



## *Exciting times*

The new Johannus headquarters, an imposing neoclassical building is bustling with activity. A long period of successful and costly research has been completed. The new organs have been designed, production can begin: Truly a new milestone has been reached.

In the history of Johannus several milestones can be pointed out. First of all, of course, the foundation of the business in 1968. A second milestone was the introduction of the 200/300 and 500 series with which Johannus made an international breakthrough. The third milestone was the creation of Real Time Sampling in the nineties, which Johannus developed into a highly advanced technology. Due to the fantastic sound quality of Real Time Sampling Johannus rose to the absolute top.

At present we have reached the fourth milestone. This does not mean a mere change in models, but a number of remarkable improvements and inventions which will change the organ world. These will offer the organ lover really fabulous musical possibilities. Playing the organ is going to be more fun than ever.

### **What is new?**

Sampling quality has been greatly improved; a new audio system has been developed (X.I AUDIO) and a three dimensional echo effect developed. Johannus engineers have succeeded in designing a greatly enhanced cathedral effect: named Stereo 3D acoustics. Other significant musical improvements are Chiff Dynamics and pipeLIFE™ Tuning. The Easy Menu program was written and the research of making 12 organs in 1 was completed successfully. And last but not least, we invented Physiological Tone Control.

Johannus consoles have always been in a class of their own. Nevertheless, we thought that we could still improve them, so we designed entirely new cabinets for our organs. We also developed solid yet elegant drawknobs available both in high-grade synthetic material and in decorative hardwood. Almost too much to mention.

After a long period of expensive research and development the hour has come at last. From now on, you can view all this beauty and listen to it. We like the new digital Johannus organs tremendously and are well aware that this introduction forms an important milestone. Small wonder, then, that we feel a warm sensation of pride each time we play the new organs or listen to them. It is this passion that we wish to convey to you.

With good reason we speak of exciting times, for we have succeeded in developing a fantastic range of organs which is certain to give many organ enthusiasts worldwide great pleasure. That is highly satisfying!

***Gert A. van de Weerd***  
*Chairman*









### Chiff Dynamics

Blowing an organ pipe creates an effect known as chiff. This forms an essential component of the overall sound. In most electronic organs chiff is created by computer simulation. The result ranges from poor to reasonable. In Johannus organs, however, the original recording of organ pipes is used.

Each time a different key is pressed, the fundamental tone is preceded by chiff. Moving air remains briefly in the pipe when the note is

released. When the same key is pressed again in quick succession, this remaining air flow causes part of the chiff to be lost depending on the speed of repetition.

Although this effect is typical of a pipe organ, it was previously lacking in pipeless digital organs. Johannus Research proudly presents a new breakthrough in organ technology. From now on it is possible to mirror the pipe organ effect: a tremendous step forward (patents pending).

### Easy Menu

Large organs are seldom simple to operate. The sheer number of technical possibilities of modern computer technology boggles the mind. The Johannus Opus, Sweelinck and Rembrandt series are favourable exceptions. Johannus

Research has developed an accessible system bringing you the advantages of this fantastic technology: Easy Menu.

Experience the possibilities and convenience of this menu, developed by organists for organists.

### Physiological Tone Control

When an organist closes the swell box of a pipe organ, the volume gradually decreases, especially in the higher frequencies. Re-opening the swell box creates a thrilling sensation as the higher

frequencies again blossom into full glory. Thanks to a stunning breakthrough of Johannus Research you will find this characteristic now in all our organs (patents pending).

### pipeLIFE™ Tuning

All organists know that the musical beauty of a good pipe organ is unsurpassed. Every pipe differs slightly in response, depending on a number of variables. For example, Johannus previously introduced its unique wind pressure activity, which recreates the slight detuning of pipes when larger chords are played. Of course, the degree of pitch sag depends on wind system design, number of keys and type of stops used, with the effect greater on higher pitched pipes and less on larger ones. The depth can be adjusted to a real 'wind sagging' pipe organ impression. A great accomplishment in itself, but Johannus has now gone even further! Now the Johannus research team has recreated

another unique pipe organ characteristic called pipeLIFE™ Tuning. The tuning of a pipe is seldom exactly the same, even when played twice in succession. The pipes' pitch is influenced by temperature, wind in the chest, physical layout of pipe ranks as well as which keys are played simultaneously. Pipes in physical and acoustical proximity to one another influence each other's pitch; this phenomenon is often referred to as 'drawing' by professional organ tuners. Johannus pipeLIFE™ Tuning recreates this phenomenon and employs these properties with amazing realism and clarity to create the ultimate pipe-like experience. Another FIRST from Johannus!





# OPUS 7

RACO

### Great

PRINCIPAL	8'
ROHRFLUTE	8'
OCTAVE	4'
OPEN FLUTE	4'
TWELFTH	2 2/3'
OCTAVE	2'
CORNET	IV
MIXTURE	III
TRUMPET	8'
TREMULANT	
SWELL - GREAT	
MIDI GREAT	

### Swell

STOPPED FLUTE	8'
VIOLA DI GAMBA	8'
VOX CELESTE	8'
KOPPEL FLUTE	4'
FLUTE TWELFTH	2 2/3'
WALDFLUTE	2'
TIERCE	1 3/5'
SCHARFF	III
OBOE	8'
TREMULANT	
MIDI SWELL	

### Pedal

PRINCIPAL	16'
SUBBASS	16'
OCTAVE	8'
GEDACKT	8'
CONTRA TRUMPET	16'
TRUMPET	8'
GREAT - PEDAL	
SWELL - PEDAL	
MIDI PEDAL	

### Orchestrales\*

CHIMES / CHRYSOGLOTT  
 HARP / HARPSICHORD  
 STRINGS / ORCHESTRAL STRINGS  
 TREMOLO ORGAN / TIBIA ORGAN

24 Romantic voices  
 24 Baroque voices  
 2 intonations  
 48 voices on board  
 Stereo 3D Acoustics  
 C-C# wind chest layout  
 Physiological expression pedal  
 pipeLIFE™ Tuning  
 Dynamic Chiff  
 Easy Menu



**Great**

BOURDON	16'
PRINCIPAL	8'
STOPPED FLUTE	8'
OCTAVE	4'
OPEN FLUTE	4'
TWELFTH	2 2/3'
OCTAVE	2'
CORNET	IV
MIXTURE	III
TRUMPET	8'
KRUMMHORN	8'
TREMULANT	
SWELL - GREAT	
MIDI GREAT	

