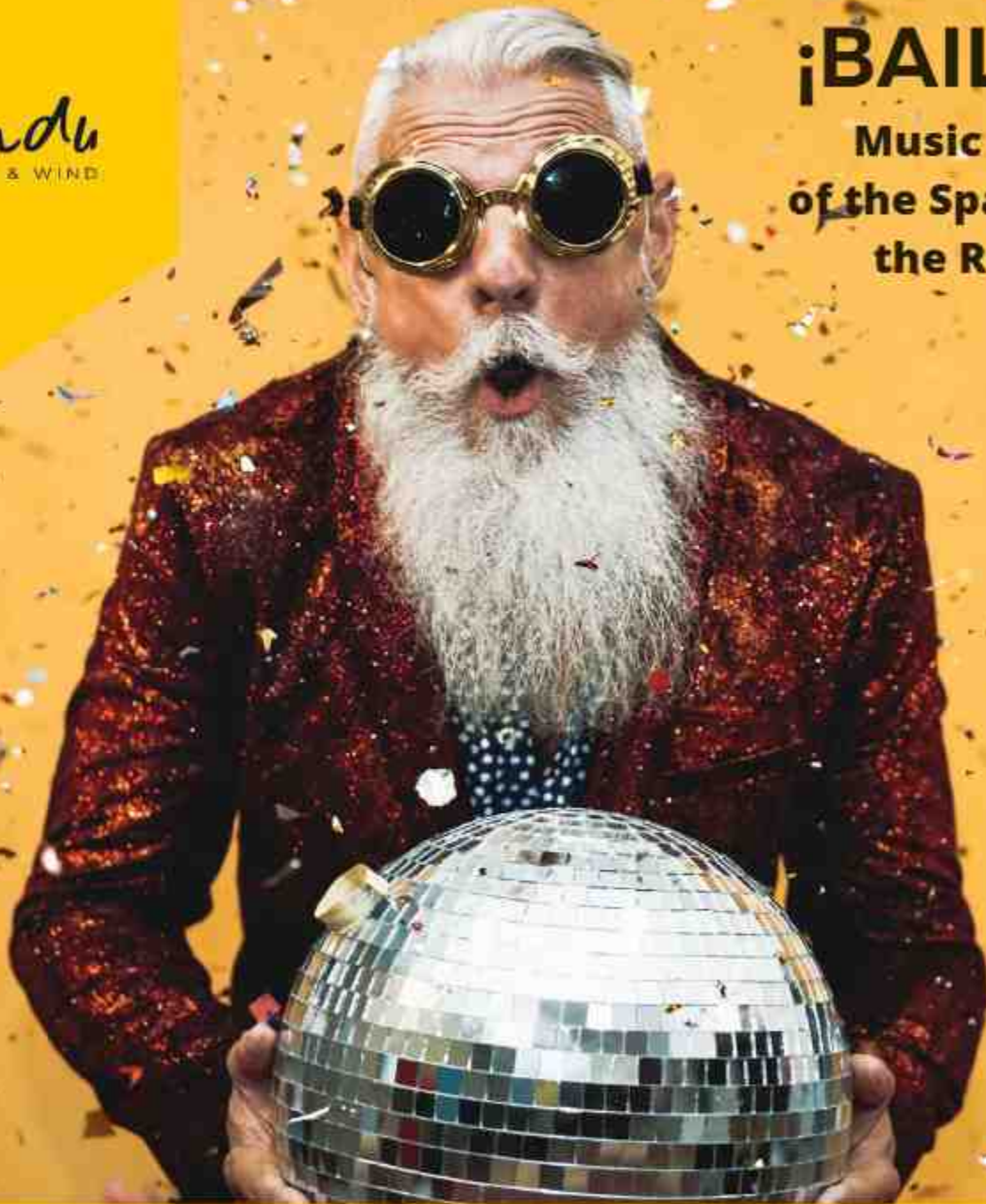


Winda
MUSIC & WIND

¡BAILAMOS!

**Music and dances
of the Spanish nights of
the Renaissance**



PRESENTATION DOSSIER

Who are Windu?

