



# POSITIVE ORGAN

Glatter Götz and Klais,  
Germany

2007–2008

About the project

<https://tsaritsyno-museum.ru/events/special/p/lyudi-i-fondy-eng/>





SELECTED BY

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Many remember that the immense renovation of the Tsaritsyno palace and park complex was a part of the city targeted program for the development of the Tsaritsyno Museum-Reserve for 2006–2008 approved by the Moscow government. It included, among other things, the plan to equip the museum with high-quality musical instruments and a variety of stage equipment worth 100 million rubles.

Of course, it was a generous gift and a sign of favor from the city administration to the museum. We prepared a thorough request, enlisting things for every occasion of concert life. For me, as a musician, these plans felt particularly important, this is indeed my project. The Department of Culture purchased everything that we had put on the list from world-known leading companies.

Strictly speaking, there had been musical and educational activities in Tsaritsyno before. But it took on a different scale after the restoration and reconstruction of the whole palace complex in 2006–2007. The Grand Palace acquired four large halls: two ceremonial and two multifunctional ones. The inner courtyard of the Bread House was roofed over with a glass structure, a spacious and well-appointed atrium was created, retaining the beauty and elegance of the Bazhenov architecture. We planned to hold, among other things, concerts in these halls.

But the main ‘musical event’ was still in store.

In 2005, we came up with the idea to create in the still-under-construction atrium a concert hall for old music. Old, classical, matching the work of the great architect.

The first concerts proved that the organ would be good in the atrium with its unique ‘temple’ acoustics: rich, deep, with a strong resonant ‘echo’. That is how we got the idea to place a large concert organ in the atrium. There are few places in Moscow,

including houses of worship, that have an organ, and to find one in a museum is exceptionally rare.

The idea, much to our delight, was supported by the city government. Initially, the organ was going to be placed above the entrance to the underground entry hall of the museum. But the architects' calculations showed that it was not feasible. Then a new idea was put forward: creating a much smaller in size and weight, but portable positive organ. To implement the idea, an organ specialist from the Moscow House of Music, Pavel Kravchun, was brought in. He was instructed to develop the design of the Tsaritsyno organ and suggest a manufacturer.

There were many specifics about the project. First of all, the positive organ should sound in the widest possible sonic and timbre range, despite its small size. Second, the organ's usability. Particularly, it was supposed to fit under the arch with the bridge and be relatively easy to move if necessary. Thirdly, the instrument should look nice, be unique, and fit into the interior of the architectural monument harmoniously.

The design of the unique positive organ was developed and approved rather quickly. The renowned German companies Glatzer Götz and Klais took on this challenging technical task. In September 2008, the 12-register beauty found a home and began its great artistic life in the Bread House atrium. You can tell how the Tsaritsyno positive organ turned out by its many years of smooth and successful usage in concert practice, by the positive feedback from performers and, most importantly, by the great number of listeners who regularly attend organ concerts at the Tsaritsyno Museum-Reserve.