

László Hortobágyi (Hortator):

Fata Organa 1997 - 2023

** reMastered version **

As early as 1977, the vision of a *World Organ* with a '*fata morganatic*' framework arose, but unfortunately it was only in the early 1990s that it became possible to record the available *A.Cavaille Coll* organs' disposition pipe by pipe, using a high-resolution and high-capacity analogue "sampler" (*Nagra IV-S*). For administrative reasons, fuelled by human stupidity, this has not been successful for all needed cathedrals and organs. For example, one of the most interesting types of *French* organs, the organs made in *Carcassonne (Clicquot)*, unfortunately I could only barely record a few of them. Sadly, a more modest version of the original plan could only be created, as asking for a favor maniac, the bandwidth and coercive laser beam of my action radius was not effective enough.

The various configurations of individually digitized stops (*organ-stops*) and their additional duplex architectures were used to create a virtual organ that could be further configured as desired, with up to 7-9-10-12 serial mixturas and unlimited simultaneous samples use.

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At that time (around 1994), *Islam* and *Europe* were still very far apart. Today they are very close.

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The imaginary world of *Fata Organa* attempts to depict the eternal and otherwise quite obvious possibility that the common root of cultures, across space and time, is nothing more than a millennia-old distillate human misery and fossilised social structure, which binds together as a thread of *Ariadne's* thread these seemingly alien and alien familiar human-inhabited Earth worlds and the millennia-old and shared artistic techniques of liberation from it.

Exodus forever.

In the East and in the West.

The barrier to *communio* used to be the self-imposed, impenetrable world of feudal traditional cultures and the Eurocentric worldview of the bourgeoisie, then, after the destruction of the former, the equally impenetrable, homogeneous, conformist, narrow world of the new-global multiculturalism controlled by corporations. All this in the age of the Internet.

It is in this world that the *World Organ* should speak.

The predecessor of the organ from the *hydraulos* to a multi-register instrument (in

Hellas, China, Byzantium, Europe and the Ottoman Empire of Mehmed II.) is nothing more than an orchestrated architectural reconstruction of an alienated and symbolic metaphysical social superstructure with potential beyond human scale.

The instrument serves a transcendental world, like the *Gothica* (where the "*apex of the temple is infinite*"), its rational construction as part of the architecture of ritual can serve a world beyond man in sound and composition.

Its trait of alienation is mitigated by the variety of its dispositions, since the chord pressed on the organ is no longer affected by the humanoid factor of ergonomic (*colloquial musical language*) "control" (e.g. *sforzato*).

Some of the music written for organ is a type of Western *transrational* music, but its underlying meaning is not dissimilar to the esoteric *exodus* of the great Eastern cultures. The anthropological packaging (*source code* = *tonal-interval system*) is different, but the content is the same.

The classical literature of the instrument is thus a separate niche for all those for whom the human pain of the *C-minor passacaglia* is planetarily universal and the need to depict a rational afterlife is instinctively in their blood.

At the same time, in this world, music, it seems, can also be the sweet poison of humanity, the litmus paper of the feelings of this Easternizing (increasingly casteist) Western society, more sensitive than any other art or science, a sublimated score of the social brutality.

Rituals and beliefs exist as symbolic ectoplasms of the human brain and imagination instead of a meaningful world: the traditions of all dead generations are nightmarishly imposed on the minds of the living as the day-historical practice of the individual, the cocooned *Self*, wedged under the social block of the greatest common human-social evil.

Thus, the use of the organ extends from the double circus organs of *Emperor Nero*, which suppresses the screams of *Christians* smeared with pitch and on fire, or from the harmonium players performing *Bach's* chorale pieces in the *KZ* lagers, to finally The (Philadelphia) *Wanamaker Grand Court Organ* at Macy's playing in the Temple of Consumption, and perhaps *Captain Nemo* the use of an organ that also functions on the *Nautilus* will also appear on future worm-traveling galactic spaceships.

(*László Hortobágyi-Hortator 1997*)

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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).*

[https://www.guo.hu/WORDPRESS/Laszlo-Hortobagyi_Gayan-Uttejak-Orchestra/_L.Hortobagyi_\(eL-Horto\)_CV_Guo-CV_Hortomeme-Mp4/el-Horto_Sound-System_Block-Diagram.pdf](https://www.guo.hu/WORDPRESS/Laszlo-Hortobagyi_Gayan-Uttejak-Orchestra/_L.Hortobagyi_(eL-Horto)_CV_Guo-CV_Hortomeme-Mp4/el-Horto_Sound-System_Block-Diagram.pdf)

*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.*

Disposition for I. Manual, Positif / Brustwerk.

#	French		German		Source
1.	Cor anglais	16'	Englisch Horn	16'	A
2.	Dulcian	16'	Dolcian	16'	K
3.	Montre	8'	-----		C
4.	Bourdon	8'	Bourdon / Gedackt	8'	G
5.	Unda Maris	8'	-----		A
6.	Gambe	8'	Gamba	8'	C
7.	Cromorne	8'	Krummhorn	8'	A
8.	Flute harmonique	8'	-----		D
9.	Trompette	4'	Trompete	4'	J
10.	Sesquialtera		II. Sesquialter	2. fach	K
11.	Clairon		4' Posaune	4'	A
12.	Flute douce		4' Rohrflöte	4'	D
13.	Acuite		IV. Acuta	4. Fach	L
14.	Octavin		2' Oktav	2'	N
15.	Doublette		2' Prinzipal / Superoktav/	2'	F
16.	Sifflet	1'	Sifflöte	1'	L

Disposition for II. Manual, Grande-Orgue / Hauptwerk

#	French		German		Source
1.	Violon-basse	16'	Cello, Geigendregal	16'	A

2.	Bourdon	16'	Bourdon / Gedackt	16'	E
3.	Bombarde	16'	Holzpommer / Pommer	16'	J
4.	Diapason	8'	Prinzipal	8'	D
5.	Montre	8'	-----		E
6.	Trompette	8'	Trompete	8'	H
7.	Bombarde	8'	Pommer	8'	J
8.	Salicional	8'	Salizional /Salicet im 4'/	8'	M
9.	-----		Gemshorn	4'	G
10.	Cornet	4'	Kornet/4-5 fach Zink/	4'	C
11.	Prestant	4'	-----		A
12.	Cor de nuit	4'	Nachthorn	4'	H
13.	Clarion harmonique	4'	-----		K
14.	Nazard	2 2/3	-----		C
15.	Quinte	2 2/3	Quint 2 2/3		I
16.	Clairon doublette	2'	Prinzipal 2' /Superoktav/		D
17.	Flute traversière	2'	Querflöte	2'	J
18.	Fourniture maior	VI.-VIII.	Mixtur maior	6-8 fach	G
19.	Fourniture minor	V.	Mixtur minor	5 fach	M
20.	Cymbale	III.	Zimbell	3 fach	J

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

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