

Organ Landscapes of
Chile



Here and opposite, Catedral Metropolitana de Santiago, Chile

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Introduction

The following report on musical experiences and impressions is gained following my recital tour in South and Latin Americas in June of 2022. Following my reports on the organs of Argentina¹ and Panama², this article is concerned with organs in Chile - the most western-located country in South America.

This article describes the historical background of Chile, its organ culture in general and also four instruments in detail: two of them (St Ignacio, Santiago and Saint Paul's Anglican Church, Valparaíso), where I also gave recitals. The third, in the Cathedral of Santiago, and the fourth in the Franciscan church Iglesia del Colegio de los Sagrados Corazones in Valparaíso were chosen due to their historical value.

Historical background of Chile

The Republic of Chile is located in the western part of South America, being the southernmost country in the planet and the closest to Antarctica, stretching along a thin strip of land between the Andes Mountains and the Pacific Ocean. With

an area of 291,930 square miles and a population of around 17.5 million, it shares borders with Peru, Bolivia, Argentina and the Drake Passage. Chile also controls some Pacific islands, and claims about 480,000 square miles of Antarctica as the Chilean Antarctic Territory. Chile's capital and largest city is Santiago, and the national language is Spanish.

Spain conquered and colonised the region in the mid-16th century, substituting Inca rule, but failed to conquer the independent Mapuche people who inhabited south-central Chile. In 1818, after announcing independence from Spain, Chile appeared as a relatively steady authoritarian republic in the 1830s. During the 19th century, Chile underwent significant economic and territorial growth, ending Mapuche resistance in the 1880s and acquiring its current northern territory in the War of the Pacific (1879-1883) by defeating Peru and Bolivia. From the 20th century until the 1970s, Chile underwent a democratisation process and experienced rapid population growth and urbanisation whilst relying increasingly on exports from copper mining to support its economy. However, during the 1960s and 1970s, the country was marked by severe political polarisation and turmoil. It was

followed by a military dictatorship under General Pinochet, which resulted in at least 3,000 deaths. The regime ended in 1990, and was succeeded by a centre-left coalition which ruled until 2010. Until now, the country tries to organise its political scene and suffers from many turmoils.

From the early agricultural settlements to the late pre-Columbian era, northern Chile was a region of Andean culture influenced by altiplano traditions spreading to the coastal valleys of the north. In contrast, southern regions were regions of Mapuche culture. Throughout the colonial period, the country's culture was dominated by its Spanish roots. Other European influences, such as English, French and German, began in the 19th century and have continued to this day. German immigrants influenced the Bavarian style rural architecture and cuisine to be found in southern Chile.

Organ culture in Chile

The Chilean organ landscape is very similar to the Argentinian³; the same historical factors (indigenous Inca culture with its music and instruments and the domination by Spain and the Roman Catholic church in the 16th century⁴) determined the influences that shaped



Figure 1. Employees of the *Fábrica Nacional de Órganos* Oreste Carlini around 1900.

the roots of pipe instruments in the country. In addition, relatively frequent earthquakes have caused much demolition of material heritage artefacts. Inter-culturisation is an ethically challenging process, raising many questions. Fortunately, we can assess it as objective observers from today's perspective. As we know, starting a process is one thing; its continuation is another. Even though Spanish conquistadors and the Catholic church began by bringing with them European culture, local people were attached to their historical values and beliefs, and the process was somehow superficial. Of course, we can find many physical remains of this process (architecture, churches and organs included), but it would be a misuse to say that organ music is widely admired.

Local researchers admit that knowledge of organs – the instrument's practice, teaching, study of and diffusion is the result of a great and unfortunate failure in Chile's musical cultura – and the 20th century deepened that state even more. It can be stated that none of the Arts Faculties in Chilean universities possess a study pipe organ (despite many attempts by music professors). Also, not a single Concert Hall in Chile has a main pipe instrument; therefore, all the vast organ, organ-instrumental and organ-choral literature cannot be performed. A minimal but constant number of organ enthusiasts develop their knowledge and skills from their masters: local organists,

who play the organs as their additional activities. Also, the local literature about organ matters is residual yet, of course, at the same time, precious. Because of that, professional musicians and music teachers have little or no knowledge of organs' resources and possibilities.

