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# ***Kleine Cammer-Music***

## **Miscelánea XVIII-21**

**Francisco Gil, baroque oboe and oboe d'amore**

**Saskia Roures, harpsichord**

## ***Kleine Cammer-Music***

### **Georg Philipp Telemann (1681-1767)**

Suite for oboe and basso continuo in g minor TWV 41:g4  
(*Der getreue Music-Meister*, Hamburg, 1728-29)

Ouverture / Sans Souci / Hornpipe / Gavotte / Passepied / Irlandoise

Ouverture in g minor TWV 32:5\*

### **Carl Philipp Emanuel Bach (1714-1788)**

Sonata for oboe and basso continuo in g minor Wq 135  
Adagio / Allegro / Vivace

### **Georg Philipp Telemann**

Ouverture in g major TWV 32:13\*

Sonata for oboe d'amore and basso continuo in e minor TWV 41: e6  
(*Essercizii Musici*, ca. 1739-40)

Largo / Allegro / Grave / Vivace

### **Johann Sebastian Bach (1685-1750)**

Toccatà from the Partita in e minor, BWV 830/1\*

Trio Sonata in e minor, BWV 528 (for oboe d'amore and cembalo obligato)

Adagio-Vivace / Andante / Poco allegro

\*Harpichord solo

In many occasions the pages of the composers remain asleep, the dust and the forgetfulness rests on them yearning for the arrival of the hand that awakens them. However, this is not the case with the music of Georg Philipp Telemann (1681-1767). Probably the past and present success of this composer is due to the universality that his music reaches in different ways.

On the one hand, Telemann writes music for *Kenner und Liebhaber* (for connoisseurs and fans) and its language explores all national styles. As it is clear in the appointment of J.C. Gottsched (*Der Biedermann*, 1728), his music satisfied the aesthetic appetite of a broad spectrum of the eighteenth-century public: "I have particularly heard praises about the significant Mr. Telemann in the sense that he knows how to respect the taste of all music lovers. Sometimes it follows the foreigners, sometimes the French, it usually includes a mixture of styles in their musical pieces. Avoid all the technical excesses that could please only teachers, and prefer the gentle alternation of tones to the search for contrived effects. What is more reasonable than this?"

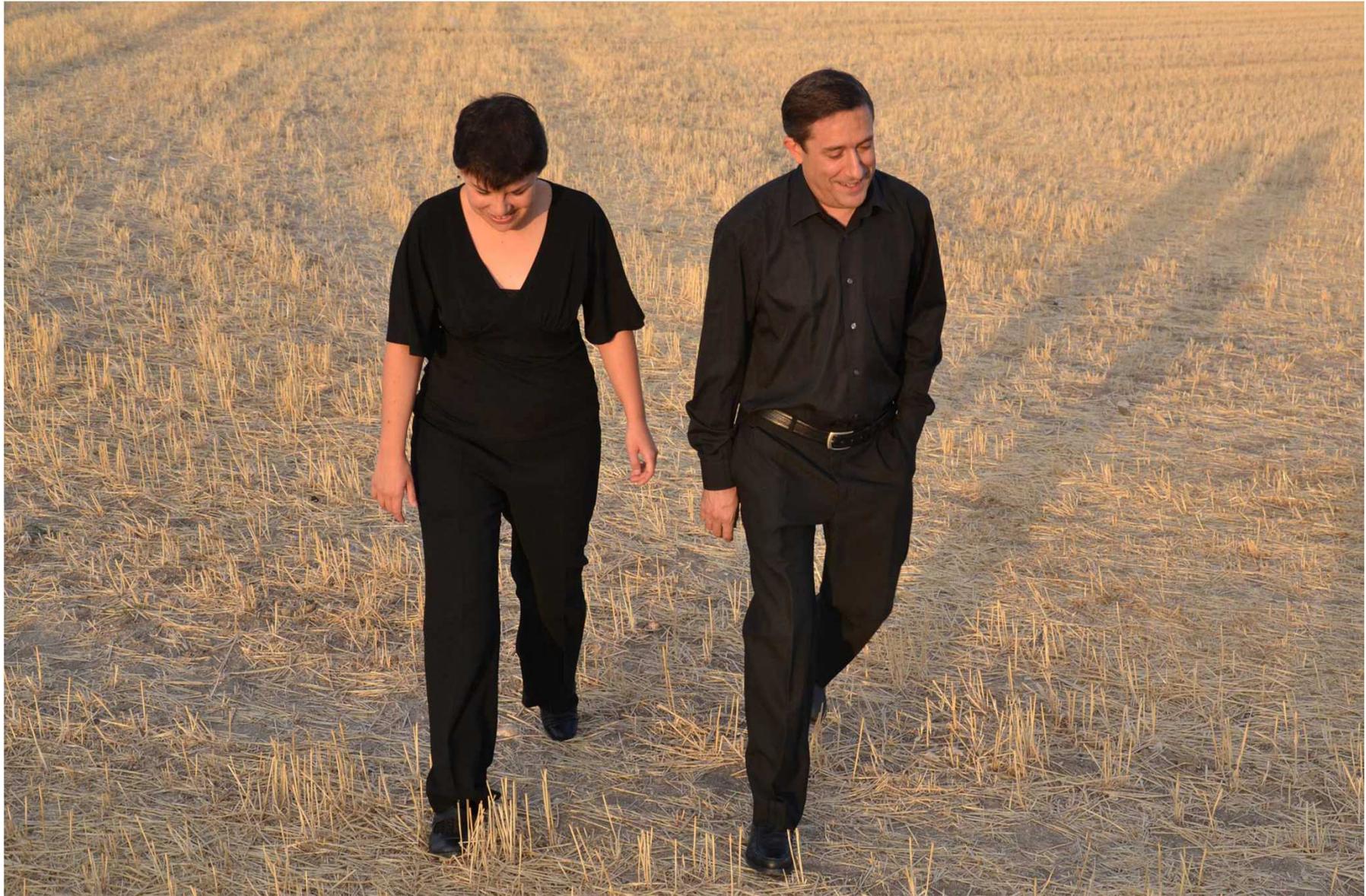
On the other hand, Telemann, considered the most prolific composer in history, had to write for all types of instruments and combinations thereof. In his compositions we find both: conventional instrumentation proposals and color combinations and unimaginable tonal combinations. We can say without fear of being wrong that we are facing a master of the art of instrumentation, a characteristic that, in addition, allowed him - and still allows him - once again to reach a larger target audience. We want to point out that the oboe was an instrument especially loved by Telemann, as is clear in the dedication of his *Die kleine Cammer-Music* (1716), a publication that gives its name to the program we propose, with four oboists being the dedicators of this collection.

