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CLASSICS

MARTINES THE COMPLETE KEYBOARD WORKS

MARIANNA MARTINES

[1744 - 1812]

IDITH MESHULAM KORMAN, piano
OXFORD PHILHARMONIC ORCHESTRA
CAYENNA PONCHIONE-BAILEY, conductor

MARTINES: THE COMPLETE KEYBOARD WORKS

Marianna Martines (1744-1812)

CD1

Keyboard Concerto in G Major (1772)

- | | | |
|---|-----------------|---------|
| 1 | Allegro* | [07.57] |
| 2 | Adagio | [10.14] |
| 3 | Allegro | [04.22] |

Keyboard Concerto in A Major (n.d.)

- | | | |
|---|----------------------------|---------|
| 4 | Allegro con spirito | [04.53] |
| 5 | Andante con comodo | [06.34] |
| 6 | Allegro assai | [03.16] |

Keyboard Concerto in C Major (n.d.)

- | | | |
|---|------------------|---------|
| 7 | [Allegro] | [04.41] |
| 8 | Andante | [04.50] |
| 9 | Allegro | [04.08] |

Keyboard Concerto in E Major (1766)

- | | | |
|----|----------------|---------|
| 10 | Allegro | [06.36] |
| 11 | Andante | [06.30] |
| 12 | Allegro | [05.13] |

Total timings

1.09.17

CD2

Keyboard Sonata in A Major (c. 1765)

- | | | |
|---|--------------------------|---------|
| 1 | Allegro | [04.31] |
| 2 | Adagio | [05.33] |
| 3 | Tempo di minuetto | [02.22] |

Keyboard Sonata in E Major (c. 1762)

- | | | |
|---|----------------|---------|
| 4 | Allegro | [03.17] |
| 5 | Andante | [04.44] |
| 6 | Allegro | [02.23] |

Keyboard Sonata in G Major (1769)

- | | | |
|---|--------------------------|---------|
| 7 | Allegro brillante | [04.39] |
| 8 | Andante | [03.53] |
| 9 | Allegro assai | [02.54] |

Sinfonia in C Major (1770)

- | | | |
|----|--|---------|
| 10 | Allegro con spirito - Andante ma non troppo - Allegro spiritoso | [09.58] |
|----|--|---------|

Total timings

44.16

*Cadenza by Idith Meshulam Korman

IDITH MESHULAM KORMAN, piano
OXFORD PHILHARMONIC ORCHESTRA
CAYENNA PONCHIONE-BAILEY, conductor

ARTISTS' FOREWORD

When Idith Meshulam Korman first encountered the keyboard works of Marianna Martines she was immediately struck by the lyricism, originality and sheer beauty of the music. She was shocked that Martines' voice has been absent from concert halls and music histories for so long, when her work stands alongside that of her celebrated contemporaries. Neglected for over two hundred years, Martines was a significant singer, pianist, and composer in late eighteenth-century Vienna. She was a favourite four-hands duet partner of Wolfgang Amadeus Mozart, and her 'Academies' brought together distinguished visitors with intellectuals and aristocrats for evenings of world-class music and deep conversation. This album redresses this historical omission, presenting the complete keyboard sonatas and concerti together for the first time.

There is a gorgeous timelessness to Martines's music which transcends instruments, performance styles and concert settings. This recording on modern instruments is a testament that versatility and finds itself in good company with the Berlin Philharmonic's recent performance of her *Sinfonia in C* in 2024.

Meshulam Korman writes:

"In exploring her music, I not only became familiar with her unique musical language but was also introduced to the pianistic demands it presents. The repetitive patterns, intricate note passages, and the precision required in her music are at the heart of her musicality. This demanded both a light touch and agility, as well as a certain forcefulness. For this recording, we selected a C. Bechstein D model, hoping that it would capture both the brightness and lightness of her music, while also providing the grand sonority we envisioned."

Many of her works—long preserved only in manuscript and in sets of parts likely used only once—are now being brought to light, newly edited, published, and recorded for the first time. Working in collaboration with musicologist Melanie Unseld and the *Denkmäler der Tonkunst in Österreich*, we were able to record this album using the then in-progress critical edition of Martines' complete surviving concerti. We hope that this recording inspires new interest in Martines' keyboard compositions and provokes others to find new and exciting ways of performing her music.

