

## Baroque Organ Cases in the Province of Palencia, Spain

Elena Le Barbier Ramos<sup>1</sup>

### Abstract

---

The Iberian organ possesses certain original characteristics which are different from those of all other Baroque organs. Here, hitherto unpublished documents, found mainly in the historical archives of the province of Palencia (Castilla) will be used and a study and analysis will be carried out of the designs for the construction of the cases of Baroque organs, comparing them with those instruments which still exist today, as the majority of them are still to be found in the churches of this region. Both the master organ-builder and the master architect must draw up a design showing the characteristics that the instrument will have. The master architect will decide on where materials are to be obtained, the number and shape of the towers in relation to the stops, the design of the columns, decorative elements including angel musicians or others, and also the final price. A study will also be made, from the point of view of musical iconography, of the case of the great Baroque organ in the Cathedral of Palencia, which, amongst other decorative elements, shows Saint Cecilia playing the organ, King David playing the harp and a broad and varied selection of angel musicians.

---

**Keywords:** Baroque organs, Organs cases, Spanish organs, Organ decoration, Musical iconography

### Introduction

In this article we will show the importance of the organs from Palencia by using an unusual point of view. We will analyse Baroque organ cases (which, unfortunately, are often forgotten), their functionality, their decoration and its relation with the symbolism used at that time, as well as the professional relationship between the organ-builder and the architect. Moreover, we will not only refer to the instruments that remain nowadays but also study the documents belonging to archives, which will allow us to analyse instruments that no longer exist due to different circumstances and that could be forgotten forever, if it weren't for research like this.

This work consists of an introduction and several sections about the existing organs of each town in the province of Palencia. All the organs appear in alphabetical order, with the exception of that of the capital city of Palencia, which has been left as the last one because of its importance. At the end of the article there is an appendix containing all the unpublished documents of each town.

---

<sup>1</sup> Professor At The University Of Oviedo (Spain), Department: Art History And Musicology. E- mail: [lemaria@uniovi.es](mailto:lemaria@uniovi.es), 985104363

The Baroque organs that we will go on to describe belong to the so-called "Castilian school of organ building" and have features of the "Iberian organ", such as the *en chamade* reeds, the divided keyboard, the eight foot pedals and the special stops. All of these features make each instrument unique and unrepeatable, both in form and sound.

There is no doubt that, in recent years, there has been a growing interest in the Iberian organ, for its characteristics and musical compositions have been analysed and studied in depth. However, very few studies have been carried out on Baroque organ cases. Even I admit that in my book about Baroque organ building I also focused entirely on the study of the organ as a musical instrument, regardless of the documents that focused on organ cases. It was only after doing this small research that I realised we must bring these documents to light because of the interest that they arouse and to do the master architects justice.

Baroque organ cases, which clearly show their parallels on the art of the altar pieces, proclaim the triumph of the Church's spiritual and temporal power. Their soaring architecture symbolises their mastery of space in the church, whereas their visual significance corresponds to the magnificent power of the instrument's sound. Together, they touch the spirits of the faithful and raise them heavenward through their senses. It is the marriage of the so proclaimed arts of this era that is best reflected in the king of instruments: the organ.

Documentary sources from different archives have served as methodological bases for this research. We firstly turned to the account books located in the diocesan archive of Palencia, and thanks to its data we were able to identify the existence of an organ in a given locality. This archive was a good place to begin, for we were able to collect numerous data such as the year in which the organ was built, its author, the amount of money needed for the construction of the instrument, the dressings and tunings that were made, the name of the organ case builder, as well as all information related to the organists and their salaries.

Once this data was obtained, we searched the Provincial Historical Archive of Palencia. Thanks to its many notarial protocols, we were able to find the largest number of scriptures about the making of a new organ, the instrument and case's conditions (the main purpose of this study) –which were usually signed by the master architect–, as well as the ornaments, paintings and sculptures that it should have. The results obtained in this archive have been very positive but also very laborious, for we had to review all the notarial protocol books from the different localities. Through this data we were able to see the constructive explosion that took place in the 18<sup>th</sup> century due to the many contracts with the instrument and case's conditions that were signed with that date. In addition to this, we also travelled to numerous locations throughout the province where they still conserve their parish archives.

After thoroughly analysing all the documents that were found, important general observations were made:

As regards the shape of the case, most of the organs from Palencia have cases that are made with five or seven castles. The Baroque style prevails among these cases, all of which show excessive decoration, many gilded ornaments with plant motifs, Ionic or composite columns, and are generally marbled in shades of red or green. Good examples are those in organs of Baltanás (Fig.2), Carrión de los Condes (Fig.3), Dueñas (Fig.6) or Santoyo (Fig.10). Nevertheless, there are also some cases with clear Renaissance reminiscences, such as those in the organs of Amusco (Fig.1) or Frechilla (Fig.7); and other cases with Neoclassic characteristics, such as those in the organ of Fuentes de Nava (Fig. 8). This is due the standards established by the King Charles III of Spain in 1773, which prohibited overdone decoration and sumptuous gilded ornaments, for they were very expensive.

Logically, the instruments had to be adapted to fit the architectural space of the temple in which they would be located. This space was generally the platform placed at the back of the church, next to the Gospel, as specified in the conditions for the organ of Melgar de Yuso. The cases' dimensions were usually proposed by the architect, as in the organs of Saint Andrew of Carrión de los Condes and the church of Fuentes de Nava, although they were sometimes proposed by the organ builder, as in the organs of Melgar de Yuso and Osono, where the organ builder not only decided the dimensions but also the rest of the characteristics, including the decoration.

The wood used in the organs had to be pinewood from Soria, a material which is, to this day, greatly appreciated for its hardness and strength. This was an important condition stipulated by the masters, as those signed by the master Pedro Elizes to build the organ cases for St. Mary's Church in Fuentes de Nava or those of the one in Magaz del Pisuerga. These conditions also specified that the registers had to be built with walnut wood.

Organ builders were concerned about the instrument's deterioration, therefore many documents specified that both the top and the back of the case had to be covered in order to protect it from the dust, as in the organ of Saint Andrew of Carrión de los Condes or the one in Fuentes de Nava. As indicated in the conditions for the organ of Saint Mary of Carrión de los Condes, this cover also protected the cases from the possibility of the pipes of being stolen, a common practice at that time. The conditions also indicated that the castles had to be covered by lids and that it was desirable that the cornices were flat in order to avoid the dust from entering them. In the organ of Paredes de Nava, the conditions' editor stated that the organ shouldn't have any doors, since their weight and the action of opening and closing them would hasten the deterioration process of the instrument. Thus, we can suppose that this was one of the reasons why they stopped building front doors for organs.

Moreover, they were naturally concerned about the sonority of the instrument. Because of this, organ builders would sometimes order the reed pipes to be placed in several rows because if they were too close together the tuning would be constantly affected and this would harm the sonority of the instrument. We can find good examples of this in the conditions for the organ case of Amusco, which were written in 1787 by the master Francisco Díez Ruiz, or in the conditions written by the master Tadeo Ortega for the organ of Dueñas.

They also paid great attention to decoration and aesthetics. For example, it was specified that, since wooden casings were unsightly, the pipes in the organ of Mazariegos had to be covered with either metal or gold, in the same way as the altarpiece, as said in the organ of Baltanás (Fig. 2).

As regards the sculptural decoration of the organ, the images of either King David, as in the organ of Dueñas (Fig. 6), or an angel with a trumpet, as in the churches of Saint Andrew of Carrión de los Condes (Fig. 3) and Frenchilla (Fig. 7), are usually found at the crest of the instruments. In the case of the organ of Cevico de la Torre (Fig.4), we can see a magnificent angel holding both a trumpet and a thurible. It is sometimes the saint of the church or its symbol that decorates the organ, as in the organ in Saint Mary's church in Fuentes de Nava (Fig. 8), where we can read the inscriptions 'Regina Angelorum' and 'Santorum Omnium' flanking the instrument. We can see the keys that symbolize Saint Peter in the organ of Amusco (Fig. 1), the image of Saint Sebastian in the one in Villamediana (currently inexistent) and the cross symbolizing Saint Andrew in that of Carrión de los Condes (Fig. 3). In some cases angels with bells are also found at the corners of the instrument, as the organs of Amusco (Fig. 1), Cisneros (Fig. 5) and Frenchilla (Fig. 7). In Saint Andrew of Carrión de los Condes (Fig. 3), Villamediana (Fig. 11) and in Palencia's Cathedral (Fig. 14) we find masks carved in the pipe inlets.

