



Caro dolce ben mio

De sones, tientos, batallas y glosas

Carlos Sánchez Leonardo - Cornett and recorders

Marina López Manzanera - Organ



Marina López Manzanera, harpsichordist, organist, and pianist from Murcia (Spain), dedicates her musical career to the promotion of early music and to education. She studied piano and harpsichord at the Conservatorio de Música de Murcia and pursued advanced studies at the Conservatorio Superior de Música de Murcia and at ESMAE in Porto (Portugal), further enriching her training at ESMUC in Barcelona. She completed her studies in 2022 under the guidance of Javier Artigas, graduating with the highest distinctions. In 2021, she was selected as a soloist for the XIV Ciclo de Jóvenes Solistas de la Región de Murcia and was a finalist in the Juventudes Musicales de España competition together with Anacronía, receiving the special award for Best Baroque Music Performance.

After completing postgraduate studies in Music Education at the Universidad Autónoma de Barcelona and in Cultural Management at IGECA, she specialized in the performance and research of Iberian music at the Real Conservatorio Superior de Música de Madrid and in organ at the Conservatorio Superior de Música de Murcia. She is currently a harpsichord teacher at the Conservatorio “Guitarrista José Tomás” in Alicante.

Since 2020, she has been a member of Anacronía, an ensemble with which she has toured throughout Spain—as a result of the Emerging Ensemble 2023 award granted by Festclásica—and across the Netherlands, Austria, Belgium, and Poland. The ensemble has been recognized as Best Young Ensemble 2022 by the GEMA Association and selected by IYAP (Antwerp) and EEEMERGING+. As a soloist, she has performed in Murcia, Madrid, Extremadura, Italy, and Austria. In addition to being a founding member of Anacronía, Pulsar Velado, Mavra, and Capella Invicta, she collaborates regularly with the Murcian countertenor Pedro Pérez and has performed with leading ensembles in the field, including Cantoría—with whom she has appeared at the prestigious Wigmore Hall in London—Orquesta Sinfónica de Murcia, Orquesta Sinfónica de Madrid, Jovem Orquestra Portuguesa, Sine Tempore, Orquesta de Jóvenes de la Región de Murcia, Orquesta Sinfónica de la UCAM, Intensio, Camerata Antonio Soler, La Arcadia, Ensemble ECOS, and the Orquesta de la Universidad de Murcia, where she also serves as coordinator and instructor of the Chamber Music Workshop.





Carlos Sánchez Leonardo is a recorder player and Renaissance cornettist. He began his musical studies in Madrid and later continued his training in Portugal. He holds a bachelor's degree in recorder from the Escola Superior de Música e das Artes do Espetáculo (ESMAE, Portugal), a master's degree in Historical Musicology from the Universidad de La Rioja, and a master's degree in Historical Performance from ESMAE, completed with the highest distinction. He studied cornett at the Escola Superior de Música de Lisboa (ESML) with Tiago Simas Freire. He is currently pursuing a PhD in Humanities at the Universidad de La Rioja.

He received a research grant from CESEM-IPP at the Universidade Nova de Lisboa, where he investigated sixteenth-century methods of musical learning. He also participated in the project Towards an Anthology of Renaissance Portuguese Music, organized by the same institution and funded by the EU's Creative Europe Programme. He has taken masterclasses with recorder specialists such as Luís Beduschi, Vicente Parrilla, Susanna Borsch, Pedro Sousa Silva, Fernando Paz, Michael Schneider, Jostein Gundersen, and Wilbert Hazelzet, as well as with distinguished musicians including Carlos Mena, Jacques Ogg, Markus Hünninger, and Hiro Kurosaki.

Carlos has performed in Spain, Portugal, Italy, Finland, and France, both as a soloist and with ensembles such as Arte Minima, Capella Sanctae Crucis, O Bando de Surunyo, Iliber Ensemble, and the FaSuperLa Project. His artistic activity includes productions such as *Frágua de Amor*, a co-production between A Escola da Noite and O Bando de Surunyo; Monteverdi's *L'Orfeo* at Teatro Real in Madrid; and the recordings of *Ad Tenebras* (Artway Records) with Capella Sanctae Crucis—nominated for the 2025 ICMA—as well as *In Splendoribus*, *Missa O Beata Maria*, and Vicente Lusitano's *Liber primus Epigramatum* (PAN Classics) with Arte Minima. He has also appeared at festivals including Aurore Renaissance Simusiikkijuhlat, the Festival Internacional de Música Sacra de Madrid (FIAS), Semana de Música Religiosa de Cuenca, Festival de Música Sacra de Granada, Lisboa Antiga, and Festival dos Capuchos, among others.



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ca. 1h

Sinfonía e gagliarda - S. Rossi (1570-ca. 1630)

Invidioso amor - A.Striggio (1536-1592) / G. Bassano (1558-1617)

Canção a quatro glosada - A. Carreira (1520-1597)

Ancor che col partire - C. Rore (1515-1565) / G.B. Bovicelli (1550-1594) / A. Cabezón

Caro dolce ben mio - A. Gabrielli (1533-1585) / G.Bassano

La dama le demanda - A. Cabezón (1510-1566)

Danzas - A. Falconieri (1586-1656)

Corrente Italiana - Juan de Cabanilles (1644-1712) [Atrib.]

Tiento lleno de 2º tono - Juan de Cabanilles

Doulce mémoire - P.Sandrin (1490-1561) / A. Cabezón / D. Ortiz (1510-1570)

Batalha de 6º tom - Pedro de Araújo (c. 1640-1705)

Program notes



Caro dolce ben mio seeks to bring the audience closer to various manifestations of sixteenth- and seventeenth-century instrumental music from the Iberian Peninsula and Italy, in an accessible and varied manner. It also aims to showcase the different registers and expressive capacities of instruments such as the organ, the cornetto, and the recorder. *De sones, tientos, batallas y glosas* is a programme that features some of the great hits of the sixteenth century—such as *Ancor che col partire* and *Doulce Mémoire*—alongside *diferencias* and *tientos* by A. Cabezón and Juan de Cabanilles, as well as works by the Portuguese organist António Carreira, whose *Canção glosada* is preserved in manuscripts from the Monastery of Santa Cruz in Coimbra.

These pieces are complemented by other examples of instrumental practice, including a set of dances by A. Falconieri, maestro of the Royal Chapel in Naples; diminutions by G. Bassano, cornettist at St Mark's in Venice; by G.B. Bovicelli, singer of the cathedral chapel in Milan; and by Diego Ortiz, the Toledo-born viol player active in Italy. In this repertoire, instrumental virtuosity is intertwined with expressive and vocal idioms, resulting in a rich palette of colours and affects.



Datasheet

- Organ / positive organ / harpsichord
- 1 Piano bench
- 1 Music stand



Video



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