



Doctoral Recital III: What Use Can Learning Be To Us?

Kailey Richards, Violin

Featuring: Sinéad White (voice), Cristina Prats Costa, Valerie Gordon, Rezan Onen-Lapointe (violins), Matt Antal (viola), Michael Unterman (cello), Louise Hung (harpsichord), and Jonathan Stuchbery (theorbo).

June 3, 2023, at 7:30pm
Walter Hall

PROGRAMME

Sonata Sesta	Isabella Leonarda (1620-1704)
I Baci Mentita	Barbara Strozzi (1619-1677)
Sonata Decima	Isabella Leonarda (1620-1704)
Trio Sonata in G minor	Elisabeth Jacquet de La Guerre (1665-1729)
Flute Sonata Op. 1 No. 4 Allegro Moderato Andante Allegro Assai	Anna Bon (1738-after 1769)

INTERMISSION

Sinfonia from <i>Pallade e Marte</i> Allegro Largo Presto	Maria Margherita Grimani (Early 18 th century?)
Concerto No. 1 in B-flat Major Allegro Andante Rondo-Allegretto	Maddalena Laura Sirmen née Lombardini (1745-1818)
Sinfonia from <i>Talestri</i> Allegro Andantino Allegro	Maria Antonia Walpurgis <i>Arr. Kailey Richards</i> (1724-1780)

This recital is in partial fulfilment of the Doctor of Musical Arts in Historical Violin Performance
Kailey Richards is a student of Julia Wedman

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

Kailey Richards is a Doctoral candidate and SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship recipient at the University of Toronto where she studies with Julia Wedman and previously Jeanne Lamon. Richards is a graduate of Indiana University where she studied with Stanley Ritchie, received a Premier Young Artist Award, and was recognized as an Indiana University Founders Scholar. Richards regularly performs with Rezonance Baroque Ensemble, which recently released their debut album *James Oswald: Airs for the Seasons* in May 2023 on the Leaf Music Label.

PROGRAM NOTES¹

During my doctoral research of Aaron Hill and his writings on affect, I came across **Eliza Haywood**, born Fowler, (1693-1756) who was a prolific English actress and writer. In 1744 she began publishing the first magazine that was for women and written by women entitled *The Female Spectator*. Unlike previous magazines that focused on gossip, fashion, and recipes etc., Haywood used a series of essays to emphasize the importance of female education. It was this passage that inspired this program:

They cry, of what use can learning be to us, when custom and the modesty of our sex, forbids us to speak in public places? —'Tis true that it would not befit us to go into the pulpit, nor harangue at the bar; but this is a weak and trifling argument against our being qualify'd for either, since all men who are so were never intended for the service of the church, nor put on the long robe; and by the same rule therefore the sons as well as daughters of good families should be bred up in ignorance. (X, 237)

Isabella Leonarda (1620-1704) was an Italian composer who at the age of nineteen entered Collegio di S Orsola, an Ursuline convent where she remained for the rest of her life. She served here not only as a mother and clerk, but also as a music instructor and a well-respected composer. She published approximately two-hundred compositions including masses, psalm settings, chamber and solo instrumental works. Her Op. 16 trio sonatas (Sonata Sesta and Sonata Decima) published in 1693 are the earliest known published sonatas by a woman and were published prior to Corelli's famous Op. 5 sonatas for violin (1700). Her sonatas follow the early Italian style (ex. Castello, Marini, Fontana) of short contrasting passages like brief snapshots of an unfolding story rather than the fully established movements that we see later in Corelli's works.

