

# **Mátyás II Pipe Organ Samples**

**Professional Edition**

**for Hauptwerk™ VII and later**

**User's Manual**

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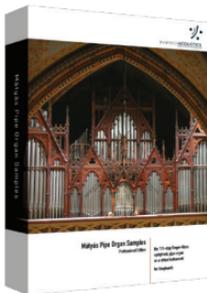
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# Table of Contents

1.	<b>Welcome .....</b>	<b>5</b>
	1.1. Highlights .....	5
	1.2. What is contained inside the package .....	5
	1.3. Hardware and software requirements .....	6
2.	<b>Installation .....</b>	<b>7</b>
	2.1. Installation of the main organ .....	7
	2.2. Updating the main organ .....	7
	2.3. License authorization for Hauptwerk™ version VII .....	8
3.	<b>Controls of the virtual pipe organ .....</b>	<b>9</b>
	3.1. Pages .....	9
	3.2. Keys and keyboards .....	10
	3.3. Stops .....	11
	3.4. Displays .....	11
	3.5. Switches .....	11
	3.6. Swellbox and crescendo programs .....	15
	3.7. Pedal division .....	17
	3.8. Bass and Melody coupler switches .....	17
	3.9. The Dynamic KeyboardMass™ .....	18
	3.10. Independent Combination Action .....	18
	3.11. On-screen help .....	20
	3.12. Voicing Page* .....	20
	3.13. Loading with truncated release samples .....	21
4.	<b>The Matthias Church and its organ .....</b>	<b>22</b>
	4.1. Notre Dame of Buda (Matthias Church) .....	22
	4.2. The organ of the Matthias Church .....	22
	4.3. Disposition .....	25
5.	<b>Usage terms and conditions .....</b>	<b>30</b>
	5.1. End-user license agreement (EULA) .....	30
	5.2. Trademarks .....	32



# 1. Welcome



Welcome to the Mátyás II Pipe Organ Samples!

Mátyás II Pipe Organ Samples is a 110-stop symphonic virtual pipe organ chromatically sampled stop-by-stop. The 1909/1984 Rieger-Kloss organ is located in the UNESCO World Heritage cathedral of Notre Dame of Buda, popularly named the Matthias Church, the number one touristic attraction in the capital of Hungary.

The Mátyás II Pipe Organ Samples contributes financially to the upkeep of the original instrument.

## 1.1. Highlights

The organ has many special features, including:

- Multiple pages optimized for single and dual touch-screens in landscape and portrait view in HD and 4K resolution as well
- Freely configurable keyboards
- Real-time Dynamic KeyboardMass™ controls
- Multiple loops and multiple releases samples
- and more

## 1.2. What is contained inside the package

### 1.2.1. Contents of the box

If your version of the Mátyás II 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 flash drive(s) containing the installation data.
- Your personal Activation Code / serial number on a printed registration card (in case of a retail box delivery)
- User's Manual (this document)

## 1.3. Hardware and software requirements

Mátyás II 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 64-bit operating systems. Hauptwerk™ Advanced Edition is recommended. A high-performance computer is required to experience full, flawless and convenient operation of this sample set.

### 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. Loading all stops of the organ requires a 64-bit operating system, capable of handling at least 64 GB of RAM.

Hauptwerk™ allows you to load the sample set 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.

Please refer to the Inspired Acoustics website for detailed RAM footprint guidelines at <http://www.inspiredacoustics.com>.

### 1.3.2. CPU and Polyphony

It is essential that your computer has a high-performance CPU in order to experience full polyphony without dropouts or audio distortion. A high polyphony capability is required when many stops are drawn and many notes played together.

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**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.

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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 Mátyás II Pipe Organ Samples requires that you own a registered, installed copy of Hauptwerk™ virtual pipe organ software, together with a registered, working dongle.

This installation procedure is for Hauptwerk™ version VII. If using a different 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 Mátyás II Pipe Organ Samples as a downloadable product, download it with the Inspired Acoustics Connect (IA Connect) download manager application and please make sure that you downloaded all the installation files before you begin installing. It is required to have all the files in the same folder.

If you received a retail box product you will need to insert the installation medium first, which should be one or more USB flash drives. Please connect it to your computer and navigate to the device to see the folders and files.

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

1. Launch Hauptwerk™ virtual organ software.
2. From within Hauptwerk™, go to the file menu and select 'Install organ... '.
3. The program will prompt you to select the program to install.
4. Navigate to the folder with the installation files. There will be many files recognized by the Hauptwerk™ installer, although you have to select only the *\_Data.part01* and the *\_Organ*.
4. Click Open and then click OK on the next screen.
5. Wait until Hauptwerk™ finishes installing the selected file then proceed with the installation of the next file.

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

We recommend first installing the Data and then the Organ component.

### 2.2. Updating the main organ

Any updates or upgrades require the main organ to be installed first. All upgrades and updates come as separate installer files. 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.

