

The NAXOS logo is located in the top left corner, featuring the word "NAXOS" in white capital letters on a blue rectangular background. Above the text is a stylized graphic of a classical building facade with columns.

NAXOS

2 CDs

Francisco António
DE ALMEIDA

(c. 1702-c. 1755)

Il Trionfo d'Amore

Ana Quintans • Carlos Mena
Joana Seara • Fernando Guimarães
Cátia Moreso • João Fernandes

Voces Caelestes
Os Músicos do Tejo
Marcos Magalhães

WORLD PREMIÈRE RECORDING

Francisco António
DE ALMEIDA

(c. 1702-c. 1755)

Il Trionfo d'Amore

Scherzo pastorale a sei voci in two parts, with instruments,
to be sung at the Ribeira Palace, Lisbon on 27th December 1729
Libretto by an unknown author • The scene is a pastoral settlement in Numidia

WORLD PREMIÈRE RECORDING

Nerina, betrothed to Adraste, in love with Arsindo Ana Quintans, Soprano
Arsindo, Nerina's secret lover Carlos Mena, Counter-tenor
Termosia, in love with Arsindo Joana Seara, Soprano
Adraste, betrothed to Nerina Fernando Guimarães, Tenor
Giano, chief minister and Nerina's father Cátia Moreso, Mezzo-soprano
Mirenio, high priest João Fernandes, Bass
Chorus of nymphs and shepherds Voces Caelestes



Os Músicos do Tejo (on period instruments)

Violins: Mauro Lopes (concertino), Álvaro Pinto, Denys Stetsenko, Naomi Burrell, Nuno Mendes,
Tera Shimizu, Maria Bonina and Pedro Meireles

Violas: Diego Rivera and Lúcio Studer • Cellos: Ana Raquel Pinheiro (orchestra and recits) and Nuno Abreu

Double-bass: Marta Vicente (orchestra and recits) • Bassoon: José Rodrigues Gomes

Oboes: Pedro Castro and Luís Marques • Recorders: António Carrilho and Pedro Castro

Trumpets: Bruno Fernandes and António Quitalo • Horns: Paulo Guerreiro and Tracy Nabais

Theorbo: Daniel Zapico (orchestra and recits) • Harpsichord: Marta Araújo (orchestra) and Marcos Magalhães (recits)

Voces Caelestes (Chorus Master: Sérgio Fontão)

Orlinda Velez Isidro and Rosa Caldeira, Sopranos

Carolina Figueiredo and Joana Nascimento, Altos

Frederico Projecto, Pedro Cachado and Sérgio Fontão, Tenors

Carlos Pedro Santos and Rui Baeta, Basses

Marcos Magalhães

Edition by Rui Magno Pinto and Marcos Magalhães from the autograph manuscript held at the library of the Ducal Palace, Vila Viçosa, Portugal



CD 1

Parte Prima

Introduzione

- 1 Allegro 3:04
2 Andante 4:09
3 Allegro staccato 1:41
4 **Coro:** Numi eccelsi, in sì bel giorno 1:28
5 **Accompagnato:** Si sospendan le vittime e gl'incensi (Termosia) 0:49
6 **Aria:** Bel piacer è la vendetta (Termosia) 4:14
7 **Recitativo:** Da qual insania trasportato, Arsindo (Mirenio) 0:40
8 **Aria:** Si cinga il perfido con nodi orribili (Mirenio) 4:32
9 **Recitativo:** Padre e signor (Adraste, Mirenio, Giano, Nerina) 0:59
10 **Aria:** A smorzar una favilla (Giano) 7:41
11 **Recitativo:** Nerina, dirò mia (Arsindo, Nerina) 0:35
12 **Aria:** Pallidetta rosa e smorta (Nerina) 7:36
13 **Recitativo:** O dolcissime voci (Arsindo) 0:26
14 **Aria:** Se bene il gelo indura l'onda (Arsindo) 3:30
15 **Recitativo:** Per lo strano accidente (Adraste, Termosia) 0:28
16 **Aria:** Da due venti combattuto arboscel (Adraste) 6:47
17 **Recitativo:** Drizzate ormai gli altari per l'uman sacrificio (Mirenio, Nerina, Arsindo) 0:49
18 **Duetto:** Se m'abbandoni, dolce mia speme (Arsindo, Nerina) 7:50

