

viscount  
*Classical*  
organs



**Envoy 23-S**





Envoy 23-S





### Principal Features

- 2 x 61 note tracker touch keyboards, velocity sensitive for orchestral voices
- 30 note radiating concave pedal board
- 23 speaking tilt tab stops with hundreds of alternative voices from internal bank
- 4 preset organ styles (English, Baroque, Romantic and Symphonic)
- 4 user defined variable styles
- 18 alternative temperaments

### Playing Aids

- Swell expression pedal
- Gt/Ped expression pedal
- 8 general pistons
- 16 capture memories
- 2 sequencer +/- pistons
- Auto pedal and all swells on swell pistons
- Keyboard inversion and Transposer -6/+5
- Fully adjustable Tremulants (speed and depth)

### Display and Software Features

- Backlight display with 8 button control to access all organ choice and set up features
- Fully upgradeable software platform via USB input
- Record playing direct to USB

### Dimensions and Finishes

- Dark or Light oak real wood veneer with solid wooden roll cover
- 127cm (W) x 114cm (H) x 63cm (D), 111cm with pedal board
- Weight 115Kg

### Audio System and Sound Management

- 5 internal speakers, 2 x 60 watt and 1 x 100 watt internal amplifiers across 4 channels
- Stop by stop selection of simulated wind chest layout
- Stop by stop and divisional adjustment of volume
- Stop by stop adjustment of 6 voicing parameters
- Internal 5 band graphic equaliser
- Fully adjustable acoustic with live acoustic selection
- Stereo headphone output socket
- External outputs up to 12 channels

## How Does Physis Work?

Viscount Physis instruments have been made possible by the vastly increased power of current microprocessor technology. Unlike sampled-sound solutions commonly used in digital organs and still available in our Cadet Series instruments, the Physis model is interactive and constantly makes small and subtle changes to the sound depending on the number of stops drawn and the number of notes being played. These small changes also occur in a real pipe organ although it is a characteristic that most pipe organ builders try to reduce to a minimum. These small variations make the pipe organ unique, and the Physis model has been able to accurately reproduce this magic ingredient that is missing from sampled-sound instruments.




The end result is that a Physis organ sounds dramatically more exciting and life-like. This is especially noticeable when the instrument is played in a small environment and on its internal speakers.

Because Physis technology is software based, instruments can benefit from improvements as they are developed. These include the availability of new voice models and the addition of even more detail into existing voice models to allow greater flexibility of individual stop voicing.

## Management of the Instrument

A comprehensive range of instrument management is available to the player without the need for a computer link up. The features are controlled through a display that can be readily seen at the console.

A digital display showing instrument settings. The display is divided into two columns: TUNING and SET-UP. The TUNING column shows VOICES STYLES, EQUAL, ENSEMBLE 1, AIRPRESS --, and A: 440.00 HZ. The SET-UP column shows UTIL. & MIDI FILE MANAG., ENGLISH, P.COMB GT+P, KINV NO, and TRANSP --.

|                      |                                     |
|----------------------|-------------------------------------|
| <b>TUNING</b>        | <b>SET-UP</b>                       |
| <b>VOICES STYLES</b> | <b>UTIL. &amp; MIDI FILE MANAG.</b> |
| <b>EQUAL</b>         | <b>ENGLISH</b>                      |
| <b>ENSEMBLE 1</b>    | <b>P.COMB GT+P</b>                  |
| <b>AIRPRESS --</b>   | <b>KINV NO</b>                      |
| <b>A: 440.00 HZ</b>  | <b>TRANSP --</b>                    |

*Initial instrument display*

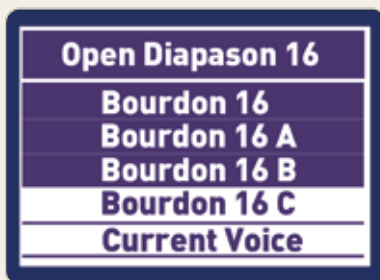
From the above picture you can see that the instrument is set to Equal temperament with A at 440 Hz and with the English voice setting. The Pedal and Great piston functions have been combined and the instrument has not been set to transpose. Other sections of the display allow you to enter and reset these parameters as well as other features on the instrument.



The organ has 4 factory-fixed organ styles that cannot be changed. These are English, Baroque, Symphonic and Romantic, which has a strong French flavour. Each of these four styles is copied into a fully accessible part of the memory where all the voices and features can then be changed by the musician, as required, to create a completely personal organ configuration. The 4 fixed styles ensure that it is always possible to return quickly to a perfectly balanced instrument as set up by the factory if any personal editing generates an unwelcome result.

