



MUSIC FOR A WHILE

English music of the 16th and 17th centuries



Lobke Sprenkeling - recorders, voice
Óscar Gallego - viola da gamba
Pedro Jesús Gómez - archlute

Program



John Smith's Galliard.....	John Dowland (1563–1626)
Come Away.....	Alfonso Ferrabosco II (c.1575-1628)
The Lady Rich, Her Galliard.....	John Dowland
Robin.....	John Dowland
The Frog Galliard.....	John Dowland
Galliard to Lachrymae.....	John Dowland
Flow My Tears.....	John Dowland
Gray's Inn, The First.....	John Coperario (c. 1570-1626)
Gray's Inn, The Second.....	John Coperario (c. 1570 1626)
Wilson's Love.....	Robert Jonson (c. 1583–1633)
William's Love.....	Jonson (?) (c. 1583 1633)
The King's Mistress	Jonson (?) (c. 1583-1633)
Symphony.....	Simon Ives (1600-1662)
Time, Cruel.....	John Danyel (1564 – c.1626)
Woo Her.....	Thomas Campion (1567-1620)
Sonata a 2.....	Henry Butler (?-1652)
See, Night Herself Is Here.....	Henry Purcell (1659 –1695)
Suite No.8 in D minor.....	Mathew Locke (c.1621-1677)
Music For A While.....	Henry Purcell (1659 –1695)

Notes

In this program we will travel to England in the 16th and 17th centuries through the rich musical culture that flourished under the reigns of Elizabeth I (1533-1603), James I (1566-1625) and Charles II (1600-1649).

During the years that comprise the Elizabethan period, not only music (a taste inherited from Elizabeth I from her father, Henry VIII) but also literature and theatre had preponderance, like the wonderful legacy constituted by the works of William Shakespeare (1564 -1616). In music, the figure of John Dowland (1563-1626) stood out especially with his collections of vocal and instrumental music dedicated mainly to the lute, of which he was a great virtuoso.

During the reign of Jacob I, the so-called "Masque" was highly important, in which the individual work of musicians, architects, dance teachers and librettists who collaborated with the aim of creating a visual and musical spectacle was combined in a unique way.

For our program we have selected Masque music by authors such as Simon Ives and Thomas Campion. We did not want to leave aside its parodic counterpoint, the Anti-Masque, an image of an upside-down world, of carnival, and indebted to works such as the well-known "Festino" by Italian Adriano Banchieri. From this comic genre we include music by Giovanni Coperario and Robert Johnson.

In the years of the reign of Charles II, the taste for the Masque gradually disappeared and a new form was gradually consolidated, the semi-opera; an example is the well-known *The Fairy Queen* by the great composer Henry Purcell (1659-1695). In spite of this, a contemporary of Purcell, Matthew Locke (1621-1677) still wrote in 1653 music for a Masque, *Cupid and Death*.

Locke and his contemporaries developed a peculiar musical style in which baroque forms intertwine with "bizarre" modulations and colors that were unknown in Europe.

Lobke Sprengeling

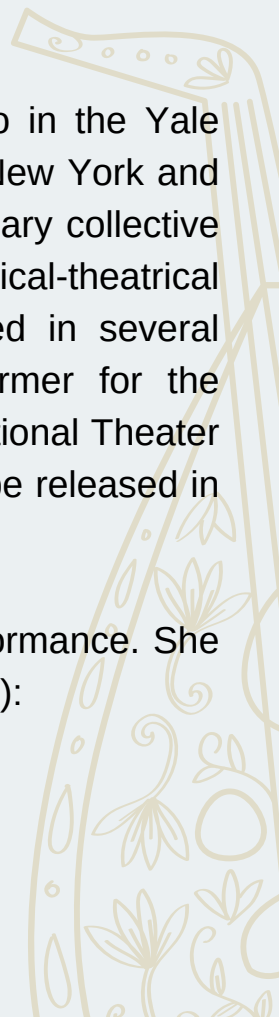
Of Dutch origin, Lobke is a recorder player, singer and multidisciplinary artist. She obtained her degree and her Master's in The Hague and Utrecht, both in recorder and in Performance Art, as well as a Master in Theatre Making at Carlos III University, Madrid. She also studied singing and dance. In 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 in 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 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.

Pedro Jesús Gómez

Born in Albacete, he has obtained the following degrees: Doctor of Music at the U.A.X (G. Arriaga), Master D.E.A. in Musicology at the U.C.M (Suárez-Pajares), Master in Guitar (M. Barrueco), Bachelor of Music in Guitar (José Tomás), Bachelor of Music in Historical plucked instruments (J.M. Moreno and J.C. de Mulder).



He also received classes, among others, by L. Brouwer, D. Russell, J. L. Rodrigo, Pepe Romero, Carles Trepal, Jordi Savall, Hopkinson Smith and John Griffiths. In 1997 he won the Andrés Segovia International Guitar Award.

Currently he teaches the guitar at Madrid Royal Conservatory (RCSMM), after several years of teaching the guitar, tablature and basso continuo at the *Conservatorio Superior de Música de Castilla la Mancha*. He has done solo, group and orchestra concert tours, masterclasses, conferences and has taught courses in 10 countries in Europe, North and South America, even playing for Queen Sofía of Spain. He has published 11 CDs, next to books and articles for *Arsis*, *Six per Vuit*, *Vanitas*, *Q.T.V. Classics*, *I.E.A.*, *S.G.R.* He is a Mediaset artist, having performed on Radio and TV in Europe and America. He is a member of the jury of the international competitions of the International Festival of Madrid, Chincilla, Ciutat d 'Elx, " José Tomás ", Molina de Segura, " Julián Arcas " of Almería, among others.

Since Leo Brouwer highlighted the excellency of his musical interpretations, specialized critics have written: "His interpretation was impeccable, impressing the public despite the complexity of the works performed on the guitar" (*Violão Intercambio*). "An exceptional concert, with an indisputable attraction between virtuosity and emotion", "One of the most outstanding European performers" (*Tribune*). "A warm, deep and very human reading, in an admirably played vihuela" (*CD Compact*).", "Deep connoisseur of the repertoire, knowing how to transmit his musical idiom both with a careful interpretation and with punctual explanations of the performed works." (*La Nueva España*).



Cachet:

1500 euros + VAT

The price does not include travel and accommodation expenses.

Contact:

Lobke Sprenkeling
The Hague - Madrid
+34 648 49 04 54
lobke.sprenkeling@gmail.com
www.lobke.world

