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M A N U A L

J O H A N N U S

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JOHANNUS ORGELBOUW

A SHORT HISTORY REVIEW

Although JOHANNUS Orgelbouw b.v. is a relatively young company, it has an extensive experience in building classical electronic organs. It started in a cellar with the building of church organs, of which the first was completed on March 4th, 1971. Soon afterwards study organs were included in the assortment.

There were many requests for this new instrument that allowed many organ enthusiasts to study classical and lithurgic music (not everyone had the possibility to play regularly in a church). Due to the increasing production the manufacturing area was soon too small; consequently the factory moved to a building in Veenendaal. Here the study organs type S, HII and HIII, as well as the church organs type KII, KIIB, KIIC and KIIIC were built.

In 1976 their own specialized company was started, which fulfilled the demands of both artistic and production oriented people. Inside of the company a complete concert hall was built, being multifunctional according modern standards. This hall was to be used for concerts, demonstrating church organs and for voicing of the organs. This implies that church organs were tonetechnically adjusted to a large room, therefore saving hours of voicing work upon installation of the organ within the church itself.

The new company's inauguration in Ede was on March 12th, 1976, by world-famous Dutch organist FEIKE ASMA, according to whom the concert hall was named to his own surprise as gratitude for the valuable advice he contributed to Johannus Orgelbouw b.v., which was the base for the characteristic Johannus sound.

Upto nowadays we are building with a lot of pleasure and dedication extensive series of "large" and "small" organs meanwhilst being famous all over the world.

JOHANNUS ORGELBOUW wishes you lots of musical pleasure with your organ.

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 organ. 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 organ.

VOLTAGE

It is important that you first check the current voltage with the voltage of the organ. The voltage of the organ is printed on the serial numberplate, which is situated on the left side underneath the manuals.

ON / OFF SWITCH

The On / Off switch is situated on the right side of the manuals. The switch lights up when the organ is switched on, after a few seconds the amplifiers will be switched on automatically.

PEDALBOARD

The pedalboard of your organ has been equipped with magnetic reed switches. The magnetic reed switches are invisibly mounted behind the black pedal lath of the organ. The magnets are mounted within the front of the pedal sticks. As soon as a pedal note is being played, the reeds switch behind the pedal lath is being activated by the magnet.

It is therefore utmostly important to shove the pedalboard straight under the organ, in order to prevent drop outs of pedal tones.

VOLUME

The volume of the entire organ is adjustable with the VOLUME control. This volume control is situated on the right side of the manuals. This volume control operates independantly from the Swell pedals.

TRANSPOSER

The TRANSPOSER, situated on the right side of the manuals, allows you to change the key in which you are playing, i.e. changing the voicing of the organ by three half-tones up or down. The 0-position is the normal key (440 Hz). Upon accompanying several instruments or singers who prefer singing higher or lower than the original key of the music the transposer proves itself.

CATHEDRAL

The digital cathedral effect issues acoustic properties associated with resonances of certain 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. This effect is adjustable by both a volume control and programm control, situated on the left side of the manuals. With the programm control 1-2-3-4-5-6 you can chose one of six different cathedral lengths. Upon turning the volume control totally counterclockwise you can turn off the cathedral effect.

TREMULANTS

The three manuals have seperate tremulants. Upon using the couplers, the tremulants of the relating manuals are being coupled to each other.

COUPLERS

The organ is provided with three pedal- and two manual couplers. Which means, that upon using the/one pedalcoupler(s) you can play the registers of respectively Great, Positive and/or Swell on the pedalboard too. By means of the manual coupler the Swell and the Positive can be coupled to the Great. Thus the registers of the Swell can also be used on the Positive manual.

MELODIC BASS (MB)

The melodic bass is being switched on by the MB control switch situated next to the control of the capture system.

Upon pressing the control switch the pedalboard can be coupled to the Great org. In contrary to the "normal couplers" the melodic bass is no complete coupler: only the lowest tone of the accord being played on the Great manual is being coupled from the pedalboard to the Great organ by using the Melodic bass.

EXPRESSION PEDALS

The OPUS 1400 contains one expression pedal for each manual, whereas the volume of the Pedalboard is to be controled by the Expression pedal of the Great. The left swell pedal is controlling the Positive manual, the middle swell pedal controls the volume of the Great manual and pedalboard, the right swell pedal controls the volume of the Swell manual.

GENERAL CRESCENDO PEDAAL

With this pedal 12 steps of registers can be switched on, from PP to T. The 12 steps are groups of registers, programmed according to firm musical stand-ards. With the pedal in upper position the number of registers switched on is Zero, in lowest position maximum. The General Crescendo pedal always has preference to the Fixed combinations (presets), the Free combinations and the Hand Registration.

PRESETS

The Presets are groups of registers, electronically programmed according to firm musical standards, commencing at PP (pianissimo) up to T (Tutti). It is also possible to add own registers to a fixed combination (preset). Should you wish to cancel a reed register within a preset, this can be done by pushing the button (RO (Reeds Off)). The reeds are the registers marked Red.

CAPTURE

Organs provided with a capture system are equipped with one-touch stop switches. This in contrary to the organs without capture system, being equipped with normal stop tabs. Upon organs with capture system the stop switches do not indicate which stops are used. Therefore stop lamps have been integrated into the switches lighting up as soon as stops are being used. The light intensity of these bulbs are adjustable by the switch "stop lamps".

The capture system enables you to store 24 self-chosen combinations of registrations into a memory, and to recall or change them at any time.

The combinations are divided over 3 groups of 8 each: M1, M2 and M3. The pistons for controlling the groups are located on the left side of the front lath.

The following instructions should be obeyed in order to store free combinations:

1. Switch memory on (turn key of memory lock right)
2. Chose registration to be stored
3. Chose group in which registration is to be stored
4. Push "Set"-Button (positioned entirely left on the front lath), HOLD PRESSURE, and consequently push one of the buttons 1 - 8. (f.ex. 1)
5. Firstly release the pressed combination button, then the SET-button. Your chosen combination has now been stored within group 1 under number 1.

According to these instructions 7 more registrations can be stored into group 1, upon using buttons 2 - 7. 16 more combinations can be stored into the groups M2 to M3, upon using buttons 1 - 8.

Stored registrations can be protected from erasure or cancellation: turn the key of the "Memory Lock" left, and perhaps eliminate it. Stored combinations now neither can be erased, nor changed. In order to recall a combination, press one of the pistons M1, M2 or M3, together with one of the pistons 1 - 8. Storage of combinations can only be proceeded after having activated the memory by means of the Memory lock, erasing can be done with both Memory on or off.

During the performance any registers can be added or cancelled. Should you wish to recall the original free combination, the relating pistons should be pressed again.

Upon using the accessories (couplers and tremulants) within free or fixed combinations, the combination of accessories will also change upon changing the free combinations. Should this not be purposed, you can press the piston CA (Cancel Accessories), situated on the front lath too. Upon usage of this CA-piston the original combination of accessories will stay whilst the free combinations are changed.

The button "RO" (Reeds Off) can be used within Free Combinations, Fixed Combinations, Handregistration and Crescendo Pedal. Upon using the RO piston, all Reeds are being cancelled at that time. Releasing the RO piston recalls the reeds again.

By means of the 0-piston all used stops are cancelled in total, except those being switched on by the Crescendo pedal.

The memory of the capture system is protected. Therefore your stored free combinations can not be cancelled upon switching off the organ respectively removal of the supply cord.

HEADPHONE JACK

The headphone jack is located on the left side below the manuals, (next to the serial number plate).

The headphone jack is a stereo connection socket, which is suitable for any headphone with an impedance up to 2000 Ohm. Upon using a low-impedance headphone (8 Ohm) volume could increase too much. This volume is then to be controlled by VOLUME CONTROL switch.

