# JET SET!
# Classical Glitterati

**Carl Friedrich Zelter** **(1758 – 1832)**
Concerto in E-flat major for Viola and Orchestra
*Simon Murphy, Viola*

| | | |
|---|---|---|
| 1 | Allegro con fuoco | 8. 09 |
| 2 | Adagio non troppo | 6. 22 |
| 3 | Rondo Un poco moderato | 9. 02 |

**Carl Friedrich Abel** **(1723 – 1787)**
Symphony in C major op. 14 no. 1 (WK 25) *

| | | |
|---|---|---|
| 4 | Allegro | 4. 22 |
| 5 | Andante | 1. 34 |
| 6 | Allegro ma non Troppo | 2. 35 |

**Wolfgang Amadeus Mozart** **(1756 – 1791)**

| | | |
|---|---|---|
| 7 | Susanna's Aria "Deh vieni, non tardar" | 3. 18 |

from *Le Nozze di Figaro*

**Johann Friedrich Reichardt** **(1752 – 1814)**
Symphony in G major *

| | | |
|---|---|---|
| 8 | Without tempo indication | 3. 53 |
| 9 | Andantino | 3. 14 |
| 10 | Presto | 2. 37 |

**Stephen Storace** **(1762 – 1796)**
Orchestration by Simon Murphy

| | | |
|---|---|---|
| 11 | Aria "Domestic peace" * | 5. 06 |

from *The Siege of Belgrade*

**Giovanni Paisiello** **(1740 – 1816)**

| | | |
|---|---|---|
| 12 | Aria "Nel cor più non mi sento" | 1. 48 |

from *La Molinara*

**Carl Friedrich Abel** **(1723 – 1787)**
Symphony in E-flat major op. 14 no. 2 (WK 26) *

| | | |
|---|---|---|
| 13 | Allegro | 5. 09 |
| 14 | Andantino | 3. 45 |
| 15 | Tempo di Menuetto | 5. 10 |

Total playing time: 66. 09

**Simon Murphy,** Conductor & Viola
**Gudrun Sidonie Otto,** Soprano
**The New Dutch Academy** – on authentic instruments

* world-première recording

## New Dutch Academy

**Violin** Tami Troman (Concertmaster), Ewa Chmielewska, Anna Franciska Hajdu, Paula Pérez Romero, Fumiko Morie, Alba Encinas González
**Viola** Simon Murphy, Arabela Fernandez Sunyer, Nadine Henrichs *
**Cello** Aleksandra Renska, Bartosz Kokosza
**Bass** Clemens van der Feen
**Harpsichord** Patricia Robaina González
**Flute** Emma Elkinson, Radka Kubínová
**Oboe** Peter Tabori, Daniel Lanthier
**Clarinet** Maryse Legault **, Kayo Nishida **
**Bassoon** Kim Stockx, Inga Maria Klaucke **
**Horn** Ricardo Rodríguez, Esther Ackermann

* second tutti viola on Zelter tracks 1 – 3 / ** on Paisiello track 12

## JET SET!
## Classical Glitterati

by Simon Murphy

Featuring works by Abel, Reichardt, Zelter, Storace, Mozart and Paisiello, this album follows the musical "jet set" of the 18th century as they "do" the splendid cosmopolitan cultural epicentres of the time, including London, Paris, Berlin, Vienna and St Petersburg.

Legendary international 18th-century personalities such as the scandalous Mrs Cornelys, a.k.a. "The Empress of Pleasure" and "Queen of Masquerades"; Mozart's first Susanna, opera diva Nancy Storace; progressive composer, publicist and politically highly controversial Prussian Hofkapellmeister Reichardt; teacher of Mendelssohn and Bach-champion Zelter; and members of the incredibly multi-disciplinary circle around J.C. Bach and Abel in London – including actor and playwright Garrick, the painter Gainsborough, designer Chippendale and inventor Merlin, are but some of the high flyers who are celebrated through the album's whirlwind, musical programme.

Exploring the intertwining stories of these leading lights as they criss-cross the European Continent, the album watches the sparks fly as they inspire each other in this period abuzz with creative fervour, international cultural exchange and mind-blowing talent.

Following on from our previous album, *GRAND TOUR Baroque Road Trip* (PTC 5186 668), *JET SET!* explores the next musical generation, highlighting the enormous richness, variety and diversity of musical styles, personalities, dialects and movements within the Classical period. In particular, the album savours the delicacy and eloquence of galant, rococo and pre-Romantic influences with a highly personal and immersive soundscape to match.

With several world-première recordings of new discoveries alongside some well-loved classics, this journey features music which abounds in enlightened positivity, radiance, inventiveness, energy and inspiration.

## London Calling

I fell in love with the music of **Carl Friedrich Abel (1723 – 1787)** as a teenager, and he remains, hands-down, my favourite composer – for his musical eloquence, elegance, expressivity, poise, exquisite craftsmanship and painfully beautiful turn of phrase. He is a true musical gentleman. As a cultural figure, Abel's musical pedigree is astounding, and he and his family connect generations and continents. A star Bach student, Abel became a mentor to Mozart, was a teacher of the "Dutch Haydn" Joseph Schmitt, and one of Abel's great-nephews handed on their family's fine musical knowledge, craft and tradition even further afield, becoming the teacher of Lowell Mason, founding father of classical music in the U.S., the composer of "Joy to the World", and generator in the American church, concert and school music traditions. Check out our world-première recording of the early symphonies of Abel's student, "The Dutch Haydn" Joseph Schmitt (PTC 5186 039).

