

Joan CABANILLES

KEYBOARD MUSIC, VOLUME TWO: 24 WORKS FOR ORGAN AND FOR HARPSICHORD

TIENTOS NOS. 4, 10, 15, 16, 24, 42, 65, 97, 109 AND 126

TWO VERSOS ON AVE MARIS STELLA

ELEVEN VERSOS DE CUARTO TONO

PASSACALLES NO. 4

Timothy Roberts

INCLUDES FIRST RECORDINGS

JOAN CABANILLES Keyboard Music, Volume Two

1	<i>Tiento No. 65 lleno, de quinto tono</i>	6:14
2	<i>Tiento No. 109 de contras, de octavo tono</i>	4:08
3	<i>Tiento No. 126 de clarines de sexto tono [partido de mano derecha, y de dos tiples]* **</i>	7:42
4	<i>Verso No. 61 sobre Ave Maris Stella, de primero tono</i>	1:40
5	<i>Tiento No. 4 partido de mano derecha sobre Ave Maris Stella, de primero tono* **</i>	8:28
6	<i>Verso No. 62 sobre Ave Maris Stella, de primero tono</i>	0:57
7	<i>Tiento No. 15 de falsas, de quinto tono</i>	4:10
8	<i>Tiento No. 97 partido de mano izquierda, de tercero tono* **</i>	6:30
 11 versos de cuarto tono*		
9	No. 230	1:23
10	No. 232	0:56
11	No. 257**	1:04
12	No. 233	1:26
13	No. 262 <i>partido de dos bajos</i>	2:25
14	No. 277 <i>de ecos</i>	1:24
15	No. 278	1:03
16	No. 286	1:01
17	No. 261 <i>partido de dos bajos</i>	1:32
18	No. 276	0:54
19	No. 231	1:29

[20]	<i>Tiento No. 42 partido de dos triples, de cuarto tono*</i>	8:46
[21]	<i>Tiento No. 16 lleno, de quinto tono</i>	2:47
[22]	<i>Tiento No. 24 lleno, de octavo tono</i>	5:34
[23]	<i>Passacalles No. 4, de cuarto tono</i>	2:21
[24]	<i>Tiento No. 10 lleno, de tercero tono</i>	4:47

TT: **78:44**

Timothy Roberts

organ of the Church of Sant Jaume, Vila-real,
Valencia **[1]–[20]**

organ in seventeenth-century style by Gerhard
Grenzing for the Church of San José, Navalcarnero,
Madrid **[21]–[22]**

harpsichord in seventeenth-century Flemish style
by Michael Johnson **[23]–[24]**

*FIRST RECORDINGS

**NEW RECONSTRUCTIONS

The numbering used here for works other than *versos* is that of the as yet incomplete *Opera omnia*, Biblioteca de Catalunya, Barcelona: Vols. 1–4, ed. Higiní Anglès, 1927–56; Vols. 5–9, ed. Josep Climent, 1986–2008; that of the *versos* follows Nelson Lee's edition, also ongoing: *Keyboard Music from the Felanitx Manuscripts*, Corpus of Early Keyboard Music, Vol. 48, fasc. 1–5, American Institute of Musicology, Münster and Madison, 1999–.

JOAN CABANILLES: A PERSONAL 'CASTLE IN SPAIN'

by Timothy Roberts

build castles in the air (or in Spain) have a visionary and unattainable scheme; daydream. [...] The form of the saying in Old French, known from the 13th century, may refer to the fact that much of Spain in the Middle Ages was under Moorish control, so any scheme to build castles there was clearly unlikely to succeed.¹

The Pyrenees are not only a geological barrier but also an enduring cultural one, and over the centuries it has been all too easy for northern Europeans to approach the music of Spain through a kind of romantic haze. Even though this is the second volume in my series of recordings of Cabanilles' works for organ and harpsichord, I, too, remain very much aware of how little I still know about the early keyboard music of the Iberian peninsula. A player hoping to do reasonable justice to Cabanilles and also to the music of other composers, times and places can feel daunted by the very abundance and thoroughness of Hispanic scholarship;² although on the other hand the relatively selective information that is accessible in English³ can enlighten, but also reinforce a sort of stereotype of national difference. Mythic figures such as St John of the Cross, El Greco and Teresa of Avila merely add to the northerner's fear

¹ J. Ayto (ed.), *Oxford Dictionary of English Idioms*, Oxford University Press, 2009, online.