Windu is an **UNIQUE RECORDER QUARTET** which combines **CLASSICAL AND CONTEMPORARY REPERTOIRE** with original and **innovative stage performance**. Our aim is to break with the traditional ideas of a concert and engage with our audiences in a barrier-free and welcoming way.

This has led us to create three bespoke programmes, **Under Construction, Wind** and **Winduvision**, three shows with stage direction, costume design, lighting, sound, video projections and choreography. Our combination of all these elements has allowed us to make our instrument known in an innovative way, as well as gaining a public following and attracting new classical music fans.

Windu has performed in **Moscow, Prague, Lithuania** and throughout Spain. Recent highlights include appearances at the **Santander International Festival**, the Festival de Música Antigua de Úbeda y Baeza, Festival Antigua de Las Palmas de Gran Canaria, Festival de Música de Puerto de la Cruz (Tenerife), the Sala La Gayarre del **Teatro Real**, the Auditorio Centro Centro and the **Teatro Fernán Gómez (Madrid)**.





AWARDS

Windu has won **FOUR AWARDS** from the Asociación de Grupos Españoles de Música Antigua de España (GEMA):

- 1- Best Innovation Show (Under construction)**
- 2- Audience Award for Best Early Music Group**
- 3- Best Young Early Music Group**
- 4- Best show of Innovation (Wind)**

In addition, it was the finalist for the **REMA** (Early Music in Europe) Award for Best Innovative Show for Wind.



¡BAILAMOS!

Music and dances of the Spanish nights of the Renaissance

¡BAILAMOS! Is a concert where you will hear the **BIGGEST MUSICAL HITS** of the **Spanish Renaissance - pieces and songs** that were danced to in Royal courts, as well as by the common people at festivals and celebrations. This is a concert programme of music born in the heart of the Iberian Peninsula and from the Spanish speaking colonies of the New World.

Pavans, galiards, folias, calatas, canarios, pivas, romanescas and passamezzos... the programme of **¡BAILAMOS!** is comprised of **rhythmic, lively, and popular works**, and many versions of these pieces can be found in song books and sources of the epoch. In the 16th century, compilations of pieces were collected in songbooks, which were the **'playlists' of the time** for Court parties and celebrations.

Windu transforms the stage into a dance floor, and, as in the Renaissance, the DJ of today is replaced with live musicians, with a range of slow and fast dances, catchy melodies, and foot-tapping tunes, and we present them with choreography in pairs and as a quartet. In short - **the top songs of the 16th century hit parade!** We present fresh and innovative arrangements made by ourselves that would impress and delight any noble person of the Renaissance high society who might attend our exclusive party.

In Spain, they danced - and not just a little! While the peasants engaged in dances and songs with racy lyrics, the court dances were the main entertainment of the nobility and was one of the few occasions when physical contact could be made in public without provoking the gossip of the lords and ladies in attendance. What a time that was - we are still waiting to see our royalty engage in a little dancing in public!



¡BAILAMOS! **is not 'just' a concert.** In keeping with our approach of combining music with stagecraft, Windu once again removes the music stand from the stage, introducing choreography, that will let the audience enjoy even more the different dances of the time, with a modern twist.

¡BAILAMOS! **is a show with energy,** good music, touches of humour and a lot of connection with the audience; an unbeatable cocktail that will undoubtedly bring smiles, lift the audience's spirits, and make them want to dance and enjoy life with even more joy.

LET THE SHOW BEGIN!

¡BAILAMOS!



THE ¡BAILAMOS! SOUND

The 16th century saw the publication of a great deal of dance music, although often the published music consisted of arrangements for lute and keyboard that were quite different from the instruments that played the same music at dance halls. Much 16th-century music was not written to be played by a specific instrument, but the composer left the possibility for the music to be played by whatever range of instruments were available at any given moment.

