



THALEIA

Maria Antonia, o il Trionfo delle Donne

CONCERT PROGRAMME

Works by Maria Antonia Walpurgis of Bavaria (1724-1780), including her 'Sei Arie' for soprano and strings and an arrangement of the march from her opera *Talestri, Regina delle Amazzoni*.



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[@thaleia.ensemble](https://www.instagram.com/@thaleia.ensemble)

Thaleia is a historically informed musical ensemble focused on the figure of women in the baroque period, under the artistic direction of the soprano Laura Martínez Boj and the cellist Ángela Lobato del Castillo.



**MARIA
ANTONIA, O
IL TRIONFO
DELLE
DONNE**

PROGRAMME

Maria Antonia Walpurgis of Bavaria (1724-1780)

Sei Arie

“Prendi l'ultimo addio”

“Perfido mi tradisti”

“Quanto è felice”

Marcia nell'Opera Talestri (arr. Ángela Lobato)

“Perdei l'amato bene”

“Non parlarmi più d'amore”

“Barbaro dispettato”

The Sei Arie for soprano, strings and continuo, which we were able to perform in concert in the chapel of the Royal Palace in Madrid in April 2022, were written during the Bavarian princess's early years in Dresden. Preserved in magnificent manuscript volumes, they are an exquisite example of her work in small format, with original poetry, vocal writing of great bravura, sensitivity and knowledge, exploring the expressive capacities of the voice and the instruments that accompany it.

The march from his opera 'Talestri, regina delle Amazzoni', taken from Act I, Scene VII, was a well-known work at the time, appearing both in collections of orchestral works published by contemporaries and adapted for keyboard in manuscripts of the period. The arrangement for the programme presented here adapts the piece to our string and continuo ensemble, originally written for a full baroque opera orchestra with flutes, oboes and horns.

THE COMPOSER



Maria Antonia Walpurgis Sinforsa (1724-1780), Princess of Bavaria and Electress of Saxony, was an extraordinary woman: singer, harpsichordist, composer, librettist, painter, patron of the arts, entrepreneur and stateswoman, she had a profound impact on the cultural world of her time.

Born at Nymphenburg Palace in Munich, she grew up in a highly stimulating atmosphere: after studying with Giovanni Battista Ferrandini and Giovanni Porta, she continued her musical training with Nicola Porpora and Johann Adolph Hasse in Dresden after her marriage to the heir to the Saxon Electorate, Frederick Christian, in 1747. Imbued with the musical style of the opera seria of her masters, her texts were set to music by her and the musicians of her court.

Composer and librettist, Maria Antonia signed under her Accademia pseudonym: **Ermelinda Talea Pastorella Arcade, or E.T.P.A.** Two of her operas have survived: 'Talestri, Regina delle Amazzoni', and the pastoral drama 'Il Trionfo della Fedeltà', in which she also sang the title role. Talestri, an opera that was very popular at the time and whose libretto was taken up by her teacher Ferrandini, is the composer's best-known work.

Princess Maria Antonia Walpurgis of Bavaria was part of the most important intellectual and artistic circles of her time: as a member of the **Accademia dell'Arcadia**, she was steeped in the ideas of the **doctrine of the affections** that permeated the Europe she inhabited. She was able to observe this understanding of the emotions and their physiological expression both in the Italy she visited so often and in her native Munich, where she studied music with composers who were part of the opera seria reform movement, and at the musical court in Dresden, which she directed as consort to the Elector.

Maria Antonia and her contemporaries found in the opera **aria** the perfect instrument for communicating emotion in its purest form: in her collection of *Sei Arie*, preserved in the Dresden library, we discover the bravery, pathos and diverse affections of a woman deeply involved in the world of culture.

With the programme *Maria Antonia, o Il Trionfo delle Donne*, **Thaleia** pays tribute to this composer who has been unjustly excluded from music history books.

MUSICAL TEAM

Laura Martínez Boj - soprano, direction

Ángela Lobato del Castillo - baroque cello, direction

Marta Ramírez - baroque violin

Regina Yugovich - baroque violin

Natalia Duarte - baroque viola

Sara Águeda - baroque harp

Belisana Ruiz - theorbo

Rocío Hernández - harpsichord

