



Ressort: Kunst, Kultur und Musik

## Triumph of Rediscovery: Isacco at the Kammeroper Wien

Kammeroper Wien, 28.06.2025 [ENA]

In the heart of Vienna's historic Kammeroper, a rare and revelatory performance unfolded in June 2025, as the MusikTheater an der Wien presented Marianna Martines' *Isacco figura del redentore*. This oratorio, composed in 1782, had remained largely dormant in the operatic canon until this revival, making its debut under the expert direction of Eva-Maria Höckmayr and the musical leadership of Chiara Cattani. The evening was a testament to the enduring brilliance of Martines, a composer whose talent once illuminated the Viennese court and whose works deserve renewed acclaim.

Marianna Martines was a prodigious talent of the 18th century, equally adept at singing, harpsichord playing, and composition. Her salon was a gathering place for luminaries such as Joseph Haydn, Nicola Porpora, and Wolfgang Amadeus Mozart. Despite her significant contributions to music, her legacy faded over time, and her compositions became rare curiosities. The revival of *Isacco* is a significant step in restoring her rightful place in the musical pantheon.

*Isacco* is based on the biblical story from the Book of Genesis, where God commands Abraham to sacrifice his son Isaac. The narrative delves into themes of faith, obedience, and divine intervention. Martines' setting of Pietro Metastasio's libretto is marked by psychological depth, with recitatives that propel the drama forward and arias that explore the emotional turmoil of the characters. The work's structure and musical language bridge the Baroque and Classical periods, showcasing Martines' command of both.

Eva-Maria Höckmayr's direction brought a contemporary sensibility to this 18th-century work. The minimalist staging, with costumes designed by Höckmayr herself and set design by Fabian Liszt, focused attention on the performers and the music. The use of subtle lighting and video projections by Lukas Schöffel added layers of meaning without overwhelming the intimate setting of the Kammeroper. This approach allowed the emotional intensity of the piece to resonate deeply with the audience.

The Bach Consort Wien, under the baton of Chiara Cattani, delivered a performance of exceptional precision and expressiveness. The orchestra's clarity and cohesion provided a solid foundation for the vocalists, enhancing the dramatic impact of the oratorio. The continuo playing was particularly notable, supporting the singers with both sensitivity and vigor.

The cast of *Isacco* brought Martines' characters to life with remarkable vocal prowess and emotional depth:

### Redaktioneller Programmdienst: European News Agency

Annette-Kolb-Str. 16  
D-85055 Ingolstadt  
Telefon: +49 (0) 841-951. 99.660  
Telefax: +49 (0) 841-951. 99.661  
Email: [contact@european-news-agency.com](mailto:contact@european-news-agency.com)  
Internet: [european-news-agency.com](http://european-news-agency.com)

### Haftungsausschluss:

Der Herausgeber übernimmt keine Haftung für die Richtigkeit oder Vollständigkeit der veröffentlichten Meldung, sondern stellt lediglich den Speicherplatz für die Bereitstellung und den Zugriff auf Inhalte Dritter zur Verfügung. Für den Inhalt der Meldung ist der allein jeweilige Autor verantwortlich.



..... International Press Service .....

Dennis Orellana as Isacco: Orellana's countertenor voice, described as indistinguishable from a female soprano, was both ethereal and powerful. His portrayal of Isaac's innocence and fear was moving, and his vocal agility was showcased in the demanding coloratura passages.

Christian Senn as Abramo: Senn's bass-baritone voice resonated with authority and tenderness. His portrayal of Abraham's internal conflict was compelling, capturing the father's love and obedience.

Sophie Gordeladze as Sara: Gordeladze's soprano voice soared with clarity and emotion. Her arias, particularly the challenging coloratura passages, were executed with impressive technique and expressive depth.

Anle Gou as Gamari: Gou's tenor voice added a unique timbre to the ensemble. His performance was marked by lyrical phrasing and a strong stage presence.

Andjela Spaic as Angelo: Spaic's mezzo-soprano voice provided a rich contrast to the other voices. Her portrayal of the angel was both serene and commanding.

The premiere performance was met with enthusiastic applause from a full house, reflecting the audience's appreciation for both the musical quality and the rediscovery of a forgotten masterpiece. The performers' commitment to the work and the emotional resonance of the piece left a lasting impression.

The revival of Isacco at the Kammeroper Wien was a landmark event in the 2025 opera season. It not only highlighted the artistic achievements of Marianna Martines but also demonstrated the enduring relevance of her work. Under the guidance of Eva-Maria Höckmayr and Chiara Cattani, the production brought new life to a historical gem, offering audiences a profound musical experience. This performance stands as a testament to the power of rediscovery in the world of opera and a reminder of the rich tapestry of voices that have shaped its history.

**Bericht online lesen:**

[https://culture.en-a.eu/kunst\\_kultur\\_und\\_musik/triumph\\_of\\_rediscovery\\_isacco\\_at\\_the\\_kammeroper\\_wien-91657/](https://culture.en-a.eu/kunst_kultur_und_musik/triumph_of_rediscovery_isacco_at_the_kammeroper_wien-91657/)

**Redaktion und Verantwortlichkeit:**

V.i.S.d.P. und gem. § 6 MDStV: Dr. Nadejda Komendantova

**Redaktioneller Programmdienst:  
European News Agency**

Annette-Kolb-Str. 16  
D-85055 Ingolstadt  
Telefon: +49 (0) 841-951. 99.660  
Telefax: +49 (0) 841-951. 99.661  
Email: [contact@european-news-agency.com](mailto:contact@european-news-agency.com)  
Internet: [european-news-agency.com](http://european-news-agency.com)

**Haftungsausschluss:**

Der Herausgeber übernimmt keine Haftung für die Richtigkeit oder Vollständigkeit der veröffentlichten Meldung, sondern stellt lediglich den Speicherplatz für die Bereitstellung und den Zugriff auf Inhalte Dritter zur Verfügung. Für den Inhalt der Meldung ist der allein jeweilige Autor verantwortlich.