

Wayne Marshall



Plays the Mascioni organ of the Sanctuary of Our Lady of Fátima



Passion Symphony - Dupré

Messiaen, Widor, Schmidt, Villette, Baker, Marshall



Track List

1. Transports de joie – Olivier Messiaen 4:43

Passion Symphony - Marcel Dupré

2. Le monde dans l'attente du Sauveur 5:51

3. Nativité 6:42

4. Crucifixion 8:20

5. Résurrection 6:05

6. Evocation 1 – George Baker 7:18

7. Evocation 2 – George Baker 5:01

8. Berceuse – Wayne Marshall 4:18

9. Variations and fugue on a theme on the king's fanfare
from 'Fredigundis' – Franz Schmidt 19:55

10. Elévation – Pierre Villette 5:47

11. Toccata from Symphony No. 5 in F minor, Op. 42 – Charles-Marie Widor 5:12

Total time for CD – and SACD STEREO 79:20

And for SACD 5.1 layer only –

12. Improvisation on the Hymn of Fátima 10:02

Time for SACD 5.1 MULTICHANNEL SURROUND only 89:22

This is the first commercially released recording of this new organ, 28 May 2019

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The same spiritual force that drove Marcel Dupré (1886-1971) to first improvise and then write down his *Passion Symphony* (or *Symphonie-Passion*, Opus 23) serves as muse for English organist and composer Wayne Marshall (b. 1961). Marshall's focus on Dupré as a centrepiece for this recording helps illustrate how the French organ tradition evolved during the latter half of the 19th century and into the 20th. His artistry then helps preserve this tradition with painstaking reverence, but more importantly taps into its lingering power with new momentum on a fairly new instrument.

In fact, this is the first commercial recording on this instrument. Inaugurated in 2016, the Mascioni organ inside the Sanctuary of Our Lady of Fátima, Portugal, has everything that invites inspired artists to explore the sacred side of organ music. Naturally this helps give older, familiar works new context and meaning while championing more recent composers too.

More than 150 years ago, new instruments in France and America (including some designed for secular venues) transformed an older European practice, giving it a much larger and invigorated perspective. Although French composers typically remained true to the original religious character of the organ and even explored new realms of religious ecstasy and meditation, advancing technology at that time allowed newly built instruments to be more versatile. A corresponding grand new genre, 'organ symphony', expanded the possibilities of music with a new universe of sounds and techniques. These organs dazzled audiences with new decibel levels, often carefully regulated with a newly designed foot pedal that could create gradual crescendos never before accomplished on a keyboard instrument. The musical language of the day also explored the then new trends in music by Wagner and Liszt with sometimes strident chromaticism and endless melodies.

While still a young man coming of age in the early 1930s, French composer Olivier Messiaen (1908-1992) took substantial advantage of his country's organ tradition, but only as a starting point for his own direction, which would take the rest of the 20th century to fully realize. He completed a four-movement work for orchestra called *L'ascension* that he almost immediately wanted to arrange for organ. While he assessed that the first, second and fourth movements of *L'ascension* were suitable for reduction, the third was not, probably because it specifically required use of the trumpet and cymbal mentioned in a subtitle. He therefore composed a new third movement giving it the lengthy subtitle 'Transports de joie d'une âme devant la gloire du Christ qui est la sienne'. The first three of these words refer to joy that moves or transports the listener, but also has often been translated into English as 'outbursts'. Somehow the music reflects a series of pulsating outbursts, almost like a fireworks display, and Messiaen's imagery is achieved with alternating parallel-chord phrases and sweeping scalar passages, arriving at a final cadence on an F#-major chord.

This early composition by Messiaen rests snugly as the cornerstone of a career that morphed into bold experimentations of sonic concoction and the limits of concatenation. For Messiaen and most of his followers, this would always be rooted in spiritual exploration, making his *Transports de joie* prophecy as much as precocity. Although it foretells a direction well beyond anything exclusively French or for the organ, its core inspiration still derives from a distinctly French era during the burgeoning fin de siècle when the artistry of organists continued to produce large symphonies and transatlantic touring nurtured a bond with entrepreneurial Americans who felt the need to provide the French virtuosos bigger and better instruments.

Dupré was 12 years old when he began studying organ at the Paris Conservatory with the famous Alexandre Guilmant (1837-1911). At this time, Guilmant was the first of the French organists to tour America, opening doors for other French organists into the New World, but also helping feed an American frenzy for building the world's greatest organs. This also drove young American organists the other way across the Atlantic to become, like Dupré, devoted students of Guilmant.



Marcel Dupré at the console of the Wanamaker grand court organ

In 1904 Guilmant made his third voyage to the new world, playing 40 memorized recitals at the famous St. Louis World's Fair (also known as the 'Louisiana Purchase Exposition'). At the time, the famous instrument there was touted as being the 'largest pipe organ in the world'.

