



**JUAN GARCÍA
DE SALAZAR**

In Dominica Palmarum

La Grande Chapelle
Schola Antiqua
Albert Recasens

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La Grande Chapelle

Soloists: **Simon Wall, James Oxley, Matthew Baker**

Schola Antiqua / Juan Carlos Asensio

Director: **Albert Recasens**

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JUAN GARCÍA DE SALAZAR (1639-1710): *Asperges me, Pueri Hebraeorum portantes, Gloria laus, Ingrediente Domino, Kyrie* de la Misa de octavo tono, *Vos amici mei, Passio Domini nostri Iesu Christi secundum Matthaeum, Christus factus est, Sanctus* de la Misa de octavo tono, *Da pacem Domine* (instrumental), *Agnus Dei* de la Misa de octavo tono, *Caelestis urbs Ierusalem* (instrumental), *Vexilla regis, Maria Magdalena*

Antonio Brocarte: *Obra de lleno de primer tono* (organ)

Plainsong: *Hosanna Filio David, Cum appropinquaret, Domine, ne longe facias, Pater, si non potest, Benedicamus Domino*

A reconstruction of the Procession and Mass for the Feast of Palm Sunday in Zamora

The Álava-born composer Juan García de Salazar was trained in Burgos and was chapel master at the collegiate church of Santa Maria la Mayor of Toro and at the cathedral of Burgo de Osma (Soria) before being named chapel master of Zamora cathedral, a post which he would occupy for forty-two years until his death in 1710.

La Grande Chapelle undertook to record some of the music he wrote for the Palm Sunday festivities. The programme offers a reconstruction of the processional music, the mass and part of the vespers service of this liturgical feast with its characteristic alternation of passages of polyphony, plainsong and the pieces or musical fragments played by the minstrels. Juan Carlos Asensio, one of the ensemble's habitual collaborators, was responsible for finding and selecting the music from Zamora cathedral's seventeenth and eighteenth century choir books.

The impetus for the reconstruction of the Palm Sunday procession arose from the fact that several of Salazar's motets for use on this day are preserved in Zamora cathedral. Another extremely interesting piece of music is his polyphonic *Saint Matthew Passion*, which is of particular importance given that there are few available recordings of *Passions*. The reconstruction of the festivities ends with the vespers hymn *Vexilla regis* which was sung at the *Vexilla* ceremony during which the holy standard of the cross was raised.

This musical reconstruction was made possible through the "recovering" of the music manuscripts (preserved in Zamora and Burgos) and by using musical forces similar to those found in the Zamora cathedral at the end of the seventeenth century. The search for authenticity and rigorous attention to sound are hallmarks of La Grande Chapelle and its director Albert Recasens. This recording pays homage to García de Salazar on the third centenary of his death (1710-2010), providing an ambitious revival of the musical and religious heritage of the Castilla y Leon region in the hope of spreading Spain's rich musical history to an even wider audience.

World Premiere Recording