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 at the Inspired Acoustics website and enter you Activation Code / serial number that you received. If you do not have such a number, please contact us.
4. After you are registered, go to the 'My products' section where you will find your products that you can download with the IA Connect download manager application. The installer files for IA Connect can also be downloaded from the 'My Products' page.
5. Once downloaded, open IA Connect and log in with the same credentials that you have registered on <http://www.inspiredacoustics.com>. You will find your products in a list and you can download the installations packages and updates by clicking the 'Play' icon next to the appropriate product.
6. To install the updates, download the package that has the name 'LATEST' written in it. Install this package following the procedure above in chapter 2.1. If there is no such package, you already have the latest version on your computer.

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.

### 2.3. License authorization for Hauptwerk™ version VII

Hauptwerk™ version VII uses PACE's iLok system for copy protection and the management of licenses of both Hauptwerk™ VII and compatible sample sets.

In order to use Mátyás II Pipe Organ Samples, you must authorize the library in your iLok account within the previously installed iLok License Manager by redeeming and activating the license for the sample set with the given Activation Code.

Hauptwerk™ version VII has to identify new sample set licenses, so before installing Mátyás II Pipe Organ Samples in Hauptwerk™ VII, please download and install the latest "licensing package" containing this information from Milan Digital Audio through their website: <https://www.hauptwerk.com/licensingpackages>.

If you have any problems, please contact us through our Website at:

<http://www.inspiredacoustics.com>.

## 3. Controls of the virtual pipe organ

The console and controls of the virtual organ are similar to the original instrument. The main console was modeled.

### 3.1. 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 and swell box.
Stops*	Simplified view of stops and default couplers of the Center, Left and Right Page, modified for convenient control	For systems with one or two individual touch screens, this page allows you to control all stops and default couplers.
Center	Organ console: all control elements except keys on one single page, modified for convenient control	For systems with a single touch display screen, this page allows you to control all stops and miscellaneous functions.
Left	Organ console: stops and control elements 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, to control the left bank of stops and miscellaneous functions.
Right	Organ console: stops and controls elements of the right side, close-up, modified for convenient control	For systems with two individual touch screens, you can place this screen to the right of the keyboard, to control the right bank of stops and miscellaneous functions.
Couplers	Contains a coupler matrix, keyboard and swellbox assignment controls	Contains a variety of electronic couplers between the divisions, their bass- and melody switches.
Crescendo (1-4)	Programmable crescendo	These pages allow you to program the pipe organ’s crescendo wheel to any desired custom configuration..

Voicing*	Voicing tool for all divisions and stops, and combination action	These pages allow you to set and save the voicing configurations of all individual stops or divisions.
Keyboards	Keyboard mass control	Virtual controls for the Keyboard Mass™ functionality allowing you to change the response and inertia of the keyboards. Keyboard and swell pedal to manual assignment.

*\*displayed on multiple pages in Hauptwerk™.*

## 3.2. Keys and keyboards

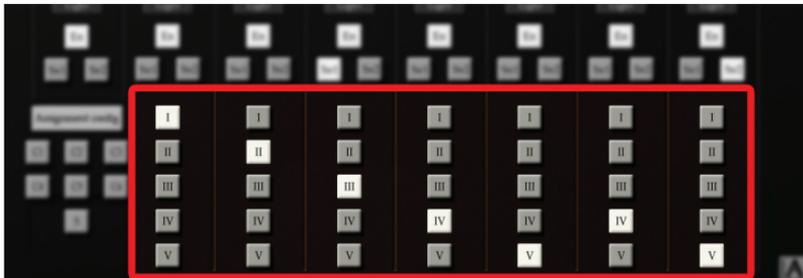
All keys and keyboards are shown in a photo-realistic perspective view, fully responsive to mouse control. The notes, pedal keyboard and swellbox pedals all faithfully mirror your performance intentions.

The main instrument has 5 divisions on five 58-note manuals and a 30-note set of pedals. The second, choir organ has 2 divisions.

The first division of the main organ is called Positiv, and on the control pages it is referred to as "Pos". By default, the 1<sup>st</sup> manual is dedicated to sound this division. The second division, called Hauptwerk belongs to the 2<sup>nd</sup> manual by default, and is referred to as "HW" on control switches and tables. The third organ division is the Récit, its short name is "Rec". By default it is sounded by the 3<sup>rd</sup> manual. The fourth and fifth divisions are called Brustwerk or "Brust" for short and Bombarde, "BW" assigned to the 4<sup>th</sup> and 5<sup>th</sup> manuals respectively.

The choir organ contains two divisions: the Choir Hauptwerk referred to as "Choir HW" and the Choir Positiv as "Choir POS". These divisions are assigned to the 4<sup>th</sup> and 5<sup>th</sup> manuals by default, but this assignment can be changed on the Keyboards page.

The pedal divisions are referred to as "Ped" and "Chor PED".



Each division is a floating division, this means that every division can be played using any keyboard. Such operating modes can be set up on the Keyboards Page by assigning any division to any manual.