It was probably inevitable that Dupré would follow in his master's footsteps both as a famous French organist who made success touring America and that his abilities would eventually even surpass those of Guilmant. Concert performances in America consisted of memorized performances of Bach's complete organ works. He also often partook in the tradition of improvisation that French organists of the generations before him firmly established.

By that time, an innovative department store owner and builder of breathtaking skyscrapers named John Wanamaker (1838-1922) envisioned his fancy commerce centres as paradises for the average citizen. Guilmant's dazzling artistry in St. Louis had helped plant the idea in Wanamaker that department stores could and should be the venue where the world's largest organs could reside. Putting on grand concerts such as Guilmant's could take place inside his skyscrapers and the French organists could travel regularly to America for the events.

Wanamaker began to realize his vision with several of his department stores, including the skyscraper he owned in New York City, but reserved his most ambitious creation for his hometown of Philadelphia. Wanamaker's 12-storey Philadelphia department store skyscraper opened in 1910 and would house (and still houses today) the world's largest fully functioning organ inside the cathedral-like open atrium of the building rising through 12 storeys. Dubbed the 'Grand Court Organ', the instrument consists mostly of the remnants of the organ from St. Louis that Guilmant had played in 1904. Wanamaker had transported the pipes to Philadelphia by train. Eventually this huge instrument was expanded upon even more, and Dupré was recruited together with the Belgian organist Charles Courboin (1884-1973) to oversee the construction of an immense 'string section', or pipes that imitate the string section of an orchestra.

For years Dupré worked tirelessly on this Philadelphia project to expand the instrument that his master Guilmant had made so famous. In 1921, he finally performed on it for the first time. This realization of a lifelong dream took place during the Christmas season.

Dupré's programme included a substantial improvisation on melodies provided to him by audience members. Two of the four were consistent with the season by being Christmas melodies (*Jesu redemptor omnium* and the famous hymn *Adeste fideles*, known in English as O Come All Ye Faithful). Whether by the power of suggestion, pure coincidence, or divine intervention, the other two had Easter themes (*Stabat mater dolorosa* and *Adoro te devote*). Together, the four themes merged into two parts telling the narrative of Christ's life. It became an almost legendary evening of music on the Wanamaker Grand Court Organ and some who were there insist that Dupré made the announcement that he would retain this improvisation in his memory and write it out as an organ symphony.

Three years later, his four-part improvisation/composition was published with the following subtitles added to each of the movements corresponding to the four melodies he was given that night: 1) *Le Monde Dans L'Attente Du Saveur* (The World Awaiting The Saviour); 2) *Nativité*; 3) *Crucifixion*; and 4) *Résurrection*. This new organ symphony, the *Passion Symphony*, was dedicated to Courboin, who worked with him on the Wanamaker organ.

In the first movement, fragments of *Jesu redemptor omnium* are revealed in alternating patterns of five and seven, gathering into louder climaxes before dropping back in volume again. Repetitive chords pulsate as an accompaniment. After the loudest climax, the complete melody occurs for the first time quietly as a fully recognizable solo. Following this, the opening character returns, and, finally, becomes a discordant final chordal section.

The second *Adeste fideles* movement comes off more meditatively, again concealing the familiar melody to the point where it cannot be immediately discerned even though inside of otherwise simplistic counterpoint. The third movement broods, with a predominant pedal part, revealing *Stabat mater dolorosa* only at the end.

The fourth movement introduces *Adoro te devete* in slow whole notes in the pedal while the left hand develops angular, repetitive patterns. This evolves gradually into a busy cacophony that resembles a distinctive form of French organ toccata which often concludes an organ symphony with filigree patterns in the hands against a loud, booming melody in the pedals.

Because Dupré's compositional style for this organ symphony originates from improvisation, many gestures are ostinatos developing slowly, almost ambiently. Even if the listener is familiar with the four melodies that each movement is based on, the hypnotic texture often buries them and makes them less obvious.

A practicing doctor who also composes music, Texas organist George C. Baker (b. 1951) carefully crafted his *Deux Evocations* (2017) with hymn melodies to pay tribute to two French organists. The *Première évocation* dedicated to Louis Vierne (who died, as the score scrupulously indicates in a lengthy subtitle, 2 June 1937) uses pre-existing hymn melodies associated with the Virgin Mary, while the *deuxième* to Pierre Cochereau (who died 22 April 1984) uses Easter melodies. It all but parallels the structure of Dupré's *Passion Symphony*.

Baker's style of economy of materials in the first evocation induces a trancelike state, allowing melodies to occur in utmost simplicity, although rapture created by the sustained accompaniment requires extra concentration. The second evocation swirls at a quicker rate, increasing in volume to the final chord, but still uses simple textures and presentations for the preexisting melodies.

