

## The Mozartists launch 'RE-LIVE' with Download of Ann Hallenberg Concert

Classical Opera and The Mozartists are delighted to announce the launch of 'RE-LIVE', a new initiative undertaken in collaboration with the recently established music platform **Exit Live**.

Each month between now and the end of the year they will release an archive recording of one of their past concerts for paid download. Conductor & Artistic Director **Ian Page** writes:

*"To compensate for our current inability to give live performances, we are collaborating with Exit Live to make archive recordings of fondly remembered concerts available for moderately priced download. These monthly releases will enable us to maintain our close connection with our followers, and also to reach wider audiences across the globe, while also providing our wonderful artists with a thread of much-needed income during these difficult times. The majority of our total revenue from each recording will be shared directly and equally among every performer who took part in the concert."*

The first release, which is already available for download from the Exit Live website, is a recording of a memorable concert given at London's Wigmore Hall in May 2016, when the internationally renowned Swedish mezzo-soprano **Ann Hallenberg** joined Ian Page and his acclaimed period-instrument ensemble in a programme of rare and familiar masterpieces from the second half of the eighteenth century.

Hallenberg sings a fascinating selection of arias by Gluck – including his celebrated depiction of paradise in "Che puro ciel" from *Orfeo ed Euridice* – and Mozart – culminating in Sesto's magnificent "Deh, per questo istante solo" from his valedictory *La clemenza di Tito*. The programme also features two superb but rarely performed minor-key symphonies which hail from Hallenberg and Page's homelands – the intense and fiery C minor symphony by 'the Swedish Mozart' and a G minor symphony by Mozart's friend and mentor, 'the London Bach'.

PROGRAMME (total running time 92'16)

- 1      **GLUCK: "Resta o cara" from *Il trionfo di Clelia***
- 2      **GLUCK: "O del mio dolce ardor" from *Paride ed Elena***
- KRAUS: Symphony in C minor**
- 3      1. Larghetto - Allegro
- 4      2. Andante
- 5      3. Allegro assai
- 6      **GLUCK: "Che puro ciel" from *Orfeo ed Euridice***

- 7 **GLUCK: “Misera dove son... Ah, non son io” from *Ezio***
- 8 **MOZART: “Che scompiglio, che flagello” from *La finta semplice***
- 9 **MOZART: “Dunque sperar poss’io... Il tenero momento” from *Lucio Silla***
- J. C. BACH: Symphony in G minor, Op.6, no.6**
- 10 1. Allegro
- 11 2. Andante più tosto Adagio
- 12 3. Allegro molto
- 13 **MOZART: “Se l’augellin sen fugge” from *La finta giardiniera***
- 14 **MOZART: “Deh, per questo istante solo” from *La clemenza di Tito***
- 15 **ENCORE – GIORDANI: “Caro mio ben”**

Ann Hallenberg (mezzo-soprano)

The Mozartists (leader, Matthew Truscott)

Ian Page (conductor)

Future releases in The Mozartists’ ‘RE-LIVE’ series will be announced in due course, and are likely to include complete operas, UK premières and further Wigmore Hall concerts.

[www.classicalopera.co.uk](http://www.classicalopera.co.uk)

Ends

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## **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.

### **Exit Live**

Exit Live is a new platform across all styles of music that enables artists to sell audio recordings of their performances to the audience at the concert as well as to those unable to attend. It also offers artists and ensembles an important opportunity to share past concerts with audiences across the world. Exit Live makes a point of approaching its work from the perspective of its artists, who retain all rights and receive the lion's share of the revenue.