



When Sylvius Leopold Weiss died (in 1750, the year of Bach's death), he was eulogised as Europe's greatest lutenist and one of Germany's most gifted musicians. This series devoted to his complete lute works continues with the large-scale *Sonata No. 52*. Thought to be a late work of the composer's full maturity, this *Sonata* is notable for its extended movements and wide use of adventurous chromaticism and modulation. The *Sonata No. 32* makes much use of the extra low notes characteristic of the enlarged thirteen-course lute introduced around 1717. In the *Sonata No. 94* Weiss seems consciously to be experimenting in a style more akin to that of the following generation.

Sylvius Leopold WEISS

(1687–1750)

Sonata No. 52 in C minor	30:58	10	Sarabande	5:02
1 Overture	6:58	11	Menuet I	2:36
2 Courante assai moderato	4:31	12	Menuet II	2:13
3 Bourrée	4:27	13	Gigue	2:09
4 Siciliana	5:53		Sonata No. 94 in G minor	12:40
5 Menuet	3:24	14	Andante	3:09
6 Presto	5:45	15	Courante	2:09
Sonata No. 32 in F major	21:50	16	Paisane	1:49
7 Allemande	3:46	17	Polonaise	3:23
8 Courante	3:29	18	Gigue	2:10
9 Bourrée	2:35			

Robert Barto, Baroque Lute



Recorded in St Andrew's Church, Toddington, Gloucestershire, UK, from 10th to 12th April 2007

Producer and Engineer: John Taylor • Booklet Notes: Tim Crawford

Lute made by Andrew Rutherford, New York 2004

Cover Picture: *Portrait of a Lute Player (detail)* by Antonio Domenico Gabbiani (1652–1726)

(Museo di Strumenti Musicali, Florence, Italy / AKG London)