TOCCATA CLASSICS

Joan CABANILLES

KEYBOARD MUSIC, VOLUME ONE: ELEVEN ORGAN PIECES

TIENTOS NOS. 9, 12, 14, 31, 55, 63 AND 82
TOCATAS NOS. 1, 2 AND 4
PASSACALLES NO. 2

Timothy Roberts

INCLUDES FIRST RECORDINGS

CABANILLES AND HIS ORGAN MUSIC

by Timothy Roberts

In a more fanciful age one of the editors of Joan Cabanilles' organ music was inspired to write: 'This is the song of the real, enduring Spain. The mark of time disappears from this incomparable work: it is music of eternity'.[1] Nowadays commentators take music more coolly, and insist on its context: a more recent editor has described Cabanilles statistically, as 'the most prolific composer of organ music the world has ever seen',[2] noting the survival in Spanish copyists' manuscripts of over two hundred *tientos* and other, often substantial, pieces, as well as close on a thousand short liturgical versets and other plainchant settings. Either way, though, it seems hard to avoid superlatives with Cabanilles. I'll add my own, and nominate him (provisionally, as so much Iberian music remains unknown) as Spain's greatest Baroque composer, even though he composed almost exclusively for the organ,[3] indeed, probably for just one particular instrument: that of Valencia Cathedral, where he was employed for about fifty years.

The very abundance of Cabanilles' music may be a barrier to appreciating his achievement, for he rarely repeated himself. Some of his work still awaits publication, or is hard for players to find, even though a complete edition of his works was begun in Barcelona as long ago as 1927.[4] The music as it is preserved offers many riddles to an editor, while the length of many pieces, although typical for Iberia, can make them both hard to play and to programme. Lastly, his music's special language (more

[1] Joseph Bonnet (ed.), *Historical Organ-recitals*, Vol. 6, G. Schirmer, New York 1940, p. vii; Bonnet was writing of the *Tiento de falsas*, No. 15 in the complete edition.

[2] Nelson Lee (ed.), *Keyboard Music from the Felanitx Manuscripts*, Corpus of Early Keyboard Music, Vol. 48, No. 1, American Musicological Society, New York, 1999, p. ix.

[3] Ten choral works are also extant; they have been well recorded by the Amystis Chamber Choir conducted by José Duce Chenoll (Brilliant Classics 94781).

[4] *Opera omnia*, Vols. 1–4 (1927–56), ed. Higini Anglès, Vols. 5–9 (1986–2008) ed. Joseph Climent. Three further volumes in Nelson Lee's edition are in preparation.

so than in the case of, for example, his great contemporary Diderik Buxtehude) is linked to a particular sort of instrument, one that is now rare even in the province of Valencia.

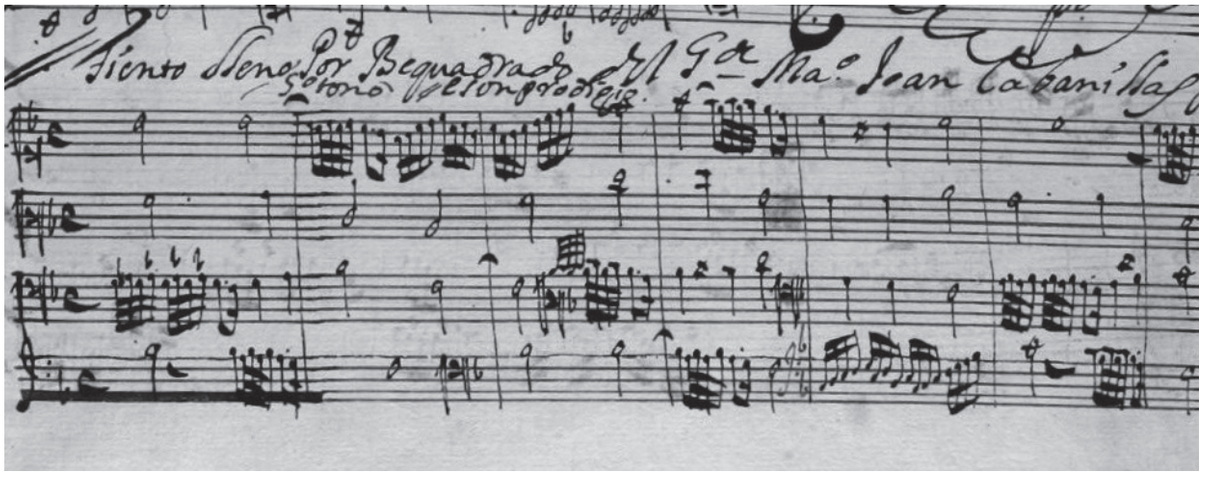
Cabanilles' music is rooted in a Renaissance tradition of counterpoint, with a (mostly) fixed number of parts or voices, usually four (but sometimes two, three, five or even six), each written on its own separate stave – the same old-fashioned layout to which Bach would return in his late *Art of Fugue*. Expressively, though, the music is often thoroughly Baroque, with a rich, sometimes flamboyant, mix of Iberian, English/Flemish, French and, above all, Italian influences. In spite of the formal structures an air of improvisation is never far away, and in faster pieces the rhythm can accumulate in an almost symphonic, Beethoven-like way.

