

emv:

transcending time:
transforming tradition



WOMEN OF NOTE

MARCH 4 2022 at 7:30pm
CHRIST CHURCH CATHEDRAL

————— This concert is generously supported by Dorothy Jantzen. —————



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THANK YOU!

EMV's Commitment to Diversity, Equity and Inclusion

Early Music Vancouver's mission is to engage, enrich, and educate through music. In alignment with this mission, the Board of Directors, management and staff of Early Music Vancouver are committed to Diversity, Equity and Inclusion. This extends to the consideration of who is in the audience, whose music is heard, who performs that music, and how we operate as a leading performing arts organization. We make these commitments in recognition that discrimination and exclusion in all their forms are realities in our society, and we endeavour to use the power of music to promote understanding and change.

Early Music Vancouver acknowledges that it operates and performs on the unceded Indigenous land belonging to the Coast Salish peoples, including the territories of the xʷməθkʷəy̍əm (Musqueam), Skwxwú7mesh (Squamish), Stó:lō and Səl̓ílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations. We are grateful for this privilege.

THE ARTISTS

Pacific Baroque Orchestra

Alexander Weimann
DIRECTOR & FORTEPIANO SOLOIST

Tekla Cunningham
GUEST SOLOIST
VIOLIN

VIOLIN
Chloe Meyers
CONCERTMASTER

Paul Luchkow
Kathryn Wiebe

VIOLA
Joanna Hood

CELLO
Elinor Frey

VIOLONE
Natalie Mackie

FLUTE
Soile Stratkauskas
Heather Beaty

OBOE
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THE UNAUTHORISED USE OF
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WOMEN OF NOTE

PROGRAMME

Marianne Anna Katharina von Martinez (1744-1812)
Sinfonia in C major

Allegro con spirito
Andante ma non troppo
Allegro spiritoso

Amélie-Julie Candeille (1767-1834)
Keyboard Concerto in D major

Allegro Maestoso
Andante Gratoso con Espressione
Rondo Allegro Spirituoso

[Alexander Weimann FORTEPIANO SOLOIST]

INTERVAL

Maria Antonia Walpurgis (1724-1780)
Ouverture to "Trionfo della Fedeltà"

Allegro,
Andantino grazioso
Presto

Cecilia Maria Barthélemon (1767-1859)
From **Sonata G major Op. 2 no. 1**

Allegro Moderato con Espressione

[Chloe Meyers VIOLIN, Elinor Frey CELLO, and Alexander Weimann FORTEPIANO]

Maddalena Laura Sirmen (1745-1818)
Violin Concerto in A major Op. 3 no. 3

Allegro
Adagio
Rondo Allegretto

[Tekla Cunningham VIOLIN SOLOIST]

EMV's Covid-19 Protocols

EMV is in compliance with the guidelines published by Vancouver Coastal Health, BC Centre for Disease Control, and the Public Health Agency of Canada. Check our website for details.

Tonight's concert features the newest acquisition of our instrument collection: a fortepiano modelled on an 1819 instrument by Conrad Graf (1782-1851), by internationally acclaimed fortepiano builder Paul McNulty.

PROGRAMME NOTES

BY CHRISTINA HUTTEN

This programme presents music by five women at the centre of European musical life during the late eighteenth century, appearing on opera and concert stages, associated with eminent educational institutions as pupils and teachers, fostering courtly music as patrons and performers and offers hospitality and cultural enrichment as salonnères.

Several of these women participated in their family business of music-making, trained by their fathers or other relatives, much as Maria Anna “Nannerl” Mozart was. Cecilia Maria Barthélemon (1767-1859), for instance, was the daughter of singer-actor Maria Barthélemon and François-Hippolyte Barthélemon, the leader of the orchestra of the King’s Theatre in London. As a ten-year-old child, she toured Europe with her parents, singing for the King of Naples and for Marie Antoinette, Queen of France. She must also have been a gifted keyboard player for she published several solo and chamber sonatas, one of which she dedicated to Joseph Haydn, a family friend who undoubtedly enjoyed her dramatic flair and musical wit.

The opera stage was one of the first places where female musicians were permitted to perform publicly. Musicologist Judith Tick, a pioneer in the study of women and music, notes that professional singing gave women “a rhetorical authority, a previously unknown power to move and seduce audiences”. Like Barthélemon, Julie Candeille (1767-1834) was trained by her father and presented to the public as a child prodigy. By age 14, she was engaged by the Paris Opéra as a singer and a year later sang the title role in one of Christoph Willibald Gluck’s operas. As a young adult, she began writing theatrical music, and her semi-autobiographical comedy *Catherine, ou La belle fermière* (1792) for which she wrote the libretto, the music, and sang the title role was an outstanding success, performed over 150 times in the 35 years after it premièred. Also a formidable pianist, Candeille debuted on the Concert Spirituel concert series at the age of 17. Her performance of a concerto by Muzio Clementi was such a success that she was invited to return less than a year later to perform one of her own. Candeille actively supported other women musicians. In her later years, she taught piano and found the time to write and publish several novels.