**Swell**

PRINCIPAL	8'
ROHRFLUTE	8'
VIOLA DI GAMBA	8'
VOX CELESTE	8'
KOPPEL FLUTE	4'
FLUTE TWELFTH	2 2/3'

WALDFLUTE	2'
TIERCE	1 3/5'
SCHARFF	III
FAGOTTO	16'
OBOE	8'
TREMULANT	
MIDI SWELL	

**Pedal**

PRINCIPAL	16'
SUBBASS	16'
OCTAVE	8'
GEDACKT	8'
CHORALBASS	4'
CONTRA TRUMPET	16'
TRUMPET	8'
GREAT - PEDAL	
SWELL - PEDAL	
MIDI PEDAL	

**Orchestrals (Swell)\***

CARILLON / CHIMES / CHRYSOGLOT  
 HARP / CELESTA / HARPSICHORD  
 WARM STRINGS / STRINGS / ORCHESTRAL STRINGS  
 TREMOLO ORGAN / GOSPEL ORGAN / TIBIA ORGAN

29 Romantic voices  
 29 Symphonic voices  
 29 Baroque voices  
 12 intonations total  
 145 voices on board  
 Stereo 3D Acoustics  
 C-C# wind chest layout  
 Physiological expression pedal  
 pipeLIFE™ Tuning  
 Dynamic Chiff  
 Easy Menu



**OPUS 17**  
 AGO

\*optional

**Great**

BOURDON	16'
PRINCIPAL	8'
STOPPED FLUTE	8'
GAMBA	8'
OCTAVE	4'
OPEN FLUTE	4'
TWELFTH	2 2/3'
OCTAVE	2'
CORNET	IV
MIXTURE	V
TRUMPET	16'
TRUMPET	8'
KRUMMHORN	8'
CHAMADE	8'
TREMULANT	
SWELL - GREAT	
MIDI GREAT	

FAGOTTO	16'
CROMORNE	8'
OBOE	8'
TREMULANT	
MIDI SWELL	

**Pedal**

PRINCIPAL	16'
SUBBASS	16'
OCTAVE	8'
GEDACKT	8'
CHORALBASS	4'
RAUSCHPFEIFE	III
CONTRA TRUMPET	16'
TRUMPET	8'
GREAT - PEDAL	
SWELL - PEDAL	
MIDI PEDAL	

36 Romantic voices  
 36 Symphonic voices  
 36 Baroque voices  
 12 intonations total  
 180 voices on board  
 Stereo 3D Acoustics  
 C-C# wind chest layout  
 Physiological expression pedal  
 pipeLIFE™ Tuning  
 Dynamic Chiff  
 Easy Menu

**Swell**

PRINCIPAL	8'
ROHRFLUTE	8'
VIOLA DI GAMBA	8'
VOX CELESTE	8'
OCTAVE	4'
KOPPEL FLUTE	4'
FLUTE TWELFTH	2 2/3'
WALDFLUTE	2'
TIERCE	1 3/5'
NAZARD	1 1/3'
SCHARFF	III

**Orchestrals (Swell)\***

CARILLON / CHIMES / CHRYSOGLOT
HARP / CELESTA / HARPSICHORD
WARM STRINGS / STRINGS / ORCHESTRAL STRINGS
TREMOLO ORGAN / GOSPEL ORGAN / TIBIA ORGAN



OPUS 27  
 AGO





# OPUS 37

AGO

## Choir

BOURDON 8'  
 SALICIONAL 8'  
 FLUTE 4'  
 NAZARD 2 2/3'  
 FLUTE 2'  
 TIERCE 1 3/5'  
 CYMBEL III  
 CHAMADE 8'  
 TREMULANT  
 SWELL - CHOIR  
 MIDI CHOIR

## Swell

PRINCIPAL 8'  
 ROHRFLUTE 8'  
 VIOLA DI GAMBA 8'  
 VOX CELESTE 8'  
 OCTAVE 4'  
 KOPPEL FLUTE 4'  
 FLUTE TWELFTH 2 2/3'  
 WALDFLUTE 2'  
 NAZARD 1 1/3'  
 SCHARFF III  
 FAGOTTO 16'  
 CROMORNE 8'  
 OBOE 8'  
 TREMULANT  
 MIDI SWELL

## Pedal

PRINCIPAL 16'  
 SUBBASS 16'  
 OCTAVE 8'  
 GEDACKT 8'  
 CHORALBASS 4'  
 RAUSCHPFEIFE III  
 CONTRA TRUMPET 16'  
 TRUMPET 8'  
 GREAT - PEDAL  
 SWELL - PEDAL  
 CHOIR - PEDAL  
 MIDI PEDAL

## Great

BOURDON 16'  
 PRINCIPAL 8'  
 STOPPED FLUTE 8'  
 GAMBA 8'  
 OCTAVE 4'  
 OPEN FLUTE 4'  
 TWELFTH 2 2/3'  
 OCTAVE 2'  
 CORNET IV  
 MIXTURE V  
 TRUMPET 16'  
 TRUMPET 8'  
 KRUMMHORN 8'  
 TREMULANT

SWELL - GREAT  
 CHOIR - GREAT  
 MIDI GREAT

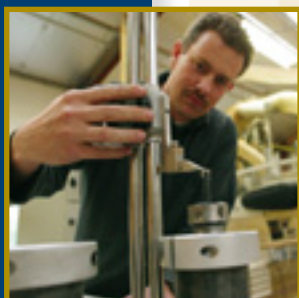
## Orchestrals (Swell)\*

CARILLON / CHIMES / CHRYSOGLOT  
 HARP / CELESTA / HARPSICHORD  
 WARM STRINGS / STRINGS / ORGAN STRINGS  
 TREMOLO ORGAN / GOSPEL ORGAN / TIBIA ORGAN

42 Romantic voices  
 42 Symphonic voices  
 42 Baroque voices  
 12 intonations total  
 210 voices on board  
 Stereo 3D Acoustics  
 C-C# wind chest layout  
 Physiological expression pedal  
 pipeLIFE™ Tuning  
 Dynamic Chiff  
 Easy Menu

# Technical specifications

## Opus series



### Styles:

Romantic voices  
Symphonic voices  
Baroque voices  
Orchestrals (optional)

