

# The Kaat en Tijhuis Organ in Veendam, *De Kandelaar*, v. 2.01 for jOrgan 3.20

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*Photo from the download package*

## The Organ

The organ was built by the firm of Kaat and Tijhuis in 1992 using some pipes from previous organs and some new pipes. The style of the organ is French Baroque, imitating the style of [Johann Andreas Silbermann and his son Andreas](#). In 2003, the organ was tuned to the Niedhardt III temperament. Information (in Dutch) about the organ from the builder can be read here: [http://www.kaatentijhuis.nl/nieuwbouw\\_veendam.html](http://www.kaatentijhuis.nl/nieuwbouw_veendam.html)

## The Samples

The samples were recorded by Dirk Swama and Jaap Plaisir of the former <http://virtual-organs.nl> (the web URL has since been taken over by a vendor of virtual organ software and virtual organ consoles). The free sampleset is still available here: <http://www.jpla.nl/index.php/virtueel-orgel/kaat-tijhuis>. The samples are available for use in other projects through a [Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported \(CC BY-NC-SA 3.0\) license](#). Key action sounds are from [the Kalvtrask Organ sampleset by Lars Palo](#) available under a [Creative Commons Attribution-ShareAlike 2.5 License](#).

## Soundfont and Disposition for jOrgan



The soundfont makes use of the many features of the Polyphone ([www.polyphone.fr](http://www.polyphone.fr)) soundfont editor, employing a number of techniques for realistic production of organ sound. Three samples per octave were used for most ranks (C, E, G#). For mixtures, four carefully selected samples per octave were used. (Often C, D#, F#, A. Sometimes a neighbor was chosen if it sounded better.) The soundfont applies settings for effects of stereo spacialization, randomized tuning, measured and modulated releases, and note-by-note volume adjustment. A modulated tremulant effect was also employed to create a tremulant with special depth and pitch variances.

The disposition offers the versatility of divisional and general combinations, a transposer (which also displays the pitch of A in hertz), and several selectable temperaments, including Niedthardt III which is the present tuning of the original organ. Flexible wind simulation detects keyboard activity through the jOrgan MIDI merger and applies a momentary vibrato effect to the ranks. All keyboards must be selected in jOrgan MIDI merger for the effect to work.

### Reverb

A simple Fluidsynth reverb system is built into the disposition. The Fluidsynth reverb button on the console turns the effect on or off. It can be adjustable using continuous controls and R0 and R1 combinations which are hidden behind the picture of the organ. Due to the limitations of Fluidsynth reverb, it is highly recommended that convolution reverb or other hardware or software reverb simulators be used with this sampleset and disposition.

### Extended Disposition

An extended three manual disposition is included. Since the Veendam Kandelaar organ is based on the work of [Jean Andreas and Andreas Silbermann](#), several of their organ dispositions were studied, and I decided to use the Echo/Recit division from [Arlesheim](#) and [Ebermuenster](#) and [Wasselone](#) as models. Rather than a three rank Cornet stop, I decided to make all ranks independent for versatility. Sounds for the ranks are taken from different samples (D, F# and A#) in the corresponding ranks in the Positif with a slight treble reduction done with an equalizer. The Trompet uses sounds from the Grand Orgue's Trompette, stretched downward for a more mellow sound.

### New in v. 2.01

- Some volume adjustments to the ranks were done to make the sound more comparable to the Hauptwerk and GrandOrgue versions, and also to give a better balance.
- A panic switch was added. Just click the jOrgan logo on the screen.

### A Note of Thanks

This is a special soundfont and disposition for many reasons. The samples are of very good quality, and the soundfont brings together many techniques that either were not possible before, or were difficult and time-consuming before Polyphone's automation. Thanks to [the former Virtual-Organs.nl](#) for making the samples available through a Creative Commons license, to [Davy Triponney of Polyphone](#) for making multiple detailed settings possible through automation, and to [Bernd](#) and others who helped develop the technique for the modulated tremulant.

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