

Haydn in London

Trios for flute, cello and fortepiano by J. Haydn

LA
GUR
LAN
DE

Luis Martínez. Traverso

Laura Fernández Granero. Fortepiano • Carlos Leal Cardín. Cello



1st Prize
XVIII Biagio-Marini
Wettbewerb

1st Prize
V Gijón International Early
Music Competition

Haydn in London

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1. La Guirlande

Founded by Luis Martínez Pueyo during his stay in 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 several international competitions such as the *XVIII Biagio-Marini Wettbewerb* and the *V Gijón International Early Music Competition*, *La Guirlande's* repertoire is centered in 18th and 19th century music in which the flute plays a fundamental role: from the flute sonata – with obbligato 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 Paris*, *Koninklijk Conservatorium den Haag*), and some of them play in renowned ensembles and orchestras, such as *Les Arts Florissants*, *Orchestra of the Age of Enlightenment*, *Orchestra of the 18th Century*, *Le Concert des Nations*, *Freiburg Baroque Orchestra*, *La Capella Mediterranea*, *La Cetra Barockorchester Basel*, *Concerto Köln*, *Accademia Bizantina*, *Montis Regalis Orchestra*, *Bach Kollektiv*, *Elbipolis Barockorchester Hamburg*, *Bach Akademie Luzern*, *Musica Fiorita*, *European Union Baroque Orchestra*, *Al Ayre Español*, *Los Músicos de su Alteza*, *La Tempestad*, *Insula Orchestra*, and *Orchestre Français des Jeunes*, among others.

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.



LA
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2. Haydn in London

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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. Moreover, Britain's victory in the Seven Years' War offered vast new markets for British commerce, thus leading to an ever-increasing prosperity to the 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, only comparable in size to that of Paris, Amsterdam or Vienna. This clearly shows the market there was for these scores, purchased mainly by amateur musicians belonging to the wealthy upper classes, from merchants and businessmen to members of the nobility.

In November, 1789, John Bland – one of the three most important music publishers in London - William Forster and Longman & Broderip - who were struggling to corner the market in printed scores- travelled to Esterhaza, where he met Joseph Haydn. In this encounter, Haydn undertook to write for Bland, three works which we can hear in the programme we present today, two of which –the trios Hob- XV, 16 in D Major and Hob. XV, 15 in G Major- would be published in the summer of 1790, leaving the third – Hob. XV, 17- to be published shortly afterwards.

The distinctive feature within these works comes from the fact that, of the 45 trios for piano composed by Haydn, only the three we present here are written for piano, flute and cello, the other 42 being intended for piano, violin and cello. In fact, in a letter written by Haydn on the 11th January 1790, he mentions Bland commissioning from him several piano sonatas whose accompaniment was intended for violin (instead of flute) and cello. We do not know reasons he might have had for substituting the violin for the flute. However, we can only speculate around the possibility that the reputation the flute had gained amongst amateur musicians throughout Europe could have played a decisive part in this final choice, since it was precisely for this market music was intended. A market that, in spite of its amateur character, has produced true musical gems such as the ones we will hear presently.

3. Programme

Haydn in London

F. J. Haydn (1732 - 1809)

Trio Nr. 29 in G Major, Hob. XV:15 (1790)

I. Allegro

II. Andante

III. Finale. Allegro moderato

Trio Nr. 30 in F Major, Hob. XV:17 (1790)

I. Allegro

II. Tempo di menuetto

Trio Nr. 28 in D Major, Hob. XV:16 (1790)

I. Allegro

II. Andantino più tosto allegretto

III. Vivace assai

Approximate timing: 60'

4. Fee and requirements

Requirements for the concert

1. The current program requires 3 musicians:
1 traverso, 1 cello and 1 fortepiano.
2. All costs related to the fortepiano (transport, insurance, etc.) are to be covered by the organizers of the concert
3. 2 concert music stands, a chair for the cello and a stool for the fortepiano

Fee

In order to agree on the fee with the direction of La Guirlande, please send an e-mail to the contact in this document

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5. Press reviews

"...Finally, the panel was most convinced by the internationally cast, award winning ensemble «La Guirlande» [...] with their all-around heartfelt, professionally confident and perfectly together performance of the trio sonata from Bach's "Musical Offering"."

