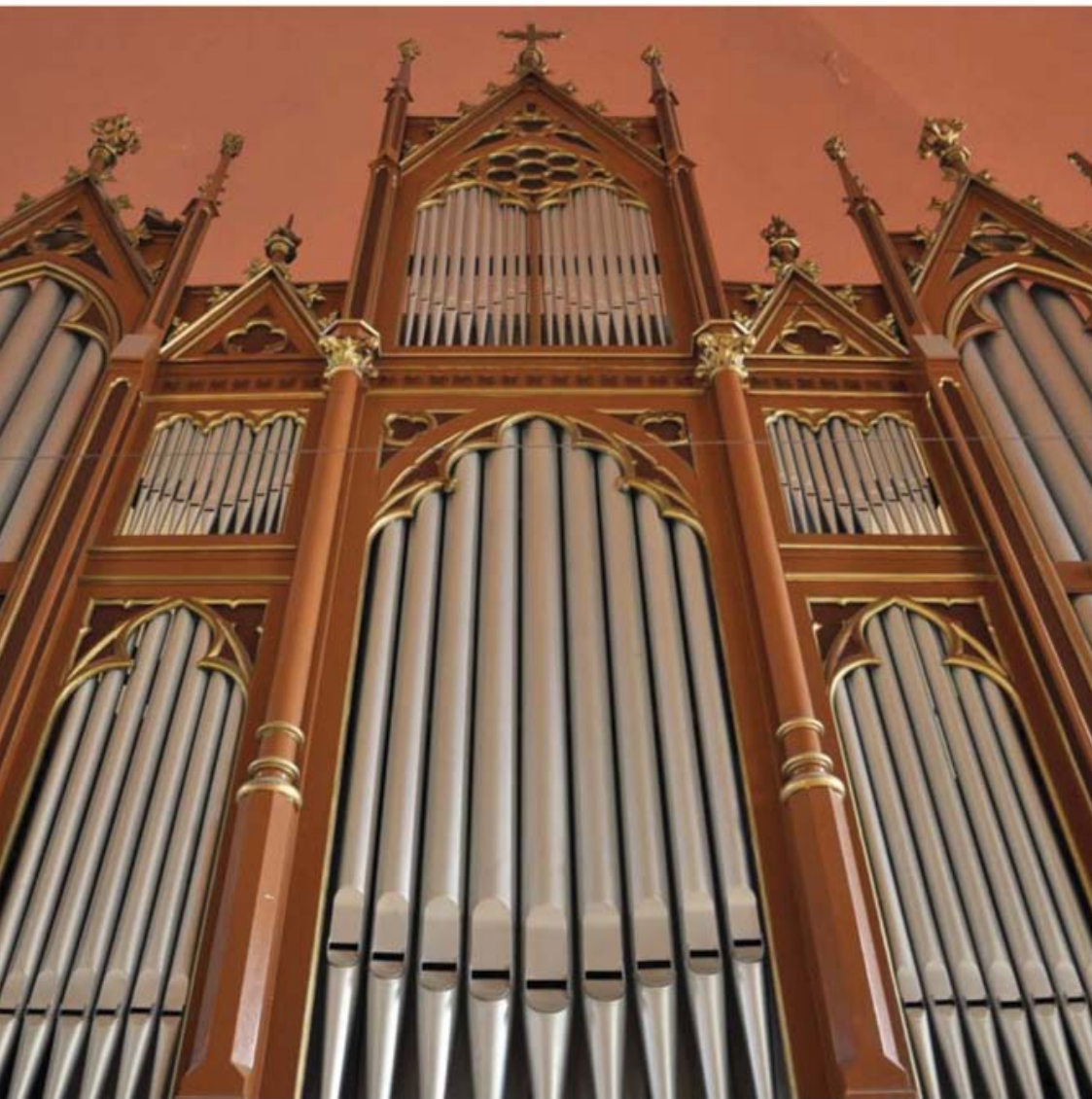




Kispest Pipe Organ Samples

Professional Edition

a 38-stop romantic
virtual pipe organ

for Hauptwerk

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Version 2009|D

Kispest

Pipe Organ Samples

for Hauptwerk* 3

User's Manual

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1 Welcome



Welcome to the Kispest Pipe Organ Samples and congratulations for your purchase!

Kispest Pipe Organ Samples (also known as Kispest Organ or simply KO) is a fully playable, freely configurable, intuitively manageable and MIDI-controllable virtual pipe organ, delivering the authentic sound of the 38-stop Rieger-Varga pipe organ of the Notre Dame of Kispest, Budapest, Hungary.

1.1 Highlights

The organ has many unique and special features, including:

- 'Real-time acoustic setup' to configure spatial and surround sound while you play (see Chapter 0)
- Fully functional Combination Action exactly duplicating the real organ, independent of Hauptwerk*'s combination action, controllable directly from the screen or by means of MIDI. (see Chapter 5.8)
- Multistage programmable crescendo with multiple programs (see Chapter 5)
- Multiple pages optimized for single or dual touch-screens. (see Chapter 5.1)
- and more

1.2 What is contained inside the package

1.2.1 Contents of the box

If your version of Kispest Pipe Organ Samples was delivered to you in a physical form rather than a download, please make sure you have the following contents in the box to ensure you have received a complete product:

- Delivery Medium – USB thumb drives (also known as USB sticks) containing the installation data or an External Hard Disk Drive (i.e. with a USB connector)
- Your personal serial number on a printed registration card (this may not be necessary for a downloadable version)
- Kispest Pipe Organ's User's Manual (this document)

1.3 Hardware and software requirements

Kispest Pipe Organ Samples is hosted within Hauptwerk* virtual pipe organ software, available for both PC and Mac computers from Milan Digital Audio, found at <http://www.hauptwerk.com> on the Internet. Hauptwerk* functions with both currently available 32-bit and 64-bit operating systems. Hauptwerk* Advanced Edition is recommended. A high-performance computer is required to experience full, flawless and convenient operation of this library.

