

School of Music
Faculty of Fine Arts
University of Victoria



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UNIVERSITY OF VICTORIA • SCHOOL OF MUSIC

ORION SERIES IN FINE ARTS

presents

Music Not Written By Men

Amy Horvey, trumpet
(BMus '02)

with

Douglas Hensley, theorbo

We respectfully acknowledge that the land on which we gather is the traditional territory of the WS'ANEC' (Saanich), Lkwungen (Songhees) and Wyomilth (Esquimalt) peoples of the Coast Salish Nation.

Saturday, March 3, 2018 • 8 p.m.

Phillip T. Young Recital Hall

MacLaurin Building, University of Victoria

Free admission

PROGRAM

Sino alla morte (1659)

Barbara Strozzi
arr. Amy Horvey (2018)

Douglas Hensley, theorbo

Música invisible para trompeta (2005)

Cecilia Arditto

I. Sfumato

II. Chiaroscuro

III. Anamorphosis

Interview (2007)

Anna Höstman

PROGRAM NOTES

Barbara Strozzi, also called Barbara Valle, (1619–1677), was an Italian virtuoso singer and composer of vocal music, one of only a few women in the 17th century to publish their own compositions. Her cantata ***Sino alla morte*** vows eternal love, asserting that its fires cannot be extinguished. In today's programme, Amy Horvey and Douglas Hensley perform a recreation of the piece for modern trumpet—a homage to Strozzi which endeavors to enrich the nascent repertoire of solo works for trumpet by women composers.

Música invisible is the fourth part of an accumulative project by Argentinian composer Cecilia Arditto, based on the exploration of sound potential and extended techniques for a diverse group of solo instruments—explorations which the composer hopes will inspire new methods of listening. The project's iteration for trumpet is a musical representation of painting techniques from the works of Leonardo da Vinci, using quotes from the painter's notebooks as well as from Italian opera in a sound tapestry both witty and mysterious.

Anna Höstman's ***Interview*** is, similarly, a musical portrait of Edna White (1892–1992), an American classical and vaudeville trumpet player, bandleader, and composer. A child prodigy, she led one of the first successful all-female bands, and was the first trumpet player to give a recital at Carnegie Hall. Höstman's composition addresses her near-forgotten history in a series of vignettes based on snippets of memory: short quotes from an interview recorded in White's later life.

BIOGRAPHIES

AMY HORVEY, TRUMPET

Amy Horvey is inspired to wear many hats as a 21st century trumpet player. She is active as a creator/interpreter of new and experimental music, as a performer of modern orchestral music, and as a researcher of the baroque trumpet.

A champion of Canadian contemporary music, she has performed with Nouvel Ensemble Moderne and Arraymusic and has commissioned works by Nicole Lizee, Cassandra Miller, and Christopher Butterfield, among many others. She has recorded three albums: *Interview*, *Catchment*, and *Mille Bayous*. As guest director of the Montreal ensemble Novarumori she led *Still Listening: A Tribute to Pauline Oliveros* at the 2017 Suoni per Popolo Festival. Her solo projects have been featured in festivals across Canada, and in the Netherlands, Lithuania, Italy, and the US.

On the orchestral stage, Horvey has appeared as a soloist with the Montreal Symphony Orchestra and the National Arts Center Orchestra, in whose trumpet sections she also regularly plays, working with many of the world's greatest conductors including Pierre Boulez, Zubin Mehta, and Roger Norrington.

Her research and experimentation with early instruments has resulted in performances with Arion Baroque Orchestra, Ensemble Caprice, Studio de musique ancienne de Montréal, and Les Violons du Roy.

She is very thankful to the Canada Council for the Arts, Conseil des arts et lettres du Québec, Saskatchewan Arts Board, SSHRC Graduate Scholarship and the National Arts Center Richard Lee Young Artist Chair for their support.

DOUGLAS HENSLEY, THEORBO

Douglas Hensley is an eclectic and versatile musician who has served with the Victoria Symphony on guitar, lute, mandolin, and banjo. As co-founder and co-director of the Continuum Consort, he explores a repertoire from 12th century Cantigas de Santa Maria to 21st century works written for the ensemble (including commissions funded by the BC Arts Council and the Canada Council), on a variety of plucked string instruments. The Continuum Consort was invited to perform in Korea in the fall of 2006 and the summer of 2007, and was the first Canadian ensemble to perform at the Pan Music Festival in Seoul.