57:18

CD 2

Parte Seconda

- 1 **Recitativo:** Bendate a Arsindo i lumi, ministri (Mirenio, Arsindo) 0:45
2 **Aria:** Ove mi conducesti, perfido ingrato amore (Arsindo) 4:25
3 **Recitativo:** Non accusare amore (Adraste, Arsindo, Giano, Nerina) 0:34
4 **Recitativo:** Divinità del cielo (Nerina) 1:15
5 **Recitativo:** Forsennata, ove corri? (Giano, Nerina) 1:09
6 **Recitativo:** Oh sfortunati amanti (Mirenio, Adraste, Termosia, Arsindo, Giano) 0:12
7 **Aria:** Orride e dispietate Furie (Giano) 4:32
8 **Recitativo:** Mi muore in sen la speme (Termosia, Adraste) 1:10
9 **Aria:** Leggiadra ninfa (Termosia) 7:07
10 **Recitativo:** Amabile Nerina, la tua pietà mi pesa (Arsindo, Nerina) 0:33
11 **Aria:** In queste lacrime, Arsindo, specchiati (Nerina) 7:57
12 **Recitativo:** Bella Termosia (Adraste, Termosia) 0:39
13 **Duetto:** Ecco bell'idol mio (Termosia, Adraste) 7:22
14 **Recitativo:** Ma di quale divino e profetico lume (Mirenio, Adraste, Giano, Termosia) 1:22
15 **Aria:** Se la mente offusca e ingombra (Mirenio) 5:08
16 **Recitativo:** Eterni numi, oh quanto sono diversi dagli umani disegni (Giano, Arsindo) 0:31
17 **Duetto:** Dopo lacrime tante (Nerina, Arsindo) 0:43
18 **Recitativo:** Ma perché sia perfetto (Mirenio, Adraste) 0:52
19 **Aria:** All'alto trono del Dio di Gnidio (Adraste) 5:32
20 **Recitativo:** Quel siano de' ciel' alti decreti (Mirenio) 0:29
21 **Coro:** A te la gloria, a te il trionfo 1:43

Francisco António de Almeida (c. 1702 - c. 1755): II Trionfo d'Amore

During the reign of the Portuguese King João V (1707-1750) some socio-political transformations were responsible for decisively changing music practices and teaching. The approximate cause of these transformations was related to the strategy that would lead to the establishment and consolidation of Royal Absolutism. To achieve his modern reforms and restore the international prestige of Portugal, the young monarch possessed a valuable catalyst, gold from Brazil, but had to face the enormous power that, since the Counter-Reformation, the Church had acquired in all areas of Portuguese society. Unlike Louis XIV of France, João V chose the Church as the preferred stage for the symbolic representation of royal power. To effectively achieve this he had somehow to subordinate the ecclesiastical hierarchy to his authority. He managed it through a highly skilled process that transformed the Royal Chapel into the Patriarchal Church, and culminated in the metamorphosis of the highest authority of the Church in Portugal, the Patriarch, into the mere Chaplain to the King of Portugal.

The emphasis on magnificence and ostentation that surrounded Lisbon's Patriarchal Church was a strategy that had repercussions in Europe, and contributed to the image of wealth and pomp associated with Portugal. The Royal Chapel became one of the best and richest, rivaling even its model, the Cappella Giulia in Rome. Concerns about the quality of the religious ceremonies and its long-term maintenance led King João V to import musicians, liturgical manuals, and polyphonic choir books from Italy, and to create the Real Seminário de Música da Patriarcal (Royal Patriarchal Seminary of Music) in 1713. These measures and the sending of some gifted students to further improve their music education in Italy, steadily and permanently changed the Portuguese music scene, leading to the Italianisation of not only the style and performance, but the structures of musical production.

The hiring of the first Italian singers began in 1717 and intensified in subsequent years with the arrival of an increasing number of musicians, including two Italian masters active in Rome that was to leave an indelible mark on the local music scene: the *maestro* of the Cappella Giulia, Domenico Scarlatti (1685-1757), court composer and teacher of the Infantes António (brother of the monarch) and Maria Bárbara, and the *maestro di cappella* of San Giovanni in Laterano, the Venetian Giovanni Giorgi (?-1762), who taught at the Seminário da

Patriarcal and composed over three hundred works – still extant – for the Patriarchal Church. In 1730 the Royal Chapel employed 26 Italian singers; that number rose to 36 in 1733.