Marshall's own five-minute composition, *Berceuse*, presents a stepwise, modal melody supported by rich chords that move in and out of subtle and artful dissonances. When asked about the piece, he admits its origins were in one of his frequent improvisations.

'The *Berceuse* started life as an "improvisee" during my rehearsal for a recital at York Minster,' he recalls. 'I was trying out the eight-foot foundation stops and this was the result. It has a cool jazzy ballad style about it.'

He acknowledges the process of writing down an improvisation may have been inspired by what is known about the process Dupré used to compose his *Passion Symphony*. 'I wrote it down after a friend told me to do so,' He remembers. 'I didn't change it too much, so it is mainly as it was when I improvised it...a bit like Marcel. How funny!'

Aside from the first-name basis Marshall enjoys with Dupré, he finds his own style with his *Berceuse* that freely explores blending tunefulness with harmonic adventure. The initial melody has a lyricism that could very easily be sung, although rapid movement in the fingers eventually would make singing it increasingly difficult.



Bratislavan composer Franz Schmidt (1874-1939) composed his second and final opera in three acts shortly after the conclusion of the World War I. For his story, he turned to Felix Dahn (1834-1912), a popular German writer of mostly historical novels set during the century after the fall of Rome. The title refers to the wife of King Chilperic I, and the story follows her machinations to acquire her husband's wealth.

Schmidt spent much effort arranging parts of his opera into a set of Variations and Fugue for organ. It commences with a stately hymn melody in D major presented with the organ's full forces, followed by a more introspective development within six variations followed by an interlude which recalls the character of the original theme. Variations establish various sophisticated characters, indulging in often dissonant and even cacophonous studies. Until the final variation, the key area remains firmly in D (mostly major, but sometimes minor). Other moments are deep in reverie with a declamatory character of reflection.

The concluding double fugue represents the final quarter of Schmidt's arrangement, if not functioning like the final two variations. It builds dutifully to a climax and final flourish, punctuated occasionally along the way by dissonant chords, but never upstages the counterpoint, finishing in a grand D major.



2, 4, 5, 6, 10, 11
6, 21, 22
24, 25, 27
29, 31

Variationen und Fuge

über ein eigenes Thema
(Königsfanfaren aus Fredigundis)

Franz Schmidt

fms
Gen D
Breit

ff (Mixtur)
mf (8' 4' Mixt.)
ff
ff
ff
mf

2^o Clav.
1^o Clav.
2^o Clav.

- 11, 22 |
+ 11, 22 |
- 27

MASCONI
OP. 1114

9998

104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
PCK	GO	BEC	BEI													
PCK																

121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	
PCK																				
PCK																				

141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	
PCK																				
PCK																				

161	162	163	164	165	166	167	168	169	170
PCK									
PCK									

171	172	173	174	175	176	177	178	179	180
Chacale	Pila de S. J. de	Coras	Sancti	Saba	Clara	Sancti	Sancti	Sancti	Sancti
P	P	P	P	P	P	P	P	P	P

181	182	183	184	185	186	187	188	189	190
Chacale	Pila de S. J. de	Coras	Sancti	Saba	Clara	Sancti	Sancti	Sancti	Sancti
P	P	P	P	P	P	P	P	P	P

191	192	193	194	195	196	197	198	199	200
Chacale	Pila de S. J. de	Coras	Sancti	Saba	Clara	Sancti	Sancti	Sancti	Sancti
P	P	P	P	P	P	P	P	P	P

201	202	203	204	205	206	207	208	209	210
Chacale	Pila de S. J. de	Coras	Sancti	Saba	Clara	Sancti	Sancti	Sancti	Sancti
P	P	P	P	P	P	P	P	P	P

211	212	213	214	215	216	217	218	219	220
Chacale	Pila de S. J. de	Coras	Sancti	Saba	Clara	Sancti	Sancti	Sancti	Sancti
P	P	P	P	P	P	P	P	P	P

221	222	223	224	225	226	227	228	229	230
Chacale	Pila de S. J. de	Coras	Sancti	Saba	Clara	Sancti	Sancti	Sancti	Sancti
P	P	P	P	P	P	P	P	P	P