### 3.3. Stops

The console of the organ features drawknob stopswiches: their drawn position indicates that the stop is engaged. There are various “Pages” in the Hauptwerk™ displays containing close-up images of the stops. If you manipulate the stops or controls on one page, their corresponding on/off status will be synchronized with the other pages as well.



You can cancel the activated stops by pressing “0” on any pages containing Combination Action buttons. If you want to cancel only the stops belonging to the same division, you have to press the label of the division on the Stops Page.

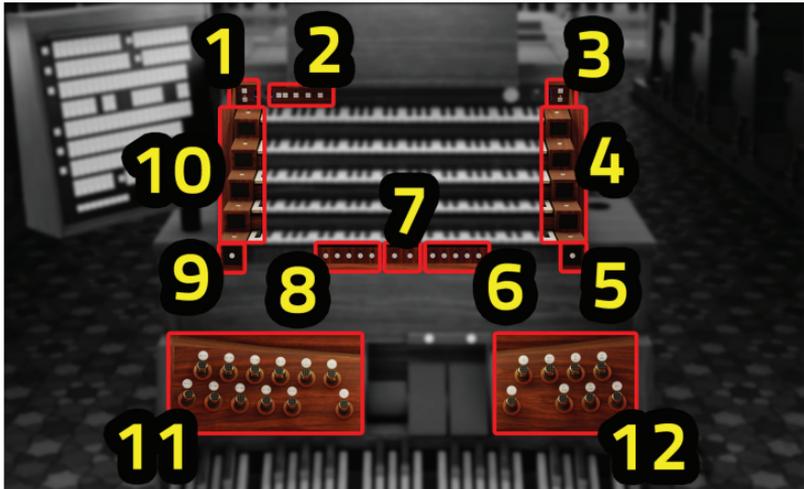
### 3.4. Displays

On the Console/Center/Right/Left Pages, you can see displays on the virtual organ, showing the currently selected combination and the state of the swell pedals (see chapter 3.6).

### 3.5. Switches

The console has several button controls for use during live performance. Some of these

buttons control additional sounds, the engine noise for example; other buttons control or trigger functions, such as the Combination Action.



### 3.5.1. Console page functions

The following figure shows the functions of the Console Page highlighted.

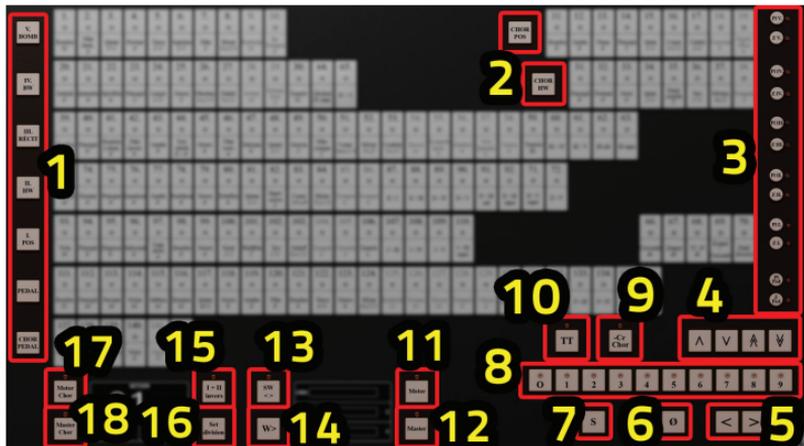
Switch	Effect
1 top to bottom	Choir organ engine noise (blower) button Choir organ master button
2 left to right	Previous combination action Next combination action I + II manual inverts Sets swell direction Crescendo program selector
3 top to bottom	Main organ engine noise (blower) button Main organ master button

- |    |               |   |
|----|---------------|---|
| 4  |               | Divisional combinations Z   |
| 5  |               | General cancel  |
| 6  |               | Frames 5 to 9 of general combination action   |
| 7  | left to right | Previous combination action<br>Next combination action  |
| 8  |               | Frames 0 to 4 of general combination action   |
| 9  |               | Set button for the combination action   |
| 10 |               | Divisional combinations PI  |
| 11 | top row       | Bombarde to Hauptwerk coupler<br>Brustwerk to Hauptwerk coupler<br>Récit to Hauptwerk coupler<br>Positiv to Hauptwerk coupler<br>Disables the choir organ stops<br>Disables the crescendo program |
|    | bottom row    | Bombarde to Pedal coupler<br>Brustwerk to Pedal coupler<br>Récit to Pedal coupler<br>Hauptwerk to Pedal coupler<br>Positiv to Pedal coupler<br>Previous combination action                        |
| 12 | top row       | Disables the reed stops<br>Pedal division enabler<br>Divisional combination - PI II.<br>Divisional combination - PI III.  |
|    | bottom row    | Next combination action<br>Divisional combination - Z Ped.<br>Divisional combination - PI Ped.  |

Tutti

### 3.5.2. Center, Left and Right pages functions

The following pictures show the functions of the Center, Left and Right Pages highlighted.



