

Description

In collaboration with the Museu de la Música de Barcelona and the ESMUC Technologies, this sampleset provider offers a comprehensive virtual reproduction of unique and historically significant instruments. The samplesets are meticulous recordings of every individual sound that an instrument can produce, encompassing all notes and registers. This digital replication allows software to play these sounds in a manner that closely emulates the original instrument, providing a hybrid electroacoustic experience rather than a traditional electronic one.

To utilize these samplesets, an electronic keyboard connected to a computer is required. They can be accessed online directly from the provider's page or through compatible software such as GrandOrgue, which is free and compatible with major operating systems like Windows, Macintosh, and Linux. These samplesets make rare and delicate instruments accessible to a broader audience, including those instruments that are otherwise restricted or in fragile condition, allowing users to explore their musical and sonic capabilities.

Sources

<https://www.atmos.cat/perl?num=1404985795>

Barcelona, Basílica dels Sants Màrtirs Just i Pastor

Carrer de Rere Sant Just, 08002 Barcelona, Spain



Builder	M. Beltran
Year	ca. 1909
Period/Style	Romantic
Stops	28
Keyboards	2+P
Keyaction	tracker/mechanical
Sampleset	Teclats.cat

Description

The organ in the Basílica dels Sants Màrtirs Just i Pastor in Barcelona is a historically significant instrument that incorporates elements from various periods, ranging from the late medieval to the Romantic era. This unique organ survived the Spanish Civil War, which devastated many organs in Catalonia, making it a rare and valuable example of historical organ building.

Originally constructed by Miquel Beltran between 1906 and 1909, the organ includes materials from the 17th, 18th, and 19th centuries, along with new elements added during its construction. The organ has 28 stops and 1,871 pipes, showcasing a blend of Baroque and Romantic characteristics. The organ underwent significant restoration in 2016 by Albert Blancafort, which included adding approximately 200 new pipes and preserving the instrument's historical integrity. The restoration aimed to bring back its original brilliance and functionality, allowing it to be used for liturgical purposes and concerts once again.

This organ's preservation is particularly notable because it is one of the few historical organs in Barcelona that survived the Civil War intact. Its unique combination of different historical elements and its comprehensive restoration make it a significant cultural and musical asset for the city, now used regularly for both religious services and public concerts.

Stoplist/Disposition

I Manual	II Manual	Pedal
Bordo 16'	Bordo 8'	Contres 16'
Bordo 8'	Viola de Gamba	Contres 8'
Flautat	Veü Celeste	Coral 4'
Flauta Harmonica	Octava	
Flauta Traverssera	Fagot Oboe	
Octava	Corn Anglais	
Quinzena	Veü Humana	
Plens 13a (?)		
Plens 15a (?)		
Tapadet		
Nasard 15a (?)		
Nasard 12a		
Corneta		
Trompeta angelica		
Clari		
Baixons/Clarins		
Trompeta Magna		
Trompeta Real		

Additional: II/I, I/P, II/P, Tremulant

Sources

<https://www.atmos.cat/perl?num=1527818051>

<https://catalonianpipeorgans.blogspot.com/2015/06/77-orgue-de-la-basilica-dels-sants.html>

https://ca.wikipedia.org/wiki/Orgue_de_l%27esgl%C3%A9sia_dels_Sants_Just_i_Pastor

Barcelona, Escola Superior de Música de Catalunya

ESMUC, Carrer de Padilla, 08013 Barcelona, Spain



Builder	G. Grenzing
Year	2002
Period/Style	Neo-Baroque
Stops	11
Keyboards	2+P
Keyaction	tracker/mechanical
Sampleset	Teclats.cat

Description

The Gerhard Grenzing organ at the Escola Superior de Música de Catalunya was built in 2002 by the renowned organ builder Gerhard Grenzing. This organ features two manual keyboards with 56 notes each and a pedalboard with 30 notes. It also includes an expression pedal, allowing for dynamic control and expressive playing.

This organ is a testament to Grenzing's craftsmanship, providing students and faculty at the Escola Superior de Música de Catalunya with a high-quality instrument for performance and study. Its construction and design cater to a wide range of organ repertoire, making it a valuable asset for the institution's musical education program.

