

Organ Culture in Israel and Palestine

with a preface by James Louder

Gerard Levi and Sabin Levi

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ISBN I-4196-I034-I

Library of Congress Control Number: 2005930560

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Table of Contents

Preface	5
Introduction	9
Organs:	
Augusta Victoria Hospital	15
Austrian Hospice	17
Brigham Young University Jerusalem	19
Church of the Visitation - Ein Karem	22
Dormition Abbey	24
Dormition Abbey liturgical organ	27
Church of Ecce Homo	28
G. Levi residence organ	31
Church of the Gethsemane	33
J. Monson residence organ	35
Jerusalem Music Academy	38
Latin Patriarchate	39
St. George Cathedral	41
St. John - Ein Karem	45
St. Peter of Zion	49
St. Savior church liturgical organ	51
St. Savior church	52
St. Savior cathedral	54
Church of the Holy Sepulcher	58
Church of the Holy Sepulcher liturgical organ	60
Basilica of St. Stephen	63
Old City Tourist Office	66
YMCA	68
University of Bethlehem	71
Church of St. Catherine (old)	72
Church of St. Catherine (new)	75
Lutheran church Bethlehem	77
Silesian church Bethlehem	80
Lutheran church Ramallah	81
Benedictine Monastery - Abou Gosh	80
Transportable organs by Gideon Shamir	83
A. Maayani residence organ	86
St. Anthony	88
St. Imanuel	91
Tel Aviv Academy	94

Tel Aviv Academy practicing organ	96
Z. Steinberg residence organ	100
J. Muscat residence organ	101
Carmelite Monastery	102
St. John School	103
University of Haifa	105
Nazareth Basilica liturgical organ	108
Nazareth Basilica	109
Benedictine Monastery Tabgha	111
Trappist Monastery Latrun	112
Positives	115
YMCA Carillon	116

Organists and Organbuilders:

Elisabeth Roloff	121
Valery Maisky	123
Boris Kleiner	124
Roman Krasnovsky	125
Alexander Gorin	127
Gerard Levi	128
Nira Maisky	129
Armando Pierucci	130
Pnina Adani	132
Yuval Rabin	133
Rina Shechter	135
Sabin Levi	136
Agostino Lama	137
Juan Onasiss	138
Ina Doudikova	139
Gideon Shamir	140
Delfin Taboada	141

A list of Israeli composers for organ and their works	143
Organs in Israel and Palestine - chart	147

PREFACE

Few periods in history can match the remarkable efflorescence of Hellenistic civilisation in Alexandria during the 3rd century BCE. To the beacon of the colossal lighthouse of Pharos, ships were drawn from all over the Mediterranean, filling the city's great double harbour with the commerce of the entire world. Under the enlightened and indulgent rule of the first Ptolemies, the wealth from this booming economy was put at the service of art and learning. The famous Library with its half a million books and the Museum with its resident company of scholars and philosophers drew students from every corner of Alexander's former empire.

Amidst this ferment of learning the natural sciences, as future ages were to know them, were born. Here Euclid laid down the laws of geometry, which Eratosthenes used to calculate the circumference of the earth. Aristarchos of Samos proposed a sun-centered cosmos eighteen hundred years before Copernicus (his achievement sadly forgotten), while another visitor, Archimedes, perfected the irrigation-screw that still bears his name. Entirely new sciences were founded, among them hydraulics, which takes its name from an invention of one of its first practitioners, a barber's son turned engineer, named Ctesibios.

Ctesibios' invention (c. 245 BCE) was a musical instrument: nothing less than the world's first organ. With tuned pipes ranged on a wind-chest, a rudimentary sort of keyboard, and a source of compressed air, we find in this instrument all the essential features of the pipe organ. The signal feature of Ctesibios' organ was its wind supply, relying on a pair of pumps connected to a water-filled cistern of bronze, where the air was compressed by displacing the water. Ctesibios called his organ *hydraulos*, or 'water-aulos,' an allusion to the double-reed pipe used in Greek drama and religious ceremonies. This *organon hydraulikon*, (the hydraulic organ or hydraulis, as it is called in English) soon became popular throughout the Greek-speaking world. It was presently adopted by the Romans who spread it throughout their own vast empire.

All these remarkable developments cannot have passed unnoticed by Alexandria's large Jewish population. The number of Jews among Alexandria's 300,000 inhabitants is not known with certainty, but all accounts suggest that Jewish citizens played a significant part in the life of the great city. Some of them were descendents of refugees from the Babylonian conquest of Judah and had been established in northern Egypt for over two centuries. A great many other Jews had arrived much more recently as captives or conscripts of the conquering Macedonian army. When Alexander founded his new metropolis, Jews flocked to, rather than fleeing from the new city and the new culture it represented.

The Jews were not long in attracting the interest of their new overlords. The second Greek king, Ptolemy Philadelphus, wishing the great Library to be endowed with the writings of these redoubtable monotheists, commanded that the Jewish Scriptures be translated into

Greek. At Ptolemy's invitation a commission of seventy-two scholars was dispatched from Jerusalem in 282 BCE, six from each of Israel's twelve tribes. They are said to have completed the translation of the Torah in seventy-two days and there are pious stories of the miraculous concordance of the scholars' separate versions. Indeed, something of a cult grew up around the translators' feat. Philo of Alexandria, writing in the first century CE, reports that an annual festival was held on the island where the scholars had done their work, with both Jews and Gentiles attending. By Philo's day, the seventy-two scholars were credited with having translated not only the five books of Moses, but all the Hebrew Scriptures in their entirety. We will pass over these legends in order to draw attention to another, more provocative notion.

Biblical scholars now assert that the Septuagint, as the Greek Old Testament came to be called, was translated gradually over a couple of centuries. This is less romantic, but more interesting, for it points to a growing need in the Jewish communities of the Hellenistic world, for whom Greek, not Hebrew, had become their first language (much in the way that English is now the mother tongue for the vast majority of North American Jews.) The Jewish religion itself was undergoing a metamorphosis around this same time, in the Holy Land itself and elsewhere. The extent and the character of this transformation still challenge the understanding of historians. As events played out over the first centuries of the Common Era, with the ultimate dispersion of the Jews after the catastrophe of 70 CE, abetted by the spread of Christianity, it was in their Greek version that the Hebrew Scriptures were to pass into the common heritage of humankind.

Hellenized Jews and Gentiles alike would have shared the many cultural delights and diversions of their cosmopolitan world. Among these would have been musical entertainments at plays and public spectacles, where they might have enjoyed the art of the hydraulis--and ancient writers have left no doubt that playing the hydraulis became a very refined art. Public performances were organised, sometimes as musical competitions, such as the one which brought a fine prize to Antipatros at Delphi in 90 BCE. Cicero seems to have been the first Roman to remark on the instrument, whose refined and sensual qualities he describes.

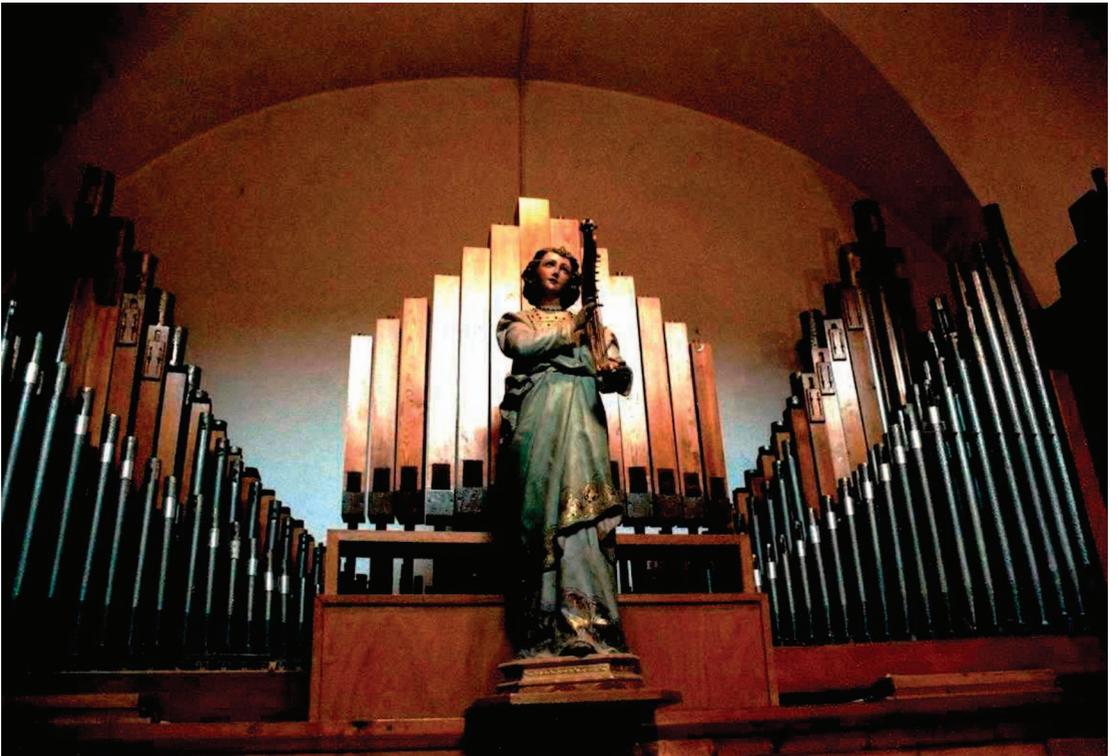
But wherever we find clear accounts of the hydraulic organ, it is always in a secular context. This alone is enough to make us suspicious of the suggestion that the hydraulis figured among the instruments used in the second Temple. St. Jerome's use of the word "organ" in his Latin translation of the 150th Psalm is now discredited; and attempts to identify the *magrephab* mentioned in the Talmud with the hydraulis have proved hard to sustain. It is completely plausible that Jews, especially Jews of the diaspora, might have cultivated the organ as a secular instrument—like anyone else. Indeed we have every reason to suppose that the hydraulis was to be found in the Holy Land, as elsewhere. But there is simply no evidence for the organ in any sacred setting, Jewish, Christian, or pagan anywhere before the tenth century CE, when we find the first allusions to its presence in Christian churches.

Once adopted by the Church the organ soon came to dominate and finally to exclude, all other instruments. A thousand years later the identification of the organ with the rituals of Western Christianity is so complete that most people imagine it to have always been so. During this same period, and especially from the fifteenth century onwards, the organ evolved into something so different from its ancient ancestor that the lines of paternity are scarcely apparent. The purpose of our historical excursion here is to redress this view and to recall the organ's origins in a time of cultural ferment, artistic and scientific daring, and religious transformation, whose repercussions are still being felt down to the present day.

The body of literature that has been composed for the organ since it arrived at its modern form around 1600 is one of the chief glories of Western musical tradition. That many, indeed, most of this music was composed to express some aspect of the Christian faith should not—and in fact does not, detract from the universality of its appeal. Organ music reaches its apogee in the incomparable works of J.S. Bach, whose art is so vast in its scope and so protean in its expression that it approaches the universal. Like the Holy Scriptures themselves, this music has passed beyond the time and place of its conception and now speaks to all humanity.

Seen in this light, why should the Holy Land of today not be a most natural and hospitable place for the organ? And yet one may suppose that the subject of this book will take many readers by surprise. For some it may even strike an antithetical note: the organ in Israel? Could such a thing exist? Alas, one fears that a vestige of the centuries of hostility between Christian and Jew must underlie such a reaction, so that what is dear to the one must be repugnant to the other. Let us pray that it may no longer be so. When we consider how highly the rest of Western classical music is cultivated in Israel—even Wagner is being played now!—we may hope that the organ and its music will gain ground there. The admirable work of Sabin Levi and Gerard Levi, giving us for the first time a comprehensive study of organ culture in Israel and Palestine will surely help to advance this worthy goal. This should be, in the first place, a goal of harmony, of which the organ from its very inception has always been an emblem: harmony of knowledge, harmony of spirit, and harmony of humankind.

*James Louder, Organbuilder
Montreal, Québec, May 26, 2005*



Introduction

The country of Israel, with its important archeological sites and historical traditions, has many rich sources of information about music through the ages. Those sources have been explored in connection to ancient liturgy, ancient organology and iconography, tradition and ethnomusicology. However, the history of the organ in Israel, both ancient and new, has only been scarcely reviewed in a number of short studies in music journals.

Organ culture in this region is only beginning to develop. Although there are some valuable 19th century instruments, the organ is practically unknown to the general population. The new wave of European immigration which started in the early 1990s brought to Israel some organists and organ connoisseurs. Concert organs started to appear, and the First International Organ Festival was held in 2003, in Jerusalem, Haifa and Tel Aviv. Slowly, the organ is becoming more and more popular.

One of the oldest citations about the organ in ancient Palestine is in Talmud Bavli¹, which describes a musical instrument called a *magrepha* that supposedly had “ten pipes and its ten-times-ten various notes.” It was located inside the Herodian Temple, and dated from around the beginning of the common era. There is more than one theory about the look and function of a *magrepha*. Based on iconographic evidence, Joseph Yasser² theorizes that the *magrepha* was in the shape of a shovel (the meaning of the word “*magrepha*” in ancient Hebrew), did not have any keys, and had a signal/ritual function. Joachim Braun³ claims that the *magrepha*'s presence in the Temple, together with a 14th century graphic of what the *magrepha* supposedly looked like, caused a renaissance of the organ in Jewish worship during the 18-19th centuries. Clearly there was a belief that an organ of some kind was a part of ancient Jewish worship tradition. The earliest extant remains of an organ in Palestine appear to be the 14th century organ pipes discovered during construction work at the Franciscan Monastery of St. Catharine in Bethlehem. The pipes are currently on display at the Museum of Biblical Studies of the Flagellation in the Old City of Jerusalem.

There are roughly fifty-three organs in Israel and Palestine. Some of the instruments are very hard to access, due to the political atmosphere in the region.

The oldest playable organ in Israel is an 1847 instrument built by Agati, Nicomede e Fratelle of Pistoia. There are a number of extant 19th century instruments, like the 26-stopped Dinse organ (Berlin, Germany, 1893) in the Lutheran church in Bethlehem, rebuilt by the American organ builder Roland Rutz in 1999, also the 14-stop Mauracher (Salzburg, Austria, 1893), at the St. John Church in Ein Karem. Another interesting 19th century organ is the 16-stop Mader (Marseille, France 1893) as well as the gorgeous 23-stop Sauer (Germany, 1910) in the chapel of Augusta Victoria Hospital, Mount of Olives, Jerusalem (rebuilt by Schuke in 1991.)

Among the other early 20th century instruments there is an interesting Thomas Casson (UK, 1904), a six stop one manual organ with a divided keyboard. This organ, which was originally installed in the church of St. Peter & Paul in Willington, England, is now in the church of the Trappist Monastery in Latrun, central Israel. Also. There is a Vegessi-Bossi in the Carmelite Monastery of Stella Maris in Haifa (one manual/pedal, 5 stops, 1911), a Vegessi-Bossi in the Silesian church in Bethlehem (2 manual/pedal, 10 stops, 1906), and a Costamagna in the Visitation church in Bethlehem (one manual/pedal, 8 stops, exact date unknown).

Newer instruments include the new Hermann Eule organ installed in the Clairmont Hall of the Tel Aviv Music Academy (2001, 3 manual/pedal, 39 stops), a beautiful Marcussen (Denmark, three manuals/pedal, 39 stops, 1987), installed in the amphitheater of Brigham Young University's Jerusalem campus and the organ at the Basilica of the Annunciation in Nazareth (Taboada, two manuals/pedal, 38 stops, 1982). The organ at the Dormition Abbey in Jerusalem is also an imposing one, built in 1980 by Oberlinger (Germany). It has three manuals/pedal, and 38 stops.

Concerts are played very frequently on the Schuke organ at St. Savior Lutheran Church in the Old City of Jerusalem, (1971 Schuke, two manuals/pedal, 21 stops). A little more difficult to access for the outsider is the Rieger instrument at the Anglican Cathedral of St. George in Jerusalem. It is a two manual/pedal, 31-stop organ, with mechanical key and stop action, installed in 1984. In addition, in Tel Aviv, besides the Music Academy, there is also a hectic concert schedule going on in the church of St. Immanuel in Jaffo with its 1977 Paul Ott instrument (two manuals/pedal and 17 stops (mechanical keyboard/stop action)).

There was also a large American organ - a 1932 Austin with 47 stops - which no longer exists. Originally installed in the YMCA in Jerusalem, this was the instrument on which the early Israeli organists Max Lampel and Valery Maisky performed their famous concerts during the 1950s. It was the only concert organ in Israel for nearly 40 years, but it was disassembled in the 1970s and stored. After two abortive attempts to reassemble the instrument in two different locations, most of this organ's pipes were lost.

There is also one carillon - in fact, the only carillon in the Middle East - a 1933 Gillet and Johnson instrument on top of the tower of the YMCA building in Jerusalem! Although relatively small - it has a range of just two and a half octaves - it is in an excellent condition, and recitals are sometimes performed on it, frequently by carillonners invited from abroad. Christmas recitals on this instrument are a long tradition. Information about it is included in this book.

Currently, Israel has only one active organbuilder - Mr. Gideon Shamir, a German-trained organ specialist, who still builds and maintains many instruments. The Franciscan monk Delfin Fernandes Taboada was the other major figure in the field of organbuilding in Israel. In his nearly 50-year-long career (he died in 2002) he built, electrified and remodeled many organs and also wrote a number of documents in Spanish and Italian concerning Israeli organs and

their history. Some of them are used in this book.

There are not many Israeli organists. Max Lampel was one of the first, probably the first Israeli organist and the first person ever to teach organ in an educational institution in Israel. Unfortunately, information about him is extremely scarce.

Valery Maisky, the brother of the famous cellist Misha Maisky, was another celebrated organist who immigrated to Israel from the Soviet Union in 1973 and developed a busy concert and teaching activity. He died in a tragic car accident in 1981. His daughter, Nira, is following her father's footsteps and studying to become an organist and a harpsichordist.



14th century organ pipes currently on display at the Museum of Biblical Studies of the Flagellation in Jerusalem

Organists/organ teachers include Alexander Gorin, Elisabeth Roloff and Roman Krasnovsky. Rina Schechter and Pnina Adani concertize actively, while Sabin Levi and Yuval Rabin live overseas.

