

Opus

260 | 360



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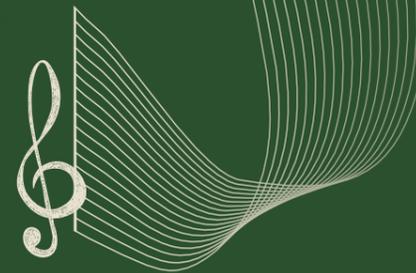
A MEMBER OF THE
Global Organ Group

JOHANNUS

Sound
of excellence



The *familiar* Opus with a brand new sound



Unprecedented sound quality for the familiar Opus. With its revolutionary sound quality and style-variable disposition featuring pipe organ stops from the churches of Kampen, Amsterdam, Raalte, Paris and Dresden, the revamped Opus is a comprehensive and impressive living room organ. The 4.1 audio system provides a superb interpretation of authentic organ stops. Once again, the Opus proves to be a masterpiece, suitable for any organist.

260



Full disposition filled with pipe organ voices

The stops that come to life in the Opus are all recorded from authentic pipe organs. For each sample style, a specific pipe organ has been recorded and sampled. For instance, the romantic style exclusively features stops from the Vater-Müller organ of the Oude Kerk in Amsterdam where samples of Adema (Raalte) and Cavaillé-Coll (Paris) are used for the symphonic style. The historic style breathes the Hinsz organ of the Bovenkerk in Kampen and the baroque style only uses samples of the Silbermann organ from the Katholische Hofkirche in Dresden. These authentic samples, combined with the realistic wind model and true-to-life convolution reverb, complete the pipe organ experience.

Hours of playing pleasure with the style-variable disposition

The Opus features four sample styles: romantic, symphonic, baroque and historic. To best showcase each voice and each style, a disposition was chosen in which stops are specifically linked to a particular historic pipe organ. Some tab stops therefore have two stop names. For instance, in the 'historic' style, the organist has the Terzian (Hinsz organ, Kampen) at his disposal, while using the same tab stop a Cornet can be played in the romantic, baroque and symphonic styles. The baroque style also features a full principal chorus on the Swell, and the Harmonic Flute and Gamba 8' are, of course, included in the symphonic style. This way, the Opus ensures that the unique sound palettes of the different styles can be performed in the best possible way.



Opus 260



Opus 360

A byword for home organs since 1960

Solo stops as an extra dimension

As well as the sampled pipe organ stops, the Opus features two high-quality and true-to-life solo stops. Whether it is the warm sound of the pan flute or the powerful sound of the trumpet, the solo stops add an extra dimension to organ playing. The solo stops are accessed via thumb pistons under the keyboard.

Pipe organ sounds fill living room

The Opus features a powerful 4.1 audio system. As a result, all stops are played flawlessly

and convincingly. Whether it is the specific character of a Principal or a full plenum, the audio system with subwoofer ensures a realistic pipe organ sound which effortlessly fills the room.

The organist chooses where to sit in the church

Thanks to the ambience option in the menu, The organist can now choose the position in the church. If the organist wants to hear the direct sound of the organ with the reverb in the background, he chooses the 'console' setting. Within seconds, however, he can also change his position to the front, centre or the back of the church.

360

A household name for every organist



The Opus **260**
*The Opus 260 always sets
the right tone*

The Opus 260 features a style-variable disposition of 36 stops. The samples for these stops, which are divided into four organ styles, all come from recordings of famous pipe organs of churches in Kampen, Amsterdam, Raalte, Paris and Dresden. Playing an Opus 260, changing between these styles is done in the blink of an eye. Whether you play Bach, Mozart, or Guilman: the Opus 260 is all you need.



The Opus **360**
*A masterful organ for
every organist*

With its three manuals, 43 stops and powerful 4.1 audio system, the Opus 360 is a comprehensive organ. The style-variable disposition, with samples from recordings of famous pipe organ from churches in Kampen, Amsterdam, Raalte, Paris and Dresden, ensures that every stop can be brought to life in the right style. The convolution reverb adds to the intense sound experience and makes this organ a great choice for any demanding organist.

Lifelike convolution reverberation

The Opus has an extremely advanced convolution reverb, developed by Global Organ Group engineers; an ingenious technology that results in the organ using up to as many as 48,000 delay lines per second. The more delay lines, the more detailed the sound reproduction. Our extremely precise reverb recordings in world-famous churches provide a wealth of information. The Opus showcases all this information down to the very smallest detail. When pressing a key, each individual tone is enriched with the selected reverb. The organ has a total of twelve recorded acoustics from twelve different churches, varying in length.

