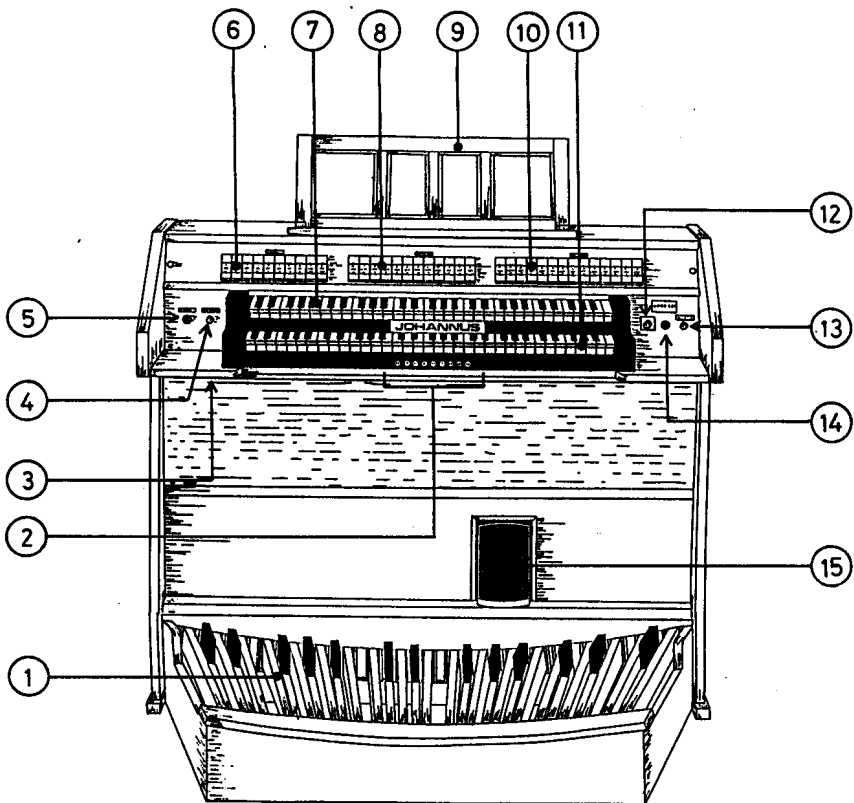


O W N E R S M A N U A L

O P U S

2 1 5 A G O

OPUS 215 AGO



- Explanation of the numbers;
- 1. Pedalboard
 - 2. Presets
 - 3. Serial numberplate
 - 4. Cathedral control
 - 5. Headphones jack
 - 6. Pedal stops
 - 7. Swell
 - 8. Swell stops
 - 9. Music Rack
 - 10. Great stops
 - 11. Great
 - 12. Transposer
 - 13. 3-position switch
 - 14. On / off switch
 - 15. Expression pedal

DISPOSITION

PEDAL		SWELL		GREAT	
1.	Double Bass 16'	11.	Bourdon 16'	23.	Principal 8'
2.	Subbass 16'	12.	Octave 8'	24.	Gamba 8'
3.	Principal 8'	13.	Celeste 8'	25.	Stopped Flute 8'
4.	Gedackt 8'	14.	Rohrflute 8'	26.	Octave 4'
5.	Octave 4'	15.	Coppelflute 4'	27.	Open Flute 4'
6.	Mixture III	16.	Nazard 2 2/3'	28.	Twelfth 2 2/3'
7.	Contra Trumpet 16'	17.	Waldflute 2'	29.	Octave 2'
8.	Trumpet 8'	18.	Rauschpfeife II	30.	Nazard 1 1/3'
9.	Great to Pedal	19.	Fagotto 16'	31.	Sifflute 1'
10.	Swell to Pedal	20.	Cromorne 8'	32.	Mixture V
		21.	Schalmei 4'	33.	Trumpet 8'
		22.	Tremulant	34.	Tremulant
				35.	Swell to Great
				36.	Chorus

Presets		
Pr.	Name	Composition (stop numbers)
PP	Pianissimo	2 14 25
P	Piano	PP + 4 15 27
MF	Mezzo Forte	P + 3 12 23 26
F	Forte	MF + 1 17 24 28 29
FF	Fortissimo	F + 5 6 11 16 18 20 32
T	Tutti	FF + 7 8 9 10 21 30 33 35

- RO : Reeds off switch
- HR : Hand-registration switch
- HR+ : Allows you to join your own registrations to the Presets

INTRODUCTION

You are now the proud owner of an original JOHANNUS organ, an instrument with a well chosen and splendidly balanced selection of stops, making a great variety of sound combinations possible.