The study of the iconography of organ cases, an element which is often forgotten, is also essential, since they often show the thoughts of the epoch's society and serve as examples when building similar cases. In this regard, we point out the Baroque organ case of Palencia's Cathedral, where we can see the image of Saint Cecilia playing a positive organ at the centre, and the image of King David playing a harp, located above (Fig. 14).

At the end of the 15<sup>th</sup> century Saint Cecilia became the patroness of musicians, players and organ makers, and was shown even more when her incorrupt body was discovered in 1599. She is generally shown with an instrument and looking up to the heavens as though for inspiration (although in this case her gaze is on the spectator). The part that this saint plays on organ cases is to exalt the dignity of the profession, ask for its protection and show the ultimate purpose of music: praising God<sup>2</sup>.

King David, apart from his important role in human repentance and therefore in confession, also praises God. He not only does so with this harp but also with the instrument that accompanies the psalms: the organ. Louis Reau points out that this character is shown on organs so frequently because he symbolises the beneficent power that music has to expel evil spirits. In this occasion, these last ones are represented by the mermaids, mask faces and figures of Moors that are located below the organ and that hold musical scores in their hands, taking part in the Catholic liturgy (Fig.12).

Generally, all masters were paid in three instalments: the first one at the beginning, the second one in the middle of the building process, and the third one once the work was finished and inspected. The reason behind this is that the organ builders usually reviewed the organ conditions before starting their work, as indicated Fuentes de Nava, for example. In many cases these conditions were also reviewed by the architect, as in the organ of Meglar de Yuso, where some were added in order to improve its aesthetic appearance (among some of the changes he ordered, one of them was to decorate the pilasters and bases with Ionic order ornaments).

To conclude, we would like to underline the importance of the documents we found in the different archives. In many occasions the instruments no longer exist and it is thanks to these documents that we know that some organs existed in certain churches. Through these documents we also know the date of construction, the name of the organ builder, the identity of the master architect and/or the master goldsmith, as well as the different features that the instrument had.

After analysing the documents, we travelled from village to village with the purpose of cataloguing all existing organs, taking numerous pictures, checking their conservation status, listing their records, describing their cases and comparing them to the documents signed by the master architects.

It is partly thanks to this study that many organs have been recovered, as if it hadn't been for these recent restorations many of them would have been lost forever. Thereby, this research has direct relevance to the enrichment of our cultural heritage.

---

<sup>2</sup> Vicente, Alfonso de. "La ostentación de la armonía: temática de la decoración de las cajas de órgano en España" en *Simposio Internacional: El órgano histórico en Castilla y León*. Junta de Castilla y León, Zamora, 1999, pág. 82.

## **2.-Palencia: Place Of Baroque Organ Construction**

We are going to start by analysing documents, mostly from the 17<sup>th</sup> and 18<sup>th</sup> centuries, which contain information regarding organ cases in Palencia. This province is part of the large centre-western region of Spain called Castile and León.

Currently, Palencia has a rich organ heritage. There are around 120 catalogued organs, 30 of which are in good and usable condition, since many have been recently restored mainly thanks to the work done by the provincial council of Palencia. The province also has important organ workshops, which are responsible for the maintenance of these instruments. Nevertheless, we have found documents confirming the existence of 264 previous organs. The majority of them are located in southern Palencia, which is richer and has a smoother landscape than the northern part of the province, known to be more mountainous and deserted.

We will go on to analyse some of the more important historical documents related to the cases, which are generally found in provincial archives. We will also quote facts about the instruments -such as the year of their construction, the name of their builder, etc.-, and, when possible, we will reference the organs that still exist to this day. At the end there will be a list with the names of the master architects and goldsmiths as well as the date and the organ on which they did work.

## **3. Churches and Cultural Heritage**

### **Amusco. Saint Peter's Church (Fig.1)**

This small town in Southern Palencia already possessed an organ in the 17<sup>th</sup> century, and there is documented evidence that there were two more in the 18<sup>th</sup> century. It is known that in 1756 organ-builder Francisco López built a new instrument and sold the old one to a nearby church. It was later, in 1786, that master Antonio Ruiz Martínez built the organ that is used today.

Although we have some specific data, we unfortunately do not have the document where the characteristics of this wonderful case are written. We know that master Francisco Diez Ruiz built it in 1787 and received 4,000 reals for it. Its gilding and marble veining were carried out a year later by master gilder Bernardo Ruiz, who received 4,400 reals. Both masters must have used part of the case that belonged to the previous organ, for, as shown in Fig. 1, the current instrument has two figures with wheels and little bells in the main cornice, a condition specified for the construction of the organ made by Francisco López in 1756 (see Appendix).

On the other hand, in the conditions that were proposed for the new organ in 1786, it is specified that the diapason has to be placed on the castles that appear on the case. They also put a new cornice, separated from the main one, to place all the pipes properly (see Appendix). We can see that this condition, which was specified by the organ-builder, is very important for separating the tubes of the reed pipes, as their closeness affected the sound.

As shown in Fig. 1, it is a large case with three sections that shows some Palladian features and clear Renaissance reminiscences, imitating the Albertian architecture. The case is divided into seven castles, three of which are forming a semicircle that is separated by composite style columns. The entire case is made out of red and green veined marble. On the cornice, there are two sitting angels that are holding bells, and reed pipes placed in Ave Maria.

The finishing of the organ is characteristic of the Renaissance architecture, in which King David appears in the central alcove together with two other musicians. The papal tiara and the keys of St. Peter, after whom the church is named, crown the instrument.

The figure of King David appears fairly regularly in organ decorations. In this case (Fig.1) he is playing a Gothic-style harp, which has been stylised. This means that the instrument was being used as a symbol to identify King David, and even more so if we bear in mind that the strings are badly represented. This is due to the fact that they go from the peg box to the column and not to the sound box, which is instrumentally impossible. However, even if the painter had not included the harp, we would still know that the figure is King David, who is represented with a crown and a beard, a mature representation of this Biblical King, author of the Psalms. The chosen colours are red and blue, which symbolise the character's spirituality.

### **Baltanás. Saint Millan's Church (Fig.2)**

Baltanás is situated in the south-eastern part of Palencia, in the region called Cerrato. Its visitors' books reveal that in 1595 an organ had already been bought for this church. In 1602 a request was made for an organist to play it, for the instrument would otherwise deteriorate.

The organ was restored by Don Juan Francisco de Toledo in 1762, which is the year written on the first preserved accounts we found for this church. We have also found the requirements to gild and position the case of this organ in the locality's parish archives.

These requirements were written by Don Manuel de la Serna, master goldsmith and resident of Fombellida, a village located in northern Palencia. For this, Don Manuel was paid 50 reales (see Appendix).

This document contains 3 requirements. The first requirement is that the gold must be of the same quality as that of the altarpiece, and that the work is to be carried out in the same way. The second requirement is that the sections of the case must be made of different marbles (red, blue and green), imitating *mother of pearl* where deemed suitable and maintaining colour uniformity. The entire colouring is to be varnished with eau-de-vie (distilled brandy), both to beautify and preserve. The third requirement is that scaffolding must be put up and taken down. The final price will be 2,300 reales. Signed in Baltanás, 20<sup>th</sup> July, 1761.

We have to bear in mind that after completing these requirements on a specific work, they must also be reviewed by another maestro. In this case they were reviewed by Don Tomás García Díez, a master goldsmith from Palencia who declared them to be in order, although he thought the price could be lowered to 1,500 reales. Master Serna must have not been pleased by this for, according to the accounts, the payment for gilding the altarpiece and the organ is finally made to Don Tomás García.

In 1795, the organ was again restored by organ-builder Don Manuel de San Juan, and Don Tomás García Díez was again in charge of the gold decorations. In this occasion, he gilded the altarpiece and the organ for 8,500 reales. The instrument, which is kept in the church to this day, has magnificent gold-leafed carvings and marbles of different colours (red, green and blue). In the upper part of the instrument there are two angels, symmetrically arranged, as shown in Fig. 2.

