



Al Ayre Español

Maite Beaumont, mezzosoprano

Eduardo Lopez Banzo, harpsichord & direction

*Unpublished Spanish Music in the
Library of Casa Cadaval (Portugal)*

Unpublished Spanish Music in the Library of Casa Cadaval



The history of the Quinta-Palacio de Muge, located in the Portuguese province of Ribatejo, dates back to the 16th century. It was home to Queen Eleanor of Austria (third wife of King Manuel I of Portugal and sister of Emperor Charles V), who lived here until 1530, when she married Francis I, King of France. At the beginning of the 17th century, the property changed hands from the Counts of Odemira to the House of Cadaval, when Doña Maria de Faro, Countess of Odemira, married Nuno Álvares Pereira de Melo, 5th Count of Tentúgal, 4th Marquis of Ferreira and 1st Duke of Cadaval.

The library houses multiple manuscripts and musical prints of great artistic and historical value, including several zarzuelas and books of chamber cantatas of Spanish origin whose existence was unknown. These documents are of great importance for the historiography of Spanish music in the 17th and 18th centuries.

Numerous indications seem to suggest that these cantatas were part of the repertoire of the Royal Chamber of Charles II of Spain, where the presence of singers such as Matteo Sassano, known as *The nightingale of Naples*, was frequent. Sassano had been invited by Maria Anna of Neuburg as a therapeutic remedy to cure the king's depressive character. Composers such as Sebastián Durón and Antonio de Literes collaborated with Sassano, providing compositions in Spanish to be performed in soirées and concerts held at the Palace. Copies would later be sent to Portugal, therefore it is possible that this repertoire reached its current location thanks to the third Duke of Cadaval, Jaime Álvares Pereira de Melo.

The library also preserves the handwritten scores of two zarzuelas that had not been located until recently. The first one, written by Sebastián Durón and entitled *No hay con los celos más medio que vengarlos o no tenerlos*, was premiered in Madrid in 1695 on the occasion of the marriage of the daughter of the Constable of Castile with the Duke of Osuna. Curiously enough, an allusion to "Juan the famous, who has his birthday in October and envies April" can be found in the final chorus of the manuscript held in Casa Cadaval. João V of Portugal was born in October 1689, and there is no doubt that this zarzuela was performed, after its premiere in Madrid, at one of the anniversaries of the still heir to the throne of Portugal, adding the laudatory chorus for the occasion. The authorship of the second zarzuela, *Vengar con el fuego el fuego*, has not yet been established. Some stylistic features, however, suggest that it might have been composed by Antonio de Literes, who worked as a cellist at the Royal Chapel of Madrid from 1693. There are reports on a performance at the Palacio del Buen Retiro in Madrid in 1703, although some indications suggest that it might have been premiered a few years earlier. One of its revivals took place in May 1718 at the palace of the Spanish ambassador in Lisbon, the Marquis of Capicilatro.

Eduardo López Banzo is working on the edition of these unpublished materials. Mezzo-soprano Maite Beaumont and the ensemble Al Ayre Español will revive several fragments of both zarzuelas and a cantata in a concert at the Palacio de Muge on July 7, 2024, at 6:00 p.m, within the program of the Festival Entre Quintas. The concert has been funded with support from the Festival Entre Quintas, the Spanish Agency for International Development Cooperation (AECID), the Spanish Embassy in Portugal and the Ministry of Culture in Spain (INAEM).

This project has been possible thanks to the kindness of Teresa Schönborn, Countess of Schönborn and Wiesentheid, co-director of the Festival Entre Quintas and owner of the Library of the Palacio de Casa Cadaval, who granted me access to study and transcribe the works that are now about to be made public. The intervention of Marta Betanzos, former ambassador of Spain in Portugal, was decisive to put me in contact with the archive; and last but not least, Jerónimo Ors helped me start this adventure with his enthusiasm and mediation with the embassy. My deepest gratitude to all of them.

Eduardo López Banzo

Unpublished Spanish Music in the Library of Casa Cadaval



Al Ayre Español

Maite Beaumont, mezzosoprano

Alexis Aguado, violín

Kepa Arteché, violín

Aldo Mata, violoncello

Xisco Aguiló, contrabajo

Juan Carlos de Mulder, archilaúd

**Eduardo Lopez Banzo, clave y
dirección**

Duración del concierto:

70' sin pausa

Anónimo (ca. 1700)

Pasacalles I & II

Sebastián Durón (1660 – 1716)

2 Extractos de la zarzuela *No hay con los celos más medio que vengarlos o no tenerlos* (Madrid, 1695 - Lisboa ¿?)

¿Dónde, envilecido hermano! – Solo de *Diana*, furiosa*
¡Ay, infeliz campaña! - Solo de *Celos**

¿Antonio de Literes? (1673-1747)

2 Extractos de la zarzuela *Vengar con el fuego el fuego* (Madrid, 1703 - Lisboa 1718)

¿Qué es esto, fineza? - Solo de *Eumene* *
Cuando vuelvo al abrigo - *¿Pero en qué me detengo?* –
Solo de *Clearista* *

Georg Friedrich Händel (1685-1759)

Sonata op. 5 nº 4, en Sol mayor

Allegro – *A tempo ordinario* – *Allegro non presto* - *Passacaille* - *Gigue* – *Menuet*

¿Antonio de Literes?