Function	Effect
1	Divisional cancel buttons for the main organ
2	Divisional cancel buttons for the choir organ
3	Divisional combinations
4	General combination bank stepper up/down 10, up/down 100
5	Activates the previous or the next combination
6	General cancel
7	Set button for the combination action
8	Frames 0 to 9 of general combination action
9	Disables the choir organ stops
10	Tutti

- 11 Turns the main organ engine noise (blower) on/off
- 12 Turns the main organ on/off
- 13 Sets swell direction
- 14 Crescendo program selector
- 15 I + II manual invers
- 16 Sets the split point for the pedal division
- 17 Turns the choir organ engine noise (blower) on/off
- 18 Turns the choir organ on/off

	Stop switch	Effect
	66. Crescendo ab	Crescendo program enabler
	67. Zungen ab	Disables the reed stops
	68. 32' 16' ab	Disables 32' and 16' stops
	69. Koppel - Crescendo	Disables the couplers
	70. Pedal division	Pedal division enabler

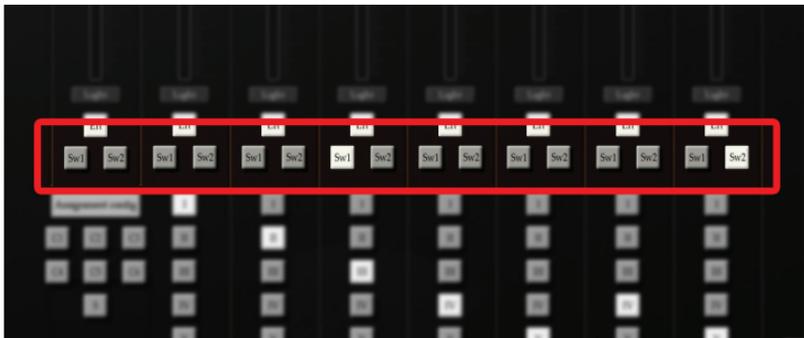
### 3.6. Swellbox and crescendo programs

Swellbox is an enclosure with vertical venetian blind-type shutters controlled by the swell pedal (or 'swell shoes'). As the shutter closes, the pipes contained in the swellbox will sound quieter and darker (with lesser amounts of high overtones). The original instrument was built with two swellboxes, one containing the main organ's Récit division and the other containing the choir organ's Positiv division. The organ's swellbox characteristics are brought to life through modeling.

The Mátyás II pipe organ contains two MIDI assignable swellbox pedals and all divisions are virtually enclosed. This means that once you assign the swellbox pedal to an enclosed division you can control its state instantly.

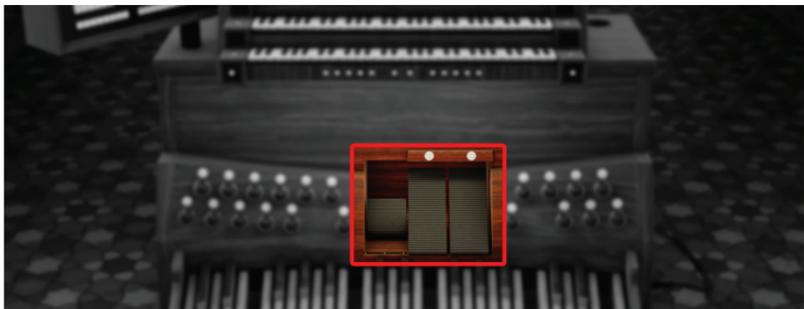
Each enclosed division has its own independent enclosure characteristics. Once you change the swellbox pedal to division assignment, you can control the enclosures of different divisions one-by-one, but multiple assignments (one pedal controls more) are also available.

To assign the swell pedal to various enclosures, you can use the assignment buttons on the Keyboards Page, highlighted on the following picture.



Labeled with Sw1 and Sw2, the swell pedals can be assigned to control one or more divisions. For example, if you would like to control the Positiv and the Récit together with a single pedal, just assign both of them to Sw1. The state of the swell pedals is set to default once you assign it to an other division.

The figure below shows the Console Page, highlighting the crescendo wheel on the left, and the swell pedals on the right:



The crescendo wheel is an axially rotating drum operated by foot control, and is used in place of a conventional crescendo pedal. The crescendo wheel is positioned to the left of the foot-operated swellbox pedals. Sliding the MIDI assigned pedal forward from position 0 to a higher position triggers stops in a preset, user-defined manner, according to the sequence contained in the respective Crescendo Program. There are 4 independent crescendo programs available, labeled A, B, C, D, each pre-loaded in the instrument, but you can freely modify them.

You can disable the Crescendo functionality by turning on the “Crescendo ab” switch.

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**Note:** If you enable the crescendo function on a non-zero position of the crescendo pedal, the corresponding combination will load.

---

### 3.7. Pedal division



Another very improvisation helper feature of this pipe organ is the ability to split the pedal into two virtual pedal keyboards. Once the pedal is split, the lower part will play the original notes of the pedal, while the upper part will play the pedal couplers only. For example if you couple a Gambe 8' from the third manual to the pedal and use this feature, you can play a solo voice with accompaniment just on the pedal. To activate this feature, push the Pedal division button or the similarly marked foot piston on the Console Page.

