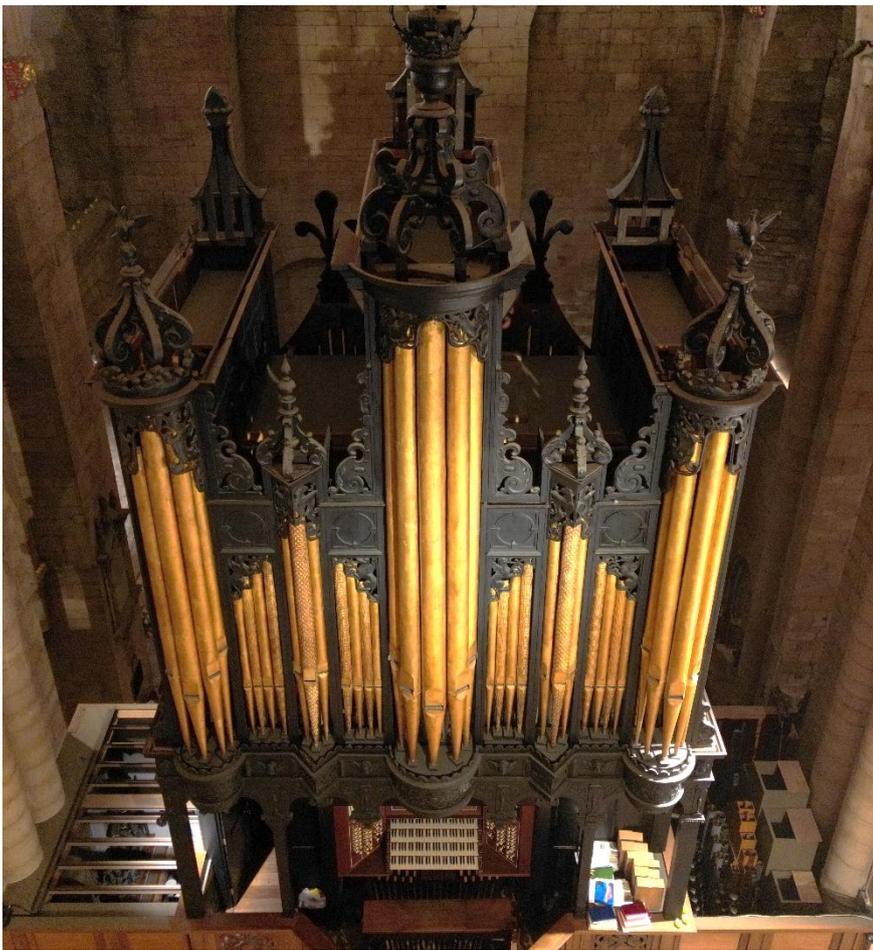
hauptwerk@beautyinsound.co.uk.

Richard x

BACKGROUND TO THE ORGAN

In 1631 Robert Dallam built the original instrument for Magdalen College, Oxford. It was moved to Hampton Court Palace in 1654, where John Milton is reputed to have played it, before returning to Magdalen in 1660 and being re-erected in 1661. Renatus Harris substantially remodelled the organ in 1690. In 1736 it was sold to Tewkesbury Abbey and over the years moved from the North to the South side of the Quire.

After major nineteenth and twentieth century rebuilds, the instrument was comprehensively reconstructed in 1997 by Kenneth Jones & Associates as a four-manual organ of 68 speaking stops, retaining the historic Dallam case and much early pipework.



In 2018 Nicholson & Co undertook a major cleaning and overhaul, overhauling the mechanical action and console, repairing soundboards, chests, expression boxes, and revoicing some reeds including re-composing the Swell Mixture.

The organ of Tewkesbury Abbey is bigger than you might expect at first glance.

The main case contains the Great and Swell, with the Pedal immediately below, descending down to ground level. The Great and Swell sit above the organist's head and give the impression of being quite distant. The large Swell reeds

are very loud and can easily overwhelm confident choral singing in the Quire.

The Solo and Choir are hidden behind the wooden panelling on the left and right sides respectively. Both these divisions sound louder at the console than they do out in the building.

The Apse division (originally called the 'Echo') is separate from the main organ, located in the south transept above the Lady Chapel, and speaks very clearly into the nave.

