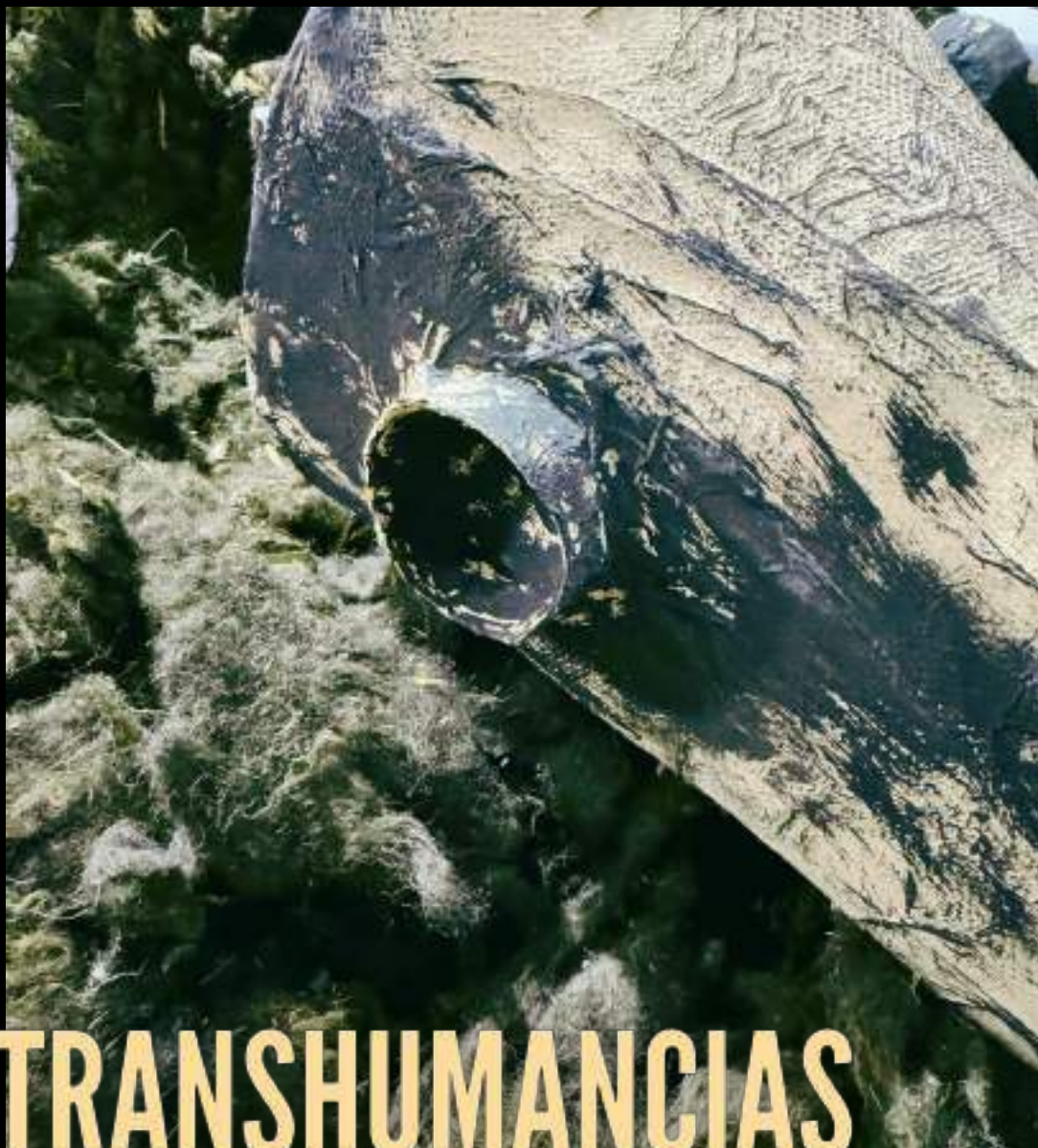


Interdisciplinary work



# TRANSHUMANCIAS

direction and concept giulio tanasini  
musical direction and concept laia blasco lópez