Barbara Strozzi (1619-1677) was an Italian composer and singer and the adopted daughter of Giulio Strozzi—her mother was Isabella Garzoni and a longtime servant of Giulio's—but by 1650 she became his sole heir. The Strozzi family was one of the most powerful families of Florence (second only to the Medici family in wealth and influence) and with this came the opportunity for Giulio to establish many academie, or groups, where creatives and intellectuals could gather—and where Barbara could premier her compositions. A pupil of Francesco Cavalli, and a regular attender and performer for these literary audiences, Barbara rose to prominence both as a composer and singer, but not without scandal. Being the only woman included in such meetings resulted in countless scathing reviews which associated her performances and public career as a mark on her character and akin to being a prostitute. This has also resulted in twentieth-century historians often assuming that she was a courtesan, but this fact was

¹ You will notice that I am including as many variations of these composer's names as possible throughout these notes, as well as often referring to them by their first names. During my research it came to my attention how difficult it was to track the lives of female composers since their names were constantly changing throughout their careers. This is a result of a combination of factors including acquiring titles, name changes upon marriage, as well as nom de plume chosen for anonymity within the publishing world. By including all the name variations, or referring to them by their most consistent names, I hope to de-mystify some of this issue.

discredited in the late 1990s by Glixon due to a lack of substantial evidence. Though she never married, Barbara did have a long-term relationship with Giovanni Paolo Vidman with whom she had three (maybe four) children who were provided for by Vidman. I Baci and Mentita are from her Op. 2 and Op. 3 collections of songs, were originally written for two soprano voices and continuo, and have been adapted for violin and voice for today. They are both passionate love songs of two different flavors (see text translations below):

I BACI

Oh dolci, oh cari, ò desiati baci, Unite l'Alme vanno
Su'l labro ad incontrarsi.
Col bacio l'alme fanno
Nel cor gran colpi darsi.
Vezzosome si accordano, Viperette si mordano,
Mà sono i lor dolcissimi furori Grand union dei
cori.
Oh dolci, oh cari, oh desiati baci, Bacia mia bocca, e
taci.

MENTITA

S'io vi giuro, mia vita,
Ch'io v'amo, voi mi date
Con parole spietate
Subito una mentita.
Io che sensi ho vivaci
Corro l'affronto a scaricar coi baci.

KISSES

Oh sweet, enticing, oh adored kisses: souls unite
to meet upon lips.
With a kiss souls
wound hearts deeply.
Wantonly they merge,
like vipers they bite each other,
but in their sweetest fury
is a deep union of hearts.
Oh sweet, enticing, oh adored kisses, kiss my
mouth, and be silent.

LIE

If I swear to you, my life,
that I love you,
in spiteful words
you immediately say I'm lying.
I who have sensitive feelings
rush to temper the affront with kisses.
~ translations by Richard Kolb

Elisabeth Jacquet de La Guerre (1665-1729) was a French harpsichordist and composer who was born to the Jacquet family of musicians and masons. From the age of five, La Guerre performed for the court of Louis XIV and was welcomed into the entourage of Madame de Montespan. In 1684 at the age of nineteen, Elisabeth left the court to marry the organist Marin de La Guerre and moved to Paris. There, she had a prolific career where she gave lessons, performed, and composed a variety of works—becoming the first woman in France to compose an opera. This Trio Sonata in G minor was likely composed in 1695 (when Elisabeth was thirty) and is one of the earliest examples of the French sonata form (along with Charpentier, Couperin, Rebel, and Brossard), but remained unpublished. La Guerre's compositions illustrate a beautiful blend of the Italian form with French style.

Anna Bon (1738-after 1769) was an Italian composer and flautist. Born to internationally-touring musician parents (Girolamo Bon, a librettist and Rosa Ruvineti Bon, a singer), Anna at the age of four was sent to live at the Ospedale della Pietà in Venice (where Vivaldi worked). Unlike the other pupils there who were foundlings and lacked surnames, Bon's parents likely admitted her for the musical education and childcare provided while they were on tour, which meant they paid tuition instead. In 1756, she graduated from the school and rejoined her parents in Bayreuth (northern Bavaria) where she entered the service of Margrave Friedrich of Brandenburg and his wife Wilhelmine as their court 'chamber music virtuosa.' It is here at the age of eighteen that she published her first opus of flute sonatas (potentially

composed earlier when she was still at Vivaldi's school), which I will perform on violin today. After Wilhelmine died just a few years later in 1758, music at the court declined and the Bon family moved to work at the Esterházy court instead where her mother sang several roles for Haydn's works and Bon published a set of harpsichord sonatas and trio sonatas. By 1767, at the age of twenty-nine, Anna was married to a singer, and little is known of her life past this point.