Gerard Levi, (no relation to Sabin Levi), an immigrant from France was, and still is, one of the most ardent supporters of organ art in Israel. For many years he has gathered information about Israeli organs and organists. He, together with Gideon Shamir, founded the Israeli Organ Society, which in 2003 organized the first Israeli International Organ Festival.

Currently, there are about thirty Israeli composers who have written for the organ. There are a great variety of compositional styles, ranging from the folklore-oriented style of Paul Ben-Haim and Karel Salomon to the organ works of Roman Krasnovsky and Emanuel Val, who both write 4-movement Jewish Symphonies in the style of the French Symphonic school. The intricate musical style of Haim Alexander is mostly concentrated on his interval-oriented pitch organization principles. The lush improvisatory elements and Arabic modal influences in the music of Ami Maayani, complement the pandiatonic polyphony of Yuval Rabin. Sabin Levi, on the other hand, employs minimalism, modality, Sephardic folklore, while Simon Lazar experiments with electronic music added to the sound of the organ.

Israel and Palestine are not regions which are usually mentioned when talking about organ art. Political turmoil has clouded the region for a long time; but nevertheless there seems to be a development in organ culture despite the Jewish religious fundamentalist belief that the organ is strictly “a Christian instrument” and therefore to be avoided, music is written, organs are being built and concerts being performed, organizations and events are being developed. Hopefully the organ-related activity in the region will increase even more once the political problems there are over.

The authors apologize for the incomplete data which might be encountered here and there in the book. It is often difficult to conduct organ-related research in Israel and Palestine, mostly because of the above-mentioned political turmoil. Access to the places where the organs are is often very difficult. However, the authors strive to keep all information in this book as updated and correct as possible.

Huge gratitude for this book is undoubtedly due to Mr. Brent Schondelmeyer, Mr. James Louder, Mr. Yan Levi, the organ and composition faculty of University of Kansas, the Mader Foundation and our numerous friends in Israel and the USA.

Notes

Tractate Arachim, fol. IO, col. 2, and fol. II, col. I.

Yasser², Joseph, The Magrepha of the Herodian Temple: A Five-Fold Hypothesis, *Journal of the American Musicological Society*, Vol. 13, No. 1/3, 27.

Braun³, Joachim, The iconography of the organ: Change in Jewish thought and musical life, *Music in Art, International Journal of Music Iconography*, Vol. XVIII/1-2, 2003, 36.

Organ of the Augusta Victoria Hospital

Mount of Olives

Jerusalem

The organ at the chapel of the Augusta Victoria hospital is the property of the German Lutheran Church. It is built by Sauer and inaugurated in 1910. It is a romantic German organ unique in its type in the Middle East. In fact, having a total of 23 stops, it has five 16's and twelve 8's. Except the Cornet and the Schalmey 8' of the Great division, all the stops of this organ are foundations and flutes. The organ was rebuilt in 1991; Schuke, which was given the responsibility of the task rigorously respected the character of the instrument without bringing to it the least modification. Now the organ is in an excellent condition. It is situated on the central gallery of the nave. The case is of dark oak without any decorations. The acoustics of the church is very impressive - about 5 seconds.

The original foot blower still exists and it is operational, although the organ has been long ago electrified.

Disposition 23 stops

First manual G.O.

Bordun 16'	Rohrflote 4'	
Principal 8'	Octave 4'	
Flute 8'		Schalmei 8'
Gemshorn 8'		Cornet III-IV

Second Manual Recit enclosed

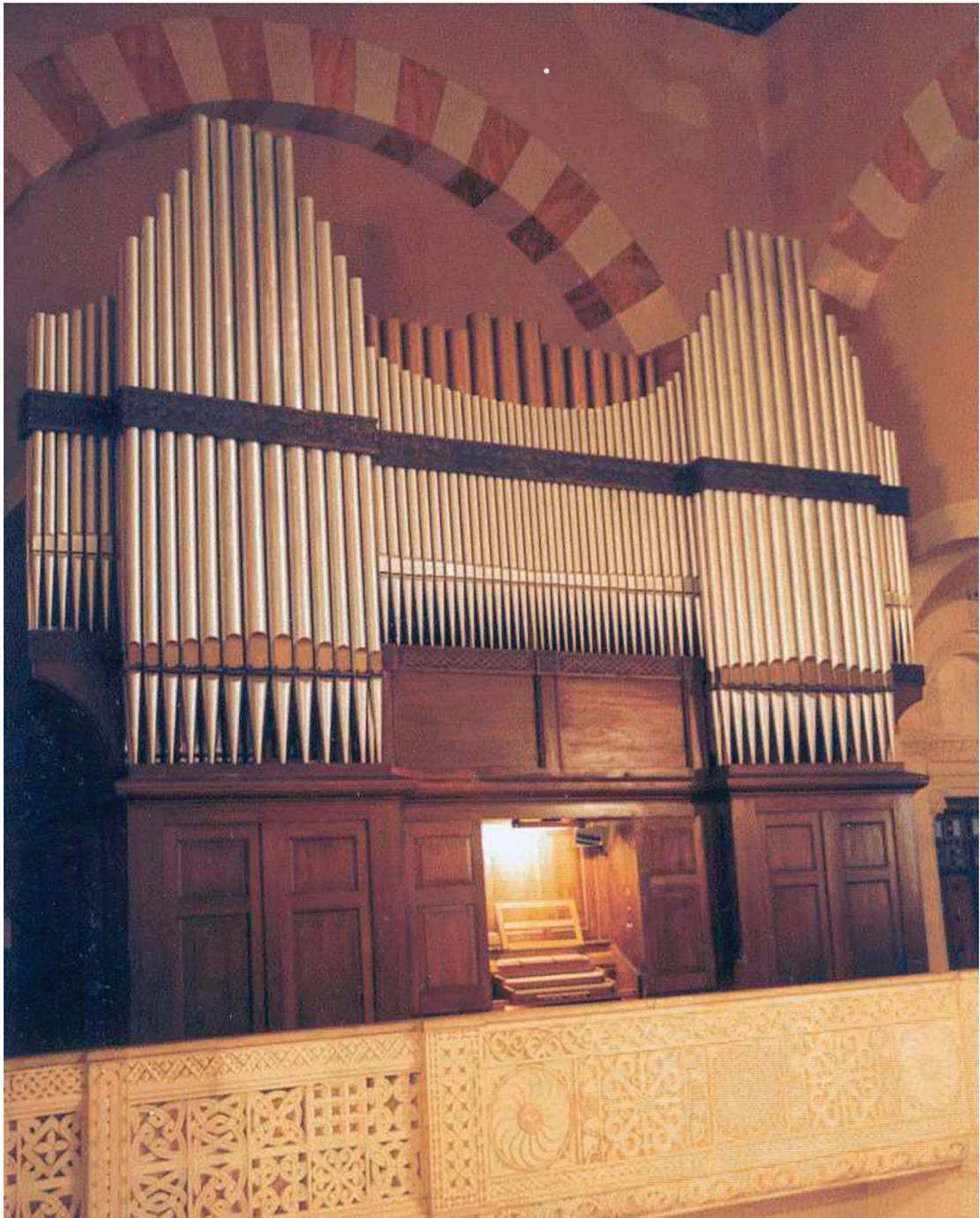
Gedeckt 16'	Fugara 4'
Principal 8'	Flauto Dolce 4'
Lieblich Gedeckt 8'	Fernflote 8'
Voix Celeste 8'	Flautino 2'
Aeoline 8'	

Pedal upright

Subbass 16'	Gedeckt 8'
Violon 16'	Cello 8'
Principal 16'	Octave 8'

II/I, II/P, I/P

Mechanical manuals and stop action



Organ of the Austrian Hospice
Austrian Hospice of the Holy Family
Via Dolorosa
Old City of Jerusalem

The liturgical organ of the Austrian Hospice was constructed in 1910 by the organbuilder Rieger from Jagerndorf (now Krnov) in the Czech Republic (former Czechoslovakia), opus number 1706. It is placed on the gallery of the hospice's chapel, with enough space for a small choir to gather around the organist. The dark oak case is in the form of a triptych with three rectangular openings in the lower part and three arches in the upper part. The central arch is dominated by a capital bearing a cross, surrounded by a rectangle. On each side there is a statue of an angel playing a trumpet, one with its wings open above its head and the other with its wings folded on its back. This organ was originally supplied with foot-pumped bellows, until in 1999 Rieger rebuilt and electrified it.



Disposition 7 stops

Manual 56 notes

Principal 8'
Viola di Gamba 8'
Gedeckt 8'
Dulciana 8'
Vox Celestis 8'
Flauto Dolce 4'

Pedal upright 27 notes

Bourdon 16'

Piano and Forte presets

Air pressure 100 cm

Pneumatic manual and stop action



Concert Organ at the Jerusalem Center for Near Eastern Studies Brigham Young University - Jerusalem Campus Mount Scopus Jerusalem

This gorgeous instrument, donated by an anonymous donor to the Brigham Young University, is constructed by the Danish organbuilder Marcussen. It is installed above the amphitheatrically built main hall.

The shape of the upper platform and the ceiling which dominates it led Marcussen to the decision to build the Solo division in a separate case situated behind the principal organ case. Air conditioning must constantly be used in the hall, otherwise a difference might quite easily occur between the divisions.

The organ was inaugurated in 1987. It was checked for intonation and tuning in 1992 by the Marcussen. The two organ cases are made of ash wood, very elegant in the simplicity of their modern style. The horizontal Trompette en Chamade on front of the case adds to the beauty of the instrument.

The organ is maintained in excellent condition.

Disposition

39 stops

First manual (lowest)

Gedackt 8'
Principal 4'
Rohrflöte 4'
Octave 2'

Positive 61 notes

Sesquialtera II
Quint I 1/3'
Dulcian 8'
Scharf IV-V
Tremulant

Second Manual

Bordun 16'
Principal 8'
Spitzflöte 8'
Trompet 8'
Octave 4'

Great

Gedecktlöte 4'
Quint 2 2/3'
Cornet III
Octave 2'
Mixtur IV-V





Organ of the Church of the Visitation in Ein Karem Ein Karem

The little organ of the Church of the Visitation in Ein Karem, which belongs to the General Custodianship of the Holy Land, is placed at the back of the upper church. The organ case and the console of dark oak are placed on a platform of 3 steps. The organ case is entirely closed by swell shades and decorated on the front by silent pipes. The console is turned toward the choir. The instrument was built by the Italian firm Costamagna.

Disposition:

8 stops

One manual, 58 notes - enclosed

Celeste 8'

Viole 8'

Principale 8'

Ottava 4'

Ripieno III

Voce Umana 8'

Coro Viole 8'

Ottava 4'

Pedal Radial 27 notes

Bordone 16'

I/P, I/I 4' and 16' coupler

Pedal/Pedal 4' coupler

Ripieno and Tutti presets

Graduatore (Rollschweller)

Tremulant

Electric manual and stop action

Four preset pistons



Concert organ of the Church of Dormition

Dormition Abbey

Mount Zion

Jerusalem

This relatively large organ, placed on the central gallery of the church, was made by the German firm Oberlinger and was inaugurated in 1980. It is frequently used for concerts, although the access to it is not easy.

In 1992, the organ was completely rebuilt by Oberlinger. The original organ had 10 general pistons. In 1996 they were increased to 640.

The stops of Rückpositif division are in a separate case made of white oak, the same wood of the main case, with Plexiglas Swell shades.

The circular form of the church creates acoustical problems which are not completely resolved, the sounds tend to turn to the inside of the resonant volume and to interfere with each other.

Disposition	38 stops	
First Manual	Rückpositif	56 notes
Holzgedeckt 8'	Sifflothe I I/3'	
Principal 4'	Cymbel 4'	
Blockflöte 4'	Krommhorn 8'	
Octave 2'	Glockenspiel	
	Tremulant	
Second manual	Hauptwerk	
Gedecktpommer 16'	Superoctave 2'	
Principal 8'	Mixtur V	
Rohrflöte 8'	Cymbel III	
Octave 4'	Trompet 8'	
Kleingedackt 4'	Cymbelstern	
Quinte 2 2/3'		
Third manual	Oberwerk	enclosed
Hohlpfeife 8'	Octavlein I'	
Salicional 8'	Sesquialter II	



Organ Culture in Israel and Palestine

Voix Celeste 8'
Principal 4'
Kuppelflöte 4'
Waldflöte 2'

Fourniture V
Dulcian 16'
Hautbois 8'
Clairon 4'
Tremulant

Pedal

upright

30 notes

Principal bass 16'
Subbass 16'
Posaune 16'
Octavbass 8'

Pommer 8'
Choralbass 4'
Hintersatz III

III-I III-II II-I
III/P, II/P, I/P

Mechanic manual action
Electric stop action
64 pistons x 10 levels

Accompaniment organ in the Church of the Dormition

Dormition Abbey
Mount Zion
Jerusalem

This organ is placed in the right part of the choir of the church. It is also made by Oberlinger and was inaugurated at the same time as the great organ (1980). The instrument was generally rebuilt in 1992. The organ case is made of pine in a modern style.

Disposition	8 stops	
First Manual	Great	56 notes
	Soubasse 16'	
	Salicional 8'	
	Rohrflöte 4'	
	Quinte I 1 1/3'	
Second manual	Recit	
	Gedeckt 8'	
	Principal 4'	
	Octave 2'	
	Cymbel I-II	
	Tremulant	
Pedal	upright	27 notes
Without independent stops		
Mechanical manual and stop action		

Organ of the Church Ecce Homo

Old City of Jerusalem - Via Dolorosa

Convent of the Sisters of Zion

This organ which belongs to the Order of the Sisters of Zion was constructed in 1893 by the organ maker Mader of Marseille, France. It was slightly modified by Rieger in 1935. New modifications must have taken place since, probably done by the workshop of the organbuilder of the Franciscan monastery of the Holy Savior: on the first keyboard, Violoncello 8' was replaced with a Quint 2 2/3' and on the second keyboard the Voix Humaine 8' and Voix Celeste 8' by a Flute à Cheminée 4' and Quarte de Nasard 2'. As one will see, these modifications resulted in the complete change in the personality of the instrument. This romantic French organ par excellence found itself deprived of its most characteristic stops. It does not retain less of its beautiful sound characteristics though, in the existing 1 second of reverberation.

The organ is placed on the gallery that it occupies almost entirely. The oak console is turned toward the choir. The organ case is also of dark varnished oak. The stop of Montre 8' is organized in groups of 5-9-5-9-5 pipes each placed in the salient towers supported by the decorative conches and dominated by the domes. A freeze runs along the upper part of the organ case which in its center forms two arches in which the groups of 9 pipes are placed. The organ was restored in 1998 by Dubay Organ Ltd. (Canada).

Disposition	16 stops	
First Manual	56 notes	
	Bourdon 16'	Doublette 2'
	Montre 8'	Quinte 2 2/3'
	Flute Harmonique 8'	Plein Jeu 16'
	Prestant 4'	
Second Manual	Recit	enclosed
	Bourdon 8'	Quarte de Nasard 2'
	Salicional 8'	Basson/Hautbois 8'
	Flute à Cheminée 4'	Trompette 8'
	Dulciane 4'	
Pedal	upright	27 notes
	Soubasse 16'	Basse ouverte 8'

I/I, II/P, I/P
Tremolo
Mechanical action





Organ at the Gerard Levi's Residence Jerusalem

This instrument belongs to Gerard Levi. It was built by the Israeli organbuilder Gideon Shamir with the help of G. Levi. They together decided upon the disposition. The first manual is based on a romantic conception - it has a Flute Harmonique 8', Viola da Gamba 8' and a French Bourdon 8'. The second manual has a Baroque character. The console is integrated into the organ. The case is in a modern style made by a naturally lacquered wood.

The inauguration was on 21 of May 1992 with the participation of most of the organists residing in Israel at the time.

17 stops

First manual - 54 notes - Grand Orgue enclosed

Pommer 8'

Viola da Gamba 8'

Flute Harmonique 8'

Cromorne 8'

Flute 4'

Principal 2'

Siffloite 1'

Mixture 2 ranks

Second manual - Recit enclosed

Bourdon 8'

Flute 4'

Principal 2'

Nasard 2 2/3'

Tierce I 1/5'

Pedal upright 30 notes

Soubasse 16'

Octave 8'

Choralbass 4'

Super-octave 2'

II/I, II/P, I/P

Mechanical manual and stop action

Origin of some of the pipes:

Flute Harmonique, Viole 8', Pommer 8' and Flute 4' on the Grand Orgue were originally from an accompaniment instrument of French origin from the end of the 19th century. The Soubasse 16', the Octave 4' and Super-octave 2' stop from the pedal, the 2' Principal on the G.O. and the Mixture II, as well as the 4' Flute form the Recit were provided from different instruments from the Jerusalem Franciscan Convent organbuilder's workshop. The remaining stops were made by the organbuilder Gideon Shamir.



Organ Culture in Israel and Palestine

Rank 2	Vox Umana 8'	41 pipes
Rank 3	Bordone 8'	
	Flauto 4'	70 pipes
		Total of 205 pipes

There is also preset called "Basso" which produces the Principal 8' and Bordone 8' on the lowest octave of the keyboard/pedal, then on an octave and a half, only the Bourdon.



II-I, II-P, I-P

Mechanical manual and stop action

Air pressure 60 cm

Practicing organ at the Jerusalem Rubin Academy at Music and Dance

Givat Ram Campus
Jerusalem

Gideon Shamir constructed at first a very small positive-like organ to serve as a continuo instrument for symphonic concerts in the Weizmann Institute in Rehovot. Then he took back this small portable organ and incorporated it in a slightly larger two-manual-and-pedal instrument. It was set on a rolling platform which allowed the permanent storage of the organ in an adjacent room on the site of Wix Hall, at the Weizmann Institute. This served in fact as an exhibition hall and the organizers did not want the organ, placed on the floor, to bother the exhibitions if it wasn't necessary. Since its transfer to the Music Academy where it serves as a practicing instrument to the students of Mrs. Roloff. It is set on the floor of a small ballet practicing hall. Because of the constant dancing activity, there are vibrations of the floor and a lot of dust, both damaging the organ.

