

## Spanish Travelling Virtuosi

Spanish travelling virtuosi in the European Age of Enlightenment

LA  
GUITAR  
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- 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

Melómano ★★★★★



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

# 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’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. Spanish travelling virtuosi



### Spanish travelling virtuosi in the European Age of Enlightenment

The 18th century, known as the Age of the Reason, is mainly distinguished by the Enlightenment movement, which maintained that human knowledge could fight ignorance, superstition and tyranny, to build a better world. 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.

Thanks to the ascent of a thriving middle class to influential positions, the 18th century saw the first steps of a process of popularization of the arts, which led to a whole new market for the artists' creations: they started thinking about more general audiences rather than only dealing with a select group of connoisseurs and experts. The fact that the traditional patronage system, mainly sustained by kings and noblemen, was also in decline, greatly contributed to the appearance of the modern audience. From a musical point of view, public concerts, aimed at a wider cross section of people, started competing against the old-fashioned private concerts which took place in court. Groups of music connoisseurs now felt they could afford an entertainment that used to belong to the upper echelons of society. The first public concerts, from our present point of view, appeared in cities such as Paris, Leipzig, London, Vienna, and Dublin.

In this context, the figure of the virtuoso player emerged. Although opera singers had been travelling for work for over a century, moving from one city to another when their services were required and earning big sums of money, there were not many opportunities for instrumentalists until mid-18th century. The main difference between these virtuosi and their predecessors is that the new ones were not part of a particular court, but rather spent a part of their lives travelling from one city to another presenting their own works, pieces which had been composed especially for them. This fact can give us many clues about the technical and musical abilities each of them had. Thanks to these journeys, the musicians could not only give more concerts and make more

money, but also make stimulating professional contacts, learn new musical ideas and styles, and maybe meet editors for their new compositions.

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. This is clearly the case of brothers Josep and Joan Baptista Pla, arguably the most internationally renowned 18th century Spanish virtuosi. Several music reviews of the time present them as great virtuosi of the oboe; their music would still be played at the places they visited even after they left, showing that the audience greatly appreciated it. They travelled to places as diverse as Paris, London, Lisbon, Stuttgart, Madrid, and the North of Italy, and were highly successful wherever they went.

Although the Pla brothers might be the most famous 18th century Spanish virtuosi, it does not mean they were the only ones to decide on a change of scenery, in search for new and stimulating experiences. A clear example is Joaquín Nicolás Ximénez Brufal, violinist from Alicante. In 1763, he resigned from his post as second violinist in his hometown music chapel, to head for London to seek both success and a more enriching musical environment. There he published his *Six solos for a Violin. Composed and humbly Dedicated to the Right Honourable the Earl of Sandwich*, which is an evidence of the high technical and musical level that Nicolás Ximénez must have reached. Felipe Lluch, flute player, must also have reached such a high level, but unfortunately, few facts about his life are known. There is a certain controversy about his origins: although some defend his Spanish origin, many see a close connection between Felipe Lluch and Felipe Ruge Romano, well-known Italian flautist who took part in *Les Concerts Spirituels* in Paris in 1753, and published some of his works in Paris and London. His origin may remain a mystery, but what is beyond doubt is his flute proficiency, if we are to judge by the difficulty of his *Sonata for y Flauto Traversa* by Sig: Filippo Lluçe, kept in the British Library (London).