Maddalena Laura Sirmen received her musical education at one of Venice’s four Ospedale, schools for orphaned girls famous for their music education. The daughter of an impoverished aristocratic family apparently without musical



Maria Antonia Walpurgis, seated on the right at the tea table, next to her the lute.

background, she was accepted into the ensemble of the Ospedale on account of her outstanding musical aptitude.

Although the lives of the pupils were carefully controlled – girls were permitted to leave only to marry – Maddalena Laura was sent to Padua to study with violin virtuoso Giuseppe Tartini. Before their first lesson, Tartini wrote her a detailed letter explaining how to progress in the study of the violin. The letter appeared in print almost immediately in Italian and in an

English translation by music historian Charles Burney as “An Important Lesson to Performers on the Violin”. Eventually, Maddalena Laura married violinist Lodovico Sirmen. Some have speculated that theirs was a marriage of convenience because after initially touring Europe together, Lodovico settled in Italy, while his wife continued to tour widely as a concert violinist and to publish chamber music and violin concertos. Leopold Mozart heard one of her concertos and was so struck by its beauty that he wrote to his son Wolfgang about it.

In the eighteenth century, music was central to the culture of many European courts and musical proficiency was considered a sign of virtue and was consequently an important element of the education of princes and princesses. Maria Antonia Walpurgis, daughter of the Elector of Bavaria, received a musical education from her father’s court musicians and continued her studies in Dresden with renowned opera composers Nicola Porpora and Johann Adolph Hasse after her marriage to Friedrich Christian, Prince of Saxony. She performed at court as a singer and a keyboard player patronized the rich cultural life of the court, and composed the texts and music of two operas, which were published and translated into several languages. The overture to her opera *Il trionfo della fedeltà* is on this programme.

Salons, gatherings of intellectual and artistic elite held in the reception room of a large home and hosted by prominent high society women, bridged private and public spheres. In a society where women were forbidden to participate in orchestras and where professional public performance was considered the labour of the lower classes, the semi-private salon allowed upper-class women like Marianne von Martínez to perform for an audience, sell their compositions, and attract students. Martínez inherited a substantial fortune from her tutor Pietro Metastasio, celebrated opera librettist and poet laureate of the imperial court in Vienna. Metastasio so esteemed his pupil that he also gave her his harpsichord and his music library.

He was not the only one who held her in high regard. While still in her twenties, she became an honorary member of the Bologna Accademia Filarmonica, a prestigious institution of music education whose members included Arcangelo Corelli, Mozart, J.C. Bach, and later Rossini, Verdi, and many others. Martinez hosted regular musical soirées at which Haydn and Mozart were frequent guests and opened an excellent singing school in her house.



Marianne Anna Katharina von Martinez



Maddalena Laura Sirmen



Amélie-Julie Candaille

Highly esteemed in their day, the names and compositions of these women were all but forgotten by music history. In the nineteenth century, “women’s music” became a pejorative term synonymous with “tinkering” and the creative abilities of women were largely rejected. For instance, while women could study performance at many European conservatories, they were barred from studying composition. Music historian Emil Naumann went so far as

to assert that “all creative work in music is well-known as being exclusive work of men” in his widely circulated and translated *Musikgeschichte* (1880). However, thanks to the work of scholars of women’s studies, the increasing digital availability of historical music prints and manuscripts, and the sharing power of recorded media, the musical voices of these eighteenth-century women can communicate with many today. ■

The City of Ladies Digital Festival returns in March



CITY OF LADIES FESTIVAL #1: Wednesday March 9
Christine de Pizan & Martin LeFranc
 Servir Antico | Catalina Vicens DIRECTOR

CITY OF LADIES FESTIVAL #2: Wednesday March 16
Barbara Strozzi: Tears into Laughter
 Suzie LeBlanc, Ariadne Lih
 & Andréanne Brisson-Paquin SOPRANOS
 Constantinople
 Kiya Tabassian DIRECTOR

CITY OF LADIES FESTIVAL #3: Wednesday, March 23
Women of Note [PREMIERE]
 Pacific Baroque Orchestra
 Alexander Weimann DIRECTOR

CITY OF LADIES FESTIVAL #4: Wednesday March 30
Cozzolani Reunited
 Ariadne Lih, Myriam Leblanc & Suzie LeBlanc SOPRANOS
 Lucas Harris LUTE & DIRECTOR

FOR COMPLETE DETAILS VISIT OUR WEBSITE: EARLYMUSIC.BC.CA

THE ARTISTS

Pacific Baroque Orchestra

The Pacific Baroque Orchestra (PBO) is recognized as one of Canada's most exciting and innovative ensembles performing "early music for modern ears". PBO brings the music of the past up to date by performing with cutting-edge style and enthusiasm. Formed in 1990, the orchestra quickly established itself as a force in Vancouver's burgeoning music scene with the ongoing support of Early Music Vancouver.

