

LA GUIN DE

Repertoire

A summary of performed programmes

Luis Martínez. Artistic director



- Prize GEMA 2018.
Best Young Ensemble
- Beca Leonardo BBVA 2022
- 1st Prize
CREAR 2022
Young Talents from Aragón
- 2nd Prize
CREAR 2021 & CREAR 2018
Young Talents from Aragón
- 1st Prize
XVIII Biagio-Marini
Wettbewerb
- 1st Prize
V Gijón International Early
Music Competition



Luis Martínez. Cover on *Scherzo* magazine. June 2019



La Guirlande. Cover on *Melómano* magazine. October 2021

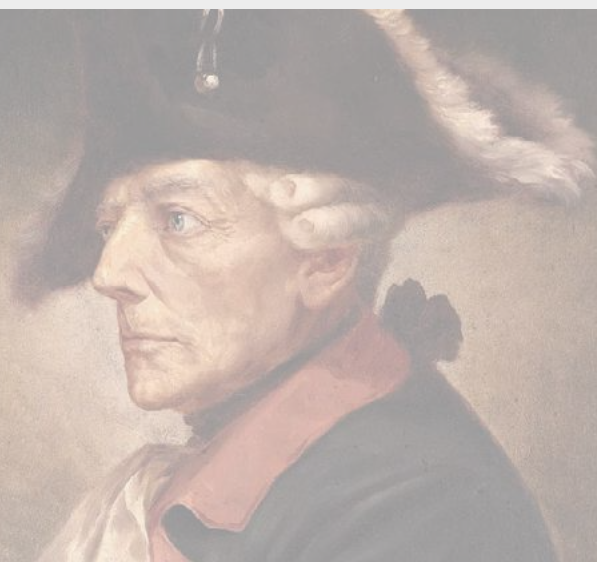
1. La Guirlande

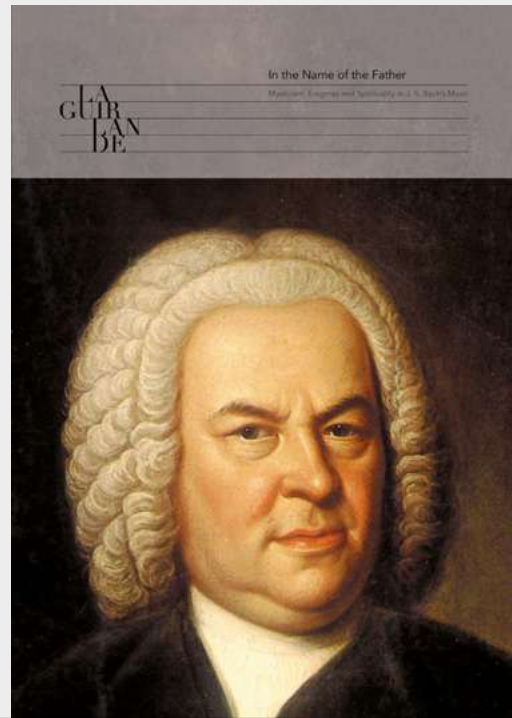
Founded by Luis Martínez Pueyo during his stay at the Schola Cantorum Basiliensis, La Guirlande is one of the most versatile ensembles specialising in historically informed performance of 18th and 19th century music.

Winners of the grant “Beca Leonardo” in 2022 by the Fundación BBVA, first prize in the CREAR 2022 awards and second prize in the CREAR 2021 and CREAR 2018 awards for Young Talents from Aragón, GEMA 2018 Prize for Best Early Music Young Ensemble in Spain, as well as having won first prizes at competitions such as XVIII Biagio-Marini Wettbewerb and the V Concurso Internacional de Música Antigua de Gijón, La Guirlande’s repertoire is centred in 18th and 19th century music where the flute plays a fundamental role: from the flute sonata – with obligato harpsichord or pianoforte, as well as basso continuo – to the solo concert, including all kinds of combinations of chamber music. Furthermore, the use of either original period instruments or their replicas, as well as a thorough historical research on performance practice from a variety of treatises and sources, mark La Guirlande’s main purpose: to achieve a performance of the repertoire as near to the original idea of each composer as possible.

