viscount®

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Ouverture

O'

Physis

It is frequently said that the most important stop on any instrument is the ambience.

This is because the acoustics of a large reverberant space adds softness and scale to the sound. This is also an essential ingredient to achieve that majestic grandeur that is a signature of the sound of the pipe organ.

The Ouverture has been specially designed to recreate the magnificent acoustics of a large reverberant space from a superbly refined console, so the organist can feel the exhilarating experience of playing a real pipe organ right from his living room or studio.

The Grandest Organ Sound in the most Majestic Viscount Console

The Ouverture is a majestic three manual organ with 55 speaking stops and 8 organ styles - 4 presets and 4 completely custom. The design was inspired by the beautiful terraced consoles built by Artiste Cavaille-Coll, the famous French organ builder of the nineteenth century, whose legendary style is an example of unsurpassed elegance and refinement.

Thanks to its vast and comprehensive specifications, the Ouverture is well suited for playing all types of organ repertoire, from Baroque, to Romantic, to Contemporary. For even more customization, each stop can select a large variety of alternative pipe organ voices from the internal library.

The elegant wooden drawstops are arranged on side tiers positioned to maximize the overall ergonomic design: each tier corresponds to a single division of the organ, so selecting the stops is simple and straightforward.

The Ouverture is built on Viscount's patented Physis® Physical Modeling technology, which provides the most authentic and customizable pipe organ sound in the world today. All the parameter settings are easily accessible through the graphic display, located in a sliding side-drawer in order to preserve the classical appearance of the instrument.

The Ouverture incorporates a revolutionary sound system called RAR (Real Audio Rendering), based on a powerful real-time sound processing algorithm. This, in conjunction with four additional audio channels located at specific points on the console, is able to generate a 3-dimensional space impression which makes it feel like the organ is being played in a space which could be as vast as a large cathedral.

The instrument is equipped with four useful Sub Octave and Super Octave couplers, providing the organist with a surprising amount of tonal combinations, including an impressive 32-foot grand Plenum and a superb 16'-8'-4' strings ensemble on the third manual.

A specific tremulant for the reed stop "Vox Humana" has also been included for expressive and fascinating effects.

A High Definition Organ

The detailed parameterization given by Physical Modelling, combined with the careful and lengthy work of components integration, has made the sound from the different speakers extremely natural.

The result is a warm and enveloping sound, as well as detailed and transparent. You are clearly able to hear the individual stops even after the instrument has been built up to full organ. In this latter challenge, the innovative front speakers play a primary role. The high sound quality and the precisely calculated position allow them to add significant detail to the sound of the organ, highlighting the dynamic evolution of each individual rank's timbre.

The new Viscount **RAR (Real Audio Rendering)** technology represents a significant step forward in terms of definition, spatiality and body of the sound, which is the most authentic way yet to create that magical effect of the most important organ stop – "the ambience". Sitting at the console of the new Ouverture, you will experience the most realistic impression of the instrument and its setting available from any digital organ you may care to play.

A dedicated thumb piston for each section allows the organist to play Orchestral sounds chosen from an extensive library.

The Ouverture is a beautiful, as well as comfortable organ: the position of all the controls have been carefully studied and the music rack is both height and depth adjustable.

At the Centre of Sound

We have devoted special attention to the amplification system, in order to faithfully reproduce the impressive dynamics, the wide sound spectrum, and all the amazing spaciousness of the pipe organ sound.

In addition to the traditional amplification, we placed two pairs of full-range speakers at strategic points on the console: one pair on the outside panels and one pair on the top stop jamb panel. In this way, as the sound comes from different positions, it is possible to simulate the multiple reflections of the walls, ceiling and floor of a large reverberant space.

The effect is quite startling. You will experience a difference just as significant as that achieved when you add a surround sound system to your home television.

A Milestone for the Classic Organ

Ouverture sets a new milestone in the reproduction of the classic organ sound as it effectively combines the unique **RAR (Real Audio Rendering)** and **Physis®** technologies, both developed by the Viscount Research & Development department.

Physis® is a technology based on the creation of complex mathematical algorithms capable of simulating the physical and acoustical phenomena underlying the generation of sound in the pipe organ.

It's a completely different approach from common digital sound sampling because every single note, every chord, every slightest nuance of the performance is not the result of simple sound reproduction but it stems from a sound generation process which operates fluidly in real time, just as it occurs in the nature of a physical instrument.

The development of the modelling algorithms that make Physis organs exclusive, is the result of a monumental work that allows the design of innovative and versatile instruments, redefining the state of the art.