Disposition 14 stops

First Manual	Great	54 notes
Gedackt 8'		Terz I 3/5'
Principal 4'		Principal 2'
Rohrflöte 4'		Scharff I 1/3'
Quint 2 2/3'		Rohrschalmei 8'

Second Manual	Positive	
Still Gedackt 8'		Quinta I 1/3'
Flöte 4'		Regale 8'
Principal 2'		

Pedal upright	30 notes	
Subbass 16'		Rohrschalmei 8' (borrowed from Great)
Pommer 8'		
Viola 4'		

Mechanical manual and stop action

Liturgical organ of the Latin Patriarchate

Old City of Jerusalem

Church of the Latin Patriarchate

This organ, which belongs to the Latin Patriarchate of Jerusalem, is a very old Italian organ, probably made by Bazzani. The console, built in 1933 by Spath, from Ennebach-Mengen, Wurtemberg, Germany (opus number 446) belongs to a no-longer existing organ. In the style of the 50's, the organ was rebuilt, an unknown person offered to "embellish" it, but in fact, he damaged it and disappeared, taking with him a significant part of the pipes. There were more changes, until 1983, when the instrument was restored by Brother Delfino Taboada who did a general rebuilding and added a Voix Humaine stop, which came from the Rieger organ of the Holy Sepulcher.

The instrument was originally placed on the central platform of the nave. It was then moved, leaving the console on the gallery, thus allowing a choir to stand next to the organist. The organ today is in right lateral gallery. It has no case and is not protected from dust, temperature variation or humidity. The pipes of Principal 8' are exposed on the balcony of the gallery. The organ underwent some repair work made by Czech firm Rieger-Kloss in 1999. Its current condition (2004) is not good. A general rebuilding is expected to start in 2004, by the Israeli organ builder Gideon Shamir.

Disposition 15 stops

First Manual Great 56 notes

Principal 8' Ripieno IV

Ottava 4' Flauta 8'

Decimaquinta 2' Tromba 8'

Second Manual Positive

Principal Dulciana 8' Nazardo 2 2/3'

Voce Umana 8' Flautino 2'

Flauto a Camino 8' Flauto Dolce 4'

Tremulant

Organ Culture in Israel and Palestine

Pedal Upright 27 notes

Contrebasso 16'

Ottava 8'

Decimaquinta 4'

II-I, including 4' and 16'

II/P and I/P

The first octave of all pedal stops can be transferred to the Great with a pedal coupler

A manual crescendo device, installed on the both sides of the keyboard

4 preset and 5 free general pistons

Electric keyboard and stop action

Excellent acoustics

The 15 stops are being distributed by D. Taboada on 6 sound boards, thus allowing an easy access to all parts of the organ.

Organ of the Cathedral of St. George Jerusalem

Saint George Cathedral's organ belongs to the Anglican diocese of Jerusalem. It was constructed by Rieger (Austria) and inaugurated in 1984. It replaced the old Bevington organ, constructed in 1904. Numerous elements of this old organ were reused by G. Shamir for the construction of the concert organ of the Hecht Hall of the University of Haifa.

This organ, aided by the excellent acoustic of the cathedral, is one of the most beautiful instruments that one can currently listen to in Jerusalem. It is placed on the floor, at the center of the nave, which obligates the visitor to walk around the organ in order to enter the Cathedral. It is placed on a three-stepped platform. The organ case is made of red oak. A decorative wooden netting representing oak leaves partially covers the pipes of Diapason 8', on the facade. The console is integrated into the organ and the organist has his/her back to the altar.

Disposition 31 stops

First Manual Great 56 notes

Bourdon 16'	Sesquialter II
Principal 8'	Mixtur I 1/3'
Spitzgedeckt 8'	Cornet 8'
Octav 4'	Trompete 8'
Nachthorn 4'	Clairon 4'
Superoctav 2'	

Second Manual Recit enclosed

Voix Céleste 8'	Nazard 2 2/3'
Holzgedeckt 8'	Scharff I'
Salicional 8'	Terz I 3/5'
Prestant 4'	Larigot I 1/3'
Rohrflote 4'	Rankett 16'
Gemshorn 2'	Krummhorn 8'
	Tremulant

Organ Culture in Israel and Palestine

Pedal upright 30 notes

Subbass 16'

Principal 8'

Gedeckt 8'

Choralbass 4'

Rohrschalmei 2'

Rauschf 2'

Fagott 16'

Posaune 8'

II-I, II-P, I-P

Mechanical manual and stop action





Parts of the old (Bevington) organ prospect at St. George cathedral

Organ at the Church of St. John Ein Karem

The St. John Church of Ein-Karem, the birth place of Saint John the Baptist, has had an organ since at least the 17th century because it is known that the Spanish brothers Antonio Monton and Francisco Xibiach, originally from the region of Valencia in Spain, constructed an organ for this church in 1755. The name of the organist from this epoch has also reached us: Brother Francois Lorga.

The present instrument, which belongs to the General Custodianship of the Holy Land, is built by the Austrian organbuilding firm of Matthaus Mauracher & Sohne of Salzburg. It was inaugurated in 1893. Two rebuilds have taken place since then: in 1955, Brother Delfin Taboada added the Flautino 2' to the Great division and in 1962 G. Shamir conducted a general rebuilding. The organ is situated on the right lateral gallery of the nave and is almost not visible from below. The undecorated organ case exposes in front a part of the Principal 8'. The console is on the gallery, adjacent to the case: this results in a hearing delay of almost one second for the organist. The acoustics of the church is remarkable and adds a warmth and fullness to the tone of the organ. Unfortunately, the layout of the organ contains no mutations and only one reed stop, the magnificent Trompete 8'.

Disposition I4 stops

Premier clavier

Great

Principal 8'

Spitzflöte 4'

Gedackt 8'

Flautino 2'

Gemshorn 8'

Mixtur 2 2/3'

Octave 4'

Trompete 8'

Second manual

Postitif

Geigen Principal 8'

Dolce 8'

Philomela 8'

Salicet 4'

Organ Culture in Israel and Palestine

Pedal

upright

Soubasse 16'

Octave Bass 8'

II/I, II/P, I/P

“Como Vi Piace” presets: Philomela 8' (II) Spitzflöte 4' (I) and Soubasse 16' (P)

Mechanical manual action, pneumatic stop action

Air pressure 65 mm.







Organ of the Church Saint Peter of Zion

Ratisbonne Monastery

Jerusalem

This liturgical organ belongs to the order of the Fathers of Zion. It is situated on the gallery of the Church of Saint Peter which is in the left wing of the Ratisbonne monastery. It was constructed by Francois Mader from Marseille, France, built in 1898 and inaugurated in 1900. Its stops are of a great musical beauty, but the instrument is currently out of service. The necessary repairs are not great: there is a need of a new console, the pedalboard and the motor have to be replaced, and the general condition of the sound board and the action has to be checked. This work, if well led, would allow one of the most beautiful and oldest organs in the region to live again.

The organ case is of dark varnished oak. A central capital contains the four low-pitched pipes of the Montre 8' and two lateral capitals contain three pipes each. The capitals and the framework inclined from the center to the sides are dominated by a freeze of wooden molding. The console is with its back to the organ. It is entirely dilapidated and needs to be replaced.

Disposition 10 Stops

First Manual Grand Orgue

Bourdon 16'

Montre 8'

Gambe 8'

Flute Harmonique 8'

Prestant 4'

Second Manual Recit enclosed

Trompette 8'

Quintaton 8'

Salicional 8'

Voix Celeste 8'

Dulciane 4'

Tremulant

Pedal upright 24 notes

Pedal does not have independent stops. Still, one pedal coupler permits the pedal to play one octave lower the manual span of Bourdon I 6'.

II/I, II/P, I/P

Mechanical stop and manual action

Small organ at the Lutheran church of St. Savior Jerusalem

This little organ, made by the German firm Alfred Fuhrer, is installed on the very narrow gallery of the Chapel of the Crusaders. The chapel looks over the charming cloister adjacent to the Church of the Savior and which indeed dates from the time of the Crusaders. The cloister is a leftover of the Church of the Saint-Marie-Latine incorporated into the Church of the Savior during its construction in 1898. The little chapel of the Crusaders is currently used for the Lutheran worship in English.

The organ was inaugurated in 1965.

The instrument is completely contained in an organ case of which the dimensions do not exceed those of an ordinary console.

Disposition:

One manual, 54 notes

Gedackt 8'
Rohrflöte 4'
Principal 2'
Quinte I 1/3'
Scharff (II-III)

This organ has a upright pedalboard of 27 notes with no independent stops.
Mechanical stops and manuals' action.



The Schuke organ at the church of St. Savior

Lutheran church of the St. Savior Old City of Jerusalem

The Church of the Savior was built in 1898 for the visit to Jerusalem of the German emperor William II. The first organ which was installed there had been constructed by the Brothers Dinse of Berlin. It had 2 manuals and 21 stops. The new organ belongs to the German Lutheran Church. It is one of the most beautiful instruments in the country, frequently used for concerts. It does not have many stops, but the musical quality of each is remarkable. It is made by Karl Schuke, and inaugurated on the 31st of October, 1971. The firm Schuke assured the maintenance of the instrument which is in an excellent condition. The organ case was made of mahogany with a natural varnish. It exposes the stops of the Solo (when the swell shades are opened) level with the head of the organist. The other stops are placed above, the Principal 8' used as a front display. The organ is installed on the gallery constructed above the entrance door of the nave. This gallery is of great proportions, which allows a rather large choir to gather around the organist.

Disposition 21 stops

First manual Great 56 notes

Principal 8'	Nassat 2 2/3'
Gemshorn 8'	Waldfloete 2'
Oktave 4'	Mixtur IV
Rohrfloete 4'	Trompete 8'

Second Manual Recit enclosed

Gedackt 8'	Sesquialtera II
Blockfloete 4'	Scharff III
Principal 2'	Krummhorn 8'
Quinte I 1/3'	Tremulant

Pedal upright 30 notes

Subbass 16'	Nachthorn 4'
Octave 8'	Hintersatz III
Pommer 8'	Fagott 16'

II/I, II/P, I/P

Mechanical keyboard and stop action.
Good reverberation (nearly 4 seconds)

Organ of the Franciscan Monastery of St. Savior Old City of Jerusalem (New Gate)

The existence of an organ at the Franciscan monastery of the Old City of Jerusalem is confirmed to us by the testimony of a pilgrim at the time between 1630 and 1640. Another pilgrim, a Frenchman by the name of Juan Mariti, describes the installation of a new organ at the monastery and tells us that it is an “extraordinary, magnificent...” instrument. This organ was constructed by the Spanish brothers Antonio Monton and Francisco Xibiach originally from the town of Valencia. They had been sent to the Holy Land in 1754 in order to construct there an organ destined for the Holy Sepulcher, but the Greek Orthodox Church who occupied then (and today) the major part of the church, managed to prevent its installation. The organ, reduced in size, was installed at the Holy Savior church in 1757. The German organist Eleazar Horn describes it and tells us that it had two keyboards, a pedalboard and 32 stops. The archives of the monastery also mention an organ brought from Spain in 1826 by the Brothers Rebello and Marquera.

The church was demolished and rebuilt in 1885 and a new organ was installed there, which itself was replaced in 1910 by the current instrument, built by the Italian organ firm Vegesse-Bossi. Brother Delfin Taboada who ran the organ workshop at the Holy Savior from 1952 to 2000 improved this organ a lot: he electrified the previously pneumatic keyboard and stops' action, added a third keyboard and in fact separated the instrument into two instruments, joined on a single console but supplied by two separate motors. The new keyboard stops were transferred with their sound board to the left lateral gallery. Brother Taboada added the mutation stops that came from an old Agati organ found at church of John the Divine in the city of Acre. The inauguration of this new instrument was on the 29th of April, 1977 with a concert given by the German organist Martin Gunther Foerstmann, professor at the Conservatory of Hamburg.

The organ is situated at the back of the choir and the console is placed on the floor at the center of the choir, which allows a choral ensemble to gather around the organist. The console, made by Tamburini, is a modern one, made of plywood and covered with formica. The organ case is composed of three tall wooden arches painted white and gold, imitating Greek columns. Two statues of angels play the trumpet on either side and two other angels stand on top at the center and carry the Franciscan emblem.

One blower supplies the Great, Recit and Pedal divisions. The second blower supplies the Positive, which can thus be used separately, as well as one pedal stop - Contrabass I6'. The main motor is placed in an adjacent room. The air is pumped through a hole carved in the wall of the church, behind the organ. There is no difference in the temperature of air inside the case and the one coming from the outside blower.

Disposition 42 stops

First Manual (lowest keyboard) Positive 60 notes

Unda Maris 8'	Nazardo 2 2/3'
Principale 8'	Flute Ottavante 2'
Flauto Traverso 8'	Terza I 3/5'
Flauto a Camino 4'	Cimbalo
Viola 4'	Clarinetto 8'
	Tremulant

Second Manual (middle) Great

Principale 16'	Flauto Armonico 4'
I Principale 8'	Decimasecunda 2 2/3'
II Principale 8'	Decima Quinta 2'
Salicionale 8'	Ripieno Grave III
Bordone 8'	Ripieno Acuto III
Ottava 4'	Tromba 8'

Third Manual Recit - enclosed

Principale 8'	Pienino III
Bordone 8'	Oboe 8'
Viola di Gamba 8'	Voce Umana 8'
Ottavina 4'	Viola Celeste 8'
Flauto Ottavante 8'	Concerto Viole 8'
Nazardo	Tremulant

Pedal radial 32 notes

I Contrebasso 16'	Bordone 8'
II Contrebasso 16'	Violoncello 8
Bordone 16'	Ottava 8'
Subasso 16'	Flauta 2'
Bombarda 16'	

III-I III-II II-I buttons and toe studs

Toe studs:

Reeds On/Off

Ripieno I-II-III

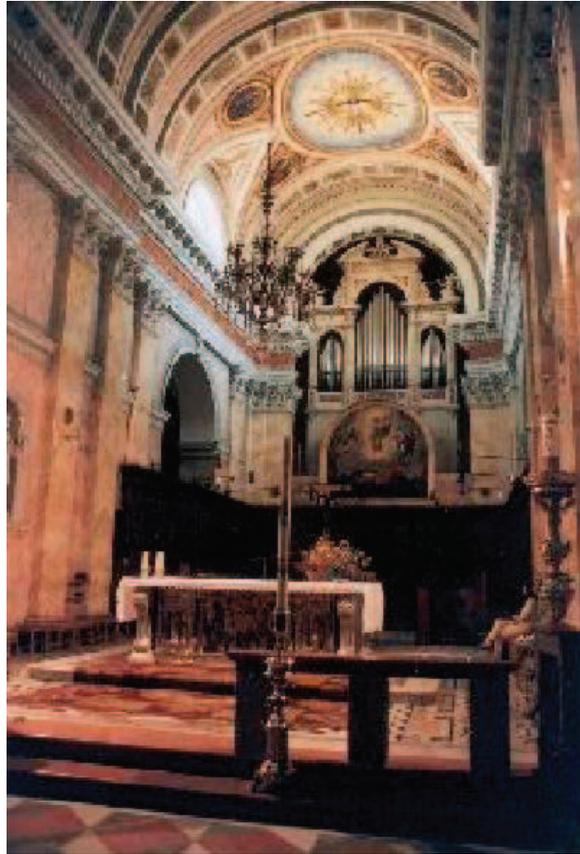
Aumentatore (crescendo) with a volume indicator

Tutti Pedal

Electric keyboard and stop action

5 free and 5 preset general pistons





Church of the Holy Sepulcher

This organ, which belongs to the General Custodianship of the Holy Land, is the work of Rieger Orgelbau - Austria. This entirely new organ replaces another organ from the same builder whose case is currently at the Saint Anthony Church in Jaffo and which had been inaugurated there in 1933. On this occasion, the organist Agostino Lama played his composition at the conclusion of the concert, (“Finale”) using the theme of the Austrian national anthem.

The organ, which had been inaugurated in Jerusalem on April 29, 1982, is used only for morning mass due to reasons pertaining to a particular statute of the Church of the Holy Sepulcher. This church, in fact, is the communal property of a number of different churches. Each occupies one or several sections: the Roman Catholic Church has installed one more organ which is used for liturgical needs in the right transept (made by Tamburini and Taboada) and this organ belongs to the Catholic church only. The bigger Rieger organ which is installed in a gallery above the dome of the Holy Sepulcher (the Gallery is shared) can only be used during the day because it would disturb the free religious practices of the other churches. On that account, it is interesting to note that the Roman Catholic Church among all the churches present at the Holy Sepulcher is the only one to use organ for religious needs.

The organ case, made of white pine in a modern style, cannot be seen from below by the uninformed visitor. That is probably why the case is not decorated. Also the position of the organ and the special configuration of the church and of the dome offer only average quality acoustics.

Disposition

First Manual (Great) 56 notes

Bordone 16'	Duodecima 2 I/3'
Salicionale 8	Decimaquinta 2'
Principale 8'	Mixtura IV I I/3'
Ottava 4'	Cymbale III
Flauta Major 8'	Tromba 8'
Flauta a Camino 4'	Trombino 4'
Cornetto V	Great/Ped.

Second Manual (Positive)

Violino di Principale 8'	Piffaro 2'
Flauta a Camino 8'	Concerto Viole II-IV
Ottava 4'	Violino 4'

Corno di notte 4'
Voce Celeste 8'
Gamba 8'
Quinta 2 2/3'
Acuta V

Terza I 3/5'
Decimanona I I/3'
Cor Anglais I6'
Oboe 8'
Regale 8'
Tremulant
Pos./Great
Pos. /Ped.

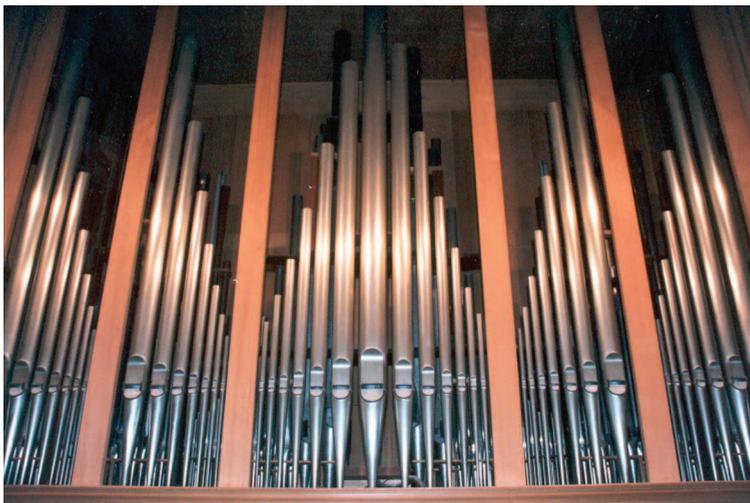
Pedal (upright) 30 notes

Subbass I6'
Contrebasse I6'
Flauta 8'
Octava 8'
Corno di Notte 4'

Flautino 2'
Mixtura IV
Bombardo I6'
Tromba 8'
Clarino 4'

Mechanical action
Electric stop action
Six general pistons

A sole console allowing simultaneous playing of the two organs of the Church of the Holy Sepulcher was constructed and installed next to the console of the Tamburini-Taboada organ by Rieger.