La Guirlande is formed by renowned musicians, both nationally and internationally, in the field of historically informed performance. They have studied in some of the most important European schools for early music (Schola Cantorum Basiliensis, Conservatoire National Supérieur de Musique et de Danse de Paris, Koninklijk Conservatorium den Haag), and all of them play in renowned ensembles and orchestras, both nationally and internationally. From its foundation, La Guirlande has taken part in festivals such as Freunde Alter Musik Basel, Festival Internacional de Santander, Quincena Musical de San Sebastián, Festival de Música Antigua de Úbeda y Baeza, Festival de Música Antigua de Sevilla, Festival Internacional de Arte Sacro de la Comunidad de Madrid, Semana de Música Antigua de Álava, Festival de Música Antigua de Peñíscola, Festival de Besançon – Montfaucon, Festival Fora do Lugar, Festival Baroque Vivant Basel, Festival de Música Barroca de Albacete, Festival de Música Antigua de Casalarreina, Clásicos en Verano de la Comunidad de Madrid, Ciclo de Conciertos de Orgao Vila Nova de Famalicao e Santo Tirso, and Festival 5 Segles de Música a l’Elia, among others. In addition, La Guirlande organizes the Festival de Música Antigua de Épila.

The ensemble La Guirlande takes its name from one of the god Apollo’s most important symbols, sign of glory and recognition in arts, wisdom and the games.





In the Name of the Father

The Bach family contributed to history with a great number of musicians of all kinds during 16th and 19th centuries, although it is true that nowadays Johann Sebastian (member of the fourth generation after the first Bach musician we know of, Johannes Bach) is considered as the most important figure in the family.

Based on his solid counterpoint, the Leipzig Master took the music of the Baroque to its ultimate expression and, moreover, filled it with matchless mysticism.

Type of programme

Mysticism, Enigmas and Spirituality in J. S. Bach's Music (1685 – 1750)

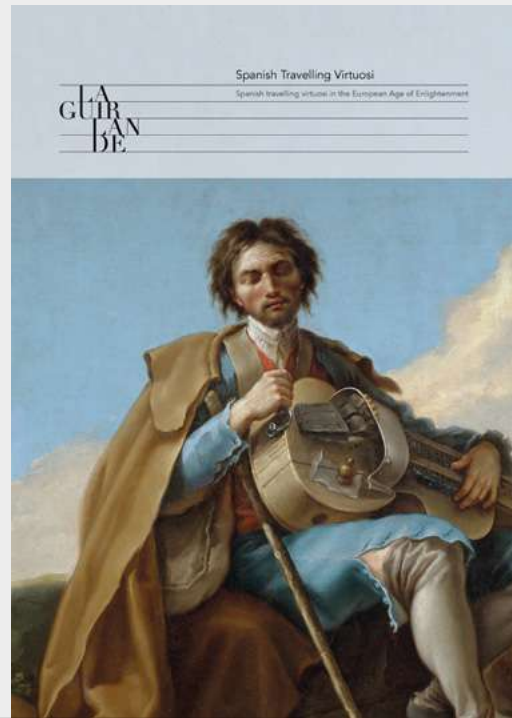
Pieces by Johann Sebastian Bach

Musicians

1 traverso, 1 violin, 1 violoncello, 1 harpsichord

Timing

80 min



Spanish travelling virtuosi

The Enlightenment had great influence in all aspects of daily life at the time, such as scientific, economical, political and social. Following its strong humanistic and cosmopolitan nature, groups of aristocrats, intellectuals and artists travelled freely throughout Europe.

Although Spain is not considered one of the main European music centres in the 18th century, it is true that there was no lack of great musicians and important virtuosi. Many of them embraced the cosmopolitan ideas of the Enlightenment, and decided to travel abroad in search for both success and new, stimulating experiences.

Type of programme

Spanish travelling virtuosi in the European Age of Enlightenment
Pieces by J. B. Pla, J. N. Ximénez, G. Facco, F. Lluch y J. Cabanilles

