

The Western Early Keyboard Association Presents

A SONATA SAMPLER

Music by 18th c. Women Composers

Barbara Baird, Harpsichord

Saturday, October 13, 2018 - 2:00 p.m.
Reed College, Performing Arts Building, Room 320

Sonata Prima in G Major

Presto - Andante - Presto

Maria Teresa D'Agnesi Pinottini (Italian)

(1720 - 1795)

Sonata III in C Major

Allegro Moderato - Andante - Presto

Madame de Villeblanche (French)

(pub. post. 1782)

D Sonata No. 3 in A Major

[Moderato] - Rondo - Tempo di Minuetto

Marianna Martinez (Viennese)

(1744 - 1812)

Intermission

Sonata in C Major Opus VII

Allegro Spirito - Larghetto - Rondo

Maria Hester Park (English)

(1760 - 1813)

Sonata in A Major

Allegro - Allegretto

Sophia Dussek (Scottish)

(1775 - 1847)

Sonata in Eb Major

Moderato - Largo - Rondo Allegro

Maria D'Auenbrugg (Viennese)

(1759 - 1782)

Future WEKA Events 2019 - www.wekaweb.org

Saturday, March 2, 2019, 2:00pm - **MY SECRET VALENTINE:** Élisabeth Claude Jacquet de La Guerre and François Couperin. A lecture-recital with **Arthur Haas**.

Saturday, May 18, 2019, 2:30-5:00pm - **SPRING SOIRÉE** at the home of a early keyboard enthusiast, with refreshments and informal performances on harpsichord and 1840 pianoforte. RSVP to weka@wekaweb.org

WEKA is a 501(c)(3) non-profit organization and deeply appreciates your memberships and donations to support our early keyboard programs.

Barbara Baird

DR. BARBARA BAIRD has been a member of the University of Oregon music faculty since 1988, teaching organ, harpsichord, and piano. She has been Organist and/or Director of Music Ministries at First Congregational Church, Eugene, Oregon, since 1982.

After earning her Bachelor of Music degree in Organ Performance from Texas Christian University, working with Prof. Emmet Smith, she studied three years at the Cologne Conservatory of Music in Cologne, Germany with organist Michael Schneider and harpsichordist Hugo Ruf. Baird received her Master of Music degree in Harpsichord Performance from Southern Methodist University in Dallas, Texas, as a student of Larry Palmer. Her Doctor of Musical Arts degree is in Organ and Harpsichord Performance from the University of Oregon, where she studied with John Hamilton, Guy Bovet, and Mark Brombaugh.

An active recitalist since 1971, Baird has performed throughout the United States as well as Argentina, Brazil, Europe and Australia. A frequent adjudicator and clinician, she regularly conducts workshops and master classes for keyboardists, particularly on Baroque and Classical Period Performance, and Keyboard Pedagogy. Baird has been a presenter and recitalist at both national and regional conventions of the American Guild of Organists, and for the Southeastern Historical Keyboard Society, the Organ Historical Society, the Historical Keyboard Society, the Oregon Bach Festival, several chapters of the American Guild of Organists, and for piano teachers' guilds in the United States and Australia. She is particularly known for her presentations on organ manual and pedal techniques for beginning organists, teaching at POE and POE+ events, as well as New Organist workshops.

Baird currently has four CDs available:

- Vienna: Two Centuries of Harpsichord Music (1600-1800)
- The Organ Mass: Selections from Bach's Klavierübung and Couperin's Convent Mass
- Pastorale, Partite, and Preludes at the Point, works by Johann Sebastian Bach
- Organ Works for Two, featuring Julia Brown and Barbara Baird, organ duo

Notes on the Composers

In the 18th Century, music was considered a social accomplishment for women, which reflected on the gentility of one's family, filled leisure time and drove away ennui, and in the case of young women, it was an asset in procuring a husband. Women were amateur musicians, as well as trained professionals. Young ladies became involved in music by playing concerts in their homes and later as court musicians. They sang and played the lute or the harpsichord for their private amusement, since these instruments could perform by themselves or could serve to support the player's own voice for their own entertainment. Playing bowed string instruments was less appealing as a pastime because of the unladylike position required for playing the larger bowed string instruments. Because of this, many eighteenth century women took up the harpsichord.

