



Crosswinds

Music and movement at the dawn of the modern age

Creation 2026 • Musique & Dance
Into the Winds x Les Corps Éloquents

Into
the
winds



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Music and movement at the dawn of the modern age

From the second half of the fifteenth century onwards, dance came to be regarded as a truly learned art. At the court of Burgundy and in the cities of Italy, dancing masters taught, experimented with and theorised the movements of the body in close relationship with music. Their treatises describe a set of principles—measure, memory, manner, division of space, air, diversity of things and movement—which underpin choreographic practice and finely organise the relationship between space, music and gesture.

Crosswinds follows the thread of these seven concepts to explore the musical and choreographic universe of the early Renaissance. Each of them is associated with one of the seven planets, echoing the worldview of the time, when the motion of the heavens and their spheres was believed to influence and reflect the earthly order and human actions. On stage, these correspondences become driving forces of creation: reconstructions of historical choreographies, compositions inspired by early styles, recompositions and moments of contemporary improvisation intersect and respond to one another. They also echo the musical sources of the period, which travelled widely and wove connections among numerous composers across Europe.

From the solemnity of courtly dances to the virtuoso variations of the dancing masters, from the earthy energy of rustic dances to the search for ideal proportions, *Crosswinds* explores a universe where gestures, sounds and cosmic order intertwine in a shared invisible harmony. Carried by the distinctive breath of historical wind instruments, it tells the story of the founding union of music and movement beyond borders, forms and eras.



The Music



In the 15th and 16th centuries, ensembles of wind instruments combining shawms, bombardas, and brass (referred to as *alta capella* by the theorist Johannes Tinctoris) held a central place in the society of the late Middle Ages and early Renaissance. Through their sonic power, they contributed to the staging of authority during the great ceremonial and festive events that punctuated the life of courts and cities. Among their functions was the accompaniment of dance, widely attested in written sources and omnipresent in the paintings, engravings, and frescoes of the period.

As this repertoire was largely transmitted orally, the musical traces that have come down to us are often fragmentary. In the case of 15th-century dances, these sources rely to a great extent on structuring melodic lines—the tenors—which form the foundation of the musical architecture upon which the other voices are built. While this principle is widespread in the musical practices of the time, dance repertoire stands apart: these voices were not fixed and had to be improvised or recomposed by the musicians themselves, leaving considerable room for initiative to performers, both past and present.

Sometimes directly inspired by songs or popular tunes, certain of these tenors enjoyed remarkable circulation. Thus, the 46 notes of *La Spagna* travelled from Italy to Burgundy by way of Spain, serving as a framework for numerous dances, fantasias, and masses. Such popularity attests to the wide dissemination of these musical materials across Europe, the full extent of which remains difficult to assess today. It also reveals the permeability of repertoires: melodies and dances respond to one another, crossing boundaries between the secular and the sacred, the learned and the popular. This diversity of functions and aesthetics is reflected in

the programme through the use of complementary instruments (tabor pipe, bagpipe, recorder consort...), allowing for an exploration of the wide range of contexts and uses associated with this repertoire.

The invention of music printing in the early 16th century profoundly transformed both the nature of dance music sources and their accessibility. The score became an object disseminated on a large scale, and courtly dance repertoire circulated far beyond aristocratic circles, reaching an urban bourgeoisie eager to appropriate these practices. These sources, most often arranged in four parts, bear witness to a repertoire of shorter, more repetitive forms, whose polyphonic writing is now fully fixed. Although they do not necessarily reflect the full diversity of professional musical practices, they nonetheless provide valuable access to this music and offer insight into its structures and uses.

The reconstruction of performance practices from this period calls upon techniques in which memory and improvisation play a fundamental role, engaging skills that differ significantly from those expected of classically trained musicians today. Within this programme, much of the work has consisted in reconstructing missing voices according to the principles of early counterpoint, in collaboration with specialists of these repertoires. From this perspective, music is not limited to the execution of a fixed text, but is shaped in the moment, in interaction with fellow musicians and with the dance itself. In *Crosswinds*, it thus reveals striking affinities with contemporary practices grounded in listening and immediate creation, in which performers actively contribute to the shaping of musical discourse.