  
BallArte  
Ensemble

# **Transhumancias**

**direction and concept: Giulio Tanasini**  
**musical direction: Laia Blasco López**

**with:**

**Berta Ares (violin and fiddle)**  
**Arthur Baldensperger (baritone)**  
**Laia Blasco (soprano)**  
**Nacho Laguna (theorbo and guitar)**  
**Ana Nicolás de Cabo (percussions)**  
**Mélina Perlein-Féliers (Harp)**  
**Giulio Tanasini (viola da gamba)**  
**Paula Pérez (violin and fiddle)**  
**Irene Dohér (soprano)**  
**Gabriel Belkheiri (tenor)**  
**Marina Ares (dance)**

**dramaturgy counseling: Irene Serrano y Luis Sorolla**  
**movement counseling: Frank Gizycki, Jason Respilieux y Eva Honings**  
**set design and costumes: Paola de Diego**  
**original light design: Thibault Rottiers**  
**production: BallArte Ensemble**

**a production of:**



**In collaboration with:**





## **ABOUT THE PROJECT**

**Transhumancias** is an interdisciplinary show for ten musicians, a dancer, and a sound installation.

It was born out of a desire to explore the relationship between traditional music (specifically Spanish) and medieval music. The further back in time we go, the more blurred the line between “cultured” and popular repertoire becomes, making it difficult to identify the true origin of many pieces of music.

Developed by Ballarte Ensemble with the help of EFEEA, which funded the artistic residency for the show's creators, Transhumancias is a show strongly linked to the pastoral tradition of the Spanish Pyrenees and the imagery associated with it. The connection with Iberian culture is not only found in the choice of repertoire: in Bisaurri (Huesca), the venue chosen for the premiere of this work, the practice of transhumance has been around for thousands of years. The route that passes through this village is the oldest documented in Europe. A show that, both in its concept and aesthetics, is rooted in a way of life that is both local and global, and which can act as an ambassador and witness to traditions that are still alive in a contemporary key, suitable for both rural and metropolitan audiences.

**Transhumancias** incorporates elements of theater, dance, and music. The flow of scenic languages contributes to the creation of a work that can only be defined through the category of interdisciplinarity.

There is no plot in the strict sense: the juxtaposition between the different scenes generates a clear narrative arc, which seeks to explore the relationship between feminism, tradition, and society. A reflection on metamorphosis and mourning, halfway between art and ritual.

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# SUMMARY

BallArte Ensemble

**Transhumancias** is a choral work: the musicians act as the chorus of a Greek tragedy, commenting on and sharing with the audience the different scenes that unfold throughout the work. A dancer, sometimes powerless in the face of the manipulations imposed by the other artists, sometimes free to explore the stage and express herself, embodies different characters according to the story that the “chorus” is telling through music and stage presence, moving from the role of dissident to victim, from moments of joy to death, in a journey of continuous transformation and rebirth. The title refers to the annual act of moving flocks of sheep from mountainous regions to the plains and vice versa for seasonal grazing. This concept is poetically reflected on several levels of the show: society often behaves like a herd that follows a set of rules and prejudices without ever questioning them. However, some individuals fail to integrate into this uncritical mass. Sometimes, their difference or their challenge to the status quo can be an inspiration to those around them, leading to the transformation of everyone. The concept of “herd” in our show is ambivalent: sometimes it represents connection, security, relationship, synergy, while at other times it represents a lack of critical thinking, the exclusion of those who do not fit in, conformity. In addition, the word “Transhumancias” contains the words “Trans” and “Human” which alludes to the theme of most of the pieces in the show: all the texts from the medieval and traditional repertoire that we have chosen tell stories of women who transform themselves into animals, dress as men, or abandon society so as not to be imprisoned by the practices of their time: Is it possible that these brave figures, by choosing to follow their own path, become the catalysts for a broader transformation in their society? Can the rejection of the status quo become the founding action for the creation of a new paradigm of society in which connection does not mean conformity? Can tradition exist as common ground without becoming dogma?

