

**JUAN CABANILLES-FRANCISCO PERAZA-CORREA DE ARAUXO
PEDRO DE ARAUXO-MANUEL COELHO-PABLO BRUNA
SEBASTIÁN AGUILERA DE HEREDIA**

*on the
XV Century Monastery of the Consolation organ
at Calabazanos, Palencia, Spain.*

Peter de Jager

**HR
RECORDINGS**

E407HR

JUAN CABANILLES, (1644-1712)

01.-Tiento de falsas 1º tono.....	4:26
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FRANCISCO DE PERAZA, (1564-1598)

02.-Medio registro alto de 1º tono.....	3:58
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MANUEL COELHO, (1555-1635)

03.-Verse 1 “magnificat”.....	0:17
04.-Versos de primer tom, nº 1.....	0:54
05.-Primeiro Verso de primeiro Tom sobre o canto chao de Tiple.....	2:10
06.-Versos de primer tom, nº2.....	1:09
07.-Outro Verso do mesmo tom sobre o mesmo tiple.....	1:29
08.-Versos de primer tom, nº 3.....	1:09
09.-Terceiro Verso do mesmo tom sobre o canto chao de Contralto.....	1:56
10.-Versos de primer tom, nº4.....	1:14
11.-Outro Verso do mesmo tom sobre canto chao de Contralto.....	2:07
12.-Terceiro Verso do mesm tom sobre o canto chao de Tenor.....	1:28
13.-Quarto Verso de mesm tom sobre o canto chao do Contrabaixo.....	2:02
14.-Verse 12 “sicut erat in principio”.....	0:24

PABLO BRUNA, (1611-1679)

15.-Tiento de 5º Tono de mano izquierda.....	8:48
16.-Tiento de 1º tono de mano derecha y en medio a dos tiples.....	7:32
17.-Tiento lleno 4º tono.....	13:36
18.-Tiento de primer tono de mano derecha.....	4:50
19.-Tiento de 5º tono de mano izquierda y en medio a dos bajos.....	10:17
20.-Tiento lleno 6º tono.....	8:18
21.-Tiento de falsas de 2º tono.....	6:20
22.-Pange lingua a 4.....	1:51

SEBASTIÁN DE HEREDIA,(1561-1627)

- 23.-*Dos bajos de 8º Tono*.....4:06
24.-*Tiento grande de 4º Tono*.....8:19

ANONYMOUS, (Martin y Coll)

- 25.-*Tiento lleno 5º tono Punto Alto*.....13:31
26.-*Tiento lleno 6º tono*.....7:16

CORREA DE ARAUXO,(1584-1654)

- 27.-*Quinto Tiento de Medio Registro de Baxones de primer tono*.....4:48
28.-*Tiento de medio registro de tiple de segundo tono*.....9:48

PEDRO DE ARAUXO,(1640-1705)

- 29.-*Batalha de sexto tom*.....7:26

T.T:2 hours:21minutes

Peter de Jager, organ







It was an extraordinary experience being cloistered for three days at the Monasterio de la Consolación in Palencia and given free reign on their organ (under the watchful eye of the Mother Superior), built in the 19th century but in fairly standard 17th century Iberian style. I had the chance to record virtually every piece of Iberian organ music that had intrigued me since I started looking into this magnificent repertoire several years before, especially those *tientos de medio registro* which I came to realise would only truly bare their soul on instruments of this type.

Cabanilles' famous *Tiento de falsas* acts as a contemplative prelude here to Peraza's *Tiento de medio registro* alto, the earliest of its type recorded, and its author reputed to be the inventor of the mechanism for splitting two registers across a single keyboard, thus providing the opportunity for either treble or bass to act as a solo voice. More compact than the form was to become through the course of the 17th century, Peraza's *tiento* has a beautiful contemplative simplicity, and is a pivotal piece in the history of Spanish organ music.

I have constructed a full Magnificat by interleaving Coelho's four first-tone versos to be sung at the organ with his six versos for organ alone in the same tone, leaving the first and last verses of the canticle to be chanted by a solo voice. Despite their modest size and apparent simplicity of texture, there seem to be whole worlds full of different characters and events in these roughly minute-length pieces, and I am constantly discovering new subtleties.

What intrigued me from the start about the early Iberian organ repertoire was a sense of darkness and austerity, but coupled with liveliness and dance, incorporating rhythms and colours from folk culture that it seemed to me were not found in the equivalent Italian repertoire. Also intriguing to me, and probably off-putting to others, was the great length and repetitiveness of some of these structures. While at times there is certainly monotony in this music, some of the more ambitious forms appear very impressive, and, of course, would have amply filled time in church where background music was required.

Pablo Bruna took the form of the *Tiento de medio registro* and expanded it into a more extensive and perhaps more formulaic structure, with many examples of the characteristic repetitive sequences of 17th century Spanish music, with the same phrase turning round and round at different pitch levels. I find the best of these works always make sure to subtly vary this phrase, extending or fragmenting it just at the moment it might have become tiresome to the ear. This *tiento* in the fifth tone for the left hand is perhaps not one of the best of these works in this sense, but it has a lively geniality to it that I find very attractive, and its unpretentious procession of dancing characters invites one not to take life too seriously. A central section of antiphonal phrases allows the piercing *bajoncillo* stop (4' horizontal reed pipes) to be heard for the first time.