Windu presents ¡BAILAMOS! with **arrangements to be played by recorders and percussion**; a format **suitable for the dance halls and parties of the time** and justified by its appearance in several treatises of the period. In our desire to offer a sound centred in and from historical research and awareness, we will perform ¡BAILAMOS! with a **Virdung Consort** built by Adrian Brown and inspired by the Sebastian Virdung's treatise (*Musica Getuscht und Angezogen*) of 1511, and a **consort of 'Ganassi' style recorders** built by Monika Musch according to Sylvestro Ganassi's treatise, (*Opera Intitulata Fontegara*) of 1535.

The two consorts of recorders will be enhanced further by historical percussion instruments, which will present an attractive and energetic sonority allowing today's audience to enjoy the dances just as the people of the Renaissance did.











PLAYLIST



Juan Pérez Bocanegra (1560-1645)
Hanacpachap Cussicuinin (Lima,1631)

(Codex Trujillo or Codex Martínez Compañón, ca 1788-1790)

Anonymous

Tonada El Congo

(Codex Trujillo from Perú or Codex Martínez Compañón, ca 1788-1790)

Juan del Encina (1468-1529)

Todos los bienes del Mundo, no.265

(Palacio's sound book or Barbieri's sound book - Madrid, XIV-XV centuries)

Anonymous

Propinan le melyor, no.57: Villancico

(Colombina's sound book, Seville, XV century)

Anonymous

¡Ay luna que reluces! no.21

Falalalan falalalera no. 27

(Upsala's sound book or Duque de Calabria, collected in Valencia, 1556)

Anonymous

Bayle del Chimo

Cachua Serranita

(Codex Trujillo from Perú or Codex Martínez Compañón, ca 1788-1790)

Luis Milán (1500-1561)

Pavana 6

(Libro de música de vihuela de mano intitulado El Maestro ,Valencia, 1536)

Andrea Falconieri (1585/86-1656)

Passacalle, no.15

(Il primo libro di Canzone, Sinfonie, Fantasie, [etc], Naples 1650)

Santiago de Murcia (1673-1739)

Jotta

Folias Gallegas

(Codex Saldivar no.4, Guanajuato – Mexico, ca 1732)

Gaspar Sanz (1640-1710)

Canarios

(Instrucción de música sobre la guitarra española, Zaragoza, 1674)

Diego Ortiz (ca 1510-1570)

Romanesca y Passamezzo

Recercada Segunda sobre el "Passamezzo Segundo"

(Tratado de glosas, Roma 1553)

Anonymous (s. XVII)

Jácara "No hay que decirle primor"

(Libro de Tonos Humanos, Madrid ca. 1655-1656)

Lucas Ruiz de Ribayaz (ca 1626-1677)

Marionas, gaytas y zarambeques

Tarantela

(Luz y Norte Musical [...], Madrid 1677)

Gaspar Fernández (ca. 1563/1571-1629)

Ese rigo de repente

(Archivo Histórico de la Arquidiócesis d Antequera-Oaxaca,

Cancionero Musical de Gaspar Fernández)

Antoni Martí i Coll (1650-1734)

La danza de las hachas

(Flores de música y huerto ameno de varias

flores de música, Madrid XVIII century)

Juan Arañés (+1649)

Chacona "A la vida bona"

(Libro Segundo de tonos y villancicos, Roma 1624)



THE PLAYLIST SOURCES

Codex Trujillo or Codex Martínez Compañón, ca 1788-1790

Biblioteca del Palacio Real de Madrid, otra copia en la Biblioteca Nacional de Colombia y otra en el Museo América

Colombina's sound book, Seville, XV century

Biblioteca Colombina de la Catedral de Sevilla

Palacio's sound book or Barbieri's sound book - Madrid, XIV-XV centuries

Real Biblioteca de Madrid, MS II - 1335

Upsala's sound book or Duque de Calabria, collected in Valencia, 1556

Biblioteca de la Universidad de Upsala, Sweden

Libro de música de vihuela de mano intitulado El Maestro ,Valencia, 1536

Biblioteca Nacional (Madrid) — Location: SALA_CERV — Signatura: R/14752

Il primo libro di Canzone, Sinfonie, Fantasie, [etc], Nápoles 1650

Biblioteca Nazionale de Napoli, IAF 13

Codex Saldívar n.4, Guanajuato – Mexico, ca 1732

Pontificia Universidad Católica de Chile

Instrucción de música sobre la guitarra española, Zaragoza, 1674

Digitalizado en la Biblioteca Digital Hispánica de la Biblioteca Nacional de España

Tratado de glosas sobre cláusulas y otros géneros de puntos en la música de violones nuevamente puestos en luz, Roma 1553.

