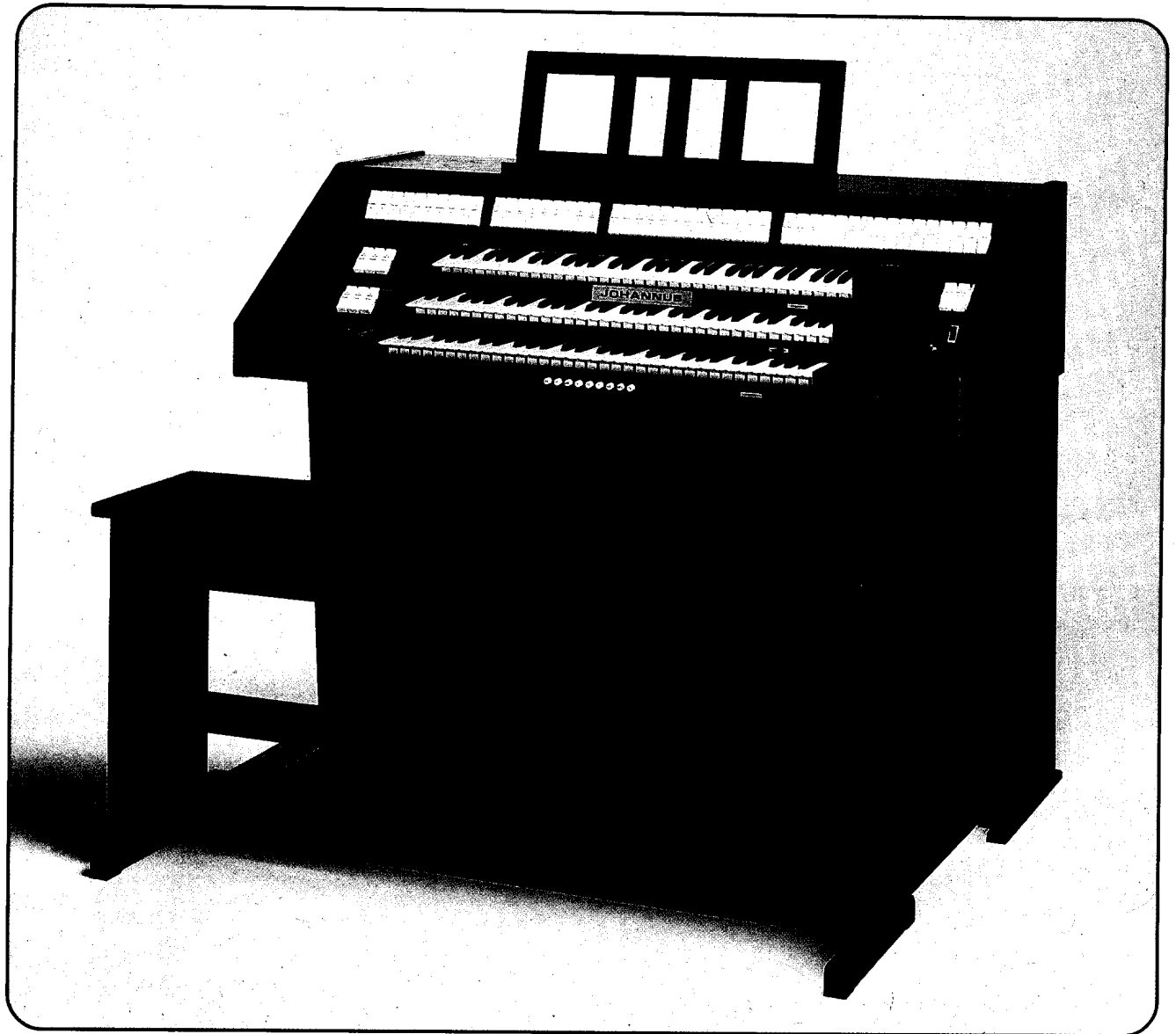


JOHANNIUS



OPUS 245

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

O P U S 2 4 5

Owners Manual Opus 245

Explanation of the numbers:

