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WITH J. MICHAEL BARONE



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Welcome Letter from Michael...

Welcome, Travellers!

I'm delighted to have you with us...some of you for the first time, others who have become like family to me, regrouping for another reunion. As always, we are in for a great adventure.

How intriguing and memorable are the experiences we have as youngsters, and how important the people who open doors to those experiences! For many of us, E. Power Biggs paved the way to awareness of the pipe organ as something well beyond what we might have 'at home'...his albums featuring historic instruments in Europe...*The Art of the Organ, A Mozart Organ Tour, Bach at Zwolle or Bach Organ Favorites* featuring the 'new' idea of mechanical-action and the Flentrop at Harvard's Busch-Reisinger Museum, Handel concertos played on an instrument Handel designed, and most exotic of all, *Organ Music of Spain and Portugal* (Columbia Masterworks KL 5167) and its later stereo companion *Historic Organs of Spain* (MS 7109). Wow!

The voluntaries played by Marion Wallace on the Hook and Hastings instrument in the Kingston (PA) Presbyterian Church sounded nothing like Biggs' interpretations of fantasias and toccatas by Jacinto and Casanovas and Carvalho recorded in Madrid and Zaragoza. And the heroic *en chamade* trumpets of the Emperor's Organ in Toledo Cathedral were absolutely amazing, but so was the quivering and poetic interior trumpet and echo cornet of that same instrument as used in a touching Cabezon setting of "*Dic nobis, Maria*".

Increasingly we have come to understand how important the connection between instrumental sound and the effect of music written for those particular sounds. Italian, French, English and German repertoire responds best on the style of organs...from the appropriate periods...for which it was composed, and I think this is even more the case with Spanish music. Writing for divided keyboards (with different registrations required for and specifications available to the left and right hands) is not easily transferred to typical American instruments, and the oftentimes austere, sometimes frivolous character of Iberian compositions struggles to synch with our modern sensibilities.

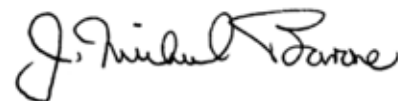
Perhaps the foremost promoter of Hispanic organ music during the past half century has been Montserrat Torrent,

with whom we will have opportunity to meet on our first day. As teacher, recitalist and recording artist, Ms. Torrent has been an exemplary ambassador for Spanish composers of all eras. Along with her contemporaries Marie-Claire Alain, Gustav Leonhardt, and Luigi Ferdinando Tagliavini, Ms. Torrent was an early advocate for historic instruments and their repertoire, and her (and their) many students now continue down trails they blazed.

I remained blissfully ignorant of any Spanish organ music until Ms. Torrent appeared in recital at Luther College (Decorah, IA) in September 1980, where she played 20th century works by Josep Soler, Xavier Montsalvatge, and Jesus Guridi. Later, during the AGO Convention in Boston in 1990, I had the additional opportunity to record her performance at Harvard's Memorial Church.

Though I have visited Mexico on several prior occasions, where the Spanish incursion brought the first pipe organs to this New World, this tour will provide me (and possibly some of you) a first experience of authentic Old World Spain. And I expect that anything about these early instruments and their music that has, before this, seemed incomprehensible, elusive, or unappreciated will suddenly come into vivid focus. Of course, romantic influence of Cavallé-Coll and other French and German builders in the Basque land should sound familiar to most of us by now, though their presence in this 'foreign land' will provide a different perspective on them.

So, open your senses and sensibilities, absorb new experiences, go with the flow. I look forward to our nearly two weeks together, sharing moments of delicious enlightenment. Enjoy!!



Michael Barone

PS: I'll apologize now (and again, later!) for some of the late-to-bed-early-to-rise quick turnarounds and other occasional boot-camp-like demands that our schedule may require. I hope the places we go and things we do will be sufficient reward.

The evolution of the Spanish organ

Some observations...

by Gerhard Grenzing
ISO Journal #23, July 2006

The concept of the "Spanish Organ" almost automatically evokes the image of an instrument in Central Spain during the 18th century with its divided manuals, *cajas de eco* and *en chamade* trumpets. There are beautiful and well preserved examples of this type of instrument in small towns and villages or larger organs in Collegiate churches and Cathedrals that speak eloquently of the end of a long period of development.

To get to this point, however, we must delve into the riches of this large country's history, its different cultures...concepts that allowed each region on the Peninsula to evolve distinctly different kinds of organs that were also constantly receiving important influences from abroad. That's why we prefer to speak in terms of the "Iberian Organ". This way we can include instruments built in

Portugal and Latin and South America, as well as those from the Philippines.

In historical as well as technical and documentary terms there is still much research to be done. This short article is meant to contribute a few reflections and overall observations to some of the technical and historical developments of the organ on the Iberian Peninsula that have sometimes occurred as parallel movements but often with different results.

In modern-day Spain there are still four different languages spoken; this has most certainly been a factor in how the organs sound. ¹

All too often we have the feeling that Spain and Portugal act as if the other one didn't exist, but their organs have a lot in common both historically and technically. The development of the large



I Orgue Major

CDEFGA-c³ 45 Tasten/Notes

Flautat 8

Octava 4

Tapadet 4 *

Dotzena llarga 2²/₃ *

Quinzena 2 *

Dinovenena 1¹/₃ *

Vintidozena 1 *

Plé III 11¹/₃ *

Simbalet III 1 *

Tolosana-Corneta II-III *

* *joc partit* : *Geteilte Register* / *Divided stops* / *Jeux coupés en basses et dessus*

II Cadireta

CDEFGA-c³ 45 Tasten / Notes

Flautat 4

Flautat tapat 4

Octava 2

Dotzena 1¹/₃

Plé II

Pedal

8 Stummeltasten / Champignons

Contras 16

Katalanische Orgel
Catalunian organ
Orgue catalan

Torredembarra (Tarragona)
Hermanos Guilla, 1705

Restauriert/Restored/Restauré: Gerhard Grenzing 1971

Photo : Jaume Campderros

Portuguese organ in the 18th century was largely influenced by organ builders in Galicia, whose own language is very similar to Portuguese; meanwhile, Portuguese builders worked in Southern Spain.

18th century Portuguese organs completely adopted the divided manual (*teclado partido*) concept, and a majority of their organs are one-manual instruments, although a part of the stops are placed above (and even below) the main chest, making them accessible from the keyboard by means of a general slider.

As another example, we may mention the Catalan speaking areas of Catalonia, Valencia and the Balearic Islands. Among the features, which differentiate these instruments from other parts of the country is that they are generally two-manual organs (*Orgue Major* and *Cadireta*, or chair organ). That's why split manuals were less common in this area than in Central Spain. One curiosity is that the pipes are marked like those in Central Europe (C, D, E, etc.) while the rest of the Peninsula uses numbers: for instance "1" for F as this used to be the first note of the keyboard. (See below.)

Other distinctive features are quite obvious such as the façade's design: in the coastal area from Catalonia down to Andalusia the larger pipes are placed to the side, whereas Castilian organ builders placed them in the central tower of the case. By the beginning of the 18th century, Castile had already started placing a large number of reeds outside the case, and added expression

boxes (*caja de ecos*), etc. while the Catalan tradition maintained an organ predominately based on Principals, a carry-over from the historical highpoint of Catalan organ building.

Majorca's historical organs have survived to a large degree and are similar in style, although there are a few details which remind us of an earlier period such as: the use of two 8'-Principals (*Flautados*) in the façade, while a large number of Principal ranks on the inside are quite reminiscent of the ancient *blockwerk*.²

The "Authentic" Sound

Once we've dusted off and respectfully restored an 18th century Spanish organ, we normally play and listen to an instrument of this sort in concerts and on recordings (or even occasionally in the liturgy) performing works by Antonio de Cabezón (1510-1566) or Francisco Correa de Arauxo (1584-1654). The music of these composers appears to be ideal for these instruments. But what did these instruments really sound like?

There's no way to know; we have so few extant instruments from that period that allow us to judge their original sound with any reliability.

Can we really assume that 18th century organ builders treated their flue pipes in a similar fashion and that the way sound itself has developed over the centuries has not changed to any great extent?

Órgano de Banyalbufar CDEFGA-c3, 45 Tasten/Notes, kurze Oktave/Short octave/Octave courte

ab/from/à partir de	C	c#º	g#º	c#¹	g#¹	c²	g#²
Flautado	8					8 + 8	
Flautado	–	8 cº				8 + 8	
Octava	4			4 + 4			
Tapadillo	4			4 + 4			
Docena	2 ^{2/3}			4 + 2 ^{2/3}			
Quincena	2	2 ^{2/3} 2		2 ^{2/3} 2 2			
Dissetena	1 ^{1/3} 1	1 ^{1/3} 1 4/5		2 1 ^{3/5} 1 ^{1/3}	2 2 1 ^{3/5} 1 ^{3/5}		
Cimbala	2/3 1/2 1/3	2/3 2/3 1/2 1/3	1 2/3 2/3 1/2	1 ^{1/3} 1 1 2/3	2 1 ^{1/3} 1 1	2 ^{2/3} 2 1 ^{1/3} 1	2 ^{2/3} 2 2 1 ^{1/3}
Corneta	2 ^{2/3} 2 1 ^{3/5}			2 ^{2/3} 2 1 ^{3/5} 1 ^{3/5}			

Mallorquinische Orgel
Majorcan organ
Orgue majorquin

Banyalbufar, (Tarragona)
Fray Antonio Pizà
Ende des 17. Jh./End 17th
century/Fin XVII^e siècle

Restauriert/Restored/Restauré :
Gerhard Grenzing, 1971

I I* 2 2* 3 4^b 4 5 5* 6 7^b 7
f f^x g g^x a b h c cx d dx e

18th century techniques have most certainly changed, but the multiple conveyance blocks made smaller chests possible, facilitating shorter and more direct action, allowing the very subtle phrasing that early Spanish music requires. The sensitive action and the direct attack of the flue pipes, fed by a relaxed sort of wind in its long path through the grooved blocks, made these organs very popular for the interpretation of 18th century and earlier music.

Many of the musical resources our 18th century organs offer us are innovations. For instance, when performing a *batalla* the use of *en chamade* trumpets is taken for granted, but we must also be aware of the fact that most of these pieces were composed before horizontal trumpets became commonplace.

We seldom find music desks on Iberian organs. So, it appears that improvised performance was highly valued, and at the end of the 18th century this implied galant style music rather than polyphonic intricacies, bringing with that the desire for ever larger, more varied and even spectacular instruments.

The musical mission

The flue pipes

Organs are, for the most part, located on one side or the other of a church, and in cathedrals close to the choir stalls, since the organ was meant to accompany and alternate with the clergy. There was no need to accompany the congregation nor was the organ required to acoustically fill the church.

The pipes are generally of very high quality and the pipewalls are thick, capable of producing a sound full of energy. The chests are placed 60 cm beneath the façade and the smaller pipes' sound was screened by several grooved blocks that affected them acoustically, not to their advantage, or the divisions of the organ are often "squeezed" in under low barrel vaults.

Exceptionally, an 18th century document in the Cathedral at Mexico City indicates that more volume was required of organs there, "unlike the instruments in Spanish Cathedrals."³

Jordi Bosch and his pupils were unique in that they avoided this acoustical effect by raising the interior pipes to the same level as the façade, allowing them, to speak freely into the building.

In Majorca, we find "T"-shaped chests, probably due to Jordi Bosch's influence. This technique had several advantages: it allowed the existing chest to be reused if necessary if *en chamade* reed-stops were added; it allowed the interior pipes to speak freely since they were placed at the same level as the façade.

The reeds

Within a few decades the horizontal, *en chamade* trumpets had been so successful that they had become standard throughout the Peninsula. Older instruments were redesigned to install them and new instruments naturally included them in their initial design.

How can we explain such a quick acceptance of this phenomenon? Perhaps there are a number of factors:



I Manual
CDEFGA-a² : 42 Tasten/Notes

Flutado *
Octava *
Tapadillo *
Quincena *
Lleno III-IV *
Címbala *

* *Geteille Register/Divided stops/Jeux coupés en basses et en dessus*

440 Hz + 4 Töne/Notes

Garrovillas (Cáceres)
Juan Amador (?) 1677 (?)
Gehäuse/Cas/Bufet: Ende 16. Jh?/End 16th?/Fin XVI^e siècle ?
Restauriert/Restored/Restauré: Gerard A.C. de Graaf, 1980

Photo : Miquel Bernal

- they didn't take up any room in an already narrow case
- adding them to existing instruments was not a problem, they were easy to tune and easily accessible
- required wind supply is minimal ⁴
- they were protected from dust ⁵
- they provided a characteristic sound effect
- and, lastly, perhaps because of their emblematic visual impact?

The tongues are generally thinner than normal by approximately one octave; this helps to produce a fast attack (and they are less aggressive than many other Central European copies). Historic horizontal trumpets may also in certain cases be used to accompany the choir. ⁶

Historical panorama

The organ world was not only varied but was in constant communication with organbuilding developments elsewhere.

The reigns of Carlos V and Felipe II made it easy for Flemish organ builders to come to Castile and Catalonia, where German builders equally left their mark. Foreign influence on the development of the organ on the Iberian Peninsula was certainly important between the middle of the 15th to beginning of the 17th centuries and has yet to be studied in depth. The following short list of some organbuilders could serve as indication that Spain was less isolated than it would appear.

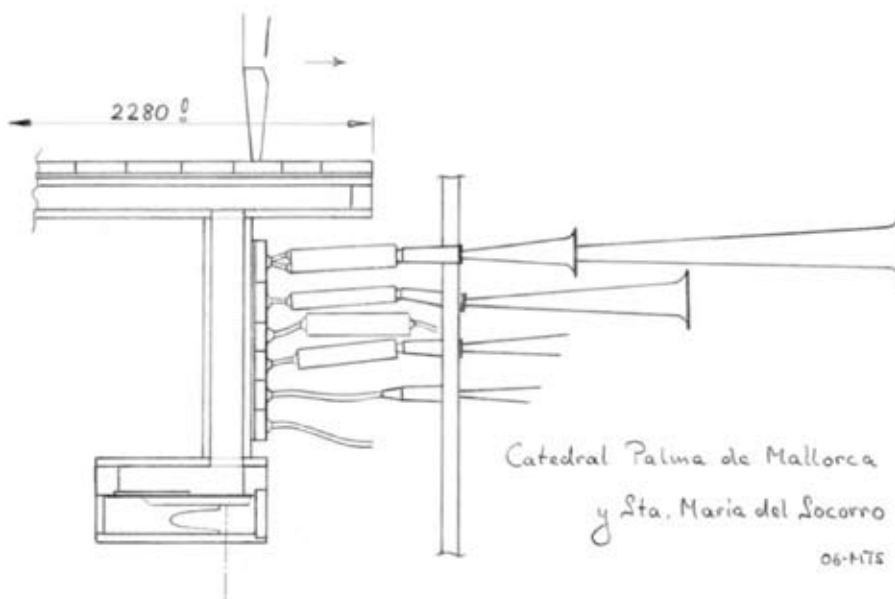
While Gilles Brebos was still working on his numerous commissions at El Escorial, he made plans to begin a large instrument in Milan. Correa de Arauxo ⁷, and even Louis Couperin ⁸, played Flemish instruments whose façade pipes were generally made of pure tin, while tinplate was preferred for reeds.

The Flemish "Maese Jorge" and his nephew Enrique Franco built about 60 organs in and around Seville (not including their exports to South America). The little that remains of these instruments tells us that these builders, although they favored oak and built divided stops (perhaps for the first time), kept the chest's order in accordance with the façade, in major thirds.

Another curious fact is that during the 18th century, the Canary Islands imported twenty or so small organs from Hamburg, since there were cultural and trade-related bonds linking the two. Very many autonomous schools were active in the 18th and a large number of their instruments have been preserved up to the present day thanks to their simplicity and high-quality craftsmanship.

While some Catalan builders were active in central and southern Spain during the 18th century, two Swiss organ builders came to Catalonia and the Balearic Islands: Otter & Kyburz and Scherrer. Together with Jean-Pierre Cavaillé, who founded the Cavaillé-Coll dynasty in Barcelona, they extended their activities far and wide and successfully created a stylistic synthesis between their native organ building traditions and the Iberian one. The Otter & Kyburz organ in the church of Santa María de Maó (Minorca) in 1810 is a fine example.

When the State deposed the Church of its possessions in 1834, the latter's enormous economic potential was substantially reduced, and with that, its cultural clout. We cannot really talk about a transition towards Romanticism in Peninsular organs, but rather the astonishment caused by the sudden appearance of the first great Romantic-style organ Merklin built at the Cathedral in Murcia in 1855, together with the first instrument that Aristide Cavaillé-Coll installed in Lekeitio (Basque country) in 1856. It is from this moment on that the native school reacts and begins creating its own Romantic organ, in an attempt to marry the new style with the Baroque heritage. Unfortunately, the civil war (1936-1939) and the consequent reconstruction of the country led to the definite loss of a large part of the instruments that had hitherto survived



T-förmige Windlade
T-shaped windchest
Sommier en forme de « T »

Drawing : Marc Theo Schwarz



Flämische Orgel in Andalusien
Flemish organ in Andalusia
Orgue flamand en Andalusie

Horizontaltrompete aus späterem Umbau / The *chamade* dates from a later reconstruction / Les anches en *chamade* datent d'une reconstruction ultérieure

Photo : Grenzing archives

From Echevarría to Bosch

Starting in 1670, Joseph Echevarría and his descendents began a line of organbuilders that essentially established the kind of instrument we now commonly associate with the “Spanish Organ”, a type of instrument that was quickly spread throughout the Peninsula by builders such as Leonardo Fernández Dávila, Julián de la Orden, the Verdalonga family, their pupils and sphere of influence.

Within this versatile panorama, the organbuilder Jordi Bosch stands out head and shoulders. What else can one say of a young 26-year old organ builder who, in 1765, created a 25 rank Mixture and was 60 years ahead of his time, inventing the double pallet box and expression slots?

His instrument in Santanyi, Majorca, leaves one deeply impressed even today by the beauty of its flutes, cornets, principals and reeds, the whole underlined by a Bombarda of unique and concise construction.

The only other extant organ by Bosch is located in Madrid's *Palacio Real*, where the instrument is unfortunately not very accessible and acoustically poorly placed.

Jordi Bosch's last and truly monumental instrument was created for the Cathedral of Seville (1778-1793), but destroyed in an earthquake in 1888. Since his treatise of 200 pages has been lost, we only have very little information about this instrument:

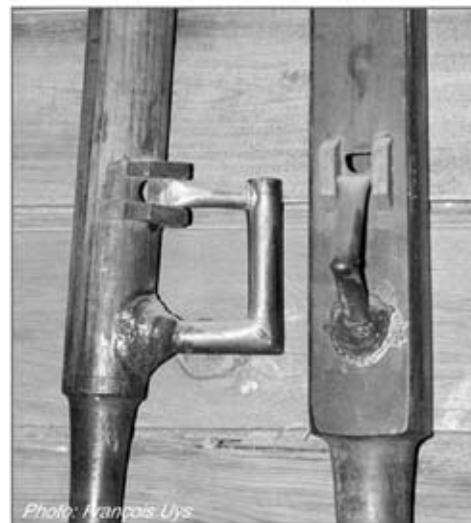
- International visitors admired the wind system: “By walking up and down a large board, a man moved the pumps and thus administered air to the large bellows, ‘of a new kind’ [with parallel folds?], supplying air for 15 minutes for the most complete organ in Spain with 106 divided stops and almost 5000 pipes.”
- It had several innovative stops like the reed cornet (there were already an harmonic trumpet and a solo flute, of which the embouchure imitates that of a Travers Flute –see the photo next page – in Madrid's *Palacio Real*)
- Triple pallet boxes “so that the pipes can speak out boldly”
- Making and use of plywood
- 56 note manuals.

Bosch was ahead of his time and his innovations were not appreciated; only those who had studied with him in Andalusia continued to use these in their own work.

Perhaps Aristide Cavaillé-Coll might have been inspired by them since at the age 19 years he had worked in the Cathedral of Lleida (Lérida), not far from Madrid. His brother, Vincent, studied at the Royal Monastery at El Escorial in 1845, and offered his services as organ tuner for the Bosch-organ in the Royal Palace in Madrid to the authorities in 1847.⁹



Capilla del Palacio Real, Madrid
 Leonardo Fernández Dávila, Jordi Bosch 1778
 Restauriert/Restored/Restauré par Gerhard Grenzing 1987, 44/III
 Photo : Grenzing archives



Pipes of the traverse flute at Palacio Real Madrid
 (referenced on previous page)

Should you want to visit and study the organ in the Palacio Real, we recommend that you read the article in the 1993 *ISO Yearbook* or check out the Web site http://www.grenzing.com/pdf/Jordi-Bosch_ISO.pdf

The world of the Iberian organ still holds a number of surprises and unanswered questions, even for those who have studied it in some depth, so it would not be surprising if these short remarks stimulated more questions than they solve.

Translation: Neil Cowley

¹ See the *ISO Journal* #8, July 2000, or the website <http://www.grnzing.com/publicaciones.cfm>

² Pascal Cervelló built an organ in 1722 at Ille sur Tet (in the vicinity of Perpignan) with a double 8' in the front, despite the fact that Roussillon, earlier a Catalan province, already politically formed part of France since 1659.

³ Information kindly communicated by Edward Pepe, (Oaxaca, Mexico).

⁴ Experiments during the ISO workshop in Majorca: After preparation following historical techniques (thinning out and annealing the reed) the sound of a 1'-pipe was better when placed on a 6 m rigid wind duct instead of directly on the chest, and even when placed on a 25 m flexible duct, the tuning remained stable and the attack was sufficiently rapid.

⁵ Project by Francisco Rodríguez: the interior trumpet will be horizontal to avoid dust from entering.

⁶ One of a number of informations kindly transmitted by Andrés Cea, Seville.

⁷ The Fleming Diego de Lieger built a relatively large instrument for the Cathedral in Granada that was finally put in the Church of the Divine Saviour, Seville.

⁸ Upon his return from the Spanish court, Matthieu Langhedul built a 3-manual organ in 1601 for the Church of St. Gervais in Paris where Louis Couperin was later on organist.

The Romantic Organ in the Basque Country and Navarra

by Esteban Elizondo
ISO Journal #23, July 2006

One of the most important collections of romantic organs in Europe can be found in this northwestern region of Spain. One proof of its significance is the fact the Aristide Cavaillé-Coll, the ingenious creator of the French romantic organ, installed 24 of the 37 instruments that he built in Spain in this region alone during a period that stretched over more than forty years.

Other French firms such as Stoltz Frères (Paris), Charles Mutin, Théodore Puget, Henri Didier, Joseph Merklin, and Gutschenritter followed his example and installed organs of this kind in the region. The German firm E.F. Walcker also installed various organs here as did a number of Spanish builders like Aquilino Amezua, Casa Eleizgaray, Lope Alberdi, Amezua y Cia, Melcher and Dourte.

The quantity and quality of the organs installed in this area (particularly those by Cavaillé-Coll and others of French origin) and the fact that the large majority of these have been preserved in original condition without having suffered from any type of modification, constitutes a historic phenomenon that can be explained by a number of factors of human, religious, cultural and socio-economic nature that we will highlight in the following summary.

Swan song of the baroque organ

In 1856 Aristide Cavaillé-Coll built the very first romantic organ installed on Spanish soil in Lekeitio (Biskaia, Basque country). The same year, the Basque organbuilder Juan Amezua started building a new organ for the parish church of San Sebastian of Soreasu de Azpetitia (Guipúzcoa, Basque country). Up to this point, this organbuilder was making instruments characteristic of the final period of the Spanish baroque with divided registers, pedal compass limited to one octave, trompeteria de batalla, and so on.

Aware of the new type of instrument that was arriving from France, he tried to apply a series of technical and tonal innovations to the Spanish

instrument with the intention of creating an approximation of the romantic organ, but failed in this attempt by not succeeding to make it work properly. This failure resulted in a long and disagreeable conflict between the organbuilder and the municipality of Azpetitia (his birthplace and hometown) lasting almost thirteen years, and proving the technical impossibility of evolution and from a Spanish baroque to a romantic organ, given the primitive structure of the Iberian organ as a point of departure. (A similar situation can be seen with another important Spanish organbuilder, Pedro Roqués and family).

Progress towards the French romantic organ

José Ignacio Aldalur, organist and priest of the parish of San Sebastian of Soreasu de Azpetitia and José Juan Santesteban, organist of Santa Maria in San Sebastian, were called as experts to assess the new organ for Azpetitia mentioned above, and were both affected negatively by this conflict. This report on the organ built by Juan Amezua that they were obliged to make led to a difficult situation of confrontation with the organbuilder.



Lekeitio (Bizkaia)
Nuestra Señora de la Asunción
Aristide Cavaillé-Coll, 1856

Photo taken from Bizkaiko Organuak/Organos de Bizkaia
(Diputación Foral de Bizkaia, Departamento de Cultura)
ISBN 84-7752-089-7

Nuestra Señora de la Asunción, Lekeitio (Bizkaia) – Aristide Cavaillé-Coll, 1856 (Juan Meltzer, 1930)

I. 1 ^{er} Teclado (C-g ²)	II. 2 ^o Teclado (C-g ²)	Pedal (C-f ¹) Auszug/Transmission	Accesorios
Flautado 26	Flauta travesera 13	Subajo 26	Enganches: I/P, II/P, III/P
Violón 26	Viola 13	Violón 13	Appel anches, basses et dessus I
Flautado 13	Voz angélica 13		Appel anches, basses et dessus II
Flauta armónica 13	Octava armónica 6 1/2		Trémolo al II
Violón 13	Octavin armónico 3 1/4		Ped. de expresión al II
Unda maris 13	Trompeta real 13		
Octava 6 1/2	Clarín Armónico 6 1/2		
Tapadillo 6 1/2	Fagot-Oboe 13		
Docena 4 1/5	Voz Humana 13		
Quincena 3 1/4			
Lieno III-IV			
Trompeta magna 13-26			
Trompeta real 13			
Clarín 6 1/2			

One can easily imagine the atmosphere and the consequence of this traumatic experience.

On the other hand, both had already made visits to France and they knew at first hand the musical situation and evolution of the organ that the country was experiencing.

As a probable consequence of all this, José Juan Santesteban became an active promoter not only for the construction by Cavaillé-Coll of a three-manual organ for the church of Santa Maria del Coro in San Sebastian in 1863, but also that other organs in nearby localities should be entrusted to the same builder. José Antonio Sanesteban, the latter's son and likewise organist in Santa Maria, followed in his footsteps, declaring himself the "representative in San Sebastian of the Cavaillé-Coll firm."

In a similar way years later, José Ignacio Aldalur promoted the construction of the organ by Cavaillé-Coll in the Basilica de Loyola (Azpetitia) in 1889, the organ built by the Parisian firm of Stoltz Frères in San Pedro in Bergara in 1889, as well as various other instruments of French origin in different locations of Guipúzcoa. After his death, his brother Sebastian Aldalur continued this promotion of French organs on the same lines, contributing in a decisive manner to the construction of the Cavaillé-Coll organ in the church of Santa Maria la Real in Azkoitia in 1898, as well as other instruments installed not only in Guipúzcoa, but also in neighboring regions of the Basque country, for instance the organ by Henri Didier in Portugaleta (Bizkaia) in 1903.

The church and the romantic organ

The introduction and expansion, first of the French romantic organ and later of the German firm E.F. Walcker and the Spanish organbuilders of the Basque-Navarra region, is largely due to the decisive intervention of the above-named people, but one should not forget the receptive attitude of the Church, confronted as they were by the urgent need to reform church music in Spain, which had become extremely decadent. The ideal vehicle for spiritual inspiration and liturgical accompaniment was considered to be the romantic organ.



Azkoitia (Guipúzcoa)
Santa Maria la Real
Aristide Cavaillé-Coll, 1898

The last large organ built by A. Cavaillé-Coll is a magnificent instrument conceived for symphonic organ music. Here also the builder respected the original position of the old baroque organ on the side of the choir as well as the nomenclature of the stop names with pitch indications in "palmos". He also installed horizontal trumpets (*Trompette* and *Clairon*). This organ is in constant demand for the recording of CDs

Dieses letzte von Cavaillé-Coll gebaute große Instrument ist eine wunderschöne sinfonische Orgel. Auch bei diesem Instrument akzeptiert Cavaillé-Coll die originale Position der barocken Orgel, wählt für die Längenbezeichnungen das spanische klassische Maß und baut horizontale Zungenstimmen (*Trompette* und *Clairon*). Die Orgel ist für Tonaufnahmen sehr geeignet.

Ce dernier grand orgue construit par A. Cavaillé-Coll est un très bel instrument conçu pour la musique symphonique. Comme dans d'autres cas, l'auteur y a respecté l'emplacement original de l'orgue baroque primitif d'un côté du chœur et la nomenclature des registres, ainsi que les mesures en « palmos ». Il y a aussi installé une *Trompette* et un *Clairon* en chamade. Il s'agit d'un orgue très sollicité pour des enregistrements de CD.

Photo : Luis Ibañez

Santa Maria la Real, Azkoitia (Guipúzcoa) – Aristide Cavaillé-Coll, 1898

I. 1° Teclado (C-g ²)	II. 2° Teclado (C-g ²)	III. 3° Teclado (C-g ²)	Pedal (C-f ¹)
Flautado Mayor 26	Quintatono 26	Corno de noche 13	Contrabajo 26
Violón 26	Principal 13	Flauta Travesera 13	Subajo 26
Flautado 13	Violón 13	Viola de Gamba 13	Bajo 13
Violón 13	Unda Maris 13	Voz Angélica 13	Violón 13
Salicional 13	Violón 6 1/2	Flauta Octav. 6 1/2	Bombarda 26
Flauta Armónica 13	Dulciana 6 1/2	Octavin Arm ^e 3 1/4	Trompeta 13
Octava 6 1/2	Octavin Arm ^e 3 1/4	Trompeta Arm ^e 13	
Compuestas IV	Campanillas III	Clarin 6 1/2	Accesorios
Címbala III	Trompeta 13	Clarinete 13	Enganches: I/P; II/P; III/P;
Trompeta Magna 26	Fagot-Oboe 13	Voz Humana 13	II/I; III/I; III/II
Trompeta Real 13			Trémolo I-II. Oct. Grav.
Clarin 6 1/2			III/I, I/I, Tempestad
Trompeta Armónica 13 *			Leng. I, P, Batalla
Clarin Armónico 6 1/2 *			Ped. expresión al II y III

* en Satakkaren chamade

Hilarión Eslava (1807-1878), priest and musician from Navarra who later became Maestro Director of Music of the Royal Chapel, and then Director of the Conservatorio in Madrid, was the chief influence in the reform of church music in Spain. A man of boundless capacity and great initiative, he created the first chair for organ in this Conservatorio in 1856.

It is also thanks to this decisive support that the large four-manual instrument by Merklin-Schütze for the cathedral of Murcia was inaugurated in 1857. His initiatives included several commissions to the Spanish organbuilders Pedro Roqués, with the aim of helping forward the evolution of the organ from the baroque to the romantic, as well as encouraging composers to write more suitable music for the religious context.

Some years later, the Jesuit priest Nemesio Otaño (1880-1945), born in Azkoitia (Guipúzcoa), continued in the same



Bergara (Guipúzcoa)
San Pedro
Stoltz Frères, 1889

The organ of Santa María in Tolosa (Guipúzcoa), 1885 is almost identical to that in Bergara, both being excellent examples of the quality attained by Stoltz Frères.

Die Orgel Santa María de Tolosa (Guipúzcoa) von 1885 ist nahezu genauso wie die von Bergara, beide Instrumente sind ein gutes Beispiel für die hohe Qualität, die durch die Firma Stoltz erreicht wurde.

L'orgue de Sainte Marie de Tolosa (Guipúzcoa) de 1885 est quasiment identique à celui de Bergara, tous deux représentent un bel exemple de la qualité que la maison Stoltz est parvenue à développer.

Photo : Luis Ibañez

San Pedro, Bergara (Guipúzcoa) – Stoltz Frères, 1889

I 1° Teclado (C-g ³)	II 2° Teclado (C-g ³)	III 3° Teclado (C-g ³)	Pedal (C-f ¹)
Bordón 16	Bordón 16	Violón 16	Contrabajo 16
Flautado 8	Flauta Armónica 8	Flauta Armónica 8	Violoncello 8
Flauta Armónica 8	Salicional 8	Violón 8	Bajo 8
Bordón 8	Bordón 8	Viola de Gamba 8	Bombarda 16
Violoncello 8	Flauta Octavante 4	Voz Celeste 8	Trompeta 8
Octava 4	Campanillas II-III	Flauta Octavante 4	Accesorios
Lleno II-V	Trompeta 8	Octavín 2	Enganches: I/P, III/P; II/I; III/I
Bombarda 16	Clarín 4	Trompeta 8	Oct. Grav. III/I
Trompeta 8	Clarinete 8	Clarín 4	Trémolo
Clarín 4		Fagot-Oboe 8	Trueno
Corneta V		Voz Humana 8	Leng. I-II-III-P
			Máquina neumática (Barker)
			Ped. de expresión al III

vein, developing the criteria emanating from the Moúu Proprio promulgated by Pius X in 1903. In very much the same way as Hilarion Eslava, Father Otaño was a man of great capacity and initiative, and was also an organist and a renowned composer.

He presided, promoted or participated in church music congresses held in various Spanish cities. At these congresses, organized from 1907, the romantic and post-romantic type of organ was promoted without an opposition, even resulting in the

recommendations to substitute ancient baroque Spanish organs with what were then referred to as “modern organs.”

Father Otaño equally had an important influence in matters relating to the restoration of the large French romantic organs that by his time had already accumulated many years of good service, thus proving their artistic value. Here he recommended the greatest respect for their original characteristics and their restoration by French organbuilders such as Fernand Prince, an



San Sebastián (Guipúzcoa)
Santa María del Coro
Aristide Cavallé-Coll, 1863

This internationally famous organ is considered to be one of the most suitable for the authentic interpretation of César Franck's music. Cavallé-Coll chose the position of the old baroque organ at the side of the choir, as well as the authentic Spanish terms for the manuals (*Órgano Mayor*, *Cadereta* and *Ecos*). The stop names include pitch indications in "palmos" instead of feet.

Dieses weltberühmte Instrument wird als eines der besten Instrumente für die angemessene Interpretation der Musik Cesar Francks eingestuft. Cavallé-Coll respektiert die Aufstellung der alten Barockorgel auf einer Seite des Chores und wählt für die verschiedenen Manuale die spanischen Bezeichnungen (*Órgano Mayor*, *Cadereta* und *Ecos*) und beschreibt die Länge der Register nicht in Fuß sondern in „palmos“.

