

## Jordi Bosch

**Founded/Born**

1739 - 1800

**Closed/Death**

**Still active?**

no

### Description

Jordi Bosch i Bernat (also known as Jordi Bosch Bernat or Jordi Bosch Bernat-Verí, in Castilian Spanish as Jorge Bosch de Bernat-Veri or Jorge Bosch y Bernat-Veri, commonly Jordi Bosch) was born on November 8, 1739, in Palma de Mallorca, and died on December 2, 1800, in Madrid. He was a Mallorcan organ builder and, from 1779, the royal Spanish court organ builder. Bosch is considered one of the greatest masters of his craft in the second half of the 18th century.

Jordi Bosch was the son of the organ builder Mateu Bosch (1709–1751), who built the organ in the Església de Sant Jeroni in Palma de Mallorca (1746). His grandfather was also an organ and harpsichord builder. After his father's death, Bosch continued his apprenticeship under his uncle Pere Josep Bosch. With the support of the Bishop of Mallorca, Francisco Garrido de la Vega, he furthered his training with Leonardo Fernández Dávila in Granada. Bosch completed Fernández Dávila's work on the organ for the chapel of the Palacio Real in Madrid between 1772 and 1778, thus becoming his successor.

In 1779, Bosch was appointed the royal Spanish court organ builder. He was tasked not only with tuning, maintaining, and caring for the instruments he built but also with establishing an organ-building school. That same year, he married María Manuela Lidón, the younger sister of the royal court organist José Lidón; however, she passed away a year later. Despite being appointed a chamber servant in 1795, Bosch died financially ruined in the house of his brother-in-law José Lidón.

Bosch authored an illustrated 200-page treatise on organ building, which remains lost since its sale in Barcelona in 1924. He is also credited with some inventions outside of organ building. Prominent students of Bosch included Antonio Otín Calvete, Francisco Rodríguez—who built one of the two organs in the Iglesia San Juan Bautista in Marchena in 1802—and Gabriel Thomás. His workshop was succeeded by his brother-in-law, Juan Debono.

### Sources

[https://de.wikipedia.org/wiki/Jordi\\_Bosch](https://de.wikipedia.org/wiki/Jordi_Bosch)

# Palma de Mallorca, Església de Santa Creu

Santa Creu, Palma de Mallorca, Spain



**Builder**

J. Bosch

**Year**

1760

**Period/Style**

Baroque

**Keyaction**

tracker/mechanical

**Tuning**

Unknown at 437,5 Hz a 20° C Hz

## Santanyí, Sant Andreu

Carrer des Sol, 07650 Santanyí, Spain



<b>Builder</b>	J. Bosch
<b>Year</b>	ca. 1762
<b>Period/Style</b>	Baroque
<b>Stops</b>	23
<b>Keyboards</b>	2+P
<b>Keyaction</b>	tracker/mechanical
<b>Sampleset</b>	<u>Sonus Paradisi</u>

### Description

The two manual organ with 40 divided ranks of Jordi Bosch is a real gem among the Mallorcan organs. Its monumental and splendidly decorated facade (by Fra Albert Borguny) resembles the imperial pomposity of the time and adds to the brilliant sound of its stops.

The organ of Santanyi is one of the best preserved works of Jordi Bosch. It has a rich "Trompeteria" 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: Baixon faces the east, the Trompa magna the west. The Trompa reial occupies the central position of the Trompeteria. Above the head of the organist there are two ranks of horizontally positioned reed stops with short resonators: Regalies and Dolcaina. The Grand Orgue is built on a wide 16 feet Principal (Flautat maior) which gives sonorous and warm sound to the pleno. The organ preserves the largest existing mixture (Ple) in the world, composed of 25 ranks and 1.104 pipes! It is built on a separate windchest and each tone is fed by its own 2.5 m long wind conduit. One of the special features of the instrument is its great Cornet (10 ranks) which was built "elevated" on a special windchest to give a "better sound". The organ positiv (Cadireta) hides a regal-like Saboiana, together with other typical stops like Nasards or Corneta, Flautat tapad (actually a RohrFloete) and some aliquotes - Dinovena and Siurell. There are some stops like the Bordo which were used for the first time in the Mallorcan organbuilding tradition.

