

Stichting De Rijckere-orgel 1776
Sint-Augustinuskerk, Middelburg-NL
www.derijckereorgel.nl



INSTITUTO
DEL ÓRGANO
HISPANO
www.institutodelorganohispano.es

Masterclass with Andrés Cea Galán organ & clavichord

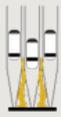
Facultad orgánica

Francisco Correa de Arauxo (1584-1654)

LIBRO
DE TIENTOS
Y DISCURSOS DE MV-
SICA PRACTICA, Y THEORICA DE OR-
gano, intitulado Facultad organica: con el qual , y con moderado estu-
dio y perseverancia, qualquier mediano tañedor puede salir aventaja-
do en ella; sabiendo diestramente cantar canto de Organo,
y sobretodo teniendo buen natural.

COMPUESTO POR FRANCISCO CORREA DE
Arauxo , Clerigo Presbitero , Organista de la Iglesia Collegial de
San Salvador de la Ciudad de Sevilla, Rector de la Her-
mandad de los Sacerdotes della, y Maestro
en la Facultad, &c.

Middelburg, September 17 to 19, 2026

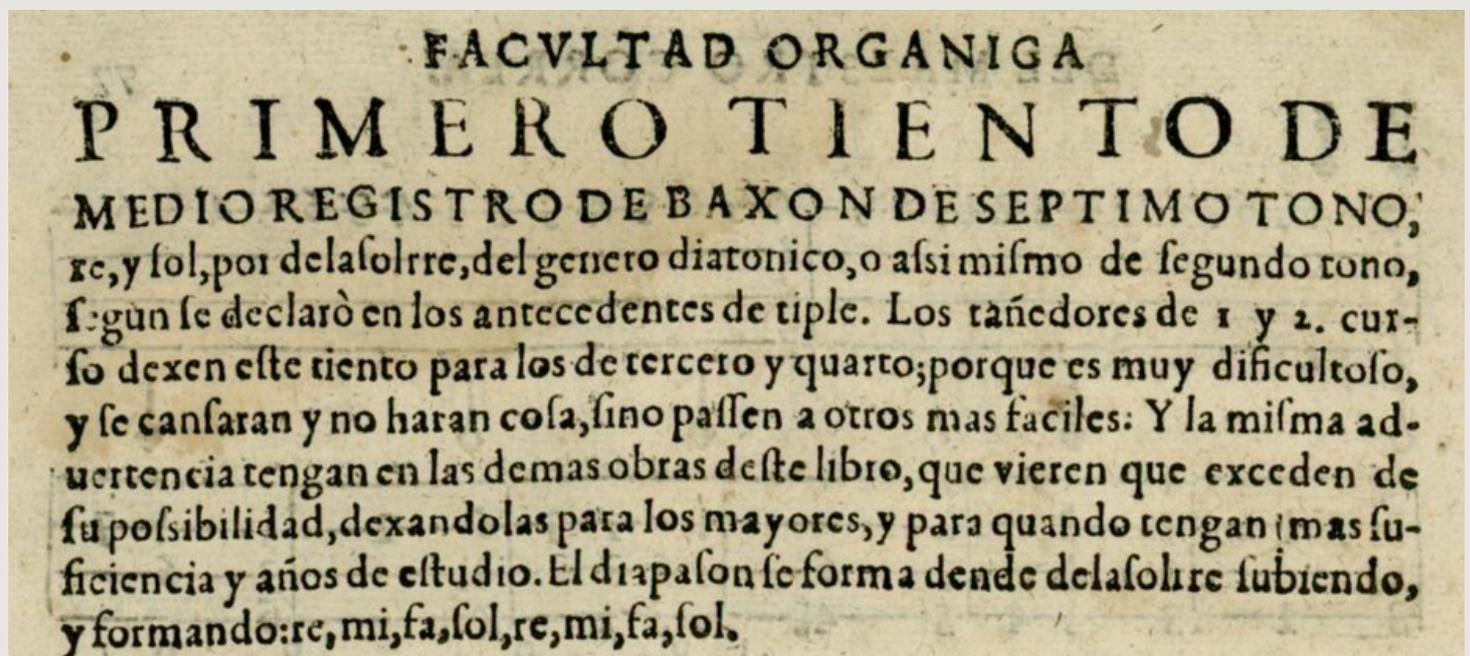


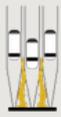
400 years of Facultad orgánica

In 1626, **Facultad orgánica**, the monumental organ treatise by Francisco Correa de Arauxo (1584–1654), was published. It is a key work in the history of Iberian keyboard music. Exactly 400 years later, this masterpiece is the focus of an intensive three-day masterclass for organists and other historical keyboard players.

During this masterclass, we will delve into the musical, stylistic, and theoretical world of Correa de Arauxo. His *tientos* form a unique intersection of counterpoint, modality, virtuosity, and expressive freedom, and place high demands on both technique and interpretation. The lessons combine theory and practice: interpretation on historically inspired instruments (organ and clavichord), source study, articulation, ornamentation, tempi, registrations, etc.

