



LE COEUR AMOUREUX

INTIMATE FRENCH MUSIC
OF THE 17TH AND 18TH CENTURIES

LOBKE SPRENKELING – RECORDER, VOICE
ÓSCAR GALLEGÓ – VIOLA DA GAMBA
JORGE LÓPEZ-ESCRIBANO – HARPSICHORD

The style of French baroque music is of enormous importance in the European musical Baroque. The French style, opposed to the Italian, represents one of the two stylistic models that polarize baroque music.

Contrary to the Italian style, outgoing, virtuous, passionate, even extravagant, the French style is characterized by restraint, refinement and exquisiteness.

Spectacularity and virtuosity play a secondary role in France, dominated by good taste - le bon goût - elegance, and by simplicity, surprisingly compatible with the exuberance of ornamentation. Its controlled, subtle and elegant expressiveness is the opposite of the Italian style, which relies more on grand expressive gestures. French ornaments are small ornaments like the trill, which already appears in the air de cour of the first half of the 17th century, the mordant known as battement, the appoggiatura known as port de voix, and other ornaments. French music has fine gestures and light steps, but deep down it is introvert: it cries behind closed doors, it suffers with a smile, it dies with a tiny gesture of supplication. In the intimacy of its silences is where one loves, cries, rejects, gets angry, suffers, enjoys.

French music is like a caress, a look that we seem to have imagined, a whisper, a gesture, and above all a dance.

Music flourishes under the reign of Louis XIV. The most important genres are: the vocal music of the air de cour, the dances of the ballet de cour (a type of danced opera), and the instrumental suits that include dance movements such as the Menuet, the Gavotte, the Gaillarde, the Sarabande, and others.

During the first half of the 18th century, this opposition between France and Italy is becoming more and more relaxed: French composers are interested in "les goûts réunis", the combined tastes of the two countries, as we can see, within our program, in the work of Jean-Marie Leclair (1697-1764).

PROGRAM

Jacques Martin Hotteterre Le Romain (1674 – 1763):
Prélude in g minor, “Gravement”
 (“L’Art de Préluder”, Paris 1719)

Antoine Dornel (1691 – 1765):
Sonate IV “La Forcroy”
Prélude un peu lent – Allemande – Lentement - Vivement et marqué – Chaconne

Étienne Moulinié (1599 – 1676):
Je suis ravi (Airs de Cour, Troisième Livre, 1629)

Marin Marais (1656 – 1728):
Prélude, Courante y Gigue La Badine
(Suite en Sol Mayor, Deuxième livre de pièces de viole, 1701)

Sébastien Le Camus (c.1610 – 1677):
On n'entend rien
De toutes les beautés

Marin Marais (1656 – 1728):
Suite II (“Pièces en trio”)
Prélude – Sarabande – Rondeau – Gigue – Gavotte – Menuet I-II-I – Plainte – Pasacaille

Anne Danican Philidor (1681-1728):
Sonata pour la flûte à bec
Lentement – Fugue – Courante - Les notes égales et détachez – Fugue

Michel Lambert 1610 –1696):
Vos mespris chaque jour (Airs à une, II. III. et IV. parties avec la
basse-continue, Paris 1689)

Jean-Marie Leclair L'Aîné (1697–1764):
Sonata op. 2 n° 8 in D Major
Adagio – Allegro - Sarabanda: Largo - Allegro Assai

Lobke Sprenkeling

Of Dutch origin, Lobke is a recorder player, singer and multidisciplinary artist. She obtained her degree and her Master's in The Hague and Utrecht, both in recorder and in Performance Art, as well as a Master in Theatre Making at Carlos III University, Madrid. She also studied singing and dance. In 2016 she obtained her Doctorate in Music from the Polytechnic University of Valencia with the qualification of *cum laude*, after her investigation of the Medieval soundscape of Dante's Divine Comedy.



As a concert performer, she regularly collaborates with various groups and orchestras, such as *Les Talens Lyriques*, the *Orquesta Sinfónica de Madrid* at the Teatro Real, the *Orquesta de la Comunitat Valenciana* at the Palau de les Arts, *La Ritirata*, *Concerto 1700*, *Ensemble Ímpetus*, *Capella de Ministrers*, *La Academia de los Nocturnos*, *L'Harmonia del Parnàs*, *Capella Saetabis*, *Musica Trobada* etc. and has collaborated in the recording of several CD albums.

As a musical-theatrical creator and performer, she was accepted into the Yale Summer Program and took intensive courses with the SITI Company New York and the choreographer Antonio Ruz. She has worked with the multidisciplinary collective *Investro* and her own multidisciplinary company *Suite Oblique*. Her musical-theatrical works "Incipit" (2015, 2018) and "Lost" (2017) have been premiered in several Spanish cities. Lobke has collaborated as a composer and performer for the Moroccan-Spanish play "Je Suis Toi", premiered at the *Mohamed V National Theater* in Rabat, and she is the composer of the short film "Cocito" which will be released in 2022.