The first royal pensioners to be sent to Rome were students of the Seminário da Patriarcal and, except for Joaquim do Vale Mixelim about whom virtually nothing is known, all became noteworthy in the art of composition: António Teixeira (1707-1774) held the positions of chaplain-singer, examiner in plainchant and organist of the Patriarchal Church; João Rodrigues Esteves (c. 1700-c. 1751) became an esteemed teacher at the Seminário da Patriarcal; and Francisco António de Almeida (c. 1702-c. 1755?) who, judging from the works extant in Italian and German archives, achieved the greatest international recognition. They were all adept at the *stile concertato* and practised the art of dense Roman baroque writing.

Although Mário Ribeiro de Sampaio refers to Francisco António de Almeida as 'the first Portuguese composer of the first half of the eighteenth century and one of the greatest of his time', there are very few biographical references. In fact, the year of birth is unknown – recent research undertaken by Cristina Fernandes indicatates, however, that Francisco António was born in Crato – and the year of death is uncertain, although he may have perished as a result of the great Lisbon earthquake of 1st November 1755. The first concrete reference bears witness to the presence of João V's pensioner in Rome in early 1722, since the preface of his oratorio *Il pentimento di Davide* (lost), which received its première on the second Sunday of Lent, gives an account of his recent arrival. Two and a half years later, on 9th July 1724, the only known iconographical source – in fact a caricature – was created by Pier Leone Ghezzi (1674-1755). In the caption, the famous painter and caricaturist active in Rome expresses a clear appreciation of the talent of Francisco António: 'Signor Francesco Portuguese who came to Rome to study, and is currently an excellent composer of concert and sacred music, which is remarkable given his youth, besides singing incomparably [...]'. During Lent of 1726, at the Oratorio dei Filippini in Rome, another oratorio had its première: *La Giuditta*, a masterpiece of Portuguese music. The composer's return to his home-country occurred before 22nd April 1728, when the serenata *Il Trionfo della Virtù* was performed in Lisbon. De Almeida was appointed organist of the Patriarchal Church and devoted the remainder of his productive

life to the composition of sacred music (for a total of 28 works listed by João Paul Janeiro), as well as five serenatas and three operas in Italian. The close connection between Francisco António de Almeida and the Court's musical activities, as well as his high reputation, were demonstrated by his inclusion in the list of musicians who accompanied King João V to the border, to participate in the magnificent ceremonies celebrating the exchange of the Portuguese and Spanish princesses – Maria Bárbara and Mariana Victoria, who married princes Fernando and José, heirs to the thrones – held on the Caia River, in January 1729. His three comic operas were all first performed at the Ribeira Palace, the official royal residence: *La pazienza di Socrate* (1733 and 1734, with a libretto by João V's secretary, Alexandre de Gusmão), the first opera by a Portuguese composer, *La finta pazza* (1735) and *La Spinalba* (1739), the latter already recorded for Naxos by Os Músicos do Tejo [8.660319-21].

From April 1740 João V suffered a series of attacks, until the last, on 10th May 1742, permanently affected his left side. The King never recovered and died on 31st July 1750. He was succeeded by his son José. King João's sickness and the religious fervour it brought, led to the prohibition of almost all forms of entertainment. It is therefore not surprising that there was no news of works by Francisco António de Almeida for some thirteen years, the period between the début of *La Spinalba* and the serenata *L'ippolito*, given its première on 4th December 1752 and written to celebrate the birthday of Maria Bárbara, Queen of Spain. The year 1752 marks the arrival in Portugal of one of the greatest composers of all time, David Perez (1711-1778), hired for a large sum of money as Composer of the Royal Chamber and music teacher of Their Royal Highnesses, including the Princess of Brazil, the future Queen Maria I. The Ópera do Tejo (Tagus Opera House), the result of the modification of King José I's musical investment policy – instead of sacred music, Italian opera became the main vehicle for the symbolic representation of royal power – was inaugurated in the spring of 1755 with a sumptuous staging of *Alessandro nell'Indie* (Perez), an event hailed by Charles Burney in his *History of Music*.

