

ENSALADAS, VILLANCICOS, DANZAS Y CANTIGAS

Spanish music from the 13th to the 16th centuries

BACKGROUND

Sixteenth-century Europe was marked by a profound change in the way nature was understood. Thanks to the humanist movement, classical authors were published and translated, and direct observation, experience and mathematical reasoning were increasingly valued. In Spain, a centralised monarchy and strict religious control governed social and moral life. Popular life, conservative and rural, contrasted with the ostentation of the court and the wealth of the elites. It was in this world that the works in our programme were born.

The ensalada is a musical form characteristic of the Spanish Renaissance that combines texts, rhythms and languages like a collage. It brings together everyday scenes, popular melodies, humour and supplications to the Virgin Mary. Mateo Flecha was its undisputed master: La Guerra depicts the struggle between good and evil through martial effects; La Negrina evokes a festive, popular Christmas; and La Bomba tells of the rescue of a crew caught in a storm.

Alongside accompanied songs by Alonso Mudarra, the programme includes Cantigas de Santa María by Alfonso X the Wise and rare instrumental dances preserved in the Lerma Codex.

PROGRAMME

JUAN DEL ENCINA

Una sañosa porfía

MATEO FLECHA EL VIEJO

La Guerra

ALONSO MUDARRA

Por ásperos caminos

ANONYMOUS · CANCIONERO DE PALACIO

Si d'amor

ANONYMOUS · LERMA CODEX

La Ytaliana

ALFONSO X EL SABIO

Maravillosos et piadosos

MATEO FLECHA EL VIEJO

La Bomba

ANONYMOUS · LERMA CODEX

La de Don Juan

GARCIMUÑOZ

Una montaña pasando

ALONSO MUDARRA

Claros y frescos ríos

ALFONSO X EL SABIO

Rosa das rosas

MATEO FLECHA EL VIEJO

La Negrina

MUSICIANS

Irene Sorozábal, mezzo-soprano

Andrè Pére Muíñoz, tenor

Camilo Delgado, tenor

Victor Cruz, bass

Doron Sherwin, cornetto

Matthijs van der Moolen, sackbut

Simen van Mechelen, sackbut

Takako Kunugi, dulcian

Enrique López-Cortón, harpsichord, percussion,
hurdy-gurdy and artistic direction

BIOGRAPHIES

REÏNA LUPA



Based in Amsterdam, we are a vocal/instrumental ensemble specialising in medieval, Renaissance and Baroque music, with a special affinity for Spanish Renaissance polyphony and its Italian and Franco-Flemish orbits. We like eclectic and original programmes, and above all little-known works, or works by a named composer. Our line-up is flexible and versatile; we play original instruments, but we also like to explore the limits of what is "historically correct".

In our still short career we have performed at numerous festivals in the Netherlands, such as Musica Antiqua Nova (Groningen), Concerten bij Kaarslicht (Jisp), Kerkconcerten Vries (Vries), among others, and more recently in Spain, at Espazos Sonoros (A Coruña).

The name Reïna Lupa evokes the medieval Galician tradition, which describes Queen Lupa —or Luparia— as a strong woman of character. According to legend, it was she who helped bury the apostle James in the place now occupied by the Cathedral of Compostela.

ENRIQUE LÓPEZ-CORTÓN



Since I arrived in Amsterdam in 1999, the study and performance of Renaissance polyphony has been an essential part of my training and of my musical life. I am also lucky enough to perform a very wide and varied repertoire, from Gregorian chant to contemporary works for choir and orchestra such as *My Way of Life* by Toru Takemitsu or the *Te Deum* by Arvo Pärt.

I started playing the piano very early, and at the age of seven I entered the Conservatory of A Coruña. Once I had obtained my teaching diploma, I moved to Barcelona for advanced piano studies, gaining my M.Mus at the Conservatory of Badalona with David Padrós and Assumpta Coma.

In Barcelona I had a fascinating experience singing in Manuel Cabero's choir, and it changed the course of my career for good. I began working as a choral conductor, attending his courses, together with Pep Vila and Mireia Barrera. In 1999, with a grant from the Diputación de La Coruña, I moved to Amsterdam for a postgraduate degree in choral conducting at the Conservatorium van Amsterdam. Later I went on to study orchestral conducting with Jurjen Hempel, voice with Xenia Meijer and Claron McFadden, and in Tilburg, Gregorian chant and medieval and Renaissance polyphony with Dr Rebecca Stewart.

In 2003 I founded the early music ensemble Capella Sancta Maria, performing at festivals such as Via Musica (Netherlands), Festival de Música Antigua de Sevilla (Spain), Festival Internacional de Arte Sacro (Spain), Espazos Sonoros (Santiago de Compostela) and De Lugares y Órganos (Santiago de Compostela). Since 2023 I have continued my work as artistic director of Reïna Lupa. I am also conductor in Amsterdam of the choir Ralph Sordo and the Amsterdamse Bachvereniging.

More information: www.enriquelopez.nl