### Intonations:

Classic  
Solo  
Hymn  
Trio  
12 intonations total  
Number of voices on board

### Items:

Manuals (church organ touch): 5 octaves (C-c<sup>'''</sup>) STT  
Manuals (church organ touch): 5 octaves (C-c<sup>'''</sup>) HQT  
Pedal board 30-note Raco (C-f<sup>'</sup>)  
Pedal board 32-note AGO (C-g<sup>'</sup>)  
Amplifiers/channels (70 Watt maximum)  
Stereo 3D Acoustics  
C-C# wind chest layout  
Physiological expression pedals  
General Crescendo (programmable)  
Dynamic Chiff  
PipeLIFE™ Tuning  
Digital to Analogue converter channels

### Display:

Volume, transposer, pitch and memory  
General Crescendo

### Easy Menu:

Temperaments  
Programmable touch (high, low, velocity)  
Programmable MIDI/ Datadump/ Resets and Defaults  
Demo songs

### Capture:

Generals  
Divisionals  
PP-P-MF-F-FF-T (programmable)  
SET, O (cancel)

### Controls:

Couplers (pistons and toe studs)  
Tremulants  
Toe Studs  
Chorus  
MB = Manual Bass  
CF = Cantus Firmus  
FA = Fix Accessories  
RO = Reeds Off  
Memory Lock (key)  
INTONAT voicing software 5.0 (note by note, voice by voice)

### External connections:

MIDI (IN- MOD OUT- SEQ OUT)  
Headphones Stereo up to 2k Ohms.  
External Reverb 470 Ohms/300 mV  
Aux In 1k Ohm/ 70mV (stereo),  
Aux Out 470 Ohms/300 mV (stereo)  
External loudspeaker output 8 Ohms: incl. 3-position switch

### Console:

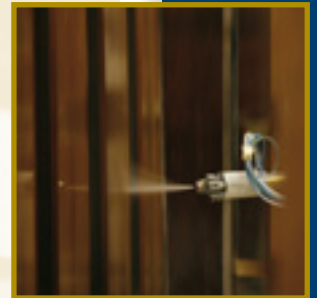
Dark or light oak  
Other kinds of wood and/or colours  
Wooden expression pedals  
Wooden roll cover (with key lock)  
Illuminated pedal board  
Bench with music spare  
Bench with adjustable height

### Dimensions:

Height (excluding music rack)  
Width  
Depth  
Depth including pedal board



Opus 7	Opus 17	Opus 27	Opus 37
24	29	36	42
-	29	36	42
24	29	36	42
8	12	12	12
•	•	•	•
-	•	•	•
-	•	•	•
-	•	•	•
-	•	•	•
48	145	180	210
2	2	2	3
optional	optional	optional	optional
•	-	-	-
-	•	•	•
3	4	4	4
•	•	•	•
•	•	•	•
•	•	•	•
-	•	•	•
•	•	•	•
•	•	•	•
12	16	16	20
•	•	•	•
-	•	•	•
3	3	3	3
•	•	•	•
•	•	•	•
•	•	•	•
64	128	128	128
192	384	384	512
•	•	•	•
•	•	•	•
3	3	3	6
2	2	2	3
-	12	12	15
•	•	•	•
•	•	•	•
-	•	•	•
-	•	•	•
-	•	•	•
-	•	•	•
-	•	•	•
optional	optional	optional	optional
•	•	•	•
•	•	•	•
•	•	•	•
•	•	•	•
•	•	•	•
-	optional	optional	optional
•	•	•	•
optional	optional	optional	optional
1	3	3	4
-	•	•	•
-	•	•	•
•	•	•	•
optional	optional	optional	optional
44" (111 cm)	45" (114 cm)	45" (114 cm)	48" (121 cm)
52" (133 cm)	55" (139 cm)	55" (139 cm)	55" (139 cm)
14" (36 cm)	25" (63 cm)	25" (63 cm)	29" (74 cm)
39" (99 cm)	45" (113 cm)	45" (113 cm)	46" (116 cm)



## Masterful Cabinetry

Dutch pipe organ builders of past centuries distinguished themselves with great craftsmanship. This can be seen and heard in the organs from that time. Breathtaking architecture and the unrivalled mastery of the cabinet-makers are characteristic of

the Golden Age. The magnificent panelled cabinets of the new Sweelinck and Rembrandt organs recall that era.

Again it is a matter of inspiring sound combined with masterful cabinetry. Here Johannus is unique and lonely at the pinnacle!

## 2.1 Surround Acoustics

An entirely new trend is 2.1 Surround Acoustics. Every Sweelinck and Rembrandt organ can now

be extended with this system. With only two additional wonderfully designed speakers a fantastic three dimensional sound is created.



## Real Time Sampling

It is the talk of the town, but actually what is it? The basis of Real Time Sampling is nothing but a system that reproduces original recordings of famous pipe organs per key. Well, you will say, 'Everyone offers that'. Just a moment, that is not the case. Usually a recording of a pipe organ is used merely as an example. This recording is known as a sample (hence everyone's assertion

that they build sampling organs). This sample is not applied in the organ. It is made into a computer simulation. That is a piece of software - a complex digital formula - which is incorporated in the organ. You hear a 'sound-alike', not the real thing. It resembles it, but this algorithm is still a poor imitation. Thanks to Real Time Sampling, a Johannus organ sounds exactly like a genuine pipe organ.

## Romantic, Symphonic and Baroque

The organ culture on the European continent can be divided into three main categories: Romantic, Symphonic and Baroque.

For the true organ lover these styles are unique. Each style of organ literature requires its own specification and timbre. Johannus Research has

succeeded in building these three categories into one organ. Simply pressing a piston changes all the stops of your organ from a Baroque to a Symphonic or a Romantic organ. This fantastic breakthrough in the organ world is a dream come true for every organist (patents pending).



## Classical, Solo, Hymn and Trio

The choice of music determines which stops an organist will need. However, the roles these stops play may vary greatly. For liturgical works a broad sonorous sound is considered most appropriate. Trios and more light-hearted literature require clear, transparent contrasts. For a trumpet

tune we want a solo trumpet. Incompatible wishes? Not any more! Johannus Research have invented the answer to this issue. Now you have four choices at your disposal. Just press the piston to switch from Classical to Solo, Hymn or Trio voicing (patents pending).