Musicians

1 traverso, 1 violín, 1 violoncello, 1 baroque guitar, 1 harpsichord

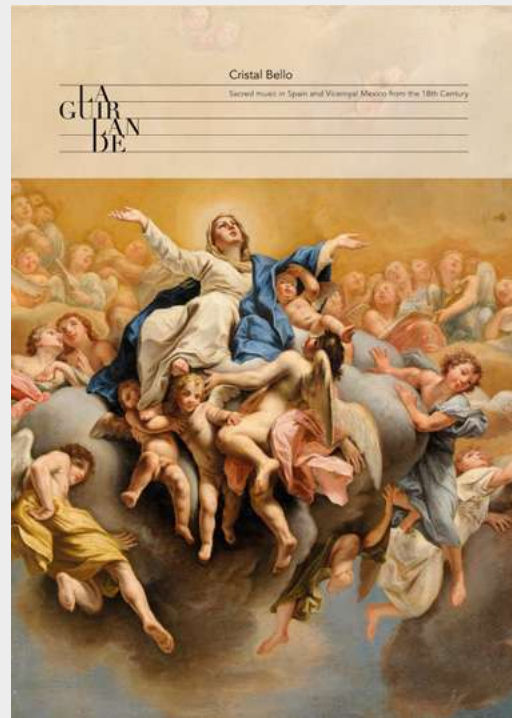
Timing

70 min



The current programme features a recording published by the label Orpheus in June 2019.

Cristal Bello



During the first half of the 18th Century saw a notorious change in musical taste throughout Europe. This taste, which musicology has defined as 'galant', holds Italian opera seria as its main reference, with its lyrical and cantabile melodies and transparent textures. Being fashionable became a composer's main concern, causing a continual circulation of new music, especially that composed by Italians. In this sense, the Spanish monarchy was no exception.

This programme proposes a selection of sacred pieces performed in Spain and Mexico virreinal of the 18th century. The composers appearing in this programme belong to a generation born around 1700, a generation very much influenced by Neapolitan authors. It was precisely these composers the ones who began composing for flute more frequently in Spain. It was an instrument that was gradually introduced in the Spanish musical chapels from the decades of 1720-1730, its use being registered later in the musical chapels in Ibero-America.

Type of programme

Sacred music in Spain and Viceroyal Mexico from the 18th Century

Pieces by J. Casellas, J. Nebra, I. Jerusalem y Stella, Fco. Hernández Illana, P. A. Locatelli and J. M. Ramos

Musicians

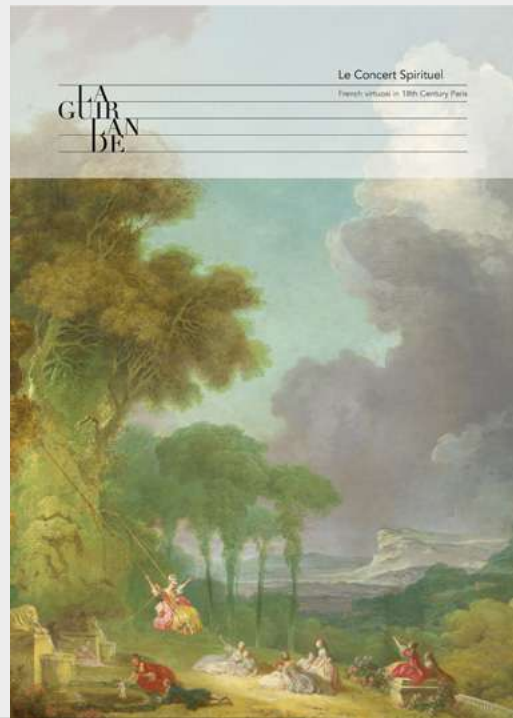
1 soprano, 1 traverso, 2 violins, 1 violoncello,
1 baroque guitar, 1 double bass and 1 harpsichord

Timing

70 min



The current programme features a recording published by the label Vanitas in September 2021.



Le Concert Spirituel

Paris, the city bathed by the Seine, was one of the most important musical centres in Europe. During the course of the 18th Century, the city underwent a great period of growth due to a strong economic expansion and provincial immigration. Within this context, Paris became one of the most important intellectual centres of Europe, one of the principal bastions for the ideas of the Enlightenment.

Founded in 1725, Le Concert Spirituel was an institution which organised concerts up until 1790, mainly for an audience of well-heeled bourgeois, low aristocracy and foreign visitors. It was created with the idea of providing entertainment during religious festivities when the grandest Parisian shows were closed. These concerts were held for many years in the Tuileries Palace, and the programmes often included a mixture of sacred works and instrumental virtuosic pieces for the musicians to showcase their skills and abilities. Many of them were composed and performed by musicians who worked in Le Concert Spirituel.