The prospect of the Rieger organ

Liturgical Organ of the Church of the Holy Sepulcher Old City of Jerusalem

The first organ known to be at the Church of the Holy Sepulchry dates from the 17th century, purchased in Venice in 1615 by the custodian of the Holy Land, Basilio Caprarola. It seems that the use of the organ for liturgical needs by the Roman Catholic Church always clashed with the energetic opposition of the Christian Orthodox Church. Numerous witnesses report that in the 17th and 18th century the Greek Orthodox Church appealed numerous times to the Pacha of Jerusalem (the town was then under Turkish domination) asking them to forbid the Roman Catholics the use of this instrument, claiming that they converted the Church of the Holy Sepulchry into a place of comedies and shows! The pachas seem to have reacted in a very positive manner: they asked that an organ be brought and played before them, and when this was done, they liked the music and forbade disturbing the organists. However, the Greek Orthodox Church had apparently won the cause in 1756, because it managed to prevent the installation of an organ of great dimensions especially made in Jerusalem by two builders of Spanish Franciscan organs at the Holy Sepulchry. Since then, several organs must have followed each other without an extant record of them.

The current organ is installed in the right transept of the church (the Saint Mary Madeleine Chapel) and is used to accompany the daily liturgy. The organ is the property of the General Custodianship of the Holy Land. It was constructed in 1969 by the Italian firm Giovanni Tamburini de Crema (Cremona). As there was insufficient space to house the organ case on the balcony above the chapel, and one part of the organ having been damaged by rain, a second case was installed, through the care of Father D. Taboada, on the gallery extending the balcony. Some pipes were placed in a small cubbyhole closed by a wooden door. The opening and closing of the swell shutters and of this door occurs by means of long sliding wooden arms. The console is placed in front of this same tiny gallery. Next to it is a modern console installed by Rieger which allows simultaneous playing on the two organs of the church. The principal organ case is made of dark oak with no adornments. It is visible from below and contains the Great. Principal 8' is on the facade. The second organ case itself is also visible from below. The position of the organ cases on the balcony and the gallery makes the access to the pipes extremely difficult, especially to those on the first keyboard, which explains why they are usually out of tune.

Disposition 27 stops

First Manual (Great) 61 notes

Principale 8'	Flauto a Camino 8'
Ottava 4'	Bordone 8'
Decimaquinta 2'	Corno Camoscio 8'

Decimanona I I/3'
Ripieno V

Quintadena 4'
Voce Humana 8'

Second Manual (Recit) enclosed

Bordone 8'	Flauto armonico 4'
Violetta 8'	Nazardo 2 2/3'
Corno Camoscio 8' (from Great)	Flautino 2'
Principale 4'	Terza I I/3'
Ottava 2'	Viola Celeste 8'
Ripieno (mixture stop) I I/3' - I'	Tremulant

Pedal radial 32 notes

Principale 16'	Quintadecima 4'
Bordone 16'	Ripieno (mixture stop) 2 2/3' - 2'
Ottava 8'	Corno 4'
Flauto tappato 8'	

II/I II/P, I/P, including:

4' option for II-P, I-P, II-I, I-I, II-II and 16' for II/I and II/II

Tutti Pedal

Ripieno I to Pedal

Ripieno II to Pedal

Pedale Aumentatore (crescendo) with a volume indicator

All stops off

Pleno Pedal (PP)

Transposing device

5 free and 5 prearranged general pistons

Electric keyboard and stop action



The prospect of the Tamburini organ



Another side of the Tamburini organ

Accompaniment organ of the Basilica of St. Stephen Jerusalem

The choir organ of the Saint Stephen Basilica belongs to the order of the Dominicans. It was constructed in 1900 by the Austrian firm of Matthaus Mauracher & Sohne of Salzburg. It is of considerable dimensions: approximately 40 meters deep by 2 meters wide and more than 5 meters high. The instrument is placed on the floor between 2 load-bearing columns and separates the nave from the deambulatorium. The console is with its back to the organ, connected pneumatically. The organ case is made of varnished red oak. The registration of Principal is placed on the facade with the distribution 3-5-3-9-3-5-3. Above the organ case, and by extension of the elements 5, 9, and 5 are found 3 decorative boards. The boards on the left and on the right, dominated by triangular capitals decorated with lilies, contain an emblem representing palm branches interlaced with swords above which is a crown. The central board, higher than the two others, has 19 Principal 8' pipes in the interior of an arch: it is dominated by a molding of chevrons and lilies. Along the facade runs a small balcony in the same wood. The organ has currently fallen into disrepair and is not operational.

Disposition 14 stops

First Manual	Great	54 notes
	Principal 8'	Plein Jeu IV
	Flute 8'	Doublette 2'
	Bourdon 8'	Sesquialtera II
	Flute douce 4'	

Second manual	Recit enclosed	
	Bourdon Flute 8'	Larigot I 1/3'
	Salicional 8'	Oboe 8'
	Flauto dolce 4'	

Organ Culture in Israel and Palestine

Pedal upright 26 notes

Soubasse 16' Bourdon 8'

II/I, II/P, I/P

Mechanical action for manuals and stops, with some pneumatic extensions



The organ of the St. Stephen basilica.

Agati organ

Christian Information Center

Old City of Jerusalem - Jaffo Gate

This little organ which dates from 1847 is the oldest which remains intact today. It belongs to the General Custodianship of the Holy Land. It was constructed by the famous Italian firm Agati, Nicomede e Fratelli de Pistoia. It is installed in the back room of the Christian Information Center, which is an institution intended to welcome and inform pilgrims to Jerusalem.

The organ case measures 260 cm high, 150 cm wide and 70 cm deep. It is made of grey-painted wood with gold ornaments. The facade of the organ case is open and exposes the Principal stop.

This instrument is in a good condition, completely rebuilt by D. Taboada.

Disposition: One lone keyboard of 50 notes. The first octave is shortened (scavezza) according to the popular practice of the time. It is composed of the

following notes:

C F D G E A B flat B

The pedalboard is also composed of eight notes from the first octave, in the same order. It has no independent registration. Each note of the pedalboard is linked permanently to the corresponding note of the keyboard.

The disposition of the organ is as follows:

Principal 8' basso	Vigesimaseconda
Principal 8' soprano	Voce Angelica 8'
Octave 4'	Flauto a Fuso 4'
Decimaquinta 2'	Nazardo 2 2/3'
Decimanona	Flagioletto'

There is a Ripieno pedal which allows the simultaneous playing of the Octave 4, Decimaquinta, Decimanona and Vigesimaseconda. There is also a "drum" effect, which is produced by a pedal at the right side of the pedalboard.

The air supply is provided by a small electric motor.

Mechanical keyboard and stop action.



Detail of the keyboard of the Agati organ

Concert organ in the YMCA Center Jerusalem

The organ at YMCA in Jerusalem was built with the generosity of the Juilliard Foundation from New York. It was constructed by the American organbuilder Austin and installed in the concert hall of the YMCA center in Jerusalem in 1932. The scene of this hall is confined, so the console was placed in the hall and not on the scene and the organ itself was installed in several rooms adjacent to the hall which join it by holes made above the stage. These rooms being very small, a complete distortion of the instrument's sound resulted and no one knows really how it could have sounded if one had placed at in the sound volume that it needed. Despite its questionable musical quality and acoustic problems, this instrument remained for about 40 years the only existing organ in a concert hall in Israel, and for this reason it was widely used for many concerts and recordings. Most of the concerts were given by the Israeli organist Max Lampel, who worked in the early Israeli Radio and was for many years an organ professor in the Jerusalem Music Academy. The organ was disassembled in 2000 as part of a project to be installed in a warehouse in the city of Safed (Northern Israel). Due to a lack of financing this project was abandoned. Later, the Municipality of the city of Carmiel (Northern Israel) asked the organ builder G. Shamir to rebuild and install the organ in the great concert hall of the town. This project also remained unrealized. Meanwhile, except some pipes from the fourth manual division which remained in YMCA, the whereabouts of the organ are not clear.

[This organ is mentioned in the article "Organs in Israel" appearing in the journal "The American Organist" of April 1991 by Brenda Lynne Leach.]

Disposition 47 stops 2917 pipes

First manual - Positive

- Concert Flute 8'
- Dulciana 8'
- Flute 4'
- Orchestral Oboe 8'
- Clarinet 8'
- English Horn 8'
- Celesta (real steel chimes)
- Tremulant

Second Manual - Great

- Double Open Diapason 8'

First Open Diapason 8'
Second Open Diapason 8'
Waldflute 8'
Dulciana 8'
Octave 4'
Flute 4'
Twelfth 2 2/3'
Fifteenth 2'
Tromba 8'
Clarion 4' (extension)
Electronic echo device

Third manual - Recit

Bourdon 16'
Open Diapason 8'
Gedackt 8'
Octave 4'
Salicional 8'
Voix Celeste 8'
Aeoline 8'
Unda Maris 8'
Flute 4'
Piccolo 2'
Mixture 5 ranks
Double Trumpet 16'
Cornoepen 8'
French Trumpet 8'
Clarion 4' (extension)
Vox Humana 8'
Tremulant

Fourth Manual - Echo

Echo Dulciana 8'
Unda Maris 8'
Cor de Nuit 8'
Concert Flute 8'
Vox Humana 8'
Tremulant
Electronic echo device

Pedal radial

Contra Bourdon 32'

Diapason 16'

Bourdon 16'

Echo Bourdon 16' (from Recit)

Octave 8' (extension)

Gedact 8' (from Recit)

Double Trumpet (from Recit)

Trombone 16'

Tromba (extension)

Electric manual and stop action

Tutti preset

Organ at the University of Bethlehem

The Palestinian University of Bethlehem today occupies the premises of the Franciscan Archiconfrérie of the Middle East in Bethlehem. The organ was installed inside the on-campus church by the Alsace firm Roetlinger and by M. Costa who had also carried out the final tuning. It was inaugurated and blessed by the Latin Patriarch of Jerusalem on the 27th December of 1961, and the late Agostino Lama, organist of the churches of the Holy Sepulcher and Holy Savior performed the inauguration concert.

The organ is installed on the platform of the church. The case is made of mahogany. The organ has 1052 pipes.

Disposition 14 stops

Premier clavier	Great	56 notes
Montre 8'		Bourdon 8'
Prestant 4'		Fourniture VI
Cromorne 8'		

Second manual	Recit enclosed	
Principal 8'		Cor de nuit 8'
Voix cèleste 8'		Flute cônica 4'
Quarte de nasard 2'		Sesquialtera II
Trompette 8'		

Pedal	upright	30 notes
Soubasse 16'		Principal 8'

II-I, II-P, I-P, II/I 4', II/P 4'

Reeds off

Electric manual and stop action

PP , P , MF , Tutti presets

Organ at the church of St. Catherine Bethlehem

There seems to be enough evidence that an organ had existed at the Saint Catherine Church in Bethlehem for at least six hundred years. In 1906, during construction work at the site of the Franciscan monastery, 221 organ pipes were discovered, belonging to a 14th century organ. These pipes are today on display at the Museum of Biblical Studies of the Flagellation in the Old City of Jerusalem. Later, a pilgrims' testimony was found, mentioning the existence of an organ in 1640. The organist's name appears to be Brother Archangel of Agrigente. The second to last organ in this long list of instruments which followed one another in this church was constructed in the organbuilding workshop of the Franciscan monastery of the Holy Savior in Jerusalem. It was begun by Brother André Morato of Grenada in 1914 and was completed by Brother Mazzela in 1929. It was rebuilt and electrified by Brother Delfin Taboada in 1955.

The last organ was constructed by Brother Taboada and inaugurated by a concert given by the late Agostino Lama.

It was situated behind the choir, in two adjacent rooms which were separated from the church only by the facade of the organ itself. Viewed from the interior of the church, this facade was composed of a lower covered part comprising bas-reliefs in wood along the floor, and of a closed organ case, with no decorative element, in the upper part. The console was situated on the floor, at the center of the choir, turned towards the nave, which allowed a choral ensemble to surround it. The console was constructed by Tamburini.

The organ was dismantled in 1998 due to repair work and enlarging of the choir of the church in anticipation of the visit of the Pope in 2000. The dismantled organ is currently stored in a hall of the Franciscan Monastery of Saint Savior in Jerusalem.

Disposition 55 stops

First manual (lower) Positive 61 notes

Principal 8'	Nazardo 2 2/3'
Octave 4'	Flautino 2'
Ripieno V	Terza I 1/3'
Flauto tappato 8'	Cromorno 8'
Flauto 4'	Tremulant

Second manual Great

Principal 16'	XXII-XXVI 1 2/3'	Ottavino 2'
I Principal 8'	Cinque de Ripieno 1'	Viola bassi 4'
II Principal 8	Voce Umana 8	Voce Flebile 8'
Ottava 4'	Bordone 8'	Cornetto 4'
XII 2 2/3'	Flauta Reale 8'	Corno Inglese 16'
XV 2'	Flauto 4'	Tromba 8'
XIX 1 1/3'	Campanelli	Fagotto bassi 4'

Third manual Recit enclosed

Bordone 16'	Principale 4'
Flauto armonico 8'	Ripieno V
Flauto a camino 8'	Salicionale 8'
Flauto conico 4'	Viola di Gamba 8'
Flauto quinte 2 2/3'	Voce Celeste 8'
Flautino 2'	Oboe 8'
Piccolo 1'	Voci Corali 8'
	Tremulant

Pedal radial 32 notes

Contrebasso 16'	XXII 2'
Violone 16'	Ripieno IV 2 2/3'
Subasso 16'	Flauto basso 8'
Principale 16'	Violoncello 8'
Ottava 8'	Corno di Notte 4'
XV 4'	Bombarda 16'

III/II, III/I, II/I, II/P, II/P, I/P

All reeds off

All Ripieni off

Appel d'anches (on/off)

Aumentatore (Rollschweller) with a volume indicator

Ripieni R/I, R/II, R/III, R/P

Ussignoli (rossignol) - a toy stop played from the pedal

Electric manual and stop action

Five divisional and five general pistons

New Organ at the Church of St. Catherine Bethlehem

The new great organ of the Church of Saint Catherine in Bethlehem was to be built by Rieger in 1999. It had to be ready for the Pope's visit in 2000. In order to enlarge the choir of the church, the preceding Taboada organ, had been hurriedly dismantled, but the new organ wasn't yet ready, and Father Armando Pierucci, who composed, directed and played at the Pontifical Mass, had to be content with a small electronic organ. The installation of the new organ began in 2001 but had to be considerably delayed for the following reasons: a group of armed Palestinians sought by the Israeli army for having systematically opened fire on the southern neighborhoods of the town of Jerusalem, and for diverse acts of terrorism around the town of Bethlehem, took refuge in the St. Catherine church and the Franciscan monastery next to it. The Israeli army sieged the church and the monastery for more than a month. During this turbulent time, a fire broke out in the Franciscan monastery. The fire was quickly put out but a great part of the pipes had melted and had to be rebuilt. It wasn't until 2003 that the installation of the organ was completed. The new organ is composed in fact of 2 separate organs played by a single console. The Great, Solo and Pedal divisions are installed on a gallery constructed especially for that purpose above the central entrance door of the nave. The Positive division as well as three stops belonging to the positive pedalboard comprise the second case.

Disposition 51 stops

First Manual	Positive	56 notes
Principale 8'		Decima quinta 2'
Bordone 8'		Decima nona I 1/3'
Salicionale 8'		Piccolo I'
Ottava 4'		Ripieno V
Flauto 4'		Tromba 8'
Duodecima 2 2/3'		Cromorne 8'
		Tremulant
Second manual	Great	
Bordone 16'		Duodecima 2 2/3'
Principale 8'		Decima quinta 2'
Bordone 8'		Ripieno IV
Flauto armonico 8'		Cornetto V

Organ Culture in Israel and Palestine

Voce umana 8'	Tromba 16'
Ottava 4'	Tromba 8'
Flauto 4'	Tromba 4'

Third Manual Recit 56 notes

Bordone 8'	Ripieno V
Gamba 8'	Cornetto V
Voce celeste 8'	Tromba armonica 8'
Principale 4'	Oboe 8'
Flauto in ottava 4'	Clarino 4'
Ottavino 2'	Voix humaine 8'
Piccolo 1'	Campane (Rohrenglocken)
Campanelli (Schalenglocken)	Tremulant
Usignoli (rossignol)	

Pedal 30 notes

Bigger case stops

Contrabasso 16'
Subbasso 16'
Quinta 10 2/3'
Violoncello 8'
Flauto 8'

Smaller case stops

Flauto 4'	Subbasso 16'
Bombarda 16'	Principale 8'
Tromba 8'	Ottava 4'
Tromba 4'	

III-I, III-II, II-I, III-P, II-P, I-P

8 x 96 pistons with an off/on pedal

Organ at the Lutheran church of Bethlehem Bethlehem

The German organbuilder Dinse of Berlin constructed and installed this organ in 1893. It was unplayable for the most of the last 10 years. In 1999 The Evangelical Lutheran Church decided to rebuild it and called the American organ maker Roland Rutz. This firm modified the old pneumatic instrument from top to bottom, electrified it and equipped it with a computer. While reusing some of the mechanisms and the majority of the stops of the old organ, Rutz also replaced a great number of pipes and made several manual stops accessible from the pedal. The organ's 24 stops are only 16 ranks. The organ has a MIDI interface, allowing actual performances to be recorded. The organ is placed on a gallery above the entrance door. It was inaugurated again in Christmas 2000.

Disposition 26 stops

First Manual Great 61 notes

Principal 8'	Holzgedeckt 8'
Dolce 8'	Octave 4'
Octave 4'	Rohrflote 4'
Doublette 2'	Sesquialtera
Mixture III	Trumpet 8'

Second manual Positive

Rohrflote 8'	Dolce 8'
Dolce Celeste 8'	Flute 4'
Quinte 2 2/3'	Spitzflote 2'
Terz I 3/5'	Trumpet 8'

Pedal upright 32 notes

Bordun 16'	Principal 8'
Flute 8'	Choral Bass 4'
Octave Flute 4'	Spitzflote 2'
Trumpet 16'	Trumpet 8'

II-I, II/P, I/P





Organ at the Silesian church

Bethlehem

The Silesian Church of Bethlehem was built in 1892 and a liturgical organ was installed there in 1906, work of the Italian organbuilder Vegessi-Bossi, opus number 1140. The instrument is placed on a platform at the back of the church's choir.