- | | |
|-------------------------------|------------------------------|
| 1, Pedal. | 16, Stops for Great. |
| 2, Manual Pedal Bass. | 17, Choir division. |
| 3, Memory combination Switch. | 18, Volume control Carillon. |
| 4, Set piston. | 19, Stops for Swell. |
| 5, Serial number plate. | 20, Tremulants. |
| 6, Ligth control stop lamp. | 21, Chorus control. |
| 7, Headphone jack. | 22, Cathedral control. |
| 8, Pedal couplers. | 23, Volume control. |
| 9, 3-Pos Switch. | 24, On/Off Switch. |
| 10, Manual couplers. | 25, Transposer Switch. |
| 11, Memory lock. | 26, Memory bank Switching. |
| 12, Stops for Pedal. | 27, Preset Switch. |
| 13, Swell division. | 26, Expression pedal Swell. |
| 14, Great division. | 27, Expression pedal Great. |
| 15, Stops for Choir | 28, Expression pedal Choir. |

PEDAL		SWELL		GREAT	
1, Double Bass	16'	33, Bourdon	16'	20, Diapason	16'
2, Subbass	16'	34, Diapason	8'	21, Principal	8'
3, Principal	8'	35, Salicional	8'	22, Diapason	8'
4, Gedackt	8'	36, Celeste	8'	23, Gamba	8'
5, Octave	4'	37, Rohrflöte	8'	24, Stopped Flute	8'
6, Mixture	V rks	38, Octave	4'	25, Octave	4'
7, Bombarde	32'	39, Koppelflöte	4'	26, Narzard	2 2/3'
8, Contra Trumpet	16'	40, Flute Twelfth	2 2/3'	27, Octave	2'
9, Trumpet	8'	41, Flute	2'	28, Cornet	IV rks
10, Trumpet	4'	42, Tierce	1 3/5'	29, Mixture	IV rks
		43, Sesquialtera	II rks	30, Trumpet	16'
		44, Rauschpfeife	IV rks	31, Trumpet	8'
		45, Fagotto	16'	32, Clarion	4'
		46, Cromorne	8'		
		47, Vox Humana	8'		
		48, Schalmei	4'		

CHOIR		COUPLERS	
11, Stopped Flute	8'	49, Swell to Great	
12, Octave	4'	50, Choir to Great	
13, Rohrflöte	4'	51, Swell to Choir	
14, Twelfth	2 2/3'	52, Choir to Pedal	
15, Waldflöte	2'	53, Great to Pedal	
16, Superquint	1 1/3'	54, Swell to Pedal	
17, Octave	1'		
18, Scharf	III rks	55, Tremulant Choir	
19, Krummhorn	8'	56, Tremulant Great	
		57, Tremulant Swell	

Fixed Presets.

Preset	Name	Stop numbers
PP	Pianissimo	2-11-24-37
P	Piano	PP + 4-13-22-35-39
MF	Mezzo Forte	P + 3-12-21-23-25-34-38
F	Forte	MF + 5-9-16-19-26-27-31-40-41-46
FF	Fortissimo	F + 1-14-15-29-43-45-47
T	Tutti	FF + 6-8-10-18-20-30-32-33-44-48 49-50-51-52-53-54

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 245.

The manual provides complete 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

ON/OFF SWITCH:

This switch lights up when the organ is switched on.

It is important that the organ is wired to the mains plug in the correct manner and that the voltage is compatible with the details given on the serial number plate.

The amplifiers will switch on approximately 2 seconds after the organ is switched on.

HAND STOPS:

Having set the Hand Registration (HR) piston, you can combine stops to your particular choosing.

PRESETS:

JOHANNUS organs are equipped with the ability to change registrations rapidly by adding or excluding several stops at a time.

The designer has pre-selected six beautiful registrations to be secured in the organ, referred to as presets.

These pistons are located in the center panel directly below the lower manual.

They are set from left to right with registrations from: soft to full volume.

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 style of sound patterns for the selections you play.

The presets help acquaint you with your new organ.

(You might want to determine for yourself what combination of stops the designer has selected for you.)

REEDS-OFF:

With the reeds-off (RO) piston you are able at any time to switch the reeds on or off.

This RO piston also works on the presets.

Note: If you should set the trumpet and there is no result, the RO control is not set correctly.

ACCESSORIES:

The couplers.

Swell to Great. Couples the upper manual (Swell) to the middle manual (Great), so that all registrations of the Swell can be played on the Great manual.

Choir to Great. Couples the lower manual (Choir) to the middle manual (Great), so that all registrations of the Choir can be played on the Great manual.

Swell to Choir. Couples the upper manual (Swell) to the lower manual (Choir), so that all registrations of the Swell can be played on the Choir manual.

Choir to Pedal. Couples the lower manual (Choir) to the Pedal ,so that all the registrations on the Choir can be played on the Pedal.