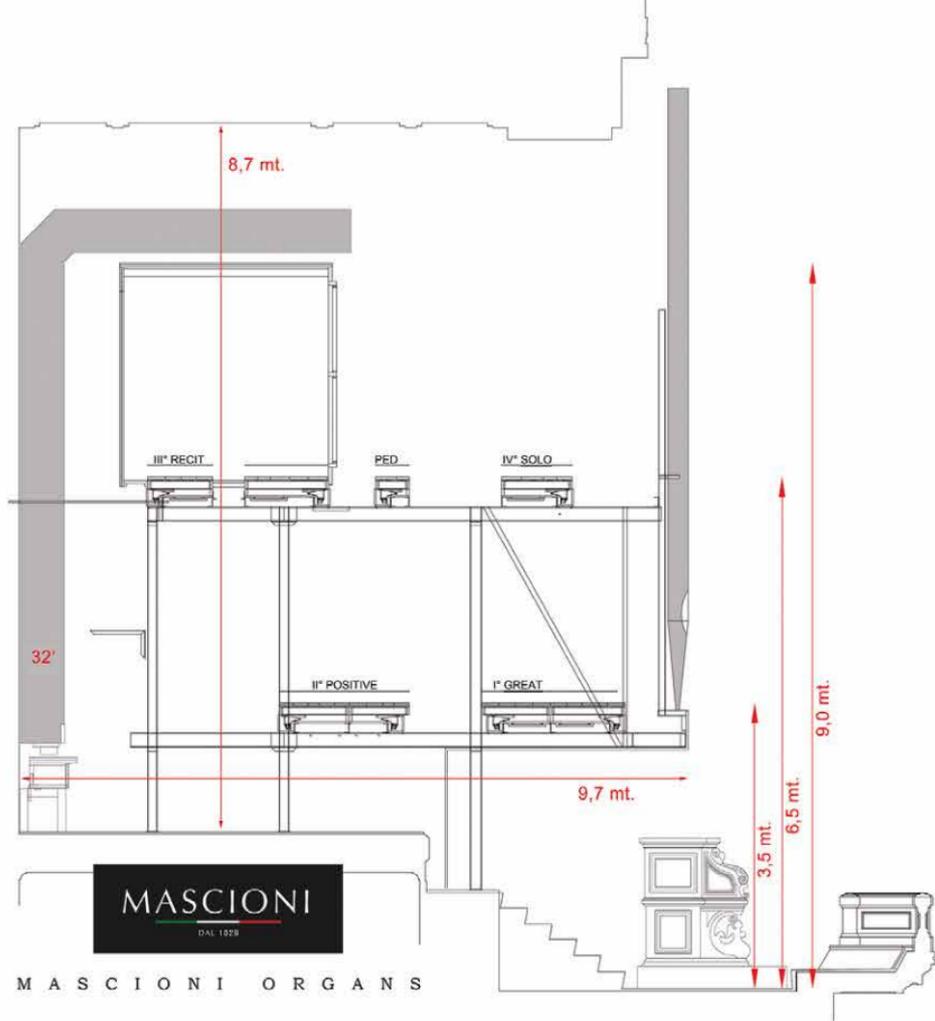
231	232	233	234	235	236	237	238	239	240
Chacale	Pila de S. J. de	Coras	Sancti	Saba	Clara	Sancti	Sancti	Sancti	Sancti
P	P	P	P	P	P	P	P	P	P

241	242	243	244	245	246	247	248	249	250
Chacale	Pila de S. J. de	Coras	Sancti	Saba	Clara	Sancti	Sancti	Sancti	Sancti
P	P	P	P	P	P	P	P	P	P

251	252	253	254	255	256	257	258	259	260
Chacale	Pila de S. J. de	Coras	Sancti	Saba	Clara	Sancti	Sancti	Sancti	Sancti
P	P	P	P	P	P	P	P	P	P

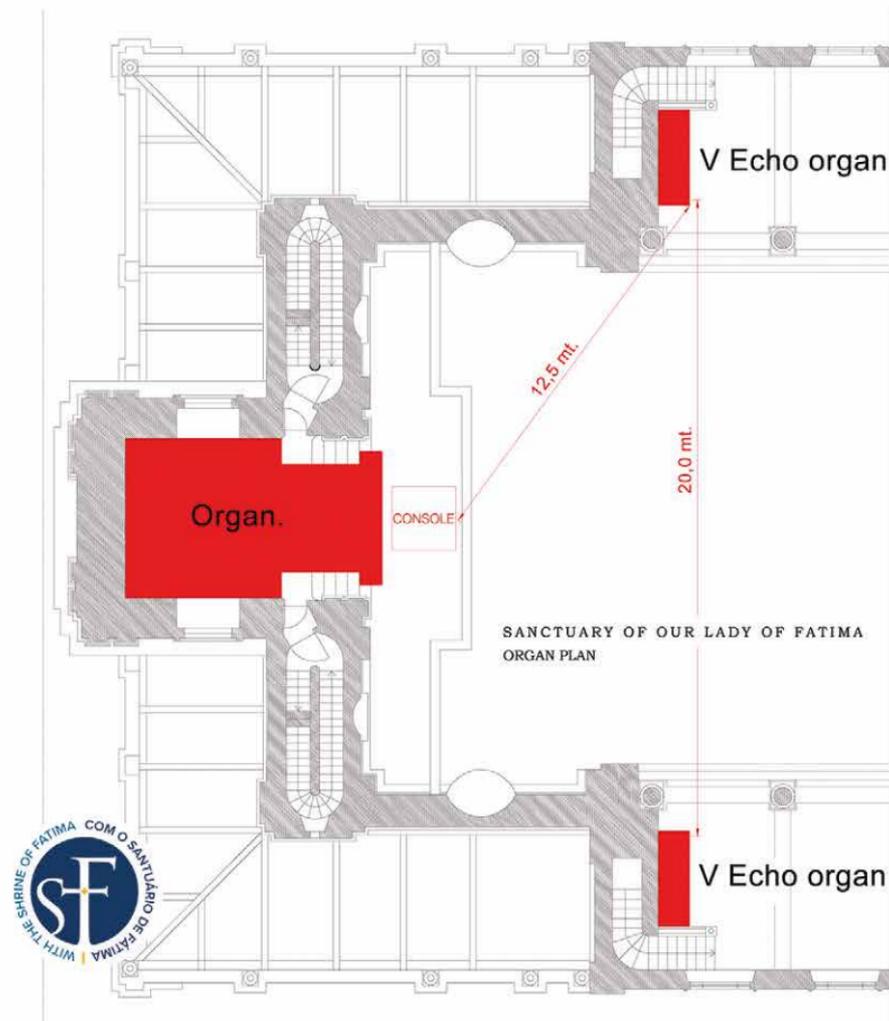
261	262	263	264	265	266	267	268	269	270
Chacale	Pila de S. J. de	Coras	Sancti	Saba	Clara	Sancti	Sancti	Sancti	Sancti
P	P	P	P	P	P	P	P	P	P