This pneumatic organ was electrified by Br. Delfin Taboada in the 1960's. Unfortunately, it was not maintained since and is today unplayable. A complete restoration of the entire action is needed, as well as a new intonation.

The acoustics is excellent. Many still remember the concerts that were given here by Father Giuseppe Georgis who was the organist of this church 30 years ago.

Disposition 10 registres

First Manual Great 56 notes

Basso 16'
Principale 8'
Unda Maris 8'
Octave 4'
Ripieno III

Second manual Recit enclosed

Gamba 8'
Bordone 8'
Violoncello 8'
Oboe 8'
Flauto dolce 4'
Tremulant

Pedal upright 27 notes

Without independent stops

II/I, II/P, I/P
two preset pistons

The Organ at the Lutheran church Ramallah

Constructed by the German organbuilder Walcker (no date).
Separated stops.

Disposition 6 stops

Manual

Gedackt 8'
Principal 4'
Flûte à cheminée 4'
Octavin 2'
Mixture II-III

Pedal

Soubasse 16'

The organ of the Crusader Church in Abou Gosh Benedictine Monastery Abou Gosh

This liturgical organ was offered to the Crusader church of Abou-Gosh by the French minister of Foreign affairs, M. Roland Dumas. It was entirely designed and brought to life by Brother D. Taboada. It was inaugurated in 1986.

Its organ case, in the form of a triptych, was made of pine with certain elements of plywood. It is mounted on a large molding and on a wooden freeze representing decorative flowers. The console is electrically connected to the instrument, which allows it to be turned at the wish of the organist. The organ is placed on the floor and against the wall in the narrow part of the nave and the console is generally oriented towards the choir. The Principal 4' comes from an old Agati organ (end of the 18th century), installed first in Tripoli, Syria, later moved to Latakia, and finally moved to Jerusalem. The bourdon is also very old but its provenance is unknown. The Cor Anglais is from about 1930. It comes from a German organ found in Bethlehem.

Disposition

One manual - 56 notes

Bourdon 8'
Cor Anglais 8'
Principal 4'
Flute 4'
Octave 2'
Sifflet I'
Nasard 2 2/3' (upper register only)
Tierce I 3/5' (same)
Larigot I 3/5' (same)

Pedal - upright - 27 notes

Bourdon 8'

I/P

Plein Jeu preset

Electric manual and stop action

Acoustics - about 4 seconds (in a very small chapel)

First transportable organ by G. Shamir Asseret (Central-Southern Israel)

In 1974-1975, Gideon Shamir created a practicing organ for the organist Valery Maisky. In 1981 V. Maisky died in a car accident, and his family returned the organ to G. Shamir who in 1994 decided to reuse some of the pipes in order to construct a portable concert/accompaniment organ. This idea came to him following a great number of requests for a concert hall organ coming from symphonic orchestras and different performance groups (no organ in a hall existed at that time except the Austin at the YMCA.) Shamir thus made a two-manual organ with a completely detachable pedal (the second manual is silent - for finger practicing only.) This organ can be transported by truck by a team of 2 to 3 people, but it still needs an organbuilding specialist on site to assure that all the pieces are properly connected and the instrument is in tune.

Disposition 8 stops

First manual 54 notes

Gedackt 8'	Flute 4'
Salicional 8'	Waldflöte 2'
Principal 4'	Quinta I 1/3'
Oboe 8' (divided stop)	

Second manual

silent

Pedal upright 30 notes

Subbass 16'

I-P

Mechanical manual and stop action



One of the Shamir transportable organs

Second transportable organ by Gideon Shamir

Asseret

Gideon Shamir constructed a second portable organ in 2002. The first being relatively bulky and heavy to carry, he made another, lighter one, which can be transported in a small vehicle. This little organ has 2 keyboards but no pedal. The organbuilder hopes to add an optional pedal soon.

Disposition 7 stops

First manual - the stops for both manuals are divided 54 notes

Gedeckt 8'

Quintadena 4'

Viola di Gamba 8'

Flauto Mayor 4'

Doublette 2'

Larigot I 3/5'

Second manual

Régale 8'

Mechanical manual and stop action

Ami Maayani residence organ

Tel Aviv

The instrument belongs to the composer Ami Maayani, a well-known Israeli composer and head of the Tel Aviv Music Academy. It was constructed by the G. Shamir. The case was designed by Prof. Maayani himself. The organ was inaugurated on the 8th of October 1988 by Elisabeth Roloff.

The console is placed in front of the organ which separates the salon in two. The organ case is in a modern style, made of white ash. The Regal stop is placed on the front, behind the Principal 4'.

Disposition 9 stops

First manual Great 54 notes

Gedackt 8'

Principal 4'

Regale 8'

Viole 2'

Second manual Positive

Gemshorn 8'

Rohrflöte 4'

Quinte I 1/3'

Pedal upright 30 notes

Soubasse 16'

Octave 8'

II-I, II-P, I-P

Mechanical manual and stop action



Professor Ami Maayani at his residence organ

Organ of the church of St. Antony Jaffo

This organ, which belongs to the General Custodianship of the Holy Land, was previously installed at the Saint Sepulcher church in Jerusalem. It is an instrument constructed by Rieger and inaugurated in 1896, as stated on a plaque attached to the organ case.

The organ was transferred in 1980 after having been completely modified by Brother Delfin Taboada who equipped it with an electro-pneumatic action and a movable Italian electric console. In 1991, Taboada undertook a complete rebuilding of it, adding a two-foot stop and removing a Mixture rank.

A new modification was made by G. Shamir in 1995. Dolce 4' and Decimaquinta 2' of the first manual were transformed into Tierce I 3/5' and into Nasard 2 3/5'. On the second keyboard, the Violetta 2' became a Decimaquinta.

The organ is placed on an organ loft above the entrance door of the nave. The case is in a Greek style in painted wood. The Principal pipes are placed in the center. The case has a Lent curtain, a curtain especially intended to hide the organ pipes during Lent.

Disposition 13 stops

First manual - Great - 58 notes

Principal 8'
Octave 4'
Nazardo 2 3/5'
Mixture III
Voce Umana 8'
Flute 8'
Tierce I 3/5'

Second Manual - Recit

Corno Camoscio 8' (Gemshorn)
Salice 4'
Flute a Cheminee 8'
Decimaquinta 2'

Pedal radial
Soubbasse 16' (closed)
Violone 8'



Organ Culture in Israel and Palestine

Couplers II/I, II/I 4', II/I 16', I/I 4', II/II 4'

Manual tutti preset

Forte preset

Four fixed (pre-programmed) pistons for each manual

One free general piston

Electropneumatic action for manuals and stops

Organ in the church of St. Immanuel

Jaffo

The organ of the Immanuel Church is the property of the International Lutheran Federation of Norway. It is installed in the lateral organ loft in this little Jaffo church and serves worshiping needs, but it also plays a considerable role as a part of the artistic and cultural life in Tel-Aviv.

The church itself had been constructed with a lateral organ loft of great dimensions for the very purpose of installing an organ there. The old Walcker organ which had previously been there had deteriorated quickly (also partly because of the hot and humid climate), so the Federation preferred to buy a new organ rather than invest in costly repairs. The old organ was dismantled, bought back by Mr. Muscat, and G. Shamir fit this organ to the salon of Mr. Muscat's residence in Petach-Tikvah.

The new organ was constructed by the German organbuilder Paul Ott of Göttingen in 1977, and the Russian organist Valery Maisky, recently emigrated from Russia, gave the inauguration recital.

In 1994 it was cleaned and partially refurbished by Ernst Junker, himself a student of Paul Ott.

The organ case, of clear varnished oak, is composed of three separate units: a pedal case on the right side of the main case, and a Rückpositif.

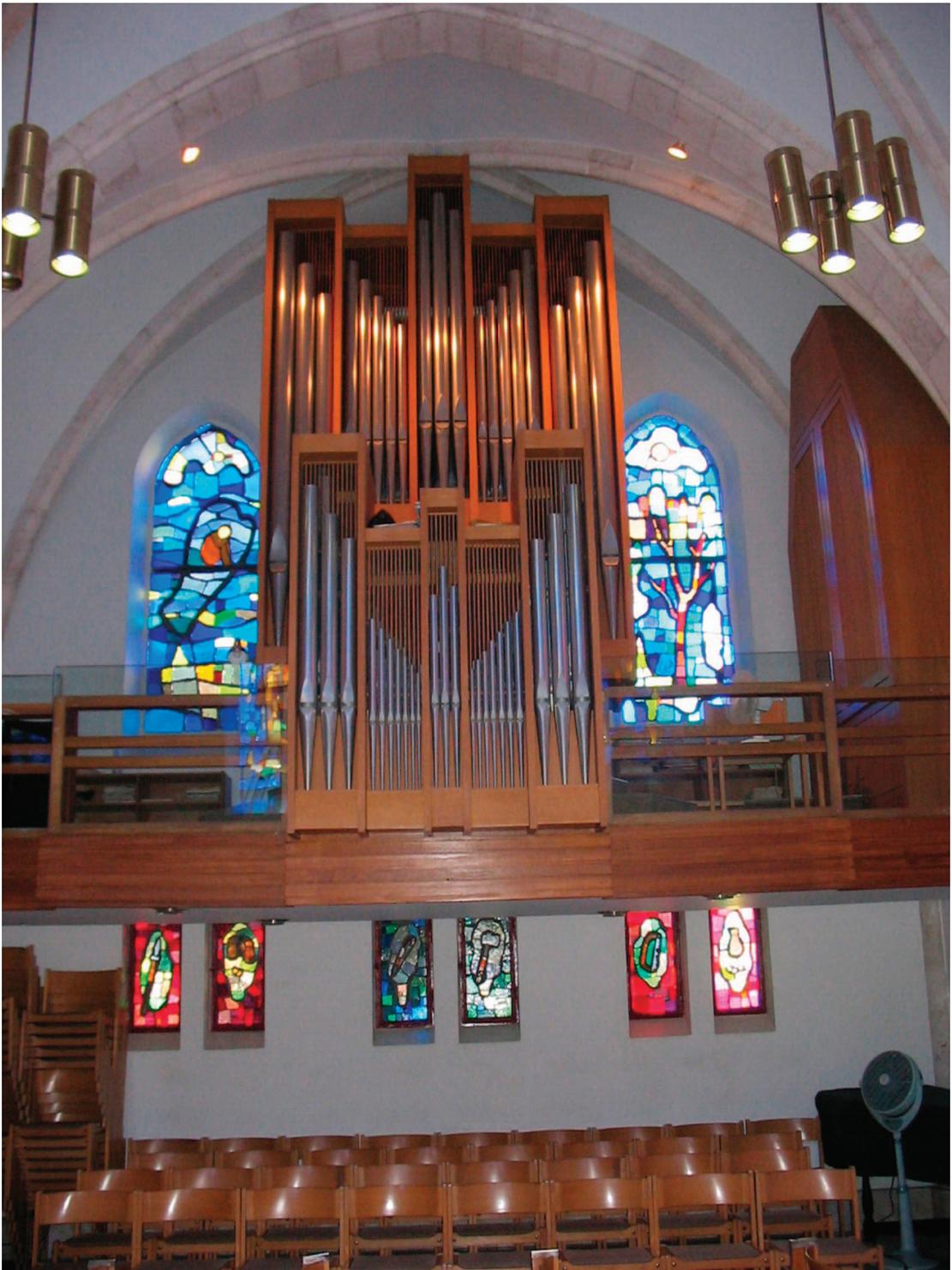
Disposition 17 stops

First manual (lower) Positive 56 notes

Gedeckt 8'	Scharfzimbel III
Spillflöte 4'	Krummhorn 8'
Prinzipal 2'	Quinte I I/3'
	Tremulant

Second manual Great.

Principal 8'	Waldflöte 2'
Rohrflöte 8'	Mixtur III-IV
Oktave 4'	Schalmey 8'
Quinte 2 2/3'	



Pedal upright 30 notes

Subbass 16'

Oktav bass 8'

Choral bass 4'

Fagott 16'

II-I, II/P, I/P

Mechanical manual and stop action

Organ at the Tel Aviv Music Academy

Clairmont Concert Hall

Tel Aviv Music Academy

Tel Aviv University Campus

Ramat-Aviv

The concert organ of the Tel-Aviv Music Academy was ordered from the German organbuilder Hermann Eule from Bauzen in 2000 and was inaugurated in 2001. The late Maurice Clairmont and his widow Angela Clairmont donated the means for building the organ, as well as the for hall it is into. Prof. Ami Maayani, a well-known Israeli composer and the current head of the music academy, designed the hall with an organ in mind and was most instrumental in the realization of the entire project.

The concert hall is situated at the center of the Academy building. The hall is in a rectangular form, and the organ is placed on a narrow gallery on the second floor, facing the entrance.

Disposition 39 stops

First manual Positive 58 notes

Gedackt 8'	Doublette 2'
Quintadena 8'	Terz I 3/5'
Flotenprincipal 4'	Larigot I 1/3'
Nasard 2 2/3'	Krummhorn 8'
	Tremulant

Second manual Great

Bourdon 16'	Spitzflote 4'
Principal 8'	Quinte 2 2/3'
Rohrflote 8'	Octave 2'
Gambe 8'	Mixture IV
Octave 4'	Trompete 8'
	Tremulant

Third manual Recit enclosed

Nasard 2 2/3'	Viole d'Amore 16'
Geigenprincipal 8'	Piccolo 2'
Flute Harmonique 8'	Cornet III
Salicional 8'	Fourniture IV-V

Unda Maris 8'
Fugara 4'
Flûte Octaviane 4'

Fagott 16'
Oboe 8'
Tremulant

Pedal 32 notes

Principal 16'
Subbass 16'
Octavbass 8'
Bassflöte 8'

Tenoroctave 4'
Posaune 16'
Trompete 8'
Clarine 4'

I-II, III-II, III-I, I-P, II-P, III-P (mechanical action)

Rollschweller

4000 general pistons

Mechanical manual action

Electric stop action



Practicing organ at the Tel Aviv Music Academy
Room I5, Music Academy
Tel Aviv University Campus
Ramat-Aviv

This practicing instrument, which was originally a small accompaniment organ constructed by the German organbuilder Paul Ott, underwent extensive reworking under G. Shamir. The original layout of the instrument was as the following:

(Unit system organ)

Manual 54 notes

Pedal 30 notes

Holzgedeckt 8'

Rohrflöte 4'

Principal 2'

Quinta 1 1/3'

Octava 1'

Holzregal 8' (without resonators)

G. Shamir was asked by the Music Academy to build a new 2 manual/pedal organ, and he decided to incorporate the Ott organ into the new project. A new soundboard was added for the second keyboard and another one for the pedalboard, and a new one, larger case was constructed. This project made possible for Mr. Alexander Gorin, Russian organist who immigrated to Israel in 1991 to start teaching organ at the Academy.

In 1996, at the request of Prof. Ami Maayani, director of the Music Academy, G. Shamir brought new modifications to the instrument. The organ was relocated and moved away from the walls, which made its tone more open. A new Subbass 16' and Salicional 8' were added, each of them linked to a separate sound board. G. Shamir covered the walls of the hall in oak, assuring better acoustics.

Disposition 17 stops

First manual (lower) Positive enclosed 54 notes

Salicional 8'	Prestant 2'
Klein Gedackt 8'	Quinta 2 2/3'
Dulciane (Regal) 8'	Tierce I 3/5'
Rohrflöte 4	

Second manual Great enclosed

Gedackt 8'	Principal 4'
Gemshorn 8'	Rohrflöte 4'
Trompette Regal 8'	Mixtur III

Pedal upright 30 notes

Soubasse 16' (closed)	Bourdon 8'
Fagott 8'	Choral Bass 4'

II-I, II-P, I-P

Mechanical manual an stop action





Residence organ of Mr. Zeev Steinberg Kyriat Ono

The organ belongs to Zeev Steinberg, composer and a well-known violist. Member of the Israeli Philharmonic Orchestra for almost 40 years, he also composed numerous chamber music works and oratorios.

Following Mr. Steinberg's instructions to build a quasi 16th century positive-like instrument, in 1986 G. Shamir built a 6-stop 2-manual organ, housed in a small chest open from the top, and a separated wooden box housing the blower and bellows.

Disposition 6 stops

First manual 53 notes

Gedackt 8'
Gemshorn 2'
Sifflöte 1'

Second manual

Gedackt 8' becoming Viole 8 from e3
Quintade 4'
Larigot I 1/3'

II/I

Organ at the Residence of Mr. J. Muscat

Petach Tikva

In 1977 Mr. Jacob Muscat bought from the Immanuel Church of Jaffo the old Walcker organ which had been there since 1904 and had been practically unplayable. Gideon Shamir entirely rebuilt the instrument and adapted it to the salon of the old apartment of J. Muscat, then readapted it to his new salon when the latter moved in 1993. The original organ contained eight stops. The considerable height of the salon led G. Shamir to place the Recit stops above those of the Great. Also, he added three new stops, a Regal to the first manual, and a Rohrflöte 4' and Blockflöte 2' to the second. The two pedals which open and close the Plexiglas swell are also a modification of G. Shamir, as well as two buttons designed to regulate whether the Regal coupled to the Pedal would be used as 8' or 4'.

Disposition	II stops	
First manual	Great	56 notes
	Flute 8'	Régale 8'
	Principal 4'	Octave 2'
	Quinte 2 2/3'	
Second Manual	Positive	
	Dolce 8'	Gedackt 8'
	Rohrflöte 4'	Blockflöte 2'
Pedal	upright	30 notes
	Pommer I6' (former Principal 8 from the Great)	
	Dolce 8'	
	Régale 8' (From Great)	

II-I, II-P, I-P

Action: First manual and the stops for it - mechanical
 Second manual - pneumatic

Organ at the Carmelite Church

Stella Maris Carmelite Monastery

Mt. Carmel

Haifa

The organ was built in 1911 by the Italian organbuilder Carlo Vegessi-Bossi. This entirely pneumatic instrument, five meters high, had a mechanical blower placed outside of the church, thus supplying air of different temperature into the soundboards. Brother Delfino Taboada was approached to carry out a rebuilding of the organ. The instrument was dismantled and transported to his workshop in the Holy Savior Franciscan Monastery in Jerusalem. Taboada remade the chests, carried out a complete overhaul and electrification of the organ, and added an electric motor. In 1963, the instrument was again renovated, this time by Gideon Shamir.