Great to Pedal. Couples the middle manual (Great) to the Pedal ,so that all the registrations on the Great can be played on the Pedal.

Swell to pedal. Couples the upper manual (Swell) to the Pedal and gives the same effect as the Great to Pedal , as decribed above

Manual Pedal Bass. Couples the first two octaves of the Pedal to the Great
This feature allows you to play Pedalnotes with the left hand, sounding the lower note of the chord being played on the Great manual.

Tremulants. Each manual has separate tremulant controls within the accessory division.
If the manuals are coupled to the pedal the tremulants will still operate on the appropriate registers.

CATHEDRAL CONTROL:

This reverberation system is especially designed for the JOHANNUS organ. The system re-creates acoustic properties associated with the resonance of large buildings and aims to give as wide a level and range 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

Note: When the "Cathedral" tab is first depressed there is a short and rapid echo response clearly audible for 2-3 seconds, after which time it ceases to sound.

THIS IS NORMAL and indicates that the system is becoming operational.

CHORUS CONTROL:

The Chorus Control expands the multi-generator-system incorporated in every JOHANNUS organ which gives the unique rich and varied tone associated, and set, as follows.

Depress the "T" button, hold a major chord of "G" with the right hand and turn the rotary control with the left hand to the desired level. This setting is then correct for all combinations and registrations, and need not be further adjusted.

REGISTRATIONS:

Registrations are essential to the art of organ playing. You are able to make countless combinations of the JOHANNUS organ's spectrum of voices. 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 combinations 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 Sesquialter or Cornet which are intended to be used in combinations with other stops in order to achieve well-balanced sounds.

TONE GENERATORS:

There are 16 sets of tone generators in your organ; two of which are used for manual I, seven for manual II, and five are used for manual III, and at least two for the pedal division. When you play manual II using the couplers, and select stops from all three manuals and the pedal, you are using all the generator sets and experiencing the full potential of sound your organ can produce. For instance, put all couplers on, take the 8' flute and 4' principal of the choir, take the principal 8' and 4' of the great and the principal 8' and 4' of the swell division, take on the pedal the 16' flute and 8' principal. When you now play on the great, we use all the generators sets. In other words, you are making the maximum use of the generator sets. It is important to remember that even when using one single stop you are still using two generator sets. When you find a combination of stops that particularly appeals to you, make a note of stops used, if you do not have the 3-memory capture on your organ. This will allow you to go back to that same registration quickly.

EXTENSIONS:

Your JOHANNUS organ can be enhanced with a JOHANNUS 4-channel acoustic system. You will find a standard output plug connection located at the back of the organ. This enables you to receive a special cathedral effect from your organ. The 8-pin socket is destined for an external loudspeaker-assembly. Your dealer will be happy to give you additional information or demonstrations.

HEADPHONE SOCKED:

This is a stereo connection socked and is suitable for use with any low impedance stereo headphones. When the headphones are plugged in the speakers within the organ are silenced.

THE USE OF THE CAPTURE SYSTEM. (for this model an option)

In addition to the 6 factory presets the JOHANNUS organ Opus 245 may be equipped with a memory system in which 24 combinations of registrations can be programmed by the organist.

The stored registration can be changed as desired and called on any time.

The total capture system is divided into 3 independent memories, identified by pistons M I, M II, M III.

Each of these will store 8 separate combinations with use of the 8 pistons, located under manual I.

In order to preserve registrations once chosen and stored, the entire system is provided with a removeable key.

Programming and/or changing registrations is only possible by inserting this key and turning it clockwise.

To program all 24 individual memories in the complete capture system the following procedure must be followed.

- 1 - Choose the first registration to be stored by manually registering the desired combination.
- 2 - Press piston M I.
- 3 - Press piston "SET", keep it pressed while simultaneously depressing piston 1.
This registration chosen by you will be stored after releasing both pistons.
- 4 - Choose the next registration and repeat the same procedure; however, using piston 2 instead of piston 1.
This way you may continue through piston 8.

The same procedure should be followed programming M II and M III by depressing M II and M III respectively instead of M I.

To use a particular registration, depress the related piston to locate the desired memory (M I, M II, M III).

Then push in relevant pistons 1 through 8.

When using one of the stored registrations, it is possible to add stops by hand after setting the piston HR+.

Should you desire to add voices to Presets or Capture Action settings, simply select the voices you want to include, turn stop ON and depress the HR+ piston.

