

OWNER'S MANUAL

Opus 60N



JOHANNUS



BRYAN HESFORD

Melton Mowbray, June 1980.

The important strides made in the development and tonal perfection of the electronic organ during the past two decades have had far-reaching benefits for many churches, cathedrals and concert halls throughout the world.

In particular, the very fine organs developed by Hans Versteegt - the Johannus Organ - have made it possible for organists to perform the works of the classical era with a degree of tonal authenticity.

A Johannus organ is, however, an instrument not solely confining itself to any particular school or period of organ composition.

It has its own very distinctive sound, and is an excellent instrument for concert or liturgical use. The smaller organs are equally ideal for home or studio.

They are perfectly designed, comfortable to play, and built by highly skilled craftsmen.

I am delighted to give the Johannus organ the warmest recommendation to all organists: it is a splendid instrument for the connoisseur of genuine organ tone and character.

Bryan Hesford

Bryan Hesford, Ph.D., D.Mus., ARCM, LRAM.

Your own JOHANNUS

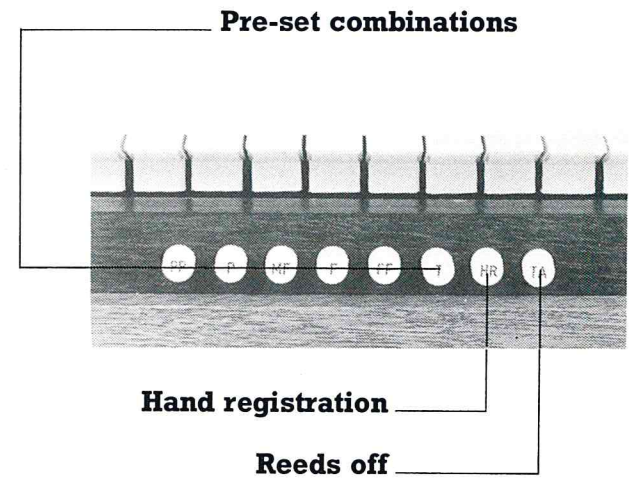
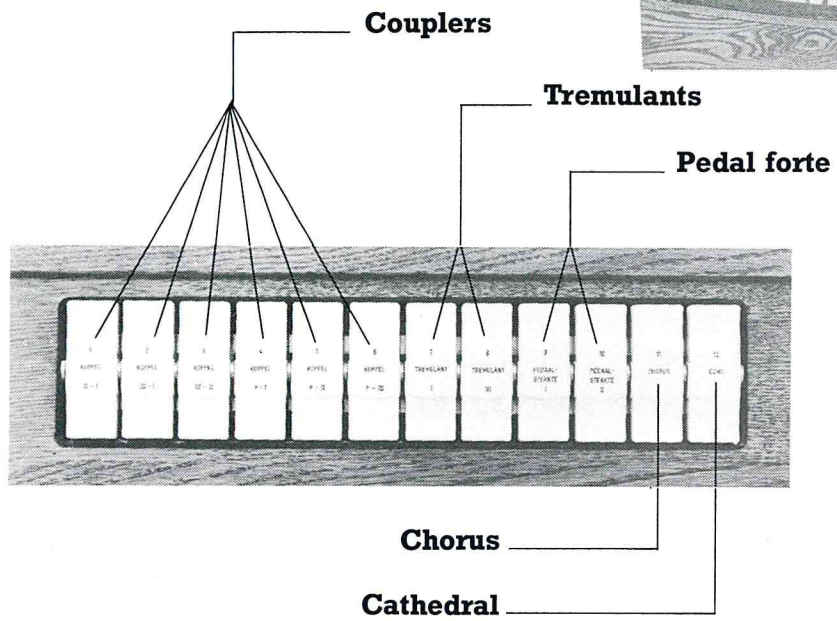
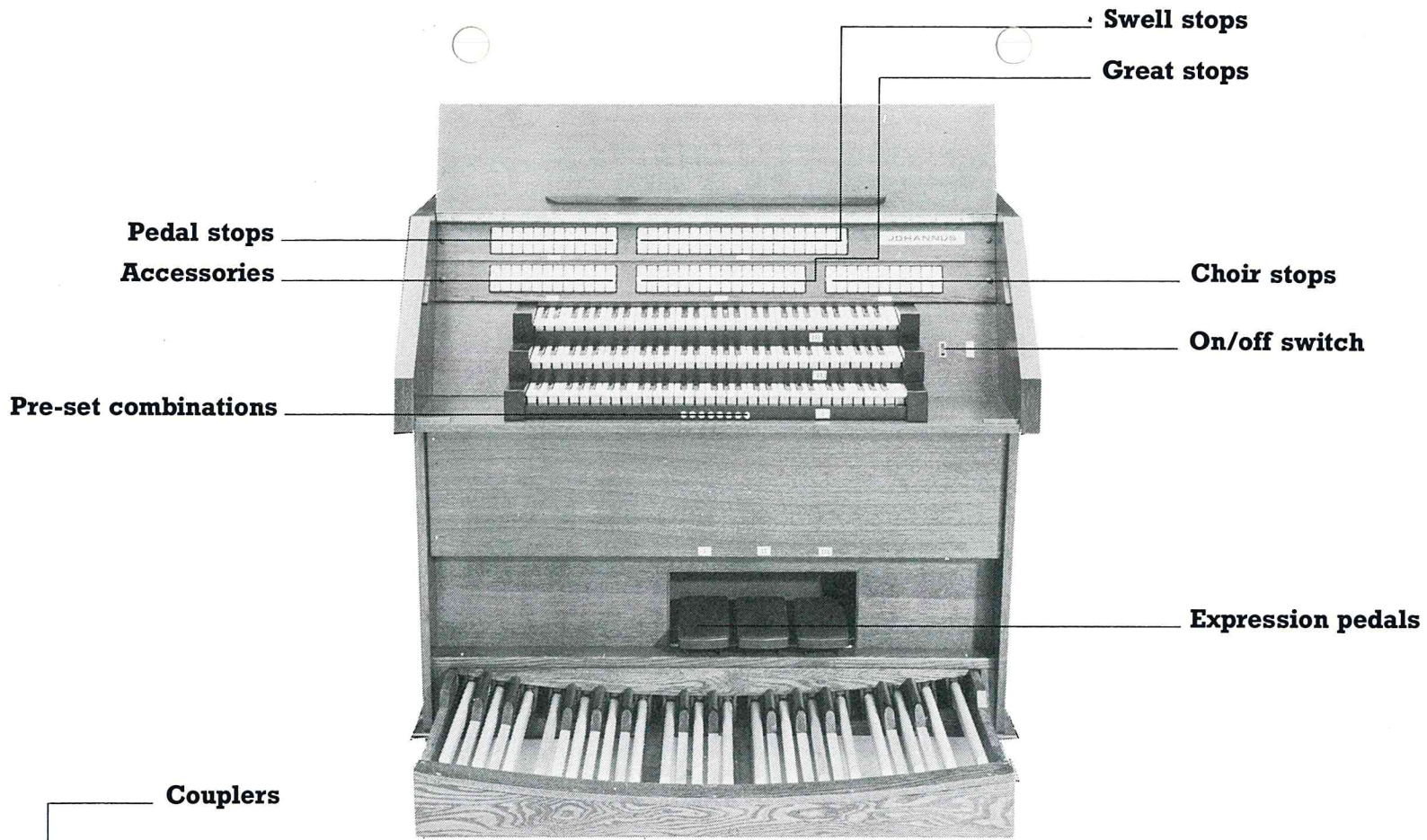
Opus 60N

You are now the proud owner of a JOHANNUS classical organ, an instrument incorporating the very latest technical developments, which produce the famous JOHANNUS sound.

This JOHANNUS organ enables you to play all forms of classical music, from Baroque to Contemporary. To be of assistance to you in discovering the enormous possibilities and variations of the instrument, Dr. Bryan Hesford has featured some examples of registrations and settings in this manual (see page 6). On page 7 we arranged space for you to record your own registrations and suggestions.

We would like to wish you every success and many hours of enjoyment with your JOHANNUS organ.

JOHANNUS Orgelbouw b.v.



