

GIOVANNI BATTISTA  
**CIRRI**

SONATAS AND DUOS  
FOR CELLO

BREAKING BASS ENSEMBLE  
CARLOS MONTESINOS DEFEZ





## Giovanni Battista Cirri (1724-1808)

### 8 Duets for 2 Cellos: No.8 in F

- |                         |      |
|-------------------------|------|
| 1. I. Adagio            | 2'14 |
| 2. II. Allegro Moderato | 2'21 |
| 3. III. Minuetto        | 1'54 |

### 12 Sonate da Camera for Cello and B.C.: No.2 in A

- |                 |      |
|-----------------|------|
| 4. I. Largo     | 2'46 |
| 5. II. Allegro  | 2'56 |
| 6. III. Allegro | 1'55 |

### 8 Duets for 2 Cellos: No.7 in A minor

- |                           |      |
|---------------------------|------|
| 7. I. Allegro non molto   | 1'41 |
| 8. II. Adagio             | 3'14 |
| 9. III. Tempo di Minuetto | 2'02 |

### 12 Sonate da Camera for Cello and B.C.: No.6 in G

- |                  |      |
|------------------|------|
| 10. I. Largo     | 2'53 |
| 11. II. Allegro  | 2'19 |
| 12. III. Allegro | 2'27 |

### 8 Duets for 2 Cellos: No.3 in B-flat

- |                            |      |
|----------------------------|------|
| 13. I. Allegro Moderato    | 2'44 |
| 14. II. Adagio             | 1'45 |
| 15. III. Tempo di Minuetto | 2'06 |

### 12 Sonate da Camera for Cello and B.C.: No.5 in C minor

- |                  |      |
|------------------|------|
| 16. I. Largo     | 3'32 |
| 17. II. Allegro  | 2'04 |
| 18. III. Allegro | 1'46 |

### 8 Duets for 2 Cellos: No.3 in G

- |                              |      |
|------------------------------|------|
| 19. I. Allegro ma non troppo | 2'20 |
| 20. II. Adagio amoroso       | 1'57 |
| 21. III. Rondeau Allegretto  | 2'15 |

### 12 Sonate da Camera for Cello and B.C.: No.10 in C

- |                  |      |
|------------------|------|
| 22. I. Largo     | 2'28 |
| 23. II. Allegro  | 2'49 |
| 24. III. Allegro | 1'58 |

*For those who will always be there and will hear this, one way or another...*

Breaking Bass Ensemble presents its debut album, *Cirri Project*.

This recording is based on research work carried out by the musicologist Simone Laghi who, in 2018, unearthed the 12 Chamber Sonatas for cello and basso continuo, which had survived in a single manuscript version, once owned by the Aliprandi family.

The Breaking Bass Ensemble is specialized in historically informed performances of the Baroque and Classical repertoires. Since its foundation, it has sought to perform music from a different approach to what is established in the majority of chamber groups existing today. Because it is made up of instruments originally used for continuo playing, Breaking Bass Ensemble has a rounded sonority of great mellowness and depth.

What primarily distinguishes the players' approach to the performances with which they entertain audiences is the way in which they construct each piece of music on the basis of its rhythm and continuo harmony. They apply historically informed criteria and play original instruments – with gut strings and period bows – using the various temperaments employed in each historical period.

Giovanni Battista Cirri was born in 1724 in Forlì, a city that lies between Bologna and Rimini, in northern Italy. He soon became a virtuoso cellist and began writing his first compositions. In 1760 he travelled to Paris, where some of his music was performed as part of the Concert Spirituel series, and where he met other great musicians of that time, including fellow cellists such as Jean-Pierre Duport.

Cirri remained in Paris for three years before moving on to London, the city in which much of his professional career then unfolded. He became a renowned artist, giving both public and private concerts, one of which, incidentally, also featured a very young Mozart. In 1780 he returned to Italy, working in both Rome and Naples



### Breaking Bass Ensemble

Carlos Montesinos Defez *Baroque cello : solo* · Guillermo Turina *Baroque cello*  
Agustín Orcha Mata *double bass*  
Pablo Márquez Caraballo *harpsichord*

before finally settling down in Forlì again, as *maestro di cappella* of the cathedral.

The sonatas performed on this album were written after Cirri's return to Italy, and reflect the influences acquired through his travels and contact with other European musicians. In addition to reviving these works, the ensemble has recorded a selection of his Duos for two cellos as well. These reveal a far more theatrical side to the composer, with the two instruments taking on solo roles and sharing the limelight on equal terms. They were clearly designed for pedagogical use – to be performed by teacher and pupil.

© Carlos Montesinos

Translation by Susannah Howe

*Para los que siempre estarán y de alguna manera lo escucharán...*

El grupo Breaking Bass Ensemble presenta su primer proyecto discográfico bajo el título “Cirri Project”. Esta primera grabación consiste además en un trabajo de investigación realizada por el musicólogo Simone Laghi quien en 2018 recuperó las 12 Sonate da Camera per Violoncello e Basso de las cuales existen en un solo ejemplar manuscrito que perteneció a la familia Aliprandi.

Breaking Bass Ensemble es un grupo especializado en la interpretación historicista del repertorio barroco y clásico que desde su creación busca construir la música desde un punto de vista diferente a lo que está establecido en la mayoría de grupos que existen en la actualidad. La composición instrumental del propio ensemble provoca que la sonoridad que se construye, basada en instrumentos predestinados en su origen a realizar el bajo continuo, se caracterice por la amabilidad, redondez y profundidad sonora.

Esta forma de interpretar la música construida desde el ritmo y la armonía del bajo continuo es la principal característica de las interpretaciones de Breaking Bass Ensemble para el disfrute del público en general. Para nuestras interpretaciones nos basamos en criterios historicistas así como en el uso de instrumentos originales con cuerdas de tripa y los diferentes tipos de temperamentos y arcos tal y como se usaban en cada periodo.

**Giovanni Battista Cirri** nació en 1724 en Forlì, una ciudad situada en el norte de Italia entre Bolonia y Rimini. Rápidamente se convirtió en un virtuoso del violonchelo y comenzó a escribir sus primeras composiciones, motivo por el cual en 1760 decidió viajar hasta París y presentar en el Concert Spirituel algunas de estas obras y coincidió con grandes músicos y violoncelistas de la época como Duport.

Después de esta estancia de 3 años en París, viajó hasta Londres donde desarrolló gran parte de su carrera profesional convirtiéndose en un artista de renombre ofreciendo conciertos públicos y privados. Como anécdota se tiene constancia de que

en unos de esos conciertos coincidió con un Mozart todavía adolescente. Después de 1780 Cirri regresó a Italia, concretamente a Roma y a Nápoles, y finalmente se retiró en su ciudad natal con el título de Maestro di Capella del Duomo.

Estas sonatas fueron compuestas después de su regreso a Italia, y en ellas se pueden apreciar influencias de las experiencias adquiridas a lo largo de sus viajes y de su contacto con otros músicos europeos. Además de la recuperación de estas sonatas hemos grabado una selección de los Dúos para dos violonchelos del mismo compositor. En ellos nos encontramos con un Cirri mucho más teatral, en el que las dos voces desarrollan un papel solista a partes iguales y tienen un claro perfil pedagógico para ser interpretadas por alumno y profesor.

© *Carlos Montesinos*



**Carlos Montesinos Defez** began his musical studies at the early age of 5 with his father. He graduated from the Conservatorio Superior de Música de Aragón in Cello Performance, under the tuition of Ángel Luis Quintana. After that, he started his introduction to the historically informed performance by participating in courses, with professors such as

Jaap Ter Linden or Lina Tur. In 2009 he continued his studies at the Escola Superior de Música de Catalunya, as a student of Arnau Tomas. He took the Continuing Education Course and also began his higher studies of Historical Performance of Cello with professors Bruno Cocset and Emmanuel Balssa. He participated also in the Jeunesse Orchester Atlantique de Saintes (France) and completed the Higher Education specialized in Historically Informed Performance of classical and romantic repertoires, under the tuition of Hilary Metzger. In 2011, he received an scholarship from the Tafelmusik Baroque Institute of Toronto (Canada). During the years 2013 and 2015, he lived in Geneva (Switzerland), where he studied a Master's Degree in Soloist Diploma at the Haute École de Musique de Geneve, while he reached to travel throughout the Spanish, European and South American geography to perform solo cello recitals and chamber music. Not only has he been collaborating with different national and international ensembles, but he also has taught cello at the Conservatorio Municipal de Música de Zaragoza. He is a founding member of the Academia de las Luces (ESP) and Favola D'argo (POR) groups. Currently, he is the artistic director of the music courses organized for CheraMusical, in Valencia.



**Guillermo Turina** began his cello studies at the age of three and then entered the Conservatorio Superior de Música de Aragón, where he studied a Bachelor of Music Degree in Cello Performance under the tuition of Angel Luis Quintana. After his higher studies, he completed a Master of Music Degree in Orchestral Performance in the Barenboim-Said Foundation in Sevilla and also obtained a diploma from the Saintes' Higher Education, specialized in Historically Informed Performance of classical and romantic repertoires, receiving classes from Hillary Metzger and Christophe Coin. He broadened his studies

in the Escola Superior de Música de Catalunya, specializing in the Baroque cello, with Bruno Cocset and Emmanuel Balsa. In October of 2019, he was awarded a PhD Cum Laude from the Universidad Autónoma de Barcelona. His activity as a soloist has led him to play both solo recitals and orchestra concerts in various concert halls throughout Spain, Portugal, France, Belgium, Luxembourg, Germany and Argentina. He is a member of La Tempestad, Paperkite, Nereydas and Al Ayre Español. In 2019 he was awarded the Grand Prize of the Jury at the VIII International Early Music Contest of Gijón, together with harpsichordist Eva del Campo. On the other hand, his work as a musicologist has resulted in two books: "La música en torno a los hermanos Duport" and "El violonchelo en España en el siglo XVIII", in the catalogue of the Editorial Arpeggio.