Upon using a headphone the internal loudspeakers of the organ will be automatically silenced. The various channels are now equally spread on both channels of the headphone.

REGISTRATION

Registrating is essential to the art of organ playing. It might as well be one of the most difficult expressions to be explained, as it mostly depends of the organist's own taste.

Should you not yet be experienced in registrating, you might need some time to discover the possibilities of your organ. On the reverse of this owners manual you will find some registration samples. You will f.ex. note, that a 16 foot voice within the pedalboard (f.ex. Subbass 16') mostly forms the base, whereas on the manuals these are respectively 8' voices (f.ex. Rohrflute 8'). Taking this as a basic rule the registration can now be further built up.

We would like to recommend to combine as much as possible within a "Registration Group" or a "Choir". A Principal Choir exist a.o. of: PRINCIPAL 8, OCTAVE 4', TWELFTH 2 2/3' OCTAVE 2' AND MIXTURE. A Flute Choir mostly contains: ROHRFLUTE 8', FLUTE 4' and WALDFLUTE 2'.

Excellent combinations of registers are f.ex.: PRINCIPAL 8' with an OCTAVE 4' or ROHRFLUTE 8' with a FLUTE 4'.

"Mutation stops", (all voices without entire footages), may then be used as coronation on top of the combination of 8', 4' und 2' registers.

Reeds are Solovoices, nevertheless they can be used as completion within the full organ play. Again, your own taste is your best consultant. Practice and experimentation will provide you with many exciting options and new combinations all the time. The function of the expression pedals as well as the tremulants are not to be forgotten.

EXTERNAL CONNECTIONS

At the rearside of your organ (rearview : right side below) various so-called DIN-connections are located. The functions of these connections are being explained as follows:

MIDI CONNECTION (MIDI IN/THRU/OUT)

MIDI is an abbreviation of: Musical Interface for Digital Instruments. This means, that by means of the MIDI connection you can connect different instruments to each other, i.e. you can play f.ex. various instruments (provided with MIDI-connections) at a time.

Upon using MIDI IN you can have the JOHANNUS organ play through another instrument.

MIDI THRU enables you to connect various instruments in "chain-form" to each other.

MIDI OUT enables you to join another instrument at the same time whilst playing the Johannus organ.

AUX (AUX IN/OUT)

This In/Output is ment for connecting your JOHANNUS organ to another Audio instrument (f.ex. cassette tape recorders). You will now have the possibility to record your organ performance directly, and even reproduce it again via the organ.

ACOUSTIC CONNECTION (AK-4)

This connection is in order to connect JOHANNUS 4-channel digital acoustic system.

This system creates an accoustical situation within (for instance) your living room along electronic channels which are very close to those of a cathedral or concert hall.

CARE OF YOUR JOHANNUS ORGAN

The cabinet of Johannus organs partially consists of finished, partially of massive wood. It should be cleaned either with a soft polishing cloth or a humid chamois leather.

We do not recommend usage of any Wax, Teakoil etc., as these cleaning compounds might cause damage of the lacquer of the organ cabinet.

Direct Sunlight might cause slight discolouring of the cabinet, especially light oak ones. The keyboards, stop tabs and name plates can be cleaned similar to the cabinet. Little scratches, which might show up on the keys during playing the instrument can easily be removed by car polish.

NEVER USE ABRASIVE, CAUSTIC OR CORROSIVE CLEANING COMPOUNDS. THESE DAMAGE YOUR INSTRUMENT BEYOND RECALL.