Type of programme

French virtuosi in 18th Century Paris

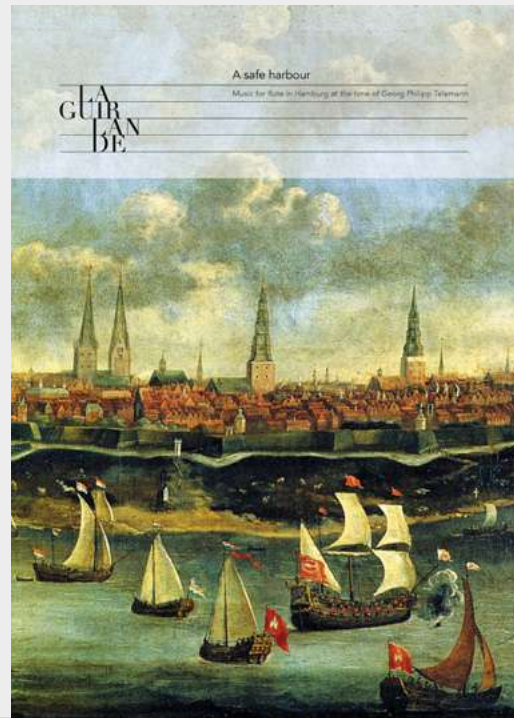
Pieces by J. J. C. de Mondonville, J. B. Barrière, M. Blavet, M. Corrette and J. M. Leclair

Musicians

1 traverso, 1 violin, 1 violoncello, 1 harpsichord

Timing

70 min



A safe harbour

In opposition to the degrading duties and work conditions in German courts, or from the provincialism which prevailed in the rest of the country, Hamburg, the metropolis of the north, was one of the most important musical centres in Germany.

The city was especially proud of their great harbour, "Germany's gate to the world". Thanks to it, the inhabitants of Hamburg were soon able to enjoy some prosperity, and did not hesitate to allocate part of their large profits for cultural purposes.

And thus the city, bastion of Protestantism, opened the first opera theatre in Germany. And just as London attracted musicians from all over Europe, the rich and liberal Hamburg became a focus of attraction for a great number of their German colleagues, who travelled there in search of an escape route.

Type of programme

Music for flute in Hamburg at the time of Georg Philipp Telemann

Pieces by G. P. Telemann, G. F. Handel, J. S. Bach and C. P. E. Bach

Musicians

1 traverso, 1 violin, 1 violoncello, 1 harpsichord

Timing

63 min



Esterháza

In 1761, the Viennese composer Joseph Haydn comes into service at the court of the Esterházy family, one of the richest and most influential of the Austria-Hungarian empire. Haydn worked for almost 30 years for the Prince Nikolaus I Esterházy, nicknamed "The Magnificent" due to the huge amount of money and resources he put aside for organising different kinds of spectacles and entertainments.

During this period, Haydn wrote as many as 175 works for bariton, an instrument from the family of the viola da gamba which had gained a certain popularity in the second half of the 18th Century, and which Prince Nikolaus himself played in the daily chamber concerts. Due to the gradual fall of use of the baryton and probably to a commercial interest, Haydn arranged several of his 126 trios for bariton, viola and violoncello into works for flute, violin and violoncello. The arrangement of these works, both his own and by other composers, to different formations was a regular practice of the period.

Type of programme

Trios for flute, violin and violoncello by J. Haydn in the court of Nikolaus Esterházy

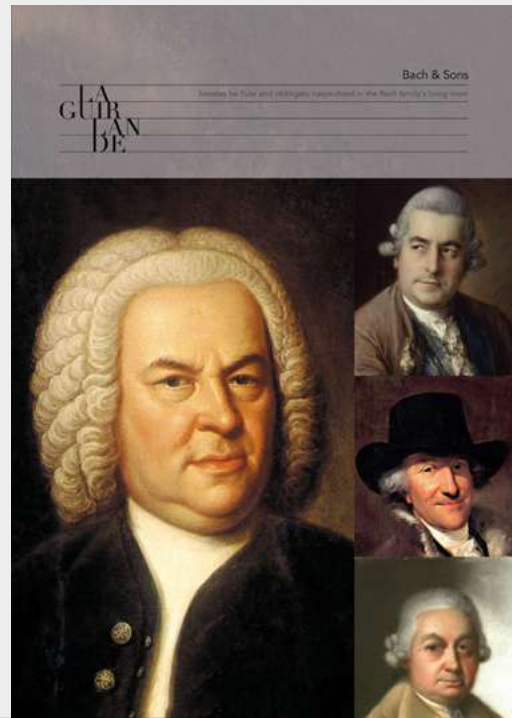
Pieces by Joseph Haydn

Musicians

1 traverso, 1 violin, 1 violoncello

Timing

60 min



Bach & Sons

Although it is true that nowadays Johann Sebastian is considered as the most important figure in the family, this was not always so. Quickly forgotten by most in the late 18th century, it was his children who actually exerted a big influence in the music of their time, each one of them with a distinct personal style, characteristic and differentiated from that of the other brothers.