SPECIFICATIONS	
Manuals	3 x 61 notes
Keyboards	"Tracker Action" type keyboards, with velocity control for MIDI and Orchestra sections
Pedalboard	32 notes straight, straight concave, radiating concave
Stop Type	Drawknob
Audio Amplifiers	9 channels, 8 x 60 Watt + 1 x 100 Watt
Speakers	13
Expression Pedals	2, Man.I and Man.III
Crescendo Pedal	Yes, with 16 programmable steps
STOPS and VOICES	
Pedal	12+1 orchestral voice
Manual I	13+1 orchestral voice
Manual II	14+1 orchestral voice
Manual III	16+1 orchestral voice
Total Speaking Stops	55 + 4 orchestral voices. Hundreds of organ stops in the internal sound bank.
Organ Styles	4 Preset + 4 User. Hundreds of sound styles can be loaded and/or stored from/to internal memory and USB pen drive.
Alternative Voices	Yes, additional organ voices are selectable for each stop
Orchestral Voices	Yes, 33 orchestral voices are selectable for dedicated stops
ACCESSORIES	
Memories	8 general pistons, 16 banks, 128 total memories. Tens of thousands with USB pen drive.
Piston Sequencer	Yes, "Prev." - "Next" thumb pistons and toe pistons
Automatic Pedal	Yes
Enclosed piston	Yes
Couplers	I/P - II/P - III/P - I/II - I/III - II/III - Sub Octave III - Super Octave III - Sub Octave III/II - Sub Octave III/I
Toe Pistons	9 (6 couplers, "Prev.", "Next" and "Tutti")
Transposer	-6/+5 semitones
General Volume - Reverb Volume	Yes, with rotary potentiometers
Divisional Midi Enable	Yes, through thumb pistons
Orchestra and Midi Sustain	Kick switch located on the side of the right expression pedal
Pen Drive Mass Storage	Ordinary USB pen drive can be used as mass storage
Sequencer Remote Control	Optional: radio remote control with built-in 2x16 display, non-directive, 50 mt distance
DISPLAY	128x64 dots graphic display with backlight
Edit Voice Parameters	Stop-by-stop adjustable voice parameters
Volumes	Divisional Volumes: separate for each division. Audio Rendering Volumes: separate for front height speakers (PRESENCE) and side speakers (SURROUND).
Tremulants	3 + 1 specific tremulant for the reed stop "Vox Humana", adjustable depth and speed for each tremulant
Reverberation	8 different types
Effects	Ensemble Effect: adjustable. Insufficient Air Pressure Effect: adjustable and proportional to the active voices. Tracker Action Effect: selectable.
Historical Temperaments	Kirnberger II, Kirnberger III, Werckmeister III, Werckmeister IV, Werckmeister V, Valloti, Silbermann, Kellner 1975, Meantone G#, Meantone A♭, Meantone pure minor third, Zarlino, Sauveur I, Sauveur II, Barca, Chaumont, Pythagorean. Programmable temperament transposition.
Short Octave	Yes, independently programmable for each keyboard and for the pedalboard
Keyboards Inversion	Yes, with completely customizable keyboard reassignment
Output Router	Stop-by-stop adjustable windchest layout
External Out Volume Control	Independent volume control for each channel
External Out Equalizer	Yes, independent 5-band graphic equalizer for each channel
Internal Amplification Equalizer	Yes, 5-band graphic equalizer
Midi Programmable	TxRx Midi Channel, TxRx Midi Filter, Send PG, Keyboard Midi Velocity

Sequencer	Interactive song sequencer with overdubbing function
File Management	Copy, Load, Save, Rename, Delete etc.
Lock Organ	With password
CONNECTIONS	
Midi In, Out, Thru	Yes
Stereo Headphone Out	Yes
Stereo Aux In	Yes
Mic In	Yes, with gain control
Multiple Line Out	4+1(Sub), 12+1(Sub) with optional output expansion board
USB (device) to PC (for "Physis Editor")	For finest voicing controls and full customization, like stop-by-stop and note-by-note Volume and Pitch regulation, stop disposition, Internal and External Routing, etc. (optional)
USB (host) for Pen Drive	Yes
CONSOLE	
Cabinet	Elegant wooden console in dark, medium or light oak with height and depth adjustable music rack. Wooden matching bench.
Dimensions W x H x D and Weight	188.0 x 137.5 x 78.6 cm (without pedalboard) 74.01" x 54.13" x 30.94" (without pedalboard) 188.0 x 137.5 x 119.7 cm (with pedalboard) 74.01" x 54.13" x 47.12" (with pedalboard) 214 Kg / 471.7 lbs

Stoplist

PEDAL
Untersatz 32'
Principalbass 16'
Subbass 16'
Violonbass 16'
Octavbass 8'
Gedacktbass 8'
Choralbass 4'
Mixtur IV
Contra Posaune 32'
Posaune 16'
Trompete 8'
Klarine 4'
Coupler I/P
Coupler II/P
Coupler III/P

MAN. I
Principal 8'
Rohrgedackt 8'
Gemshorn 8'
Octave 4'
Gedacktflöte 4'
Doublette 2'
Quinte 1 1/3'
Sifflöte 1'
Sesquialtera II
Scharff IV
Dulzian 16'
Crommorne 8'
Trompette en Chamade 8'
Tremulant
Coupler II/I
Sub Octave III/I

MAN. II
Principal 16'
Principal 8'
Flöte Harmonique 8'
Rohrflöte 8'
Salicional 8'
Octave 4'
Blockflöte 4'
Quinte 2 2/3'
Superoctave 2'
Mixtur V
Cymbel III
Cornett IV
Trompete 16'
Trompete 8'
Tremulant
Coupler II/I/I
Sub Octave III/I/I

MAN. III
Bourdon 16'
Diapason 8'
Gedackt 8'
Viola di Gamba 8'
Voix Celeste 8'
Octave 4'
Flöte Octaviante 4'
Nasard 2 2/3'
Waldflöte 2'
Terz 1 3/5'
Plein Jeu IV
Basson 16'
Trompette Harmonique 8'
Hautbois 8'
Vox Humana 8'
Clairon 4'
Tremulant
Tremulant Vox Humana
Sub Octave III
Super Octave III

ORCHESTRA
PEDAL. Cello
MAN. I. Harpsichord
MAN. II. Harp
MAN. III. Chimes

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