

The Marriage of Music and Dance

Recital of Italian, Spanish and French Music and Dance
from the 17th and 18th centuries

Primera Parte

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

G. Zanetti (fl. 1626-45)
Gagliarda detta la Lisfeltina di Saltino

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

F. Caroso (ca. 1527-1605)
Celeste Giglio. Balletto

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

C. Negri (ca.1535-1604)
Austria Felice

F. Caroso
Laura Suave. Balletto

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

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

F. Caroso
Spagnoletta al modo di Madriglia

D. Ortiz (1510?-1570?)
Recercadas

F. Caroso
Villanella

F. Caroso
Il Canario

Segunda Parte

G. Ph. Telemann (1681-1767)
Cantabile. (Tríosonata en La m)

A. Campra (1660-1744)
Aimable Vainqueur. (“Hessione”)

J. B. Lully (1632-1687)
Sarabande pour les Espagnols. (“Le Bourgeois Gentilhomme”)

J. B. Lully
Passacaille. (“Armide”)

J. B. Lully
Chaconne. (“Phaëton”)

G. Ph. Telemann
1º Allegro. (Tríosonata en La m)

Anónimo
La Bourgogne. (“Airs de Danse”, 1700. Recueillis par Antoine Pointel)

A. C. Destouches (1672-1749)
Sarabande. (“Issé”)

G. Ph. Telemann
2º Allegro. (Tríosonata en La m)

J. B. Lully
Folies d' Espagne

PROGRAMME NOTES

This spectacle offers a general panorama of the repertory of renaissance and baroque court and theatre dances. The title is taken from a treatise by G. Dumanoir (*Le mariage de la musique avec la danse*, 1664) which reflects the interrelation existing between the two arts. Thus the recital consists of combining instrumental pieces which bear some relation to dance with original choreographies. We restrict ourselves to the period from the 1st half of the 17th century to the 1st third of the 18th century and, geographically, to three countries: Italy, Spain and France.

In the musical group we find melodic instruments such as the recorders (the complete family, from the soprano to the bass), the baroque violin, an instrument very much linked to the dance repertory, and the thorough bass made up of the baroque cello, the plucked string (baroque guitar and theorbo) and the harpsichord. To this group is added a great variety of percussion instruments, very useful to mark clearly the rhythmic beats which help the dancers so much.

The organisation of a spectacle of these characteristics is a highly complex matter since before bringing the musicians and dancers together, a triple labour of research is required (musical, choreographic and iconographic) which may take several months. Once the programme has been elaborated, the next problem is putting it into practice. The director previously worked separately with musicians and dancers. The rehearsals of "Tutti" lasted for an intensive week and the debut of the spectacle took place in the Capitol Theatre of Catalayud in November, 2005, and was received as a great success by both public and critics alike.

The Company boasts an extensive and rich collection of costumes from the 16th century to the end of the 18th century, a wardrobe inspired by paintings, engravings and even original period designs, something which, without doubt, increases enormously the beauty of these spectacles. For the performance of *The Marriage of Music and Dance* in particular, each of the three dancers changes costume four times, that is to say, we see five different wardrobes corresponding to the three parts of the Renaissance section and the two parts of the Baroque section.

The choreographic sources of the programme are basically Italian and Spanish, especially the treatises of F. Caroso and C. Negri with some allusions to the work of T. Arbeau and the French baroque manuals of Feuillet, Pecour and Gaudrau, among others. This means for the dancers a multiple challenge of reconstruction (interpretation of said sources), adaptation (for example, some of the dances for couple were arranged for a trio) or even almost total creation based only on sequences of steps and musical sources which set standards such as phrasing, form, accentuation or character which allow us to imagine designs in space. In short, a spectacle in the form of a puzzle: some pieces were already there and others had to be transformed...