² For example, the richly informative doctoral theses of M. Bernal Ripoll (*Procedimientos constructivos en la música para órgano de Joan Cabanilles*, Universidad Autónoma de Madrid, 2003) and Andrés Cea Galán (*La cifra hispana: música, tañedores e instrumentos (siglos XVI–XVIII)*, Universidad Complutense de Madrid, 2014), as available online, run to 666 and 1,185 pages respectively.

³ In, for example, B. Sachs and B. Ife (ed. and transl.), *Anthology of Early Keyboard Methods*, Gamut Press, Cambridge, 1981; B. Ife and R. Truby (eds.), *Early Spanish Keyboard Music*, 3 vols., Oxford University Press, London, 1986; J. Dalton (ed.), *Faber Early Organ Series*, Vols. 4–6, Faber Music, London, 1987; M. Bernal and G. Doderer, *J. Cabanilles, Selected Works for Organ*, 3 vols., Bärenreiter, Kassel, 2017–. For an overview of the repertory cf. John Collins's online articles at www.johncollinsworthing.org.uk/articles.shtml. A standard work on the instruments is in German: Rudolf Reuter, *Orgeln in Spanien*, Bärenreiter, Kassel, 1986; for Spanish harpsichords, cf. Luisa Morales, *Claves y pianos españoles: Interpretación y repertorio hasta 1830*, Instituto de Estudios Almerienses, Almería, 2003.

that beyond the mountains musicians seem to have written and played in some arcane, mystically 'Spanish' way.

Cabanilles himself was most active from the 1670s into the 1690s, the time when the 'golden age' of Spanish music⁴ was largely over. The classic precepts of Iberian keyboard interpretation (principally regarding ornamentation, subtleties of rhythm, and mathematical tempo-relationships) may therefore be of limited relevance to him.⁵ Italian music was becoming the new *lingua franca*, and as he passed his entire life in Valencia, very near to Spain's eastern coast, he was open both geographically and culturally to influences from outside Spain.

Cabanilles' music seems like the manifestation of an assertive and confident personality, well suited to his work in the massive acoustic space of Valencia Cathedral. The mere scale of his structures is sometimes overwhelming, demanding a visceral energy in the performance if the music is to come to life. Furthermore, as Nelson Lee suggests below, the nature of the extant manuscripts of this music not only allows but positively invites an unusually creative approach, and I've found it both an enjoyable intellectual puzzle and an open-ended learning experience to come up with convincing performing versions for these recordings, especially with the *partido* works, those written for two simultaneous, contrasting registrations. The musician-scholar Andrés Cea Galán has amassed convincing evidence⁶ that, as they have come down to posterity, those pieces are in effect mutilated versions for which detective work is needed to re-imagine the lost originals.⁷ In those works the double-manual Valencian organs enabled (inspired?)

⁴ As represented by figures such as the choral composers Tomás Luis de Victoria (c. 1548–1611) and Francisco Guerrero (1528–99), and the organists Antonio de Cabezón (c. 1510–1566) and Francisco Correa de Arauxo (1584–1654).

⁵ For example, in his *Facultad orgánica* (Alcalá de Henaras, 1626) F. Correa de Arauxo remarks that in a *Tiento* every note longer than a quaver should typically have an ornament, where the fingering allows one. The sparkling texture that results is typical of the late Renaissance and Mannerism, but may not be relevant to music composed between 40 and 90 years later.

⁶ Cf. his *La mano derecha de Cabanilles: notas sobre el repertorio partido en la antigua Corona de Aragón*, Instituto del Órgano Hispano, Seville, 2016. A further relevant dissertation is also forthcoming: Pablo Márquez Caraballo's *Los órganos de la catedral de Valencia durante los siglos XVI–XXI. Historia y evolución*; a résumé is online at <http://roderic.uv.es/handle/10550/61405?show=full>.

⁷ On this album tracks [3] [5] [8] [11] and [20] are heard in speculative reconstructions of their double-manual 'originals'.