Cet orgue connu internationalement est considéré comme un des plus adaptés pour interpréter avec fidélité la musique de César Franck. Cavallé-Coll a voulu respecter l'emplacement de l'ancien orgue baroque sur un côté du chœur et le nom des claviers (*Órgano Mayor*, *Cadereta* et *Ecos*) d'une forme similaire à ceux des anciens orgues baroques espagnols. De la même façon, les registres sont chiffrés en « palmos » et non en pieds.

Photo : François Uys

Santa María del Coro, San Sebastián (Guipúzcoa) – Aristide Cavallé-Coll, 1863

I Órgano Mayor (C-g ³)	II Cadereta (C-g ³)	III Ecos (C-g ³)	Pedal (C-d ¹)
Flautado 26	Flautado 13	Flauta Travesera 13	Contrabajo 52
Violón 26	Salicional 13	Violoncello 13	Flautado Mayor 26
Flautado 13	Violón 13	Voz Angélica 13	Flautado 13
Flauta Armónica 13	Unda Maris 13	Flauta Octaviana 6 1/2	Bombarda 26
Viola de Gamba 13	Flauta Octaviana 6 1/2	Viola 6 1/2	Trompeta 13
Violón 13	Viola 6 1/2	Octavín Arm ^o 3 1/4	Clarín 6 1/2
Octava 6 1/2	Docena 2 2/3	Trompeta 13	
Tapadillo 6 1/2	Quincena 3 1/4	Clarín 6 1/2	Accesorios
Dulciana 6 1/2	Piccolo 1	Fagot-Oboe 13	Enganches: I/P, II/P, III/P, IV/I, III/I
Docena 2 2/3	Trompeta 13	Voz Humana 13	Oct. Grav. III/I
Quincena 3 1/4	Clarín 6 1/2		Trémolo
Compuestas IV-VI	Clarinete 13		Trueno
Trompeta Magna 26			Leng. I-II-III-P
Trompeta Real 13			Máquina neumática (Barker)
Clarín 6 1/2			Ped. de expresión al III
Cometa V			

expert in French romantic organbuilding. In spite of this stance, Father Otaño constantly tried to support Spanish organbuilders so that they might succeed in building instruments of the same quality as the French.

Charles Carloni and Fernand Prince

During the installation of French organs in the Basque-Navarra region and their subsequent restoration, Charles Carloni, the representative for Aristide Cavallé-Coll, makes his first

appearance. Thanks to his able negotiations in Spanish with the priests and representatives of the appropriate church commissions (in collaboration with the above-mentioned organists), he manages to install in Spain, and particularly in the Basque-Navarra region, numerous instruments by his firm of all types and sizes.

Carloni also manages to convince Cavallé-Coll to employ Fernand Prince, previously employed by Stoltz Frères, as a voicer. Prince had already participated in the installation and voicing



Vera de Bidasoa (Navarra)
San Esteban
Aquilino Amezua, 1895

Photo : Luis Ibañez

San Esteban, Vera de Bidasoa (Navarra) – Aquilino Amezua, 1895

I 1 ^{er} Teclado (C-g ³)	II 2 ^o Teclado (C-g ³)	III 3 ^o Teclado (C-g ³)	Pedal (C-f ¹)
Flautado-Violón 16	Flauta Armónica 8	Flautado-Violón 8	Contras 16
Flautado-Principal 8	Keraulofón 8	Viola de Gamba 8	Contrabajo 8
Violón 8	Dulciana 8	Voz Celeste 8	Bombarda 16
Octavante Arm ^o 4	Unda maris 8	Voz Humana 8	
Octavín Armónico 2	Ocarina 4		
Lleno	Fagot y oboe 8		
Trompeta Batalla 8	Trompeta angélica 8		
Bajoncillo y Clarín 4			
Accesorios			
Enganches: I/P, II/P, II/I, III/II			
Gran fuerte			
Trémolo			
Ped. de expresión One Swell pedal for the entire organ and another only for Manual III / Schwellpedal für die gesamte Orgel und zusätzlich für das dritte Manual / Une pédale d'expression pour tout l'orgue, puis une deuxième uniquement pour le 3 ^e clavier.			

of the organs by the latter firm in the parishes of San Pedro in Bergara, the Clarisas in Tolosa and Zumaia when he received the order to voice the last large Cavaillé-Coll organ with three manuals, that the church of Santa María la Real in Azkoitia in 1898. After Cavaillé-Coll's death, he continues his work regularly in the Basque Country and Navarra, looking after and restoring the majority of the French romantic organs as well as participating in the construction of instruments in collaboration with different French companies such as Didier and Gutschenritter. Fernand Prince, who spoke Spanish fluently, became a much-loved and respected person in the Basque-Navarra region where he continued to work until his death in Santurce (Bizkaia) in 1932.

Finance and Prestige

Although many of the organs installed in the Basque-Navarra region were financed in part by private donation, amounting on occasion to the whole sum (San Pedro, in Bergara), in the majority of cases the finance was shared between the relevant municipalities, the parishes and through popular subscription.

The purchase of these instruments involved great expenditure for the parishes and communes, but their acquisition at the same

time meant great prestige for the owners of such instruments since they were acquired from other countries and renowned French organists would play at their inauguration. It was not unknown for rivalry to develop between different communes, organists and parishes wishing to possess the best instrument.

The undeniable quality of the acquired instruments, the prestige of Cavaillé-Coll generated by the promoters for the acquisition of these organs, together with the back-up of persons like Father Otaño, and the permanent worship of the “maestro” of Charles Carloni and Fernand Prince, led to the preservation over the years of this rich organ heritage, usually in original condition, contrary to the norm in other European countries.

Music for the Organ

The existence of such an extraordinary, abundant and varied collection of romantic organs in the Basque-Navarra region encouraged the local composers to write music conceived for these instruments, leading to an important repertory of notable value (often unknown and even scorned elsewhere in Spain), with works that have been lauded or published in countries such as the U.S., France or Germany.



San Sebastián (Guipúzcoa)
San Ignacio
E. F. Walcker, 1914

Photo : Luis Ibañez

San Ignacio, San Sebastián (Guipúzcoa) – E. F. Walcker, 1914

I 1 ^{er} Teclado (C-g ³)	II 2 ^o Teclado (C-g ³)	Pedal (C-f ¹)	Accesorios
Flautado-Principal 16	Bordón dulce 8	Subajo 16	Enganches: I/P, II/P, II/I
Cor de Chamois 8	Aeolina 8	Principal 16	Oct. Grav. y agud. II/I
Bourdon 8	Voz Celeste 8	Contrabajo 16	Trémolo al II
Flauta 8	Bourdon 8	Octava Bajo 8	Piano Ped. automático
Viola de Gamba 8	Salicional 8	Violoncello 8	Rodillo de cresc.
Principal 8	Violín Principal 8	Bombardón 16	Anulador
Flauta Chimenea 4	Flauta Armónica 4		Comb. fijas P-MF-F-Gran Juego
Octava 4	Octavín 2		2 Comb. libres, Anulador
Lleno III-V	Trompeta 8		Ped. de expresión al II
Trompeta Real 8	Clarín Armónico 4		
Bajoncillo 4	Voz Humana 8		
	Oboe 8		

The Walcker firm and Spanish organbuilders from the Basque-Navarra region

The school of French organbuilding was followed by the German, represented by the firm E.F. Walcker, then the Spanish, led by Aquilino Amezua, who was born in Azpeitia (Guipúzcoa). His work was continued by organbuilding firms mostly originating from the Basque region such as Eleizgaray y Cia, Lope Alberdi, Amezua y Cia, Mecher y Dourte.

Organbuilding here pursues its evolution toward the post-Romantic period with the incorporation of pneumatic and electric transmission systems, enclosed divisions are multiplied to the point where the entire organ comes under expression, the specifications progressively lose the highest pitches and the search for tonal effects to reprise the listener is intensified. This process ends with the appearance of the neo-Classical organ installed in Azpeitia (Guipúzcoa) in 1941 by the firm Organería Española S.A.

Estefan Elizondo Iriarte
(Translation: Francois Uyslv)

Esteban Elizondo Iriarte is organ professor at the Conservatorio of San Sebastian and Doctor of Philosophy and the Science of Education of the University of Barcelona. His thesis La organería romántica en el País Vasca y Navarra (1856-1940), published by the Universidad del País Vasco and the Orfeón Donostiarra. Esteban Elizondo combines his work as a lecturer specializing in research into 19th century music for organ, with the performance of recitals and recordings of Spanish baroque and romantic music, as well as being a consultant for organ restoration.

NOTE: The numerous recordings have been made on the distinguished organs of the Basque-Navarra region, particularly on the instruments by Cavallé-Coll in the Basilica de Santa María des Coro in San Sebastian and Santa María la Real in Azkoitia. The German companies Motette and Aeolus, as well as the Basque company Aus_Art_Records have been the most regular in recording the instruments of this region.

Alphabetical List of Organ Builders

TALLER DE ORGANERÍA ACITORES, S.L.

In 1982, in the historic village of Torquemada, in the province of Palencia, Spain, master organ-builder Federico Acitores founded a small workshop dedicated to creating and maintaining these works of art. Since its founding, the workshop has built 95 new organs and carried out 60 restorations. In creating new instruments, the organ-building team combines the musical resources of the great European organs with the characteristic timbres of the Castilian School. Recent new instruments include:

- Santuario de Santa Gemma (Barcelona). III/P/65
- Basílica de Covadonga (Asturias). III/P/60
- Iglesia de Santo Tomás de Avilés (Asturias). III/P/55
- Conservatorio Superior de Música, Salamanca. III/P/44

Antique organs are restored with the utmost rigor and respect, after a process of meticulous research and analysis of the elements.

Recent restorations include:

- Catedral de Málaga . Epístle. Julián de la Orden. 1784. III/108 (middle)
- Catedral de Córdoba (Mezquita). Epístle. José Martínez Colmenero. 1702. II/54 (middle)
- Catedral de Burgos. Evangelio. Juan Manuel de Betolaza. 1806. II/P/74 (middle)
- Iglesia de los Santos Justo y Pastor, Granada. Salvador Pavón. 1762. II/28

JOSÉ MANUEL BETOLAZA, was an organbuilder and resident of San Sebastian. He worked on instruments in Aia (Gipuzkoa), 1780, 1807 and 1813; Renteria (Gipuzkoa), 1784, 1795 and 1797; Deba (Gipuzkoa), 1781-85; Aizarna (Gipuzkoa), 1792 ; and Lesaka (Navarra), 1829.

BLANCAFORT ORGANBUILDERS

The workshop Blancafort (Collbató-Barcelona) is a benchmark of organbuilding in Spain. **Gabriel Blancafort** (1929-2001) was born in La Garriga in the heart of a family of musicians (son of Manuel Blancafort, composer and brother of Albert Blancafort, Choir Director) Gabriel Blancafort was educated at the College of Sant Ignasi School in Sarria, and later he studied at the Pontifical University of Comillas, where he discovered his vocation for the organ. On the advice of the Masters Paul Frank and Father Gregori Estrada, he started his apprenticeship in the Rogent workshop in Collbató and then in the González workshops in Paris and with Walcker in Ludwigsburg (Germany). In 1963 he set up his own workshop with Joan Capella, where they made more than a hundred new instruments and restored about thirty important instruments for numerous religious buildings such as the Cathedrals of Barcelona, Mallorca, Menorca and Alcalá de Henares; the monasteries of Montserrat and Ripoll; the sanctuaries and basilicas of Torreciudad, Tibidabo and Mataró; the parish churches of Marbella and Puigcerdà; and the concert halls of Granada, Las Palmas and Madrid; as well as smaller instruments

for chapels and in the organists' private homes. Gabriel Blancafort will be remembered as the key piece of the reconstruction of the panorama of the organ in the 20th century, which had been badly damaged during the war and post-war periods. A pioneer in the recovery of mechanical traction organ and of the baroque style, Gabriel Blancafort restored the profession of organ maker in our country, contributing to the training and establishing of most professionals who are currently active. His contribution to the musicological study of the organ was also extraordinary, with numerous articles, publications and conferences. He was a founding member of the Catalan Society of Musicology, a founder member of the ISO (International Society of Organ Makers), a member of the Royal Academy of the Science and the Arts in Barcelona, and Silver Medal holder for artistic merit in Fine Arts, as well as other decorations in recognition of his prolific task. Currently the company is under the direction of Albert Blancafort and production has shifted to instruments of medium and large format. Albert leads a search for a style of our time both in its artistic and musical merits as well as in its production process through the application of technology. One example is the organ of the Auditorio de Tenerife.

JORDI BOSCH (1739-1801) was a renowned Mallorcan organ builder skilled enough to be placed on the same level as famous masters such as Arp Schnitger and Gottfried Silbermann. His father was an outstanding organ builder as seen with the admirable organ of San Jeronimo in Palma. After being orphaned, Jordi was trained by his uncle and by Fernandez Davila in Granada. With his first big instrument, now located in Santanyí, Jordi displayed revolutionary ideas such the double pallet box and expression slots in pipes for more string sound and easier tuning. He even dared to build a mixture of 25 ranks, still today the biggest mixture in the world. His big instruments at San Francisco in Palma, the Royal Palace in Madrid and finally the Cathedral in Seville (destroyed by earthquake) show that he never tired of inventing and improving. Bosch was some two generations ahead of the central European evolution. Researchers have pointed to Bosch's influences on young Aristide Cavaillé-Coll who might have studied Bosch's organ in the Royal Palace in Madrid. Bosch died destitute in 1801 at the home of his brother-in-law, the court organist José Lidon.

The **CAYMARI** dynasty in Majorca was active for 112 years from the early 17th century onward. The third organ builder of the dynasty was Damià Caymari in association with his brother Sebastià. The Caymari Brothers built nineteen organs, most with two manuals, although the Socors organ does have three. The Caymari tradition is distinguished by the wide, single field, flat façades; a small field of dummy pipes set into the pipe shades; and spiral chiseling of the case pipes.

ARISTIDE CAVAILLÉ-COLL (1811-1899) was born into a family of organ builders. His father, Dominique-Hyacinthe Cavallé-Coll, was the son of Jean-Pierre Cavallé, and the young Aristide made his apprenticeship in this profession very early. Associated with his father and with his brother Vincent, he lived in Toulouse but, as work was quite scarce at this time, in 1833 Aristide traveled to Paris, at the request of Rossini, who was fascinated by the harmonium that Aristide had designed. The young builder quickly became known after winning a competition for the construction of a big organ for the royal abbey of Saint-Denis. This colossal instrument contained, in the genius of its design, all of the trademark elements of later C-C instruments: use of the Barker lever to make the playing of the organ easier, harmonic stops, the Swell box, multiple pressures, and divisions designed not in sonic opposition but as accumulating sound masses piling up to compose a powerful tutti. This phenomenal success, completed in 1841, marked the beginning of a brilliant career. Aristide Cavaille-Coll would build more than 700 instruments in numerous countries throughout the world!

LEONARDO FERNÁNDEZ DÁVILA (1701- 1771) was one of the most important Spanish organ builders of the 18th century. He built the twin organs of the Cathedral of Granada between 1744 and 1749 revising them later in 1765 and 1766. Fernández Dávila published the description of these instruments, and their use with the title “Memoria y nominación de los registros que obtiene el órgano de la Santa metropolitana iglesia de Granada.” He also built the organ of the Royal Convent of Encarnación de Madrid. In 1756 he built the organ for the Royal Palace in Madrid, which could not be installed and was finished later by Jordi Bosch. Fernández Dávila believed the only organbuilder with the skill to complete this organ was Jordi Bosch.

PEDRO LIBORNA ECHEVARRÍA is the most well-known and prolific of a long line of organ builders in the 17th and 18th centuries. He had a significant influence on organ building in Castile. Other instruments he built are found in the great cathedrals of Segovia, Salamanca, etc. and countless parish churches and monasteries.

GERHARD GRENZING, German organbuilder (b. 1942), has been based in El Papiol near Barcelona since 1972. He completed his training with Rudolf von Beckerath in 1963, and continued his studies at several other European workshops. Between 1967 and 1972 he devoted all his time to the restoration of several historic instruments in Majorca. In 1972 he founded the Grenzling Workshop in El Papiol, training and bringing together a team of now twenty professionals. More than 200 organs have been built and restored worldwide during the last four decades. Instruments at Saint Michel and Sainte Gudule’s Cathedral in Brussels, concert halls in Niigata and Madrid, as well as at St. Francesc Convent in Majorca are especially notable. The Spanish Ministry of Culture awarded him the Fine Arts Silver Medal for Music in 1991, and he was distinguished with the title of Master Craftsman by the Generalitat de Catalunya in 2004. He was also made a member of the

Royal Academy of the Fine Arts in Seville and the Royal Academy for Arts and Sciences in Barcelona, and proclaimed “Organbuilder of the Year 2006” by the German magazine “Organ”. He was also chosen as a member of the committee of honor for the “Alliance Francophone” in 2007, receiving the “L’Éléphant d’Or” from this institution. Between 2006-2010 he served as President of the ISO - the International Society of Organbuilders. Gerhard has written and published a number of studies on the Royal Organbuilder, Jordi Bosch, his instruments and his students, and is often invited to lecture at international events. He and all the members of his workshop, after long years of experience and research, have developed innovative instruments that can optimize resources, both in terms of musical quality as well as in mechanical aspects to achieve the maximum stylistic versatility and, at the same time, fill large spaces with limited means. Gerhard’s instruments can be heard on over 100 CDs, plus TV documentaries and a program on the Film und Fernseh-Hochschule in Munich.

LORENZ HAUSLAIB (1568-1625) was a manufacturer and trader of organs and keyboard instruments in Nuremberg and Altdorf. At one point he served at the court of Frederick IV, Elector of the Palatinate. Recent investigations by Jürgen-Peter Chindler reveal Lorenz Hauslaib and Steffan Cuntz collaborated with Cuntz periodically hired as an assistant for organ building. Although Cuntz was arrested in 1600 for lack of professionalism, his firm was later described as “an organ builder prized for its manufacturing, searching always to perfect their instruments.” Only three of Hauslaib’s instruments remain: one in the Metropolitan Museum of Art in New York (missing many pipes), one in the Glinka Museum Moscow (only the case and the spinet) and one restored instrument in the Music Museum of Barcelona.

DENIS LACORRE (DLFO Orgues) was introduced to the art of organbuilding by Philippe Hartmann, then trained as a draftsman and harmonist at the organ workshop of Jean Renaud in Nantes. He founded his own company in 2000. Passionate about music, he is himself an organist. His training has naturally oriented him towards the restoration of French organs of the 19th and 20th centuries. His firm moved to new buildings in Carquefou in 2004 and is comprised of seven organ builders. DLFO is a member of the ISO.

JOAQUIN LOIS first began organ building in 1972 and settled in Tordesillas (Valladolid) in 1985. Since that time, he has seen a fascinating transformation of concepts and practices in Spanish organ construction, especially in the matter of historic organs. The workshop has taken an active part in that process, deepening their knowledge of the instruments and their building techniques, and putting together a team of specialists and the equipment needed to face the present requirements of ancient organ restoration and of the construction of new ones. His workshop currently employs seven highly qualified professionals fulltime, who collaborate with other specialists for specific projects such as restoration of polychromies, historical research, etc. Several important works have been carried out in different Spanish regions, both on

the mainland and islands, and also in Portugal, Europe and Latin America, among them the instruments at the church in Lerma. The Lois philosophy stresses the retrieval of traditional techniques and knowledge of the different schools. Each new instrument starts as a work of research whether it is a restoration or a new instrument. Given the effort invested in the construction or restoration of an organ, we believe that the expectations of quality, functionality and longevity should always be guaranteed for the sake of music. To that end they put their heart and soul into every organ. The restoration of the Spanish heritage is one of the main activities of this workshop. Their commitment is not only to quality and rigor in every work, but especially to the protection of this heritage through study and most respectful approach to it.

MANUEL PÉREZ MOLERO was an organbuilder (and organist) working in Segovia and Ávila between 1693 and 1725. This craftsman is closely linked with the important 18th century Castilian organbuilding dynasty of Ortega. Pérez Molero built a number of organs, but unfortunately most of the instruments have disappeared or are in poor condition.

CHARLES MUTIN (1861-1931) became an apprentice of Cavaillé-Coll in 1875. In 1888 he married a wealthy woman thereby allowing him to purchase the Cavaillé Coll Company in 1898. After Cavaillé-Coll's death, Charles Mutin maintained the business into the 20th century building large instruments such as that for the Moscow Conservatory. After Mutin's death the Cavaillé-Coll Company merged with Pleyel.

OESA (TALLERES DE ORGANERÍA ESPAÑOLA S.A.)
During the Spanish Civil War from 1936 to 1939 many churches and organs in Spain were destroyed, so there was a great need for new instruments, most of which were built by Organeria Española (OESA). These organs are orientated to the new classical style (such as those of Gonzalés in France) with mostly electrical transmission. During the first phase of rebuilding a restoration meant in many cases a new electric action organ. Later the historic organs were restored with as much care and skill as current expertise allowed.

THÉODORE PUGET ET FILS: three generations of the Puget family applied themselves to the organ building trade, primarily from headquarters in Toulouse. The firm was responsible for 350 new instruments, in and around France, and they repaired, reconstructed or restored about 750 others over the course of nearly 125 years. Maurice PUGET (1835-?), son of Theodore, left the factory after the death of his brother Eugene and relocated to Spain.

DIEGO QUIJANO. The great Duke of Lerma procured three excellent organs for San Pedro and the Dominican convent of San Blas (which adjoined his ducal palace in Lerma) from Diego Quijano, who was considered one of the finest organ builders in Spain in the 1610s. Quijano was the stepson of and successor to Johannes Brebos/Juan Brevós, builder of the great organs in Toledo cathedral and elsewhere. This is the Brebos/Brevós family of

the Flemish organbuilders brought by Philip II to build the organs of El Escorial.

JEAN RENAUD (1933) of Nantes, succeeded his father-in-law, Raymond Bouvet, in the organbuilding business. Besides his training at Bouvet as apprentice, journeyman and co-partner, he did an internship at Muller Croissy (Paris region). Renaud built and renovated many instruments from the 60s until 1995(?). His firm has been the main representative of the neoclassical style in the west of France, but expanded its field of aesthetics from the '80s by restoring great Cavaillé-Colls (St-Brieuc: cathédrale St-Etienne et St-Michel, St-Roch; Sacré-Coeur and St. Sulpice in Paris among others) and also rebuilding some very typical German and French baroque instruments as Carantec or Dinard for example. In 1991, after the restoration of St-Sulpice, Jean Renaud was knighted in Arts and Letters by the Minister of Culture. In 1995 he entered into partnership with J. Ménoret, and the shop was renamed Renaud / Ménoret. In 2001 the shop was sold to Nicolas Toussaint (Manufacture Bretonne d'orgues).

PEDRO ROQUÉS (1813?-1883) established his organbuilding firm in Zaragoza; his son John succeeded him (d. 1947) The firm was known in Spain for its innovative romantic organs with "combination pedals," "pneumatic machine," and "free reed" stops. Most of their instruments are only 12 notes pedal as organists were generally opposed to the larger pedal compass that was becoming the standard in France and Germany, as this required intensive study to master the necessary pedal-playing technique. Almost two hundred organs were built or restored by this firm in Spain and several countries in Latin America and Africa. Most of their preserved, partially restored instruments are located in Aragon and the Basque Country.

THE VERDALONGA FAMILY of organ builders - Valentin and Jose Valentin - were active in the late 18th and early 19th centuries. They were responsible for instruments at the cathedrals of Toledo and Seville, becoming the best and most prestigious craftsmen of their time. The Verdalonga tradition determined the aesthetics of the Spanish organ, which was carefully preserved by all members of the family. The most striking Verdalonga feature is the total domain reed stops, almost all outside the façade sometimes accounting for almost 30% of the total stops. The design of their cases is generally three castles where they place flautado pipes and sometimes the Octave, with a trace of neoclassicism, little gilding, sober architecture, few ornaments, copings, and fluted Corinthian columns.

VLEUGELS ORGELMANUFACTUR

Hardheim, Germany, has an organ building tradition dating back to the second part of the 19th century starting with organ builder Ignatz Dörr, followed by Willhelm Bader & Sons. In 1958, Hans-Theodor Vleugels took over Bader's workshop and quickly became one of the leading organ manufacturers in Southwestern Germany. In 1991, his son, Hans-Georg Vleugels, took over. The company subsequently expanded its workshop space and person-

nel to about 30 employees. Today Vleugels Orgelmanufactur is the biggest organ company in Southern Germany and installs organs all over the world, reaching from Vatican City to South Korea. In particular the company distinguishes itself as the industry leader in producing contemporary colored cases and designs.

EBERHARD FRIEDRICH WALCKER (1794-1872) took over his father's business and in 1820 settled in Ludwigsburg, Germany. He achieved great recognition upon completion of an organ for St. Paul's Church in Frankfurt (1833 - 74 registers). A great demand for instruments built by Walcker followed, as evidenced by several notable international installations: St. Peter's Church, St. Petersburg, Russia (1839 - 65 registers); Ulm Minster (1856 - 100 registers); and Boston, USA (1863 - 89 registers). The Boston organ remains to this day one of the finest examples of organ building of that time. Further recognition was achieved by E. F. Walcker as result of technical innovations, such as his discovery in 1840 of the cone valve that ushered in the age of the stop-channel chest. Aristide Cavallie-Coll and E. F. Walcker shared a close professional relationship. Cavaille-Coll, who had first learned of the cone-valve from E. F. Walcker, incorporated it successfully into his own organs.

Organ Observations: Some Useful Terms

Since we will be visiting organs built over a period of more than three centuries, you'll be exposed to a variety of different 'schools of thought' as regards the layout and mechanism of the instruments. Though a large book is really required to cover every detail, we will provide you with a few explanations here. We hope that they, your subsequent questions, and the instruments themselves, eventually will make things clear.

Octave Designations or . . . "That keyboard goes from low GG to two and a half octaves above middle c"

On the organ, the notes in the various octaves are usually designated as follows:

Sub-bass octave = GG, GG#, AA, etc...these notes fall below the usual 'bottom C' of the now-standard organ keyboard

Bass octave = C, C#, D, etc.

Tenor octave = c, c#, d, or c0, C#0, d0

Middle octave = c1, c#1, d1 or c', c#', d'

Next octave = c2, c#2, d2 or c'', c#'', d''

Feet versus hands (*palmas*):

A general standard for organ specifications lists ranks by the speaking length of their lowest pipe in 'feet'. An 8-foot open rank/stop thus plays at 'unison pitch', and the sound of middle-C will correspond with the equivalent pitch on a piano. A 16-foot stop sounds an octave below, and a 4-foot stop an octave above. These figures are based on the pitch of a pipe with an open top (the typical principal), though a stopped pipe will play at a pitch equivalent of twice its physical length (i.e. the bottom pipe of an 8-foot flute rank will be physically only 4-feet in speaking length).

In Spanish organs, you may see odd numbers, which represent the *palmas*...the hand or span...so that a 16' register will appear as 26, and an 8-foot register as 13. Aristide Cavallé-Coll, in deference to his Hispanic origins, often specified his organs in the Spanish way.

A general overview:

The slider chest is the oldest, most reliable form of pipe organ chest still in use today. Originally, wind chests had only one style, the blockwerk chest, in which all ranks for any given note played all the time, with each note/pitch standing above its own 'note channel' in the wind chest. When a key was depressed, various mechanical linkages opened the valve (or 'pallet') of that 'note channel', and the pipes, as many of them as the builder had provided, spoke. In some large organs the ensemble was comprised of twenty or thirty ranks. These blockwerk instruments were

excellent at creating an impressive 'din' during the church service, but weren't very useful for anything more subtle. By the 15th century, organists had a desire to 'stop' some of these sounds, and thus the slider was invented. The slider is a thin board with holes that match the holes in the toe-board upon which the pipes stand. When the organist wants a particular rank of pipes to sound, he simply pulls a drawknob which, through various mechanisms, moves the slider so that the holes in the slider line up with holes in the toe-board and the 'note channel' in the wind chest. This allows the air to pass through to the pipe if a key is pressed to open the 'note channel' valve (see Figures 1 and 2a).

On the earliest organs, the pipes for each note stood directly in front of its key on the keyboard. By the mid-14th century the tracker action had been invented. Depressing a key with the finger pulled down a rod called a 'tracker', the upper end of which was attached to one end of a long horizontal 'roller' (a rod mounted on a rollerboard), and caused the roller to rotate through 90°. At the other end of the roller was another tracker, which was pulled down in turn, its upper end opening the pallet for the relevant pipe or pipes (see Figure 2b). The great advantage of the roller-board and trackers was that they could be as long as required, so that the pipe could, within reason, be at any distance from the key. Pipes could now be placed to the left or to the right of the keys, permitting the symmetrical arrangement of the front pipes, with sets of the longest pipes at each end. Indeed, that became the norm. The tracker mechanism allowed for the inclusion of separate chests of pipes, expanding the organ into an 'ensemble of organs'.

Sometimes, from the mid-17th century onwards, a secondary manual would play pipes in a totally separate part of the instrument, located in a case behind the organist's bench or chair. This was called the 'Chair Organ', which later became corrupted into the 'Choir Organ'. In Spain, it is called the 'Cadireta'.

Figure 1

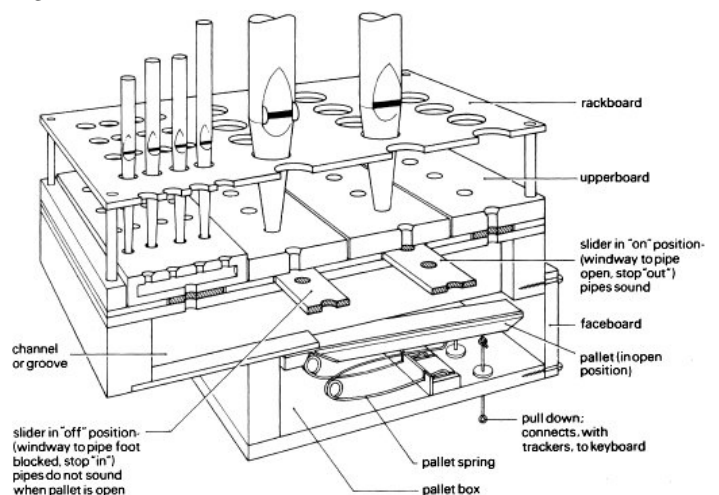
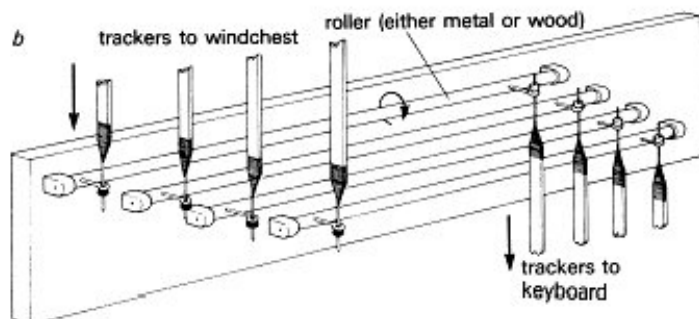
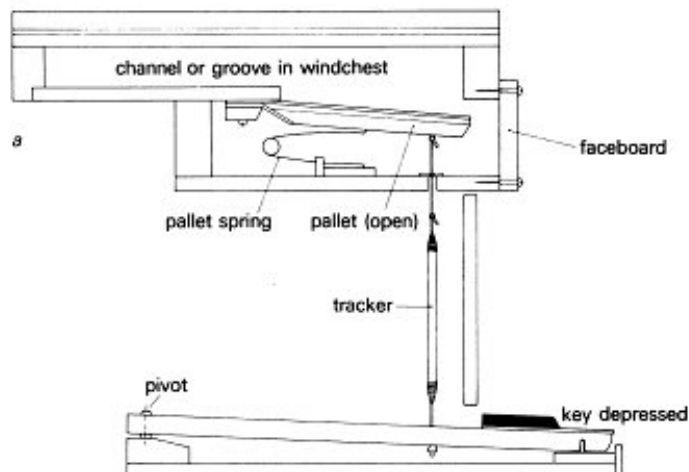


Figure 2 Connections between key and chest:(a)suspended action;the keys are pivoted at the back and hang on the trackers from the pallet valve; (b)detail of the rollerboard

organ



By the late 1600s, many Spanish organ builders began to adopt the technology of the split or divided keyboard, an efficiency whereby an organ with only a single manual would allow different and contrasting registrations for the upper and lower halves of the keyboard, while also looking very impressive because twice as many stop knobs would be required to control those divided registers. The article by Gerhard Grenzing describes the evolution of the Hispanic organ style which remained relatively consistent over a three-century period (excepting the dramatic application of horizontal reed stops in the 18th century), and Esteban Elizondo details the introduction of 'romantic' ideals through the work of Cavallé-Coll and others during the 19th century. Modern Spanish organs, particularly the larger ones, now tend towards eclecticism and incorporate elements from the dominant German and French styles while still retaining a demonstrable Spanish character.

Some common terms:

Teclado = manual keyboard

Cadireta = rückpositiv

Flautado = diapason

Lleno = mixture

Glosas = glosses, embellishments

Tiento de medio registro de tiple = typical Spanish organ composition for divided stops in this case for the right hand

Tiento de medio registro de baxón = typical Spanish organ composition for divided stops in this case for the left hand

Partido de mano izquierda = a piece with a solo for the left hand

Partido de mano derecha = a piece with a solo for the right hand

Tiento de dos manos = a piece intended for both hands playing on the same registration (not divided)

Discography and other resources:

The following resources may provide you with additional background regarding instruments visited during our tour in Spain.

