

Cristal Bello

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

LA GUITAR 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

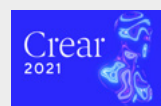


La Guirlande. Cover on *Melómano* magazine. October 2021

CLASSICA ★ ★ ★ ★ ★
Melómano ★ ★ ★ ★ ★



Toccata CD-Tip



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





2. Cristal Bello

From Spain to New Spain: music and modernity in the 18th Century

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, implying a liberation from the rigidity of the rules that had hitherto governed compositional practice. Being fashionable became a composer's main concern, aiming to please both the audience as well as their sponsors, causing a continual circulation of new music, especially that composed by Italians. In this sense, the Spanish monarchy was no exception.

The composers appearing in this programme belong to a generation born around 1700, a generation very much influenced by Neapolitan authors such as Leonardo Vinci, Francesco Durante or Leonardo Leo, whose music enjoyed a wide diffusion throughout the whole Hispanic world during the first half of the 18th Century. 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. A fine example of this is the aria to the Santísimo (to the Most Holy) Cristal Bello, preserved in the musical archive of the basilica of Santa María de Guadalupe (Mexico) by the Neapolitan composer Ignacio de Jerusalem y Stella. We know that around 1736 Jerusalem was already residing in the Iberian peninsula, more specifically in Cataluña, together with his family. Some time afterwards he moved to Ceuta, where he lived until 1742, when he travels to Cádiz. According to recent studies by José Antonio Gutiérrez and Javier Marín, Jerusalem may have worked as a military musician during these years, linked to the regiment in Zamora. In November 1742 he was employed to work as a composer, director and musician at the Teatro Coliseo de Mexico, a position he occupied permanently from 1750 until his death in 1769. During his charge, Jerusalem modernised Mexican sacred music, introducing

decidedly the new trends of Italian origin already dominating the Iberian península. It is to be noted that under Jerusalem's charge, various sets of sacred music composed by the directors of music of the three Royal Chapels in Madrid - José de Torres, José de Nebra, José de San Juan or José Mir y Llusá - were acquired in Madrid for their use in the Mexican cathedral.

Also included in this programme is a set of instrumental verses in second tone (mode) by Jerusalem. These pieces form part of a collection of instrumental verses by the Neapolitan composer preserved to this day in the musical archive of the Mexico cathedral. The function of these pieces, mainly of short length, was that of substituting some verses of liturgical text, such as psalms, canticles or hymns, alternating sung sections and instrumental ones. Although it was more common for the organ to play the verses, we find some, such as those in this programme, written for instrumental ensemble.

The source of the flute sonata in g minor by Pietro Antonio Locatelli included in the programme is also from Mexico. Its copy, preserved in the National Anthropological and History Museum of Mexico, records of it being in the collection date from 1759. In addition to the 12 sonatas for flute and bass op. 2 by Locatelli, this manuscript contains a sonata for flute by Luis Misón (1727-1766) another for this instrument by Sigr. Puchinger - an author who has yet to be identified- and various dances and marches in solo and duo setting, one of them being a march by Ignacio de Jerusalem.

Various authors stand out in the Iberian peninsula for their use of the new galant style. One of the most distinguished being Francisco Hernández Illana, director of music in the Real Colegio Corpus Christi of Valencia as well as at the cathedrals of Astorga and Burgos. Author of various oratorios and even an opera, Illana was described during his time as "most singular composer amongst the highest" and as a musician who possessed "a great ability in the modern music", this, meaning Italian music. In this sense, we know that Illana was linked with Francisco Corradini (ca. 1700-1769) and from whom he copied some works. Included in this programme the cantata *Erizada la noche* by Illana, a late work composed for the Christmas matins service of Burgos cathedral, in which the nervous motifs and dynamic contrasts of the violins represent the "furious wind" which threatens the new born Jesus. This work, without abandoning the moulds of the galant taste, presents a new sensibility, more tragic and obscure, which can be related to the Sturm und Drang movement, which characterises Haydn's symphonies from that time. A contrafactum of the same cantata dedicated to the Holy Sacrament, and written by the same composer in 1777, is preserved with the title *Fenómeno asombroso*.

Jaime Casellas was director of music at the church of Santa María del Mar of Barcelona from 1715, and afterwards, from 1733, director of music at Toledo cathedral, a position he would hold for the rest of his life. Casellas was responsible for modernising music at the cathedral in Toledo, introducing in the divine services an orchestra *a la italiana*, with violins, oboes, flutes and horns, composing villancicos and cantadas with recitatives and da capo arias. By Casellas we have selected the piece *al Santísimo Inmenso amor*, from his Barcelona period, and it stands out for its peculiar use of the flute as the only instrumental melodic accompaniment. Although the piece is marked as "tono" in the musical source, it actually follows the model of the hispanic cantada from the first decades of the 18th century, since there is a combination of sections of Italian origin, such as recitatives and arias,

with other sections typical of the hispanic tradition, such as the strophic 'coplas'.