In the same way, it is necessary to remember that the oboe d'amore, the contralto instrument of the family to which we dedicate the second part of the program, owes Telemann and Johann Sebastian Bach its existence; It was an instrument used for a short period of time (1717-1760) and its use was limited to a very specific geographical area, Germany with epicenter in Leipzig. Telemann's production for this instrument includes, in addition to the role played in suites and cantatas, concerts and sonatas for various instrumental combinations.

The connections between the Bach family and Telemann are happening throughout their lives. Their friendship dates back to the first decade of the 18th century, and since then a relationship has been spiced with admiration and, at certain times, a good dose of competitiveness. Family ties increase on March 10, 1714, when Telemann became godfather Carl Philipp Emanuel, second son of the Cantor of Leipzig. Telemann rejected in 1722 the position of *Director Musices* in Leipzig, which allowed that Johann Sebastian occupied the position from 1723. In addition, in the spring of 1729 Bach took the relay in the direction of the Collegium Musicum of Leipzig, founded in 1702 by Telemann. In 1768 Carl Philipp succeeded his godfather as *Director Musices* of Hamburg.

We could say that Telemann builds a bridge between the purely baroque style, whose highest paradigm is J.S. Bach, and the so-called gallant style (*Empfindsamer Stil*) cultivated, among others, by his godson Carl Philipp. His instrumental music composed from 1720 contains the characteristics most appreciated by the public since ca. 1720 to 1770: friendly and balanced melodies that express true and natural feelings, slow harmonious rhythm, use of characteristic rhythmic elaborations full of affection (triplets, syncopations, Lombard rhythms, etc.), simplicity of textures, etc. Let us listen, then, to this musical proposal, this bridge between these two shores, the Baroque and Preclassicism, and thus, we offer a tribute to three greats of the History of Music.

Saskia Roures



[www.miscelaneaXVIII-21.com](http://www.miscelaneaXVIII-21.com)

## *Miscelánea XVIII-21*

The Miscelánea XVIII-21 ensemble has set out to explore music from different periods and styles, from the 18th right through to the 21st century, to experience different timbral mixtures using the diverse instruments of the oboe family (both historical and modern) together with pipe organ or harpsichord, and to discover new ways of presenting music to audiences, these are Miscelánea XVIII-21's leading motives since its foundation in 2011.

Similarly, self-management defines Miscelánea XVIII-21's way of working, with Francisco and Saskia being responsible for everything regarding the ensemble: inception and development of ideas, administration, communication, management, etc. Thanks to this work, Miscelánea XVIII-21 has performed at major festivals in Spain, Portugal, Italy, Switzerland, Austria and the Principality of Andorra.

Its artistic offer encompasses different activities and proposals: educational concerts, talks and conferences, performances which are faithful to the traditional format, or multidisciplinary shows that give the audience different sensorial experiences. A good example of these new formats is their project *Ilustraciones bachianas* (Bachian Illustrations), premiered in the concert series XXIX Ciclo de Órgano de Navarra (2013), which combines Johann Sebastian Bach's live music with a synchronised projection of drawings created ad hoc by Saskia Roures herself.

