



Ensemble Allettamento | Mario Braña & Elsa Pidre



The Ensemble Allettamento was founded in 2016 by Mario Braña (baroque violin) and Elsa Pidre (baroque cello) after winning the Special Audience Prize in the V Internacional Early Music Competition of Gijón. The ensemble arises from both musician's interest in historically informed performance and the origins of the repertoire for violin and cello. After many years of playing together and exploring different repertoires with diverse chamber music ensembles, they decide to specialize in Early Music.

The ensemble takes its name from the *Allettamenti da Camera* by Valentini and Tassarini, one of the first works specifically indicated for violin and cello. The connection with the audience is one of the principles of the ensemble and, in that way, they pursue "allettare", to please, to seduce and to move the affections of the audience in each performance.







THE ENSEMBLE





MARIO BRAÑA | BAROQUE VIOLIN

Graduate in modern violin at the Oviedo Conservatoire (CONSMUPA) with Yuri Nasushkin, University Expert in the Interpretation and Musical Analysis with Héctor Corpus and Ramón Sobrino, Graduate in History and Music Science at the University of Oviedo. He does a Master's Degree in the Interpretation of Early Music at the ESMAE in Porto with Amandine Beyer and Benjamin Chénier.

He is a scholar at the Academia Montis Regalis (Italy) and at the University of Salamanca Baroque Orchestra. He has had regular collaborations with various early music ensembles in Spain and Portugal such as the Tenerife Baroque Orchestra and Concerto Ibérico. He complements his training taking part in courses and masterclasses with musicians such as Christophe Coin, Mauro Rossi, Pedro Gandía, Andoni Mercero o Lorenzo Colitto and has worked with the greatest names of the current early music musical scene like Enrico Onofri, Olivia Centurioni, Thibaud Noally, Ophelie Gaillard and Wilbert Hazelzet. Professionally, as a modern violinist, he has had regular collaborations with the OSPA- Principality of Asturias Symphony Orchestra (Spain) and currently he is a violinist at the Orquestra do Norte (Portugal)

As a member of the “Cuarteto Vínculos”, he has been awarded a Grand Prix at the Contest of the International Forum “Musical Performance and Pedagogics” (Madrid 2010), three First Prizes at the Chamber Music Contest “Francisco Salzillo” (Murcia, 2010), at the International Festival Contest “La noche en Madrid”(Madrid, 2011) and at the X Chamber Music Contest “Rotary Sardinero” (Santander, 2011). He also obtained a Third Prize at the International Contest of Chamber Music with Religious Themes (Valencia, 2009). He co-founds the Ensemble Alletamento with the cellist Elsa Pidre, Finalist and Winner of the Audience Award at the V International Early Music Contest in Gijón (2016) and of the Grand Jury Prize at the VI International Early Music Contest in Gijón (2017).

ELSA PIDRE | BAROQUE CELLO

After completing her modern cello studies at the Oviedo Conservatoire (CONSMUPA) with Viguen Sarkissov and graduating in History and Musical Sciences at the University of Oviedo, she does a Master's Degree in the Interpretation of Early Music at the ESMAE in Porto with Marco Ceccato.

She complements her studies taking part in courses and masterclasses with cellists such as Christophe Coin, Stefano Veggetti or Itziar Atutxa and she is a scholar at the Academia Montis regalis (Italy) and the University of Salamanca Baroque Orchestra

As a modern cellist, she has had regular collaborations with the OSPA-Principality of Asturias Symphony Orchestra (Spain) and worked for the Orquestra do Norte (Portugal)

As a member of the "Cuarteto Vínculos", she has been awarded a Grand Prix at the Contest of the International Forum "Musical Performance and Pedagogics" (Madrid 2010), three First Prizes at the Chamber Music Contest "Francisco Salzillo" (Murcia, 2010), at the International Festival Contest "La noche en Madrid" (Madrid, 2011) and at the X Chamber Music Contest "Rotary Sardinero" (Santander, 2011). She also obtained a Third Prize at the International Contest of Chamber Music with Religious Themes (Valencia, 2009).

She co-founds the Ensemble Alletamento with Mario Braña, Finalist and winner of the Audience Award at the V International Early Music Contest in Gijón (2016) and of the Grand Jury Prize at the VI International Early Music Contest in Gijón (2017).



PROYECTS





the triumph of the dialogue





Unique part. Approximate duration | 60 ‘

Performers | Mario Braña (Baroque violin) & Elsa Pidre (Baroque violoncello)

The triumph of dialogue is an invitation to a journey through the evolution of music for violin and cello in/during the 17th and 18th century.

Through the musical repertoire we propose in this programme, you will be able to see how the way to communicate between both instruments has changed over time.

