

**Juan García**

<b>Founded/Born</b>	???
<b>-</b>	???
<b>Closed/Death</b>	
<b>Still active?</b>	no

# Frechilla, Ermita de San Miguel

Ermita de San Miguel, P-970, 34306 Frechilla, Spain



<b>Builder</b>	J. García
<b>Year</b>	1691
<b>Period/Style</b>	Baroque
<b>Stops</b>	16
<b>Keyboards</b>	1+P
<b>Keyaction</b>	tracker/mechanical
<b>Tuning</b>	Tartini-Valotti at 432 Hz
<b>Sampleset</b>	<u><a href="#">OrganArt Media</a></u>

## Description

The García-Martínez organ at the Iglesia de San Miguel in Frechilla, Palencia, Spain, presents a rich history of modifications and restorations that have accumulated layers of historical organ-building practices. Initially constructed between 1687 and 1691 by Juan García, the organ features original fluework and a uniquely divided 42-note keyboard that was later expanded to 45 notes. In the early 18th century, notable enhancements included ornamental Cascabeles (bells) and significant structural additions such as new stops and decorative elements by Antonio Rodríguez Carvajal. By 1788, further extensive renovations were undertaken by Antonio and Tomás Ruiz Martinez, who modernized the organ's wind system and added fashionable chamade reeds to align with contemporary musical styles. These restorations preserved the original soundboards, action, and most of the pipework, maintaining the organ's historical integrity.

In 1980, the organ underwent another major preservation effort led by Daniel Birouste and Francis Chapelet, focusing on repairing the bellows and replacing a few lost pipes, without dismantling the instrument entirely. By 1983, the organ was fully operational, equipped with an electric blower yet still retaining its 1788 characteristics. The combination of the seventeenth-century fluework and eighteenth-century reeds, along with the church's excellent acoustics, contributes to the organ's distinct and enchanting sound quality. This careful preservation allows the García-Martínez organ to continue serving as a functional piece of musical heritage, encapsulating centuries of organ building and restoration expertise.

## Stoplist/Disposition

Manual (Bajos   Tiples)	Pedal (always attached)
Flautado (8')	
Tapadillo (4'   8')	
Octava (4')	
Docena (2 2/3')	
Quincena (2')	
Decinovenia (1 1/3')	
17na y Claron (1 3/5' + 1')   -	
Lleno 22	
Cimbala	
-   Corneta	
Clarin (8')	
Trompeta Real (8')	
Bajoncillo (4')   -	
-   Trompeta Magna (16')	
Violeta (2')   -	
-   Clarinete (8')	

**Additional:** Cascabeles Bajos (Bells), Cascabeles Tiples, Pájaros (Nightingale)

## Sources

<https://www.organartmedia.com/en/garcia-martinez>