The golden pipes you can see are the Great Double Open Diapason 16' from 1633.

The 'Milton Organ' unites nearly four centuries of English organ building.

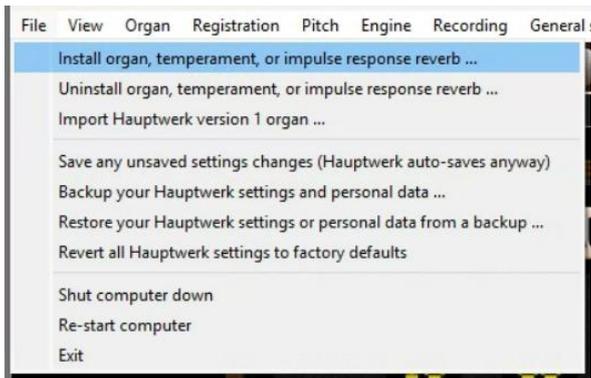
INSTALLATION

Upon purchasing Tewkesbury Abbey you will receive an automated email containing various download links, and your personal license key. Please download one file at a time and ensure that file has successfully finished before downloading the next file.

Download and install into Hauptwerk the latest Hauptwerk Licensing Packages from:

<https://www.hauptwerk.com/licensingpackages>

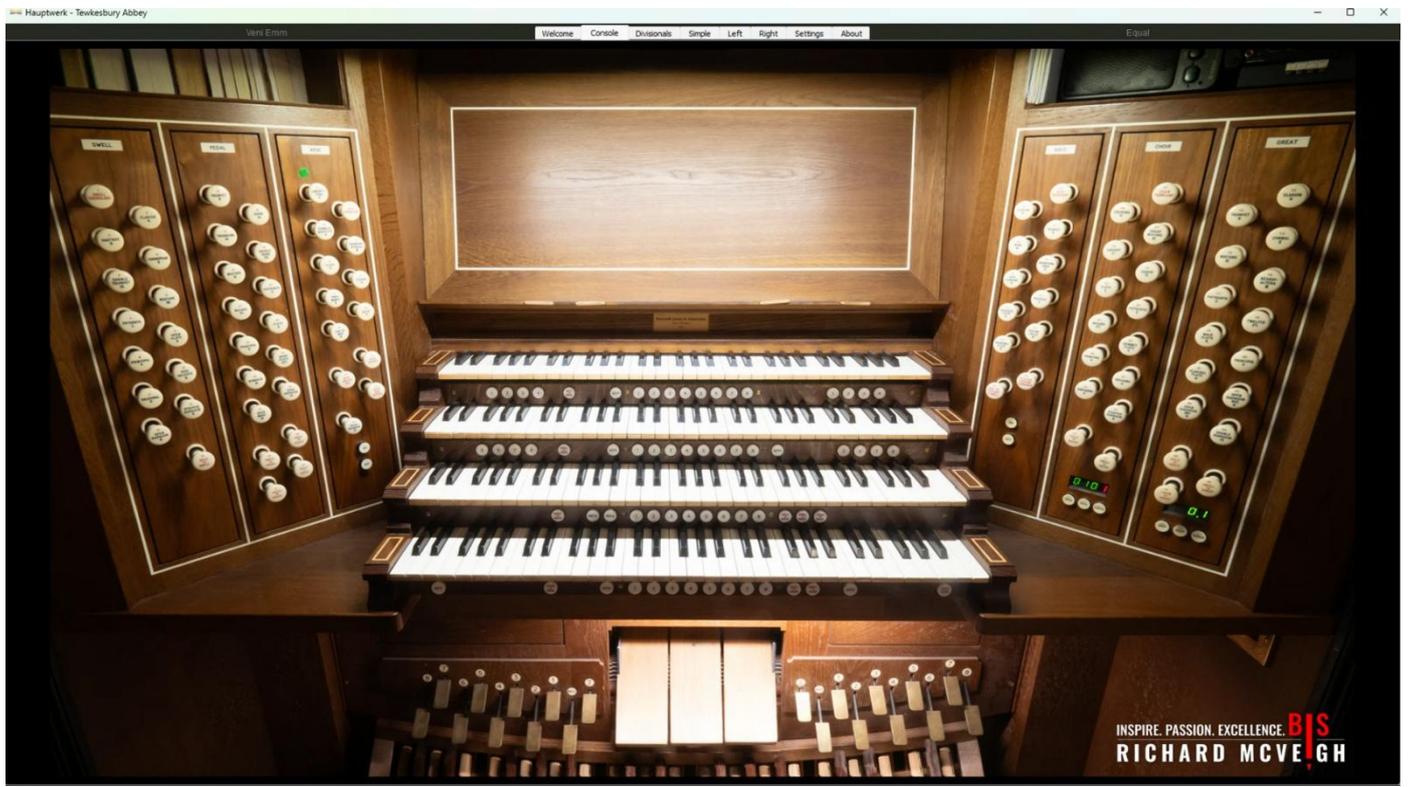
Once all files are downloaded, install Tewkesbury Abbey:



