



female imprints

Concert program



Kassia (~ 810- 865)

Hymn of Kassia

Isabella Leonarda (1620-1704)

from: *op. 16 / Bologna, 1693*

Sonata prima

Vittoria Aleotti (1575- nach 1646)

from: *Ghirlanda de Madrigali a 4 voci, Venedig, 1593*

Io v'amo vita mia

Diminution: Anne-Suse Enßle

Mrs. Philharmonica (18. Century)

Sonata Quinta

Julie Pinel (ca.1710-1737)

Doux Rossignols

Elisabeth-Claude Jaquet de la Guerre (1665-1792)

Trio sonata in B major

Maddalena Casulana (1544-1590)

from: *Madrigali a 4 voci, Venedig 1570*

O notte

Diminution Anne-Suse Enßle

Anna Amalia von Preußen (1723-1787)

Sonata in B major

Adagio – Allegretto – Allegro ma non troppo

Mme Duval (1718-ca.1770)

Opera-Suite: „Les Génies ou les caractères de l'Amour“ (*Paris, 1736*)

Arrangement: Anne-Suse Enßle

Who were Vittoria Aleotti, Maddalena Casulana, Julie Pinel, Kasia, Anna Amalia of Prussia, or Elisabeth-Claude Jaquet de la Guerre? Under what circumstances did these female composers live and work? Why were they able, at a time when women were primarily confined to the domestic sphere, to have their works printed and published? What do they have in common? And why do we still know so little about these figures today – despite all the publicly accessible informations offered at the times we live in?

The concert program "female imprints" is dedicated to these composers and sheds light on the stories behind the artists. It is a creative search full of excitement and surprising twists, intended to make intentionally vanished voices audible again.

Soprano Maria Ladurner is internationally in demand as a specialist in historical performance practice and feels at home both on the opera stage and as a concert singer. She collaborates with renowned ensembles and conductors such as Jordi Savall and Dorothee Oberlinger. Maria Ladurner has performed at venues such as the Staatstheater Nürnberg, the Bonn Opera, the Vienna Musikverein, and the Berlin Philharmonie, and has sung at prestigious festivals including the Mozart Week in Salzburg, the Festival Oude Muziek in Utrecht, MA Brugge, the Carinthian Summer, and the Innsbruck Early Music Festival. Her discography includes numerous award-winning recordings. She won the H.I.F. Biber Competition and, together with her ensemble Mozaique, the Handel Competition Göttingen as well as the competition for the Rheinsberg Court Chapel. Maria Ladurner completed her vocal studies at the Mozarteum Salzburg and the University of Music and Performing Arts Vienna. Her master's thesis, which dealt with the works of female composers in various ways, was awarded the GenDivers Prize.

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Anne-Suse Enßle studied recorder at the Mozarteum University Salzburg with Prof. Dorothee Oberlinger and at the University of Music and Performing Arts Vienna with Prof. Carsten Eckert, as well as historical bassoon instruments with Makiko Kurabayashi and Jennifer Harris. Since 2020, she has been teaching recorder at the Tyrolean State Conservatory Innsbruck and at the Mozarteum University Innsbruck.

In her artistic career, she dedicates herself as a soloist and member of various ensembles to the interpretation of both early and contemporary music. Special focuses include collaboration with composers, the development of new concert formats, work for young audiences, interdisciplinary projects, and chamber music at the highest level.

www.blockfloetistin.com



Maria Ladurner, Voice
Anne-Suse Enßle, Recorders and direction
Ensemble Maddalena