Dulce suspensión del alma - Cantata humana *
Estríbillo – *Coplas* - *Recitado* - *Minué*

Antonio Vivaldi (1678-1741)

Sonata op. 1 nº 8, en re menor

Preludio – *Corrente* - *Grave* – *Giga*

Sebastián Durón

Ondas, riscos, peces, mares **

Aria de la zarzuela *Veneno es de amor la envidia* (Madrid, ca. 1705 - Lisboa ¿?)

Antonio de Literes

Ten el acento / *Cielo ha de ser el mar* **

Recitativo y aria de la zarzuela *Acis y Galatea* (Madrid, 1708 - Lisboa, 1718)

* Obra inédita, estreno en tiempos modernos. Archivo de Casa Cadaval

** Archivo de Casa Cadaval

Transcripciones de Eduardo López Banzo.

FESTIVAL
Entre Quintas
RIBATEJO '24

Instituciones patrocinadoras



Al Ayre Español recibe el apoyo de





Al Ayre Español

Al Ayre Español was founded in 1988 by Eduardo López Banzo, in an effort to challenge the pervading clichés that

often surrounded the performance of Spanish baroque music at that time. The name of the ensemble was inspired by the title of a guitar fugue by the Aragonese composer Gaspar Sanz. The fact that Al Ayre Español has not settled for becoming a specialized early music ensemble, but chosen instead to create a musical philosophy "al ayre español" (à la espagnole), has allowed the project to be flexible enough to adapt itself to different formats.



Residente en:

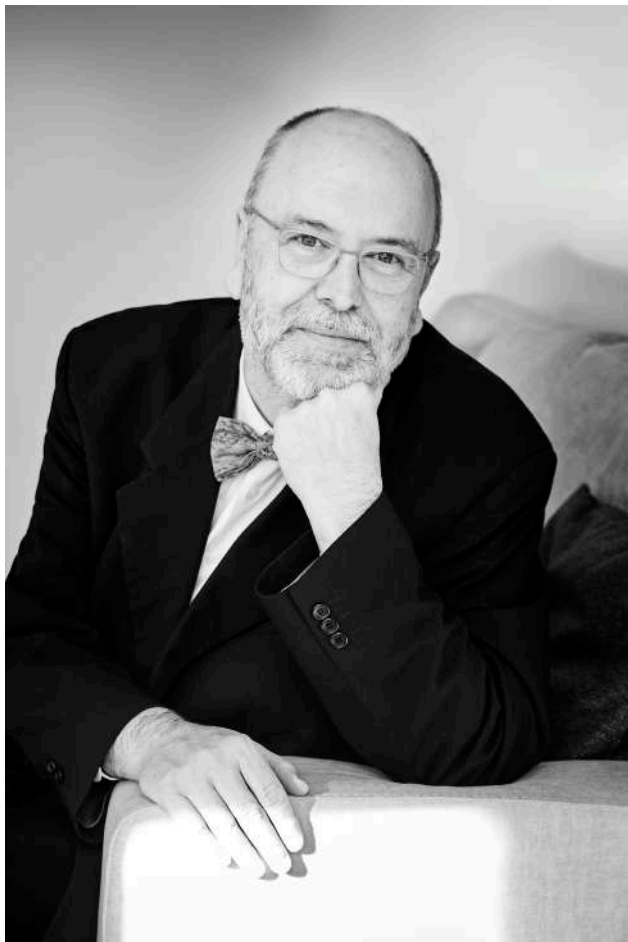


With 35 years on the stage, Al Ayre Español has performed at the most prestigious concert halls: Amsterdam's Concertgebouw, Vienna's Musikverein and Konzerthaus, Düsseldorf's Tonhalle, Berlin's Philharmonie and Konzerthaus, Opera Comique, Théâtre des Champs Elysées and the Cité de la Musique in Paris, Madrid's Teatro Real and Auditorio Nacional, Barcelona's Palau de la Musica Catalana and Gran Teatre del Liceu, Valencia's Palau de les Arts and Palau de la Música, Hamburg's Laeiszhalle, Washington's Library of Congress, the Palais des Beaux Arts in Brussels, Metz's Arsenal, Lisbon's Fundação Calouste Gulbenkian, Bilbao's Palacio Euskalduna, Rome's Teatro Olimpico, etc.

The ensemble has also been invited to some of the most important festivals: Baden Baden Easter Festival, Bachfestspiele Leipzig, Oude Muziek Utrecht, Bruges MA Festival, Internationale Festtage Alter Musik Stuttgart, Schleswig-Holstein Musik Festival, Dresdner Musikfestspiele, Festival d'Ambronay, Festival de Beaune, Handel Festspiele Halle, etc. Many recordings have been produced by labels such as Almaguira, Fidelio, Deutsche Harmonia Mundi, Harmonia Mundi, Naïve-Ambrosie and Challenge Records.