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## **MUSICAL REPERTOIRE**

Bringing medieval pieces closer to traditional Spanish pieces, and mixing voices with academic training with others from the popular sphere, creates an unprecedented sound mixture that plays with jumping back and forth across the line that separates popular music from classical music; a line that becomes more blurred the further back in time we go. We are used to hearing the medieval repertoire performed by hyper-specialized artists, something that does not reflect the philological reality of that period: not denying the popular origins of a certain type of music is what inspired us in the construction of this program. Traditional songs, as well as the European medieval repertoire, tell us magical stories in which women are the undisputed protagonists.

They acts as a being in constant transformation throughout the centuries.

Women can be Amazons, warriors who lived in the forests and fled from established society; we also find fairy godmothers who transform princesses into animals. We cannot forget the famous myth of the white doe, a woman who changes her human body for that of an animal and must flee from the fierce hunters who pursue her.

They can also be evil witches or, on the contrary, embody purity in the figure of the Virgin Mary. Countless folk songs tell stories of women who murder men and live in the middle of the forest, or of others who must take up arms, as in the case of Joan of Arc.

The entire repertoire, selected and arranged specifically for this show, is structured as a journey: the journey of these ancient women, emerging from the deepest corners of history, who transform their main character into the many facets that femininity has had throughout the centuries.

The original lyrics of these songs will transport us to this changing vision and, accompanied by ten musicians and a dancer, we will travel to the limits of our most remote past.

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## WORKS

- El Cabrero Nicolás.*** Traditional (Valladolid), arr. L. Blasco after J. Díaz
- La Serrana.*** Traditional (Valladolid), arr. L. Blasco after J. Díaz
- La Doncella Guerrera.*** Traditional (Segovia), arr. L. Blasco after J. Díaz
- Peccatrice Nominata.*** Laudario di Cortona MS 91, S. XIII, arr. L. Blasco
- Bryd One Brere.*** MS Muniment Roll, ca. S. XIII, arr. L. Blasco
- Per Larghi Prati.*** Giovanni da Cascia, 1335? - 1360
- La Infantina.*** Traditional (Zamora), arr. L. Blasco after J. Díaz
- La Blanche Biche.*** Popular francesa S. XVI, arr. L. Blasco
- Obligations 2.*** Layli Long Soldier, S. XXI
- The Three Ravens.*** Thomas Ravenscroft, 1590-1633
- Las Panaderas.*** Traditional (Oviedo)
- Laude Novella.*** Laudario di Cortona MS 91, S. XIII, arr. L. Blasco
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## **ENSEMBLE'S HISTORY**

Ballarte Ensemble was founded in 2020 with the aim of exploring the theatrical possibilities of Baroque and contemporary music through its dialogue with other disciplines such as theatre, dramaturgy and dance. Its interdisciplinary team is made up of musicians, dancers, playwrights, technicians and actors. In just five years, the ensemble has produced nine original musical creations for the stage: Dream (2021), The Banquet: the musical (2021), The Liberation of Francesca Caccini (2021), Sueño-verso (2022), El gran sarao del mundo (2022), Silencio en la sala que el fuego va a hablar (2023), Murmuros (2023), Transhumancias (2024), A Room Of Our Own (2025) and The Whale (2025).

Their creations have been performed in Spain, Switzerland and Portugal, and have received support from institutions such as the Spanish Embassy in Switzerland and Swisslos Fonds Basel Stadt. Ballarte Ensemble was awarded first prize in the Young Aragonese Creators competition in 2021, was a finalist in the Rema Awards in the 'Cross-Border Project of the Year' category in 2022 and has been selected for the EFFEIA European artistic residency programme in 2024. In March 2025, their show 'El gran sarao del mundo' was part of the FIAS (International Festival of Sacred Art in Madrid) programme; 'The Whale' premiered that same year at the Cisternmúsica Festival in Alcobaça (Portugal).

