



*ROYAL MARRIAGE OF
HIS ROYAL HIGHNESS THE PRINCE OF THE ASTURIAS TO
LETIZIA ORTIZ ROCASOLANO*

Madrid, 21st and 22nd May 2004

*Annex to
-Programme for the Media -*

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BIOGRAPHY OF H.R.H. THE PRINCE OF THE ASTURIAS

His Royal Highness The Prince of the Asturias, Felipe de Borbón y Grecia, third child of Their Majesties King Juan Carlos and Queen Sofía of Spain, was born at Madrid on 30th January 1968, at Nuestra Señora de Loreto private hospital. He received at Baptism the names of Felipe, Juan, Pablo and Alfonso de Todos los Santos, in memory, respectively, of the first Bourbon who reigned in Spain, of the Head of the Spanish Royal Household, his paternal grandfather, of the King of the Hellenes, his maternal grandfather and of the King of Spain and great grandfather Alfonso XIII. His godparents were His Royal Highness The Count of Barcelona, Juan de Borbón, and his great grandmother, Queen Victoria Eugenia.

Education and military training

Heir apparent to the Throne since the proclamation of his father as King of Spain on 22nd November 1975, on 1st November 1977 he was created Prince of the Asturias, as well as Prince of Girona and Prince of Viana, the rightful titles of the heir apparent to the Kingdoms of Castile, Aragon and Navarre, which were united in the 16th century under the Spanish Monarchy. He also holds the peerages of Duke of Montblanc, Count of Cervera and Lord of Balaguer.

On 30th January 1986, at the age of eighteen, he took the oath of loyalty to the Constitution and to H.M. The King before the Cortes, fully assuming his institutional role as successor to the Throne. The Banner and Standard of H.R.H. The Prince of the Asturias were created by Royal Decree 284/2001, where his Coat of Arms, his Banner and his Standard are described.

He completed Pre-School, Elementary School and Secondary School at Santa María de los Rosales School, a modern institution where he received no distinctive treatment and where he remained until 1984.

At the end of his Secondary School studies, he spent his final school year at Lakefield College School, Canada, where he stayed for a year.

Subsequently, from September 1985 to July 1988, His Royal Highness underwent his military training, successively at the Saragossa General Military Academy, the Marín Naval School and the San Javier General Air Force Academy. In July 1989 he received commissions as Infantry Lieutenant, Navy Sub-Lieutenant and Air Force Lieutenant.

From October 1988 to June 1993, he attended the Autonomous University of Madrid, where he obtained a Bachelor's Degree in Law, while also doing several courses in Economics in order to complete his education in this subject.



In September 1993, he commenced a Master's Degree in International Relations at the Edmund Walsh School of Foreign Service of Georgetown University (Washington, D.C.), graduating on 26th May 1995.

At present, his ranks in the Spanish Armed Forces are: Major of the General Army Corps (Infantry), Lieutenant Commander of the General Navy Corps and Squadron Leader of the General Air Force Corps. He is also a helicopter pilot, qualified for instrumental flying in the 402nd Squadron of the Air Force. He is in possession of the Army and Navy Helicopter Pilot's Wings.

From September 1999 to June 2000, he took a refresher course in Security and Defence.

Activities in Spain and Abroad

After completing his studies in the United States, Prince Felipe has attended to his institutional commitments every year as heir apparent to the Throne. He presides over many official functions in Spain and participates in the most important events in the different sectors and spheres of Spanish public life.

In October 1995, he began a series of official visits to the Autonomous Communities with the aim of acquiring a more thorough knowledge of Spain and getting closer to the rest of the Spaniards.

He meets regularly with the Constitutional bodies and the main State institutions in order to stay informed about their activities. He also attends meetings of different bodies of the Administration of the State and the Autonomous Communities, when necessary for his national and international institutional activities.

He grants public and private audiences to a great many persons in order to keep in touch with national and international issues. In particular, he meets with persons who are close to his generation and are outstanding in the fields of politics, economy, culture and the media.

When H.M. The King is not in attendance, he presides annually over the granting of commissions to Officers of the Armed Forces. He also takes part in military exercises of the three Armed Forces.

With regard to his activities abroad, he has made many official trips to European and Ibero-American countries, as well as to the Arab world, the Far East and Australasia. He shows a special interest in all matters related to the European Union, the Middle East, North Africa and Ibero-America.

Since January 1996, The Prince of the Asturias has undertaken the representation of the State at the inaugurations of the Ibero-American Presidents.

Likewise, he has been playing a very active role in promoting Spain's economic and commercial interests and in fostering the knowledge of the Spanish language and culture abroad. He usually presides over the economic and commercial Exhibitions organised by Spain abroad (Expotecnia, Expoconsumo and Expohábitat), and he is especially interested in promoting the creation of Institutions and Chairs that disseminate the history and current reality of Spain at the main foreign Universities.



In addition to his official activities, Prince Felipe is Honorary President of several Associations and Foundations, such as the Codespa Foundation, which finances specific economic and social development activities in Ibero-America and other countries, and the Spanish branch of the Association of European Journalists, which is composed of outstanding communications professionals. Most noteworthy is the Príncipe de Asturias Foundation, where he presides annually the Awards ceremony of these highly prestigious Awards, at the international level, that carry his name.

Within the framework of these institutions that pursue aims of general interest, his preference is to direct his attention to activities related to development projects, volunteer work, the environment, furtherance of Universities, youth participation in the working and business world, relations between business and society, and social communication.

On the occasion of the designation by the United Nations of 2001 as the International Year of Volunteers, its Secretary-General, Kofi Annan, named Prince Felipe "Eminent Person" in November 2000 so that he could contribute internationally to the enhancement of awareness of the importance of volunteers.

A sports enthusiast in general, he was a member of the Soling class Olympic Sailing team in the 1992 Barcelona Games, where he marched in the inaugural parade as standard-bearer for the Spanish team. The team finished in sixth place and won an Olympic Diploma.

On 1st November 2003, Their Majesties The King and Queen announced his engagement to Letizia Ortiz Rocasolano. The Solemnisation of the Matrimony is to take place on 22nd May 2004, at the Cathedral of Santa María la Real de la Almudena in Madrid.



BIOGRAPHY OF LETIZIA ORTIZ ROCASOLANO

She was born on 15th September 1972, at Oviedo to a family with close ties to the mass media. She has two sisters, and contracted civil marriage in 1999, which was dissolved a year later.

She holds a Bachelor's Degree in Journalism from the Complutense University of Madrid, as well as a Master's Degree in Audiovisual Journalism from the Institute for Studies in Audiovisual Journalism.

She started her PhD in Mexico, where she worked at the Siglo 21 newspaper.

She has worked from a very young age in several media, among them the Asturian newspaper La Nueva España, ABC newspaper and the EFE Agency, where she worked in international editing during her last year at University.

As for television, she has worked at the U.S. Bloomberg TV channel, a private channel specialising in economy, finance and the markets, with a branch in Spain under the supervision of the EFE Television Agency. She has also been a newscaster, an editor and a reporter at CNN plus, the private channel formed by CNN and CANAL Plus.

In 2000, Letizia Ortiz commenced working at Televisión Española (Spanish Television), where she belonged to the editing team of the news programme Telediario (News broadcast), Segunda Edición (Evening Edition) and was in charge of presenting Informe Semanal. Subsequently, she anchored Telediario Matinal, the special programmes on the EURO offered by TVE's news programmes, and she has been a correspondent covering current events in different locations all over the world. After that, she rejoined the editing team of Telediario Segunda Edición, which she co-anchored. She received the "Larra" Award, awarded by the Madrid Press Association to the most distinguished journalist of the year under 30.

On 1st November 2003, Their Majesties The King and Queen announced her engagement to His Royal Highness The Prince of the Asturias, with whom she appeared before the media on 3rd November. Three days later, on 6th November, the formal betrothal took place. The Solemnisation of the Matrimony is to take place on 22nd May 2004, at the Cathedral of Santa María La Real de la Almudena in Madrid.



EL PARDO ROYAL PALACE

El Pardo Royal Palace started out as a hunting lodge built by Henry IV of Castile in 1472. In 1534, Charles V gave it the form of a palace, influenced by Renaissance architecture. Traces of it survive in the doorway, courtyard, staircase, general lay-out and painting of the left wing of the building.

After the enlargements carried out by Philip V, who built the Royal Chapel, attached to the Palace, as of 1772 Charles III undertook a series of improvements that gave it its present appearance. He doubled the surface with a wing to the East, erected a new main front facing South, and a central courtyard that re-arranged the vast resulting space.

El Pardo thus became a palace with an imposing presence, although with a simple and refined architectural style in tune with the surrounding buildings that began to go up to meet the needs of the different services efficiently and usefully, consistent with that reign.

The inside of the new part, in which the Royal Family lived, is distinguished by its elegant decoration, with furniture and clocks from the time of Charles IV and Ferdinand VII, lamps and carpets from the Royal Factories, and a collection of tapestries from cartons by well-known painters of the age. Among them were those of Goya depicting traditional scenes, which were commissioned for the rooms of the Princes of the Asturias and the Infantas.

The centre of the enlargement is the Courtyard of the Bourbons, the arcades of which, as well as the colour and layout of the doors, windows and enclosed balconies remind us of the princely palaces of the Italian Baroque, surrounded by gardens.

Since 1983, El Pardo Royal Palace has been used as the official residence of Heads of State visiting Spain, and the ceremonies to welcome them and see them off usually take place in the gardens.

The gardens and central courtyard were the scene of the official introduction of His Royal Highness The Prince of the Asturias and his fiancée to the media following the announcement of their engagement.



DECORATION OF EL PARDO ROYAL PALACE

*In the **Central Patio** of the Royal Palace, where Their Majesties The King and Queen will greet their guests to the dinner on 21st May, there will hang the following:*

- Ensigns

Four pieces with reproductions of the Coats of Arms of Phillip V, Alfonso XII, Charles IV and Phillip II, which will hang from the balconies overlooking this patio.

- Tapestries

The two tapestries that will be seen, as is the case of all in this series, are entitled “Children collecting the grapes”.

They are made in wool, silk and threads of gold and silver. The weaver was J. Pannemaker from a cartoon by Giulio Romano, Brussels-Brabant (embroidered), circa 1560.

*On the ground floor of the **Habsburg Patio**, which the guests will enter after the greeting, there will hang tapestries from the “Grottesco with monkeys” series. They are said to have been acquired by King Phillip II, who held them in great esteem. Both series of tapestries are in a purely renaissance taste and have appeared in many exhibitions.*

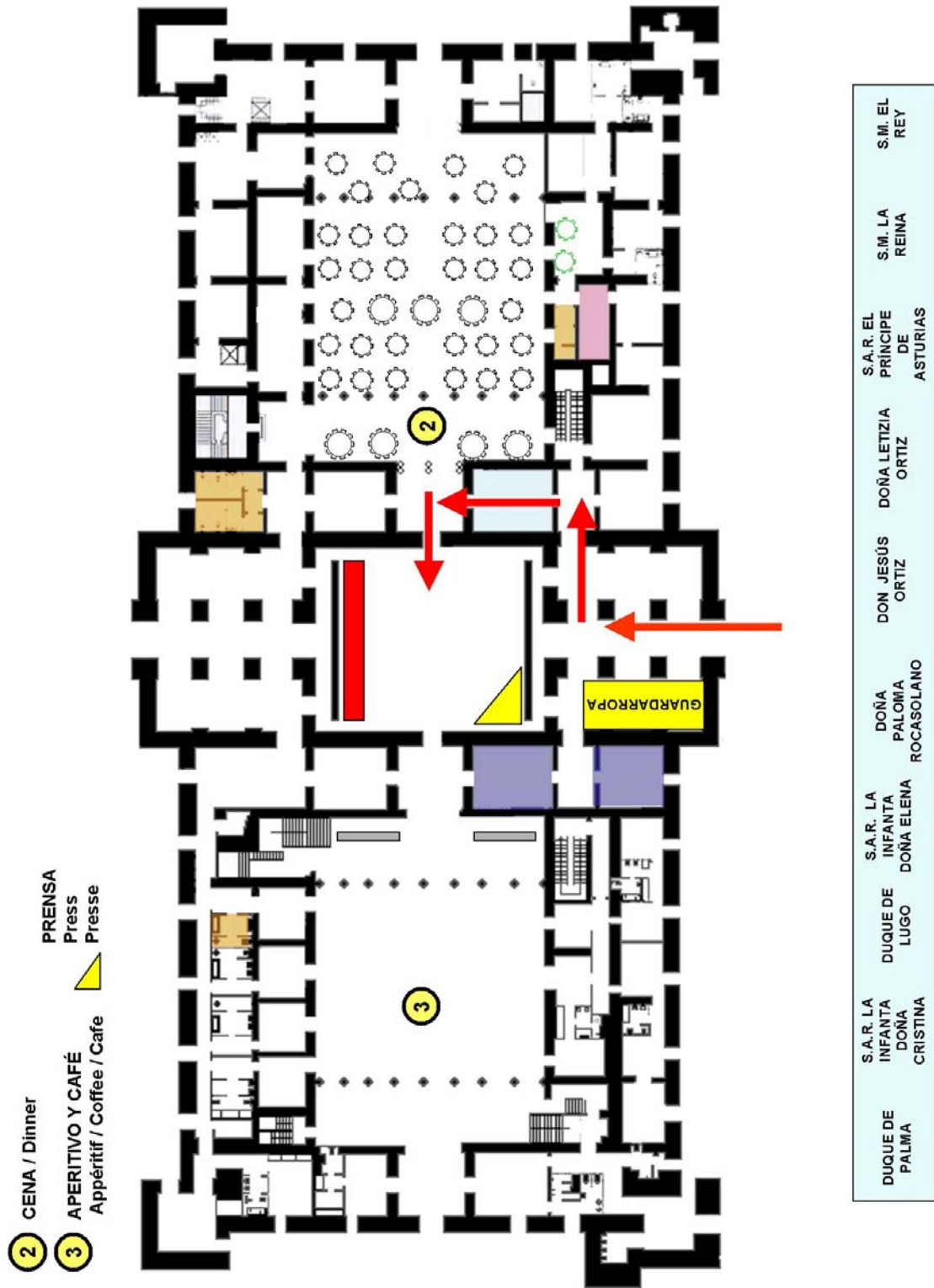
The weaver was Jean Baudouyns, after cartoons by Hans Viederman de Vries and Cornelis Floris. As is the case with the previous ones, they are from Brussels-Brabant, circa 1550.

This decoration is completed with the tapestry from the “Don Quixote” series entitled “Adventure of the rams”, of Spanish manufacture, from the factory of the Vandergoten, using cartoons by Andrea Procaccini and Domingo María Sanni (Madrid, first half of the 18th century).

In the Bourbon Patio, where the dinner will be served, there will hang balcony ensigns in alternate red and blue, with the initials FL.



PLAN OF THE PALACE





CATHEDRAL OF SANTA MARÍA LA REAL DE LA ALMUDENA

Although Madrid has been the capital of Spain since 1561, it has only been an ecclesiastical diocese since 1885, under a provision of the 1851 Concordat. The need to have a church of consequence as the seat (cathedra) of the Bishop, made it necessary to resort provisionally to the church in the Calle Toledo that used to be attached to the Imperial School and then to the Company of Jesus until 1768. In that year, it was dedicated to San Isidro.

As the problem of the lack of its own seat persisted, King Alfonso XII promoted the idea of transforming the plan of building a parish church dedicated to the female patron saint of Madrid as a replacement for the church demolished in 1868, into the building of a cathedral. He availed himself for this purpose of the donation by Isabel II of some land belonging to the National Heritage, located in front of the main façade of the Royal Palace.

Apart from the interest shown during her lifetime by Queen María de las Mercedes, the first wife of King Alfonso XII, the need to have an appropriate place for her burial contributed to this decision, given that she could not be buried in the Pantheon of the Kings at El Escorial, since she died without issue.

Put in charge of the project for a cathedral was Francisco de Cubas y González Montes (Marquis of Cubas as of 1886), one of the most outstanding Spanish architects of the second half of the 19th century.

Phases of the Cathedral

The project was conceived along the lines of the neo-Gothic model imposed in Europe during that time by Viollet-le-Duc. It would have an apse inspired by that of the Cathedral of Reims, and in it a mausoleum for the Queen.

- *The works started with the building of the crypt in April 1883.*
- *Between 1889 and 1904, Miguel Olabarria continued the project.*
- *From 1904 to 1922 and from 1922 to 1931, Enrique Repullés, Juan Moya (architects of the National Heritage), and Luis Mosteiro pursued it along identical lines.*
- *In 1944, an official competition led to a radical change of plans. The neo-Gothic style was retained for the interior, while the façade was redirected towards neo-Classicism, creating a closed area in relation to the Royal Palace.*
- *Architects Carlos Sidra and Fernando Chueca drew up a new blueprint based on these premises. When Sidra died, Chueca proceeded slowly with the building works, which were halted in 1965.*



- *In 1984, a foundation in which public and private institutions participated undertook to finish the cathedral, which was completed in 1993.*

Noteworthy Events Presided over by Their Majesties The King and Queen and the Royal Family

- *Their Majesties The King and Queen, on the occasion of the solemn Consecration by His Holiness Pope John Paul II on 15th June 1993.*
- *His Royal Highness The Prince of the Asturias, at the memorial service for Francisco Tomás y Valiente, on 20th February 1996.*
- *Her Royal Highness The Infanta Elena presided over the concert inaugurating the cathedral's great organ, on 10th December 1999.*
- *The Royal Family at the memorial service for H.R.H. María, Countess of Barcelona, on 10th January 2000.*
- *Their Majesties The King and Queen and Her Royal Highness The Infanta Elena, on the occasion of the burial of Queen María de las Mercedes, on 8th November 2000.*
- *His Majesty The King and His Royal Highness The Prince of the Asturias, at the Thanksgiving Mass commemorating the 25th Anniversary of the Pontificate of His Holiness Pope John Paul II, on 18th November 2003.*
- *Her Majesty The Queen presided recently over the memorial service for the victims of the terrorist attacks of 11th March at Madrid, held on 16th March 2004.*

Art Contents

Although it is only recent, the Cathedral of Santa María de la Concepción la Real de La Almudena possesses art treasures among which the following are of interest:

Christ of the Good Death. Image of Christ crucified in polychromed wood, original by Juan de Mesa (17th c.). It dominates the main nave from the ambulatory. It measures 1.70 m. high by 1.50 m. wide. It is a very moving example of the Baroque.

- *Wooden chest (13th c.) lined with gilded and polychromed leather; scenes from the lives of St. Isidro and St. María de la Cabeza, and images of the Virgins of La Almudena and Atocha.*
- *Sixteen panels of a reredos by Pedro Berruguete (15th c.) showing Marian scenes and the life of St. Gregory, from the parish church of Horcajo de la Sierra.*
- *Eighteen panels from a reredos by Juan de Borgoña (s. XVI) on the altar to the Virgin, with scenes from the life of St. Peter, originally from the monastery of San Miguel de los Ángeles.*



- *Exceptional Baroque monstrance by Francisco Martínez Sopenas, silversmith to Charles II and predecessor of the Martínez dynasty that had a famous workshop in Madrid.*
- *The Despoiling of Christ. Oil on canvas – original by Francisco de Ricci (17th c.).*

The Image

The original image of Our Lady of the Almudena was lost in a fire. The face and bust of the present image are from the 15th century. The rest of the carving, with its rounded form, made of polychromed wood, is modern. It is 1.50 m. tall. The Virgin is standing on a silver pedestal and holding the Child to her left.

The Virgin of the Almudena has been the patron saint of the diocese since 1905. Before being moved to the cathedral in 1993, she was venerated in the St. Isidro collegiate church.



DECORATION OF THE LA ALMUDENA CATHEDRAL

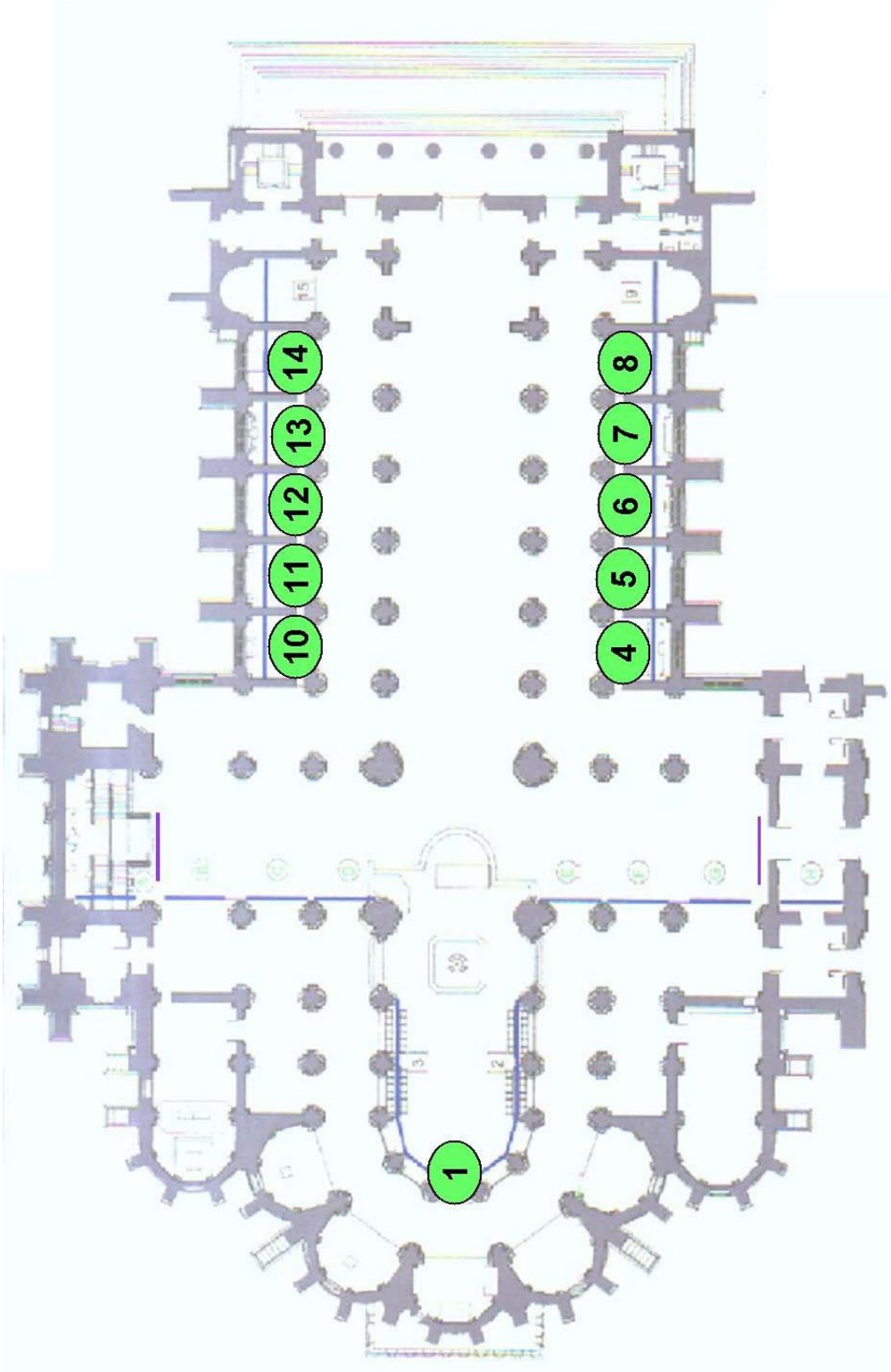
The antique historic tapestries from the Royal Collections will be part of the decoration of the La Almudena Cathedral and of the Madrid Royal Palace.

To decorate the interior of the Church, in addition to white flowers and green plants, the following series of tapestries will be installed:

- *“The Honours” series. It represents the virtues of human beings. “Faith”, a monumental 10 by 5 metre tapestry will be hung from the presbytery of the Cathedral. It was exhibited at Malines, on the occasion of the 5th Centennial of the Birth of Charles V.*
- *“The Creation” series. Woven in the 18th century by the Flemish school. It depicts scenes from the Old Testament’s Genesis.*
- *“The Acts of the Apostles” series. Tapestries portraying Saint Paul will be installed.*
- *“The Eucharist” series. Part of it, “The Exaltation of the Eucharist”, kept at the Royal Descalzas Convent at Madrid, will be installed. The cartoons were drawn by Rubens and it was made by Jan Raes.*
- *“The Story of Joseph, David and Solomon”. Made in the 18th Century at the Royal Tapestry Factory, during the reign of Ferdinand VI.*



PLAN OF TENTURES





AUTHORS OF THE MUSIC PIECES

The Cathedral of Santa María la Real de la Almudena

Tomás Luis de Victoria (Ávila 1548-Madrid 1611)

His work is considered outstanding in polyphonic religious music in Spain during the Siglo de Oro. Together with Lasso and Palestrina he formed the most illustrious trinity in the Renaissance music of the era. In Italy he was singer and organist at the church of Santa María de Monserrate, and was also choirmaster at the Roman Seminary and at the Church of St. Apollinaire. In 1571, he succeeded Palestrina as choirmaster at the German College. On his return to Spain, from 1596 to 1607, he was Chaplain to the Empress Marie of Hapsburg and choirmaster at the Monastery of Las Descalzas Reales in Madrid. Like St. John of the Cross, Saint Theresa of Jesus and the great painters of the 16th century, Tomás Luis de la Victoria “wished to move and raise the spirit” with his music. He was capable of combining dramatic mysticism with the expressivity that is typical of Spanish music. His Pro Victoria mass, for two choirs, nine mixed voices and organ, was published in Madrid in 1600 and dedicated to King Philip III. In 1913, one of the outstanding scholars of sacred music, Peter Wagner, highlighted the importance of Tomás Luis de la Victoria, saying “the concertante style was created earlier than we had previously thought”. The rhythmic colour and spectacular contrast between the two choirs and the organ foreshadowed a new era in music.

Cristóbal de Morales (Seville 1500-Málaga 1553)

He was the most important composer of the Andalusian school, and the finest representative of polyphony in Spain during the reign of Charles V. He sang in the Pontifical Chapel during the papacy of Paul III, for whom he composed a piece to commemorate the Peace Treaty of Nice. This was performed before the Pope, the Emperor Charles and King Francis I of France. His music is characterised by its solid, sober technique, intended, according to Pedrell, to inspire nobility and austerity in the soul. A good example of his work is the “Alleluyah” from the motet “Regina coeli”, which is preserved in the church at Santiago de Valladolid.

Francisco Guerrero (Seville 1528-1590)

He was a disciple of Cristóbal de Morales, and with Tomás Luis de Victoria, formed the trinity of great Spanish polyphonists of the 16th century. He was choirmaster at the Cathedrals of Jaén and Málaga, and was the most distinguished composer of profane music in the vernacular tongue, with the exception of a very few works attributed to Morales. His music is full-blooded, sweet, lyrical and dramatic, and faithfully expresses the meaning of the text. In 1589, he published “Pan divino, gracioso...”. The naturalness and simplicity of his phrases and melodies conceal his unequalled mastery of the counterpoint technique.

***Juan Crisóstomo Arriaga (Bilbao 1806-Paris 1826)***

At the age of 16 he enrolled in violin and composition classes at the Paris Conservatory, and two years later he was appointed as a teacher there. According to Fétis, his composition teacher, Arriaga had been endowed by nature with two gifts that are rarely found in an artist: the gift of invention and the greatest talent for overcoming all technical difficulties. Among his religious works, the most outstanding are his “Mass for four mixed voices”, his “Salve Regina” and “O Salutaris” for male voices and string orchestra. Arriaga is one of the greatest musicians of 19th century Spain.

Wolfgang Amadeus Mozart (Salzburg 1756-Vienna 1791)

It is very likely that the motet “Sancta Maria” was written when the composer was preparing his trip to Mannheim and Paris in 1777, shortly before the religious celebration of the Nativity of the Blessed Virgin. Mozartian specialists refer to a personal fervour towards the “maternal Virgin Mary” by the young artist. This work is a small masterpiece where the honesty and deep feelings of the author prevail. It includes a choir of four mixed voices, in homophonic style, and a small orchestra of bow and organ instruments. Identical form and style prevail in “Tantum Ergo”.

George Frideric Handel (Halle 1685-London 1759)

The series of organ concertos belongs to his later period and is one Handel’s greatest creations in the sphere of instrumental music. These works are classed as masterpieces due to their diversity of motifs, their musical achievement and their elegance and virtuosity. The “Organ Concerto in B flat major, Op 7 No 3” belongs to this type of repertoire, and has become well-known. Nevertheless, none of his works comes close in popularity to the famous “Hallelujah” of the Messiah Oratorio.

Outstanding organist-composers between the reigns of Charles V and Philip V***Antonio de Cabezón (Castrillo de Matajudíos 1510-Madrid 1566)***

This blind native of Burgos was organist to Emperor Charles V and King Phillip II. He travelled all over Europe, including England. Cabezón provided the flourishing virginalist school of Great Britain with a technical base. By means of his different variations and fantasies, he achieved a totally instrumental art, with more scope for freedom, and distancing himself from the customary severity of style imposed by voices and their polyphonic treatment. He is considered the founder of our instrumental school, with totally Spanish creations such as the “tiento-preludio” and the different variations that constitute a stylistic anticipation of the Baroque. Siegfried Dehn, the prestigious musicology scholar and secretary of the Royal Library at Berlin, in a letter addressed to Franz Liszt in 1853, claimed that the work of Cabezón contained not only the origins of instrumental music, but also those of figurative music. Among his most noteworthy works are “Tiento del Primer Tono” (on the “Salve”).

**Sebastián Aguilera de Heredia (Saragossa, 1561- 1627)**

He was born a year before Cabezon's death. He was organist at the Cathedral of Huesca, and later occupied the same position at the Cathedral of Saragossa. He was a master in the use of chromatic alterations and dissonant intervals (also called "falsas"), preceding Cabanilles with his "tientos" and verses. One of his best-known compositions is "Obra de Octavo Tono Alto, Ensalada".

Francisco Correa de Arauxo (Seville, 1584-Segovia, 1654)

A disciple of Peraza, he was organist at the Salvador Church at Seville in 1599. In 1636 he became organist at the Cathedral of Jaén, and finally, he occupied the same post at the Cathedral of Segovia in 1640. In 1626, in Alcalá de Henares, he published his work "Facultad Orgánica", conceived pedagogically, which is a collection of all his works, together with a prologue of great interest. His style is indebted to the finest Spanish organ school, and at the same time it displays a marked personality and originality, for its freedom and fantasy. His compositions contain the most striking examples of Spanish Early Baroque organ music. A good sample is the "Tiento de Medio Registro de Dos Tiples de Segundo Tono".

Pablo Bruna (Daroca, 1611-1679)

He is one of the most outstanding composers from Aragon of the 17th century. Known as the "blind man of Daroca", in 1631 he was appointed organist at the collegiate church of his city, and in 1639 he occupied the same position at the Pilar Basilica at Saragossa. The "Tiento de Segundo Tono" on the Litany of Our Lady is characteristic within his work, written following the technique of differences or variations in the harmonic scheme of Spanish Folia.

Joan Bautista Cabanilles (Alghemesí, 1644-Valencia, 1712)

At the age of 21, he was organist at the Valencia Cathedral. It would be difficult to find an artist of his time with more natural talent and inventiveness for organ music, the more so taking into account that the Spanish organ as yet had not incorporated the evolution of the pedal, and still employed natural octave counters, as in the 16th century. Faithful to the Spanish expressive tradition, he composed a large number of tientos, gallardas, tonadas, versos, xácaras, pasacalles, paseos, tocatas and batallas, with brilliant arrangements and splendid harmonies. An excellent example of this is the "Tiento de Sexto Tono".



Royal Basilica of Our Lady of Atocha

Felipe Pedrell - (Tortosa 1841 - Barcelona 1922)

He was a choirboy at the Cathedral in his home town. His mastery of the polyphonic techniques of musical maestros of the 16th century and of Spanish folk traditions was inspired by the education he received from an outstanding Choirmaster.

As a result of his precocious musical training, he published the manifesto "For our music" and gave a celebrated lecture-concert at the Barcelona Athaenum on the Spanish music of the 15th and 16th centuries, covering composers and music from the "Songbook of the Palace" to the Siglo de Oro, from Juan del Encina to Morales, Guerrero and Victoria.

Outstanding among his compositions are "Anthology of classical Spanish organists", "Spanish musical Songbook", and, especially, the Opera Omnia of Tomás Luis de Victoria, which was commissioned by the famous publishers Breitkopf & Hartel of Leipzig.

Pedrell is considered to be the founder of musicology in Spain and a forerunner of the modern concept of such musical studies. His contributions and aesthetic ideas had a decisive influence on leading composers such as Albéniz, Granados and Falla, and, in the field of musicology, for example, on writers such as Higinio Anglés. All the above are considered to have been inspired by Pedrell.

He was appointed professor of History and Musical Aesthetics by the Spanish Conservatory of Music and was also a member of the Royal Academy of Fine Arts of San Fernando. His acceptance speech, entitled "On feeling Spanish", was on the subject of Antonio de Cabezón.

His musical compositions featured, particularly, religious music and operas. In 1882, he wrote the office hymn for the Blessed Virgin "O gloriosa virginum", an a cappella composition for 4 mixed voices.

Tomás Bretón- (Salamanca 1850 - Madrid 1923)

From early youth he lived in Madrid and studied music at the Royal Conservatory of Music, with the master Emilio Arrieta, and where he was awarded the Special Prize for Composition.

For ten years, he dedicated his efforts particularly to conducting. His extended stay in Rome, under the auspices of King Alphonse XII, was decisive in his musical development. There, he became familiar with the archives in the Vatican, as had done Felipe Pedrell, with whom he shared a profound, mutual respect. For both men, their highest ambition was to create an archetypal Spanish opera. For Breton, this was represented by "The Lovers of Teruel", and for Pedrell, by "The Pyrenees". Nevertheless, neither of these works is comparable with Breton's "La Verbena de la Paloma", an example of perfection within the Spanish lyrical tradition. His lifelong passion for Madrid did not prevent him from extending the horizons of his artistic interest to other spheres of life in Spain, as is the case of the present "Salve for the Holy Virgin of Montserrat", dedicated to the illustrious Benedictine monastery of this name.

**Alphonse X, the Wise (Toledo 1221 - Seville 1284)**

“The Songs of Holy Mary”, by Alphonse X the Wise, constitute the most outstanding monument not only of Spanish but of European monodic music in the 13th century. His work was fundamental to the principal of mensural notation, used to represent the duration of sounds. Another basic contribution by Alphonse X was to compose pieces in which different mediaeval rhythmic modes were alternated. Of all his surviving manuscripts, the El Escorial “Princesps” Codex is the best fashioned and most complete of his works of religious lyrical music incorporating Romance language.

The Cantigas can be grouped into those that are narrative and those that are basically lyrical, generally in the form of “rondel” or “virelai”. The latter type include “Rosa das rosas, etfror dasfrores....”, which appears as Number 10 in the above-cited El Escorial Codex. On the subject of this collection, the Franciscan, Gil Zamora, said it contained many beautiful melodies, imitating David, adorned with appropriate sounds and modulated in accordance with musical proportions. What is certain is that, here, poetry and music complement each other in exquisite harmony, and comprise the most perfectly realised, most beautiful precursors in all the history of Song.

Friar Antonio Soler (Olot 1729 - El Escorial 1783)

Soler was organist, composer and choirmaster at the Royal Monastery of St. Laurence at El Escorial, and is one of the outstanding figures in Spanish music of the second half of the 18th century. He was known for sacred and profane works and, particularly, for his instrumental pieces. The library at El Escorial contains about 250 works, written in all genres.

He is famed as a composer and as a master of musical theory, in Spain and in all of Europe. His piece “Key to Modulation” was very highly regarded by choirmasters and organists at the Court and by Giambattista Martini, one of the most important theoreticians of the 18th century, who described Soler as a man of great worth in the science of harmony.

One of his few compositions for organ is “Versos de Regina coeli”, written in the form of a solemn Prelude, followed by a very personal Fugue with unheralded dissonances, daring chromatic passages and unexpected modulations.

Johann Sebastian Bach (Eisenach 1685-Leipzig 1750)

The first part of “Cantata 69a” is based on the second verse of the biblical Psalm 103.2: “Bless the Lord, O my soul, and forget not all his benefits...”, which Bach turns into an exultant celebration of God’s benevolence. A characteristic feature of this work is a double instrumental ensemble. The usual number of instruments is greatly increased and distributed in two sections: one consisting of three trumpets and timpani, and the other of three oboes and bassoon, besides the instruments included in the string orchestra. Formally, this first part of the Cantata is divided into: 1st Introduction or Symphony, 2nd First Fugue “Lobe den Herrn... (Bless the Lord...), 3rd Second Fugue “Und vergiss nicht...” (and forget not...), 4th Double fugue with both motifs, 5th Reprise of the instrumental symphony.

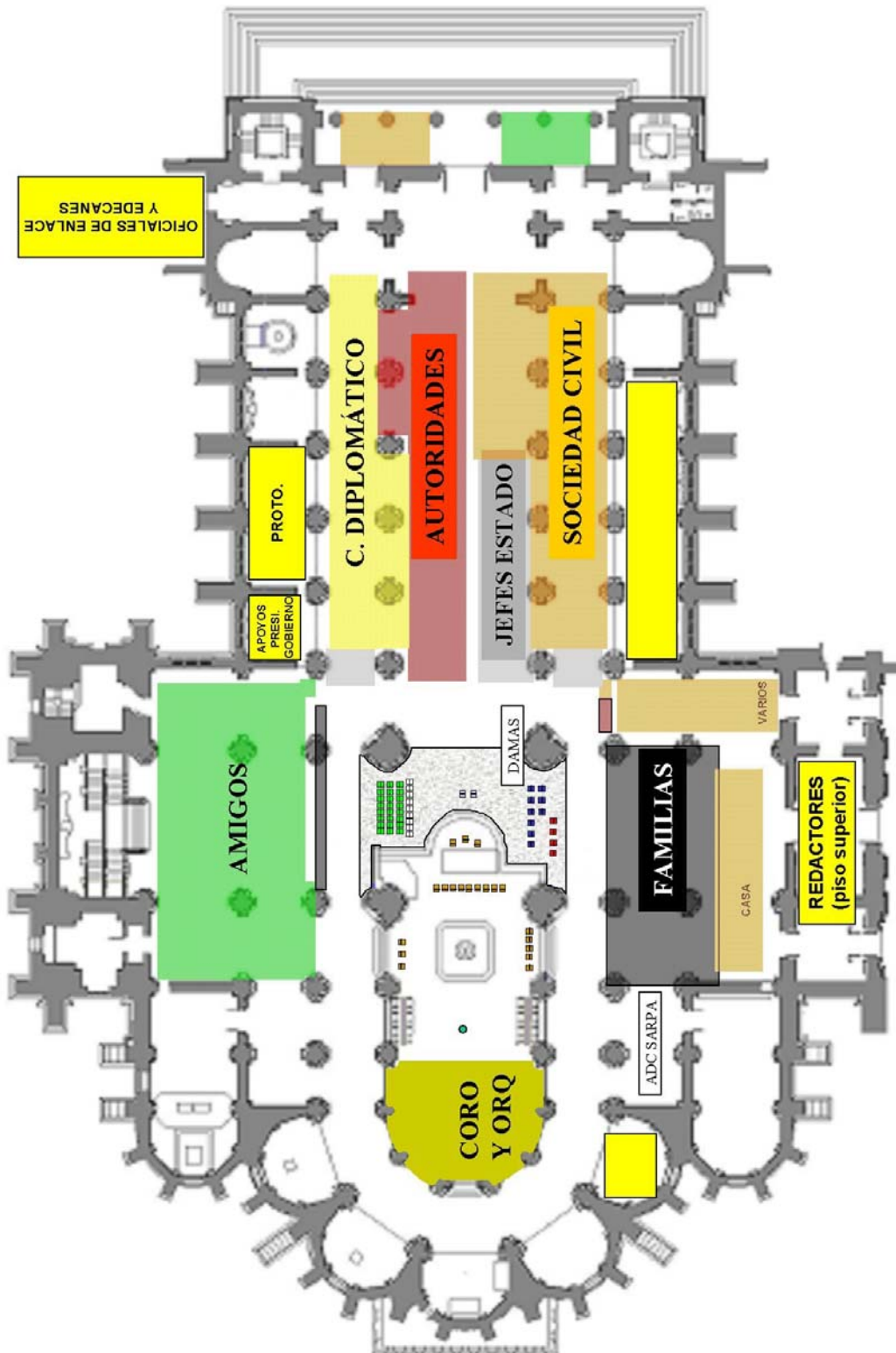
José Peris Lacasa

Musical Advisor to the National Heritaer

Profesor in the Univesity and in the High Conservatoire



PLAN OF GUEST IN CATHEDRAL





THE GOLDEN FLEECE

The famous Order of the Golden Fleece was founded in 1430 by Philip III the Good, Duke of Burgundy, on the occasion of his marriage to Isabel of Portugal.

Linked to the Family and not to the Duchy of Burgundy, it was passed on, through the marriage of the Duchess Mary to Emperor Maximilian, to her grandson Charles I of Spain, the Emperor Charles V. Since then, the Kings and Queens of Spain have been the Sovereigns and Grand Masters of the Order.

It was precisely Charles V who, at Barcelona, in 1520, held the only Chapter of the Order that took place in Spain. Even today the choir stalls in Barcelona Cathedral bear the coats of arms of the fifty-one knights who formed part of it at that time.

After the last Chapter, held in the Cathedral of St. Bavon, Ghent in 1559, the Order became more Spanish in nature, without foregoing its Flemish origins.

Philip II reserved for himself the right to appoint Knights to the vacancies, and he exercised this right by directly conferring Knighthood on Francis II of France in 1560.

Ferdinand VII was the first to admit non-Catholic figures to the Order, on granting admittance to the Duke of Wellington, Talavera and Ciudad Rodrigo, as supreme commander of the troops who participated in the Peninsular War.

Sovereigns and members of Royal families and distinguished personalities of the Spanish and foreign nobility, politics and military have received the Golden Fleece since it was founded. The number of Collars bestowed since then is one thousand one hundred and ninety-five.

Don Juan Carlos I awarded the Golden Fleece on reigning Sovereigns for the first time in 1985, when he conferred it on Queen Beatrice of the Netherlands and Queen Margaret of Denmark, while Queen Elisabeth of the United Kingdom of Great Britain and Northern Ireland received it in 1989.

The Collar of the Order, inspired by the legend of Jason, consists of a gold collar engraved with the coats of arms of the Dukes of Burgundy, from which the Fleece, also made of gold, hangs. The collars are the property of the Order and must be returned on the death of each Knight.

His Majesty conferred the Fleece on The Prince of the Asturias in 1981, and the Count of Barcelona did likewise on The Infante Don Carlos in 1964.

Of the Members of the Order to whom His Majesty has granted it, the following still live: the Emperor of Japan, the Kings of Sweden, of the Belgians and of Norway, the Queens mentioned above, and the Grand Duke John of Luxembourg.



