

# CURIOSA

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## Lost & Found Tunes

Jorge Jiménez, Violins & Vielle

TERCIA REALIDAD

Joy Smith, Harps

Daniel Garay, Percussion

## CURIOSA

1. Lamento di Tristano & La Rotta - Anonymous (London Manuscript, 13th Century)
2. Tourdion - Pierre Attaignant ( c. 1494 – late 1551 or 1552)
3. Preludium (Poulton 98) – John Dowland (1563-1626) - Arr. Jorge Jiménez
4. Che si può fare – Barbara Strozzi (1619-1677) - Arr. Jorge Jiménez
5. Preludio from “Ayres for the Violin, The First Part” (1676)– Nicola Matteis (1650-ca.1713)
6. Passagio Roto from “Ayres for the Violin, The Second Part” (1676)– Nicola Matteis
7. Le Badinage fro “Pièces de Viole” Book 4: Suite 7– Marin Marais (1656–1728) - Arr. Arr. Jorge Jiménez
8. Prelude, BWV 999 – Johann Sebastian Bach (1685 – 1750) - Arr. Jorge Jiménez
9. Prelude BWV 998 - Johann Sebastian Bach - Arr. Jorge Jiménez
10. Fuga BWV 998 - Johann Sebastian Bach - Arr. Jorge Jiménez
11. Allegro BWV 998 - Johann Sebastian Bach - Arr. Jorge Jiménez
12. Gig (Senza Basso) – Pietro Antonio Montanari (1676–1737)
13. Pavanas por la D, con partidas al Aire español– Gaspar Sanz (1640 - 1710) - Arr. Jorge Jiménez
14. Canarios – Gaspar Sanz - Arr. Jorge Jiménez
15. Pasacalle – Gaspar Sanz - Arr. Jorge Jiménez
16. Anda Jaleo – Traditional/Federico García Lorca - Arr. Jorge Jiménez
17. Fandango from Códice Saldívar (f. 16-18) – Santiago de Murcia (1673 -1739)
18. Prelude in G minor, ZN773 – Henry Purcell (1659 -1695)
19. Neil Gow’s Lament for the Death of His Second Wife – Niel Gow (1727-1807)
20. The Green Set (Jig Medley) – Traditional

## CURIOSA: LOST & FOUND TUNES

Some music finds you when you're not looking for it.

This album is a collection of such encounters — a personal cabinet of curiosities, a treasure chest built over years of traveling the world, performing and coming across sound jewels.

CURIOSA gathers laments, dances, preludes and fugues... Some come from famous names, others from anonymous or neglected sources; all drew me in for their uniqueness and their breathtaking beauty.

These are arrangements of pieces have entered my life through the extraordinary musicians, ensembles, and projects I've been privileged to work with across Europe. This is a living repertoire which is part of my everyday life as a traveling musician — shaped through rehearsal rooms, late-night conversations, recordings, and concerts.

### Legends and Drinking Songs

**CURIOSA** opens with the *vielle*—an instrument that I discovered in Amsterdam more than 20 years ago and returned to my life a few years ago while shaping *Lunaris* alongside recorder player Anna Stegmann. Since then, it has become a must have in my performances. I'm drawn to its gritty, earthy tone, which shifts the listener's ear into another time and space.

The French Renaissance drinking dance *Tourdion* flows into *Lamento di Tristano & La Rotta* —a weave of circling, modal melodies. Joy Smith's bray harp, with its buzzing, ancient sounds, adds a unique texture that takes us straight back to the birth of Western music.

### Broken Chords and Songs of Desire

John Dowland's *Preludium* is a fragmentary, introspective gesture which I arranged for solo violin a few years back, when together with Spanish ensemble Forma Antiqua we put music to the fascinating "La Passion de Jeanne d'Arc", by Carl Theodor Dreyer.

This *Prelude* leads into my arrangement of one of my favourite songs: Barbara Strozzi's *Che si può fare*. In the male-dominated world of the 17th century, the prolific and groundbreaking Barbara Strozzi was a force to be reckoned with. I fell in love with this piece while performing with Christina Pluhar's *L'Arpeggiata*— *Che Si Può Fare* is music that never lets go.

## All the Mornings of The World

The heart of **CURIOSA** lies in jewels like Nicola Matteis' *Ayres for the Violin*—masterful works of improvisation and imagination. Time seems to suspend itself in these pieces, both in the playing and the listening, like a frosty winter morning in a Scottish moor where the 21st century never arrived.

