

Royal Liverpool Philharmonic Orchestra February 18 programme complementary content

This concert transports its audience back to 18th Century Vienna and a triumvirate of composers who were all closely connected.

The relationship between Haydn and Mozart is well known, but the programme also introduces Liverpool audiences to their talented female contemporary, Marianna Martines.

Watch Stephen Johnson talking about the concert programme [here](#).

In addition, this companion page draws together a range of complementary content that we hope will help shine further light on the pieces, the people who composed them and the performers bringing them to life here in Hope Street.

Corinna Niemeyer

Award-winning German conductor [Corinna Niemeyer](#) studied conducting, cello and musicology at conservatories in Munich, Karlsruhe and Shanghai, and completed her conducting training in Zurich.

During her training, she was artistic director of the Orchestre Universitaire de Strasbourg, establishing it as one of the most active university orchestras in Europe. From 2016-18 she was lecturer and principal conductor of the orchestra at the Sorbonne.

She is currently the artistic and music director of [the Orchestre de Chambre du Luxembourg](#) and is also making a name for herself as an opera conductor.

Her enthusiasm for conveying music in innovative ways, combined with an in-depth approach to the repertoire she conducts is reflected in the breadth of her activities, from period music ensembles to contemporary premieres and mainstream symphonic projects.

Future engagements include concerts with the Helsingborgs Symphony Orchestra, Orquesta Sinfonica de Tenerife and her debut with The Halle at the Bridgewater Hall.

Victoria Randem

Norwegian-Nicaraguan soprano [Victoria Randem](#) studied at the Barratt Due Institute of Music and the National Academy of the Arts in Oslo.

During her studies she performed as the title role in Massenet's *Cendrillon*, Susanna in *Marriage of Figaro* and Gretel in *Hansel and Gretel* with the Norwegian Radio Orchestra and Norwegian National Opera and Ballet.

In 2019, she joined the Young Artist programme at the Staatsoper Unter den Linden in Berlin.

Her roles at Staatsoper Berlin have included Pamina in *The Magic Flute* and Alida in Peter Eötvös' *Sleepless*.

Randem's sister, Marcela, is a professional mezzo-soprano.

Listen to Victoria Randem singing [Deh Vieni, non Tardar](#) from Mozart's *Marriage of Figaro*.

Eléonore Pancrazi

Born in Ajaccio, Corsica, in 1990, mezzo-soprano [Eléonore Pancrazi](#) learned the piano and violin as a child, and became passionate about opera as a 10-year-old after seeing a performance of Offenbach's *La Périchole* on television.

She studied at the École normale de musique de Paris and in 2014 joined the Opera Studio of the Lyon Opera.

Her repertoire ranges from baroque to contemporary.

Recent appearances have included Barena in *Jenufa*, Mastrilla/Brambilla in *La Périchole* and Mozart's *Requiem* with the Orchestre de Chambre de Paris.

Listen to Eléonore Pancrazi sing [Voi che sapete](#) from *Marriage of Figaro*.

Stuart Jackson

Award-winning tenor [Stuart Jackson](#) was a choral scholar at Christchurch, Oxford, where he studied Biological Sciences. He went on to train at the Royal Academy of Music with Ryland Davies.

He later spent a year with the Stuttgart Opera Studio, where he sang the title role in Gluck's *Orfeo ed Euridice*.

Jackson made his debut with [The Mozartists](#) in 2014 at St John's Sloane Square and has performed in a number of roles with the group.

He has also sung at Glyndebourne, the *BBC Proms* and London's Wigmore Hall.

Recent performances have included Britten's *War Requiem* with the Royal Scottish National Orchestra in Edinburgh and Glasgow, and Handel's *Messiah* in London. Forthcoming engagements include Handel's *Theodora* at the Barbican and *Semele* with Komische Opera Berlin.

Listen to Stuart Jackson sing Mozart's concert aria [Va da furor portata](#).

Benjamin Appl

[Benjamin Appl](#) returns to Liverpool after singing in the annual Handel's *Messiah* concert in January.

Previous appearances with the Royal Liverpool Philharmonic Orchestra include Mahler's *First Symphony*, and Britten's [War Requiem](#) in Liverpool Cathedral. He will also sing in [a recital](#) at St George's Hall Concert Room with pianist James Baillieu on February 23.

The German-British lyric baritone is acclaimed as one of the country's most up-and-coming song recitalists, with a voice which has been described as having 'an almost infinite range of colours'.