Of great interest is also the composer Juan Martín Ramos, organist and director of music at the Salamanca cathedral. This author has not received enough recognition from performers and musicologists, in spite of his vast production -more than 700 works- and the considerable quality of his compositions. Martín studied organ and composition with Juan Francés de Iribarren (1699-1767) at the time organist at the Salamanca cathedral, who had himself been disciple of José de Torres (ca. 1670-1738) one of the principle introducers of the Italian style in the Hispanic world from his position as organist at the Royal Chapel in Madrid. We have chosen the cantada *Sígueme*, pastor, by Juan Martín, originally destined for the matins service for the Epiphany, in which the flute, in constant dialogue with the voice and the violins, is used to reinforce the text's pastoral theme. The aria from this cantada, in full galant style, belongs to a style that has been denominated as "double affect arias". These arias, used regularly in the zarzuelas from the 30s and 40s of the 18th Century, are distinguished by the contrasting affects they show, through a change in tempo, thus creating greater dynamic drama. In the case of the aria from the cantada *Sígueme*, pastor, a rapid section representing the idea of the movement of the shepherds who arriving at the manger, is inserted next to another slow section expressing the loving feeling of the characters.

More widely known is the figure of José de Nebra, organist and later vice-director of music at the Royal Chapel. Author of an important collection of theatrical music, as well as many sacred works, Nebra is a good example of how Hispanic composers of the first decades of the 18th century managed to adapt to the new musical trends. The composer from Calatayud knew how to absorb music by other musicians without abandoning a very personal touch. By Nebra the Sonata de octavo tono is performed, today preserved in the Archivo Histórico Provincial de Capuchinos in Pamplona, in the legacy of Padre Donostia. Following a model imposed in Spain by Domenico Scarlatti (1685-1757), the Sonata by Nebra presents a two part form in a typically galant style.

Author: Antoni Pons Seguí. *Asociación Ars Hispana*

3. Programme

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IGNACIO DE JERUSALEM Y STELLA (1707-1769)

Cristal bello

Aria for solo flute with violins and bass dedicated to the Blessed Sacrament ¹

JOSÉ DE NEBRA (1702-1768)

Sonata in 8º tono * ³

JAIME CASELLAS (1690-1764)

Inmenso amor *

Tono a solo with flute dedicated to the Holy Sacrament ²

IGNACIO DE JERUSALEM Y STELLA

Versos in *segundo tono* ⁴

FRANCISCO HERNÁNDEZ ILLANA (CA. 1700-1780)

Erizada la noche *

Cantada on the birth of Jesus with violins (1776) ²

PIETRO ANTONIO LOCATELLI (1695-1764)

Sonata N° 6 op. 2 2 in g minor for flute and basso continuo

JUAN MARTÍN RAMOS (1709-1789)

Sígueme, pastor *

Cantada to the Holy Kings with violins and *obligato* flute (1772) ¹

Timing: 70' without pause

* First performance in modern times

¹ Edited by Antoni Pons (Ars Hispana)

² Edited by Raúl Angulo (Ars Hispana)

³ Edited by Martin Voortman

⁴ Edited by Jazmín Rincón

4. Requirements

Requirements for the concert

1. The current program requires 8 musicians:

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

2. A harpsichord in perfect playing conditions, tuned to A=415Hz. (preferably a german or flemish two-keyboard model, although this is not strictly necessary)

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

4. Seven concert music stands, two stools for the violoncello and guitar and a chair for the harpsichord.

Luis Martínez
Artistic Director

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5. 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 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 excepcional 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)

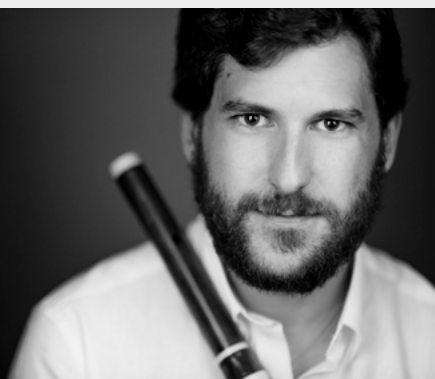
Born in Zaragoza in 1988, he completed his Bachelor of Music degree in flute at the *Conservatorio Superior de Música de Aragón* and then began his traverso studies at the *Escola Superior de Música de Catalunya* (ESMUC) with flautist Marc Hantaï, with whom he studies later at the *Schola Cantorum Basiliensis*. 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

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