Five-tiered organ console with white and black keys. Below the lowest tier are numbered buttons: P, C, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13.



MASCIONI
DAL 1828

MASCIONI ORGANS



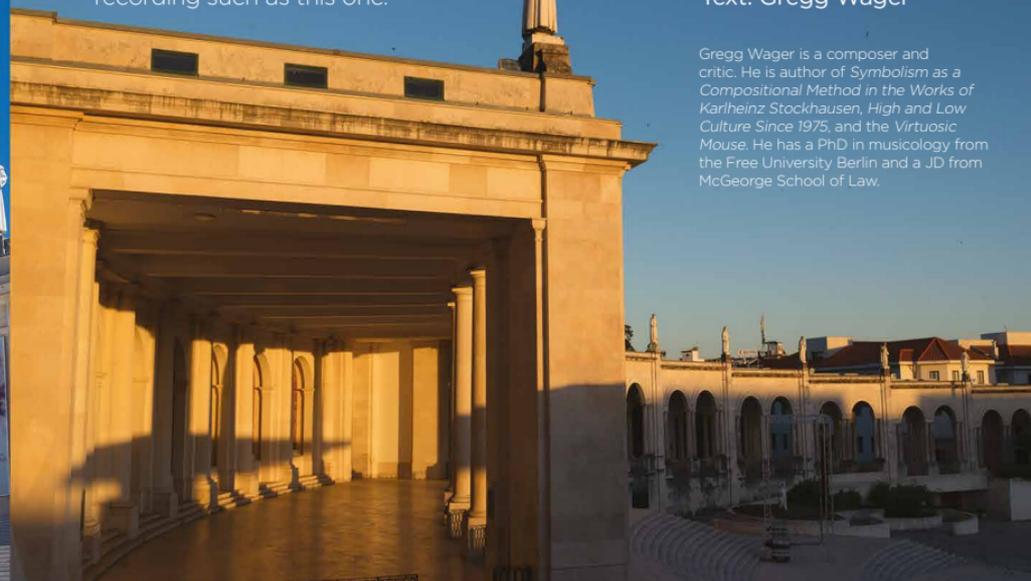
A brief work by Pierre Villette (1926-1969) with the title *Elevation*, Opus 22, explores a more eerie musical world of slowly unfolding tone clusters and crescendos. Villette's language amalgamates various influences of his day, as well as the French masters of the past. As a former student of the Paris Conservatory after World War II, he shared interactions and influences with colleagues exploring diverse styles from the avant-gardist Pierre Boulez (1925-2016) to the film composer Maurice Jarre (1924-2009). Sadly, he did not share their longevity.



Although Guilmant had taught much to Dupré who in turn followed in his master's footsteps, Charles-Marie Widor (1844-1937) was another sort of teacher to Dupré. Widor's lessons emphasized Bach, but mostly were lessons in composition, especially how to write organ symphonies. As the organist of the famous church of Saint-Sulpice in Paris, Widor allowed Dupré to follow in his footsteps and be his successor. Dupré took over Widor's post in 1934 and held it until the year of his death in 1971. Widor's Symphony No. 5 in F minor, Opus 42, No. 1, distinguishes itself by its Finale movement, a joyous toccata. Perpetual sixteenth-note motion in the right hand and crisp chords in the left hand accompany its octave-leaping melody in the pedals. It proves itself as one of the most recognizable organ works ever. As a textbook example of the French organ toccata (like the Finale of the *Passion Symphony*), it serves well as an invigorating piece for a variety of occasions, especially as an encore to almost any organ recital or as the final piece to a recording such as this one.