Maria Teresa D'Agnesi Pinottini ~ born in Milan to Pietro Agnesi, who provided early education for both Maria Teresa and her more famous older sister, Maria Gaetana, a mathematics and language prodigy who lectured and debated all over Europe while her sister performed. Maria Teresa was married to Pier Antonio Pinottini on June 13, 1752, and they settled in a district populated by intellectuals and artists, but eventually suffered severe financial ruin. Pinottini died not too long afterwards. Maria Teresa died in Milan in 1795. Not much is known about Maria Teresa. Nothing is known of her education or teachers, and the dates of her compositions are largely unknown. Many of

Notes on the Composers (cont.)

her compositions have been lost, although there are records of their existence. Her career was made possible by the Austrian Lombardy, which was progressive and enlightened in women's rights. Perhaps because the movement was more prevalent in Vienna and Dresden than in her hometown of Milan, Maria Teresa found more success and more appreciative audiences in these cities than in her birthplace. Her works exploit mood changes, contrasts of character, and musical narrative.

Madame de Villeblanche ~ born in France; died at age 24. Little is known about her life. This piece is one of four sonatas, which were published posthumously by her husband around 1789. They display the late Galant or early Classic style, with wonderfully virtuosic, creative effects.

Marianna Martinez ~ was an Austrian composer, active and widely esteemed during the age of Haydn and Mozart. Martinez was born Anna Katharina Martinez on May 4, 1744, in Vienna. She had four brothers and one sister. Martinez's mother, Maria Theresia, was Austrian. Her father, Nicolo Martinez, grew up in Naples. In his youth, Nicolo befriended the poet Pietro Trapassi, who wrote under the name Metastasio. The latter had risen in eminence, to the point that in 1730 he was called to Vienna to serve as the Poet Laureate of the Empire. Metastasio resided with the Martinez family for the rest of his life (from about 1734 to 1782). His presence would prove crucial to Marianna's career.

The Martinez family lived in rooms in a large building on the Michaelerplatz, "a stately building still standing in the Kohlmarkt." As was common in the days before elevators, the floors of the building corresponded to the social class of the inhabitants. On the lowest floor were the rooms of the dowager princess of the wealthy Esterházy family. The Martinez family were on third floor. Another resident of the middle floors was Nicola Porpora, a well-known Italian singing teacher and composer. At the very top, in a cold and leaky attic room, lived a struggling young composer, Joseph Haydn, who was trying to make his way as a freelance musician. The lives of all these people ultimately came to be connected, in part through Marianna Martinez.

Metastasio, the family friend, helped with the raising and careers of the Martinez children. He noticed Marianna's talents early, and thus came to oversee her education. He first arranged for her to take keyboard lessons from Haydn, whom Metastasio had met because they lived in the same building. Then, at age ten, Marianna began singing lessons with Porpora, who had also met Haydn and taken him on as his assistant; Haydn played the harpsichord while Porpora taught Marianna. Soon after Marianna began her music lessons, she demonstrated a talent for composition, so she began lessons with Johann Adolph Hasse and the Imperial court composer Giuseppe Bonno. Metastasio also saw to it that Marianna received a thorough general education, which far surpassed what was considered standard for women of her social class at that time. She was a native speaker of both Italian and German, and in addition had good command of French. The musicologist Charles Burney, visiting Vienna, found that she also could speak English.

Already as a child, Martinez was good enough to perform before the Imperial court, where she "attracted attention with her beautiful voice and her keyboard playing." The adult Marianna was frequently asked to perform before the Empress Maria Theresa. Martinez never married, which was unusual for a woman of her time and social status. She had a wide circle of acquaintances, and portraits show her to have been attractive. Possibly her single status resulted simply from a combination of financial independence and satisfying professional activity. Martinez and her sister (who also never married) looked after their family friend Metastasio until his death in 1782.