Heike Haberl on Donaukurier, 13 August 2017

"The ensemble [...] «La Guirlande» offered a quite difficult part of the repertoire: the trio sonata from Johann Sebastian Bach's "Musical Offering" is a polyphonic master piece. [...] «La Guirlande» accomplished to reveal the underlying layers of this work with their dynamic differentiation and extremely homogeneous performance, and thus the panel has awarded them with the first prize [...]"

Raphael Beck on Augsburg Allgemeine, 13 August 2017

"...His performance neared technical perfection and the jury emphasized that quality, as well as the precise delivery and intonation at all times... the opening adagio sounded delicate, with a natural flow and a demonstration of synchronization in the breathy unison cadence. They [the ensemble] managed to show the difference in character between the agile Allegretto and the lively Allegro assai, where the virtuosity of some passages was highlighted, and again showed virtuosity in the long melodic phrasings of the first movement, with a masterful control of the tempo in the Andante, finally investing the remaining energy into the final Allegretto, combining virtuosity of vertiginous passages with punctual ritardandos. Simply spectacular."

Eduardo Viñuela on La Nueva España. July 16, 2016

"...La Guirlande opted for an approach with historically accurate performance – and with success! This flute and harpsichord duo entrusted their fate to the "Sonata for flute and harpsichord in D Major" by CPE Bach, convincing the jury with a rigorous perpetuum mobile in both allegros and a sense of dispersed measure in the adagio. They sounded precise and well together, as fluent in their delivery as is demanded by the piece..."

Eduardo Viñuela on La Nueva España. July 15, 2016

"...Absolutely lyrical, the Sicilian movement that the flautist Luis Martinez Pueyo recreated, savoured all the notes, playing them as in the style of famous flutists such as Jaime Martin or Jean-Pierre Rampal himself. The passages, full of figurations of enormous vivacity, were used at the highest level by the musician from Zaragoza, who exhibited the surprising adaptation of baroque traverso for virtuosistic brilliance..."

Luis Alfonso Bes on Heraldo de Aragón. May 12, 2016

"...Luis Martínez Pueyo performed both virtuously and gently with his traverso the pieces of the flute suite by Jacques-Martin Hotteterre..."

Hans Jürgen Kugler on Badische Zeitung. February 25, 2015

Luis Martínez Pueyo (Traverso)

Born in Zaragoza in 1988, he completed his Bachelor of Music degree in flute in the Conservatorio Superior de Música de Aragón and then began his traverso studies in the *Escola Superior de Música de Catalunya* (ESMUC) with flautist Marc Hantaï, with whom he studies later a Master of Music degree in Early Music Performance in the *Schola Cantorum Basiliensis*. At the same time, he attends 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, o 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 Gijón International Early Music Competition*.

Luis Martínez has played in many orchestras and ensembles such as Orchestra of the Age of Enlightenment, The Bach Kollektiv, *Wunderkammer Berlin*, *Elbipolis Barockorchester Hamburg*, *Bach Akademie Luzern*, *Ensemble Cristofori*, *Ensemble Ripieno*, *Svapinga Consort*, *Orchester Le Phénix*, *Orchestre Français des Jeunes*, *Jeune Orchestre de l'Abbaye*, *Schola Cantorum Basiliensis Orchestra*, *Memento Mori*, *Orquesta de Cadaqués* and *Orquesta de Valencia*, playing in important concert halls in Spain, France, Germany, Scotland, Austria, Switzerland and Holland.



Laura Fernández Granero (Fortepiano)

Born in Madrid in 1991, Laura Fernández Granero studied BMus in Piano with Claudio Martínez Mehner as his student at the Conservatorio Superior de Música de Aragón in Zaragoza (Spain) and at the Centro Superior Katarina Gurska in Madrid.

A deep interest in historical performance brought to study harpsichord at the Conservatorio Superior de Música de Castilla y León (COSCYL) in Salamanca (Spain), with Professors Pilar Montoya and Jorge García Martín. She has attended masterclasses with Bertrand Cuiller, Amandine Beyer, Robert Levin, Ulrich Messthaler and Ferenc Rados.