Text: Gregg Wager

Gregg Wager is a composer and critic. He is author of *Symbolism as a Compositional Method in the Works of Karlheinz Stockhausen*, *High and Low Culture Since 1975*, and *The Virtuosoic Mouse*. He has a PhD in musicology from the Free University Berlin and a JD from McGeorge School of Law.



I would never have imagined that a chance meeting backstage at the Royal Albert Hall on 15 May 2018, would have led to the making of this recording on the fabulous Mascioni organ in the Sanctuary Of Our Lady Of Fátima in Portugal.

Jake Purches, who has produced this CD, approached me after the concert and he was keen for me to make a recording. During the preparations and recording sessions we became good friends and we share a mutual interest in making recordings and sound reproduction.

As a performer, I am very interested in the recording process. Apart from the performance, the recording itself must be of a very high standard because it will be played many times and often on expensive high-quality equipment.

The enjoyment for me comes from listening to a recording I have made that reaches the very highest of standards. Of course one has to invest in good microphones and knowing exactly where to place them, which takes many years of experience. This recording venue of Fátima was chosen by chance because I gave a solo recital there in May 2019. We intended Coventry Cathedral originally but due to unforeseen circumstances this venue was no longer available to us. In desperation Jake telephoned me just after my concert at Fátima. I said "Let's record here!" and the decision was made.

And a serendipitous decision it turned out to be. The Basilica is an awe-inspiring place with an outstanding acoustic. In my mind, this was the perfect choice for this project. The fabulous Mascioni organ is a joy to play, with its wide dynamic range, and the building's 12-second reverberation time is astonishing. A perfect venue for the making of a recording. The Mascioni organ suits the music very well, and I hope that every aspect of this instrument is demonstrated to the full. It is beautifully subtle and has foundations of quite fantastic power.

We had ample time for our recording, over three consecutive evenings. The first was used to set up the equipment and make test recordings. Then the actual recording was concluded on the following two evenings.

I should point out that the main instrument is placed on the west wall of the Basilica. Then there are echo divisions enclosed in two separate swell boxes placed on either side of the galleries some 20 metres in front. The echo organs can be heard in the rear speakers of the surround sound sector of this Super Audio CD, so giving an enveloping sensation to the reproduced music.

A real challenge for any recording engineer is to place the microphones in exactly the right place and getting the right tonal balance. I think Jake has done this perfectly. We had a great time making this recording and we take both some very special memories of our time spent in Fátima.

We are extremely grateful to the Rector, Father Carlos Cabecinhas and the Vice-Rector, Father Vitor Coutinho, for their very kind permission to allow for the recording to be made in Fátima. Also, we have to thank the Organist, Silvio Vicente and, last but not least, Rui Paulo Teixeira, for their very kind hospitality during the whole recording.