On 20th April 1751, the year before the première of the serenata *L'ippolito*, King José I granted Francisco António the

title of Master of Music of the Royal Chamber, a distinction normally associated with composers who distinguished themselves in the secular genre.

While operas were court spectacles of a private nature, staged during Carnival and alluded to in the *Gazeta de Lisboa* only twice during the reign of João V, the *Gazeta* contains numerous references to the Portuguese court serenatas celebrating the birthdays or name-days of the King, the Queen, the Princes, or close relatives. The serenatas were usually given in the chambers of the King or the Queen, depending on who provided the entertainment. They could, however, also be part of the entertainment held for the benefit of the entire Court and attended by foreign dignitaries. The two composers who, in this period, distinguished themselves in this genre were Domenico Scarlatti and Francisco António de Almeida. It is significant to note that the professional singers participating in the serenatas belonged to the Royal Chapel, where the overworked liturgical calendar pre-determined their main activity.

The serenata for six voices, *Il Trionfo d'Amore, scherzo pastorale*, was first performed at the Ribeira Palace on 27th December 1729, the feast of St John the Baptist. During the reign of King João V the celebrations of his birthday, on 22nd October, were complemented by those of his namedays, on 24th June (St John) and 27th December (St John the Baptist). As is made explicit in the title, the plot is an apology of Love. The wedding arrangements between Adraste and Nerina, following the gods' designs, turn out to be thwarted by a greater force, the unbounded passion of Nerina and Arsindo.

There is a single source, an autograph score extant in the library of Vila Viçosa's Ducal Palace. Francisco António de Almeida, once again, proves to be an imaginative composer with admirable melodic invention, the full possession of technical resources allowing him to find the most varied and elegant solutions for soloists and orchestra, consisting of trumpets, oboes, recorders, strings and *basso continuo*. In a typical baroque structure, recitatives precede the twelve *da capo* arias and two duets. Following the initial *Sinfonia*, this two-part work ends in the same way it started: with a choir exalting Love – 'nobody resists the design of love'.

António Jorge Marques

Synopsis

CD 1

1-3 Introduction

Part 1

4 The chorus calls on the gods to descend and bless the happy couple, about to be joined in marriage.

5 Termosia intervenes, calling on the priest to cease their sacrifices: Arsindo, dressed in woman's clothes, is violating the sacred nature of the temple and should therefore pay the penalty of death.

6 She continues with an aria of vengeance and justice.

7 The priest Mirenio seeks to know what madness has led Arsindo so to offend, pledging to all the gods, to whom he is a minister, that Arsindo must pay the penalty of death.

8 In an aria he bids Arsindo be bound and condemned for his sacrilege.

9 Adaste interrupts the priest, afraid that the delay will prevent the oracles' prediction from being fulfilled, but Mirenio insists that Nerina has been destined by the gods to marry Adraste, and tells him to be calm. Nerina's father, Giano, intervenes, seeing the temple and altars desecrated, and Nerina asks him how the vengeful goddess may be propitiated, for which Giano suggests the offering of incense and prayers.

10 In an aria Giano points out that a drop of water can quench a spark, but the sea is needed to quell a greater blaze; all Arsindo's blood must be shed to placate the anger of the gods.

11 Arsindo seeks pity from Nerina, who reassures him.

12 In her aria she sings that as the rose may lie pale on the ground but may revive with water, so kindness may restore life.

13 Her words bring life again to Arsindo.

14 He tells how water may be frozen over, but the stream set free to run again; so he hopes that his death may be abandoned, through his beloved fair one, his star.

15 Adraste, in a recitative, finds he cannot explain the hope and fear in his heart, while Termosia assures him he will see his rival Arsindo punished; he fears at every moment that he will suffer the painful loss of his wife.

16 In an aria he finds his heart, like a sapling swayed by conflicting winds, divided between hope and fear.

17 Mirenio bids the sacred ministers to prepare the altars for human sacrifice and the nymphs and shepherds to sing to placate the great goddess. Nerina asks where these cruel people are taking her beloved Arsindo and the latter tells her he is being taken to his death.