Disposition : 5 stops

Manual 58 notes

Unda Maris 8'

Bordone 8'

Principale 8'

Ottava 4'

Ripieno III

Pedal 27 notes

Basso 16'

Man./Ped

Tutti preset pedal

Piano and Forte presets

Pneumatic manual and stop action

Organ at the Anglican School of St. John Haifa

This organ was constructed in 1914 by the British organ maker James Binns, of Bramley near Leeds. It is in the style of the famous German organ maker Edward Schulze who was very appreciated in the north of England and who surely had a great influence on J. Binns. Being not maintained for tens of years, the organ fell into complete disrepair, some pipes were missing, others twisted. The organ was restored by G. Shamir in 1999 and now is completely operational.

Disposition 8 stops

First manual Great

Open Diapason 8'
Hohlflute 8'
Viole d'amour 4'
Fifteenth 2'

Second manual Recit

Gedackt 8'
Gamba 8'
Lieblich Gedackt 4'

Pedal upright

Subbass 16'

II-P I-P II-I (pedals)

Mechanical manual and stop action



Concert Organ at the Hecht Museum University of Haifa

Mr. Reuven Hecht, who in 1951 created Haifa's flour mill "Dagan", was one of the most generous donators to the University of Haifa. The Hecht Foundation endowed the University with a large archeological museum which also contains an art collection coming from Mr. Hecht's private collection. Mr. Hecht, who adored music, had a "coin-concerts" arranged in the interior of the museum especially suited to chamber, piano and vocal music. One year before his death in 1993, Mr. Hecht decided to install an organ there and entrusted the construction to the Israeli organ maker Gideon Shamir. Mr. Shamir pointed out to him that an organ of the envisioned size should be established in a special hall, where the acoustics would allow the better projection of the instrument, both alone and with the possible inclusion of orchestra or choir. Mr. Hecht decided to have a concert hall constructed next to the museum, a hall which could be reached separately.

The new hall seats about 400 and it is being used by the University of Haifa also as a lecture and a ceremony hall.

The organ was inaugurated in October 1998 by a concert given by the organist Roman Krasnovsky.

The organ is placed on the platform of the Auditorium on the left side. The oak case is in a neo-gothic style. The case is made in part from the case of the older organ of the Lutheran Church of the Savior in Jerusalem (the newer one is built by Schuke). This instrument was made by the German organbuilder Dinse of Berlin. It forms, above a row of closed panels, a great colonnade of six arches supporting a balcony of twelve arches. The upper part of the organ is not closed.

This instrument contains in itself two older organs: the Great rests on a sound board made in 1904 by the British organbuilder Bevington of London which was part of the old organ at the Anglican Cathedral of Saint George in Jerusalem. (Later, the new Rieger organ was installed at the Cathedral.) Almost all the pipes of the Great division are also coming from there, except Bourdon 16' of the Mixture (of recent Dutch origin) and the Trumpet 8' - of old Italian origin. The second keyboard rests on an even older Italian soundboard, remarkably conserved, made by Yacobbo Bazzani & Fillio de Venise, dating 1868. This organ was originally built for the church of the Holy Sepulcher in Jerusalem. G. Shamir wanted to conserve all the character of this keyboard and bought most of its division pipes from the Italian organ maker Rufatti who made them to the measurements of the original organ constructed by Bazzani.

The Great is enclosed in its own box. The console is placed perpendicularly to the organ, so the public sees the organist's profile and not his back. This design has led to some mechanical problems concerning the action, because of the peculiar angle (97°) between the case and console mechanics.

This organ was one of the three instruments (together with the organ of the Tel Aviv University and the organ of Brigham Young University in Jerusalem) which hosted the First International Organ Festival in 2003.



Disposition 33 stops

First (lower) manual Great enclosed 58 notes

Bourdon 16'	Principal 4'
Open Diapason 8' (third octave)	Hohlflute 4' (Flute Harmonique reaching to the third octave)

Viol Diapason 8'	XVth 2'
XXIIth 2' 2/3'	Mixture II-III I 1/3'
Stopped Diapason 8'	Trumpet 8'

Second Manual Recit

Corno di Basso 16'	Nazard 2 2/3' (reaching to the second octave)
Principal 8'	Terza I 3/5' (reaching to the third octave)
Salicional 8'	Ripieno 2'
Gedackt 8'	Ripieno I 1/3'
Flauto a camino 4'	Ripieno I'
Ottava 4'	Clarino 4'

Pedal radial 32 notes

Subbass 16'	Bourdon 16'
Octave Bass 8'	Flauta Major 8'
Cello 8'	Choral Bass 4'
Bombarde 16'	Corno dolce 2'
Posaune 8'	Mixture 2 2/3'
English Horn 4'	

II/I, II/P, I/P

6 general pistons x 33 levels (198 pistons)

Mechanical manual action

Pneumatic stop and piston action

Accompaniment organ at the Grotto of the Nazareth Basilica of the Annunciation Nazareth

This liturgical organ was installed in the crypt of the Basilica, at the level of the grotto of Joseph and Mary. Despite the small height of this church, the acoustics there is of a rare quality. The organ was made by the Italian organ builder Tamburini.

Unfortunately for the music lover, the organ is enclosed in two separate rooms adjoining the church and the volume is greatly diminished. In fact there are two organs, with two blowers, which are controlled by a single console (there is no actual case). The console is placed on a narrow podium at the back of the choir.

Disposition 26 registres

First Manual Great

Principale 8'	Flauto a Camino 8'
Ottava 4'	Dulciana 8'
Quintadecima 2'	Quintadena
Ripieno VI	Voce Umana 8'

Second manual Positive enclosed

Bordone 8'	Ottavina 2'
Salicionale 8'	Sesquialtera II
Viola di Gamba 8'	Voce Celeste 8'
Flauto a Becco	XV-XIX-XXII
Principale 4'	Tromba Armonica 8'
	Tremulant

Pedal radial 32 notes

Principale coperto 16'	Flauto Dolce 8'
Ottava 8'	Corno 4'
Quintadecima 4'	Trombone 8'
XIX-XX 2 2/3' - 2'	Clarone 4'

II-I, II-P, I-P

Aumentatore (Rollschweller) + volume indicator

Presets: Ripieni, Anche Ped., Tromba 2 (at the Pedal), Gravi, Sopra, Manual Tutti,

Ripieni I, Ripieni II

Five free pistons

Electric manual and stop action

Organ at the Basilica of the Annunciation Nazareth

The existence of an organ in Nazareth in the 18th century is confirmed by the testimony of the German organist Eliezer Horn. He mentions in his letters about an 8-stop organ made by the organ maker Domenico Mancini from Naples, installed in Nazareth in 1734. Numerous organs have probably followed each other before and after the Mancini organ, but we have found no traces of them. The one before the last in date is from the Italian firm Tamburini and it is still functioning in the crypt. The construction of a new organ of greater dimensions was made necessary by the construction of the Basilica, a vast and imposing building, constructed above the old church of the Annunciation. The making of this organ was entrusted to Brother Delfin Taboada. The inauguration took place on 11th of October 1982 and on this occasion a concert was given by the Franciscan organist, Alberto Cerrone, organist of the Saint Mary of the Angels Basilica in Assisi.

The console is placed at the center of the choir of the upper church, and it is attached to the organ by a cable.

Disposition 38 stops

First Manual 61 notes

Principale 16'	Ripieno V 2
I Principale 8'	Flauto Traverso 8'
II Principale 8'	Flauto in VIII 4'
Ottava 4'	Sesquialtera II
Duodecima 2 2/3'	Voce Humana 8'
Decimaquinta 2'	Tromba 8'
Decimanona I 1/3'	Chiarina 4'
XXII-XXVI 1'	

Organ Culture in Israel and Palestine

Second manual Recit enclosed

Principale 8'	Flautino 2'
Ottava 4'	Flauto in XVII I 3/5'
Decimaquinta 2'	Piccolo I'
Ripieno IV	Violetta 8'
Bordone 8'	Voce Celeste 8'
Flauto a Camino 4'	Oboe 8'
Nazardo 2 2/3'	Tremulant

Pedal radial 32 notes

Contrabasso 16'	Bordone 8'
Ottava 8'	Flauto 4'
Quintadecima 4'	Bombarda 16'
Ripieno IV	Trombone 8'

Couplers II/I, II/P, I/P, II/I 4', II/I 16',

Transposing couplers: II/II 4' and 16', I/I 4' and 16', II/p 4', I/P 4'

General transposition device (seven positions)

Great reeds off

Oboe 8'/II off

Pedal reeds off

Presets: Ripieno G.O., Ripieno Recit, Ripieno Pedal, Forte Generale, Piano, Pedale Crescendo

Seven general pistons, four divisional pistons for each division

Electric manual and stop action

The organ of the Benedictine Church
Benedictine Monastery
Tabgha (on the shore of the Lake of Tiberias)

This little accompaniment organ was built in 1980 by Oberlinger and belongs to the Benedictine Monastery in Tabgha

One manual and pedal, without independent pedal stops

Gedeckt 8'

Flute 4'

Flute 2'

Mixture

Mechanical manuals and stop action

Organ of the Trappist Monastery of Latrun Latrun (Central Israel)

This small organ is the work of the British organbuilder Sir Thomas Casson. It dates from 1904 and has the opus number WO 605. It was first installed at the St. Peter & Paul church in Willington, England, where it remained in service until 2001. The Israeli organ maker Gideon Shamir, visiting England at that time, heard that the church of Willington wanted to sell it and took care of all the necessary formalities. Shamir installed the organ in the Monastery of Latrun, and the later was inaugurated for a second time, after almost 100 years, on the 29th of June 2002.

Disposition 6 stops
Manual 49 notes (no pedal)

Soubasse I6 (not full compass. G. Shamir is currently installing a pedal, which will contain the enlarged Soubasse)

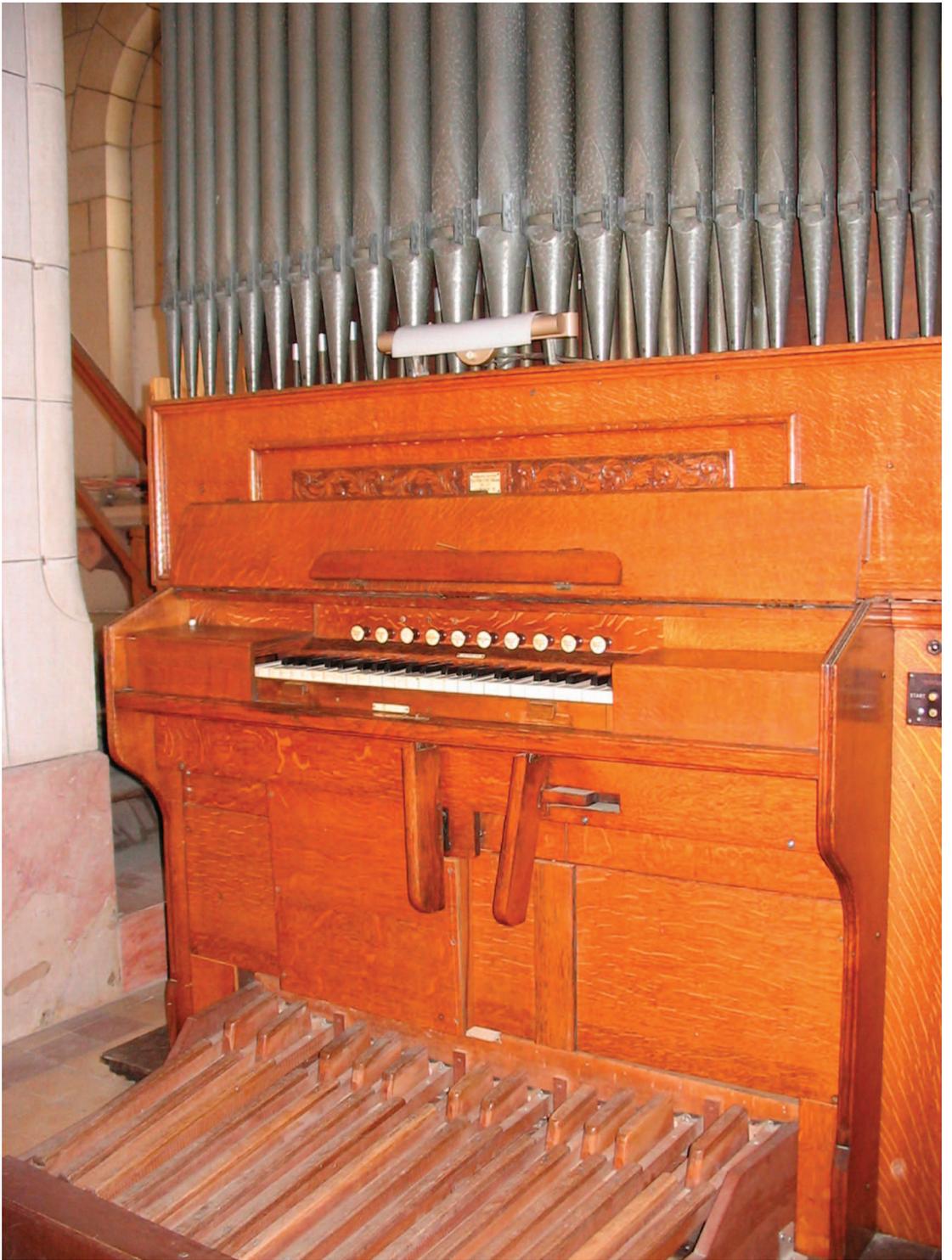
Open Diapason 8'
Salicional 8'
Voix Celestes 8'
Gedeckt 8' (separated)
Dolcet 4' (separated)

A pedal activated by the knee of the organist regulates internal swell shades.

A preset called Melodic Viol allows the simultaneous playing of the Salicional 8' and Subbass I6'.

This instrument is supplied with an optional twin pedal blower (harmonium style) in addition to an electric blower.

Air pressure 100 mm





Positives

Israeli Radio

This little organ which belongs to Kol Israel, the Israeli Radio Authority, is stored at the Jerusalem Theater where it accompanies Symphonic orchestra concerts. It is made by Mayer (Germany) and has four stops.

Tel Aviv Museum

The Museum of Tel-Aviv has a small organ made by the Dutch organbuilder Klop. The organ accompanies concerts of baroque music organized from time to time by the Museum. It has three and a half stops, all wood (divided keyboard).

Kibbutz Shefaim

The kibbutz (collective village) Shefaim has a three-stop instrument made by Schuke.

Church of the Alliance Abu Gosh

Mr. Gershon Cohen, who for twelve years was the organizer of the Abou-Gosh Choral Music Festival, bought a small accompaniment organ and placed it in the Church of the Alliance in Abou-Gosh. This organ is also made by Klop. It has four stops. Let us note in passing the great acoustics of this church.

YMCA building Carillon Jerusalem

The only carillon in the Middle East is situated on top of the tower of the YMCA headquarters' building (across the street from the King David Hotel). Field Marshal Edmund Lord Allenby, who had led the British conquest of the region, dedicated the new building on April 18, 1933. The carillon is donated by the Jarvie family, and it is built in 1930-1933 by Gillett and Johnson, Croydon, England.

It consists of 35 bells of bronze alloy tuned on the five-tone harmonic principle. The console is made of oak. The range of the instrument is A to d# (two and a half octaves). The largest bell weighs 3136 pounds. The instrument is well maintained by the YMCA and it is usually played once a year on Christmas Eve. Visiting players are often being invited to play. In 2003 Mr. Jean Bernard Lemoine was the visiting carillonneur.

Four Old Testament musical instruments, the lyre, the horus, the horn and the harp, are carved in the eastern, northern, western and southern parapets of the belfry balcony.







YMCA campanile outside view





Sabin Levi, Istvan Ella (Hungarian organist), Elisabeth Roloff and the Israeli trumpeter Ilan Eshed. Picture taken in 1993 in Budapest during the Israeli organists' concert tour>

Elisabeth Roloff

Born in Germany, Elisabeth Roloff is recognized internationally as an outstanding concert organist. She has performed in many important cathedrals, churches and concert halls in Europe (including The Royal Festival Hall in London and Notre Dame in Paris) as well as in the United States, Mexico, Russia, and South America (Buenos Aires, Montevideo and San Paolo). Since 1992 Miss. Roloff has given many organ recitals also in the important music centers of Eastern Europe (Leipzig, Budapest, Prague, Kiev, Riga, etc.). She has been acclaimed by the critics and has been presented in major festivals as well as in the radio in many countries. After graduating from the Hochschule Für Musik in Cologne, Miss. Roloff continued her studies with Ralph Downes in the Royal College of Music in London. In the mid 1970s she studied French music with Marie-Claire Alain and while she was based in Paris where she was appointed "Organiste Titulaire" of the German Lutheran Church.

In 1982 E. Roloff played a concert at the Lutheran church of St. Savior, and later, was asked to become the church's organist. She accepted enthusiastically.

Miss Roloff appears in Israel regularly as recitalist as well as with Israel's many leading orchestras. In 1985 she performed the complete organ works of J. S. Bach in the "Bach Organ Festival" in Jerusalem, commemorating the Tercentennial anniversary of the composer's birth. She is currently the organist at the Redeemer Church in Jerusalem and faculty member of the Jerusalem Rubin Academy of Music and Dance. Many of her performances had been recorded and broadcast by the Israeli Radio.

In 1985 she started teaching organ, starting her long tenure as an organ professor at the Jerusalem Music Academy.

Her repertoire encompasses almost any important work of the international repertoire: from the Renaissance and the Baroque, through the Classical and Romantic period - to the music of

our time, which she endeavors to include always in her recitals.

Elisabeth Roloff has made numerous commercial recordings, CDs, and audio cassettes of a large repertoire of organ works by Bach, Buxtehude, Mozart, and Pachelbel, as well as a recording of “Musica sacra at the Redeemer Church in Jerusalem.” Her most recent CD, recorded in six different churches in Jerusalem, where she regularly gives recitals, was released under the title “Orgellandschaft Jerusalem.”