There is no evidence that Cabanilles ever left the Valencia area. On 6 September 1644 he was baptised Joan Baptiste Josep Cabanilles Barberà in the nearby town of Algemesí; his father was a native of Pollença in Mallorca.[5] The following year the family moved inland to Manises, to the west of the ancient city, and probably lived there until 1661–63. The statement that Cabanilles was a choirboy at Valencia Cathedral[6] cannot be confirmed, for he first appears in Cathedral documents in 1665 when at the age of 21 he succeeded Jerónimo de la Torre as second organist. In less than a year he was promoted to first organist and received the clerical tonsure, as the post required. He soon took minor orders and then was successively ordained subdeacon (1666), deacon (1667) and priest (1668). In 1675–77 he was in charge of the welfare of the choir, though apparently not its musical direction.

Cabanilles would remain in Valencia until his death on 29 April 1712, often requiring a deputy after 1703 because of absences. The archives record a few other events of an apparently undramatic life: his receiving a salary increase (1674); supplying small or portable organs for feast days and processions (1674, 1691, 1696) and inspecting organs at the city's parish churches of St Martin (1682) and Santos Juanes (1705); having a *Trompeta Real* and a treble *Clarín* (horizontal trumpet) installed in the cathedral organ (1693); and

[5] The information in this and the next two paragraphs is taken from Miguel Bernal Ripoll's doctoral thesis *Procedimientos constructivos en la música para órgano de Joan Cabanilles* (University of Madrid, 2003), pp. 21–23.

[6] For example, by Barton Hudson in *Grove Online* ('Cabanilles, Joan').



The opening of Tiento *No. 82* 6 *in a copyist's manuscript (Biblioteca de Catalunya, Barcelona). Four-part notation in score.*

sometimes hiring, maintaining or transporting a *lira*, an instrument used during Holy Week (very probably a *viola organisata*, a keyboard instrument with gut strings sounded by circular 'bows'). Only a handful of the compositions themselves can be dated, and no image of the composer seems to have survived if, indeed, any was ever made.

An early nineteenth-century history seems to be the source of various oft-quoted but unverifiable or erroneous statements about Cabanilles: for example, that he was sometimes summoned to French cathedrals to play on high feast days (the nearest such cathedral is at Perpignan, over 500 km away), or that he had connections with the towns of Urgel and Gerona (which he didn't).

The most substantial and varied part of his output, some 180 of Cabanilles' *tientos* have survived. As a keyboard form this type of piece – its title is best translated as 'essay' – had been cultivated in Iberia since the early sixteenth century, most notably by Antonio de Cabezón (1510–66), Francisco Correa de Arauxo (1584–1654) and Pablo Bruna (1611–79). Traditionally the *tiento* was a relatively serious contrapuntal piece, usually in four voices, such as an Italian contemporary might have called *ricercare* or *fantasia*, though there were also *tientos* with the livelier character of the Italian *canzona*.

Cabanilles used all these traditional types, while also widening enormously their stylistic and emotional range: some also adopt the improvisatory style of the Italian

toccata 6, whereas a significant number are individualistic pieces without obvious precedent or parallel, sometimes 'showing elements of dance rhythms [...] or tantamount to character-pieces'.[7] A few *tientos* are based on liturgical melodies, and although the use of the organ in the liturgy never became as thoroughly codified in Iberia as it did in France, *tientos* were certainly played liturgically, even the longer ones finding their place, for example as Offertories on high feast days. A quiet *tiento de falsas* ('dissonances') 4 could symbolise Christ's Passion at the Elevation of the Host. A *tiento* also had value as a teaching piece, or for private edification whether at the organ or clavichord.