This manual will assist you to make use of the almost unlimited possibilities offered by this JOHANNUS OPUS 215. The manual provides technical specifications, together with a brief discussion of registration. Please spend a few minutes reading this important information, then experience the wonderful potential of your new JOHANNUS organ.

MUSIC RACK

The music rack is bolted to avoid damage during transportation. In order to tip-up or down the music rack it firstly has to be lifted up.

ON / OFF SWITCH

It is important that you check first the current Voltage with the voltage of the organ. The Voltage of the organ is printed on the serial number plate. The switch lights up when the organ is switched on, after approximately 2 seconds the amplifiers will be switched on automatically.

HAND REGISTRATION

The manually set stops can be played after you have pressed the 'HR' piston.

PRESETS

JOHANNUS organs are equipped with the possibility to change registrations rapidly by adding or omitting several stops in one moment. The factory has pre-selected six very usefull registrations, which can be called by pressing one of the presets (PP P MF F FF T). These pistons are located directly below the Great. The presets can help you to get acquainted with your new organ. They are set from left to right with registrations from soft to full organ. These registrations are beautiful and offer many possibilities; however, do not let the temptation of these six handy pistons keep you from discovering new combinations. Develop your own registration style and try to registrate as diversified as possible.

HR*

This piston allows you to add stops to the stops activated by the presets. For instance if you play on preset combination 'PP' (= stop no. 2, 14 and 25), you can add the Principal 8' (23) by pressing 'HR*' and stop no. 23.

REEDS-OFF

With the reeds-off (RO) piston you are able at any time to switch the reeds off, the 'RO' piston effects also the presets. If you press it again the silenced reeds are activated.

Note: If you should set the Trumpet and there is no result, switch off the 'RO' piston.

ACCESSORIES

- | | |
|-----------------|--|
| Swell to Great: | Couples the upper manual (Swell) to the lower manual (Great), so that Swell can be played on Great. |
| Great to Pedal: | Couples Great to Pedal, so that Great can be played on Pedal. |
| Swell to Pedal: | Couples Swell to Pedal, so that Swell can be played on Pedal. |
| Tremulants: | Each manual has an independant tremulant circuit, switchable by the two tremulant switches near the stops. The tremulants are working on the stops of the applying manuals even if they are coupled. |

CATHEDRAL CONTROL

The reverberation system is especially designed by JOHANNUS for this organ. The system recreates acoustic properties associated with the resonance of large buildings and aims to give as wide a level and range of resonance as possible to enhance the tonal quality of sound produced from the organ. To operate, turn the knob marked "Cathedral" and adjust the rotary control to the desired level. The control effects not only the length of the reverb, but also the volume of the reverb.

CHORUS TAP

The Chorus Control expands the multi-generator-system incorporated in the JOHANNUS organ, which gives the unique rich and varied tone associated. The effect is best heard if you play on the Great with couplers.

STONE GENERATORS

There are three sets of tone generators in your organ; one is used for Great, one for Swell, and one for the Pedal. When you play Great using the couplers, and select stops from both manuals and the pedal, you are using all the generator sets and experience the full potential of sound, your organ can produce. For instance, an 8' from Great with a 4' from Swell, sounds better than the combination of an 8' and a 4' from Swell. In other words, you are making the maximum use of the generator sets. When you find a combination of stops that particularly appeals to you, make a note of the stops used.

HEADPHONE SOCKET

This is stereo connection socket and is suitable for use with any low impedance stereo headphones. When the headphones are plugged in, the speakers are shut off automatically.

EXPRESSION PEDAL

This pedal effects not only the total volume of the organ, but also the sound-colour. When the expression pedal is closed the organ sounds soft and warm, when you open the expression pedal the organ gets brighter.

TRANSPOSER: (Can be optional)

The transposer dial allows you to tune the organ from three (3) half-notes higher to three (3) half-notes lower.

3-POSITION SWITCH: (Can be optional)

The 3-position Switch controls output of the organ as follows:

- 1) Sound comes entirely from internal loudspeakers.
- 2) Sound comes from both, internal speakers at reduced power and the external speakers at full power.
- 3) Sound comes entirely from the external loudspeakers.

REGISTRATIONS

Registrating is essential to the art of organ playing. You are able to make countless combinations with the 36 stops of this organ. This is a vital part of the excitement that owning and playing a JOHANNUS will bring you. Sometimes selecting registrations is not as easy as it may appear; however, practice and experimentation will provide you with many exciting options. As there is no unification in the JOHANNUS, the independent sound structure of each stop enables you to choose the desired combination of stops for each piece you play. You may use the basic rule; that footages which are multiples of each other blend very well together. For example, an 8' with a 4'. You may also wish to choose so called "mutation stops", such as Twelfth or Mixture, which are intended to be used in combination with other stops in order to achieve well-balanced sounds.