SPECIFICATION OPUS 60N

Great		Swell	
Principal	16'	Bourdon	16'
Principal	8'	Principal	8'
Gamba	8'	Salicional	8'
Stopped flute	8'	Stopped flute	8'
Harmonic flute	8'	Rohrflute	8'
Octave	4'	Octave	4'
Open flute	4'	Gemshorn	4'
Twelfth	2 $\frac{3}{4}$ '	Coppelflute	4'
Octave	2'	Nazard	2 $\frac{3}{4}$ '
Flute	2'	Octave	2'
Comet	IV rks	Waldflute	2'
Terzian	II rks	Superquint	1 $\frac{1}{4}$ '
Mixture	V rks	Siff flute	1'
Trumpet	16'	Sesquialtera	II rks
Trumpet	8'	Rauschpfeife	III rks
Clarion	4'	Fagotto	16'
		Cromome	8'
		Trumpet	8'
		Oboe	8'
		Schalmei	4'

Choir		Pedal	
Stopped flute	8'	Double Bass	16'
Octave	4'	Subbass	16'
Flute	4'	Principal	8'
Twelfth	2 $\frac{3}{4}$ '	Violon	8'
Octave	2'	Gedackt	8'
Conical flute	2'	Octave	4'
Tierce	1 $\frac{3}{5}$ '	Flute	4'
Larigot	1 $\frac{1}{3}$ '	Octave	2'
Octave	1'	Mixture	IV rks
Scharf	II rks	Contra trumpet	16'
Regal	8'	Trumpet	8'
		Trumpet	4'

Accessories

Choir to Great
Swell to Great
Swell to Choir
Choir to Pedal
Great to Pedal
Swell to Pedal
Tremulant Great
Tremulant Swell
Pedal Forte I
Pedal Forte II
Chorus
Cathedral

TECHNICAL SPECIFICATION

71 stops
59 speaking stops
Manual compass C-C 5 octaves
30 note pedalboard
Special church organ touch
Expression pedal for each manual
Power 420 watts
3 generators
7 channels
7 amplifiers
Spring reverberation
Internal speaker system

Dimensions:

Height: 125 cms
Width : 142 cms
Depth : 120 cms (including pedalboard and bench).

Weight:

Organ : 160 kg
Pedal : 21 kg
Bench : 20 kg

Woodwork:

Light or dark oak.

Care and maintenance

The case of your Johannus organ is finished in open grain oak and does not require special treatment. To keep keys white just use a damp cloth.

Guarantee

The guarantee is valid for one year from date of installation. It does not include the cost of labour and transport.
A service contract is usually available for a modest sum per year.

External speaker system

An additional external speaker system is available and is recommended for larger installations such as churches and halls. Ask your nearest Johannus main dealer for details.

OPERATING THE OPUS 60N

On/off switch

This switch turns the whole organ on and off.

Manuals

Manual I is the Great, manual II is the Choir and manual III is the Swell.

Expression pedals

The left hand pedal controls the volume of the Great and Pedal, the middle pedal of the Choir and the right hand pedal controls the volume of the Swell.

Pre-set combination pistons

These pistons are programmed variations of registrations from pianissimo (pp) to tutti (t) which is full organ. If you do not wish to use these pre-set pistons always make sure that HR is pressed, enabling you to use Hand Registrations (set your own stops). RO means reeds off. When RO is pressed all reed voices are switched off. RO affects HR as well.

Chorus

The chorus alters the pitch of the generators, giving a rich, authentic classical sound. Use Choir to Great coupler and play on Great.

Tremulants

Tremulant I affects the Great and tremulant III affects the Swell.

Pedal forte

With the stops Pedal forte I and II you can raise the volume of the Pedal in two steps.

Couplers

1. Choir to Great
2. Swell to Great
3. Swell to Choir
4. Great to Pedal
5. Choir to Pedal
6. Swell to Pedal

The function of a coupler is to enable the stops of one division or manual to be played on another manual or the pedalboard.

J.S. Bach:
FANTASIA IN C-MINOR (BWV 562)(Peters Vol iv).

