



Press Kit

# Artemandoline

*Ensemble baroque*





### Back to the sources: the rebirth of a forgotten repertory

With their ensemble Artemandoline, formed in 2001, Juan Carlos Muñoz and Mari Fe Pavón chose to go back to the original documents in order to establish the true pedigree of this incomparable family of instruments. They have made a major contribution to launching a movement to encourage musical freshness and rigour. A better understanding of the compositions, closer study of the early treatises, the playing styles, the musical environment of the glorious era of the mandolin, leads to better appreciation of Baroque music, which itself became over time a mode of thought and action.

Searching for early mandolins, working on the manuscripts, hunting down early treatises, exploring the iconography: these are the means by which, for more than ten years now, the musicians of Artemandoline have sought to do fuller justice to the works of Scarlatti, Vivaldi, Weiss, and their contemporaries. The success of this approach based on a return to the sources, which constitutes the most important development in the history of the interpretation of 'serious' music in the course of the twentieth century, has been made possible by the cooperation of many protagonists – musicians, but also concert organisers, recording producers, publishers, musicologists, and instrument makers.

To ensure that music composed in the past does not sound like mere 'early music' in the present, the performers must manage to be sufficiently free, spontaneous, anticipative and astonished in their intimate act of creation and the newness it engenders. Juan Carlos Muñoz and Mari Fe Pavón spend their lives searching out and reviving forgotten masterpieces of the mandolin repertory. They are not content with simply presenting their finds like 'musical archaeologists', but endeavour to transmit them to the wider public by means of the essential act of communication between interpreters, composers, and listeners.

Very quickly awarded prizes by the critics and enthusiastically acclaimed by the public, Artemandoline's performances always create new impulsions in the development of both the perception and the interpretation of the works of the seventeenth and eighteenth centuries. Its musicians dedicate their time and their talents to the revival of the mandolin on the musical scene, participating in the current expansion of interest in it all over the world through their conservatory teaching and masterclasses, their concerts, and their publications. Artemandoline is one of the pioneers in this domain, in which it has forged an international reputation.

In a few short years, the ensemble has found its style, proved its instrumental quality, and thereby constituted a veritable identity. Soon after its formation, it took its place among the foremost ensembles in the realm of historical performance practice on plucked strings. Audiences and critics alike were immediately filled with enthusiasm for its lively musical style. The musicians who make up the ensemble play on period instruments: Baroque mandolins, Renaissance and Baroque guitar, Baroque mandola and mandolone, Renaissance lute, treble lutes, mandolins from Brescia and Cremona.



*Labels*

*K617*

[www.cd-baroque.com](http://www.cd-baroque.com)

*Jade Milan Music*

[www.jade-music.net](http://www.jade-music.net)

# International Press

**François-Xavier Lacroux, France C. 2012**

*«....L'ensemble Artemandoline dépoussière définitivement l'instrument en le portant au pinacle de la virtuosité. Cette liberté ne contredit en rien la magie des pages d'Uccellini, Weiss, Scarlatti, Arrigoni, Castello. Elle la sublime. Un disque immanquable tant il insuffle une joie de vivre!*

**Roger-Claude Travers, Diapason**

*«.....les excellents virtuoses d'Artemandoline ont choisi d'adapter à l'ongle ou au plectre chaque partie instrumentale d'un répertoire judicieusement sélectionné.....moments précieux.....texture fluide. Leur audace est pleinement récompensée. Une réussite. » (4 Diapasons)*

**Jean-Luc Bresson, Société française de luth**

*« ...L'ensemble est très séduisant, et mené d'un bout à l'autre avec une rhétorique très étudiée, qui mobilise l'attention de l'auditeur sans discontinuer. Il s'agit indéniablement d'une des grandes qualités de cet enregistrement : le discours n'est jamais installé définitivement. On pressent régulièrement l'imminence d'une formulation nouvelle. Pas un mot, pas une phrase, pas une ligne qui ne soient minutieusement réfléchies. Beau travail d'interprétation »*

**Süddeutsche Zeitung, Juni 2011 - Kristina-Maidt-Zinke**

*"Grandios, was das Luxemburger Barockensemble Artemandoline für die Rehabilitierung der Mandoline leistet : Die kleine Barockmandoline mit ihrem hellen, durchdringenden Klang war ein Pfingstwunder des Festivals Tage Alter Musik Regensburg"*

**L'éducation musicale, Paris**

*« ....pour les ornements, ces interprètes hors pari s'appuient sur les théories d'époque et les manuscrits originaux. Toujours avec élégance et esprit, expression et spontanéité, virtuosité et brillance, charme et fougue : petite heure de détente lumineuse en entraînante garantie. »*

**Washington Post**

*" A small amount of mandolin music can go a long way; but in the hands of such fine musicians, a two-hour concert passes quickly for audiences that can appreciate the delicacy of tone provided by such graceful instruments. "*



## Juan Carlos Muñoz

*Baroque mandolin &*

*baroque mandola*

## Mari Fe Pavón

*Baroque Mandoline &*

*baroque bandurria*



## Manuel Muñoz

*Baroque guitar*

*Renaissance lute & arciliuto*





## Alla Tolkacheva

*Baroque mandolin &*

*baroque mandola*

## Jean-Daniel Haro

*Viol &*

*Violone*



## Jean-Christophe Leclère

*Organ & Harpsichord*



## Artemandoline K617

*Works of Scarlatti, Castello, Weiss,  
Dall'Abaco, Arrigoni, Matteis,...*

## Concerti Musicali

### Jade , Paris

*Arrigoni, Castello, Torelli, Caldara,  
Scarlatti, Vivaldi, Camerloher,...*



## L'arte del Mandolino Barocco

### Jade, Paris

*Brescianello, Maldere, Caroso, Ugolino, Vivaldi,...*



*They are regularly invited to appear at early music festivals in France and abroad, including the Festival de Musique Ancienne du Marais, Festival du Périgord Vert, the « Tage Alter Musik Regensburg » in Germany ; « Early Music Day Alden-Biesen (Belgique) », Musique en Catalogne romane, Festival de l'Épine in France; Monza e Brianza, Gaudete Early Festival (Piedmont), and Castello Reale di Sarre (Aosta), all in Italy; Narol and Wroclaw in Poland; the Baroque Days at the Philharmonie in Luxembourg;; the Bach Chamber Days in Riga (Latvia); Festival Musique d'Ensemble à Pommiers, Oissery; Sedan, and other engagements in Spain, Japan, Switzerland, and Algeria...*

### *Program proposal*

*«Festa Veneziana», Concertos & Sonatas in Venice*

*«Il viaggio musicale», Music in the Kingdom of Naples and at the spanish court*

*«Concerto imperiale», Italian music at the court of Austria*

*«La voce del mandolino barocco», Cantatas & Ays for soprano*

*«Europa galante», Music in the Parisian salons of eighteenth-century*



Facebook

<https://www.facebook.com/Artemandoline>

Youtube

<http://www.youtube.com/user/Artemandoline>

Discover here some videos of our various concerts.

The ensemble Artemandoline is in residence at the Romanesque church of Mont St Martin  
(Longwy, Meurthe-et-Moselle, France).

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