ROYAL AND DISTINGUISHED ORDER OF CARLOS III

Instituted by Charles III in 1771, this is the highest Spanish national decoration, and it is awarded in recognition of special merit and services to Spain by Spaniards and foreigners.

Its founder laid down that its Grand Masters and Sovereigns should always be the Kings and Queens of Spain - his successors - and he granted it its first Statutes, thereafter amended by Charles IV in 1804, and completed by the Regulations of Alphonse XIII in 1910.

Its four original ranks were: Knight Grand Cross, Grand Commander, Commander, and Knight. These were expanded by Alphonse XII with the addition of the highest of all, the Knight Collar, in 1878.

His Majesty The King is its Grand Master and Sovereign, and he governs it helped by a Council. The Chancellery is located in the Presidency of the Government.

In 1985, the ruling Monarch extended the granting of the Order to include Spanish and foreign ladies. Until then, only Queen Isabel II, who was its Sovereign, had held it, together with the present Queen, who very exceptionally received the insignia of the Grand Cross on the occasion of her marriage to the then Prince of the Asturias, in 1962.

Originally reserved for reigning Sovereigns and the highest ranks of the nobility, the Church and the Armed Forces, it is now open to all citizens who may deserve it.

The Collar, which is only bestowed on top Spanish and foreign dignitaries and those who have been in possession of the Grand Cross of the Order for three years, is a collar with fourteen towers and as many lions, six medallions with the monogram of the founding Monarch, and six alternating military trophies. The gold and sky-blue enameled cross with arms of equal length has white borders and four fleurs-de-lis in the centre of the cross, with an image of the Immaculate Conception, patron of the Order, in an oval edged with sky-blue enamel and a gold crown of laurel, tied with a sky-blue bow as a finishing touch.

On the reverse, the oval carries the monogram of the founding Monarch, bordered with the motto "To Virtue and Merit" in Latin.

The Grand Cross of Charles III was bestowed on H.R.H. The Prince of the Asturias when he swore allegiance to the Constitution in 1986. It is the same size and shape as the one that hangs from the collar.



PAGES AND LADIES-IN-WAITING TO LETIZIA

The children who will act as pages are the nephews and nieces of the Royal bride and groom:

- *Felipe Juan de Marichalar y de Borbón*
- *Victoria Federica de Marichalar y de Borbón*

Children of Her Royal Highness The Infanta Elena and Jaime de Marichalar, Duke of Lugo.

- *Juan Valentín Urdangarin y de Borbón*
- *Pablo Nicolas Urdangarin y de Borbón*
- *Miguel Urdangarin y de Borbón*

Sons of Her Royal Highness The Infanta Cristina and Iñaki Urdangarín, Duke of Palma

- *Victoria López Quesada Borbón Dos Sicilias*

Daughter of Pedro López Quesada and of Her Royal Highness Cristina de Borbón-Dos Sicilias, granddaughter of Their Royal Highnesses of Infante Carlos and Ana de Francia.

- *Carla Vigo Ortiz*

Daughter of Antonio Vigo Pérez and Erika Ortiz Rocasolano

The Ladies-in-waiting will be:

- *Ana Codorniu Álvarez de Toledo*
- *Claudia González Ortiz*



ATTIRE AND ACCESSORIES OF THE PAGES AND BRIDESMAIDS

Draw inspiration from the Spanish 18th century and, particularly, from Goya, the painter who best depicted it.

The attire of the two little boys consists of shirt, trousers and yellow silk sash tied at the waist, inspired on the ones worn by the children of the Duke and Duchess of Osuna and The Infante Francisco de Paula, both in the Prado Museum, and which is an accessory only used in 18th century Spain.

The dresses of the little girls are composed of a bodice with a round collar and French sleeves, with appliqués in lace and ribbons, and a skirt or basquiña with the typical Spanish yellow sash tied at the waist.

The older boys wear a suit that reproduces 18th century male apparel: jacket, doublet, equivalent to waistcoat and breeches, short tie and frill and buckle shoes.

The bridesmaids dresses, inspired on those of the ladies-in-waiting of that period, consist of bodice decorated with ribbons and pleats, and skirt or basquiña. Embroidered shawl and apron, manolita shoes and hairnets which are the appropriate accessories of that period.

The garland carried by the children is an ancient symbol of Joy, Abundance and Happiness, and it contains references to Spanish traditions such as the children of May (mayos or majos) which, as well as the Crosses of May, are celebrated this month.



PARTICIPATION OF THE ROYAL GUARD IN THE ROYAL WEDDING OF H.R.H. THE PRINCE OF THE ASTURIAS TO LETIZIA ORTIZ ROCASOLANO

The Royal Guard will participate in the Royal Wedding fulfilling its customary duties: providing military guard, rendering honours, performing solemn escort and offering support to His Majesty The King's Household.

The Royal Guard is a Military Unit of His Majesty The King's Household. It is one of the oldest units of this type in Europe and it succeeds the Halberdier Guard which was created in 1504 by The Catholic Monarch King Ferdinand, for his own protection. Indeed, it celebrates its 5th Centennial this year.

The Royal Guard participates in the Royal Wedding of His Royal Highness The Prince of the Asturias to Letizia Ortiz Rocasolano in the same way as in other official events: providing the Military Guard at Madrid Royal Palace and at El Pardo Royal Palace, and the Solemn Mounted and Motorised Escort. Likewise, it will provide Liaison Officers and other services to support the organisation of the events.

Most representative units of the Royal Guard:

*The **Motorcycle Section** will provide the **motorised escort**, on Harley-Davidsons, from Madrid Royal Palace to Plaza de Cibeles, and subsequently, on the return route from the Royal Basilica of Our Lady of Atocha to Madrid Royal Palace.*

*The **Royal Escort Squadron** will provide mounted escort from Plaza de Cibeles to the Royal Basilica of Our Lady of Atocha, bearing the Guidon of H.R.H. The Prince of the Asturias. The escort will be composed of a Squad of Scouts, a Band of Bugles and Timpani and a Cuirassier Division. Their uniform consists of blue frock coat, white breeches, patent leather boots, cuirass with H.M. The King's monogram, i.e. the initials JCI, and three fleurs-de-lis and a helmet with a goose feather plume. They are armed with sabres and ride pure-bred Spanish horses with a chestnut brown coat.*

*The **Lancer Section** of the Royal Escort Squadron will cover the aisle down which the Royal Cortège will walk from Madrid Royal Palace to La Almudena Cathedral, through Plaza de la Armería. Their uniform consists of Cristina blue army jacket and breeches in the same colour with red stripes, boots and helmet with a white buffalo hair plume. They are armed with lances made of colihue cane, a Patagonian grass, gift of the Argentine Republic to the Regiments of Lancers in the times of King Alfonso XIII.*



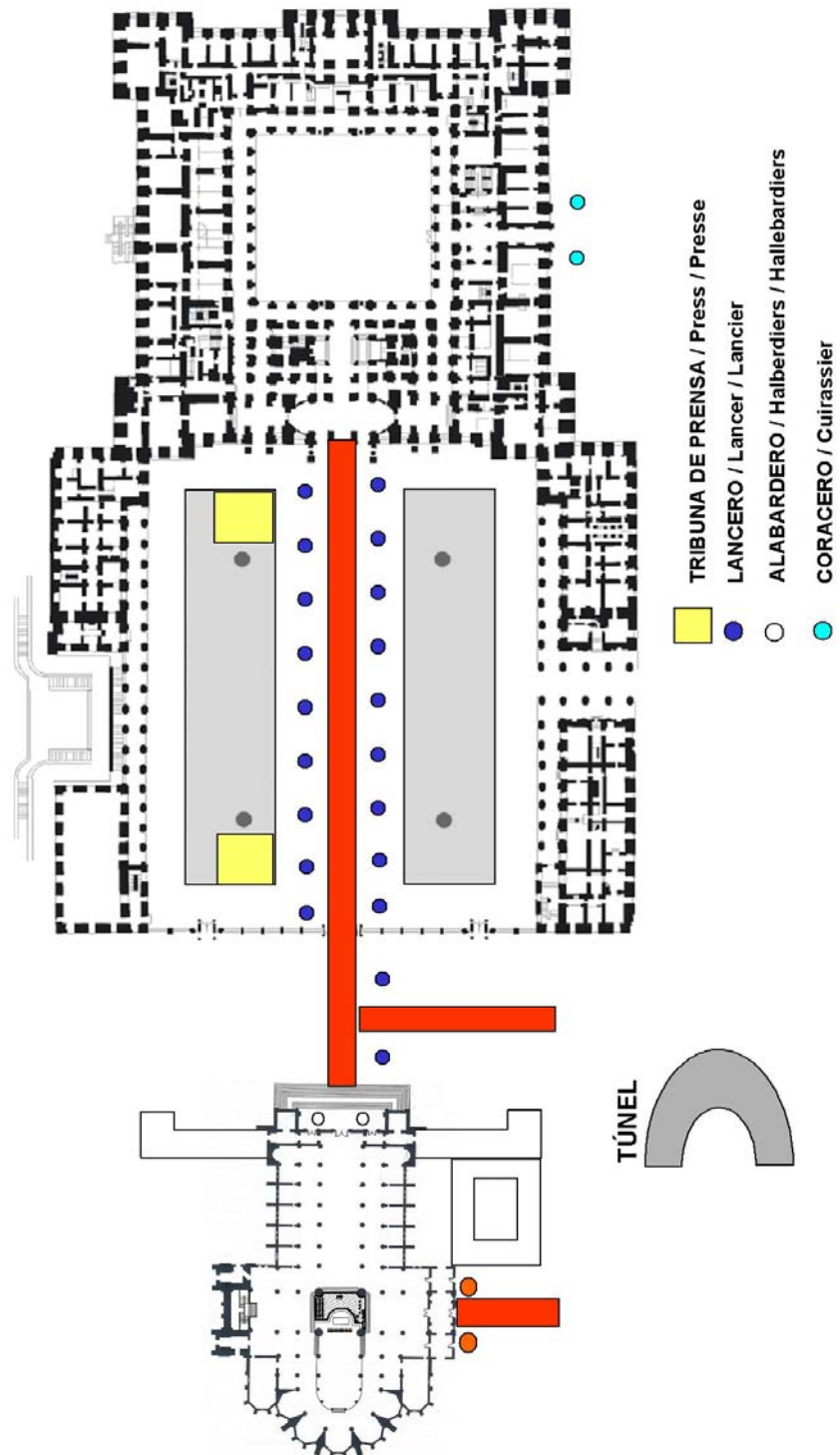
*The **Halberdier Section**, traditionally responsible for the Indoor Guard, will be located at different spots at Madrid Royal Palace and La Almudena Cathedral. A Squad of Halberdiers will escort the Royal Cortège. They will be dressed in Gala Uniform with blue and red Prussian jacket and red waistcoat with silver stripe, white breeches with black gaiters, and black tricorne, and they will be armed with halberds.*

The Honours Group will be lined up at Calle Bailén, rendering honours with Royal Guards from the Monteros de Espinosa Company of the Army, the Mar Océano Company of the Marine Corps, and the Plus Ultra Unit of the Air Force. An Honours Section will be located at the façade of La Almudena Cathedral, wearing the basic gala uniform with deep blue frock coat, trousers in the same colour with red stripes, and as headdress, a “ros”.

The Royal Guard Liaison Officers accompany the guests from Royal Families, foreign Heads of State or their representatives, and Presidents of international organisations during the different events of the programme.

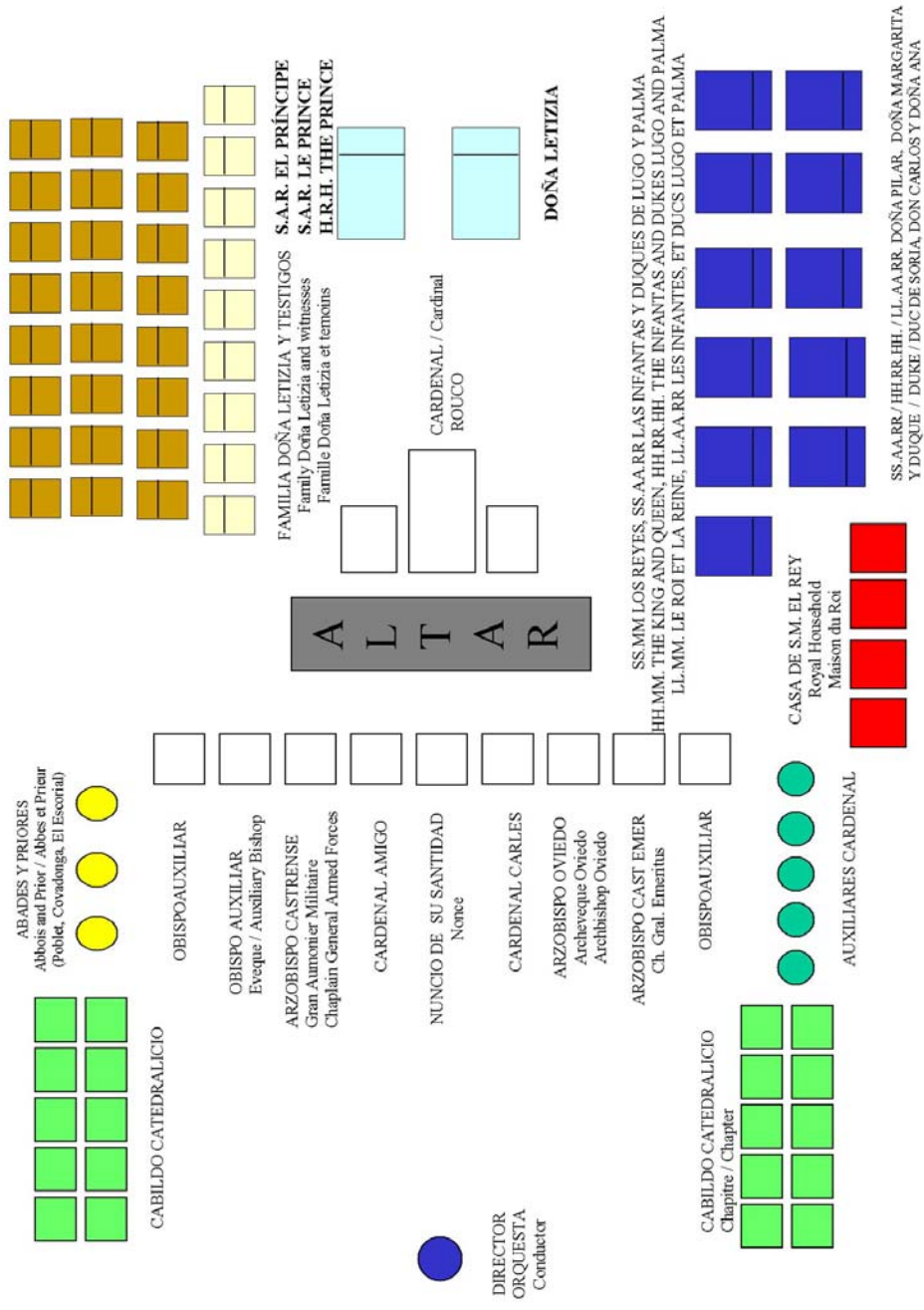


PLAN OF WALKING FROM THE ROYAL PALACE TO THE CATHEDRAL





PLAN OF PRESBYTERIUM





HOLY MASS

CELEBRACIÓN DEL
SACRAMENTO DEL MATRIMONIO
DE
SU ALTEZA REAL
EL PRÍNCIPE DE ASTURIAS
CON
DOÑA LETIZIA ORTIZ ROCASOLANO

Catedral de Santa María la Real de la Almudena
MADRID
22 de Mayo de 2004



**CELEBRACIÓN DEL
SACRAMENTO DEL MATRIMONIO
DE
SU ALTEZA REAL
EL PRÍNCIPE DE ASTURIAS
CON
DOÑA LETIZIA ORTIZ ROCASOLANO**

**Bendecido por el
Emmo. y Rvdmo. Sr. Don Antonio María Rouco Varela
Cardenal Arzobispo de Madrid**



**I
RITOS INICIALES**

- SALUDO
- MONICIÓN INICIAL
- CANTO DEL GLORIA
- ORACIÓN COLECTA



RITOS INICIALES

*Cardenal
Arzobispo:* En el nombre del Padre,
y del Hijo
y del Espíritu Santo.