Cabanilles dramatically to reinvent the Iberian *medio registro*⁸ genre, composing in the process a type of rhapsodic and ornate keyboard music, where the range of the solo lines⁹ would be surpassed, I think, only by the piano music of Mozart's time.¹⁰

On a personal note, it was Oscar Laguna who first suggested to me that, for a 'Cabanilles organ' I should visit Gerhard Grenzing's reconstruction of the 1724 Salanova organ in Vila-real. It was a memorable experience in 2016 to sit at such an instrument, so 'regional' and specialised, and yet so universal in its expression. It was about 50 years ago that, after a visit to my local music library, I was bowled over by the sound of Francis Chapelet playing the small seventeenth-century Castillian organ in Covarrubias near Burgos;¹¹ from that day on, such instruments, such stunning music became for one London teenager a sort of exotic *idée fixe*, a veritable 'castle in the air'. My first visit to a real Spanish organ-loft came when I was still in my teens (after Mass at La Seo, Zaragoza, August 1970), though it was only much later in life that I spent some years in Mallorca and was brought face-to-face with the everyday reality: there really are endless castles – and organs – in Spain!

Relatively little is known of Cabanilles' life. On 6 September 1644 he was baptised Joan Baptiste Josep Cabanilles Barberà at Algemesí near Valencia, his father being a native of Pollença in Mallorca.¹² In 1665 Joan Cabanilles succeeded Jerónimo de la Torre as

⁸ 'Half-register(s)', a way of creating two contrasting colours simultaneously on an organ with only one keyboard – cf. the booklet for Toccata Classics TOCC 0391, pp. 7–9, for more detail; it can be downloaded from the Toccata Classics website at <https://toccataclassics.com/product/cabanilles-keyboard-music-organ/>.

⁹ Suggestively, perhaps, the range (almost three octaves) of some of Cabanilles' partido solos in their 'restored' form (track [5] for example) is comparable to that of certain virtuosic violin sonatas by his Italian contemporaries. Cf. Piotr Wilk, 'The Violin Technique of Italian Solo Sonatas in the 17th Century', *Musica iagellonica*, v (2011), pp. 163–207.

¹⁰ Pablo Márquez Caraballo (*loc. cit.*) has stated that the large Cathedral organ was played only on high feasts, with the small organ being used on other days. Thus the *partido* pieces, with their special colouristic effects, must have been written for the grandest celebrations of the liturgical year.

¹¹ Historic Organs of Europe series, ORYX 506 (LP). My first encounter with Cabanilles, a harpsichord performance by David Roblour of the *Passacalles* No. 2 at London's Wigmore Hall in about 1981, was similarly memorable.

¹² The information in the present paragraph comes mainly from Miguel Bernal Ripoll, *op. cit.*, pp. 21–23, supplemented by Francesc Villanueva, 'Joan Cabanilles (1644–1712): una aportación al conocimiento de algunos aspectos de su vida privada', *Nassarre*, xxxvii (2011), pp. 161–220.

second organist of Valencia Cathedral, and in less than a year 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 1666 he bought an organ and an *espineta* (a triangular spinet, virginals or, possibly, small harpsichord) from the estate of Andrés Peris, and in 1675–77 he was in charge of the welfare of the choir, though apparently not its musical direction. There is no reliable evidence that Cabanilles ever left Valencia, where he would die on 29 April 1712, having often required a deputy after 1703 because of absences. The archives record a few other events of an apparently undramatic life: the receipt of salary payments; service on the jury when Antoni Ortells was hired as choirmaster (1677); supplying small or portable organs for feast days and processions, and inspecting organs at the parish churches of St Martin (1682) and Santos Juanes (1705); having a *Trompeta Real* and a treble *Clarín* (horizontal trumpet) installed in the large Cathedral organ (1693); and hiring out, maintaining or transporting a *lira*, most probably a bowed keyboard instrument (*Geigenwerk*) that was used during Holy Week. His will shows that, partly through prudent purchase of property, he had become wealthy, and that he had apparently lost touch with his Mallorcan relatives, whom it does not mention.

THE VALENCIAN BACKGROUND, THE MANUSCRIPTS, THE MUSIC

by Nelson Lee¹

Valencia in Cabanilles' time was experiencing a new golden age – not as spectacular as its heyday as a silk capital in the fifteenth century, but still a significant recovery from the calamitous early part of the seventeenth, with plague, the expulsion of the Moors and economic crises. Through those difficult decades the Church stood out as a stable refuge for musicians – indeed, for many families of modest means guiding

¹ All footnotes in this section are by Timothy Roberts.

their offspring into an ecclesiastical career was their only hope for social and economic advancement. As the century progressed and the crises lessened, the Church retained its predominant role. In this city of perhaps 50,000 inhabitants, the Cathedral alone had 230 prebends. In addition, there were fourteen parishes employing 570 priests, about 40 monasteries and convents, and the Royal Theological Seminary (*el Patriarca*). Approximately one-sixth of the area of the city was covered by religious buildings.

