

## **1500 EARLY MUSIC ENSEMBLE**

*programmes*

### **LOVE AND DANCE ACROSS THE EUROPEAN NATIONS**

This program presents a musical travel through the sixteenth century Europe. Departing from Spain and crossing France, England, Scotland, Germany, Venice and Naples, the traveler finally arrives to Portugal. During the trip, one characteristic love song from these countries can be heard (romance, chanson, lied, frottola...) always coupled to a instrumental dance. Highly representative composers from this period like Encina, Janequin, Isaac, Vechhi, Brade and Praetorius, among others, have been chosen to illustrate the voyage. A fresh and fast approach to the different styles and musicians of the renaissance for all kinds of public.

### **DON QUIJOTE AND THE MUSIC**

The two world conceptions so marvellously depicted in the work by Cervantes are exemplified in this program through two different styles in music: the renaissance and the baroque. The idealistic, the old world, represented by Don Quixote is musically pictured by means of carefully selected works from the XVI century spanish *cancioneros* (song books). On the other hand, the new, the popular, represented by Sancho Panza, is depicted by means of spanish XVII century baroque dances. In this way these two important styles, that chronologically corresponds to the live span of Cervantes, are mixtured. The works are chosen from particular literary and musical accounts found in the novel. Some of them, being well known songs, are even explicitly referred in it (like the song "De la Dulce mi enemiga").

### **WE SAW A STAR...** *Christmas on the spanish XVI century songbooks*

The important christian feast of Christmas is specially suitable to approach the early music to a wide audience. Almost all the medieval and renaissance authors have composed works connected to this feast. From simple, dance-like carols, in a popular style, to the more intricated and subtle polyphonic motets, all of them have found full inspiration in the biblical stories corresponding to christmas, sometimes doing their best and composing truly masterpieces.

With this in mind, the group proposes a musical review to some of the more important dates in the christian tradition related to christmas, starting in the Advent and ending with the visit of the Magi.

### **“EAMUS VIDERE....”** *The Easter cycle on the spanish XVI century songbooks*

“Eamus videre...” (Let’s go to see...) is the ending of the “Significacione sepulchri”, the medieval liturgical drama intended to be represented on Resurrection Day vespers and widely spread in christian Peninsula. An important fragment of this dating back to XII century, with music notated on it, is preserved in the cathedral of Santiago de Compostela. In medieval times this truly liturgical theatre reached an important expansion and complemented in a didactical way the carving and pictures founded in churches and cathedrals, intendend to illustrate the biblical writings to the illiterate people. The Easter plays had an exceptional relevance, being the most important period of the liturgical year, together with christmas. They included singed fragments (in the early times in monodic style) and comprised from the Palm Sunday Passion (Saint John Passion) to the above refered drama on Resurrection Day vespers.

This tradition was a seed that flourished later on in some of the highest expressions of the musical art in different countries. In this program, the early music group 1500 explores the works preserved in the spanish XV and XVI century cancioneros (song books) that are related to the Easter period. Starting on Ash Wednesday, going through Lent to reach the climatic point of Easter (with the passion and dead of Jesus), the program arrives to its ending on Resurrection Day.

**FROM THE DIVINE TO THE POPULAR** *An early music trip from XIII to XVI century*

It is a well known fact that medieval and, sometimes, renaissance art tend to blend the sacred and the profane in its different forms. This is specially true in music, where composers devoted their efforts to compose motetes and love songs without any apparent contradiction. This fact is used by the early music group 1500 to articulate a concert program that, starting with religious XIII century medieval music, arrives to the fertile satirical and burlesque production found in the XVI century spanish cancioneros.

This is a very eclectic program, combining different moods and styles performed in a fresh and festive way, the final goal being to reach all kind of audiences, specialized or not in early music hearing.