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MARIANNA MARTINES (1744–1812)

Marianna Martines was one of the most celebrated musicians of eighteenth-century Vienna. Although her ability to compose and perform professionally were constrained by her social status, Martines was esteemed by her contemporaries as a skilful composer, keyboard player, singer, educator, and notably also as a salonnière. Born in Vienna, she found herself in the fortunate position of growing up in a household that her parents shared with the famous poet and librettist Pietro Metastasio, located in the *Michaelerhaus* in the city centre. Metastasio took on the role of a mentor early on, overseeing her musical education, and eventually stepped up as a paternal figure when Martines's own father died. Metastasio, who had been summoned to Vienna as Court Poet to the Habsburg emperors, used his many connections to provide Martines with the most illustrious teachers. Among them were Johann Adolph Hasse, who instructed Martines in composition, and Nicolò Porpora, who gave her singing lessons. These were accompanied by the young Joseph Haydn, who happened to live in the attic apartment of the *Michaelerhaus*.

Family life

Martines never married—a fact that may have helped her pursuit of music, but also put her in a marginalised position in marriage-obsessed eighteenth-century Vienna, where great limitations of freedom and mobility were placed on unmarried women. Women in her position were not encouraged to make their preferences known or take any steps themselves to pursue a potential husband for fear of ruining their reputation. While there is nothing to suggest that Martines bemoaned her unmarried status, Metastasio noted in his testament how fortune did not do any favours to Marianna and her sister, leaving them to rely both on his financial support and their irreproachable reputation. Martines instead kept house for her eldest brother, Joseph Martines, and cohabitated with her sister Antonia until the day she died. Joseph enjoyed a slow moving but rewarding career at the Court Library and was instrumental in securing himself and his siblings their elevation into lower-ranking nobility (*Ritterstand*) in 1774.

While the Martines siblings were born into a (quasi) middle-class family without great financial means, their striving for social mobility dictated much of their decision making.

Indeed, Martines appears to have been a master of toeing the line between what we might nowadays term ambition and a display of demure humility; perfectly balancing educated sociability and politeness while pursuing excellence without transgressing beyond what would be deemed ‘proper’ for a woman of her station. This meant that, unlike other women who were born into middle-class families, Martines never performed publicly. Instead, she used the liminal space of her salons to inhabit her multi-role identity of a composer-performer. Her only quasi-public appearances were as a composer of sacred music, which allowed for performances of at least one of her masses or oratorios.

Martines's Academies

Martines's academies were salon-like gatherings, though in contrast to the French-style salon, there was a greater focus on music performance, while still facilitating intelligent conversation and meeting of likeminded individuals. By the time Martines was around fifty years old, her weekly academies had become a staple in Viennese musical life. Johann Ferdinand von Schönfeld's *Yearbook of Music*, which documented the musical activities of Vienna during the late eighteenth-century, reported that the ‘very large soirée[s]’ of this ‘skilful musician’ were filled with ‘a lot of singing and piano playing’ and sometimes even ‘a band of wind players [...] that play throughout the whole evening’.¹ He also praised her academies for their openness, noting that they were ‘distinguished by the fact that strangers who come here for a visit find easy entry and are received warmly’.²

The eighteenth-century Viennese music scene relied heavily on these semi-private gatherings due to a relative lack of purpose-built concert halls in the city. The fact that salon concerts were not entirely public—but also not completely private—made them particularly important for upper- and upper-middleclass women who did not otherwise pursue professional musical careers. Instead, these women embraced the role of the *dilettante*, a term which did not reflect the quality of their work (unlike our modern-day usage), but rather their position in society. This might (partially) explain why music history, with its focus on public performances and publications as the metrics of success, has done such a poor job

in recording women's contributions. At the time there was no such reservation, indeed, as Schönfeld documents:

Martines, Fräulein Nanette von, is one of the most excellent experts among our numerous dilettantes. She reads *prima vista*, accompanies from the orchestral score, is an excellent singer, strictly grammatical in composition and execution, her taste is primarily in the older Italian manner. For entertainment and love for the art, she almost always has her own singing school, where she trains excellent singers [...] She has composed masses and many arias, some of which resemble the style of Jommelli, and she is in every respect a great supporter of the musical arts.³

