

The Society for Historically Informed Performance presents

The Hunt-Berry Duo

Shirley Hunt, viola da gamba and violoncello

Sylvia Berry, virginal, harpsichord, and fortepiano

Chamber Music from the Berry-Munschy Salon

June 30, 2021

8:00p.m.

Diego Ortiz (c. 1510 – c. 1570)

Recercada Ottava

from *Trattado de Glosas* (1553)

Recercada Primera sobre 'Doulce Memoire'

from *Trattado de Glosas* (1553)

attr. Jan Pieterszoon Sweelinck (1562-1621)

Malle Symen, or Silly Simon

(Late 16th Century)

Johann Sebastian Bach (1685-1750)

Sonata No. 2 in D Major for viola da gamba and harpsichord, BWV 1028
(c.1730 -1740)

I. Adagio

II. Allegro

III. Andante

IV. Allegro

Wolfgang Amadeus Mozart (1756-1791)

Adagio for Glass Harmonica, K 617a (1791)

Ludwig van Beethoven (1770-1827)

12 Variations on 'See the conqu'ring hero comes' from Handel's *Judas Maccabeus*, WoO 45
For fortepiano and violoncello obbligato (1796)

Special Thanks

Special thanks to **Karen Burciaga** and **SoHIP**, for inviting us to perform on the 2021 Summer Season; to **Dale Munsch**, for tuning all three keyboard instruments and cooking tasty foods for us while we rehearsed and recorded this program; to **Edmond Chan** for his assistance putting together our video; and to **Hilary Walker** for helping transport Shirley and her instruments!

About this evening's Salon performance

This program offers baroque and classical era chamber music selections organized around the unique collection of historical instruments housed in the Berry-Munsch Music Room at the home of fortepianist Sylvia Berry and historical keyboard restorer Dale Munsch in Weymouth, MA. Together, they've curated a beautiful collection of early keyboard instruments including a harpsichord, virginal, square piano, Viennese fortepiano, and a Broadwood grand. In preparation for tonight's concert, Shirley Hunt and Sylvia Berry spent an intensive period working together in this space, providing a glimpse into what it may have been like for 18th-century keyboard doyennes such as Anne-Louise Brillon de Jouy and her chamber music collaborators.

Among the “hidden figures” of eighteenth century music-making are a legion of women who were phenomenal keyboard players, performers, and composers. They were active across Europe and the British Isles, and some of the most beloved works in the canon were written for them, either personally, or in a wider sense, for the women who comprised the majority of the market for solo keyboard music and chamber music with keyboard. Scarlatti, Mozart, Haydn, J.C. Bach, Boccherini, Beethoven... all wrote music for women. Brillon de Jouy, Queen Charlotte of England, Therese Jansen Bartolozzi, Josepha von Auernhammer, Sara Levy Itzig... these are just a few of the women whose musicianship inspired great composers.

For the most part, the only “stage” these women inhabited was found in their home. The salon, or “salon concert” allowed them a place to perform, but these gatherings were often much more than concerts; they were meeting places of intellectuals, artists, musicians, and political figures.

Anne-Louise Brillon de Jouy (also known as “La Brillante”) lived from 1744-1824, a time when the harpsichord and the fortepiano coexisted on the music scene. She was so well known that Boccherini dedicated his first published works to her in order to boost his career. Music historian Charles Burney paid her a visit and attested to her skills on both instruments, and as a composer. Among her works are duo sonatas for harpsichord and fortepiano. Benjamin Franklin frequented her salons while trying to gain French support for the American Revolution, and he met some important figures at these gatherings whose help was crucial to the war effort.

It must be noted here that women played important musical roles before the 18th century as well; the many arresting images of women playing virginals, violas da gamba, clavichords, and harpsichords attests to that.

The salons of Brillion de Jouy and her musical sisters helped change the course of history. We lift up this concert in honor of those women who held court in their salons as performers, composers, and creators of spaces where artistic greatness and critical thought were allowed to flourish. Welcome to the Berry-Munschy Salon.

- Sylvia Berry, 2021

About the Artists

Internationally respected baroque cellist and violist da gamba **Shirley Hunt** brings fierce imagination and integrity to the music of the Renaissance, Baroque, Classical, and Contemporary eras. Praised by *The Strad* as “stylish and accomplished,” she embraces an eclectic musical life as a multi-instrumental soloist and collaborator.

Ms. Hunt recently released her third CD, *J.S. Bach Suites & Sonatas Vol. 3*. This recording is the third installment in an ambitious three-part recording project featuring Bach’s complete Cello Suites and Sonatas for Viola da gamba and harpsichord performed on an array of period instruments, including a rare five-string cello from 1720 housed at the Museum of Fine Arts in Boston, and a cello from c. 1760 that was played by its former owner in studio sessions with the Beatles. Ms. Hunt's previous recordings have been praised for “soulful renditions,” “high-wire interpretations,” and “a resonant, singing tone that stays in the mind” (*Facts & Arts*).