Also, general cultural awareness of the country and that of ecclesiastical authorities, with some honourable exceptions, is reflected in the abandonment and neglect of such a valuable heritage, together with the set of instruments still existing, and their musical, architectural and historical values combined. They could constitute an essential element in massive music diffusion, using churches as communal concert halls. However, unfortunately, the law on "historical instruments" from 1972 has remained only on paper.

Organs in Chile

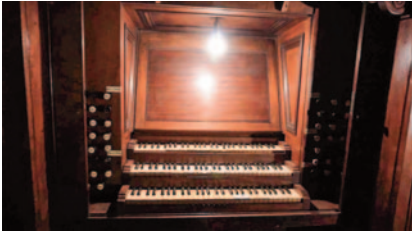
Currently, there are around 130 remaining organs in Chile. In this number, there are 113 complete instruments (however, their condition is varied), 14 unclassified instruments (or remains), and four portative organs. Around 37% of all organs consist of 3 to 9 stops, 52% of 10 to 19 stops, 10% of 20 to 29 stops, and 12% of over 30 stops.⁵

Thirty-four identified organ builders provided instruments to Chile (based on the number of works). Most organs (37 works) were built and updated by *Fábrica Nacional de Órganos* Oreste Carlini from

Santiago. Oreste Carlini - who was born around 1870 in Italy and died in 1938 in Chile – was an immigrant who settled in Chile around 1892 thanks to the Archbishop of Santiago, Monsignor Mariano Casanova. Carlini installed and repaired many instruments over almost four decades, manufacturing some parts and importing others.

Around ten organs were imported from the Cavallé-Coll factory in Paris and the same number from Walcker in Ludwigsburg, Germany. An English company, Foster-Andrews, provided seven organs, the Steinmeier company from Oettingen in Germany provided four organs, and *Grandes Orgues Merklin et Cie* from Paris-Lyon three. The following builders created one or two instruments for Chile: Alberto Mateo Poggi from Buenos Aires, Argentina (2), Angelo Morettini from Perusa, Italia (1), Auguste Commaille from Bordeaux, France (1), Carl C. Weigle from Stuttgart, Germany (1), Detlef Kleuker from Germany (2), Estey from the USA (1), Flight & Son from London (1), Francesco Vegezzi Bossi e Figlio from Centallo, Piemonte (2), Fray Marcos Stiehr from Santiago de Chile (1), Gaspar González Báez (1), Gebr Link GmbH from Geingen/Brenz, Germany (1), Georges Kranzer from Calera de Tango in Chile (1), Giuseppe Bernasconi de Varese from Milano (1), Henry Jones (1), Jean Bourgarel from Menotey (1), John Abbey from London (1), Kuhl & Kleitt from Berlin (1), Louis Debierre from France (1), Natale Balbiani from Milan (1), Nenninger Orgelbau from München (1), Neuville Frères from Rexpoede Nord (1), *Organería Española* from Spain (1), Otto Hoffman from Texas in the USA (1), Silvester Hesse from Germany (1), Stoltz Frères from Bouzonville in Francia (1), and Verschueren from Tongeren in Belgium (1). Eight organs remain of unknown origin.⁶

Fifty-six, that is to say around fifty per cent, of all organs in Chile are located in the capital city of Santiago; nine are in Valparaíso, five in La Serena, and four in



Concepción. Other cities have 1-2 instruments at the most.⁷

Cavaillé-Coll organs in Chile

A group of seven precious instruments built in France for Chile by Aristides Cavaillé-Coll (1811-1899) were described in detail by Miguel Castillo-Didier.⁸ Cavaillé-Coll's organs, even in their small or medium size imported to Chile, still keep the romantic symphonic character.⁹ His instruments arrived in Chile in the last third of the 19th century, mainly before the Civil War of 1891, when the economic situation of the religious congregations was good. The fame of Cavaillé-Coll in France determined commissions of his organs by French congregations in Chile. These precious instruments (mainly in poor shape currently) are located in the Franciscan church Iglesia del Colegio de los Sagrados



Santiago Cathedral

Corazones in Valparaíso (24/2M+P), the Chapel of San Pedro of the Provincial House of the Congregation of the Good Shepherd in Santiago (5/1M), the church of the Capuchin Fathers in Santiago (6 full stops and two sets of pipes for part of the scale, 1M+P), the Chapel of the Alonso de Ercilla Institute in Santiago (10/1M+P), two sibling organs (both

10/2M+P) for the Provincial Monastery of Buen Pastor in Santiago and the Sanctuary of Lo Vázquez in Valparaíso (disassembled currently), the Church of the Precious Blood in Santiago (15/2M+P) and the Salesians church of St Ignacio in Santiago (which has been rebuilt many times).