Once you have made this addition, the HR+ will remain ON until you depress another combination or preset piston.

The stored registration will remain intact.

The accessories tremulant and couplers can be added to any stored registration without using the piston HR+.

All stops, excluding "chorus" and "cathedral", can be included in the capture system.

The intensity of the illumination of the stops is adjustable.

The presets and the piston RO (reeds off) will always function independently of the capture system.

HR + PISTON:

The HR + piston allows you to select additional stops and add these to the fixed combinations.

(see also use of the Capture Action)

TRANSPOSER:

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

3-POSITION SWITCH:

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.

VOLUME CONTROL:

Purpose of the Volume Control dial is to allow you to control the volume of the total organ from the keyboard.

CARE OF YOUR JOHANNUS ORGAN:

Cabinet work, and pedalboard should be cleaned with a soft polishing duster using a small quantity of spray polish (or simulaire).
The bench should be cleaned with a polishing duster only.
Spray only the duster never spray direct on the instrument.
Do not use wax or abrasive compounds.
The keyboards, registration tabs and name plates should be cleaned with a soft damp cloth or chamois leather.
Never spray water or polish directly on these parts.

Technical Information Opus 245.

- Manual compass; C-C'''' (5 octaves).
- Pedalboard; C-f' (30-note mechnin pedalboard).
- Touch; Church organ touch.
- Couplers; Complete set of inter-manual and pedal couplers
- Tremulants; Independant tremulant per manual
- Tone generation; Multi-generator system(16 generators)
- Amplification; 8 output amplifiers, 28 Watts each maximum.
- *Transposer; Transposer (3 steps up/3 steps down)
- *3-Pos switch; Switch for internal and external speakers.
- Attack; The attack varies within the registers of the manuals.
- *Chiff; The chiff is situated on the great and swell.
- Volume; The volume of the organ is external adjustable.
- Chorus; The Johannes Chorus effect is externally adjustable.
- Cathedral; The Johannes cathedral effect is an overall reverberation of several channels, externally adjustable by a combined length/volume switch.
- Fixed combinations; PP-P-MF-F-FF-T
 piston RO= Reeds off
 piston HR=Hand registration
 piston HR+ Allows you to join your own registration to the fixed combinations.
- Expression pedals; Expression pedal for the Choir
 Expression pedal for the Great/Pedal
 Expression pedal for the Swell
- Connection for; Johannes 4-channel acoustic system.
- Connection for; Headphone.
- Connection for pedalboard; With magnetic reed switches.
- Standard design; dark oak or light oak.

Options

- Capture system.
- Deluxe, roll-top cabinet.
- Carillon.
- General Crescendo.
- Toe-studs for capture system, and tutti toe piston.
- Specifications marked "*" are standard options in various countrys.

Dimensions.

Height: 116 cms. Width: 139 cms. Depth: 67 cms.
 Depth; with pedalboard 97 cms.

PEDAL		CHOIR	
Double Bass	16'	Stopped Flute	8'
Subbass	16'	Octave	4'
Principal	8'	Rohrflute	4'
Gedackt	8'	Twelfth	2 2/3'
Octave	4'	Waldflute	2'
Mixture	V rks	Superquint	1 1/3'
Bombarde	32'	Octave	1'
Contra Trumpet	16'	Scharf	III rks
Trumpet	8'	Krummhorn	8'
Trumpet	4'		

GREAT		SWELL	
Diapason	16'	Bourdon	16'
Principal	8'	Diapason	8'
Diapason	8'	Salicional	8'
Gamba	8'	Celeste	8'
Stopped Flute	8'	Rohrflute	8'
Octave	4'	Octave	4'
Narzard	2 2/3'	Koppelflute	4'
Octave	2'	Flute Twelfth	2 2/3'
Cornet	IV rks	Flute	2'
Mixture	IV rks	Tierce	1 3/5'
Trumpet	16'	Sesquialter	II rks
Trumpet	8'	Rauschpfeife	IV rks
Clarion	4'	Fagotto	16'
		Cromorne	8'
		Vox Humana	8'
		Schalmei	4'

ACCESSORIES

Swell to Great	Tremulant Choir
Choir to Great	Tremulant Great
Swell to Choir	Tremulant Swell
Choir to Pedal	
Great to Pedal	
Swell to Pedal	