Valery Maisky

Valery Maisky

Valery Maisky was born in 1942 in Riga in the former Soviet Union. He started his musical education on the violin, but later he switched to organ, harpsichord and musicology. From 1960 he studied at the Leningrad Conservatory, where he finished his studies with the degree of PhD. His reputation as a brilliant organist and harpsichord player has led him to give concerts in Moscow, Leningrad, Riga, Vilno, Novosibirsk and many other places.

In 1973 he emigrated to Israel. There he worked with many Israeli orchestras under the direction of (amongst many others): Zubin Metha, Paul Paray, Pinchas Zuckerman, Gary Bertini, Mendi Rodan, Rudolf Barschai and Sir Neville Mariner. These contacts were the starting point of a successful career in the West. He got invited to play at the Bach-Festival in London and Oxford, at the Organ-Festival in Treviso, at the Rubens-Festival in Antwerp, at the International Organ Days in Düsseldorf and many others. In 1974 he founded the "Israel Bach Society" where he gave concerts twice a month, which were combined with lectures on the various Bach organ repertoire. Since 1977 he was very busy playing countless organ concerts in Germany and many other European countries as well as in South Africa. In these concerts he played on the most famous organs, for example the Muenster of Ulm and Freiburg, King's College, Cambridge, Linz cathedral, Notre Dame in Paris, the cathedral organs in Oslo and Bergen and many others.

In the Summer of 1980 he was invited as a tutor at the "Stuttgart Summer Academy – Johann Sebastian Bach" under Helmuth Rilling. Through this a very close relationship amongst the two artists has emerged leading to numerous projects on the music of J. S. Bach in Germany, Austria and Spain.

He also was a successful chamber musician, especially together with his brother, the cellist Misha Maisky.

In his last years he got well known by many recordings and appearances on Radio and TV. Valery Maisky died in a tragic car accident in 1981.

Boris Kleiner

Boris Kleiner was born in Minsk in Soviet Russia, where he studied piano, violin, singing and choir conducting and graduated with a piano major. He graduated from the Moscow Conservatory majoring in organ and musicology. Later, he continued his studies toward a doctorate in Moscow, while studying also in Western Europe. He studied organ for 4 years with Prof. Daniel Chorzempa at the Bâle Academy and also spent one year in Paris, learning harpsichord with I. Wjunuski. Boris Kleiner is a very busy organist and harpsichordist, traveling the world constantly. He has played with the Vienna Philharmonic Orchestra, the Radio Orchestra Bavaria and with the Israeli Philharmonic. Since 1990 he resides in Germany/Israel (Jerusalem). Boris Kleiner is the official harpsichordist of Maestro Helmut Rilling with whom he has performed the majority of Bach's choral oeuvre. He also takes interest in authentic instruments' performance and has performed with the Baltasar-Neumann Ensemble. Currently, Boris Kleiner is a professor at the Academy of music in Trossingen and at the Academy of Sacred Music in Tuebingen.



Roman Krasnovsky (right), at his organ music presentation for the Israeli Prime Minister Yitzhak Rabin (1994)

Roman Krasnovsky

Roman Krasnovsky was born in Donetsk, Ukraine, in 1955. His father was an orchestra musician. At the age of five he began to play the piano, and resolved to make music his livelihood.

Mr. Krasnovsky obtained a thorough musical training from high school through college and studied at various conservatories in the Soviet Union. As a child he took lessons from the composer Aram Khachaturian who urged him to study composition with him at Moscow conservatory after high school. Yet, the overwhelming impression the great master made over the teenager Krasnovsky led to an abrupt break of his composition activities. The youngster decided to become an interpreter of music, not a creator.

He pursued his education and career. He began to perform in public as a soloist of the Symphony orchestra of the Donetsk Philharmonic Society when he entered the Music College in 1970. He continued his studies at the Art Academy of Kharkov, Ukraine, until 1979.

As a student he performed with the Symphony Orchestra of the Kharkov Philharmonic Society where he played keyboard instruments such as piano, harpsichord and celesta. He frequently performed as a soloist with the symphony orchestra, playing piano concertos of Rachmaninov and Prokofiev, Gershwin's Rhapsody in blue, and Johann Sebastian Bach's six harpsichord concertos. Continuing to pursue his solo career he performed practically all Bach's works for harpsichord. In addition, he was the accompanist of international soloists such as Victoria Mullova .

Mr. Krasnovsky studied the organ under Professor Galina Kozlova at the Conservatory of Gorky, now Nizhni Novgorod, Russia, from 1986 until 1989. He has given organ recitals throughout the Ukraine and as far north as the Baltic Republics, and perfected his playing in masterclasses held by Professor Leo Kramer of Speyer, Germany, as well as with various professors from Vienna, Austria and other musical centers. His chief activity as orchestral pipe organist of the Kharkov Philharmony did not hinder his habit of performing as a pianist, harpsichordist, solo organist and accompanist of renowned musicians.

Mr. Krasnovsky immigrated to Israel in 1990, and now lives in town of Carmiel in Northern Galilee. He taught organ in the Jerusalem Rubin Academy of Music and Dance and he also teaches piano at the Conservatory of Carmiel. He performs regularly at the organs of the Church of the Savior and the Dormition abbey in Jerusalem, in the city of Jaffo, as well as in Tabgha, a small town on the lake of Tiberias. He accompanies chamber ensembles and he is a soloist of well-known orchestras such as the Israel Symphony orchestra, and also accompanies foreign performers touring in Israel. His activities also include piano recitals and TV performances. Dan Shilon, the famous Israeli talk show host, invited him twice to his weekly talk show on Israeli TV. He has been invited to perform as an organist and a pianist at numerous events in Austria, Germany, The Netherlands, Switzerland and the United States. He has taught in organ course in Westphalia, Germany, and was asked for more courses in the future.

He is presently establishing series of regular organ recitals in his home town, Carmiel.

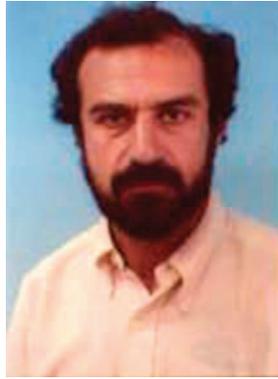
After a twenty years' break in composing, the tragic assassination of the Israeli Prime Minister Yitzhak Rabin brought him back to composition. Mourning Yitzhak Rabin, an organ piece, was first performed on Krasnovsky's annual winter tour to Europe. Both the Cologne and the Frankfurt public and press highly praised the work and the interpretation the composer gave himself.

He then went on and gave a first performance of other of his compositions during his August/September tour to Switzerland and Germany in 1997. Critics welcomed enthusiastically and urged Krasnovsky to go on composing.

In 1993 he issued a compact disc "Organ Music from St. Elisabeth church," Marburg/Lahn, produced by Hanssler Classic LC 98.994. Hanssler Production also released a disc with various highly praised European organists, such as Hans Hasselböck. Krasnovsky's interpretation of Bach's Prelude and Fugue in D major, BWV 532 was chosen as the first piece of this disc, LC 98.103. Until now, he has released about 10 organ CDs.

This was also the piece of music he had the privilege to perform in a private session to the Israeli Prime Minister Yitzhak Rabin in Jerusalem, one and a half year before the tragic death of Rabin. Recently, another compact disc was recorded at the Silbermann organ in Basel St. Peter church and at the Kuhn organ at the Lenzburg City Church (both in Switzerland). He also recorded a piano compact disc in the Eckenstein Studios, Basel, Switzerland, in September 1997.

Mr. Krasnovsky's repertoire encompasses a broad spectrum of music, ranging from the Baroque to the Classical eras, and from Romanticism to music of the Twentieth Century. He is particularly committed to Olivier Messiaen and Francis Poulenc.



Alexander Gorin

Alexander Gorin

Alexander Gorin was born in 1955 in the Soviet Union. In 1980 he graduated from the Azerbaijan Music Academy with specialization in organ and piano performance. From 1982 until 1990 he has worked as an organ soloist of the Krasnoyarsk Philharmonic orchestra and has made a large number of guest appearances around the USSR.

From 1983 until 1990 he has also worked as a teacher of accompaniment and as a chamber ensemble teacher in the Krasnoyarsk Art Institute.

From 1991 he worked as an organ teacher in the Rubin Academy of Music in Tel Aviv, Israel. In 1992 he participated in the Jerusalem Israel Music Festival and performed in the church of St. John in Ein Karem.

He is very active as a concert organist in different locations in Israel and also takes part in concerts of the Israel Philharmonic Orchestra and the Tel Aviv Symphony Orchestra.



Gerard Levi

Gerard Levi

Gerard Levi was born in Paris in 1936 in a well-known Jewish family - both of his great-grand-fathers were chef Rabbis of France between 1870 and 1938. His family survived German occupation during the WWII by hiding in different places and under several false identities. Back in Paris after the war, Gerard Levi studied music with Marcelle Frank and organ with Marie-Louise Girod who was appointed organist of both the organs of the Oratoire (main Reformist church in Paris) and the Victoire Synagogue (main synagogue in Paris). After high school he turned to business school training, then he was sent with the French army to defense the dying Algeria Francaise. Discharged in 1959, he emigrated to Israel where he also served in the Israeli army and fought both the Six-day and Yom-Kippur wars. He has been collecting continually information about the organ culture of Israel.

In 1981 he and the Israeli organbuilder Gideon Shamir built a home organ in G. Levi's home - a 17-rank, entirely hand-made instrument. Since then Mr. Levi's residence has become a meeting point of all Israeli organists and organ lovers. Many of them have performed there private concerts, and many of the international organists have played there as well.

Mr. Levi is a co-founder of the first Israeli International Organ Festival (November 2003).



Nira Maisky

Nira Maisky

Nira Maisky was born in Israel in 1976. She started playing the piano at five and studied piano and harmony at the Givataim Conservatoire in Israel. At the age of sixteen Nira began playing the organ and gave several solo-organ recitals at the Emmanuel Church in Jaffa, Israel. Aside from solo work and accompanying Nira took part as a singer in various choirs and participated in master classes and workshops of organ and early music ensembles. Nira Maisky has studied organ and harpsichord in The United Kingdom (The Royal College of Music), and Belgium (Royal Conservatory of Music), and is currently studying harpsichord at the Royal Conservatoire of Music and Dance, The Hague, The Netherlands.



Armando Pierucci

Armando Pierucci

Father Armando Pierucci, OFM, was born in Maiolati Spontini, Ancona, Italy on September 3, 1935. His desire to devote himself to music was not encouraged until relatively late. He began to study music systematically when 23, first in Rome with Leonardo Bellonci, with whom he later collaborated for the realization of two music teaching projects (Educazione Musicale, “La Pace” editions, Sassoferato, Italy). He studied piano, solfège, harmony and choral conducting at the Pontifical Institute of Sacred Music in Rome and then continued his studies in Naples, where he obtained a diploma of piano and choral conducting. Then Father Pierucci continued his studies at the G. Rossini conservatory in Pesaro where he devoted himself especially to organ, choral conducting and composition. After having finished long years of studying, he devoted himself essentially to teaching at the Conservatory, where he spent eleven years. During all this time, he gave a great number of organ concerts and directed choirs in numerous locations in Italy and Greece. He composed a lot and also found the time to edit books in music education.

In 1988 he accepted the invitation to come to Jerusalem and take up the functions of the late Agostino Lama as organist of the Holy Sepulcher church and Holy Savior Franciscan Monastery. Since this date he permanently resides at this monastery where he works as a professor of sacred music at the Studium Theologicum Jerusolymitanum and as editor of the Italian journal “La Terra Santa”.

Father Armando Pierucci, passionate about music in all its aspects and under all its forms, devotes a great amount of his time to teaching. At the Holy Savior Monastery he created a true Academy of Music for all who desire to study music whatever it may be.

His great devotion to music ministry made him engage in the project of compiling and

writing an accompaniment for a collection of sung prayers in Arabic at the Latin Patriarchal in Jerusalem, "The Hymnal," an undertaking which had never being done before. Father Pierucci has also composed a great number of Masses and other choral works intended for worship use.

Among his numerous works, we cite:

- 4 Cori su testo di S. Quasimodo* (Berben Edition)
Calido Verde (Berben Edition)
Missa de Angelis Pacis
Missa Regina Pacis
Missa Magnificabant Omnes
Missa Regina Palestinae
Sonata for organ and choir
The Hymnal
Zabr Er-Rahm - 15 melodies with piano accompaniment
Via Crucis - cantate for solosists, choir and organ
Matbaq Al-Sharq - for piano at four hands



Pnina Adany

Pnina Adany

Pnina Adany was born in 1968 in Israel. She received her Organ Artist's Performance Diploma in 1998 at the Jerusalem Rubin Academy where she studied organ with Elisabeth Roloff. She was a guest student of Andreas Rothkopf in Saarbrücken, Germany and also worked with Marie-Claire Alain, Guy Bovet and Lionel Rogg. She is a multiple times winner of the organ division of the America-Israel Cultural Foundation Competition.

She has performed many concerts in Israel and Europe as a soloist, as well as with different chamber ensembles, choirs and orchestras.

“Pnina Adany rendered the demanding Toccata and Fugue in D minor with temperament and a remarkably well-developed sense of grandeur.”(Uri Eppstein, Jerusalem Post [May 30 1995].



Yuval Rabin

Yuval Rabin

Yuval Rabin was born in 1973 in Haifa, Israel. After completion of his studies at the Dunie Weizmann Conservatory he moved to Jerusalem, where he continued his studies at the Jerusalem Rubin Academy of Music and Dance. There he studied the organ under E. Roloff, music theory, Baroque music and education and gained B. Mus. (1995) and B. Ed. Mus. (1996) Degrees. In July 2001, having studied under Guy Bovet organ and modern improvisation he received his “Solisten-Diploma” at the Musik Akademie der Stadt Basel, with emphasized studies of Harpsichord and Clavichord under Markus Höninger (at the Schola Cantorum Basiliensis). He also took part in masterclasses and private studies under the direction of P. Kee, I. Ella, N. Kynaston, I. Melchersson, H. Vogel, J. Laukvik, M. Torrent, J. Boyer L. F. Tagliavini and A. Pierucci.

Rabin has participated in festivals in Israel, Italy and Switzerland and performed as an organist, harpsichordist and clavichord-player as a soloist, in ensembles, with orchestras and with choirs in many countries in West- and Eastern Europe, Japan and in Israel, receiving excellent reviews. In 1995 he played the premiere of *Prelude, Aria and Fuga* by the Israeli composer S. Dubnov who also dedicated the piece to him. He was recorded to various radio stations (such as the Israeli, Swiss, Slovenian etc.), as well as by MDG (Musikproduktion Dabringhaus und Grimm) who published his CD *Organ Music from Israel* in November 2001 (MDG 606 1072-2). This CD received excellent reviews through the entire world.

He is a winner of the America-Israel Culture Foundation Competition from 1994 to 2000 and also a winner at the Brown-Roger-Siegel competition for organ and harpsichord in 1997. During 2000 he lectured at the University of Haifa and in the Jerusalem Rubin Academy of Music and Dance, where in 2001 and 2003 he gave also a masterclasses.

Yuval Rabin is also a composer and a poet. His poetry book *Anachronistically Alien* was published in Israel by the renowned edition HaKibutz HaMeukhad, with the support of the presidents-house award and an award from the Tel-Aviv culture foundation.

“Yuval Rabin is involved intensively in the chosen pieces and govern them with bravura.”

(A. Seip, Orgelinternational, II/02)

“Rabin has an excellent technique, which however is not serving itself, but is being used for musical purposes. “

(H. Klein, Frankfurter Allgemeine Zeitung, 12/01)

“Yuval Rabin convinced with accurate playing, clear and unequivocal.”

(I. Högel, Badische Zeitung 03/99)

“In a fully inspired recital drifted Rabin his listeners to a fascinating, rich sonorous world.”

(N. Ben-Zeev, HaAretz, 10/96)

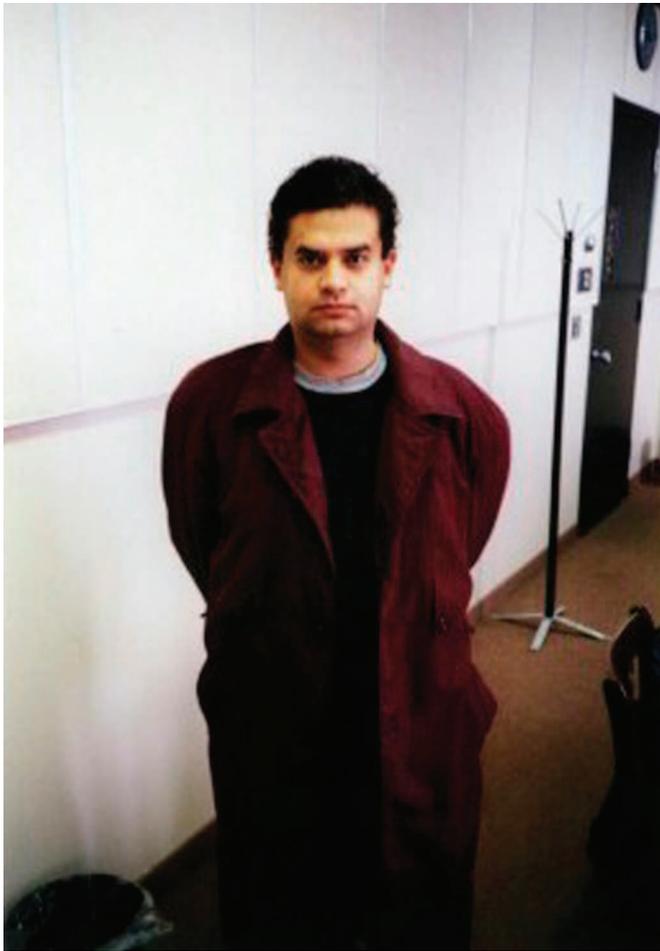
“Rabin arranged his time division with eloquent freedom, and designed the phrases with considerate patience, striking pedal playing and virtuosi ease” (I. Wackenhut, Die Rheinpfalz, 07/95)



Rina Shechter

Rina Shechter

Rina Shechter is was born in city the Tchernovtsy, Ukraine, in a musicians' family. When 6 she started to study the piano. After graduating the Tchernovtsy's music high school she studied in the Latvian National Academy for Music, working with Professor Valdis Yantzis (piano) and Asst. Professor Larissa Boulova. She has performed in Latvia, Ukraine and Germany. Since 1991 she lives in Israel where she teaches piano and organ in the Jerusalem Music High School and performs with The Jerusalem Symphonic Orchestra and the choir "Cantus." She has made many solo organ recitals in Israel, including in the Israeli "Liturgy" festival in 1997.