Navigate to the downloaded files on your computer and chose part01 (**you ONLY need to choose part01 as Hauptwerk will install the organ from all the remaining files**).

CONSOLE TAB

A wonderful organ cannot be complete without an equally wonderful console. The same can be said about a sample set – a great sounding sample set is not complete without a faithful visual representation of the organ.



The stops, keyboards, pedalboard and swell pedals are animated which will give you a feeling of what its like to sit at this wonderful console.

You can use the 'autodetect' feature on the following items:

- All keyboards
- Pedalboard
- All expression pedals

DIVISIONALS TAB

This tab is designed to enable you to use the autodetect feature on all the divisionals across the organ.

The divisional pistons are animated which will allow you ensure your MIDI buttons are configured correctly.

Please note that the keyboards and expression pedals on this tab are intentionally not animated.

SIMPLE TAB

This tab is designed to allow you quickly and clearly see a comprehensive view of the entire distribution of stops.

SWELL		PEDAL		APSE		SOLO		CHOIR		GREAT	
Swell Tremulant	Clarion 4	Trumpet 8	Horn 16	(unincl.) Tuba 8	Apse Tremulant	Clarion 4	Solo Tremulant	Cremona 8	Choir Tremulant	Trumpet 8	Clarion 4
Hautboy 8	Cornopean 8	Trombone 16	Double Horn 32	Corno di Bassetto 8	Harmonia Ætheria II	Horn 16	Trumpet 8	Larigot 1 ½	Sharp Mixture IV	Mixture IV	Cymbal II
Double Trumpet 16	Mixture III	Mixture IV	Fifteenth 4	Flute 4	Fugara 4	Voix Humaine 8	Orchestral Oboe 8	Flute 2	Tierce 1 ¾	Fifteenth 2	Sesqui-altera III
Fifteenth 2	Open Flute 4	Nazard 5 ½	Flute 8	Unda Maris 8	Dolce 8	Traverse Flute 4	Piccolo 2	Nazard 2 ¾	Fifteenth 2	Wald Flute 4	Twelfth 2 ¾
Principal 4	Voix Celeste 8	Principal 8	Quint Flute 10 ¾	Cor de Nuit 8	Apse Octave	Harmonic Flute 8	Violon-cello 8	Principal 4	Chimney Flute 4	Claribel Flute 8	Principal 4
Salicional 8	Stopped Diapason 8	Subbass 16	Open Diapason 16	Apse Unison Off	Apse Sub Octave	Solo Unison Off	Solo Octave	Quintadena 8	Dulciana 8	Open Diapason No 1	Open Diapason No 2
Open Diapason 8	Swell Octave	Open Wood 16	Double Open Wood 32	Pedal Bourdon 16		Apse to Solo	Solo Sub Octave	Double Dulciana 16	Stopped Diapason 8		Double Diapason 16
Swell Unison Off	Swell Sub Octave	Apse to Pedal	Solo to Pedal					Solo to Choir	Apse to Choir	Solo to Great	Apse to Great
Apse to Swell	Solo to Swell	Swell to Pedal	Great to Pedal			Gen. toe pistons = Swell	Gt. & Ped. pistons combined	Swell to Choir	Choir to Great	Swell to Great	
		Choir to Pedal									

You are able to use the autodetect feature on this screen to program your own MIDI controllers.