#### **Agustín Orcha Mata**

developed his career focused on the ancient music and the historically informed performance. After obtaining his Bachelor of Music Degree in Double Bass Performance at the Conservatorio Superior de Música de Aragón, he moved to France, where he completed a Master's Degree in Historical Double Bass Performance and Research at the University of Poitiers and the Jeune Orchestre Atlantique de Saintes. At the end of this period, he settled in Paris, where he delved into the performance of baroque music at the Conservatoire à Rayonnement Régional de Paris. Since the end of his studies, he has played regularly with Les Siècles (FX Roth), Anima Eterna Brugge (J. van Immerseel), Le Cercle de l'Harmonie (J. Rohrer), the Ensemble Matheus (JC Spinosi), Le Concert Spirituel (H. Niquet), the Ensemble Luceram (H. Schmitt), Les Passions / Les Elements (J. Suhubiette), the Ensemble Ausonia (F. Haas / M. Glodeanu), the Ensemble Hexaméron (L. Montebougnoli) and the Ensemble Sarbacanes, among others. He is also a founding member of the Academia de las Luces group. An eclectic musician, he has always developed experiences ranging from electronic, modern and contemporary music to classical and baroque music.





Organist of the Cathedral of Valencia and harpsichord professor at the Conservatorio Superior de Música de Castellón (Spain), **Pablo Márquez Caraballo** initiated his first musical steps with Montserrat Torrent, who would influence in a great manner his musical career. He has studied at the conservatories of Valencia, Toulouse, Amsterdam and The Hague the specialties of organ, harpsichord, composition and early music, having the chance to study with M. Bouvard, J. W. Jansen, P. van Dijk, F. Bonizzoni, P. Ayrton and T. Koopman. During these years, he has been awarded with the Scholarship of *Valencian Institute of Music* and the prestigious *Huygens Scholarship* from the Dutch Ministry of Education, Culture and Science. Márquez has also been awarded with several prizes as a performer and composer, including the International

Buxtehude Organ Competition, hold in Lübeck (Germany). He has participated in many music festivals in all Europe and Japan, both as a soloist and accompanist. In 2012, he created the duo “Concertante a quattro” with his wife, the Japanese organist Atuko Takano, and in 2018 founded the ensemble “Cabanilles Consort”, specialized in the performance of 17th and 18th century Spanish and European music. In September of 2017 he obtained the PhD degree in History from the University of Valencia with the qualification of outstanding “cum laude”, with his dissertation “The organs of Valencia Cathedral from the 16th century to the 21st century: history and evolution”. Since then, he has lectured in different academies and symposiums, among them in the Cornell University (New York). Currently, he is both teaching and researching while pursues an intense international concert career. He is often required as an advisor in different projects for the restoration of historical organs.

*Breaking Bass Ensemble would like to thank  
all those who collaborated in the crowdfunding campaign,  
developed at Goteo.org.*

*Without them this album would not have been possible:*

*Carlos Moliner · Noémie Lenhof · Blondel · Jairo Lozano Pérez  
José Luis Turina de Santos · Dulce Amate Campos  
Javier Marín-López · Lucía Leandro Hernández · Simone Laghi  
Fernando Varela Rial · Angel Luis Quintana · Bernardita Piedra  
Patricia Álvarez Abad · Ernesto Defez García · Carlos Montesinos Pérez  
M<sup>a</sup> Remedios Defez · Esther Montesinos Defez  
Vicente Orríos · Clara Rada · Nelson Lee · Arturo Llácer Blasco  
José Roberto Sánchez Expósito · Rosana Orsini · Javier y Ascensión  
Rafael Payá García · Jorge Manuel Fuentes Arce · Miguel Jiménez Peláez  
M<sup>a</sup> Teresa Azparren Gimeno · Ana Blanco Sampedro · Miguel  
Guillermo Alzugaray · Miquel Pellicer · Carlos Díaz*

*Thank you!*



M.I Ayuntamiento  
de Requena

Recording: June 2019, February 2020, Hermitage of San Sebastián, Requena (Valencia), Spain

Recording director: Alberto Jara Piedra

Recording technicians: Mariano García Cámara, Tiago Manuel da Hora

Editing and postproduction: Tiago Hora

Photos: Marcos Carnero and Anna Montesinos

Cover: The Music Lesson, by Caspar Netscher (1639-1684)

© & © 2022 Brilliant Classics