The Cathedral had at its disposal roughly 30 singers and ten instrumentalists. In addition to six choirboys, many promising young musicians who had already completed their elementary training came from the Cathedral for further study, some from as far away as Mallorca; on the other hand, professional mobility to and from regions outside the Aragonese kingdom was limited because of government regulations. Many of the other religious institutions in Valencia also employed a sizable music staff. The city possessed an active secular music scene as well – in, for example, the residences of dignitaries, at the festive public sessions of the cultural ‘Academy’, and at civic events. The political structure before the War of Succession (1702–14) facilitated musical contact with Italy and southern Germany; Cabanilles knew the music of Frescobaldi, Kerll and Froberger, and an important Cabanilles manuscript was apparently discovered by Alfred Einstein in Munich around 1910.²

Clerical lifestyles could be widely divergent: on the one hand were rich and powerful prelates, some of whom even owned young female slaves, while at the other end of the spectrum were ascetic, self-penalising monks, who often had shorter-than-average lifespans. Society in general was more violent than might be imagined today, and not even priests were immune to being stabbed or shot by brigands or other enemies. Cabanilles had by all appearances a tranquil, though busy, and prosperous life. During his nearly 50-year tenure he does not seem to have been involved in any conflicts; on the contrary, the Cathedral praised his extraordinary talents and periodically raised his salary. He was also a wise investor in real estate and annuities, eventually parlaying his inheritance and savings into a considerable fortune.

² Unpublished letter from A. Einstein to E. von Werra, 20 September 1910 (archives of Gerleve Abbey, Billerbeck).

Although no record of Cabanilles' teaching activities seems to exist, it is safe to assume that he had many students, both because organ-playing was commonly studied at the time, and because none of the manuscripts in which his over 1,000 organ pieces are preserved was written in his own hand. Some of the pieces are attributed to *Cabanilles mi maestro*, while others refer to him with more distance but no less reverence as *el grande maestro* or *el insigne maestro*. His music continued to be collected and copied by many different eastern Spanish organists until the late eighteenth century, to an extent not even remotely matched by any other composer.

These manuscripts contain numerous errors. Analysis alone can usually provide a satisfactory solution, but trying to postulate the notational process can also be helpful. Internal evidence shows that Cabanilles' music was originally copied from rather messy sketches in which neither rhythm nor accidentals were precisely indicated; sometimes different possible readings for the same passage were included in the same sketch, while in other instances there apparently existed more than one sketch for the same piece. It seems that even some of the posthumous manuscripts were copied directly from the original sketches. Some changes of clef and vertical misplacements indicate that the sketches used notes on a staff, not number tablature.³ In some instances, the completion of accompaniment voices seems to have been left to students as an exercise. Later manuscripts generally specify more accidentals than earlier ones. In an attempt to tidy up the text quickly, some of the students could misapply accidentals and theoretical guidelines, or adjust note-values haphazardly to fit the length of the bar. Moreover, they strove to produce a text playable on a single-manual organ with a 42-note compass, whereas the music was actually conceived for a two-manual organ with a 47-note compass; as Andrés Cea Galán and Timothy Roberts have amply demonstrated, this feature alone necessitates extensive revision of some pieces. Still, given the vicissitudes of war, fire, earthquakes and changing fashions, posterity is fortunate that such an immense body of Cabanilles' works has survived to the present day; let us hope that in future it will shine ever more brightly upon the world of music.

³ *Cifra* notation, the old paper- and ink-saving Spanish technique of writing keyboard music using numbers and symbols rather than notes and staves, was dying out by the mid-seventeenth century.

Tiento No. 65 *lleno, de quinto tono* [1] begins as a free, exuberant celebration of arpeggios and scales, playing with their inversion and transposition, gradually mutating from duple to triple rhythm, and adding rich chordal passages (some in five voices) for contrast. Like many other *tientos* by Cabanilles, the piece continues with a cheerful gigue and concludes with a scintillating flourish. Too genial to be heard only once, the final flourishes are often presented twice, as here: first on the dominant, then repeated on the tonic.