Type of programme

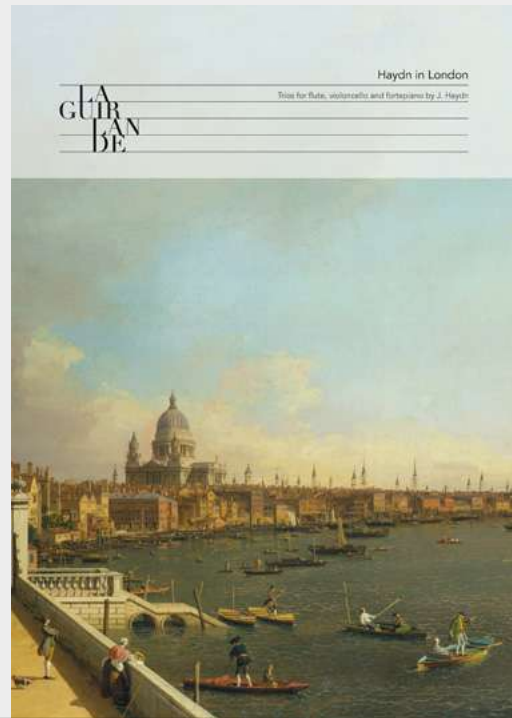
Sonatas for flute and obligato harpsichord in the Bach family's living room
Pieces by J. S. Bach, W. F. Bach, C. P. E. Bach, J. Ch. F. Bach and J. Ch. Bach

Musicians

1 traverso, 1 harpsichord

Timing

70 min



Haydn in London

London, with its majestic river Thames flowing through it, was one of the most important musical centres of Europe. Throughout the 18th Century, the city experienced a remarkable growth. The many people that had moved to London for commerce, work or business purposes was a factor which led to its rapid development as a bustling city.

It is in this context that London attracted many musicians from all over Europe who were looking to make a place for themselves in the intense musical life of the capital city. Such intense musical life is reflected in the enormous quantity of music printed by editors who had set up their base in London. In November, 1789, John Bland travelled to Esterhaza, where he met Joseph Haydn. In this encounter, Haydn undertook to write for Bland the three works which we can hear in this programme.

Type of programme

Trios for flute, violoncello and fortepiano by J. Haydn (1732 – 1809)

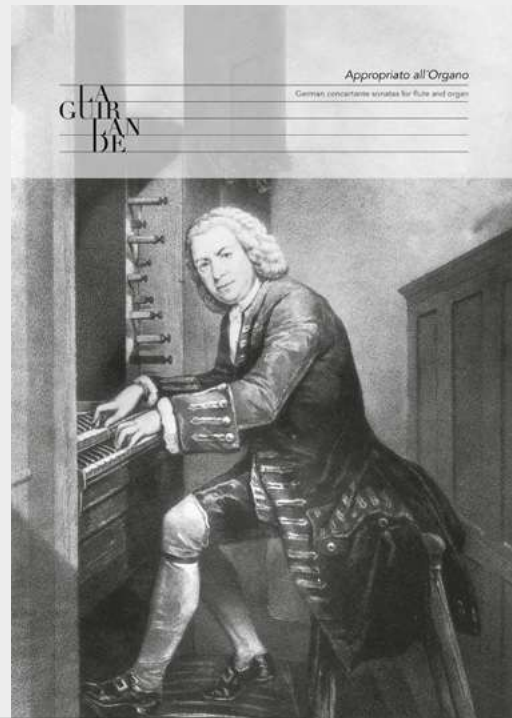
Pieces by Joseph Haydn

Musicians

1 traverso, 1 violoncello, 1 fortepiano

Timing

60 min



Appropriato all'Organo

Although in concerts nowadays it is not common to hear pieces that are arranged or adapted for instruments other than the original ones, this was a customary practice in the 18th century. During this period it was not as important to "construct" or "reconstruct" an original version of a piece, as it was to present and defend the reasons for possible alternative versions. The double concept of "original" and "adaptation" or "arrangement" appeared during the 19th century because of the way the musicians of the period related to music. Something that has continued until our days.