EXTENSIONS

Your JOHANNUS organ can be enhanced with a JOHANNUS 4-channel acoustic system. You will find a standard output plug connection (DIN) located at the back of the organ. This plug is meant only for connecting the 4-channel acoustic system. Your dealer will be happy to give you additional information or demonstrations.

CARE OF YOUR JOHANNUS ORGAN

Cabinet work, and pedalboard should be cleaned with a soft polishing cloth, wet or sprayed with a little bit of spray polish. The bench is only to be cleaned with a dry duster. Do not use wax, abrasive, caustic or corrosive cleaning compounds. The keyboards, registration tabs and name plates should be cleaned with a soft duster or chamois leather. NEVER spray water or cleaning compound directly on the organ or parts of it !

TECHNICAL INFORMATION:

- Manual compass; C - c' (5 octaves),
- Pedalboard; C - g' 32-note AGD pedalboard,
- Touch; Church organ touch,
- Couplers; 1 Manual- and 2 pedal couplers,
- Tremulants; Independant tremulant-generator per manual,
- Tone generation; Multi-generator system (3 generators),
- Amplification; 2 output amplifiers, 28 Watts each with separate loudspeakers,
- Attack; The attack varies within the registers of the manuals,
- Chorus; The JOHANNUS Chorus consists of a fixed undulation of the generators,
- Cathedral; The JOHANNUS cathedral effect is an overall reverberation of several channels, externally adjustable,
- Fixed combinations; PP - P - MF - F - FF - T,
Piston RD, = Reeds Off,
Piston HR, = Hand Registration,
Piston HR+ = Allows to join own registrations to the fixed combinations,
- Expression pedal; Expression pedal for the entire organ,
- Celeste stop,
- Connections for;
 - * Stereo headphones,
 - * JOHANNUS 4-channel acoustic system,
- Illuminated pedalboard,
- Bench with music storage,
- Pedalcontactsystem; noiseless system with reed switches and magnets in the pedalkeys,
- Standard design; dark oak or light oak, with finished back,

DIMENSIONS (CM)

