

A photograph of the Ballarte Ensemble performing in a large, industrial-style hall. Three musicians are seated on black chairs, facing each other. The musician on the left is a man with a beard, wearing a green shirt and pants, playing a double bass. The musician in the center is a man with short hair, wearing a light-colored shirt and pants, playing a mandolin. The musician on the right is a woman with long, wavy hair, wearing a light-colored shirt and pants, playing a violin. They are all barefoot. The background features large windows with a grid pattern, and the floor is dark. The lighting is warm and focused on the musicians.

BALLARTE ENSEMBLE

# DREAM

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Giulio Tanasini - Ignacio Laguna - Berta Ares

# Concept

## Performance

"Dream" is a one-hour performance created by the Ballarte Ensemble with the help of Spanish choreographer Marina Ares. While modern minimalism and baroque music are the undisputed stars of this program, the mixture of the two is made possible by spatial and theatrical experiments inspired by the circadian rhythms of sleep, dreams, and wakefulness. The pieces are arranged in such a way that the audience travels through these different phases that we all experience, but this time taken to a conscious level. The different settings on stage, the evocative interactions between the actors, the lighting design (where possible), and a predilection for postmodern theatrical dance are the appealing ingredients of this project.

Extra-Vagaris, which means "wandering around." This is the original etymology of "extravagance," the concept on which this program is based. Although not all the pieces belong to the same period or style, they are united by their surprising nature, which not only awakens the listener's admiration for virtuosity, but also the genuine surprise of those who, straying from the beaten track, suddenly find themselves immersed in unexpected landscapes. Cascades of sounds, daring runs, and melancholic intervals accompany the audience through different emotions and also justify the second and lesser-known meaning of "extravagance" in the Anglo-Saxon languages, namely "opulence." Thus, for example, the distance between a sonata in Biber's Fantastical style and Rognoni's alla bastarda diminutions is shortened. And just as a viola da gamba can attempt to imitate the charm of a violin, so too can a violin disguise itself as a lute, as in Westhoff's sonata, in a chameleon-like labyrinth of references and correspondences that links all these pieces with a common thread that transcends their stylistic differences in the name of timeless extravagance.



A person is seated and playing a cello in a dark, minimalist environment. Warm spotlights illuminate the floor and the musician, creating a dramatic atmosphere. The background is dark with some vertical lines, possibly from a building or stage structure.

# Program

Max Richter Berlin by Overnight

Heinrich Schmelzer Sonata IV de "Sonatae unarum fidium"

Johann P. Westhoff Sonata No. 2 en La menor -

III. "Imitatione del liuto"

Steve Reich Nagoya Guitars

Ricardo Rognoni "Anchor che col partire"

John Cage Dream

Pandolfi Mealli Violin Sonata Op. 3 No. 2 "La Cesta"

Arvo Pärt Für Alina

Philip Glass Echorus

H.I.F. Biber Violin Sonata No. 3

A photograph of three people standing in a large, industrial-style space with high ceilings and large windows. On the left is a man with dark, curly hair and a beard, wearing a light-colored, patterned button-down shirt. In the center is another man with dark hair and a beard, wearing a plain white t-shirt. On the right is a woman with light brown hair, wearing a brown V-neck t-shirt. They are all looking towards the right side of the frame. The background shows the structural elements of a building, including beams and large windows that let in natural light.

# Ensemble

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 EFFE 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 Cistermúsica Festival in Alcobaça (Portugal).



## Nacho Laguna

Trained at the Schola Cantorum Basiliensis (Switzerland), Nacho Laguna has worked and continues to work regularly as a continuo player with ensembles such as Gli Incogniti, Artaserse, Les Musiciens du Louvre, I Gemelli, Le Consort, La Ritirata, and artists such as Amandine Beyer, Philippe Jaroussky, Francesco Corti, Théotime Langlois de Swarte, and many others. He has toured extensively in Europe, America, Asia, and Africa, including at the Théâtre des Champs-Élysées, the Opéra Royal de Versailles, Tokyo Opera City, Hong Kong City Hall, the Arsenal de Metz, the Opéra de Angers-Nantes, the Teatro Real Madrid, the Concertgebouw Amsterdam, and the Bozar Brussels. He has recorded for labels such as Harmonia Mundi, Aparte, Nāive, 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. His latest solo work, *Ferrarese*, was recently awarded 5 Diapasons by the French magazine Diapason. His interest in interdisciplinarity led him to found the Ballarte Festival and organize five editions, to found the Ballarte Ensemble and the Acciaccatura Ensemble, and to collaborate with artists from the fields of theater, dance, and performance.

## Berta Ares

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.





## Giulio Tanasini

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 (Evangelina 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.