## Alternative Stop Voices

The most versatile and perhaps commonly used function in our Regent organs is the ability to change stop voices for others inside the huge internal library. The picture below shows the display that controls the voice selection, and you can see a short part of the list of alternative voices that in this case are available to replace the Open Diapason 16. The voice to be changed is shown at the top of the image and the alternatives are listed below.



The list extends beyond the screen to upwards of 20 alternative voices for each stop. These can be viewed by scrolling through the list. The new voice is selected at the push of a single button. This feature, which is unique to Viscount Physis instruments, allows the musician to set up a totally custom-voiced instrument based on the library of over 1000 individual stops stored in the memory.



## Individual Stop Voicing

Having selected your preferred stop voice you are additionally able then to voice each rank for a number of parameters, just as would be possible in a real pipe organ. These include:

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

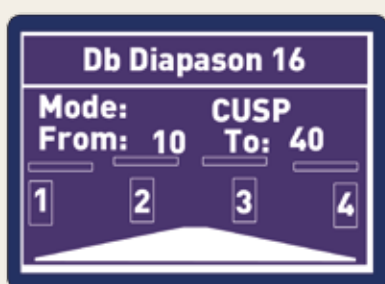
|                     |           |
|---------------------|-----------|
| <b>Opdiap 8IA</b>   |           |
| <b>Character</b>    | <b>-1</b> |
| <b>Air Noise</b>    | <b>+1</b> |
| <b>Harm Noise</b>   | <b>-3</b> |
| <b>Attack</b>       | <b>2</b>  |
| <b>Release DET.</b> | <b>1</b>  |

All of these features can 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

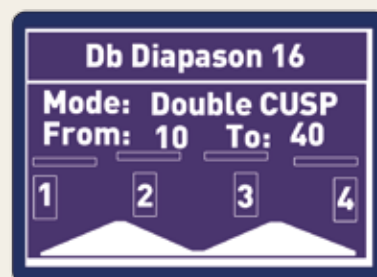
In a real pipe organ the individual pipes sit on a box known as the wind chest. Each pipe creates a note and these notes sound from a different position in the instrument governed by the position of the pipe on the box. Pipes are nearly always set in fixed patterns. You will see arrays with tall pipes in the centre and small pipes to the sides and vice versa. This spacing of the pipes creates an extra dimension to the organ sound which all Regent and Envoy organs can reproduce.



*Single cusp sound distribution*

The above picture shows the wind chest layout for a particular stop. In this case the sound for the Double Diapason 16 is being spread across 4 speakers with the lowest notes in the centre of the array and the highest notes towards the outside. This particular arrangement is known as a cusp and this is shown on the display.

The technology allows many alternative wind chest layouts to be created and the picture below shows a double cusp where the stop is distributed across 4 speakers.



*Double cusp sound distribution*



The above features are available for both internal and external speaker systems. When used exclusively on internal speakers we also employ an additional feature called Smart Sound distribution that ensures that combinations of notes that would normally 'fight' against each other, can never be routed to the same speaker. These unique features together with the remarkable sophistication of the Physis physical model, combine to create an instrument which faithfully reproduces the truly living sound of a traditional organ, that the ear never tires of listening to.

## Keyboard Options

Our keyboards are available in a range of shapes, sizes and weights. Since the feel of each keyboard and its action are important to the control of the instrument, we select only the finest components to ensure the touch is consistent, comfortable and rewarding to play.

The Viscount standard keyboards are all constructed with a simulated tracker touch and we always recommend a solid filled key that has its own weight and inertia. We also offer wood filled keyboards that would be found on a traditional pipe organ.

Viscount has also developed a tracker type response to key speed in their physical models. When this is enabled, the starting transient is influenced by the speed that the key is activated, just as you would hear on a pipe organ.



Viscount standard black and cream resin keyboards



Fatar standard wood-veneered, reverse-colour, baroque-style keyboards



Fatar style TP60LR white and black plastic keyboards



Fatar style TP60LW solid wood filled cream and ebony keyboards





## English Specification

### Pedal (6 stops)

|                 |           |
|-----------------|-----------|
| Open Diapason   | 16        |
| Bourdon         | 16        |
| Principal       | 8         |
| Bass-Flute      | 8         |
| Choral Bass     | 4         |
| <b>Trombone</b> | <b>16</b> |