Born in Regensburg, Appl studied business administration at university before undertaking vocal training at the University of Music and Performing Arts in Munich, and at the Guildhall School of Music and Drama, where he has been professor of German song since 2016.

From 2014-16, he was a member of the **BBC Radio 3 [New Generation Artists scheme](#)**, he was an ECHO Rising Star for 2015-16, and in 2016 he was named Gramophone Young Artist of the Year.

His wide and varied repertoire includes opera and concert works from the Renaissance to the present day.

Listen to Benjamin Appl [talk about his life](#) as a singer.

Marianna Martines

While Mozart and Haydn remain giants of classical music, their talented contemporary [Marianna Martines](#) has been criminally neglected and all-but forgotten.

Martines, born in Vienna in 1744, was the daughter of the major-domo at the city's papal nuncio.

The Martines family lived in a stately apartment building on Vienna's Michaelerplatz with their lodger [Pietro Trapessi](#), a celebrated opera librettist and the poet laureate of the Austrian Empire. Downstairs lived a member of the Esterházy dynasty, while above them in the attic was a struggling young composer called Joseph Haydn.

It was Trapessi, known professionally as Metastasio, who spotted the young Marianna's talent and arranged for her to have keyboard lessons with Haydn and singing lessons with the building's other resident, a singing teacher and composer called Nicola Porpora.

Showing an aptitude for composition, she was enrolled for lessons with the court composer, Giuseppe Buono.

Along with performing, singing, teaching (and speaking several languages), the adult Martines also composed a wide range of music from masses and motets to oratorios and songs for solo voice, and became famous across Europe.

Orgoglioso fiumicello dates from 1786, and this performance is made possible with funding from the [ABO Trust's Sirens programme](#), a 10-year initiative to support the performance and promotion of music by historical women composers.

Did you know? Marianna Martines was famous for her musical soirees. Along with Haydn, regular guests included Mozart, who would compose four-hand piano sonatas to play with her.

Listen to a performance of [Orgoglioso fiumicello](#).

Joseph Haydn

[Joseph Haydn](#) moved to Vienna at the age of nine. The son of a rural wheelwright and a cook, he had been only six years old when he first left home – to study in nearby Hainburg.

Talent spotted by musical director of St Stephen's Cathedral, the youngster spent nine years in its choir school where, to his dismay, he had little tuition in musical theory.

It was left to the teenager, living in his Michaelerplatz garret, to teach himself while earning money through the odd musical job. Luckily, along with the Martines family, he also became acquainted with his neighbour, the Italian composer and singing teacher [Nicola Porpora](#).

Haydn's First Symphony dates from 1759 when he was 27 and briefly in the employ of Count Morzin. In the following 36 years he would compose another 103 symphonic works – a quite remarkable and prolific record.

Symphony No 49 in F minor, nicknamed [La Passione](#), was composed in 1768, when Haydn was kapellmeister for Prince Nikolaus Esterházy.

The year 1768 was also the start of what has become described by some as his 'Sturm und Drang' period.

Listen to Joseph Haydn's *Symphony No 49 in F minor 'La Passione'*.

Wolfgang Amadeus Mozart

The year 1791 dawned just as many others had in the **Mozart** household. Mozart's wife Constanze was pregnant, and there were constant worries over money.

In June, Constanze and their young son Carl left for Baden and its restorative waters, a separation the 35-year-old composer seemed to find harder than usual to take. So much so that he too decamped to the spa town.

Mozart spent much of the year working on a new opera which would become *The Magic Flute* and on the score for *La Clemenzia di Tito*.

But in July, back home in Vienna, he also received a visit from a mysterious messenger with a commission from an anonymous nobleman for a requiem mass.

The following month the Mozarts travelled to Prague for Leopold II's coronation, and it was on his return – after premiering *The Magic Flute* – that he started work proper on the *Requiem*.

Yet time was running out for Mozart. Depressed and feeling increasingly unwell, he managed to fill 100 pages of manuscript, but on December 5 he died.

The *Requiem* would be completed by his pupil **Franz Xaver Süssmayr**.

Watch the [Requiem burial scene](#) from *Amadeus*.

