



CRISTÓBAL GALÁN

Song of the Soul

La Grande Chapelle

Soloists: **María Eugenia Boix, Anna Dennis, Rosa Domínguez, Nicholas Mulroy, Simon Wall, Benoit Arnould, Jesús García Aréjula et al.**

Director: **Albert Recasens**

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2 CD

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CRISTÓBAL GALÁN (ca. 1625-1684):

Works in Latin [CD1]: *Laudate Dominum, Stella coeli, Salve, Regina, Stabat Mater, Ave sanctissima Maria, Ne recorderis, Credidi, Ascendo ad Patrem meum*

Works in Spanish [CD2]: ¡Querubes de la impírea!, Al valiente enamorado, ¡Vuele la flecha!, Oigan a dos sentidos, ¡Bellísima hija del sol!, Mariposa, ¡no corras al fuego!, ¡Oíd, troncos; oíd, fieras!, Fénix, que en llamas de amor, Fuentecillas lisonjeras, Vivir para amar, Veneno de los sentidos, A la luz más hermosa, No temas, no receles

Juan del Vado: Obra de lleno de primer tono

World Premiere Recording

The first monograph recording of one of the most important Spanish composers of the 17th century: Cristóbal Galán, chapel master at the Descalzas Reales Monastery in Madrid (1667-1680) and the Spanish Royal Chapel (1680-1684) during the reign of Carlos II.

Cristóbal Galán (c.1625-1684) is one of the key figures in Spanish music during the second half of the 17th century and, paradoxically, one whose works are least heard in concert. After a period of time in Cagliari (Sardinia) he figured as one of the musicians in the Palace of the Buen Retiro in Madrid in 1660, where he took part in the celebrated comedies and zarzuelas that enlivened the reign of Felipe IV. In 1664 he was named as chapel master at Segovia cathedral, where he remained until 1667. By the express wishes of the Queen Regent Mariana of Austria, widow of Felipe IV, he was then transferred to Madrid, where he took over at the Convent of the Descalzas Reales before finally moving into his majesty's service at the Royal Chapel. Galán collaborated with the great dramatists of the court: Juan Bautista Diamante, Antonio de Solís and Pedro Calderón de la Barca, adding music to their comedies, royal celebrations, zarzuelas and *autos sacramentales*.

However, the larger part of his musical output was religious in nature, predominantly written for two choirs and *basso continuo*, the exuberance of the chorus - with its playful counterpoint and daring expressiveness - contrasting with the melodic simplicity of the *coplas*. Galán was one of the principal adaptors of modern Italian techniques to traditional Spanish genres.

This double CD comprises a selection of the composer's best religious works in Latin and in Castilian Spanish - mostly solos, duets, *cuatros* and *villancicos* - all of which have been brought to light once again by adhering as closely and as rigorously as possible to original sources, and performed by La Grande Chapelle with close attention to historical detail. The recording was the result of months of archival and musicological research on the part of the Consolidated Research Group "Aula Música Poética" (University of Barcelona, CSIC and Lauda Música) in one of the most ambitious musical recovery projects undertaken in the last few years.