Indeed, Marianna Martines's own pianistic abilities were highly praised by many contemporaries. The famous musical travelogue author, Charles Burney, after visiting Martines and Metastasio and hearing her play one of her own sonatas, described her playing as ‘spirited and full of brilliant passages’.⁴ Burney also recounted a conversation about Martines with Johann Adolf Hasse, who said he thought Martines possessed rare talent for music, adding that she sang with great expression, played masterfully, and was very thorough in her counterpoint writing.⁵

Michael Kelly, who came to Vienna from England in 1785, was also impressed with Martines' skills, remarking that Wolfgang Amadeus Mozart concurred. He reported that, ‘Mozart was an almost constant attendant at her parties, and I have heard him play duets on the piano-forte with her, of his own composition. She was a great favourite of his’.⁶ Perhaps the most significant evidence that her compositional skills were acknowledged in her lifetime, was her election to the prestigious Accademia Filarmonica di Bologna in 1773. The first woman ever to be elected to the academy, it was an honour she shared with both Arcangelo Corelli and Mozart.

³ Schönfeld, *Jahrbuch der Tonkunst*, 41–42.

⁴ Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces: Or, the Journal of a Tour through Those Countries, Undertaken to Collect Materials for a General History of Music*, 2nd ed., vol. 1, printed for T. Becket; J. Robson; and G. Robinson, 1775, p. 346.

⁵ Burney, *The Present State of Music*, 352.

⁶ Kelly, Michael. *Reminiscences of Michael Kelly of the King's Theatre, and Theatre Royal, Drury Lane*. Edited by Theodore Edward Hook, 1826, vol. 1, p. 249.

¹ Johann Ferdinand von Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag*, vol. 1, Wien, 1796, p. 71.

² All translations to English have been made by the author.

³ Schönfeld, *Jahrbuch der Tonkunst*, 74.

Martines's instruments

Both Kelly and Schönfeld mention Martines's instruments in their writing: the former speaks of a 'piano-forte' (the instrument we now refer to as a fortepiano), and Schönfeld reports that music was played on the *Flügel* (while a direct translation is 'grand piano', in a late-eighteenth-century context, this would most likely refer to a harpsichord). There is no further direct evidence whether Martines owned a fortepiano, however, we know that Metastasio bequeathed a harpsichord and clavichords to her in his will. Still, it is not hard to imagine that she may have acquired a fortepiano in later years or at least played it in other salons she was known to frequent. Nevertheless, like almost all compositions for keyboard instruments of the time, the sonatas and concertos would not have been limited to a specific instrument, but were played on whichever instrument was available.

Keyboard compositions

Though Martines's 'public facing' music was generally sacred music, she published two of her keyboard sonatas with Ullrich Haffner, in his *Raccolta Musicale* series. These are the sonatas in E major and A major—two of three surviving sonatas (the third is in G major, existing only in manuscript form) out of 31 sonatas that she is believed to have composed. Similarly, two-thirds of her keyboard concertos are considered lost, with only four surviving as autographs or copies. The lack of printed historical editions was not unusual, especially in Vienna, and was not limited to the works of women composers like Martines. Charles Burney summed it up well when he wrote: 'everything is very dear at Vienna, and nothing more so than music, of which nothing is printed'.⁷

None of the (surviving) keyboard compositions bear a dedication. The two sonatas published with Haffner may or may not have been commissioned by the editor, but could just as well have been composed prior and sent to Haffner upon his request. Lacking a specific purpose beyond Martines's own need as a composer-performer, it is relatively safe to assume that the keyboard repertoire was written with herself in mind as first intended performer. The same can be said about some of her vocal repertoire, though much of it was either dedicated to specific individuals or written for certain performers.

Performing Martines

Against the backdrop of historical 'body culture', Martines's keyboard repertoire takes on a different significance, as it largely represents her own preferences, abilities, and embodied musical ideals as they are inscribed in the musical score. Playing this repertoire and 'inhabiting' Martines's gestures at the keyboard give us further insight into Martines's personal style. A particular technical strength that emerges in the concertos is Martines's ability to play large leaps with the right hand even at a very fast tempo. In Martines's dual role as composer-performer, the keyboard oeuvre is indicative of who she was as a performer and how she wished to engage with audiences in the liminal space of her academies. Martines's instrumental works also blend vocal and instrumental idioms in her repertoire, especially in the slow movements where rhythmical malleability leads to a suspension of metre. An example can be found in the second movement of her G major concerto (bars 20–29), which beautifully demonstrates this amalgamation. After six bars of pure vocal *cantabile* transcending bar lines, she seamlessly incorporates rhythmic triplets in preparation for the transition into pianistic-virtuosic displays of chordal arpeggios, implementing ascending and descending *Prinner* voice leading (typical for the so-called *galant* style) that fortify the modulation from C to G major.