The main types of *tiento* are:

- the *tiento lleno*, *lleno* ('full'), indicating the use of the same registration in both the treble and bass: normally contrapuntal in style, the *tientos de falsas*, the Iberian counterpart to the Italians' *durezze e ligature*, are a sub-group of this category;
- the *tiento de batalla*, a particular type of contrapuntal *tiento* that uses martial motifs, symbolising the triumph of Christianity, and the Counter-Reformation in particular;
- the *tiento lleno sín paso*, lacking contrapuntal entries, therefore chordal and sometimes dance-like;
- an enigmatic group of *tientos de contras*, long pieces for the entire keyboard and with long notes played on the pedal pipes 9;
- the *tiento partido*, 'divided' *tientos* for one or two often ornate solo lines in one hand, accompanied by a simpler, quieter accompaniment in the other. In a few cases there are four soloistic lines, two trebles and two basses, producing an abundance of organ colour.

Cabanilles perhaps wrote his unparalleled number of liturgical *versos*, intended for *in alternatim* performance with plainchant, as teaching material, for the use of his students, deputies and other less experienced improvisers. (No *versos* are included on this recording, but the series will turn to them in due course.)

[7] John Butt, booklet notes to his CD *Cabanilles: obras de órgano* (Harmonia Mundi France, HMU 907047), p. 5.

Cabanilles' huge output also includes a small number of *tocatas*, which seem to fulfil a prelude- or fanfare-like function (the Italian term *toccata* was originally cognate with the Shakespearean word 'tucket', meaning a trumpet fanfare, the *Toccata* to Monteverdi's *Orfeo* being a famous example), alongside a significant body of variation-type works with such titles as *passacalles*, *gallardas*, *jácara*, *folías*, *gaitilla* and *paseos*. These pieces include some of his most accessible music. It is uncertain how many of them were meant for liturgical use, or indeed are really organ music; some of them (the *Passacalles* No. 2 *de primero tono* 2, for example) may have originated as works for instrumental consort.

The most obvious question for someone sight-reading a Cabanilles piece will be the accidentals – that is, when to play a sharp, flat or natural. Most Catholic church musicians of the seventeenth century were still trained using the traditional system of modes, or tones, with their ancient roots in the daily singing of plainchant. Traces of the old *musica ficta* training (singers' rules-of-thumb for adding implicit chromatic alterations) lingered on, and musicians were not yet in the habit, even in new music, of making every accidental explicit; most Cabanilles pieces thus leave the player to adjudicate on at least one or two, and sometimes a lot, of them.

None of Cabanilles' music was printed in his lifetime[8] nor do any of his keyboard autographs survive; all the sources are therefore secondary, some of them compiled only after his death. It's even uncertain how he would first have written his music down: internal evidence shows that he knew pieces by earlier Spanish composers, whose music was often written in *cifra* or number notation, and for speed, Cabanilles may sometimes have drafted his music in *cifra*, a plausible reason for occasional notes that seem to have ended up an octave too high or too low.

Another plausible idea is that some of his cathedral organ music had to be adapted to some extent – whether by the composer, or by his pupils and copyists – to make it playable on smaller organs such as those of monastic chapels or parish churches, or even on domestic instruments. Such adaptation would sometimes have included reducing

[8] In fact, almost no Spanish keyboard music was printed between Correa de Arauxo's *Facultad organica* of 1626 and Juan de Sessé's *Seis Fugas* announced in 1773.

the total range of a work, from the presumed four octaves of the cathedral organ (47 notes from C to c‴ – that is, two octaves down and two octaves up from middle C, though almost certainly lacking the bass notes C sharp and D sharp). Older or smaller instruments traditionally had only 42 notes, from treble a″ down to a so-called 'C short octave' whereby the lowest notes that look like E, F sharp and G sharp actually sound C, D and E (low F sharp and G sharp in fact being entirely absent). Adaptation might mean reshaping phrases, or even transposing them an octave up or down.

