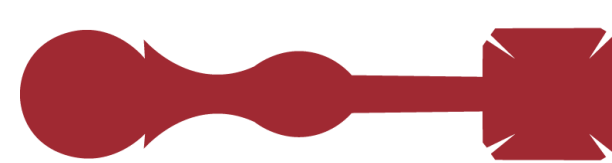

M O R E
T H A N
Mozart



Wolfgang Amadeus Mozart (1756-1791)

Quartet K.Ahn. 171/285b— Allegro

Mika Putterman classical flute

Karin Cuéllar Rendón violin

Pemi Paull viola

Susie Napper cello

François Devienne (1759-1803)

Sonata N°. 2— Adagio

Mika Putterman classical flute

Susie Napper cello

Anton Stamitz (1750-1809)

Caprice N°. 1— Allegro moderato

Mika Putterman classical flute

Joseph Boulogne (1745-1799)

Quartet N°. 6 op.1— Allegro assai

Mika Putterman classical flute

Karin Cuéllar Rendón violin

Pemi Paull viola

Susie Napper cello

Go online and you'll see popular videos algorithmically selected for you. The more views it has, the more likely you'll see it. The same is true of classical music programming— a handful of names occupies a disproportionate space. But you don't have to dig very deep to find exceptional, underplayed music.

Boulogne was a Black composer and virtuoso violinist. Music teacher to Marie-Antoinette, he was director of *Le Concert des Amateurs* (one of Europe's first public concert series) and *Le Concert olympique* (with whom he commissioned and premiered **Haydn's** *Paris Symphonies*). Were it not for three sopranos refusing to sing for a Black man, Boulogne would have been named director of the *Opéra de Paris* in 1776.

Despite relative obscurity today, **Stamitz** and **Devienne** had active careers in Paris, with sizeable outputs. We hope you'll search out more music from these exceptional, underrepresented composers. After all, *there's more than Mozart*.

Mika Putterman



Founder and artistic director of *Autour de la flûte* since 2004, freelancer, and teacher at McGill University, **Mika** is passionate about sharing her love of the flute.

Her latest album, *Bach chez les Mendelssohn* (2020) on the Analekta label, includes world premiere recordings on a Romantic flute.

“ In my last year of studies at the Brussels Conservatory I played a piece by Devienne during my final exam. I fell in love. Walking the streets of Paris, I daydreamed of finding the kind of flute Devienne would have known.

I stumbled across a store whose owner was also a former student of Barthold Kuijken. He had an original 1780s flute for sale. In perfect condition, it was found inside the drawer of an antique desk. It was, and still is, the most magnificent flute I have ever played. Out of my collection of over 15 flutes, this one remains my favourite !

”

Classical flute Jean-Jacques Tortochot, Paris 1780
autourdelafute.com

Karin Cuéllar Rendón



Born in Bolivia, **Karin** is a Montreal-based historical violinist and scholar.

Karin is currently pursuing a PhD in Musicology at McGill University with a research focus on 19th-century performance practices in South America, using the music of Peruvian composer **Pedro Ximenez Abrill Tirado** as a case study.

“ It is always fun to play Mozart and Bologne's music, but it is especially joyful when you do it with friends. Most chamber music composed during this time was written with specific people in mind: some were friends, some were family. Thinking about who might have been the person for which my part was written is a fun game for me. Equally interesting is to imagine how the first musicians who played this music might have received this new composition. In this regard, I really enjoyed the process in which we prepared this concert, by trying to approach this music with fresh ears and minds. Hope the audience can hear that ! ”

Violin Johannes Vorg, Bohemia 1789

Bow Anonymous, c.1790

Pemi Paull



Pemi is founder and artistic director of *Warhol Dervish*, a Montreal-based chamber music collective. Pemi is a member of *Ensemble Caprice*, with whom he has recorded 6 albums, winning a Juno in the process.

He has appeared on over 60 albums in a variety of genres, including a well received solo album, *Musicum Umbrarum* (2018), in a career spanning over 20 years.

“ 18th century music is heard and appreciated today, yet still vastly underrepresented, leaving us with a two dimensional idea of the kind of musical environment that once existed. Digging below the surface, one finds an extremely rich and diverse musical heritage and many stories to tell. Boulogne, the illegitimate son of a plantation owner and an enslaved mother of African descent who rose to a successful career as a composer and virtuoso violinist in Paris, is a particularly interesting example. Hopefully this program will encourage a broader perspective on life in the 18th century, through the lens of composers most intimate musings— their chamber music.

”

Viola Leopold Renaudin, Paris 1789

pemipaull.com

Susie Napper



Rebel in spirit, my Montreal kitchen is the lab where my experimental, colourful, flavourful and creative dishes have echoed my musical taste to surprise, move and inspire !

Praised or criticized for my freedom of expression, I'm constantly searching for rhetorical meaning and musical eloquence to bring the printed page to life !

“ *House music is such a delight ! It was the setting for which most of the music we play was conceived and the intimacy of a living room offers performers and audiences alike a multitude of pleasures ! Can such intimacy be shared via video ? Can the fun we had performing this music be communicated virtually ?*

A lover of the silver screen, I certainly have been seduced for decades by story-telling at the movies. I'm convinced that from our living room to yours, we can share touching musical missives with all the poetry, drama and rhetorical sweep that such proximity offers !

”

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