Of particular utility (before and after the tour) is this intriguing publication:

Historical Organ Techniques and Repertoire, Volume 1: Spain (1550-1830)

(edited by Calvert Johnson) Wayne Leupold Editions 500004 <http://www.wayneleupold.com/hot-vol-1-spain-1550-1830-johnson-ed.html>

This is an exceptionally detailed and thorough explanation of the history, aesthetics and technology of the early Spanish organ and its repertoire...an excellent 'introduction' or expansion of your prior knowledge. Highly Recommended

Further websites:

A General Introduction to the Spanish Organ, by Gerhard Grenzing, as published in the journal of the International Society of Organbuilders: <http://www.grenzing.com/pdf/isoj23.pdf>

The Pipe Organs of Gipuzkoa (the Basque Region): <http://organoak.gipuzkoakultura.net/ingles/index.html>

Gerhard Grenzing, Organ Builder (the website contains details of the many historic instruments restored by Grenzing, as well as new-built instruments): <http://www.grenzing.com/index.cfm>

Blancafort Orgueners de Montserrat (see above): <http://www.orguesblancafort.com/mont.html>

Sonus Paradisi (a website devoted to the 'virtual organ', made up of the recorded sounds of historic instruments): <http://www.sonus-paradisi.cz/en/project.html>

Pipedreams Spanish Tour Online Resource: <http://pipedreams.publicradio.org/tour>

Discography:

This listing is by no means exhaustive, and focuses primarily on instrument that we will visit or in the vicinity of where we will tour. Many other recordings of Spanish Organ Music can be obtained through the **Organ Historical Society Online Catalog:** <http://www.ohscatalog.org>

Aeolus 10251 – Music by Jesús Guridi, Volume 2

--Esteban Elizondo Iriarte (1907 Mutin-Cavaillé-Coll/Parroquia del Salvador, **Usurbil**)

http://www.aeolus-music.com/ae_en/All-Discs/AE10251-Guridi-Jesus-Jesus-Guridi-Complete-Organ-Works-Vol.2

Aeolus 10261 – Early 20th Century Spanish Organ Music (Torres, Beobide, Bastida, Madina, Guridi)

--Esteban Elizondo Iriarte (1889 Stoltz/Iglesia San Pedro, Bergara)

http://www.aeolus-music.com/ae_en/All-Discs/AE10261-El-organo-Stoltz-Freres

Aeolus 10581 – Music by Luis Urteaga

--Esteban Elizondo Iriarte (1868 Cavaillé-Coll/Church of San Vicente, **San Sebastian**)

<http://pipeorganacds.com/luisurteaga.html>

Aeolus 10631 – Music by José Maria Beobide and Antonio José

--Esteban Elizondo Iriarte (1905 Cavaillé-Coll-Mutin/Eglesia la Merced, **Burgos**)

http://www.aeolus-music.com/ae_en/All-Discs/AE10631-Jose-Maria-Beobide-y-su-discipulo-Antonio-Jose

Aeolus 10651 – Music by Nemesio Otaño

--Esteban Elizondo Iriarte (1889 Calvaillé-Coll/Basilica de Lovola, **Azpeitia**)

<http://pipeorgan cds.com/neotobpaores.html>

Aeolus 10671 – Joan Cabanilles: Tientos, Pasacalles y Gallardas

--Léon Berben (1761 Arrázola/San Martin de Tours, Ataun)

<http://pipeorgan cds.com/orwoofjoca.html>

Almaviva 0104 (6 CD set) – Francesco Correa de Arauxo (Facultad Orgánica)

--José Ebruque Ayarra (various historic instruments in Seville and surroundings)

<http://www.almaviva.es/catalogodefault.php?disco=DS%20-%200104%20-%2006CD>

Almaviva 0117 – Organistas en Andalucía (1550-1626)

--Andrés Cea (16th century organ in Evora Cathedral, Portugal)

<http://www.almaviva.es/catalogodefault.php?disco=DS%20-%200117>

Almaviva 0135 – Pedro Rabassa (1683-1767): Miserere

--Coro Juanj Navarro Hispalensis/Josep Cabré

<http://www.almaviva.es/catalogodefault.php?disco=DS-0135>

Archive (various) – The Complete Works of Tomas Luis de Victoria

--Ensemble Plus Ultra/Michael Noone, director

(Includes performances on historic instruments in **Lerma** and Tordesillas)

<http://www.ensembleplusultra.com/victoria.htm>

Carmina Sunt Lacrimae 2012 – Works by Antonio de Cabezón

--Edward Pepe (with vocalist Bert van der Wetering in various alternatim contexts). The featured organ is an early 16th century instrument in Oosthuizen, the Netherlands that, in sound and substance, is very similar to Hispanic organs of that period. <http://www.edpepeorgansofmexico.com/recording.php>

Discant 1001 – L'Orgue de la Catedral de Barcelona (Catalan composers 17th-19th c.)

--Montserrat Torrent (1994 Blancafort/Holy Cross Cathedral, **Barcelona**)

<http://www.tower.com/lorgue-de-la-catedral-barcelona-compositors-catalans-montserrat-torrent-cd/wapi/116519979>

Discant 1003 – Antonio Soler Double Concertos (6)

--Maria Lluisa Cortada, harpsichord; Montserrat Torrent, organ

<http://www.tower.com/p-antoni-soler-6-concerts-per-dos-teclats-montserrat-torrent-maria-llu-cd/wapi/116519982>

Discant 1010 – Organistes de la Catedral de Barcelona

--David Malet (1994 Blancafort/Holy Cross Cathedral, **Barcelona**)

<http://www.tower.com/lorgue-de-la-catedral-barcelona-compositors-catalans-montserrat-torrent-cd/wapi/116519979>

Discmedi Blau DAM-5017 – The New Organ at Montserrat

--Miquel González (2010 Blancafort/**Montserrat** Monastery)

<http://www.discmedi.com/catalogo/disco/2993/montserrat/el-nou-orgue-de-montserrat>

Juventudes Musicales de Espana #9 – In sono tubae – The Sound of Pipes

(works by Saint-Saens, Guilmant, Vierne, Torres, Guridi, Taltabull, Torres and Durufle)

--Juan de la Rubia (1898 Cavaillé-Coll/Santa Maria la Real, **Azkoitia**)

<http://www.jmspan.org/coleccion-de-cds/juan-de-la-rubia-organo-11.html>

La ma di guido 2018 – Music by Francisco Correa de Arauxo, fr Libro de Tientos

--Montserrat Torrent (1733 Sanchez/Epistle organ at Almonacid de la Sierra)

http://www.amazon.com/Libro-Tientos-Discursos-Musica-Pratica/dp/B000005SDK/ref=sr_1_13?s=music&ie=UTF8&qid=136664265&sr=1-13&keywords=montserrat+torrent

Lindoro 0120 – Antonio de Cabezón (selected works)

Andrés Cea (1750 Ortiguez/Santiago en Castaño del Robledo, Huelva)

<http://lindoro.es/catalogodefault.php?disco=MPC-0120&lang=en>

Lindoro 0121 – Flores de Musica (works by Antonio Martin y Coll, etc.)

--Andrés Cea (organos de la Comunidad de Madrid)

<http://lindoro.es/catalogodefault.php?disco=MPC-0121&lang=en>

Lindoro 0701 – Tiento a las Espanas (Music from the Time of Imperial Spain)

--Andrés Cea, claviorgano and organ (1765 Chavarria/San Juan, Marchena, Seville)

<http://lindoro.es/catalogodefault.php?disco=MPC-0701&lang=en>

Lindoro 0716 – Music of Francisco Correa de Arauxo (Facultad Orgánica, 1626)

--Andrés Cea, claviorgano and organo (Idlesia de **Lerma**)

<http://lindoro.es/catalogodefault.php?disco=MPC-0701&lang=en>

Lindoro 0717 – Works by Scarlatti, Lidon, de Nebra and Oxinaga

Andrés Cea (1778 Bosch/Palacia Real, **Madrid**)

<http://lindoro.es/catalogodefault.php?disco=MPC-0717&lang=en>

Lindoro 3017 – Angeles o Calandrias (vocal and organ music from the renaissance)

--Mark Chambers, countertenor; Andrés Cea, claviorgan (Nobbs and Klop)

<http://lindoro.es/catalogodefault.php?disco=NL-3017&lang=en>

Motette 11341 – Basque Organ Music (José Maria Usandizaga, Nemesio Otaño, Jesus Guridi)

--Esteban Elizondo Iriarte (1898 Cavaillé-Coll/Santa Maria la Real, **Azkoitia**)

Motette 12291 – Selected works by Antonio de Cabezón

--José Luis González Uriol (various historic instruments in **Lerma**, Zaragoza, Innsbruck, Milan Evora and Ciudad Rodrigo)

http://www.amazon.com/Antonio-Cabez%C3%B3n-Gonz%C3%A1lez-Historic-Portugal/dp/B00005M98U/ref=sr_1_21?s=music&ie=UTF8&qid=1366229778&sr=1-21&keywords=cabez%C3%B3n

Priory 864 – Great European Organs No. 73

--Michal Novenko (1765 Bosch/Church of Sant Andreu, **Santanyi**, Mallorca)

http://www.arkivmusic.com/classical/album.jsp?album_id=149170

Priory 865 – Historic Organs of Mallorca (works by Cabanilles, Cabezon, Martin y Coll, etc.)

--Michael Novenko and Arnau Reynés I Florit (various instruments on **Mallorca**)

http://www.arkivmusic.com/classical/album.jsp?album_id=187156

Priory 878 – Great European Organs No. 78

Works by Ribayaz, Soler, Charpentier, John Travers, etc.)

--Michal Novenko (Kyburz/Santa Maria en Maó, Minorca)

http://www.arkivmusic.com/classical/album.jsp?album_id=207889

Priory 879 – Organs of the Balearic Islands, Volume 1

--Michal Novenko & Arnau Reynés (various instruments from three centuries on **Palma de Mallorca** and Menorca)

http://www.arkivmusic.com/classical/album.jsp?album_id=221643

Priory 1013 – Great European Organs No. 79

--Arnau Reynés Florit (2008 Grenzing/Basilica of Sant Francesc, **Palma de Mallorca**)

<http://www.ohscatalog.org/grorofstfrpa.html>

Priory 1014 – Organs of the Balearic Islands, Volume 2

--Michal Novenko & Arnau Reynés (2008 Grenzing/Basilica Sant Francesc, **Palma de Mallorca**) and other instruments in Palma (Santa Creu), Pollença (Sant Domingo), Inca (Sant Domingo; Santa maria la Major), and Ibiza (Sant Josep).

http://www.arkivmusic.com/classical/album.jsp?album_id=613050&source=APM

Tritó Volume 1 – Musica d'orgue a la Catalunya dels segles XVI-XVII

Works by Martin y Coll, Gabriel Menalt, Francesc Espelt, Joan Baseia, etc.

--Andrés Cea (17th c./Santa Maria de Cadaqués)

<http://www.trito.es/product,en/TD00080/Musica-d-orgue-a-Catalunya-s-XVI-s-XVII-vol-I.html>

Tritó Volume 2 – Musica d'orgue a la Catalunya dels sebles XVII-XVIII

Works by Cabanilles, Soler, Lopez, Viola and Baguer)

--Miguel Gonzalez (1823 Thomas/Convent de Minims de Campos, **Mallorca**)

<http://www.trito.es/product,en/DD00618/Musica-d-orgue-a-la-Catalunya-dels-segles-XVII-i-XVIII.html>

Tritó Volume 3 – Musica d'orgue a la Catalunya dels segles XVIII-IX

Works by Carnicer, Elies Vila, Texidor, Ponti

--Miguel Gonzalez (1823 Thomas/Convent de Minims de Campos, **Mallorca**)

<http://www.trito.es/product,en/TD00064/Musica-d-orgue-a-Catalunya-s-XVIII-s-XIX-vol-II.html>

Tritó Volume 4 – Musica d'orgue a la Catalunya dels segles XX-XI

Works by Montsalvatge, Mompou, Padrós, Cercós, Josep Soler, Qnadreny, Cervelló

--Juan de la Rubia (2010 Blancafort/Basilica de Montserrat)

<http://www.trito.es/product,en/TD00088/Musica-d-orgue-a-Catalunya-s-XX-i-XXI.html>

CD reprints of the two LP albums featuring historic Spanish organs and made by **E. Power Biggs** for Columbia Masterworks can be accessed from the Organ Loft at Haydn House (scroll down on Pages 1 and 3): http://www.haydnhouse.com/organ_loft.htm

NOTE: These additional items have been recommended, though source information has proven difficult to locate. Good luck in your online searches!:

ARNAU REYNES - "L'Orgue de Sant Josep". Arnau Reynés. Editor: Philomelos, S.L. (Orgue de la Parròquia de Sant Josep de Sa Talaia d'Eivissa).

ROBERTO FRESCO: http://robertofresco.es/discografia_p1.html

Title: El Manuscrito de Órgano de la Catedral de Astorga

Organist: Roberto Fresco

Organs: Órganos históricos de Santoyo y Amusco.

Info: Fundación Las Edades del Hombre. Fundación del Patrimonio Histórico de Castilla y León.LE--958

Title: Salve Regina

Organist: Roberto Fresco

Organ: Catedral-Magistral de Alcalá de Henares

Info: BACH (1685-1750), BRUHNS (1665-1697), MENDELSSHON-Bartholdy (1809-1847). ARSIS 4218

Title: Luz Barroca

Organist: Roberto Fresco + Trompet: Luis González

Organ: Órgano del Auditorio Manuel de Falla de Granada

Info: ASA 9904

Title: Órganos de Castilla y León. Junta de Castilla y León.

Organist: Anselmo Serna

Organ: Burgos, Catedral - Organo del Evangelio -

Info: Armando Records. 2002. (8 435048 604712)

Title: La Música de la Catedral de Toledo

Organist: Jaime León Gómez

Info: Ediciones Dispersas, S.L., ASIN: B0081HLN8W

Items from an excellent 10-CD series on the Valois label, produced by Auvidis France back in 1992, “*El Organo Historical Espanol*” (EOHE), may be available from some internet sources (as ‘new’ or ‘used’ stock), definitely worth searching out, as the recordings and performances are excellent (on the AmazonMusic site, ‘search’ for the performer name; this usually brings results).

Valois 4645 (EOHE Volume 1) – Kimberly Marshall plays music of Antonio de Cabezón on historic instruments in Madrigal de las Altas Torres, Tordesillas and Villalón de Campos

Valois 4646 (EOHE Volume 2) – Bernard Focroulle plays works by Francisco Correa de Arauxo on organs in Liétor and Séville.

Valois 4647 (EOHE Volume 3) – Cristina Garcia Banegas plays works by Joan Baptista Cabanilles on the Bosch organ of Santanyí, Majorca

Valois 4648 (EOHE Volume 4, *La Escuela de Zaragoza I*) – Lionel Rogg plays works by Cabezón, Bruna, Heredia and Pedro de Araujo on organs in Daroca and Sádaba

Valois 4649 (EOHE Volume 5, *La Escuela de Zaragoza II*) – José Luis Gonzalez Uriol plays works by Heredia, Sola, Ximénez, Bruna, Nassarre and Durón on organs in Almonacid de la Sierra and Ateca

Valois 4650 (EOHE Volume 6) – Guy Bovet plays works by Cabezón, Sancta Maria, Castillo, Jiménez, Lidón, Hervás and Bovet on three organs in Salamanca Cathedral

Valois 4651 (EOHE Volume 7, *Musica Catalana I*) – Josep Mass I Bonet plays music of Martín y Coll, Vila, Cabezón, Arauxo, Cabanilles, Menalt, Baseya, and Casanoves on organs in Montblanc and Sa Pobra

Valois 4652 (EOHE Volume 8, *Musica Catalana II*) – Montserrat Torrent plays music of Carles Baguer and Antonio Soler on the organ in Maó, Menorca

Valois 4653 (EOHE Volume 9, *El Órgano Castellano*) – Francis Chapelet plays works by Langa, Cabezón, Peraza, López, Cabanilles, Arauxo, Mestres and Chapelet on organs in Abarca de Campos and Frechilla

Valois 4654 (EOHE Volume 10, *El Siglo XVIII*) – Elisa Freixo plays works by Viola, López, Elias, Prieto, Baguer, and Pedro on organs in San Andrés and Labastida

(Also note that various additional recordings by **Montserrat Torrent** may be found through a similar searchings of the AmazonMusic website.)

Hosts



MICHAEL BARONE is a well known voice on public radio as host for national broadcasts of American Public Media's Pipedreams®, which celebrated its 30th anniversary in 2012. He came to Minnesota Public Radio in 1968, served as the system's music director through 1993, and continues as a Senior Executive Producer.

Barone is a graduate (B.M. in Music History) of the Oberlin Conservatory in Ohio, and an internationally known advocate for the pipe organ and its music. He has received special honors from the American Guild of Organists, the Organ Historical Society, the American Society of Composers, Authors and Publishers (ASCAP), and the Minnesota Music Hall of Fame for his contributions to the musical community at large and to organ music in particular.



NATALIE GRENZING is the daughter of Gerhard Grenzing, the famous master organbuilder who has operated a large and important organ workshop in El Papiol, Spain, since the 1960s. Natalie has a Bachelor's Degree in Art History and works in the family business. She also leads organ tours and arranges organ conventions. She has led tours on the island of Majorca for ORGANpromotion, and she organized and led the International Society of Organbuilders (ISO) congress in Spain in 2006. She has led other tours in Andalusia, southern Portugal and central Spain.



MARIO D'AMICO is an organbuilder in Gerhard Grenzing workshop. He began his training as a student of music in his born country, Uruguay. His passion for the instruments led him to travel to explore the most important instruments worldwide and train as an organbuilder in one of the most renowned organ workshops in Europe. Since 1995, when he started his training, he has worked on many instruments of different styles and techniques from the sixteenth century forward and including construction of new contemporary instruments. Additional information: Bachelor in Humanities. Training and professional experience in the world of Hospitality and Tourism. Languages: English, French, German, Italian, Spanish, Catalan.

Organists



LORETO ARAMENDI graduated with a degree in Psychology from the University of the Basque Country and began her musical studies at the Conservatory of San Sebastián, where she obtained advanced degrees in piano, harpsichord, organ and chamber music. She studied organ at the Conservatoire National Regional de Bayonne with Bernadette Carrau and Esteban Landart, winning a Gold Medal and First Prize. Loreto entered the Conservatoire National Supérieur de Lyon (C.N.S.M.D), where she worked with Jean Boyer, Louis Robilliard, Jacques van Oortmersen and Liesbeth Schlumberger, obtaining the National Diploma of Advanced Studies, specializing in organ. She studied at the Superior National Regional Conservatoire de Paris for five years with Noelle Spieth, winning First Prize at the end of the harpsichord Upper Course and earning a General Musical Studies Diploma. She also studied piano with Jacques Rouvier and for three years with Edith Fischer and Jorge Pepi in Barcelona. She has done advanced course work with teachers such as Radulescu, Oortmersen, Jansen, Moroney, Requejo, Roberto Szidon, Tony Millán, Claudio Brizzi, and Sakharov among others. Loreto has given numerous recitals at festivals in Spain, Italy, Belgium, and France. She performs as a soloist and with various ensembles as an organist, pianist and harpsichordist, covering all periods and styles. She currently teaches at the conservatory F. Escudero in San Sebastián.



NEIL COWLEY, born in Austin, Texas (USA), studied piano with Natalie Klemkevitch in Miami, Florida and later, organ with Frank Speller at the University of Texas in Austin. At that time, he also worked with the University Collegium Musicum and studied musicology and music literature. After completing his studies he worked as Director of Music and Liturgy at St. Ignatius the Martyr Church in Austin. In 1981 he settled in Barcelona on a permanent basis and was awarded a scholarship to research the history of keyboard instruments in Catalonia during the 19th and 20th centuries, especially organs. Neil has been active as an accompanist with choirs ever since he got to Barcelona and as an organist he has performed in all the major concert series in Catalonia, collaborating with the Symphony Orchestra in Barcelona in that role. He has also been active as a composer: *Kitchen & Memory*: 7 pieces based on recipes from a cookbook in the concentration camp Terezín- for 7 instruments (2002); *A Multitude of the Heavenly Hosts*: 4 pieces for recorder & piano (Carus 2006); Two Christmas settings: *Resonet in laudibus/Of the Father's love begotten* for SATB and organ (2009). Neil has been organist at the Basilica of Santa Maria del Mar in Barcelona since 1987.



ROBERTO FRESCO is the Organist at Santa María la Real de La Almodena, Cathedral of Madrid. He was born in Astorga in 1967. He began his organ studies with Miguel del Barco at the Real Conservatorio Superior de Música in Madrid. He continued his career with Montserrat Torrent focusing mainly upon Iberian Ancient Music and completed his training with Michael Radulescu at the Hochschule für Musik und Darstellende Kunst of Vienna. Roberto has toured Europe, the U.S.A., South America and the Philippines as a performer. He usually works together with soloists and choral as well as instrumental ensembles. His repertoire is extensive from 16th century music to Avant-garde production and he has premiered new music for organ in several events. He has also produced numerous recordings, which include Spanish antique and contemporary music performed on historical organs such as the one in Segovia Cathedral or on recently built instruments like those in Auditorio Manuel de Falla of Granada and in the Cathedral of Alcalá de Henares. Roberto has also been a professor for organ and harpsichord at the Schools of Music in Palencia, Salamanca and Madrid. Currently he is a professor at the Seminario Conciliar de la Inmaculada y San Dámaso of Madrid. He is the founder and director of Fray Joseph de Echevarria Organ Academy, whose master classes are given at the historical organs in Tierra de Campos.



ANDRÉS CEA GALÁN attended Jean Boyer's organ seminars in Lille (France) after completing his studies in Spain and also studied with Jean-Claude Zehnder at the Schola Cantorum in Basel (Switzerland). He is interested in musical performance using early instruments including clavichord and harpsichord. He has worked also as an organbuilder at the Gerhard Grenzing workshop in Barcelona. Andrés is interested in musicological research, especially keyboard music and Spanish organs, and has published several articles and books on these subjects. He is currently working as an adviser on organ restoration for the cultural government in Andalusia and other institutions in Spain. As a result of his updated approach to performance, especially of Spanish organ music, he is frequently invited both for playing and teaching in Spain as well as other European countries, America and Japan. Andrés has recorded for radio and the Almaguila, Lindoro, Tritó and Universal labels. Since 2000 he has been the Director of the Andalusian Organ Academy, a project for the protection and restoration of the organ heritage of Southern Spain. He is currently teaching at Conservatorio Superior de Musica de Seville.



JOSÉ IGNACIO GAVILANES DEL CASTILLO completed his advanced studies in organ at the "Royal Conservatory of Music in Madrid", obtaining the title of "Superior Teacher Organ" with the highest qualifications. Since 1987, he has attended international courses in organ, orchestral direction, harpsichord and continuous bass, both in Spain and abroad, with Montserrat Torrent (Girona and Santiago), Helmut Rilling and Daniel Chorzempa (Stuttgart), Andreas Staier (Seu d'Urgell), Jesper Christensen and Eduardo Lopez Banzo (Salamanca). José has performed in several Spanish and foreign cities as a soloist and collaborating with such groups as the National Orchestra of Spain, RTVE Orchestra and the Madrid Symphony Orchestra. He performed with the latter last November in the operas "Il Prigioniero" by L. Dallapiccola and "Suor Angelica" by G. Puccini at the Teatro Real de Madrid, led by Ingo Metzmacher. He has played under the direction of Mathias Banner, Walter Weller, Cristobal Halffter, Pinchas Steinberg and Jesus Lopez Cobos, with whom he made the "War Requiem" by Britten, with the Orquesta Sinfónica de Castilla y León, in March. In recent years, José has focused on chamber music, which combines both the organ and the harpsichord. He is a founding member of the Baroque "Telemann Ensemble" with which has been performing regularly since 2000. He also works with groups like the "Capilla Jeronimo de Carrion" in Segovia, with which he has done several Verso label CDs of Baroque music in the Segovia cathedral.



ESTEBAN ELIZONDO IRIARTE studied organ at the Conservatory of San Sebastián with Tomás Garbizu where he was awarded first prize. Later he attended the Vienna Higher Musical School where he studied organ for three years with Anton Heiller. He completed these studies with specialized training in Haarlem (Holland) and Spain. In 1981 he won by examination his professorship at the Higher Conservatory of San Sebastián and was appointed director from 1985 to 1991. Meanwhile, from 1981 to 1985, he was also technical adviser on musical education to the Department of Education of the Basque Government. Due to his initiative the "International Course of Romantic Music for Organ" has been celebrated yearly since 1983 in San Sebastián and Gipuzkoa. His concert career has taken him to most European countries as well as the U.S., Canada, Japan, Brazil, Russia and Algeria. He has recorded twenty CD's for such labels as Titanic Records, Motette and especially Aeolus (see discography). Most of these CD's feature music of romantic influence of Basque-Navarrese composers and also include the first recording of the complete organ works of Jesus Guridi. He has also dedicated a part of his recordings to ancient Spanish music. In 2002 he obtained his doctorate at the University of Barcelona and his doctoral thesis, "Romantic Organ Building in the Basque Country and Navarre (1856-1940)," has been highly recognized and awarded. Esteban has contributed not only to the preservation, maintenance and popularization of the extraordinary organ patrimony of Gipuzkoa, but also of the music composed for these instruments. He has carried out this work through concerts, recordings, conferences, articles, books and the edition of musical scores as well as by advising and collaborating with many official institutions.



BROTHER RAMON ORANIAS (b. 1945) pursued his musical studies at the Superior Conservatory of the Liceu and at the Superior Conservatory Municipal of Barcelona, and studied engineering as well. He studied choral direction with Oriol Martorell and organ performance with Montserrat Torrent. From 1973-74 he worked with the German organ builder Gerhard Grenzing. In 1974 Brother Ramon became a monk at the Monastery of Montserrat. In addition to ecclesiastical studies, he does Gregorian Palaeography and serves as organist at the Basilica. He has participated in several organ Master Classes given by M. Guyard, A. Schröder, A. Arand, M. Radulescu, etc. From 1982 to 1996 he was secretary and director of studies for the Montserrat Choir with P. I. Segarra. He has collaborated in the development of high school music in the Education Department of the Government of Catalonia. Brother Ramon is a founding member and former president of the Catalan Organ Association and a member of the Hispanic Organ Association. He collaborated on the 20th edition of the “Dictionary of the Organ” and has been an editor for various works about the art of organ building, biographies of the organ builders and the musicians of Montserrat for the Great Encyclopedia of Music. He is a member of the Catalan Society of Musicology and Founder and Director of Courses for Church Organists. Up to 2010 he has participated actively in the design, provision and monitoring of 25 projects to build new or restore old organs. The last one was the Basilica of Montserrat (63/IV/ Ped.). Additionally he has been involved in sixteen projects to develop parish chimes.



ARNAU REYNÉS was born in Campanet, Mallorca. He completed his piano studies at the Superior Conservatory of Valencia and organ studies at the Superior Conservatory of Barcelona with the famous organ virtuoso, Prof. Montserrat Torrent. He obtained the Superior Degree in Organ, Piano and Harmonium with the highest qualification Cum Laude. Arnau also participated in organ masterclasses with Harald Vogel, Michael Radulescu, and Montserrat Torrent. He is a Professor of Music at the University of the Balearic Islands and titular organist of San Francisco’s Basilica in Palma de Mallorca. As solo organist, he has taken part in distinguished Spanish festivals such as the International Festival of Valencia, Cathedral of Barcelona and has given concerts in different European countries: Italy, France, Germany, Belgium, UK, Czech Republic as well as the United States. He is a member of AGO’s Chapter in Europe. Arnau has investigated and published different works on the Historical Organs of the Balearic Islands and has made many radio and TV recordings (Radio Catalonia Music, German TV channel ZDF.) Recently, Arnau Reynés collaborated with the renowned British label Priory Records to record several CD’s featuring the organs of the Balearic Islands (see discography).



JUAN DE LA RUBIA was born in Valencia in 1982. He studied as organist, pianist and harpsichord player in Valencia, Barcelona, Berlin and Toulouse with Oscar Candendo, Montserrat Torrent, Wolfgang Seifen and Michel Bouvard. At the same time, he attended master classes with Daniel Roth, Bernhard Haas, Enrico Viccardi, Wolfgang Zerer, Olivier Latry and Ton Koopman. After winning the First National Prize of Organ for young musicians in Spain, he started his activity as soloist in the most important halls and Spanish festivals, as well as concerts abroad. Juan’s repertoire includes all the styles and he specializes also in improvisation. Because of his interest in Johann Sebastian Bach’s music, in 2008 he started a project with “Capella de Sant Esteve” to conduct Bach’s Cantatas, played on original instruments. Since 2005 he has taught at ESMUC (High School of Music of Catalonia) in Barcelona, where he alternates his teaching and concert playing with serving as the organist for Sagrada Familia.



MONTSERRAT TORRENT (Barcelona, 1926) is devoted to interpreting and teaching, and for many years was chair professor of organ at the Higher Municipal Conservatory of Barcelona. She regularly offers master classes at the International University Courses of Music in Compostela and in other Spanish cities, as well as all over Europe and North America. She is member of numerous European competition juries including those of Nuremberg, Chartres, Lausanne, Bolton, Avila, etc. As a performer/soloist and teacher she has lavished her performances all over Spain as well as in most European countries, Mexico, United States, Canada, Argentina, Uruguay, Morocco, etc. Torrent has recorded on historical organs, and her album dedicated to Cabanilles, played on a Daroica organ, won her the Grand Prix du Disque from the Charles Cros Academy of Paris. Montserrat Torrent received the St. George's Cross Award in 1995 and the National Music Award in 1996, both from the Catalan Government. She received the Silver Medal for Artistic Merit in Fine Arts from the Ministry for Culture, and the Gold Medal for Artistic Merit from the Barcelona City Council. Other honours include the Medal of the Royal Conservatory of Music in Madrid, and the "President Macià Medal" from the Catalan Government in recognition for all her years devoted to music and teaching. She was also made a Doctor Honoris Causa by the University Autònoma of Barcelona (2008).

Basque Land Organists

JUAN LUIS ATXEGA, studied organ at the Superior Conservatory of Music in San Sebastian with Esteban Elizondo. He is the principal organist of the Mutin/Cavaillé-Coll organ of the San Salvador Church in Usurbil. The restoration of this instrument is a result of his great effort and profound commitment. He is also active in teaching at a school in San Sebastian and does a great job spreading the word about the Usurbil organ.

JOSÉ LUIS FRANZESENA is the principal organist of the Cavaillé-Coll organ of Azkoitia. He has been for many years director of the Music Band of Azpeitia. He is also a composer of pieces for organ, band and choir, having won several awards. He studied organ with Esteban Elizondo at the Superior Conservatory of Music in San Sebastian.

GERARDO RIFÓN is the principal organist of the Walcker organ at the San Ignacio Church in San Sebastián. He studied organ at the Conservatories of San Sebastian and Bayonne. He is well known for specializing in accompanying soloists and the most important choirs in the region. He played an important part in the restoration of the organ of San Ignacio.

ITZIAR URBIETA has studied organ at the Superior Conservatory of Music in San Sebastian with Esteban Elizondo and Loreto Fernández Imaz. For the past few years she has been the principal organist of the Cavaillé-Coll organ in the Basilica of San Ignacio de Loyola in Azpeitia, performing this task with great professionalism.

Tour Itinerary

*Note: Times are indicated according to a 24-hour clock.
The schedule may be adjusted at any time, so please reconfirm times daily.
The itinerary is subject to change.*

MON 13 MAY	Depart U.S.
18:25	U.S Airways flight #742 departs Philadelphia
TUE 14 MAY	Arrive Barcelona
8:25	Arrive at Barcelona Airport Meet local representative Transfer to hotel NH CALDERON Store luggage and do pre-check-in Enjoy free time until afternoon departure
13:45	Meet in hotel lobby
14:00	Depart to El Papiol
15:00-18:00	GRENZING WORKSHOP
18:00	Depart to hotel
19:00	Arrive at hotel for check-in
20:00	Walk to nearby restaurant for Welcome Dinner (included)
WED 15 MAY	Barcelona
6:30-7:45	Breakfast
7:45	Meet in lobby
7:45-9:00	Depart to Montserrat
9:30-10:30	BASÍLICA DE MONTSERRAT
11:00-12:00	Mass (optional for those who would like to attend it) Free time for lunch and exploring
12:45	Meet at bus
13:00-14:30	Depart to Music Museum of Barcelona
15:00-16:30	MUSEU DE LA MÚSICA
16:45	Meet at coach
17:00-17:15	Depart to Sagrada Familia
17:30-18:30	SAGRADA FAMILIA tour
18:30	Dinner on own
20:15-20:45	Mass (optional for those who would like to attend)
20:45-22.15	SAGRADA FAMILIA organ visit
22:30	Depart to hotel
22:45	Arrive hotel

THU 16 MAY Barcelona/Palma de Mallorca

Your passport may be required at one of the visits today.

6:00	Bags ready in room for pickup
6:00-7:15	Breakfast and hotel check-out
7:15	Meet in lobby
7:30	Depart by coach or walking to Palau de la Música
8:00-9:30	PALAU DE LA MÚSICA CATALANA
11:15-11:30	Walk to Basílica Sta. Maria del Mar
11:45-12:45	BASÍLICA SANTA MARIA DEL MAR
13:00-17:00	Locally guided city tour with time for lunch on own
17:00-18:00	Depart to the Airport
19:35	Flight to Palma de Mallorca: Vueling #3910
20:25	Arrive at Palma de Mallorca Airport Transfer to HOTEL TRYP PALMA BELLVER Hotel check-in Dinner (included) at hotel

FRI 17 MAY Palma de Mallorca/Bilbao

7:15	Bags ready in room for pickup
7:30-8:45	Breakfast and hotel check-out
8:45	Meet in lobby
9:00	Depart by coach to Els Socors Church
9:30-10:30	ESGLÉSIA DELS SOCORS (CONVENT DE ST. AGUSTÍ)
10:30	Walk to....
10:45-12:15	ESGLÉSIA DE SANT FRANCESC
12:30-12:45	Walk to the coach
12:45-13:45	Depart to Santanyí On arrival walk to the vicinity of the Church
14:00-15:15	Lunch on own
15:30-17:30	PARROQUIA DE ST. ANDREU
18:00-18:15	Walk to the coach
18:30-19:30	Coach to the Airport Palma de Mallorca Dinner (included) at the airport
21:10-22:35	Flight to Bilbao: Vueling #3945
22:35	Arrive Bilbao Airport Transfer to HOTEL HESPERIA BILBAO Hotel check-in

SAT 18 MAY	Bilbao/San Sebastian
6:00	Bags ready in room for pickup
6:30-7:45	Breakfast and hotel check-out
7:45	Meet in lobby
8:00-9:00	Depart to Azpeitia
9:00-10:30	BASÍLICA DE SAN IGNACIO DE LOYOLA
10:40-10:50	Depart to Azkoitia
11:00-12:30	IGLESIA DE STA. MARIA LA REAL
12:50-14:50	Lunch (own expense) at Restaurante Joseba next to the church
15:00-15:45	Depart to Deba
16:00-17:30	IGLESIA DE STA. MARIA LA REAL
17:45-18:30	Depart by coach to San Sebastian
18:30	Arrive HOTEL SAN SEBASTIAN Hotel check-in Dinner (included) at hotel

SUN 19 MAY San Sebastian

A box lunch will be pre-arranged for this day.