Tiento No. 109 *de contras de octavo tono* [2] is shorter and less grandiose than Cabanilles' other *tientos* on pedal-points (*contras* being the Spanish name for organ pedals). There is only one voice in each hand, allowing for ample imitation and exchange of vigorous instrumental motifs in the south German style, but flavoured with distinctive Spanish spices such as 3+3+2 rhythm and a Phrygian surprise where the bass on E takes a brief detour to F natural. Towards the end the bass moves faster, even oscillating between tonic and dominant a few times⁴ in a surprisingly modern way.

Tiento No. 126 *de clarines de sexto tono, [partido de mano derecha, y de dos tiples]* [3] is an amazing demonstration of the possibilities inherent in pieces of a military flair using a trumpet stop (which was a novelty in Valencia at the time), or, as here, a mixture of stops on the *Cadereta* that suggest a brilliant, brassy sound. Both hands take part in a dazzling array of idiomatic figurations using both duple and triple metre, whereupon the fireworks are further intensified by the addition of a second trumpet part. There are breathless scales in thirds rising and falling over one another while trumpets sound their signals in the *mêlée*, and rapid-fire chordal inversions; still, the harmonic scheme is not allowed to become too static (a fault marring many battle pieces by earlier composers), forging ahead through modulation by fifths, sometimes incorporating perpetual ladders (descending scales interspersed with upward-leaping sevenths), and even venturing as far afield as A flat major during a sequence that repeats on each step of the octave. One almost expects a *masclètà* (Valencian firecracker) at the end!

⁴ This passage perhaps emulates rustic music, which would support Timothy Roberts' thesis that Cabanilles' works with *contras* may be a Valencian equivalent of the Italian *pastorale* played on Christmas Night (cf. Volume One, notes to track 9).

Tiento No. 4 *partido de mano derecha sobre Ave Maris Stella, de primero tono* [5] is an elegant and carefully organised example of a *tiento* based on a Gregorian hymn.⁵ Like a double-mirror version of a German organ chorale, the first phrase of the hymn is treated in two imitative expositions in the first section, the second phrase likewise in the second section, and so on. The expositions are interspersed with imaginative, evocative figuration which, after the fourth and final section, takes centre stage in the expansive, joyous coda in triple metre. With a slight stretch of the imagination one can recognise the *Amen* of the hymn in the thematic material of the coda. The two versets on the same hymn [4] [6] that bookend the *Tiento* are built over the *cantus firmus* (i.e., the plainsong tune stretched out in long notes), in the bass and tenor respectively; the two accompanying voices encounter delightful dissonances as they entwine through varied devices such as canon, inversion and diminution of the melody.

In spite of its name (*falsas* means ‘dissonances’), *Tiento* No. 15 *de falsas, de quinto tono* [7] is placid and meditative with no sharp dissonances,⁶ although the many suspensions can also fall under the category of *falsas*. The serene sixteenth-century atmosphere is disturbed in the middle section by the Baroque rhetorical device called *multiplicatio* (dividing up a dissonance into repeated notes), giving the impression of persistence that Cabanilles often used in such pieces (for example in his *Tiento* No. 12 *de falsas*, recorded on Volume One [4]).

Tiento No. 97 *partido de mano izquierda, de tercero tono* [8] may be a relatively early work. The syncopations, diminution figuration in the bass and shifting accents in the lively ternary section towards the end all follow in the footsteps of his forebears, although Cabanilles adds his own flair with a daring chromatic sequence that climbs its way through an octave, as well as quick passages in parallel thirds and sixths in the treble.

⁵ Timothy Roberts is grateful to Andrés Cea Galán for sharing his own, rather more complex reconstruction of this masterpiece, since published in his *La mano derecha de Cabanilles, op. cit.*

⁶ So perhaps intended to be played during Communion rather than at the Elevation?

Cabanilles' *versos*, nearly 900 in all, are a little-explored treasure-trove of concise contrapuntal masterpieces and picturesque folkloric vignettes, which the noted Portuguese musicologist M. S. Kastner considered to be even more praiseworthy than the *tientos*. They were originally intended for *alternatim* liturgical performance of psalms, canticles (primarily the *Magnificat*), hymns, antiphons or the Ordinary of the Mass, whereby the odd-numbered verses (after an organ *Entrada*) were typically sung in plainchant, and the even-numbered ones were replaced by organ versets. There survive about 60 settings of the *Pange Lingua* by Cabanilles, and about twenty *versos* for other specific chants (*Sacris Solemniis*, *Salve Regina*, *Ave Maris Stella*); the rest either quote the psalmody or are freely composed, although versets for the Mass sometimes use themes based on the chant of the Ordinary.