1.3.1 RAM and number of loadable stops

Since Hauptwerk* loads the sample data into the computer’s random access memory (RAM) – and does not stream data from the hard disk – the amount of RAM determines the number of stops you can load for playing at a given time. The theoretical RAM limitation, per program instance is 4 GB in 32-bit operating systems; loading all stops of the organ requires a 64-bit operating system, capable of handling more than 4 GB of RAM. Regardless of operating system, please make sure you are using more than 4 GB of RAM.

Hauptwerk* allows you to load the library with independent options for each available stop, allowing you to trade off the number of loadable stops with varying degrees of realism (you can, for example, choose to load less than the full complement of release samples). Loading all of the stops in their most complete multi-looped versions and with full release samples will consume much more RAM than loading them with, say, single looped data and/or truncated release tails.

Please refer to the Hauptwerk* User’s Manual for a complete description of how to maximize performance with these features.

Hauptwerk* offers lossless compression for sample loading. We recommend turning this option ON when loading the samples, since it does not affect the quality of sound, but increases the number of stops one can load at a time.

There are different organ definition files (see *Chapter 3*) with different features and capabilities. The following table summarizes their loading requirements. Further data can be found on the Inspired Acoustics website.

RAM requirements for Kispest Pipe Organ

ODF file	Loading setup	Bits	Multiple Loops	Multiple Releases	Subjective Quality	Required RAM
Stereo	Full organ, 38 stops	24	all	all	maximum	12.95 GB
	Full organ, 38 stops	16	all	all	almost maximum	6.97 GB
	Full organ, 38 stops	16	first	all	nearly maximum	5.00 GB

RAM requirements for Kispest Pipe Organ

ODF file	Loading setup	Bits	Multiple Loops	Multiple Releases	Subjective Quality	Required RAM
Quad	Full organ, 38 stops	16	first	all	maximum	10 GB
Adjustable 2D	Full organ, 38 stops	24	first	all	maximum	8.7 GB

1.3.2 CPU and Polyphony

It is essential that your computer has a high-performance CPU in order to experience full polyphony. A high polyphony capability is required when many stops are drawn and many notes played together.

Note: Polyphony is defined as the number of stops being selected, times the number of notes held per stop, including the duration release tails to sound, at any given time.

A series of fast staccato chords in Tutti will stress your computer the most, because the initial release tails will continue to sound as additional staccato chords are being played. For the most flawless operation, we recommend the use of a 4-core CPU or better, equipped with the most RAM that you can afford. As your CPU power increases, you can achieve more polyphony.

Please refer to the Hauptwerk* User’s Manual for a complete description of how to achieve maximum polyphony with your computer.

2 Installation

2.1 Installation of the main organ

Installing the Kispest Pipe Organ Samples requires that you own an installed copy of Hauptwerk* virtual pipe organ software.

This installation procedure is for Hauptwerk* version 3. If using a later version of Hauptwerk*, the required steps may be slightly different in detail; please refer to your version's copy of the Hauptwerk* User Guide.

If you received the Kispest Pipe Organ Samples as a **downloadable product**, please make sure that you downloaded all the installation files prior you begin installing. This is important because, unlike previous sample sets, the Kispest Organ comes as a large multi-part installation package split into a number of files to make the download easier. The split files will be automatically handled by the installer, but the only requirement is to have all the files in one folder.

If you received a **retail box product** you will need to insert the installation medium first. If this is an External Hard Disk Drive or a USB memory stick (pen drive) please insert it in your computer and navigate to the device to see the folders and files.

Wait until the computer recognizes the USB drive and, either a drive letter is dispatched to it (PC - Windows), or it is mounted on the desktop (Mac - OS X). Once your computer has accessed the USB media, proceed to the next step.

1. Launch Hauptwerk* virtual organ software.
2. From within Hauptwerk*, go to the file menu and select *Install organ, sample set, temperament or impulse response*.
3. The program will prompt you to select the program to install.
4. Navigate to the folder with the installation files and select the first file set to install.
5. Click Open and then click OK on the next screen.
6. Wait until Hauptwerk* finishes installing the file you have selected.

Ensure that you have the latest version of the packages installed and apply any updates or upgrades that you have (see the next section to find out how).

2.2 Upgrading or updating the Trial or the Professional Edition

Any updates and upgrades require the main organ data package to be installed first. All upgrades, updates and the Extended Edition as well come as separate installer files, either single or multi-part. Once you have all the files downloaded or received otherwise on your computer, please install them. The procedure for installing upgrades and updates is the same as the normal installation process, except that, instead of inserting a USB media, you may receive the update or upgrade files by downloading them from the Inspired Acoustics website, <http://www.inspiredacoustics.com>.

To obtain the latest updates you need to register your copy. To do this:

1. Go to <http://www.inspiredacoustics.com>
2. Create an account if you do not already have one by clicking on the Sign Up link.
3. In case you received a boxed product click the Register menu and enter your serial number that you received. If you do not have a serial number and you do not already see the organ in the My Products section please contact us.
4. After you registered go to the My Products section and you will find your product and its Update files within a few minutes.
5. Download the package that has the name 'LATEST' written in it. Install this package, once downloaded, following the procedure above in Section 2.1.

For the smoothest operation, please **ensure that you have the latest version of your product**, so please download and install this file once a new version becomes available. This file is made so that it will update your organ to the latest version regardless of what version you have. To see what is changed, you can find the latest version numbers and version history at the same website and at the Inspired Acoustics Knowledge Base website (<http://www.inspiredacoustics.com/kb>).

