

*Appropriato all'Organo*

German concertante sonatas for flute and organ

LA  
GUITR  
LAN  
DE



- 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

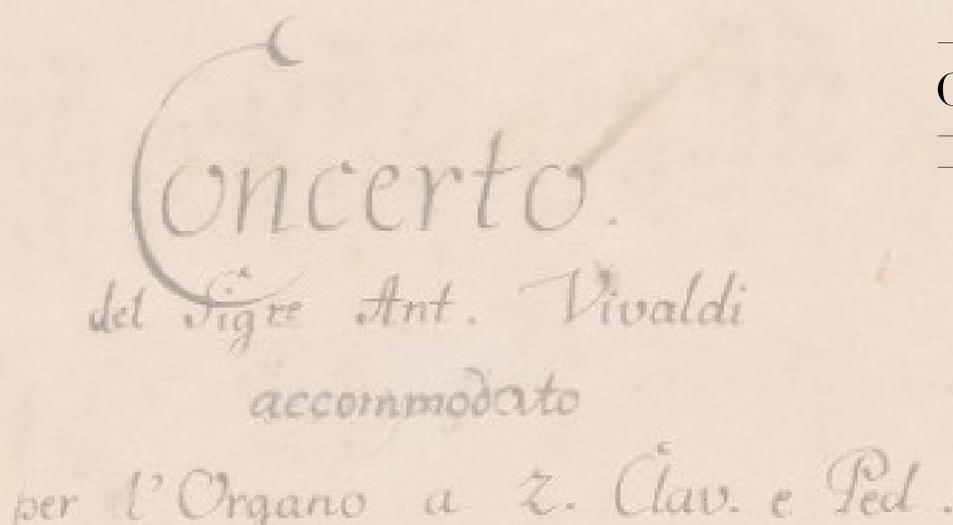
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Founded by Luis Martínez Pueyo during his stay at the Schola Cantorum Basiliensis, La Guirlande is one of the most versatile ensembles specialising in historically informed performance of 18th and 19th century music.

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’Eliana, 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.



Concerto.  
del Sigre Ant. Vivaldi  
accommodato  
per l'Organo a z. Clav. e Ped.



LA  
GUIR  
LAN  
DE

## 2. *Appropriato all'Organo*

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### German concertante sonatas for flute and organ

The expression *Appropriato all'Organo* was coined by Johann Gottfried Walther, a German organist, composer and musicologist, famous for writing the *Musicalisches Lexicon*. This monumental work was published in Leipzig in 1732 and is considered the first musical encyclopedia. The aforesaid expression refers to transcriptions for organ that he wrote himself from 14 concertos by composers such as T. Albinoni, G. Gentili, G. Taglietti, G. Torelli, A. Vivaldi and G. Ph. Telemann. These works could have been the model that J. S. Bach would later use to write his famous transcriptions of concertos by Vivaldi, proving the interest Bach – alongside many other German musicians – had in the aesthetics of the Italian concerto.

Although in concertos 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 alternate 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.

The origin of J. S. Bach's organ triosonatas – BWV 525/530 – is still a mystery. They were composed by Johann Sebastian as exercise studies for his eldest son, Wilhelm Friedmann, and some musicologists speculate about various movements being taken from previous works of his, both for organ and in a triosonata form for various instruments. In fact, of the 6 triosonatas in the collection, the BWV 530 is the only one which is completely new in its conception, as well as the second movement of triosonata BWV 525 – performed in this concert –, and the first and third movements of triosonata BWV 529. The aforesaid adaptation process was not only focused on the instruments to be used, but also on the key in which the piece would be performed, in order to better adjust it to the qualities of the instruments that would play it. This is the case of both of Bach's triosonatas within this programme; their original key – Eb Major in the BWV 525 and C minor in the BWV 526 – do not adapt easily to neither the range nor the sonority of the traverso, whereas the chosen new keys – G Major and E minor, respectively – do.

The 18th century would also mean the rise of the triosonata for one melodic instrument accompanied by a *concertato* or *obbligato* keyboard instrument. In this context, scores usually specified the use of a harpsichord or fortepiano. However, the use of chamber or church organs in place of these is widely documented in numerous covers of concerti for solo keyboard and orchestra, by authors such as M. Corrett, G. B. Sammartini, Th. A. Arne or J. Haydn; in compositions for organs with two manuals and pedal and one melodic instrument, by authors

such as G. F. Kauffman or J. L. Krebs; and in J. S. Bach's own rearrangements of movements from cantatas with *obbligato* organ to concerts for harpsichord and orchestra. The performer knew the genuine and distinguishing expressive resources for each of the three keyboard instruments, and would perform in an idiomatic way according to the instrument that was available. Amongst the pieces originally written explicitly for the combination "organ + flute", we will play the Partita III of oboe or flute, and *obbligato* organ or harpsichord, by Johann Wilhelm Hertel.

In the sonatas with *obbligato* harpsichord or organ, every hand of the keyboard instrument performs one only musical line which, alongside the soloist, form a permanent counterpoint in three voices of equal importance. In the sonatas with continuo, however, the keyboard instrument realizes a harmonic accompaniment for the melodic instrument, as we will see in Händel's Sonata XI for flute and continue in F Major. Interestingly, the aforementioned Sonata in F Major was rearranged by Händel himself into a concert for organ and orchestra – in which the right hand of the organ took the voice which was originally played by the flute –, based on the obvious "airy" sound nature shared by both instruments.