The following description refers only

(I) Grand Orgue (54 Keys)

1. Bourdon	16'	7. Doublette	2'
2. Montre	8'	8. Plein-Jeu Harmonique III-VI	
3. Flûte Harmonique	8'	9. Basson	16'
4. Bourdon	8'	10. Trompette	8'
5. Prestant	4'	11. Clairon	4'
6. Octave	4'		

(II) Récit-Expressif (54 Keys)

1. Flûte Traversière	8'	6. Trompette	8'
2. Viole de Gambe	8'	7. Basson et Hautbois	8'
3. Voix Céleste (from 2nd C)	8'	8. Voix Humaine	8'
4. Flûte Octaviane	4'	9. Trémolo	
5. Octavin	2'		

(P) Pédale (30 Keys)

1. Soubasse	16'	3. Bombarde	16'
2. Flûte	8'	4. Trompette	8'

Couplers

Récit - Grand Orgue Grand Orgue - P Récit - P

Figure 2. Specification of the Cavaillé-Coll organ from 1872 at Iglesia del Colegio de los Sagrados Corazones

to the largest Cavaillé-Coll organ in Chile from the Franciscans' church Iglesia del Colegio de los Sagrados Corazones in Valparaíso. It was the first documented Cavaillé-Coll organ sold to Chile. It was manufactured in 1871 and installed in 1872. This instrument has been preserved for 152 years, surviving several earthquakes, among which the largest were those of 1906 and 1971, which caused severe damage to the temple. Its acquisition was possible thanks to a donation from the engineer Enrique Meiggs, his subvention being recorded on the organ's façade behind the console. An instruction for assembling the instrument and its harmonisation and tuning, accompanied by various sketches and drawings: "Notice explicative pour le montage de l'orgue de Valparaíso (Chile)", dated in Paris on the 5th of April, 1872 was signed by Cavaillé-Coll in person.

The façade of this instrument was specially designed to harmonise with the Gothic style of the church. Flanked by two towers with a Gothic crown, which protrudes from the gallery arch, the piece of furniture forms a kind of wide concave semicircle towards the centre and back of the loft. There are 39 tubes on the façade, all made of tin with shields on their mouths. They are distributed in two tall lateral towers, two

smaller towers and six flat surfaces.

The arrangement of the tubes is as follows. Each one of the side towers, erected on projecting consoles, which protrude from the solid and high base of the organ, houses five pipes, whose mouths descend towards the centre. The upper skylights, in the form of small arches, hide the ends of the tubes. On them are the cornices, and coronations are erected as Gothic towers that end in a cross. Two thin needles flank these towers on the inside. Obliquely, approaching the gallery's centre, follow two flat surfaces with five tubes each. Their mouths ascend backwards in a line. They are crowned above by skylights forming a kind of wide semicircle inclined towards the bottom and by the respective cornice. Next, in the corner where these flat surfaces form with the central part of the façade, there are two lower towers, with three tubes flanked by two spires. Again, their mouths descend towards the centre. Skylights crown them in pointed arches, from the cornices of which rise Gothic towers finished in a floral ornament. The central part of the façade is flat, perpendicular to the side naves of the temple. It comprises a large central flat surface and houses 11 tall tubes, with mouths descending towards the centre and crowned by a pointed arch. Above this is a triangular

pediment with a sharp upper angle decorated with a rose window, and finished in a cross. Two thin needles flank this central part. On a higher plane, on each side of that part, there are two small flat surfaces with four tubes each. The mouths of the two central tubes form a horizontal line; those of the two side tubes form a slightly higher line. On these two small surfaces, the skylights are ogive-shaped. On them are the respective cornices, and, on these, ornamentation made up of three arches crowned by a floral decoration.