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# ENSEMBLE



**LAIA BLASCO**  
**musical direction and soprano**

They began studying recorder in Valencia, their hometown, with Elisabeth Woltèche. They continued their musical studies at the Conservatory of Münster, Germany, with Jérôme Minis, while also studying singing with Helena Hajfitzy. They studied Baroque singing at the Scuola Civica di Milano with Sonia Tedla, where they obtained the highest marks. They have collaborated with various early music ensembles such as EGERIA, Puy de Saint Cyr, and Boreas Musica. They are a founding member of the Esemble Ibera Auri. They have participated in various festivals throughout Europe, including Milano Arte Musica, Ballarte Festival, FEMÀS in Seville, and the Cuenca Religious Music Festival, among others, as well as in concert series for the CNDM (National Center for the Promotion of Music), Juventudes Musicales de España, and Quartetto di Milano.





**GIULIO TANASINI**  
**direction and viola da gamba**



After completing a master's degree in double bass in Italy, Giulio Tanasini studied viola da gamba with Paolo Pandolfo at the Schola Cantorum Basiliensis. He is currently pursuing a Master's degree in Performance in 2019 and a Master's degree in Specialized Performance in Early Music. He plays both instruments throughout Europe and collaborates with ensembles such as Gli Incogniti (Amandine Beyer), Il Pegaso Ensemble (Evangeline Mascardi), Los Elementos (Alberto Rouco), and Musique des Lumières, with whom he has performed in some of Europe's most prestigious concert halls. He is a member of the Ballarte Ensemble, with which he explores alternative forms of musical performance to the classical concert format, presenting his original works throughout Europe. He works with composer and singer-songwriter Francesca Gaza as a solo gambist in her ensemble and, since 2021, with the Maxim Theater (Zurich), where he performed in Michael Ruf's *Die mittelmeer monologe*. He collaborates with the ensemble Le Sommeil, with whom he has performed in the music season of Freunde Alte Musik Basel and at the Wilanów Palace in Warsaw. In his solo career, he has developed programs such as *Le città invisibili* (Ballarte Festival, Flimsfestival, and Altrisuoni, Combin en Musique, and Modulazioni). Since 2023, he has been working as a program designer for the Ballarte Festival, and his interest in contemporary music led him to perform as a soloist in the *Musica riservata* concert at the Venice Biennale Music Festival in 2024.

**MARINA ARES**  
choreographer and dancer

They trained as a contemporary dancer at the RCPD Mariemma in Madrid after completing their professional dance training at Carmen Senra. In 2014, they participated in the Hip-Hop and Contemporary Dance course at the Socapa School (School of Creative and Performing Arts) in New York (USA). They are currently completing their specialization in Contemporary Dance Pedagogy at the Institut del Teatre in Barcelona. They have collaborated as a dancer, teacher, and choreographer with musical groups such as Ensemble Galería and Ensemble Suma. Since 2019, they have been working with Katharsis Ensemble, Ballarte Festival, and Trío Acciaccatura, musical associations that work with interdisciplinarity, mixing music and body movement. They also offer body training and movement classes to all types of instrumentalists.



**GABRIEL BELKHEIRI**  
tenor and recorder



They hold a double degree in recorder and historical singing from the Conservatorium van Amsterdam (Netherlands) and have extensive teaching and concert experience. They are a founding member of the ensembles "Ibera Auri" and "L'Ampastratta," with which they have participated in various tours throughout Europe, performing at venues such as the National Archaeological Museum (MAN) in Madrid and the El Greco Museum in Toledo (as part of the MusaE project in 2017 and 2019, respectively), the Chapel of San Miguel de los Reyes for FEVATED, and the Renaissance Festival, organized by the Capella de Ministrers Cultural Foundation, among many others. With Ibera Auri, they were awarded first prize by the jury and the special audience prize at the 7th edition of the Gijón International Early Music Competition in 2018 and were selected for the Spanish National Youth Music Competition in 2018 in the early music category. In 2021, they participated in the prestigious residency program "International Young Artist's Presentation (IYAP)," part of the AMUZ (Laus Polyphoniae) early music festival in Antwerp and directed by Peter Van Heyghen and Spanish soprano Raquel Andueza. In 2022, they have been selected for the artistic residency at La Cité de la Voix in Vézelay.

