

SOLER



SVBX 5440

6 QUINTETS for HARPSICHORD AND STRINGS

**Montserrat Cervera & Andree Wachsmuth, Violins Andre Vauquet, Viola; Marçal Cervera, Cello
Christiane Jaccottet, Harpsichord**

MONTSERRAT CERVERA is a Catalan violinist who has been a resident of Rome since 1951. She was a disciple of Xercavins y Massià, Remy Principe, Guido Agosti and Georges Enesco. She has performed in numerous concerts both as soloist and member of a group (I Musici, among others) throughout Europe, America and Africa. Currently she is a member of the Brahms Quartet, together with violist Luigi Sagrati, cellist Marco Scano and pianist Pier Narciso Masi.

ANDREE WACHSMUTH is a Swiss violinist, and was a disciple of Mathieu Crickboom. She won first prize at the Brussels Conservatory. She has been Concert Mistress of the Chamber Orchestra of Lausanne for many years, and currently holds master classes at the Geneva Conservatory and is Concert Mistress of the Orchestre de la Suisse Romande.

ANDRE VAUQUET is a French violist. He won honorary prize at the Paris Conservatory and grand prize at the Geneva International Competition (1959). He maintains a busy concert and recording schedule. He is first chair violist with the Orchestre de la Suisse Romande and a member of the Geneva Quartet.

MARÇAL CERVERA is a Catalan cellist who was a student of Millet i Farga, Massià, Cassadó and Tortelier. He has been a resident of Switzerland since 1948. He has had intense concert and pedagogical activities for years, including classes at the Conservatories of Cologne and Lausanne, and at the

International Master Classes of Santiago de Compostela y de Taormina. He participates in many festivals: Montreux, Strasbourg, Paris, Florence, etc. He is currently professor at the Conservatory of Friburgo.

CHRISTIANE JACCOTTET is a well-known Swiss harpsichordist. She studied at the Vienna academy, and won first prizes at the Bruges Competition (for harpsichord and basso continuo). She appears throughout Europe regularly and has made many recordings. She is currently a member of the Baroque Ensemble of Lausanne.

17th CENTURY MUSIC IN CATALONIA

While in the rest of Europe music was enjoying a bit of a heyday, and the most important publishing houses were protecting and editing and making famous the names and works of many composers, in Catalonia this was not the case.

Catalan composers who lived between 1700 and 1800 were numerous and important. Probably one of the reasons that they are not better known than they are lies in the difficulty in obtaining their works, which exist mostly in manuscript form, and are therefore exposed to such natural catastrophes as fires. This is not the place to give a detailed history of Catalan music during that period. However, to gain some perspective, we mention a few of Padre Antonio Soler's contemporaries. We mention first Francesc Valls (1665-1747), whose innovative theories and copious production of religious music served to make him more famous

than his contemporaries. Other outstanding composers were Narcís Casanoves (1747-1799), Anselm Viola (1739-1798), Carlos Baguer (1768-1808), Domènec Terradelles (1713-1751), whose fame as an operatic composer inspired the jealousy of the most prestigious Italian *maestri*, and the Valencian Vicenç Martín i Soler, known in Europe as "Martini lo Spagnuolo," and who was plagiarized by Mozart. His duo "Una cosa rara, ossia Bellezza e Onestà," was incorporated into the banquet scene of Mozart's "Don Giovanni," and in this case the plagiarism was an honor.

PADRE ANTONIO SOLER

Soler was born in Olot on December 4, 1729. His father came from Catalonia and his mother from Aragon. Admitted to Escolanía of the Monastery of Montserrat at the age of six, he became so outstanding in his musical studies that when he left the school he was able to assume the duties of musician in residence at the Cathedral of Seo de Llerida. However, we don't know how long he stayed at this post. When the Bishop of Urgel inquired about a young organist who might be willing to become a monk, Soler volunteered, expressing his desire to retire to a monastery. So, in 1752, at the age of 22, he chose to spend the rest of his life at the monastery founded by King Felipe II. The king of Spain at that time was Fernando VI, and many of his courtiers spent time at the monastery. Undoubtedly, this allowed Soler to meet Domenico Scarlatti, teacher of Queen Maria Barbara. By then Scarlatti was 67 years old, and world-famous. Proof of his influence on Soler is the latter's composition of sonatas