A more radical technique of rewriting seems to have been developed for the *tientos partidos*. Seventeenth-century Iberian organs typically had a *medio registro* (half-register) type of construction that enabled different stops to be used in the bass and the treble of a single keyboard. This feature resulted from the instrument's effectively being built in two halves that joined together at middle C/C sharp, with the stop knobs controlling each half-register placed to the player's left and right respectively. Partly a creative response to limitations of both space and money, this type of organ appeared in the late sixteenth century and soon gave birth to an extraordinary, uniquely Iberian school of composition. As early as 1626 Francisco Correa de Arauxo, then working in Seville, could publish an unsurpassed body of *tientos partidos*, with no sense of being hemmed in by a single, divided keyboard with only 42 notes.

At first sight, most of Cabanilles' numerous *partido* pieces appear to require only the same modest resources as Correa's, and some of his divided *tientos* can even seem a retrograde step from Correa's sophistication. Their texture is thinner, and they fail to imitate, for example, the way the latter has the hands cross over 'the join' to achieve wide chord spacings; what's more, the manuscripts too often suggest a composer whose high-Baroque love of pattern-making was stymied by the *medio registro* into the acceptance of ungrammatical leaps and other imperfections.

The *tientos llenos* are rarely disfigured in this way, which may be a sign that, in fact, the manuscripts transmit the *partido* music in heavily bastardised form, with many radical revisions that at least made it usable, if imperfectly, outside the cathedral. This in turn suggests that Cabanilles' lost originals would have been conceived for performance

The 47-note Valencian keyboards of the Vila-real organ, as rebuilt in 2010; these provide all the notes that Cabanilles ever requires. The pedal buttons are also visible.

on two manuals,[9] making them entirely free of the constraints of the *medio registro*. Personally I am convinced that this is the case, and that much of his music needs significant re-editing if it is to speak with its true voice.[10]

Copyists often praised Cabanilles with the words 'Es un prodigio' at the head of his pieces, and these were no empty boast: this priest-*maestro* indeed left a prodigious artistic legacy. Even so, the work that survives in notation 'must represent only a small portion of what was actually created and perhaps only approximates the music that would in fact have been heard'.[11] Nor, perhaps, need any piece by Cabanilles be played the same way twice; for

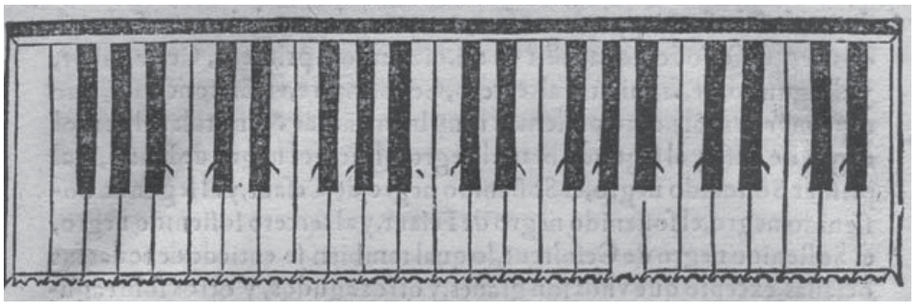
> there are times when artistic fancy may suggest the alteration or enrichment of a perfectly error-free passage; this [...] is to be encouraged, given the quasi-improvisational character of much of this music and the fact that there survive examples of just such alterations in other manuscripts of the period.[12]

[9] A technique already normal in French *dialogues* and the double voluntaries of Restoration England.

[10] In 1999 Nelson Lee suggested (*loc. cit.*) that players should be free to alter the music in divided pieces, mainly by means of octave transpositions, when more than one manual is available. Andrés Cea Galán, in a so-far unpublished article, has gone on to analyse the *tientos partidos* in detail, and suggests steps whereby Cabanilles' lost originals might be reconstructed. I am enormously grateful to Andrés for his kindness in sharing his knowledge.

[11] John Butt, *loc. cit.*, p. 4

[12] Nelson Lee, *loc. cit.*, p. xxi.



Traditional 42-note keyboard with C short octave, as illustrated in 1565 by Fray Tomás de Santa María. Many of Cabanilles' works fit this keyboard comfortably, but others show signs of having been butchered to do so.

The seventeenth century was an era of daring experiment, and this recording is itself an experimental step towards a fuller knowledge of one of that century's outstanding musicians.