In the 17th century, whereas the violin played a leading role, the cello made the accompaniment playing the bass line along with the hapsichord. However, this was not the only way to play in this period since another common practice in which the cello played the figured bass line alone also existed. Cellists had to be expert and competent to be able to fully perform the complex harmonies and polyphonic textures of different works. One of the first sources that evinces the question of accompaniment towards the end of the 17th century is the “Arie, correnti [...] per violino e violone o spinetta de G.M. Bononcini”, the first piece of this programme. Although the composer suggests that both instruments should play the bass line, in the preface, the author clearly states his preference for the violone as the accompaniment instrument, since it is “ more appropriate and giving a better effect”

This practice was already more usual in the 18th century, when we find various examples of sonatas containing added notes in the bass part making good sense to a cellist but little to a hapsichordist already giving a full performance. You will listen to two pieces by A. Corelli and his pupil G. Valentini played in such a manner.

In the middle of the century, a new way of dialogue between the violin and the cello appears. The cello abandoned the accompaniment role progressively and achieved a self-identity. You will observe this evolution in two contemporary composers, C. Tassarini and G.B. Platti. With the Italian composer G.B. Cirri music becomes more homogeneous between these two instruments, and together with the great technical development of the cello, the dialogue finally consolidated.



PROGRAM

Giovanni Battista Cirri (1724 – 1808) Dúo para violin y violonchelo en Sol M Op. 1 N° 3

Allegro

Giovani Maria Bononcini (1642 – 1678) Arie, correnti... per violino e violone o spinetta Op.4

L'Anghisciola
Sarabanda
La Molza

Arcangelo Corelli (1653 – 1713) Sonata a violino e violone o cembalo Op.5 N° 9

Preudio
Giga
Adagio
Tempo di gavotta

Giuseppe Valentini (1681 – 1753) Alletamento per camera, a violino, e violoncello, o cembalo Op. 8 N° 4

Largo
Presto

Carlo Tessarini (1690 – 1766) Alletamento da camera a violino solo e violoncello en Sol M Op. 3 N° 2

Allegro
Andante
Presto

Giovanni Benedetto Platti (c. 1697 – 1763) Ricercare á violino e violoncello N° 1

Adagio
Allegro
Largo
Allegro

Giovanni Battista Cirri (1724 – 1808) Dúo para violín y violoncelo en Sol M Op. 12 N° 4

Allegro con Brío
Adagio
Allegro



cirri: a journey to london





Unique part. Approximate duration | 60 ‘

Performers | Mario Braña (Baroque violin) y Elsa Pidre (Baroque violoncello)

Welcome to a journey around the unfamiliar name of the Italian composer G. B. Cirri and two other key, though somehow forgotten, figures of the musical life of London at the end of the 18th century, James Cervetto and Andreas Lidl.

In 1764, the Italian cellist and composer Giovanni Battista Cirri (1724 - 1808) arrived in Georgian London, where he spent over a decade. There, he was employed as a chamber musician to the Duke of York and director of music for the Duke of Gloucester. His first public appearance in the city was on 16th May of that same year as accompanist of the violinist Marcella. He also played at the 8-year-old Mozart's first public concert in London. In addition to his duties for the nobility, Cirri was an active teacher and a popular soloist and accompanist participating in the Bach - Abel concerts, performing entr'actes (pieces of music during the intervals of operas and oratorios) and assisting in numerous benefit concerts.

Some years later (c. 1795) the English cellist and composer James Cervetto, son of Giacobbe Basevi Cervetto who had arrived in Britain at the beginning of the century, wrote 6 Duets for violin and violoncello, of which Number 1 is included in this programme.

Last but not least, the Austrian composer Andreas Lidl was a baryton and viola da gamba virtuoso. In 1778, he had settled in London and composed a variety of chamber music, including violin and cello duets such as the Duet for violin and violoncello Op. 6 N° 5.

With this programme, we aim to recover the forgotten music for violin and cello, which has not been recorded yet, by the aforementioned composers with the purpose of presenting an accurate soundscape of 18th century London.



PROGRAM

Giovanni Battista Cirri (1724 – 1808) Duo para violin y violonchelo Op. 1 N° 3

Allegro
Adagio
Allegretto

James Cervetto (1747 – 1837) Duo para violin y violonchelo Op. 5 N° 1

Allegro
Aria (Andantino)
Allegro

Giovanni Battista Cirri (1724 – 1808) Duo para violin y violonchelo Op. 12 N° 2

Allegro
Adagio
Allegretto

Andreas Lidl (1740 – 1789) Duo para violin y violonchelo Op. 6 N° 5

Andante
Adagio
Rondo

Giovanni Battista Cirri (1724 – 1808) Duo para violin y violonchelo Op. 12 N° 4

Allegro con brio
Adagio
Allegro



MEDIA





Giovani Benedetto Platti (ca. 1697 – 1763)
Ricercale á violino e violoncello N° 1 | Largo





Giovanni Battista Cirri (1724 – 1808)
Duo for violin and cello Op.12 N°4 in G | Allegro con Brio





CONTACT





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