

***László Hortobágyi (Hortator):***  
***Fata-organa 1997***  
*CD Liner TxT*

It seems that music in our world is the sweet poison of humanity and at the same time the most sensitive litmus-paper of the feelings of the western society that is in the process of orientalizing (i.e. setting up its system of castes). Rituals and beliefs - as the ectoplasms of the human brain and imagination creating symbols - substitute the rationally perceivable world: the traditions of dead generations have a nightmarish impact on the brain of the living. This functions as the daily historical practice of the cocooned *Self*, the individual that has been rushed by the social block of the biggest human-societal evil. The demographic and the cultural socio-overpressure of the (not always) free market offers an infinite selection of the materialized mutations of the consciousness of the biological and cultural monsters of alienation. The Earth is slowly covered by the mucus of the "alien-generation". (On the other hand) In the material of this record the organ - the most alienated instrument of the European architectural musical high culture: the hidden meaning of a ritual architectural element and a transcendent musical instrument - meets the spirituality of the *Muslim* tradition, which - from a European viewpoint - is regarded as coming from a completely different world. The imaginary world of the *Fata Organa* attempts to depict this otherwise trivial possibility: the common root of cultures, which spans over time and space, is nothing but the age old essence of human misery, which - as the thread of *Ariadne* - connects the seemingly strange-but-familiar world of mankind with the techniques of the art of how to break out of it.

*(László Hortobágyi 28.Oct. 1997. <http://www.guo.hu> Corresponding Member of the "Puppies & Kittens of Budavár" website)*

***Organ stops-registers***

It is not needless to mention that each of the Disposition elements in the music of "*Fata-organa*" are original and traditional but digitally reconstructed. Each of the figuring Dispositions are in the reality: they consist of long takes of organ-stops (registers) and digital rearranged of their original acoustic, live recordings. (Except track 12)

Its technological basis are a *PCM* morphologie using up the old *FFT* spectrum analysis as an algorithm-controller (*convolution*) and a virtual overtone synthesis software developed by *eL-Hortobágyi*.

No additional equalization, compression or artificial pottering was employed while composing, mixing the master disc, thus assuring a virtually perfect match to the original organ recordings.

*Composed / mixed in the Gāyan Uttejak Studio, Bp. 1997 by eL-Hortobāgyi*

### ***Disposition for III. Manual, Récit Expressif / Oberwerk***

#	French		German		Source
1.	Diapason	16'	Holz Prinzipal	16'	K
2.	Tuba Magna	16'	_____		A
3.	_____		Rankett	16'	J
4.	Gambe acuité	8'	Spitzgambe	8'	H
5.	Flute couvert	8'	Koppelflöte	8'	G
6.	Violon-basse	8'	Geigendregal	8'	J
7.	Basson-hautbois	8'	Oboe	8'	C
8.	Trompette harmonique	8'	_____		A
9.	Voix éolienne	8'	Vox Aeol	8'	A
10.	Quintaton douce	4'	Rohrquintaton	8'	H
11.	Voix céleste	4'	Vox Celesta	4'	I
12.	Voix humaine	4'	Vox Humana	4'	J
13.	Clairon harmonique + tremolo	4'	_____ (Tremulant 4')		A
14.	Cornettino	2'	Kornette	2'	M
15.	Octavin	2'	Oktav	2'	I

### ***Disposition for Pedale / Pedal***

#	French		German		Source
1.	Sousbasse	32'	Untersatz	32'	F
2.	Bombarde	32'	Pommer	32'	D
• 3.	Contrebombarde	32'	_____		A
4.	Principal basse	16'	Prinzipal Bass	16'	C
5.	Contrebasse	16'	Kontrabass (Bourdon)	16'	G
6.	_____		Quintbass	10 2/3	J
7.	Basse	8'	Choralbass	8'	K
8.	Bourdon	8'	Bourdon / Gedackt	8'	G
9.	Octavebasse	8'	Oktavbass	8'	J
10.	Clarine	4'	Klarine	4'	M
11.	Trompette	4'	Trompete	4'	D
12.	_____		Rauschquint	7 fach	L

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2.	Tuba Magna	16'	-----		A
3.	-----		Rankett	16'	J
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5.	Flute couvert	8'	Koppelflöte	8'	G
6.	Violon-basse	8'	Geigendregal	8'	J
7.	Basson-hautbois	8'	Oboe	8'	C
8.	Trompette harmonique	8'	-----		A
9.	Voix éolienne	8'	Vox Aeol	8'	A
10.	Quintaton douce	4'	Rohrquintaton	8'	H
11.	Voix céleste	4'	Vox Celesta	4'	I
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11.	Trompette	4'	Trompete	4'	D
12.	-----		Rauschquint	7 fach	L

### *Sources of the organ-stops (registers)*

- A = Organ by Aristide Cavaille-Coll /1811-1899/ of l'Abbatiale Saint-Queen, Rouen  
 B = Organ by Aristide Cavaille-Coll /1811-1899/ of l'Eglise Saint-Francois-de-Sales, Lyon  
 C = Organ by Aristide Cavaille-Coll /1811-1899/ of Basilica of Saint-Sernin, Toulouse  
 D = Organ by Aristide Cavaille-Coll /1811-1899/ of Saint-Sulpice, Paris  
 E = Organ by Aristide Cavaille-Coll /1811-1899/ of the Cathedral, Orleans  
 F = Organ by Aristide Cavaille-Coll /1811-1899/ of l'Eglise Saint-Solomon Saint-Grégoire, Pithiviers  
 G = Organ by Gottfried Silbermann /1683-1753/ of the temple, Grosshartmannsdorf, Freiberg /Sachsen/  
 H = Organ by Karl Joseph Riepp /1710-1775/ of the Benedictine Abbey, Ottobeuern  
 I = Sauer Organ of Tomaskirche, Leipzig  
 J = Organ by Jonas Gren and Petter Strahle /1751/ of the St. Katarina Church, Stocholm  
 K = Organ by Daniel Nutrowski /1683/ in the Church, Frombork (Poland)  
 L = Organ by Jan Wulf /was built between 1763-1788/ and Rudolf Dalitz /1791-93/ in the Cathedral, Oliwa (Poland)  
 M = Organs by Peter Soôs /1953-1986/ in the temples of Hungary