

MARCOS CISCAR

SAMPLED INSTRUMENTS



ETERNITY CHURCH ORGAN

THIS KONTAKT 5 INSTRUMENT CONSISTS OF A HIGHLY DETAILED AND EXQUISITELY SAMPLED CHURCH ORGAN:

COVERING VARIOUS STOPS AND COMBINATIONS FROM THE MOST SUBTLE TO THE ROARING TUTTI WITH PEDALS.
ETERNITY CHURCH ORGAN WAS RECORDED FROM THE ORGANIST'S PERSPECTIVE ON A SWEDISH
CHURCH ORGAN BUILT IN 1790. THE ORGAN WAS MODERNIZED IN 1981 AND NEWLY RENOVATED AND EXPANDED IN 2015.



RECORDED STOPS

STOPS: BLOCKFLÖJT 2, BOMBARDE 16, BORDUNA 16, DULCIAN 16, GEDAKT 8, HÅLFLÖJT 4,
PRINCIPAL 8, PRINCIPAL LINKED, RÖRFLÖJT 4, RÖRFLÖJT 8, SPETSFLÖJT 8, TRECHTERREGAL 8, TUTTI, WALDFLÖJT 2

SOME OF THE NAMES OF THE STOPS ARE IN SWEDISH, EXACTLY LIKE ON THE ORGAN ITSELF.
TREMULANT (TREMOLLO) IS USED ON SOME OF THE STOPS.

RECORDED COMBINATIONS

FIFTH EVANGELIST: KVINTADENA 8, PRINCIPAL 4, SESQUIALTER 2 CH, SCHARF 4 CH, DULCIAN 16, TRECHTERREGAL 8 WITH TREMOLO ON (EARLIER KRUMHORN 8)

INTERSTELLAR 1: THIS COMBINATION IS SECRET

INTERSTELLAR 2: PRINCIPAL 16, PRINCIPAL 8, SPETSFLÖJT 8, OKTAVA 4, RÖRFLÖJT 4, OKTAVA 2, KVINTA 2 2/3 (NEW STOP, EARLIER CYMBEL 3 CH)

LIGHT AND DARKNESS: OKTAVA 4, GEDAKTLÖJT 4, MIXTUR 4-5 CH

MIDNIGHT MASS: SPETSFLÖJT 8, RÖRFLÖJT 4, KVINTA 2 2/3

PASSIONATA: THIS COMBINATION IS SECRET

ROSES IN GREY: PRINCIPAL 16, SPETSFLÖJT 8

SERENITY: SALICIONAL 8, VOIX CELÉSTE 8

THE PIOUS QUEEN: SPETSFLÖJT 8, RÖRFLÖJT 4

VEILS IN THE WIND: OKTAVA 4, GEDAKTLÖJT 4



THE RECORDINGS: 24 BIT – 96 kHz, DITHERED TO 44,1 kHz. FIVE MICROPHONES – THREE IN FRONT OF THE INSTRUMENT AND TWO IN THE CENTER OF THE CHURCH. THE ROOM AMBIENCE WAS MIXED INTO THE SOUND AND IS CENTRAL IN THE RELEASE NOTES.

THE REVERB: AT FIRST, A CUSTOM-MADE IR FROM THE CHURCH WAS USED BUT WAS REJECTED DUE TO PHASE ISSUES. IN THE FINAL PRODUCT THE REVERB IR IS BASED UPON AN IR CREATED ON A TRADITIONAL REVERB UNIT IMITATING THE CHURCH AMBIENCE. USE THE REVERB TO POSITION THE LISTENER FURTHER OUT IN THE CHURCH ROOM.

PRESETS: 24. FOURTEEN ORIGINAL ORGAN STOPS WERE RECORDED TOGETHER WITH TEN COMBINATIONS CURATED BY MARCOS CISCAR. THE SELECTION WAS MADE USING STOPS FROM ALL THREE MANUALS AND THE NOTE RANGE IS C2 – A6 (58 NOTES PER STOP).

PEDALS: FIVE PEDAL COMBINATIONS WERE RECORDED. THE LOWEST OCTAVE WAS ADDED TO THE KEYBOARD SOUND IN THE FOLLOWING PRESETS: FIFTH EVANGELIST, INTERSTELLAR 2, MIDNIGHT MASS, PRINCIPAL 8 AND TUTTI. THESE PRESETS HAVE THE ADDENDUM (PEDALS). THE LOWEST NOTE IS C1.

ALL SAMPLES HAVE BEEN NOISE-CLEANED. EVEN SO, SOME OF THE ORGAN STOPS, SUCH AS "BORDUNA 16" HAVE AN INHERENT PIPE NOISE THAT IS PART OF THE SOUND. THIS IS COMPLETELY NORMAL.



SPECIAL THANKS TO BOSSE LANDBERG,
KERSTIN CHRUNAK AND THOMAS NILSSON AT THE CHURCH OF FILIPSTAD, SWEDEN



I WANT MY INSTRUMENTS TO BE EASY TO USE
AND LET YOU FOCUS ON BEING CREATIVE.

I WANT MY INSTRUMENTS TO INSPIRE
YOU TO MAKE GREAT MUSIC.

I WANT YOU TO HAVE FUN.



ATTACK: CONTROLS THE ATTACK OF THE ADSR

RELEASE: CONTROLS THE RELEASE OF THE ADSR

FILTER: CONTROLS THE CUTOFF FREQUENCY OF THE LOW PASS FILTER

RESONANCE: CONTROLS THE RESONANCE OF THE LOW PASS FILTER



DELAY: CONTROLS THE VOLUME OF THE DELAY EFFECT

TIME: CONTROLS THE DELAY TIME

REVERB: CONTROLS THE VOLUME OF THE REVERB EFFECT

SIZE: CONTROLS THE LENGTH OF THE REVERB EFFECT



CHORUS: CONTROLS THE VOLUME OF THE CHORUS EFFECT

FLANGER: CONTROLS THE VOLUME OF THE FLANGER EFFECT

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