



DDD

8.572475-76

 Playing Time
2:21:23

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“El ciego tañedor” or “the blind keyboardist”, Antonio de Cabezón was one of the most inspired masters of his day and a protégé at the court of King Philip II (whose favourite painting, reproduced on the cover of the booklet, came into his possession while Cabezón was with him in Brussels in 1555). Keyboard music was attaining a status equal to vocal polyphony at this time, and Cabezón’s sophisticated *Tientos* are at the forefront of a rapid rise in a new intensity of expression. Where the *Tientos* relate to vocal styles the *Variations* can frequently be traced to popular songs and dance tunes such as the *Folía*.

Antonio de
CABEZÓN
(1510-66)

Complete Tientos and Variations

CD 1

- | | | |
|--------------|--|--------------|
| 1-14 | Tientos from the <i>Libro de Cifra Nueva</i> (1557) | 43:00 |
| 15-22 | Eight tientos from the <i>Obras de Música</i> (1578) | 29:23 |

CD 2

- | | | |
|--------------|---|--------------|
| 1-3 | Tientos (contd.) from <i>Obras de Música</i> | 12:36 |
| 4-13 | Variations from <i>Obras de Música</i> | 36:31 |
| 14-17 | Variations from the <i>Libro de Cifra Nueva</i> | 8:46 |
| 18-19 | Fugas from <i>Obras de Música</i> | 8:03 |
| 20 | Tiento in the sixth tone from <i>Musica Nova</i> (1540) | 3:04 |

Glen Wilson, Harpsichord

A detailed track list can be found on page 2 of the booklet

Recorded at the church of St Mary Hodegetria, Piana degli Albanesi, Sicily,
from 12th to 14th April, 2011 (CD 1), and from 16th to 18th September, 2011 (CD 2)

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Harpsichord by Donatella Santoliquido. Modified sixth-comma meantone temperament, $a=415$ Hz.

Special thanks to Fundação Graça Pidoulx for a generous travel grant.

Cover image: *Descent from the Cross (detail)* by Rogier van der Weyden (1399/1400-1464)
(Museo del Prado, Madrid, Spain)