Adrien Reboisson
Ensemble Into the Winds



The Dance

The 15th century constitutes a pivotal moment in the history of dance, marked by the emergence of technical treatises devoted to learned dance within courtly and urban contexts. Our principal sources are initially Italian, beginning with the treatise *De arte saltandi et choreas ducendi*, written around 1455 by the dancing master Domenico da Piacenza, notably active in Ferrara. This text is followed by that of Guglielmo da Pesaro, *De pratica seu arte tri-pudi* (1463), widely circulated in manuscript form, and by the work of the humanist Antonio Cornazzano, *Libro dell'arte del danzare*.

These treatises provide theoretical, aesthetic, ethical, and philosophical reflections on dance and its music. They also include descriptions of choreographies, sometimes accompanied by a *canto*, a term designating the melody of the dance or its tenor.

A second corpus of sources, often referred to as “dance instructions,” documents Franco-Burgundian choreographic practices of the same period. These are closely linked to the complex and refined structure of *basse danse* measures, described in particular in the sumptuous manuscript associated with Margaret of Austria.

Taken together, these sources reveal numerous affinities, transfers, and connections between learned European dances, both in their practices and in their relationship to music, while also highlighting a diversity of styles and conceptions. They crystallise, in particular, a fundamental relationship between units of duration (“time,” “complete note”) and units of steps (simples, doubles, reprises...), enabling combinatory structures go-

verned by principles of alternating laterality. These principles remain central not only to theory, but also to invention and choreographic composition, at least until the mid-16th century, including the French *branles*.

This fundamental structuring of dance in its relationship to music—also shaping ornamentation and improvisation within the steps—forms the guiding thread of our journey through the different repertoires of *Crosswinds*, spanning the years 1450 to 1550. These compositional processes invite us to bring these combinatory systems into dialogue, to unfold and explore them, in order to shift, reshape, and transform them into generative frameworks for new impulses.

These choreographic compositions are grounded in a broader theory of dance, whose principal concepts structure the progression of the performance: measure (the relationship to music and balance in execution), memory (knowledge of the composition of the dance or *ballo*), the division of space (the adaptation of figures and steps to place and partners), manner (the interpretation of steps, including the upper body), air (agility and verticality of movement), the diversity of things (variety in execution), and finally movement itself (the encounter between dance and the performer's presence).

In continuity with the analogical modes of thought characteristic of the Renaissance, grounded in correspondences and symbolic affinities, this creation also seeks to evoke an imaginative world resonant with the period. To this end, we



propose a poetic network of correspondences, associating the seven principles of dance with the seven planets then in use (including the Sun and the Moon). Each is linked to colours, figures, actions, humours or affects, and more broadly to facets of the human spirit.

The succession of these planets, each invoking a principle of the art of dance, unfolds into an exploration of the impulses, influences, and interactions that pass through us—like lateral winds, “crosswinds,” that unsettle, redirect, or open us toward new orientations. Set into motion, these principles invite connections with broader processes of choreographic creation, particularly connected to walking.

The repertory excerpts that illustrate them thus enter into dialogue with a contemporary exploration of movement, whether composed or improvised. Likewise, references to period iconography give rise to and nourish imagery within a present-day reimagining—not through literal illustration in costume or scenography, but through the evocation of silhouettes and a dramaturgy of light.

The foundational treatises of dance as an art, together with the music that animates them, thus open onto a multiplicity of forms—at times rigorously constructed, at others fluid and elusive—bringing together memory and immediacy, between measure and freedom.

