

Jesús Justo Estebaranz (organist)

Jesús Justo was born in Seville in 1983. He is the main organist of *Iglesia Parroquial de Santa Cruz*. He began his music studies in the *Conservatorio Elemental de Música de Triana* at the age of nine, obtaining the Elemental degree in piano. He has studied *organ* with José Enrique Ayarra, Miguel Ángel García, Inmaculada Ferro and, at present, with Miguel Bernal. He has the *Organ Diploma*. He is studying the *Organ High Degree* in the *Conservatorio Superior de Música Manuel Castillo de Sevilla*. He has attended master classes with André Isoir in french baroque music, with José María Mas i Bonet in old iberic music, with Wijnand van de Pol in italian baroque music, with Harald Vogel in the music of Bach and his predecessors and with Felix Friedrich in the music of Bach and his pupils. He has participated as concert organist in *Ciclo de Conciertos de órganos sevillanos: un patrimonio para escuchar* (2002), in *Ciclo de órgano de Cuaresma de Cádiz* (2005), in *Ciclos de audiciones didácticas en los órganos de Los Venerables* and in *la Catedral de Sevilla*. He is participating in the *Ciclos de Misa con órgano en la Catedral de Sevilla* since 2003. In 2008 he played in *Concierto de inauguración de la iluminación artística de la Iglesia Parroquial de Santa Cruz*. He is one of the founders of the chamber chorus "Euterpe" in 1997, which gave several concerts in Seville and province, obtaining the finalist prize in the *Concurso de Música Navideña de Utrera* in 1998. In 2000 he obtained the second prize in the *I Certamen de Órgano de Galaroza*.

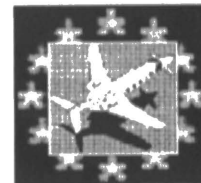
He has an Aeronautical Engineer degree from the School of Engineering of the University of Seville. He is a member of the Group of Elasticity and Strength of Materials where he is working on his PhD.

The Organ

The organ of Santa Cruz was constructed by Antonio Otín Calvete, which was completed in 1804. This organ builder was the author of the organ of the Royal chapel of the Cathedral of Seville, which was constructed in the same period as the organ of Santa Cruz.

The instrument has one manual keyboard, and 11 stops. It also has a chromatic octave of pedals (which has a 16 feet stop).

The organ facade is in neoclassic style, with one body, showing the pipes of the 8 feet Principal placed between two columns of Corinth Order.



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Concert program

- *Suite du deuxième ton* (L. N. Clerambault, 1676-1749)
 - Plein Jeu*
 - Duo*
 - Basse de Cromorne*
 - Récit de Nazard*
 - Caprice sur les grands jeux*
- *Coral: An Wasserflüssen Babylon* (J. Pachelbel, b.1653-1706)
- *Corrente Italiana* (atr. J. Cabanilles, S. XVII)
- *Tiento XIV* (F. Correa de Arauxo, 1584-1656)
- *Sonata em Dó maior* (C. Seixas, 1704-1742)
 - Allegro*
 - Minuet I*
 - Minuet II*
- *Coral: Christe, der du bist tag und licht* (G. Böhm, 1661-1733)
- *Tiento de primer tono de mano derecha y al medio a dos tipes* (P. Bruna, 1611-1679)
- *Batalha de quinto Tom* (Fr. Diego da Conceição, S. XVII)

Organist: Jesús Justo Estebanz

Organ builder: Antonio Otín Calvete

The Program

The concert consists of several pieces of the European Baroque Repertoire (17th and 18th centuries), from the Spanish, Portuguese French and German schools.

Suite du deuxième ton consists of various pieces of different tempo and registration, resulting in a variety of sounds.

An Wasserflüssen Babylon (At the rivers of Babylon) is a contrapunctistic style piece, that shows an introduction in fuge style, after which appears the Choral theme in the higher voice, while the other voices maintain the mentioned contrapunctistic style. The continuous movement of the lower voices evokes the water of the rivers of Babylon.

Corrente italiana consists of a series of variations about an italian dance (the *Corrente*), that leads the organist to make registration changes.

Tiento XIV is a piece belonging to a very wide spread musical form in the Renaissance and in the Baroque period of Spain (*el tiento*), similar to the Italian *ricercare* and the precedent of the fuge. The voices are being introduced in the fuge style.

Sonata en Do Mayor shows three movements, the first of which is a virtuosic piece that reminds of the violin and bass. The following movements are two minuets written in the same tonality.

Coral Christe, der du Bist Tag und Licht is a two voice written piece, thought to be played in two different keyboards, with different sounds to distinguish perfectly the two voices.

Tiento de primer tono de mano derecha y al medio de dos tipes is a very virtuosic piece written for a divided keyboard. The accompaniment is placed in the left hand, while the right plays the melody, with very complex ornamentation. Midway during the piece, other melody is incorporated, talking with the first.

Batalha de quinto Tom is a piece thought to be played with the horizontal reeds (or *de Batalla*), that has a predecessor in the vocal compositions of the XVI Century. During the piece a call to the troops can be distinguished and also the combat, represented by repeated chords.