### **Carrión de los Condes. Saint Andrew's Church (Fig. 3)**

In Carrión, a town located in the centre of the province of Palencia, several churches can be found, five of which possess a documented organ. In 1520 this church already had an organ. Its accounts show that in 1765 a payment for 3,494 reals was made to master architects Don Bernabé López and Don José López Mata for the case and carvings they made for the organ.

In the Provincial Historical Archive of Palencia, we were able to find the conditions that were necessary for the construction of the organ case, which was carried out by organ-builder Don Juan Francisco de Toledo. Among some of the conditions specified by the master Bernabé López, one of them is that the cornices must be linear, so that the pipes may last longer and be safer. There must also be two doors on both sides of the keyboard in order to repair the organ. However, the height of the keyboard and the hollows of the friezes of the popular schalmei (called *dulzaina*) must be built according to the height and width chosen by Don Juan Francisco de Toledo, who was the bishopric's chief organ-builder.

He also points out that the entire façade has to be decorated with carvings, although the measurements are left for the organ-maker to decide. In this third condition, it seems that the master architect changed his mind from the first design he made. He orders to place two carved ovals where two clothed angels with trumpets were and an oval where King David was so that the motif chosen by the clergy can be painted there. The height of the motif being two yards and the width that of the cornice protecting the central castle. He also reminds that the box must be closed from above and behind to avoid the collection of dust, and that it must have two doors in the back in order to examine the instrument.

Don Bernabé López signs as master sculptor and architect, resident of Palencia. He promises to build the case for 1,700 reals and pay for the wood coming from Soria that is needed for building it.

The payment, as usual, will be made in three instalments: the first one at the beginning, the second one in the middle of the building process, and the third one once the work is finished and passed as satisfactory by the master organ-builder. It is also specified that the work will be done in the month of June and the church will supply two carts for carrying the materials. The church will also provide for the maestro and his two assistants during the two or three days that will be needed to position the case. The document is signed on 15<sup>th</sup> March 1765.

As stated in multiple clauses, the work carried out by the architect is subject to the organ-builder's final decision, who will finally review and approve it.

As shown in Fig. 3, it is a magnificent and recently restored organ with masked faces on the mouths of the pipes of the pedal and on all decorated pipes located on the upper part of the instrument. The cornices are straight, as ordered by the maestro, to give the pipes better protection. The marbles are red, green and yellow, and have very beautiful leaf carvings. On the corners of the cornice there are two trumpeting angels dividing the two sections, and on the upper part there are two carved ovals. We can also distinguish a large central oval with St. Andrew's cross (the saint of this church) where King David was once planned to be.

This organ has two distinct features. Firstly, its large dimensions, perhaps a trifle too large if we consider where it is located in the church. And secondly, the magnificent masked faces which might symbolize the victory of Christianity over heresy, an especially important Baroque theme. These masked faces therefore symbolise the defeat of evil (vices, demons, etc.).

In Saint Mary's Church, which located in the same town, another organ was built in 1735 by Domingo Galarza. Among the conditions laid down by this organ-builder, there is one that refers to the organ case. The condition states that it must be built with wood coming from Soria and that its columns must be set out following the master's instructions, all of which must ensure the correct placement of its finish and carvings. The condition also includes a clause that stands out: *and the case should be closed from behind to prevent children from damaging the pipes* (see Appendix). This statement suggests that, besides natural atmospheric and zoological causes (dust, insects, mice, pigeons...), it was very common for organ pipes to be at the mercy of the children that lived in the town, for they played with them and sometimes even stole them.

#### **Cevico de la Torre. Saint Martin's Church (Fig. 4)**

The history of organ building in this southern part of Palencia serves as an important reference point, as no less than three organs were built in this church during the 18<sup>th</sup> century.

According to the workshop records, master Don Domingo Galarza was paid 8,800 reals in 1731 for building a new organ, which was checked and approved by the chief organist of the Cathedral of Palencia, a so called Don Antonio Urzaiz. The case was painted by master painter Francisco Fernández, who received 505 reals for his work. The instrument was, however, burnt a few years after its construction. This is known thanks to Don Antonio Rodríguez Carbajal's contract, who was the master that build the next organ in 1745 for the price of 9,900 reals. Finally, in 1790, organ-builder Francisco Fernández made the one that is currently in the church, for which he was paid 11,000 reals.

However, we know that today's case is that of 1745 and that it was painted during that same year by Pablo de Solórzano, a master painter from Valladolid. Pablo de Solórzano was paid 660 reals to paint the organ case, and given 14 reals and 20 mrs. to cover the cost of the large angel that crowns the organ<sup>3</sup>.

The contract that was written to build the new organ specifies that the case must be made out of pinewood and that it must have five castles forming a semi-circle, which is where the diapason and reed pipes are to be placed.

In 1790 a new organ was built, for which they used this same case. Since the only work that had to be done was its repainting, the sum that was paid was no more than 260 reals.

As shown in Fig. 4, it is a simple organ that stands out for its colouring (varying from cream to bright red) and landscape paintings, as well as for the two angel musicians that decorate it. We must, of course, also mention the large angel that crowns the organ. This angel appears amongst clouds and dominates everything from his privileged position, whilst holding a trumpet in one hand and a censer in the other. One might think of this angel as one of the messengers of the Apocalyptic Revelation. We could therefore say that the organ symbolises the thunderous sound of the trumpet that will prepare mankind for the Final Judgement.

<sup>3</sup> Archivo Diocesano de Palencia, libro de fábrica (1701-1752), Cevico de la Torre 1745.

### **Cisneros. Saint Facundo and Primitivo's Church (Fig. 5)**

This church, located in the western part of the province, has an organ that was built in 1754 by Francisco López. Before it, there was one that had been bought in 1743. The Provincial Historical Archive of Palencia contains the conditions that were signed for this organ. The first one stresses the need for a case that suites the space where it shall be placed (see Appendix).

We would also like to mention another condition referring to the case of the instrument. The case should have four angels, out of which the two below are to have bells (see Appendix). As shown in Fig. 5, the organ needs restoring, but we can nevertheless distinguish that the two angels placed below have their bell wheels.

### **Dueñas. Saint Mary´s Church (Fig. 6)**

It is not possible to talk about organs in Palencia without referring to this area in the southern part of the province. There are documents from as early as 1505 that point to the existence of a small and a large organ from the 15<sup>th</sup> century, since the tin *from the old organs* was sold in 1526. Judging from the organists' salaries, the church's finances were in very good health; they even had a permanent organ tuner.

In 1753, organ-builder José Ballesteros made a new organ for this church. In the accounts for the following year, there is a mention indicating that 336 reals were paid to Bernabé López, master carver in the city of Palencia, for the improvements made on the organ case. Thanks to the inventory (see Appendix) we not only know the number of reed pipe stops that the 1753 organ had but also where they were positioned. We highlight the importance of this fact because the organ disappeared when another one was built in 1794.

As we have just mentioned, a new organ was built in 1794. The instrument was the work of Tadeo Ortega. At first, they only intended to repair the existing organ. However, when the master of the chapel, Don Manuel de Santotis, made his report they decided that a new organ was to be built and that the church would pay for the work done on the case.

We do not know the identity of the master who restored the organ case. What we do know, thanks to the accounts of 1798, is that 300 reals were paid to Antonio Martínez, master goldsmith of Palencia, for gilding the mouths of the pipes located on the front of the new organ (see Appendix). What can also be deduced from the contract signed by the organ-builder is that the previous organ's reed pipe stops were badly arranged, for it was almost impossible to tune them. Because of this there is a second clause stating that these ranks have to be placed differently (see Appendix).

This magnificent organ was renovated in the 20<sup>th</sup> century by a company called *Organería Española*. During the renovation its Baroque façade was respected. As shown in Fig. 6, the main body of the organ consists of five castles (the middle one shaped as a semi-circle), plus two other decorative ones situated on the upper part of the instrument, where King David can be found in the centre. Its case is highly decorated with garlands and other plant motifs, and it also has angel musicians on the upper part of the first section and on the organ crest.

