

The workshop **Joaquín Lois**  
*present*



*A Spanish  
Baroque Organ.*

*The Spirit of a Style*



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# The *Clarín* Project

## A Castilian Baroque Organ

For decades now, the replica of historical instruments has been a basic tool for the study, research and interpretation of ancient music.

From our experience and coexistence with the Castilian baroque organs, we would like to present a model for an instrument both strictly accurate to the style of the ones our ancestors built in the towns of Castille, and affordable and viable in its size and features.

From our Tordesillas workshop, we have boosted the Clarín Project, which tries to offer an instrument suitable for the study and interpretation of the spanish organ repertory, aiming at those spheres that lack an instrument of this kind.



Facultad Orgánica, Francisco Correa de Arauxo, 1626.



# A little History

In the 17th century, in the very heart of Castille strengthened a new style of organ, come up as a response both to the wishes of the previous century organists and to the new technical achievements. The new manners got along with the taste of the time, and they would keep their more characteristic features well into the 19th century.



Salamanca Cathedral, Anaya. s.XV. As A.G. Hill

The different families of craftsmen laid down and improved their own style within the characteristics common to the period organs: divided stops and horizontal reeds. So, they shaped a profile that spread during the 18th century from the small castilian villages to all the sphere of influence of the Crown of Castille, and whose more specific feature, the horizontal reeds, is universal today.

One of these Castilian craftsmen families was the Ortega, who worked from the 18th century on to the middle of the 19th: Pérez Molero, Francisco Ortega, Juan de Inés y Ortega, Leandro Garcimartín de Inés ( 1690-1840).



Salamanca Cathedral, Pedro Echevarria 1742.

Restoration, Joaquin Lois 2006

## The Model

The small organ in Marugan's church was built by Juan de Inés y Ortega, in his village and for his village, and it was funded "with the alms of the residents".

Consequently, it could be said that it bears the austerity of his land and time, but it has **all the elements an organ of his kind should have**.

Its solid workmanship, inherited from its predecessors, and the wide range of colours put at the service of the organist, turn it to be a synthesis of the Castilian organ at its smallest possible size.

Its conservation state and the absence of stylistic changes allow us to revive sensibilities from the past.

For all these reasons, we think of this organ as a basic but **complete instrument for the purposes of the study and interpretation of the Spanish organ music** and the recreation of its appropriate atmosphere.

## The Replica

It is made after the model, with strict observance of all its parameters and features, and of the original building techniques.

It consists of one manual keyboard with 45 notes and short octave, and 16 half registers, 8 at each hand. The keyboard is split between c3-c#3, as it is the custom way.

The tuning pitch is 415 Hz at 21°C, and the temperament is the classic Mesotonic.

The wind pressure is of 55 mm.

The wind supply relies on three wedge bellows which can be used in manual mode.

The case is made according to the style and finish of the model.

Among different decorative options, a classic one has been chosen for this work: polychrome flat surfaces and gold carvings.

Dimensions:

Case: Height: 4,80 m; Front: 2,16 m; Depth: 0,80m.

Bellows (3): 2,9 x 1,8m; height: 1,5m.

Disposition:

MANO IZQUIERDA		MANO DERECHA	
Flautado Violón	8'	Flautado de 13*	8'
Flautado de 6 ½ *	4'	Flautado Violón	8'
Quincena	2'	Octava	4'
Decisetena	1 3/5'	Quincena y 19 <sup>a</sup>	2'+1 1/3'
Decinovená	1 1/3'	Lleno III	
Lleno III	1'	Címbala III	
Címbala III	2/3'	Corneta VI	8'
Bajoncillo *	4'	Clarín *	8'

Timpani in D and A.

\*In facade.



The organ. Decoration in process

# Joaquín Lois Cabello

## The Workshop

The beginning of his activity in the field of organ construction goes back to 1972, and from 1985 he settles in Tordesillas (Valladolid).

Since that time, we live in Spain a fascinating process of transformation of concepts and practices in the organ construction, especially in the matter of historic organs. Our workshop has taken an active part in that process, deepening in the 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 organs restoration and of the construction of new ones.



Given the effort that, in many senses, bears 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. Only so is it worth to put heart and soul in every work.



La Seca (Valladolid). Tomas Ruiz 1792. Restoration J. Lois 2003



Several important works have been carried out in different Spanish regions, both in the mainland and islands, and also in Portugal, Europe and Latin America.

Our philosophy stresses the **retrieval of the traditional techniques** and the knowledge of the different schools. We conceive each new instrument as a research work, both in restorations and in brand new organs.



Oión (Rioja Alavesa), Joaquín Lois 1995

# Techniques and construction

The construction has followed the 17th century uses: pine and walnut wood, natural tanned sheep leather, bone keyboard and handcrafted piping, which includes the metal casting and hand planing and the determination of the pipes parameters and harmonization, always designed after the patterns found in the original.

All the features in the original have been reproduced, except for the polychromy, which does not follow the one of the period.

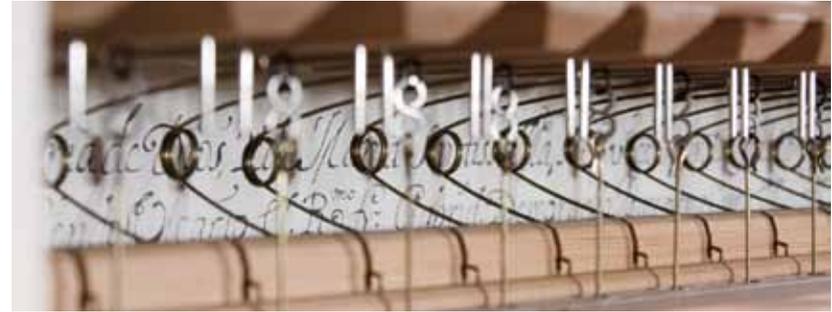


The piping is handcrafted in the workshop, applying the traditional techniques and following the patterns and sizes observed in the model, after comparison with other organs of its kind.



Metal working

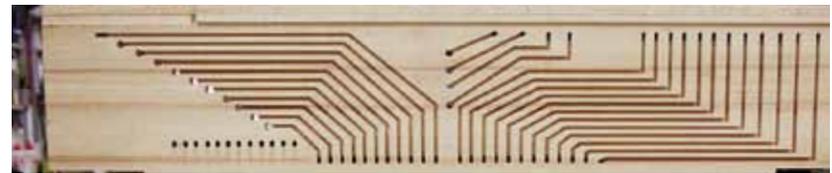
The machine has all the characteristic features: slider wind-chest, grooved blocks, wrought iron draw-stop, suspended and roller board note mechanics. The keyboard is made of bone and ebony.



Pallet-box



mechanical action, draw-stop and tracker



Grooved blocks

The three wedge bellows supply a dynamic and steady wind for manual mode.

The harmonization has sought the character and the ambiance peculiar to these organs, so familiar to our workshop.

Maybe are we unable to reproduce the mysterious acoustics of the Castilian churches or the charm of these organs, but pervaded by their spirit, we try honestly to state it with **quality and warmth, with technical rigour and sensibility.**



*Joaquín Lois*  
**ORGANERO**

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