The arrangement of the 24-stop specification is well-balanced. The original names appearing on the register handles are in Spanish (except for two names in Latin and one in Italian) and in the traditional Spanish measurements: 26 palmos = 16 feet; 13 palmos = 8 feet; 6 1/2 palmos = 4 feet; Furthermore, with traditional names of Spanish organ making: the Main register (Montre) is called Flautado; the Doublette 2' is Quincena; the Voix Céleste is the Voz Angélica; the Plein Jeu III-VI (rows) is the Lleno 3 a 6; one of the three trumpets is called the Trompeta Real. Another feature that did not exist in any other organ in the country and was curious even among Cavaillé-Colls worldwide at the time it was built, is that among the combination levers, two divide each keyboard.

Iglesia del Colegio de San Ignacio, Santiago

The San Ignacio Church, also known as the Church of the Colegio de San Ignacio, is a Catholic temple belonging to the Jesuit fathers, located in Santiago, the capital of Chile, next to the Colegio San Ignacio. The temple was built as a replacement for the old church, destroyed in a fire on the December 8th, 1863. The first stone of the temple was laid on December 15th, 1867, and its construction ended in 1872. First, three brick masonry naves were built. Then, between 1899 and 1900, two towers were built as the first in Chile, with iron armour in their structure and covered in cement. The one on the left side has a four-sphere clock, made in Bilbao and installed in 1901 by Evaristo Molina; the one on the right side, three bells, two of which were created from a bell that rang in the old Jesuit temple, destroyed in a fire in 1863. The church's façade was designed by the Italian architect Ignacio Cremonesi. The church is in the Neo-Renaissance style. On the cornice, there is the motto of the Jesuit congregation: *Ad Maiorem Dei gloriam* ("For the greater

glory of God", a favourite phrase of Saint Ignatius of Loyola), and on its door, there is a Latin motto that reads *Haec est domus Dei et porta coeli* ("This is the house of God and the gate of heaven", a quote from Genesis 28, 17). After the earthquake of February 27th, 2010, the church was subjected to restoration work, which ended in July 2011.

Inside the temple is the main altar, golden and neo-baroque, and a pipe organ built formerly by Aristide Cavaillé-Coll around 1885. Since then, many rebuilds have occurred, and its original French style is barely recognisable. At least two essential rebuilds were undertaken; in the 1930s by an unknown workshop, and in 1978 by John Moir (author of the current specification). At least these original Cavaillé-Coll stops were preserved: Montre 8', Prestant 4', Flûte harmonique 8', Viola de Gamba 8', Doublette 2'). The last restoration was done by Dr Luis González and his brothers in 1989. After all these activities, the organ consists of more than 2,200 pipes with 33 registers on three manual

and one pedal keyboards and is one of the most significant instruments in Santiago and, indeed, the country. The current console is pneumatic (with significant delays), probably installed by the Carlini workshop.¹⁰ One of the visible remains of the Cavaillé-Coll organ is the pedal-board.

My recital took place on Saturday, June 25, 2022 at 18:30. I performed: improvised Symphonic Variations on "Christus Vincit", J.S. Bach's choral "Nun komm der Heiden Heiland", BWV 659, Bach's Toccata and Fugue in D Minor, BWV 565, and improvised *Adagio Cantabile*, L. van Beethoven's *Allegro con brio* from the Fifth Symphony in C Minor; Chopin's Nocturne in E flat Major, Op. 9, No 27 and Mazurka in B flat Major, Op. 7, No 1; W. Kilar's Polonaise from his Orchestral Suite "Pan Tadeusz", L.J.A. Lefébure-Wély's Andante "Chœur do voix humaines", Op. 122, No. 7, and Boléro de concert, Op. 166, Vierne's Arabesque from "24 Pieces en style libre", Op. 31, concluding with an improvised Symphonic Toccata.

(I) Grande Orgue (56 Keys)				(III) Récit expressif (56 Keys)			
1. Bourdon	16'	7. Quinte	2 2/3'	1. Principal	8'	6. Doublette	2'
2. Montre	8'	8. Doublette	2'	2. Flûte Traverse	8'	7. Trompette	8'
3. Salicional	8'	9. Plein Jeu	2' (IV-V)	3. Gambe	8'	8. Basson-Hautbois	8'
4. Flûte Harmonique	8'	10. Trompette	8'	4. Voix Celeste	8'	9. Vox Humaine	8'
5. Bourdon	8'	11. Clairon	4'	5. Flûte Octaviant	4'		
6. Prestant	4'						
(II) Positiv (56 Keys)				(P) Pedalier (30 Keys)			
1. Dulciane	8'	5. Sesquialtera	2 2/3 1 3/5'	1. Soubasse	16'	4. Flûte	4'
2. Flûte Harmonique	8'	6. Flûte	2'	2. Flûte	8'	5. Bombarde	16'
3. Bourdon	8'	7. Cimbale	1/2' (III)	3. Bourdon	8'	6. Dolce	8'
4. Flûte	4'						
(Couplers)							
I - P II - P III - P III Sub - I III - I III Super - I II Sub - I II - I II Super - I							

Figure 3. Iglesia del Colegio de San Ignacio: organ specification

Saint Paul's Anglican Church, Valparaíso

At the beginning of the XIXth century, many foreigners were attracted to the city port of Valparaíso, putting down roots in the principal port in the navigation route by sea from and towards Europe, passing through Cape Horn. In that way, British and German nationals made their home in the Cerro Alegre and Cerro Concepción hills of Valparaíso, meeting in each other's houses and school classrooms to worship and practice their religion. Eventually, they raised enough money to buy property and build a church. This work was entrusted to English engineer William Lloyd Wright. Registries of the Church show the names and professions of those who worshipped in that church throughout many years, including captains, merchants, masons, shipbuilders, musicians, piano builders, smiths, candle makers, artists and engineers, all of which reveal the ample welcoming embrace of Saint Paul's

Church. The historical importance of Saint Paul's Church as a National Monument lies not only in its architectural transcendence but also as a link to understanding the integration process of British immigrants and their cultural legacy to the country.¹¹

The church's original organ was sold to the nearby Lutheran Church of Valparaíso (and is still being used), allowing the building of the imposing Queen Victoria Memorial Organ, visible from both sides of the main altar. The new organ was a present from the British Community resident in Valparaíso to the church, in memory of Queen Victoria. It was built between 1902 and 1903, showing the letters VIR (Victoria Imperatrix Regina) on its two façades. This instrument, built by the English company Forster and Andrews on a specification designed by Craig Christie, was installed in Saint Paul's Church in 1903; since then, it has been considered

one of the best on the west coast of South America. Unfortunately, the organ was partially damaged in an 8.2-magnitude earthquake in 1906, when much of the city was destroyed. However, the staff of the Forster and Andrews company reconstructed it in 1910, and for the next 80 years, it underwent minimal repairs and maintenance work. It comprises 33 stops (1,604 pipes) spread among three manuals and a pedal. The console is located between two cases (closer to the right one), and the organist sits with his back to the right-hand case. Its excellent pneumatic traction allows the organist to control the performance to the highest standards. Constant efforts of a small group of enthusiasts under Christine Evans from the Comité de Restauración Catedral Saint Paul's de Valparaíso allow this place and instrument to live, and therefore constantly spread the beauty of organ music among local citizens and tourists worldwide.