Asamblea: Amén.

SALUDO

*Cardenal
Arzobispo:* La paz esté con vosotros.

Asamblea: Y con tu espíritu.

MONICIÓN INICIAL

*Cardenal
Arzobispo:* Hermanos:

Nos hemos reunido en el nombre del Señor, para celebrar la unión en santo Matrimonio de Su Alteza Real Don Felipe de Borbón y Grecia, Príncipe de Asturias, de Girona y de Viana, Duque de Montblanc, Conde de Cervera y Señor de Balaguer y Doña Letizia Ortiz Rocasolano.

Aclamemos y demos gracias a Dios con el canto del Gloria:



CANTO DEL GLORIA

MISA PRO VICTORIA. (Tomás Luis de Victoria)

*Glória in excélsis Deo,
et in terra pax homínibus
bonae voluntatis.
Laudámus te, benedicimus te,
adorámus te, glorificámus te,
grátias ágimus tibi propter
magnam glóriam tuam,
Dómine Deus, Rex caeléstis,
Deus Pater omnipotens.
Dómine Fili unigénite,
Iesu Christe,
Dómine Deus, Agnus Dei,
Fílius Patris,
qui tollis peccáta mundi,
miserére nobis ;
qui tollis peccáta mundi,
súscipe deprecationem nostram.
Qui sedes ad dèxteram Patris,
miserére nobis.
Quóniam tu solus Sanctus,
tu solus Dóminus,
tu solus Altíssimus,
Iesu Christe,
cum Sancto Spírítu:
in glória Dei Patris.
Amen.*

Gloria a Dios en el cielo,
y en la tierra paz a los hombres
que ama el Señor.
Por tu inmensa gloria
te alabamos, te bendecimos,
te adoramos, te glorificamos,
te damos gracias,
Señor Dios, Rey celestial,
Dios Padre todopoderoso.
Señor Hijo único,
Jesucristo.
Señor Dios, Cordero de Dios,
Hijo del Padre;
tú que quitas el pecado del mundo,
ten piedad de nosotros;
tú que quitas el pecado del mundo,
atiende nuestra súplica;
tú que estás sentado a la derecha del Padre,
ten piedad de nosotros;
Porque sólo tú eres Santo,
sólo tú Señor,
sólo tú Altísimo,
Jesucristo,
con el Espíritu Santo,
en la gloria de Dios Padre.
Amén.

ORACIÓN COLECTA:

Cardenal
Arzobispo: Oremos.

Oh Dios,
que llenas con tu bendición
todo lo que es bueno,
bendice a estos hijos tuyos
que hoy unen sus vidas en santo Matrimonio.
Por nuestro Señor Jesucristo, tu Hijo,
que vive y reina contigo en la unidad del Espíritu Santo
y es Dios por los siglos de los siglos.

Asamblea: Amén.



II
LITURGIA DE LA PALABRA

- PRIMERA LECTURA
- SALMO RESPONSORIAL
- SEGUNDA LECTURA
- ALELUYA
- EVANGELIO
- HOMILÍA



LITURGIA DE LA PALABRA

PRIMERA LECTURA

Lector: Lectura del libro de Tobías (7, 9c-10. 11c-17)

En aquellos días, Tobías dijo a Ragüel que lo invitaba a sentarse a comer:

-No comeré aquí hoy y no beberé, si no respondes a mi pregunta y me prometes que me darás a tu hija Sara.

Como Ragüel dudaba y no daba respuesta a Tobías, el ángel Rafael le dijo:

-No temas dar tu hija a Tobías; él es fiel a Dios y con él se debe casar tu hija. Por esto ningún otro puede casarse con ella.

Ragüel contestó:

-Ahora me doy cuenta que Dios ha escuchado mi oración y mis lágrimas y que os ha conducido a los dos hasta mí, a fin de que mi hija se case con un hombre de su tribu, según la ley de Moisés. Y ahora, Tobías, no vaciles: te la entrego.

Tomó Ragüel la mano derecha de su hija y la puso en la de Tobías, diciendo:

-El Dios de Abrahán, el Dios de Isaac, el Dios de Jacob esté con vosotros. Que él os una y que os colme de su bendición.

Y en una hoja se hizo el acta del matrimonio.

Después hicieron el banquete de bodas, bendiciendo a Dios.

Palabra de Dios.

Asamblea: Te alabamos, Señor.



SALMO RESPONSORIAL

(Salmo 33, 2-3. 4-5 - 6-7.)

Coro: Bendigo al Señor en todo momento.

Asamblea: Bendigo al Señor en todo momento.

Coro: Bendigo al Señor en todo momento,
su alabanza está siempre en mi boca;
mi alma se gloria en el Señor:
que los humildes lo escuchen y se alegren.

Asamblea: Bendigo al Señor en todo momento.

Coro: Proclamad conmigo la misericordia del Señor,
ensalcemos juntos su nombre.
Yo consulté al Señor y me respondió,
me libró de todas mis ansias.

Asamblea: Bendigo al Señor en todo momento.

Coro: Contempladlo y quedaréis radiantes,
vuestro rostro no se avergonzará.
Si el afligido invoca al Señor, él lo escucha
y lo salva de sus angustias.

Asamblea: Bendigo al Señor en todo momento.



SEGUNDA LECTURA

Lector: Lectura de la primera carta del Apóstol San Pablo a los Corintios
(12, 31-13, 8a)

Hermanos:

Ambicionad los carismas mejores. Y aún os voy a mostrar un camino mejor.

Ya podría yo hablar las lenguas de los hombres y de los ángeles; si no tengo amor, no soy más que un metal que resuena o unos platillos que aturden.

Ya podría tener el don de predicación y conocer todos los secretos y todo el saber; podría tener una fe como para mover montañas; si no tengo amor, no soy nada.

Podría repartir en limosna todo lo que tengo y aún dejarme quemar vivo; si no tengo amor, de nada me sirve.

El amor es comprensivo, el amor es servicial y no tiene envidia; el amor no presume ni se engríe; no es mal educado ni egoísta; no se irrita, no lleva cuentas del mal; no se alegra de la injusticia, sino que goza con la verdad.

Disculpa sin límites, cree sin límites, espera sin límites, aguanta sin límites.

El amor no pasa nunca.

Palabra de Dios.

Asamblea: Te alabamos, Señor.



ALELUYA Y VERSÍCULO ANTES DEL EVANGELIO

Aleluya (Cristóbal de Morales)

Aleluya.

Quien permanece en el amor,
permanece en Dios y Dios en él. (1 Jn. 4,16)

Aleluya.

EVANGELIO

Díacono: El Señor esté con vosotros.

Asamblea: Y con tu espíritu.

Díacono: Lectura del Santo Evangelio según San Juan (2,1-11).

Asamblea: Gloria a ti Señor.

Díacono: En aquel tiempo, había una boda en Caná de Galilea y la madre de Jesús estaba allí; Jesús y sus discípulos estaban también invitados a la boda.

Faltó el vino, y la madre de Jesús le dice:

– No les queda vino.

Jesús le contesta:

– Mujer, déjame: todavía no ha llegado mi hora.

Su madre dice a los sirvientes:

– Haced lo que él os diga.



Había allí colocadas seis tinajas de piedra, para las purificaciones de los judíos, de unos cien litros cada una.

Jesús les dice:

- Llenad las tinajas de agua.

Y las llenaron hasta arriba.

Entonces les manda:

- Sacad ahora y llevádselo al mayordomo.

Ellos se lo llevaron. El mayordomo probó el agua convertida en vino, sin saber de dónde venía (los sirvientes sí lo sabían, pues habían sacado el agua), y entonces llama al novio y le dice:

- Todo el mundo pone primero el vino bueno, y cuando ya están bebidos el malo; tú, en cambio, has guardado el vino bueno hasta ahora.

Así, en Caná de Galilea, Jesús comenzó sus signos, manifestó su gloria y creció la fe de sus discípulos en él.

Palabra del Señor.

Asamblea: Gloria a ti, Señor Jesús.

HOMILÍA



III RITO DEL MATRIMONIO

- MONICIÓN
- ESCRUTINIO
- CONSENTIMIENTO
 - *El Cardenal Arzobispo invita a expresarlo.*
 - *Intervención de los contrayentes.*
 - *El Cardenal Arzobispo confirma el consentimiento expresado.*
- ACLAMACIÓN DE LA ASAMBLEA
- BENDICIÓN Y ENTREGA DE LOS ANILLOS
- BENDICIÓN Y ENTREGA DE LAS ARRAS
- ORACIÓN DE LOS FIELES



RITO DEL MATRIMONIO

MONICIÓN

El Cardenal Arzobispo se dirige a los novios con estas palabras:

Queridos hermanos:

Estamos aquí, junto al altar, para que Dios garantice con su gracia vuestra voluntad de contraer Matrimonio ante el ministro de la Iglesia y la comunidad cristiana ahora reunida.

Cristo bendice copiosamente vuestro amor conyugal, y él, que os consagró un día con el santo Bautismo, os enriquece hoy y os da fuerza con un Sacramento peculiar para que os guardéis mutua y perpetua fidelidad y podáis cumplir las demás obligaciones del Matrimonio.

Por tanto, ante esta asamblea, os pregunto sobre vuestra intención.

ESCRUTINIO

El Cardenal Arzobispo pregunta a los contrayentes:

Don Felipe de Borbón y Grecia , Príncipe de Asturias y Doña Letizia Ortiz Rocasolano, ¿venís a contraer matrimonio sin ser coaccionados, libre y voluntariamente?

Contrayentes: Sí, venimos libremente.

Cardenal Arzobispo: ¿Estáis decididos a amaros y respetaros mutuamente durante toda la vida?

Contrayentes: Sí, estamos decididos.

Cardenal Arzobispo: ¿Estáis dispuestos a recibir de Dios responsable y amorosamente los hijos, y a educarlos según la Ley de Cristo y su Iglesia?

Contrayentes: Sí, estamos dispuestos.



CONSENTIMIENTO

El Cardenal Arzobispo los invita a expresar su consentimiento con estas palabras:

Así, pues, ya que queréis contraer santo Matrimonio, unid
vuestras manos, y manifestad vuestro consentimiento ante
Dios y su Iglesia.

Los contrayentes se dan la mano derecha.

El esposo: Yo, Felipe, te recibo a ti, Letizia, como esposa
y me entrego a ti,
y prometo serte fiel
en la prosperidad y en la adversidad,
en la salud y en la enfermedad,
todos los días de mi vida.

La esposa: Yo, Letizia, te recibo a ti, Felipe, como esposo
y me entrego a ti,
y prometo serte fiel
en la prosperidad y en la adversidad,
en la salud y en la enfermedad,
todos los días de mi vida.

El Cardenal Arzobispo confirma el consentimiento, y dice a los esposos:

El Dios de Abrahán,
el Dios de Isaac,
el Dios de Jacob,
el Dios que unió a nuestros primeros padres en el paraíso
confirme este consentimiento mutuo
que os habéis manifestado ante la Iglesia
y, en Cristo, os dé su bendición,
de forma que lo que Dios ha unido,
no lo separe el hombre.



ACLAMACIÓN DE LA ASAMBLEA

El Cardenal Arzobispo invita a los presentes a alabar a Dios:

Bendigamos al Señor.

Asamblea: Demos gracias a Dios.

BENDICIÓN Y ENTREGA DE LOS ANILLOS

El Cardenal Arzobispo bendice los anillos diciendo:

El Señor bendiga ☩ estos anillos
que vais a entregaros uno al otro
en señal de amor y de fidelidad.

Asamblea: Amén.

El Cardenal Arzobispo asperja los anillos y los entrega a los esposos.

*El esposo introduce en el dedo anular de la esposa el anillo a ella destinado,
diciendo:*

Letizia, recibe esta alianza,
en señal de mi amor y fidelidad a ti.
En el nombre del Padre y del Hijo y del Espíritu Santo

*Asimismo la esposa introduce en el dedo anular del esposo el anillo a él destinado,
diciendo:*

Felipe, recibe esta alianza,
en señal de mi amor y fidelidad a ti.
En el nombre del Padre y del Hijo y del Espíritu Santo.

BENDICIÓN Y ENTREGA DE LAS ARRAS

El Cardenal Arzobispo bendice las arras diciendo:

Bendice ☩, Señor, estas arras,
que Don Felipe y Doña Letizia se entregan,
y derrama sobre ellos la abundancia de tus bienes.



El esposo toma las arras y las entrega a la esposa, diciendo:

Letizia, recibe estas arras
como prenda de la bendición de Dios
y signo de los bienes que vamos a compartir.