6:30-7:30	Breakfast
7:30	Depart to Iglesia de San Vicente Walking is needed as coach cannot reach the church.
8:00-9:30	IGLESIA DE SAN VICENTE Walk to...
9:45-11:15	BASÍLICA DE SANTA MARIA DEL CORO
11:15-13:30	Explore San Sebastian with Esteban Elizondo with time for a snack while strolling
13:30-14:00	IGLESIA SAN IGNACIO DE LOYOLA
14:15-15:45	Free time
15:45-17:30	Continue explorations with Esteban Elizondo
17:30-18:00	Depart to Usurbil
18:00-19:30	PARROQUIA DE SAN SALVADOR
19:45	Depart to restaurant
20:00-22:00	Traditional "cider" dinner (included) at Aginaga Sagardotegia in Usurbil
22:00-22:30	Return to hotel

MON 20 MAY San Sebastian/Burgos

7:00	Bags ready in room for pickup
7:30-8:45	Breakfast and hotel check-out
8:45	Meet in lobby

9:00-12:00	Depart to Burgos
12:00-14:30	Lunch on own in Burgos
14:30-16:30	CATEDRAL DE BURGOS
16:35	walk to.....
17:00-18:00	IGLESIA DE LA MERCED
18:15	Depart to hotel
18:30	Arrive HOTEL SILKEN GRAN TEATRO Hotel check-in Dinner (included) at hotel

TUE 21 MAY**Burgos/Madrid**

7:00	Bags ready in room for pickup
7:30-8:45	Breakfast and hotel check-out
8:45	Meet in lobby
9:00-9:40	Depart to Lerma
10:00-12:00	COLEGIATA DE SAN PEDRO – IGLESIA DE LERMA Lunch on own in Lerma
13:30	Depart to Madrid
16:30-18:00	ESCUELA SUPERIOR DE MÚSICA REINA SOFIA
18:30	Arrive HOTEL HESPERIA Hotel check-in Dinner (included) at hotel

WED 22 MAY**Madrid**

7:00-8:30	Breakfast
8:45	Meet in lobby
9:00	Depart on locally guided city tour
1:00	Tour ends, lunch on own and free time
15:45-17:15	CATEDRAL DE SANTA MARIA LA REAL DE LA ALMUDENA
17:30-18:30	Casual walk to...
18:30-19:30	REAL BASÍLICA DE SAN FRANCISCO EL GRANDE
19:45	Coach departs to Hotel
20:15	Arrive hotel Dinner on own

THU 23 MAY**Madrid**

7:00-7:45	Breakfast
7:45	Meet in lobby
8:00-9:00	Depart to Getafe
9:00-10:30	CATEDRAL DE SANTA MARIA MAGDALENA

10:30-12:00	Depart to Toledo + 30min walk into the city center
12:00-13:00	Lunch on own in Toledo
13:00-14.30	CATEDRAL PRIMADA DE TOLEDO
14:30-15:30	Locally guided city tour
16:00-17:30	Depart to Madrid
17:30	Arrive hotel Time for dinner on own and to freshen up
18:45	Meet in lobby
19:00	Depart to Auditorio Nacional
19:30	“Carmen” AUDITORIO NACIONAL DE MÚSICA
21:30	Return to hotel

FRI 24 MAY Madrid

Your passport will be required for visits today.

A box lunch will be pre-arranged for this day.

7:00-7:50	Breakfast
7:50	Meet in lobby
8:00	Depart to Auditorio Nacional
8:30-9:30	AUDITORIO NACIONAL DE MADRID (Chamber Hall)
10:00-10:30	Depart to Basílica San Miguel
11:00-12:15	BASÍLICA PONTÍFICIA DE SAN MIGUEL
12:30-13:00	Depart by coach to Auditorio Nacional
13:15-14:30	AUDITORIO NACIONAL DE MADRID (Symphonic Hall)
14:45-15:15	Depart to Palacio Real
15:15-17:00	PALACIO REAL
17:15-17:30	Depart to Hotel
19:45	Meet in lobby for transfer to restaurant
20:00	Farewell dinner (included)

SAT 25 MAY Departure

7:00	Bags ready in room for pickup
7:00-9:15	Breakfast and hotel check-out
9:15	Meet in lobby
9:30	Transfer to Madrid Airport for return flights
10:30	Arrive airport
12:30	Departure to Philadelphia: U.S. Airways #155

El Papiol

Gerhard Grenzing Organbuilders

www.grenzing.com

Organist: Juan de la Rubia

Guest organist: Montserrat Torrent



GERHARD GRENZING, German organbuilder (born 1942) was trained in Hamburg at the prestigious workshop of Rudolf von Beckerath. He later continued his studies at several other workshops in Europe.

Between 1967-1972 he was fascinated by the strong personality of some instruments and so devoted all his time and energy during this period to restoring a number of historical instruments in Majorca. In 1972 he started his own workshop in El Papiol (Barcelona), and trained and brought together a group of people who now number some twenty professionals, masters in all the arts of organ building. Since 2000 the team has been working in a new workshop with its own restoration division, pipe workshop and a generous 17 m high hall where even 4-5 manual organs can be completely assembled.

Grenzing and his team have built and restored over 200 instruments for cathedrals, parish churches, palaces, concert halls and conservatoires, and have won the trust of institutions worldwide.

Through proper and continuous research and development, as well as inspiring communication with well-known organists, a proper innovative style is achieved not only for restorations, but also for new organ building. This style is known and loved in many countries.

Special mention is to be made of the restoration of the 17th century organ at St.-Pierre des Chartreux in Toulouse, as well as the two surviving Jordi Bosch organs in Santanyí, Majorca, and in the Royal Palace in Madrid. The breathtaking, innovative and beautiful works of this master from the end of the 18th century are adored by Grenzing above all. Grenzing has also restored with great understanding Romantic organs of Cavaillé-Coll and Walcker, as well as working with instruments from the Brevos Dynasty, who worked in Flanders, Denmark, Sweden and Spain.

Notable new instruments have been created for the cathedrals in Brussels, Madrid, Niigata and Sevilla, and 3-manual instruments were built for the Basílica Pontificia in S. Miguel (Madrid), Saint Cyprien (Dordogne, France), for the Conservatoire National Supérieur de Musique in Lyon, the Catholic Music Academy in Seoul (Korea), the Conservatoire in Paris, for the Marienkirche in Hanau, Germany, and for the Monastery Sant Francesc in Palma de Mallorca. All reflect the diversity of Grenzing's aspiration to deliver a poetic and free palette of sounds, a sensible tracker system and wind, while fusing tradition and innovation in technical, aesthetic and sound aspects.

The workshop is currently working on a new 86-stop organ for Maison de la Radio France in Paris, as well as a 35-stop organ for the Maulbronn Monastery (Unesco World Heritage) in Germany.

Gerhard and all the members of his workshop, after long years of experience and research, have developed innovative instruments that can optimize resources, both in terms of musical quality as well as in mechanical aspects, to achieve the maximum stylistic versatility and, at the same time, fill large spaces despite limited means.



Montserrat

Basílica de Montserrat**The Organ: 2010 A. Blancafort (IV+P/63)****The Organist: Brother Ramón Oranias**

Montserrat has always been a musical reference point in Catalonia. This organ was inaugurated in March 2010 and is the largest organ in Catalonia. It was built by Albert Blancafort of the Blancafort Collbató workshop, successor to Gabriel Blancafort. The new organ replaces the old organ from 1958, which had been built with pieces of other organs that had been destroyed with the burning of churches in the Spanish Civil War and the melting of the pipes for tin to make weapons. The old organ is still in its previous location at the rear of the church.

The new organ is placed under the left transept of the basilica, where the boys and celebrants enter, the traditional setting of the organs in Catalonia. This allows a better sound than from the rear of the basilica. The organ weighs 12,000 pounds, and is 12.5 meters tall and 5.5 meters wide, with four manual keyboards and a pedal, mechanical action with a second electrical console in the presbytery, and 4,242 pipes.

The new organ has opened the door for public concerts with the best international organists as well as the usual accompaniment of liturgical celebrations and the Choir of Montserrat. There are six organists whose performing time adds up to about eight hours a day.

**Stop List**

PEDAL C-g² .	1r. CADERETA C-a².	2n. ORGANO MAYOR C-a².	4t. BATALLA C-a².
1. Greu 32'	12. Quintant 16'	28. Flautat major 16'	58. Trompeta de batalla 8' - 8'
2. Contraaix 16'	13. Cara 8'	29. Bordó major 16'	59. Violetes me. 2'
3. Principal 16'	14. Bordó de fusta 8'	30. Principal 8'	59b Trompeta magna md. 16'
4. Subbaix 16'	15. Salicional 8'	31. Flauta de fusta 8'	60. Baixons me. 4'
5. Contres 8'	16. Octava 4'	32. Espigueta 8'	60b Clarins clars md. 8'
6. Baix 8'	17. Tapadet 4'	33. Octava 4'	61. Orlos 8'
7. Coral 4'	18. Nasard 12a 2 2/3'	34. Flauta 4'	62. Flauta travessera md. 8'
8. Composta 5f 2 2/3'	19. Quinzena 2'	35. Dotzena 2 2/3'	63. Carilló
9. Bombarda 16'	20. Nasard 17a 1 3/5'	36. Quinzena 2'	
10. Trompeta 8'	21. Larigot 1 1/3'	37. Dissetena 1 3/5'	
11. Clarí 4'	22. Septinona 2f. 1 1/7'	38. Plens 5f 2'	
	23. Flautí 1'	39. Cimbalet 3f 2/3'	
	24. Címbal 4f 1'	40. Corneta 5f g ^o /cs ¹ - a ^{'''} 8'	
	25. Regal 16'	41. Bombarda 16'	
	26. Clarinet 8'	42. Trompeta real 8'	
	27. Cromorn 8'		
	Trèmol CAD		

UNIONES

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I-II I-P I-II I-II I

III-II II-P III-II II-II II-II

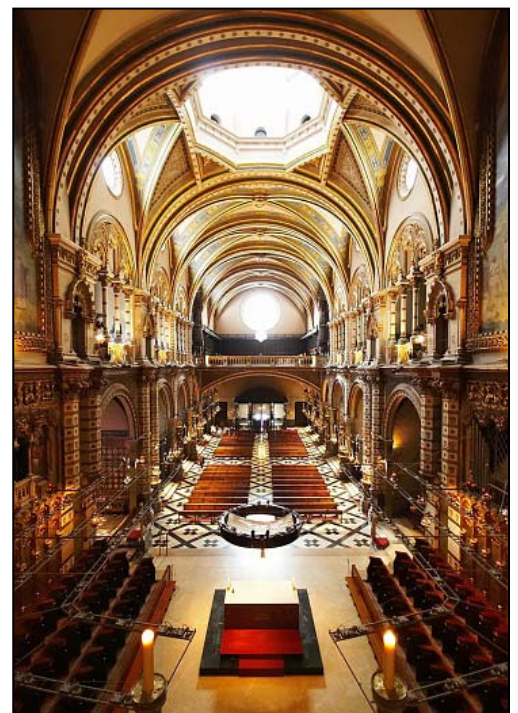
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IV-P

About the Basilica

The sanctuary of the Virgin Mary of Montserrat has its origins in the hermitage of Santa Maria, which Count Guifré el Pelós gave to the Monastery of Ripoll in the year 888. In 1025, Oliba, Abbot of Ripoll and Bishop of Vic, founded a new monastery at the hermitage of Santa Maria de Montserrat. The little monastery soon began to receive pilgrims and visitors who contributed to the spread of stories of miracles and wonders performed by the Virgin. In 1409 the monastery of Montserrat became an independent abbey. From 1493 to 1835 was a period in which the monastery underwent great reforms, growing and increasing in splendor. During the 17th and 18th centuries, the Monastery of Montserrat became a cultural centre of the first order. The Montserrat Music School produced important composers. The French War (1808-1811) and the Spanish disentailment in 1835 brought destruction and abandonment, but in 1844 began the restoration of monastic life and in 1881 there were the Festivities for the Coronation of the Image of Our Lady, at which She was proclaimed Patron Saint of Catalonia by Pope Leo XIII. The Spanish Civil War (1936 - 1939) led once again to the abandonment of the monastery. However, the Government of Catalonia managed to save Montserrat from being sacked and destroyed. Today, Montserrat has been modernized to continue attending to the needs to pilgrims one thousand years after it was originally founded. Nearly one hundred Benedictine monks serve the community.

The Basilica building falls between the Gothic and Renaissance traditions, the latter of which began to spread through Catalonia in the 16th century. It was greatly damaged during the War with the French (1808-1814), and could not be reconstructed until the end of the 19th century. Within the Basilica is the image of Our Lady of Montserrat, popularly known as La Moreneta (the Dark One), due to the dark color of Her skin, is a truly beautiful 12th-century Romanesque polychrome carving. In 1947, the image was enthroned in a silver altarpiece, paid for by popular subscription and installed in the upper section of the basilica apse.



Barcelona

Museu de la Música**The Organ: 1719 Manuel Pérez Molero (I/7),****2005 G. Grenzing****The Organist: Juan de la Rubia**

Manuel Pérez Molero positive organ. Segovia, Castile. 1719. MDMB 581.

Thanks to its characteristics and state of preservation, this 18th century Baroque organ is today a living and musically active representative of its period. Of considerable dimensions, with a height of 4.5 m., the organ is housed in a typically Baroque cabinet with a great wealth of gildings and polychrome decoration. It has a keyboard with 45 keys and there are thirteen half stops. Air is supplied by means of three exterior bellows, situated on the right-hand side of the organ, which are activated manually by three independent levers.

The organ contains an interior inscription stating that it was made on commission by the builder Pérez Molero, and the exterior inscription "Ávila - año 1739," which corresponds to the installation of the organ at the convent of the Poor Clares of St Mary of Jesus in the city of Ávila. On the front of the organ there are three escutcheons adorning the cover of the windchest which belong to the lineage of María Dávila, foundress of the convent in the 16th century, and of her two successive husbands.

The Museu de la Música restored the Pérez Molero organ as part of its mission to safeguard the most representative instruments of each period as living testimonies of the musical culture. The characteristics of this organ have required the participation of various professionals for its restoration. The interventions on the cabinet were carried out at the Museum and have been performed by Blanca López de Arriba (polychromies) and Robert Jaumandreu (structure). The organ workshop of El Papiol, with the maestro Gerhard Grenzing at its head, has been entrusted with carrying out the restoration of the musical part of the instrument.

The Pérez Molero organ is found in the grand hall of the Museum, which has been expressly conditioned to allow period instruments to be played as originally intended.

**Stop List**

Violón 8'	T
Flautado 4'	B / T
Tapadillo 4'	B / T
Docena 2 2/3'	T
Quincena 2'	B / T
Docena 1 1/3'	B
Ventidocena 1'	B
Corneta V	T
Lleno III	B/T

**The Zaragozano Organ:
17th C. Anonymous (I/7), 2005 Grenzing
The Organist: Juan de la Rubia**

The Zaragozano organ in the Museu de la Música is a portable instrument commonly used for special festivities and processions, and would usually be found as well in smaller churches or even in a salon or music room at court or in the residence of higher nobility. During the restoration process an inscription on the inside of the pallet box was discovered, but it did not provide any further clues as to who might have built the instrument or when the instrument was completed. However, technical features, such as the manual compass, pipe measurements as well as certain details in its decoration suggest that this organ dates from some time in the second half of the 17th century. The instrument has been preserved almost entirely in its original state and there seem to be no signs of any major changes. There has been a complete restoration of the organ and now, this unique instrument is fully functional and musically satisfying. In spite of its small size, its sound is bright and carries very well.

Stop List

Bass (C-c')	Treble (c#'-a'')	
Tapado	Tapado	4'
	Docena tapada	1 1/3'
Docena	Docena	1 1/3'
Quincena	Quincena	1'
Decisetena	Decisetena	4/5'
Veintidocena		1/2'
Treintaicuatreña		1/3'
	Quincena	2'
	Veintidocena	1'
Manual with de 45 notes (short octave)		
Pitch 440 Herz a 20°C		
Tuning Mesotónico		
Zarlino 2/7 comma		



**The Organ: 1590 Hauslaib (I/4 + espineta)
Claviorgan, 2012 G. Grenzing
Organist: Juan de la Rubia**

This is one of the few existing examples of a 16th-century claviorgan, an instrument formed by an organ (wind instrument) and a spinet (string instrument). In the course of the 16th century, the claviorgan was highly esteemed by the Spanish courts as a symbol of technological and social ostentation. It is a positive organ integrated in a square cabinet in the shape of a chest with drawers in front. The decoration of the cabinet is made with tortoiseshell platings on a red background and with ebony, featuring silver applications and two bronze figures inside the doors. The bellows are integrated into the upper part of the cabinet; the keyboard, of 41 keys, is plated with ebony and ivory. The composition of the instrument is of three ranks of pipes and one of reeds. Inside the organ is the inscription which reads in translation: "This Organ is of the Most Excellent Gentleman Mr Baltasar de Zuñiga, Marqués of Aguilafuente, Count of Villalba". This count, the organ's first owner, was born in the mid 16th century and died in Madrid in 1622. Among other offices, he held that of ambassador to Flanders and to France, subsequently becoming Philip IV's first minister.



Made at the organ workshop of Lorenz Hauslaib in Nuremberg, this claviorgan is a magnificent example of a Renaissance musical instrument, which has reached our days without alterations of its original timbre, arrangement and tuning. The study and restoration of the claviorgan, carried out in the year 2000, posed new questions about the relations between the Flemish organ-builders and the earlier Hispanic schools, allowing the organ's recovery for musical use. Today the Hauslaib claviorgan is a living testimony of its time, which informs us about the composition and voicing of the organs and the music of the 16th century.

Stop List

Flautadillo	4'	tapados de madera
Octava	1'-2'	repetición en cx3
Quincena	1/2' 1'	repetición en cx3
Regal	4'	

About the Museum

The Museu de la Música opened in March 2007 at the concert hall, L'Auditori de Barcelona, with the aim of showing its visitors how music has developed in time and space, from its origins to the present day.

The new permanent exhibition gathers nearly five hundred instruments from various periods and cultures, a collection that is considered one of the most important in Spain. Structured into various fields and with audiovisual materials – music, images and text – the Museu de la Música invites visitors to acquaint themselves with the world of music in a direct and experiential way and to discover how throughout history, humankind has used music as a vehicle for communication and expression. The main tour route called “Orpheus,” begins with an introduction to the elements that constitute music and then continues with its evolution over time and space: it begins with ancient civilisation and covers the birth and diffusion of polyphony, Baroque, classicism, romanticism, new colours and the industry of sound in the 19th century as well as new styles and technologies from the 20th century. Key instruments and the guitar collection occupy a prominent place in the museum as does the Catalan Musicians’ Gallery. Running parallel to the collections is the exhibition “The Permanence of Sound,” which explains societies’ need to capture music using different means that have changed over time – from the writing of music to the technological advances that have allowed for the recording and reproduction of sound. Finally, there is the Interactive Gallery, where visitors can handle objects, model instruments and real instruments to answer the question: “why does it make a sound?”

The Museum also has a collection of eight organs, which is unique for both the quantity and individual quality of its pieces. Of special note, for example, is the recently restored positive organ built by Manuel Pérez Molero, from the beginning of the 18th century; the polychrome organ attributed to Joan Boscà; or the Aragonese Baroque portable organ. Also deserving of mention is the psaltery-organ by Josep Pujol from the 18th century, a unique instrument in which the keyboard takes the form of a psaltery (that is to say, with its keys occupying the position of a psaltery’s strings). Lastly is the claviorgan, a rare instrument formed by an organ and a space intended for the harpsichord, which was fitted into the organ, with two keyboards, one for the organ and the other for the harpsichord. This claviorgan was built at the end of the 16th century by the Nuremberg instrument-maker Lorenz Hauslaib.



Barcelona

Basílica de la Sagrada Família

**The Organ: 2011 A. Blancafort
(II+P/26)**

The Organist: Juan de la Rubia

The dimensions of the Sagrada Família are certainly out of the ordinary. In order to fill this immense space with music, an organ of a size proportional to that of the church is needed. But rather than think of a single instrument of monumental size, Blancafort chose an instrument distributed over various points of the church. The present organ is a part of this set.

It serves as the choir organ in the apse above the cantoria designed by Gaudi. Ultimately several additional organs will be installed at various points within the building. These instruments will be playable separately (from their own individual consoles) and simultaneously (from a single mobile console), yielding an organ of some 8000 pipes when completed. This solution will achieve an unusual stereo effect instead of the usual organ sound coming from a single focal point. Sound originating from different points causes a surround-sound, stereophonic or 3D effect for the listener, which strengthens the architectural space and omnipresence of the divine message.



© Pep Daudé/Basílica Sagrada Família

- Located in the presbytery, near altar, in two separate bodies
- Mobile console mounted on a wheeled platform
- Replay system
- Double façade 8' suspended pipes
- Double rear façade of 16' suspended pipes
- The array of the visible pipes in the organ's façade is intended to echo the upward thrust of the cathedral and reinforce the idea of 'elevation' inherent in the actions performed in the sanctuary during communion.
- While pipes for the main keyboard and pedal divisions are largely unenclosed, those of the second manual are enclosed in an expression chamber.
- Tuning is A-440Hz according to the Bach-Kellner Temperament

Stop List

Pedal C-f1	I Organo Mayor C-g3	II Expressivo C-g3
1 Contrabajo 16'	7 Flautado de cara 8'	17 Gran Principal 8'
2 Subajo 16'	8 Fl. Armonica 8'	18 Gamba 8'
3 Contrás 8'	9 Fl. Chimenea 8'	19 Violon 8'
4 Bajo 8'	10 Octava 4'	20 Voz Celeste 8'
5 Coral 4'	11 Docena 4'	21 Fl. Conica 4'
6 Fagot 16'	12 Quincena 2'	22 Tapadillo 4'
	13 Decisetena 1 3/5'	23 Nasardo 12ª. 2 2/3'
	14 Corneta 5 h. 8'	24 Flabiolet 2'
	15 Llano 3-4 h. 1 1/3'	25 Nasardo 17ª. 1 3/5'
	16 Trompeta Real 8'	26 Oboe 8'
		Trémolo EXP

Couplers: II/I, I/P, II/P

About the Basilica

Located in the centre of Barcelona, the Basílica de la Sagrada Família is one of the most iconic landmarks of Barcelona.

Antoni Gaudí's design consisted of a large church with a basilican floor-plan consisting of five naves and three transepts, in the shape of a Latin cross. It has bell towers, the tallest of them dedicated to Jesus Christ. There will be four shorter towers built around it, which will symbolize the four Evangelists, and another one will be built behind it, above the apse, dedicated to the Virgin Mary. Four more towers will be built over the Glory, Nativity and Passion façades, which will symbolize the twelve apostles. During Gaudí's life only the crypt, apse and part of the Nativity facade were completed. Upon his death his assistant Domènec Sugrañes took over the construction; thereafter it was directed by various architects. Completion is not expected until at least 2027.



Two of the three façades are open to visitors, as well the apse and museum, which provides an insight into the past, present and future of the church with models, photographs, plans, decorative objects and audiovisual exhibit.

Antoni Gaudí, an exceptional man

Antoni Gaudí (1852-1926) is one of the outstanding figures of Catalan culture and international architecture. He studied, worked and lived with his family in Barcelona and it is here that you find most of his work. He was first and foremost an architect, but he also designed furniture and objects, and worked in town planning and landscaping, amongst other disciplines. In all these fields he developed a highly expressive language of his own and created a body of work that speaks directly to the senses.

Gaudí spent most of his professional career building his magnum opus - the Expiatory Church of La Sagrada Família, a synthesis of his architectural evolution. After completion of the crypt and apse still in Gothic style, the rest of the church is conceived in an organic style, imitating natural shapes with their abundance of ruled surfaces. He intended the interior to resemble a forest, with inclined columns like branching trees, helicoidal in form, creating a simple but sturdy structure. Gaudí applied all of his previous experimental findings in this project, from works such as the Park Güell and the crypt of the Colònia Güell, creating a church that is at once structurally perfect, harmonious and aesthetically satisfying. Gaudí used highly symbolic content in the Sagrada Família, both in architecture and sculpture, dedicating each part of the church to a religious theme.

Barcelona

Palau de la Música Catalana

The Organ: 1907 E.F. Walcker (IV+P/63), 2003 G. Grenzing
The Organist: Juan de la Rubia

About his restoration of this organ, Gerhard Grenzing writes: In 1907, Orfeó Català, the choral society of Barcelona opened its new headquarters — a spectacular Art Nouveau building designed by the architect Domènech i Montaner. [Indeed, the interior of the concert hall is an architectural wonder, not to be missed!] They planned a new organ by the prestigious German firm of E. F. Walcker in Ludwigsburg, who built the new instrument in the years 1906 to 1908. It had a completely pneumatic action controlling 60 stops spread over 4 manuals and pedal. Three divisions, the Positiu, Recitatiu Expressiù, and Eco Expressiù, were enclosed. Typical at that time, the chests were cone-valve chests.



In 1915, Walcker replaced the pneumatic action between the console and the organ with an electric action. In 1973, a prominent Spanish organ company altered the organ, modifying a few stops, replacing the console, and removing the fourth manual. From that point on, the instrument began to deteriorate quickly. In 1982, the building was refurbished, and the Eco chamber disappeared. In 1997, the Echo division was totally dismantled, and it remained in storage until the restoration was begun in 2002.

Although Walcker built a large number of organs at the beginning of the 20th century (around 600 instruments in 10 years), very few have been preserved from this period, especially not concert hall instruments. Most of these were either destroyed in wartime or substantially altered in accordance with the latest aesthetic trends and fashion. Therefore, instruments such as this one take on a special significance: they are representative of their historical time, providing an important link to the development of organ building and giving us valuable historical perspective. Any intervention done on an organ must aim primarily to recover the instrument's original characteristics, both from a technical view point as well as soundwise. These two factors are closely bound up one with the other.

Although as organ builders we have had quite a bit of experience in the field of restoration with similar instruments (for example, the 90-stop organ built by Aquilino Amezua in 1903 in the Cathedral of Seville), we called in Christian Scheffler and his team, who specialize in Romantic-style organs.

The restoration work required bringing together the appropriate documentation and classifying the extant material. Cleaning and un-stopping blockage in the pipework was needed, and thousands of pieces were substituted: pallets, membranes, puffers, etc. Everything was tested to ensure it worked properly. The bellows were releathered, and air leaks were repaired to ensure a steady wind supply.

All existing pipework was completely examined; some stops had to be rebuilt. This process continued until we finished working on a total of 4,100 pipes. A new console was also built following the original 1908 Walcker model that can readily perform Romantic and symphonic literature. Electronic combinations and a replay system were added to the console. This not only guarantees its maintenance, but is quite useful for the concert organist. The sound, in all its splendor, can also be transmitted throughout the entire hall during tours. This feature is also a valuable teaching tool.

Finally, the organ has been revoiced as it originally was, and certain sound peculiarities unique to Walcker instruments have been put back. Changes in the pipework which occurred at a later date have been reversed so that the pipes have been returned to their original state, and the stops that had to be reconstructed have been fully integrated into the instrument.

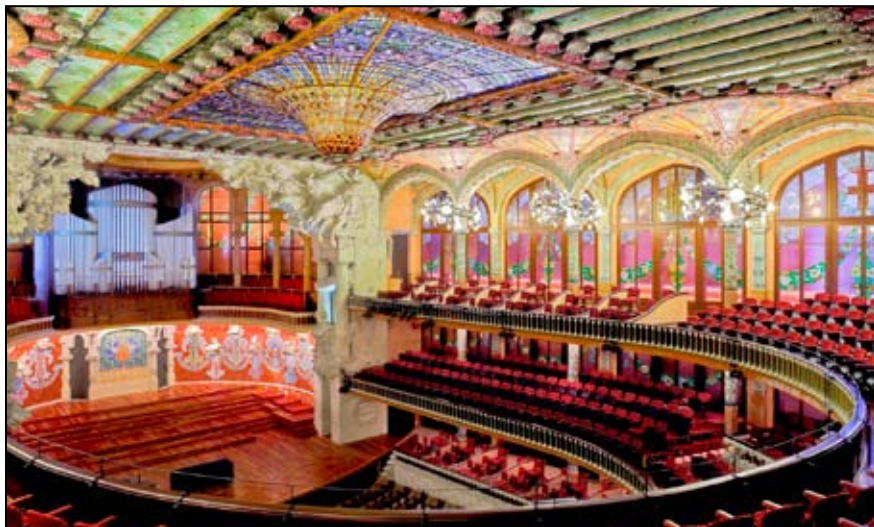
Stop List

I Orgue Major	II Positiu	III Recitatiu expressiu	Pedal
Flautat Major 16'	Quintatò 16'	Bordó Major 16'	Bordó Greu 32' (acoustic)
Bordó Major 16'	Principal 8'	Violó Principal 8'	Contrabaix 16'
Flautat de Cara 8'	Flauta Harmònica 8'	Viola de Gamba 8'	Subbaix 16'
Flauta Xemeneia 8'	Corn de Camussa 8'	Flauta de Concert 8'	Baix de Violó 16'
Bordó 8'	Bordó de Fusta 8'	Bordó 8'	Bordó Dolç 16'
Viola de Gamba 8'	Dolciana 8'	Quintatò 8'	Dotzena 10 2/3'
Salicional 8'	Octava 4'	Aolina 8'	Baix 8'
Octava 4'	Flauta Dolça 4'	Veü Celeste 8'	Violoncel 8'
Flauta Xemeneia 4'	Flabiolets 2'	Principal 4'	Flauta 8'
Dotzena 2 2/3'	Plens III	Flauta Octaviant 4'	Bordó 8'
Quinzena 2'	Oboè 8'	Flautí 2'	Octava 4'
Vintena 1 1/7'	Trèmol	Sesquialtera II	Bombarda 16'
Corneta III-V	III-II	Clarinet 8'	Trompeta 8'
Plens IV		Trèmol	I-Pedal
Fagot 16'	IV Eco Expressiu (Fernwerk)	IV-III	II-Pedal
Trompeta 8'	Cor de Nit 8'		III-Pedal
Clarins 4'	Bordó 8'		IV-Pedal
Super I	Flauta 8'		Bassmelodie
II-I	Viola 8'		
III-I	Veü Angèlica 8'		
Sub III-I	Flauta Cònica 4'		
Super III-I	Piccolo 2'		
	Veü Humana 8'		
	Trompeta Harmònica 8'		
	Trèmol		

About the Palace

Strangely enough, the Palau de la Música Catalana, the so-called “building that epitomises Catalan art nouveau” wasn’t designed by Gaudí, but by his contemporary Lluís Domènech i Montaner (Barcelona, 1850-1923). This concert hall in Barcelona, which is a designated UNESCO World Heritage Site, is an artistic landmark of outstanding beauty and a highly prestigious music venue.

Barcelona built one of its most magnificent buildings – the Palau de la Música Catalana – in just under three years, from 1905 to 1908. It was built at the behest of the choral society, the Orfeó Català, and commissioned from the architect and politician Domènech i Montaner. His team of associates included some of the foremost artists of the age, including Pau Gargallo and Eusebi Arnau, who created the sculptures, Antoni Rigalt who made the stained glass, Lluís Bru, who designed the mosaics, and Miquel Blai, who carved the sculptural group La Cançó (Song), on the corner of the building. The architect, in a modernista style, designed an innovative iron structure which made it possible to incorporate glass walls to allow more light inside the building. The floral motifs make the interior of the auditorium a true feast for the eyes, giving the Palau de la Música Catalana of Barcelona the appearance of a greenhouse with lush flowers and plants.



The expansion of the Palau, supervised by the architect Òscar Tusquets, has made the entire exterior wall at the side visible, realising Domènech i Montaner’s dream. The project also created a new 600-seater underground auditorium, the “Petit Palau”, and a restaurant, “El Mirador del Palau”.

Barcelona

Basílica de Santa Maria del Mar

**The Organ: 18th C. Anonymous (II+P/21),
2008 G. Grenzing**

The Organist: Neil Cowley

The church once housed two instruments:

1) The Great Organ (Jean-Pierre Cavaillé and Dominique Cavaillé-Coll) inaugurated on Christmas Day 1797, was played for important celebrations. This went up in smoke on 20th July 1936 at the outbreak of the Spanish Civil War (1936-1939).

2) The Smaller Organ's historical role was to accompany the clergy's chanting during the liturgy. The smaller instrument is documented between 1495-1672 and was replaced by the Royal Gallery which was destroyed in the same fire that destroyed the large organ during the Spanish Civil War.

The present instrument was originally built for the Trinitarian Convent in Vic. The style of the case and its decorative elements correspond to

the second half of the 18th century although, up to now, it has been impossible to confirm either its builder or determine a precise date of construction. According to the English architect, Simon Platt, the instrument was built during the period 1730-1750. Sometimes it seems paradoxical that a place such as Catalonia which once took pride in a lively organ building tradition and over the years has offered scholars a wealth of organ-related documentation, is now only able to boast a handful of extant early organs.

This instrument was dismantled by non-professionals and removed from its original location. Up until 1983, some of the parts were kept in the store-room of an antique shop where they might have easily been purchased by someone and then shipped off to some unknown destination, never to be heard of again. Other parts of the organ, such as the manual and the bellows, were found in an old farm house near Vic. In fact, at the time, it all looked more like a pile of scrap iron than a musical instrument

Apart from restoring the case, a number of pieces were missing and had to be reconstructed. A new organ loft was also required. The design is in accordance with the style of the case and is built over a side chapel on the south wall between the buttresses, as close to the choir as possible, allowing for an unobstructed view of the nave. Of the original pipework, only 80 wooden pipes remained, 6% of the whole. None of the metal pipes survived. Reconstruction work of the remaining 94% entailed an in-depth study of the pipe racks on the façade, the rack boards and the windchests to establish a probable stop-list and determine the lengths and diameters of the corresponding pipes. The sizes coincide on numerous occasions with those found in the organ at Talarn (Lleida/1748), an instrument attributed to Josep Boscà Serriñena, if, indeed, the signature on the case is authentic. All the elements – mechanical, structural and decorative - have been restored according to period techniques within the Catalan and Majorcan organ building tradition. Significant features of this tradition are the manual division between b°-c1 (as opposed to the typical division c1-c#1 in Castilian organs) plus the presence of a wooden principal/diapason. The wedge bellows had to be restored. These are, -along with those in the Sanctuary of El Miracle near Solsona, la Pobla de Cérvoles and Ulldemolins -the only wedge bellows in Catalonia.