18 Arsindo and Nerina pledge their love, while he bids a last farewell and she pleads with him not to die.

CD 2

Part 2

1 Mirenio tells the ministers to deck Arsindo's brow with cypress and his with hyssop, as the unlucky shepherd now kneels before the altar and bares his neck to the double-headed axe. Arsindo obeys at once, while Nerina laments her lover's approaching fate. Arsindo gives himself up to his fairest Nerina, as he awaits the fatal blow.

2 In his following aria Arsindo seeks to know where ungrateful love has led him, but the wildest love and most fearful death can never defeat his constancy.

3 In a recitative Adraste tells Arsindo not to blame love, but himself. He is interrupted by Arsindo, who claims that the god of Delos has always been favourable to his fortunate rival. Adraste claims that heaven favours those who observe its law, while Giano feels pity.

4 Nerina laments the injustice of the gods who feel no pity, while she is ready to satisfy with her own blood heaven and hell, before her beloved should die.

5 Giano seeks to know where she is going, in her madness, while she is ready to sacrifice herself; she calls for death, or the return of her faithful Arsindo: she will die for him or marry him.

6 In a recitative Mirenio condemns the unhappy pair, Adraste bemoans his betrayal by Nerina and Termosia the misfortunes of fate, Arsindo yearns for life, and Giano reproaches his daughter's infidelity.

7 In his aria Giano addresses the terrible and pitiless furies of cruel Avernus, seeking to know why, at the feet of her wretched father, they do not tear apart the sacrilegious heart of an inhuman woman; why do the tyrannical stars delay in punishing Nerina.

8 Termosia's hope of possessing Arsindo dies in her bosom, while Adraste wonders if this may be the beautiful nymph that he saw in his dream take Nerina and with her arrow strike his heart. In Termosia's bosom Adraste awakens a spark of love, and he asks the gods on high why he no longer feels Nerina's insult and his heart burns for this nymph; he demands an answer from Love. Termosia tells him that, if her mind does not deceive her, she is today in love with him.

9 Termosia muses on the changes of love.

10 Arsindo asks Nerina if she offers him life, and she tells him she must die with him or be his wife.

11 She tells him he will see his own image, imprinted on her heart, now reflected in her tears.

12 Adraste addresses fair Termosia, destined to be his, as seen in his dream, and she burns with love for him, a wonder and unexpected joy.

13 They sing together of their love and delight, pledging their faith to each other.

14 Mirenio seeks to know how the sun shines with divine and prophetic light in the deep night; now it is revealed that Arsindo is not guilty, but is in fact the man truly destined by oracular prophecy to marry Nerina; he calls on the happy couple to come to the altar, to Giano's wonder and Termosia's approval.

15 Mirenio, in his aria, sings of the darkness of Stygian gloom dispelled by serene light, bringing joy from sorrow.

16 For Giano the decrees of the eternal gods are different

from mortal designs and Arsindo can hardly believe what is happening.

17 In a duet Nerina and Arsindo sing of their constant love and unconquered faith after such tears, such sighs.

18 Mirenio declares that Adraste and Termosia shall, by the will of the eternal gods, be united in marriage. Adraste gives thank to the gods and promises constancy and faith to his beloved.

19 At the throne of the god of Cnydos he pledges love to his beloved wife.

20 Mirenio tells Giano, the nymphs and shepherds that they have heard the decrees of heaven, marriages blessed by Cynthia, Jove, Calypso, Fate and Love.

21 A final chorus praises the victory of the god of Delos and the triumph of Love.

Keith Anderson



Ana Quintans

After graduating in Sculpture, Ana Quintans studied music at the Lisbon Conservatory and at the Flanders Operastudio in Ghent. Since 2005 she has collaborated with *Les Arts Florissants* and William Christie, devoting most of her work to the music of the seventeenth and eighteenth centuries. She also appears with Complesso Barocco, Les Musiciens du Louvre, Ensemble Pygmalion, Il Pomo d'Oro, Poème Harmonique, and Divino Sospiro. Her many recordings range from *La Spinalba* by Francisco António de Almeida with Marcos Magalhães and Os Músicos do Tejo (Naxos) to a DVD of Purcell's *Dido and Aeneas* with William Christie made at the Paris Opéra Comique.