La esposa igualmente las entrega al esposo, diciendo:

Felipe, recibe estas arras
como prenda de la bendición de Dios
y signo de los bienes que vamos a compartir

Cardenal Arzobispo:

Oremos, hermanos, por las necesidades de la santa Iglesia y de todo el mundo, y encomendemos especialmente a nuestros hermanos Felipe y Letizia, que acaban de celebrar con gozo su Matrimonio.

Diácono:

Por la santa Iglesia,
para que Dios le conceda
ser siempre la esposa fiel de Jesucristo.

Cantor:

Roguemos al Señor.

Coro y asamblea:

[Kyrie, eleison.](#)

Diácono:

Por España y todos los pueblos del mundo,
para que vivan en paz,
cesen los conflictos y los actos terroristas,
desaparezcan las injusticias,
y brote por todas partes el amor y la concordia.

Cantor:

Roguemos al Señor.

Coro y asamblea:

[Kyrie, eleison.](#)

Diácono:

Por los nuevos esposos, Felipe y Letizia:
para que el Espíritu Santo los llene con su gracia,
y haga de su unión un signo vivo
del amor de Jesucristo a su Iglesia.

Cantor:

Roguemos al Señor.

Coro y asamblea:

[Kyrie, eleison.](#)

Diácono:

Por todas las familias del mundo,
principalmente por las que sufren por cualquier causa
o tienen graves dificultades,
para que encuentren en Dios y en los hermanos,



ayuda y fortaleza.

Cantor: Roguemos al Señor.

Coro y asamblea:
Kyrie, eleison.

Diácono: Por los abuelos y familiares difuntos de los contrayentes que han muerto en la esperanza de la Resurrección, para que Cristo los acoja en su Reino y los revista de gloria y de inmortalidad.

Cantor: Roguemos al Señor.

Coro y asamblea:
Kyrie, eleison.

Cardenal Arzobispo:
Escucha, Padre de bondad, nuestra oración
y concede a tus hijos Felipe y Letizia
que confían en ti,
conseguir los dones de tu gracia,
conservar el amor en la unidad
y llegar con su descendencia,
después de esta vida,
al reino eterno.
Por Jesucristo nuestro Señor.

Asamblea: Amén.



IV
LITURGIA EUCARÍSTICA

- PRESENTACIÓN DE LAS OFRENDAS
- ORACIÓN SOBRE LAS OFRENDAS
- PREFACIO DE LA GRAN PLEGARIA
- CANTO DEL SANCTUS
- PLEGARIA EUCARÍSTICA
- RITO DE LA COMUNIÓN
 - *Oración del Señor*
 - *Bendición sobre los esposos*
 - *Rito de la paz*
 - *Fracción del pan y canto del Agnus Dei*
 - *Comunión*
 - *Oración después de la Comunión*



LITURGIA EUCARÍSTICA

PRESENTACIÓN DE LAS OFRENDAS

SANCTA MARÍA (W.A. Mozart. Kv 273)

*Cardenal
Arzobispo:*

Bendito seas, Señor, Dios del universo,
por este pan,
fruto de la tierra y del trabajo del hombre,
que recibimos de tu generosidad
y ahora te presentamos;
él será para nosotros pan de vida.

Asamblea:

Bendito seas por siempre, Señor.

*Cardenal
Arzobispo:*

Bendito seas, Señor, Dios del universo,
por este vino,
fruto de la vid y del trabajo del hombre,
que recibimos de tu generosidad
y ahora te presentamos;
él será para nosotros bebida de salvación.

Asamblea:

Bendito seas por siempre, Señor.

Después de preparar los dones sobre el altar, el Cardenal Arzobispo invita al pueblo a orar, diciendo:

Orad, hermanos,
para que este sacrificio, mío y vuestro,
sea agradable a Dios, Padre todopoderoso.

Asamblea:

El Señor reciba de tus manos este sacrificio,
para alabanza y gloria de su nombre,
para nuestro bien
y el de toda su santa Iglesia.



ORACIÓN SOBRE LAS OFRENDAS

*Cardenal
Arzobispo:* Recibe, Señor, el sacrificio que te ofrecemos
por éstos que hoy se unen en santo Matrimonio
y, ya que los has bendecido,
guárdalos en tu amor.
Por Jesucristo nuestro Señor.

Asamblea: Amén.

PREFACIO

*Cardenal
Arzobispo:* El Señor esté con vosotros.

Asamblea: Y con tu espíritu.

*Cardenal
Arzobispo:* Levantemos el corazón.

Asamblea: Lo tenemos levantado hacia el Señor.

*Cardenal
Arzobispo:* Demos gracias al Señor, nuestro Dios.

Asamblea: Es justo y necesario.

*Cardenal
Arzobispo:* En verdad es justo y necesario,
es nuestro deber y salvación,
darte gracias
siempre y en todo lugar,
Señor, Padre santo,
Dios todopoderoso y eterno.

Porque al hombre, creado por tu bondad,
lo dignificaste tanto,
que has dejado la imagen de tu propio amor
en la unión del varón y de la mujer.

Y al que creaste por amor
y al amor llamas,
le concedes participar en tu amor eterno.



Y así, el sacramento de estos desposorios,
signo de tu caridad,
consagra el amor humano,
por Cristo, Señor nuestro.

Por eso,
con los ángeles y los santos
cantamos sin cesar el himno de tu gloria:

SANCTUS

MISA PRO VICTORIA (Tomás Luis de Victoria)

Sanctus, Sanctus, Sanctus Dóminus

Deus Sábaoth.

Pleni sunt caeli et terra glória tua.

Hosánna in excélsis.

Benedíctus qui venit in nómine Dómini.

Hosánna in excélsis.


Santo, Santo, Santo es el Señor,
Dios del Universo.
Llenos están el cielo y la tierra de tu
gloria.
Hosanna en el cielo.
Bendito el que viene en nombre del Señor.
Hosanna en el cielo.

PLEGARIA EUCARÍSTICA

*Cardenal
Arzobispo:*

Santo eres en verdad, Padre,
y con razón te alaban todas tus criaturas
ya que por Jesucristo, tu Hijo, Señor nuestro,
con la fuerza del Espíritu Santo,
das vida y santificas todo,
y congregas a tu pueblo sin cesar,
para que ofrezca en tu honor
un sacrificio sin mancha
desde donde sale el sol hasta el ocaso.

Por eso, Padre, te suplicamos
que santifiques por el mismo Espíritu
estos dones que hemos separado para ti,
de manera que sean

Cuerpo y  Sangre de Jesucristo,
Hijo tuyo y Señor nuestro,
que nos mandó celebrar estos misterios.

Porque él mismo,
la noche en que iba a ser entregado,
tomó pan,



y dando gracias te bendijo,
lo partió
y lo dio a sus discípulos, diciendo:

***Tomad y comed todos de él,
porque esto es mi Cuerpo,
que será entregado por vosotros.***

Del mismo modo acabada la cena,
tomó el cáliz, dando gracias te bendijo,
y lo pasó a sus discípulos, diciendo:

***Tomad y bebed todos de él,
porque éste es el cáliz de mi Sangre,
Sangre de la alianza nueva y eterna,
que será derramada por vosotros
y por todos los hombres
para el perdón de los pecados.
Haced esto en conmemoración mía.***

*Cardenal
Arzobispo:*

Éste es el Sacramento de nuestra fe.

Asamblea:

Anunciamos tu muerte,
proclamamos tu resurrección.
¡Ven, Señor Jesús!

*Cardenal
Arzobispo:*

Así, pues, Padre,
al celebrar ahora el memorial
de la pasión salvadora de tu Hijo,
de su admirable resurrección y ascensión al cielo,
mientras esperamos su venida gloriosa,
te ofrecemos, en esta acción de gracias,
el sacrificio vivo y santo.

Dirige tu mirada sobre la ofrenda de tu Iglesia,
y reconoce en ella la Víctima
por cuya inmolación quisiste devolvernos tu amistad,
para que,
fortalecidos con el Cuerpo y la Sangre de tu Hijo
y llenos de su Espíritu Santo,
formemos en Cristo un solo cuerpo y un solo espíritu.



Que él nos transforme en ofrenda permanente,
para que gocemos de tu heredad junto con tus elegidos:
con María, la Virgen Madre de Dios;
los apóstoles y los mártires,
San Fernando, Santa Teresa de Jesús,
San Isidro, y todos los santos,
por cuya intercesión
confiamos obtener siempre tu ayuda.

Te pedimos, Padre,
que esta Víctima de reconciliación
traiga la paz y la salvación al mundo entero.
Confirma en la fe y en la caridad
a tu Iglesia, peregrina en la tierra:
a tu servidor, el Papa Juan Pablo,
a mí, indigno siervo tuyo,
al orden episcopal, a los presbíteros y diáconos,
y a todo el pueblo redimido por ti.

Ayuda a tus hijos Felipe y Letizia,
que en Cristo hoy han fundado una nueva familia,
iglesia doméstica y sacramento de tu amor,
y concédeles que la gracia de este día
se prolongue a lo largo de toda su vida.

Atiende los deseos y súplicas de esta familia
que has congregado en tu presencia.

Reúne en torno a ti, Padre misericordioso,
a todos tus hijos dispersos por el mundo.

A nuestros hermanos difuntos
y a cuantos murieron en tu amistad
recíbelos en tu reino,
donde esperamos gozar todos juntos
de la plenitud eterna de tu gloria,
por Cristo, Señor nuestro,
por quien concedes al mundo todos los bienes.

***Por Cristo, con él y en él,
a ti, Dios Padre omnipotente,
en la unidad del Espíritu Santo,
todo honor y toda gloria por los siglos de los siglos***

*Coro y
asamblea:*

Amén.



ORACIÓN DEL SEÑOR

*Cardenal
Arzobispo:*

*Praeceptis salutaribus moniti,
et divina institutione formati,
audemus dicere:*

Fieles a la recomendación del Salvador
y siguiendo su divina enseñanza,
nos atrevemos a decir:

Todos :

*Pater noster, qui es in caelis
sanctificetur nomen tuum,
advéniat regnum tuum,
fiat voluntas tua,
sicut in caelo et in terra.
Panem nostrum cotidiánum
da nobis hódie,
et dimitte nobis debita nostra,
sicut et nos dimittimus
debitóribus nostris,
et ne nos indúcas in tentatiónem,
sed libera nos a malo.*

Padre nuestro, que estás en el cielo,
santificado sea tu Nombre;
venga a nosotros tu reino;
hágase tu voluntad
en la tierra como en el cielo.
Danos hoy nuestro
pan de cada día;
perdona nuestras ofensas,
como también nosotros
perdonamos a los que nos ofenden;
no nos dejes caer en la tentación,
y líbranos del mal.

BENDICIÓN SOBRE LOS ESPOSOS

Cardenal

Arzobispo:

Invoquemos, hermanos,
sobre estos esposos la bendición de Dios,
para que proteja con su auxilio
a quienes ha unido en el sacramento del Matrimonio.

Todos, durante unos momentos, oran en silencio.



*Cardenal
Arzobispo:*

Padre santo, autor del universo,
que creaste al hombre y la mujer a tu imagen,
y has bendecido la unión matrimonial.
Te rogamos humildemente por estos hijos tuyos
que hoy se unen en alianza de bodas.

Descienda, Señor, sobre esta esposa Letizia
y sobre su esposo Felipe
tu abundante bendición,
y que la gracia de tu Espíritu Santo
inflame desde el cielo sus corazones,
para que en el gozo de su mutua entrega
se vean rodeados de hijos,
riqueza de la Iglesia.

Que en la alegría te alaben, Señor,
y en la tristeza te busquen;
en el trabajo encuentren el gozo de tu ayuda
y en la necesidad sientan cercano tu consuelo;
que participen en la oración de tu Iglesia,
y den testimonio de ti entre los hombres;
y, después de una feliz ancianidad,
lleguen al reino de los cielos con estos amigos,
que hoy les acompañan.
Por Jesucristo, nuestro Señor.

Asamblea: Amén

RITO DE LA PAZ

*Cardenal
Arzobispo:*

La paz del Señor
esté siempre con vosotros.

Asamblea: Y con tu espíritu

CANTO DEL AGNUS DEI

MISA PRO VICTORIA (Tomás Luis de Victoria)

*Agnus Dei, qui tollis peccata mundi:
Miserére nobis.*

Cordero de Dios, que quitas el pecado del
mundo: ten piedad de nosotros

*Agnus Dei, qui tollis peccata mundi:
Miserére nobis.*

Cordero de Dios, que quitas el pecado del
mundo: ten piedad de nosotros.



*Agnus Dei, qui tollis peccata mundi:
Dona nobis pacem.*

Cordero de Dios, que quitas el pecado del mundo: danos la paz.

Después de la fracción del pan, el Cardenal Arzobispo dice:

Éste es el Cordero de Dios,
que quita el pecado del mundo.
Dichosos los invitados a la cena del Señor.

Asamblea: Señor, no soy digno
de que entres en mi casa,
pero una palabra tuya
basta para sanarme

CANTOS DURANTE LA COMUNIÓN

*Tantum Ergo KV 197 (W.A.Mozart)
O Salutaris (Arriaga)
Pan Divino (Guerrero)*

ORACIÓN DESPUÉS DE LA COMUNIÓN

*Cardenal
Arzobispo:*

Oremos,
Después de participar en tu mesa, Señor,
te pedimos por Felipe y Letizia,
que hoy se han unido en santo Matrimonio,
para que te sean siempre fieles
y sean testigos de tu amor.
Por Jesucristo nuestro Señor.

Asamblea: **Amén**



V
RITOS DE CONCLUSIÓN

- CANTO DEL REGINA COELI
- BENDICIÓN
- FIRMA DEL ACTA MATRIMONIAL
- DESPEDIDA
- ACLAMACIÓN FINAL



RITOS DE CONCLUSIÓN

CANTO DEL REGINA COELI

Regina Coeli (Tomás Luis de Victoria)

*Cardenal
Arzobispo:*

Confiamos a nuestra madre y patrona Santa María la Real de la Almudena la alegría de Don Felipe y de Doña Letizia, y la de todos los que hemos participado en esta celebración. Al igual que en las bodas de Caná, la Reina del cielo ruega hoy a su Hijo por las necesidades de los nuevos esposos.

Unámonos a todas las generaciones en el saludo litúrgico y la súplica pascual a la que es causa de nuestra alegría.

*Regina caeli, laetáre,
allelúia.*

Reina del cielo alégrate,
aleluya.

*Quia quem meruisti portáre,
allelúia,*

Porque el Señor, a quien mereciste llevar
aleluya,

*resurréxit, sicut dixit,
allelúia.*

ha resucitado, según su palabra,
aleluya.

