

Regent Classic

Individually Designed Organs

Instrument Voicing &
Acoustic Management



viscount
Classical
organs

Stop Selection & Instrument Voicing

To accommodate many possible tastes and styles, all our Regent Classic Organs feature an internal library made up of hundreds of voices. These can be individually assigned to any stop and also incorporated into 4 different instrument voicings.

Authentic English voicing is most frequently requested, but Physis® Technology allows us to build whatever voice style is required. We can, for example, also provide truly authentic German or Dutch Baroque voicing or French Renaissance (Clicquot) or Symphonic (Cavaillé-Coll) voicing. If you wish we can also provide English voicing in the style of Willis, Hill or Harrison. Regent Classic organs hold a remarkable voicing palate from which a vast range of instruments can be created.

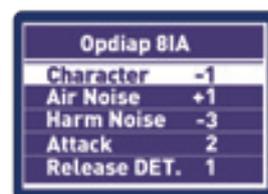


On the back page of this brochure you will find a tiny extract of the internal stop library from which you will get a sense of the power that Physis brings to our

organ design capability.

However, no amount of stops on their own can be relied upon to create a truly musical instrument without the ability to voice each individual rank. Critical to the success of any organ, is the final adjustment of each stop to fit perfectly with all the others in the instrument and also for the whole instrument to be voiced to fit the building. Physis Technology actually allows far greater in-situ voicing adjustment to be carried out than could ever possibly be made to a real pipe organ.

Every Physis instrument contains a great range of pipe family models for each stop on the organ. For example there would be at least 5 diapasons, principals and fifteenths to select from to form the basic English diapason chorus. Some alternative voices for the Bourdon 16 are shown on the left display below.

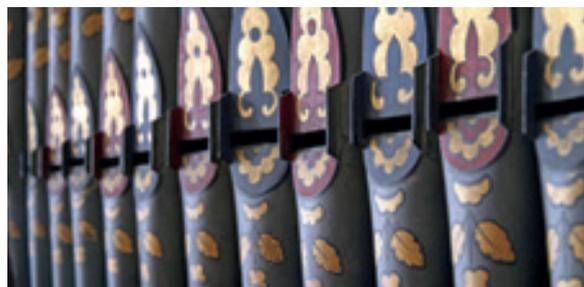


The voicing of each stop can be managed without the need to connect to any external devices as shown on the right display above, including adjustments to:

- Character (pipe width)
- Air Noise
- Harmonic Noise
- Attack
- Release Detune
- Relative Tuning of Strings
- Bass Attenuation Curve
- Treble Attenuation Curve
- Individual Rank Volume

These can all be locked with a security code to prevent accidental adjustment.

On occasions when more detailed adjustments are required, including on a note by note basis, these can be made by connecting a computer via the USB port located under the keyboard shelf.



Wind Chest Layout



Physis technology has solved two issues facing digital pipe organs. The first is that of spatial sound distribution. For example, an 8ft rank of 61 pipes can be spread across several metres. Individual notes will therefore be heard from numerous positions.

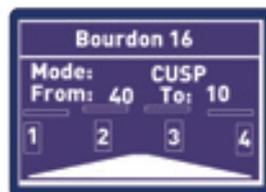
The second issue is that digital organs are only heard through speakers and of course, there can never be as many speakers as there are pipes in an organ. Inevitably a single speaker has to produce more than one note. Therefore, individual notes can sometimes fight for clarity and the enjoyment of the performance suffers.

Thanks to Physis Technology however, the effect of pipes being spread across a soundboard is faithfully reproduced.

- Each stop can be set to any of the classical pipe layouts found in a conventional pipe organ
- Each division can be directed to a separate sound board
- Individual stops such as a solo Chamade reed can be located separately from the main divisions

Consequently, Physis allows the organ to be constructed in any of the ways that a conventional pipe organ might be built by using at least 2 speakers to generate each individual rank. The signal is split between the two speakers and as the power of the signal varies between them the origin of the sound appears to move from one to the other. This is the same effect as you hear in stereophonic sound reproduction although with Physis Technology we can utilise an array of up to 20 individual speakers to more accurately create the 3 dimensional effect of a pipe organ.

The displays below show the set up of a Bourdon 16 16 ft stop split across four individual speakers. The sound is shown distributed in a conventional cusp with bass at the centre and also in a double cusp with bass tones situated at two places of the distribution.



The wind chest routing enables flexible sound layout in the building, making it simple to create antiphonal divisions. This combined with the unique ability of Physis to introduce minute micro variations to the sound, driven by the number of stops drawn and the number of notes played, delivers a remarkably faithful sound.

Physis has the additional ability to anticipate circumstances where conflicting notes may occur in the same speaker. In these rare occasions the normal sound routing is overridden and the conflicting note sent to an alternative speaker so avoiding the problem. This process, for a single note, breaks the pre-determined soundboard pattern, but it ensures integrity of the pitch of notes that are delivered adding to the overall clarity of the sound.

The combination of these features enables Regent Classic instruments to deliver a truly authentic church organ sound that sets an altogether new standard in the industry representing remarkable progress in the digital delivery of the classical pipe organ voice.



Voice Selection Examples

Pedal Voices			
32 Ft Fundamental	16 Ft Fundamental	16 Ft Reed	8 Ft Flute
Double Open Wood	Open Wood	Double Trumpet	Bass Flute
Contra Bourdon	Bourdon	Ophicleide	Bourdon
Contra Principal	Principal	Basson	Flute
Contra Violone	Violone	Trumpet	Gedackt
Subbass	Subbass	Posaune	Octava
Untersatz	Untersatz	Dulcian	Flöte
Soubasse	Soubasse	Bombarde	Flûte
Contrebasse	Contrebasse	Contra Basson	Basse
Subbass	Subbass	Bazuin	Hofluit
Prestant	Prestant	Trombone	Baarpijp

Manual Voices			
8 Ft Fundamental	8 Ft Flute	8 Ft String	8 Ft Reed
Open Diapason I	Stopped Diapason	Gamba	Trumpet
Open Diapason II	Flute	Salicional	Cornoepen
Principal	Claribel Flute	Unda Maris	Oboe
Geigen Diapason	Chimney Flute	Dulciana	Clarinet
Prinzipal	Rohrflöte	Viola da Gamba	Trommet
Octava	Waldflöte	Erzhaler	Trechter Regal
Montre	Flûte Harmonique	Voix Céleste	Trompette
Principale	Flûte Douce	Voix Humaine	Hautbois
Prestant	Fluit	Vox Celeste	Schalmei
Bourdon	Roerfluit	Viola	Fagot

Mixture	Mutation
Mixture IV	Twelfth
Mixture V	Larigot
Sharp Mixture	Nineteenth
Cymbal III	Tierce
Mixtur	Nasat
Scharff	Tertz
Fourniture	Quinte
Plein Jeu	Septime
Mixtuur	Nasard
Cornet	Quint

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