



# EL GRAN TEATRO DEL MUNDO

## The Art of Conversation

Sonata a 4 for recorder, oboe, violin  
and continuo in B flat major, N:B1  
*Largo – Allegro – Largo – Allegro*

**Johann Friedrich Fasch**  
1688–1758

Trio for lute, violin and continuo in G  
minor, RV 85  
*Andante molto – Larghetto – Allegro*

**Antonio Vivaldi**  
1678–1741

Concerto da camera for recorder, oboe, violin,  
cello and continuo in D major, RV 94  
*Allegro – Largo – Allegro*

**Vivaldi**

Sonata for oboe, violin and continuo in D minor,  
DoIP 3.2b  
*Allegro molto – Andante – Allegro assai*

**Josep Pla**  
c.1728–62

Concerto da camera for recorder, violin and  
bassoon  
(arr. for cello) in C major, FaWV L:C3  
*Allegro – Largo – Allegro*

**Fasch**

Concerto da camera for recorder, oboe, violin, bassoon  
(arr. for cello) and continuo in G minor, RV 107  
*Allegro – Largo – Allegro*

**Vivaldi**

Concerto da camera for recorder, oboe,  
violin and continuo in A minor, TWV43:a3  
*Adagio – Allegro – Adagio – Vivace*

**Georg Philipp Telemann**  
1681–1767

Tonight's programme explores the genre of the *concerto da camera*, in which each instrumentalist performs a double role as soloist *and* accompanist. We will explore the different facets of this particularly eighteenth-century form – from its origins in Italy with Vivaldi to its later manifestations in Germany – in music combining the virtuosity and contrasts of the orchestral concerto with the intimacy and individuality of chamber music.

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In the first half of the eighteenth century many European composers looked for ways to transfer the brilliance and contrasts of the concerto – a work for one or several soloists accompanied by an orchestral mass, or *tutti* – to the context of the chamber music ensemble. Thus came into being the 'concerto da camera' (or chamber concerto), first in Italy, the home of its orchestral sibling, but soon across the entire continent.

### **Italy**

As one of the most important composers of chamber concertos, Vivaldi could hardly be absent from a programme such as this. The Venetian violinist managed to create orchestra-like *tutti* effects using a range of instruments as diverse as that of our own ensemble: violin, oboe, recorder and cello all compete in virtuosity and vie for dominance in these light-hearted and lively compositions. We have also included the Trio for violin, lute and basso continuo, one of the very few chamber music works in which the lute has an independent solo part, in this case dialoging with the violin on equal terms.

### **Spain**

With the arrival of the Bourbon kings in Spain in 1700, the Italian style burst into court and the public theatres, where it acquired an accent of its own incorporating typical elements of Spanish music. To represent this phenomenon, we have chosen the Sonata for violin and oboe by Josep Pla. Compared to the other works in tonight's programme, it is in a more modern style that foreshadows Classicism: in the fast movements we find rhythmic, melodic and harmonic characteristic elements shared with other Spanish composers such as Antonio Soler and José de Nebra, and that found their roots in both Spanish popular music and the influences of the modern Neapolitan school. The second movement offers a unique example of high-quality written-out ornamentation. It

was common for such embellishments to be improvised by the musicians, so this is a perfect opportunity for a modern performer to grasp the refined style of ornamentation in the Iberian Peninsula in the middle of the eighteenth century.

### **Germany**

In Germany composers took the idea of the *concerto da camera* and turned it into a laboratory in which to experiment with new compositional techniques and colours. Johann Joachim Quantz, the famous theorist, composer and flautist of the Prussian court, observed in his *Essay on the True Art of Playing the Transverse Flute* in 1752 that ‘a quartet or sonata for three concertante instruments and a bass is the keystone of a skilful composer; and it is in this genre that those who have not yet acquired a solid foundation in their art can more easily fail (...) There are six quartets for several instruments that Herr Telemann composed long ago, mostly for flute, oboe and violin, but they have not yet been published. They may serve as an excellent model for this type of music.’ One of these very quartets closes our concert tonight, and is indeed a skillfully balanced and varied piece, displaying in barely eleven minutes a wealth of textures and solos that adapt to the innate character of each instrument. Both here and in the quartets of Johann Friedrich Fasch, one is able to appreciate the harmonic and contrapuntal complexity of the German school.