REGISTRATION EXAMPLES; OPUS 245

A-D. Romantic celeste & string combinations

E-H. Using mutations to create solo colors with various accompaniments

I-L. Using reeds

M-P. Building foundations

		A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
P E D A L	1. Double Bass	16'															
	2. Subbass	16'	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
	3. Principal	8'															
	4. Gedackt	8'				o	o										
	5. Octave	4'											o				
	6. Mixture	V rks															
	7. Bombarde	32'															
	8. Contra Trumpet	16'															
	9. Trumpet	8'															
	10. Trumpet	4'															
S W E L L	33. Bourdon	16'	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
	34. Diapason	8'															
	35. Salicional	8'	o		o	o		o						o	o	o	o
	36. Celeste	8'	o		o	o		o						o	o	o	o
	37. Rohrflöte	8'					o		o	o							
	38. Octave	4'			o												
	39. Koppelflöte	4'					o										
	40. Flute Twelfth	2 2/3'							o							o	o
	41. Flute	2'															
	42. Tierce	1 3/5'					o										
G R E A T	43. Sesquiltera	II rks							o								
	44. Rauschpfeife	IV rks												o			
	45. Fagotto	16'												o			
	46. Cromorne	8'												o			
	47. Vox Humana	8'		o										o			
	48. Schalmei	4'												o			
	20. Diapason	16'	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
	21. Principal	8'	o				o										
	22. Diapason	8'				o	o							o	o	o	o
	23. Gamba	8'		o	o	o			o	o				o	o	o	o
24. Stopped Flute	8'		o	o	o			o	o								
25. Octave	4'																
26. Narzard	2 2/3'								o								
27. Octave	2'														o	o	
28. Cornet	IV rks						o										
29. Mixture	V rks																
30. Trumpet	16'																
31. Trumpet	8'																
32. Clarion	4'																
C H O I R	11. Stopped Flute	8'	o	o		o	o	o	o		o	o	o	o	o	o	o
	12. Octave	4'															
	13. Rohrflöte	4'	o			o		o									
	14. Twelfth	2 2/3'		o								o					
	15. Waldflöte	2'							o								
	16. Superquint	1 1/3'							o								
	17. Octave	1'															
18. Scharf	III rks																
19. Krummhorn	8'	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	
C O U P L E R S	49. Swell to Great			o	o												
	50. Choir to Great				o										o	o	o
	51. Swell to Choir				o												
	52. Choir to Pedal					o			o								
	53. Great to Pedal		o					o									
	54. Swell to Pedal		o	o	o		o				o		o	o	o	o	o
	55. Tremulant Choir		o	o	o	o	o	o			o		o				
	56. Tremulant Great		o		o		o		o		o						
	57. Tremulant Swell		o			o			o		o						

NOTE: Tremulants are always optional.

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| 5. Serial number plate. | 20. Tremulants. |
| 6. Light control stop lamp. | 21. Chorus control. |
| 7. Headphone jack. | 22. Cathedral control. |
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| 9. 3-Pos Switch. | 24. On/Off Switch. |
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17. Octave	1'	55. Tremulant Choir	
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Swell to pedal. Couples the upper manual (Swell) to the Pedal and gives the same effect as the Great to Pedal , as described above

Manual Pedal Bass. Couples the first two octaves of the Pedal to the Great
This feature allows you to play Pedalnotes with the left hand, sounding the lower note of the chord being played on the Great manual.

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Registrations are essential to the art of organ playing. You are able to make countless combinations of the JOHANNUS organ's spectrum of voices. 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 combinations 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 Sesquialter or Cornet which are intended to be used in combinations with other stops in order to achieve well-balanced sounds.

STONE GENERATORS:

There are 16 sets of tone generators in your organ; two of which are used for manual I, seven for manual II, and five are used for manual III, and at least two for the pedal division. When you play manual II using the couplers, and select stops from all three manuals and the pedal, you are using all the generator sets and experiencing the full potential of sound your organ can produce. For instance, put all couplers on, take the 8' flute and 4' principal of the choir, take the principal 8' and 4' of the great and the principal 8' and 4' of the swell division, take on the pedal the 16' flute and 8' principal. When you now play on the great, we use all the generators sets. In other words, you are making the maximum use of the generator sets. It is important to remember that even when using one single stop you are still using two generator sets. When you find a combination of stops that particularly appeals to you, make a note of stops used, if you do not have the 3-memory capture on your organ. This will allow you to go back to that same registration quickly.

