“NIGHTS AT QUELUZ” PRESENTS TIMELESS MASTERPIECES PERFORMED BY GREAT CONTEMPORARY PLAYERS

The National Palace of Queluz is the stage for seven concerts that revisit the Eighteenth Century and the first wave of Romanticism. Highlights also include the modern world premiere of the serenade “Il Natal di Giove”.

The “Nights at Queluz – Tempest and Galanterie” returns to the National Palace of Queluz with a cycle of seven concerts taking place between 27 September and 29 October. These performances, held in the Throne Room and the Music Room, feature repertoires closely aligned with the historical context of the Palace to provide a voyage through the soundscapes of the 18th Century and the first wave of Romanticism.

The modern world premiere of the serenade “Il Natal di Giove”, by João Cordeiro da Silva (1735-1808), on a libretto by Pietro Metastasio, is one of the highlights of this cycle. On this year’s program, there is another leading role for a returning character: the Clementi fortepiano. In the Queluz collections since 1941, this valuable instrument has been subject to a lengthy and highly delicate process of mechanical renovation and retuning and having made its initial comeback in 2014 in the first ever “Nights at Queluz” cycle.

The cycle opens on 27 September with the good-humoured voyage: “From Vienna, with love (and humour)”. The Casa da Música Baroque Orchestra, with artistic direction by Laurence Cummings, performs for the very first time at “Nights at Queluz – Tempest and Galanterie” with works by Mozart and Haydn reflecting peak highpoints in Viennese Classicism.

In the second concert, on 1 October, the baritone Thomas E. Bauer and the fortepianist Jos van Immerseel star in a recital entitled “The Romantic ‘Sehnsucht’
as perceived by Beethoven and Schubert. The program includes the song cycle ‘To the distant beloved’ by Beethoven as well as the songs within Schubert’s ‘Swan Song’ collection, based on poems by Heine.

On Friday, 6 October, the Il Suonar Parlante ensemble, featuring the flutist Dorothee Oberlinger and the gambist Vittorio Ghielmi, presents “Barbaric Baroque – the centre and the exotic peripheries”, in a concert with two facets: one approaching three German Baroque musicians in which the viola da gamba takes a leading role; and a second part with sonorities of gypsy and Eastern European inspiration.

Spending “A Viennese ‘Soiree’ in Beethoven’s time” is the proposal for 13 October. A night in which the cello of Marco Testori and the fortepiano are to fill the Music Room of the National Palace of Queluz with rich, majestic musical notes. Beethoven may himself have once played an integral role in this program made up of three works: as a performer, at the fortepiano, accompanying the cello in his Sonata, op. 5; and as a member of the audience in the remainder.

On 22 October, the “Nights at Queluz” musical tour passes through Rome and Lisbon, two of the capitals where the prestigious musician Domenico Scarlatti lived. In “Domenico Scarlatti: the Rome he left, the Lisbon he met”, the Il Sogno Barroco ensemble, conducted by the violinist Paolo Perrone, presents sonatas not only by Scarlatti but also by Corelli, Händel and Lonati.

The young Spanish fortepianist Laura Fernández Granero makes her debut in Portugal at the National Palace of Queluz on 27 October. The concert “The dawn of Romanticism in Portugal” brings sonatas, dances and variations by João Domingos Bomtempo (1775-1842) and Muzio Clementi (1752-1832), two composers who were also two friends.

The “Nights at Queluz – Tempest and Galanterie” cycle ends with “A serenade for the anniversary of the crown prince”. “Il Natal di Giove”, by João Cordeiro da Silva,
was performed in the Palace of Queluz on 21 August 1778 on the occasion of the 17th birthday of Prince José Francisco, son of Pedro III and Queen Maria I. After falling into obscurity, on 29 October, this work receives its modern world premiere with artistic direction by Riccardo Doni leading Divino Sospiro.

“Nights at Queluz – Tempest and Galanterie” is a joint initiative by Parques de Sintra and the Centre of Portuguese Eighteenth Century Music Studies / Divino Sospiro, with artistic direction by the maestro and violist Massimo Mazzeo. This concert cycle marks the beginning of the 4th Parques de Sintra Music Season.

Useful information

Price per concert ticket: 10 euros

Available from:
Parques de Sintra Ticket Offices
FNAC, Worten, El Corte Inglés, MEO Arena, Media Markt, ACP stores, PAGAQUI network and the Sintra and Cascais Tourism Offices.
Or online at www.parquesdesintra.pt and at www.blueticket.pt
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Following the beginning of the performance, entrance to the venue only takes place during the interval. Some concerts may have no interval.
Failure to attend the concert does not result in any right to compensation or reimbursement.