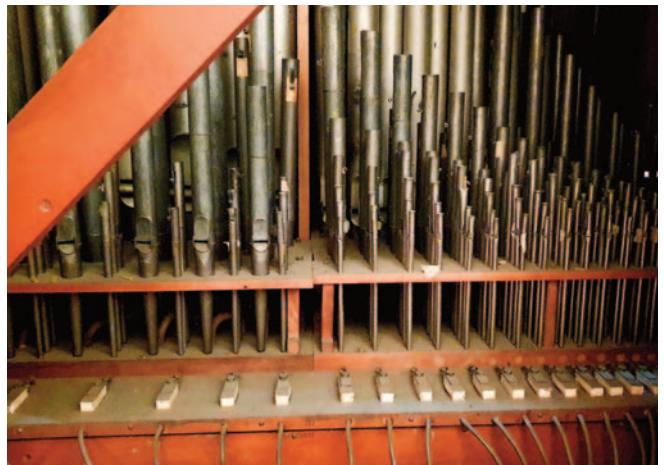
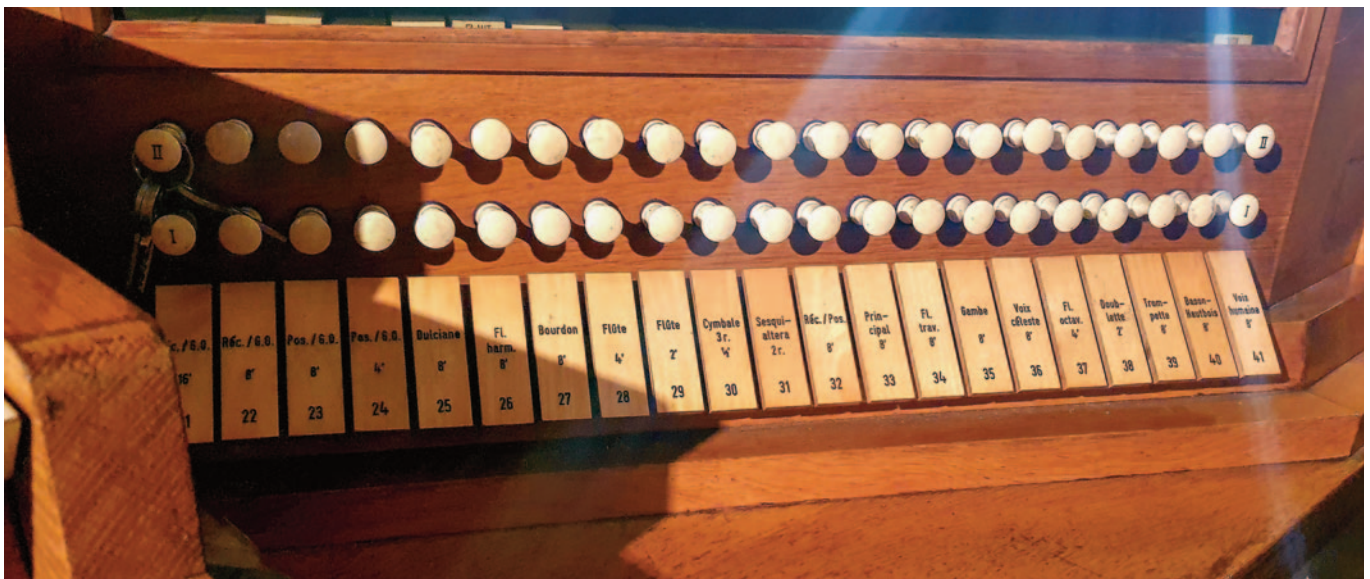


Iglesia del Colegio de San Ignacio, Santiago, Chile



(I) Choir Organ (58 Keys)				(III) Swell Organ (58 Keys)			
1. Lieblich Gedackt	8'	5. Harmonic Piccolo	2'	1. Lieblich Bourdon	16'	7. Doublette	2'
2. Viola di Gamba	8'	6. Cremona	8'	2. Open Diapason	8'	8. Sesquialtera	II
3. Dulciana	8'	7. Orchestral Oboe	8'	3. Rohrfloete	8'	9. Contra Fagot	16'
4. Flauto Traverso	4'			4. Eco Gamba	8'	10. Cornopean	8'
				5. Voix Celeste	8'	11. Oboe & Bassoon	8'
				6. Gemshorn	4'		
(II) Great Organ (58 Keys)				(P) Pedalier (30 Keys)			
1. Double Open Diapason	16'	7. Octave Quint	2 2/3'	1. Contra Bass	32'	5. Violoncelle	8'
2. Open Diapason	8'	8. Fifteenth	2'	2. Open Diapason	16'	6. Bass Flute	8'
3. Holfloete	8'	9. Trumpet	8'	3. Violone	16'	7. Posaune	
4. Flute Harmonique	8'			4. Lieblich Bourdon	16'		
5. Principal	4'						
6. Waldfloete	4'						
Couplers							
II - I I - III II - III III - P I - P II - P III Super - III III - III III Sub - III P Super - P							

Figure 4. Saint Paul's Anglican Church, Valparaíso: organ specification



Cathedral Santiago

The Cathedral of Santiago was the first religious church in the city's original layout after Pedro de Valdivia founded it on the 12th of February 1541 at the Plaza de Armas, where it stands to this day. It was consecrated as a Cathedral after Pope Pius IV erected the Bishopric de Santiago in 1561. However, nothing remained of that first rustic chapel after the indigenous uprising of September 11, 1541 ended with much destruction of the town. A similar fate befell the different versions of the church that were raised later; they ended up being destroyed by human hands and remained at the mercy of all kinds of natural disasters, among which were earthquakes, fires and overflows of the Mapocho River.