EXTENSIONS:

Your JOHANNUS organ can be enhanced with a JOHANNUS 4-channel acoustic system. You will find a standard output plug connection located at the back of the organ. This enables you to receive a special cathedral effect from your organ. The 8-pin socket is destined for an external loudspeaker-assembly. Your dealer will be happy to give you additional information or demonstrations.

HEADPHONE SOCKED:

This is a stereo connection socked and is suitable for use with any low impedance stereo headphones. When the headphones are plugged in the speakers within the organ are silenced.

THE USE OF THE CAPTURE SYSTEM. (for this model an option)

In addition to the 6 factory presets the JOHANNUS organ Opus 245 may be equipped with a memory system in which 24 combinations of registrations can be programmed by the organist. The stored registration can be changed as desired and called on any time.

The total capture system is divided into 3 independent memories, identified by pistons M I, M II, M III. Each of these will store 8 separate combinations with use of the 8 pistons, located under manual I.

In order to preserve registrations once chosen and stored, the entire system is provided with a removeable key. Programming and/or changing registrations is only possible by inserting this key and turning it clockwise. To program all 24 individual memories in the complete capture system the following procedure must be followed.

- 1 - Choose the first registration to be stored by manually registering the desired combination.
- 2 - Press piston M I.
- 3 - Press piston "SET", keep it pressed while simultaneously depressing piston 1.
This registration chosen by you will be stored after releasing both pistons.
- 4 - Choose the next registration and repeat the same procedure; however, using piston 2 instead of piston 1.
This way you may continue through piston 8.

The same procedure should be followed programming M II and M III by depressing M II and M III respectively instead of M I. To use a particular registration, depress the related piston to locate the desired memory (M I, M II, M III). Then push in relevant pistons 1 through 8.

When using one of the stored registrations, it is possible to add stops by hand after setting the piston HR+. Should you desire to add voices to Presets or Capture Action settings, simply select the voices you want to include, turn stop ON and depress the HR+ piston. Once you have made this addition, the HR+ will remain ON until you depress another combination or preset piston. The stored registration will remain intact.

The accessories tremulant and couplers can be added to any stored registration without using the piston HR+. All stops, excluding "chorus" and "cathedral", can be included in the capture system. The intensity of the illumination of the stops is adjustable. The presets and the piston RO (reeds off) will always function independently of the capture system.

HR + PISTON:

The HR + piston allows you to select additional stops and add these to the fixed combinations.

(see also use of the Capture Action)

TRANSPOSER:

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

3-POSITION SWITCH:

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.

VOLUME CONTROL:

Purpose of the Volume Control dial is to allow you to control the volume of the total organ from the keyboard.

CARE OF YOUR JOHANNUS ORGAN:

Cabinet work, and pedalboard should be cleaned with a soft polishing duster using a small quantity of spray polish (or simulaire).
The bench should be cleaned with a polishing duster only.
Spray only the duster never spray direct on the instrument.
Do not use wax or abrasive compounds.
The keyboards, registration tabs and name plates should be cleaned with a soft damp cloth or chamois leather.
Never spray water or polish directly on these parts.

Technical Information Opus 245.

- Manual compass: C-C'''' (5 octaves).
- Pedalboard: C-f' (30-note mechnlin pedalboard).
- Touch: Church organ touch.
- Couplers: Complete set of inter-manual and pedal couplers
- Tremulants: Independant tremulant per manual
- Tone generation: Multi-generator system(16 generators)
- Amplification: 8 output amplifiers, 28 Watts each maximum.
- *Transposer: Transposer (3 steps up/3 steps down)
- *3-Pos switch: Switch for internal and external speakers.
- Attack: The attack varies within the registers of the manuals.
- *Chiff: The chiff is situated on the great and swell.
- Volume: The volume of the organ is external adjustable.
- Chorus: The Johannes Chorus effect is externally adjustable.
- Cathedral: The Johannes cathedral effect is an overall reverberation of several channels, externally adjustable by a combined length/volume switch.
- Fixed combinations: PP-P-MF-F-FF-T
 piston RD= Reeds off
 piston HR=Hand registration
 piston HR+ Allows you to join your own registration to the fixed combinations.
- Expression pedals: Expression pedal for the Choir
 Expression pedal for the Great/Pedal
 Expression pedal for the Swell
- Connection for: Johannes 4-channel acoustic system.
- Connection for: Headphone.
- Connection for pedalboard: With magnetic reed switches.
- Standard design: dark oak or light oak.