In 2009, PBO welcomed Alexander Weimann as Artistic Director. His imaginative programming and expert leadership have drawn in many new concertgoers, and his creativity and engaging musicianship have carved out a unique and vital place in the cultural landscape of Vancouver.

PBO regularly joins forces with internationally celebrated Canadian guest artists, providing performance opportunities for Canadian musicians while exposing West Coast audiences to a spectacular variety of talent. The Orchestra has also toured

BC, the northern United States and across Canada. Their 2019 East Coast Canadian tour with Canadian soprano Karina Gauvin showcased the rarely-heard opera arias of 18th century Russia, culminating in a critically acclaimed album *Nuit Blanches*, released by Atma Classique. The musicians of the Pacific Baroque Orchestra have been at the core of many large-scale productions by Early Music Vancouver for many years, including many summer festival performances led by Alexander Weimann.

Alexander Weimann

DIRECTOR & HARPSICHORD SOLOIST

Alexander Weimann is one of the most sought-after ensemble directors, soloists, and chamber music partners of his generation. After traveling the world with ensembles like Tragicomedia, and as frequent guest with Cantus Cölln, the Freiburger Barockorchester, Gesualdo Consort and Tafelmusik, he now focuses on his activities as Music Director of the Pacific Baroque Orchestra in Vancouver, Music Director of the Seattle Baroque



Orchestra, and regular guest conductor of ensembles including the Victoria Symphony, Symphony Nova Scotia, Arion Baroque Orchestra in Montreal and the Portland Baroque Orchestra.

Weimann was born in 1965 in Munich, where he studied the organ, church music, musicology (with a summa con laude thesis on Bach's secco recitatives), theatre, mediæval Latin, and jazz piano, supported by a variety of federal scholarships. From 1990 to 1995, Weimann taught music theory, improvisation, and Jazz at the Munich Musikhochschule. Since 1998, he has been giving master classes in harpsichord and historical performance practice at institutions such as Lunds University in Malmö and the Bremen Musikhochschule, and at North American universities such as The University of California in Berkeley, Dartmouth College in New Hampshire, McGill University, Université de Montréal, and Mount Allison in New Brunswick. Since 2007, he has conducted several acclaimed opera productions at the Amherst Early Music Festival. He now teaches at the University of British Columbia and directs the Baroque Orchestra Mentorship Programme there.

A multiple JUNO and GRAMMY nominee, Weimann can be heard on some 100 CDs. Highlights include an Opus and JUNO award-winning CD of Handel oratorio arias with soprano

COMING UP IN OUR PASSPORT SERIES

Castille to Samarkand Masterpieces from Renaissance Spain and Topkapi



Academia del Piacere & Constantinople

A journey from Castille to Samarkand that brings into dialogue the music of the Spanish Renaissance with Persian/Ottoman masterpieces taken from manuscripts unearthed in monasteries and palace libraries.

Friday, April 1, 2021, at 7:30 PM
Kay Meek Centre, West Vancouver

Karina Gauvin, a recording of Bach's *St. John's Passion* with Les Voix Baroques/Arion Baroque Orchestra, a JUNO nominated recording of Handel's *Orlando* with the Pacific Baroque Orchestra that was also awarded a Gramophone Editor's Choice award, and most recently, the JUNO-nominated album *Nuit Blanches* with the Pacific Baroque Orchestra and Karina Gauvin.

Chloe Meyers

CONCERTMASTER

Violinist Chloe Meyers is a regular guest leader and orchestra member of baroque ensembles all over North America. She has worked with ensembles including Les Violons du Roy, Tafelmusik, the Montreal Symphony Orchestra, Ensemble Les Boréades, the Theatre of Early Music, Les Idées Heureuses and Les Voix Baroques. She also plays with Arion Baroque Orchestra in Montreal. Most recently she played first violin on a Juno Award winning recording of Handel arias featuring Canadian soprano Karina Gauvin on the Atma Classique label.



Photo credit: Jan Gates

Tekla Cunningham

VIOLIN SOLOIST

Baroque violinist Tekla Cunningham delights in bringing music of the baroque, classical and romantic eras to life with vivid and expressive historically informed performances. Her new recording *Stylus Phantasticus* with Pacific MusicWorks is earning critical praise for its "tender expressivity", "dramatic flair and dark wit", "songlike expressivity" and "Terpsichorean flair". In an album lauded for "vocal plushness and "vibrant lyricism", Tekla is described as "a marvel on her Italian instrument, an endlessly songful bird". Early Music America describes the recording as "played with verve, the music presented here reaffirms the old notion that instrumental music can have the flair of any theatrical spectacle. ... a stellar vessel for the boldest showmanship." Her concert performances

have been described as "ravishingly beautiful" and "stellar". "Enough can't be said for Tekla Cunningham, who conducts with head, eyes, and even eyebrows as she plays. She is a consummate musician whose flowing solos and musical gestures are a joy to watch."