3 Organ Definition (ODF) files and their use

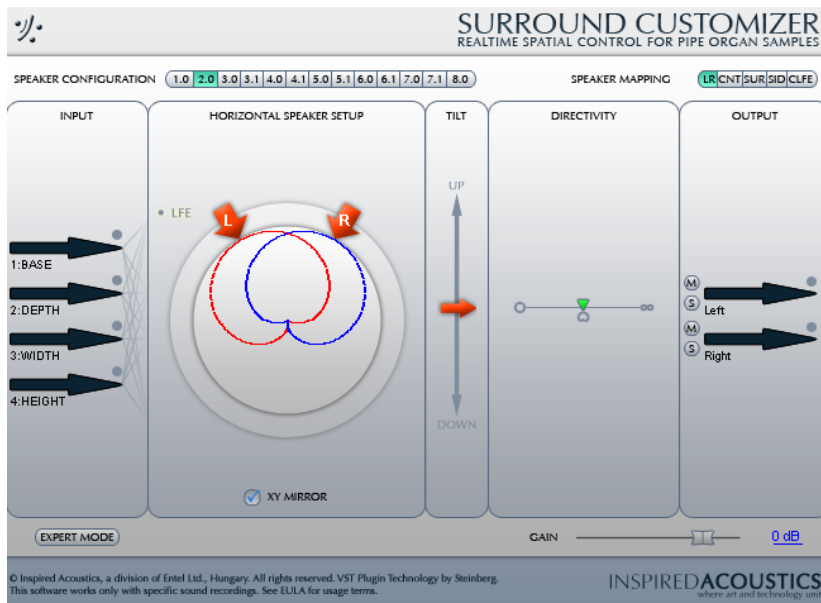
There are different ODF files supplied with your Kispest Pipe Organ each coming with different meaning and capabilities. The ODF names correspond to their meaning.

Organ Definition File	Functionality and sound
Kispest Pipe Organ Samples	Front stereo (relatively dry)
Kispest Pipe Organ Samples – Reduced	Front stereo (relatively dry), with only 2 release layers for reduced RAM usage
Kispest Pipe Organ Samples – Surround	Fixed 4-channel (Quad / LRLsRs) surround
Kispest Pipe Organ Samples – Surround Reduced	Fixed 4-channel (Quad / LRLsRs) surround, with only 2 release layers for reduced RAM usage
Kispest Pipe Organ Samples – Adjustable 2D (see Chapter 4)	Adjustable surround in 2 dimensions (3 vector channel outputs)
Kispest Pipe Organ Samples – Adjustable 2D Reduced (see Chapter 4)	Adjustable surround in 2 dimensions (3 vector channel outputs), with only 2 release layers for reduced RAM usage

Tip: you can use the 4-channel (quad) surround's rear channels as a 2-channel stereo setup to obtain a more distant, more wet fixed acoustic condition.

4 The real-time adjustable acoustic control

The Kispest organ is supplied with a real-time acoustic control feature that can be used with the INSP:DEC Surround Customizer VST plugin. It has a different documentation also provided with the Kispest Pipe Organ Samples, this section covers how to optimally set up Hauptwerk* to make this feature work.



To be able to use the real-time acoustic control Hauptwerk* should output 3 or 4 independent channels for each stop. There is a separate ODF file that supports this.

For a 2-dimensional full control, 3 channels are needed, for a 3-dimensional control 4 channels are required. 3-dimensional control is available in the Extended Edition of the Kispest Pipe Organ Samples.

Please note that this feature works currently (as of Hauptwerk* version 3.23) only in Windows. For Mac compatibility, please refer to updates on the Inspired Acoustics website.

The step-by-step configuration to allow the real-time acoustic spatial control is – as of Hauptwerk* version 3 – as follows:

1. Set up 3 or 4 independent **Audio Output Groups** in Hauptwerk*. To do this, go to the General Settings menu and select Audio Output Groups. Here press Insert and give a desired name to each output. Insert outputs so that 3 or 4 outputs will be present (add 4 output groups if you use the Extended Edition of the Kispest Pipe Organ Samples or 3 otherwise).
2. Assign audio routing in Hauptwerk*. To do this, go to General Settings menu and select Audio Outputs. Press Insert, give a name to this output and click the Routing tab on the top right side. Here select one of the Audio output groups that you

have created in the previous step. Repeat this step for each audio output groups so that all of them will be assigned to a different Audio Output that you can create here.

- 3. Load the appropriate ODF file of the Kispest Organ and route each output in their coming order. To do this: select all ranks that are named starting 'Base:' and select the destination output group on the right side to your first output that you created in the previous step. Assign ranks named 'Depth' and 'Width' the same way to the other two different outputs. If you have the Extended Edition, assign 'Height' to the fourth output group.
- 4. Wire the loaded organ into the VST Plugin. Load the organ and then connect the outputs of Hauptwerk* to the inputs of the Surround Customizer VST Plugin. To do this please refer to your audio host's User's Manual since this step depends on the host you are using.

IMPORTANT: In the VSTi version of the current Hauptwerk*, the outputs are always 2 channel stereo outputs. This means that although you have set to load a mono rank (e.g. Base: 0_001 Principal 16') and route it to Hauptwerk*'s first VST output, the same sound will appear on the 2nd channel of Hauptwerk* as well. So Hauptwerk* VSTi outputs channel 1-2, 3-4, 5-6 and 7-8 will have the same audio content respectively for each pair. This means that you will need to connect every second set of Hauptwerk*'s outputs to the input of the customizer plugin. So Hauptwerk*'s output channel 1 OR 2 should go into the Surround customizer plugins's Input channel 1. Hauptwerk*'s output 3 OR 4 should go into the plugin's Input channel 2 and so on. Make sure that you do this interleaving when connecting Hauptwerk* to the customizer Plugin, otherwise the customization effect will not work as intended.

5 Controls of the virtual pipe organ

5.1 Pages

The organ controls are organized into so-called "Pages" in the Hauptwerk* program, to allow convenient operation. Each page of this virtual instrument plays a different role, and allows you to control and monitor the organ's numerous features in a convenient way. The following table summarizes the contents of each page.

Page name	Description	What is it for?
Console	Overview of the organ console.	Check, control, observe and demonstrate everything on one screen, including keyboard, pedal, swell box and crescendo wheel

Page name	Description	What is it for?
Center	Organ console: all control elements except keys on one single page, modified for convenient control.	movements. For systems with a single touch display screen, this page allows you to control all stops, combination action and miscellaneous functions.
Left	Organ console: stops of the left side, close-up, modified for convenient control.	For systems with two individual touch screens, you can place this screen to the left of the keyboard.
Right	Organ console: stops of the right side, close-up, modified for convenient control.	For systems with two individual touch screens, you can place this second screen to the right of the keyboard.
Crescendo	Programmable crescendo	These pages allow you to program the pipe organ's crescendo wheel to any desired custom configuration.