Options

- Capture system.
- Deluxe, roll-top cabinet.
- Carillon.
- General Crescendo.
- Toe-studs for capture system, and tutti toe piston.
- Specifications marked "*" are standard options in various countrys.

Dimensions.

Height: 116 cms. Width: 139 cms. Depth: 67 cms.
 Depth: with pedalboard 97 cms.

PEDAL		CHOIR	
Double Bass	16'	Stopped Flute	8'
Subbass	16'	Octave	4'
Principal	8'	Rohrflute	4'
Gedackt	8'	Twelfth	2 2/3'
Octave	4'	Waldflute	2'
Mixture	V rks	Superquint	1 1/3'
Bombarde	32'	Octave	1'
Contra Trumpet	16'	Scharf	III rks
Trumpet	8'	Krummhorn	8'
Trumpet	4'		

GREAT		SWELL	
Diapason	16'	Bourdon	16'
Principal	8'	Diapason	8'
Diapason	8'	Salicional	8'
Gamba	8'	Celeste	8'
Stopped Flute	8'	Rohrflute	8'
Octave	4'	Octave	4'
Narzard	2 2/3'	Koppelflute	4'
Octave	2'	Flute Twelfth	2 2/3'
Cornet	IV rks	Flute	2'
Mixture	IV rks	Tierce	1 3/5'
Trumpet	16'	Sesquialter	II rks
Trumpet	8'	Rauschpfeife	IV rks
Clarion	4'	Fagotto	16'
		Cromorne	8'
		Vox Humana	8'
		Schalmei	4'