About the Music

Marianna Martines (1744-1812): *Orgoglioso fiumicello*

1. Aria: Orgoglioso fiumicello (Proud little stream)
2. Recitative: Ma tu cresci frattanto (But still you grow)
3. Aria: Ma tornerai fra poco (But you will turn soon)

Composed: 1786

First Performed: Unknown, but almost certainly with Martines as soloist

Marianna Martines was a lot luckier than many other talented women musicians in her time. Her father, Papal Nuncio (Ambassador) at the Austrian Imperial Court, recognized and encouraged her prodigious talent early on. She was also greatly helped by the famous poet and librettist Pietro Metastasio, performed at the Imperial Court (she was a fine singer and keyboardist), won praise from the influential travel writer Charles Burney, and her *Mass in D* impressed Mozart enough for him to imitate it in one of his own early mass-settings. Haydn, still an impoverished young freelance composer, lodged in the attic of the Martines family home in Vienna, where he soon became young Marianna's teacher. *Orgoglioso fiumicello* ('Proud little stream') is the last of three surviving cantatas for mezzo soprano and orchestra by Martines. It is both impressive and attractive, with some wonderful writing for the voice and several beautiful touches of orchestral colour, especially in the slow introduction to the finale. It's a celebration of nature, enjoyed by a shepherd who finds his way temporarily barred by a swollen river. One can imagine the Haydn who wrote *The Creation* appreciating its vitality and delicious illustrative skills, so it's rather

fitting that Martines' last public appearance should have been at Haydn's *Creation* in 1808. This enchanting, compact little work does not suffer in comparison.

Joseph Haydn (1732-1809): Symphony No 49 in F minor, 'La Passione'

1. Adagio
2. Allegro di molto
3. Minuet
4. Presto

Composed: 1768

First Performed: Esterháza (Now Hungary), probably Good Friday, 1768

One of the most extraordinary things about Joseph Haydn is the way that, despite being cut off from up-to-date intellectual trends in the remote Palace of Esterháza, he managed to capture so much of the spirit of his times in his music. In the 1760s, Romanticism was beginning to spread through the German-speaking world through the artistic movement which came to be known as *Sturm und Drang* – 'Storm and Urge'. At the same time, Haydn was writing a series of turbulent, dark symphonies, often in the minor key. This one, which came to be nicknamed 'The Passion', is the darkest of them all, and its slightly unusual form – clearly modelled on the old 'church sonata' – supports the theory that it was written for performance during Holy Week, when secular music was often banished from princely courts. All four movements are in F minor, regarded as harsh and anguished in the 18th Century (the chorus sequence describing Christ's suffering and death in Handel's *Messiah* is in the same key). Haydn was never less the joyous prankster of legend than in this powerful, sombre symphony.

Wolfgang Amadeus Mozart (1756-91): Requiem in D minor, K626

Composed: 1791

First Performed: Vienna, 2 January 1793

A wealth of alluring myth and speculation has long surrounded Mozart's *Requiem*. Why did Mozart die so young? Did he realise it was to be his last work and write it as a requiem for himself? Was he poisoned by a jealous rival, perhaps the composer Salieri? And who was the mysterious messenger who commissioned the *Requiem* from him? Well, there is absolutely no evidence for the murder/Salieri theory. Mozart had almost certainly come close to burn-out in the summer of 1791, and Vienna was a notoriously unsanitary city, where infections were rife. As for the messenger, he was an emissary from Count Franz von Walsegg, who commissioned the *Requiem* to be performed at the funeral of his wife – it's possible that he even meant to pass it off as his own work, but was thwarted when Mozart's patron, Baron Gottfried van Swieten, arranged a performance at a benefit concert for the composer's widow, Constanze.

But Mozart hadn't finished the score by the time of his death in December 1791: the *Lacrymosa* was incomplete, and the *Sanctus*, *Benedictus* and *Agnus Dei* were apparently still to be composed. The task of completing it was given to his former pupil Franz Xaver Süssmayr. The story spread that Süssmayr either heard Mozart play the missing music or had access to sketches. But it turns out that he was only Constanze's second choice for the job. Whatever the case, the finished score is so impressive that many have sung, played or simply enjoyed the *Requiem* as pure Mozart. And what a thrilling, poignantly beautiful music it is – no wonder it has attracted so much enticingly sombre mythmaking! There are echoes of the terrifying supernatural showdown in *Don Giovanni* here, along with music of heartrending, pleading intensity that the operas rarely equal. It's hard to dismiss the impression that Mozart was wrestling with his own mortality here, in which case the ending (Süssmayr reworks music from the *Kyrie* section here) is magnificent, but dark.