

# LA MONELLA

THE NAUGHTIEST SONATAS FROM THE  
17TH CENTURY



MARGHERITA PUPULIN | IL VIOLINO FANTASTICO

# A COLLECTION OF SCHERZOS

How far can the violin be pushed?

This question has consumed the minds of many of the most illustrious musicians of the 17th century. An instrument that had been in the shadows up to then, one fine day in northern Italy, came into the spotlight. The first compositions dedicated to it flourished, in a busy and fearless experimentation, and within 50 years the violin became the king of instruments, in terms of expressiveness, virtuosity, sonorous power.

But there was more.

In the chaotic and fascinating experimentalism that characterised that phase in the history of the violin, **some of the most bizarre and ironic compositions** saw the light of day: sonatas where the violin represents dogs and birds, where it imitates the sounds of an entire orchestra, sonatas with the violin out of tune, or for two violins... played by just one!

In sum, perfectly in line with the poetics of wonder so accurately described by Marino, the violin equipped itself with hyperboles, metaphors, assonances, analogies, with the effect and purpose of surprising and estranging from reality.

Titled in honour of a beautiful sonata by the violinist (and murderer!) Pandolfi Mealli, La Monella is a **sensational collection of violin effects and jokes**, a colourful and exuberant dress for the strings of Margherita Pupulin, who has dedicated herself for years to discovering and experimenting with the 17th century violin repertoire.

# PROGRAMME

ca. 60 minutes

MARGHERITA PUPULIN EGÜEZ, VIOLIN  
CARLOTTA PUPULIN EGÜEZ, TRIPLE HARP  
CAROLINA EGÜEZ, VIOLA DA GAMBA  
LEON SERAFIN, THEORBO AND BAROQUE GUITAR

- H.I.F. Biber, *Sonata Representativa*
- Giovanni Pandolfi Mealli, *La Monella Romanesca*, Sonata 3 op.4
- Antonio Bertali, *Ciaccona*
- Johann Jacob Walther, *Sonata XVII "Gara di due violini in uno"*
- Giuseppe Colombi, *Scordatura a violino solo, Varie Partite di Barabani, Ruggeri e Scordature*
- Johann Jacob Walther, *Serenata, N.28, Hortus Chelicus*



# IL VIOLINO FANTASTICO



Il Violino Fantastico, directed by Margherita Pupulin, is a project aimed at **rediscovering and popularizing the astonishing invention of the violin** in the Baroque era: a story of dazzling inventiveness, experimentation and expressiveness.

Launched with the duo with Juan José Francione in 2021, the project continued in 2022 and 2023 with the second chapter ***Violin in Love***, and was presented at important festivals, such as the Innsbrucker Festwochen der Alten Musik, the Festival de Música Antigua de Ubeda y Baeza, the Pergolesi Theatre in Jesi, and the Magie Barocche festival in Catania.

The year 2024 will see the birth of the third chapter of this story: ***La Monella***.

Variable in geometry according to the needs of the repertoire, the ensemble is composed of talents from the European music scene, with an important emphasis on pushed creativity, research and daring aesthetic choices.

The project enjoys the support of the Fondazione Pietà dei Turchini of Naples and the Talenti Vulcanici Association.

# MARGHERITA PUPULIN EGÜEZ



Initiated as a child in baroque violin by Riccardo Minasi, through masterclasses and seminars with maestros such as Bruno Giuranna, Enzo Porta and Rachel Podger, she deepened a repertoire ranging from Renaissance polyphony to Luigi Nono, to then make a permanent home in early music.

She specialised with Fabio Biondi at the Conservatory of Turin, where she graduated with distinction.

She is regularly invited as a concertmaster, soloist or chamber musician by ensembles such as L'Arpeggiata (dir. Christina Pluhar), I Gemelli (dir. Emiliano Toro), Café Zimmermann (dir. Pablo Valetti and Céline Frisch), La Chapelle Harmonique (dir. Valentin Tournet), Pulcinella (dir. Ophelie Gaillard), La Chimera (dir. Eduardo Egüez) with whom she has performed in important European seasons and halls (Salle Gaveau, Barbican Centre London, Festival Oude Muziek Utrecht, Radio France, Opera de Versailles...).

With her recitals *Il Violino Fantastico* and *Violin in Love* she has been a guest of important institutions such as the Innsbrucker Festwochen der Alten Musik, the Pietà dei Turchini Foundation in Naples, the Pergolesi theatre in Jesi.

# CARLOTTA PUPULIN EGÜEZ



At the age of four Carlotta Pupulin began studying the harp with Simona Marchesi at the Suzuki Centre in Varese. In 2006 she enrolled at the Music Conservatory of Turin where she followed Gabriella Bosio's lessons and then moved to the Music Conservatory of Milan under the guidance of Professor Patrizia Radici.

In 2017 Carlotta began studying the baroque harp under the guidance of Mara Galassi at the Civica Scuola di Musica "Claudio Abbado" in Milan and then continued with Christina Pluhar at the Koninklijk Conservatorium in The Hague, where she obtained her Master's degree.

Carlotta collaborates regularly with the Ensemble la Chimera with whom she recorded three albums ("Misa de indios" in 2013, "Gracias a al vida" in 2017 and "Iguazu" in 2020: two with modern harp and the third with spanish baroque harp). She collaborates also with the ensemble l'Arpeggiata and with Ivor Bolton, in theatres such as the Wiener Opera and the Teatro Real in Madrid. Carlotta participates in projects both with the Italian triple harp and the Spanish double, and carries out an intense concert activity at European level (Austria, Belgium, France, Italy, Luxembourg, Netherlands, Spain).

# CAROLINA EGÜEZ



Carolina Egüez was born in Varese on 6 October 1998.

She began her cello studies at the age of 4 at the Suzuki Centre in Varese. She continued her studies in Turin under the tutelage of maestro Antonio Mosca until the age of 12.

In 2011 she took her first conducting courses with Reta Kazarian. She then continued with intense activity under the guidance of maestros Susan Siman, Arturo Márquez, Pablo González and Oscar Argumedo.

Carolina began her viola da gamba studies at the Turin Conservatory under the direction of Sabina Colonna-Preti and then continued her studies at the Schola Cantorum Basiliensis under the direction of Prof. Paolo Pandolfo where she graduated in 2023.

In 2014, in close collaboration with Jhonny Gómez and Naybeth García, she began training as a conductor of the Manos Blancas choir, a project that focuses on the inclusion of children with special needs in the choir, through sign language.

As a gambist, she collaborates with Ensemble La Chimera, Coro Maghini and Ensemble Teatro Cervelli, Ensemble Elyma and Ars Longa.

# LEON SERAFIN



Leon Serafin (2000) studied lute instruments with Rolf Lislevand. He works with several artists and ensembles for baroque music on theorbo, archlute and baroque guitar (Das Kolorit, Teatro dei Cervelli, Collegium 1704, Musiktheater Goldstaub). He took part in a CD recording with „Teatro dei Cervelli“ in 2022 and develops some own projects focusing on crossover, such as a lute&electro duo with sound artist Luis Miehlich. Currently based in Basel, he is specializing in seicento and renaissance music.