One interesting feature of Catalan organs is the presence of a second division: the “Cadireta” or Chair organ (Positive). There are many examples: Sitges, Torredembarra, Montblanc, Cadaqués and Montbrió. On smaller instruments this division is often never completed, but rather, the case is built and left as it is, serving as a simple decorative element. The organ in Talarn is one example of this kind; Santa Maria del Mar is another one. The original instrument only had one manual but, given the physical dimensions of the Basilica as well as the liturgical and concert roles the organ is expected to fill, a fully functional second division (Cadireta) was deemed necessary.



The restoration project was carried out in two stages: work on the “Orgue Major” or Great manual was finished in 1997 and the instrument started being used regularly in the church’s musical activities. A few years later, the pipework was finally installed in the Positive or “Cadireta” and the instrument was officially inaugurated on 31 May 2005.

Gerhard Grenzing, Master Organ Builder, and all those on the workshop staff. Simon Platt, architect. Translation: Neil Cowley, organist at the Basilica of Santa Maria del Mar

Specifications:

45 notes (short octave)

Compass CDEFGA - c”

Manuals divided between b and c’

a’ = 412 Herz at 20°C (temperament aprox. 1/5 mean-tone)

Stop List

Orgue Major / Great organ (upper manual)		
Baixons--Clarins	4’--8’	en chamade divided between b and c’
Corneta	VII	half stop, c’-c”
Cara	8’	undivided; façade pipes
Octava	4’	undivided
Flautat de Fusta	8’	undivided; wooden pipes
Quinzena	2’+1’	undivided
Corona	IV	divided between b and c’ “Terzzimbel”
Tapadet	4’	undivided ;C-b wooden pipes, c’-c” chimney
Nasard 17 ^a	1 3/5’	half stop, d’-c”
Nasard 12 ^a	2 2/3’	stopped bass divided between b and c’
Nasard 15 ^a	2’	stopped bass divided between b and c’
Ple	IV	undivided
Cimbalet	III	undivided
Trompeta Real	8’	divided between b and c’ inside the case

Pedal		
8 Contres II Vent al Pedal	8’	Wooden; 2 pipes per note. Compass: C-D-E-F-G-A- B-flat-B-natural. Pedals permanently coupled to upper manual

Other stops on upper manual (Orgue Major)		
Ocells: Nightingale (pipes suspended in water)		each stop sounds automatically when it is pulled
Trèmol: according to Dom Bédos		
Gaita: Bagpipe (open fifth E-B)		
Tambor: Drum (tuned in E)		

Cadireta / Positive (lower manual)		
Cara	4’	undivided; façade pipes
Bordó	8’	undivided;
Flauta Xemeneia	4’	undivided; chimney
Quinzena	II / 2’+ 1 1/3’	undivided
Nasard 19 ^a	1 1/3’	undivided
Cimbalet	III	undivided
Regalia	8’	undivided

The short octave

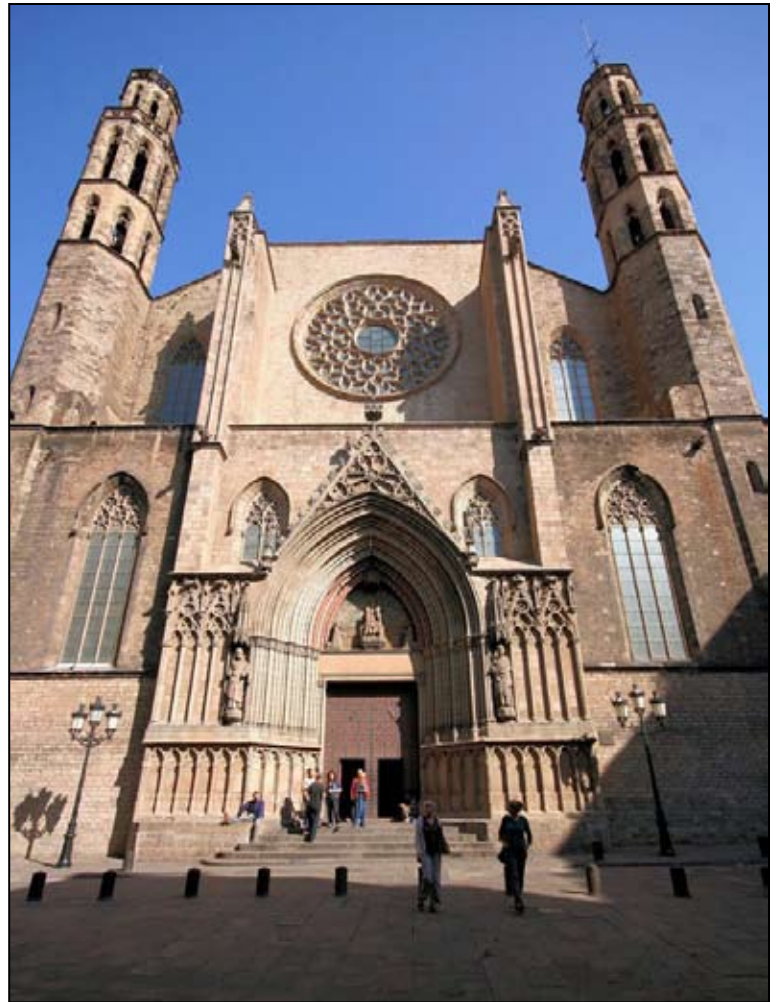
D E B-flat
 C F G A B C

About the Basilica

The basilica of Santa Maria del Mar in Barcelona, also known as the “cathedral of La Ribera”, is one of the most perfect examples of Catalan Gothic style architecture due to its harmonious proportions and the serenity of the ensemble.

In the Middle Ages, the long periods of time it took to build a church – often more than a century – usually involved changes in architectural style. Santa Maria del Mar in Barcelona is an exception. It was built in just 55 years, from 1329 to 1384, and is the only surviving church in the pure Catalan Gothic style. Its structure comprises three naves of the same height, underpinned by very tall columns set 13 metres apart, a distance unsurpassed by any other existing medieval building. This gives the impression of sublime width, height and airiness, as if gravity had been reversed and pulled the immense blocks of stone upwards. The many stained-glass windows of the church of Santa Maria del Mar play an important role in giving this impression.

The window of the Ascension, in the chapel of Santa Maria, and the Lavabo in the chapel of Sant Rafael, as well as the great rose window are some of the most outstanding examples of the church. The latter was destroyed during the earthquake that shook Barcelona in 1428, and remade in the mid-15th century. If you look at the floor you’ll see private tombs and those of Barcelona’s medieval guilds and brotherhoods. The basilica of Santa Maria del Mar, which was designed by Berenguer de Montagut, was the place of worship for the shipwrights and merchants of Gothic Barcelona.



Palma de Mallorca

Església dels Socors (Convent de St. Agusti)

The Organ: 1703 Damià & Sebastià Caimari

(III+P/30), 1970 G. Grenzing

The Organist: Arnau Reynés

The organ of the monastery of Sant Agustin Palma, built by the Majorcan organbuilders Damià and Sebastià Caimari, belongs to the Catalanian-Balearic organ type. This type of organ possessed at a very early stage — from the beginning of the 15th century — plenums of very close-knit tessituras with numerous doublings and deployed over one, two, and even three divisions, one of them very often a Rückpositiv. If we discount the rarity of reed stops, which only in the 18th century brought the Catalanian organ closer to its neighbor, the Castilian organ, we see that these characteristics relate it rather closely to the type of organ that was developing at the same time in Holland and Northern Europe. This is explained by the fact that at the end of the 15th and throughout the 16th centuries, builders everywhere were abandoning the old Blockwerk, which made the organ just a gigantic mixture, in favor of the slider windchest, which permitted the plenum ranks to be turned off and on separately. German, Flemish, and Northern French organbuilders came to the countries under the Catalanian-Aragonese crown to construct organs in the aesthetic that was to mark local organbuilding for almost three hundred years thereafter.



At the end of the 16th century, inventories drawn up on the occasion of “episcopal visitations” reveal that every town and village on Mallorca owned, as they still do today, one or several organs. The inventories often specifically mention the organbuilders and the organists. There were two prominent local dynasties of organbuilders — the Caimari family and the Bosch family. Even more than Catalanian organbuilding on the mainland, the Majorcan organbuilding style did not waiver in its faithfulness to the spirit and techniques of the Renaissance.

In 1669, the Augustinians finished building their new monastery in the city of Palma, embellished their new church with splendid decorations (the most important of them being the 15th-century sculpture of the Virgin Mary made entirely from alabaster) and set about planning for a new organ. This evidently took some time, for the contract between the abbot of the monastery and the organbuilders was not signed until July 12, 1702. The work on the organ was finished about sixteen months later, probably on November 13, 1703. The organ of Sant Agusti was undoubtedly intended to support the chanting of the monks, this is indicated by the Cadireta’s specification based on 4-foot stops and its brisk and distinct plenum. The solemn yet radiant Orgue Major is founded on 8'-stops of its fundamentals and, without forcing the tone, provides a sumptuous and calm foundation, lending itself to a dialogue with the assembly. In the Orgue d’Alt, a plenum with tierce and a different composition than the Orgue Major’s permits improvisation of colorful versets with individual stops.

In 1755, this instrument, with its Renaissance aspect and style, underwent an important modification — the addition of the impressive chamade reeds. Jordi Bosch was once believed to be the creator of this *trompetería*, but he would have been too young at the time. Some studies suggest Gabriel Thomás instead because of the similarities with his other work. The 19th century brought some more modifications to suit the Romantic tastes of the time, but the organ was luckily spared from drastic rebuilds during the course of its life. Therefore, we have the chance to admire it today in its original form thanks to Gerhard Grenzing’s careful and authentic restoration in 1969–70.

The swallow's nest case hangs on the right wall of the church, suspended high in the air. Its façade is composed of embossed pipes and two symmetrical flats with the largest pipes positioned on the sides. The small Cadireta (Chair Organ) is a miniature of the large case, which contains the Orgue Major, the Teclat d'Alt (Upper Keyboard) division placed above the O.M., and the Pedal. Distinctive features of the instrument include the two bass Flautats (8-foot Principals) on the O.M., one positioned on the left, the other on the right. This produces an astonishing stereo effect. The Octave 4 is also doubled. The Principal chorus is built up further with multi-rank high-pitched stops: Dotzena II 2-2/3, Quinzena III 2, Alemany V 1-1/3, and Simbalet III 1/3. The multi-rank cornets Nasarts, Tolosana, Cornetilla are present for soloistic purposes.

The Teclat d'Alt (Upper Keyboard) is meant to contrast with the O.M., providing echo effects, but it can also be used for playing solos on the Cromorn and Tolosana (cornet). The Cadireta (Chair Organ) has no eight-foot stops, but is based on a 4' Flautat in the façade. (In this and in its other stops, it is very similar to the Rückpositiv in the famous mid 16th-century Ebert-Orgel in the Hofkirche in Innsbruck).

Stop List

	3			3
Orgue Major 48notes C-c			Teclat d'Alt 48 notes C-c	
Flautat doble 8'	B / T	(2 ranks in T)	Flautat de fusta 8' (wooden Principal)	
Flautat de cara 8'	B / T		Octava 4'	
Octava 4'	B / T	(2 ranks in T)	Octava tapada 4' (stopped)	
Octava de cara 4'	B / T		Quinzena II 2 + 1-1/3	
Dotzena 2 2/3'	B / T	(2 ranks in T)	Tapadet 2' (stopped)	
Quinzena 2' III	B / T		Plens III (with tierce)	
Alemany V	B / T		Tolosana II	B / T (conical cornet)
Simbalet III	B / T	(with tierce)	Cromorn 8'	B / T (conical)
Nazart 19 ^a 1 1/3'	B / T			
Tolosana III	B	(conical cornet)		3
Cornetilla III	T	(conical cornet)	Cadireta 49 notes C-c	
Nazarts IV	B / T	(cylindrical cornet, 10 ranks in T)	Flautat 4'	
Trompa æ batalla 8'	B / T		Flautat tapat 4' (stopped)	
Baixous 4'	B	(horizontal)	Octava 2'	
Clarins 8'	T	(horizontal)	Quinzena II 1	
Baixons 4'	B	(horizontal)	Simbalet III	
Clarins d'octava 4'	T	(horizontal)	Nazart 19 ^a 1 1/3'	
Clarins 15 ^a 2'	B	(horizontal)		
Trompa magna 16'	T	(horizontal)	Pedal 8' notes C,D,E,F,G,A,A#,B	
			Contras 16' (always on)	
			Contraaixons 8'	
			O.M./Ped	

About the Church

Construction on this Augustine church devoted to Mare de Déu dels Socors (Our Lady of Succour) finished in 1695. It has a single nave with a quadrangular apse and five chapels on either side. The ceiling is a barrel vault – except on the tribunal, which has ribbing and the apse, which is a quarter sphere. The pilasters have composite mouldings.

The main altarpiece by J. Antoni Oms contains an image of the Virgen del Socorro (Virgin of Succour) dating from the late 16th century and made of alabaster. It was brought here from Seville and given to the church as a gift from

Massipa, a repentant prostitute. Over the virgin's niche there is another altarpiece which shows Saint Augustine inspired by the Holy Trinity, surmounted by an image of Saint Michael.



The fourth chapel on the left is the one of Saint Nicholas of Tolentino, also called de les Set Capelles (the Chapel of the Seven Chapels), designed by Francesc Herrera (1673-1733) in a Baroque style with Italian influences. It was finished in 1705 and is an octagon nestled within an oval. It has seven chapels around the edges, recalling the seven masses that Saint Nicholas said to redeem the souls of purgatory. The most noteworthy is the one devoted to Saint Rita, whose feast day is the 22nd of May. The ceiling is an exuberantly decorated oval-shaped dome. It has eight segments marked by ribs decorated with spiral-shaped garlands with plant motifs and an angel. The spaces between the ribs are also decorated with plant motifs wound around medallions featuring the figures of Saint Nicholas and Saint Augustine on either end, and numerous popes and Augustinian saints on the sides. The dome is surmounted by a skylight with eight small arches through which the light enters. At the entrance to the chapel is an image of Crist dels Gerrers (Christ of the Potters), which came from the ancient oratory of the potters' guild.

The church also contains a Gothic image of the Virgen de Itria (Virgin of Itria), a Virgen de Gracia (Virgin of Grace) dating from the 17th century, and a modern image of the Virgen de los Desamparados (Our Lady of the Abandoned Ones), which is passionately adored by the Valencian community living on Mallorca.

Palma de Mallorca

Església de Sant Francesc**The Organ: 2008 G. Grenzing (III+P/55)****Gothic facade****The Organist: Arnau Reynés**

The oldest record of an organ in this church concerns an instrument of Gaspar Roig in 1536. In 1741, Damià Caimari rebuilt it in Baroque style, adding the horizontal trumpets.

In 1772, Jordi Bosch (pronounced “Shordi Bosk”), who previously had completed his training with master organbuilder Leonardo Fernandez Davila, intervened. Just a short time before, Bosch had finished in the Church of Santo Domingo de Palma a new instrument (now in Santanyí), in which he had made important innovations. Incorporations of Bosch were, among others, his famous Flauta Travesera, nine divided reed stops, and a Corneta V, also divided into bass and treble. While he worked in Sant Francesc, Bosch received the royal order to finish the organ of the Chapel of the Royal Palace in Madrid, which had been left unfinished at the time of the death of Leonardo Fernandez Davila. The organ of Sant Francesc is the last work of Bosch in Majorca before he went to the peninsula, where he finished the Royal Palace organ as well as an organ in the Cathedral of Seville (now gone).

In later times, the organ of Sant Francesc underwent major transformations that preserved only the original façade and the horizontal trumpets.

The new organ built in 2008 by Gerhard Grenzing looks to reflect the organería of the previous centuries and ties in closely with the local organ tradition of which Jordi Bosch is the most important exponent. Is it like a Bosch organ? Doubtless, it is a quality instrument with technical and artistic innovations and advances. It uses the best materials and means without scrimping. The pipes are of heavy tin, the structures quite lavish, the technical constructions elaborate. The result is a vigorous sound with warm fundamental tone capable of filling a great space.

Bosch's work was in constant evolution, with innovation and experimentation a hallmark. The fruits of this constant restlessness were his numerous inventions:

- Double pallet boxes
- Compositions of the mixtures
- Double-length trumpets
- Wide, adjustable tuning slots on large pipes
- “Decomposed” cornets of reed pipes
- Pipes that imitate the transverse flute
- Complete keyboard divisions under expression
- Couplers that can be regulated
- Compensating stop action, always working tautly
- Action square rails suspended by springs, preventing looseness
- Damping of the noise of the mechanics
- Concentrated use of iron construction to gain space
- Wind feeding by connecting rod with counterbalance
- Parallel bellows
- Artisanal construction of plywood

And others we can't know as his gigantic organ in Seville Cathedral did not survive.



Many of these inventions, which today we can observe in the organ of the Royal Palace in Madrid, were experimented with in the instrument of Sant Francesc, according to Bosch's own testimony.

This philosophy of investigation and innovation is also reflected in the new organ of Sant Francesc, which incorporates an electronic combination systems with more than 5,000 settable combinations, a light, precise, secure action, etc. The acoustics of the church demanded exquisite construction of the pipes, an alive wind to favor a warm sound, and voicing of great quality to fill the great space when it is occupied. The acoustic is quite dry and absorbing now days; the plaster which covered the walls was removed in the mid-20th century.

Stop List

I Cadireta	II Orgue Major	III Orgue Expressiu	Pedal
Flautat 8'	Flautat Major 16'	Viola 8'	Contres obortes 16'
Bordó 8'	Flautat 8'	Unda Maris 8'	Subbaix 16'
Cara 4'	Flauta Xemeneia 8'	Corn de Nit 8'	Quinta 10 2/3'
Tapadet 4'	Flauta Harmónica 8'	Octava 4'	Flautat 8'
Quinzena 2'	Octava 4'	Fl. Octaviant 4'	Baix 8'
Dinovena 1 1/3'	Dotzena 2 2/3'	Dotzena 2 2/3'	Dotzena Major 5 1/3'
Sesquialtera II	Quinzena 2'	Quinzena 2'	Tenor 4'
Cimbalet IV	Ple IV	Flabiol 2'	Ple IV
Savoyana 8'	Cimbalet III	Dissetena 1 3/5'	Bombarda 32'
Trèmol	Corneta VI	Ple IV-V	Bombarda 16'
	Trompeta Major 16'	Fagot 16'	Trompeta 8'
	Trompeta Reial 8'	Tr. Harmónica 8'	Clari 4'
	Trompeta Batalla 8'	Oboè 8'	I-Ped
	Baixons 4' (B)	Clari 4'	II-Ped
	Clarins 8' (T)	Trèmol	III-Ped
	Clari 15 ^a 2' (B)		I-II
	Tr. Magna 16' (T)		III-II
	Xeremia alta 4' (T)		III 16-II
	Dolçaina 8'		

About the Church

Sant Francesc is one of the main landmarks of Gothic art in Ciutat de Mallorca (Palma). From the times of Jaume I to those of his successors, the Franciscan order enjoyed the protection of the Mallorcan royal house, enabling the church and convent cloister to become outstanding elements of Gothic art on the island.

The church maintains the characteristics of Mallorcan Gothic: a single nave with chapels between buttresses and apses with small apsidal chapels. The demolition of the section at the foot of the building made it necessary to demolish what was left and led to the construction of the new Baroque façade.

The irregular quadrangular-based cloister contains a series of archways with different models of openwork, and is the only one of its kind to be preserved intact. It was an important cenotaph of the most influential families in the city's oligarchy. Some gravestones and much-eroded heraldic emblems are still visible today.

A visit inside the church enables us to see a whole set of artworks, the remains of the Gothic legacy. In spite of the predominance of Baroque furnishings, in some places there are still interesting examples of its medieval past, such as the sepulchre of the Blessed Ramon Llull, the work of Francesc Sagrera, concluded in the year 1499. The stalls are the work of Master Macià Bonafè and an exceptional example of woodcarving from 1455, still in a good condition.

In the chapel of Sant Bonaventura, on the floor, there is a black gravestone with an inscription indicating it was made in Flanders in the year 1400, destined for the sepulchre of Antoni de Soldevila.

The sacristy contains the large altarpiece by Joan Desí of the Coronation of the Virgin, complete and in a good state of conservation, accompanied by the fragments of an archaic altarpiece, possibly from the late 13th century, bearing scenes from the life of Saint Ursula and her companions in martyrdom. There are also two extremely important figures of Mallorcan Gothic sculpture: the 'Mare de Del Llamp' and the Virgin by Gabriel Mòger junior, both dating from the early 16th century and in Gothic tradition, although they herald the beginning of Renaissance influences.

Ramon Llull (ca. 1232 – ca. 1315) (Anglicised Raymond Lully, Raymond Lull; in Latin Raimundus or Raymundus Lullus or Lullius) was a Majorcan writer and philosopher, logician and a Franciscan tertiary. He wrote the first major work of Catalan literature. Recently-surfaced manuscripts show him to have anticipated by several centuries prominent work on elections theory. He is sometimes considered a pioneer of computation theory, especially given his influence on Gottfried Leibniz. Llull is well known also as a glossator of Roman Law. Within the Franciscan Order, he is honored as a martyr. He was beatified in 1857 by Pope Pius IX and his feast day was assigned to 30 June and is celebrated by the Third Order of St. Francis.



Santanyí

Parròquia de St. Andreu

The Organ: 1765 J. Bosch (II+P/23),

1978-2002 G. Grenzing

The Organist: Arnau Reynés

The crown jewel of all the organs on Majorca is certainly this splendid masterpiece. Indeed, this instrument has been designated one of the most impressive musical instruments in all of Europe. Its monumental and splendidly decorated facade (by Fra Albert Borguny) resembles the imperial pomposity of the time and adds a visual equivalent to the brilliant sounds of its pipes.

When he was only 26 years old, Jordi Bosch originally built the organ as a three-manual instrument for the Church of Santo Domingo in Palma. When the government sold off Catholic Church property and privatized its goods in a long process beginning in 1835, the Gothic-style Santo Domingo Church, said to be one of the most beautiful churches on the Mediterranean, was demolished. In 1837, its organ was sold to the parish church of St. Andreu in Santanyí. The Santanyí church, however, had space limitations and financial difficulties, so the entire organ could not be installed in its new home. Fortunately, much of the unused material was stored in the church's vaults.

The organ of Santanyí is one of the best preserved works of Jordi Bosch. It has a rich Trompetería composed of 9 ranks of horizontal trumpets, so typical for the Iberian organbuilding school. It spreads its sound to every corner of the church thanks to the fan-shaped (radial) spacing of the trumpets: the Baixons faces the east, the Trompa Magna, the west, and the Trompa Reial occupies the central position of the Trompetería. Above the head of the organist, there are two ranks of horizontally positioned reeds with short resonators: Regalies and Dolçaina. The Órgano Major is based on a wide 16-foot Flautat major (Principal), which gives sonorous and warm sound to the plenum. The organ preserves the largest existing mixture (Ple) in the world, composed of 22 to 25 ranks and 1,104 pipes! It is placed on a separate windchest and each note is fed by its own 2.5-meter-long wind conduit. One of the special features of the instrument is its Corneta Magna of 10 ranks, which was built on a mounted (elevated) windchest to create a more commanding sound. The Cadireta (Positif) contains a Schalmey-like Saboiana, together with other typical stops like Nasards and Corneta, Flautat tapad (Rohrflöte) and some aliquots — Dinovena and Siurell. There are some stops, like the Flautes dobles, that were used for the first time in the Majorcan organbuilding tradition.

Bosch broke with many traditions when he built this organ, starting on a completely new path. To ensure ample wind for the enormous Mixture, he installed a double pallet box in the first octave, something that had never been done by anyone before in the history of organbuilding. The Corneta Magna in the Órgano Major, the impressive trumpets and, especially the huge Mixture with its exceptionally energetic and bright sound are memorable experiences for anyone who has the chance to hear them. The generous and delicate workmanship evident down to the smallest detail, the Nasards' unusual measurements, the huge-scale wooden Bombarda, the extremely thick tin walls of the pipes, and the extraordinary workmanship surprise us even today.

The voicing is done in the same spirit: open toes together with especially high and wide mouths, which produce such splendid and generous sounds. The Flautats (Principals) 16 and 8 on the Órgano Major have unusually wide adjustable tuning slots. This is another novel innovation in organbuilding history.

In 1985 after an exhaustive study, Gerhard Grenzing made a very painstaking restoration. Two years later, he reconstructed the giant mixture, using samples of pipework, which had been preserved. Finally, in 1999, he completed work on the Pedal Contrabasso and Bombarda. The restoration work is now partly finished, but it is not possible to regain the organ's original size of three manuals.



Stop List

Órgano Major	c-d-c ³ 48 notes	Cadireta	c-d-c ³ 48 notes
Flautat Major 16'	B / T	Flautat Tapad 8'	full compass (one knob)
Flautat 8'	B / T	Octava Tapad 4'	full compass (one knob)
Bordó 8'	B / T	Nasards III	B
Octava II 4'	B / T c# : 8 + 4 + 4	Corneta III	T
Tapadet 4'	B / T	Dinovena II 1 1/3'	T
Flautes dobles II 8'	T	Siurell 2/3'	T
Nasards IV	B	Saboiana 8'	B / T
Corneta Magna X	T		
Ple XXII	B	Pedal 8 notes C,D,E,F,G,A,A#,B	
Ple XXV	T	Contras 16' (always on)	
Trompa Batalla 8'	B / T	Bombarda 16'	
Trompa Reial 8'	B / T		
Baixons 4'	B	Tambor drums	
Clarins 8'	T	Timbal drums	
Clarins en 15ª 2'	B		
Xirimia alta 4'	T		
Trompa Magna 16'	T		
Regalies 8'	B / T		
Dolçaina 16'	T		

About the Church

The church was begun on 25 July 1786, when the rector Nicholas Pons placed the first stone. This is the origin of the annual festival held in Santanyí each July 25th. The construction of the stone building lasted 25 years. Among its many attractions are the altarpiece of the main altar and the chapels by Peter A. Umbert. The bell tower was built in 1850.



Azpeitia

Basílica de San Ignacio Loyola

**The Organ: 1889 Cavallé-Coll (III+P/36),
1973 OESA (III+P/37)**

Organist: Itziar Urbietta

This is another fine example of a romantic organ in the final period of the famous organ maker, Cavallé-Coll. It has maintained its original state, without having suffered acoustic transformations.

The organ was built at a cost of 50,000 pesetas. Charles Carloni, the person mainly responsible at Cavallé-Coll for most of the organ installations in Spain, directed the installation of this instrument. Particularly interesting is the internal location of the pipes and the machinery of the instrument in a very confined space and the existence of a Trompeta de Batalla that does not figure on the console, being operated by means of a hooked pedal. It was restored in 1973 by Organería Española S.A. It has three manuals, each with a compass of 56 notes and one pedalboard of 30, with a total of 37 stops.



Stop List

I Teclado	II Teclado	III Teclado	Pedal
Principal 26	Principal 13	Flauta Travesera 13	Flautado Mayor 26
Violón 26	Unda Maris 13	Viola de Gamba 13	Contrabajo 26
Flautado 13	Violón 13	Voz Celeste 13	Flautado 13
Salicional 13	Dulciana 61/2	Flauta Octvª 6 1/2	Bombarda 26
Flauta Armónica 13	Octavin	Trompeta 13	Trompeta 13
Violón 13	Campanilla 1-3 h.	Clarín	Clarín
Octava	Fagot-Oboe	Voz Humana	
Tapadillo	Clarinete	Corneta 5 puntos	
Docena			
Quincena			
Lleno 5 puntos			
Trompeta Magna 26			
Trompeta Real 13			
Clarín			
Measured in spans			
Enganches: I/P, II/P, III/P, II/I, III/I, III/II.			
Llamadas lengüetería exterior e interior. Trémolo II y III.			
Octavas graves I. Octavas graves III/I.			
Máquina neumática. Tempestad.			
Pedales de expresión II y III.			

About the Basilica

The Sanctuary of Loyola or Shrine and Basilica of Loyola (Spanish: Santuario de Loyola; Basque: Loiolako Santutegia) is a monumental and religious complex built around the birthplace of Ignatius of Loyola (known to Catholics as St. Ignatius of Loyola), founder of the Society of Jesus, known as the Jesuits. The complex occupies a large area and at its center rises an imposing church dominated by a dome and preceded by a large portico, an exuberant example of Spanish baroque.

Ignatius of Loyola, whose real name was Iñigo López de Loyola, was the son of the Lord of Loyola, a member of an important Biscayan family. He was born in 1491 in the family house in Loyola and was converted in 1521. The Society of Jesus became a powerful institution that was very influential in the Catholic Church. Ignatius, its founder,

was named a saint and, not surprisingly, his birthplace became a place of worship. In the 17th century the Medieval tower-house where he was born was given to the Jesuits and they built this religious complex around it.



The foundation stone was laid in 1689 and work proceeded under the guidance of the famous Italian architect Carlo Fontana. The Basilica was inaugurated in 1738. The large curved portico is presided by the coat of arms of the Bourbons, since Loyola held the title of Royal College founded by Doña Mariana de Austria, but the portico was built after the house of Austria had been replaced by that of Bourbon. Inside the portico there are the statues of St Ignatius, St Francis Xavier, St Francis Borgia, St Aloysius Gonzaga and St Stanislaus Kostka. The outer doors of the church are of cedar from Lebanon and the inner ones of mahogany brought from Havana in 1739. The main door is flanked by two solomonic doors crowned by a curved broken pediment. In the interior, one is surprised at once by the baroque exuberance of its churrigueresque ornamentation, all in carved marble, with an abundance of gildings. The church has an inside diameter of 33 meters. The entire flooring is of gray and rose-colored marble slabs forming a splendid concentric mosaic. Eight trumpet-shaped arches (four large and another four smaller) separate the central space from the annular nave. These arches and the sturdy pillars on which they rest are of black polished marble. Over the keystones of the four larger arches there are the four letters of St Ignatius's motto, AMDG, Ad Maiorem Dei Gloriam, to God's Greater Glory. Over the smaller ones, the four syllables VI VA JE SUS. The entire lower body of the church tops with a wide cornice, and on it a balcony with a balustrade of wrought iron goes all round the perimeter. The frieze of this balcony, adorned with military symbols, set against each other the effigies of Iñigo as a soldier and Ignatius as founder.

Azkoitia

Iglesia de Santa Maria la Real

**The Organ: 1898 Cavaillé-Coll (III+P/40),
1976 G. Blancafort**

The Organist: José Luis Franzesena

This is the other large, internationally-known Cavaillé-Coll in the Basque province of Gipúzkoa. If the Cavaillé-Coll in the Basilica of Santa María in San Sebastián is the ideal instrument for the playing of music by César Franck, this is the prototype of the romantic-symphonic organ. It was, in fact, the last great organ built by the famous organ maker as, one month after the inauguration, the house of Cavaillé-Coll was sold to Charles Mutin. (Aristide Cavaillé-Coll died in 1899). It was voiced by Fernand Prince who had previously worked at the Stoltz Frères in the voicing of the organs in Bergara, Zumaia and the monastery of the order of St Clare in Tolosa. The organ is located on the left side of the choir facing the presbytery, once again respecting the emplacement of the older baroque organ. The sizes of the stops and the manual names also correspond to the characteristics of the Spanish baroque organ, as well as having the Trompeta Armónica and Clarín Armónico stops of the Great Organ which are in *Batalla* (horizontal). The organ case was newly designed by the Cavaillé-Coll company. It was restored by Gabriel Blancafort in 1976. It cost 60,000 pesetas.



It has three manuals, each with a compass of 56 notes and one pedalboard of 30, with a total of 40 stops.

Stop List

I Teclado	II Teclado	III Teclado	Pedal
Flautado Mayor 26	Quintatono 26	Corno de noche 13	Contrabajo 26
Violón 26	Principal 13	Flauta Travesera 13	Subajo 26
Flautado 13	Violón 13	Viola de Gamba 13	Bajo 13
Violón 13	Unda Maris 13	Voz Angélica 13	Violón 13
Salicional 13	Violón 6 ½	Flauta Octav. 6 ½	Bombarda 26
Flauta Armónica 13	Dulciana 6 ½	Octavín Armº 3 ¼	Trompeta 13
Octava 6 ½	Octavín Armº 3 ¼	Trompeta Armª 13	
Compuestas 4h.	Campanillas 3h.	Clarín 6 ½	
Cimbala 3h.	Trompeta 13	Clarinete 13	
Trompeta Magna 26	Fagot-Oboe 13	Voz Humana 13	
Trompeta Real 13			
Clarín 6 ½			
Trompeta Armónica 13 (en Batalla)			
Clarín Armónico 6 ½ (en Batalla)			

Enganches: I/P;II/P;III/P,II/I;III/I;III/II. Trémolo I-II. Oct. Grav. III/I,I/I, Tempestad Leng. I,P,Batalla. Ped. expresión al II y III. Teclados man. de 56 notas y pedal de 30.

About the Church

The Church of Santa María la Real is a church located in the town Gipuzkoa near Azkoitia. Its construction began in the 16th century, and was completed in the 17th century following an architectural style known as Basque Renaissance. It consists of a hall church and three naves of the same height. Eight enormous Tuscan pillars support the church ceiling. The tower has undergone changes throughout history resulting from changes in taste to being struck by lightning. In its interior are valuable altarpieces, images and paintings belonging to different periods, from 16th to 19th centuries. But there is another treasure in the church: the last organ built by Cavaillé-Coll. The Romantic organ was inaugurated in 1898 and it is a veritable masterpiece due to its magnificent sound.



