

## A CIRCLE IN THE WATER

Tobias Hume - William Corkine - John Dowland - Anonymous



CDM1947 - 1CD AUDIO

### Capella de Ministrers Carles Magraner

Delia Agúndez, soprano  
Carles Magraner, viola da gamba  
Robert Cases, laúd y tiorba

#### Textes

Delia Agúndez

Booklet in Valencian, Spanish and English

Barcode:



Info:



## Notas

Cervantes y su Quijote o William Shakespeare con su Hamlet fueron hijos de la melancolía, al igual que toda la Europa del siglo xvi. Se hallaban sometidos a una autoridad ineficaz y a un dios desesperanzador, generadores de crueles enfrentamientos religiosos e insensibles ante la muerte de su pueblo. Ante tal desamparo, la sociedad se aferró forzosamente al intelecto y a su humana esencia, plagada de complejidades morales.

Esas referencias shakespearianas y una intensa meditación sobre el sentimiento que obsesionó a Burton han dado pie a la meticulosa elección del repertorio y de los instrumentos para A Circle in the Water. En primer lugar, no podía faltar la voz humana, vehículo transmisor de melancolía. Al igual que en las obras de teatro los actores se acompañaban a sí mismos con un cordófono, conforman nuestro formato una viola da gamba, un laúd de ocho órdenes y una tiorba. La templanza de sus cuerdas también era una metáfora recurrente para definir las relaciones intra o interpersonales de los roles e, incluso, fueron utilizados como herramientas generadoras de sentimientos.

## Notes

Cervantes and his Don Quixote and William Shakespeare with his Hamlet were both grandfathered by melancholy, just like everyone in Europe in the 16th century. They were suppressed by feckless authorities and an unforgiving god, a combination leading to cruel and merciless religious conflicts, unperturbed as the populace died. Thus abandoned, society had no choice but to cling to the intellect and to the essence of the human being, rife with all its moral complexity.

We have given much thought to these Shakespearian references and to the feelings which so obsessed Burton and these have influenced our meticulous choice of the repertoire and musical instruments for A Circle in the Water. First of all, there had to be a place for the human voice, the narrator of stories, the driver of passion and transmitter of melancholy. As in the theatre, where the actors were accompanied by a stringed instrument, our grouping includes a viola da gamba, an eight string lute and a theorbro. They all appeared in many different scenes, whether solo or together with other voices and instruments. Their harmonious strings were also a recurring metaphor to describe intra- or inter-personal relationships between different roles and they were even used as tools to stimulate emotions.

## Contenido/Contents

1. Lamentations. Tobias Hume
2. Beware Faire Maides. William Corkine
3. Fantasia. John Dowland
4. Come, Heavy Sleep. John Dowland
5. A Humorous Pavan. Tobias Hume
6. What Greater Griefe. Tobias Hume
7. Greensleeves to a Ground. Anonymous
8. Flow my Tears. John Dowland
9. Go, Crystal Tears. John Dowland
10. Ground upon A Mi Re. Anonymous
11. The Willow Song. Anonymous
12. Can She Excuse my Wrongs. John Dowland
13. A Circle in the Water. Passacaglia. Improvisation
14. Goe Heavy Thoughts. William Corkine
15. The Woodycock. Anonymous
16. In Darkness Let Me Dwell. John Dowland