Type of programme

Concertante sonatas for flute and obligato organ

Pieces by J. S. Bach, J. L. Krebs , J. W. Hertel, G. P. Telemann y G. F. Händel

Musicians

1 traverso, 1 organ

Timing

60 min

2. Press reviews

"We find moments of intense vocal emotion combined with greatly sophisticated instrumental passages of 18th Century Mexico and Spain.

Luis Martinez used his instrument [...] with an exceptionally flexible and warm playing, becoming the perfect partner for the soprano Alicia Amo. [...] Alicia Amo has an ideal voice for this kind of repertoire, which she masters in a virtuosic manner and with an intelligent, effortless and lively embellishment of the ornamental melodic substance.

The ensemble of six instrumentalists, with both soloists leading, is made up of two violins, violoncello, lute, double bass and harpsichord, sound in an homogenous way giving meaning to the proposal.

This recording is an exciting discovery for all lovers of Spanish baroque music!"

Wolfgang Reihing on Toccata. January 2022

"In the first work, Cristal Bello, we appreciate a very well-developed coloratura in the melismas, a pleasing vocalization, and ornamentation rich in fantasy. Great theatricality is noticeable throughout the third work, Inmenso amor, [...] where Alicia nonchalantly breezes through recitative and arioso, very comfortable in both modes. The sumptuous continuo, very attentive to dynamics, tempo and pauses, stands out in the Allegro. The vocal pearl is to be found in Illana's Vivaldian aria, Erizada la noche, where legatos of great warmth are recorded in the face of a fierce storm. In Sígueme Pastor, a beautiful duet between soprano and flute seals a sweet, intimate and seamless performance. Boronat at the keyboard shines [...] in Nebra's Sonata de 8º tono, impeccable in articulation and ornamentation. The continuo is outstanding in the fast movements of the Sonata in G minor for flute [...], to Martínez's delight, and in the slow tempos of Versos de segundo tono, where one can appreciate an ensemble breathing very appropriate to the musical rhetoric. To summarise, quality and little to question in a recording that borders on excellence and which, moreover, is a breath of fresh air for the Spanish musical heritage."

Carlos García Reche on Melómano. November 2021

"It hardly needs to be said that everything on this album deserves special mention. The repertoire [...], first of all. And the musicians as well.

The soprano [...] Alicia Amo, who performs this forgotten music with emotion and dedication; the harpsichordist Joan Boronat, who unravels a beautiful sonata with a Scarlattian touch by José de Nebra; and Luis Martínez Pueyo, magnificent as a flautist [...], extracting from his group, La Guirlande, a round and seamless sound, and unleashing with grit and force a music in which [...] he believes. Great album."

Mariano Acero Ruilópez on Scherzo. November 2021

"La Guirlande, [...] created and directed by the flautist Luis Martínez Pueyo, has joined forces with the soprano Alicia Amo in a happy encounter in which they formidably perform music of a very high quality, which deserves to be discovered by every good music lover.

Both the soprano, with her warm voice, which has reached a spectacular maturity that allows her to tackle all kinds of repertoire with a solid technique, good taste and excellent expressiveness, and each and every one of the members of the instrumental group, violins of beautiful and full sound, a basso continuo full of formidable musicians who confer one and a thousand affects to these gallant pieces directly influenced by the Baroque, up to the superb virtuoso flautist who is their enthusiastic conductor, sign an exquisite CD that should be in any self-respecting CD library."

Simón Andueza on Ritmo. November 2021

"The understanding between the three performers was totally evident, maintaining an interesting dialogue throughout the whole concert.

Ester Domingo gave a brilliant performance [...], standing out for the technique and expressiveness she transmitted during this demanding piece. The harpsichordist was not a mere accompanist and made a great realisation of the bass, complementing the violoncello to perfection."

Teresa Pueyo on Diario del Alto Aragón. August 27 2021

"Coherent approach and outstanding performance by *La Guirlande*, [...] efficiently put together by the flutist Luis Martínez.

Vadym Makarenko excelled an exquisite musicality in his performance, elegant as well as consistent.

[...] Ester Domingo [...], accompanied by [...] Joan Boronat and [...] Pablo FitzGerald. A serious piece which the cellist deciphered with great skill.