## 12 Different Organs

The magnificent variety of the organ literature requires organs diverging in sound, intonation and tonal quality. The new Johannus Opus, Sweelinck and Rembrandt organs offer the organ lover three basic varieties: Baroque, Symphonic and Roman-

tic, each of which has as many as four different stylistic voicing variations: Classical, Solo, Hymn and Trio. Twelve organs in one (plus two alternate sets of samples accessible with Intonat 5.0). Get ready for an overwhelming musical experience (patents pending).

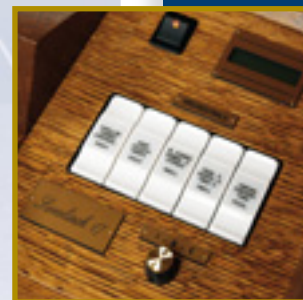
## Demo Songs

To properly demonstrate the new Johannus organs, we have recorded a number of demo songs.

These can be easily played, enabling you to appreciate the differences between the organ styles and the various intonations.







# Sweelinck 17

AGO

## Great

BOURDON	16'
PRINCIPAL	8'
STOPPED FLUTE	8'
FLUTE CELESTE	8'
GAMBA	8'
OCTAVE	4'
OPEN FLUTE	4'
TWELFTH	2 2/3'
SUPEROCTAVE	2'
CONICAL FLUTE	2'

CORNET	IV
MIXTURE	V
TRUMPET	8'
TROMBONE	8'

## Swell

PRINCIPAL	8'
ROHRFLUTE	8'
VIOLA DI GAMBA	8'
VOX CELESTE	8'
OCTAVE	4'
KOPPELFLUTE	4'
FLUTE TWELFTH	2 2/3'
WALDFLUTE	2'
NAZARD	1 1/3'
SESQUIALTERA	II
SCHARFF	III
FAGOTTO	16'
CORNOPEAN	8'
OBOE	8'
SCHALMEI	4'

## Pedal

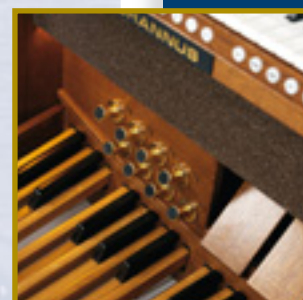
PRINCIPAL	16'
SUBBASS	16'
LIEBLICH GEDACKT	16'
OCTAVE	8'
GEDACKT	8'
CHORALBASS	4'
RAUSCHPFEIFE	IV
CONTRA TRUMPET	16'
TRUMPET	8'
CLARION	4'

## Accessories

SWELL - GREAT
GREAT - PEDAL
SWELL - PEDAL
TREMULANT GREAT
TREMULANT SWELL
MIDI GREAT
MIDI SWELL
MIDI PEDAL

## Orchestrals

CARILLON / CHIMES / CHRYSOGLOT	GREAT
HARP / CELESTA / HARPSICHORD	GREAT
WARM STRINGS / STRINGS / ORCHESTRAL STRINGS	SWELL
TREMELO ORGAN / GOSPEL ORGAN / TIBIA ORGAN	SWELL
TIMPANI / CONTRABASS / TUBA	PEDAL



- 44 Romantic voices
- 44 Symphonic voices
- 44 Baroque voices
- 12 intonations total
- 210 voices on board
- 5 channels, 4.1 Audio
- Stereo 3D Acoustics
- C-C# wind chest layout
- Physiological expression pedal
- pipeLIFE™ Tuning
- Dynamic Chiff
- Easy Menu





# Sweelinck 27

AGO

## Great

BOURDON	16'
PRINCIPAL	8'
GEIGEN DIAPASON	8'
STOPPED FLUTE	8'
FLUTE CELESTE	8'
GAMBA	8'
OCTAVE	4'
OPEN FLUTE	4'
TWELFTH	2 2/3'
SUPEROCTAVE	2'
CONICAL FLUTE	2'
CORNET	IV
MIXTURE	VII
CONTRA TRUMPET	16'
TRUMPET	8'
TROMBONE	8'

## Swell

QUINTATON	16'
PRINCIPAL	8'
ROHRFLUTE	8'
VIOLA DI GAMBA	8'
VOX CELESTE	8'
OCTAVE	4'
KOPPELFLUTE	4'
SALICIONAL	4'
FLUTE TWELFTH	2 2/3'
OCTAVE	2'

WALDFLUTE	2'
NAZARD	1 1/3'
OCTAVE	1'
SESQUIALTERA	II
SCHARFF	III
DOUBLE TRUMPET	16'
FESTIVAL TRUMPET	8'
CORNO DI BASSETTO	8'
OBOE	8'
SCHALMEI	4'

## Pedal

CONTRA VIOLONE	32'
PRINCIPAL	16'
SUBBASS	16'
LIEBLICH GEDACKT	16'
OCTAVE	8'
GEDACKT	8'
CHORALBASS	4'
BASS FLUTE	4'
RAUSCHPFEIFE	IV
CONTRA TRUMPET	16'
TRUMPET	8'
CLARION	4'

## Accessories

SWELL - GREAT
GREAT - PEDAL
SWELL - PEDAL

TREMULANT GREAT
TREMULANT SWELL
MIDI GREAT
MIDI SWELL
MIDI PEDAL

## Orchestrals

CARILLON / CHIMES / CHRYSOLOGOT	GREAT
HARP / CELESTA / HARPSICHORD	GREAT
WARM STRINGS / STRINGS / ORCHESTRAL STRINGS	SWELL
TREMOLO ORGAN / GOSPEL ORGAN / TIBIA ORGAN	SWELL
TIMPANI / CONTRABASS / TUBA	PEDAL

- 53 Romantic voices
- 53 Symphonic voices
- 53 Baroque voices
- 12 intonations total
- 255 voices on board
- 5 channels, 4.1 Audio
- Stereo 3D Acoustics
- C-C# wind chest layout
- Physiological expression pedal
- pipeLIFE™ Tuning
- Dynamic Chiff
- Easy Menu



**Great**

PRINCIPAL	16'
PRINCIPAL	8'
GEIGEN DIAPASON	8'
STOPPED FLUTE	8'
FLUTE CELESTE	8'
GAMBA	8'
OCTAVE	4'
OPEN FLUTE	4'
TWELFTH	2 2/3'
SUPEROCTAVE	2'
CONICAL FLUTE	2'
CORNET	IV
MIXTURE	VII
CONTRA TRUMPET	16'
TRUMPET	8'
TROMBONE	8'
TREMULANT GREAT	