5.2 Keys and keyboards

The virtual instrument boasts the Kispest Pipe Organ’s two 58-note manuals and a 30-note set of pedals. All keys and keyboards are shown in a photo-realistic perspective view, fully responsive to mouse control. The notes, pedal keyboard, swellbox pedal and crescendo wheel all faithfully mirror your performance intentions.

5.3 Stops

The console of the organ features stop switches which slide between two vertically positioned states: their upper position mean the stop is off; their lower position means the stop is engaged.

5.4 Multipurpose LED display

5.4.1 Initialization and crescendo displays

The Kispest organ has a multi-purpose led display showing and helping the organist adaptively. Once you turn on the organ **c00** is shown which corresponds to the Crescendo wheel’s 00 position with the crescendo wheel disabled. The reason that this is so is that this way you can go directly to the frame you need and engage the wheel at the position that you like directly. The number after letter c or C shows the actual crescendo frame.

Once you enable the crescendo wheel (by making sure that the **Henger Ki** button is *not* pressed) the display will show letter C (i.e. C00) instead of c00.

5.5 Buttons

The console has several button controls for use during live performance. Some of these buttons control additional sounds, such as the engine (Motor) or Tracker; other buttons control or trigger functions, such as the Combination Action or the temporary removal/restoration of reed stops.

The following figure shows the buttons of the *Console Page* highlighted.



Button		Effect
Left side	MOTOR	Turns on the organ engine
	KI	Turns off the organ engine
	<	Combination frame decrement
	>	Combination frame increment
Right side	Numbers from 1 to 8	Combination bank selector buttons
	Letters from A to H	Combination frame selector buttons
Below the first manual	S	This is the Set button which has to be first pressed to store an active stop configuration into the proprietary Combination Action of the Kispest organ.
	Letters from A to H	Combination frame selector buttons
	0	Turns off all stops
	< and > buttons	Combination frame decrement and increment buttons

The Motor button will optionally turn on sounds of the organ motors. The virtual instrument, however, allows you to play all stops without any motor noise at all, allowing the creation of super-high-quality totally noise-free recording, something that is (naturally) not even achievable on the real instrument. For those seeking ultimate realism, just turn on the motors!

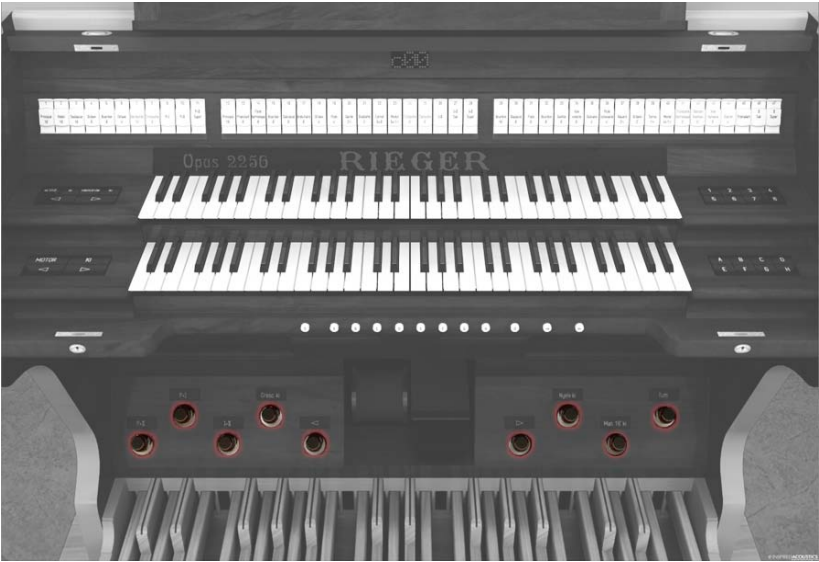
On the *Center Page* you will find a button labeled as **Henger ki**. This has the same functionality as the **Cresc ki** labeled foot piston on the *Console Page* that disables the crescendo wheel. The **Nyelv ki** button on the right side is also available as a foot piston on the *Console Page* and it will temporarily disable the reeds from any active configuration of stops. The same page hosts the button labeled **Man. 16' ki** which turns on all 16' foot stops from the keyboards temporarily. The stops' switch positions will not physically move; only their sounds will be disabled, faithfully replicating the original organ's implementation.

On the *Right Page* you will find a button labeled as **Traktúra** which is used to enable the noises related to the keyboards independent of the organ engine noise. This allows you a great freedom in the overall sounding. The button labeled as **R.ped.irány** is used to reverse the swellbox pedal's operation. The label near this button shows the closing direction of the shutters operated by the swell pedal. For example when **Zár ↓** is shown, it means that the swellbox will close when the heels are down on the sweller pedal.

The button **Tutti** on both the *Left* and *Right pages* engages the Tutti combination. The Tutti button is reversible, meaning that pressing it again will disengage the Tutti combination.

5.6 Foot pistons

There are several foot pistons on the Kispest organ that are available to wire to your organ console. The following figure show them highlighted.



	Button	Effect
Left side	P+I	Turns on the P+I coupler
	P+II	Turns off the P+II coupler
	I+II	Turns off the I+II coupler
	Cresc ki	Disables the crescendo wheel
	<	Combination frame decrement
Right side	>	Combination frame increment
	Nyelv ki	Disables all reeds temporarily
	Man. 16' ki	Disables all 16' stops from the manual temporarily
	Tutti	Turns on the programmable Tutti

The Kispest Organ Samples ships with a pre-programmed Tutti combination for your convenience.

5.7 Swellbox and crescendo wheel

Swellboxes are enclosures with vertical venetian blind-type shutters controlled by the swell pedals (or ‘swell shoes’). As a given shutter closes, the pipes contained in that swellbox will sound quieter and darker (with lesser amounts of high overtones). The Kispest Organ’s swellbox characteristics, through careful measurement and modeling, are brought to life with

breathtaking realism. The swellbox can be operated by using the Sweller pedal (left pedal on the figure). Its operating direction can be set on the *Right Page* (see 5.5).