Deba

Iglesia de Santa María la Real

The Organ: 2009 G. Grenzing (III+P/35)

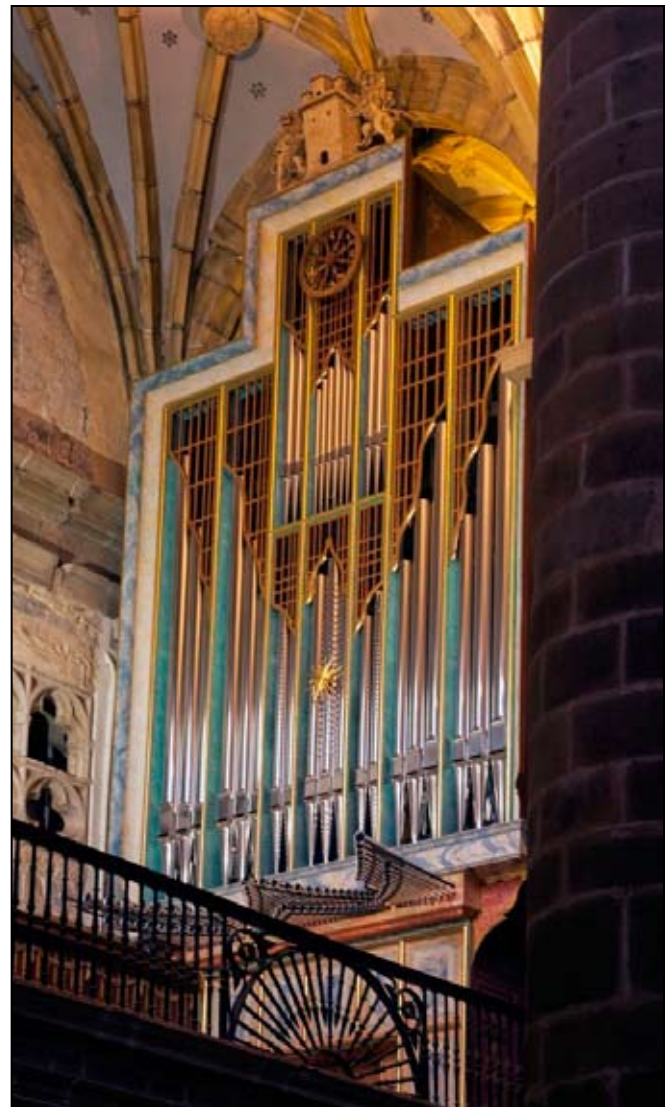
The Organist: Esteban Elizondo

The goal in creating this instrument was to have a contemporary organ with polyphonic sound characteristics that would be the heir to a tradition of organ making in Gipuzkoa between the end of the 17th and beginning of the 18th centuries. In that period instruments of great import and beauty were built such as the baroque organ of Ataun (1761) and other innovative Spanish organs the main examples of which were the work of the Franciscan Fray Joseph de Echevarria, born in Eibar, Gipuzkoa.

Finding just the right place in the church for this instrument required careful design and planning, so that the rather impressive dimensions of the organ would fit discreetly into the building without interfering with other interesting parts of the church architecture such as the Gothic-style triforium.

This instrument has 40 stops spread over three manuals and pedal. It provides the player with a wealth of possibilities. In essence, it is a synthesis of the larger instruments found in the Iberian tradition. This includes features such as a broad range of stops representing all three families - flautados/principals, nazards/nazards and lengüetas/ reeds - each division and family with its own distinctive sounds. And this, in turn, links up with a characteristic pipe sound that begins with the performer's response to a touch, which is gentle, quick and clean. This, in turn produces that unmistakable brightness and color we so often associate with historical organs on the Peninsula. Behind an instrument such as this, there is a long, continuous process of research and investigation as well as a constant experimentation with and development of new techniques and materials. The result, in practical terms, is lighter, more precise and reliable action, a more effective swell box, etc.

The organ has a Cadereta Expresiva (not romantic), this being understood to be a development of the first stops to appear in Spanish Baroque organs inside a case and that could be opened and shut by means of a lever.



Luis Ibáñez

Stop List

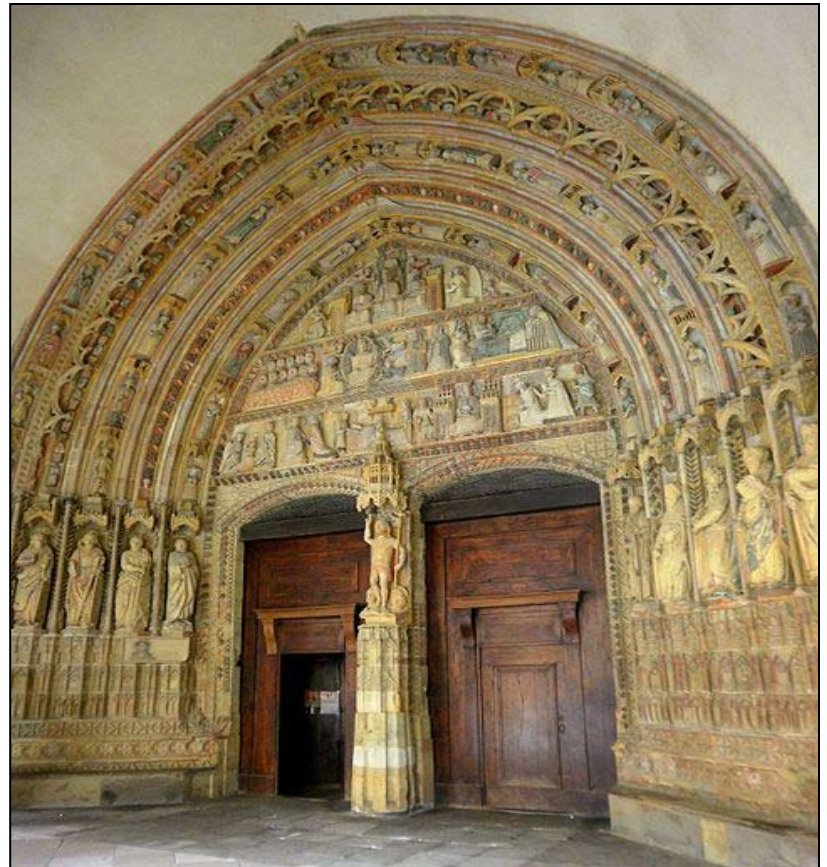
I Organo Nagusia		Batalla		Cadereta Expresiva		Pedal	
Flautado Mayor	16'	Violón	8'	Flautado Violón	8'	Contras de 26	16'
Flautado	8'	Tapadillo	4'	Flauta Travesera	8'	Contras tapadas de 26	16'
Flauta de Chimenea	8'	Quincena	II	Octava	4'	Contras de 13	8'
Octava	4'	Trompeta Batalla (Bajos)	8'	Tapadillo	4'	Contras tapadas de 13	8'
Flauta Dulce	4'	Trompeta Batalla (Tiples)	8'	Docena Nazarda	2 2/3'	Contras en Octava	4'
Docena Nazarda	2 2/3'	Bajoncillo (Bajos)	4'	Quincena Nazarda	2'	Bombarda	16'
Quincena	2'	Tr.Magna (Tiples)	16'	Nazardo 17 ^a	1 3/5'	Trompeta	8'
Lleno	IV			Lleno	III-IV		
Címbala	III			Fagot	16'		
Corneta Real (Tiples)	VI			Trompeta	8'		
Trompeta Real	8'			Oboe	8'		
Clarín de 6'1/2	4'			Temblante			
Juguetes		Acoplamiento		III manuals of 56 notes C-g5 Pedal of 30 notes.		Toys: Drums and Bagpipes, bell, wheel bells, birds.	
Tambor y Timbal		I-P				Tremolo.	
Gaita		II-P		12 m. High		Acoplamiento: II/I, III/I, II 16/I. I/P, II/P, III/P.	
Cascabeles		III-P					
Pajaros		II-I		4996 stop combinations divided into 4 sections			
Rueda de Campanas		III-I		48 wood - grenadilla knobs (stops) in Basque language			
		III 16'-I		Pitch 440 herz a 20°C			
				Temperament: Boyer-Grenzing			

About the Church

Santa Maria la Real de Deba is a church of monumental dimensions, almost like a cathedral, with three naves of equal height, burial chapels built in between the buttresses, elevated choir, tower-portico at the end, vaulted cloister on the southern side, sacristy connected to the main apse and richly furnished, which make it one of the most important examples of religious architecture in Gipuzkoa. Leaning against the slope of a mountain and submerged among the houses of the old medieval town that adhere to its sides, Santa María is usually overlooked by visitors who are unaware of its existence. Only if you enter its spacious naves in the Renaissance style will you discover the immensity of this church, built between the 15th-16th centuries.

The original Gothic church was conceived with harmonious proportions in four sections and three naves, which was reformed and extended in Renaissance style towards the middle of the 16th century by adding a large section to the crossing and providing it with tierceron vaults with ornamented keystones on Tuscan columns. The side walls and the base of the columns from the original building were used, as well as the magnificent front with sculptures on the life of the Virgin and of the apostles in the Romantic style, sculpted around 1465 and polychromed in 1682. It is sheltered by a late Gothic tower with a sculptured cornice. There are five private Gothic chapels built into the side walls. The cloister is the oldest in Gipuzkoa. It is square in the late Gothic style (1510) with only one level of galleries and provided with large windows with Renaissance honeycomb ornamentation (1547). The sacristy is a notable example of the Baroque from the 18th century, with magnificent furniture from the period designed by Francisco de Ibero in 1770.

The church has magnificent altarpieces in gilded and polychrome wood. The Main Altarpiece dedicated to Nuestra Señora de la Asunción (Our Lady of the Assumption), was designed by Bernabé Cordero in 1662 and manufactured by Pedro de Alloitz in 1668. The side altarpieces dedicated to Nuestra Señora del Rosario (Our Lady of the Rosary) and San Miguel (Saint Michael) from 1683 are the last known works by Pedro de Alloitz.



San Sebastian

Iglesia de San Vicente

**The Organ: 1868 Cavaillé-Coll, 1893 Puget –
1904 Mutin, 2000 Renaud-Menoret (III+P/35)**

The Organist: Esteban Elizondo

The organ of the Saint-Vincent at San Sebastian Church, an excellent example of the French romantic style, was built by the Parisian organ builder Aristide Cavaillé-Coll in 1868. The instrument is less famous than the Basilica Santa María del Coro, made by the Cavaillé-Coll workshop five years earlier located a few hundred metres of San Vicente. The original specification called for 24 stops on two manuals and pedal.

In 1890, Eugène Puget of Toulouse enlarged the organ by adding a third keyboard for an expressive Positive division of nine stops, and expanded the case façade with two large turrets containing the 16' Principal. This instrument was inaugurated August 7, 1893 by Alexandre Guilmant.

In 1903 the organ was modified again, this time by Mutin-Cavaillé-Coll, which completely revised the voicing of the new stops in the Positive by Puget to match "the aesthetics of the house Cavaillé-Coll." The inauguration took place on 25 September 1904.

A commemorative plaque informs us that at the beginning of the 1930s the organ was yet again restored: "El Fundador y culto Schola Cantorum director Dr. Juan Muona, generoso esta Parroquia, costeo este organo. restauracino bienhechor" El afamado D. Fernando Prince lo realizó. Junio de 1931 ". ("The founder and religious Director of the Schola Cantorum, Dr. Juan Muona, generous benefactor of this parish, financed the restoration of this instrument. The famous Mr Fernand Prince officiated over the work. ") - Prince, former voicer from Cavaillé-Coll who lived in the Basque country, worked with Eugène Rochesson.

Yet another repair was undertaken 1963 by the José M.a Galdós, Alejandro Usabiaga and Ignacio Casambros of Hernani, and again in 1980 by the brothers Usabiaga, of Hernani, with a grant from the general Council of the province Gipuzkoa.

The last major restoration took place in 2000. The House Renaud-Imad in Nantes (France), returned the organ to the condition of 1903, though on this occasion a resultant 32' register was installed in the Pedal. The organ, now with 35 stops on three manuals (56 notes) and pedal (30 notes) is one of the most beautiful romantic instruments in the Guipuzkoa province, ennobled by the excellent acoustics of the Church Saint-Vincent.

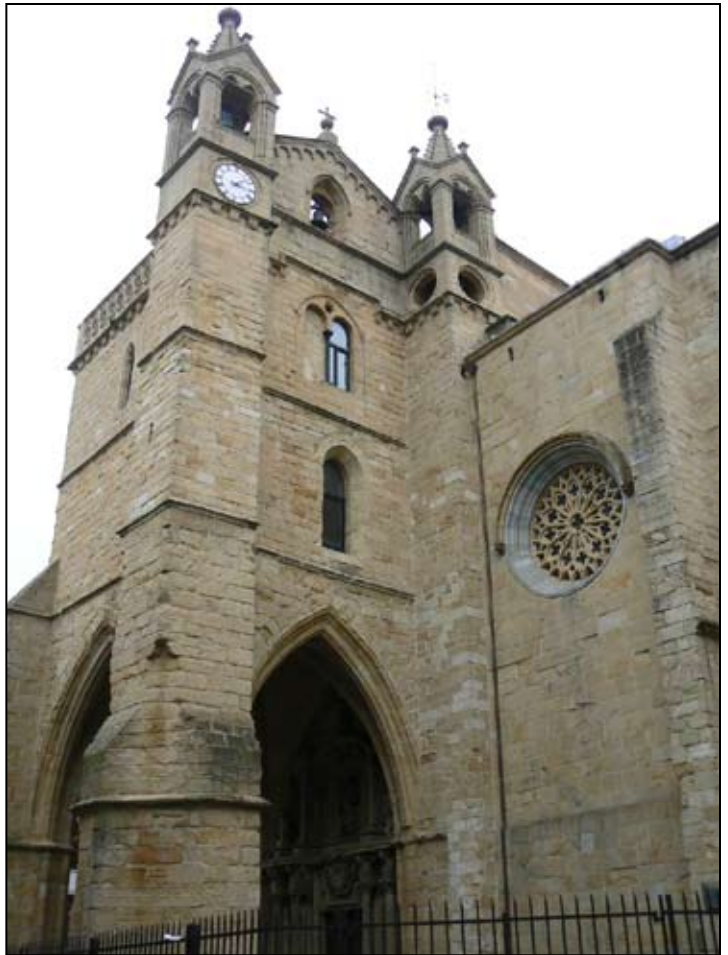


Stop List

I Teclado	II Teclado	III Teclado	Pedal	Enganches: Octavas graves II/I, III/I. Máquina neumática. Llamadas de Lengüetería: General, I, II, III, P. Trémolos II-III. Trueno. Pedales de expresión II y III.
Principal 16'	Diapasón 8'	Flauta Armónica 8'	Subajo 16'/32'	
Bordón 16'	Bordón Armónico 8'	Viola de Gamba 8'	Contrabajo 16'	
Principal 8'	Unda Maris 8'	Voz Celeste 8'	Flauta Abierta 8'	
Flauta Armónica 8'	Violoncello 8'	Flauta Octavante 4'	Bombarda 16'	
Salicional 8'	Bascatibia 4'	Octavin 2'	Trompeta Real 8'	
Bordón 8'	Trompeta 8'	Trompeta Armónica 8'		
Octava 4'	Clarín 4'	Fagot-Oboe 8'		
Tapadillo 4'	Clarinete 8'	Voz Humana 8'		
Quincena 2'	Corneta Carillón 3h.			
Lleno 3h.				
Fagot 16'				
Trompeta Real 8'				
Clarín 4'				

About the Church

The Church of San Vicente is located in the foothills of Mount Urgull near the mouth of the river Urumea. It was built during the first half of the 16th century in the Basque Gothic style. This is one of the few buildings that survived the 1813 fire during the Napoleonic War and it is now the oldest building in San Sebastian. At that time, the French forces held the city and the English set the city on fire to drive out the French. The operation was successful, but the whole city burned down except a few buildings, which luckily included this church. The church is impressive and beautiful, with the retables done in gold leaf. There is an impressive statue of a dead Christ in a glass casket that is tilted 45 degrees so that the viewer has an easier time looking at it. It houses one of the best Romanic altarpieces, by Ambrosio de Bengoechea and Juan de Iriarte. Its other outstanding features are its organ and the impressive stained glass windows. On its side façade there is a “La Piedad” (Pietà) sculpture by Jorge Oteiza.



San Sebastian

Basilica de Santa María del Coro**The Organ: 1863 Cavaillé-Coll (III+P/44),****The Organist: Loreto Aramendi**

This is an internationally-known instrument as it is considered to be one of the most suitable for playing the music of César Franck in a faithful manner. The installation work for this organ was directed by Vincent Cavaillé-Coll, brother of the famous organ maker, Aristide. It cost 228,275 reales. It has three manual keyboards of 54 notes and one pedalboard of 27, with a total of 44 newly built stops.

The instrument is located to the left of the choir facing the presbytery. The Organo Mayor and Recitativo organ sound in the direction of the other side of the choir while the sound of the Cadereta organ is directed towards the high altar of the church. The façade of the case corresponds to the Baroque organ that had been previously installed on the same site, although the location was partially modified by Cavaillé-Coll in order to make it suitable for the requirements of the new instrument.

A peculiarity of this organ (and of others built by the same organ maker in Spain) is the great respect shown by him for the features characteristic of the Spanish Baroque organ. On the one hand, Cavaillé-Coll decided to maintain the placement of the previous Baroque organ – located to one side of the choir – and, on the other, he opted to name the manuals Organo Mayor, Cadereta or Ecos, as with the older instruments; finally opting for measuring the stops in spans and not in feet. All this can be interpreted as a form of tribute by the organ maker to the Spanish baroque organ, an instrument intricately tied to him and to his family.

Although the balanced swell pedal is located at the centre of the console, as is customary, originally the swell pedal was operated by means of a metal lever fitted to the right of the console. The sweetness and beauty of this organ is particularly enchanting.

**Stop List**

I Teclado	II Teclado	III Teclado	Pedal
Flautado 26	Flautado 13	Flauta Travesera 13	Contrabajo 52
Violón 26	Salicional 13	Violoncello 13	Flautado Mayor 26
Flautado 13	Violón 13	Voz Angélica 13	Flautado 13
Flauta Armónica 13	Unda Maris 13	Flauta Octaviana 6 ½	Bombarda 26
Viola de Gamba 13	Flauta Octaviente 6 ½	Viola 6 ½	Trompeta 13
Violón 13	Viola 6 ½	Octavín Armº 3 ¼	Clarín 6 ½
Octava 6 ½	Docena 2 2/3	Trompeta 13	
Tapadillo 6 ½	Quincena 3 ¼	Clarín 6 ½	
Dulciana 6 ½	Piccolo 1	Fagot-Oboe 13	
Docena 2 2/3	Trompeta 13	Voz Humana 13	
Quincena 3 ¼	Clarín 6 ½		
Compuestas 4-6h.	Clarinete 13		
Trompeta Magna 26			
Trompeta Real 13			
Clarín 6 ½			
Corneta 5h.			

Enganches: Máquina neumática. I/P,II/P,III/P,II/I, III/I, Leng. I-II-III-P
Trueno.Trémolo. Pedal de expr. al III. Teclados manuales de 54 notas y pedal de 27

About the Basilica

The Basilica of Saint Mary of the Chorus (Basque: Koruko Andre Mariaren basilika, Spanish: Basílica de Nuestra Señora del Coro) is a Baroque Roman Catholic parish church and minor basilica completed in 1774. It is located in the “Parte Vieja” of the city of San Sebastián.

The main nave consists of a large space of 48 by 33 metres divided into three naves, which in turn can be divided into four zones having as axis the pillars of the nave. Six pillars and the walls with pillars act as a buttress supporting the vaults. The octagonal pillars reach, up to their capitals, a height of 15 metres. The central dome is 27 metres high. At the end of the nave, on the right side, different rooms are used by the parish for daily chapel, sacristy and storage rooms.

The main entrance is located between the two towers and looks as an altarpiece with its tortured figure of Saint Sebastian and the papal symbols that prove the status of minor basilica. The shield of the city crowns the building.



San Sebastian

Iglesia de San Ignacio de Loyola

The Organ: 1914 Walcker (II+P/29)

The Organist: Gerardo Rifón

In October 1913, the church committee decided to commission a new instrument. A number of companies submitted proposals, including, apart from Walcker, Cavaillé-Coll of Paris, Amézua of San Sebastián, Eleizgara of Azpeitia, Miguel Eguíbar of Azpeitia, Lope Alberdi of Barcelona, and Fernand Prince and Charles Mutin of Paris. The committee eventually settled on Walcker's proposal costing 28,000 pesetas.

Walcker delivered his Opus 1812, a 30-stop organ with two manuals (each with 58 keys!) and a pedal board of 30 keys behind a neo-Gothic triptych facade. This specification has a number of interesting features as compared to standard German designs at that time. The most striking of these is the exceptionally high proportion of reed stops, particularly on the second manual. All of the reed stops are of outstanding quality. Although made in Germany, they have an almost French sound. It is possible that the organ builder's brief requested this format, already well established in the region since the 1860s thanks to a number of well-known French organ builders who in turn influenced Spanish organ designs. The designs submitted by companies from France and the Basque region presumably also featured an equally high proportion of reed stops and it is likely that Walcker designed his organ with this in mind.



The pipes are arranged diatonically on the wind chest. The layout of the interior of the organ as a whole is relatively spacious and easily accessible. The instrument survived the twentieth century in remarkable condition, with no damage or repairs, and though at the very end of the twentieth century wear and tear made restoration work a necessity, the instrument today remains essentially as originally created. The restoration contract was awarded to the company Romanus Seifert of Kevelaer and the restoration was completed in 2002. Today, the organ is a unique historical document of outstanding quality.

Stop List

I Teclado

Flautado Principal 16'
Cor de Chamois 8'
Bourdon 8'
Flauta 8'
Viola de Gamba 8'
Principal 8'
Flauta Chimenea 4'
Octava 4'
Lleno 3-5h.
Trompeta Real 8'
Bajoncillo 4'

II Teclado

Bordón dulce 16'
Aeolina 8'
Voz Celeste 8'
Bourdon 8'
Salicional 8'
Violín Principal 8'
Flauta Armónica 4'
Octavín 2'
Trompeta 8'
Clarín Armónico 4'
Voz Humana 8'
Oboe 8'

Pedal

Subajo 16'
Principal 16'
Contrabajo 16'
Octaba Bajo 8'
Violoncello 8'
Bombardón 16'

Enganches: I/P;II/P;II/I; Oct. Grav. y agud. II/I. Trémolo al II. Piano ped. automático.
Rodillo de cresc. Anulador. Comb. Fijas P-MF-F-Gran Juego. Dos Comb. Libres.
Anulador. Ped. de expres. al II. Teclados manuales de 56 notas y pedal de 30

About the Church

The Church of San Ignacio de Loyola is a Catholic parish church of Gothic style located in the Gros neighborhood of the city of San Sebastian. San Ignacio Church was built on free land given for the purpose by Dona Agueda Gros, Thomas Gros donating the stone needed for its construction. The project was designed by the architect Joseph Goicoa, who began work in 1888 in the then fashionable neo-Gothic style, although its three longitudinal naves with five sections each do not follow the classic form of a Latin cross. The sanctuary, which faces north, adapting to the urban layout of the neighborhood, has a heptagonal apse, but without an ambulatory. The choir loft at the foot occupies the first section of the nave. The church was opened for worship in 1897 and the tower was finally completed in 1928 thanks to a legacy of Don Fermín Lasala y Collado, Duke of Mandas. Inside rich materials and furniture are noteworthy: the collection of paintings, tapestries, an image of the Sacred Heart of Jesus, the work of Mariano Benlliure, and the Duke of Mandas' tomb plus other neo-Gothic tombs in the chancel and the nave. The windows are the work of Maumejean.



Usurbil

Parroquia de San Salvador

**The Organ: 1907-1920 Mutin/Cavaillé-Coll (II+P/36),
2006 Denis Lacorre**

The Organist: Juan Luis Atxega

This instrument is an exceptional one, without equal both for its history and its conception. In 1907 it was installed in the castle of Ilbarritz, Bidart, near Biarritz in the French Basque Country. The castle belonged to the Baron Albert of l'Espée, a millionaire music lover and eccentric who played concerts and improvisations (mostly on Wagnerian themes) on this instrument, inviting high society of Biarritz and Paris to his soirees.

This instrument, as delivered in 1907, had 63 stops on 3 manuals (with extended compass of 68 keys) and pedal (35 keys). It included numerous special characteristics; in addition to the normal organ stops, it possessed three celestas, a harpsichord and a grand piano. These other instruments could be played from the 1st manual, whereby it was possible to quickly switching off all the normal organ stops when one wished to play one or another of these additional instruments.

Moreover, 26 special-effects could be controlled from a small auxiliary manual consisting of 26 keys: finger cymbals, tympani, crash cymbals, triangles, gongs, castanets. In addition to the usual aids to execution, the organ possessed five free mechanical combinations for all stops.

As for the genuine organ stops, the Baron's special desire was to be able to imitate Siegfried's horn as perfectly as possible, and the original specification also included English horn, musette, violins and string stops so as to imitate the sound of a string quartet. The console was placed about 6 metres in front of the organ and turned towards it.

The Baron sold his estate in Ilbarritz in 1911 to Pierre-Barthelémy Gheusi, an author of diverse dramas and Director of the Opéra Comique, bought the palace in Ilbarritz from the Baron, who organised a series of concerts in the organ hall. The outbreak of World War I called an end to these activities, and the palace was converted into a military hospital. In 1920, Gheusi decided to part with the organ, which had begun to show signs of neglect. A certain Doctor Bastide, a music-lover resident in Biarritz, acquired the organ but kept only 14 stops, the wind chest of the Récit Expressif and a few other components. The rest of the organ, including the casing, was sold to Usurbil for 27,000 pesetas.

At this point, what remained of the organ was the Great and Positive divisions with pipes, wind chests, Barker machines and actions, and the complete console with the wood carvings. Reconstruction in Usurbil was supervised by former Cavaillé-Coll representative Fernand Prince. The organ, as seen today on the balcony of San Salvador Church, is visually almost identical to that at Ilbarritz Palace. Only the console has been turned round and the gap formed by the missing manual covered by wood panelling. The extended compass of the manuals and pedals has been retained. Repairs to the organ were undertaken in 1989 by Bernal-Korta of Azpeitia, though a more comprehensive repair was made in 2006 by a French firm directed by Denis Lacorre.

As for the little organ of Doctor Bastide in his villa in Biarritz, in 1956 his family sold the instrument to the Benedictine nuns of the Convent Sainte-Scholastique in Urt, near Bayonne. After the Convent was disbanded, individual stops and pipes were sold to Pau, where they are said to have been used in the construction of a small choir organ.



Stop List

I Teclado

Bordón 16'
 Montre 8'
 Gamba 8'
 Salicional 8'
 Dulciana 8'
 Flauta mayor 8'
 Bordón 8'
 Flauta 4'
 Flauta dulce 4'
 Nazardo 2 2/3'
 Quincena 2'
 Llano III/IV
 Tuba mirabilis 8'
 Clarín Armónico 4'

II Teclado

Quintatono 16'
 Principal 8'
 Viola de gamba 8'
 Corno de noche 8'
 Voz celeste 8'
 Flauta octaviana 4'
 Octavín 2'
 Fagot 16'
 Trompeta 8'
 Clarinete 8'
 Fagot-Oboe 8'
 Clarín 4'

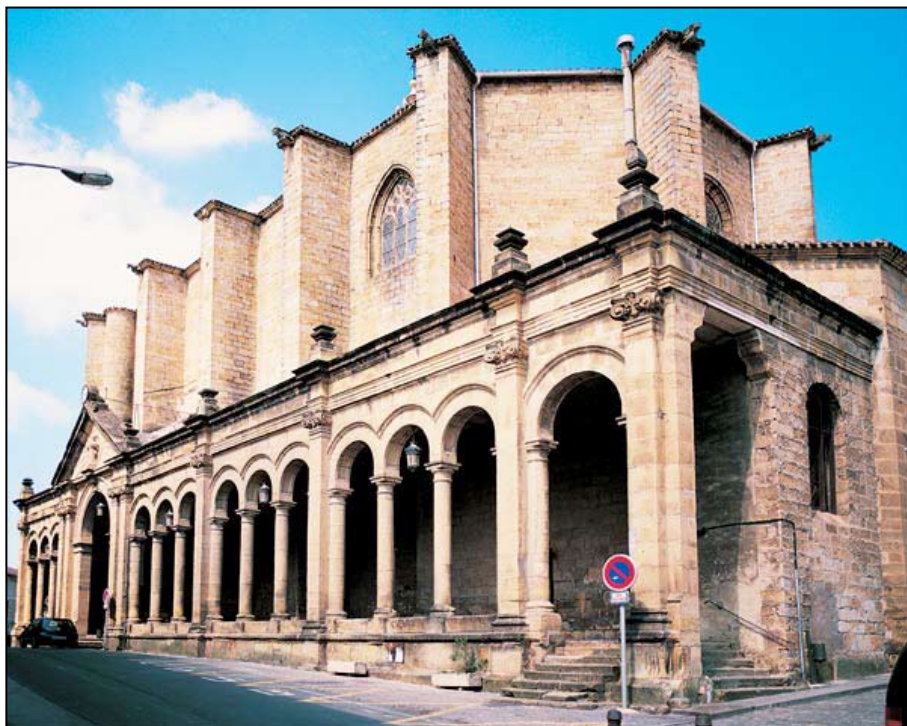
Pedal

Subajo 32'
 Flauta 16'
 Gamba 16'
 Subajo 16'
 Flauta 8'
 Bordón 8'
 Violonchelo 8'
 Flauta 4'
 Bombarda 16'
 Trompeta 8'

Enganches: I/P, II/P, II/I. Máquina neumática. Cinco combinaciones libres mecánicas. Octavas graves II/I. Octavas agudas II/I. Llamada de Lengüetería. Trueno. Pedal de expresión para el segundo teclado.

About the Church

This church with a single nave and polygonal apse was built between the 16th-17th centuries. The baroque tower and its 17th century main altarpiece are of particular interest.



Burgos

Catedral de Burgos

Central Nave, Epistola

The Organ: 1883 Hermanos Roqués

The Organist: Juan de la Rubia

The Roqués brothers (Hermanos and Manuel) made a new organ using an existing case and some old pipes from the previous instrument, which was in poor condition. Hermanos Roqués modified and extended the manuals to 56 notes, and replaced the short octave. They introduced a new mechanism for the pedals and stops, and new reeds were arranged in the exterior. The whole ensemble now has a more romantic and soft musical expression compared to the ancient Baroque style.



Stop List

I Órgano Mayor: (C-g ^m)		II Recitativo : (C-g ^m)		Pedal (C-H)	
Flautado de 26	16'	Flautado	8'	Contras	16'+8'
Flautado de 13	8'	Fachada trasera			
Octava	4'	Violón	8'	(Partido)	
Docena	2 2/3'	Flauta Armónica	8'		
		Tiples desde c'			
Quincena	2'	Voz celeste	8'	Tiples II	
Lleno	V	Tapadillo	4'		
Corneta	V (c'-g ^m)	Clarinete	8'		
Trompeta Real	8'	Trompeta Expresiva	8'		
Trompeta Batalla	8'	Trompeta Batalla	8'	Fachada Trasera	
Bajoncillo-Clarín	4'-8' (Repite en c#')				
Fagot-Oboe	8'				
Diapasón 415					
Temperamento igual					

Central Nave, Evangelio

The Organ: 1806 Juan Manuel de Betolaza,

1986/1988 F. Acitores

The Organist: Juan de la Rubia

This interesting organ was built in 1806 by D. Juan Manuel de Betolaza, who used some of the pipes of a previous organ by D. Antonio de Zapata (1644). In 1863 the German organ builder Thomas Hesse altered completely the cadereta interior and built a new one, adapted to the symphonic taste. These changes and some later ones dangerously affected the condition of the instrument and the pipes. The intervention by Acitores SL Organ Building Workshop recovered the original instrument without sacrificing the symphonic resources introduced by Hesse.



Stop List

Organo mayor		Cadereta interior, Organo de eco	
Bajos	Tiples	Bajos	Tiples
Flautado de 26	Flautado de 26	Flautado	Contras Mayores
Flautado de 13	Flautado de 13	Violón	Contras menores
Octava	Octava	Octava	Bombardas
Docena	Docena	Tapadillo	Trompetas
Quincena	Quincena	Quincena	Pajarillos
Decisetena	Decisetena	Lleno III	Tambor en Re
Decinovena	Decinovena	Corneta V	
Compuesta de Lleno VIII	Compuesta de Lleno VIII	Clarín	Dos pisas de Botón para efectos y Zapata para arca de eco.
Violón	Flauta Travesera	Voz Humana	
Nasardo 12 ^a	Violón	Clarinete	
Nasardo 15 ^a	Nasardo 12 ^a	Orlo	
Nasardo 17 ^a	Nasardo 15 ^a		
Trompeta Real	Nasardo 17 ^a		
Trompeta de Batalla	Corneta VI		
Bajoncillo	Trompeta Magna		
Chirimía	Trompeta Real		
Oboe	Clarín de Campana		
Orlo	Clarín Claro		
Bajoncillo (fachada posterior)	Clarín Pardo		
Violetas	Oboe		
	Orlo		
	Clarín Sonoro		
	Clarinete		

2 teclados de 54 notas (C1-F5), con octava tendida
Doce pisas de contras, con pedalero a la francesa.

Capilla de San Enrique
1670-74 Anonymous (1/7,5), 1999 G. Grenzing
The Organist: Juan de la Rubia

Although this instrument's builder is unknown, its characteristics suggest that its construction was carried out during the overall Chapel project between 1670 and 1674. The stop list and the extension of the Manual are typical of that era. The case also shares features with the altarpieces or masonry of the chapel. However, some pipes, the windchest and the decorated keyboard may come from older organs. The flautado is open flautado 13 spans (8'), which previously sounded permanently (without sliders), but now it can be used or not at the discretion of the player, having been equipped with drawnknobs as other stops. The wind consumption puts the windchest with its narrow channels to the limit of its possibilities. The left hand flautado consists of 8 wooden pipes (located at the rear of the organ, the first four are stopped). The right hand flautado is all metal. The cornet lacks the tessitura of 8', but can be played with flautado. Tin plate (iron sheet with tin surface) has been used in the construction of the orlos, the model was the original Regalia of the Salinas organ of Salamanca's Cathedral.

Tuning: 1/4-comma meantone was adapted, representative of that time and appropriate for the corresponding literature.



Stop List

Mano Izquierda		Mano Derecha	
Orlos	8'	Orlos	8'
Ventidocena	III	Ventidocena	III
Decinovenena (quincena)	2'	Decinovenena (docena)	2 2/3'
Octava	4'	Octava	4'
Flautado	13 (8')	Corneta Real	IV
Bajoncillo	4'	Flautado	8'
		Clarín	8'

Teclado: 42 notas (C-a4, octava corta)
 8 pisas enganchadas a la primera octava del manual
 Diapasón: 440 herz para 19° C
 Temperamento: Mesotónico (Mean tuning)

About the Cathedral

Burgos Cathedral is a Gothic-style Roman Catholic cathedral dedicated to the Virgin Mary and is famous for its vast size and unique architecture. Its construction began in 1221 and it was in use as a church nine years later, but work continued off and on until 1567. It was primarily built in the French Gothic style, although Renaissance style works were added in the 15th and 16th centuries.

