

THE MOZARTISTS

Ian Page and The Mozartists release second volume of major recording series exploring Sturm und Drang



Sturm und Drang Volume 2

Release date: 9 October 2020

Ian Page and **The Mozartists** continue their projected seven-volume recording series exploring Sturm und Drang, the 18th-century movement that swept through music and other art forms between the early 1760s and the early 1780s. Translated as “Storm and Stress”, this dramatic and ground-breaking style sought to evoke extremes of emotion and came to be associated with art, literature and music that aimed to shock the audience.

Ian Page’s critically-acclaimed recordings, including an ongoing series of Mozart’s operas, have largely featured operatic and vocal music. Now, reflecting the expansion of repertoire under his company’s new name, The Mozartists, this ambitious Sturm und Drang project is dominated by orchestral repertoire. It incorporates iconic opera, ballet and symphonies by Mozart, Gluck and, above all, Joseph Haydn, as well as including largely forgotten or neglected works by less familiar names such as Jommelli, Beck and Vanhal.

Volume 2 of the series features works composed between 1765 and 1770, beginning with Haydn’s dramatic Symphony No. 39 in G minor, one of the most vivid and influential works of the Sturm und Drang movement, and concluding with an uncharacteristically turbulent symphony in the same key by Johann Christian Bach (the so-called ‘London’ Bach). In between comes a fiery D minor symphony by Vanhal and a selection of arias by Gluck, Haydn and Mysliveček sung by the young Swedish mezzo-soprano **Ida Ränzlöv**.

Ian Page, Founder, conductor and Artistic Director of The Mozartists, writes: *“Haydn’s Symphony No. 39 was the work that first introduced me to the Sturm und Drang repertoire as a student, and it remains a favourite work – especially its wonderful opening movement. The other two symphonies on this recording have been very enthusiastically received when we have performed them in concert, and the emotional depth and the coloristic range of this repertoire feels ideally suited to this orchestra. The counter-balancing vocal selection includes two well-loved arias from Gluck’s Paride ed Elena whose minor-key pathos is matched in the exquisite “Fac me vere” from Haydn’s unjustly neglected Stabat mater, and it was a great pleasure to work with Ida Ränslöv, one of our current Associate Artists, on her first orchestral recording.”*

Track listing:

1-4 HAYDN: Symphony No. 39 in G Minor, Hob 1:39

Allegro assai
Andante
Menuet e Trio
Finale: Allegro di molto

5 GLUCK: “O del mio dolce ardor” from *Paride ed Elena*

(Ida Ränslöv, Paride)

6-7 GLUCK: “Tutto qui mi sorprende... Le belle immagini” from *Paride ed Elena*

(Ida Ränslöv, Paride)

8-11 VANHAL: Symphony in D minor (Bryan d1)

Allegro
Andante arioso
Menuetto e Trio
Presto

12 HAYDN: “Fac me vere tecum flere” from *Stabat mater*

(Ida Ränslöv)

13 MYSLIVEČEK: “Tu mi disprezzi ingrato” from *Semiramide**

(Ida Ränslöv, Tamiri)

14-16 J. C. BACH: Symphony in G minor, Op. 6, no. 6

Allegro
Andante più tosto Adagio
Allegro molto

*Premiere recording

www.classicalopera.co.uk

- ENDS -

For further information and review copies please contact
Rebecca Johns | rebecca.johns@premiercomms.com | +44(0)7715 205 196

Notes to Editors:

The Mozartists

The Mozartists were launched in 2017 as an extension of Ian Page's work with his internationally acclaimed period-instrument ensemble Classical Opera. Their début recording, 'Perfido!' – a programme of concert arias by Mozart, Haydn and Beethoven sung by British soprano Sophie Bevan – was shortlisted for the 2017 International Opera Awards, and was followed in 2018 by 'Mozart in London', which was selected as Recording of the Month in Gramophone and Limelight magazines.

Under the leadership of Ian Page, The Mozartists are among the world's leading exponents of the music of Mozart and his contemporaries, and are particularly renowned for their fresh and stylish performances, their ability to discover and nurture outstanding young artists, and their imaginative and illuminating programming. Formerly known as Classical Opera, they have performed most of Mozart's stage works, as well as operas by J. C. Bach, Gluck, Haydn, Arne, Telemann, Jommelli and Hasse, and in 2012 they embarked on a major new recording cycle of the complete Mozart operas. The company's discography also includes 'The A-Z of Mozart Opera' (Sony Classics, 2007, re-launched on Signum Classics in 2014), 'Blessed Spirit – a Gluck retrospective' (Wigmore Hall Live, 2010), Thomas Arne's *Artaxerxes* (Linn Records, 2011), and 'Where'er You Walk', a programme of arias composed for the celebrated English tenor John Beard, featuring Allan Clayton (Signum Classics, 2016).