**Swell**

QUINTATON	16'
PRINCIPAL	8'
ROHRFLUTE	8'
VIOLA DI GAMBA	8'
VOX CELESTE	8'
OCTAVE	4'

**Orchestrales**

CARILLON / CHIMES / CHRYSOGLOT  
 HARP / CELESTA / HARPSICHORD  
 WARM STRINGS / STRINGS / ORCHESTRAL STRINGS  
 TREMOLO ORGAN / GOSPEL ORGAN / TIBIA ORGAN  
 TIMPANI / CONTRABASS / TUBA

KOPPELFLUTE	4'
SALICIONAL	4'
FLUTE TWELFTH	2 2/3'
OCTAVE	2'
WALDFLUTE	2'
NAZARD	1 1/3'
OCTAVE	1'
SESQUIALTERA	II
SCHARFF	III
DOUBLE TRUMPET	16'
FESTIVAL TRUMPET	8'
CORNO DI BASSETTO	8'
OBOE	8'
SCHALMEI	4'
TREMULANT SWELL	

**Positif**

PRINCIPAL	8'
BOURDON	8'
OCTAVE	4'
FLUTE	4'
NAZARD	2 2/3'
FLUTE	2'
TIERCE	1 3/5'
OCTAVE	1'
CYMBALE	III
KRUMMHORN	8'

TUBA	8'
TREMULANT POSITIF	

**Pedal**

CONTRA VIOLONE	32'
PRINCIPAL	16'
SUBBASS	16'
LIEBLICH GEDACKT	16'
OCTAVE	8'
GEDACKT	8'
CHORALBASS	4'
BASS FLUTE	4'
RAUSCHPFEIFE	IV
CONTRA TRUMPET	16'

TRUMPET	8'
CLARION	4'

**Accessories**

SWELL - GREAT	
POSITIF - GREAT	
SWELL - POSITIF	
GREAT - PEDAL	
SWELL - PEDAL	
POSITIF - PEDAL	
MIDI POSITIF	
MIDI GREAT	
MIDI SWELL	
MIDI PEDAL	

64 Romantic voices  
 64 Symphonic voices  
 64 Baroque voices  
 12 intonations total  
 310 voices on board  
 7 channels, 6.1 Audio  
 Stereo 3D Acoustics  
 C-C# wind chest layout  
 Physiological expression pedal  
 pipeLIFE™ Tuning  
 Dynamic Chiff  
 Easy Menu



*Sweelinck 37*  
 A G O



# Technical specifications

## Sweelinck series



### Styles:

Romantic voices  
Symphonic voices  
Baroque voices

### Intonations:

Classic  
Solo  
Hymn  
Trio  
12 intonations total  
Number of voices on board

### Items:

Manuels (church organ touch): 5 octaves (C-c<sup>'''</sup>) HQT  
Pedalboard 32-note AGO (c-g<sup>''</sup>)  
Audio X.I (Amplifiers)  
Total power in Watts  
Self contained internal speaker channels  
Stereo 3D Acoustics  
C-C# wind chest layout  
Multi-sample Mixtures  
Physiological expression pedals  
General Crescendo (programmable)  
Dynamic Chiff  
pipeLIFE™ Tuning  
Digital to analogue converter channels

### Display:

Volume, transposer, pitch, General Crescendo and memory level

### Easy Menu:

Temperaments: Equal temperament, Werckmeister III, Meantone  
Programmable touch (high, low, velocity)  
Programmable MIDI/ Datadump/ Resets and Defaults  
Demo songs

### Capture:

Generals  
Divisionals  
PP-P-MF-F-FF-T (programmable)  
SET, O (cancel)

### Controls:

Tabs  
Pistons  
Toe Studs  
Couplers (pistons and toe studs)  
Tremulants  
Chorus  
MB = Manual Bass  
CF = Cantus Firmus  
FA = Fix Accessories  
RO = Reeds Off  
Memory Lock (key)  
Zimbelstern (piston and/or toe stud)  
Pipe organ MIDI interface (2 pistons)  
INTONAT voicing software 5.0 (note by note, voice by voice)

### External connections:

MIDI (IN- MOD OUT - SEQ OUT)  
Headphones Stereo up to 2k Ohms.  
External Reverb 470 Ohms/300 mV  
Aux In 1k Ohm/ 70mV (stereo)  
Aux Out 470 Ohms/300 mV (stereo)  
External loudspeaker output 8 Ohms (incl. 3-position switch)

### Console:

Dark or light oak  
Other kinds of wood and/or colours  
Wooden swell shoes  
Wooden roll cover (with key lock)  
Illuminated Pedal board  
Wooden back with panels  
Bench with lift lid music spare  
Bench with adjustable height  
Lighted and adjustable music desk (wood or plexiglass)

### Dimensions:

Height (excluding music rack)  
Width  
Depth  
Depth including pedal board



Sweelinck 17	Sweelinck 27	Sweelinck 37
44	53	64
44	53	64
44	53	64
•	•	•
•	•	•
•	•	•
•	•	•
•	•	•
210	255	310
2	2	3
•	•	•
4.1 (5)	4.1 (5)	6.1 (7)
57°	57°	77°
5	5	7
•	•	•
•	•	•
•	•	•
2	2	3
1	1	1
•	•	•
•	•	•
28	32	40
•	•	•
•	•	•
•	•	•
•	•	•
256	256	256
768	768	1024
•	•	•
•	•	•
51	60	77
58	58	66
12	12	15
3	3	6
2	2	3
•	•	•
•	•	•
•	•	•
•	•	•
•	•	•
•	•	•
•	•	•
optional	optional	optional
optional	optional	optional
optional	optional	optional
•	•	•
•	•	•
•	•	•
•	•	•
•	•	•
optional	optional	optional
•	•	•
optional	optional	optional
3	3	4
•	•	•
•	•	•
optional	optional	optional
•	•	•
optional	optional	optional
optional	optional	optional
45" (114cm)	45" (114cm)	48" (121 cm)
57" (144 cm)	57" (144 cm)	57" (144 cm)
25" (63 cm)	25" (63 cm)	29" (75 cm)
45" (113 cm)	45" (113 cm)	48" (121 cm)



## Velocity

An electronic keyboard typically has a velocity sensitive touch. A number of organ lovers have requested that this feature be incorporated into Johannus organs. We have honored this request,

so that each owner of a new Johannus organ can operate external keyboards or sound modules via MIDI. Playing external MIDI devices on a Johannus surely enhances your musical delight.