No. 230 [9], which begins the sample selected for this recording,⁷ is an example of an *Entrada* – a solemn festive setting of the *cantus firmus* featuring dramatic flourishes, dissonances and syncopations, rather than contrapuntal complexity. This piece is perhaps the only one in which Cabanilles uses a tumultuous pattern common in Italian toccatas (a descending series of groups of three ascending notes in duple metre).

No. 232 [10] is an achingly beautiful, perfectly constructed miniature exploiting false relations and augmented fifths. The theme features the psalm chant in diminution, broken up by *multiplicatio*, and alternating between regular and inverted versions. Following the middle cadence, called *mediación*, the bass quotes the chant in long notes, while the other voices continue as before.

No. 257 [11] is a setting of the *cantus firmus*, where the two accompanying voices, using lively rhythms, engage in a clever canon at the fifth.

No. 233 [12] builds a plaintive impression using a serene, flowing motif the nature of which allows for frequent contrasts between the sharpened third of the harmony and the lowered second and third of the Phrygian scale ('white notes' cadencing on E), as well as

⁷ In contrast with, for example, the carefully ordered Organ Masses of Cabanilles' contemporaries in France, the manuscripts of his own *versos*, though grouped by modes, do not generally preserve them in any meaningful performance order, but rather according to their structure or genre: groups of pieces in three parts, in four parts, with bass or treble solos and so forth. Timothy Roberts' personal choice ([9]–[9]) is thus only one among a vast number of potential performance possibilities.

many ‘sighing’ sevenths, culminating in a stupendous dissonance in the antepenultimate bar.

In the manuscript, No. 262 [13] carries the erroneous designation *dos baxos* (implying two bass solos). In fact, the bass parts are accompanimental, contrasting with a solo voice in the right hand on another manual, which features some Frescobaldian flourishes and demonstrates a continuous trill. Organised sequentially, it quotes the opening of the plainsong in each reiteration of the bass line.

No. 277 [14] is an echo piece with wry humour and whimsical repeated notes. The echoes are notated to alternate between treble and bass on one manual (probably with a 4’ registration in the bass), but can also be played on alternating manuals.⁸

No. 278 [15] drapes two decorative garlands of even, linear, mostly canonic motion above the *cantus firmus*.

No. 286, a dance movement with solo in the bass [16], transcends its folk origins to attain a poignant irony presaging the late works of François Couperin.

No. 261 [17] is an atypical combination of *batalla*-like figurations (with right-hand solo) and the fourth psalm tone; the *cantus firmus* is even quoted after the *mediación*, where the boisterous motion rather abruptly dies down.

No. 276 [18] is another energetic solo (this one for the left hand). Each element of the sequence consists of 2+3 beats and features two syncopations.

No. 231 [19] is a lilting gigue punctuated in several spots by accents on the second beat. Into this fabric Cabanilles effortlessly weaves the *cantus firmus* after the *mediación*, finishing off with a flourish the suddenness of which adds to the effect.

Tiento No. 42 *partido de dos tiples, de cuarto tono* [20] is a ravishingly dense work with two voices in each hand throughout. Each of the four sections initially presents the same theme, though in different guises: slow duple, slow duple inverted, triple in gigue rhythm and fast duple inverted, respectively. In each section the thematic exposition is followed

⁸ This is one of the handful of Cabanilles’ pieces that seemingly were intended for the traditional type of single-manual organ with divided stops (*medio registro*) – possibly the second, smaller organ of Valencia Cathedral which was just such an instrument (cf. also Volume One [8]).

by free elaboration, but always maintaining a considerable degree of contrapuntal complexity and long, sweeping phrases. The theme itself is derived from the chant of the fourth psalm tone, the mystical character of which pervades the piece.

Tiento No. 16 *lleno, de quinto tono* [21] is a festive piece characterised by long, repeated suspensions and short resolutions. There are ample opportunities for echoes and manual changes;⁹ dramatic rests and sudden runs also serve to keep the listener in suspense.