The construction of the current three-nave temple began when Bishop González Marmolejo entrusted the work to the builder Matías Vásquez de Acuña (1784-1842). The reconstruction work had been begun in 1780 by the Italian architect Gioacchino Toesca e Ricci (1745-1799), who redesigned the plans of the part already built and projected the characteristic neoclassical style facade of the Cathedral. In 1899, Archbishop Mariano Casanova commissioned another architect, Ignacio Cremonesi, to renovate

the Cathedral. Cremonesi added two towers to the façade, using steel and reinforced concrete. In addition, he covered the bare stone walls with lime and brick masonry, enlarged the windows to install stained glass windows, and covered the wooden coffered ceiling inside the temple with a barrel vault with biblical images, which he also decorated with mouldings, cornices, and medallions. The works were delivered shortly after the fulfilment of the first centenary of the Chilean Republic, showing the aspect they present today. The Cathedral of Santiago was declared a Historical Monument in 1951. In recent years, different interventions have been carried out on it. After the 2010 earthquake, a complete restoration of the church was begun in 2014 and completed the following year.¹³

The English organ manufactured by Flight & Son was installed in the Cathedral in 1849. Nevertheless, unfortunately, it has remained mute for over 40 years due to many circumstances. Its historical and patrimonial value can be analysed from three perspectives:

1. The value of the instrument on a global scale makes it a unique piece since it has not been intervened with and

represents a period of construction of English organs that is very rare today; 2. From the community aspect, it is essential to project what, in the context of the most important square in the capital of the country, can mean in creating a community that is articulated based on the instrument when and where concerts are held; 3. Its importance from the point of view of the history of Chile, the sound of the organ was heard in the Te Deum ceremonies of 23 presidents, from Manuel Bulnes, in 1851.¹³

The emerging foundation "Amigos de los Órganos de Chile" ('Friends of Organs of Chile'), established by Cristián Morales-Jaureguiberry and Germán Barros from Santiago, participates in the organ restoration project being led by the Heritage Centre of the Catholic University of Chile. The Cathedral – as a landmark of Chilean culture, of republican culture, of Santiago as the capital of Chile – has a wide range of values: urban, architectural, symbolic, cultural, religious, and political, for, therefore, its restoration should be completed with that of this priceless instrument. The community seeks to use the organ for services, recitals, a music school and training for organ builders who can restore organs nationwide.





(I) Choir Organ (58 Keys)

1. Lieblich Gedackt	8'	5. Harmonic Piccolo	2'
2. Viola di Gamba	8'	6. Cremona	8'
3. Dulciana	8'	7. Orchestral Oboe	8'
4. Flauto Traverso	4'		

(II) Great Organ (58 Keys)

1. Double Open Diapason	16'	6. Waldfloete	4'
2. Open Diapason	8'	7. Octave Quint	2 2/3'
3. Holfloete	8'	8. Fifteenth	2'
4. Flute Harmonique	8'	9. Trumpet	8'
5. Principal	4'		

Couplers

II - I I - III II - III III - P I - P II - P III Super - III III - III III Sub - III P
Super - P

(III) Swell Organ (58 Keys)

1. Lieblich Bourdon	16'	7. Doublette	2'
2. Open Diapason	8'	8. Sesquialtera	11
3. Rohrfloete	8'	9. Contra Fagot	16'
4. Eco Gamba	8'	10. Cornopean	8'
5. Voix Celeste	8'	11. Oboe & Bassoon	8'
6. Gemshorn	4'		

(P) Pedal (30 Keys)

1. Contra Bass	32'	5. Violoncelle	8'
2. Open Diapason	16'	6. Bass Flute	8'
3. Violone	16'	7. Posaune	16'
4. Lieblich Bourdon	16'		

Figure 5. Saint Paul's Anglican Church, Valparaíso: organ specification



Saint Paul's Anglican Church, Valparaíso: interior above, exterior below

Conclusion

Despite many obstacles, fortunately, there is always hope on the horizon. Initiatives of local organ lovers, societies and foundations wish to maintain and put more life into the organ landscapes of Chile. They have a lot to do: the recovering of many mute organs, the renovation of those that need to be

repaired, the support of studies by Chilean organists in the country and abroad, and the organising of concerts and the opening churches to local communities and tourists. If music is a healing for the spirit, this cure should be served using good instruments; after this curation, the effects will be significant.





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