And then there's the image of Monsieur de Sainte-Colombe in his garden shed—grieving, solitary, cold, composing and playing the viola da gamba. It's an image that lives in my own mental cabinet of curiosities, ever since I first saw the legendary film *Tous les Matins du Monde* and discovered the music of Sainte-Colombe and Marin Marais. It was then I fell in love with the sound of original instruments—with Jordi Savall's legendary sound.

*Le Badinage* smells of damp wood, candle wax, dry bread, and melancholy.

## Senza Basso

Bach's *Prelude* BWV 999 opens this set—originally written for lute. I hear this piece as a quiet meditation in motion: hypnotic, transparent, a pulsating heart full of life. This *Prelude* leads into Bach's *Prelude, Fuga, and Allegro* BWV 998, which feels like stepping into a quiet, perfectly built beautiful house—calm, spacious, and full of light.

The *Prelude* unfolds gently, like a breath held and released. The *Fuga* moves slowly and deliberately, voices weaving together in quiet conversation. Even the *Allegro*, with its energy, holds a sense of clarity and restraint. Playing this piece is like walking through a beautifully built and decorated house where every detail matters, but nothing feels forced. A place of stillness and balance.

Arranging gems like these, unthinkable for solo violin, has become a personal obsession—an endlessly satisfying, if humbling, pursuit. Some people do DIY, some others do yoga; I arrange Bach for solo violin.

The set concludes with Montanari's *Gig (Senza Basso)*—a ditty I often play as an encore in my solo recitals, and one that totally belongs in one of the shelves of **CURIOSA**. Simple, poised, and intimate, it's a miniature that feels perfectly whole.

## La vihuela, la guitarra, el violín...

I'm half *Extremeño*.

Extremadura is a forgotten part of Spain with the purest air in Europe, endless starry skies and the best *jamón* in the world.

My Southern Spain blood flows through this selection of violin arrangements of some of the best guitar music: Gaspar Sanz's *Pavana*, *Canarios*, and *Pasacalle*, and Santiago de Murcia's

Fandango all seasoned with a pinch of Lorca, Paco de Lucia and Pablo de Sarasate here and there... A heartfelt homage to the true fathers of the Spanish Guitar.. and to all my plucker colleagues who have introduced me to this wonderful repertoire over the years

As Gaspar Sanz wrote:

*“La Guitarra ni es perfecta , ni imperfecta sino como tú la hizieres pues la falta o perfección está en quien la tañe y no en ella, puese yo he visto en una cuerda sola y sin trastes hazer muchas habilidades, que en otros eran menester los registros de un órgano, por lo cual cada uno ha de hazer a la guitarra buena, o mala, pues es como una dama, en quien no cabe el melindre de mírame y no me toques.”*

*("The guitar is neither perfect nor imperfect, but rather as you make it, for its flaws or virtues lie in the one who plays it, not in the instrument itself. I have seen great skill performed on a single string without frets—things that in others would require the full registers of an organ. Therefore, it is up to each person to make the guitar good or bad, for it is like a lady, full of finery and the delicacy of 'look at me, but do not touch me.'")*

### ***Tales from The Green***

After living in cities like Amsterdam, London, and Seville, who would have thought I'd end up in the English countryside? The place I've landed is both beautiful and powerful—full of amazing characters: artists, writers, gardeners, actors, film directors, and more. It's also where Matthew Hopkins, the infamous Witchfinder General, set up his headquarters in the 17th century.

This place is full of history—and for me, history always leads to music.

Seventeenth-century England was a melting pot of musical influences, and in *CURIOSA*, there's a little shelf with a bottle of that hefty brew.

Henry Purcell's *Prelude in G minor* opens this set—introspective, almost fragile—leading into one of my favourite encores: Neil Gow's *Lament*, written after the death of his wife. **Curiosa** comes to an end with *The Green Set*, a lively jig medley that drops us onto the sticky dance floor of the village pub that once served as the Witchfinder's headquarters.

**Curiosa** is music that entered my life through the friends, musicians and ensembles I have been fortunate to share stages and projects with. These pieces have been passed between hands, ears, and hearts — always changing, never still.

— Jorge Jiménez (June, 2025)

## Jorge Jiménez, violins and vielle

Jorge Jiménez is one of Europe's most versatile violinists, directors, and composers, acclaimed for his bold explorations of historically informed performance and beyond.

Founder and artistic director of Spanish ensemble Tercia Realidad, he performs as soloist and concertmaster with ensembles such as La Risonanza, Forma Antiqua, L'Arpeggiata, The Hanover Band, Capella Cracoviensis, and I Fagiolini. His previous solo albums *Rethinking Bach: Goldberg Variations & The Cello Suites* (Pan Classics) were praised as "impressive" and "effortless technical finesse" (The Strad Magazine), "risky and original" (La Lectura), and "a totally mad project crowned by success" (Scherzo). In addition, Jorge is a regular guest musical director and soloist at London's Shakespeare's Globe Theatre.