The sample set can be downloaded via: <https://mps-orgelseite.de/home/filebase/index.php?file/32-free-go-sample-set-esmuc-grenzing-organ-barcelona>

Stoplist/Disposition

I Manual	II Manual	Pedal
Flautat 8'	Bordó 8'	Subbaix 16'
Octava 4'	Flauta Xemeneia 4'	Baix 8'
Dotzena 2 2/3'	Quinzena 2'	
Nasard en 17a 1 3/5 '	Oboè 8' (expressiu)	
Ple III 1 1/3'		

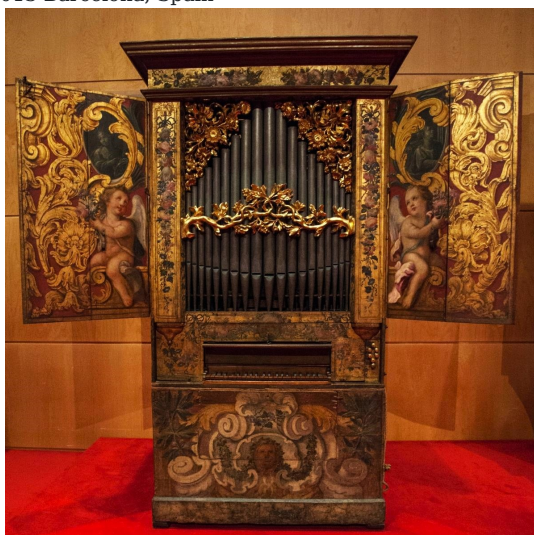
Additional: I-Ped, II-Ped, I-II partit - splitted, Tremulant, Expression Pedal for the Oboe

Sources

<https://www.atmos.cat/perl?num=1404987288>

Barcelona, Museu de la Música (Josep Boscà Organ)

Museu de la Música, Carrer de Lepant, 08013 Barcelona, Spain



Builder	J. Boscà
Year	ca. 1710
Period/Style	Baroque
Stops	6
Keyboards	1
Keyaction	tracker/mechanical
Sampleset	Teclats.cat

Description

This organ originated from the former convent of Santa Caterina in Barcelona and is attributed to Josep Boscà i Serinyena (?-1733), the founder of a lineage of organ builders active primarily in Barcelona and Girona between the 17th and 18th centuries. Boscà began his work on organs like those in Cadaqués and Sant Domènec de Girona in 1689. He also engaged in restoration work and constructed organs for the Barcelona Cathedral (1686-1688), Montblanc, the chapel of Sant Oleguer in Barcelona, Sant Sever, and Solsona, among others. During his later years, he built the organs for Camprodon in 1731 and Igualada in 1736, and worked at the monasteries of Montserrat and Poblet in 1732. His sons, Antoni and Josep Boscà i Llorens, continued the family tradition, constructing organs throughout Catalonia.

The organ case is made of wood and fully polychromed with floral and vegetal motifs typical of the mid-17th century Madrid school, possibly from Juan Arellano's workshop. The interior of the doors features angels holding flower bouquets and portraits of Saint Cecilia and Saint Catherine, framed with gilded vegetal designs. The facade is adorned with gilded carvings of flowers and other vegetal elements, with a mascarón and laurel crown surrounded by rocaïlle elements at the bottom. The keyboard consists of forty-five keys, from C1 to C6, with naturals plated with boxwood and sharps stained dark. The key fronts are decorated with concentric semicircles, and it has a short octave range: C - F - D - G - E - A - B \flat - B - C.

The organ operates with suspended mechanics, has no pedalboard, and the bellows are integrated inside, driven by pulleys and ropes. It is tuned to A at 440 Hz. The stops include full registers: an 8' flute (C1-D#2), a fixed register that always sounds; pipes located on the facade from E2; 4' octave, 2' octave, 1 1/3' nineteenth, 1' twenty-second, 2/3' twenty-sixth. The facade has nineteen pipes from

E2 in the center. The order of the stops on the windchest includes thirteen wooden pipes of the 8' flute (C2-D#2) without a register, 26th, 22nd, nineteenth, fifteenth, octave (wooden basses), and 8' facade flute. The windchest is mitre-shaped with the first C at the center, and various internal parts are marked with an "R" under a crowned and crossed tiara, branded with a hot iron. The organ closely resembles one in the Barcelona Cathedral, built by Josep's son, Antoni Boscà, in 1712.

Stoplist/Disposition

Manual

Flautat (always on)

Octava

Quinzena

Dinovenà

Vintidosena

Vintisisena

Additional: Tiratutti

Sources

<https://www.atmos.cat/perl?num=1679785849>

https://cataleg.museumusica.bcn.cat/detall/fons_instruments/H310259/

Barcelona, Museu de la Música (Manuel Perez Molero Organ)

Museu de la Música, Carrer de Lepant, 08013 Barcelona, Spain



Builder	M. P. Molero
Year	1719
Period/Style	Baroque
Stops	10
Keyboards	1
Keyaction	tracker/mechanical
Sampleset	Teclats.cat

Description

This organ, originating from the convent of the Poor Clares of Santa María de Jesús in Ávila, was constructed in 1719 by organ builder Manuel Pérez Molero. Active between the 17th and 18th centuries, Molero crafted organs for various churches, including San Miguel de Turégano (1707), Santa Eulalia (1713), and San Millán (1714) in Segovia, as well as convents in Ávila like Las Gordillas (1720-22) and Santa María de Jesús (1719). Besides being an organ builder, Molero also served as an organist in some of these institutions during the early decades of the 18th century. He initiated a lineage of master organists, connecting to figures such as Francisco Ortega Pérez, Tadeo Ortega (organist of Tierra de Campos), and Leandro Garcimartín de Inés.