<u>Great</u>		<u>Swell</u>	
Principal	16'	Principal	8'
Principal	8'	Octave	4'
Octave	4'	Nazard	2 $\frac{3}{4}$ '
Twelfth	2 $\frac{3}{4}$ '	Octave	2'
Terzian	II rks	Superquint	1 $\frac{1}{2}$ '
Mixture	V rks	Rauschpfeife	III rks

<u>Pedal</u>		<u>Accessories</u>	
Double bass	16'	Swell to Great	
Principal	8'		
Octave	4'		
Octave	2'		
Mixture	IV rks		

J.S. Bach:
CHORALE PRELUDE "WACHET AUF" (BWV 645)(Peters Vol. vii).

<u>Choir</u>		<u>Great</u>	
Stopped flute	8'	Trumpet	8'
Octave	4'	Claron	4'
Twelfth	2 $\frac{3}{4}$ '		
Octave	2'		
Tierce	1 $\frac{3}{5}$ '		
Octave	1'		

<u>Pedal</u>	
Subbass	16'
Violon	8'
Flute	4'
Octave	2'

F. Mendelssohn-Bartholdy:
PRELUDE AND FUGUE IN D-MINOR (Opus 37 iii). (Peters).

Prelude:

<u>Great</u>		<u>Swell</u>	
Principal	8'	Bourdon	16'
Octave	4'	Principal	8'
Twelfth	2 $\frac{3}{4}$ '	Octave	4'
Octave	2'	Octave	2'
Mixture	V rks	Trumpet	8'

<u>Pedal</u>		<u>Accessories</u>	
Double bass	16'	Swell to Great	
Subbass	16'	Great to Pedal	
Principal	8'	Swell to Pedal	
Octave	4'		
Octave	2'		

Fugue:

Add Mixture IV rks to Pedal and Cromome 8' and Schalmei 4' to Swell.

Flor Peeters:
PARTITA ON "WHAT IS THE WORLD TO ME"
(Opus 69 v)(Peters P. 6024).

Moderato:

<u>Great</u>		<u>Pedal</u>	
Principal	8'	Double bass	16'
Octave	4'	Principal	8'

Great to Pedal.

Andantino:

<u>Swell</u>	
Principal	8'
Octave	4'
Nazard	2 $\frac{3}{4}$ '
Octave	2'
Superquint	1 $\frac{1}{2}$ '
Siff flute	1'

Allegretto:

<u>Choir</u>	
Stopped flute	8'
Twelfth	2 $\frac{3}{4}$ '
Octave	2'

Molto Sostenuto:

<u>Swell</u>		<u>Choir</u>	
Salicional	8'	Stopped flute	8'
Stopped flute	8'	Octave	2'
Nazard	2 $\frac{3}{4}$ '		

<u>Pedal</u>	
Trumpet	4'

Allegretto Moderato:

<u>Great</u>		<u>Pedal</u>	
Principal	16'	Double bass	16'
Principal	8'	Principal	8'
Octave	4'	Octave	4'
Octave	2'	Mixture	IV rks
Mixture	V rks		

Great to Pedal.

J.S. Bach:
FANTASIA IN G (BWV 572)(Peters Vol. iv).

Part i:

<u>Choir</u>	
Stopped flute	8'
Conical flute	2'

Part ii:

<u>Great</u>		<u>Pedal</u>	
Principal	16'	Double bass	16'
Principal	8'	Principal	8'
Octave	4'	Octave	4'
Twelfth	2 $\frac{3}{4}$ '	Octave	2'
Octave	2'	Mixture	IV rks
Terzian	II rks		
Mixture	V rks		

Part iii:

<u>Great</u>		<u>Swell</u>	
Principal	16'	Bourdon	16'
Principal	8'	Principal	8'
Octave	4'	Octave	4'
Twelfth	2 $\frac{3}{4}$ '	Nazard	2 $\frac{3}{4}$ '
Octave	2'	Octave	2'
Terzian	II rks	Superquint	1 $\frac{1}{2}$ '
Mixture	V rks	Sesquialtera	II rks
Trumpet	8'	Rauschpfeife	III rks
Claron	4'	Cromome	8'
		Schalmei	4'

<u>Pedal</u>		<u>Accessories</u>	
Double bass	16'	Swell to Great	
Principal	8'	Great to Pedal	
Octave	4'	Swell to Pedal	
Octave	2'		
Mixture	IV rks		
Contra trumpet	16'		
Trumpet	8'		