

O W N E R S

M A N U A L

J O H A N N U S

O P U S

9 0 0

# CONTENTS

A SHORT HISTORY REVIEW . . . . .	3
INTRODUCTION . . . . .	4
VOLTAGE . . . . .	4
ON / OFF SWITCH . . . . .	4
PEDALBOARD . . . . .	4
VOLUME . . . . .	4
TRANSPOSER . . . . .	5
CATHEDRAL . . . . .	5
TREMULANTS . . . . .	5
COUPLERS . . . . .	5
MELODIC BASS (MB) . . . . .	5
EXPRESSION PEDALS . . . . .	6
FIXED COMBINATIONS (PRESETS) . . . . .	6
CAPTURE . . . . .	6
HEADPHONE JACK . . . . .	7
REGISTRATION . . . . .	7
EXTERNAL CONNECTIONS . . . . .	8
MIDI CONNECTION . . . . .	8
AUX . . . . .	8
ACOUSTIC CONNECTION . . . . .	8
CARE OF YOUR JOHANNUS ORGAN . . . . .	9
REGISTRATION EXAMPLES . . . . .	10
OWN REGISTRATIONS OPUS 900 . . . . .	11
TECHNICAL SPECIFICATIONS OPUS 900 . . . . .	12

# 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 KIIC 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

Every manual has its own tremulants.  
Upon using the couplers the tremulant of the relating manual is even being coupled to the Great organ and/or the pedalboard.

## COUPLERS

The organ is provided with two pedal- and one manual coupler.  
Which means, that upon using the/one pedalcoupler(s) you can play the registers of respectively Great and/or Swell on the pedalboard too. By means of the manual coupler the Swell can be coupled to the Great. Thus the registers of the Swell can be used on the Great 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 left Expression Pedal controls the volume of the Great manual as well as the Pedalboard. The right Expression Pedal controls the volume of the Swell manual.

## FIXED COMBINATIONS (PRESETS)

The preset pistons allowing you to chose a fixed combination are located directly below the Great manual.

These presets are : PP - P - MF - F - FF - T - HR - HR+ - RO.

Fixed combinations are groups of useful registrations, being preselected according to musical standards from P (Pianissimo) to T (Tutti)

Pressing the HR-switch enables you to change from a preset to Hand Registration.

Pressing the HR+ switch offers the possibility to add stops yourself to the registration activated by a fixed combination or free combination (pls. refer to Capture system).

With the Reeds Of Switch (RO) you are able to switch off the reeds at any time. This applies to Hand registration, Fixed Combinations, and Free Kombinations. Reeds are the voices with red coloured stop tabs.

## CAPTURE

The pistons for controlling the Capture system are located on the left side below the Great manual, i.e. the pistons 1-2-3-4-5-6-0 and SET. (For specification of MB functions (Melodic Bass) please find explanation under title Melodic bass).

The capture system enables you to store 6 self chosen combinations of registrations in a memory. These combinations can be read out or changed at any time you want.

"Storing" a combination works as follows:

1. Choose the registration you wish to store.
2. Press the piston in which you want to store the Registration, - f.ex. M1.
3. Press the SET-piston shortly. Your chosen Registration is now being stored within Memory 1.

By means of the above instructions 5 more registrations can be stored, whereby you should use the pistons 2 - 6.

Upon 'storage' of a combination the old combination within the relating memory will be automatically cancelled.

In order to read out a combination please press one of the pistons 1 to 6.

Upon pressing the 0-piston the activation of the capture system can be changed into Hand Registration.

The memory of the capture system is such protected, that the stored Free combinations are not being cancelled or erased 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 900