Unlike male composers in the late eighteenth century, Martinez had no formal employment. It would have been inconceivable for Martinez, as a woman in her social class, to seek employment. Because she was a woman, it was not appropriate for her to travel around Europe like the young Mozart, giving concerts and composing music for patrons in new cities. Instead, Martinez remained in Vienna and wrote music for associates and for court and religious events. Marianna and her sister hosted musical soirees at their home. These weekly musical events attracted many distinguished guests, including Haydn. Mozart also was a frequent guest to the soirees and composed four-hand piano sonatas to perform with Marianna. Martinez and Mozart were apparently well acquainted and

frequently performed together. In 1773 Martinez won an important honor when she was admitted to the Accademia Filarmonica (Philharmonic Academy) of Bologna, a society of composers and musical connoisseurs. Martinez was the first woman composer inscribed in the Accademia's membership rolls, and her induction marked her emergence as one of Vienna's prominent composers, suitable for commissions for major events.

Martinez composed various keyboard sonatas and concertos for piano and orchestra, in C major and A major. In 1770 she also composed a *Symphony in C major*, the only Classical period symphony by a woman. Martinez wrote secular cantatas and two oratorios to Italian texts. She wrote in the Italian style, as was typical for the early Classical period in Vienna. Her harpsichord performance practice was compared to the style of C.P.E. Bach. Marianna died of tuberculosis on December 13, 1812. Her sister Antonia, with whom she had lived during her last years, died two days later.

Maria Hester Park ~ daughter of an oboist, was a serious composer, singer, musician in England. Before her marriage, Maria Hester Reynolds gave four well-received performances, mostly in the Oxford area, on both the piano and the harpsichord. Her first public appearance was at the age of twenty-two in the Hanover Square concert series, playing a concerto on the harpsichord. After her marriage in London in April 1787 to Thomas Park, who was an engraver turned antiquarian and man of letters, she ended her career as a performer, although she earned even more fame as composer and teacher. Her marriage appears to have been happy; several of her husband's love poems to her still exist. She corresponded with Joseph Haydn, who, on October 22, 1794, composed a sonata for her (Hob. XVI:51) and sent her a thank you letter in exchange for two of her pieces. She died in Hampstead, London at the age of 53, after many years of ill health. The Parks had five daughters and a son. It has been said of Maria Hester Park that she was "hugely popular in the elegant drawing rooms of eighteenth century England" and that she "made her living composing the sort of music performed by Jane Austen heroines." She has been described as "one of the most prolific of the 18th century women composers." Her sonatas, according to *The Norton/Grove Dictionary of Women Composers*, are "varied and spirited." Her surviving compositions span more than 25 years.

Sophia Dussek ~ daughter of the Italian-born composer, music publisher, and impresario Domenico Corri, was born in Edinburgh, where she made her debut as a pianist. Her father provided Sophia with vocal instruction and had her performing from a young age. After moving to London in 1788, she studied with Luigi Marchesi and Giovanni Battista Cimador. Dussek was a highly accomplished performer, and she had her London debut at the prestigious Salomon concerts in 1791 with Haydn directing from the harpsichord. She also played a big role in the introduction of Mozart's music to London. In 1792 she married Jan Ladislav Dussek. She had been performing, singing and playing the piano and harp with him for some time before that. Their daughter, Olivia, was also a pianist, harpist, and composer. After Jan Ladislav's death in 1812, Sophia married the viola player John Alvis Moralt. They lived in Paddington, where she established a music school. She published an impressive array of concert works for the piano and harp, as well as a variety of smaller works.

Marianna D'Auenbrugger(er) ~ was born to physician Leopold Auenbrugger and his wife, Anna. Her childhood was far from easy. Frail and in poor health, the young girl was nevertheless enthusiastic in her studies. Together with her sister Caterina Franziska, she was a student of Joseph Haydn and Antonio Salieri. In 1780 Haydn dedicated the cycle of six piano sonatas, Opus 30, to the two sisters (Hob. XVI: 35-39 and 20). Leopold Mozart and Haydn praised her and her sister for extraordinary musicianship. She was highly regarded as a pianist and composer in Vienna. Her father, Leopold, counted Haydn and Leopold Mozart among his friends and held regular musical soirees at his home with Antonio Salieri, a regular attendee and family friend. In fact, Leopold Auenbrugger would later serve as best man to Salieri. Marianna and her sister regularly performed as pianists at these events and Salieri took her into his tutelage, deeply impressed by her talent as a composer and musician. Sadly, her early promise was cut short and she died at age 23, a victim of consumption (tuberculosis). Following her death in 1782, Salieri paid to have her *Keyboard Sonata in E-flat* published alongside his own funeral ode, dedicated to her memory.

Notes by Barbara Baird