

## ***Con Mudanzas y Meneos***

Music and Dance in Cervantes' times

### ***“Viaje al Parnaso”***

Soneto de Don Fernando de Lodeña a Miguel de Cervantes

Anónimo. (S. XVII)

*Pavana y Gallarda*

M. Praetorius/ P. F. Caroubel (1571-1621/ +1611)

*Pavane de Spaigne*

G. Zanetti (fl. 1626-45)

*Gagliarda detta la Lisfeltina di Saltino*

Canto de Calíope. (“La Galatea”)

F. Caroso (ca. 1527-1605)

*Celeste Giglio. Balletto*

- (-)
- *Gagliarda*
- *Saltarello*
- *Canario*

Canción de Tirsi. (“La Galatea”)

G. G. Gastoldi/ C. Negri (ca.1554-1609/ca.1535-1604)

*Alta Mendoza*

.-oOo-.

### ***“Una cámara en palacio”***

A. Correa Braga (s. XVII)

*Batalla de 6º Tom*

C. Negri (ca.1535-1604)

*Austria Felice*

D. Ortiz (1510?-1570?)

*Recercada primera sobre tenores*

*Recercada segunda sobre “O felici occhi miei”*

*Otra Recercada segunda*

F. Caroso  
*Laura Suave. Balletto*

- (-)
- *Gagliarda*
- *Saltarello*
- *Canario*

“Entre casados de honor” (Entremés del juez de los divorcios)

M. Praetorius/ C. Negri  
*So ben mi chi ha buon tempo*

“¿Quién de amor venturas halla?” (La Ilustre Fregona)

F. Caroso  
*Spagnoletta al modo di Madriglia*

.-oOo-.

### **“Bailes del pueblo”**

M. Praetorius  
*Dances for Terpsichore. (Selección)*

M. Praetorius/ d’Estrées (+1576)  
*Suite de Branles*

- *Double*
- *Simple*
- *Gay*
- *de Bourgogne*

T. Arbeau (1520-1595)  
*Branle des Lavandières*

T. Arbeau  
*Branle des Chevaux*

D. Pisador (ca. 1509-1557)  
*Romance de Abindarráez y Jarifa*

“La mañana de San Juan” (Don Quijote de la Mancha, parte 1ª Cap. V)

Anónimo/ Briceño. (S. XVII)  
*El Villano*

F. Caroso  
*Villanella*

Anónimo. (S. XVII)  
“Oh qué bien baila Gil” (El Rufián Viudo)

Fr. Berm. eu de Olagué. (S. XVII)  
*Xácara de 1º Tono*

Anónimo/ L. de Vega. (S. XVII)  
“*La Jácara*”. (El Rufián Dichoso)

“El baile de la chacona”. (La Ilustre Fregona)

J. Arañés. (S. XVII)  
*Vida bona, vida bona*

F. Caroso  
*Il Canario*

#### PROGRAMME NOTES

The programme, *Con Mudanzas y Meneos*, (Music and Dance in Cervantes' times), which the company “Los Comediantes del Arte” premiered in Santander in 2005 to commemorate the 400th anniversary of the publication of *Don Quixote*, is a combination of Spanish and Italian music and dance of the 16th and early 17th centuries in period costume and combined with texts by Cervantes. The same as his illustrious contemporary, William Shakespeare, used musical illustration in a good part of his work. “Where there is music, there cannot be anything bad”, he wrote in *Don Quixote*.

We are presented with a concert-spectacle which reviews the dance and music cultivated in Spain during the period of the Habsburg dynasty and which we know today as the “Siglo de Oro”. Dance is the faithful reflection of this moment in which the arts enjoyed a period of maximum splendour. This cultural euphoria has its precedent in the previous century with Charles I and his musicians from the Court of Flanders who accompanied him to Castille. Much influenced by them, a good part of the artists in the Iberian Peninsula would develop an incomparable brilliance which would last through the following century.

With a flexible, agreeable and instructive presentation, which is normal to “Los Comediantes del Arte”, the public can immerse itself in the musical and choreographic world surely known by Cervantes through the collection of instrumental pieces and dances brought to life again by the artists by means of an exhaustive labour of investigation, faithful to historical reality.

Dancers with spectacular costumes and a very careful musical interpretation take the audience to the elegance and indolence of mythology: “Viaje al Parnaso”, the sobriety, gallantry and exquisiteness of court life: “Una cámara en Palacio” and to the joy “in crescendo” of the dance to forget troubles and misery: “Bailes del pueblo”.