The cathedral was declared a World Heritage Site by UNESCO on October 31, 1984. It is the only Spanish cathedral that has this distinction independently, without being joined to the historic center of a city (as in Toledo or in union with other buildings, as in Seville).

It had very important modifications in the 15th and 16th centuries with elements of advanced Gothic that give the cathedral its distinguished profile. The last works of importance occurred during the 18th century, the century in which the Gothic statuary of the doors of the principal façade was also transformed. The principal façade was inspired by the French cathedrals of Paris and of Reims. It consists of three bays topped by two lateral square towers. The steep spires are a German influence that were added in the 15th century and are the work of Juan de Colonia.

Some elements of great interest within the cathedral are the 'Papamoscas' (Flycatchers), an articulated statue which opens its mouth upon the sounding of the bells every hour, the Romanesque sepulchre of Mudarra, the carved chairs of the choir, the sepulchre of the Bishop Mauricio, and the tomb of El Cid and his wife Doña Jimena.



Burgos

Iglesia de la Merced

The Organ: 1905 Cavallé-Coll (II+P/23),

2004 G. Grenzing

The Organist: Juan de la Rubia

The Cavallé-Coll organ in the Church of the Merced in Burgos was severely damaged in a fire on April 21, 2001; this is especially evident in the pipework on the Grand Orgue, which was exposed to greater heat. However, upon closer examination, the main parameters which define a pipe's sound such as the toe holes, the height of the mouth, the flue, the languid, etc. were not affected. It was determined to be worthwhile to give the organ a new lease on life by recovering its voicing and by unprecedented stance in its restoration.

The Grenzing firm ran a number of tests so as to determine the best way to remove the melted tin on the inside of the pipework. Once the melted parts were separated from the rest of the pipe, cylinders or conical resonators were built to lengthen the pipes and return them to their original length, while at the same time respecting the diameters, the alloys and the thickness of the pipe walls. The tuning slots were then calculated and constructed. Grenzing restricted any voicing to defining the original length of the pipes and, by examining the tuning slots, and endeavoured to return each pipe to its original pitch and tuning. The only problem encountered was in working with the larger pipes where it was necessary to raise the languids slightly since they had fallen out of place due to the weight of the melted metal.



Although the original façade may have been partially recoverable, for aesthetic reasons, a total reconstruction was undertaken. The pipework on the Récit was still intact since it had been protected by the Swell box.

The wooden pipes, the case, the action, the manuals, the windchest, the bellows, the Barker machine etc. were all given an extensive and detailed restoration so that original splendor of its sound could once more be fully appreciated and so the organist might also enjoy a quick and precise touch when playing. To achieve this goal the Grenzing team spent more than 12,000 hours doing various different tasks: the restoration of 1,296 pipes, 900 meters of trackers, hundreds of nuts and bolts, thousands of pieces for various and sundry adjustments, almost 150 pneumatic bellows, pneumatic purses, windchests etc., plus thousands of pieces to complete this musical instrument weighing over 7 tons.

Stop List

Grand-Orgue	Recit	Pedal	Accesorios y acoplamientos
Bourdon 16'	Cor de nuit 8'	Contrebasse 16'	Tirasse GO (GO/P)
Montre 8'	Violo de Gambe 8'	Soubass 16'	Tirasse Récit (R/P)
Bourdon 8'	Voix celeste 8'	Bourdon 8'	Combinaison GO
Flûte Harmonique 8'	Flûte octavante 4'	Basse 8'	Combinaison Recit
Salicional 8'	Nasard 2 2/3'		Ped.Expression Recit
Prestant 4'	Plein Jeu III		Copula Recit/Grand Orgue
Flageolet 2'	Basson 16'		Copula Octave grave Recit/ Grand Orgue
Trompette royale 8'	Bassons-Hautbois 8'		Copula Unisson GO (GO a la machine)
Cor harmonique 4'	Trompette 8'		Tremblant
	Baryton 4'		Sonette

About the Church

The Church and Convent of Our Lady of Mercy is a late gothic monument of the 15th and 16th centuries. The church continues as a Jesuit parish, while the adjacent convent, inhabited by the Mercedarios (Mercy order) for over three centuries, is now a hotel.

As a result of the First Carlist Civil War and confiscation of 1836, the Mercedarios friars were forced out and the Army began the systematic plundering of all the order's riches: the liturgical furniture, imagery, altarpieces and books. On January 31, 1891, the feast of San Pedro Nolasco, the church was reopened for worship under the jurisdiction of the Society of Jesus (Jesuits).

On 20 April 2001, the church suffered a fire that caused serious damage. The flames destroyed the Gothic altarpiece and scorched the vaults, the organ pipes melted, the windows shattered and the dome of the apse collapsed. After an efficient work of restoration, the church was reopened for worship on May 21, 2003



Lerma

Iglesia de Lerma, Colegiata de San Pedro

In 1616 and 1617, Diego de Quijano built twin organs for the San Pedro Collegiate Church, commissioned by the Duke of Lerma. In considering this pair one can observe two centuries of Castilian organ history, but history has had a very different bearing on each of them.

The one in the south side lost its sounding materials before suffering any stylistic alteration, and so, it reached the present day with the case and mechanics intact. This is one of the few Renaissance organs that has come to us without any 18th century alterations, allowing us to recreate the style that preceded the overwhelming baroque period.

The one in the north side underwent considerable alteration at the end of the 18th century to “modernize” it, turning it into a typical Castilian Baroque instrument, although it kept the original materials and piping.

**The North Side, Gospel Organ:
1617 Diego de Quijano (I+P/5.5),
1792 Pedro de Albisu, 1994-95 J. Lois
The Organist: Juan de la Rubia**

This organ was built in 1617, almost simultaneously with its twin, by Diego de Quijano, master organ builder directly related to the Giles and Juan Brevós' Organ School. Renaissance in style in its origin, it was rebuilt in the 18th century as a baroque organ with the features that define the instruments of this period: divided stops and horizontal reeds in façade. During the instrument's restoration, the case suffered major alterations in order to introduce the horizontal reeds. The piping was probably remade using the piping from its twin, the Epistle organ.

Stop List

LEFT HAND	RIGHT HAND
Flautado de 13	Flautado de 13
Flautado Violón	Flautado Violón
Octava	Octava
Docena	Docena
Quincena	Quincena II
Decisetena	Compuestas de Lleno II
Decinovena	Címbala II
Compuestas de Lleno II	Corneta VI
Címbala II	Trompeta Magna
Trompeta Real	Clarín en Eco
Bajoncillo *	Clarín Claro *
Chirimía *	Clarín Pardo *

* In façade

One manual, 45 notes (short octave)

Split keyboard (c'-c#')

Tuning pitch in 415 Hz at 22°C. Classic mesotonic temperament.

Timpani in D and A

Six pull-down pedal couplers for the lower keys in the manual

Knee levers: Clarín pardo and Eco de Clarín (echo chest)



**The South Side, Epistle Organ:
1616 Diego de Quijano,
1995 J. Lois (I/8)
The Organist: Juan de la Rubia**

This remarkable little instrument by Diego Quijano (1615-17) lost its pipes before it could be subjected to any stylistic alteration, and to the present day has retained its original case and mechanism intact, one of the few examples of a Renaissance organ to be so well-preserved. The original design remains, showing all its smallest details. The 1995 reconstruction by Joaquin Lois attempted to create a sense of the original organ's sound. Of the nine stops, two are split/divided.

Stop List

Flautado abierto *	8'
Octava *	4'
Quincena*	2'
Lleno III-IV*	1'
Címbala III-IV (partida en bajos y tiples)*	1/2' (with third)
Flautado tapado**	
Octava tapada**	8'
Quincena Nasarte**	4'
Orlo (partido en bajos y tiples)*	2'
	8'

One manual, 42 notes. Short octave (C-a'')



About the Church

The Collegiate Church of St. Peter was consecrated in 1617 with great celebration by the Court and the nobles, which lasted thirteen days. The Duke had received a dispensation for this abbey directly from Rome, hence the papal emblem is seen throughout. The first thing that catches one's attention is the simplicity of the church's exterior. The main facade has an elegant tower articulated in four parts. Although the church is characterized by the classicism of its exterior, the interior art is based more on the medieval and the Renaissance styles. One of the most admired of its features is the chancel, which houses a spectacular Baroque altarpiece (although not the original). The choir is located in front of the sanctuary and is placed in a "U." Besides the choir, near the front door is a classic style choir organized in two bodies.



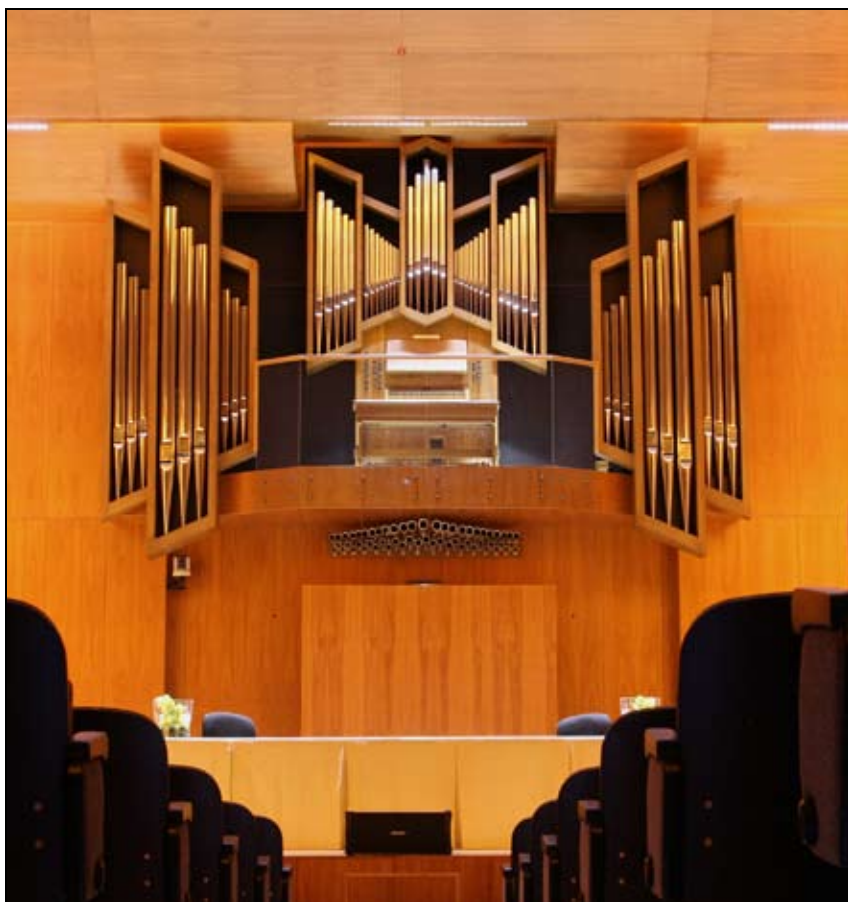
Madrid

Escuela Superior de Música Reina Sofía

The Organ: 2008 G. Grenzing
(II+P/24)

The Organist: José Ignacio
Gavilanes

This new organ, finished five year ago, was designed to fulfill many functions, from providing organists training to be professionals with a vehicle for interpretation of a wide range of organ literature to concerting with other instruments in chamber and orchestral contexts to accompanying choirs. The instrument had to be quite versatile. Knowledge of the historical organs of many diverse schools, and particularly the Iberian organ schools, allowed the builder to assimilate and apply a wealth of sounds — multiple timbres and colors with noticeable characters — in this modest organ of only 24 stops.



Stop List

I Órgano Mayor 56 notes C–g ³	II Expresivo 56 notes C–g ³	Pedal 30 notes C–f ⁰
Flautado 8'	Violón 8'	Subbajo 16'
Flauta Chimenea 8'	Viola de Gamba 8'	Flautado 8'
Octava 4'	Voz Celeste 8'	Octava 4'
Docena 2 2/3'	Octava 4'	Fagot 16'
Quincena 2'	Tapadillo 4'	Trompeta 8'
Lleno IV-V	Quincena 2'	
Corneta VI (from g ⁰)	Nazardo 1 1/3'	Acoplamientos
Trompeta Real 8'	Címbala III	II/I Tiples (trebles)
Bajoncillo-Clarín 4'-8'	Oboe 8'	II/I Bajos (basses)
	Voz Humana 8'	II 16/I
	Trémolo	I/P
		II/P
Pitch: 442° Hz at 22°.		
Temperament: J. Boyer-Grenzing.		
8,000 programmable combinations.		

About the College

The Queen Sofía College of Music (Escuela Superior de Música Reina Sofía) is a private music college in Madrid founded in 1991 by Paloma O'Shea with the intention of providing a high level musical training for talented young musicians from Spain, so that they would not need to leave their country in order to pursue their studies. Great masters such as Yehudi Menuhin, Mstislav Rostropovich, Daniel Barenboim, Zubin Mehta and Alicia de Larrocha have advised the school, and other close collaborators include Federico Sopena and Enrique Franco, key representatives of Spanish musical culture of the 20th century. The school has become one of the leading music institutions in Spain, and it now enjoys this superb location in its new facility, dedicated only last September. The purpose

of the school is to train first-rate musicians, and all the necessary resources are made available to students and teachers with this end in mind. The school offers individually-tailored instruction to ensure that each student gets the training that he or she needs. However, the school does not award academic degrees of any kind. The school's new campus is in central Madrid near the Royal Palace and Madrid's main opera theatre, Teatro Real. The new building has more than 30 teaching and rehearsal rooms, offices, a library, and a concert hall seating 450.



Madrid

Catedral de Santa Maria la Real de la Almudena

The Organ: 1999 G. Grenzing (IV+P/71)

The Organist: Roberto Fresco

This new organ, whose design was inspired by Gothic altarpieces, was built with the idea of creating a musical instrument that would adequately express the evolution of the organ at the end of the 20th century. It was conceived as a synthesis of the central European organbuilding traditions of today, along with the richest and most interesting contributions of the Iberian School. Four of the organ's five divisions are present in the façade, in which the instrument's internal structure is clearly delineated (Werkprinzip).

The Cadereta (Rückpositiv) is placed at the organist's back and adds brilliance to the whole. Besides its role as an accompanying division, stops such as the Flauta travesera and the Cromorno are true solo stops. The Cadereta is divided into two separate cases, thus removing all obstacles to the organist's field of vision and facilitating his contact with the choir and the assembly. The Órgano Mayor (Great Organ) is based on the 16' pipes. The façade is topped with an ornamental golden sun. The Recitativo-Expresivo (Swell) contains stops of great warmth, both in timbre and harmonics; the result is acoustically rich and colorful. The Trompetería (Solo) functions like the trompetería de batalla of historical Iberian organs, but also includes other stops, such as a Corneta, a Violón 8', and a Flauta Dulce 4'. Thus, this division can also play an accompanying role.

Since the church's acoustics demand an instrument that has precision and clarity, suspended tracker action was used, and even though all the pipes are fed directly from the windchest, the organist still feels the action is sensitive and light even when the four manuals are coupled. The voicing was done so as to make the organ both generous and energetic, but never simply loud or forced. In spite of the lively acoustics, the aim was to give the organ a clean and transparent sound even in the farthest reaches of the church.



Stop List

I Caderetas Exteriores	II Órgano Mayor	III Expresivo	IV Trompetería	Pedal
Flautado 8'	Flautado Mayor 16'	Violón Mayor 16'	Trompeta Batalla 8'	Grave 32'
Tapado 8'	Flautado 8'	Flautado Tapado 8'	Clarín 8' (T)	Contras 16'
Quintatón 8'	Flauta Chimenea 8'	Gamba 8'	Bajoncillo 4' (B)	Subbajo 16'
Flauta Travesera 16'	Flauta Armónica 8'	Onda Marina 8'	Trompeta Magna 16' (T)	Flautado 8'
Octava 4'	Octava 4'	Viola 8'	Violeta 2' (B)	Bajo Cónico 8'
Tapadillo 4'	Docena 2 2/3'	Octava 4'	Orlos 8'	Octava 4'
Nazardo 12ª 2 2/3'	Quincena 2'	Flauta Travesera 4'	Corneta VI	Corno 2'
Quincena 2	Lleno VI	17ª Mayor 3 1/5'	Violón 8'	Compuestas III
Flauta Silvestre 2'	Címbala IV	Nazardo 12ª 2 2/3'	Flauta Dulce 4'	Lleno V
Nazardo 17ª 1 3/5'	Trompeta Mayor 16'	Quincena 2'		Contra
Nazardo 19ª 1 1/3'	Trompeta Real 8'	Pífano 2'	Acoplamientos	Bombarda 32'
Churumbela II		Nazardo 17ª 1 3/5'	IV-II	Bombarda 16'
Lleno IV		Séptima 1 1/7'	I-II	Trompeta 8'
Címbala III		Chiflete 1'	III-II Bajos	Clarín 4'
Serpenton 16'		Lleno IV	III-II Tiples	
Cromorno 8'		Tercerilla III	Ped	
Trémolo		Fagot 16'	III 16'-II (asistido)	
		Trompeta Armónica 8'	Ped	
		Oboe 8'	III-I	
		Voz Humana 8'	Sol [Sun]	
		Clarín Campana 4'		
		Trémolo		

About the Cathedral

When the capital of Spain was transferred from Toledo to Madrid in 1561, the seat of the Church in Spain remained in Toledo; so the new capital – unusually for a Catholic country – had no cathedral. Plans were discussed as early as the 16th century to build a cathedral in Madrid dedicated to the Virgin of Almudena, but maintaining and expanding the Spanish Empire remained the priority until construction began in 1879.

The cathedral seems to have been built on the site of a medieval mosque that was destroyed in 1083 when Alfonso VI reconquered Madrid.

Francisco de Cubas, the Marquis of Cubas, designed and directed the construction in a Gothic revival style. Construction ceased completely during the Spanish Civil War, and the project was abandoned until 1950, when Fernando Chueca Goitia adapted the plans of de Cubas to a baroque exterior to match the grey and white façade of the Palacio Real, which stands directly opposite. The cathedral was not completed until 1993, when it was consecrated by Pope John Paul II.

On May 22, 2004, the marriage of Felipe, Prince of Asturias to Letizia Ortiz Rocasolano (known thereafter as Letizia, Princess of Asturias) took place at the cathedral.

The Neo-Gothic interior is uniquely modern, with chapels and statues of contemporary artists, in heterogeneous styles, from historical revivals to "pop-art" decor.



Madrid

Real Basilica de San Francisco el Grande

**The Organ: 1884 Cavallé-Coll (II/22),
2006 & 2009 Vleugels**

The Organist: Roberto Fresco

In the gallery, there are two facing organ cases, one a dummy and the other an almost perfectly preserved organ of the famous French organ builder A. Cavallé-Coll. Over the course of time, only one register had been altered. Unfortunately, however, despite a restoration in 2000, the overall condition of the instrument was considered bleak. In two phases (2006 and 2009) the Vleugels Organbuilders restored the instrument. In the course of restoration, strange elements such as yellow garden hose were removed and replaced with tin. The accordion (flexible wind trunk) was reinstalled; this had been removed during the last restoration and replaced by a plastic tube instead of the original flexible wind trunk. The wind chests, the tracker action, the Barker lever, the console and the pipe work were completely replaced.



Stop List

Seconda tastiera - Grand-Orgue		Terza tastiera - Récit expressif		Pédale		Pédales de Combinaison
Bourdon	16'	Flûte traversière	8'	Contrebasse	16'	Effets d'Orange
Montre	8'	Voix de Gambe	8'	Soubasse	16'*	Tirasse Grand-Orgue
Bourdon	8'	Voix céleste	8'	Basse	8*'	Tirasse Récit
Flûte harmonique	8'	Flûte octavante	4'	Bourdon doux	8	Appel des Jeux de combinaison du Grand-Orgue
Salicional	8'	Octavin	2'	Bombarde	16'*	Octaves Graves Grand-Orgue
Violoncelle	8'	Voix humaine	8'	Basson	16'*	Espression du Récit
Prestant	4'	Trompette	8'			Grand-Orgue sur Machine
Flûte Douce	4'	Basson et Hautbois	8'			Copula Récit sur Grand-Orgue
Plein Jeu V	2'					Trémolo du Récit
Basson	16'					
Trompette	8'					
Clairon	4'					

*in derivazione dal Grand Orgue

About the Church

The Royal Basilica of San Francisco el Grande is a Roman Catholic church in central Madrid. The main façade faces the Plaza of San Francisco and it is part of the convent of Jesús y María of the Franciscan order. The convent was founded in the 13th century at the site of a chapel.

The basilica was designed in a Neo-classical style in the second half of the 18th century, based on a design by Francisco Cabezas, developed by Antonio Pló, and completed by Francesco Sabatini. The church contains paintings by Zurbarán and Francisco Goya. The church once functioned as the National pantheon, and enshrined the remains of famous artists and politicians.



Getafe

Catedral de Santa María Magdalena

The Organ: 18th C. Familia Echevarria (I+P/16), 2011 G. Grenzing
The Organist: Andrés Cea

Although there is documentation available about the construction of this instrument, there is no specific evidence for the builder. Due to both aesthetic and technical details, the organ has been attributed to the Echevarria family. As no pipework had been conserved, a complete reconstruction was necessary. Measurements and voicing are based on 40 years of experience in Iberian organs.



Stop List

M. Izquierda (C-c3)		M. Derecha (c#3-d5)	
Flautado Mayor	8'	Flautado Mayor	8'
Violón	8'	Violón	8'
Octava	4'	Flauta Travesera	8'
Docena	2 2/3'	Octava	4'
Quincena	2'	Docena	2 2/3'
Decinovenas	1 1/3'	Quincena	2'
Lleno	IV	Lleno	IV
Címbala	IV	Címbala	IV
Trompeta Real	8'	Corneta	VI
Trompeta Batalla	8'	Corneta Eco	V
Bajoncillo	4'	Trompeta Real	8'
Violeta	2'	Trompeta Magna	16'
		Clarín de Campana	8'
		Clarín Claro	8'
Contras	16'		
Tambor y timbal			
Revolanderas			
Gaita			
Pájaros			
Diapasón 415 herz a 20°C			
Temperamento mesotónico de 1/6 comma			
Compas C-D-E-F-G-A-B-H...-c5 (45 teclas)			
Pedal 8 teclas diatónicas C-H			
Suspensión para la corneta			
Rodilleras para la Batalla			



About the Cathedral

The Cathedral of La Magdalena first became a cathedral in 1991 with the creation of the Diocese of Getafe.

The church, designed by Alonso de Covarrubias and Juan Gómez de Mora, was begun in the 16th century and finished in 1770. The bell tower, dating to a pre-existing edifice from the mid-14th century, is in Mudéjar style, while the rest of it in predominantly Renaissance or Baroque styles.

The high altar was executed in 1612-1618 by sculptors Antonio de Herrera and Antón de Morales after a design by Alonso Carbonel, while the paintings were added starting from 1639 by José Leonardo, Angelo Nardi and Félix Castelo.

The building was given the Spanish designation as Bien de Interés Cultural in 1958.



Toledo

Catedral Primada de Toledo

The Emperor's Organ:

1798-1804 J. Verdalonga (II+P/33), 1972 OESA

The Organist: Andrés Cea

The origin of this instrument goes back to Toledo's Imperial period. The casework was done by the famous architect Alonso de Covarrubias and is unusual in that it is made of stone. The present instrument is the result of successive work down through the years, but essentially it is the product of José Verdalonga at the end of the 18th century. The specifications are closely related to the instrument's function and the enormous height of the organ. The Great is made up of 16', 8', and 4' Principals plus a powerful battery of reeds, the trompertería de batalla. Mixtures and the flutes are relegated to a secondary position on the Positive. Just like the Gospel Organ, the 12 pedal notes have a wealth of resources, including an unusual 32' composed of two unique pipes placed right below the Rose Window and two different Bombardas de 26. The pedal division in both Verdalonga instruments is unusual in that the flues and reeds have different pedal studs. The Emperor's Organ was restored by Organería Española in the 1970s.



Stop List for Emperor's Organ

Mano izquierda		Mano derecha	
I POSITIVO			
Flautado de 13	8'	Violón de 26	16'
Violón	8'	Flautado de 13	8'
Octava	4'	Violón de 13	8'
Docena	2 2/3'	Octava	4'
Quincena	2'	Docena	2 2/3'
Lleno de a 8	VIII	Quincena	2'
Nazardos		Lleno de a 8	VIII
Flauta en 8ª	4'	Corneta	VII
Octava tapada	4'		
Trompeta Real	8'	Tapadillo	4'
Bajoncillo	4'	Flauta travesera II	8'
Clarín en 15ª	2'	Trompeta Real	8'
		Clarín	8'
II ORGANO MAYOR		Trompeta de 26	16'
Flautado de 26	16'		
Flautado de 13	8'		
Violón	8'	Flautado de 26	16'
Octava	4'	Flautado de 13'	8'
Trompeta Real	8'	Violón	8'
		Octava	4'
Clarín Claro	8'	Trompeta Real	8'
Clarín fuerte	8'	Trompeta Magna	16'
Clarín en 8ª	4'	Clarín Claro	8'
Bajoncillo	4'	Clarín de Campana	8'
Violeta	2'	Clarín Brillante	8'
		Chirimía	4'
CONTRAS			
Contras de 52	32'		
Contras de 26 (Interior)	16'		
Contras de 26 (Fachada)	16'		
Contras de 13	8'		
Bombarda de 26	16'		
Bombarda de 26	16'		
Contras de Clarín	8'	(en batalla)	
Contras en 8ª	4'	“	
Contras en 15ª	2'	“	
Contras en 22ª	1'	“	

**The Epistle Organ:
1756 Pedro de Liborna Echevarría, Jr. (III/28)
The Organist: Andrés Cea**

The Epistle Organ reflects a very elaborate building technique and the materials used are of very high quality. It is a three-manual instrument; a Choir organ inside the case, the Great, an Echo and a Positive are placed horizontally leaving the upper part of the large case free. Echevarría's organ has interesting features both in the way it is built and the way it sounds: the placement of the great Mixture, the elevated mounted block just behind the façade called the Ripieno. The musical components of the instrument itself are practically all intact.

Stop List for Epistle Organ

Mano izquierda		Mano derecha	
I POSITIVO			
Violón	8'	Violón	8'
Tapadillo	4'	Tapadillo	4'
Quincena	2'	Quincena y 19ª	2'
Decinovená	1 1/3'	Lleno	
Lleno		Cimbala	
Cimbala		Corneta Clara	
		Corneta 2ª	4'
Fagot Imperial	16'	Fagot Imperial	16'
Clarín	8'	Clarín	8'
II ÓRGANO MAYOR			
Flautado Mayor	16'	Flautado Mayor	16'
Flautado de 13	8'	Flautado de 13	8'
Violón	8'	Violón	8'
Octava	4'	Octava	4'
Tapadillo	4'	Tapadillo	4'
Quincena	2'	Flauta Travesera	8'
Nasardo	VI	Nasardo	VI
Ripieno		Ripieno	VI
Trompeta Real	8'	Corneta Real	VII
Clarín 1º	8'	Trompeta Magna	16'
Clarín 2º	8'	Trompeta Real	8'
Violeta	4'	Clarín 1º	8'
Orlos	8'	Clarín 2º	8'
		Violeta	4'
		Orlos	8'
ECO III			
Flautado	8'	Flautado	8'
Trompeta de Batalla	8'	Trompeta de Batalla	8'
Bajoncillo	4'	Dulzaina	8'
Trompeta de Batalla	8'	Trompeta de Batalla	8'



**The Gospel Organ:
1791 J./V. Verdalonga (III+P/55),
1972 OESA
The Organist: Andrés Cea**

It was José Verdalonga who worked on the Cathedral organs in Toledo during the last 25 years of the 18th century. The work he did on the Gospel Organ, a large instrument with a wealth of musical resources, raised the Castilian organ tradition to a high point in its history. The case follows the 1580 model designed by Juan de Herrera for the organs in the Escorial and taken back up again two centuries later by Ventura Rodríguez for the organ in the chapel of Madrid's Palacio Real (1778). The organ has three manuals and is laid out in similar fashion to Echevarría's instrument. The impressive display of reeds in the batalla on the Great finds a fitting contrast on the rear façade where there are a number of reeds in the pedal, including an unusual Quinta. The instrument was restored by Organería Española in 1972.



Stop List for Gospel Organ

Mano izquierda		Mano derecha	
I CADERETA INTERIOR		I CADERETA INTERIOR	
Violón	8'	Violón	8'
Flautado	8'	Flautado	8'
Tapadillo	4'	Flautín	4'
Octava	4'	Octava	4'
Flautadito	4'	Flautadito	4'
Docena	2 2/3'	Flauta	4'
Quincena	2'	Quincena	2'
Quincena Tapada	2'	Zímbala	
Lleno	IV	Lleno	
Nasardos	IV	Corneta Clara	V
Nasardos	IV	Corneta Clara	V
		Travesera	II
Trompeta Real	8'	Trompa	16'
Tr. Real	8'	Voz De 26	16'
Fagot	8'	Clarinete	8'
Violeta	4'	Fagot	8'
Bajoncillo	4'	Tromp Real	8'
Violeta	2'	Chirimía Alta	4'
Chirimía	2'	Bajoito	4'

Continued on next page

II ÓRGANO DE LA ESPALDA		II ÓRGANO DE LA ESPALDA	
Contrabajo	16'	Violón De 26	16'
Flautado	8'	Flautado	8'
Octava	4'	Octava	4'
Octava De Nasardos	4'	Docena	2 2/3'
Octava Tapada	4'	Quincena	2'
Quincena	2'	Corneta Magna	VI
Claron	IV	Corneta Tolosana	IV
Nasardos	IV		
		Trompeta Magna	16'
Trompeta Batalla	8'	Trompas	16'
Chirimía	4'	Trompeta Batalla	8'
Violeta	2'	Chirimía Alta	8'
Orlos	8'	Orlos	8'
		Oboe	8'
III ÓRGANO MAYOR		III ÓRGANO MAYOR	
Flautado Mayor	16'	Flautado Mayor	16'
Violón	8'	Violón	8'
Flautado	8'	Flautado	8'
Octava	4'	Octava	4'
Docena	2 2/3'	Flauta Dulce	II
Quincena	2'	Docena Quincena	II
Lleno		Lleno	
Zimbala		Zimbala	
		Corneta	VI
Trompeta Magna	16'	Trompeta Magna	16'
Clarín Fuerte	8'	Clarín Brillante	8'
Clarín Claro	8'	Clarín Fuerte	8'
Trompeta Real	8'	Clarín Claro	8'
Chirimía	4'	Trompeta Real	8'
Bajoncillo	4'	Trompeta Imperial	8'
Trompeta En 8ª	4'	Chirimía Alta	4'
Violeta	2'		
Orlos	8'	Orlos	8'
PEDAL		PEDAL	
Bombarda	16'	Contras	16'
Contras En Octava	8'	Flautado	8'
Contras Clarines	4'	Contras Clarines	4'
Contras Clarines En 15ª	2'	Contras En 15ª	2'
Contras Clarines En 22ª	1'		
Contras Cl.En Quinta	2/3'	Acopl. I-II y II-III	

About the Cathedral

The Holy Church Cathedral is dedicated to the Virgin Mary in her Ascension to the heavens. Its construction began in 1227 under order of the Archbishop Don Rodrigo Jiménez mandate. The site was situated over the foundations of the Visigoth Cathedral in the sixth century, which had been used as a mosque. Constructed in a Gothic style with a French influence, it measures 120 m long by 60 m wide and contains 5 naves supported by 88 pillars and 72 vaults. The side naves are extended behind the Main Chapel surrounding the presbytery and this creates an apse aisle with a double semicircular corridor. Its first architect was the Frenchman Master Martín, who made the outlines and began construction at the front of the temple.

The side naves could not be finished until the 14th century, in the time of Archbishop Don Pedro Tenorio. Also in this century on the north side, the low cloister was built with its compartments, the most remarkable of which is Chapel of Saint Blaise which was used as his burial.



In the 15th century, Chapel of Saint Peter was erected close to the entrance of the cloister and subsequently, Chapel of Saint James. A private vault was built in front of it for the Luna family and at the end of this century, in 1493, Don Pedro González de Mendoza the Archbishop and adviser of Isabella the Catholic, sealed the final vault. From this moment on it can be said that this great construction was finished.

In the 16th century, the altarpiece and the upper part of the choir and grilles were built. In the first half of the century, all the stained glass windows were closed and some alterations were planned: the Capitulary Room, the Mozarabic Chapel with Cisneros and the Chapel of the New Monarchs (los Reyes Nuevos) with Fonseca.

The Cathedral is the Mother Church of the diocese because it holds the chair or See of the Bishop, is the place where the Eucharist and the rest of the liturgical celebrations are held. Therefore, this cathedral is like an evident symbol from the particular Church, a part of the Church of Jesus Christ; One, Holy, Catholic and Apostolic.

Although organs are documented at least as far back as the 13th century, the extant instruments are largely the result of feverish activity in the 18th century.

At least 10 instruments are still to be found on the church's premises. The large organs based on 16' play for the offices in the Cathedral Chapter's choir. Some of the instruments are used to accompany the religious services held in different chapels (San Pedro 8', Sagrario 4', Capilla de los Reyes 4' and 2', Alcázar 2', Mozarabic 2' and San Blas 2'). Some of them were used during the numerous processions held both inside and outside the Church.

About 1970, OESA (Organería Española) did some important work on the Choir Organ and the Emperor's Organ. The complicated system of grooved blocks, water leakage in several vaults, the continuous repair work in the church plus the fact that some instruments were seldom used and lacked proper maintenance have been important impediments to keeping the organs in good condition; some are actually not playable.

Madrid

Auditorio Nacional de Madrid

Chamber Hall

The Organ: 1991 G. Blancafort (II+P/24)

The Organist: Andrés Cea



Gabriel Blancafort built the organ in the **Chamber Music Hall** in 1991. The specification was designed to fulfill the organ's primary role as an accompanying instrument for smaller musical ensembles, although it still had to be large enough to work as a solo instrument in chamber repertoire. That is why it has an expressive

Brustwerk on the first manual in addition to the standard Great and Pedal. The organ was built to have a neo-Baroque sound with Blancafort's characteristic low-pressure voicing and a wealth of colorful timbres. The architect of the building, José M^a García de Paredes, wanted the roof of the case to disappear into the building itself so that the organ would seem totally integrated into the hall.