**BERTA ARES**  
**fiddle and violin**

Berta Ares (Madrid, 1994) is a violinist and violist specialising in early music. She began her musical training at the age of three with the recorder and later took up the violin. She studied at the Arturo Soria Conservatory in Madrid, the Zaragoza Conservatory of Music and the Schola Cantorum Basiliensis in Basel, where she specialised in historically informed performance of the repertoire from the Renaissance to the Romantic period with Professor Amandine Beyer. She has also studied vielle and medieval performance with Baptiste Romain. She has participated in numerous musical projects in Spain, Switzerland, France, Italy and Germany. She has performed as a soloist with the Capriccio Barockorchester (Switzerland), Le Concert Idéal (France) and ARTEK (New York). From a very young age, she combined her interest in performance with cultural entrepreneurship and is co-founder of the ensemble Acciaccatura (2014-) and the Monzón Chamber Music Festival (2017-2019). Together with Nacho Laguna and Ramón del Buey, she has co-organised the five editions of the Ballarte Festival, a creative platform that has featured numerous artists and from which the Ensemble Ballarte emerged.





**NACHO LAGUNA**  
theorbo and guitar



Trained at the UDK (Berlin University of the Arts) and the Schola Cantorum Basiliensis (Switzerland), they regularly work with ensembles such as I Gemelli, Gli Incogniti, Artaserse, Les Musiciens du Louvre, and artists such as Amandine Beyer, Philippe Jaroussky, Emiliano Gonzalez Toro, and Anne Teresa de Keermaeker, among many others. He has toured extensively in Europe, America, and Asia, performing at venues such as the Théâtre des Champs-Élysées, the Opéra Royal de Versailles, Tokyo Opera City, Hong Kong City Hall, Jordan Hall in Boston, the Concertgebouw in Amsterdam, the Teatro Real in Madrid, and the Cirque Royal in Brussels. They have recorded more than a dozen albums for major labels such as Harmonia Mundi, Aparte, Nàive, Mediaphore Japon, and Warner Classics, as well as for various radio and television stations such as BBC Radio 3, Radio Nacional Clásica, TV France, and RTVE, among others. Their latest solo work, Ferrarese, was recently awarded “5 diapasons” by the prestigious French magazine Diapasón. They are co-founder and co-organiser of BallArte Festival, an artistic project dedicated to the performance, research and dissemination of music and the performing arts, which was awarded first prize at the IV Certamen de Jóvenes Creadores Aragoneses and nominated for the REMA Awards 2022.

## **ANA NICOLÁS DE CABO** **percussions**

They began as a pianist and at the age of ten began taking private percussion lessons. They combined both specialties with their university studies at the Faculty of Philosophy at the University of Salamanca. After completing their piano studies, they decided to focus on classical percussion while specializing in the traditional repertoire of their hometown with Mara Cañizal. This opened the door to the Renaissance repertoire under the tutelage of Fernando Serrano, professor of Renaissance and Baroque plucked string instruments at the Professional Conservatory of Salamanca. They pursued advanced studies in historical percussion, as well as a Master's Degree in Early Music Performance and Research at the ESMUC with Professor Pedro Estevan. As a solo timpanist and orchestral percussionist, they have been a member of ensembles such as Collegium 1704 and the Concert de Nations. They have participated in the BallArte Festival and in the first edition of Generación SMADE. They have accompanied the Camerata Iberia, the Concerto Italiano, Coral Annuba, the Badalonense, the Capilla de Santa María del Pi, Res Poliphonica, Alba Asensi, Janson Priset, Jonathan Stuchbery, and Jaime González-Sierra. They are currently a member of Sonorum Mare, Pretérito Imperfecto, and Plebeyos Bailes, and have their own project focusing on unknown authors with their group Cayreles.





**ARTHUR BALDENSPERGER**  
**baritone**



Interested in the performing arts as a singer and performer, after studying Literature and Arts in Paris, they graduated in Baroque Singing at the Schola Cantorum Basiliensis (Basel, Switzerland). They continue to work as a performer, participating in various workshops (recently with coach Cloé Xhaufaire at the École du Jeu in Paris). In 2020, they created a piece for voice and saxophone based on the biblical text of Revelation at the Basel Theater. Particularly attracted to live art as a means of expression, they are exploring the possibilities of text, voice, and performance to convey meaning. They are currently pursuing a Master's degree in Medieval Singing in Basel.