The organ's case is made of stuccoed and jaspered wood, imitating various colored marbles, and the facade is adorned with gilded vegetal reliefs. It is crowned by a heraldic shield framed with gilded rocaille motifs. The organ case features the heraldic shield of the convent's founder, Maria Dávila, prominently displayed on the secret's lid. This larger blazon consists of thirteen circles grouped in threes, with her two husbands' shields flanking it. Fernando de Acuña's shield on the right displays nine geometric figures, while Hernán Núñez de Arnalte's shield on the left is divided into two parts, featuring two fleurs-de-lis and an eagle. The organ has a facade with various sets of metal pipes and a keyboard with forty-five keys, tuned to A at 419 Hz, featuring a short octave: C - F - D - G - E - A - B \flat - B - C. It has no pedal and includes the following stops: on the left side, flautado 4', tapadillo 4', 15a (2'), 12a, Llento (4 ranks 1'), 22a; on the right side, flautado 4', tapadillo 4', corneta 4' (4 ranks), tapado 8', 15a 2', llento (4 ranks 2'), 12a. Three large external bellows grouped in a wooden structure accompany the instrument. An inscription inside bears Pérez Molero's signature and the year of manufacture.

Stoplist/Disposition

Manual (esquerra/left | dreta/right)

- | Violón 8'

Octava 4' | Octava 4'

Tapadillo 4' | Tapadillo 4'

Quincena 2' | Quincena 2'

Decinovenena 1/2 '

- | Docena 4 * (1/3)'

Ventidocena 1' | -

Decinovenena 1/2 ' | -

Lleno | Lleno

- | Corneta 8'

Additional:

Sources

<https://www.atmos.cat/perl?num=1479810041>

https://cataleg.museumusica.bcn.cat/detall/fons_instruments/H310416/

Barcelona, Museu de la Música (Saltiri Psaltery Organ)

Museu de la Música, Carrer de Lepant, 08013 Barcelona, Spain



Builder	J. Pujol
Year	ca. 1765
Period/Style	Baroque
Stops	4
Keyboards	1
Keyaction	tracker/mechanical
Sampleset	Teclats.cat

Description

The saltiri organ was crafted by Josep Pujol, an organ builder from Manresa, who in 1768 devised an innovative saltiri to address the constant need for tuning the traditional instrument. Pujol's invention replaced the strings with wooden bars that activated air pipes, offering a more stable tuning solution. However, this innovation did not gain much popularity as the saltiri was already falling out of favor by that time. The example held at the Museum of Music is one of the few remaining specimens of Pujol's work.

The organ's case is made of varnished wood with four legs and is adorned with gilded wooden carvings in a rocaille style. The upper part features two doors that reveal the facade pipes, which are framed with similarly carved and gilded motifs. This ornate design reflects the aesthetic preferences of the period and highlights Pujol's craftsmanship.

Stoplist/Disposition

Psalterium-Keyboard

tapadet 4' (always on)

octava 2'

dotzena 1 2/3'

dissetena 1 3/5'

Additional:

Sources

<https://www.atmos.cat/perl?num=1459976650>

https://cataleg.museumusica.bcn.cat/detall/fons_instruments/H310262/

Barcelona, Museu de la Música (Procession Organ)

Museu de la Música, Carrer de Lepant, 08013 Barcelona, Spain



Builder	Anonymous
Year	ca. 1675
Period/Style	Baroque
Stops	8
Keyboards	1
Keyaction	tracker/mechanical
Tuning	1/4 Comma Meantone at 440 Hz
Sampleset	Teclats.cat

Description

This organ, known as the "zaragozano," was built in Aragon during the second half of the 17th century. The wooden cabinet is decorated with polychrome and gold stucco in the form of stylized vegetal patterns and geometric elements, especially on the exterior of the doors, which also feature Arabic script. The cabinet is topped with a carved, gilded, and polychrome heraldic shield, crowned and adorned with five crosses, three of which are from Montesa. The front of the keyboard is decorated with stuccoed and polychrome draperies and floral elements, with an image of the Virgin in a medallion at the center. The keyboard consists of 42 keys, from C1 to A4, made of dark-stained boxwood for the natural keys and light-colored for the altered keys, with a notched front.

