

Playing
Time
75:07

Padre Antonio
SOLER

(1729-1783)

Sonatas for Harpsichord Vol. 6
Gilbert Rowland, Harpsichord

- | | | |
|---------|--------------------------------------|--------------|
| 1 | Sonata No. 4 in G major | 4:12 |
| 2 | Sonata No. 102 in D minor | 3:18 |
| 3 | Sonata No. 104 in D minor | 2:33 |
| 4 | Sonata No. 109 in F major | 3:57 |
| 5 | Sonata No. 56 in F major | 7:23 |
| 6 | Sonata No. 70 in A minor | 5:13 |
| 7 | Sonata No. 71 in A minor | 7:08 |
| 8 | Sonata No. 111 in D major | 5:38 |
| 9 | Sonata No. 100 in C minor | 6:20 |
| 10 | Sonata No. 103 in C minor | 3:25 |
| 11 - 14 | Sonata No. 96 in E flat major | 25:41 |

(Sonata numbering from the Rubio Edition)

A pupil of Domenico Scarlatti, the Catalan composer Antonio Soler spent much of his life as a monk at the Escorial. His career involved him with the royal family, notably as music master to the Infante Don Gabriel, the son of Carlos III, and in monastic musical activities. He won a wide reputation as a theorist, combining mathematical studies with the design of organs. Soler wrote music for the church but is chiefly known for his 150 varied and colourful keyboard sonatas, mostly written for the harpsichord. These extend the idiom of Scarlatti into the new world of the later 18th century, making fuller use of the instrument's expressive capabilities.

Recorded in Epsom College Concert Hall, Epsom, Surrey,
from 22nd to 24th March, 1999.

Producer and Engineer: John Taylor

Two-manual harpsichord by Robert Deegan (1981) after Pascal Taskin
(1769), prepared and tuned by Robert Deegan.

Cover Painting: Blind Man's Buff, by Francisco Goya (1746-1828)
(Prado, Madrid, Spain) (Bridgeman Art Library, London)

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