The turn for the solo flute piece [...], a sonata demanding in virtuosity and musical sense, well resolved by Luis Martínez and the ensemble."

Francisco Javier Aguirre on *Heraldo de Aragón*. May 16th, 2021

"Outstanding concert given by the ensemble *La Guirlande*.

The soprano Alicia Amo, with clear diction, precise articulation, sparkling vibrato and notable expressiveness, took care of the vocal compositions.

[...] "Sonata de 8° tono" for harpsichord, by José de Nebra, performed with harmonious assurance by Joan Boronat. Luis Martínez [...] demonstrated all his skills in the four movements of the piece. Long and refined sonority that of the traverso, well adjusted tempi and good ensemble playing by the trio in the performance of variations and inflexions."

Francisco Javier Aguirre on *Heraldo de Aragón*. March 19th, 2021

"Alicia Amo, [...], put forward her extraordinary means and her effortless musicality.

The fresh voice, well placed at all times, homogeneous, easy in the higher register, dramatic in the recitatives, intentional in the expression, of the soprano from Burgos was just one of the elements in these performances of extraordinary balance and of a very high technical and musical level. Interwoven with her voice were the obligato traverso of Luis Martínez, the two violins and a large continuo team that not only gave support to the soloist parts in an elegant, flexible and profound way, but also had juicy interventions, such as Pablo FitzGerald on the archlute in the Versos de segundo tono by Jerusalem and on the guitar in Benigne fac at the end of the concert, or Ester Domingo on the violoncello in the fast movements of the Sonata by Locatelli, which Martínez performed with total neatness and security. Vadym Makarenko's relaxed, lyrical and fleshy first violin was also a highlight.

The balance between these four sound levels ensured that the instrumental textures were always transparent. The ensemble shone both in the most delicate and tender parts as well as in the roaring aria by Hernández Illana which have title to the concerts, in which the attacks were more sharp and the contrasts more intense, with ample dynamics. The aria by Iribarren of the encore served only to confirm the excellence of the event."

Pablo J. Vayón on *Diario de Sevilla*. March 18th, 2021

"The performance of his beautiful Sonata in G minor [...], which allowed Luis Martínez Pueyo to display his skills, taking the main responsibility in the musical execution of this work with the marvelous collaboration of the harpsichord player Joan Boronat, who assumed his important role as polyphonic unifier with his accompaniment.

The soprano Alicia Amo [...] reached that point of dramatism in which the music justified the words and vice versa, showing an expressive tension that captivated the listener, a degree of artistic response that she maintained throughout the programme. In this work, the fine understanding between the rest of the members of *La Guirlande* was confirmed [...]. Each of these players, showing an outstanding expressive individualization, performed this repertoire with spontaneous and at the same time rich collective musicality."

José Antonio Cantón on *Scherzo*. December 8th, 2020

"All three members of *La Guirlande*, on this occasion its founder Luis Martínez on the traverso, the cellist Ester Domingo, and the violinist Vadym Makarenko, made of this freshness and naturalness the keys in order to make this small chamber music sound grand. They demonstrated good ensemble work with a unified sound, varied phrasing, adequate for the style, thus achieving a faithfulness to what this music must have sounded like in Haydn's time."

Juan Carlos Galtier on *Heraldo de Aragón*. August 2nd, 2020

"It is precisely to these itinerant characters to whom *La Guirlande* dedicates their new album, Spanish Travelling Virtuosi, without a doubt one of the most interesting and carefully elaborated projects of musical recovery in the last years.

Needless to say, the good work of the performers, who show extreme skill, with a phrasing and a balance of sound refined down to the detail. Without a doubt, after this album *La Guirlande* will go on to consolidate its trajectory as one of the most outstanding historicist groups on the national scene."

Lucía Martín-Maestro Verbo on *Melómano*. June 3rd, 2020

"The Spanish soprano and ensemble come together in a programme put together by Ars Hispana [...] offering pieces [...] played at a very high standard.

It was a program [...] carried out with an important work by one of Spain's ensembles with greatest projection and whose work today is among the most interesting. Amo's contribution added much to a programme of this calibre, as did the playing by the two exceptional violinists. All this supported by a continuo of high level; each of them embracing the other great protagonist of the night, a traverso player who is surely called to do important things."

