

# Fratelli Ruffatti

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## IN THE MIDST OF THE PANDEMIC

After a forced shutdown of seven weeks imposed by the Italian authorities to fight COVID-19, the Ruffatti factory is once again in full swing. All precautions are in place for the safety of our personnel. Face masks, sanitizing, and distancing are marking a new way of making pipe organs.



Making the new organ for Pershore Abbey in England.

Left: Fitting the three-layered solid mahogany toeboards of a slider windchest.

Below: Racking mahogany pedal pipes.



At left, the new organ for St. Katharine of Siena in Wayne, Pennsylvania, USA

Fitting the console

## WITH THE ORGANIST IN MIND

One of our constant goals is to make our pipe organs user-friendly. In recent years, organ control systems have introduced a number of features – and complications – all aimed at expanding possibilities for the organist. All of these systems make use of various dials and buttons, and each system needs time for learning the ‘ins and outs’. In the words of a famous international recitalist, who recently inaugurated one of our instruments, ‘organists do not have the time for a training course each time they approach a different instrument’. With this concept in mind, we are presenting a new system, which is finally truly intuitive. It still offers a wide variety of functions, but, due to its simplicity, long studies are no longer necessary to make everything readily available to the user.

Mobile phones and tablets are some of the most common objects in modern societies. And, as has been the case since prehistoric times, the use of images is the most effective means of representing concepts. These basic ideas have created a control system which makes use of touch-screen technology. Following is a brief description of what the system can do, and how it can be easily managed by an organist at first glance.



The touch-screen control panel

By simply touching the desired icon, the organist gains access to the desired section, whether it be combination action, crescendo settings, transposer, or anything else. Once the field opens, detailed instructions follow, either by icons or messages in any of several languages, from which the organist can choose.

The size of the combination action memory is enormous. Any organist can easily create a password-protected folder. The password can be recorded on a magnetic key, and all that is needed is to “show” the key to a sensor, and the private folder opens up on the screen. It is that simple.



The proximity sensor and a USB port to store combinations

There is also room for correcting errors or omissions: if an organist decides to introduce a new combination into a long succession of set pistons, there is a simple, intuitive way of inserting up to five added combinations between any two of the set combinations. The succession of pistons will then be renumbered automatically.

An incredible new feature: a small keyboard comes up on the screen and the organist can enter the name of the piece (ex: Widor Toccata) and thereby identify each sequence of programmed pistons. Then, individual pieces can be easily grouped together to form ‘concert’ folders, which can also be labelled with the corresponding names (ex: Christmas 2020). All data can be saved on USB drive to create personal archives.

The screen displays the date and time of day, a thermometer, and gives easy access through icons to a metronome, a transposer (12 positions in each direction), two different configurations for the Pedal divide, visualization of expressions, and much more. For recording and playback, a separate panel is provided, with a key for protection. An organist no longer needs to go through a special training course to be able to use the organ’s control system. Take a look at the photograph of the record/playback field on the following page.



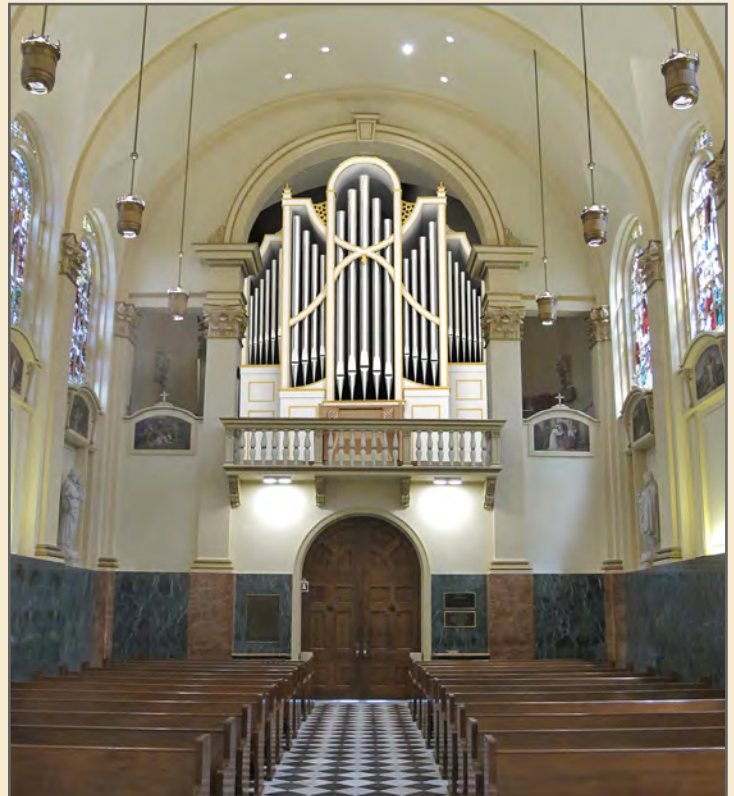
The recording unit, with key, is remotely controlled.

## ON TO NEW ORLEANS!

After the upcoming installation of the new organ at St. Katharine of Siena Catholic Church in Wayne, Pennsylvania (see photo of the console being prepared on page 1), we are pleased to share information on the following instrument, which Ruffatti is currently manufacturing for Notre Dame Seminary in New Orleans, Louisiana.

The two-manual instrument is well-proportioned to the size of the building and it has been optimally-designed with versatility in mind. In addition to an unenclosed Great division, it features enclosed Great and Swell divisions, both of which use the new hyper-dynamic expression system developed by Ruffatti, which greatly enhances the efficiency of the expression chambers. Further versatility will come from the separate set of intra- and inter-manual couplers which has been provided for the enclosed Great stops, allowing for greater creativity in registration.

