

Much of the music of Joan (or Juan) Cabanilles (1644–1712) is as virtuosic and colourfully Baroque as that of his northern contemporary, Dietrich Buxtehude, though it is also touched with a distinctively Spanish intensity. He is claimed as the most prolific of all composers for the organ, and publication of his works, begun in 1927, is still under way. This is the third in an ongoing series of recordings designed to restore a great Valencian master to his unique glory.



TOCC 0451

JOAN CABANILLES Keyboard Music, Volume Three

1 <i>Tiento No. 57 de primero tono 'a modo de Italia* **</i>	3:50	11 No. 46	0:59
2 <i>Tiento No. 107 partido de mano derecha, de sexto tono* **</i>	5:27	12 No. 53	0:34
3 <i>Tiento No. 89 partido de mano derecha de batalla, de ocho tono</i>	4:10	13 No. 47	0:53
4 <i>Tiento No. 40 partido de mano izquierda, de tercero tono* **</i>	10:06	14 No. 52	1:47
12 versos de primero tono*		15 No. 48**	1:04
5 No. 42	0:56	16 No. 57 de Contrás	1:38
6 No. 49	0:42	17 <i>Tiento No. 59 partido de dos tiples, de segundo tono por G sol* **</i>	7:45
7 No. 43	0:52	18 <i>Tiento No. 26 lleno, de primero tono</i>	6:40
8 No. 50	1:06	19 <i>Diferencias de Folías de primero tono</i>	6:26
9 No. 45	1:15	20 <i>Tiento No. 30 lleno, de primero tono</i>	3:33
10 No. 51**	1:26	21 <i>Tiento No. 81 partido de dos tiples, de cuarto tono</i>	9:40

TT 70:49

Timothy Roberts

organ of the Church of Sant Jaume, Vila-real, Valencia **1–17**
 harpsichord in seventeenth-century Flemish style by Michael Johnson **18–19**
 anonymous seventeenth-century organ of the Parish Church,
 Banyalbufar, Mallorca **20–21**

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