The crescendo wheel is an axially rotating drum operated by foot control, and is used in place of a conventional crescendo pedal. The wheel is positioned to the left of the foot-operated swellbox pedals. Sliding (rolling) it forward from position 00 to a higher position triggers stops in a preset user-defined manner, according to the sequence contained in the respective Crescendo Program.

The Kispest organ's multi-purpose LED display indicates the current crescendo frame status when the wheel is moved. Once you turn on the organ, c00 is shown which corresponds to the Crescendo wheel's 00 position with the crescendo wheel disabled. This means that once you move the wheel there will be no change to the sound. The reason that this is made so is that this way you can go directly to the frame you need and engage the wheel at the position that you like directly.

Once you enable the crescendo wheel (by making sure that the *Henger Ki* button is not pressed) the display will show a small letter c (i.e. c00) instead of C00.

5.8 Independent Combination Action

The Kispest organ's combination action (also known as the *Setzer*) is independent of the combination action built in Hauptwerk* (version 3) and it replicates the original organ's own

combination action. This feature is completely independent of Hauptwerk's* own combination action system, allowing more convenient use and the possibility to register the virtual organ's stop list in exactly the same way as the real organ.

It has 78 banks with 8 frames each denoted by a letter A to H. These frames form a continuous line so, for example, the combination frame 23H is directly followed by 24A if you press the > frame advancement navigation arrow. To operate the combination action:

First enter the number of the bank. You can do this by entering the first digit first and then you have a short time to enter the second digit. You can enter the digits using the numbered buttons.

After you selected the bank press a letter from A..H on the graphical display and this will activate the entered frame directly.

Tip: Make sure you save your combination action frames when you unload the organ. You can then restore this later by loading it from the Hauptwerk* menu.

5.8.1 Programming and resetting from Graphical User Interface (GUI) or Musical Instrument Digital Interface (MIDI)

Once you define a stop configuration on the console that you wish to save as a combination preset (also called a "frame"), press the S button once, and then press either a number/letter or a navigation key to select which combination frame you want to program. If you select the same frame that was previously active, the previous combination will be overwritten with the new one.

Hint: The easiest way to program a particular stop combination into the next frame is to press the S set button and then press the > increment button. This will program the currently set configuration to the next frame and increment the current frame by one to that frame – with a single click.

You can also assign MIDI messages to these buttons so that, if you have a MIDI-capable console, all these functionalities can be directly available to you in physical form as well.

5.8.2 Navigation and use during organ play

Navigating between different combination frames is very easy. You can directly enter the desired bank number by the numbers. You have a few seconds to enter both digits or enter only one digit. After selecting the bank press a letter to go to directly that frame. For example press 1, then 3 and then A and this will navigate you to 13A.

5.8.3 Loading and saving Combinations to files

Saving entire banks of combinations is just as easy as saving Hauptwerk's* (version 3) own combinations, and can be configured using the same commands.



6 The Notre Dame of Kispest and its pipe organ

6.1 The Notre Dame of Kispest

The first people settled in Kispest (currently the 19th district of Budapest) in the second half of the 19th century. Their first church was nothing more than a small chapel with a belfry and a wooden cross. The votive church was built later, in memory of crown prince Rudolf Habsburg, who died in 1889. The foundation stone was laid on June 7, 1903 and following a fast construction, the church was consecrated on October 23, 1904.

The brick-covered, 50-meter long and 20-meter wide parish church of neo-gothic style was designed by Antal Hofhauser. The tower of the church is a very impressive sight and the church is still a very characteristic mark of the district.

Inside you can find a neo-gothic church, which is 32 meters long (without the altar) and 14 meters wide. The benches of various styles can seat 250-300 people.

The church was renovated between 1998 and 2002, so now, a hundred years after its initial consecration, the building and contents again be seen in their full splendor.

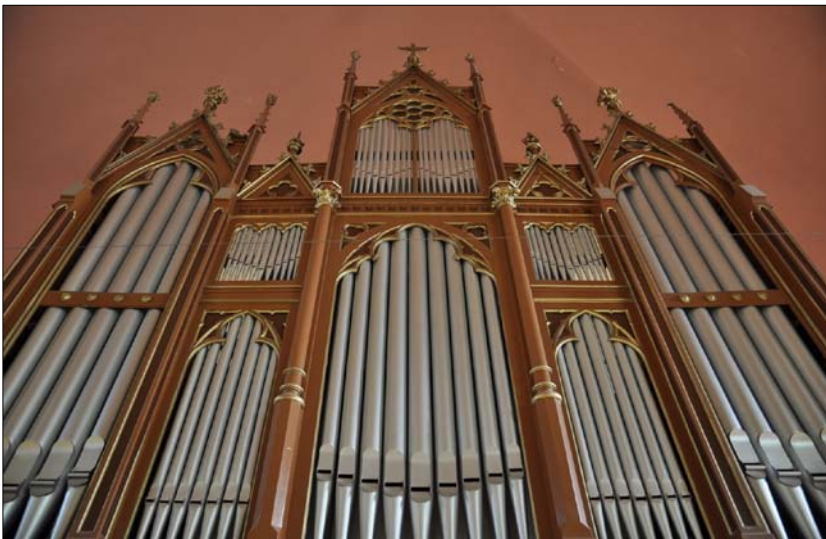
6.2 The Kispest Organ

In the Western Christian church life, the organ plays an important role in the liturgy. Originally it was there only to support the singing parts, but in recent centuries, the organ's importance has grown: the organs were played not only at the masses but also at concerts, to lead the people to the source of all beauty, the supreme magnificence. That is why all the congregations held it important to have an organ that can fully perform this mission.

In the following few paragraphs, the history of the organ of the 100-year-old Our Lady Church in Kispest (the 19th district of Budapest) will be summarized, based on the still extant written records: *Historia Domus* (History of the church and the parish), and early minutes about the meetings and decisions of the presbytery.