### **Frechilla. Saint Mary's Church (Fig. 7)**

The organ that is currently in this small town, which is located in the western part of the province, is the result of several important restorations that were carried out throughout the 18<sup>th</sup> century; the last one being the work of master organ-builder Antonio Ruiz Martínez in 1787.

In 1687 a new organ was built by Juan García Benayas. The case was the work of master Mateo de Lago, an *assembler*, who was paid 1,300 reals. In 1718 new additions, such as that of the drum pedal, were registered. For this reason Manuel Mijares, Villada's fitter, was summoned and paid for the two days he spent making the winchest for the new registers and the bell wheels. He received 5.5 reals per day. Moreover, they paid Alonso Gómez, goldsmith from Mazuecos (a town near Frechilla), for tin-plating forty-six wooden pipes, which were placed on the organ. The accounts also specify that they installed thirty-four bells for the sum of 10 reals.

Other important repairs were carried out on this organ in 1719, 1730, 1743 and 1787. The wooden case, as shown in Fig. 7, is of Renaissance style and on it we can see angels with their wheel of bells and an angel musician sounding a trumpet.

### **Fuentes de Nava. Saint Mary's Church (Fig. 8)**

In this small town, which lies close to the previous one, there are two churches that still have organs to this day. Both were built by the famous organ-builder Tadeo Ortega; the one in Saint Peter's Church was made in 1785, whereas the one Saint Mary's Church was built in 1790. There is evidence stating that the organ from this last church has been in existence since at least the first half of the 17<sup>th</sup> century. In 1733 a new instrument was built by Antonio Rodríguez Carbajal and in 1790, as we have previously stated, the current organ was built.

The payment details made for the case of this organ can be found in the church's accounts. These accounts mention the 15 reals that were paid to write the case's documents, the four carts needed to fetch the case from Palencia, the 140 reals paid to Manuel Bamonde for the two carved children, and the 5,000 reals given to Francisco Zorrilla, master gilder, for painting and gilding the organ case (see Appendix). The accounts also list the 132 reals paid to Manuel de Rojas, master sculptor and architect, for inspecting the case, and the 120 reals paid to Pedro Elizes and his assistant for the days they spent in Fuentes to install the case.

In the Provincial Historical Archive of Palencia we found the terms for the new organ case, which were signed by Pedro Elizes, professor of architecture and resident of Palencia (see Appendix). Before the terms themselves there is a report from which we know that organ-builder Tadeo Ortega and the master architect of the city of Palencia, Don Francisco Prieto, acknowledge the previous organ to be in rather bad condition. The reason behind this is that the middle drum was in a dreadful state, for it had dropped considerably because of the heavy weight of the reed pipes and the weakness of the columns on which it rested. Even if this had been remedied by an iron bar, the lateral drums had still moved due to the case's old age and the number of stops added for which the drums were not prepared. Tadeo Ortega and Don Francisco Prieto are, therefore, in favour of building a new case because these defects could only be remedied for a short period of time. This report is important, for it explains certain details regarding the previous case, which no longer exists.

Once Pedro Elizes reported that the case had been finished, the church asked for the Bishopric of Palencia's permission to place it where the previous case had been. They also asked to paint the new case and place it in the organ according to the terms signed by organ-builder Tadeo Ortega in 1788.

Among these terms, the eleventh clause refers to the completed case and points out that, when placing the pipes into the new case, these must be kept symmetrical. The pipes must also reach the height of the castles, for which they can be lengthened if necessary (see Appendix). This last clause is important, as it indicates that the organ-builder has to adjust all measurements to the organ case, and not vice versa (at least not in this case).

All the terms put in writing and agreed to by Pedro Elizes can be seen on the church's current organ (Fig. 8). Its case, which is of Neoclassical style, is decorated with Ionic columns in the first section and Composite ones in the main body. The entire case is marbled in shades of green and yellow, the work of Francisco Zorrilla. On the case we can also see the two angels that were carved by Manuel Bamonde. The crest of the case has references of the Virgin Mary, after whom the church is named. In the centre is the initial of crowned Mary surrounded by palms. Furthermore, we can read "Queen of All Saints" on the oval to the right and "Queen of the Angels" on the oval to the left.

On the other hand, Saint Peter's Church, which is located in the same town, also has an organ that was built by Tadeo Ortega in 1785. In this case, we have only found the document containing the terms that were signed by this organ-builder for the construction of this instrument but not for its case. However, thanks to the church's accounts, we know that 284 reals were paid in 1768 for the organ case and that expert Zorrilla received 3,532 reals in 1786 for gilding and marbling it (see Appendix). This master, who was referred to as expert, gilded and painted the organ box of Saint Mary's Church, located in the same town.

It is reasonable to assume that the case was the work of master Pedro Elizes himself, due to its similarity with the previous one (Fig. 8). It has the same five castles, marbled in very similar shades, and although it has no columns the crest of the organ is practically the same. This time, of course, since the church is named after Saint Peter, its symbols have been changed to the Saint's papal tiara and keys.

### **Magaz de Pisuerga. Saint Mamés Church**

This town, which is located in the southern part of the province, has had an organ since the 16<sup>th</sup> century. We found the document that was signed by organ-builder Manuel González Galindo in 1744 to build a new instrument, which was later restored in 1778, in the parish archives of Magaz. In the 19<sup>th</sup> century a new organ was built by Tomás Ruiz and his son-in-law Félix Pérez. This organ is still in this church.

There are some references to the case in the contract terms that were written for the organ built in 1744. It has to have the width and height necessary for the work to be put and divided into five castles, out of which four have to be lying flat and the largest one positioned in a semicircle. Inside the castles the diapason's thirty-five main pipes have to be placed. Another condition is that the crest and the frieze of the wind chest have to be carved and that that side has to have latticework as well as its corresponding door. The back part of the case has to have doors and stops. It is stated that the stops have to be made out of walnut and the remaining woodwork out of pinewood coming from Soria (see Appendix).

This document is important because, as we have previously mentioned, the organ no longer exists. We also know that 436 reals were paid in 1765 to repair the case of the instrument.

### Melgar de Yuso. Saint Mary of Assumption Church

The presence of an organ in this church was already documented at the end of the 16<sup>th</sup> century. In 1793 a new instrument was built by organ-builder Tomás Ruiz, and approved by the chapel master of the Cathedral of Palencia, Don Manuel de Santotis. The case for this new organ was made by Francisco Javier Tejedor, for which he received 2,700 reals, and approved by Don Francisco Prieto.

In the church's accounts the cost of the instrument case is set out in detail (see Appendix).

We have found in the archives of the Cathedral of Palencia the contractual document containing both the terms for building this organ, which were signed by Tomás Ruiz, and the terms for building the case, which were signed by the master Francisco Javier Tejedor (see Appendix). The third clause details the case's height and width measurements, which are expressed in feet. The case's height is exactly twenty-two feet, as there is no room for more, and its width is sixteen feet. We can clearly see that the masters were constrained by the space in the church where the organ was to be placed.

The Appendix not only indicates the quality of the wood (which was of concern to all organ-case building masters), the measurements and some other design pointers, but also the fact that the church itself has to pay for the transportation of the case from Palencia, where master Tejedor had his workshop, to the town's church. This last clause also specifies that payment has to be made in two instalments, whereas it was generally made in three: the first one at the beginning, the second one in the middle of the building process, and the third one once the work had been inspected and approved by another qualified master.

The revision of these terms, which was carried out by architect Don Francisco Prieto, can be found in the same document. The addendum he makes on the aesthetics of the case is interesting, "Its outside can be decorated by adorning the pillars with Ionic capitals and bases". He goes on to say that the lower body would be much more elegant if it had a plain band as its base and if the lateral doors were slotted in with a single panel. This way they would be symmetrical with the sides of the keyboard. In addition, the master organ-builder has to predetermine the wood's thicknesses and composition as well as the size of the spaces for the castles.

This last clause is important, for it states that the castles must be arranged according to the organ-builder, and not vice versa. We imagine that this point must have given rise to confrontations between the master organ-builder and the master building the case. This is because in some cases, such as this one, the organ-builder decided the castle measurements, whereas in others the pipes had to be adapted to the castle's measurements, as in Saint Mary's Church in Fuentes de Nava.