Tiento No. 24 *lleno, de octavo tono* [22] opens with unusual overlapped echoes probably inspired by polychoral music or antiphonal works for wind instruments. The piece treats the listener to a number of intricate patterns, eschewing ternary metre as it gradually gains in momentum; finally it bursts forth in a blaze of sparkling little runs, several of which valiantly continue on, like cherubs blowing their trumpets, to quote the *seculorum* of the eighth psalm-tone.

The *pasacalles* was a type of processional prelude consisting of variations over a four-bar harmonic formula, which the contemporaneous theorist Pablo Nassarre saw as exclusively using a tonic–subdominant–dominant pattern (as in the D minor–G minor–A major of Cabanilles’ famous *Pasacalles* No. 2¹⁰), which served to help singers find their pitches at the beginning of fast vocal pieces with vernacular text. Since that chordal pattern does not fit the fourth tone, Nassarre claimed that neither *pasacalles* nor vernacular text was used in that tone; perhaps he was unfamiliar with elaborate *pasacalles* like Cabanilles’ No. 4 *de cuarto tono* [23], which uses a *lamento* ostinato (E major–A minor–D minor) in a marvellous microcosm of his art.¹¹ A variety of motifs are coherently spun out in exquisite contrapuntal filigree through ten variations.

Tiento No. 10 *lleno, de tercero tono* [24] is a finely wrought *Capriccio*, the theme of which derives from the Kyrie of Guerrero’s Christmas Mass *Puer qui natus est nobis*. The first section features galloping upbeat figures interspersed with more lyrical respites, before increasingly concentrated passagework leads into the ternary second section

⁹ This recording was made on a single-manual instrument.

¹⁰ Volume One [2].

¹¹ Timothy Roberts’ performance imagines the composer playing it as a sort of free prelude.

with its courante-like dotted hemiolas. Subtle unification is achieved when, after a final farewell to the theme, the right hand breaks into a rhapsodic solo using the same motif as at a corresponding occurrence in the first section, soon followed by the reappearance of the quick dactylic rhythms that had marked the opening. The horses are finally reined in to allow a dignified and weighty conclusion.

*Nelson Lee was born in 1962 in Binghamton, NY, and after majoring in music at Yale, where he studied organ with Charles Krigbaum, he emigrated to Norway (his mother's native country), where he has been organist of Løten parish since 1993. As a musicologist he is engaged on a major five-volume edition of works by Cabanilles and others from manuscripts in the Fundació Museu Cosme Buaça in Felanitx, Mallorca.*¹²

THE INSTRUMENTS USED ON THIS RECORDING

by Timothy Roberts

The Organ of the Church 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. The large Vila-real 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 was originally built for the mediaeval church but was re-installed in its present position high on the north wall of the apse when the spacious new Classical building (said to be the largest parish church in Spain) was built between 1753 and 1779. When Gerhard Grenzing came to restore the organ in 2008–10, what remained (case,

¹² Cf. note on p. 3.

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 *Órgano Mayor* (Great), and despite the low Valencian pitch of A=c.380 Hz, more than a tone below A=440, the sound has energy and clarity, even in the bass – aided, for the microphones at least, by the warm, cathedral-like resonance of the building. For this recording the organ was tuned by Andreas Mühlhofer of Gerhard Grenzing S.A.

Bass (C-c')

Órgano Mayor

Flautado Mayor	8'
Flautado 2º	8'
Violón	8'
Octava	4'
Tapadillo	4'
Docena	2' ⅔
Lleno en 15 y 19	II
Lleno	IV
Cimbala	IV
Nasardo en 12	2' ⅔
Nasardo en 15	2'
Nasardo en 17	1' ⅔
Nasardo en 19	1' ½
Pajarillo	1'
Trompa Real	8'

Treble (c' sharp-c'')

Flautado Mayor	8'
Flautado 2º	8'
Violón	8'
Octava	4'
Tapadillo	4'
Lleno en 12 y 15	II
Lleno en 15 y 19	II
Lleno	IV
Cimbala	IV
Tolosana	III
Nasardo en 12	2' ⅔
Nasardo en 15	2'
Nasardo en 17	1' ⅔
Flauta (8' doble)	II
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' ½	Nasardo en 19º	1' ½
Vox Humana	8'	Corneta inglesa	V
		Clarin	8'
		Vox Humana	8'
Pedal			
Contras	16' + 8'		