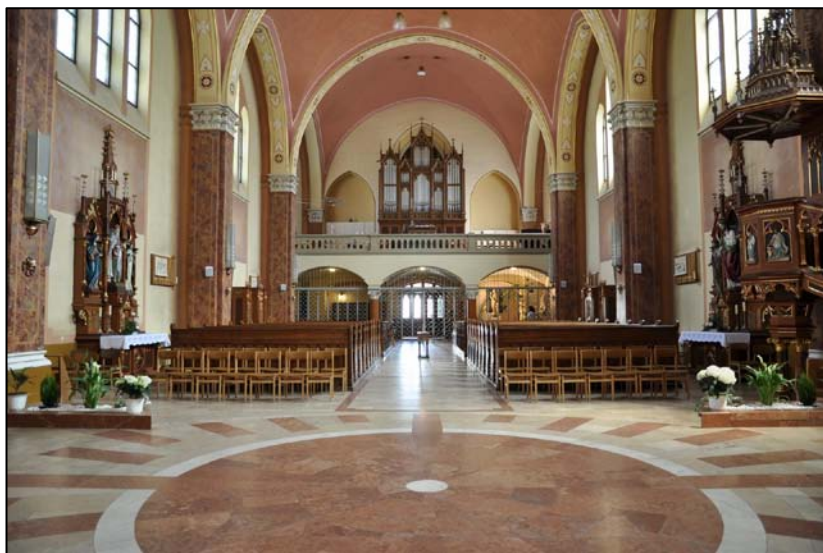
The beginnings date back to the 19th century. In the old, small church, because of its size – and also because of its poverty – only a small harmonium served the liturgy. A typical sign of the 19th century conditions listed the harmonium at a value of 500 crowns, while all the rest of the equipment (chalices, clothes for the liturgy, books, benches, etc.) were valued at not more than 800 crowns!

Construction of the Rudolf Votive Church was completed in 1904, and was consecrated on October 23 of the same year. The sheer cost of building the church placed a heavy financial burden on the parishioners in the form of loans, so at that time it was impossible to even think about an organ. The walls stood plain, only whitewashed; whatever little furniture they had was inherited from the old church. It is likely that the harmonium was borrowed from that place.



However, to a great joy of the Kispest congregation, the Capitol donated an organ to the Rudolph Votive Church. We have only indirect records of the event, because according to the November 23, 1906 minutes of the 'R.C. presbytery of Kispest-Szentlőrincz', the secular chairman reports that the organ donated by the Capitol has been set up by public contributions". We might conclude that the contributions were collected the same year. We have no further information about this instrument.

The parish probably received a used instrument, in the place of which a new organ was built. We do not know about its mechanism, but it is quite possible that – while pneumatic organs had become popular – it had mechanical action. It certainly did not have an electric motor, which would have provided the necessary wind for the pipes because the March 24, 1907 minutes of the presbytery 'the church chairman [i.e. parson Antal Ribényi] asked for the establishment of the position of an organ-blower.' According to the decision of the organization, 'the position was established, and the salary of the organ-blower was set at 80 crowns a year.' The presumption that the instrument was a second-hand one, is also supported by the February 25, 1912 meeting, in which the 'parish clerk reported that the organ needed large-scale repairs and asks for their implementation. The presbytery decided to have the organ repaired.' The document consistently mentioned repairs and not maintenance. A mere five-year-old instrument would only require regular preventive maintenance; but here we read about repairs of a large scale. If it was a new instrument, it had to be of very low quality, both in terms of the materials used and the work of the so-called 'master' organ builder.



There is a ten-year-long silence in the documents about the organ, but it is quite likely that larger and smaller repairs were needed. Nevertheless, even these could not prevent the degradation – and the final ruin – of the instrument. This must have happened in the first years of the 1920's. Sometime later, an organ fund was created, which first aimed at the total reconstruction of the old organ, but later the goal was to have especially a new instrument.

From the November 15, 1925 minutes: "The mayor as chairman discussed in a long speech that in such a large town as Kispest, it is intolerable that the Roman Catholic church has a bad harmonium for an instrument instead of an organ. It is the moral duty of the presbytery to have an organ built."

Three months later, on February 15, 1926, "Dr. Gyula Válya deputy mayor, secular chairman presses the matter of organ-building. He proposed that the Church ask for a quote from a few organ builders until the meeting next month and then they should decide about the order of the new organ." The body of representatives approved the proposal and later on everybody tried to help the case of organ-building as much as they could. Sándor Lanther cantor and choir master, for example, organized a collection among the members of the male choir of the Church, and the revenue from their church concert was also put into the organ fund.

An agreement was made with Viktor Sugár, government counselor, the organist of the Matthias Church, about the professional management and supervision of the works, and the actual building of the organ was awarded to the Rieger company, which also had an office in Budapest. By the autumn of 1927, after much hard work and sacrifices, the new 29-stop instrument -- Opus 2256 -- was finished. The October-November issue of the *Catholic Cantor* carried an article that praises the organ in Kispest and prints the acceptance statement of Viktor Sugár, together with the original disposition.

It is basically the very same organ that was used in the church until November 1997, but in the intervening decades, so many things were rebuilt that the instrument's original state can only be guessed.



One thing is for sure, this was not an entirely new instrument, some of the structural elements (e.g. pipes) of the old organ was kept or reconstructed. The windchest became a pneumatic membrane chest, which has a number of advantages, but is very cumbersome to maintain and repair. The organ received a new console, and the pipes spoke with a mainly German Romantic overall sound. The invitations and programs still in existence are proof that the concert life was blooming in the first half of the 20th century. Famous organists visited the

Rudolph Votive Church in Kispest and they played the very best pieces of the organ literature for the congregation.

The original Rieger organ underwent many changes and reconstructions, much of which did not help with the instrument's sound, reliability or playability. Perhaps in the 1940's, the unified disposition of the organ was significantly altered: in the spirit of some organ movement of the time, rebuilders tried to adjust the instrument to suit a neo-Baroque taste. Some pipe ranks were moved to different parts of the organ, other pipes were sliced in half, and still others were simply removed from the instrument. Naturally, these "enhancement" blunders had exactly the opposite effect than expected: the artistic value of the instrument had been irrevocably diminished; combined with the inevitably gradual but continual degradation, the organ could fulfill its role less and less.



By the middle of the 1970's, a total renovation was planned but was constantly postponed. It was about this time that the organ could still be fiddled about, but not repaired any more. At the beginning of the eighties, a total examination and cleaning brought forth some small repairs, but none of this "patch-up" work yielded the expected results.