The tenth clause, which signed by organ-builder Tomás Ruiz Martínez, specifies that the case must be strong and beautiful to behold, filling its space, which is sixteen feet wide, twenty two feet high and three feet deep. The remaining part lies under the arch. We notice once again that the organ case was made to fit in with the church's architectural space. The reason this time is that there was an arch where the instrument was to be put.

In May 1794 Don Manuel de Santotis approved this organ. He states that in his opinion the symmetry of the reed pipes on the façade has been carried out tastefully, in accordance with the practice of art, although the piping inside is somewhat *muddled* for handling the tuning. He goes on to say that the latter will last a long time and that they won't have to use it for many years. He, therefore, gives permission to make the final payment.

The above-mentioned documents are even more important if we bear in mind that this organ no longer exists. As a point of interest, we will add that the façade has been fitted into an altarpiece that has the church's saints on it.

### **Osorno. Church of the Assumption**

There are documents indicating that this church already had an organ by the 17<sup>th</sup> century. In 1751 a new instrument was built by organ-builder Manuel González Galindo. Its technical conditions can be found in a document kept in the cathedral archives. After indicating and enumerating the stops that the organ must have, it states that a case for this instrument has to be made. It must be 7 yards high and three and a half yards wide, including the crest. It must also be divided into three castles, the middle one in a semicircle and the other two laid flat (see Appendix). Both the dulcian of the current organ and the oboe must be placed on the left side of the wind chest. The organ-builder continues to say that all the cornices are to be modelled, the panels lowered and the side of the case designed with latticework. The corbel of the semicircle must be supported by carved foliage, and the crest must also to be carved with the sun in the centre.

Therefore, all the conditions for building this organ, including the case's measurements and decorations, were imposed by the master organ-builder. He even gives directions on what kind of wood to use: the wind chest must be divided into two halves, both made out of wood coming from Soria, and the stops must be made out of beech wood for greater reliability.

In 1780 a new case was built for 1,311 reals. The name of the builder is unknown, for the accounts only state the price and the fact that it was built in Palencia.

### **Paredes de Nava. Saint Eulalia's Church (Fig. 9)**

In this town, which is located in the western part of the province, there are four churches, each of which has a historically documented organ. We know that in 1552 there were two organs in Saint Eulalia's Church, and that in 1654 a new instrument was made by organ-builder Juan Bruno. The organ that is currently in the church was built by the master Tadeo Ortega between 1794 and 1796.

We found the document that contains the terms to build the 1654 organ in the parish archives of Paredes de Navas (see Appendix). Among these terms there are some regarding the organ case. In the second condition, for example, Juan Bruno specifies that the case has to be panelled, made out of pinewood, and with the necessary height, width and depth to hold the pipes. The fourth condition also refers to the case. It indicates that the pipes have to be adjusted to the high and low castles and that the case must have its doors painted with the images of the two saints at the church's disposal, meaning that the choice of images lay with the church.

The same document has a part signed by Juan de Lerma, the organist of the Cathedral of Palencia, stating the stops that the instrument should have. Organ-builder Jan Bruno commits to following such stops without making any alterations. There is another clause that specifies that the stops have to be placed in the front so that the organist can pull them without having to stand up: *the stops have to be placed in the front so that the person who is playing the instrument can pull them without having to rise*. This is very important because from then on all organ-builders positioned the stops in the front part of the case, since it is more logical and much more convenient for the organist.

Once the organ was built, it was inspected by José Martínez, an organ-builder from Valladolid, who declared that everything had been carried out perfectly. There only detail that he does not agree with is that the doors painted with the images of the two saints should not have been installed. His reasoning is their volume and weight, and the blows of shutting and opening them are detrimental to the organ's tuning and piping. From this we can deduce that it was a small organ that was kept closed, which was usual at that time. We can also see the importance of the decisions that are made by the master in charge of inspecting the work, for they prevail over the builder's, both regarding the organ and its case.

The organ that is currently in the church was built in 1793 by Tadeo Ortega. We have found its technical requirements, as well as those for gilding and marbling of the instrument's case. As is usual, the document signed by the master organ-builder includes some references to the case. This time it specifies that the main diapason has to be placed in the five principal castles, and that the reed stops -except for that of the real trumpet- have to come out of the façade. It also states that the making of a new case will be the church's responsibility and that its measurements will be those given by the master organ-builder. Once more, we see that the master craftsman in charge of making the case must follow the measurements given by the organ-builder. Thanks to the church's accounts, we know that the case was made by Manuel Iglesias, master carver and resident of Rioseco (Valladolid), for 4,700 reals. Another 73 reals were paid for transporting the case to the town.

The requirements for gilding and marbling the case were signed by Juan de Mata (see Appendix). The account books also tell us that the case was inspected by Pedro Borruga, master architect of Palencia, for which he received 132 reals<sup>4</sup>. Nowadays we can still admire this beautiful Neoclassical case (Fig. 9). The case, which has gold carvings and yellow and green marbles, is composed of five castles, three of which have the shape of a tower.

### **Ribas de Campos. Saint Martin's Church**

Thanks to the church's account, we know that Antonio Rodríguez Carbajal built a new organ in 1756. The case was made by Francisco Mata, *master architect and resident of Becerril de Campos*<sup>5</sup>, for 1,285 reals, and it was painted and gilded for another 950 reals. As a point of interest we will add that 28 reals were paid in 1757 in order to build the door to the organ keyboard. Unfortunately the instrument no longer exists.

### **Santoyo. Saint John's Church (Fig. 10)**

Unfortunately, there are only a few brief facts documented about this magnificent organ. It was built in 1738 by organ-builder Pedro Merino de la Rosa. Its case was made by masters Jesús Díaz de Villandiego and José García for the price of 3,300 reals. From the accounts we also know that Fernando Guerra was the master who gilded and painted the case<sup>6</sup>. As shown in Fig. 10, this magnificent organ is crowned by three angel musicians: one is playing a string instrument with bow (possibly a violin), the one in the centre is playing a wind instrument and the one on the right is playing a string instrument (a guitar).

<sup>4</sup> Archivo Parroquial de Paredes de Nava, libro de fábrica (1756-1798). Paredes de Nava, 1797.

<sup>5</sup> Archivo Diocesano de Palencia, libro de fábrica (1724-1765). Ribas de Campos, 1756.

<sup>6</sup> Archivo Parroquial de Santoyo. Libro de fábrica (1716-1752). Santoyo, 1737.

### **Villamediana. Saint Columba's Church (Fig. 11)**

There is evidence stating that there was already an organ in this church in the 16<sup>th</sup> century, for it was already documented in the accounts of 1604. In 1753 a new organ was built by master organ-builder Antonio Rodríguez Carbajal, and two years later Gregorio Portilla, a maker of alter pieces, was paid to make the crest of the organ case, which should have been done by the organ-builder. That year's accounts state that *since the organ-builder did not come and leave the case in the perfect shape in which he was supposed to leave it, he is not paid the remaining 2,000 reals*<sup>7</sup>.

In 1738 Francisco Rodríguez, master goldsmith and resident of Palencia, was paid 1,366 reals for gilding and marbling the organ case.

Fifty years later, in 1788, organ-builder Antonio Ruiz Martínez made a new organ for this church for the sum of 12,000 reals. Even though this instrument is in existence today, it is unused, for numerous reed pipes are missing and it needs some general repairs. In the 1790 accounts we found this piece of information: *three thousand three hundred and seven reals - cost for the organ and case's decorations, the woodwork, the drawing up of documents and other things*. The following year 1,660 reals were paid to Bernardo Ruiz, master goldsmith, for gilding and lacquering the organ. We found the requirements for this new organ, out of which the first one refers to the case (see Appendix).

As shown in Fig. 11, this instrument has three castles, the centre one in the shape of a tower. This is a simple organ, which has masked faces on the mouths of the pipes, stands out for the gold and red of the first section and the green and white of the second section.

### **Villaprovedo. Saint Sebastian's Church**

The first organ this church had was built in 1754 by organ-builder Pedro Arrebola. The payment of 1,442 reals that was made for gilding the organ case appears in the accounts of that year but, unfortunately, the name of the master is not given. We found the requirements for the construction of this organ, out of which the first one refers to the case (see Appendix).