**IRENE DOHER**  
**soprano**

Actress, singer, creator, and teacher. They graduated in Textual Interpretation from RESAD (2014) and hold a degree in Journalism and Audiovisual Communication from the Carlos III University of Madrid (2010). As a creator and performer, they have participated in the following projects: *Livianas Provincianas*, in the productions: *Mírame* (co-production with Teatro Español 2023), *La Fruta más sabrosa* (Naves de Matadero 2022) and *Es mi hombre*; *Engrandecer la Nada* (Autumn Festival, 2020); [*Los Números Imaginarios*] in the productions, *Auto sacramental de la Vida es Sueño* (Teatro de la Comedia, 2023), *Lear: desaparecer* (Teatros del Canal, 2019), *Hijos de Grecia* (Festival de Otoño, 2019), *La última noche de Don Juan* and *Hamlet entre todos*. As a performer, their work stands out in: *Sollertinsky* (Becuario Producciones, 2023), *Solo un metro de distancia* (Serena Producciones, 2020. Award for Best Supporting Actor at the Garnacha de Haro Festival, 2022). *La Habitación de Laurencia* (Casa Museo de Lope de Vega), *Justo antes del Aleteo* (Cuarta Pared, 2019) 4,2, by *Viviseccionados*, *Muerte del Apetito* by La Finea teatro, (international tour Instituto Cervantes), *Shoot, Get Treasure, Repeat* (Frinje 2015) and *¡Ay Amor!* (Teatro de la Zarzuela 2013). In audiovisual media, they have appeared in the Movistar series *Arde Madrid* as Natalia Figueroa. As a teacher, they work at the intersection of theater and education with the company *Asombras* and for institutions such as the Teatro de la Abadía and La Caixa.



**PAULA PÉREZ**  
**fidde and violin**



They studied baroque and modern violin at the Koninklijk Conservatorium in The Hague with Kati Debretzeni, Walter Reiter, and Theodora Geraets, and completed two master's degrees at the Schola Cantorum Basiliensis in Switzerland, specializing in repertoire from the Renaissance to the Romantic period with Amandine Beyer and in medieval vihuelle with Baptiste Romaine. They are a member of the Orchestra of the Eighteenth Century and are regularly invited to perform with numerous European ensembles such as the Netherlands Bach Society, the interdisciplinary group Geneva Camerata, and the Nereydas ensemble. Paula has performed as a chamber musician at various festivals in Europe, Asia, and America and has given master classes at the National Conservatory in Jakarta (Indonesia) and the University of Mexico City. They also hold a degree in Art History from the UNED and are currently specializing in the same university with a master's degree in Historical Heritage Conservation.

## **MÉLINA PERLEIN-FÉLIERS** **harpa and soprano**

They began their musical training by learning the harp, recorder, clarinet, and finally singing. They studied literature and performing arts theory at university, while also studying performance and singing at the Lille Conservatory. They then studied stage design and costume design at the École Nationale Supérieure des Arts Visuels de la Cambre in Brussels before deciding to focus on music, particularly early music and historical performance. They studied historical harps with Angélique Mauillon and Renaissance singing with Véronique Bourin at the Conservatoire de Tour. They joined the Schola Cantorum Basiliensis in 2019. During their bachelor's studies, they studied historical harps with Heidrun Rosenzweig and singing with Katarina Livljanic. They are now continuing their studies in baroque harp with Flora Papadopoulos and singing with Ulrike Hofbauer. As a continuo player, they have performed with orchestras such as the Staatskapelle Halle, conducted by René Jacobs, and the Compagnie la Tempête. They play and sing a repertoire spanning several centuries, from the early medieval harp to the Italian Baroque doppia harp. They enjoy the joy of the buzzing strings of the braying harp, as well as accompanying singers and instrumentalists as a continuo player, or the mellow sound of antique pedal harps. They are a founding member of the medieval music ensemble Rubens Rosa.







**TRANSHUMANCIAS**