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Padre Antonio SOLER (1729-1783)

Obra vocal en latín (Latin vocal works)

Dixit Dominus, a4 y ripieno (Rubio No.18)* (1754) [12:30]

Magnificat, a8 (Rubio No.259)* [9:27]

Incipit Lamentatio. Aleph. Quomodo sedet, Lamentación I del

Jueves Santo a8 (First Lamentation for Maundy Thursday,

Rubio No.94/1-2)* (1762) [15:35]

[*Verso para el Alzar*]. *Largo* (Rubio No. 471) [7:03]

Salve, Regina, a5 (Rubio No.9) (1753) [9:38]

Miserere, a8 (Rubio No.295) [22:11]

La Grande Chapelle/Albert Recasens

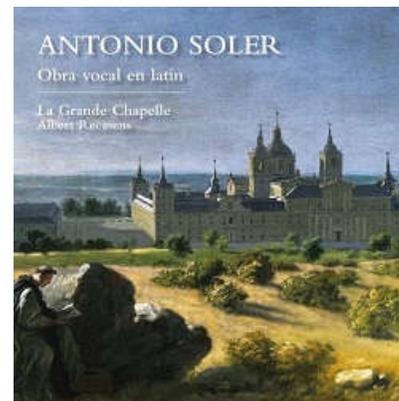
* world premiere recordings.

rec. Capilla del Espíritu Santo de la Catedral de Cuenca, 20-21

October 2017. DDD.

Texts and translations included.

LAUDA LAU018 [76:24]



I closed my review of that Naxos recording by bemoaning the lack of recordings of Soler's vocal and choral output. The **Lauda** recording helps rectify that, and does so in style. I made a brief mention of it in my [Autumn 2018/3 survey](#), though I was in a hurry, tidying that up for publication. Having heard the music on Radio 3 Record Review, I was too impressed not to include it. In my haste I gave the wrong performance venue and dates, which are corrected above; I was confused because the booklet lists the date of the public performance in Madrid which preceded the recording in Cuenca Cathedral, with its restored eighteenth-century organ, heard on its own in the *verso* on track 4.

Pleased as I am, however, to have these recordings, some world premieres, with even the rest absent from the current catalogue, the pleasure is doubled by finding the music to be of such high quality and it's trebled by the quality of the performances. Of this team in music by Valls, also for Lauda, Johan van Veen praised their lack of vibrato, clarity and articulation - [review](#). Larger forces are used for the Soler recording, with some of the music in eight parts, but these qualities are equally apparent.

I shall be looking out for La Grande Chapelle's other recordings for Lauda, such as that featuring two Masses by Alonso Lobo (LAU013) and *Pedro Ruimonte en Bruselas* (LAU017) which Johan van Veen made a Recording of the Year - [review](#). As for the quality of the music, it's not unfair to compare Soler's *Dixit Dominus* with Handel's setting of that psalm (with his *Gloria* on BIS-1235, Emma Kirkby, etc.) or even with the great Masses and other sacred music which Haydn composed for the Esterházy family later in the century. It's no accident that Soler has been seen as a bridge between the baroque and the classical.

No reservations, then, about the Lauda recording, and very few about the Cybele, though my marginal preference in the concertos is for the Decca.

Brian Wilson