[Biblioteca Digital Hispánica, Biblioteca Nacional de España](#)

Libro de Tonos Humanos, Madrid ca. 1655-1656

[Biblioteca Nacional de Madrid, M. 1262](#)

Luz y norte musical para caminar por las cifras de la guitarra española, y arpa, tañer, y cantar á compás por canto de organo, Madrid 1677

[Biblioteca Virtual Miguel de Cervantes](#)

Flores de música y huerto ameno de varias flores de música, Madrid s. XVIII

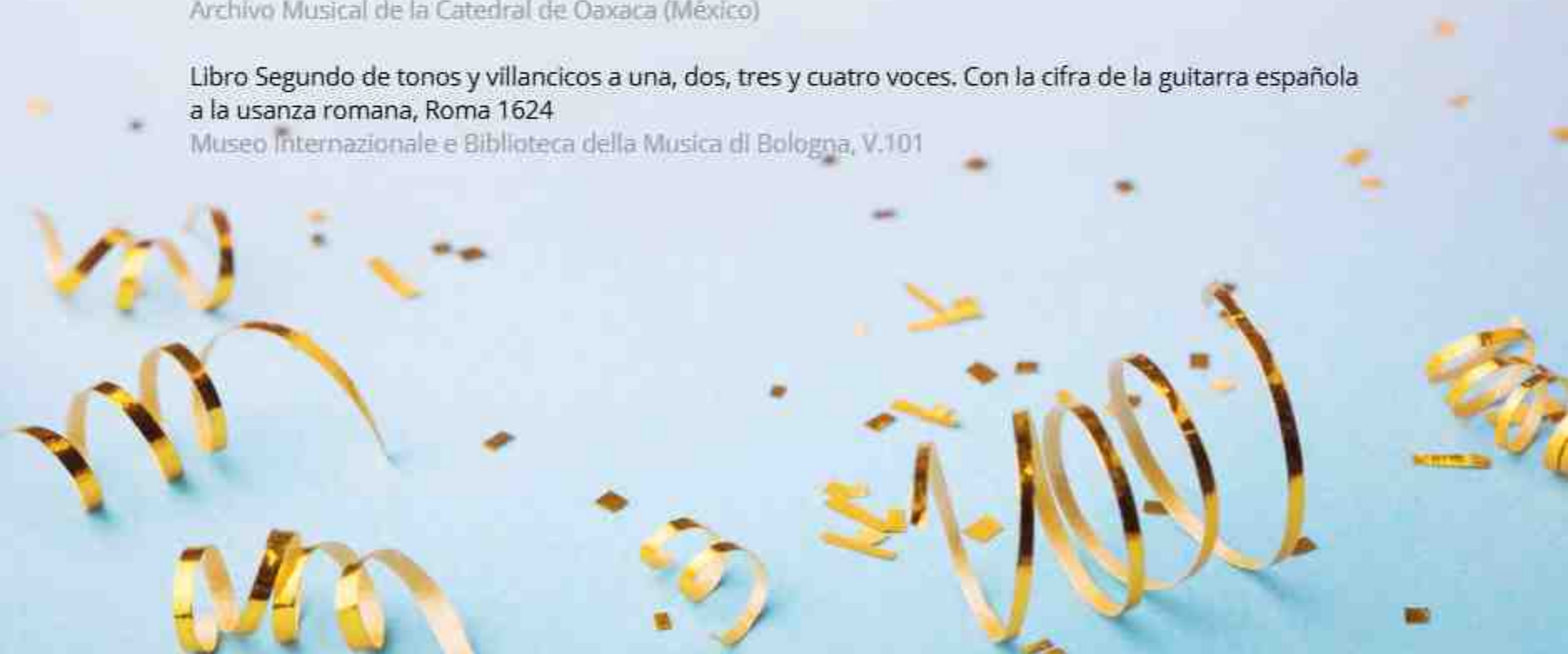
[Biblioteca Nacional de Madrid](#)