- Height : 111
- Width : 132
- Depth : 63
- Depth with pedalboard : 115

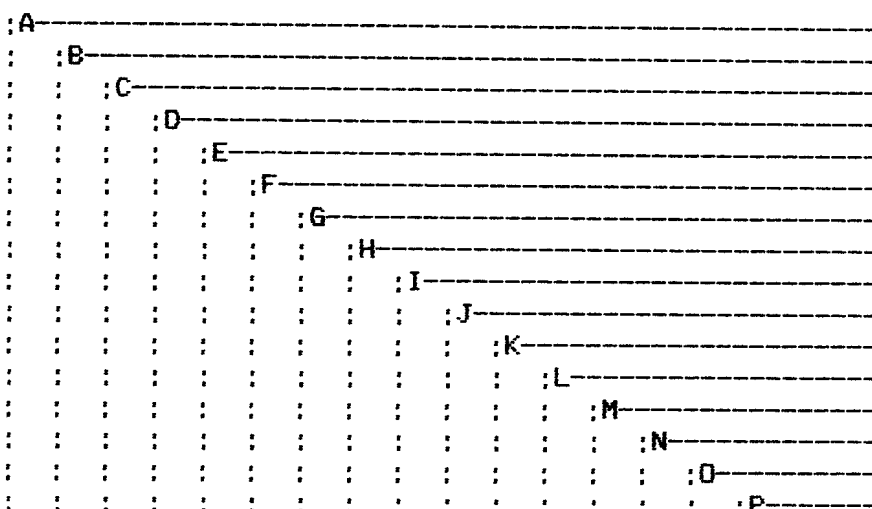
REGISTRATION EXAMPLES; OPUS 215 AGO

			A-D. Romantic celeste & string combinations															
			E-H. Using mutations to create solo colors with various accompaniments															
			I-L. Using reeds															
			M-P. Foundations															
			A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
:	1.	Double Bass	16'	.	.	.	.	.	.	.	.	.	.	o	.	.	o	o
:	2.	Subbass	16'	o	o	o	o	o	o	o	o	o	o	.	.	o	o	o
P	3.	Principal	8'	.	.	.	.	.	.	.	.	.	.	o	.	.	.	o
E	4.	Gedackt	8'	.	.	.	.	.	o	.	.	.	o	o	.	o	o	o
D	5.	Octave	4'	.	.	.	.	.	.	.	.	.	.	o	.	.	.	o
A	6.	Mixture	III	.	.	.	.	.	.	.	.	.	.	.	.	.	.	o
L	7.	Contra Trumpet	16'	.	.	.	.	.	.	.	.	.	.	o	.	.	.	o
:	8.	Trumpet	8'	.	.	.	.	.	.	.	.	.	.	o	.	.	o	o
:	9.	Great to Pedal		.	o	o	o	o	.	o	o	o	.	.	.	.	o	o
:	10.	Swell to Pedal		o	.	.	o	.	o	.	.	.	o	.	.	o	o	o
			A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
:	11.	Bourdon	16'	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
:	12.	Octave	8'	.	.	.	.	.	o	.	.	.	o	.	.	o	o	o
:	13.	Celeste	8'	o	o	o	o	.	o	.	.	.	.	.	o	.	o	o
S	14.	Rohrflöte	8'	.	.	.	o	o	.	o	o	.	.	.	o	o	o	o
W	15.	Koppelflöte	4'	.	.	.	.	o	.	.	.	o	.	.	.	o	o	o
E	16.	Nazard	2 2/3'	.	.	.	.	o	.	o	.	.	.	.	.	.	.	o
L	17.	Waldflute	2'	.	.	.	.	.	.	.	.	.	.	.	.	.	.	o
L	18.	Rauschpfeife	II	.	.	.	.	.	.	o	.	.	.	.	.	.	.	.
:	19.	Fagotto	16'	.	.	.	.	.	.	.	o	.	.	o	.	.	.	o
:	20.	Cromorne	8'	.	.	.	.	.	.	.	.	.	o	o	.	.	o	o
:	21.	Schalmei	4'	.	.	.	.	.	.	.	.	.	o	.	.	.	.	o
:	22.	Tremulant		.	.	.	o	o	o	o	.	o	.	.	.	.	.	.
			A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
:	23.	Principal	8'	o	.	.	.	o	.	.	.	.	.	.	.	.	.	o
:	24.	Gamba	8'	.	.	o	o	o	o	o	.	o	o	.	.	o	o	o
:	25.	Stopped Flute	8'	.	o	.	o	.	.	o	o	o	.	o	.	.	o	o
:	26.	Octave	4'	.	.	.	o	.	.	.	o	.	.	o	.	.	o	o
:	27.	Open Flute	4'	.	.	.	.	.	o	.	.	.	.	.	o	o	o	o
G	28.	Twelfth	2 2/3'	.	.	.	.	.	.	.	.	.	.	o	.	.	.	o
R	29.	Octave	2'	.	.	.	.	.	.	.	.	.	.	.	.	.	.	o
E	30.	Nazard	1 1/3'	.	.	.	.	.	o	.	.	.	.	.	.	.	.	o
A	31.	Sifflute	1'	.	.	.	.	.	.	.	.	.	.	.	.	.	.	o
T	32.	Mixture	V	.	.	.	.	.	.	.	.	.	.	o	.	.	o	o
:	33.	Trumpet	8'	.	.	.	.	.	.	.	.	.	o	.	o	.	.	o
:	34.	Tremulant		o	.	.	o	o	o	.	.	.	.	.	.	.	.	.
:	35.	Swell to Great		.	.	.	o	.	.	.	.	.	.	.	o	o	o	o
:	36.	Chorus		o	o	o	o	.	.	.	.	.	.	.	.	.	.	.

NOTE: Tremulants are always optional

REGISTRATION EXAMPLES: OPUS 215 AGO

SPACE FOR YOUR
OWN
REGISTRATIONS



- : 1, Double Bass 16'
- : 2, Subbass 16'
- P 3, Principal 8'
- E 4, Gedackt 8'
- D 5, Octave 4'
- A 6, Mixture III
- L 7, Contra Trumpet 16'
- : 8, Trumpet 8'
- : 9, Great to Pedal
- : 10, Swell to Pedal

A B C D E F G H I J K L M N O P

- : 11, Bourdon 16'
- : 12, Octave 8'
- : 13, Celeste 8'
- S 14, Rohrflöte 8'
- W 15, Koppelflöte 4'
- E 16, Nazard 2 2/3'
- L 17, Waldflute 2'
- L 18, Rauschpfeife II
- : 19, Fagotto 16'
- : 20, Cromorne 8'
- : 21, Schalmei 4'
- : 22, Tremulant

A B C D E F G H I J K L M N O P

- : 23, Principal 8'
- : 24, Gamba 8'
- : 25, Stopped Flute 8'
- : 26, Octave 4'
- : 27, Open Flute 4'
- G 28, Twelfth 2 2/3'
- R 29, Octave 2'
- E 30, Nazard 1 1/3'
- A 31, Sifflute 1'
- T 32, Mixture V
- : 33, Trumpet 8'
- : 34, Tremulant
- : 35, Swell to Great
- : 36, Chorus

A B C D E F G H I J K L M N O P

A B C D E F G H I J K L M N O P