Always play based on advanced technology

The Opus is based on OranjeCore+ technology. This technology guarantees fast start-up times, excellent sound quality and long-term reliability. When we say fast start-up times, we mean the organ can be played within seconds of turning it on. In addition, the OranjeCore+ technology, through its convolution reverb and new digital mixer, guarantees unrivalled sound quality. Even for the organist who likes to play with headphones, the Opus offers an immersive stereo experience. In short, the Opus is an organ with a superb sound quality, which will inspire any demanding organist to keep playing and practising.

Once an Opus, always an Opus

The Opus has been the face of Johannus for many years. Ever since the 1970s, the Opus has excited organists around the world with its splendid sound. For the first time since then, the Opus' design has really changed, as it has become compact and sleek. The wooden console is available in six colours, making it a perfect fit for any interior. The Opus, therefore, remains a wonderful organ for any organist. Once an Opus, always an Opus.

GREAT

Opus
260

Great

Bourdon	16'
Principal	8'
Stopped Flute	8'
Quintaton <i>Harmonic Flute (S)</i>	8' 8'
Octave	4'
Open Flute	4'
Twelfth <i>Gamba (S)</i>	2 2/3' 8'
Fifteenth	2'
Flute	2'
Cornet <i>Terzian (H)</i>	
Mixture	
Trumpet	16'
Trumpet	8'
Cromorne	8'
Tremulant	
Swell - Great	

Swell

Principal	8'
Flute <i>Rohr Flute (B-H)</i>	8' 8'
Viola di Gamba	8'
Vox Celeste	8'
Octave	4'
Flute	4'
Flute Twelfth	2 2/3'
Wald Flute <i>Fifteenth (B)</i>	2' 2'
Larigot <i>Siffute (B-H)</i>	1 1/3' 1'
Sesquialtera	
Mixture <i>Carillon (H)</i>	
Fagotto	16'
Trumpet <i>Oboe (S-B)</i>	8' 8'
Vox Humana	8'
Tremulant	

Pedal

Principal <i>Flute (S)</i>	16' 16'
Subbass	16'
Octavebass	8'
Gedackt	8'
Choralbass <i>Flute (S)</i>	4' 4'
Mixture <i>Quintbass (S-H)</i>	
Contra Trumpet	16'
Trumpet <i>Clarion (S)</i>	8' 4'
Great - Pedal	
Swell - Pedal	

Opus
360

Great

Principal	16'
Principal	8'
Stopped Flute	8'
Quintaton <i>Harmonic Flute (S)</i>	8' 8'
Octave	4'
Open Flute	4'
Twelfth <i>Gamba (S)</i>	2 2/3' 8'
Fifteenth	2'
Cornet <i>Terzian (H)</i>	
Mixture	
Trumpet	16'
Trumpet	8'
Tremulant	
Choir - Great	
Swell - Great	

Swell

Bourdon	16'
Principal	8'
Flute <i>Rohr Flute (B-H)</i>	8' 8'
Viola di Gamba	8'
Vox Celeste	8'
Octave	4'
Flute	4'
Flute Twelfth	2 2/3'
Wald Flute <i>Fifteenth (B)</i>	2' 2'
Tierce <i>Siffute (B-H)</i>	1 3/5' 1'
Mixture <i>Carillon (H)</i>	
Fagotto	16'
Trumpet <i>Oboe (S-B)</i>	8' 8'
Vox Humana	8'
Tremulant	

Choir

Principal	8'
Bourdon	8'
Octave <i>Salicional (S)</i>	4' 8'
Flute	4'
Nazard	2 2/3'
Flute <i>Fifteenth (B)</i>	2' 2'
Sesquialtera	
Mixture <i>Larigot (S)</i>	11/3'
Cromorne	8'
Tremulant	
Swell - Choir	

Pedal

Principal <i>Flute (S)</i>	16' 16'
Subbass	16'
Octavebass	8'
Gedackt	8'
Choralbass <i>Flute (S)</i>	4' 4'
Mixture <i>Quintbass (S-H)</i>	
Contra Trumpet	16'
Trumpet <i>Clarion (S)</i>	8' 4'
Choir - Pedal	
Great - Pedal	
Swell - Pedal	