Temperament: $\frac{1}{6}$ comma meantone; 47-note manuals (C–c''', lacking C # and D #)

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

The New Organ for the Church of San José, Navalcarnero, Madrid

This single-manual 'enharmonic' organ was designed in seventeenth-century style by Gerhard Grenzing in consultation with Andrés Cea Galán. It is tuned in Zarlino temperament ($\frac{2}{7}$ -comma meantone) and has split keys for G sharp/A flat and D sharp/E flat (giving fourteen notes per octave); the pitch is A=440. Tracks [21](#) and [22](#) were recorded in 2007 at the kind invitation of Gerhard Grenzing, before the completed instrument left his workshop at El Papiol near Barcelona.

Harpsichord No. R33 in Seventeenth-century Flemish Style by Michael Johnson

Michael Johnson's most recent instruments are informed by a deeply creative relationship with those of the Ruckers family of Antwerp. 'R33' is a single-manual instrument with 8' and 4' registers the 'layered' sound of which, according to its maker, is informed by that of the Baroque organ.¹ It was recorded in 2015 in his workshop at Fontmell Magna in Dorset.

The late Father Josep Climent² stated that Cabanilles did not compose for the harpsichord.³ That may be true in the strict sense that his creative focus was overwhelmingly on the Cathedral, where strung keyboard instruments were apparently heard only during Holy Week when the organ was silent, and possibly only in an accompanying role. However, one cannot know whether the composer used his domestic instruments for anything other than private practice, and more widely his work was transmitted in musical circles that traditionally regarded organ, harpsichord and clavichord repertory as largely interchangeable.

Errata in the booklet for Volume One:

- 'Basilica of San Jaume': the *Església arxiprestal de Sant Jaume* is a parish church but not, in fact, a basilica.
- the title of track 7 should read *de segundo* (not *secondo*) *tono*
- p. 6: Cabanilles's *Gaitilla* is not, as implied, one of his works in variation form
- p. 10: the explanation of the title of *Tiento* No. 82 is confused, the word *cuadrado* in fact meaning 'square', i.e., 'sharpened'. However, the essential point remains: that the work is, notionally, based on a scale of B flat with the fourth degree raised (=E natural).
- p. 12: *Órgano Mayor* is more correct than *Orgue Mayor*, which mixes Valencian and Spanish; likewise *Cadereta* rather than *Cadireta*.

¹ The instrument is discussed online by Michael Johnson and Timothy Roberts ('A Tale of Two Harpsichords', YouTube, www.youtube.com/watch?v=nSGXEC4A2Nw).

² A successor of Cabanilles as organist of Valencia Cathedral, and editor of Vols. 5–9 of his *Opera omnia*.

³ Juan Cabanilles. *Puntualizaciones Biográficas*, *Revista de musicología*, Vol. vi, Madrid, 1983, pp. 213–21.

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, in 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 30 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 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 (with which he has just completed an album of music by William Jackson, 1730–1803), the Barcelona-based organ builder Gerhard Grenzing, and others.



Now a grandfather, Tim is once more London-based. As a chamber musician, vocal accompanist and soloist he has often focused on lesser-known repertoire, and reviewing his recent album of the organ music of John Worgan (1725–1790, *Toccata Classics TOCC 0332*), *Fanfare* described him as a ‘famed organist and musicologist’. 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-setter. He also enjoys part-time work as a dance accompanist at Bird College theatre school in south London. His website can be found at www.orchardstreetmusic.uk.

Volume One of this series of music by Cabanilles (Toccata Classics TOCC 0391) was received with wild enthusiasm by the critics. For MusicWeb International Brian Wilson made it his 'Recording of the Month', writing that 'I simply had to drop everything to recommend this Toccata Classics recording in the strongest possible terms to all lovers of renaissance and baroque music and of organ music in general'. And in *Fanfare* James V. Maiello suggested that 'this recording may be the closest thing we'll ever get to hearing Cabanilles's music as he might have played it'.



Recorded on 30–31 May 2017 in the Church of Sant Jaume, Vila-real, Castellón/Valencia ([1]–[20]), on 20 August 2006 in the Church of San José, Navacarnero, Madrid ([21]–[22]) and on 17 November 2015 in the workshop of Michael Johnson, Fontmell Magna, Dorset ([23]–[24])

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