Cancionero Musical de Gaspar Fernández

[Archivo Musical de la Catedral de Oaxaca \(México\)](#)

Libro Segundo de tonos y villancicos a una, dos, tres y cuatro voces. Con la cifra de la guitarra española a la usanza romana, Roma 1624

[Museo Internazionale e Biblioteca della Musica di Bologna, V.101](#)



ENLACES A VÍDEOS



ARTISTIC TEAM





EVA

Jornet

Recorder player, historical bassoon specialist and teacher at the Conservatori Municipal de Sabadell (Barcelona). She has performed as a musician in theatre productions with the Compañia Nacional de Teatro Clásico, Nao d'Amores, Teatro Cornucopia, de la Abadía and as a soloist in operas and baroque operas with the Teatro Real de Madrid.

www.evajornet.com

MARCEL

Leal

Recorder player, scriptwriter, filmmaker, industrial engineer and music teacher at the Conservatori Professional de Música de Badalona (Barcelona). He has been a member of the groups Duo Scherzo, Sforzinda, Windu and Novum organum. He is currently working on the restoration and stage direction of several medieval liturgical dramas.

www.marcelleal.es





TAMAR

Lalo

Recorder player and music pedagogue at the Higher Conservatory of Music of Salamanca. She received her training in her home country, Israel.

A finalist in the Van Wassenaeer Competition, she has been awarded the Huygens Scholarship Program.

Graduated with honors from the Thelma Yellin High School of the Arts.

www.tamarlalo.com

CHRIS

Orton

Recorder player, conductor, specialist in Dalcroze Eurhythmics and music teacher at the Royal Northern College of Music in Manchester. He is also the chair of ERTA UK, as well as winning 1st prize in the 2007 Moeck/SRP International Recorder Solo Competition and recording several albums, including on the NAXOS label.

www.chris-orton.com





ANA *Nicolas*

Performer of historical percussion. She completed her advanced studies with Pedro Estevan at ESMUC (Escola Superior de Música de Catalunya). She collaborates with various early music ensembles across Europe, including Le Concert des Nations and Hespèrian XXI directed by Jordi Savall, Cayreles, Plebeyos Bailes, among others. Awarded the Tamburi Mundi Frame Drum Award 2025.



Technical necessities

2 music stands

5 chairs

Table to put small percussion instruments on top

Two light sockets





ACKNOWLEDGMENT

The idea for ¡Bailamos! Came about at the 23rd edition of the Prague Early Music Festival (Letní Slavnosti Staré Hudby) when, together with the festival's management, we developed a concert programme of Spanish Renaissance music, with dance as the main theme. For this reason, we would like to thank the entire team of the Prague Early Music Festival for their work, dedication and the affection they have always shown to us, and thanks in particular to Vojtěch Nejedlý, Terezie Sárková and Josefína Knoblochová.

We would also like to thank the Instituto Cervantes in Prague for the trust they placed in us, bringing us to play at such a prestigious festival - we hope we lived up to and exceeded your expectations!

We would also like to thank the following people for their collaboration and help: Laia Vilagrasa for her photographs, Albert Sabater for his videos, Xavi Blanch for giving us space at ESMUC to rehearse, Moisés Maroto for his musical contributions, Louisa Merino for advising us in the management of the group, Gabriel Lorenzo for his constructive criticism and Monika Musch and Adrian Brown for their mastery in the construction of the wonderful instruments that we played in the concert.

To all of them thank you very much and... Let's dance!



A close-up photograph of a large, spherical disco ball. The ball is covered in a grid of small, reflective mirrors that catch the light, creating a shimmering effect. A yellow rectangular sticker is affixed to the center of the ball. The sticker contains the word "Winda" in a black, cursive script font, with the words "MUSIC & WIND" in a smaller, black, sans-serif font underneath. The background is dark and out of focus, with some warm, golden light reflecting off the ball's surface.

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