Technical Specifications

Opus	260	360
Overview:		
System	OranjeCore+™	OranjeCore+™
Manuals	2	3
Voices	36	43
Solo stops	2	2
Couplers	3	6
Tremulants	2	3
Style-variable stoplist	•	•
Console:		
<i>Dimensions</i>		
Height (excluding music desk)	116 cm	121 cm
Height (including music desk)	140 cm	145 cm
Width	131 cm	131 cm
Depth (excluding pedal board)	60 cm	68 cm
Depth (including pedal board)	100 cm	108 cm
<i>Finish</i>		
Wood: Light oak	•	•
Wood: Other kind of wood or colour	optional	optional
<i>Music desk</i>		
Wooden desk	•	•
Plexiglas desk	optional	optional
Adjustable desk	optional	optional
Desk lighting	optional	optional
<i>Manuals</i>		
Synthetic keyboards (5 octaves)	•	•
Synthetic keyboards with wooden core	optional	optional
Wooden keyboards (ebony/oak) with wooden core	optional	optional
UHT wood handmade	optional	optional
<i>Swell shoes</i>		
Wooden swell shoes	2	2
<i>Toe Studs</i>		
Brass toe studs	optional	optional
<i>Construction console</i>		
Split console	optional	optional
<i>Pedalboard</i>		
30-tone straight pedal board with plain upper keys	•	•
30-note straight pedal board with black upper keys	optional	optional
30-note concave pedal board with black upper keys	optional	optional
30-note RACO pedal board with black upper keys	optional	optional
Pedal lighting	optional	optional
<i>Bench</i>		
Bench	•	•
Bench with lift lid	optional	optional
Adjustable bench	optional	optional
<i>External connections</i>		
MIDI (IN, OUT)	•	•
Aux In	•	•
Aux Out	•	•
Headphones	•	•
Audio:		
Audio system	4.1	4.1
Audio control	DEA2.0™	DEA2.0™

Opus	260	360
<i>Reverb System</i>		
Convolution reverb, 12 unique reverbs	•	•
<i>Output amplifiers</i>		
Full-range amplifiers (80 Watt)	4	4
Bass amplifier (170 Watt)	1	1
<i>Sound reproduction</i>		
Loudspeakers	9	9
Headphones / Aux Out	SSE2.0™	SSE2.0™
Functions:		
<i>Controllable functions</i>		
0 (recall/cancel)	•	•
MB (Manual Bass)	•	•
Menu (Johannus Menu)	•	•
RO (Reeds Off)	•	•
Trans. (Transposer)	•	•
Organ volume	•	•
Reverb volume	•	•
PL (Plenum)	•	•
<i>Intonations</i>		
Sample styles	Romantic Symphonic Baroque Historic	Romantic Symphonic Baroque Historic
<i>Setzer memory</i>		
Levels	125	125
Memory locations per level	6	6
Presets (PP-P-MF-F-FF-T-PL), programmable	•	•
<i>Johannus Menu Functions</i>		
Ambiance	•	•
Demo songs	6	6
Keyboard Transfer	-	•
Temperaments	11	11
Tuning (pitch)	•	•
Headphones / Aux	•	•
Bass / Brilliance	•	•
<i>Expression pedals</i>		
PEPC™ Programmable Expression Pedal Configuration	•	•
General Crescendo (through PEPC™)	•	•
<i>Miscellaneous</i>		
Dynamic bellows simulator	•	•
LiveTune™	•	•
Dynamic chiff	•	•
VPP™ (Virtual Pipe Positioning)	•	•
Headphone Equalizer	•	•
<i>DEA2.0™ Digital Equalized Audio</i>		
DEA2.0™	Digital Equalized Audio	All audio channels have a updated, advanced equalizer.
<i>SSE2.0™ Spatial Sound Experience</i>		
SSE2.0™	Spatial Sound Experience	Special, updated and optimized, audio mix for headphone / aux-out. This gives the feeling that the organ is in front of you, while the reverberation also gives you the idea that you are in the room itself.
<i>VPP™ Virtual Pipe Positioning</i>		
VPP™	Virtual Pipe Positioning	Through this system it is possible to tell the organ where an organ pipe can be found.
<i>PEPC™ Programmable Expression Pedal Configuration</i>		
PEPC™	Programmable Expression Pedal Configuration	All expression pedals can be programmed as swell pedal or general crescendo.

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