Carlos Mena

The countertenor Carlos Mena was born in Vitoria-Gasteiz, Spain, and studied at the Schola Cantorum Basiliensis (SCB) in Basel under Richard Levitt and René Jacobs. He has sung for audiences around the world and his operatic rôles have included the title-rôle in Handel's *Radamisto* in Salzburg, *Speranza* in Monteverdi's *Orfeo* in Berlin, Oberon in Britten's *A Midsummer Night's Dream* in Madrid and the same composer's *Death in Venice* in Barcelona. His recordings have brought a number of international awards. Carlos Mena also includes *Lieder* and contemporary music in his repertoire. In 2009 he founded the Capilla Santa Maria, of which he is the chief conductor.



Joana Seara

Joana Seara made her début in opera with Zerlina (*Don Giovanni*) in the Netherlands in 2006. Since then she has been enjoying a busy career as an opera performer, a concert/recital soloist and a recording artist. She is grateful to the Gulbenkian Foundation, the Wingate Foundation, the E. M. Behrens Charitable Trust and the Worshipful Company of Barbers for having sponsored her studies at the Guildhall School of Music and Drama in London. She is a recipient of the Sybil Tutton Award and the 2005 Worshipful Company of Glass Sellers Music Prize. She performs regularly in Os Músicos do Tejo's opera productions.



Fernando Guimarães

A graduate of the Universidade Católica Portuguesa, Fernando Guimarães won the tenor category of the Orfeo Singing Competition. He has worked with leading conductors and his festival appearances have included Aix-en-Provence, Potsdam, Innsbruck, Utrecht, Ambronay, Saintes and La Chaise-Dieu. He has appeared in concert with the Orchestra of the Age of Enlightenment, Os Músicos do Tejo, Les Arts Florissants, Les Talens Lyriques, the Freiburger Barockconsort, Capriccio Stravagante, Collegium Vocale Gent, Al Ayre Español, L'Arpeggiata and B'Rock. 2014 saw his début in the United States in the title rôle of Monteverdi's *Il ritorno d'Ulisse in patria* with Boston Baroque.



Cátia Moreso

The Portuguese mezzo-soprano Cátia Moreso first studied Interior Design at IADE (Lisbon), before undertaking vocal studies at the Lisbon Conservatoire. She then trained at the Guildhall School of Music and Drama (GSMD) where she obtained a BMus and Masters Degree (Opera Course), and at the National Opera Studio. A student of Susan Waters, she won first prize at the second Fundação Rotária Portuguesa Singing Competition, the newcomer prize at the Luisa Todi Singing Competition, and first prize at the Prémio José Augusto Alegria, in Portugal. She has appeared at Wexford, Grange Park and Tanglewood and sings Dianora in the Naxos recording of De Almeida's *La Spinalba* [8.660319-21].



João Fernandes

A leading exponent of baroque and classical repertoire, João Fernandes is a regular soloist with Les Arts Florissants, Les Musiciens du Louvre, Le Concert Spirituel, L'Arpeggiata, and Les Talens Lyriques. His notable opera engagements range from Giove in *La Calisto* at the Royal Opera House, Covent Garden, to Polyphemus in *Acis and Galatea* and Seneca in *L'incoronazione di Poppea* in Toronto. He has appeared on DVDs and CDs under Christie, Leppard, Niquet, Pluhar, Rousset, Marcón, González and Magalhães for the Glossa, Decca, Deutsche Grammophon, Alpha and Naxos labels.



Marcos Magalhães

Born in Lisbon, Marcos Magalhães began harpsichord lessons at the age of eleven. After obtaining the diploma of the Higher School of Music of Lisbon, he was admitted to the Conservatoire National Supérieur in Paris, where he studied with Kenneth Gilbert, Christophe Rousset and Kenneth Weiss, graduating in 1999. In 1997 he performed with the European Baroque Orchestra and in Rameau's opera *Platée*. He has given many concerts in Lisbon and in other European cities, as a soloist, in chamber groups, and in opera productions, and is currently a member of the Orquestra Metropolitana in Lisbon. His research into Portuguese baroque repertoire and Neapolitan operas found in Portuguese libraries led him to found Os Músicos do Tejo, an ensemble devoted to the performance of this material.