You can arbitrarily select the split point of the pedal by pushing the Set Division button. Push a pedal key afterwards and the virtual organ will learn the split point.

### 3.8. Bass and Melody coupler switches



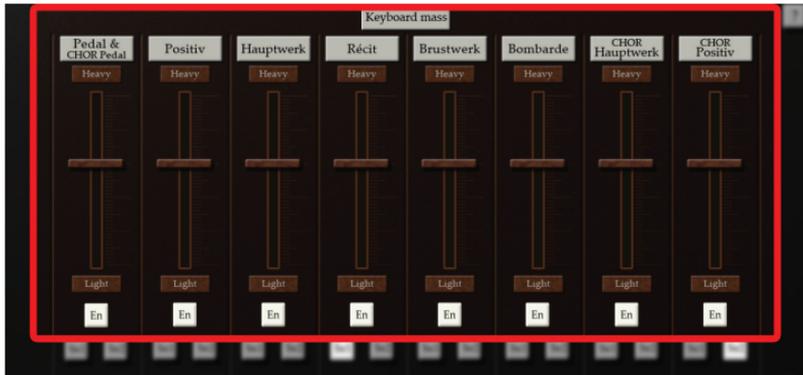
In Mátyás II, certain couplers can be converted to Bass or Melody couplers.

Bass couplers play only the lowest note of the coupled division, Melody will play only the highest. This functionality is also available for the reversed couplers. To turn an electric coupler to a Bass or Melody coupler, navigate to the Couplers Page and press the button B or M for the corresponding coupler. Only one of them can be selected at a time.

### 3.9. The Dynamic KeyboardMass™

Keyboards and tracker actions of a pipe organ have mass and hence inertia, which describe their response while you play. The Dynamic KeyboardMass™ is a special feature in the Mátyás II Pipe Organ Samples that allows you to simulate and control each of the organ's keyboards heaviness independently, even if your keyboard controller does not support any dynamics at all. This revolutionary feature adds a new layer of realism playing the virtual pipe organ. The Dynamic KeyboardMass™ model sets the response of both the speaking and the release part of the pipe sound simultaneously and dynamically, adapting itself to your actual keypresses. Practically this makes the virtual organ a living instrument and ensures that the virtual instrument remains very responsive even if you set it to have very heavy keyboards.

On the Keyboards Page, 8 faders are displayed, each dedicated to a specific manual, and the pedalboard. The faders can be set from light to heavy keyboard mass, independently from each other, as shown in the picture below.



### 3.10. Independent Combination Action

The Mátyás II organ's combination action is completely independent of the combination action built in Hauptwerk™ and it replicates the original organ's own combination action, allowing more convenient use.

The instrument's general combination action has 100 banks and 10 frames in each.

#### 3.10.1. Programming and resetting from Graphical User Interface (GUI) or Musical Instrument Digital Interface (MIDI)

After you define a stop configuration on the console that you wish to save as a general combination preset (also called a "frame"), press the "S" (Set) button once,

and then press a number 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.

---

If you want to save a previously defined stop configuration of a division as a divisional combination preset, press the Set button once, and then choose a number on the divisional combination action panel.

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.

### 3.10.2. Navigation and use during organ play

Navigating between different combination frames is very easy. You can navigate to the desired bank number by the dedicated ‘up’ and ‘down’ switches, and then press a number. The divisional combination presets can be activated by pressing a number on the divisional combination action panel.

### 3.10.3. Loading and saving combinations to files

Saving entire banks of combinations is just as easy as saving Hauptwerk’s™ own combinations, and can be configured using the same commands.

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**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’s™ menu.

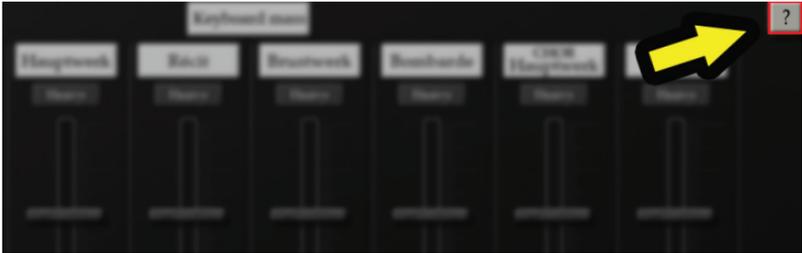
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### 3.10.4. Set mode

You can change the behaviour of the Set button by this feature. Choosing Multiple mode on the Keyboards Page, the Set button is not disengaged when you activate a combination frame. This is useful if you have a physical organ console. Changing to Single mode, you can program only one combination frame after pressing the Set. If you work on the GUI, choose this mode.

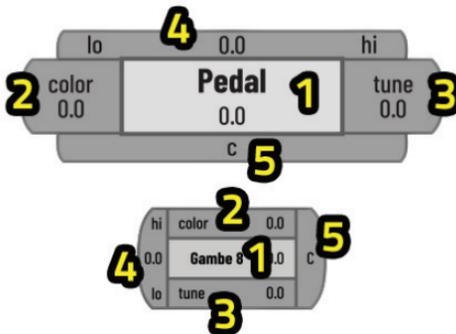
### 3.11. On-screen help

The Keyboards Page has an on-screen help option which you can activate or deactivate by pressing the “?” button in the top right corner of the page.



### 3.12. Voicing Page\*

Mátyás II Pipe Organ Samples has a unique feature that allows you to control the tuning, overall gain, overall brightness, increase the volume of bass/treble notes and save presets in the combination action dedicated to the voicing configurations.



Button	Effect
1	Controls the overall volume of the entire division or stop (dB)
2	Controls the overall brightness of the entire division or stop (dB)
3	Controls the tuning of the entire division or stop (cent)

- 4 Increases the volume of bass (“lo”) or treble (“hi”) notes in the entire division or stop (dB)
- 5 Cancels changes in the entire division or stop

*\*displayed on multiple pages in Hauptwerk™ version VII due to compatibility issues.*

### 3.13. Loading with truncated release samples

The Mátyás II sample set comes with additional impulse response (IR) files to take advantage of Hauptwerk’s™ built-in convolutional reverb engine. If convolutional reverberation is used, it is recommended to load the ranks in truncated mode (with one exception - see 3.13.1):

*Simulated dry, long decay (2' C @250ms).*

#### 3.13.1. Loading the Glocken rank

Even when truncated release samples are used, it is recommended to load the Glocken rank without release sample truncation to achieve the most natural sounding result possible:

*Normal (full release samples).*

The screenshot shows the 'Main Bass split' configuration window. On the left, a list of ranks is displayed, with '4\_064 Glocken' highlighted in a red box. The main configuration area on the right contains the following settings:

- Rank enabled?: Yes (rank loaded into memory)
- Memory channel format: Stereo
- Memory sample resolution: 24-bit (32-bit aligned)
- Memory compression: Lossless compression (same quality as uncompressed)
- Multiple attack/sustain samples: (Not applicable for this rank)
- Multiple sample loops: (Not applicable for this rank)
- Multiple release samples: (Not applicable for this rank)
- Release sample truncation: Normal (full release samples) - highlighted in a red box

A note at the bottom of the configuration area states: *Note: this release truncation option applies to all mixer output perspectives, and is not real-time (unlike the similar rank voicing adjustments).*

## 4. The Matthias Church and its organ

### 4.1. Notre Dame of Buda (Matthias Church)

At the very heart of Buda's Castle District is the Mátyás-templom. Officially named the Church of Our Lady, it has been popularly named after King Matthias Corvinus (Good King Mátyás) who ordered the construction of its original southern tower. In many respects, the 700-year history of the church serves as a symbol (or perhaps a reminder for Hungarians) of the city's rich, yet often tragic history. Not only was the church the scene of several coronations, including that of Charles IV in 1916 (the last Habsburg king), it was also the site for King Mátyás' two weddings (the first to Catherine of Podiebrad and, after her death, to Beatrice of Aragon).

The darkest period in the church's history was the century and a half of Turkish occupation. Although following Turkish expulsion in 1686 an attempt was made to restore the church in the Baroque style, historical evidence shows that the work was largely unsatisfactory. It was not until the great architectural boom towards the end of the 19th century that the building regained much of its former splendor. The architect responsible for this work was Frigyes Schulek.

Not only was the church restored to its original 13th-century plan but a number of early original Gothic elements were uncovered. By also adding new motifs of his own (such as the diamond pattern roof tiles and gargoyles laden spire) Schulek ensured that the work when finished, would be highly controversial. Today, however, Schulek's restoration provides visitors with one of the most prominent and characteristic features of Budapest's cityscape.

### 4.2. The organ of the Matthias Church

While King Matthias had organ builders in his court, and thus the church was likely to have an organ installed already that time, the first organ we have records of was built in 1688: Esztergom archbishop György Széchényi donated a positive organ worth 100 forints. A mere seven years later, palatine Pál Esterházy had the choir of the church extended and probably a bigger organ built.

This pipe organ was destroyed in the fire in 1723. A new one was soon made by an organ builder named Márton and an even larger one was started in 1768 but then later it was sold.

After the long restoration of the church, a new organ was built yet again, the case of which was also designed by Frigyes Schulek. Unfortunately, it soon turned out that the instrument did not meet the musical requirements of the space in which it was intended to perform.

In 1909, Francis Joseph (Franz Joseph) donated a new organ for the church to celebrate the 40th anniversary of his coronation. It was built by the Rieger manufacture in Jägerndorf. The instrument was built in a late romantic style, using the plans of Viktor Sugár, and had electro-pneumatic action with 4 manuals and 77 stops. The organ case was designed in 1893 by Schulek himself, with a central angel figurine resembling the features of Ferenc Liszt.

According to the fashion of the time, the pipework of the fourth manual was put in the attic of the church and their sound was directed to the church aisle via a 14-meter-long wooden tube.

In 1931, again using the plans of Sugár, the Budapest manufacturer Rieger company extended the 'Royal organ' to 85 stops, and, for the first time in Europe, equipped with a Setzer-combination. The pipes were brought down from the attic and the inner construction of the organ was changed – unfortunately, for the worse. During the 1944 Soviet siege, the instrument was damaged badly and was rendered mute. It was temporarily restored after the War, but the condition of the organ turned worse and worse.

In 1979, a committee was created to design the new instrument with the cooperation of Ferenc Gergely, István Koloss, István Baróti and titulaire organist Bertalan Hock. They designed a symphonic organ that uses the valuable pipes and the action of the old instrument that could be saved and combined romantic and baroque style ranks of pipes.

In 1982-83, the organ was completely taken apart and then reassembled under the supervision of church organist Bertalan Hock in the Jägerndorf (Krnov, Czechoslovakia)



workshop of the Rieger-Kloss organ factory. The renovated organ was sanctified on 25th January 1984 by Cardinal-Primate László Lékai dr.

Their excellent work resulted in a new, five-manual, 85-stop organ with electro-pneumatic action (Rieger-Kloss Op. 3541). After finishing the grand organ, a two-manual, 18-stop choir organ Fernwerk was built. This instrument can also be played from the console of the grand organ at the organ loft, but it can also be used independently during liturgy or as an accompaniment to the concerts in the church. The Rieger-Kloss organ was extended in 1999 and the number of Setzer combinations was increased from 8 to 798 using a dedicated computer. Another stop, a Chamade 8', was built into the organ. The 5-manual 85-stop organ has slider and cone wind-chests with 6875 pipes. Together with the choir organ on the ground floor and the Chamade 8', 104 stops were available.

The new, five-manual, 85-register was used in 80-90 concerts every year, besides regular liturgical use. Every Sunday at 10 o'clock there is a choir church service, often with the participation of the orchestra. Key pieces in the history of music were first played here including the Coronation Mass by Ferenc Liszt, and the Buda Castle Te Deum by Zoltán Kodály. The organ loft is also the place for the church choir and orchestra, the oldest orchestra in Hungary operating without interruption since 1688.

In March 2009, as part of the major reconstruction work of the church, a public tender for reconstructing the symphonic organ was published, and pipe organ work is planned to be completed. The organ is restored by the Pécsi Organ Building Manufacture who co-built for example the Palace of Arts Budapest 92-stop symphonic organ and had countless historic organ restoration projects and experience in restorations of all scales.

Inspired Acoustics have recorded the very last state of the pipe organ as it sounded in March 2009. In only days after the recording sessions were completed, the pipe organ was dismantled and removed for its rebirth.

### 4.3. Disposition

The disposition of the main organ of Matthias Church is as follows:

I. Positiv C–a3		
93	Viola	16'
94	Principal	8'
95	Diapason	8'
96	Salicional	8'
97	Unda maris	8'
98	Bourdon	8'
99	Octave	4'
100	Nasat	2 2/3'
101	Waldflöte	2'
102	Terz	1 3/5'
103	Scharff 5x	1 1/3'
104	Trompete	8'
105	Clarinette	8'
106	Tremolo I.	
107	I + III	
108	I + IV	
109	I + V	
110	I + III super	
II. Hauptwerk C–a3		
73	Principal	16'
74	Prestant	8'
75	Principal	8'
76	Gemshorn	8'
77	Gambe	8'
78	Nachthorn	8'
79	Octave	4'
80	Rohrflöte	4'
81	Quinte	2 2/3'
82	Superoctave	2'
83	Cornet 3-5x	8'
84	Mixtur 5x	1 1/3'

85	Trompette	8'
86	Trompette	4'
87	II + I	
88	II + III	
89	II + IV	
90	II + V	
91	II + III sub	
92	II + III super	
71	II + V super	
72	II + P	

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 III. Récit C-a4
 

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39	Bourdon	16'
40	Principal	8'
41	Bourdon à cheminée	8'
42	Flûte traversière	8'
43	Gambe	8'
44	Voix céleste	8' + 8'
45	Octave	4'
46	Flûte octaviante	4'
47	Dulciane	4'
48	Quinte	2 2/3'
49	Octavin	2'
50	Flûte conique	1'
51	Cornet 3-4x	2 2/3'
52	Mixtur 5x	2'
53	Cymbale 3x	1/5'
54	Basson	16'
55	Trompette harmonique	8'
56	Hautbois	8'
57	Voix humaine	8'
58	Clairon	4'
59	Tremolo III.	
60	III + IV	
61	III + V	
62	III sub	

63 III super

## IV. Brustwerk C–a4

20	Gedackt	8'
21	Quintatön	8'
22	Spitzflöte	4'
23	Principal	2'
24	Larigot	1 1/3'
25	Octave	1'
26	Obertöne 3x	11/7'
27	Zimbel 3x	2/3'
28	Sordun	16'
29	Krummhorn	8'
30	Tremolo IV.	
64	Glocken IV. manual	
65	IV + V	