The numbering of the pieces here follows the Anglès/Climent edition, even though its order is largely arbitrary.[13]

1 ***Tocata* No. 1 *de primero tono***: a joyous triple-time prelude, ostensibly written in the first or Dorian mode (=D minor although with B naturals), but the fantastical chord progressions, with their juxtaposition of major and minor, are far from modal.

2 ***Passacalles* No. 2 *de primero tono***: Cabanilles' five *passacalles* are ground-bass pieces, most often in duple metre. The quasi-processional No. 2, one of the handful of his works that can be called well-known, grows seamlessly through 26 variations on a basic D minor–D minor–G minor–A major chord-sequence, passing through counterpoint, harsh dissonance, virtuoso passagework (perhaps originally conceived for violin consort?) and an energetic $\frac{12}{8}$, to a grand peroration in five voices.

3 ***Tocata* No. 4 *de quinto tono***: one of Cabanilles' most concise, yet striking works – four sections in fanfare style and simple invertible counterpoint, rounded off with a brilliant flourish in demisemiquavers. By means of some simple octave transpositions

[13] The chronology of Cabanilles' music is mostly unknown. Two further numbering systems exist: that of the Bernal thesis (*op. cit.*) which groups the works by form, and the 'WSC' numbers, reflecting their order in the sources, used in the editions of William R. Shannon. (Many of the latter are available online via the Petrucci Library/IMSLP website.)

the piece becomes playable on the horizontal trumpets, with 4'+2' in the bass and 8′ in the treble.

4 ***Tiento* No. 12 *de falsas, de cuarto tono***: perhaps one of his most perfectly finished pieces, with a fine sense both of texture and of ebb and flow (the top note is reached only once, towards the end). The first four notes may symbolise the Cross; the rising counter-subject, with its affecting repeated notes, is their perfect foil. The fourth, or Phrygian mode, resembles A minor though always cadencing onto the 'dominant' of E major.

5 ***Tiento* No. 31 *partido de mano derecha, de primero tono***: an extended right-hand solo, full of rhythmic drive and variety, including some fake triple-time within the main, duple section; there is also an actual *tripla* ($\binom{3}{2}$) to end, with wild leaping ideas. This piece required quite a bit of rewriting: in the *tripla*, even to make the themes recognisable; at the opening, too, the solo line can become more consistent if it is allowed down into tenor range. There is welcome variety when the left hand can rise into alto range.

6 ***Tiento* No. 82 *lleno, por Bequadrado de quinto tono***: the fifth mode was the key of trumpet music and of triumph (i.e., C major); Tiento No. 82 is a tone lower, in B flat. The work is an outpouring of joy, in five large duple-time sections, the fourth a little slower and introducing some theatrical silences, followed by an almost manic $\frac{6}{4}$ jig and ending in a brief but climactic coda. Here *Be cuadrado* (=B flat) actually means that there is no E flat in the key-signature, a fact that Cabanilles emphasises gloriously in his final cadence. The ascending theme heard about one minute in and varied around 4′30″may derive from a passage in Frescobaldi's *Toccata Prima* in his Second Book, published in Rome in 1637.

7 ***Tiento* No. 9 *partido de mano derecha, de secondo tono***: this beautiful work for right hand solo survives only in a single, particularly corrupt, copy. So as well as the two-keyboard alterations there are many wrong notes, faulty rhythms and even whole passages missing or garbled; my version, therefore, is only one among many possibilities. The opening melody may be another 'Cross' (as in 4); the solo voice starts low down in the tenor, but gradually rises at each re-entry and then accelerates, leading to joyous semiquavers and eventually a dance in $\frac{12}{8}$ jig-time.