## Multi Channel Audio System

The practically perfect reproduction of authentic pipe organ sound, as found in Johannus organs, would not make any sense with a poor audio system. Here Johannus has built up a tremendous

reputation. With the introduction of X.1 AUDIO the sound quality has been further improved.

## A Johannus at Home

The philosophy behind our audio system is quite simple. Amplification with a microphone does not turn a solo singer into a choir. This would require a good many extra singers. If we want a lot of volume, we do not ask the choristers to sing louder, but we employ a larger choir. Johannus operates along the same lines. Our smallest organ, the

Studio, is fitted with 3 amplifiers (2.1 AUDIO), not 1 or 2, as is customary. This results in a broad ensemble.

Larger dispositions as in the Opus require 4 amplifiers, whereas the Sweelinck utilizes 5 to 7 amplifiers (4.1 and 6.1 AUDIO).

## A Johannus as a Church Organ or Concert Organ

To be at its best, an organ must have acoustic power equal to its task. For this reason a Rembrandt organ contains at least 7 to 9 (6.1 and 8.1 AUDIO) amplifier channels. We always recommend applying as many audio channels as possible. This not only avoids audio fatigue, but also unbalanced partition of the volume. You surely would not

want the organ to sound too loud nearby and too soft farther away. Therefore we avoid using loud volume together with only 2, 3 or 4 channels. We, at Johannus, prefer multiple audio channels (acoustic power). This way the organ speaks with a clear voice even at full organ.

## Rembrandt Concert Organ Series

In the Rembrandt the Easy Menu also provides 12 different temperaments: Equal, Kirnberger II, Kirnberger III, Meantone 1/6, Meantone 1/5, Meantone 1/4, Neidhardt III, Pythagoras, Valotti, Werckmeister III, Young II and Custom. Additionally the Rembrandt organs give you

7 Orchestral Solos at the tip of your fingers.

The ultimate in Real Time Sampled quality of orchestral instruments sound as if a live artist plays next to you!

In addition Easy Menu gives access to another 40 wood, brass, string, percussion and organ voices:

Flute  
Piccolo  
Recorder  
Panflute  
Horn  
English Horn  
Cello  
Violin  
Orchestral strings  
Warm strings  
Bright strings  
Bell strings

Harp  
Harpsichord  
Timpani  
Chimes  
Celesta 1  
Celesta 2  
Woodharp  
Handbells  
Chrysglott  
Carillon  
Choir 1  
Choir 2

Harmonic Flute 8'  
Flute Celeste 8' II  
Viola Celeste 8' II  
English Horn 8'  
Clarinet 8'  
Ranket 8'  
Tuba 8'  
Chamade 8'  
Terzian II  
Sesquialtera II  
Cantus Firmus II-IV  
Reed Organ

Gospel Organ 1  
Gospel Organ 2  
Tibia Organ  
Tracker Action  
**Orchestral Solos:**  
Clarinet  
Oboe  
Viola  
Bach Trumpet  
Trumpet  
Trombone  
Tuba





47 Romantic voices  
 47 Symphonic voices  
 47 Baroque voices  
 7 orchestral solos  
 12 intonations total  
 278 voices on board  
 7 channels, 6.1 Audio  
 Stereo 3D Acoustics  
 C-C# wind chest layout  
 Physiologic swell pedal  
 pipeLIFE™ Tuning  
 Dynamic Chiff  
 Easy Menu

**Great**

BOURDON 16'  
 PRINCIPAL 8'  
 ROHRFLUTE 8'  
 GEMSHORN 8'  
 GEMSHORN CELESTE 8'  
 OCTAVE 4'  
 OPEN FLUTE 4'  
 TWELFTH 2 2/3'  
 SUPER OCTAVE 2'  
 MIXTURE V  
 TRUMPET 8'  
 TROMBONE 8'  
 CHIMES  
 TREMULANT  
 SWELL – GREAT  
 CHOIR – GREAT

**Swell**

OPEN DIAPASON 8'  
 STOPPED FLUTE 8'  
 VIOLA DI GAMBA 8'  
 VOX CELESTE 8'  
 OCTAVE 4'  
 KOPPELFLUTE 4'  
 FLUTE TWELFTH 2 2/3'  
 OCTAVE 2'  
 WALDFLUTE 2'  
 NAZARD 1 1/3'  
 SCHARFF III  
 FAGOTTO 16'  
 FESTIVAL TRUMPET 8'  
 OBOE 8'  
 CLARION 4'  
 TREMULANT

**Choir**

PRINCIPAL 8'  
 BOURDON 8'  
 PRINCIPAL 4'  
 ROHRFLUTE 4'  
 NAZARD 2 2/3'  
 FLUTE 2'  
 TIERCE 1 3/5'  
 OCTAVE 1'  
 MIXTURE III  
 CORNO DI BASSETTO 8'  
 TREMULANT  
 SWELL - CHOIR

**Pedal**

CONTRA VIOLONE 32'  
 DIAPASON 16'  
 SUBBASS 16'  
 OCTAVE 8'  
 GEDACKT 8'  
 CHORALBASS 4'  
 RAUSCHPFEIFE IV  
 CONTRA TRUMPET 16'  
 TRUMPET 8'  
 GREAT - PEDAL  
 SWELL - PEDAL  
 CHOIR - PEDAL

**Orchestra**

CLARINET  
 OBOE  
 VIOLIN  
 BACH TRUMPET  
 TRUMPET  
 TROMBONE  
 TUBA  
 + 40 Midi voices

**Accessories**

MIDI CHOIR  
 MIDI GREAT  
 MIDI SWELL  
 MIDI PEDAL  
 ALL SWELLS TO SWELL



# Rembrandt 377

AGO



Wooden keyboards and wooden drawknobs are optional



# Rembrandt 397

AGO

## Great

OPEN DIAPASON	16'
PRINCIPAL	8'
GEIGEN DIAPASON	8'
ROHRFLUTE	8'
FLUTE CELESTE	8'
GEMSHORN	8'
GEMSHORN CELESTE	8'
OCTAVE	4'
OPEN FLUTE	4'
TWELFTH	2 2/3'
SUPER OCTAVE	2'
MIXTURE	VI

CONTRA TRUMPET	16'
TRUMPET	8'
TROMBONE	8'
TREMULANT	
CHIMES	
SWELL - GREAT	
CHOIR - GREAT	

## Swell

BOURDON	16'
OPEN DIAPASON	8'
STOPPED FLUTE	8'
VIOLA DI GAMBA	8'

