

## **Eybler Quartet Individual Performers' Biographies**

**Patricia Ahern** has been a frequent soloist and core member of Tafelmusik since 2002. In September 2022 she joined the Eybler Quartet.

She was educated at Northwestern University, Indiana University, and the Schola Cantorum in Basel, Switzerland. She taught baroque violin at the Freiburg Conservatory in Germany and Oberlin's Baroque Performance Institute, and has given masterclasses at McGill, York University, Wilfrid Laurier, University of Windsor, Western University, University of Toronto, University of Wisconsin, Grand Valley State University, California State University Long Beach, Sookmyung Women's University (Seoul), and the Sydney Conservatorium (Australia). She has concertized throughout Canada, the US, Europe, Asia, Australia, and South America, and has performed with Milwaukee Baroque, Ars Antigua, Chicago Opera Theater, Toronto Consort, Aradia, I Furiosi, Newberry Consort, Musica Pacifica, and the Carmel Bach Festival. Patricia has recorded for Sony, Naxos, and Analekta.

Originally from Saskatoon, Saskatchewan, baroque violinist **Julia Wedman** joined the Tafelmusik Baroque Orchestra in 2005 and quickly developed a reputation for her solo performances. She is regularly showcased on the orchestra's home series and on tours throughout Canada, the US, Mexico, Puerto Rico, Australia, New Zealand, China, Korea, and Japan. The Globe and Mail describes her playing as "extraordinarily intuitive," "highly communicative," and, her personal favourite, "zesty"! As a student, she developed a passion for historically informed performance, inspired by her work at Indiana University with baroque violinist Stanley Ritchie, as well as studies at the University of Western Ontario and the University of Toronto.

Julia started her first string quartet at the age of 15 and has been dedicated to playing chamber music ever since. As well as being part of the Eybler Quartet, Julia plays with the innovative baroque ensemble I FURIOSI. In addition to their successful

Toronto concert series, IF has performed at music festivals in Canada, the USA, Germany, England, and Ireland.

Over the past few years, Julia has become increasingly sought after as a teacher and coach. In addition to teaching privately, at Tafelmusik's Summer and Winter Institutes, and the University of Toronto, she has been invited for short-term residencies at the Guildhall School for Music and Drama (London, England), the University of Saskatchewan (Saskatoon), the University of Western Ontario (London), Queens University (Kingston), Fredonia University (NY), and the Eastman School of Music (Rochester, NY).

Julia's debut solo recording of Biber's Mystery Sonatas (Sonoluminus) received rave reviews. The CD was featured in Gramophone magazine: "Rather exceptionally, one suspects, Wedman has approached Biber's music as a true pilgrim, interpreting key moments in the life of Christ thoughtfully, vividly and with evident personal humility and warmth. Her performances exude humanity and have about them a radiance that somehow transcends the sound of her lovely 1694 instrument."

Performance highlights this past season included debuts with the Saskatoon Symphony with Eric Paetkau, the Orchestra of the Age of Enlightenment with Masaaki Suzuki and the Academy of Ancient Music with Richard Egarr.

**Patrick Jordan** was lucky enough to grow up in Lubbock, TX when Susan Schoenfeld taught viola there. She ignited his passion for the instrument and gave him a life-long addiction to playing chamber music. Saying "What you need to learn next, you won't learn in Texas!" Susan packed him off to Boston. After earning degrees at the New England Conservatory and the Longy School (during which time he also developed a somewhat suspect interest in little-known composers), he played pretty much anything that came along until his journeyman's training came to an abrupt and extremely fortuitous end in 1993 when he began playing, touring

and recording regularly with Tafelmusik.

Both his chamber music addiction and fixation with obscure music are currently fed by the Eybler Quartet, which has released seven CDs, including world premieres of Joseph Leopold Edler von Eybler, Johann Baptist Vanhal, Johann Georg Heinrich Backofen and Franz Asplmayr as well as better known works such as Joseph Haydn's op. 33, Mozart's Bassett clarinet Quintet and Beethoven's op. 18 quartets. Richard Bratby of Gramophone wrote of the Beethoven, "The Trio of Op 18 No 1's Scherzo is just straight-up hilarious. This set might infuriate you or it might delight you: either way, I suspect, Beethoven would have been more than happy." The Eyblers are one of three quartets on the faculty of the Banff Centre's summer program Evolution:Quartet.

When not busy with the viola, digging through music that nobody has thought about for 200 years or teaching at the University of Toronto or Glenn Gould School, Patrick is an enthusiastic gardener, cook and student of the culture of food. The Toronto Blue Jays and Maple Leafs also demand a fair amount of his attention.

After completing a Bachelor of Music degree at Boston University School for the Arts, Margaret Gay accepted an invitation to the Banff Centre for Fine Arts, where she completed the winter programme. From there she moved to Toronto, where she earned a Master's degree at the University of Toronto and began a remarkably active freelance career performing on both modern and period 'cello. Margaret performs regularly with Tafelmusik Baroque Orchestra, the Toronto Symphony, Opera Atelier, Mississauga Sinfonia, Baroque Music Beside the Grange, the Baroque Players of Hamilton, and Ensemble Polaris, a group exploring the traditional music of various Nordic countries. She is Artistic Director of the Gallery Players of Niagara, an organization based in the Niagara Region that presents chamber music. She was

for many years a member of Modern Quartet, a string quartet dedicated to the performance of new works, the Burdocks, a foursome specializing in works of the 20th century, and Critical Band. In the summers she has performed at the Stratford, Elora, Parry Sound, Grand River Baroque, and Lameque Baroque Music festivals, as well as teaching 'cello and coaching chamber music at the Toronto Board of Education Music Camp, and the University of New Brunswick Summer Music Camp. Margaret can be heard on numerous CD's, including a recent release from Ensemble Polaris, Not Much Is Worse Than A Troll, a Hungaroton disc of 17th century English theatre music, Ah! How Sweet It Is To Love, O Bali, from New Music Concerts, and, A Curious Collection for the Common Flute.