By the nineties, the organ had become worthless in providing meaningful musical support of the liturgy; worse yet, it was totally useless regarding any artistic work. The instrument has become extremely unreliable: the pipes played very inaccurately, -- they either spoke very late, or not at all; none of the combination pistons worked, about

two-thirds of the switches were unusable, and the crescendo roll was broken. Because of the wear and tear on those aging parts that did remain intact, notes frequently stuck open (in the form of ciphers), making not only the masses 'hard to forget' but also the weddings. Just as in 1925, it was inevitable that the organ must be totally rebuilt.

The body of representatives considered the renovation first on February 25, 1995. During the year the presbytery appointed Bertalan Hock, organist of the Matthias Church to assess the technical state of the instrument, to design the new organ, and to perform the technical management and supervision of the renovation.

To give a rough idea about the result of the many previous interventions, lacking expertise, here is a short part from the expert opinion on the state of the organ, dated August 1995:

'I have examined the organ and identified the following: The instrument was reconstructed from its earlier form by the company Rieger; they built a new console and pneumatic membrane chests. The disposition of the instrument was later modified to its disadvantage; some pipe ranks were mixed or even cut. Some stops are partially or fully missing. The originally working pipes of the front were muted. The general state of the organ is very bad. The existing windchests, the pneumatic control are obsolete, impossible to repair, [and] nothing can be reached. Some of the pipes were broken by the 'repairmen'. The console is worn out.'

In November 1995, the body of representatives decided to establish the Centenary of our Church Foundation, the goal of which is to promote and financially support the organ-building and the renovation of the church.

The presbytery appointed master organ builder László Varga with the renovation and reconstruction of the instrument, who transported some of the pipes into his workshop already in December. While the renovation lasted, for some time the stops of the organ not yet repaired were used. However, on Sunday, November 30, 1997, during the evening rosary prayer-meeting, the organ gave up: keys got stuck one after another, altogether some eight of them wailed simultaneously in a dissonant death cry, so any further play became impossible. Then – just as 75 years earlier –, for about one and half years, the harmonium substituted for the mute organ. According to the agreement, the renovation was implemented in phases, so the instrument would be missed for the shortest time possible. The blowers were built, the original Swiss blower motor from 1927 was fully renovated; the swellwork was installed with its pipes, together with the nearly new console, which only reused the original wooden case. Thus, after long weeks of intonation and tuning, the first 16 stops sounded on Easter 1999, which were gradually followed by the remaining ones, first the stops of the main work, then the pedal work.

Compared to the original ideas, the works have been quite delayed, some of the plans have changed and some changes were needed in the budget as well. The great amount of sacrifices, patience, and the financial support of the congregation, the local government and the foundation finally yielded the expected result: on February 25, 2001, during the even mass at 6 o'clock, Bishop Dr. Miklós Beer blessed the organ. After the holy mass, Bertalan Hock organist gave a very successful concert. He created a program to show the versatility and the virtues of the organ. This was when everybody realized that they managed to exceed their originally intended goals: besides modernization and renovation, a new sonic quality was born – the overall sound of the organ showed many features of the French Romantic style.

When the renovation work started, the parishioners could not even think about financing a new organ, so the goal was to achieve the most from what was available. Therefore the years of the renovations were spent in constant compromises. The parts used (e.g. the valve magnets) were built in Hungary instead of buying very expensive ones from abroad. The

whole console is the work of the organ builder. Only some very special, impossible-to-replace materials were imported from abroad, such as the three new reed stops. When designing the overall sound and the disposition, the available pipe materials had to be considered, but this significantly limited the possibilities, as they originated from an instrument of a very different style, much of which had been tampered with and generally ruined several times. Especially in the light of these, we can safely say that the result is exceeding the expectations by far, and is a work of lasting artistic value.

What changes were implemented during the renovation? In general, the only part that stayed in its original state and place is the case of the organ. The construction and the action of the organ is brand new: it received a large, common blower and two balancing small blowers (wind reservoirs). Brand new electric slider chests were built for the main and swellwork, a totally redesigned electric membrane chest for the pedal work, and a new, combined electric cone chest for the principal stops of the pedal. A new swell case was built, with a large row of lamellae in the front, currently positioned in the middle. All the pipes were renewed, the missing ones replaced; some stops resumed their original functions, and some brand new stops were built into the organ, among them the aforementioned three reed stops. Some stops were radically rebuilt: there was a



pedal stop which now works in the swellwork! (The lower two octaves of Gamba 8' were created from the Cello 8'.) The instrument has now 38 stops instead of the original 27. Because of the expansions, the old case has proven too small, so the pedal work was moved behind the organ. The console's inner workings are entirely new; its case was only kept for staying in style. The old, totally worn out and impossible-to-repair manuals were replaced by new ones, and the performance helpers were placed while taking ergonomic aspects into account. The case was veneered and varnished again on the inside, painted on the outside.

The electric action received a totally new control system, with a special computer, allowing the storage of 576 different combinations. A fully programmable Tutti and 3 different crescendo roll programs are also available.

The renewed organ cannot deny its German Romantic heritage, but because of the careful planning, the significant changes and especially the excellent, artistic intonation (which is the joint work of the master organ builder and Bertalan Hock), it became capable of portraying the gems of the French Romantic organ literature. Not only can it perform its duties in the liturgy, but those interested could hear its versatile and beautiful sound at many memorable concerts. Besides the Hungarian organists, artists even from as far as South Korea appeared as guest performers.

Some intended parts of the renovation could not be finished, due to the lack of funds. These unsettled matters include a missing rank of pipes, plus major and minor mechanical issues of pipework, infrastructure and the console. For example: The Trompette 8' stop from the Pedal is still missing, as is the Tremulant motor. Smaller remaining details include swell shutters that creak when they move. In addition, there are a few missing pipes waiting, still today, for their final place in the organ case (already of which is packed densely with pipes, due to the case's original limited volume). Although the salvaged original pipework was lovingly reworked and restored by professional craftsmen, they remain more prone to changes in humidity and temperature than new pipes. As such, these particular pipes require more frequent



adjustments – a good example is the Flute 8’ on the 2nd manual. Regarding the console, due to its regular use over the decades since the previous restoration, its keyboards require yet another replacement. In summary, even though the restoration has been signed off as being completed in 2001 (with the funds then available), continuous work must be conducted as funds allow, maintaining the organ’s restored 2001 state as much as possible. All of the above issues are real and many are serious, but they are very likely to diminish once the organist experiences “the sound” that this magnificent instrument is capable of producing.