Swell to Pedal  
Great to Pedal

### Great (8 stops)

|                  |          |
|------------------|----------|
| Open Diapason    | 8        |
| Stopped Diapason | 8        |
| Principal        | 4        |
| Chimney Flute    | 4        |
| Twelfth          | 2-2/3    |
| Fifteenth        | 2        |
| Mixture          | IV       |
| <b>Trumpet</b>   | <b>8</b> |

Tremulant  
Swell to Great

### Swell (9 stops)

|                       |           |
|-----------------------|-----------|
| Chimney Flute         | 8         |
| Echo Gamba            | 8         |
| Vox Celeste           | 8         |
| Gemshorn              | 4         |
| Flageolet             | 2         |
| Mixture               | IV        |
| <b>Contra Fagotto</b> | <b>16</b> |
| <b>Cornoepan</b>      | <b>8</b>  |
| <b>Oboe</b>           | <b>8</b>  |

Tremulant





## Romantic Specification

### Pedal (6 stops)

|                 |           |
|-----------------|-----------|
| Flute           | 16        |
| Soubasse        | 16        |
| Flute Principal | 8         |
| Bass Flute      | 8         |
| Flute           | 4         |
| <b>Bombarde</b> | <b>16</b> |

Swell to Pedal  
Great to Pedal  
Choir to Pedal

### Great (8 stops)

|                   |          |
|-------------------|----------|
| Montre            | 8        |
| Bourdon           | 8        |
| Octave            | 4        |
| Flute a Fuseau    | 4        |
| Quint             | 2-2/3    |
| Doublette         | 2        |
| Grande Fourniture | III      |
| <b>Trompette</b>  | <b>8</b> |

Tremulant  
Swell to Great  
Choir to Great

### Swell (9 stops)

|                        |           |
|------------------------|-----------|
| Flute Traversiere      | 8         |
| Viole da Gamba         | 8         |
| Voix Celeste           | 8         |
| Prestant               | 4         |
| Octavin Harmonique     | 2         |
| Plein Jeu              | IV        |
| <b>Bombarde</b>        | <b>16</b> |
| <b>Bombarde</b>        | <b>8</b>  |
| <b>Basson Hautbois</b> | <b>8</b>  |

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## Baroque Specification

### Pedal (6 stops)

|                |           |
|----------------|-----------|
| Subbass        | 16        |
| Gedackt        | 16        |
| Oktav bass     | 8         |
| Gedackt        | 8         |
| Choralbass     | 4         |
| <b>Posaune</b> | <b>16</b> |

Swell to Pedal  
Great to Pedal

### Great (8 stops)

|                 |          |
|-----------------|----------|
| Prinzipal       | 8        |
| Hohlflöte       | 8        |
| Oktav           | 4        |
| Spitzflöte      | 4        |
| Quinte          | 2-2/3    |
| Superoktave     | 2        |
| Mixtur          | V        |
| <b>Trompete</b> | <b>8</b> |

Tremulant  
Swell to Great

### Swell (9 stops)

|                 |           |
|-----------------|-----------|
| Rohrgedakt      | 8         |
| Viola da Gamba  | 8         |
| Vox Coelestis   | 8         |
| Rohrflöte       | 4         |
| Waldflöte       | 2         |
| Scharf          | III       |
| <b>Fagott</b>   | <b>16</b> |
| <b>Trompete</b> | <b>8</b>  |
| <b>Oboe</b>     | <b>8</b>  |

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## Symphonic Specification

### Pedal (6 stops)

|                 |           |
|-----------------|-----------|
| Open Diapason   | 16        |
| Open Wood       | 16        |
| Octave          | 8         |
| Bass Flute      | 8         |
| Choral Bass     | 4         |
| <b>Bombarde</b> | <b>16</b> |

Swell to Pedal  
Great to Pedal

### Great (8 stops)

|                  |          |
|------------------|----------|
| 1st Diapason     | 8        |
| Stopped Diapason | 8        |
| Octave           | 4        |
| Rohr Flute       | 4        |
| Twelfth          | 2-2/3    |
| Fifteenth        | 2        |
| Furniture        | IV       |
| <b>Trumpet</b>   | <b>8</b> |

Tremulant  
Swell to Great

### Swell (9 stops)

|                  |           |
|------------------|-----------|
| Chimney Flute    | 8         |
| Gamba            | 8         |
| Gamba Celeste    | 8         |
| Prestant         | 4         |
| Block Flute      | 2         |
| Plein Jeu        | IV        |
| <b>Bombarde</b>  | <b>16</b> |
| <b>Trompette</b> | <b>8</b>  |
| <b>Trompette</b> | <b>8</b>  |

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