“RENCOUNTERS” CYCLE RETURNS TO THE NATIONAL PALACE OF SINTRA IN JUNE WITH ITALIAN MUSIC IN PROFILE

The National Palace of Sintra, the only Portuguese Medieval royal palace to survive intact to present times, is ready to host the third cycle of “Reencounters” dedicated to the music of the Middle Ages and the Renaissance. Seven concerts that contain just as many discoveries of lesser known repertoires but contextualised into proposals that recall the history and culture of Europe. In the Swan Room from 2 to 24 June.

Following the previous editions having brought renowned names such as Capilla Flamenca, Mala Punic and Oltremontano to the enjoyment of the public, the “Reencounters” program for 2017 features the groups laReverdie, De Labyrintho and Accordone, in addition to an ensemble led by the harpist Mara Galassi. They are all to, according to Massimo Mazzeo, this year’s artistic director, “give voice to the programming that seeks to enter deeper into that which is a genuine ‘geography of sounds’, seeking to recreate that which is unique to the European continent: a kaleidoscope of cultures always turning through the interchange of peoples, aesthetics and traditions”. In this year’s edition, with the repertoires and performers Italian in their majority, the audiences thus gains, according to Massimo Mazzeo, “an opportunity to listen to compositions and histories that take Italy as their point of departure, whether directly or indirectly”.

The inauguration concerts of “Reencounters – Musical memories in the Palace of Sintra” fall to the responsibility of the famous medieval musical ensemble laReverdie. On 2 June, “The Book of Wonders – A musical journey through the adventures of Marco Polo” presents us with an exotic combination counterbalancing instruments from the medieval West with the Persian kamancheh and the Indian tabla. On the following day, 3 June, the program
“Charlemagne – Music for a Legend” approaches the various facets of this famous monarch through means of the writings recalling his deeds and portraying him as the perfect type of medieval hero.

On 8 June, the Renaissance harp specialist Mara Galassi, accompanied by the flutist António Carrilho and two other musicians, performs the program “Harmony at dusk – a musical soirée in the Renaissance”, which takes us off into a universe of courtly ambiances and sensations, varying between joy and suffering, love and betrayal, virtue and sin.

For the concerts on 16 and 17 June, the renowned De Labyrintho explore the music from the end of two centuries under the respective titles of “Threnos – Lamentations of Jeremiah”, with works by Marc’Antonio Ingegneri, master of Claudio Monteverdi, and “Dream of Grace – The sublime artistry of Josquin”, entirely given over to works by this “prince of musicians”.

The well known group Accordone closes this cycle on 23 and 24 June. The program “The ‘Frottole” – Miniatures of composure and nobility” sings of the human passions in a sophisticated fashion while “The end of the Renaissance – Virtuoso repertoire in the late 16th century” reviews the great wave of innovation in musical language that took place in this historical period.

“Reencounters – Musical memories in the Palace of Sintra” is a joint initiative between Parques de Sintra and the Centre of Eighteenth Century Portuguese Musical Studies / Divino Sospiro, with artistic direction by the maestro and violist Massimo Mazzeo.

This thus concludes the third Parques de Sintra music season. This season began in October in the National Palace of Queluz, with Nights of Queluz, before continuing in the National Palace of Pena, with the Musical Evenings and now closing in June at the National Palace of Sintra.
Useful information:

Ticket price per concert: €10

Swan Room venue capacity: 160 places


M/6

Following the beginning of the performance, access into the venue is only allowed during the interval. Some concerts may not have any interval.

Failure to turn up or any delay in arrival does not result in any right to any ticket refund.

“Reencounters – Musical Memories in the Palace of Sintra; from the Middle Ages to the Renaissance” counts upon Antena 2 as its media partner.