In high demand as viola da gamba soloist and continuo cellist for the Passions, Cantatas, and Concertos of J.S. Bach, Ms. Hunt performs and records extensively with the nation's leading period instrument ensembles including Boston Baroque, Handel and Haydn Society, Trinity Baroque Orchestra, The Sebastians, TENET, Les Bostonades, Sonnambula, and RUCKUS. She is a founding member of the Cramer Quartet, a period instrument string quartet performing classical and early romantic repertoire.

Ms. Hunt’s performance of the Bach Cello Suites was recently featured on *The Pindrop Sessions*, a concert series at the Aeronaut Brewery co-sponsored by WGBH. She has also performed solo recitals at DePaul University, the Boston Public Library, Gore Place Carriage House Concerts, and Ashmont Hill Chamber Music in Dorchester. As a chamber musician, she has performed at the Morgan Library & Museum, the Library of Congress, the Phillips Collection, the Strathmore Mansion, Caramoor, La Jolla Music Society SummerFest, Rockport Music, the Isabella Stewart Gardner Museum, and the Metropolitan Museum of Art.

In addition to her concert appearances, Ms. Hunt can be heard on the Parma, Centaur, NCA, CORO, and Origin Classical labels. She has served on the faculty of the California Institute of the

Arts and the San Francisco Renaissance and Baroque Workshop, and has appeared as an invited guest at MIT, Harvard, and Princeton. She has taught masterclasses at University of Michigan, University of Wisconsin, Adelphi University, Cornish College of the Arts, and the Universidad Nacional Autónoma de México. In 2018, Ms. Hunt's recording of the viol music of C.F. Abel was featured in a multimedia installation by the Mexican visual artist Mauricio Cervantes in Oaxaca, Mexico.

Sylvia Berry is one of North America's leading exponents of historical keyboard instruments. A Philadelphia native based in Boston, she's played countless types of fortepianos, harpsichords, and organs, including many noteworthy antiques. Her recording of Haydn's "London Sonatas" on an 1806 Broadwood & Son grand on the Acis label drew critical acclaim; a reviewer in *Early Music America* proclaimed her "a complete master of rhetoric, whether in driving passagework or in cantabile adagios," while a review in *Fanfare* stated, "To say that Berry plays these works with vim, vigor, verve, and vitality, is actually a bit of an understatement." Of her concertizing, *Cleveland Classical* recently enthused: "Her splendid playing took her up and down the keyboard in lightning-fast scales and passagework, and her thrilling full-voiced chords allowed the fortepiano to assert itself as a real solo instrument."

Berry is known not only for her exciting performances, but also for the engaging commentary she provides about the music and instruments she plays. She is sought after as both a soloist and partner in chamber music and Art Song, and has performed with ensembles such as *Les Délices*, *Ars Antiqua*, the Chamber Orchestra of Boston, and vocalists such as Teresa Wakim, Clara Rottsoik, and Thea Lobo. Her own period instrument ensemble, *The Berry Collective*, has appeared at The Museum of Fine Arts, The Princeton University Art Museum, *Monadnock Music*, *Museum Concerts of Rhode Island*, and the *Portland Early Music Festival*. She's performed solo recitals for *Pittsburgh Renaissance and Baroque*, *Cambridge Society of Early Music*, *Oberlin Conservatory*, *Emmanuel Music*, and *Baldwin-Wallace College Conservatory*, among others.

In 2020 Berry was slated to perform in a *Beethoven Sonata Marathon* presented by the *American Classical Orchestra* in New York, and was also scheduled to make her debut as a concerto soloist with the *San Diego Bach Collegium*. During the pandemic she turned toward more harpsichord and virginal playing after various fortepiano projects were cancelled, which led to a rediscovery of some beloved repertoire. During Lent 2021, she will be one of the featured performers in *Emmanuel Music's Lenten Noonday series*, which will be live-streamed from *Lindsey Chapel*. (Her performance is on Feb. 25th on *Emmanuel Music's YouTube Channel*.) On March 14th she'll present a harpsichord recital on the *Jean C. Wilson Music Series*, which will be live-streamed from the *First Religious Society (UU)* in *Newburyport* at 4 pm.

Sylvia Berry is also a published scholar who's written and lectured on the performance practices and keyboard instruments of the late 18th and early 19th centuries, as well as the sociological phenomena surrounding the music of this period. Despite getting a late start at the piano – she began lessons at age thirteen – she attended the *New England Conservatory* and holds degrees from the *Oberlin Conservatory* (BM in Piano, MM in Historical Keyboard Instruments) and the *Royal Conservatory in The Hague, The Netherlands*. She and her husband, historical keyboard

restorer Dale Munsch (Antiquarian Keyboard Instruments), live in South Weymouth where they have a studio and a workshop, and an abundance of keyboard instruments and four cats. They sometimes perform together as four-hands partners. She has been the organist and pianist at Christ Congregational Church (UCC) in Brockton since 2015.