8 ***Tocata* No. 2 *de mano izquierda, de quinto tono***: another processional *tocata*? – this one being in three concise sections, and three voices of which the lowest (*mano izquierda*, left hand) is the solo, in bassoon or sackbut style. This is one of the few *partido* pieces that can be played on a single-manual organ, though if a second manual is available the middle section can (as here) be played with a contrasting registration.
9 ***Tiento* No. 63 *de contras, de cuarto tono***: almost eleven minutes long, this is not even the biggest of the *tientos de contras*. What inspired such monsters? Here is a conjecture: in Mallorca *Nochebuena* (Midnight Mass) still starts, as in seventeenth-century Valencia, with a solo treble singing the *Canto de la Sibilla*. These ancient pagan verses (banned in most places) had been adopted in mediaeval times as a dark prophecy of the Nativity, and before them an air of considerable anticipation can build up in the church. I could imagine *Tiento* No. 63 as a sort of transformed bagpipe music for this moment: the Bethlehem shepherds' fearful prelude. It consists of an elemental fourfold repetition, over the pedal notes E, A, D and G, of a long circling string of ideas. (Thanks to the low G sharp and F sharp of the Vila-real organ, some passages could be restored to their original, deep tessitura.) At the move to C major the tension explodes into a brief triumphant coda.
10 ***Tiento* No. 55 *lleno, de primero tono***: an unproblematic, cheerful work starting with three chords, in the long–short–short rhythm of the Renaissance *canzona*, that introduce some free counterpoint; then imitation in continual quavers leads to semiquaver right-hand figuration in English virginalist style. A left-hand solo in $^{12}_{8}$ leads to the closing *tripla* in $^{3}_{2}$, a kind a galliard that relaxes into the closing figuration, via a spicy discord.
11 ***Tiento* No. 14 *partido de dos tiples, de cuarto tono***: Cabanilles, like Correa before him, was especially inspired in his two-treble divided *tientos*; such pieces can seem like mystical love-duets. At over eight minutes this *tiento* achieves heavenly length, and in this re-edited form its symbolic solo 'voices' have an extraordinary, superhuman range: tenors one moment, altos and trebles the next. Cabanilles has a striking ability to echo the sensuous sounds of distant Venice, and in *Tiento* No. 14 Monteverdi and Cavalli do not seem so far away.

The Organ of the Basilica of Sant Jaume, Vila-real, Castellón/Valencia

The Valencia region was part of the Republican 'Red Zone' at the start of the Spanish Civil War, and suffered especially severe conflict. The Valencia Cathedral organs were plundered (and later removed entirely when the building was restored), and many other instruments in the region, too, were damaged or lost altogether. Vila-real's large organ of 1724 by the notable Valencian builder Nicolás Salanova (1681–1750) is therefore an especially precious survival as a vehicle for Cabanilles' music, even though nearly all its original pipework was melted down during the Civil War. The organ is situated high in the apse of the Basilica of St James, and when Gerhard Grenzing came to restore it in 2008–10, what remained (case, soundboards, windchests, stops, action and keyboards) was in a precarious state. Careful work saved the essential parts, and maximum authenticity was achieved in replacing the pipework, based both on detailed study of other old (but modified) organs in the region, and on the Grenzing workshop's long experience of Iberian organs, particularly those of the Catalan-, Valencian- and Mallorcan-speaking regions.

To my ear, the result is a technical and artistic triumph: an organ of an almost orchestral warmth and brilliance, whose principals, flutes and reeds provide a satisfying range of vivid Mediterranean colours. The *Cadereta* (Chair Organ) can counterbalance even loud registrations on the *Orgue Mayor* (Great), and despite the low Valencian pitch of A=*c.*380 Hz (over a tone below A=440) the sound has considerable energy and clarity, even in the bass – aided, for the microphones at least, by the warm, cathedral-like resonance of the basilica. As with many Spanish organs, the instrument is not heard as often as it deserves. For the recording sessions I myself tuned a few pipes of the horizontal trumpets and the Vox Humana.

Bass (C-c′)		*Treble* (c′ sharp–c‴)	
Orgue Mayor			
Flautado Mayor	8′	Flautado Mayor	8′
Flautado 2º	8′	Flautado 2º	8′
Violón	8′	Violón	8′
Octava	4′	Octava	4′
Tapadillo	4′	Tapadillo	4′
Docena	2′ ⅔	Lleno en 12 y 15	II
Lleno en 15 y 19	II	Lleno en 15 y 19	II