Voces Caelestes

Voces Caelestes is a vocal ensemble which brings together some of the finest Portuguese singers. Their first project, in 1997, was Rameau's *Platée*, conducted by Harry Christophers. Since then, they have sung an extensive repertoire including Bach's *Christmas Oratorio* under Peter Schreier, Scarlatti's *Dixit Dominus* under Laurence Cummings, Grieg's *Peer Gynt* under Michael Zilm and Destouches's *Le Carnaval et la Folie* under Marcos Magalhães. They have performed with instrumental ensembles such as the Salzburg Camerata Academica, Lisbon Metropolitan Orchestra, Portuguese Chamber Orchestra and Os Músicos do Tejo. They have also presented numerous *a cappella* programmes under their artistic director Sérgio Fontão.



Os Músicos do Tejo

Directed by Marcos Magalhães and Marta Araújo, Os Músicos do Tejo was founded with the aim of consolidating the performance of early music on period instruments in Portugal, while highlighting Portuguese Baroque repertoire. Os Músicos do Tejo gave their début performance in Setúbal in December 2005, and are now established as one of the most respected of Portugal's early music ensembles. The group has appeared in a wide variety of programmes, including a Handel programme in Brest, Baroque vocal music in Goa, India, and *Sementes do Fado* (Seeds of Fado), an exploration of the baroque origins of Fado. In February 2008 the group produced the opera *La Spinalba* by Francisco António de Almeida in the Belém Cultural Centre (CCB). Os Músicos do Tejo were subsequently invited by the CCB to collaborate on other opera-related events. This resulted in performances in

Portugal of Pergolesi's opera *Lo frate 'nnamurato* (2010), the opera-ballet *Le carnaval et la folie* by Destouches (2011), and Almeida's *Il Trionfo d'Amore* (2013). In 2010 they collaborated with Teatro Praga in *A Midsummer's Night Dream* at the Centro Cultural de Belém, with repeat performances in 2011 at the Festival Internacional de las Artes de Castilla y León (FACYL) in Salamanca and the Festival Le Standard Idéal at Bobigny MC93/Paris. In 2013 the ensemble made its début appearance in the Gulbenkian Foundation's main auditorium with Purcell's *Dido and Aeneas*. In 2014 Os Músicos do Tejo presented another Portuguese opera, *Il mondo della luna* by Pedro António Avondano, at the Cisternmúsica Alcobça Festival. Os Músicos do Tejo have released three CDs: *Sementes do Fado* (with soprano Ana Quintans and guitarist Ricardo Rocha), *As Árias de Luisa Todi* (with soprano Joana Seara) featuring the repertoire sung by La Todi, a famous Portuguese prima donna from the eighteenth century, and *La Spinalba* for Naxos.

Photo: Reinaldo Rodrigues

Studies in Rome equipped Francisco António de Almeida for high musical standing at the court of the Portuguese King, João V. Here he wrote a series of admired operas but also embarked on serenatas, court spectacles of a more private nature. *Il Trionfo d'Amore*, a *scherzo pastorale*, was written to celebrate the King's name-day. Ranging from intimacy to ceremonial splendour, with several sublime arias, not least the beautiful *In queste lacrime*, as well as dramatic passages, it reveals de Almeida to be one of the outstanding Portuguese composers of the eighteenth century.



Francisco António
DE ALMEIDA
(c. 1702-c. 1755)



Il Trionfo d'Amore

Scherzo pastorale a sei voci in two parts with instruments
Libretto by an unknown author

Nerina, betrothed to Adraste, in love with Arsindo Ana Quintans, Soprano
Arsindo, Nerina's secret lover Carlos Mena, Counter-tenor
Termosia, in love with Arsindo Joana Seara, Soprano
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WORLD PREMIÈRE RECORDING



Voces Caelestes (Chorus Master: Sérgio Fontão)
Os Músicos do Tejo (on period instruments)
Marcos Magalhães

Playing Time
1:51:18

CD 1	1-3 Introduction	8:54	CD 2	1-21 Part II	54:00
	4-18 Part I	48:24			

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