A significant part of Jorge's career is dedicated to rediscovering the world of unaccompanied violin music and pushing the boundaries of such repertoire. His award-winning solo baroque violin programmes have been showcased across Australia, Europe, South America, and Canada, and aim creating a unique musical experience: a journey to the core of the sound of the violin.

***"A Visionary" Ruch Muzyczny Magazine***

## JOY SMITH, Early Harps

Born in Cornwall, Joy first met a harp when she was 6 yrs old. When, at the age of 8, she inherited that very same instrument, it felt as if the harp had chosen her rather than the other way round. That very first chance meeting led her to travel the world with seven different harps and become an explorer of music and sound of all kinds.

Her eclectic taste in music has led her to play in an unusual array of venues from the Royal Albert Hall to the Glastonbury Festival and with groups such as I Fagiolini, The Gabrieli Consort, The Sixteen, the Rednote Ensemble and the New London Consort; the orchestra of the Royal Opera House, The OAE, the BBC Scottish Symphony Orchestra and Opera North; the Radio Science Orchestra, David Gray, Sophie Ellis Bextor, Paul Hartnoll and The Joy Formidable.

Joy has performed as a soloist at the Bayerische Staatsoper, Teatro Real Madrid and Glyndebourne Opera and is professor of Early Harps at the Guildhall School of Music and Drama.

Joy is a storyteller, composer and percussionist.

***'So improvisatory and spontaneous. Very very exciting.'***  
**Sean Rafferty - BBC Radio 3**

## Daniel Garay, historical percussion

Born in Bilbao, where he began his musical training in piano and flute before ultimately focusing on percussion. As a member of the conservatory choir at the Sociedad Coral de Bilbao, he took part in operas, concerts, and recordings under conductors such as Víctor Pablo Pérez, Ros Marbà, and Juanjo Mena.

He completed advanced studies in historical percussion with Pedro Estevan at the Escola Superior de Música de Catalunya (Barcelona), alongside training in modern drum set with David Gómez, Ricardo Cantera, and Miguel Benito, and classical percussion with Javier Alonso and Joaquín Carrascosa.

Specializing in early music, he regularly performs with leading ensembles including Le Concert des Nations, Hespèrion XXI, L'Arpeggiata, Les Musiciens du Louvre, Tercia Realidad, La Ritirata, Musica Temprana, Le Poème Harmonique, The Scholars, Euskal Barrokensemble, Accademia del Piacere, Concerto Copenhagen, Orquesta Barroca de Sevilla, Wave in Tempo, Georgian Sinfonietta, Al Ayre Español, Collegium Musicum Madrid, Nereydas, La Galanía, and La Fenice, among others.

He has recorded over 50 albums and toured extensively throughout Spain and internationally.

## Tercia Realidad

Inspired by the 16th century Cervantes term, "Third Nature", which reveals a third reality in which fantasy and the real world meet and merge. Tercia Realidad is a utopia directed by Jorge Jiménez in which music goes back to its origins as a language to express emotions and feelings, as well as a fusion of personalities, ideas and sounds. Tercia Realidad not only performs, but creates on the go, which makes the performance a unique experience for the audience and musicians.

Encompassing a repertoire spanning from the 13th century to contemporary music, TR has performed at festivals such as: Misteria Paschalia (Poland), Early Music Festival in Stry Sącz (Poland), Utrecht Early Music Festival, Baroque Days Akbank Sanat in Istanbul (Turkey), Nights in the Alcázar Gardens in Seville (Spain), Bachfest Cochabamba (Bolivia), Festival Internacional de Santander, Festival Castell de Peralada, Quincena Musical de Donosti, amongst others.

Jorge Jimenez & Tercia Realidad were awarded the prestigious Sello Festclásica Award 2023. Tercia Realidad's label debut was for Atlantic Records, along with The Joy Formidable. Since 2023 Jorge Jimenez & Tercia Realidad are exclusive recording artists of the German label Pan Classics/Note1Music.

***"Tercia Realidad reinvents Baroque music" - Bachtrack***

## Recording Information

Recorded: in The Green Studios, Mistley (UK) and VN Studios, El Escorial (Spain) in May 2025

Producer: Jorge Jiménez

Engineer: Jorge Jiménez and Victor Sordo

## Acknowledgements

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The many friends, musicians, and ensembles whose musical generosity helped shape this project and to all listeners who keep curiosity alive.