---

**Programming**

**Reencounters – Musical Memories in the Palace of Sintra**

– From the Middle Ages to the Renaissance –

---

**2 June**

“The Book of Wonders – A musical journey through the adventures of Marco Polo”

LaReverdie

Claudia Caffagni  voice, lute, bells

Livia Caffagni  voice, vielle, recorders

Elisabetta de Mircovich  voice, vielle, symphonia

Rana Shieh  kamancheh
Elena Baldassarri

Matteo Zenatti

Following in the footsteps of Marco Polo who, in the late 13th century, set off from Venice and crossed all of Asia as far as China, the medieval music ensemble laReverdie designed this program on “Le divisament dou monde”, the fantastic account of the journey transcribed by Rustichello de Pisa, later translated into Italian in the version known as “Il Milione”. The Far East as seen by a Venetian and imagined by the author of Italian-French knightly romances: an extraordinary combination that laReverdie sets to music and counterbalancing the Western Medieval instruments with the Persian kamancheh and Indian tabla.

Tickets for sale in the usual outlets or online

3 June

“Charlemagne – Music for a legend”

laReverdie

Claudia Caffagni

voice, lute

Livia Caffagni

voice, vielle, recorders

Elisabetta de Mircovich

voice, vielle, symphonia

Charles or Charlemagne, called the Great, restorer of the Western Roman Empire, a warrior king, Defender of the Faith and, simultaneously, an unbridled sinner and highly sensual is, in reality, many men. Each man is also a character, a model, an archetype and a great catalyst for stories and for History. laReverdie here selects, based on the musical repertoire that flourished in the centuries following the founding of the Holy Roman Empire (10th cen.), some excerpts that sing of the various faces of our hero Charles, personification of the medieval hero: the Warrior, the Lover, the Christian.

Tickets for sale in the usual outlets or online

8 June
“Harmony at dusk – A musical soirée in the Renaissance”

António Carrilho  recorder
Mara Galassi     Renaissance harp
Enrico Baiano    harpsichord and positive
Patxi Montero   viola bastarda

The Renaissance fashion was for instrumental musical scores based on vocal works. Happiness and suffering, deceit and malice, love and inconsistency, the virtuous and the sinner: whether by means of improvisation rendered explicit in agonising dilacerations, harmonically dissonant and emphasised by the articulation and the dynamics, whether through quick movements symbolising pleasure and the lightness of joy, the listener is drawn into a universe of sensations that swing from the despair of doubt between life and death and moments of pure fruition and jubilation.

Tickets for sale in the usual outlets or [online]

16 June
“Threnos – Lamentations of Jeremiah”

De Labyrintho
Andrés Montilla- Acurero  Cantus
Raffaele Giordani         Altus
Marco Scavazza            Tenor
Walter Testolin           Bassus and direction

Threnos is the name of the lamentation for the fall of Jerusalem and the exile of the Jewish people to Babylonia as told in the Bible in a text attributed to the prophet Jeremiah.

The attention to the structure and the intelligibility of the poetic verse is the key stylistic characteristic of Lamentationes Hieremïæ, published in 1588. Through a very rigorous and equally fascinating musical structure, the text of the Biblical Lamentations, with the characteristic enunciation of the letters of the Hebrew alphabet to serve as dividers, here also gets exalted through the particular coincidence between musical rhetoric and poetic rhetoric.
Tickets for sale in the usual outlets or online

17 June
“Dream of Grace – The sublime artistry of Josquin”

De Labyrintho
Nadia Caristi, Arianna Miceli  
Andrés Montilla- Acurero, Matteo Pigato  
Fabio Furnari, Raffaele Giordani  
Marco Scavazza, Guglielmo Buonsanti  
Walter Testolin

Cantus  
Altus  
Tenor  
Bassus  
Direction

The monumental structure of *Missa Gaudeamus*, a masterpiece of radical humanity made up out of numerical symbols; the special fascination for the *Vultum tuum deprecabantur* ("Entreat thy favour") cycle most profoundly affirms the sonorous research and eloquent expressiveness; the evocative and almost strange power of the four male voices that embellish the canonical imitations of *Alma Redemptoris mater*; indeed, the very coexistence of courtly refinement and popular simplicity of *Virgo salutiferi* tell of a metaphysical world, sublime and inspired, in which Grace diffuses through a sonorous light.