Maria Margherita Grimani (early 18th century?) was an Italian composer, but very little is known of her life beyond the fact that two oratorios and a dramatic work of hers was performed at court in Vienna between 1670 and 1724. Maria was likely one of the last in a line of female oratorio composers present at the Viennese court including Maria di Raschenau, C.B. Grazianini, and Camilla de Rossi. However, historians aren't even certain if Maria ever resided in Vienna since the manuscript to *Pallade e Marte* was inscribed "April 5, 1713, Bologna." It also isn't clear whether Grimani was her maiden name or married name, and there has been no definite links between her and the Venetian Grimani family that was active at the time. This is the opening Sinfonia to *Pallade e Marte*, which was a short dramatic work for two solo voices (soprano and alto) along with solo cello, oboe, theorbo, strings, and continuo. The movements are short to reflect the size of the larger work and follow in the same compositional patterns established by Alessandro Scarlatti.

Maddalena Laura Sirmen née Lombardini (1745-1818) was an Italian composer, violinist, and singer. Unusually for the time (especially for female composers), Maddalena doesn't appear to have come from a musical family and instead became famous entirely through her own efforts. In 1753 at eight years old, she was admitted to the Ospedale dei Mendicanti in Venice, but she must have taken her lessons seriously (and practiced hard) because by 1760 she was given permission to visit Padua to study violin with Tartini. It was to Maddalena that Tartini wrote his famous letter that outlined his violin practice methods, which was then published in 1770 (with translations in English, French, and German). By 1766, Maddalena wanted to leave the Ospedale, but she couldn't unless she married. That year (at twenty-one years old), she married the violinist and composer Lodovico Sirmen (1738-1812), and they began to tour Europe together. It was during this time that Maddalena published several string quartets (often bearing the name of both her and her husband, but scholars argue that stylistic evidence indicates that they were her own work, and this was for marketing purposes only). In 1769 at twenty-four years old, Maddalena gave birth to a daughter, Alessandra. However, by the end of 1770, Ludovico had moved to Ravenna to openly be with the Countess Zirletti and had taken Alessandra with him. Maddalena (very unusually for the time) had remained in control of her own finances throughout the marriage, which allowed her the opportunity to maintain her career. She toured across Europe including London, Paris, Dresden, Stockholm, and Salzburg, where she premiered her own concertos—Mozart even wrote of the beauty of her concertos in his letters. Scholars speculate whether her marriage had ever been intended as a lifelong partnership, but rather a marriage of necessity. With the protection of a married name, Maddalena got an exit from the Ospedale and a kick-start to her professional career, while Ludovico got a legitimate child and the freedom to return to Zirletti (since there were tolerances in the 18th century for married men to have mistresses). It is for this reason that I have made efforts to include Maddalena's maiden name as well as the married name that is associated with her publications and career.

Maria Antonia Walpurgis (1724-1780) was a German princess (Electress of Saxony and the Princess of Bavaria), composer, singer, and patron. She began her musical training in Munich from Giovanni Ferrandini and Giovanni Porta. After her marriage in 1747 (at twenty-three years old) to Friedrich Christian (Elector of Saxony), with whom she had nine children (seven of which survived infancy), she was allowed the opportunity to continue her musical studies in Dresden with Nicola Porpora and J.A.

Hasse (whom she also patronized). Unfortunately, with the Seven Years War and the death of her husband in 1763, the cultural life at the Dresden court dramatically declined. It is clear from Maria's letters to Frederick the Great of Prussia that she experienced an increasing sense of personal and artistic isolation. Despite said isolation, Maria was quite prolific as a composer and performer, and was also an enthusiastic patron of both musicians and visual artists. After the passing of her husband, Maria was required to act as regent until her son reached legal age in 1768. It seems she used her position to the best of her abilities to create her own artistic community within the court to which she was tied. In 1767 at forty-three years old, Maria wrote *Talestri*, which is an opera in three acts that follows the story of Talestri, the queen of the Amazons. Currently, the opera only exists in manuscript form, so I arranged the overture into parts and modified it slightly to work for the string players we have for the performance today (sans the original oboe and horn parts).

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