*Ora pro nobis Deum,
allelúia.*

Ruega al Señor por nosotros,
aleluya.

BENDICIÓN

*Cardenal
Arzobispo:*

El Señor esté con vosotros.

Asamblea:

Y con tu espíritu.



*Cardenal
Arzobispo:*

Nuestro Señor Jesucristo,
que santificó con su presencia las bodas de Caná,
os conceda a vosotros,
y a vuestros familiares y amigos,
su bendición.

Asamblea:

Amén.

*Cardenal
Arzobispo:*

Nuestro Señor Jesucristo,
que amó a su Iglesia hasta el extremo,
os conceda amarnos el uno al otro de la misma manera.

Asamblea:

Amén.




*Cardenal
Arzobispo:*

Nuestro Señor Jesucristo os conceda
ser testigos fieles de su resurrección en el mundo
y esperar con alegría su venida gloriosa.

Asamblea:

Amén.

*Cardenal
Arzobispo:*

Y la bendición de Dios todopoderoso
Pa  dre, Hi  jo
y Espíritu  Santo
descienda sobre vosotros.

Asamblea:

Amén.

FIRMA DEL ACTA MATRIMONIAL

La Asamblea se sienta mientras se procede a las firmas del acta matrimonial.

Lobe den Herm, Meine Seele (Cantata n° 69 de J.S. Bach)



DESPEDIDA

Finalizada la firma, todos se ponen de pie y uno de los Diáconos despide al pueblo diciendo:

Podéis ir en paz.

Asamblea: Demos gracias a Dios.

ACLAMACIÓN FINAL

ALELUYA – EL MESÍAS (G.F. Haendel, H.W.V. 56)

*Hallelujah, for the Lord God
omnipotent reigneth.
The Kingdom of this world
is become the Kingdom of our Lord
and He shall reign for ever and ever
King of Kings, and Lord of Lords.
Hallelujah!*

Aleluya, Aleluya, Aleluya,
pues el Señor Dios omnipotente reina.
El reino de este mundo se ha
transformado en el reino de nuestro Señor
y de Su Cristo;
Él reinará por los siglos de los siglos,
Rey de los Reyes y Señor de los Señores
Aleluya.



CASA DE S.M. EL REY

RELACIONES CON LOS MEDIOS DE COMUNICACIÓN

CORO NACIONAL DE ESPAÑA

ORQUESTA SINFÓNICA DE RADIOTELEVISIÓN ESPAÑOLA

DIRECTOR

Jesús López Cobos

ORGANISTA

Roberto Fresco



ARRHAE USED IN THE SOLEMNISATION OF THE MATRIMONY

The arrhae or confirmatory coins that will be used in the Solemnisation of the Matrimony are 13 gold coins from the Bank of Spain collection, the oldest of which was coined in times of the Catholic Monarchs, and the most recent during the reign of Alfonso XIII.

The coins cover the periods, dynasties and Kings of Spain from the Unification by Isabel of Castile and Ferdinand of Aragon, to King Juan Carlos' grandfather, Alfonso XIII.

After the Solemnisation of the Matrimony they will be returned to the Bank of Spain's numismatic collection.

The selection begins with an "excelente", a coin that circulated in the Spain of the Catholic Monarchs, and which was coined at Toledo in 1497.

It continues with an "escudo" of Charles V, also produced at Toledo, which represents in this selection the Habsburg dynasty.

The Royal House of Bourbon, established by Phillip V in 1700, is represented by coins issued during the reigns of all its monarchs.

Among the arrhae there are five two-"escudos" coins issued during the reigns of Phillip V, Ferdinand VI, Charles IV and Ferdinand VII.

There are also three coins from the reign of Isabel II: an 80-"reales" coin, a 100-"reales" one and a 10-"escudos" one, which was recovered from the 16th century by the Queen.

The selection concludes with a four-"pesos" coin produced in the times of Alfonso XII, and two Alfonso XIII twenty-"pesetas" pieces, the latest of which were issued in 1899.

The arrhae were coined in the mints, which were in operation throughout history at Toledo, Seville, Madrid, Mexico, New Guatemala, Lima or Manila.

These arrhae or confirmatory coins reflect ancestral traditions dating back to the Roman Empire, and later included in the legal codes thereof, and also in Germanic and Visigothic law.

Their use became established in Spain in the Middle Ages, and they symbolize the good economy of the future home, and the groom handing them over to the bride represents that the material assets of the marriage will be shared by the couple.



The loan of the coins by the Bank of Spain is a new feature in the weddings of the Spanish Royal Family.

Her Royal Highness The Infanta Elena and Jaime de Marichalar used the thirteen arrhae they were given as a present by Seville, and which were a reproduction of the Tartessian treasure of El Carambolo, whose antiquity dates back to the origins of the city, three millennia ago.

At their Royal Wedding, Her Royal Highness The Infanta Cristina and Iñaki Urdangarin used thirteen golden one hundred-“pesetas” arrhae, coined by the Real Fábrica Nacional de la Moneda y Timbre (Royal National Mint), with the design of the pieces that were later issued to commemorate the occasion.



***MUSIC ON THE ARRIVAL OF GUESTS
AT THE MADRID ROYAL PALACE***

ROYAL GUARD

MUSICAL UNIT

*PROGRAMME FOR THE EXIT FROM THE CATHEDRAL
CEREMONIAL AND HONOUR GUARD MUSIC*

- *March of the Wallon Guards*
- *Evocation*
- *The Emperor's Fanfare*
- *The Siege of Saragossa*
- *To the Prince of the Asturias*
- *The Old Admiral*
- *Relevo en Palacio*

The Fan



VEHICLE



Rolls-Royce Phantom IV (Cabriolet, convertible)

Registration N°: ET-42928-O

Year of purchase: 1952

TECHNICAL SPECIFICATION

| | |
|---|--|
| <i>Engine capacity: 5675 cc (8 cylinders)</i> | <i>Fuel capacity: 80 litres</i> |
| <i>Piston bore: 89 mm</i> | <i>Consumption: 25 litres / 100 km</i> |
| <i>Piston stroke: 114 mm</i> | <i>Vehicle Length: 5.75 m</i> |
| <i>Max. output (approx.): 150 HP</i> | <i>Width: 1.95 m</i> |
| <i>Taxable output: 42 HP</i> | <i>Height: 1.77 m</i> |
| <i>Front wheelbase: 1.482 m</i> | <i>Weight: 2.98 metric tons</i> |
| <i>Rear wheelbase: 1.536 m</i> | <i>Volume: 20 cubic metres</i> |
| <i>Distance between axles: 3.373 m</i> | |

- *Not in active use. Only periodic running-in trips and the annual road-worthiness test performed at the CMVR N° 1 Test Centre at Torrejón.*
- *Armour-plating is limited to the passenger compartment as far as the separating glass.*



ROYAL BASILICA OF OUR LADY OF ATOCHA

To have a church dedicated to the Virgin of Atocha is unusual in Spain, where there are so many Marian names. However, in Madrid she has a basilica, as the undeclared patron of the Court. It is not quite correct that she is the co-patron of Madrid.

Philip III instituted the basilica in 1602, together with other establishments located around it, as a Royal Trust. It has been in the custody since then of the Black Friars, entrusted with officiating intercessory prayers for the King and fulfilling social functions (a school). The King also reserved to himself the right to be buried in this basilica (the building of the Kings' Pantheon in the Monastery of El Escorial had temporarily come to a halt on account of technical problems). For this reason, the responsibilities and rights of the Trust belong to the National Heritage (Act 23/1982).

Royal Devotion

Queen Isabel II was very fond of everything that identified her with the people of Madrid, and when she came of age, in 1843, she performed new devotions to the Virgin of Atocha, such as:

- *going on Saturdays to recite the Hail Mary when the Court was in Madrid (from November to March); and*
- *presenting the Infantes a few days after they were born.*

Notwithstanding this devotion, the Queen was married in the chapel of the Royal Palace in 1846. However, Alfonso XII would find in Atocha the space for guests that was required by the new social customs and which was lacking in the Royal Chapel.

Phases of the Basilica

The history of the sanctuary of Our Lady of Atocha (which became a basilica after the Concordat of 1851) is not well documented, and the information about it prior to the institution of the Royal Trust is confusing and fragmented.

With regard to the building, the following stages can be mentioned:

- *Philip III commissioned the famous Juan Gómez de Mora, to build a chapel to the Virgin, located parallel to the convent's church.*
- *Starting in 1649, Philip IV rebuilt the Lady's chapel, to which Charles II added frescos painted by Lucas Jordán.*
- *In 1808, during the French occupation, the interior of the church and the chapel were destroyed. Architect Isidro González Velázquez unified the chapel and the church.*



- *Temporary remedies and repairs failed to prevent a general deterioration that in 1885 led to the demolition of the structure. In 1890, The Queen María Cristina invited bids for the building of a large church suitable for State ceremonies, which was awarded to Fernando Arbós. He only finished the bell tower and part of the cloisters (now the Pantheon of Illustrious Men).*
- *In 1924, the Dominican Order undertook at its own expense the building of a convent and a basilica in pseudo-Baroque style, in accordance with a blueprint by Francisco Antón.*
- *This was destroyed in 1936 and the present structure is the work of Diego Méndez (1951). On the rest of the site not occupied by the church, the National Heritage built a school (Ramón Andrada), which was opened in 1970.*

Noteworthy Events

- *The Prince of the Asturias (future Charles IV) and his wife, María Luisa of Parma, held the Mass of Velations (the covering of the bride and groom with a veil during the marriage ceremony), with great pomp and ceremony, on 11th December 1765.*
- *The Prince of the Asturias (future Ferdinand VII) visited Atocha on 19th July 1803, with his first wife, María Antonia of Bourbon.*
- *Ferdinand VII and María Josefa Amalia of Saxony, after the Mass of Velations, went to the sanctuary on 21st October 1819.*
- *Ferdinand VII and María Cristina of Bourbon attended the Mass of Velations on 12th December 1829.*
- *Queen Isabel II, on the day after her Royal Wedding in the Royal Palace, attended the Mass of Velations on 11th October 1846.*
- *Isabel II started the pious custom of offering the Infantes born live to the Virgin of Atocha (1852).*
- *Both Royal Weddings of King Alfonso XII took place in this Royal Basilica: on 23rd January 1878, to María de las Mercedes of Orleans; and on 29th November 1879, to María Cristina of Habsburg. There were very solemn wedding processions.*
- *On the first Saturday of November 1926, King Alfonso XIII presided over the carrying of the image of the Virgin from the Royal Trust of the Buen Suceso to the Atocha basilica.*
- *Don Juan Carlos, then Prince of Spain, offered his children, the current Prince of the Asturias (1968), and The Infantas Elena (1963) and Cristina (1965), to the Virgin.*



The Image

The image of the Virgin of Atocha is rounded in form, carved out of wood, and polychromed. It is 79 cms. tall. The Virgin is seated on a simple throne and is wearing a plain diadem on her head. She is holding the Child with her left arm; in her right hand, she is holding an apple as a sign of redemption. Dated between 1390 and 1420.

The image is venerated in the lady chapel in its original state, without mantle, crown or decorations (Insignia of the Order of the Golden Fleece and the Royal and Distinguished Order of Charles III), which are signs and symbols reserved for solemn occasions.

For the ceremony of the offering of the bride's bouquet to the statue of Our Lady of Atocha, the carpet used will be the same as for the wedding of His Majesty King Alfonso XII on 23rd January 1878.

Its design can be considered modern, in the current sense of the word. It is dominated by a continuous succession of light blue fleurs-de-lis. Its main body is deep blue and it is framed by a border pattern of yellow scrolls on a crimson background. Its lower part is dominated, in the centre of the border, by a Royal Coat of Arms supported by two lions.

Decoration

The floral decoration will be the work of the Spanish Federation of Associations of Producers and Exporters of Fruit, Vegetables, Flowers and Live Plants (FEDEX).



HARMONIUM FROM THE MONASTERY AT EL ESCORIAL IN THE BASÍLICA

Philip II ordered seven magnificent organs to be constructed for the Basilica of the Royal Monastery of St Laurence at El Escorial: two were for the transept, two for the choir and three harmoniums were to accompany the religious offices. It may have been designed by Juan de Herrera, and the musical aspect was supervised by the Fleming Gilles Brevos, one of the most important organ-makers in Europe. The study of these organs is of crucial importance in our understanding of the evolution of organs in Spain and Portugal during the 16th century, when the various European schools were coming into being.

It was restored in 1997 by the organ master Gerhard Grenzing.

The keyboard has forty-one keys decorated with bone and ebony marquetry. A wedge-shaped bellows supplies air to the 409 pipes, made entirely of tin, with tin-leaf trumpets that produce an excellent acoustic performance.

It forms part of the instrumental collection of the Palaces and Royal Sites, restored and painstakingly preserved by National Heritage. Outstanding among these instruments is the organ of the Royal Chapel of the Madrid Royal Palace.



***MILITARY UNITS THAT WILL BE LINED UP
ON THE OCCASION OF THE
ROYAL WEDDING OF
H.R.H. THE PRINCE OF THE ASTURIAS TO
LETIZIA ORTIZ ROCASOLANO***

1. *In the vicinity of Madrid Royal Palace:*

- *A Company-type Unit of the Royal Guard.*

2. *In the vicinity of Our Lady of Atocha Royal Basilica:*

- *A Company-type Unit, consisting of four Sections of the Army, Navy, Air Force and Civil Guard, with staff drawn from the following Units:*

Army:

“Inmemorial del Rey” Infantry Regiment No. 1 (Madrid).

Navy:

- *“Príncipe de Asturias” Aircraft carrier*
- *“Almirante Juan de Borbón” Frigate*
- *“Reina Sofía” Frigate*
- *“Infanta Elena” Deep-sea patrol boat*
- *“Infanta Cristina” Deep-sea patrol boat*
- *Madrid Marine Corps Group*

Air Force:

- *Air Force Headquarters Group.*
- *Cuatro Vientos Air Base.*

Civil Guard:

- *Valdemoro Young Guards’ School.*

Madrid Royal Palace, 18th May 2004



THE MADRID ROYAL PALACE

The Royal Palace is the building that is most representative of the Crown, and symbolises the residence of the Monarch. For this reason, it is where solemn acts of State take place. It is not currently used for residential purposes.

After 1561, when Philip II made Madrid his capital, the Alcázar underwent successive enlargements to adapt it to serve as the Monarch's permanent residence, and to suit the needs both of government by the Monarch and of the incipient bureaucracy.

