

WESTEINDE WINDS

The Quest for the Female Musician of the Past

THE HAGUE, NETHERLANDS

VIRTUAL CONCERT

PREMIERE: THURSDAY, MAY 26 | 5pm

NOTES ON THE PROGRAM

A concert by Westeinde Winds is an invitation to experience music for wind instruments of the 18th and 19th centuries. But not only that...

It is also an invitation to imagine Europe's sonorous past, situated in a present full of questions about the place, but also about the role of women in the history of this music. Several questions arise for the modern-day listener and performer: what were the traditionally assigned functions and places for women in musical creation and performance? When did their own compositions, performances and productions begin to enjoy greater visibility? What influence did these women inspire in their female colleagues, and how can we highlight the legacy of this impact today?

Our aim as an ensemble is to shed light on these women of the past, as female performers in the present. Repertoire for winds from the late 18th and early 19th centuries had always been considered the domain of men, especially since wind instruments were categorically used in the military. The 'masculinity' of wind instruments and their subsequent 'unseemliness for a woman's posture' (read: image) were issues of utmost concern at this time, and suggest that women were entirely absent from the performance of wind repertoire.

We would like to challenge this notion and have already had success in our search for women in the past who played the instruments we perform with today: Margaret Knitel (1788- unknown), the first documented female clarinetist in history who moved to the United States from her native Switzerland; Cordula Schleicher Metzger (1788-1821), the first female salaried principal clarinet at the Allgemeine Musicgesellschaft in Zurich, Switzerland; and Metzger's younger sister, Caroline Schleicher Krähmer (1794-1873), an internationally reputed clarinetist who was also a violinist and composer, and who went by the pseudonym Karol Krähmer. These three clarinetists are joined in our search by flutist Lady Susanna Montgomerie, Countess

of Eglinton (1690-1780), known for her beauty, her patronage of Scottish poets and writers, and her exceptional educational accomplishments. Bringing the stories of these four women forward strengthens all musicians regardless of gender, and can help us all to better understand the world in which this music was created and performed.

How through our own concert performances can we meaningfully recreate the musical experiences of Knitel, Metzger, Krähmer or Lady Montgomerie, in light of the complex social environment in which they lived and developed their musical talent and careers? The answer is not a simple one: we must change how we imagine the past while confronting a two-sided challenge in the present. We must on one hand strive to accurately reconstruct a repertoire that includes works performed by women, while on the other hand we adhere to historically-informed performance practice of this repertoire, which contributed to the political and social oppression of these same women.

Westeinde Winds is on a journey, a musical search for the female musicians who came before us. In order for us to stand stronger in a present rife with challenges, we believe it vital to look to the past in order to illuminate our future. Won't you join us on this quest?



ARTIST BIOGRAPHIES

Originally from the United States, **Kristen Huebner** now bases her musical life in the Netherlands and Europe. A dedicated specialist of the traverso, she holds both Bachelors and Masters Diplomas from Utrecht Conservatory (BM) and The Royal Conservatory of The Hague (MM), where she studied with Wilbert Hazelzet and Kate Clark. She has toured Europe with Ton Koopman's Amsterdam Baroque Orchestra and Johannes Pramsohler's Ensemble Diderot, with whom she appears on their 2016 CD recording of the Mondonville Trio Sonatas. Kristen's research on *empfindsamkeit* in the chamber music of C.P.E. Bach was published in the online journal Music & Practice.

Paulina Gomez is a Colombian oboist who specialized in historical instruments. She completed her undergraduate studies at the Universidad de Los Andes Bogotá, Colombia, and her Master's degree in modern oboe at the University of Music in Würzburg, Germany. She is currently pursuing a Master's degree in historical instruments with an emphasis in baroque and classical oboe under the tutelage of Clara Blessing in Würzburg, Germany. Paulina participates in different projects in the early music scene with orchestras such as Concerto Köln, Bremen barock orchestra, Barockerorchester St. Michaelis Hamburg, and Bach Kantaten Club Würzburg, among others. She has been a member of the Theresia Orchestra since 2021.

Angélica Meza is an Argentinian clarinet player based in The Hague. Under the tutelage of Eric Hoerich, she completed a Master in historical performance--Historical Clarinet and Bass horn at the Royal Conservatoire of The Hague in 2020. She has performed on the historical clarinet, as part of opera and orchestral projects in Buenos Aires, Chile, and Brazil. Since 2017, she has been invited to perform in Belgium, Alger, Switzerland, Amsterdam, Brazil, and Argentina, in chamber music concerts with bass horn trios, wind ensembles, and fortepiano strings. She founded Westeinde Winds -Early Music Ensemble and she is a founding member of Seisenburg Trio, historical bass horn ensemble.

Nina Daigremont studied Natural horn under the tutelage of Teunis van der Zwart at the Conservatorium van Amsterdam, and for ten years studied at various historical chamber music and orchestra academies including the Orchestre de l'Abbaye aux Dames in Saintes, where she completed a Master's degree in 2019. Nina presently performs with historical orchestras such as Le Concert Spirituel, Les Talens Lyriques, l'Orchestre des Champs-Élysées, le Concert de la Loge, Ensemble Matheus and the Orchestra of the 18th century in the Netherlands. A songwriter and singer, she is passionate about the arts, dance, cooking... it would be difficult to list all of Nina's other projects, so curious she is! She recently created a large project called Les Rêveries Clandestines, which brings together all the before-mentioned subjects through concerts, shows, artistic residency, and original events.

Soledad Brondino completed her Master of Music specialization Historical Bassoons at Conservatorium van Amsterdam in the class of Benny Aghassi, and a Master universitaire Recherche et Pratique Orchestrale at Université de Poitiers with Javier Zafra. She has attended masterclasses with Josep Borràs, Lorenzo Alpert, Eyal Streett, Robert Percival, Antoine Pecqueur, Jérémie Papasergio, Carles Cristobal, Giorgio Mandolesi and Donna Agrell. She participated in Jeune Orchestre de l'Abbaye aux Dames, Collegium Vocale Gent Academy, Concerto Köln Orchestra Masterclass, Jeune Orchestre Rameau, and the International Young Artist Presentation 2016 in Antwerp. Soledad lives in Amsterdam, where she works as a freelance musician and bassoon teacher in Het Leerorkest.