“Nights at Queluz – Tempest and Galanterie” counts upon Antena 2 as its ‘media partner’.
Program

Nights at Queluz – Tempest and Galanterie

27 September | 9.30pm | The Throne Room

“From Vienna, with love (and humour)”

Casa da Música Baroque Orchestra
Laurence Cummings  musical direction

Viennese Classicism according to two of its greatest representatives – Joseph Haydn and Wolfgang A. Mozart – for the premiere of the Casa da Música Baroque Orchestra in the “Nights at Queluz” cycle. Even while ‘A musical joke’ by Mozart had effectively been written in Vienna, the four works in this program illustrate the new musical style that emerged in around 1760 and which the Austrian imperial capital would become symbolic of. With the addition of another component, however unexpected, good humour!

1 October | 9.30pm | The Music Room

“The romantic ‘Sehnsucht’ as perceived by Beethoven and Schubert”

Thomas E. Bauer  baritone
Jos van Immerseel  fortepiano

The Portuguese came up with ‘saudade’ and, within the framework of Romanticism, the Germans proposed the concept of ‘Sehnsucht’. Also difficult to define, this interconnects on the one hand to the yearning of ‘saudade’ and on the other to angst over something not always defined (or definable), against a backdrop of dissatisfaction emanating from the poetic subject. This was widely explored by the romantic poets and composers that cultivated the ‘Lied’ genre. This recital illustrates particularly how Beethoven and Schubert explored and interpreted ‘Sehnsucht’.

6 October | 9.30pm | The Throne Room

“The centre and the exotic peripheries”

Il Suonar Parlante
A concert with two faces, like Janus. In the first, we visit three German Baroque musicians, always with the viola da gamba placed in a leading role. In turn, the second “takes up” a party ambience of gypsy inspiration, whether arising from the melodies of the Roma communities that inhabited central-eastern Europe or due to the works by renowned composers displaying the existence of this contamination by the “exotic oriental”, gypsy or otherwise. A musically exotic Baroque and therefore in the etymologically accepted meaning of the word.

**13 October | 9.30pm | The Music Room**

“A Viennese ‘soiree’ in Beethoven’s time”

Marco Testori cello
Costantino Mastroprimiano fortepiano

A program with three works in which Beethoven himself may have participated: firstly, as a player, at the fortepiano, accompanying the cellist in his Sonata, op. 5; the remaining as a member of the audience. Johann Nepomuk Hummel was one of the great fortepiano virtuosos, continuing in the style of Mozart and Clementi, just as Ferdinand Ries was first the student before becoming the secretary of Beethoven and from then on remaining in a life filled with travelling, always an admirer and close friend of the author of ‘Eroica’.

**22 October | 9.30pm | The Music Room**
“Domenico Scarlatti: the Rome he left and the Lisbon he met”

Il Sogno Barocco

Rebeca Ferri Baroque cello
Francesco Tomasi Baroque theorbo and guitar
Flora Papadopoulos Baroque harp
Andrea Buccarella organ and harpsichord
Paolo Perrone Baroque violin and direction

On leaving Rome for Lisbon in 1719, at the behest of King João V to serve as royal composer, Domenico Scarlatti was already a renowned musician, having held the position of master of the Capella Giulia, in St. Peter’s Cathedral, since 1715. He would spend a decade in Lisbon also acting as tutor to the royal children, especially the eldest and most gifted daughter, Maria Bárbara. Of the over 550 sonatas and ‘essercizi’ that he wrote, only eight are not for keyboard solos. A concert that ranges between the Lisbon he made his own and the Rome that he left behind.

27 October | 9.30pm | The Music Room

“The dawn of Romanticism in Portugal”

Laura Fernández Granero fortepiano

João Domingos Bomtempo (1775-1842) and Muzio Clementi (1752-1832) both acquired fame outside of their countries of origin: the former Portuguese in Paris and in London, the latter Italian in Britain where he settled while young. They met each other between these two capitals and, when Bomtempo moved to London, a sincere friendship emerged between these two composers, both piano virtuosos and renowned teachers. A musical face-a-face for the Portuguese debut of the young Spanish fortepianist Laura Fernández Granero.

29 October | 9.30pm | The Throne Room

“A serenade for the anniversary of the crown prince”
João Cordeiro da Silva was one of the leading composers in the period ranging from the earthquake of 1755 and the Royal Court fleeing to Brazil. He wrote the serenade ‘Il Natal di Giove’ ('The birth of Jupiter'), on a libretto by Pietro Metastasio, for the 17th birthday of Prince José Francisco, the heir to Pedro III and Queen Maria I. The work was performed in the Palace of Queluz on 21 August 1778. Having since slipped into obscurity, the piece has now been recovered and here receives its modern premiere.

The full program for this event is available at: