

PULCHRA ES

A MUSICAL JOURNEY THROUGH THE
SPLENDOR OF THE 17TH CENTURY



Lobke Sprenkeling - recorders, voice
Jorge López-Escribano - organ, harpsichord

PROGRAM

Sonata seconda

Dario Castello (c.1590-c.1630)

(Sonate concertate in stil moderno, libro secondo, Venice 1629)

Ancor che col partire

Cipriano de Rore (c.1515-1565) / Andrea Gabrieli (c.1532-1585)

(Il terzo libro de ricercari, Venice 1596)

Ancor che col partire

Cipriano de Rore (c.1515-1565) / Riccardo Rognoni (c.1550-antes de 1620)

(Il vero modo di diminuire, Venice 1594)

Canzona seconda detta la Bernardinia

Girolamo Frescobaldi (1583-1643)

(Canzoni da sonare a una, due, tre e quattro, Venice 1634)

Ung gay bergier

Thomas Crecquillon (c.1505-1557) / Riccardo Rognioni (c.1550-antes de 1620)

(Il vero modo di diminuire, Venice 1594)

Toccata Quinta

Girolamo Frescobaldi (1583-1643)

(Toccate e partite d'intavolatura, libro 1, Rome 1637)

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PROGRAM

Continuation

Pulchra es amica mea

Giovanni Pierluigi da Palestrina (1525-1594) / Francesco Rognioni
Taeggio (segunda mitad s. XVI-después de 1626)
(*Selva de varii passaggi*, Milan 1620)

Sonata seconda

Giovanni Battista Fontana (1589-1630)
(*Sonate a 1.2.3.*, Venecia 1641)

Vestiva i colli

Giovanni Pierluigi da Palestrina (1525-1594) / Francesco Rognioni
Taeggio (1620)

Sonata seconda op. 3, "La Cesta"

Giovanni Antonio Pandolfi Mealli (1624-1687)
(*Sonate a violino solo, per chiesa e camera*, Innsbruck 1660)

A person in a dark suit is playing a harpsichord. The instrument has a yellow keyboard and a red and gold decorative case. In the foreground, a scroll is resting on a table with a similar red and gold decorative pattern. The background is dark, creating a dramatic atmosphere.

MUSICAL JOURNEY THROUGH A WORLD FULL OF CONTRASTS, LIGHT, COLOUR, AND DARKNESS

The *Seconda Pratica* is an early Baroque style where, unlike in the Renaissance *Prima Pratica*, more expressive freedom is sought in the form of a solo voice accompanied by a continuous bass. It involves the flourishing of solo instrumental music as a genre, no longer as a support or substitute for vocal music but with its own language and forms of expression.

With the arrival of the *Seconda Pratica* in the early 17th century in Italy, new compositional possibilities were born: the accompanied monody and the liberation of the bass line. The old polyphonic style, composed of multiple lines of equal importance, shifted towards solo pieces accompanied by a *basso continuo*, allowing a great expressive and dramatic range, and thus, giving great importance to the language and discourse.

Our program combines the *Prima Pratica* of some beautiful diminished Renaissance works with the *Seconda Pratica* of the new Sonatas and Canzonas with their great narrative expressivity.

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 received the national Prins Bernhard Cultuurfonds scholarship to study a postdegree at the ESMUC in Barcelona. As a singer she studied with Ina Boonen, Astrid Crone, David Mason, and received masterclasses with Paul Phoenix and Raquel Andueza. 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.



She deepened her musical-theatrical knowledge in the *Yale Summer Program* of Stage Direction, intensive courses with *SITI Company New York* and choreographer Antonio Ruz, resulting in her work with the multidisciplinary collective *Investro* and the 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).

As a concert performer, she regularly collaborates with various ensembles 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*, *Musickes Delight* etc. and has collaborated in the recording of several CD albums.

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*, *Les Musiciens du Louvre*, *La Grande Chapelle*, *Opera2day*, *Sfera Armoniosa*, *La Capilla Real de Madrid*, *La Spagna*, *Academia de Música Antigua de Santander*, *Vigo 430*, *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 y Charles Toet at festivals such as *Holland Oude Muziek Festival*, *Reincken Festival* (Holland), *Festival International d'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*, *Wratlavia Cantans Festival* (Polonia); *Festival Internazionale di Musica Rinascimentale*, *Ghislieri Musica Festival* (Italy); *Festival Internacional de Puebla* (Mexico); *Festival Sesc de Música de Câmara* (Brazil), *Festival de Música Antigua* (Panama), *Mozarteum Argentino* (Argentina) and *Baroque Music Festival Daejon* (South-Corea).

He is founder of the ensembles *Sopra il Basso* y *L'Aura Riluciente*, 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*, y *Prelude Classical*.

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