The company has presented staged operas at Sadler's Wells, The Royal Opera House, Covent Garden, Southbank Centre, Buxton Opera House and the Schwetzingen Rokokotheater, and frequent concerts at Wigmore Hall, the Barbican, Cadogan Hall and Kings Place. It has also appeared in France, Italy, Germany and the Czech Republic, and in 2016 was invited to present the opening three concerts of the prestigious Haydn Festival in Eisenstadt.

In 2015 Ian Page launched MOZART 250, a ground-breaking 27-year project following the chronological trajectory of Mozart's life, works and influences. Each year MOZART 250 explores the music being composed and performed exactly 250 years previously, thereby placing Mozart's life and music in context, and this major initiative has already incorporated music by over thirty composers.

Ian Page

Ian Page is the founder, conductor and artistic director of The Mozartists, formerly known as Classical Opera, and is receiving growing recognition as one of the leading British conductors of his generation. He began his musical education as a chorister at Westminster Abbey, and subsequently studied English Literature at the University of York before completing his studies at the Royal Academy of Music in London. At the start of his career he worked on the music staff at Glyndebourne Festival Opera, Scottish Opera, Opera Factory and the Drottningholm Slottsteater in

Sweden, assisting such conductors as Sir Charles Mackerras, Sir Alexander Gibson, Ivor Bolton and Mark Wigglesworth.

With Classical Opera he has conducted most of Mozart's early operas – including the world première of the 'original' version of *Mitridate, re di Ponto* and a new completion of *Zaide* – as well as the three Da Ponte operas and *La clemenza di Tito*. He has also conducted the UK premières of Gluck's *La clemenza di Tito*, Telemann's *Orpheus*, Jommelli's *Il Vologeso*, Haydn's *Applausus* and Hasse's *Piramo e Tisbe*, and the first staging for 250 years of J. C. Bach's *Adriano in Siria*. He made his Royal Opera House début conducting Arne's *Artaxerxes* at the Linbury Theatre, and his studio recording of the work was subsequently released on Linn Records. He has conducted in all of London's leading concert halls, and also at the Bath, Brighton, Buxton, Lichfield and Newbury Festivals, as well as in Italy, France, Germany, Austria and the Czech Republic. In 2019 he conducted Handel's *Ariodante* at the Drottningholm Festival in Sweden, with Ann Hallenberg in the title role, and his future engagements include débuts in Paris and Brussels and recordings of Mozart's *La Betulia liberata* and volume 2 of *Sturm und Drang*. He devised and conducted Classical Opera's recordings of 'The A-Z of Mozart Opera' (Signum Classics) and 'Blessed Spirit – a Gluck retrospective' (Wigmore Hall Live), both of which were selected for Gramophone magazine's annual Critic's Choice, and he recently embarked on an acclaimed new complete cycle of Mozart opera recordings with Classical Opera. He has also created and devised MOZART 250, a ground-breaking 27-year journey through Mozart's music and influences, which was launched in London in 2015.

Ida Ränzlöv

Ida Ränzlöv was born in Helsingborg, Sweden, and graduated with distinction from Malmö Academy of Music in 2016. The same year she joined the International Opera School at London's Royal College of Music, graduating in 2018 as a recipient of an Independent Opera Voice Award. She also studied at the Solti Accademia di Bel Canto in 2017, was a Glyndebourne Jerwood Young Artist in 2018, and in the same year became an Associate Artist of Classical Opera and The Mozartists. She won the 2017 Lies Askonas Competition, and was a semi-finalist in the 2018 Kathleen Ferrier Competition.

She is currently a member of the ensemble at Staatsoper Stuttgart, where her roles have included Nancy Tang (*Nixon in China*), Dryade (*Ariadne auf Naxos*), Rosina (*Il barbiere de Siviglia*), The Page of Herodias (*Salome*) and Cherubino (*Le nozze di Figaro*). Her other roles have included Kate Pinkerton (*Madama Butterfly*) for Glyndebourne Festival Opera, Mercédès (*Carmen*) for the Royal Danish Opera, the title role in *Faramondo* for the London Handel Festival, Eduige (*Rodelinda*) for the Cambridge Handel Opera Company, The Daughter (*The Cunning Little Vixen*) at the Royal College of Music. She made her début with The Mozartists in January 2020 at Wigmore Hall, and her previous recordings include songs by Lindblad, Jacobson and Geijer on Volume 4 of Malcolm Martineau's 'Decades – a Century of Song'.