Wayne Marshall, March 2020



Right hand echo organ swell box



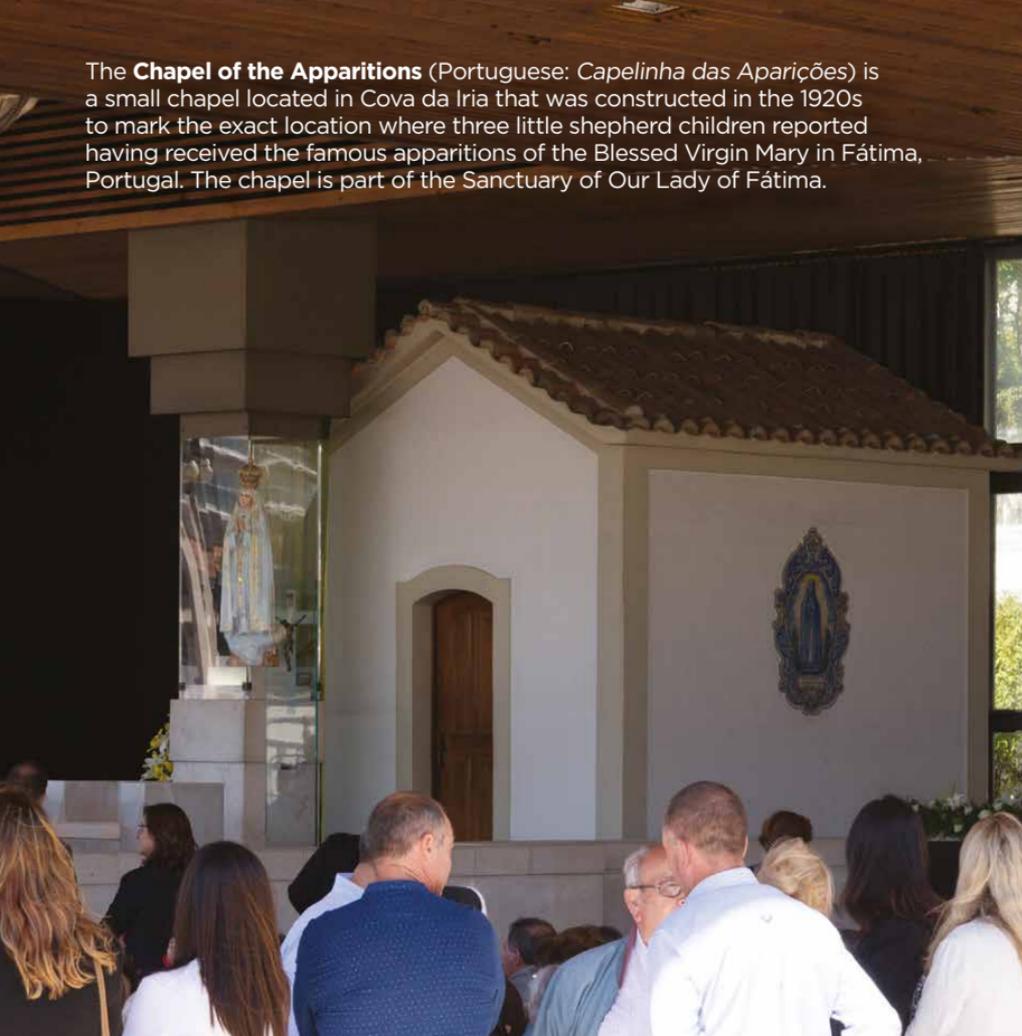
THE FÁTIMA SANCTUARY ORGAN

The Fátima Sanctuary in Portugal attracts thousands of pilgrims from all over the world. Construction started in 1928 and progressed right up to its inauguration in 1953: an imposing, sumptuous edifice in stone, marble, bronze, hardwood and stained glass. To celebrate the building's anniversary in 2017, the Sanctuary was to be totally restored and the organ was very much part of the plan. Our company, Mascioni, was chosen to rebuild it, maintaining some part of the original pipework and the console cabinet. The previous organ built in 1952 by Ruffatti, which had been silent for a few years, was completely dismantled in May 2014 to facilitate the restoration of the church's interior, and then brought to our workshop in Italy.

The project featured a reduction in the number of pipes with the aim of promoting quality over quantity. Notwithstanding this approach, the organ is the largest instrument in Portugal, with more than 6,500 pipes. Together with a commission of organists we went for a more characterized composition of each individual manual to better suit the disposition of a very large symphonic organ. We decided to eliminate the duplicated stops present in the original stoplist, and to include more 'colourful' stops (reeds, cornets etc.) to create a new and unique interesting instrument in terms of sounds. The organ (I, II, III and IV manuals) is located in the existing gallery on the main balcony over the main entrance. A new modern facade, composed of pipes belonging to the Principal 16' and Principal 8' stops of the Great Organ has been designed in collaboration with the architect of the Sanctuary Joana Delgado having the particular feature of being apparently floating and suspended. The Echo Organ (V) is divided into two separate parts positioned on the lateral galleries.

The original five-manual console is a feast for the eye. The outside, laden with sumptuous carvings and Rubenesque curves, had to be restored as it was. So to accommodate the new stop-layout and playing aids, a new burr-walnut interior was made to match. The result is an aristocratic elegance which, together with new toggle-touch keys and angled stop-tabs, invites organists to sit and play. They even have a choice of pedalboards: concave and radiating, or just straight and concave. Text: Mascioni Organs

The **Chapel of the Apparitions** (Portuguese: *Capelinha das Aparições*) is a small chapel located in Cova da Iria that was constructed in the 1920s to mark the exact location where three little shepherd children reported having received the famous apparitions of the Blessed Virgin Mary in Fátima, Portugal. The chapel is part of the Sanctuary of Our Lady of Fátima.