Tickets for sale in the usual outlets or online

23 June
“The ‘Frottole’ – Miniatures of composure and nobility”

Accordone
Alena Dantcheva  
Laura Pontecorvo  
Rossella Croce  
Andrea Inghisciano  
Guido Morini

voice  
recorder  
violin  
cornett  
organ, harpsichord and direction
At the beginning of the 16th century, Italian composers began developing a new, simple and expressive style, which served as a counterpoint to the French "chanson" style so very much in fashion: the "frottola". This poetic form spread widely throughout the courts of Lombardy and, especially in Mantua, where Isabella d'Este (1474-1539) gathered the very best musicians of her time. From the recently founded printing workshops of Ottaviano Petrucci and Andrea Antico came dozens of volumes with hundreds of compositions that were swiftly distributed across all of Europe: musical miniatures that sing of the human passions with composure and nobility.

Tickets for sale in the usual outlets or [online](#)

**24 June**

“The end of the Renaissance – Virtuoso repertoire in the late 16th century”

**Accordone**

Alena Dantcheva voice
Rossella Croce violin
Guido Morini organ, harpsichord and direction

The musical language of the late 16th century underwent major change due to a great wave of innovation. The leading composers of the period had been born and raised during the final period of the Renaissance culture and going on to write music replete with new elements that would result in the style that became known as "Seconda Prattica". This program illuminates the musical territory that established the boundary between the Renaissance and the Baroque, a period in which the language altered and transformed not only pre-empting the future but also leaving behind surprising insights into what had happened in the past.

Tickets for sale in the usual outlets or [online](#)

**INFORMATION (PUBLIC):**

Email: info@parquesdesintra.pt
Website: www.parquesdesintra.pt
Facebook: www.facebook.com/parquesdesintra
Telephone: +351 21 923 73 00
About Divino Sospiro – The Centre of Eighteenth Century Portuguese Musical Studies
Divino Sospiro – The Centre of Eighteenth Century Portuguese Musical Studies, with its headquarters at the National Palace of Queluz, holds the core objective of promoting and raising the profile of the musical heritage associated with the Palace of Queluz, where music has always played a very central role and where dozens of serenades and operas were performed. The Palace halls and rooms host events including concerts, conferences, symposiums and colloquiums as well as masterclasses and other initiatives designed to study and restore the times and traditions of the great musical events from the period of the Royal Family’s residence in the Palace of Queluz and simultaneously contributing towards public enjoyment through musical programming of quality and affirming the Palace as an unmistakeable landmark within the framework of the Portuguese cultural heritage.
www.divinosospiro.org

About Parques de Sintra - Monte da Lua
Parques de Sintra - Monte da Lua, S.A. (PSML) is an entirely state owned company, founded in 2000 following the UNESCO classification of the Cultural Landscape of Sintra as World Heritage. The company receives no state funding and hence the restoration and maintenance of the heritage under its management is ensured by the revenues generated by ticket sales, stores cafeterias and the rental of venues for events.
In 2016, the sites under PSML management (Park and National Palace of of Pena, National Palaces of Sintra and Queluz, Chalet of the Countess of Edla, Moorish Castle, Palace and Gardens of Monserrate, Convent of Capuchos and the Portuguese School of Equestrian Art) welcomed a total of 2,625,011 visitors, with 83% resulting from international sources. In 2013, 2014, 2015 and 2016, the company won the World Travel Award for Best Company for Conservation.
The PSML shareholders are the General Directorate of the Treasury and Finances (representing the state), the Institute of Nature and Forestry Conservation, Tourism of Portugal and Sintra Municipal Council.

Parques de Sintra
Filipa Moroso | Susana Quaresma
filipa.moroso@parquesdesintra.pt | susana.quaresma@parquesdesintra.pt
T: 21 923 73 26
Tm: 926 843 600 | 962 762 083