I Órgano Mayor	II Expresivo	Pedal
Flautado 8	Salicional 8	Subbajo 16
Espigueta 8 (Rohrflöte)	Violón 8	Contras 8
Octava 4	Tapadillo 4	Bajo 8
Flauta Dulce 4	Nasardo 12 ^a 2-2/3	Coral 4
Quincena 2	Quincena 2	Dulzaina 16
Nasardo 15 ^a 2	Nasardo 17 ^a 1-1/3	Trompeta 8
Lleno III-IV 1-1/3'	Címbala III 2/3'	
Corneta Magna V 8'	Regalias 8	I/P, II/P, II/I
Trompeta 8		
Bajoncillo-Clarín 4-8		

Manuals: 56 notes (C-g3). Pedal: 30 notes (C-f1). Pitch: 442 Hz at 21°C. Tuning: equal.

About the Auditorium

The National Music Auditorium (ANM) is an organization, which forms part of the National Institute of Scenic Arts and Music (Ministry of Education, Culture and Sports). Designed by the architect José María García de Paredes, it was opened on 21 October 1988, and its construction was undertaken as part of the National Auditoriums Programme, aimed at providing the country with an adequate music infrastructure.

The ANM is responsible for important activities in the world of music, offering its facilities to both individuals and public or private organizations for holding musical events. Its two concert halls, Symphony and Chamber, with 2,324 and 692 seats respectively, allow up to four concerts a day to be held, with afternoon and evening performances.

The Spanish National Orchestra and Choir has its headquarters at the ANM. The Auditorium is also the headquarters of the Spanish National Youth Orchestra.



Madrid

Basílica Pontifica de San Miguel

The Organ: 1975 G. Grenzing (III+P/38)

The Organist: Andrés Cea

The organ case dates from the 18th century whereas the instrument itself is Gerhard Grenzing's opus #1. When he was contracted in 1972 to build a new organ for this church, the musical world, and particularly the organ world in Madrid, were very different from what they are today. The underlying idea behind the instrument was not only to fulfill the necessary and important liturgical functions, but also to create an instrument that would be a reference point for concert life in the city. Both in terms of style and technical matters, the organ is essentially a North German instrument with some additional features common to Iberian organs, such as the en chamade reeds and the cornets on the Great. Despite a lack of money and availability of trained technicians during its construction and the later absence of proper maintenance over a long period of time, the organ has carried out its functions perfectly over the years. In 2005, the organ was cleaned and the woodwork was specially treated to protect it from future problems. The chests were readjusted, the note action and voicing checked and corrected, and a new combination action was installed that allows the organist to set thousands of combinations.

Always interested in fine mechanics, Grenzing already gave this first instrument narrow pallets with a conical shape.



Stop List

I Eco (expresivo)	II Órgano Mayor	III Cadereta	Pedal
Corno 8	Violón Mayor 16 (Bourdon)	Violón 8 (Bourdon)	Contras 16
Violón 8 (Bourdon)	Flautado 8	Flauta Chimenea 4	Quinta 10-2/3
Octava 4	Flauta Chimenea 8	Quincena 2	Flautado 8
Flauta 4	Octava 4	Nazardo 19ª 1-1/3	Octava 4
Nazardo 12ª 2-2/3	Flauta Dulce 4	Sesquialtera II	Corno 2
Quincena 2	Docena-Quincena II	Címbala III	Lleno IV
Decisetena 1-3/5	Quincena Cónica 2	Regalía 8	Bombarda 16
Címbala III	Lleno V-VII	Trémolo	Trompeta 8
Viejos 16	Tolosana III-IV		Clarín 4
Oboe 8	Trompeta Real 8	Acoplamientos	
Trémolo	Trompeta de Batalla 8 (horizontal)	I/II	
	Bajoncillo-Clarín 4-16 (horizontal)	III/II	
		III/P	
		II/P	
		I/P	

Action: mechanical. Stop action: electric. Pitch: 440 Hz. Tuning: Bach-Kellner. Manuals: 56 notes C–g3. Pedal: 30 notes C–f3. Mechanical key action. Electro-pneumatic stop action.

About the Basilica

The Pontifical Basilica of St. Michael is a Baroque Roman Catholic church and minor basilica located in San Justo Street, adjacent to the Archbishop's Palace. It is the church of the Apostolic Nunciature to the Kingdom of Spain of the Holy See and is now administrated by the priests of Opus Dei. Construction began in 1739, on the site of the parish church of Sts. Justus and Pastor. The work was commissioned by Cardinal Infante Luis of Chinchón, Archbishop of Toledo, who subsidized the project. Construction was completed in 1745. After the Napoleonic invasion, the church adopted the advocacy of Saint Michael (San Miguel), when the nearby parish church of San Miguel de los Octoes was torn down. The original plans have been attributed to Santiago Bonavía, with perhaps an earlier contribution of Teodoro Ardemans. It was completed by Virgilio Rabaglio. On the facade, the allegorical statues of charity, faith, hope, and fortitude were sculpted by Roberto Michel and Nicolás Carisana. A panel by Carisana on the facade depicts the martyrdom of Santos Justo y Pastor. The cupola is decorated with frescos (1745), by Bartolomé Rusca depicting the apotheosis of Santos Justo y Pastor. Among the wood sculptures housed in the interior is the "Cristo de la Fe y del Perdón", by Luis Salvador Carmona. The Italian composer Luigi Boccherini, who died in Madrid, was buried here until 1927, when Benito Mussolini repatriated the remains to the Church of San Francesco of his native Lucca.



Madrid

Auditorio Nacional de Madrid

Symphonic Hall

The Organ: 1991 G. Grenzing (IV+P/69))

The Organist: Andrés Cea

José M^a García de Paredes, the architect who designed Madrid's new Concert Hall in 1982, fortunately foresaw the day when organs would be put into the two halls and wisely planned for the necessary room and accessibility an organ requires, thus greatly facilitating the organbuilder's job. What seems so obvious today, however, has not always been so clear; even today, concert halls in Spain are designed without taking important projects like this into account.

A 70-rank instrument spread over four manuals gives the builder quite a bit of freedom, but also demands a serious commitment. During the time the organ was being built, several experimental approaches to certain problems were tried out: four pallets per note on the Recitativo with its 21 stops were used to assure an ample wind supply from the chest, rollerboards and very light action, mechanical coupling for the 4 manuals, steady wind, etc.

Stylistically, this organ tries to accommodate a wide range of literature — everything from the wealth of the central European tradition to the richness of the Iberian School. This is clearly reflected in the façade design by S. Platt, for instance, the horizontal trompetería de batalla, so ever-present in Iberian organs, the ornamental braiding on the pipework, a Flemish tradition that later became classic in the Catalan-Balearic School, and the mirrored pipes inspired by those in the Cathedral in Mexico City. All couplers are mechanical except those indicated as electric.



Stop List

I Caderetas	II Órgano Mayor	III Expresivo	IV Trompetería	Pedal
Exteriores	Flautado Mayor 16'	Violón Mayor 16'	Trompeta Batalla 8'	Grave 32'
Flautado 8'	Flautado 8'	Flautado de madera 8'	Clarín 8' T	Contras 16'
Tapado 8'	Flauta Chimenea 8'	Gamba 8'	Bajoncillo 4' B	Subbajo 16'
Quintatón 8'	Flauta Armónica 8'	Onda Marina 8'	Trompeta	Flautado 8'
Octava 4'	Octava 4'	Viola 8'	Magna 16' T	Bajo Cónico 8'
Flauta Dulce 4'	Docena 2 2/3'	Octava 4'	Violeta 2' B	Octava 4'
Nazardo 12ª 2 2/3'	Quincena 2'	Flauta Travesera 4'	Viejos 16'	Corno 2'
Quincena 2'	Lleno VI	17ª Mayor 3 1/5'	Orlos 8'	Tolosana III
Flauta Silvestre 2'	Címbala IV	Nazardo 12ª 2 2/3'	Tolosana IV B	Compuestas III
Nazardo 17ª 1 3/5'	Trompeta Mayor 16'	Quincena 2'	Corneta VI T	Lleno IV
Nazardo 19ª 1 1/3'	Trompeta Real 8'	Nazardo 17ª 1 3/5'	Violón 8'	Contra Bombarda 32'
Churumbela II		Pífano 2'		Bombarda 16'
Lleno IV	IV-II	Séptima 1 1/7'	III-I (eléctrico)	Trompeta 8'
Címbala III	I-II	Chiflete 1'		Clarín 4'
Serpentón 16'	III-II Bajos	Lleno IV		
Cromorno 8'	III-II Tiples	Tercerilla III		IV-Ped
Tremulant	III 16'-II (eléctrico)	Fagot 16'		III-Ped (eléctrico)
		Trompeta Armónica 8'		III 4'-Ped (eléctrico)
		Oboe 8'		II-Ped
		Voz Humana 8'		I-Ped
		Clarín Campana 4'		
		Tremulant		

Manuals: 56 notes (C-g3). Pedal: 30 notes (C-f1). Mechanical key action; electric stop action. Pitch: 440 Hz. Wind: 9 parallel bellows. Tuning: nearly equal. 2560 settable combinations. 4 programmable crescendos.

Madrid

Palacio Real

**The Organ: 1778 Leonardo Fernández Dávila
& J. Bosch, 1994 G. Grenzing (III+P/42)**

The Organist: Andrés Cea

In 1756, during the construction of a new palace, Leonardo Fernández Dávila was contracted to build a new 3-manual organ with 34 stops in the bass and 43 in the treble. He could not install the organ however, because he died in 1771. Jordi Bosch took charge of the project at Dávila's request and for six years significantly altered the original plan by expanding on the techniques he had already tried out in Majorca. This instrument is extraordinarily well organized. On the inside the measurements are: 5.8 x 2.7 x 8.2 m. Within this limited space he put in 42 stops, among them two open 16', a stopped 16' and 6 other open 8' stops. The chest is divided according to heights and the use of a large number of grooved blocks makes this possible. The Cadereta (Innenpositiv) is completely enclosed; this allows us to distinguish between "light and dark". The three manuals are suspended by means of pivots for the Cadereta, hung at a 40 degree angle on the Echo and directly on the Great which, by the way, has a double pallet-box! The action is self-adjustable and equipped to avoid noise. The stop action is also quite ingenious. A wheel moves an auto connecting rod to four pumps which, in turn, supply air to the six large bellows held together by large beams. An ingenious system of backfalls and drawstop rods regulate the stop action. This mechanism is already tensed and adjusted, thus allowing playless motion in each direction, because it is compensated for. The instrument has preserved all of the original building materials. The restoration was completed in 1994.



Stop List

Mano izquierda		Mano derecha	
III ÓRGANO MAYOR			
Flautado de 26	16'	Flautado de 26	16'
Flautado de 13	8'	Flautado de 13	8'
Octava	4'	Octava	4'
Violón de 26	16'	Violón de 26	16'
Violón de 13	8'	Violón de 13	8'
Tapadillo	4'	Tapadillo	4'
		Flauta dulce II	
Docena y quincena	2 2/3', 2'	Docena y quincena	IV
Lleno V		Lleno V	
Nazardos IV		Corneta VI	
Corneta Tolosana IV		Corneta Tolosana III	
		Trompeta de 52	32'
Trompeta real	8'	Trompeta Real	8'
Fagot	8'	Oboe	8'
Orlo de 26	16'	Orlo de 26	16'
Clarin de bajos	8'	Trompeta magna	16'
Violeta	2'	Clarín 1	8'
		Clarín 2	8'
Chirimía	4'	Chirimia	4'
Orlo de 13	8'	Orlo de 13	8'
Viejas	8'	Viejas	16'
II ÓRGANO ECOS*			
Flautado 13	8'	Flautado 13	8'
Violón	8'	Violón	8'
Tapadillo	4'	Tapadillo	4'
		Flauta travesera II	8'
Lleno III		Lleno III	
Zímbala III		Zímbala IV	
Nazardos III		Corneta VI	
Trompeta real	8'	Trompeta Magna	16'
Bajoncillo	4'	Trompeta real	8'
		Clarín (armónico)	8'
		Chirimía alta	4'
Imitación voz humana en ecos	8'	Imitación de voz humana en ecos	16'
I CADERETA INTERIOR			
Flautado violón	8'	Flautado violón	8'
Tapadillo	4'	Tapadillo	4'
Quincena	2'	Quincena	2'
Lleno III		Lleno III	
Nazardos III		Octava de corneta	4'
		Corneta IV	
Trompeta real	8'	Trompeta real	8'
		Imitación Voz Humana en tono de Trompeta Magna	16'
Voz humana a la francesa	8'	Voz humana a la francesa	8'
PEDAL			
Contras de 26	16'	Temblor suave	
Contras de 13	8'	Temblor fuerte	
Tambor y timbal		Pajaritos	

About the Palace

The Royal Palace of Madrid is the official residence of His Majesty the King of Spain, which he uses for the ceremonies of state, but does not live in. The origin of the castle dates back to the 9th century when the Muslim Kingdom of Toledo built a defense that was later used by the kings of Castile. In the 16th century a fortress was built upon these old footings. This old palace was destroyed by fire on Christmas Eve 1734 and Philip V ordered that a new palace be built on the same site. All construction was done in stone and brick to avoid the same calamity by fire. The works were carried out between 1738 and 1755, Carlos III established his residence here in 1764. For interior decoration rich materials were used: Spanish marble, stucco, mahogany doors and windows and important works of art, especially the frescoes of the leading artists of the time like Giaquinto, Tiepolo and Mengs and his Spanish followers Bayeu and Maella. The decoration of the Royal Palace has been altered over time according to different artistic styles of the time. The throne room, the King's Chamber (or Gasparini) and the Porcelain Room, designed by the Royal Factory of the Buen Retiro, all come from the reign of Carlos III. The Hall of Mirrors and the Alfonso XII Gala chair date to Carlos VI.



Rooming List

DOUBLE/TWIN

Gerry Arens.....Dallas, TX
 Peter Boysen.....New York, NY

Mai Aspnes.....Castle Pines, CO
 Richard Aspnes.....Castle Pines, CO

Michael Barone*.....St. Paul, MN
 Lise Schmidt.....St. Paul, MN

Barb Blackinton.....La Mesa, CA
 Lyle Blackinton.....La Mesa, CA

Chris Cassell.....Harrison Township, MI
 Mariana Cassell.....Harrison Township, MI

Judy Cochrane.....Shelbyville, TN
 Norm Cochrane.....Shelbyville, TN

Larry Cook.....Lakeland, FL
 Joseph Novak.....Ontario, Canada

Carol Creasser.....Beaver Island, MI
 Charles Creasser.....Beaver Island, MI

AB Culver.....LaCrosse, WI
 Doris Dabrowski.....Philadelphia, PA

Ed Eichler.....Pigeon, MI
 Wanda Eichler.....Pigeon, MI

Bela Feher.....San Diego, CA
 Jan Feher.....San Diego, CA

Mary Lou Geer.....San Antonio, TX
 Carole Symonette.....Midland, TX

Sheryl Hillman.....Boise, ID
 Michael Hillman.....Boise, ID

Patricia Jimenez.....Minneapolis, MN
 Krishna Seshan.....Minneapolis, MN

John Schroeder.....Midpines, CA
 Margaret Schroeder.....Midpines, CA

SINGLE

Matthias Blumer.....Romanshorn, Switzerland

Robert Chapman.....Martinsville, VA

Costa Constantine.....New York, NY

Frank Contreras.....Huntsville, AL

Merrill Davis.....Rochester, MN

Alan Edgar.....Antrim, UK

Kevin Grose.....New York, NY

Steve Kahn.....Tallahassee, FL

Eileen Knopp.....Toledo, OH

Bruce Libby.....Sandy, UT

Joe Vitacco.....Washington, DC

Bruce Westcott.....New York, NY

* Group leader

Traveler Profiles

GERALD ARENS - I have been on six previous Pipedreams tours into England, Germany, Czech Republic, France, Switzerland, Austria and The Netherlands. I am not an organist, but still enjoy every tour. I have a son and a daughter, four grandchildren, and three great-grandchildren. My hobbies include fishing on the annual trip to Saskatchewan, Canada, hunting, golf, photography, travel and woodworking. I have a Business Administration degree from the University of Minnesota and was employed as a CPA in Minneapolis for eight years and then by a savings bank in La Crosse, WI. I've been retired for 16 years. I became a Texas resident in September 2007, and will spend the summer anywhere but in Dallas.

RICHARD ASPNES – Our second Pipedreams Tour. Born in Minneapolis, but raised in California. Attended U of Minnesota and worked at KUOM and student radio station, WWMR. Started working at Control Data Corp. in the early 1960's and continued (on and off) until 1998. Retired from The Boeing Company in 2011. Lived for many years at international locations during my fifty years of employment – Viet-Nam, Thailand, Laos, Kwajalein Island, Taiwan and Saudi Arabia. We especially enjoy travelling on a month-long trip every few years, with an emphasis on Asia. I love the music of the organ, with an especially strong appreciation of baroque composers; but also enjoy others, especially Mendelssohn.

MAI ASPNES – born in Viet-Nam; does not share Richard's appreciation of the organ, but does enjoy travel and visiting new environments.

MICHAEL BARONE, a Pennsylvania native, has been playing keyboards since age 5 and organ since age 13. He earned a BM in Music History from the Oberlin Conservatory in 1968, was Music Director of Minnesota Public Radio from 1968-1993 and continues there on staff. He has been a national/international presence with American Public Media's PIPEDREAMS since January 1982. He also enjoys sailing and cats (not necessarily together) and accumulates Citroen cars.

LYLE and BARBARA BLACKINTON are native Californians and make their home in La Mesa, a suburb of San Diego. Lyle has been a pipe organ builder for the past 59 years and has served as the curator of the Spreckels Outdoor Pipe Organ located in Balboa Park, San Diego for the past 39 years. Barbara is a homemaker and they have 3 daughters and 8 grandchildren. They both enjoy tending their English Bulldog, ducks, chickens and garden.

MATTHIAS BLUMER, (MA, German language, musicology and artist diploma at university and arts college in Zurich) lives in Romanshorn, a Swiss town at the southern coast of Lake Constance.

PETER BOYSEN continues engaged in investment management albeit semi-retired. New York has much to offer in the fine and

performing arts, as we all know, both in which I try to be active. Among the several forms of music that hold my interest, pipe organ music is paramount. Having been on many P.D. tours previously, I am looking forward to this tour.

CHRISTOPHER CASSELL, M.D., born Pittsburgh PA, grew up all over the country. BS from Univ of Michigan, MS and MD from Wayne State Univ. Practices General Surgery in Macomb County, Michigan. Enjoys his four grandchildren, hunting, gardening and classical music.

MARIANA CASSELL, born Detroit, MI. Dental Hygiene certificate from Univ of Michigan. Homemaker, mother of four grown children with four grandchildren. We have been married for 39 years, are lifelong Lutherans, and enjoy teaching Sunday school at our church.

ROBERT CHAPMAN, bachelor of music, Westminster Choir College '65, master of organ performance Northwestern University '69. Retired; still working/playing/conducting choirs. Started playing for church on a large Jardine tracker in NY at age 11, later took lessons on the largest church organ in el mundo at West Point. Love cats, roller coasters, traveling.

JUDY COCHRANE – I am a registered nurse (retired); volunteer at Community Clinic, pregnancy center, and on the medical missions team. We celebrated our 50th wedding anniversary in August 2012. My hobbies are travel and reading.

NORM COCHRANE – As a metallurgical engineer I was in the U.S. Air Force for 21 years. Seven of those years were on the faculty of the U.S. Naval Academy. After retiring I attended Moody Aviation as a student for airframe, powerplant and aviation electronics courses, and returned to Moody as an instructor. I am now fully retired except for volunteer work. We like classical music, attended the U.S. Naval Academy Chapel which as a large, outstanding organ and got to hear and watch Virgil Fox play that organ - one piece for pedal only.

COSTA CONSTANTINE is a resident of New York City and has traveled on several past Pipedreams tours.

FRANK CONTRERAS is a pianist and organist on the music faculty of Oakwood College in Huntsville, Alabama. He is pianist for the Huntsville Symphony Orchestra and organist at First Presbyterian Church and Temple B'Nai Sholom in Huntsville. Dr. Contreras holds degrees in piano performance from Milliken University and from East Carolina University, and earned his Doctor of Musical Arts degree from West Virginia University. He also holds an Artist's Diploma from the American College of Musicians. He is an active piano collaborator with singers and instrumentalists and has appeared twice as soloist with the Huntsville Symphony.

LAWRENCE K. COOK aka “Larry” was born and educated kindergarten thru college (BS Degree, 1958), in Stevens Point, WI. Matriculated at Marquette University Dental School, Milwaukee (DDS Degree 1962), Internship and Residency, Cleveland Metro General Hospital (1962 - 64), didactic year, Boston University School of Grad. Dentistry (the Completion of Oral and Maxillofacial Surgery training) with certification, 1965. Enlisted USAF, served as Chief of OMS at Homestead, AFB, 1965 - 67, set up OMS practice, Lakeland, FL, 1968 and still at it! Lover of music since infancy. History Major, double Music Minor in college, has sung in men’s choral groups, choral societies and church choirs everywhere he has lived -- and with all that, considers Michael Barone to be his absolute alter-ego. Can’t wait for this tour!

CAROL CREASSER is a retired builder, (owned a construction company and built houses). Now is Vice President of the Beaver Island Community Center Events Center and books entertainment for the summer season and runs the activities for senior citizens and youth. Married to Charlie for 45 years and has 4 children and 4 grandchildren. Loves running the community center, traveling, cooking, and Charlie.

CHARLES CREASSER is a retired physician (anesthesiologist). Loves woodworking, fishing, traveling, and classical music. Married to Carol for 45 years. Lived in South Bend, IN, for 35 years, now lives on an island in Lake Michigan. Fishes all over the world, and builds beautiful furniture in his workshop while listening to classical music (Pipedreams).

ANNA BETH (AB) CULVER, a Belmont Wisconsin native, attended all but the Netherlands Pipedreams Tours. Participant (1934-49) and teacher (1949-1957) of piano and instrumental music in Wisconsin public schools. Faculty member University of Wisconsin-La Crosse in Health and Exercise Science, specialty Anatomy/Sexuality, (1966-93). Now a Retired Professor Emeritus, enjoying travel with J. Michael.

DORIS DABROWSKI has played piano since the age of 5. Her organ career began when her 8th grade teacher invited her to try the organ at St. George Church, Paterson, N.J. Organ studies continued with private teachers in Philadelphia. Substituting as a church organist and playing chamber music complement her law practice. She is admitted to the bar in Pennsylvania, New Jersey and federal courts. Doris and husband, Richard Stoy, share their Victorian twin home with their cats Voltaire and Sam.

MERRILL N. DAVIS III, otherwise known as “Jeff” is 72 years old and recently retired from a twelve-year stint as organist of the Congregational Church in Rochester, MN. In 1974 he was one of four world finalists in the Haarlem Organ Improvisation Competition and has performed in music festivals throughout the world including Spain, France, Czech Republic, and Ukraine. During his career Jeff has worked in the financial industry, together with Aeolian-Skinner, M.P. Moller, Rieger-Kloss, and Rodgers combination instruments.

ALAN EDGAR is a retired mechanical engineer who has spent most of his working life investigating failed components. He is a resident of Belfast, Northern Ireland, though he spent some time in Birmingham, England, where he gained his Masters Degree in Metallurgy. He is divorced with three children and three grandchildren. Music has been part of his life from school days and organs have always interested him. His playing ability is next to zero having just managed to reach Grade 2 piano but he can follow a score. He listens to Pipedreams regularly via the Internet and was a member of the American Theatre Organ Society for a short time. The use of computers to drive instruments including organs are of current interest. He is a member of the Railway Preservation Society of Ireland, and railway trains figure a great deal in previous holidays across Canada, New Zealand, Switzerland and to the Arctic Circle.

EDWIN H. (ED) EICHLER, born in Pigeon, MI, raised on a farm. He has a BA in speech from North Central College, Naperville, IL, and taught junior high in St. Charles, IL, before joining Pigeon Telephone Co in Pigeon. He followed his father leading the company and with the help of his brother, Neal, has developed it into a multi-faceted communications company. He joined the Board of Bay Port State Bank in 1988 and now serves as chairman/CEO of the bank. He and spouse Wanda (also on trip) have three children and four grandchildren. Ed and Wanda are supporters of Michigan State’s Spartan Marching Band. Ed is a tuba player. Gardening and travel fill most of the rest of his time.

WANDA EICHLER I was born and raised in Wisconsin and took violin and organ during junior high and high school years. I graduated from North Central College in Naperville, IL, with a degree in English and college choir experience. We moved to his home town in Michigan and have raised our kids there. I served as an occasional organist and choir director for a United Methodist Church for almost twenty years. I design for quilting and knitting, have published patterns and books for both, and run retail shops and a website. I write a daily blog and work with a retail knitting website. My interests include good food, gardening, books, knitting and quilting, walking, and golf.

JANICE FEHÉR is organist at First Presbyterian Church of San Diego, CA, where she plays a 101-rank Casavant Frères pipe organ. She is a graduate of Michigan State University (BM), and University of Michigan (MM).

BÉLA FEHÉR, PhD, has pursued a life-long avocation of photography while engaged in a career as a research psychologist for the Navy. Historic organ tours provided the opportunity to combine Jan’s musical endeavors and Béla’s photographic interests to document the historic churches and organs. Together Janice and Béla do multimedia concerts using the pictures and accompanying commentary about the churches, organs, and associated musicians to supplement the musical experience. They also produced two Blurb photo books from previous tours to Germany and Denmark and Hungary, Austria, and the Czech Republic.

MARY LOU GEER is a Pipedreams alumna, having participated in four other tours. A church musician for many years, certified as an Associate in Ministry in the ELCA, she also has a Master of Divinity degree from the Lutheran School of Theology in Chicago. Mary Lou and her husband, John, a retired Army officer, have been married 43 years. Since returning to San Antonio, Mary Lou has served a number of congregations as a musician and also as an interim pastor. Although now retired, she still volunteers at the keyboard at her local congregation. Mary Lou enjoys music, travel, art, and history, and loves putting them all together on the Pipedreams tour. She also speaks Spanish and French.

KEVIN GROSE is a lifelong organ enthusiast and amateur player. He is the editor of the Journal of The Organ Club in the United Kingdom and supports the Organ Historical Society in the USA to produce live and on demand webcasts of its National Conventions. Kevin retired from the United Nations last May where he was the Director of Communications for the UN's climate change treaty organization. Kevin studied organ at St. Olaf College. He currently lives in New York City.

MICHAEL HILLMAN is pleased to join his wife Sheryl on this Pipedreams tour. He has recently retired from a 45-year career in the car rental industry. Although not a keyboard player, he shares his wife's interest in the pipe organ, and is proud to have supported her pipedreams during their 46 years of marriage. He is an Idaho native, growing up in a small farming and ranching community, able to see the Grand Tetons from his upstairs bedroom window. His musical interests include bass, guitar, and resophonic guitar. He has been collecting, memorizing, and reciting cowboy poetry for more years than he cares to recall.

SHERYL HILLMAN, an Idaho native, is joining the 2013 Pipedreams tour as a gift from her husband, Michael. She began piano studies at the age of 6 and organ at the age of 16. She earned an Associate degree from BYU Idaho (formally Ricks College) in 1966 which included organ study as an elective. She married Michael Hillman and after having 5 children, returned to college when the youngest child began school. She completed a BM in Piano Performance (1994) and MM in Piano Pedagogy (2004) at Boise State University and retired from a 30-year piano teaching career in 2008, although she continues to teach piano to 4 of their 16 perfect grandchildren that live in Boise. She has played for church services for the last 35 years, currently serves as membership coordinator in the Les Bois AGO Chapter, and completed the AGO Service Playing Exam in 2011.

PATRICIA JIMENEZ, a native of New Mexico, worked as a journalist until she returned to school to earn her M.Div. and was ordained as a Unitarian Universalist minister. She has worked as a hospital and hospice chaplain, and continues to guide individuals facing life threatening illnesses as a spiritual director. She loves food of all kinds, stone sculpting, and opera.

STEVE KAHN – lawyer in Tallahassee. I have been in the law field for over forty years and as I am now winding down, I have more time to pursue other lifetime interests including pipe organs. I don't play but I do listen and appreciate their power and effect. This is my first trip with Michael and I look forward to it with great expectations.

EILEEN KNOPP began playing when I was 14. Have a very strong background in piano with 2 fine teachers. Grew up in a small town of 2000 people; since I played piano, it was assumed I could play the organ for church! I was given an instruction book by Sir John Stainer and spent the summer going through it. Became fulltime organist for the only Lutheran church in town throughout high school. Over the years, I have attended organ workshops at Concordia Seminary in Fort Wayne and a summer organ school at Valparaiso University. These and other workshops and conferences as well as a lot of practice helped me dispose of some bad habits. Went on to a Master of Liberal Studies with a thesis on "The Theology of Luther in the Music of Bach," which definitely deepened my knowledge and love of the liturgy. Worked as an RN over the years to support my music habit. Really appreciate the intensity of Michael's tours.

BRUCE LIBBY received a BA in Psychology (1965) and a PhD in Clinical Psychology (1970) from the University of Minnesota. He has been a psychologist and executive in healthcare organizations in Minnesota, Utah, and Texas. He has no musical aptitude whatsoever, but is a lifelong avid listener. He retired in 1998 and with wife RuthAnn, an almost-retired medical social worker, moved to the beautiful serenity of Utah. We happily serve on the staff of two cats (third set). And drive Hondas.

JOSEPH A NOVAK is a native of Chicago, who earned a PhD in Philosophy at the University of Notre Dame in 1975. He currently teaches Ancient and Medieval philosophy in the Philosophy Department at the University of Waterloo in Ontario (Canada) where he has been since 1985, after having taught in Switzerland (briefly) and then in Saskatchewan and Alberta. He enjoys listening to organ music and has attended many organ conventions and festivals.

LISE SCHMIDT was born in Cambridge, Massachusetts, but raised in Bemidji, Minnesota. She has a BA in Sociology, a Masters in Geographic Information Science, and a law degree, all from the University of Minnesota. She has been employed as a staff attorney at the Minnesota Workers' Compensation Court of Appeals for 23 years. Lise plays piano and sings and can manage a few simple pieces on the organ. She shares 2 cats with, and enjoys concerts and recordings (including organs), theater, sailing, bicycling, camping, and cars with Michael Barone in her spare time.

JOHN SCHROEDER was born in San Jose, California. Studied piano up to the teen years. Degree in Mathematics 1963, California State University, San Jose. Varian Associates, Software Engineer, 1965-69. Stanford University: various management

assignments and Director, R & D, Library Automation Project 1969-84. Silicon Valley: various executive positions in software development, 1984-2000. At present: retired to family ranch near Yosemite National Park. Restored a 13-rank tracker, plays for at least an hour most days.

MARGARET SCHROEDER. Born and raised in Idaho, I have played the piano since kindergarten and some organ in high school and college. Married John in 1962 and we raised our 2 boys in Los Altos, CA. Started a commercial/high end residential interior design firm with a partner in 1984, which continued until we retired and moved to our ranch near Yosemite. We delight in our three beautiful granddaughters.

KRISHNA SESHAN, a native of Kerala, India, earned a doctorate in physics, and has worked in the computer industry, and taught at the university level. His latest project is working with engineering students to help physically challenged individuals through creative and innovative solutions and inventions. More recently he enjoys volunteering at the public library and taking singing lessons. He also loves sailing on San Francisco Bay.

CAROLE BAILEY SYMONETTE, native Tennessean, transplanted Texan, joined the Pipedreams tour group in 2012. She recalls that trip as a life-changing experience leading her to tune in every week to hear Michael Barone's selections and commentary on American Public Media's Pipedreams program. A former music educator, Carole works in an architecture firm, sings with the Midland-Odessa Symphony Chorale, and the choir at First Presbyterian Church, and looks forward to future Pipedreams adventures.

JOE VITACCO is originally from Brooklyn and has been interested in the pipe organ ever since he can remember. He studied organ with Craig Cramer at the University of Notre Dame receiving a degree in business. He founded JAV Recordings in 1997 which has specialized in recording pipe organs. Currently he works in Washington, DC, managing a family office which focuses on real-estate and private equity investments.

BRUCE WESTCOTT: A native of Pennsylvania, I have been attending organ trips since about 1997, including OHS/HOST, FOMS/BOMS, etc. I have a BA from Brown University, and an MBA from Columbia. I have two children and two grandchildren (twin girls!). I have been retired for the last 5 years from investment management on Wall Street and uptown New York for 47 years. I swim a lot each day, but have given up more active sports including skiing, tennis, and squash because of joint problems. I have been living in the east side of New York for the past 20 years, and attend lots of organ and other concerts here.

Hotel List

May 14-16 Barcelona

Hotel NH Calderon

Rambla Catalunya, 26
Tel: 011-34-93-301-0000
Fax: 011-34-93-412-4193
www.nh-hotels.com
hairdryer, wifi



May 16-17 Palma de Majorca

Base Tryp Bellver

Paseo Marítimo, 11
Tel: 011-34-971-222-240
Fax: 011-34-971-284-182
www.tryphotels.com/en/tryp-bellver-hotel-palma-majorca-spain.html
hairdryer, wifi



May 17-18 Bilbao

Hesperia Bilbao

Campo Volantín, 28
Tel: 011-34-94-405-1100
Fax: 011-34-94-405-1110
www.hesperia.es/nh/es/hoteles/espana/bilbao/hesperia-bilbao.html
hairdryer, wifi



May 18-20 San Sebastian

Hotel San Sebastian

Avenida Zumalácarregui, 20
Tel: 011-34-943-316-660
Fax: 011-34-943-217-299
www.hotelsansebastian.net/en/
hairdryer, wifi



May 20-21 Burgos

Silken Gran Teatro

Avda. de Arlanzón, 8-b
Tel: 011-34-947-253-900
Fax: 011-34-947-253-901
www.hoteles-silken.com/hotel-gran-teatro-burgos/en
hairdryer, wifi



May 21-25 Madrid

Hesperia Madrid

Paseo de la Castellana, 57
Tel: 011-34-91-210-8800
Fax: 011-34-91-210-8899
www.hesperia.com/hesperia/en/hotels/spain/madrid/hesperia-madrid.html
hairdryer, wifi