Sabin Levi

Sabin Levi

Sabin Levi (D.M.A. in organ and D.M.A. in composition, M.M., M.M., B.Mus. B.Mus., AAGO, FAGO, Carillonneur Player Certificate) is a composer, organist, carillonneur, and teacher. He was born in Bulgaria and has studied music in Bulgaria, Israel, France and in the US. He is a first prize winner of the America-Israel Cultural Foundation Competition (as an organist, 1991-1992 and 1993-1994), a second price winner of the Mayhew Composition Competition (1998), and a first price winner of the Anthony B. Cius Composition Competition (2005).

He has published his compositions in the Bulgarian publishing house Amadeus, MALI Publishing House, Israel, and Fenwick Parva in the US.

Sabin Levi has concertized as a pianist, composer, organist and carillonneur in Bulgaria, The Czech Republic, Serbia, Hungary, Israel, France and the US.



Agostino Lama

Agostino Lama

Agostino Lama was born in Ramleh, Palestine, on August 28, 1902 of unknown parents. He entered the orphanage at the Holy Savior Monastery in Jerusalem in 1908 and stayed there until 1916. He was taught music by the priests there, and became greatly interested in organ playing, finally becoming the organist of Holy Sepulcher Church and the Holy Savior Monastery, a position he held until the end of his life. He worked also as a choir conductor, a mission which required on his part the creation of a music school. He separated the children (at that time, only boys were allowed to sing) into four classes: smallest, who memorized how to sing the “Kyriale” (eighteen masses), intermediates, who learned music theory, advanced, who learned polyphonic singing, and adolescents, who received yet more detailed instruction. During the War of Independence (1948), Agostino Lama who lived with his family near the Holy Savior Monastery, found himself cut off by the front of fighting which later became the cease-fire line between Israel and Jordan. He obtained permission to return to the Old City only after the end of the war, and took up again his duties as an organist.

Agostino Lama was active as an organist, music teacher and choir conductor and he also left a large number of choir compositions which today make up an integral part of the sung masses at the parish church of the Holy Savior. The monastery owns numerous autographed compositions of his, including *Tantum Ergo*, *Salve Regina*, *Pangue Lingua*, etc.

He is author of some organ compositions too, including his *Variations on Steele Nacht*. He played a composition of his own (*Finale*) at the inauguration of the new Rieger organ at the Holy Sepulcher church in 1933.

Agostino Lama, who devoted all of his life to music at the Holy Sepulcher and the Holy Savior, died in 1985.

The information concerning the late Agostino Lama was conveyed to us by his friend, student, and successor Father Antoine Foley, OFM, who for more than forty years directed the orphanage and the parish choir at the Holy Savior monastery.



Juan Onasiss

Juan Onasiss

Juan Onasiss, a painter and a musician, was born in Uruguay. He studied painting with Edmundo Pratti and organ with Angello Turiziani, both from Italy. In 1969 he immigrated to Israel, where he became the principal organist of the church of St. Immanuel in Jaffo, a position which he holds until the present. Mr. Onasiss is active both as an organist and an artist. Recently, he finished series of murals at the Petah-Tikva Municipal Conservatory.

Ina Doudikova

Ina Doudikov (nee Shoumaisakaya) was born March 17, 1955 in Shpola, Ukraine. She studied music in Sverdlovsk, and later entered the Music Academy, where she specialized in choir accompaniment

In 1989 she immigrated to Israel and now lives in Jerusalem. She is working as an accompanist for the children choir Ankor and the Oratorio choir.

Later, she started studying organ at the Rubin Academy of Music in Jerusalem, first with Roman Krasnowsky, then with Elisabeth Roloff.

Mrs. Doudikov is a member of the Symphonic Orchestra of the Jerusalem Radio (organ) and also gives frequent organ concerts at the Church of the Dormition. In 2000, she was named organist of the Saint-George Anglican Cathedral of Jerusalem.



Gideon Shamir at the console of his practicing organ at the Tel Aviv Music Academy

Gideon Shamir

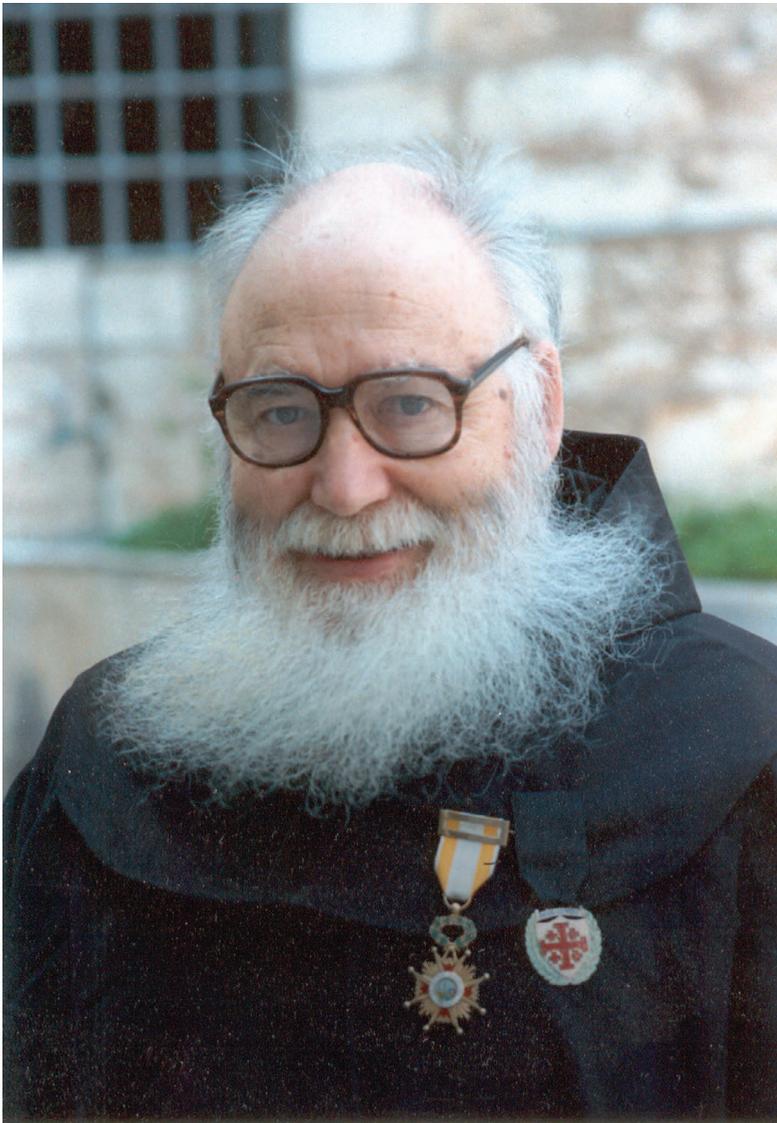
Gideon Shamir, the only active organbuilder in Israel, was born in 11.11.1939 in Tel Aviv, Israel. He started playing the piano in the age of 6. Later he studied in the Tel Aviv music high school (conservatory) with Professor Karol Klein. From 1956 until 1959 he studied in London, where he studied piano with Kendall Taylor and organ with Richard Leighton, organist of the St. Paul Church in Knightsbridge. In 1959 Gideon received a first prize for piano which was given to him by Queen Elizabeth. He also performed a concert in the Royal Festival Hall - he performed the Piano Concerto in F minor by Chopin and later also participated at the Chopin piano competition in Warsaw. While in London he also made a personal connection with Noel Mander.

His experience as an organbuilder started in 1963-64 when he worked in the German organbuilding firm "Walker."

In 1965 he becomes involved in the foundation of a music school in Ashdod, Israel, later becoming director of the school for 12 years. In his spare times he built small pipe organs - he later presented some of them at the Frankfurt Music Fair in 1975. After this event he started accepting orders for building new instruments in Israel.

In 1977, he founded in kibbutz Beit-Hemek an organbuilding workshop, called "Galilea Sounds". This workshop specialized in positive' organbuilding.

In 1981, he decided to open his own workshop which is still open today. After an additional training in Ludwigsburgen in 1983, during which he made and brought back to Israel a choir organ for the Weizman Institute in Rehovot, he devoted himself entirely to organbuilding. Since then he has made many instruments in Israel - in Haifa (The Hecht Museum), Rehovot (an organ for the Weizmann Institute), Tel Aviv (for the Tel Aviv Music academy), as well as many private instruments. One must note that the tireless activity of Gideon Shamir in this area is a veritable work of a pioneer, frequently met with opposition from the Israeli cultural society.



Delfin Fernandez Taboada

Delfin Taboada

Brother Delfin Fernandez Taboada, OFM, was born on the 4th of April 1924 in the village of Bodano, near Pontevedra, in west Galicia, at an equal distance from Santiago de Compostela, to the north, and from the border of Portugal to the south. He is the son of a large family with a very moderate income. In 1938, during the civil war, he entered the Franciscan seminary college of Herbon.

He made his simple vows in 1943 and became interested in music and organs because of

Brother Manuel Fernandez, organ builder and maker of harmoniums in Lugo (Galicia). He visited the Holy Land in 1949, and later studied in the G. Verdi Conservatory in Milano - he studied music and organ building. He got very interested in electromagnetic action and electrification of organs during his visits to the Italian organbuilders Costamagna and later Tamburini. When he returned to Jerusalem he became an organbuilder attached to the Franciscan Monastery St. Savior in the old city of Jerusalem. Since then he has constructed, restored or repaired a very large number of instruments. Among them is the large organ in the Nazareth Basilic and the transept organ in the church of St. Sepulcher. He also rebuilt and electrified the organs of St. Catherine in Bethlehem and the organ in the church of St. Savior in Jerusalem and built the organs of the Latin Patriarchate, the Gethsemany church (both in Jerusalem) and, more recently, the organ at the Benedictine church at Abu-Gosh.

In 1953 Brother Delfin received the Silver Palm Leaf of Jerusalem which was awarded to him by the Cardinal of Furstenberg, Grand Master of the Equestrian Order of the Holy Sepulcher. He was also decorated with the Great Cross of the Order of Isabelle the Catholic in 1979.

In the last years of his life, Brother Delfin suffered the anguish of seeing the organbuilding workshop to which he had devoted his entire life closed, no doubt due to the lack of interest in which the organ and organ music have fallen in the Franciscan churches of the Holy Land. His last woe, without a doubt the most stinging disappointment of his life, was to see himself obligated to dismantle, by his own hands, the magnificent organ at the Saint Catherine Church in Bethlehem, to which he had dedicated so many years of his life, in order to allow the enlargement of this church for the occasion of the Pope's visit in 2000. After the ceremony, a new organ was ordered from Rieger and the old one remains to this day in the cellars of the Franciscan Custodianship of the Holy Land.

Brother Delfin Taboada died in Jerusalem in 2002.

Israeli Music for Organ

Alexander, Haim

De Profundis

Drishbat Schalom mi Yeruschalaim

Jewish songs

Ostinato

The Bridge between East and West

Three portraits

Ben-Haim (Frankenburger), Paul

Fanfare for Israel

Pastorelle

Prelude

Ben-Shabetai Ari

Magrepha II

Bibik, Valentin

Andante

Concerto, for organ

Unto Thee, O Lord, do I lift my soul

Boehm, Yohanan

Organ book

Braun, Yeheskel

4 manualtier pieces

Crzellitzer, Franz

Passacaglia

Prelude and Fugue'

Theme and Variations

Dimov, Ilya

Four Preludes

Dorfman, Joseph

Phantasy for Organ

Dubnov, Shlomo

Prelude, Aria and Fuga

Ehrlich, Abel

Bakasbot

Friendship in K. Organ, 4 hands

Tsimche Kerach / Ice Plants

Und verstand das gesicht - for female voice and organ

Fleischer, Tsippi

Spielmobil - 12 miniatures for organ and harp

Galay, Daniel

Yuval

Geiman, Arie

Apocalypse

Gelbrun, Artur

Intrada and Passacaglia

Gilboa, Jacob

3 Strange Visions of Hieronymus Bosch

Prelude, Prayer and Fugue

Haubenstock-Ramati, Roman

ANo Tutle"

Catch III

Shapes I

Iranyi, Gabriel

Shir ha=ma=olot [Sonata]

Tempora

Junger Erwin

4 Inventions

Krasnovsky, Roman

Cyprus' Nights

Entweder Menuett oder Polonaise - Toccata

European Triptych

Mourning Itzhak Rabin
On a bicycle through Basel
Sarabande
Spartacus
The Swan
Three Organ Symphonies
Ursula
Variations on a Dutch theme
Viewing Saint Elizabeth's Church in Marburg

Lazar, Simon

Modulations - for organ and tape

Levi, Sabin

8 Choral Preludes
Ballade
Black Marigolds (cycle of three pieces)
Canzona
Concerto Grosso #2 for chamber ensemble and organ
Echo - for two organs (or organ and harpsichord)
Erendira
Meditations (an ongoing project)
Sonata for organ, trumpet and violin
The Raven

Liebman, Michael

De Profundis

Ma'ayani, Ami

Arabesque #5 for organ

Paporisz, Yoram

Fantasia for Organ

Rabin, Yuval

Recit de Cornet
Zmirot

Salomon Karel

Invention
6 Pieces based on Traditional Tunes for Organ

Amos

At the Sound of the Ram's Horn

Fanfare

Far from Zion Came the Law

In the Beginning

In the Hands of the Poor

3 Preludes

Samuel, Yohanan

Orgelwerk

Schuster, Giora

Intrada and Passacaglia Piccola

Steinberg, Ze'ev

Preambulum, Fughetta, Toccata and Imitatio

Tal, Josef

Kol ha kawod - Salve venia

Val, Emanuel

Sonata #2 for organ - AJewish@

The Organs of Israel and Palestine

<i>Number</i>	<i>Name</i>	<i>Builder</i>	<i>Country</i>	<i>Date</i>	<i>Setup</i>	<i>Stops</i>
Jerusalem						
1.	Augusta Victoria hospital	Sauer	Germany	1910	2 M. + P.	23
2.	Austrian Hospice	Rieger	Austria	1910	2 M. + P.	7
3.	Brigham Young University	Marcussen	Denmark	1987	3 M. + P.	39
4.	Church of the Visitation	Costamagna	Italy		1 M. + P.	8
5.	Dormition abbey	Oberlinger	Germany	1980	3 M. + P.	38
6.	Dormition abbey	Oberlinger	Germany	1980	2 M. + P.	8
7.	Ecce homo church	Mader	France	1893	2 M. + P.	16
8.	Gerard Levi's residence	Shamir	Israel	1992	2 M. + P.	17
9.	Gethsemany church	Taboada	Spain	1984	2 M. + P.	8
10.	Italian sisters of Bethany					
11.	James Monson residence	Bosch	Germany	1971	2 M. + P.	14
12.	Jerusalem Music Academy	Shamir	Israel	1980	2 M. + P.	14
13.	Latin Patriarchate	Taboada	Spain/Israel		2 M. + P.	15
14.	St. George	Rieger	Austria	1984	2 M. + P.	31
15.	St. John	Mauracher	Austria	1893	2 M. + P.	14
16.	St. Peter of Zion	Mader	France	1898	2 M. + P.	10
17.	St. Savior church	Fuhrer	Germany	1965	1 M. + P.	5
18.	St. Savior Lutheran church	Schuke	Germany	1971	2 M. + P.	21
19.	St. Savior monastery	Vegessi-Bossi	Italy	1910	3 M. + P.	42
20.	St. Sepulcher church	Rieger	Austria	1982	2 M. + P.	39
21.	St. Sepulcher church	Tamburini	Italy	1969	2 M. + P.	27
22.	St. Stephen	Mauracher	Austria	1900	2 M. + P.	14
23.	Tourist Office Old City	Agati	Italy	1847	1 M. + P.	10
24.	YMCA center	Austin	USA	1932	4 M. + P.	47
Bethlehem						
25.	Bethlehem University	Roetlinger	France	1961	2 M. + P.	14
26.	Church of the Nativity (new)	Rieger	Austria	2002	3 M. + P.	51
27.	Church of the Nativity (old)	Taboada	Spain	1955	3 M. + P.	55
28.	Lutheran church	Dinse	Germany	1892	2 M. + P.	26
29.	Silesian church	Vegessi - Bossi	Italy	1906	2 M. + P.	10
Ramallah						
30.	Latin church					
31.	Lutheran church	Walcker	Germany		1 M. + P.	6
Beit Hanina						
32.	Church of Beit Hanina					
Abu Gosh						
33.	Crusaders' church	Taboada	Spain	1986	1 M. + P.	9
Asseret						
34.	Transportable organ	Shamir	Israel	1994	1 M. + P.	8
35.	Transportable organ	Shamir	Israel	2002	2 M.	7
Tel - Aviv - Jaffo						
36.	Ami Maayani residence	Shamir	Israel	1988	2 M. + P.	9
37.	Church of St. Anthony	Rieger	Austria	1896	2 M. + P.	13
38.	Church of St. Imanuel	Paul Ott	Germany	1977	2 M. + P.	17
39.	Music Academy	Eule	Germany	2001	3 M. + P.	39
40.	Music Academy	Shamir	Israel	1991	2 M. + P.	17
41.	Zeev Steinberg residence	Shamir	Israel	1985	1 M.	6
Petach Tikva						
42.	Jacob Muskat residence	Shamir	Israel	1993	2 M. + P.	11

Haifa						
43.	Carmelite monastery	Vegessi - Bossi	Italy	1896	2 M. + P.	11
44.	St. John church	Binns	U. K.	1914	2 M. + P.	8
45.	University of Haifa	Shamir	Israel	2000	2 M. + P.	33
Nazareth						
46.	Nazareth crypt	Tamburini	Italy		2 M. + P.	26
47.	Nazareth basilica	Taboada	Spain	1982	2 M. + P.	38
Tabgha						
48.	Tabgha monastery	Oberlinger	Germany	1980	1 M. + P.	4
Latrun						
49.	Latrun monastery	Casson	U. K.	1904	1 M. + P.	7
Positives						
50.	Jerusalem radio	Mayer	Germany		1 M.	4
51.	Tel Aviv museum	Klop	The Netherlands		1 M.	4
52.	Kibbutz Shefaim	Schuke	Germany		1 M.	3
53.	Alliance church Abu Gosh	Klop	The Netherlands		1 M.	4