VOX CELESTE	8'
OCTAVE	4'
KOPPELFLUTE	4'
AEOLINE	4'
ECHO CELESTE	4'
FLUTE TWELFTH	2 2/3'
OCTAVE	2'
WALDFLUTE	2'
NAZARD	1 1/3'
SCHARFF	III
DOUBLE TRUMPET	16'
TROMPETTE	8'
FESTIVAL TRUMPET	8'
OBOE	8'
CLARION	4'
TREMULANT	

## Pedal

SUBBASS	32'
DIAPASON	16'
SUBBASS	16'
LIEBLICH GEDACKT	16'
VIOLONE	16'
OCTAVE	8'
GEDACKT	8'
CHORALBASS	4'
RAUSCHPFEIFE	IV
BOMBARDE	32'
CONTRA TRUMPET	16'
TRUMPET	8'
CLARION	4'
GREAT - PEDAL	
SWELL - PEDAL	
CHOIR - PEDAL	

## Choir

PRINCIPAL	8'
BOURDON	8'
UNDA MARIS	8'
DULCIANA	8'
ERZAEHLER	8'
ERZAEHLER CELESTE	8'
OCTAVE	4'
ROHRFLUTE	4'
NAZARD	2 2/3'
FLUTE	2'
TIERCE	1 3/5'
OCTAVE	1'
MIXTURE	IV
CORNO DI BASSETTO	8'
TREMULANT	
TUBA	8'
SWELL - CHOIR	

## Accessories

MIDI CHOIR	
MIDI GREAT	
MIDI SWELL	
MIDI PEDAL	
ANTIPHONAL	
ALL SWELLS TO SWELL	

## Orchestrals

CLARINET	
OBOE	
VIOLIN	
BACH TRUMPET	
TRUMPET	
TROMBONE	
TUBA	
+ 40 Midi voices	

- 63 Romantic voices
- 63 Symphonic voices
- 63 Baroque voices
- 7 orchestral solos
- 12 intonations total
- 358 voices on board
- 9 channels, 8.1 Audio
- Stereo 3D Acoustics
- C-C# wind chest layout
- Physiological expression pedal
- pipeLIFE™ Tuning
- Dynamic Chiff
- Easy Menu



# Rembrandt 497

AGO

## Great

OPEN DIAPASON	16'
PRINCIPAL	8'
GEIGEN DIAPASON	8'
ROHRFLUTE	8'
FLUTE CELESTE	8'
GEMSHORN	8'
GEMSHORN CELESTE	8'
OCTAVE	4'
OPEN FLUTE	4'
TWELFTH	2 2/3'
SUPER OCTAVE	2'
MIXTURE	VI
CONTRA TRUMPET	16'
TRUMPET	8'
TROMBONE	8'
CHIMES	
TREMULANT	
SWELL - GREAT	
CHOIR - GREAT	
SOLO - GREAT	

## Swell

BOURDON	16'
OPEN DIAPASON	8'
STOPPED FLUTE	8'
VIOLA DI GAMBA	8'
VOX CELESTE	8'
OCTAVE	4'
KOPPELFLUTE	4'
AEOLINE	4'
ECHO CELESTE	4'
FLUTE TWELFTH	2 2/3'
OCTAVE	2'
WALDFLUTE	2'
NAZARD	1 1/3'
SCHARFF	III

DOUBLE TRUMPET	16'
TROMPETTE	8'
FESTIVAL TRUMPET	8'
OBOE	8'
CLARION	4'
TREMULANT	
SOLO - SWELL	

## Solo

FLAUTO MIRABILIS	8'
FLÛTE TRAVERSE	4'
CORNET	V
CORNO DI BASSETTO	16'
FRENCH HORN	8'
ENGLISH HORN	8'
ENGLISH TUBA	8'
STATE TRUMPET	8'
TREMULANT	

## Choir

PRINCIPAL	8'
BOURDON	8'
UNDA MARIS	8'
DULCIANA	8'
ERZAEHLER	8'
ERZAEHLER CELESTE	8'
OCTAVE	4'
ROHRFLUTE	4'
NAZARD	2 2/3'
FLUTE	2'
TIERCE	1 3/5'
OCTAVE	1'
MIXTURE	IV
CORNO DI BASSETTO	8'
TREMULANT	
SWELL - CHOIR	
SOLO - CHOIR	

## Orchestrals

CLARINET	
OBOE	
VIOLIN	
BACH TRUMPET	
TRUMPET	
TROMBONE	
TUBA	
+ 40 Midi voices	

## Pedal

SUBBASS	32'
DIAPASON	16'
SUBBASS	16'
LIEBLICH GEDACKT	16'
VIOLONE	16'

70 Romantic voices  
70 Symphonic voices  
70 Baroque voices  
7 orchestral solos  
12 intonations total  
393 voices on board  
9 channels, 8.1 Audio  
Stereo 3D Acoustics  
C-C# wind chest layout  
Physiological expression pedal  
pipeLIFE™ Tuning  
Dynamic Chiff  
Easy Menu

OCTAVE	8'
GEDACKT	8'
CHORALBASS	4'
RAUSCHPFEIFE	IV
BOMBARDE	32'
CONTRA TRUMPET	16'
TRUMPET	8'
CLARION	4'
GREAT - PEDAL	
SWELL - PEDAL	
CHOIR - PEDAL	
SOLO - PEDAL	

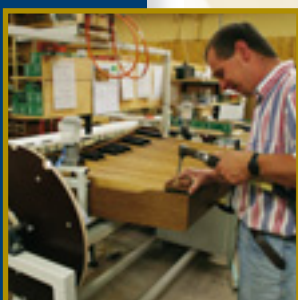
## Accessories

MIDI CHOIR  
MIDI GREAT  
MIDI SWELL  
MIDI SOLO  
MIDI PEDAL  
ANTIPHONAL  
ALL SWELLS TO SWELL



# Technical specifications

## Rembrandt series



### Styles:

Romantic voices  
Symphonic voices  
Baroque voices  
Orchestral solos  
Midi voices