True to their independent spirit, they initiated their own recording project in 2016 with the production and release of their first work *Paraphrasis: J.S. Bach-Transcripciones* (oboe d'amore and great organ). That same year, they participated in the record *Nous Cants* (Discmedi, 2017), Ignacio Ribas Taléns's chamber music with organ (English horn and organ). Furthermore, with the cathedral of Roda de Isábena (Huesca) as the recording venue, they recorded *Hasta romper el corazón* (Until your heart will break), number 17 of the collection *Órganos Históricos en Aragón* (Institución Fernando el Católico, 2017), featuring music from the 18th century in Spain (baroque oboe and historic organ).

Its members boast huge experience as soloists and as members of chamber ensemble and orchestral projects (El Trovar, Los Mvsicos de Sv Alteza, University of Salamanca Baroque Orchestra, Gran Canaria Philharmonic Orchestra, etc.). Francisco Gil and Saskia Roures combine their concert work with teaching positions at the Superior Conservatory of Music of Aragón.

## *Francisco Gil, baroque oboe & oboe d'amore \**

After finishing his musical studies at the Superior Conservatory of Music of Valencia with Professor Mr. Vicente Martí in 1984, he joined the Gran Canaria Philharmonic Orchestra as an oboist and English horn player, becoming later the oboe soloist. Since then, he has developed an intense activity as a concertist both in chamber and orchestra music projects: Bach Orchestra of Las Palmas, Camerata Música viva, Wind Quintet Sicania, Orchestra Cordoba's Wind Quintet, Asturias Symphony Orchestra, Castilla-León Symphony Orchestra, City of Granada, Cordoba, Enigma Group, Balearic Symphony, Barcelona Symphony, Teatre Lliure Orchestra and Cadaqués Symphony Orchestra.



His interest in historic oboes compelled him to complete his training under Alfredo Bernardini's guidance from 2000 to 2001. In the field of historically informed performance, he is a member of the Los Mvsicos de Sv Alteza Baroque Orchestra and he has assiduously collaborated with other ensembles, such as Ars Combinatoria, Capilla Real de Madrid, El Concierto Español, La Tempestad, Vespres d'Arnadí, The Scholars, Helsinki Baroque Orchesta and Hippocampus.

In 1990 he became Oboe Professor, first at the Superior Conservatory of Music of Cordoba and, since 1996, in Zaragoza (Superior Conservatory of Music of Aragón, CSMA).

\* Pitch: 415 Hz.

## *Saskia Roures, harpsichord*

Saskia studied at the Superior Conservatory of Zaragoza with José Luis González Uriol, obtaining her bachelor diploma in harpsichord (1996) and in organ (1998). During her studies she has won several gold medals at the conservatory. From 1998 to 2001 she studies Organ Konzertfach at the Universität für Musik und darstellende Kunst of Vienna with Prof. Michael Radulescu. She also follows studies therein Continuo with Prof. Augusta Campagne. In 2015, she finished her Master's degree in Musical Research at the International University of La Rioja, and her final dissertation, *Métodos de Bajo Continuo y su implementación en los estudios musicales superiores en España* (Basso Continuo Methods and their Implementation in Superior Musical Studies in Spain), was praised by the examining board.



Saskia develops her pedagogical activity at the Superior Conservatory of Music of Aragón, where she has been teaching Organ since November 2008; previously, she imparted Basso Continuo and Chamber Music courses at the Superior Conservatory of Music of Salamanca (2002-2008). Her personal growth as a professor goes hand in hand with her development as a concertist, giving conferences and masterclasses, performing at festivals and international series in Spain, Portugal, Italy, Slovakia, Switzerland, Holland, Russia and Austria. Lively and multifaceted, Saskia feels the need of participating in interdisciplinary projects that are able to present different concert formats to the audience, such as *Ilustraciones bachianas* (Bachian Illustrations -Miscelánea XVIII-21-) or *Universo Bach* (Universe Bach, dance and live music by J.S. Bach -Ingrid Magrinyá & El Trovar ensemble-), premiered in the concert series *EnClaves* in 2014. In 2016, she founded *El Cuentista Organista* (The Organist Storyteller), a project combining music and theatre whose main goal is to break down the existing barriers between the great organ and the youngest public, bringing this great unknown closer to families through dynamic and imaginative interdisciplinary shows.

Saskia is continuously evolving thanks to her active participation in chamber music projects. Collaborating and working with her colleagues, great performers in their respective specialities, enriches her day by day. Besides being the other half of *Miscelánea XVIII-21*, Saskia takes care of the basso continuo in *El Trovar*, a group specialised in the repertoire of the 17th and 18th centuries. As an organetto player, she has collaborated with *Ars Atlántica* (Manuel Vilas, direction).

She shares regularly her artistic experience with the Web community through her YouTube channel.