Al Ayre Español is sponsored by Industrias Químicas del Ebro and the Ministry of Culture of Spain, and maintains a residence agreement with the Auditorio de Zaragoza. The ensemble has been Zaragoza's ambassador since 2011.

Eduardo López Banzo



Eduardo López Banzo, born in Zaragoza in 1961, is one of the European conductors who has made Historicism his own musical philosophy with the most conviction, in order to bring his musicians closer to the sources and spirit of each composition, which results in the music sounding fresh and innovative to contemporary audiences after so many centuries.

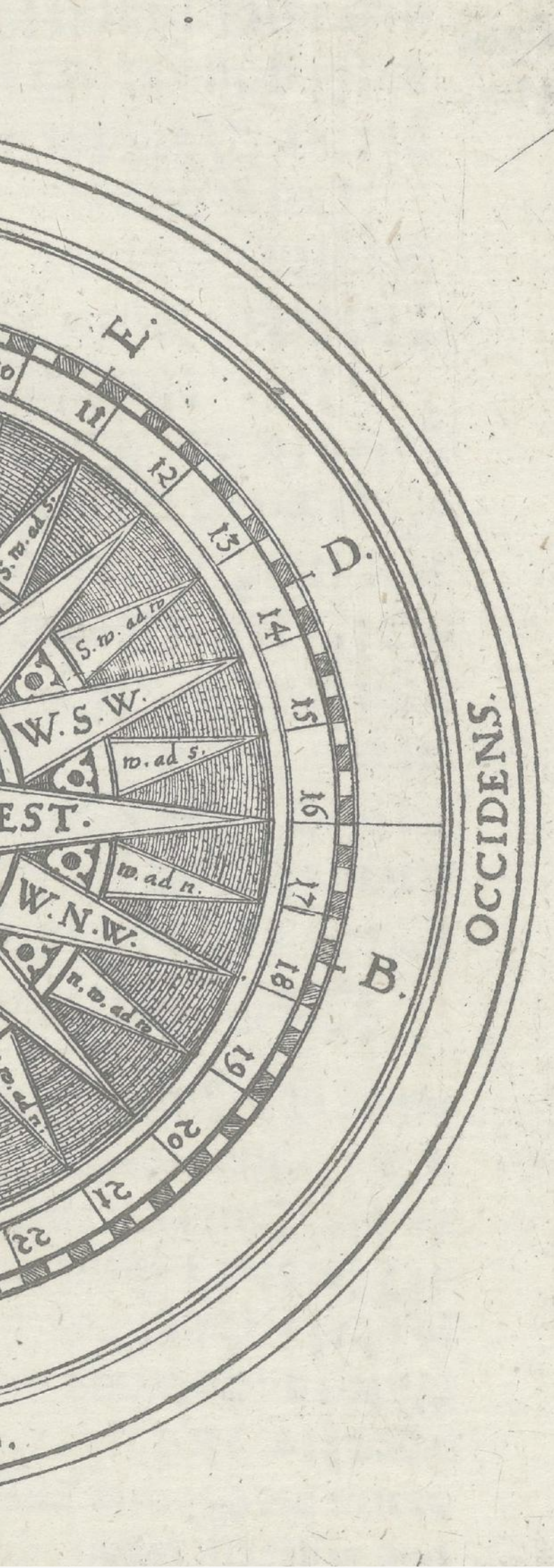
A harpsichordist by training, he studied in Amsterdam with Gustav Leonhardt, who encouraged him to champion the cause of Spanish baroque music. In 2002 he received the Medal of Honor of the Conservatory of Music of the Balearic Islands for his work in favor of the baroque composer Antonio de Literes, but it was in 2004 that he achieved major success, when *Al Ayre Español*, the group he had founded in 1988, was awarded the Spanish National Music Prize, granted by the Spanish Ministry of Culture, in recognition to their more than twenty years of musicological rigour and performance excellence.

This acknowledgement leads to *Al Ayre Español* becoming a point of reference for historicist interpretation all across Europe.

He has been invited to conduct for the symphonic orchestras of Tenerife, Gran Canaria, Galicia, Madrid, Granada and Comunitat de Valencia, and period instruments ensembles such as New York Collegium, San Francisco's Philharmonia Baroque Orchestra, the Belgian B'Rock, and the Polish KORE and Arte dei Suonatori.

In the operatic field, Eduardo Lopez Banzo is currently one of the most important specialists in Handel's operas. He has also participated in stage productions by Bilbao's Friends of Opera Association (ABAO/OLBE), in Valencia's Palau de les Arts with the Orquestra de la Comunitat de Valencia, and in Kiel Opera with the Philharmonisches Orchester Kiel.

He has also lectured and conducted specialized courses at the Universities of Salamanca, Alcalá de Henares, UIMP Santander and Zaragoza, and every year gives a renowned course on the baroque cantata in León (Centro Nacional de Difusión Musical, Spain's Ministry of Culture). He has been invited to give masterclasses in the Fondazione Cini in Venice and the Conservatorium van Amsterdam. Eduardo López Banzo was honored with the Key to the City of Zaragoza award in October 2010.



Al Ayre Español

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Artistic direction:

Eduardo López Banzo

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Artistic direction



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