## V. Bombarde C–a4

1	Bourdon	16'
2	Flûte harmonique	8'
3	Quinte	5 1/3'
4	Prestant	4'
5	Tierce	3 1/5'
6	Septième	2 2/7'
7	Flûte	2'
8	Mixtur 6x	2 2/3'
9	Bombarde	16'
10	Sp. Trompette	8'

## Pedal C–f1

111	Bourdon	32'
112	Principal	16'
113	Prestant	16'
114	Violon	16'
115	Subbass	16'
116	Bourdon	16'
117	Quinte	10 2/3'

118	Octave	8'
119	Gambe	8'
120	Flüte	8'
121	Bourdon	8'
122	Tierce	6 2/5'
123	Octave	4'
124	Mixtur 4x	2 2/3'
125	Bombarde	32'
126	Posaune	16'
127	Basson	16'
128	Trompete	8'
129	Clairon	4'
130	Glocken	
131	P + I	
132	P + II	
133	P + III	
134	P + IV	
135	P + V	
136	P + V super	

The disposition of the choir organ of Matthias Church:

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VI. Choir Hauptwerk C–a3

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31	Principal	8'
32	Portunal	8'
33	Octav	4'
34	Quint	2 2/3'
35	Flauta cuspada	2'
36	Terc	1 3/5'
37	Mixtura 4x	2'
38	Trompette	8'

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VII. Choir Positiv C–a3

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11	Bourdon	8'
12	Gamba	8'
13	Flauta	4'
14	Principal	2'

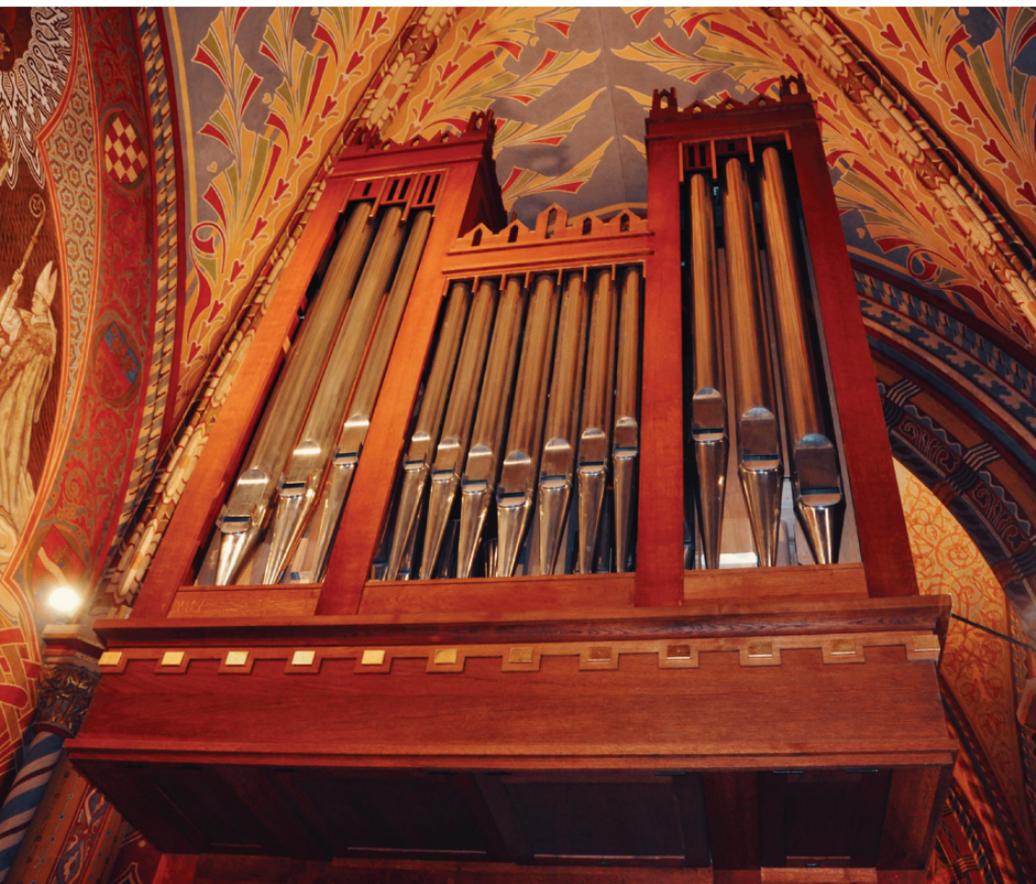
15	Quint	1 1/3'
16	Cornet 3x	2 2/3'
17	Cimbel 2x	1'
18	Cromorne	8'
19	Fagott-Oboa	8'

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### Choir Pedal C-f1

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137	Subbass	16'
138	Principalbass	8'
139	Bourdon	8'
140	Octav	4'
141	Fagott	16'
142	Trompette	8'



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