Although this organ has unfortunately disappeared there are historical documents that testify its existence. It is through these documents that we can also imagine, in instances such as this one, what the organ was like. We have information on the number of its castles and on the crest, which has the figure of Saint Sebastian, who is shot through by a multitude of arrows, presumably at the moment of his martyrdom.

### **Palencia. Cathedral of Saint Antolin (Fig. 12, 13 and 14)**

To end the tour of the province's historical organs, we shall show the magnificent organ in the Cathedral of Palencia, which is situated within the choir stalls above the lateral wall of the Gospel. It was built in several stages. The beginning date was 1688, year in which master organ-builder Domingo Echevarría was ordered to build it<sup>8</sup>. The work was completed in December 1691. However, from 1712 to 1716, organ-builder Domingo Aguirre was in charge of various important restorations.

---

<sup>7</sup> Archivo Diocesano de Palencia. Libro de fábrica (1729-1770). Villamediana, 1737.

The only reference we have to the construction of the case is that in 1689 the sculptor from Valladolid, Alonso Manzano, was paid 300 reales for designing it and writing the conditions for building it. However, we do not know the name of the master that carried out the work<sup>9</sup>. The current organ was built in the 20<sup>th</sup> century by the House of Amezúa, respecting the baroque façade (Fig. 13).

The lower part (Fig. 12), which is in shades of red and blue, has profuse leafy decorations, out of which we would like to point out the two outstanding masks and two Moors holding one sheet music each, which indicates that they also take part in the Catholic liturgy. In the lower left corner of the 13<sup>th</sup> figure we can see a mermaid, posed like an atlas, supporting the main body (symmetrically, there is a similar mermaid on the other side). Above them, the reed pipes that separate this section from the main one emerge from the mouths of many cherubs. We would also like to point out the abundant baroque decorations, which can be equally appreciated on the Solomonic columns with their Corinthian capitals. The predominating colours are blue and red. The masked faces on the mouths of the pipes (Fig. 14) are also worthy of attention. These masks, which cost 1,262 reales were made in 1716 by Tomás de la Sierra, master goldsmith and resident of Rioseco<sup>10</sup>.

Right in the centre of this main body there is a relief of Saint Cecilia playing a positive organ (Fig. 14). The saint, who is represented as a young maiden with long hair, has with her gaze turned towards the spectator, as if she were making us participants of the music she is playing. At the ends of this cornice we can also see two beautifully dressed angels playing trumpets (Fig. 14).

In the top part of the organ we can see the figure of King David with his harp (Fig. 14). He is represented as a crowned, bearded adult man dressed in rich clothing and a golden tunic on his shoulder. There are two other angel musicians flanking King David. We can also see two shields on both sides of this musical ensemble (Fig. 14): the one on the left shows a gold pitcher with flowers and the one on the right has three fleurs-de-lis arranged in a "V", which is the emblem of the cathedral chapter<sup>11</sup>. As for the crest, it has the typical angel musician (Fig. 13).

Strangely enough the most repeated themes on Spanish Baroque organs appear all together: the angel musician, Saint Cecilia and King David (Fig. 14). We notice a clear hierarchy, for the saint is at the lowest level, above her is the king and the angel musician is at the top.

In this organ case, which has influenced many organs in Castile, we can see various representations. On the one hand the defeat of evil, vices (like lust symbolised by the sirens), and heresy (represented by the Moors). And on the other hand the exaltation of good and organ music with the purpose that all music must have: the praise of God, which is represented by Saint Cecilia, King David and the court of angel musicians.

---

<sup>9</sup> Bonet Correa, Antonio. "La evolución de la caja de órgano en España y Portugal" en *El Órgano Español*, Actas del Primer Congreso, Universidad Complutense de Madrid, Madrid, 1984, pág. 278.

<sup>10</sup> San Martín Payo, Jesús. *El gran órgano de la Catedral de Palencia*. Diputación Provincial, Palencia, 1987, pág.255.

<sup>11</sup> Ibidem, pág.275.

#### 4. Conclusions

After an analysis of the documents of the province of Palencia and having seen some of the organs still in existence we can draw some conclusions.

1.-The cases generally have five or seven castles, some in the form of a tower.

2.-The majority of the cases are typically Baroque, with excessive decoration, many decorations gilded with carvings of plants, some do have clear Renaissance touches, such as the case of Amusco or Neoclassical as that of Fuentes de Nava. In this latter case the norm dictated by Carlos III in 1773 is followed: excessive adornment and ostentatious gold work were forbidden as being very costly.

3.-The majority of cases were generally marbled in reddish or greenish shades and the columns usually Ionic or Composite.

4.-The case had to be of pinewood from Soria, an important requirement stipulated by all the masters. This type of wood is still highly regarded today.

5.-In several clauses it states the case must be closed on top and behind to keep out dust, one of the causes of instrument deterioration. There was also the possibility of the pipes being stolen, were this back door missing, a quite common occurrence in that time. It is also stated that the castles have to have lids to avoid dust and for the same reason the cornices are to be straight.

6.-The measurements of the case have to be adapted to the architectural space in the church and are usually situated next to the choir stalls at the side of the pulpit.

7.-As to the carved decoration at the crest of the organ, King David or an angel with a trumpet is to be found. On occasions, it is the saint of the church as Sta. María, San Pedro, San Sebastián, San Andres etc. We also have angels with bells at the corners of the instrument and masked faces carved on the mouths of the pipes.

8.-Often these decorations above mentioned were the choice of the church members who paid for the organ.

9.-It seems probable that they stopped closing the organs completely since the bangs from opening and shutting the doors could damage the instrument.

10.-Sometimes the master organ builder orders the reed pipes to be placed in various rows, since if they are too close constant tuning is difficult and besides the good tone of the instrument is damaged.

11.-Normally the master architect proposes the case measurements, although at times those of the castles or even the whole case are proposed by the master organ builder as Melgar de Yuso or Osorno. However, other times it is the pipes of the stops that must be adjusted to the castle measurements, as in the church of Sta. María de Fuentes de Nava.

12.-In general all the masters collected payment in three instalments; The first at the beginning, the second half-way through and the third after inspection of the work.

13.-The total case budget was usually half or less than what the musical part cost.

14.-In some requirements we can see that there was quite a concern for the aesthetic aspect as, when in the case of the organ of Mazariegos, it is ordered the pipes be metal-plated as left wooden they are ugly to see.

15.-Practically all the master architects and gilders as those who inspect the works are resident in this province, or in neighbouring Valladolid.

16.-The cases of the Baroque organs, with clear parallels in the art of the altar pieces, proclaim the triumph of the spiritual and temporal power of the Church. Their soaring architecture symbolizes their dominion of space in the church and their visual significance corresponds to the magnificent power of the sound of the instrument, moving the spirit of the faithful and raising them heavenwards by the power of the senses. It is the marriage of the arts so greatly proclaimed in this epoch, which is reflected at its best in the king of instruments: the organ.

As a general conclusion we would like to underline the importance of the documents found in the different archives, as many times the instruments are no longer in existence and it is due to the documents that we know of the existence of an organ in a certain church. We are aware also of the date of construction, the name of the organ builder, the identity of the master architect and or the master goldsmith as well as the different features the instrument had.

## **5.-References**

Bonet, A. (1984). La evolución de la caja de órgano en España y Portugal. *El órgano español*. Actas del Primer Congreso. Madrid, 1, 278.

San Martín, J. (1987). *El Gran Órgano de la Catedral de Palencia: 1688-91*. Palencia: Diputación de Palencia.

Vicente, A. (1982). La ostentación de la armonía: temática de la decoración de las cajas de órgano en España. *Simposio Internacional: El órgano histórico en Castilla y León*. Zamora, 1, 88.

## 5.-APPENDIX: Archival Transcriptions, Historical Background

### **Amusco. Iglesia de San Pedro**

Organ documented in the XVII century

In 1756 new organ by Francisco López (instrument disappeared)

In 1786 new organ by Antonio Ruiz Martínez. Case: Architect Francisco Díez Ruiz. Gilder: Bernardo Ruiz; (currently existing instrument, Fig.1).