Hubert Hazbroucq
Compagnie Les Corps Eloquents



1. MISURA *Sun*



2. MEMORIA *Moon*



3. PARTITIO DI TERRENO *Mercury*



4. MANIERA *Venus*



5. AIERE *Mars*



6. DIVERSITÀ DI COSE *Jupiter*



7. MOVIMENTO *Saturn*



Programme

Sun

- Agnus Dei II** from the Missa "La Spagna" • Heinrich Isaac
Re di Spagna • After the tenor by Antonio Cornazzano, choreography after Lauro by Lorenzo de' Medici
Danza Alta • Francisco de la Torre
Fia Guglielmina • Music and choreography after Domenico da Piacenza
Ballo Amorososo • Music and choreography after Ambrosio (Guglielmo Ebreo)

Moon

- Counterpoint 37** • Costanzo Festa
Petit Rouen • Music after the *Livre des Basses Danses of Margaret of Austria* (musical reconstruction: Adam Bregman).
Choreography after the *Livre des Basses Danses* and the Salisbury manuscript
Hoftanz & Tripla "Petit Rouen" • Anonymous, Munich, Mus. MS 1516
Tu dormi, io veglio • Serafino Aquilano

Mercury

- Counterpoint 28** • Costanzo Festa
Scottish Branles • Premier livre de danseries, Jean d'Estrées
Qui souhaitez • Pierre Sandrin
Pavane "Qui souhaitez" • Quart livre de danseries, Claude Gervaise
Gaillarde "Qui souhaitez" • Quart livre de danseries, Claude Gervaise

Venus

- La Spagna** • Anonymous, Ms Q18
Piva • After Joan Ambrosio Dalza, arrangement by Miguel Henry
Filles à marier • Music and choreography after the *Livre des basses danses of Margaret of Austria*
(musical reconstruction: Adam Bregman)
Je loe amours • Anonymous, Petrucci, Canti C

Mars

- Gloria** from the Missa "La Spagna" • Heinrich Isaac
Suite of War Branles • Premier livre de danseries, Jean d'Estrées
Bergerette "San Roch" • Tielman Susato, choreography after J. Moderne, *S'ensuivent plusieurs basses danses*
Reprises I & II • Tielman Susato
Bon temps, làs • Johannes de Sancto Martino

Jupiter

- Counterpoint 98** • Costanzo Festa
Patientia ognon mi dice • Anonymous, MS Grey (Cape Town)
Alla Cazza • Anonymous, MS Q16
Ai maroni, ai bei maroni • Bartolomeo Tromboncino
Scaramella • Josquin des Prez

Saturn

- Counterpoint 69** • Costanzo Festa
Belriguardo nuovo • Music after Domenico da Piacenza
(musical reconstruction: Nicolas Sansarlat), choreography after Ambrosio (Guglielmo Ebreo)
L'homme armé • Robert Morton
Counterpoint 85 • Costanzo Festa

Into the Winds

Striking, rarefied and noble sonorities of instruments from the Middle Ages and the Renaissance allow Into the Winds to take the listener back in time, across bridges and through hidden passageways... Founded in 2017, the ensemble consists primarily of five young multi-instrumentalists with a mission to introduce both sacred and secular music from the late Middle Ages to the early Renaissance to new audiences, via original programming and innovative concerts.

Winner of the 2019 Van Wassenaer competition organized by the Utrecht Early Music Festival and selected as a recipient of funding for new European ensembles by EEEMERGING+, Into the Winds has performed in numerous festivals across France and abroad such as Festival d'Ambronay, Festival de Saintes, Flâneries Musicales de Reims, Sinfonia en Périgord, Valloire Baroque, Baroque en Tarentaise, Musique Baroque du Jura, Promenades Musicales en Pays d'Auge, Les Intemporel-les, Musiques Anciennes de la Réole, Vochora, Oude Muziek (Utrecht), MA Festival (Bruges), Felix! Festival (Cologne), La Cité Bleue (Geneva), La Folia (Rougemont) and Innsbrucker Abendmusik, among others.

Into the Winds and their hautbois, sackbuts, trumpets, recorders, and various percussion instruments resound not only within famed concert halls but equally on the stages of current and contemporary programming, in the winding alleyways of medieval villages, the vestiges of ancient battlegrounds of old, and even upon the ramparts of fortified castles. While balancing their instrumental mastery with the energy and groove of a big band, the musicians are committed to sharing the joy of their music-making with others.