The organ operates with a suspended mechanical action and features a combination of whole and divided registers. This means that instead of a single stop lever for each set of pipes, there are two, one for the left half and one for the right half of the keyboard. This is a tabletop positive organ, placed on a table rather than standing on the floor. Outside the case are two wedge-shaped bellows, and the order of the wind chest and the arrangement of the pipes follow the natural order of the notes and keys. The tuning is set to A at 440 Hz.

Stoplist/Disposition

Manual (Esquerra|Dreta) (Left|Right)

Bordó 4' | Bordó 4'

- | Dotzena tapada (real: quinta 3')

Dotzena 2 2/3' | Dotzena 2 2/3'

Quinzena 1' | Quinzena (real: octava 2')

Dissetena 1 3/5' | Dissetena 1 3/5'

- | Quinzena segona 1'

Vintidosena 0.5' | Vintidosena (real: dinovena 0.5 2/3')

Trentaquatrena (real: Vintisisena/vintidosena - 0.5 2/3' / 0.5') | -

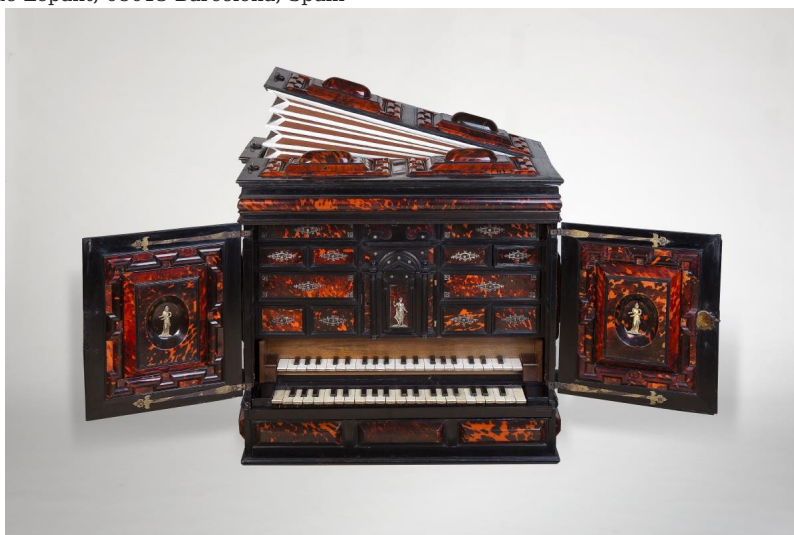
Additional: Xivarri (Noise), Tutti

Sources

<https://www.atmos.cat/perl?num=1444774635>

Barcelona, Museu de la Música (Hauslaib Claviorgan)

Museu de la Música, Carrer de Lepant, 08013 Barcelona, Spain



Builder	L. Hauslaib
Year	ca. 1590
Period/Style	Renaissance
Stops	7
Keyboards	2
Keyaction	tracker/mechanical
Sampleset	Teclats.cat

Description

The Lorenz Hauslaib Claviorgan is a rare surviving example of a 16th-century claviorgan, an instrument that combines an organ (wind instrument) and a spinet (string instrument). Built around 1590 in Nuremberg, this instrument was highly valued by Spanish courts as a symbol of technological and social prestige. The claviorgan is housed in a decorated square cabinet featuring tortoiseshell platings on a red background, ebony, silver applications, and bronze figures. The bellows are integrated into the cabinet's upper part, and the keyboard has 41 keys plated with ebony and ivory. The instrument includes three ranks of pipes and one of reeds.

The claviorgan's first owner was Baltasar de Zuñiga, a nobleman and prominent figure in Spanish history who served as an ambassador and first minister to Philip IV. The organ, made by Lorenz Hauslaib, has been preserved without alterations to its original sound, arrangement, or tuning. Its restoration, completed in 2013 by the organ workshop Grenzing Gerhard and historical keyboard specialist Joan Martí, has revived this Renaissance musical instrument, allowing it to be played and heard today. The claviorgan is now permanently exhibited in a museum, serving as a living testimony to the music and craftsmanship of the 16th century.

Stoplist/Disposition

Spinnet	Organ
8' (always on)	Realejos
	Realejos de batalla
	Fuelles
	Beintydosenas
	Quinzenas
	Flaueadillos

Additional: Coupler Organ/Harpsichord (I/II)

Sources

https://cataleg.museumusica.bcn.cat/detall/fons_instruments/H309140/

<https://www.atmos.cat/perl?num=1404987463>