Giacomo Facco was born in the Serene Republic of Venice in 1676. By the early 18th century he had already worked in Palermo and Naples, mostly writing sacred music for a number of local festivities, cantatas for soprano, as well as the *Pensieri Adriaemonici*, a collection of two volumes of violin concerti which was published by the famous Dutch publisher Estienne Roger in Amsterdam. In 1720 Facco arrived in Madrid with the intention of going to the court of Lisbon. However, Facco's musical ability was eventually noticed by the court of Felipe V, where he received a contract to be a violinist in the Royal Chapel and music teacher of the infant Don Luis. Facco remained in the service of the Bourbons until his death in 1753. Though Facco's abilities may have impressed for a time, it seems that the arrival of the famous castrato Carlo Borschi, Farinelli, eclipsed Facco's productive compositional period, as well as all the other musicians who were working for the royal family. While no documents in the Royal Palace in Madrid indicate to any compositions in his later life, some violoncello symphonies kept in the *Libreria Marziana* of Venice have recently been recovered by Spanish cellist Guillermo Turina. Our appreciation goes out to Turina without whom we would not be able to perform the *Sinfonia di Violoncello IX* in A minor today. A work that shows the great musical quality of the Venetian musician.

Little is known about the life of Joan Cabanilles before he was appointed organist in Valencia cathedral in 1655, substituting Jerónimo de la Torre. Although some sources maintain that Cabanilles travelled to France on several occasions to play in religious festivities, there is no information to confirm this hypothesis. However, the cosmopolitan environment of Valencia at the time – especially because it was one of the most important entry harbours in Spain – helped Cabanilles keep in touch with the new European trends and tastes, especially the Italian ones, although his music also contains typical German and Dutch elements. While we cannot confirm Cabanilles' presence abroad, we can confirm the presence of some of his works in several European countries, and even in America. This confirms the great esteem and respect that many musicians felt for him. After all, as we can read from the words of his pupil Josep Elías, "the world will collapse before a second Cabanilles appears".

Author. Luis Martínez



### 3. Programme

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#### Spanish travelling virtuosi

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#### Spanish travelling virtuosi in the European Age of Enlightenment

JOAN BAPTISTA PLA (1720-1773)

*Sonata per Flauto, Violino e Basso in C major, III-28 (Sei Sonata per Flauto, Violino e Basso del Sig. Giovanni Plà. Génova?, 1762?)*<sup>1</sup>

JOAQUÍN NICOLÁS XIMÉNEZ BRUFAL (1742-1791?)

*Sonata for violin and continuo in G major (Six solos for a Violin. Composed and humbly Dedicated to the Right Honourable the Earl of Sandwich. Londres, 1772)*<sup>2</sup>

GIACOMO FACCO (1676 - 1753)

*Sinfonia di Violoncello N° 9 in A minor (Sinfonie e balletti a due violoncelli, Madrid?, ?)*<sup>3</sup>

JOAN BAPTISTA PLA

*Sonata IV in C major for flute, violin and continuo, III-1 (Six Sonates en Trio Pour deux Violons et Basse. Les dits Trio peuvent se joüer Sur le Hautbois Flute et pardessus de Viole. Paris, 1759)*<sup>4</sup>

FELIPE LLUCH (?)

*Sonata for y Flauto Traversa by Sig: Filippo Llugue in D major (?)*

JOAN CABANILLES (1644-1712)

*Corrente Italiana (?)*

JOAN BAPTISTA PLA

*Sonata per Flauto, Violino e Basso in D major, III-23 (Sei Sonata per Flauto, Violino e Basso del Sig. Giovanni Plà. Génova?, 1762?)*<sup>1</sup>

Approximate timing: 70'

<sup>1</sup> First performance in modern times. Library of "Conservatorio di Musica Niccolò Paganini". Genova

<sup>2</sup> First performance in modern times. Biblioteca Digital Hispánica. Biblioteca Nacional de España. Madrid

<sup>3</sup> First performance in modern times. Biblioteca Marziana. Venezia

<sup>4</sup> First performance in modern times. Gallica. Bibliothèque nationale de France. Paris



## 4. Requirements

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### Requirements for the concert

1. The current program requires 5 musicians:

1 traverso, 1 violin, 1 violoncello, 1 baroque guitar 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. Four concert music stands, two stools for the violoncello and guitar and a chair for the harpsichord

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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 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

# 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

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La Guirlande

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