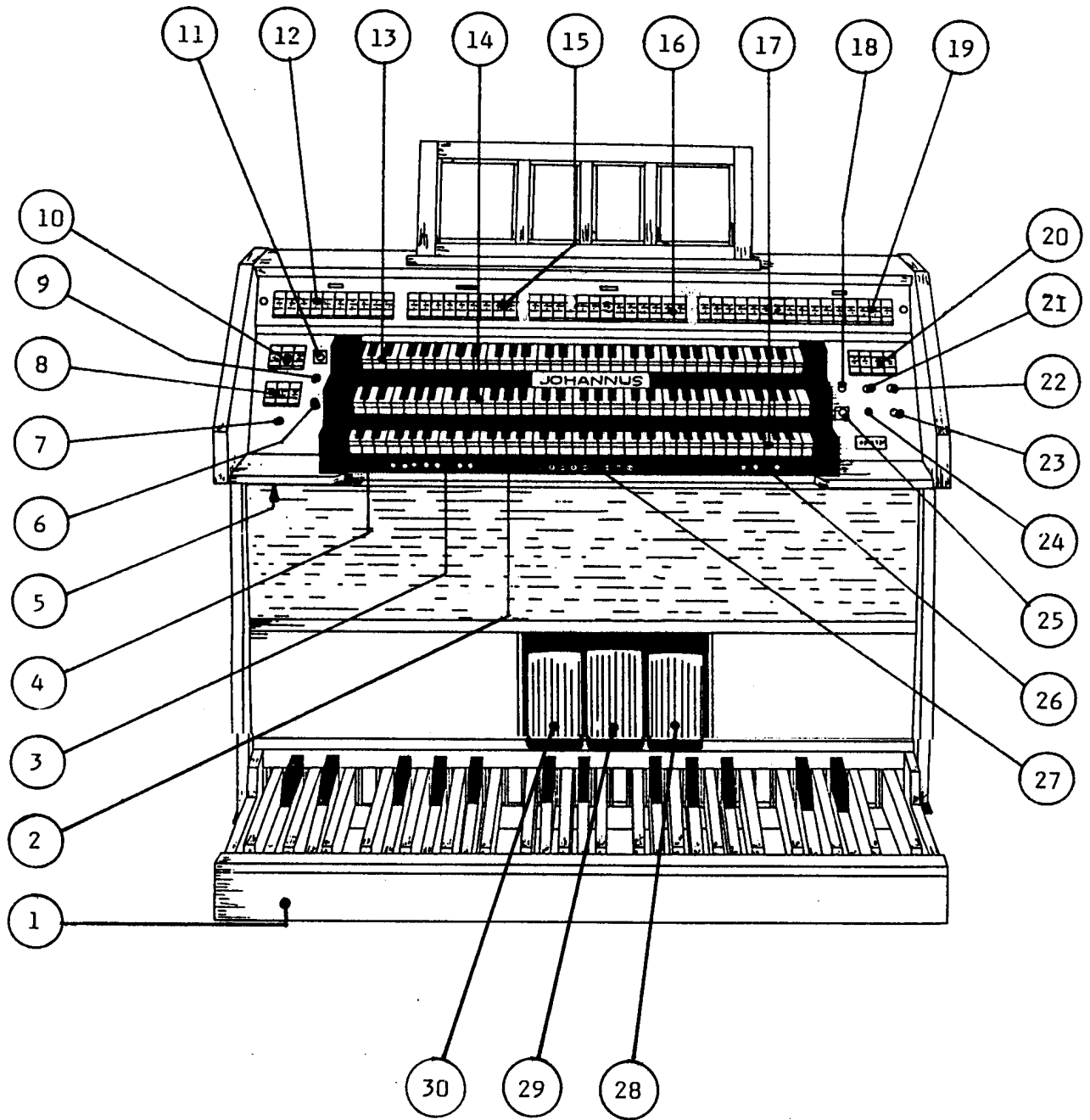
ACCESSORIES

Swell to Great	Tremulant Choir
Choir to Great	Tremulant Great
Swell to Choir	Tremulant Swell
Choir to Pedal	
Great to Pedal	
Swell to Pedal	

REGISTRATION EXAMPLES: OPUS 245

		A-D, Romantic celeste & string combinations				E-H, Using mutations to create solo colors with various accompaniments				I-L, Using reeds				M-P, Building foundations			
		A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
P E D A L	1, Double Bass	16'															
	2, Subbass	16'	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
	3, Principal	8'															
	4, Gedackt	8'				o											
	5, Octave	4'					o						o		o	o	o
	6, Mixture	V rks											o			o	o
	7, Bombarde	32'															o
	8, Contra Trumpet	16'															o
	9, Trumpet	8'												o			o
	10, Trumpet	4'												o			o
S W E L L	33, Bourdon	16'	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
	34, Diapason	8'															P
	35, Salicional	8'	o		o	o		o				o			o	o	o
	36, Celeste	8'	o		o	o		o				o			o	o	o
	37, Rohrflöte	8'					o		o	o						o	o
	38, Octave	4'			o											o	o
	39, Koppelflöte	4'					o		o				o			o	o
	40, Flute Twelfth	2 2/3'							o							o	o
	41, Flute	2'														o	o
	42, Tierce	1 3/5'					o									o	o
G R E A T	43, Sesquiltera	II rks							o								
	44, Rauschpfeife	IV rks															
	45, Fagotto	16'												o			o
	46, Cromorne	8'												o			o
	47, Vox Humana	8'		o						o		o	o			o	o
	48, Schalmei	4'											o				o
	20, Diapason	16'	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
	21, Principal	8'	o				o										P
C H O I R	22, Diapason	8'			o	o	o					o		o	o	o	o
	23, Gamba	8'		o	o	o			o	o				o	o	o	o
	24, Stopped Flute	8'		o	o	o			o	o				o	o	o	o
	25, Octave	4'						o		o					o	o	o
	26, Narzard	2 2/3'							o			o			o	o	o
	27, Octave	2'													o	o	o
	28, Cornet	IV rks						o							o	o	o
	29, Mixture	V rks												o		o	o
	30, Trumpet	16'												o		o	o
	31, Trumpet	8'												o		o	o
32, Clarion	4'												o		o	o	
C H O I R	11, Stopped Flute	8'	o	o	o	o	o	o	o		o	o	o	o	o	o	o
	12, Octave	4'															
	13, Rohrflöte	4'	o			o		o					o		o		o
	14, Twelfth	2 2/3'		o								o		o	o		o
	15, Waldflöte	2'							o							o	o
	16, Superquint	1 1/3'							o							o	o
	17, Octave	1'														o	o
C O U P L E R S	18, Scharf	III rks															
	19, Krummhorn	8'	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
	49, Swell to Great				o	o	o									o	o
	50, Choir to Great				o	o	o									o	o
	51, Swell to Choir				o	o	o									o	o
	52, Choir to Pedal				o	o	o									o	o
	53, Great to Pedal		o					o		o						o	o
	54, Swell to Pedal		o	o	o	o	o						o		o	o	o
	55, Tremulant Choir		o	o	o	o	o				o			o		o	o
	56, Tremulant Great		o	o	o	o	o				o			o		o	o
57, Tremulant Swell		o		o	o				o				o		o	o	

NOTE: Tremulants are always optional.



OPUS 245.