		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
<b>PEDAL</b>														
DOUBLE BASS	16'	.	.	.	.	.	.	.	.	.	.	.	.	.
SUBBASS	16'	.	.	.	.	.	.	.	.	.	.	.	.	.
OCTAVE	8'	.	.	.	.	.	.	.	.	.	.	.	.	.
GEDACKT	8'	.	.	.	.	.	.	.	.	.	.	.	.	.
BASSFLUTE	4'	.	.	.	.	.	.	.	.	.	.	.	.	.
MIXTURE	III	.	.	.	.	.	.	.	.	.	.	.	.	.
TRUMPET	8'	.	.	.	.	.	.	.	.	.	.	.	.	.
CLARION	4'	.	.	.	.	.	.	.	.	.	.	.	.	.
<b>GREAT</b>														
OPEN DIAPASON	8'	.	.	.	.	.	.	.	.	.	.	.	.	.
ROHRFLUTE	8'	.	.	.	.	.	.	.	.	.	.	.	.	.
OCTAVE	4'	.	.	.	.	.	.	.	.	.	.	.	.	.
TWELFTH	2 2/3'	.	.	.	.	.	.	.	.	.	.	.	.	.
SUPEROCTAVE	2'	.	.	.	.	.	.	.	.	.	.	.	.	.
CORNET	IV	.	.	.	.	.	.	.	.	.	.	.	.	.
MIXTURE	V-VII	.	.	.	.	.	.	.	.	.	.	.	.	.
TROMPET	8'	.	.	.	.	.	.	.	.	.	.	.	.	.
<b>SWELL</b>														
BOURDON	16'	.	.	.	.	.	.	.	.	.	.	.	.	.
STOPPED FLUTE	8'	.	.	.	.	.	.	.	.	.	.	.	.	.
VIOLA	8'	.	.	.	.	.	.	.	.	.	.	.	.	.
CELESTE	8'	.	.	.	.	.	.	.	.	.	.	.	.	.
FLUTE	4'	.	.	.	.	.	.	.	.	.	.	.	.	.
WALDFLUTE	2'	.	.	.	.	.	.	.	.	.	.	.	.	.
NAZARD	1 3/5'	.	.	.	.	.	.	.	.	.	.	.	.	.
CROMORNE	8'	.	.	.	.	.	.	.	.	.	.	.	.	.
<b>ACCESSORIES</b>														
SWELL TO GREAT		.	.	.	.	.	.	.	.	.	.	.	.	.
GREAT TO PEDAL		.	.	.	.	.	.	.	.	.	.	.	.	.
SWELL TO PEDAL		.	.	.	.	.	.	.	.	.	.	.	.	.
TREMULANT GREAT		.	.	.	.	.	.	.	.	.	.	.	.	.
TREMULANT SWELL		.	.	.	.	.	.	.	.	.	.	.	.	.
CHORUS		.	.	.	.	.	.	.	.	.	.	.	.	.

# OWN REGISTRATIONS OPUS 900

		A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
<b>PEDAL</b>																
DOUBLE BASS	16'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
SUBBASS	16'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
OCTAVE	8'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
GEDACKT	8'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
BASSFLUTE	4'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
MIXTURE	III	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
TRUMPET	8'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
CLARION	4'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
<b>GREAT</b>																
OPEN DIAPASON	8'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ROHRFLUTE	8'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
OCTAVE	4'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
TWELFTH	2 2/3'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
SUPEROCTAVE	2'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
CORNET	IV	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
MIXTURE	V-VII	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
TRUMPET	8'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
<b>SWELL</b>																
BOURDON	16'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
STOPPED FLUTE	8'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
VIOLA	8'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
CELESTE	8'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
FLUTE	4'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
WALDFLUTE	2'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
NAZARD	1 3/5'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
CROMORNE	8'	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
<b>ACCESSORIES</b>																
SWELL TO GREAT		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
GREAT TO PEDAL		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
SWELL TO PEDAL		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
TREMULANT GREAT		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
TREMULANT SWELL		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
CHORUS		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

## TECHNICAL SPECIFICATIONS OPUS 900

- 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 and Swell organ.
- Tone generation : D.S.R. (Digital-Sampling-Reproduktion) system.
- Amplification : 4 amplifiers of 40 watts each, with 6 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).  
Choise of 6 different programs.
- Pedalboard : wireless magnetic reed switches.
- Mixtures : Repeating mixtures on Great, Swell and Pedal.
- Transposer : 3 halftones up and down.
- Fixed Combinations : PP - P - MF - F - FF - T - RO - HR - HR+.
- Capture system : 6 free programmable registration-combinations.
- 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.

## 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

- Capture system with 24 free programmable registration combinations (with illuminated stops).
- Harpsichord/Chimes.

## CABINET

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