Martines's concertos lend themselves particularly well to her project of self-fashioning a stage persona of a *dilettante-virtuoso*. Less concerned with the high levels of propriety that she generally adhered to in all other aspects of life, her musical scores tell a more nuanced story. Martines plays within the confines of defined norms, whether that be through sonata form, *galant* schemata, or implementation of personalised virtuosity. Martines deliberately toys with her listeners' capacity of (*galant*) pattern recognition and appears to take all the more joy in subverting these expectations, adding unexpected twists into the schemata, or inserting sudden rests and subito modulations. Martines at the keyboard cleverly broke with the convention of upper-class women sitting demurely still. Thus, the somatic qualities of her music gain in importance, as they give account of her personal agency and the embodiment of cultivated sociability, intentionally conforming and subverting norms and expectations.

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⁷ Burney, *The Present State of Music*, 368.

IDITH MESHULAM KORMAN's career as both artist and activist has been defined by her commitment to amplifying the voices of unjustly neglected composers, with a particular interest in women. This dedication led her to record the complete keyboard works of Marianna Martines.

Following her concerto debut at the age of nine, Meshulam Korman gave solo recitals and broadcast performances. During her undergraduate training, she developed a passion for contemporary music. This led to a doctoral degree at New York University, where she pioneered the study of Stefan Wolpe's unpublished piano works. She went on to join the NYU faculty, teaching there for over a decade.

Later on, she collaborated with composer and conductor Gunther Schuller to record Nikos Skalkottas' *32 Piano Pieces* for the GM Recording label. *American Record Guide* praised the recording saying that she played 'with energetic moxie and aplomb, her technique truly phenomenal, yet her subtle colouring of the introspective passages is no less awe-inspiring'. Her second album, devoted to the piano music of Laura Kaminsky, was similarly acclaimed for its 'warmth and variety'.

Meshulam Korman is the founder and director of Ensemble π , a socially engaged new music ensemble, and has curated the American Composers Alliance festivals. She also serves on the board of the Association for the Promotion of New Music. She currently teaches at Bard College through the Bard Prison Initiative, continuing to integrate artistry with a commitment to social change.



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CAYENNA PONCHIONE-BAILEY is an orchestral conductor, researcher, and life-long advocate of women composers—past and present. In addition to her advocacy for Martines, she has revived and performed numerous works by historical female composers, often giving them their first regional or international performances in modern times. Highlights include symphonies, overtures, and other orchestral works by Florence Price, Louise Farrenc, Grace Williams, Fanny Mendelssohn, Emilie Mayer and Ethel Smyth, as well as Price's Violin Concerto and Piano Concerto No. 1 (with pianist Samantha Ege) and Clara Schumann's Piano Concerto (with pianist Carson Becke). In 2016 in collaboration with pianist, Daniel Grimwood, she brought Germaine Tailleferre's *Concerto pour Piano et 12 Instruments* out of the Library of Congress archives, conducting its first performance in a century.

Her work with living composers is equally extensive. She has commissioned and conducted new works by Nicola LeFanu, Kate Whitley, Shirley Thompson, Solfa Carlile, Rachel Lockwood, Rhian Samuel, Sadie Harrison, and many others. Through projects like *Water-Culture: Women's Work(s)* and *Orchestral Music of Afghanistan: Looking Forward*, she has amplified pressing environmental and social issues of our time featuring the voices of women from diverse backgrounds, including female composers from Afghanistan: Nazira Wali, Meena Karimi, and Elaha Soroor.

Based in the UK, she is Director of Performance at St Catherine's College, University of Oxford, Conducting Fellow of the Oxford Philharmonic Orchestra, and Academic Lead for the OAcademy, a global music conservatory which democratises access to elite orchestral education. She holds a doctorate in Music from the University of Oxford and has held prestigious research positions at the University of Oxford (2017-2021) and University of Sheffield (2021-2024). Her research is focused on the socio-psychological and socio-political aspects of orchestral music-making—from the intricacies of co-performer communication in modern and historically informed contexts, to the politics of participation and orchestras' geo-political significance.