With his many years of experience with this repertoire, Andrés Cea Galán is an inspiring guide. He has conducted extensive research into the life and work of Correa de Arauxo and published articles on performance practice. He also recorded a CD with a selection from *Facultad orgánica* at the Colegiata de San Pedro in Lerma.





Repertoire

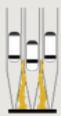
Francisco Correa de Arauxo (1584-1654)

Facultad orgánica (Alcalà, 1626)

Any piece from Correa de Arauxo's **Facultad orgánica**, taking in account the order of difficulty established by Correa himself.

Facultad orgánica. Order of difficulty

	<i>tientos llenos</i>	half stop <i>tientos</i>
First degree, easiest	14, 17, 18, 19, 20, 24	50, 48, 35, 43, 37
Second degree, more difficult	13, 52, 4, 15, 21, 22	36, 38, 39, 45, 46, 47, 51, 49, 34, 32, 33
Third degree	3, 16, 5, 6, 23, 7, 9, 11, 66	44, 25, 26, 27, 28, 29, 41, 31
Fourth degree	1, 2, 8, 10, 12	42, 30, 40, 53, 54, 55, 56, 57
Fifth degree, the most difficult	61, 62, 65, 64	58, 59, 63, 60
Versets	67, 68	69



Why studying Francisco Correa de Arauxo?

Five reasons why this masterclass on **Facultad Orgánica** is interesting for organists and other keyboard players...

A key to the Iberian organ tradition

Facultad Orgánica is the theoretical and practical foundation of 17th-century Iberian keyboard music. Those who understand Correa understand the logic behind the Spanish organ, the *tiento*, and the *medio registro* concept.

Music that forces you to think and listen

His *tientos* are not 'easy listening music'. They raise questions about mode, dissonance, rhythm and form. Correa expects the player to make choices — conscious, reasoned and musical. This makes studying intense, but also enormously enriching.

A unique sound world

Correa composes from the instrument itself. The music breathes the Iberian organ: split keyboards, sharp reeds, unexpected textures, and contrasting registers. The historic De Rijckere organ opens up a palette of colors that you won't find anywhere else in the Netherlands.

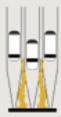
Freedom within strict rules

Correa combines an almost academic contrapuntal rigor with pronounced expressiveness. Irregular phrasing, surprising accents, and daring dissonances make his music lively and sometimes even modern.

Enriching for every keyboard player

Correa writes explicitly about performance, mistakes, taste, and the responsibility of the player. He treats the musician not as a performer, but as a co-thinker. This makes working with his music exceptionally instructive and enriching.





Instruments

De Rijckere-orgel (1776)

Stop list:

Prestant

Cornet

Bourdon

Fluyte

Doublette

Nazard

Tierce

Sexquialter bas / sup

Fourniture

Cimbal

Trompet bas / sup

Claron bas

Cromhoren sup

Tramblant doux

Tramblant roïal

Nachtegael

Keyboard: CD-d3

Pedal: CD-g

A=403, 1/4 comma meantone



De Rijckere-orgel, 1776

Clavichord after Dominicus Pisarenis, Venice, 1543

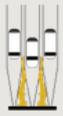
Clavichord after Michael Praetorius, Wolfenbüttel, 1620



Clavichord after Michael Praetorius,
(Syntagma Musicum, De organographia)



Clavichord after Dominicus Pisarenis



Andrés Cea Galán

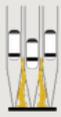
Andrés Cea Galán is a versatile musician. In addition to the organ, he also plays the harpsichord and clavichord. He studied in Lille with Jean Boyer and in Basel with Jean Claude Zehnder. As a musician, he also recognizes the influences of Willem Retze Talsma, Bernhard Brauchli, and Françoise Lengellé, among others. He learned the craft of organ building from Gerhard Grenzing and is recognized as an organ consultant by various cultural institutions in Spain.

He is also active as a musicologist. His interests include the Spanish keyboard repertoire and the history, technique, and aesthetics of the organ in Spain. His articles and books on this subject are considered valuable contributions to the knowledge of Spanish organ culture. He conducted doctoral research on Spanish tablature from the 16th and 17th centuries at the Complutense University of Madrid.

As a music editor, he published the keyboard music of Francisco Fernandez Palero (Edition Gaus), the Ricercari of Sebastian Raval (Patrimonio Musical Español, Fundación Caja Madrid), two books with music by Juan Cabanilles, and a publication with music by Pablo Bruna (Instituto del Órgano Hispano).

Thanks to his innovative approach to performance, particularly of Spanish keyboard music, he is regularly invited to play and teach throughout Europe, Mexico, South America, and Japan. As a soloist, he has made recordings for radio and various CDs for the Lindoro, Almaviva, Aeolus, and Tritó labels. He also collaborated with Ensemble Plus Ultra, conducted by Michael Noone, on the recording of music by Tomás Luis de Victoria (Universal). He is the president of Instituto del Órgano Hispano (www.institutodelorganohispano.es).