The *tiento* in the first tone with the solo register in the right hand (in a sense the "opposite" character and register to the preceding) I find a worthy successor to Peraza's work, having the same modal and registral setup and evoking with its soaring melodies a similar sense of austerity and spiritual yearning, now with the addition of the everpresent 3 + 3 + 2 dance rhythm that seem to be mandatory in works from this time.

Correa de Arauxo clearly had an enquiring mind, and his music abounds with various intriguing rhythmic tricks. This *tiento* really makes a powerful statement, and the lopsided septuplet rhythms at the end provide an amusing cherry on top.



Francisco Peraza

Heredia's Tiento grande in the fourth tone is an absolutely magnificent work, full of expressive dissonances and a satisfying arc which never becomes repetitive. The following Tiento lleno in the fourth tone (attributed to Pablo Bruna in Rafael Anglés' anthology) seems to want to "one-up" the previous work, taking the same subject used by Heredia and spinning out a perversely long and involved form. Despite some eccentrically meandering quintuplet rhythms and a sturdy dancing section full of jaunty 3 + 3 + 2 rhythms, I certainly feel its ambition makes it fall into the trap of verbosity, without the tightly woven argument and expressive narrative progression of Heredia's more classically proportioned attempt. However, these types of pieces have a grandeur and a fascination if one is willing to lose oneself in their labyrinthine layers. By the time we arrive at the final section of three long semibreves to a tactus, the subject sustained over this hugely augmented timespan has a certain ecstasy to it.

I have chosen to structure this album in two halves, each beginning with a falsas and ending with a celebratory piece in the sixth tone. Pedro de Arauxo's Batalha displays all the trumpets, military manoeuvres, and victory dances that one might desire. In a liturgical setting, we hear in these depictions the fervent certainty of the resurrection of Christ, portrayed here in the soaring trumpets of the coda. Pablo Bruna's well-known Tiento de falsas in the second tone is a beautiful piece, starting with a striking dissonance as the initial octave narrows to a suspended bare major seventh. Slightly more discursive than Cabanilles' later example, its relaxed dimensions lead us through a wealth of subtle and elegant imitations, often with certain lines surprisingly abandoned just as they are about to resolve, leaving a quiet restlessness as we contemplate Christ's suffering on the cross.

Two tientos follow which are found unattributed in the vast collection of Martin y Coll. The first is in the strange transposition of the fifth tone to D, with a key signature of two sharps. I feel this lends the piece a bright character, celebratory, but in a relaxed and down-to-earth way. This is another vast construction, built along very similar lines to the Tiento lleno cuarto tono, which Bruna may or may not have written (it doesn't appear in the more recent supposedly complete works edition). Perhaps Bruna wrote both or neither of these pieces! The opening plays with a smoothly reaching subject both in rectus and inversus, before piling on filigree. Following this we again have a section of quite intricately layered 3 + 3 + 2 rhythms, and again a short passage in snaky quintuplet rhythms near the end.

The second is a curious piece, less contrapuntal than most, somewhat repetitive, but in general quite lively and very attractive. The opening section is directed to be repeated verbatim, something I have not seen in any other tiento, but it provides a nice opportunity to improvise some rapid glosas. The end of the piece has an enjoyable rustic kind of dance which culminates in a coda full of assertive trumpets.

Heredia's rather short piece simply labeled Dos bajos de 8o tono is very pleasant, and has an easy, plain-spoken air. The central section is a rather light triple-time dance, and the ending has a consolatory character. This kind of feeling is one I often notice at the end of these pieces, especially after a dance, and I've come to think of it as an "evening" mood - the fair is over and everything is being packed up by tired but happy people. Another pair of "opposite" Bruna tientos, this time with doubled solo voices. This tiento primer tono I find very plaintive and fervently questioning, never losing this serious tone even as we move into more dance-like material. The tiento quinto tono for two bass solos, on the other hand, is an intensely grand and celebratory work.

The very modest but heartfelt Pange lingua of Bruna provides a palate cleanser before we return to Correa de Arauxo with one of the later tientos from his collection, in which he demonstrates a great variety of rhythmically varied filigree. All the wide-ranging figuration never seems empty, and rather carries the searching quality which the piece sustains all the way to the end, contrasting the bright, somewhat wayward high register with the very brooding and subdued bass.

An appropriate finisher is found in Bruna's Tiento lleno in the sixth tone, as it begins with dancing turns, leading quickly into many trumpet figures that provide a workout especially for the left hand. The tripla section is more relaxed but fairly long and insistent, and gives way to more trumpet-like figures before the assured flourishes of the coda. I think this is one of the most joyous and exciting pieces in this repertoire.

Peter de Jager, Madrid July, 2026

LIBRO
DE TIENTOS
Y DISCVRSOS DE MV-

SICA PRÁCTICA, Y THEORICA DE OR-
gano, intitulado Facultad organica: con el qual, y con moderado estu-
dio y perseverancia, qualquier mediano tañedor puede salir aventa-
jado en ella, sabiendo destretramente cantar canto de Organo,
y fobretodo teniendo buen natural.

COMPVESTO POR FRANCISCO CORREADE
Arauso, 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.



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Toda, & Harpa.

*Compuestas por el Padre Manuel Rodriguez, Confessor, Capellán
de servicio de sus Magestades, y Organista de la
Iglesia de San Royal Capella de Lixboa, natural
de la ciudad de Elmar.*

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EM LISBOA

Residencia de Pedro Craxchech.

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Recorded July 2026 by Sean Murray at
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Calabazanos, Palencia, Spain.

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