The windchests of the instruments are divided to the bass and discant parts giving to the organist wide range of combination possibilities.

Jordi Bosch (1739-1801) was a renowned Mallorquin organ builder who lived in 18th century. His

work gradually gains the recognition it deserves in the European organ building tradition. Among his works we find also the celebrated organ of the Cathedral of Seville (1792) or the organ in the royal palace in Madrid (1778) where we find many technical innovations like double windchest, call-ups (later called "appels"), bellows with pressure compensation and other. Bosch abandoned the pure Mallorcan organ building style in order to develop an innovatory style and new techniques, getting so some two generation ahead of the central European evolution. Some researchers point out Bosch's influences on young Aristide Cavaillé-Coll who might have studied Bosch's organ in the royal palace in Madrid.

The Santanyi organ was one of his first works. He built it at the age of 26 for the monastery of Santo Domingo in Palma. After the Dominican monastery was abolished in 1837 the organ was translated to Santanyi. Because the church was smaller than the St. Domingo the organ was reassembled by Guillem Puig only partially. Later visitors of Santanyi claim that "the pipes and trumpets were lying in corridors and elsewhere". Only in 1873 the Cadireta was reinstalled. In the 1888 the great Corneta was installed. But the organ was still only partially functioning since in 1932 an article appeared in a local newspaper describing the deplorable state of the instrument. The visiting organist reports that not all the stops were present and that there were old labels on the stop jambs reminding of past drawstops which were no longer there, only holes remained. From his report we also know that most probably the organ had originally three manuals. Unfortunately, his report is a bit confused at this point and no further specifications are given. In 1957 the organ underwent further alterations (pneumatic action introduced and some new stops). The organ was carefully restored by Gerhard Grenzig in 1984-6.

## Stoplist/Disposition

Grand Orgue (left/right hands)	Cadireta (left/right hands)	Pedal
Flautat maior (Principal 16')	Flautat tapad (RohrFlute 8')	Contres (Subbas 16')
Flautat (Principal 8')	Octava tapada (RohrFlute 4')	Bombarda (16')
Octava (4', II) / Octava (8' + 4' + 4', III)	- / Dinovena (1 1/3', II)	
Bordo (RohrGedackt8')	- / Siurell (high Cymbal)	
Tapadet (RohrGedackt 4')	Saboiana (8')	
- / Flautes dobles (beating Nachthorn 8', II)	Nasards (III) / Corneta (III)	
Ple (Mixture 2 2/3', 22x) / Ple (Mixuture 4', 25x)		
Nasards (4', 5x) / Corneta magna (8', 10x)		
- / Trompa magna (16')		
Trompa batalla (8')		
Trompa reial (8')		
Baixons (4') / Clarins (8')		
Clarins en 15 (2') / Xirimia alta (4')		
Regalies (8')		
- / Dolcaina (16')		

**Additional:** Terratrèmol - the pedal beating stop. Several Contres pipes sounding simultaneously producing an "earthquake" effect.

## Sources

<https://www.sonusparadisi.cz/en/organs/spain/santanyi.html>

## Alaró, Església de Sant Bartomeu

Carrer de la Rectoria, 10, 07340 Alaró, Spain



**Builder**

J. Bosch

**Year**

ca. 1785

**Period/Style**

Baroque

**Keyaction**

tracker/mechanical

**Tuning**

Unknown

# Friedrichsdorf , Evangelisch-Methodische Kirche Friedrichsdorf

Wilhelmstraße , 61381 Friedrichsdorf , Germany



**Builder**

J. Bosch

**Year**

ca. 1974

**Period/Style**

Baroque

**Keyaction**