Documents:

Organ by Francisco López in 1756:

*...and two singing figures placed on the main cornice, who made hand and mouth movements<sup>12</sup>...*

Organ by Antonio Ruiz Martínez in 1786:

*...a pinewood cornice was to be placed on the main one and on it a row of reed pipes, so as to avoid unwanted missing of sounds that there are because of the positions of the tubes so close to one another<sup>13</sup>*

### **Baltanás. Iglesia de San Millán**

Organ documented in 1595

In 1762 organ restored by Juan Francisco de Toledo. Gilder: Manuel de la Serna

In 1795 organ restored by Manuel de San Juan. Gilder: Tomás García Díez (currently existing instrument, Fig. 2)

Documents:

Organ restored by Juan Francisco de Toledo in 1762:

*...real fifty Manuel de la Serna, Fombellida neighbor by haver miss work conditions to brown the altar and the organ of the church ...<sup>14</sup>*

### **Carrión de los Condes. Iglesia de San Andrés**

Organ documented in 1520

In 1765 new organ by Juan Francisco de Toledo. Case: Bernabé López (currently existing instrument, Fig. 3)

Documents:

Conditions for the construction of the case by Bernabé López, architect<sup>15</sup>:

*...the cornises must be linear, so that the pipes may last longer and be safer. There must be two doors left at the sides of the keyboard to repair the organ.*

*...in the place where there were two clothed angels with trumpets, there be two carved ovals and in the place of King David an oval so that the motif chosen by the clergy may be painted there...*

<sup>12</sup> Archivo Histórico Provincial de Palencia, Protocolo nº 3235, fol. 634. Amusco, 1755. Condiciones para la realización del órgano construido por Francisco López en 1755.

<sup>13</sup> Archivo Histórico Provincial de Palencia, Protocolo nº10633, fol.279. Amusco, 1786. Condiciones para la realización del órgano construido por Antonio Ruiz Martínez en 1786.

<sup>14</sup> Archivo parroquial de Baltanás. Libro de fábrica (1762-1791), cuentas de 1762.

<sup>15</sup> Archivo Histórico Provincial de Palencia, Protocolo nº 6083, s.fol. Carrión de los Condes, 1765.

**Carión de los Condes. Iglesia de Santa María**

In 1735 new organ by Domingo Galarza.

Documents:

*...and the said case, should be closed from behind so that the boys do not damage the pipes<sup>16</sup>.*

**Cevico de la Torre. Iglesia de San Martín**

In 1731 new organ by Domingo Galarza. Gilder: Francisco Fernández. (Instrument disappeared).

In 1745 new organ by Antonio Rodríguez Carbajal. Gilder: Pablo de Solórzano

In 1790 new organ by Francisco Fernández (currently existing instrument, although the case was used the 1745, Fig.4).

Documents:

Organ by Antonio Rodríguez Carbajal in 1745:

*...fourteen reals and twenty mrs. the cost of the large angel, the crowning piece of the organ<sup>17</sup>.*

**Cisneros. Iglesia de San Facundo y Primitivo**

In 1754 new organ by Francisco López (currently existing instrument, Fig.5).

Documents:

*...a case with the capacity suited to the place*

*...the two below are to have bells on their wheels and with their pipes so they move and the ones on top, each with its reed should have their piping so that when the organist wishes, they speak<sup>18</sup>*

**Dueñas. Iglesia de Sta. María**

Organ documented in 1505

In 1753 new organ by José Ballesteros. Case: Bernabé López

In 1794 new organ by Tadeo Ortega. Gilder: Antonio Martínez (organ restaured in the XX century, although the case was used the XVIII century, Fig.6).

Documents:

Inventory of 1773:

<sup>16</sup> Archivo Histórico Provincial de Palencia, Protocolo nº 6470, s. fol. Carión de los Condes, 1735.

<sup>17</sup> Archivo Diocesano de Palencia, libro de fábrica (1701-1752), Cevico de la Torre 1745.

<sup>18</sup> Archivo Histórico Provincial de Palencia, Protocolo nº 3235, sin fol. Cisneros, 1754.

*An organ with its carved pinewood case, in whose façade are the registers of the diapason and reed pipes, in the first rank of pipes those of the clarion and great trumpet on the right and on the left those of the basson; in the second rank are the pipes of the oboe on the right and on the left those of the schalmei, and in the third rank those of the popular schalmei (dulzaina) on both hands<sup>19</sup>.*

Organ by Tadeo Ortega in 1794:

*.. 300 reals to Antonio Martínez, master goldsmith of Palencia, for gilding the mouths of the pipes on the front of the new organ<sup>20</sup>.*

*... as they were so close and pressed together that one could not be tuned without moving two, so the said reed could not be tuned, so they should be more spaced so that this fault should not recur<sup>21</sup>.*

### **Frechilla. Iglesia de Sta. María**

In 1687 new organ by Juan García Benayas. Case: Mateo de Lago.

Organ restored by Antonio Ruiz Martínez in 1787 (currently existing instrument, Fig. 7).

### **Fuentes de Nava. Iglesia de Sta. María**

Organ documented in the XVII century

In 1733 new organ by Antonio Rodríguez Carbajal

In 1790 new organ by Tadeo Ortega. Case: Architect Pedro Elizes, Gilder: Francisco Zorrilla (currently existing instrument, Fig. 8).

Documents:

Organ by Tadeo Ortega in 1790:

*... 5,000 reals to Francisco Zorrilla, master gilder, for the painting and gilding of the organ case<sup>22</sup>.*

The terms signed by the teacher of architecture, Pedro Elizes, are as follows<sup>23</sup>:

<sup>19</sup> Archivo Parroquial de Dueñas. Inventario de 1773.

<sup>20</sup> Archivo Parroquial de Dueñas. Libro de Fábrica o Cuentas, 1798.

<sup>21</sup> Archivo Histórico Provincial de Palencia, Protocolo nº 8754, fol. 316. Dueñas, 1794

<sup>22</sup> Archivo Parroquial de Fuentes de Nava, libro de fábrica (1774-1832), Fuentes de Nava, 1788.

<sup>23</sup> Archivo Histórico Provincial de Palencia, Protocolo nº 3169 , fol. 273, Fuentes de Nava, 1787.

1.-Dry, clean pinewood from Soria must be used in the construction.

2.-The columns and pillars will cover the façade and up to the cornice, which will be a beam of prime quality as it will serve to bind the whole work together. This is where the organ's three ranks of reed pipes will be placed and Ionic proportions and profiles must be maintained.

3.-The second section will rest on the above-mentioned beam and to consolidate the work all pillars will join this beam and thus the castles will be arranged, column resting on column and pillar upon pillar. All this second section must be constructed with the proportions and profiles in the composite style and the castles should have carvings from the upper ends of the reed pipes; moreover the two corbels of the centre semicircle are to be placed to the best advantage that is required in such a place.

4.-Above the three pieces of the cornice, the centre semicircle and the sides are the allegorical touches referring to the namesake of the church, such as the palm and olive that hold the imperial crown and surround the name of María and those of the sides are two fringes that surround the two titles, the Queen of Angels and the Queen of all the Saints, all belonging to and exclusive to Our Lady.

5.-The sides are to be worked in the same way as the façade, those of the first section with a strong base to resist the weight and those of the second lighter but both to be well assembled.

6.-Behind there will also be a back piece, starting at the ground and going to the top of the castles, which will serve to look after the instrument and prevent the entry of dust. There will also be doors in the lower part of the back piece to enter the case, because they cannot be placed in the façade as there is little room and at the height of two bars there are other doors in the middle castle, where lies the windchest and which are used for the tuning.

7. There are to be lids on top of the castles, well fitted so as no dust falls in the pipes, as this is the main cause of their deterioration.

8. The work will be paid in three equal instalments, the first so materials may be bought and the work begun, the second during the work and the third once completed and inspected.

Under these terms as set out above, Pedro Elizes was bound to carry out the above mentioned work for the sum of 3,500 reals. The document was signed in Palencia on the 2<sup>nd</sup>. of July 1787.

Organ by Tadeo Ortega in 1790:

... when the pipes are being placed in the new case they must be kept symmetrical and reach the height of the castles and if necessary lengthened to reach that height<sup>24</sup>

### **Fuentes de Nava. Iglesia de San Pedro**

In 1785 new organ by Tadeo Ortega. Gilder: Francisco Zorrilla.