In 2023, Into the Winds released its first album, *Le Parfait Danser*, devoted to the earliest notated dances from the 13th to the 15th century. The recording received unanimous praise from both audiences and the specialized press. In 2025, the ensemble released its second album, *Le Grand Embrasement*, a musical journey into the turbulent reign of King Charles VI that highlights numerous lesser-known composers from the early 15th century. The album was awarded a Diapason d'Or in December 2025.



Hubert Hazebroucq

Les Corps Éloquents

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Hubert Hazebroucq is a contemporary-trained dancer, choreographer, certified dance teacher, and independent researcher (Master of Arts), specializing since 1998 in historical dances (Renaissance – Baroque). He teaches notably at the Conservatoire de Paris, at the Koninklijk Conservatorium in Brussels, and, for Renaissance dance, at the Schola Cantorum Basiliensis, and has published numerous articles on the poetics and technique of historical dance.

Since 2008, he has been the choreographer of the company *Les Corps Éloquents*, which is dedicated to historical choreographic repertoires. The company collaborates with renowned early music ensembles, such as D. Raisin-Dadre / Douce Mémoire or W. Christie / Les Arts Florissants, and performs on prestigious stages and festivals, including the Opéra Royal, the Théâtre de la Reine, and the Cour de Marbre in Versailles, the Festival Oude Muziek in Utrecht, the Queen Elizabeth Hall in London, and the National Museum of the Renaissance in Écouen. Its projects include both original creations and historical reconstructions, such as *Molière et ses musiques* (2022), *Le Devin du Village* (2017), or *Fête Galante* for six dancers (Utrecht, 2022).

The company is also committed to promoting choreographic heritage, with demonstrations of repertoires from the 15th to the 18th century, including a duo around 18th-century choreographies with harpsichordist Jean-Luc Ho. In constant collaboration with live music, it aims to combine demanding and innovative research on historical practices with a creative approach in the service of expressive power, in order to restore to these ancient repertoires their vitality, their emotion and their poetry, thus offering audiences a contemporary experience.

Alix Coudray

A graduate in contemporary dance from the Conservatoire National Supérieur de Musique et de Danse de Paris in 2020, Alix Coudray has since performed with several dance companies. Since 2021, she has collaborated regularly with choreographer Bruno Benne, who specializes in Baroque dance and music, and has taken part in all of his creations: *Rapides* (2022), *Prendre l'Air* (2024), and *Quatre (saisons)* (2025).

Holding the French State Diploma in dance education, she places particular importance on transmission and pedagogy. She leads workshops for a wide range of audiences, including young people in social care institutions, school students, conservatory pupils, and people with disabilities. Since 2023, she has coordinated the outreach and educational projects of the company Beaux-Champs.

Her encounters with disabled audiences sparked a strong interest in issues of accessibility in dance. She trained in audio description and joined the association Accès Culture, collaborating with numerous major French cultural institutions such as Chaillot, the TNBA, and the Paris National Opera.

Her experience on stage naturally led her to develop an interest in backstage work as well. She joined the stage management teams of both the Ballet and the Chorus of the Paris National Opera, contributing to several productions including *Sadeh21*, *La Vestale*, and *Falstaff*. She also assists choreographer Simon Riccardi-Zani on his creations for the National Ballet of Malta (*Les unes, Les autres*), and collaborates on movement direction with stage director Louise Brun for the revival of *Oh la la la!*, presented at the Dijon Opera in 2024 and at the Nancy Opera in June 2026.



Line-up

Ensemble Into the Winds

Adrien Reboisson : shawms and recorders, direction

Marion Le Moal : shawms, pipe tabor, recorders

Julián Rincón : shawms, bagpipes, recorders

Rémi Lécorché : buisine, slide trumpet, sackbut, recorders

Laurent Sauron : percussion

Compagnie les Corps Éloquents

Hubert Hazebroucq : choreographic conception, reconstruction of the repertoire, dance

Alix Coudray : Instant composition, dance

Joséphine Nogue: Lighting design

Magali Castellan: Costume design

Marie-Astrid Adam: Creative consultant & Props manager

Duration: 1h10, without intermission

Production teaser : <https://www.youtube.com/watch?v=MUASlaxOWfA>

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For any further information, please contact Adrien Reboisson: adrien@intothewinds.com