Lleno	IV	Lleno	IV
Cimbala	IV	Cimbala	IV
Nasardo en 12	2′ ⅔	Tolosana	III
Nasardo en 15	2′	Nasardo en 12	2′ ⅔
Nasardo en 17	1′ ⅗	Nasardo en 15	2′
Nasardo en 19	1′ ⅓	Nasardo en 17	1′ ⅗
Pajarillo	1′	Flauta (8′ doble)	II
Trompa Real	8′	Corneta	VIII
Bajoncillo	4′	Trompa Magna	16′
Chirimia	2′	Trompa Real	8′
		Clarin claro	8′
		Clarin de campana	8′
Cadereta interior*			
Violon	8′	Violon	8′
		Corneta en Eco	V
		Violines	8′
Cadereta exterior			
Flautado 2º	4′	Flautado 2º	4′
Violon	4′	Violon	4′
Lleno en 15º y 19º	II	Lleno en 15º y 19º	II
Lleno	IV	Lleno	IV
Cimbala	IV	Cascabeles	IV
Nasardo en 19º	1′ ⅓	Nasardo en 19º	1′ ⅓
Vox Humana	8′	Corneta inglesa	V
		Clarín	8′
		Vox Humana	8′
Pedal			
Contras	16′ + 8′		

The tuning in sixth-comma meantone makes the seven common major thirds almost pure (in tune), while other, more distant chords have a strongly ‘spiced’ favour.
47-note manuals (C–c‴, lacking C♯ and D♯) and ten pedal buttons (C–B, lacking C♯ and D♯)

*Pipes in the main case but played from the lower keyboard.

Timothy Roberts developed a passion for Baroque music during his schooldays, when he had organ lessons from Francis Routh and spent many hours getting to know the eighteenth-century harpsichords at Fenton House in his native Hampstead (north London). He later studied with Christopher Kite and Jill Severs, also receiving master-class tuition from Kenneth Gilbert and Gustav Leonhardt. He worked for about thirty years as a busy touring keyboard player, twenty of them as principal keyboard of the Gabrieli Consort and Players; he also became director of His Majestys Sagbutts & Cornetts, and like many colleagues of his generation contributed to a large number of varied CD recordings. He later moved to southern Europe, working as a church organist in Provence and, especially, Mallorca, where he still enjoys close musical connections thanks to his ongoing friendship with the Baroque orchestra Ars Musicae and the Barcelona-based organ builder Gerhard Grenzing.

Now a grandfather, Tim is once more London-based. As a chamber musician, vocal accompanist and soloist he has often researched lesser-known repertoire. His first job was as an editorial assistant on the 1980 edition of *The New Grove* dictionary, since when he has produced many historical music editions, especially of English repertoire, for publishers including Faber Music and Oxford University Press. In recent years he has also gained experience as a recording engineer and sound editor, composer, and music-typesetter, and also enjoys part-time work as a dance accompanist at Bird College theatre school in south London.

This is his second recording for Toccata Classics; the first, of the complete organ music of John Worgan (TOCC 0332), earned the following encomium in *Fanfare*: 'The recording is made with ideal clarity; Roberts's booklet notes are highly informative […]. If you are a fan of 18th-century organ literature, do not hesitate to snap up this disc without delay; warmly recommended'.

His website can be found at www.orchardstreetmusic.uk.

Recorded on 5–7 April 2016 in the Basilica of Sant Jaume, Vila-real (Castellón/Valencia)
Calrec CB2001 microphones
Producer and editor: Timothy Roberts
Mastering: Adaq Khan

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TR

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Tel: +44/0 207 821 5020 E-mail: info@toccataclassics.com

JOAN CABANILLES Keyboard Music, Volume One

1	*Tocata* No. 1 *de primero tono*	2:23
2	*Passacalles* No. 2 *de primero tono*	5:06
3	*Tocata* No. 4 *de quinto tono**	2:36
4	*Tiento* No. 12 *de falsas, de cuarto tono*	4:33
5	*Tiento* No. 31 *partido de mano derecha, de primero tono**	6:47
6	*Tiento* No. 82 *lleno, por Bequadrado de quinto tono*	8:06
7	*Tiento* No. 9 *partido de mano derecha, de secondo tono**	7:29
8	*Tocata* No. 2 *de mano izquierda, de quinto tono*	2:53
9	*Tiento* No. 63 *de contras, de cuarto tono**	10:57
10	*Tiento* No. 55 [*lleno*]**,** *de primero tono*	5:33
11	*Tiento* No. 14 *partido de dos tiples, de cuarto tono**	8:21
		TT **64:48**

Timothy Roberts, historic organ (1724) of the Basilica of Sant Jaume, Vila-real (Castellón/Valencia)

*NEW RECONSTRUCTIONS BY TIMOTHY ROBERTS