### Intonations:

Classic  
Solo  
Hymn  
Trio  
12 intonations total  
Number of voices on board

### Items:

Manuals (church organ touch): 5 octaves (C-c<sup>'''</sup>) HQT  
Pedalboard 32-note AGO (c-g<sup>'''</sup>)  
Audio X.I (Amps 100 Watt max, 8 Ohms)  
Total power in Watts  
Stereo 3D Acoustics  
C-C# wind chest layout  
Multi sample Mixtures  
Physiological expression pedals  
General Crescendo (programmable)  
Dynamic Chiff  
PipeLIFE™ Tuning  
Digital to analogue converter channels

### Display (graphic):

Volume, transposer, pitch, General Crescendo and memory level  
Expression level indicators

### Easy Menu:

Temperaments (including one custom)  
Programmable touch (high, low, velocity)  
Programmable MIDI/ Datadump/ Resets and Defaults  
Keyboard assignment of Orchestral and MIDI voices  
Demo songs

### Capture:

Generals  
Divisionals  
PP-P-MF-F-FF-T (programmable)  
SET, O (cancel), Recall

### Controls:

Drawknobs  
Tabs  
Pistons  
Couplers (drawknobs, pistons and toe studs)  
Tremulants  
Chorus  
MB = Manual Bass  
CF = Cantus Firmus  
FA = Fix Accessories  
RO = Reeds Off  
Toe Studs  
Memory Lock (key)  
Antiphonal Swell/ Choir (Solo)  
3 Channel Internal monitor (3 x 100 Watt)  
Zimbelstern (piston and/or toe stud)  
Pipe organ MIDI interface (2 pistons)  
INTONAT voicing software 5.0 (rank by rank, voice by voice)

### External connections:

MIDI (IN- MOD OUT- SEQ OUT)  
Headphones Stereo up to 2k Ohms.  
External Reverb 470 Ohms/300 mV  
Aux In 1k Ohm/ 70mV (stereo)  
Aux Out 470 Ohms/300 mV (stereo)  
External loudspeaker output 8 Ohms

### Console:

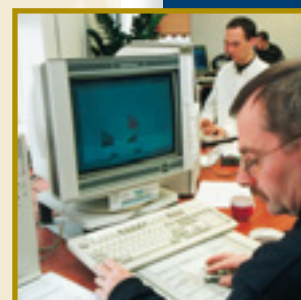
Dark or light oak  
Other kinds of wood and/ or colours  
Wooden swell shoes  
Wooden roll cover  
Lighted pedal board  
Wooden back with panels  
Bench with lift lid music spare  
Bench with adjustable height  
Lighted music desk (adjustable and/or plexiglas optional)

### Dimensions:

Height (with music rack)  
Width (30-note straight pedal)  
Depth (with 30-note straight pedal)  
Depth including pedal board



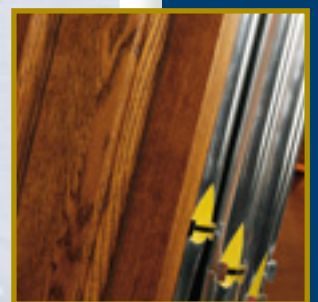
Rembrandt 377	Rembrandt 397	Rembrandt 497
47	63	70
47	63	70
47	63	70
7	7	7
40	40	40
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278	358	393
3	3	4
.	.	.
6.1 (7)	8.1 (9)	8.1 (9)
770	1110	1110
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3	3	4
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36	52	56
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12	12	12
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800	800	800
3200	3200	4000
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56	72	84
12	13	14
74	74	84
6	6	9
3	3	4
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15	20	24
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optional	optional	optional
optional	optional	optional
optional	optional	optional
optional	optional	optional
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optional	optional	optional
4	4	5
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optional	optional	optional
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optional	optional	optional
.	.	.
48" (121 cm)	52" (133 cm)	52" (133 cm)
59" (151 cm)	65" (165 cm)	72" (182 cm)
29" (75 cm)	29" (75 cm)	29" (75 cm)
48" (121 cm)	48" (121 cm)	48" (121 cm)





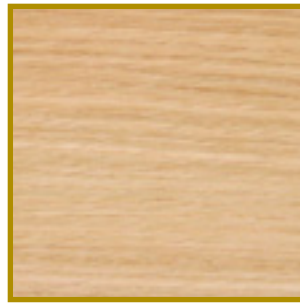


# SP-33

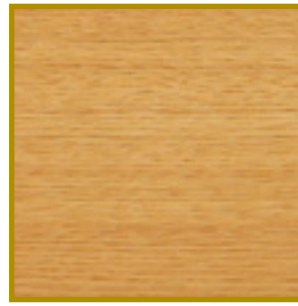


SP-33 pipefaçade loudspeaker system on top of the Sweelinck 27

Cabinet  
finish  
and  
colors



*Oak CBM281*



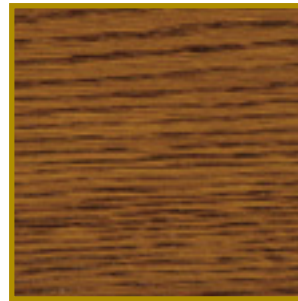
*Oak Oiled*



*Oak Light Patined*



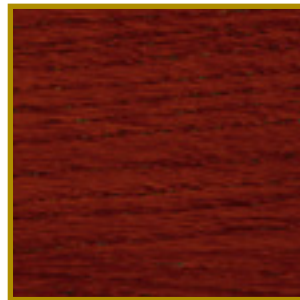
*Middle Oak High Polish*



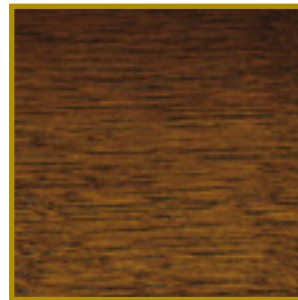
*Dark Oak  
(standard)*



*Oak Walnut Light*



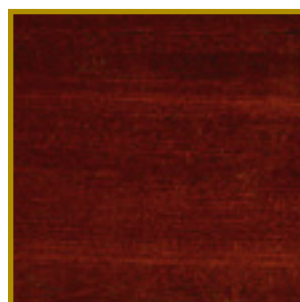
*Oak Red Cherry*



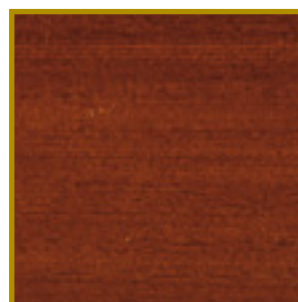
*Oak E-50 Patine*



*Oak E-70*



*Mahogany Dark*



*Mahogany Light*



*Brown Cherry*