All non-speaking stops are coloured in red.

SINGLE JAMBS

The left and right single jambs are the crowning glory any BIS Sample set interface. Here you will see a high-quality photo taken of every single stop in both its in and out position. What you see here is an exact replication of the Tewkesbury stops:



These screens are designed to be used with touchscreens, allowing you to position the left and right tabs onto separate monitors on the left and right of your console. You can use the autodetect feature on this screen to program your own MIDI controllers.

SETTINGS TAB

During your time playing Tewkesbury Abbey, I'd like you to spend a lot of time in this tab. Every single person who plays this sample set will be using a different configuration of hardware, and therefore it is impossible to get a perfect balance for everyone 'out of the box'.



Audio Levels

These values allow you to completely customise the balance of the entire organ to suit your own personal needs.

- The CLOSE position was recorded very close to the pipes with minimal acoustic;
- The FRONT position was recorded about 8 feet from the pipes;
- The MIDDLE position was recorded about 20 feet from the pipes;
- The REAR position was recorded from the Nave of the Abbey which was about 40 feet from the pipes, and has a lot of ambience.

To change the value, either hover over each digit and scroll with your mouse wheel or click and hold whilst moving your cursor up and down.

Presets

The 4 Presets are designed to give you a feeling of being in various locations within the church:

- **Console:** all the console and organ noises are at their loudest. The mechanical noises are quite loud at the console, especially the Swell;
- **Quire:** this is still quite close to the organ, but this is what one might experience if singing in the quire stalls;
- **Nave:** This is what it is like to sit in the front section of the Nave, where you will hear all of the resonance, very few noises but lots of ambience;
- **Best:** This is what I think to be the best overall balance of the divisions, noise and ambience. I'd advise using this setting for your own recordings on this sample set.

Memory

These 4 channels allow you to store personalised settings across the whole of this tab.

Organ Noises

- **Keyboard Action:** Each sound from every note on all 4 keyboards have been recorded;
- **Pedalboard Action:** same as above;
- **Stop Action:** these are the sounds of each stop coming out and going in. You may want to use these sounds if you are using touchscreens;
- **Rank Sliders:** these are the sounds of each rank engaging from within the organ chamber;
- **Mechanical action:** This is the mechanical noises of the Choir, Great and Swell (the Solo and Apse are electropneumatic). It's a very exciting experience when all keyboards are coupled together!

Ambient Noises

Customise precisely how you want the Tewkesbury ambience to sound and feel.

- **Ambience Type**
 - **Day:** Recorded at around 1pm
 - **Evening:** Recorded at around 7pm
 - **Night:** Recorded at around 11pm
 - **Bells:** Recorded during bell ringing practice from inside the Abbey

- Ambience level: change the volume of the ambience;
- Organ Blower: Hear the blowers starting up and shutting down;
- Organ Blower Level: change the volume of the organ blower;
- Tremulant level: change the volume of the Tremulant mechanism.

Delay & Tuning

- Expression pedal delay: This imitates the delay in adjusting the expression pedals and the difference in sound being heard in the church. The expression pedals at Tewkesbury Abbey are mechanical, but with the acoustic and ‘space’ there is always a slight delay in the change of dynamic;
- Stop Delay: This imitates the slight delay in pressing a divisional, or advancing the sequencer, and the difference in registration being heard. Turning this off results in an unnatural and immediate change in registration and will result in ‘clipping’;
- Tuning: The whole organ was sampled over six nights in April and August 2025. The divisions that I sampled for each of those two sessions were tuned beforehand, and so broadly the organ was relatively in-tune. However, the character of the natural tuning of Tewkesbury is never quite perfect and in a building with a long reverberation, cohesively the organ sounds fantastic.

The way ‘digital’ organs work is not the same as pipe organs, and therefore something which sounds fine in the Abbey doesn’t sound fine in Hauptwerk.

After ensuring the Choir Principal 4’ was in tune, I manually tuned the whole organ to this stop. Setting the tuning to its lowest value is as it was recorded in April and August 2025, and increasing the value up to 10 brings the whole organ gradually in tune whilst losing some of its character. I’d recommend a value of 2 or 3.