Mario Guada on *Codalarío*. March 10th, 2020

"In-between the vocal pieces [...] *La Guirlande* introduced several instrumental ones: the Sonata de 8° tono by José de Nebra – very scarlattian, wonderfully performed by the harpsichordist Joan Boronat –, some Versos de segundo tono by De Jerusalem – in which the Australian violinist Lathika Vithanage proved why she is considered to be one of the finest specialists on her instrument to have emerged over the last few years, ably supported by her colleague Aliza Vicente – and the Sonata N°6 op. 2 in G minor for flute and continuo by Pietro Antonio Locatelli, which gave the leader of the ensemble, Luis Martínez Pueyo, a chance to show his skills, always with an admirably produced sound emission, crystalline and refined.

The soprano Alicia Amo sang with the exquisite sweetness that is so characteristic in her, overcoming with little difficulties any problems that came in her way – some of them which were indeed tricky – [...]. Both singer and ensemble performed to the very highest level, without the slightest flaw or weakening: both violins were magnificent, the flute was splendid and the basso continuo was sumptuous, comprising the aforementioned Joan Boronat, Ester Domingo – violoncello – and Pablo FitzGerald – archlute and guitar –."

Eduardo Torrico on *Scherzo*. March 6th, 2020

"Historical performances of the highest quality from the ensemble *La Guirlande*, especially brilliant was that of its founder, the flute player Luis Martínez Pueyo."

Salustio Alvarado on *Ritmo*. February, 2020

"All these works are presented with absolute exquisiteness and refinement in the instruments by an ensemble so promising and in such a clear rise as *La Guirlande* [...] Their artistic attributes are not only evident in the technical capacities of their members, [...] but in a united feeling of timbre and rhythm, connected to a well maintained sense of phrasing and use of cadences. All the soloists, starting by the flute player himself in the *Pla* sonatas, Ester Domingo on the violoncello in the piece by Faccio or Joan Boronat in the solo harpsichord piece *Corrente italiana* by Joan Cabanilles (as well as a splendid accompaniment in the continuo throughout the whole CD) show such self-confidence and assurance and exceptional sound quality.

The album is benefited by a splendid sound recording made at the Palace of the Conde de Aranda in the city of Épila, Zaragoza".

Germán García Tomás on Opera World. November 21st, 2019

"I think I fall short in saying it is the best thing I've heard this year, a project which brings together the recuperation of works of a more than considerable value, along with a sublime interpretation, simply outstanding [...] With this CD, «*La Guirlande*» reaffirms itself as one of the ensembles with greatest projection and talent in the current panorama in Europe.

As I said, they have taken special care in the edition, recording, performance, design, repertoire, and worthy of special mention are the wonderful CD notes written also by Luis Martínez – it is marvellous that the performers themselves write the texts of their own recordings – where one can find detailed information on the chosen pieces.

Displaying their excellent domain on the instrument, the performers do not only make their instruments sound, they sing and speak, dialogue, displaying their excellent rhetoric in search of the meaning that so often is lost in nowadays' performances.

In definitive a "must have" recording in the library of any enthusiast of this fascinating period."

Pedro Pablo Cámara on *Docenotas.com*. October 7th, 2019

"There are some albums that right from the beginning positively influence the listener. This is one of them [...] I would even go so far as to say that, in this case, the satisfaction is huge. [...]"

[...] The ensemble *La Guirlande*, founded by the traverse flautist Luis Martínez Pueyo, author of the enlightening programme notes, has produced an album which allows each of its principally Spanish members to shine as soloists as well as confirming their high quality. This is what helps this record to be so enjoyable and highly recommendable, which indeed contributes to filling a gap that is little by little becoming smaller."

Mariano Acero Ruilópez on *Scherzo N. 354*. September 1st, 2019

"Already from the first piece, the Sonata in B minor BWV 1030, by the patriarch, Gràcia's rigorous performance was made clear, with noticeable contrasts in the final Presto, accompanying a melodious traverse and achieving brilliant and sparkling effects. In the Fantasia for harpsichord in A minor F.23, by Wilhelm Friedemann, [...] he made a meticulous exercise of interpretation combining both technique and expressiveness. The classicist Sonata for flute and obbligato harpsichord in D Major by Johann Christoph Friederich, closed the first part of the concert, with traverso and harpsichord in peaceful harmony and good understanding between each other".

Francisco Javier Aguirre on *Heraldo de Aragón*. July 27th, 2019

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