REGISTRATION EXAMPLES OPUS 1400

		PPP	PP	P	MF	F	FF	T	SOLO ON GREAT	SOLO ON SWELL	TRIO I	TRIO II	ROMANTIC	PLENUM	
		A	B	C	D	E	F	G	H	I	J	K	L	M	
PEDALBOARD															
DOUBLE BASS	16'	o	o	o	o	o	o	o	o	o	o	o	o	o	
SUBBASS	16'	■	■	■	■	■	■	■	■	■	■	■	■	■	
OCTAVE	8'	o	o	o	■	■	■	■	o	o	o	o	o	o	
GEDACKT	8'	o	o	o	■	■	■	■	o	o	o	o	o	o	
CHORALBASS	4'	o	o	o	o	o	■	■	o	o	o	o	o	o	
BASSFLUTE	4'	o	o	o	o	o	■	■	o	o	o	o	o	o	
OPEN FLUTE	2'	o	o	o	o	o	■	■	o	o	o	o	o	o	
MIXTURE	III	o	o	o	o	o	■	■	o	o	o	o	o	o	
BOMBARDE	32'	o	o	o	o	o	o	o	o	o	o	o	o	o	
CONTRA TRUMPET	16'	o	o	o	o	o	o	o	o	o	o	o	o	o	
TRUMPET	8'	o	o	o	o	o	■	■	o	o	o	o	o	o	
CLARION	4'	o	o	o	o	o	■	■	o	o	o	o	o	o	
GREAT ORGAN															
BOURDON	16'	o	o	o	o	o	o	o	o	o	o	o	o	o	
OPEN DIAPASON	8'	o	o	o	■	■	■	■	o	o	o	o	o	o	
GAMBA	8'	■	o	o	■	■	■	■	o	o	o	o	o	o	
ROHRFLUTE	8'	o	■	■	■	■	■	■	o	o	o	o	o	o	
OCTAVE	4'	o	o	o	■	■	■	■	o	o	o	o	o	o	
OPEN FLUTE	4'	o	o	o	■	■	■	■	o	o	o	o	o	o	
TWELFTH	2 2/3'	o	o	o	o	o	■	■	o	o	o	o	o	o	
SUPEROCTAVE	2'	o	o	o	o	o	■	■	o	o	o	o	o	o	
CONICAL FLUTE	2'	o	o	o	o	o	■	■	o	o	o	o	o	o	
CORNET	IV	o	o	o	o	o	o	o	■	o	o	o	o	o	
MIXTURE	V-VII	o	o	o	o	o	o	o	o	o	o	o	o	o	
SCHARF	III-V	o	o	o	o	o	o	o	o	o	o	o	o	o	
CONTRA TRUMPET	16'	o	o	o	o	o	o	o	o	o	o	o	o	o	
TRUMPET	8'	o	o	o	o	o	■	■	o	o	o	o	o	o	
SWELL ORGAN															
QUINTATON	16'	o	o	o	o	o	o	o	o	o	o	o	o	o	
OPEN DIAPASON	8'	o	o	o	■	■	■	■	o	o	o	o	o	o	
VIOLA	8'	■	o	o	■	■	■	■	o	o	o	o	o	o	
CELESTE	8'	o	o	o	o	o	o	o	o	o	o	o	o	o	
STOPPED FLUTE	8'	o	■	■	■	■	■	■	o	o	o	o	o	o	
OCTAVE	4'	o	o	o	■	■	■	■	o	o	o	o	o	o	
ROHRFLUTE	4'	o	o	o	■	■	■	■	o	o	o	o	o	o	
FLUTE TWELFTH	2 2/3'	o	o	o	o	o	■	■	o	o	o	o	o	o	
WALDFLUTE	2'	o	o	o	o	o	■	■	o	o	o	o	o	o	
NAZARD	1 1/3'	o	o	o	o	o	o	o	o	o	o	o	o	o	
OCTAVE	1'	o	o	o	o	o	o	o	o	o	o	o	o	o	
SESQUIALTER	II	o	o	o	o	o	o	o	o	o	o	o	o	o	
RAUSCHPFEIFE	IV-VI	o	o	o	o	o	o	o	o	o	o	o	o	o	
FAGOTTO	16'	o	o	o	o	o	o	o	o	o	o	o	o	o	
CROMORNE	8'	o	o	o	o	o	o	o	o	o	o	o	o	o	
VOX HUMANA	8'	o	o	o	o	o	o	o	o	o	o	o	o	o	
POSITIF															
LIEBLICH GEDEKT	16'	o	o	o	o	o	o	o	o	o	o	o	o	o	
BOURDON	8'	o	■	■	■	■	■	■	o	o	o	o	o	o	
OCTAVE	4'	o	o	o	■	■	■	■	o	o	o	o	o	o	
OPEN FLUTE	4'	o	o	o	■	■	■	■	o	o	o	o	o	o	
NAZARD	2 2/3'	o	o	o	o	o	■	■	o	o	o	o	o	o	
CONICAL FLUTE	2'	o	o	o	o	o	■	■	o	o	o	o	o	o	
TIERCE	1 3/5'	o	o	o	o	o	o	o	o	o	o	o	o	o	
SIFFLUTE	1'	o	o	o	o	o	o	o	o	o	o	o	o	o	
CYMBAL	II-III	o	o	o	o	o	o	o	o	o	o	o	o	o	
CLARINET	8'	o	o	o	o	o	■	■	o	o	o	o	o	o	
ACCESSORIES															
POSITIF TO GREAT		o	o	o	■	■	■	■	o	o	o	o	o	o	
SWELL TO GREAT		■	o	o	■	■	■	■	o	o	o	o	o	o	
SWELL TO POSITIF		o	o	o	■	■	■	■	o	o	o	o	o	o	
POSITIF TO PEDAL		o	o	o	o	o	o	o	o	o	o	o	o	o	
GREAT TO PEDAL		o	o	o	o	o	o	o	o	o	o	o	o	o	
SWELL TO PEDAL		o	o	o	o	o	o	o	o	o	o	o	o	o	
TREMULANT POSITIF		o	o	o	o	o	o	o	o	o	o	o	o	o	
TREMULANT GREAT		o	o	o	o	o	o	o	o	o	o	o	o	o	
TREMULANT SWELL		o	o	o	o	o	o	o	o	o	o	o	o	o	
CHORUS		o	o	o	■	■	■	■	o	o	o	o	o	o	