ORGAN DISPOSITION

Five manuals of 61 notes (C - c4)

Pedal of 32 notes (C - g3)

MANUAL I – POSITIVO

1. Quintante	16'
2. Principale	8'
3. Flauto Traverso	8'
4. Bordone	8'
5. Salicionale	8'
6. Unda Maris	8'
7. Ottava	4'
8. Flauto Camino	4'
9. Nazardo	2.2/3'
10. Superottava	2'
11. Flagioletto	2'
12. Terza	1.3/5'
13. Larigot	1.1/3'
14. Ripieno 4 file	
15. Regale	16'
16. Tromba	8'
17. Cromorno	8'
Tremolo	

MANUAL II – GRAND' ORGANO

18. Principale	16'
19. Bordone	16'
20. Principale	8'
21. Flauto Doppio	8'
22. Flauto Stoppo	8'
23. Gamba	8'
24. Quinta	5.1/3'
25. Ottava	4'
26. Flauto Armonico	4'
27. Terza	3.1/5'
28. Duodecima	2.2/3'
29. Settima	2.2/7'
30. Decimaquinta	2'
31. Ripieno 6 file	
32. Plein Jeu 4/7 file	
33. Cornetto 5 file	8'
34. Trombone	16'
35. Tromba	8'
36. Chiarina	4'

MANUAL III – RECITATIVO ESPRESSIVO

37. Contre Gambe	16'
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38. Diapason	8'	74. Contrabasso	32'
39. Flûte Harmonique	8'	75. Subbasso	32'
40. Flûte à Cheminée	8'	76. Contrabasso	16'
41. Gambe de Concert	8'	77. Subbasso	16'
42. Violoncelle	8'	78. Principale	16'
43. Voix Célestie 2f.	8'	79. Bordone	16'
44. Flûte Octavante	4'	80. Principale	8'
45. Octavin	2'	81. Flautone	8'
46. Forniture 3/5 file		82. Violoncello	8'
47. Terziana 5 file		83. Ottava	4'
48. Basson	16'	84. Flauto	4'
49. Trompette Harmonique	8'	85. Mistura 5 file	
50. Hautbois	8'	86. Controbombarda	32'
51. Clairon Harmonique	4'	87. Bombarda	16'
52. Voix Humaine	8'	88. Fagotto	16'
Tremolo		89. Trombone	8'
		90. Clarone	4'

MANUAL IV – BOMBARDE

53. Clarabelle	8'
54. Flûte de Jubal	4'
55. Grand Cornet 2/5 file	8'
56. Bombarde	16'
57. Trompette en Chamade	8'
58. Clairon	4'
59. Hautbois Orchestral	8'
60. Campane	

MANUAL V – ECO ESPRESSIVO

61. Principale di Corno	8'	Eco B
62. Bordone	8'	Eco A
63. Quintadena	8'	Eco B
64. Eolina	8'	Eco B
65. Viola Orchestrale	8'	Eco A
66. Flauta do Francisco	4'	Eco A
67. Nassat	2.2/3'	Eco B
68. Armonia Eteera 3 file		Eco B
69. Coro Viole 5 file		Eco A
70. Clarinetto Orchestrale	8'	Eco A
71. Corno Inglese	8'	Eco B
72. Campanelli		Eco A
Tremolo		

PEDALE

73. Gravissima	64'
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WIND PRESSURES

POSITIVO	- 100 mm.
GRAND'ORGANO	- 105 mm.
RECITATIVO	- 97 mm.
BOMBARDE	- 135 mm.
PEDALE	- 140 mm.
ECO A	- 110 mm.
ECO B	- 85 mm.



★ REGINA SACRATISS



Small inscriptions or plaques on the wall near the altar area.



Production credits

Recorded 27 - 29 May 2019. Fátima, Santuário de Fátima, Portugal
Producer, recording engineer, 5.1 sound design and editing: Jake Purches

Booklet concept: Jake Purches

Album notes: Gregg Wager

Proof reading: Dr Roland Harris

Production Manager Fátima: Rui Paulo Teixeira

Mastering CD and 5.1 surround SACD: Bastiaan Kuijt

Graphic design: Gary Marsh, marshgraphicdesign.com

Mix and mastered on Vivid Audio Loudspeakers, 6 Audio, UK

Photography: Front cover - Charlie Best; Page 3 - Luis de Oliveira

Organ internal photos: Picasa, Mascioni

Rear portrait cover and all other booklet photography: Jake Purches

Our thanks and blessings go to the the Santuário de Fátima, to Father Vítor Coutinho, Rui Paulo Teixeira, Andrea Mascioni, of Mascioni Organs. Also to Laurence Dickie and Ray Rowles of Vivid Audio Loudspeakers, and to Jennifer Marshall and Gary Marsh

Mascioni Organs for their kind support and sponsorship

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A Jake Purches Base2 music production.

An Audiophile quality/high dynamic range production. As a result this programme may appear quieter than normal recordings. Turn the volume up to suit.

Recorded in true surround-sound 5.1 channels and Stereo in 192kHz 24 bit PCM

All channels are full range. Subwoofer channel is active from 16 Hz to 50 Hz but can be enjoyed without if your loudspeakers have sufficient low frequency response.

Can also be listened to in 'quad' if no centre channel is present.

Bonus track only available on the Surround multi-channel track on this SACD but can be downloaded free of charge from Base2 Music.

Please see www.base2music.store for our other fine SACD and FLAC download releases.