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Since 1998, the **OXFORD PHILHARMONIC** has brought inspirational performances to Oxford and beyond. The Orchestra prides itself on creating unique musical experiences, bringing new and engaging interpretations to well-loved works in the classical repertoire. Its continual search for excellence is underpinned by the uncompromising standards of its Founder and Music Director Marios Papadopoulos, who with some of the finest international musicians that constitute the Orchestra's core membership, have shaped the Orchestra's distinctive sound and performance style.

The Oxford Philharmonic works regularly with some of the world's greatest classical artists, among them Maxim Vengerov, Anne-Sophie Mutter, Martha Argerich, Sir András Schiff, Evgeny Kissin, Sir John Rutter and Sir Bryn Terfel.

Violinist Maxim Vengerov became the Oxford Philharmonic's first ever Artist-in-Residence for an unprecedented four seasons. Since then, Vengerov has performed with the Orchestra across the UK and the US and recorded the violin concertos of Brahms and Sibelius, as well as leading an ensemble of OPO Principals in a recording of Mendelssohn's Octet.

In addition to its annual concert season in Oxford, performances across the UK, Family Concerts, Chamber Music Series and an annual Piano Festival, the Oxford Philharmonic is in growing demand internationally. It appeared at the Tivoli Festival in Copenhagen in 2019 and, in 2022, made its critically acclaimed US debut at Carnegie Hall. In the 2023/24 season, the Orchestra performed six concerts at Dubai Opera and made a debut tour of Japan, performing nine sold-out concerts across four cities, including Tokyo. Other engagements during the Orchestra's Silver Jubilee year included a tour of Germany and Austria, where the Orchestra made its debut at Musikverein, Vienna and at Isarphilharmonie, Munich with soloist Martha Argerich. The Orchestra's international engagements continued into the 2024/25 season, highlighted by a return to Carnegie Hall.

In addition to its extensive touring, the Oxford Philharmonic performs regularly at all the major performance venues across London. Notable engagements in the 2024/25 season included sold-out concerts with world-class pianist Martha Argerich at the Barbican Centre and renowned violinist Nigel Kennedy at the Royal Festival Hall.

The Orchestra and its Music Director were awarded the City of Oxford's Certificate of Honour in 2013, in recognition of their contribution to education and performance in Oxford.

OXFORD PHILHARMONIC ORCHESTRA

Violin I

Carmine Lauri, *concertmaster*
Barbara Dziewiecka Data
Lizzie Ball

Tereza Privratska
Nemanja Ljubinkovic
Maja Horvat

Violin II

Eva Bindere, *principal*

Anna Kosinska

Colin Callow
Claudia Dehnke
Oleksandra Reshetilova

Viola

Jonathan Barritt, *principal*
Jon Thorne
Garfield Jackson
Richard Cookson

Cello

John Heley, *principal*
Toby White
Kieran Carter

Bass

Colin Paris, *principal*
Owen Rump

Flute I Daniel Shao

Flute II Taylor MacLennan

Oboe I Rosie Staniforth

Oboe II Joe Sanders

Horn I James Pillai

Horn II Joel Ashford

Trumpet I Joe Atkins

Trumpet II Stuart Essenhigh

Timpani Max Heaton



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Martines' keyboard concerti were performed from preprints of the *Denkmäler der Tonkunst in Österreich* critical edition, *Mariana Martines: Concerti per il Cembalo*, edited by Melanie Unseld, © 2025 by Hollitzer Verlag

The *Sinfonia* was recorded from ClarNan Editions, *Sinfonia in C Major* by Marianna Martines, edited and © 2002 by Shirley Bean and Karen Fremar.

The keyboard sonatas were performed from *Marianna Martines: Three Sonatas for Keyboard*, edited by Shirley Bean, © 1994 Hildegard Publishing Company.

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Central Square, HGS, London, NW11 7AH

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Recording Assistant ~ **Mike Hatch, Alex Sermon**
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SignumClassics,
Signum Records Ltd, Suite 14, 21 Wadsworth Road, Perivale, Middx UB6 7JD, UK.
+44 (0) 20 8997 4000 E-mail: info@signumrecords.com
www.signumrecords.com