6.3 Disposition

Pédale C–f1	Grand orgue C–a3	Récit Expressif C–a3
1. Principal (combined) 16’	12. Principal 16’	29. Bourdon 16’
2. Violon 16’	13. Praestant 8’	30. Diapason 8’
3. Soubasse 16’	14. Flûte harmonique 8’	31. Flûte 8’
4. Octave (combined) 8’	15. Bourdon 8’	32. Bourdon 8’
5. Bourdon 8’	16. Salicional 8’	33. Gambe 8’
6. Octave (combined) 4’	17. Unda maris 8’	34. Voix céleste 8’
7. Bombarde 16’	18. Octave 4’	35. Dulcian 4’
8. Trompette 8’ (<i>virtual**</i>)	19. Flûte 4’	36. Flûte octavante 4’
9. P+I	20. Quinte 2 2/3’	37. Nasard 2 2/3’
10. P+II	21. Doublette 2’	38. Octavin 2’
11. P+II <i>super</i>	22. Cornet 5x	39. Tierce1 3/5’
	23. Mixtur 5-7x	40. Mixtur 3-5x
	24. Trompette 8’	41. Trompette harmonique 8’
	25. Clarinette 8’	42. Basson-hautbois 8’
	26. I+II	43. Voix humaine 8’
	27. I+II <i>sub</i>	44. Clairon 4’
	28. I+II <i>super</i>	45. Tremulant
		46. Sub II
		47. Super II

**The Trompette 8’ stop on the Pedal is not yet built in the real instrument but it is available in the virtual pipe organ by a special measurement-based acoustical repositioning technique where available Trompette ranks were virtually moved into the Pedal.

6.4 Recording

In 2008, the pipe organ was recorded by Inspired Acoustics to document and preserve that current state. The organ, tuned at the recording session was recorded at consecutive late November nights. Pipes that were not accessible from the console due to temporary mechanical problems were excited from within the organ case. To allow a less noisy condition the pipe organ original engine’s was temporarily replaced by a smaller one.

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The Kispest Pipe Organ Samples was created by Csaba Huszty, Tamás Vadas, Péter Balázs, Zsolt Albert, Reiner Suikat, Tamás Kun, Szabolcs Ditrói-Tóth , Szabolcs Varga, Joseph Felice.

Some photos are courtesy of Tamás Vadas.



9 Appendix – MIDI-assignable switches

Should you have a real organ console or a MIDI-capable control surface, please use this list as a reference to assign MIDI messages to the different controls of the virtual pipe organ.

Switch name	Meaning
Cancel	Resets the organ
Coupler II-I	I+II coupler
Coupler II-I-16	I+II sub coupler
Coupler II-I-4	I+II super coupler
Coupler II-II-16	II+II sub coupler
Coupler II-II-4	II+II super coupler
Coupler II-P	II+P coupler
Coupler II-P-4	II+P super coupler
Coupler I-P	I+P coupler
Cresc-Prog-1	Crescendo program No. 1
Cresc-Prog-2	Crescendo program No. 2
Cresc-Prog-3	Crescendo program No. 3
GO-Bourdon 8'	Stops of the 1st Manual
GO-Clarinette 8'	
GO-Cornet 5x	
GO-Doublette 2'	
GO-Flute 4'	
GO-Flute harmonique 8'	
GO-Mixtur 5-7x	
GO-Octave 4'	
GO-Praestant 8'	
GO-Principal 16'	
GO-Quinte 2 2/3'	
GO-Salicional 8'	
GO-Trompette 8'	
GO-Unda maris 8'	
Man16-Off	Disable 16' stops from the keyboards
Motor	Organ engine
Pedal-Bombarde 16'	Stops of the Pedal
Pedal-Bourdon 8'	
Pedal-Octave 4'	
Pedal-Octave 8'	

Pedal-Principal 16'	
Pedal-Soubasse 16'	
Pedal-Trompette 8'	
Pedal-Violon 16'	
REC-Basson-hautbois 8'	Stops of the 2nd Manual
REC-Bourdon 16'	
REC-Bourdon 8'	
REC-Clairon 4'	
REC-Diapason 8'	
REC-Dulcian 4'	
REC-Flute 8'	
REC-Flute octaviante 4'	
REC-Gambe 8'	
REC-Mixtur 3-5x	
REC-Nasard 2 2/3'	
REC-Octavin 2'	
REC-Tierce 1 3/5'	
REC-Tremulant	
REC-Trompette harmonique 8'	
REC-Voix celeste 8'	
REC-Voix humaine 8'	
Reeds-Off	Disable reeds
Seq-1	Bank selector 1 of the Combination Action
Seq-2	Bank selector 2 of the Combination Action
Seq-3	Bank selector 3 of the Combination Action
Seq-4	Bank selector 4 of the Combination Action
Seq-5	Bank selector 5 of the Combination Action
Seq-6	Bank selector 6 of the Combination Action
Seq-7	Bank selector 7 of the Combination Action
Seq-8	Bank selector 8 of the Combination Action
Seq-A	Frame selector A of the Combination Action
Seq-B	Frame selector B of the Combination Action
Seq-C	Frame selector C of the Combination Action
Seq-D	Frame selector D of the Combination Action
Seq-Decr	Frame decrement button of the Combination Action
Seq-E	Frame selector E of the Combination Action
Seq-F	Frame selector F of the Combination Action
Seq-G	Frame selector G of the Combination Action

Seq-H	Frame selector H of the Combination Action
Seq-Incr	Frame increment button of the Combination Action
Set	Set button of the Combination Action
Swell Direction	Reverse the operation of the swellbox pedal
Tracker	Tracker sounds
Tutti	Engage tutti
Wheel-Off	Disable the crescendo wheel