<sup>24</sup> Archivo Histórico Provincial de Palencia, Protocolo nº 3170, fol.172, Fuentes de Nava, 1788.

Documents:

... 3,532 reals to gild and marble the organ case, with the expert Zorrilla<sup>25</sup>

### **Magaz de Pisuerga. Iglesia de San Mamés**

Organ documented in the XVI century

In 1744 new organ by Manuel González Galindo, restaured in 1778 (instrument disappeared)

In 1834 new organ by Tomás Ruiz y Félix Pérez

Documents:

Organ by Manuel González Galindo in 1744:

... It had to have the width and height necessary for the work to be positioned and divided into five castles, four lying flat and the largest in a semicircle...

...the stops have to be made of walnut and the remaining woodwork of pinewood from Soria<sup>26</sup>.

### **Melgar de Yuso. Iglesia de Sta. María de la Asunción**

Organ documented at the end of the XVI century

In 1793 new organ by Tomás Ruiz. Case: Francisco Javier Tejedor (instrument disappeared).

Documents:

Organ by Tomás Ruiz in 1793:

...two thousand seven hundred and forty-nine reals for the case of the organ made up by two thousand two hundred for the case; one hundred and eighty three reals for the subsistence allowance for the master and his assistants; one hundred and fifty for transportation from Palencia; two hundred and sixteen reals for the joinery<sup>27</sup>.

---

<sup>25</sup> Archivo Parroquial de Fuentes de Nava, libro de fábrica (1768-1828), Fuentes de Nava, 1786.

<sup>26</sup> Archivo Parroquial de Magaz, Pliegos sueltos. Magaz, 1744.

<sup>27</sup> Archivo Diocesano de Palencia, libro de fábrica (1754-1803). Melgar de Yuso, 1793.

The terms for the construction of the case are as follows<sup>28</sup>:

1.-*All the woodwork must be of good quality dry pinewood from the pine woods of Soria.*

2.-*The side doors to reach the case stops must be of carved wood and the door must have a lock.*

3.-*...the height would be twenty two feet exactly as there is no room for more and the width is to be sixteen feet.*

4.-*The case must have pillars three inches thick and the work has to be transported from the city of Palencia to the above mentioned place at the cost of the church.*

5.-*The sides of the case must be of carved wood as far as the first section and the doors bevelled, with latticework for the rest of the first up to the second section. The money is to be paid in two instalments the first at the beginning and the second once the work is completed.*

### **Osorno. Iglesia de la Asunción**

Organ documented in the XVII century

In 1751 new organ by Manuel González Galindo (conditions for the new case, too)

In 1780 instrument restaured probably by Antonio Ruiz Martínez. New case (unknown author).

In 1854 organ restaured by José Otorel.

Documents:

Organ by Manuel González Galindo in 1751<sup>29</sup>:

*...seven yards high, and three and a half yards wide including the crest. It is to be divided into three castles, the middle one a semicircle and the other two flat, with its large pipes of the diapason and at their foot the clarion stop that the organ in this church has...*

*... all the cornices should be modelled, the panels lowered and the side of the case to be latticework. The corbel of the semicircle has to be supported by carved foliage and the crest too is to be carved with the sun in the centre...*

*... the wind chest should be in two halves, both in wood from Soria and the stops made out of beech wood for greater reliability.*

---

<sup>28</sup> Archivo de la Catedral de Palencia. Sección Provisorato, legajo nº 629. Melgar de Yuso, 1793.

<sup>29</sup> Archivo de la Catedral de Palencia, Sección Provisorato. Legajo nº 431. Osorno, 1751.

**Paredes de Nava. Iglesia de Sta. Eulalia**

Organ documented in 1552

In 1654 new organ by Juan Bruno

In 1794-96 new organ by Tadeo Ortega. Case: Manuel Iglesias; Gilder: Juan de Mata (currently existing instrument, Fig. 9)

Documents:

Organ by Juan Bruno in 1654<sup>30</sup>:

*... the case has to be of pinewood with the height, width and depth to hold the pipes and it must be panelled...*

*... doors painted with images of two saints as the church disposes...*

*... I find the case built in accordance and with great care, the right fit for the pipes both in height and width. The castles of the façade are carved and fitted so that those that sound and the other things are without artistic fault or defect...*

*...the volume, weight and blows on shutting and opening them are detrimental to the organ, both for its tuning and the piping...*

The requirements for the gilding and marbling of the case are signed by Juan de Mata (1794) and are as follows<sup>31</sup>:

*1. Dust to be removed from all the case and a general coating applied. A first coat of very light plaster glue to be given and all the wooden pieces to be sized; all unevenness to be removed for the sake of appearance.*

*2. The corresponding coats of plaster of Paris to be applied, covering all the carving and moulding to reveal the perfection of the wood. All the flat surfaces to have one more coat of plaster of Paris leaving them smooth and well finished edges to enhance the beauty of the marble. The necessary coats for gilding to be applied.*

*3. All the carving and moulding to be gilded with a fine gold of a good colour. Backgrounds of carvings and mouldings to be bronzed.*

*4. All the flat surfaces will give the effect of marble stones of god quality.*

*5. Ten or twelve coats of fine varnish will be given to all the case and façade. It will be very carefully polished and the two sides will be given only the varnishing already mentioned.*

---

<sup>30</sup> Archivo Parroquial de Paredes de Nava. Pliegos Sueltos, Paredes de Nava, 1654.

<sup>31</sup> Archivo Histórico Provincial de Palencia, Protocolo nº 3546, fol. 43. Paredes de Nava, 1794.

6. *The back of the case will be plastered with glue for the preservation of the wood and the visible part inside will be porcelain in colour.*

7. *The church will pay for the putting up and taking down of the scaffolding. The payment has to be in three instalments, one at the start, one in the course of the work and one when the work has been completed and passed with approval by a knowledgeable master chosen by the bishopric. The price: 6,350 reals.*

### **Ribas de Campos. Iglesia de San Martín**

In 1756 new organ by Antonio Rodríguez Carbajal. Case: Francisco Mata (instrument disappeared).

### **Santoyo. Iglesia de San Juan**

In 1738 new organ by Pedro Merino de la Rosa. Case: Jesús Díaz de Villandiego and José García. Gilder: Fernando Guerra (currently existing instrument, Fig. 10)

### **Villamediana. Iglesia de Sta. Columba**

Organ documented in 1604

In 1735 new organ by Antonio Rodríguez Carbajal. Gilder: Francisco Rodríguez.

In 1788 new organ by Antonio Ruiz Martínez. Gilder: Bernardo Ruiz (currently existing instrument, Fig. 11)

Documents:

Organ by Antonio Ruiz Martínez in 1788:

1. *It is required that a new case be made of clean, dry pinewood being 12 feet wide, using Castilian measuring, 18 feet high and four and a half feet deep, worked to a high standard and with the capacity to hold the stops to be mentioned later*<sup>32</sup>

### **Villaprovedo. Iglesia de San Sebastián**

In 1754 new organ by Pedro Arrebola (instrument disappeared)

Documents:

... *1,442 reals for gilding the organ case*<sup>33</sup>

1.-*It is first required that a pinewood case be installed, being 22 feet high, 13 feet wide and 4 feet deep with seven parallel castles decorated with the diapason the pillars above and the crest with the Saint, the lower part with panels, the rest flat and with its doors in front and behind*<sup>34</sup>.

<sup>32</sup> Archivo Histórico Provincial de Palencia, Protocolo nº 10516, fol. 128. Villamediana, 1788.

<sup>33</sup> Archivo Parroquial de Espinosa de Villagonzalo. Libro de Fábrica de Villaprovedo, 1754

<sup>34</sup> Archivo Parroquial de Población de Campos, pliegos sueltos. Villaprovedo, 1754.

**Palencia. Catedral de San Antolín**

In 1688 new organ by Domingo Echevarría. Conditions for the case: Alonso Manzano

In 1712-16 restaured by Domingo Aguirre

New organ in the XX century, although the baroque façade was respected (currently existing instrument, Fig. 13).