She has taught classes in Europe, the US and Mexico, both in music and performance. She is currently the recorder teacher at Madrid Royal Conservatory (RCSMM).

Óscar Gallego Covarrubias

Born in Madrid, he studied viola da gamba with Pere Ros at the Conservatory of Music "Arturo Soria" and obtained his degree at Madrid Royal Conservatory (RCSMM). Later he moved to the *Musikhochschule* in Bremen (Germany), where he expanded his studies with Hille Perl. At the same time, he has received classes with prominent artists such as Wieland Kuijken, Marianne Muller, Laurence Dreyfus, Olivier Baumont and François Fernández, Juan Manuel Quintana, and Xurxo Varela, among others.



As a performer he has given concerts both in Europe and in Latin America, and has collaborated with several groups such as the *Compañía Nacional de Teatro Clásico*, the *Bremerbarockconsort* or the *Knabenchor Hannover*.

He currently combines his teaching work as a viola da gamba teacher at *Escuela de Canal* (Madrid) with his concert activity as a member of various Early Music ensembles such as *Angelicata Consort*, which has led him to participate in important festivals and settings such as the *Festival Internacional de Música "En el Camino de Santiago"*, *Festival Internacional de Arte Sacro* (Madrid), *Festival Clásicos en Verano* (Madrid), *Palau de la Música* (Valencia), *Primer Festival Internacional de Música Antigua* (Palencia), among others.

He is also a founding member of the *Ferrabosco* viola da gamba consort and the *Melothesia Música* ensemble. In addition to his dedication to the historical repertoire of Early Music and the viola da gamba, he has a great interest in composition, which has led him to begin to compose new music for viola da gamba in an effort to explore new possibilities and languages with this instrument.

Jorge López-Escribano

After his studies at the conservatories of Madrid, The Hague and Amsterdam, he has collaborated throughout Europe as a basso continuo player of numerous ensembles and orchestras specialized in historical interpretation such as *Vox Luminis*, *Música Temprana*, *Opera2day*, *Rotterdams*



Barok Ensemble, *La Capilla Real de Madrid*, *La Folía*, *Hippocampus*, *Academia de Música Antigua de Santander*, *Vigo 430*, *La Spagna*, *Orquesta Barroca de la Universidad de Salamanca*, *Stavanger Baroque Ensemble*, *Norwegian Baroque Orchestra* and *Württembergisches Kammerorchester*.

He has worked with directors such as Ton Koopman, Bruno Cocset, Jean-Christoph Spinosi, Ryo Terakado, Eric van Nevel, Peter van Heyghen, Christina Pluhar and Charles Toet at festivals such as *Oude Muziek Festival Utrecht*, *Reincken Festival* (Netherlands), *Festival Internacional de Ambronay*, *Festival Abbaye de Royaumont*, *Festival de Sablé* (France); *Festival van Vlaanderen*, *Bach Academie Concertgebouw Brugge* (Belgium); *Musik im Riesen Festival* (Austria), *Internationale Händel Festspiele Göttingen* (Germany); *Music Before 1800 New York*, *Boston Early Music Festival*, *Miller Theater Columbia University Early Music Festival* (USA); *Festival de Musica Antiga Obra Social La Caixa*, *Círculo Bach Madrid*, *Música Barroca Fundación Juan March* (Spain); *Gliwicki Festival Bachowski*, *Wroslavia Cantans Festival* (Poland); *Festival Internazionale di Musica Rinascimentale*, *Ghislieri Musica Festival* (Italy); *Festival Internacional de Puebla* (Mexico); *Festival Sesc de Música de Câmara* (Brasil), *Festival de Música Antigua* (Panama), *Mozarteum Argentino* (Argentina) y *Baroque Music Festival Daejon* (South-Korea).

He is founder of the ensembles *Sopra il Basso* and *L'Aura Rilucete*, which were selected as artists in residence at the Ambronay Cultural Center (France) and at the Riga Center for Early Music (Latvia).

His numerous recordings include that of the label *Ricercar* with the music for the funerals of Queen Mary II by Henry Purcell and Thomas Morley, with the Ensemble *Vox Luminis* awarded with 5 *diapasones*, *Supersonic*, *Pizzicato*, *Gramophon choice*, and *Prelude Classical*.

Jorge is the harpsichord and basso continuo teacher at the *Conservatorio Profesional de Música 'Jesús de Monasterio'* in Santander (Cantabria).

Cachet:

1500 euros + VAT

We have our own harpsichord in Madrid.

The price does not include transport/rental of the harpsichord,
travel and accommodation expenses.

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