Planning

Thursday, September 17, 2026

10:30 - welcome & introduction

11:00 - 12:30 - masterclass

12:30 - 13:30 - lunch

13:30 - 14:30 - lecture and workshop: 'The Iberian clavichord'

14:30 - 18:00 - masterclass

Evening - individual study time on organ / clavichord

Friday, September 18, 2026

10:30 - 12:30 - masterclass

12:30 - 13:30 - lunch

13:30 - 14:00 - lecture: 'Organ building in the 17th century'

14:00 - 17:00 - masterclass

20:00 - concert by Andrés Cea Galán on the De Rijckere organ and clavichord

Saturday, September 19, 2026

10:30-12:30 - masterclass

12:30-12:30 - lunch

13:30-16:00 - masterclass

16:00-18:00 - opportunity to prepare for the presentation concert

20:00 - presentation concert by the participants and Andrés Cea Galán (organ & clavichord)

21:00 - drinks and presentation of certificates





Registrations

You can register as a participant or listener via our website www.derijckereorgel.nl.
There is a maximum of 8 active participants. Language of instruction for the masterclass: English.

Active participants: €150 (3 days of masterclasses and free admission to the concerts)

Passive participants: €30 (3 days of masterclasses, excluding the concerts)

The deadline for registering as an active participant is August 1, 2026.

For questions: info@derijckereorgel.nl

Practical information

B&B's

- B&B De Kaepstander, Koorkerkhof 10
- B&B 't Poorthuys, Koepoortstraat 10
- B&B De Kloostertuin, Lombardenstraat 1a
- B&B Montancourt, Rouaansekaai 21

Hotels

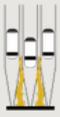
- Hotel Sint-Joris, Balans 25
- Cityhotel Wood, Achter de Houttuinen 8
- Hotel de Sprenck, Seissingel 4
- Boutique Hotel The Roosevelt, Nieuwe Burg 4

Lunch & diner

- Brasserie de Huifkar, Markt 19
- Brasserie1600, Reigerstraat 9
- Jells Lunchcafé & Tuinerras, Nieuwe Kerkgang 3
- De Herberg, Pottenmarkt 2
- Restaurant IL Senso, Lammerensteeg 5

Parking

Free parking at Oude Veerseweg (Cycle Hub) — This parking on Oude Veerseweg is located just outside the paid parking zone in Middelburg. From here, St. Augustine's Church and the city center are about a 10-minute walk away.



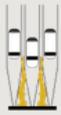
Middelburg-NL

As the capital of Zeeland, Middelburg has a long and layered history. In the 16th and 17th centuries, the city experienced its heyday as an international trading center for the Dutch East India Company (VOC). That prosperity is still visible in the cityscape: monumental churches, patrician houses, and a refined urban culture that was open to international influences. The city is easily accessible thanks to its central location between Amsterdam and Brussels.

Middelburg also has a strong musical tradition. The city is a place where organ culture is cherished, with high-quality historical instruments and an active performance practice. The presence of authentic sound sources makes it possible to study and experience music from the 17th and 18th centuries and makes Middelburg an ideal place for masterclasses with international experts.

In addition, Middelburg is a compact, peaceful, and inspiring city. The short distances in the city center, the historical backdrop, and the proximity to the sea and nature reserves are an attraction for tourism.





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Organisation

INSTITUO DEL ÓRGANO HISPANO

From an organological typology perspective, the Spanish organ has a broad geographical distribution throughout the world. Its presence has been documented not only on the Iberian Peninsula and the Balearic Islands since the Middle Ages, but also in the overseas territories that came under Spanish and Portuguese jurisdiction from the 16th century onwards, such as the Canary Islands, the Azores, North Africa, Central and South America, and the Philippines.

The Instituto del Órgano Hispano was founded with the aim of promoting all kinds of activities related to the protection, conservation, restoration, promotion, and dissemination of this heritage. This takes into account not only the numerous preserved instruments and the music composed for them, but also the extensive historical documentation related to this field.

To this end, the Instituto del Órgano Hispano currently has two main lines of activity: an educational line, through the organization of courses, seminars, lectures, and exhibitions; and an editorial line, with two publication series entitled Cuadernos de música and Documentos.

Stichting De Rijckere-orgel 1776

In 2025, the De Rijckere Organ Foundation 1776 achieved an important goal: the previously purchased historic De Rijckere organ from 1776 was restored and installed in the St. Augustine's Church in Middelburg. This unique instrument is perfectly at home in this church.

The foundation is now working to make the cultural heritage of the Flemish organ-building family De Rijckere accessible to a wide audience by deepening and sharing knowledge about the De Rijckere organ-building family and its organs with the public and by organizing concerts, masterclasses, and organ excursions so that organ students and organ enthusiasts can become acquainted with this specific Flemish organ type.

In recent years, successful masterclasses have been held with international specialists on keyboard music by Byrd, Frescobaldi, Sweelinck, and others, as well as Keyboard Music at the Brussels Court. For this, we sought collaboration with Léon Berben, Jean-Luc Ho, Francesco Cera, and Luc Ponet.