After obtaining in 2016 her Bachelor's degree in Fortepiano with honours in the class of Edoardo Torbianelli at the *Schola Cantorum Basiliensis* in 2016, she started studying for her Master's degree in fortepiano at the same school. She has also studied harpsichord with Andrea Marcon.

She has given solo and chamber music recitals both in Spain and abroad, in Holanda, France, Italy, Portugal, Austria and Switzerland, participating in important festivals such as the Gelvinck Festival, Festival de la Fondation Royaumont, Festival Mozart Maximum (La Seine Musicale) and Festival Noites de Queluz. She is a member of the Ensemble *La Guirlande* (www.laguirlande.com), under the artistic direction of the flutist Luis Martínez Pueyo. She also performs regularly with the violinist Ajay Ranganathan, with whom she plays 18th-century sonatas for fortepiano accompanied by the violin, and plays four hand repertoire with the fortepianist David Aijón.

She has recorded her first CD in August 2017, with pieces composed by the Portuguese composer João Domingos Bomtempo.

She is the artistic director of the *Proyecto Notre Temps*, which aims at promoting the presence of the fortepiano in the Iberian Peninsula, through activities such as concerts, conferences and masterclasses in several halls and conservatories.



Carlos Leal Cardín (Cello)

Carlos was born in Madrid in 1989. He has recently finished his studies with Lucia Swarts at the Early Music Department of the Royal Conservatory of The Hague -where he previously completed a Master in modern cello. From September 2017 he will start master studies with Christophe Coin at the Schola Cantorum Basiliensis. In Spain he studied in Salamanca and Guadalajara with Aldo Mata, Suzana Stefanovic and Ángel Luis Quintana.

In the last years Carlos has had contact with some of the most outstanding musicians of the Early Music movement receiving lessons and masterclasses from Albert Brüggen, Jaap ter Linden, Roel Dieltiens, Catherine Jones, Hidemi Suzuki, Malcolm Bilson, Kristian Bezuidenhout, Amandine Beyer and Anner Bylsma -performing Beethoven's sonata op.102/2 in his 80th anniversary. He took part in academic projects with the Orchestra of the 18th Century and played Bach's Johannes Passion with the Netherlands Bach Society under Jos van Veldhoven -a performance which will be included in the online project Allofbach.com- as well as recorded Bach's Magnificat with the vocal ensemble Vox Luminis (Lionel Meunier).

Carlos holds an increasing activity in the field of chamber music as founder member of the Metis String Quartet and other groups, having masterclasses with Ferenc Rados, Valentin Erben (Alban Berg Quartet), Johannes Meissl, Quiroga Quartet, Alexander Pavlovsky (Jerusalem Quartet), Emerson String Quartet or Danel Quartet. He has performed in Spain, The Netherlands, Belgium, Germany and Austria including the chamber music halls of the Auditorio Nacional (Madrid), Concertgebouw (Amsterdam), De Doelen (Rotterdam), Tivoli Vredenburg (Utrecht) or Arnold Schoenberg Center (Vienna).

As orchestra musician Carlos has collaborated with the Spanish National Orchestra (ONE) -academist in the period 2014-2016- and the Residentie Orkest/The Hague Philharmonic and has served as cello section leader of the youth orchestras of Spain (Jonde) and Madrid (Jorcam). These experiences gave him the opportunity to work with conductors as Semyon Bychkov, Juanjo Mena, Lutz Köhler, George Pehlivanian or Günter Pichler and play in halls and festivals as Santander, Granada, Amsterdam (Concertgebouw), Aix-en-Provence, Young Euro Classic (Berlin), Guanajuato (Mexico), Bucharest, etc.

Beside his experience as performer Carlos also teaches at the Young Talent School of the Royal Conservatory in The Hague and has given masterclasses in Portugal (EPABI, Covilhã).

Carlos plays a German cello kindly provided by a private benefactor and a baroque bow by Kees van Hemert from the Nationaal Muziekinstrumenten Fonds collection.



Credits for the paintings

Front page

Canaletto. *London: The Thames from Somerset House Terrace towards the City*. 1750-1751. *Royal Collection*, United Kingdom.

1. La Guirlande

Canaletto. *The Strand front of Northumberland House*. 1752. Northumberland duke's collection, United Kingdom.

Graphic design and artistic direction for *La Guirlande's* identity

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A project created by

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