The primary use of the instrument will be to support of liturgy, and the conspicuous resources in foundation stops reflects the desire to provide ample means for the accompaniment of choir and congregation. At the same time, the stoplist reveals a special attention to solo use.



The computer-generated image of the new organ

NOTRE DAME SEMINARY, New Orleans, Louisiana

**GRAND-ORGUE** Unenclosed

Montre 16'  
Montre 8'  
Prestant 4'  
Twelfth 2-2/3'  
Doublette 2'  
Seventeenth 1-3/5'  
Fourniture III-V 2'  
Zimbelstern  
Sub Octave  
Unison Off  
Super Octave

**GRAND-ORGUE** Enclosed

Bourdon\* 16'  
Flûte Harmonique 8'  
Bourdon 8'  
Gemshorn 8'  
Genshorn Celeste 8'  
Flûte Octaviant 4'  
Trompette de Fête 8'  
Chimes\*  
Tremblant  
Sub Octave  
Unison Off  
Super Octave

**EXPRESSIF** Enclosed

Burdon Doux\* 16'  
Stopped Diapason 8'  
Viole de Gambe 8'  
Viole Celeste 8'  
Prestant 4'  
Flûte Creuse 4'  
Nasard 2-2/3'  
Octavin 2'  
Tierce 1-3/5'  
Plein Jeu IV 2'  
Basson-Haubois 16'  
Trompette Harmonique 8'  
Hautbois 8'  
Trompette de Fête 8'  
Chimes\*  
Tremblant  
Sub Octave  
Unison Off  
Super Octave

**PÉDALE**

Contre Basse\* 32'  
Contre Bourdon\* 32'  
Resultant 32'  
Harmonics V 32'  
Montre 16'  
Soubasse 16'  
Bourdon 16'  
Burdon Doux 16'  
Basse 8'  
Bourdon 8'  
Stopped Diapason 8'  
Flûte 4'  
Contre Bombarde\* 32'  
Contre Basson\* 32'  
Bombarde 16'  
Basson 16'  
Trompette 8'  
Trompette de Fête 8'  
Hautbois 4'  
Chimes\*

\*denotes preparation for digital stops

The Trompette de Fête is a high pressure reed placed horizontally within the Great enclosure. It can also be accessed from the Swell and Pedal.

## FACEBOOK NEWS

Our Facebook page, [ruffattiorgans](#), is well known and is followed by many organ enthusiasts and friends of Ruffatti. It has now been brought to our attention that a new group has been established on Facebook:

[Ruffatti Organs around the world - appreciation group](#)

We invite you to take part by clicking on the site above. Many requests coming from various countries have been received since the first day. Posts include historic photos, rare videos, and interesting news and stories.

To unsubscribe from this publication, please click here: <http://ruffatti.com/cancellazione-newsletter/>

## FIRST CD ON THE RUFFATTI ORGAN AT BUCKFAST ABBEY IS PRODUCED

At the inaugural concert at Buckfast Abbey of the four-manual Ruffatti organ on April 20, 2018, well-known recitalist Martin Baker, Master of Music and Choirs at Westminster Cathedral, London, announced that he would be very happy to make the first recording on the new instrument. Thanks to the Abbey's support and organization, the CD is now a wonderful reality. It features all the music that was performed during the opening event, and it masterfully highlights the colors of the instrument.

This organ's resources are considerable: 100 ranks of pipes, of which 22 are reed stops, and there are 5,542 pipes, allowing the instrument to serve the needs of monastic chant, accompaniment for choir and congregation, and to provide tonal quality and variety of colors for the Abbey's annual recital series.

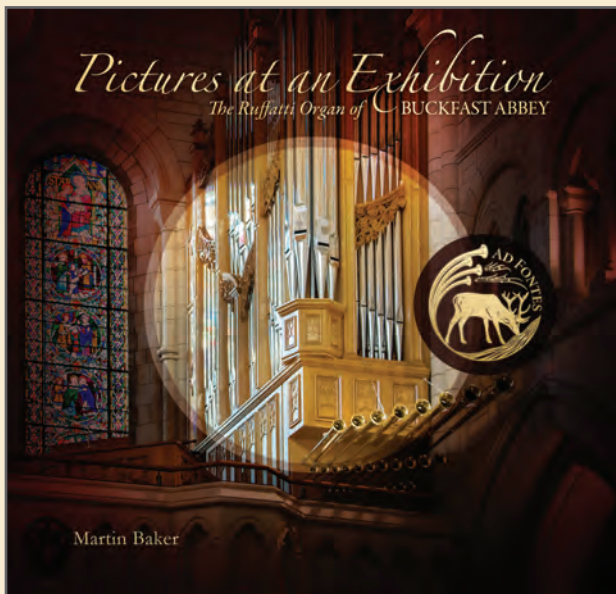


Photo credit: Buckfast Abbey Media Studios

Organist: Martin Baker  
Organ: Buckfast Abbey, United Kingdom  
Title: Pictures at an Exhibition  
Music by: Modest Mussorgsky and others  
Produced by: Ad Fontes 2020  
[www.adfontes.org.uk](http://www.adfontes.org.uk)

All pipes of the organ have been produced in-house, as is the custom with Ruffatti, including the numerous reed stops inspired by different organbuilding traditions, and the flue stops of the Gallery organ, based on Cavallé-Coll scalings and manufacturing practices.

At right, the four-manual console of Buckfast Abbey. The entire upper portion, with keyboards and stop knobs, can be moved up or down by several inches by pushing a button, for optimal comfort for the organist.



Photo credit: Buckfast Abbey Media Studios