To sum up, the chamber concerto gives us in El Gran Teatro del Mundo an opportunity to exploit the great cohesion of our line-up, while also allowing the personality and virtuosity of each member to shine through in the solo passages we have along the way. Listeners will notice how, even within the space of one movement, the musicians constantly exchange the role of accompanist with that of soloist.

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Claudio Rado *violin*

Michael Form *recorders*

Miriam Jorde *oboe*

Bruno Hurtado *cello*

Jonas Nordberg *archlute*

Julio Caballero *harpsichord and artistic direction*

The ensemble El Gran Teatro del Mundo specialises in the performance of music from the seventeenth and eighteenth centuries. Named after the Baroque mystery play from 1655 by the Spanish poet Pedro Calderón de la Barca, the idea of single protagonists as representatives of the existential human condition in the *theatrum mundi* also symbolises the aesthetic concept of the ensemble: united under a common artistic ideal, the individuality and temperament of each member highlights the manifold affects of the music, creating a vibrant and dramatic performance wherein the rhetoric of each piece is emphasised.

El Gran Teatro del Mundo has performed at festivals all over Europe, including at the Festival Oude Muziek Utrecht, Festtage Alte Musik Basel, Musikinstrumenten-Museum Berlin, Musica Antica Urbino, Festival d'Ambronay, Centro Botín Santander and the Riga Early Music Festival. The ensemble also was selected as one of the Promising Young Ensembles of the International Young Artists Presentation (IYAP) at the Laus Polyphoniae Festival in Antwerp, and won the prize for the best interpretation of Spanish music at the Antón García Abril Competition in Baza in 2017. In 2018 El Gran Teatro del Mundo was a beneficiary of the EEEmerging+ project (Emerging European Ensembles) supporting young early music ensembles within the framework of the Creative Europe programme. In 2019 the ensemble won the Cambridge Early Music Prize at the York International Young Artists Competition in York.

Their first CD, *Die Lullisten*, issued by Ambronay Editions, has received the prestigious Diapason d'Or award, and their second, *La vida es sueño*, is currently at the editing stage. They have recently had the honour of participating in the prestigious Festival Internacional de Santander, the Festival Baroque de Tarentaise and at the Katrina Kammarmusik in Finland.

Julio Caballero Pérez was born in Granada. At the age of nine he began studying piano, and at thirteen he started taking harmony lessons with the composer Miguel Gálvez-Taroncher. Two years later he moved to Madrid, where he studied with pianist Carmen Deleito at the Joaquín Turina Conservatory, where he also received valuable composition lessons from Rafael Eguílaz and Félix A. Pérez. He was awarded a scholarship by the Centro Superior Katarina Gurska to study with Eldar Nebolsin and Claudio Martínez Mehner, where he remained for a year before deciding to study harpsichord. In 2013 he began his studies at the Musikhochschule Bern with Dirk Börner, and in 2015 he moved to the Schola Cantorum Basiliensis, where he continued his training with Jesper Christensen, Francesco Corti and Jörg-Andreas Bötticher. Other musicians who influenced him during his studies have been Michael Form and Amandine Beyer.

Julio has played in orchestras such as Les Musiciens du Louvre, Il Pomo d'Oro, B'Rock Orchestra and the Orchestre du Théâtre de La Monnaie (Brussels), among others. During the 2016–17 season he was the harpsichordist of the European Union Baroque Orchestra (EUBO). He regularly plays in duo with the violinist Claudio Rado, with whom he has performed in the Freunde Alter Musik Basel concert series and in the Roma Festival Barocco, among others.

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