



AUSTIN ORGANS, INC.

ORGAN ARCHITECTS & BUILDERS

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Forbidden City Concert Hall

(Zhongshan Park)

Xicheng, Beijing,

People's Republic of China



AUSTIN ORGANS, INC.

opus 2779 – 1999

GREAT ORGAN

Double Diapason 16' (Ext. 8')	12 Pipes
Diapason I 8'	61 Pipes
Diapason II 8'	61 Pipes
Harmonic Flute 8'	61 Pipes
Bourdon 8'	61 Pipes
Flute 4'(Ext. 8')	12 Pipes
Twelfth 2-2/3'	61 Pipes
Super Octave 2'	61 Pipes
Mixture IV	244 Pipes
Double Trumpet 16'(Ext. 8')	12 Pipes
Trumpet 8'	61 Pipes
Clarion 4' (Ext. 8')	12 Pipes
Tremulant	
Tuba Mirabilis 8' (Choir-Orchestral)	

SWELL ORGAN

Violone 16' (Ext. 8')	12 Pipes
Bourdon 16' (Ext. 8')	12 Pipes
Geigen Diapason 8'	61 Pipes
Cor de Nuit 8'	61 Pipes
Cor de Nuit Celeste 8' T.C.	49 Pipes
Viola Pomposa 8'	61 Pipes
Viola Celeste 8'	61 Pipes
Geigen Octave 4'	61 Pipes
Flute 4'	61 Pipes
Doublette 2'	61 Pipes
Mixture III	183 Pipes
Bassoon 16'	61 Pipes
Trompette 8'	61 Pipes
Oboe 8' (Ext. 16')	12 Pipes
Clairon 4'	61 Pipes
Vox Humana 8'	61 Pipes
Vox Humana Tremulant	
Tremulant	

CHOIR - ORCHESTRAL ORGAN

Doppel Flute 8'	61 Pipes
Gamba 8'	61 Pipes
Gamba Celeste 8' T.C.	49 Pipes
Prestant 4'	61 Pipes
Concert Flute 4'	61 Pipes
Nasard 2-2/3'	61 Pipes
Harmonic Piccolo 2'	61 Pipes
Tierce 1-3/5'	61 Pipes
Cymbal III	183 Pipes
Tuba Mirabilis 8' (15" wind)	61 Pipes
French Horn 8' (15" wind)	61 Pipes
Corno di Bassetto 8'	61 Pipes
English Horn 8'	61 Pipes
Tremulant	

PEDAL ORGAN

Double Diapason 32' (Digital)	--
Contra Bourdon 32' (Digital)	--
Diapason I 16'	32 Pipes
Diapason II 16' (Great)	--
Subbass 16'	32 Pipes
Violone 16' (Swell)	--
Bourdon 16' (Swell)	--
Octave 8'	32 Pipes
Subbass 8' (Ext. 16')	12 Pipes
Viola 8' (Swell)	--
Choral Bass 4'	32 Pipes
Spill Flute 4'	32 Pipes
Octave 2' (Ext. 4')	12 Pipes
Flute 2' (Ext. 4')	12 Pipes
Ophecleide 32' (Digital)	--
Bombarde 16' (On 10" Wind)	32 Pipes
Bassoon 16' (Swell)	--
Bombarde 8' (Ext. Bombarde)	12 Pipes
Bombarde 4' (Ext. 8')	12 Pipes
English Horn 4' (Choir-Orchestral)	--

The Forbidden City Concert Hall is situated inside the walls of the Forbidden City, among the well-manicured gardens of Zhongshan Park, and directly adjacent to Tiananmen Square. The old hall was gutted, save for some large stone pillars; the rebuilt hall was built by raw manpower, crews working 24 hours a day. The finished product is breathtaking; thick marble columns with matching floors, sparkling chandeliers, state of the art audio/video equipment. The décor is on the modern side; more simple and elegant than ornate. The acoustics are quite good in spite of the padded seats and aisle carpeting. There is an abundance of new, shiny, hard surfaces. The organ is in front and center-stage on a platform 12' above stage level. A moveable console was provided, finished in gleaming Steinway black. The organ case, designed entirely by Austin Organs Inc., was built of beechwood by the Beijing Fine Furniture Company.

The client, The Beijing Culture Bureau, was without opinion regarding size or specification. We knew little except that, when complete, this would be the main performing venue for the Beijing Symphony Orchestra, htianence, an eclectic stoplist with symphonic leanings was offered, and accepted without change. Crated for ocean transit, the three 40' containers containing the organ left the Hartford loading dock on July 24, 1999.

Two inaugural events were planned, one with symphony and one solo recital featuring organist Carol Williams. Both concerts were very well attended, and the varied program proved quite popular with the audience. It is safe to say that well over half of the people attending had never seen or heard a pipe organ before. Many of the audience members were children of all ages, who ap-

peared to be especially mesmerized by Miss Williams' rendition of "The Washington Post March".

According to Carol Williams, "My very first visit to China was memorable for a number of reasons. First, there was the experience of the completely different culture and the opportunity to perform in Beijing's Forbidden City Concert Hall. Further, there was the honor of walking on to the stage to bring to life a brand new organ, which responded superbly to the most subtle of registrations and produced truly magnificent sounds. Yet, due to the lack of organ tradition in China, it was difficult to draw up programs that were suitable for such an historic occasion, and which would be acceptable to an audience that had not previously savored music played on the King of Instruments. The choice ultimately became a selection of popular works by Widor, Bach, Jeremiah Clarke and Franck together with a lighter element in the form of music by Sousa and Joplin. Throughout the visit, there was much filming plus numerous photographs and many interviews with magazines and television. Certainly a great honour was the opportunity to work with the Beijing Symphony Orchestra under the expert conducting of the much beloved Tan Lihua to present a fine performance of the Saint-Saens Symphony No III in C minor, a composition that highlighted the excellence of the Austin organ and of its installation."

With the increasing popularity of western music and culture in Beijing, it is a most satisfying feeling to know that the pipe organ will no longer be a joy unknown to the citizens of the People's Republic of China.