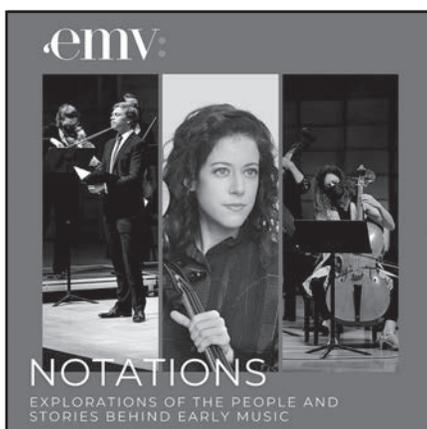


During the quarantine, Tekla tended to her sourdough starter, spent a lot of time on zoom, taught baking classes online to raise funds for musical organizations across America, played concerts for video cameras and graduated from a yoga teacher training course at Seattle Yoga Arts. She now offers yoga classes for musicians on zoom. For well over a year, Tekla has been playing the Brahms violin sonatas weekly with pianist Sheila Weidendorf, and their project "Between Heaven and Earth: A Year with Brahms" is now emerging as a concert programme with a focus on 19th century performance practices.

She is the founder and director of the Whidbey Island Music Festival, which recently wrapped up its 16th season, co-artistic director of Pacific MusicWorks (with Stephen Stubbs and Henry Lebedinsky) and artist in-residence at UW Seattle where her students are a source of inspiration and joy. Her greatest musical love is music of the baroque and chamber music of all stripes, though she can't seem to quit Johannes Brahms.

Tekla studied music at Peabody Conservatory, history and German literature at Johns Hopkins University, and then continued her musical studies at the Hochschule für Musik und Darstellende Kunst in Vienna, Austria with Josef Sivo and Ortwin Ottmaier and earned a MM at the San Francisco Conservatory of Music where she studied with Ian Swenson. In addition to performances on the violin, Tekla enjoys playing viola and viola d'amore on occasion. Tekla plays on a Sanctus Seraphin violin made in Venice in 1746.

Tekla serves on the boards of directors of Early Music America and the Whidbey Island Arts Council.



We are delighted to introduce our new podcast series - **Notations**, available for free now on our website. Notations explores the people and stories behind early music. Listen in on informal discussions between our hosts (Bill Richardson, Sylvia L'Écuyer, Christina Hutten and our own Suzie LeBlanc) and EMV's guest artists before they grace our stage.

In the newest Notations podcast, musician and educator Christina Hutten talks with cellist Elinor Frey about the life of Maddalena Laura Lombardini Sirmen, one of the female composers featured tonight's performance *Women of Note*.

Previous podcasts included guests viola da gamba player Mélisande Corriveau, Profeti della Quinta's Elam Rotem and baroque violinist Chloe Kim.

transcending time : transforming tradition

emv: 2022 SEASON WINTER & SPRING



live concerts:

- APR 1** PASSPORT SERIES:
CASTILLE TO SAMARKAND
at Kay Meek Arts Centre, West Van
Academia del Piacere
& Constantinople
- APR 8** **BEETHOVEN & LISZT:
A MUSICAL AFFINITY**
Olga Pashchenko fortepiano
- APR 27** **IMAGINARIO: AN IMAGINARY
SONGBOOK OF RENAISSANCE
SPANISH MUSIC**
at Pacific Spirit United Church
Maria Christina Kiehr soprano,
Ariel Abramovitch vihuela de mano
- MAY 6** **LES PLAISIRS DU LOUVRE /
THE PLEASURES OF THE LOUVRE**
at the Chan Centre for the Performing Arts
Ensemble Correspondances
- JUN 3/4** PASSPORT SERIES:
KALHOR & TABASSIAN IN DIALOGUE
Jun 3 at Kay Meek Arts Centre, West Van
Jun 4 at The Roundhouse, Vancouver

digital concerts:

- MAR 23** **WOMEN OF NOTE**
Streaming by fee
Pacific Baroque Orchestra
- APR 1** PASSPORT SERIES
CASTILLE TO SAMARKAND
Streaming by fee for 48 hours
Academia del Piacere
& Constantinople
- APR 20** **GUIDED BY VOICES WITH
BACH'S CELLO SUITE NO. 6**
Elinor Frey cello
- JUN 3** PASSPORT SERIES **KALHOR
& TABASSIAN IN DIALOGUE**
Streaming by fee for 48 hours

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Cathedral - unless otherwise noted

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