



female imprints –

concert program



Kassia (~810--865)

„Edessa rejoices“

Marieta Morosina Priuli (~1665)

from: „*Correnti da sonarsi col Violiono e Spinetto*“ (Venice, 1665)

Corente Terza

Maddalena Casulana (um 1540-?)

from: *Il secondo libro de madrigali a quattro voci*“ (Venice, 1570)

„Vagh’amorosi augelli“

Julie Pinel (~1710 - nach 1737)

from: *Nouveau recueil d’airs sérieux et à boire* (Paris, 1737)

„Doux Rossignols chantez“

Marieta Morosina Priuli

Corente Undecima

Vittoria Aleotti (~ 1570 – nach 1646)

from: *Sacrae cantiones quinque, septem, octo, & decem vocibus decantandae* (Venice, 1593)

„Angelus ad pastores“

„Exaudi Deus Orationem meam“

Marieta Morosina Priuli

Corente Seconda

Maddalena Casulana

from: *Il secondo libro de madrigali a quattro voci*“ (Venice, 1570)

„O notte“

Barbara Strozzi (1619-1677)

from: *Cantata, Ariette, e duetti, opera seconda* (Venice, 1651)

„L’ Eraclito Amorofo“

Marieta Morosina Priuli

Corente Setima

Anna Amalia von Preußen (1723-1787)

Sonata in B (Original: F-Dur)

Adagio – Allegretto – Allegro ma non troppo

Marieta Morosina Priuli
Corente Decima

Francesca Caccini (1587-1640)
from: Primo libro delle musiche (Florence, 1618)
„Lasciate mi qui solo“

Louise (?) Duval (~1718- nach 1775)
Opera-Suite from „Les Genies ou Les caractères de l’amour“
Paris, 1736
Marche (Rondeau) – Tambourin – Loure – Air: „L’amour à besoin de vor charmes“

Who were Vittoria Aleotti, Maddalena Casulana, Julie Pinel, Kassia, 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 Mozaïque, 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, Recorder and direction
Ensemble Maddalena