On Christmas Eve 1734, the Alcázar was destroyed by fire, and King Philip V decided to have a new Royal Palace built on the same site, as a dynastic symbol of the continuity of the Spanish Monarchy, represented by the House of Bourbon. The new building was designed to have a three-fold function: representative, residential and governmental.

The King commissioned Filippo Juvarra to carry out the project, in a Baroque style inspired by Bernini. Although Juvarra died in 1736, before the project was completed, his disciple Juan Bautista Sachetti took charge of the construction. With the memories of the fire still vivid, the Palace was constructed with stone and brick vaulting, so that the only wood used was for the doors and window frames.

The Madrid Royal Palace is constructed on a square base, the building being distributed around a patio that incorporates both classical and Spanish traditions and features statues of four Hispano-Roman emperors: Trajan, Arcadius, Theodosius and Honorius. These statues evoke the roots of Spanish history and reinforce the sense of antiquity within the Palace.

The Palace rises six floors from the level of Calle Bailén, in Italian style, with floors and mezzanines. The hierarchy of the household is organised vertically: the King's and Queen's Chambers, separated as required by Spanish protocol, are on the main floor. Then, the higher we rise within the building, the lower the rank of those occupying it, until we reach the servants' quarters located on the uppermost floors.

The noblest rooms are on the outer façade of the building, while antechambers and secondary rooms overlook the patio, and service corridors connect the two areas.

The axes perpendicular to the passageways of the Palace are aligned with the points of the compass. The principal façade is south facing and overlooks the Plaza de Armas. The west of the Palace faces Campo del Moro, gardens that were given definitive shape in the times of the Regent Queen María Cristina. The north façade overlooks municipal gardens on the site of the former stables, and the east of the building faces Plaza de Oriente.



The architecture of the Madrid Royal Palace gives an impression of solidity and elegance, in the tower-like elements at the corners, in the scarped relief at the bottom of the walls and in the combination of tones offered by the materials employed (grey granite from the Guadarrama mountains and limestone from Colmenar de Oreja). Its sculptures, columns, mouldings and cornices, topped by a balustrade, produce a sober, yet magnificent, spectacle.

The interior

Symbolically, in the centre of a triangular element crowning the principal façade of the Palace, a clock is flanked by two reliefs representing the movement of the sun through space, among the signs of the zodiac. Above the principal cornice, statues of Philip V and his first wife, Marie Louise of Savoy, honour the monarchs who initiated construction of the Palace, and others represent Ferdinand VI and his wife Bárbara de Braganza, who oversaw completion of the work.

Outstanding on the main floor, and featuring four large columns, is the balcony that is most representative of all the Palace, that of the Throne Room. Other balconies overlook the State Dining Room, on the west side, and the everyday dining room, on the east. There is no balcony on the north side, because the Chapel is located here.

At the two corners of the main façade there is a beautiful, profound reference to the Americas, with two statues making symbolic reference to the integration within the Monarchy of the Old and the New Worlds, with the pre-Colombine empires represented by Moctezuma (the Aztec emperor) on the left and by Atahualpa (the Inca emperor) on the right.

The Palace is entered from Plaza de Armas via Zaguán, a covered approach which is accessible to carriages and from where the Main Staircase rises.

The rooms on the ground floor of the Royal Palace were initially occupied by the Office Secretariats, which were responsible for high-level administration of affairs of state. Some of these rooms are currently used for temporary exhibitions, and others are occupied by the Royal Library and by Military Quarters.

To the right of the Zaguán is the Butlers' Room, traditionally corresponding to the Head Butler, the head of the Palace household.

The main staircase is grandiose, with 72 steps, each carved from a single block, designed to permit solemn movements at a marching pace. The domed ceiling, with lunettes, is lavishly decorated with mouldings and stucco, while a fresco represents an allegory of the "Triumph of Religion and of the Church" by Corrado Giaquinto.

***The main floor***

The distribution of the most important Palace rooms is closely related to the architecture and to royal etiquette.

The Throne room, in the centre of the principal façade of the Palace, is the most symbolic area within the Palace. Here, the Monarchs received their guests with pomp and ceremony. Decorative elements include Venetian chandeliers, mirrors from La Granja, console tables and clocks. To the right of this room, following Spanish protocol, is the Vestibule, the Antechamber and the Official Chamber, where His Majesty the King grants audiences.

In the other direction, but following the same order of protocol, is the Vestibule, the Antechamber and the Chamber. The latter dates from the last third of the 18th century, and is normally known as the Gasparini room, after the family responsible for its profuse Baroque decoration.

The west side of the Palace contains Charles III's bedroom, which was later occupied by his grandson Ferdinand VII. Beyond this, we find the Porcelain Room, decorated with pieces from the factory at Buen Retiro, the Yellow Vestibule and the State Dining Room. This latter was formed, at the end of the 19th century, by joining together three rooms that had previously formed the Queen's rooms. The State Dining Room is used by His Majesty the King for the gala dinners given to foreign visitors on official visits, and is richly decorated with 16th century tapestries from Brussels and 18th century porcelain jars and 19th century pieces by Sèvres.

The Royal Chapel occupies the centre of the north façade of the Palace and contains a large dome with frescos by Corrado Giaquinto, representing the "Coronation of the Virgin". In the scallops there are depictions of Spanish saints, by the same painter. A picture of St Michael Archangel, by Bayeu, hangs above the altar. There is a large organ by Bosch, from the 18th century. An 18th century royal canopy, with thrones and prie-dieux, upholstered in silk and bordered with gold and silver thread, is the work of José Castillo.

The eastern part of the building, facing Calle Bailén, contains the Chambers of Queen Maria Cristina, the Dining Room for everyday use, the Mirror Room and the Tapestry Room. In the inner part are the Billiards Room, the Smoking Room and the Chambers of King Charles IV and Queen Marie Louise of Parma.

Decoration and Royal Collections

The decoration and interior distribution of the Palace have varied over the ages, according to the needs and tastes of different Monarchs. Architectural work was concluded in the reign of Ferdinand VI, and the interior decoration was started under the supervision of Sachetti, Giaquinto and Tiepolo. Charles III was the first Monarch to live in the Royal Palace, in 1764. Decoration continued during his reign, directed by Sabatini, who commissioned contributions from French and Italian artists such as Gasparini. Subsequently, others also intervened, including Anton Raphael Mengs, and two Spanish painters who adopted his style, Bayeu and Maella.



In the times of Charles III and Charles IV, paintings covered the walls from the skirting board to the cornice. The latter Monarch had a special liking for French clocks, furniture and decorative objects, with which he enriched the Spanish Royal Collections. Ferdinand VII incorporated other decorative objects, notably clocks, candelabras and chandeliers.

By the early 19th century, artistic tastes had changed to incorporate modern elements such as wall paper and silk decorations. These decorative changes made it necessary to reduce the number of paintings on the walls, and a very significant proportion of the masterpieces were thus transferred to the Museum established in Paseo del Prado.

Alphonse XIII and Victoria Eugenia were the last Spanish Monarchs to inhabit the Madrid Royal Palace while using it for official functions, until 1931.

Few royal homes in Europe have preserved such rich decoration as is to be found in the Madrid Royal Palace, reflecting the tastes and the patronage of Spanish Monarchs throughout history. The preferences of each Monarch for particular artists, always choosing the very best of each, have decisively influenced the formation of cultural identity in Spain.

Proof of the above is to be seen in the Royal Collections, including tapestries, clocks, paintings, furniture and other decorative arts, currently administered by the National Heritage. These Collections are distributed within the Royal Palaces of Spain and form part of their permanent decoration, illustrating the refined artistic tastes of Monarchs through the ages. Thanks to these Collections, the Palaces provide a historical, yet living setting, one that is by no means that of a museum.



HALBERDIERS AND COLUMNS ROOMS

The first room on the principal floor to be reached from the Staircase is the former guard room of the Halberdiers (the soldiers traditionally responsible for protecting the Monarch's person). For this reason, it contains a chimney breast and the ceiling is decorated with a military motif ("Aeneas forging weapons"). Like those in the Official Chamber and in the Throne Room, this fresco was painted by Gianbattista Tiepolo.

From the Halberdiers' guard room, we pass through to the Hall of Columns, decorated with 17th century tapestries, Roman busts and sculptures from the former Alcázar. It is presided by an allegorical sculpture of Charles V, representing his implacable courage in the struggle against his enemies.

This Room was the scene of innumerable social events in the Spanish Court, until the State Dining Room was constructed in the late 19th century.



DECORATION OF THE PRINCE'S PATIO

The Prince's Patio, as well as the upper galleries of the Madrid Royal Palace, where the State Banquet will be held, and the La Almudena Cathedral, will be decorated with nearly 80 tapestries from the 16th, 17th and 18th centuries, never before exhibited together.

The most important ones will be hung on large frames behind the high table.

Some of them were made for the Imperial Wedding of Emperor Charles V and the Royal Wedding of his son Phillip II, and have been exhibited on rare occasions.

They belong to the following series:

- *“The Loves of Vertumno and Pomona” series. It consists of nine Flemish 16th century tapestries that were used for the Ceremony of Signature of the Pre- Nuptial Agreement of Anne of Habsburg and Louis XIII of France, and for the Royal Wedding of King Alfonso XII. They represent Ovid's Fables.*
- *“The Story of Phaeton series”. It consists of six tapestries from the Flemish school, made in the first third of the 17th century. The cartoons were designed by Alessandro Allori. In the past, they decorated the walls of the former Buen Retiro Royal Palace.*
- *“The Story of the Great Zenobia, Queen of Palmyra”. Made in Brussels in the 16th century, they represent the female virtues, with Zenobia as a symbol of Victory.*
- *“The Triumphs of Petrarca”, a lesson on the fleetingness of passions and the triumph of Fame and Time, made in the workshop of Marc Cretief in Antwerp (1540).*
- *“The Conquest of Tunisia”, consisting of ten tapestries that will be hung in the upper gallery of the Prince's Patio. They were commissioned by Emperor Charles V in the 16th century and were used in the Royal Wedding of King Phillip II.*

The façade overlooking Plaza de Oriente will be decorated on that day with balcony ensigns depicting the Coats of Arms of the 17 Autonomous Communities, which have been especially commissioned for this event. The Plaza de la Armería façade will be decorated with those of the capitals of all the Spanish provinces. Inside the Prince's Patio, there will be three hangings: a historical one with King Phillip V's Coat of Arms, and two modern ones with those of His Majesty The King and His Royal Highness The Prince of the Asturias.

The high table will be decorated with the thirteen pieces of the “dessert de estuco”, an exceptional item from the National Heritage collections, which together form a nine-metre ensemble with a base adorned with garlands of leaves and flowers.

The decoration of the surface of the top of this “dessert” is exquisite, with Pompeian designs in shades of blue, red and green. It was made in Madrid, around 1790, perhaps in the Royal Porcelain Factory of Buen Retiro, although this possible origin is not documented.



Other decorative elements of this table will be the extraordinary originals of the reputedly best European 19th century bronzist: Pierre-Philippe Thomire, with a workshop in Paris, and whose pieces are used at dinners hosted by His Majesty The King at the Gala Dining Hall at the Madrid Royal Palace in honour of foreign Kings and Heads of State on official visit to Spain. They include dessert dishes, jam pots, etc...to be placed around the “dessert”.

As regards their quality and decorative value, they are exceptional works of cast bronze, subsequently chiselled and finally gilded by fire. Among the pieces by this bronzist that have been preserved, the oldest series is in the Empire style, from the first third of the 19th century. There is another one, with a decoration consisting of angels and vegetation, with the Coat of Arms and monogram of Queen Isabel II. It was commissioned in 1846, the year of her Royal Wedding, during the period when the customs and table manners that persist today were established.

For this occasion, the Prince’s Patio will be covered by a canopy, which will provide daylight lighting.

SCULPTURES

They represent four Roman emperors born in Hispania, namely Trajan, Theodosius, and the sons of the latter, Arcadius, Emperor of the East (Constantinople), and Honorius, Emperor of the West (Rome).

In the iconographic programme designed for Madrid Royal Palace on the occasion of its construction, allusion is made to the antiquity of Spain’s roots as the basis for its national unity.

Each sculpture is located under one of the arcades that form the patio: Trajan and Arcadius on the north, behind the presiding table; Theodosius and Honorius on the south, on each side of the access from the Hallway.

They were carved in Colmenar stone, between 1750 and 1752, by Domingo Oliveri and Felipe de Castro, first and second Directors of the Royal Academy of Fine Arts, founded under the reign of Ferdinand VI.

TABLE DECORATIONS

The most important decoration of the presiding table will be the “dessert de estuco”, an exceptional item from the National Heritage Collections.

It is a horizontal decoration, with a long base, formed by thirteen pieces (the ones on each end are rounded and a metre wide). Together they form an ensemble that is nine meters long.

Each piece lies on a gilded bronze structure, with a base adorned with garlands of leaves and flowers, chiselled, intertwined with bucranes (ornaments representing an ox-skull, characteristic of the



Roman tradition) of the same alloy. Ninety-six small stands in the shape of the base of an inverted pyramid lift the top a few centimetres above the table.

The decoration of the surface of the top of this “dessert” is exquisite, with Pompeian designs in shades of blue, red and green. The material, as indicated by its name, is stucco (white plaster with other finely ground elements that, appropriately crafted, allow its decoration and a marble finish). It was made in Madrid, around 1790, perhaps in the Royal Porcelain Factory of Buen Retiro, although this possible origin is not documented.

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Nowadays these bronze decorations are still in use and are used at dinners hosted by His Majesty The King at the Gala Dining Hall at Madrid Royal Palace in honour of foreign Kings and Heads of State on official visit to Spain.

CARPETS

Under the main dining table lies the **old Throne Room carpet**. It is a large piece made by the Royal Tapestry Factory at Madrid, in 1829.

It alludes to Spain as the Monarchy of the two Worlds (Europe and America), expressed through a representation of both halves of the globe.

Next to it (from north to south), will lie **two 19th century carpets**. One of them, in Ferdinand VII's style, was woven at the Royal Factory during his reign.

There follow another two items, the **new one**, commissioned in 2002 to the Royal Factory, displays the Royal Coat of Arms and the Monograms of Their Majesties King Juan Carlos and Queen Sofía. Its design has been inspired by the old one.

The **old one** was woven in the times of Queen Isabel II in the same Factory and was used for the first time in 1858. The cartoon, designed by painter Fernando Ribelles, has been preserved.

In the times of King Alfonso XII, it was extended with a piece bearing the monogram of this King.



PLAN OF MAIN TABLE DUD TABLES FOR GUESTS IN THE PRINCE COURTYARD