As a stylistic contrast, on the one hand, in his three-part Ricercar Bach shows us a different treatment of a strict three-part texture, inspired in this occasion by the archaic contrapuntal forms with Renaissance origins so often found in solo organ music, filtered with the intricate chromatic melody and Galant touch with which Bach wrote his *Musical Offering*. On the other hand, Johann Ludwig Krebs, whom Bach called "the best crab in his stream" (playing with the meanings of both their surnames), fused Bach's mastery in the art of choral prelude on the organ with the Galant trends of his time. We can see this mixture in his elaboration of the prelude of the chorale *Allein Gott in der Höh*.

Telemann's 12 fantasias for solo flute were written in Hamburg, probably in 1727 or 1728. Although Telemann wrote pieces without a bass in various occasions (he also composed three collections of solo fantasias for violin, viol and harpsichord), writing for flute meant a greater challenge, since it lacks the polyphonic qualities of the other three instruments. Each fantasia has its own singular form, and altogether represent a collection of short pieces in which Telemann reflects the different styles, structures and dances of his time.

**Author:** Joan Boronat & Luis Martínez

### 3. Programme

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#### *Appropriato all'Organo*

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#### German concertante sonatas for flute and organ

JOHANN SEBASTIAN BACH (1685-1750)

Triosonata in G major, BWV 525

JOHANN LUDWIG KREBS (1713 - 1780)

*Praeambulum (& Fugetta) supra "Allein Gott in der Höh sei Ehr" (Clavier-Übung I)*

JOHANN WILHELM HERTEL (1727 - 1789)

Partita III for oboe or flute and organ or harpsichord *obbligato* in D minor

GEORG PHILIPP TELEMANN (1681 - 1767)

Fantasia N°3 for solo flute in B minor, TWV 40:4

GEORG FRIDERICH HÄNDEL (1685 - 1759)

Sonata XI for flute and continuo in F major, HWV 369 (*Sonates pour un Traversiere, un Violon ou Hautbois con Basso Continuo, Op.1. Amsterdam, 1727*)

JOHANN SEBASTIAN BACH

*Ricercar a 3 (Musikalisches Opfer, BWV 1079)*

JOHANN SEBASTIAN BACH

Triosonata in E minor, BWV 526

Approximate timing: 60' with no pause

## 4. Requirements

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### Requirements for the concert

1. The current program requires 2 musicians:

1 traverso and 1 organ

2. An original or positive organ in perfect playing conditions, tuned to 415Hz or 440 Hz

3. All costs related to the organ (transport, insurance, etc.) are to be covered by the organizers of the concert

4. A concert music stand, and a stool for the organ (in the event of positive organ)

Luis Martínez  
Artistic Director

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## 5. Press reviews

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"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 8º 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 *Beninge 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 Facco 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

# Luis Martínez (artistic director)

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Born in Zaragoza in 1988, he completed his Bachelor of Music degree in flute at the *Conservatorio Superior de Música de Aragón* and then began his traverso studies at the *Escola Superior de Música de Catalunya* (ESMUC) with flautist Marc Hantaï, with whom he studies later at the *Schola Cantorum Basiliensis*. At the same time, he attended regular classical and romantic flute classes in Paris, with flautist Amélie Michel (CNSMD Lyon).

Luis Martínez has broadened his studies (both in Traverso and Chamber Music) with classes from important figures in the Early Music sphere, such as Barthold Kuijken, Wilbert Hazelzet, Kate Clark, Rachel Brown, Lisa Beznosiuk, Ashley Salomon, Valérie Balssa, Agostino Cirillo, Hopkinson Smith, Jesper Christensen, Olivier Baumont, Kristian Bezuidenhout, Manfredo Kraemer, François Fernandez, Amandine Beyer, Leila Schayegh, or Emmanuel Balssa among others.

Founding member and artistic director of *La Guirlande* - an ensemble which specialises in performance of 18th and 19th century music, with an important role of the flute -, Luis Martínez has won several international competitions with this group, such as the XVIII *Biagio-Marini Wettbewerb* and the V *Concurso Internacional de Música Antigua de Gijón*. In September 2018 he also won 2nd prize at the 3rd International Berlin Bach Competition with the ensemble Cardinal Complex Quartet. He has also received the grant "Beca Leonardo" in 2022 from the Fundación BBVA, 1st prize in the CREAR 2022 awards and 2nd prize in the CREAR 2018 and CREAR 2021 awards for Young Talents from Aragón, and in June 2019 he won the GEMA Award for best young group of 2018.

Luis Martínez has played in many orchestras and ensembles such as Orchestra of the Age of Enlightenment, *Les Musiciens du Prince Monaco*, *Collegium 1704*, *Il Gardellino Orchestra*, *Bach Akademie Luzern*, *Ensemble Cristofori*, *The Bach Kollektiv*, *Forma Antiqua*, *Ensemble Los Elementos*, *Los Mvsicos de Sv Alteza*, *Orquestra Barroca Catalana*, *Ensemble Phaedrus*, *Chiave d'Arco Barockorchester*, *Cardinal Complex* and *Svapinga Consort*, playing in important concert halls in Spain, France, Germany, Switzerland, Austria, Holland, Portugal, Poland, Latvia, Estonia and Scotland. Luis Martínez has recorded albums for labels such as Decca, Glossa, Passacaille, Vanitas, Coviello Classics and Orpheus Classical.

Luis Martínez is also traverso teacher at ESMUC (*Escola Superior de Música de Catalunya*), and artistic director of the *Festival de Música Antigua de Épila*.





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A project created by: La Guirlande

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### Contact

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