TECHNICAL SPECIFICATIONS OPUS 1400

- Manual compass : C-c''' (5 octaves).
- Pedalboard : C-f' (32-note radiating and concave, AGO).
- Touch : Church organ touch.
- Couplers : complete set of manual and pedal couplers.
- Tremulants : independant tremulant generator for Great, Swell and Positive organ.
- Tone generation : D.S.R. (Digital-Sampling-Reproduktion) system.
- Amplification : 8 amplifiers of 40 watts each, with 12 speakers.
- Volume : The volume of the organ is externally adjustable.
- Attack : original sample of attack effects.
- Chorus : The JOHANNUS chorus effect creates a wide tonal quality spectrum.
- Cathedral : The overall reverberation is digitally reproduced, and adjustable with 1 volume control (continue).
Choice of 6 different programs.
- Pedalboard : wireless magnetic reed switches.
- Mixtures : Repeating
- Transposer : 3 halftones up and down.
- Capture system : Fixed combinations : PP-P-MF-F-FF-T
RO (Reeds off) switch
CA (Cancel accessories)
O-switch (switch-off all registrations)
memory for 24 free combinations
stop lamps
- MB (Manual Bass) : The lowest tone of a chord repeats within pedalboard.
- Expression Pedals : 1 Expression pedal for volumecontrol of Great and Pedal.
1 Expression pedal for volumecontrol of Swell.
1 Expression pedal for volumecontrol of Positive.

EXTERNAL CONNECTIONS

- * HEADPHONES : For stereo headphones, with an impedance up to 2 kOhm.
- * AUX IN/OUT : stereo audio in- and output.
- * JOHANNUS 4-CHANNEL ACOUSTICS.
- * MIDI IN/THRU/OUT.

OPTIONS : - Harpsichord/Chimes.

CABINET : -Light or dark oak finish with locking wooden roll top cover.