Abel's father was Bach's gamba and cello player at the court in Koethen and the two families were very close. After the early death of Abel's father, Bach took the teenager into his Leipzig household. After working at the court in Dresden in the 1740s and travelling through the Continent, Abel ended up in the bustling cosmopolitan metropolis of London, already a city of more than one million inhabitants, in comparison to, for example, 300,000 in Vienna, or 30,000 in Leipzig.

Partnering with J.C. Bach, "The London Bach", and impresario Mrs Cornelys, Abel's legendary *Bach Abel Concerts* in 1760s and 1770s London introduced new compositions and superstar Continental performers to the British public. The *Bach Abel Concerts* would become the blueprint for the concert series formula now used by every symphony orchestra and concert hall in the world.

In London, both at home and at work, Abel surrounded himself with a stunning array of high flyers. Alongside Mrs Cornelys herself (singer, actress, courtesan, madam, theatre director, impresario, and mother to Casanova's daughter), the Bach/Abel/Mrs Cornelys circle included the designer Chippendale, playwright and actor Garrick, the painter Gainsborough (he exchanged paintings for viola da gamba lessons with Abel), the step-mother of Smithson (of the Smithsonian museum), star soprano Martha Ray (also the partner of Lord Sandwich) and John-Joseph Merlin, inventor of, amongst other things, in-line skates, a.k.a. rollerblades. Check out his Silver Swan automaton on YouTube some time. Abel himself continued to travel widely during his London period, touring the Continent, visiting musical centres including The Hague, Amsterdam, Paris and Potsdam, and having his works published and distributed extensively.

## Swinging 60s

In many ways, 18th-century London had a magnetism to equal Hollywood and L.A. in the 20th century. You went there to make it big. Together with J.C. Bach and Mrs Cornelys, Abel certainly cleaned up in post-Handel, 1760s and 1770s London. It was celebrity central and the lavish "Entertainments" or masked balls of Bach and Abel's business partner Mrs Cornelys were the place to be seen. With a guest list including half of the royal family, peerage and aristocracy alongside celebrity members of the arts and (adult) entertainment communities, Mrs Cornelys offered gambling, music, dancing, theatre and more in the various rooms of her Soho Carlisle House.

Funnily enough for masked balls, Mrs Cornelys ensured that everyone knew *exactly* who was at her Entertainments. Her post-event publicity rivalled that of the Golden Globes or Oscars, with extensive articles detailing who was there, with whom, and what they were wearing. Engravings further displayed the guests' costumes, which ranged from Adams and Eves, to animals and birds, through to naughty nuns and even walking coffins, with my favourite being a Beyoncé-style, see-through "exotic princess" dress made entirely out of jewels, said to be valued at more than 30,000 pounds (then!).

## I Will Find My Love in Berlin

**Johann Friedrich Reichardt (1752–1814)** has a massive place in my heart. Politically controversial, Reichardt was an innovative and progressive composer, a widely travelled publicist, theorist, commentator and writer, and friend/colleague of Kant, Goethe, Schiller, Herder, Jean Paul, Hölty, Novalis, Brentano et al(!). I often visit Reichardt's grave in Halle to soak up this history and to commune. I love his musical style – such inventiveness and exquisite craftsmanship in such a broad oeuvre including lieder, chamber, stage and orchestral music.

Originally from Köningsberg (now Kaliningrad), Reichardt was awarded the highly prestigious position of Prussian Kapellmeister in Potsdam in his early 20s by Frederick the Great. He fell in love with and swiftly married Juliane, the daughter of court concertmaster Franz Benda. Working for a monarchy, Reichardt was just a bit too publicly enthusiastic about the revolutionary French political ideas of the period, which resulted in a rather stormy career path. Throughout his life he was almost constantly on the move, visiting, amongst others, the cities of London, Paris, Copenhagen, Stockholm and Vienna as well as many cultural centres in Germany.



His circle of colleagues and friends is impressive to say the least. I find it personally very inspiring to think of him and his daughter sitting around the table at his country estate, Reichardt's Garten, writing and setting poems to music, together with the host of literary greats who visited him there.

As head of the Berlin Singakademie, **Carl Friedrich Zelter (1758–1832)** was instrumental in preserving much of the Bach family's music in the 18th century and was a central force in the Bach revival movement of the 19th century. A cornerstone figure in both Germanic and European music history, he is perhaps now *most* famous for being the teacher of Felix Mendelssohn and Carl Loewe, amongst others. Goethe found him to be such a relevant and interesting figure that he had their correspondence published, saying of him that, "in conversation, Zelter is genial and always hits the nail right on the head".

Written in 1779, Zelter's highly distinctive viola concerto is certainly full of evocative musical conversation and beautifully presented musical ideas. Zelter's love for the musical languages of Bach and sons is also clearly on display with the middle movement appearing in a C.P.E./W.F. Bach *empfindsam* style and with the last movement featuring recitative moments in a manner that evokes Bach's *St Matthew Passion*. In his autobiography, Zelter says of the work that he wanted to create a concerto imbued with real meaning, not just flashy technical display and a nice tune. He describes his approach to composing the work: "The first movement would set the serious, worthy and ardent mood, with the contrasting second being deeply moving and full of unrest, leading to a concluding, smiley, free and easy-going rondo as the third. In order to make the work a whole, I wove some material from the second movement into the third, with these sections being in the recitative-style."

I first happened across a modern copy of the concerto as a teenager in one of the conservatorium libraries back in Australia. It means a lot to me to be now presenting it here in what is the first on-authentic-instruments-recording of this classic, but surprisingly lesser-known gem. Check out my website for an article on the rather comical story surrounding the composition of this concerto – featuring pigeons.

## Vienna, City of My Dreams

Celebrated London soprano Nancy Storace (1765 – 1817) came from a highly musical family. Her father worked as director of music for the London pleasure gardens as well as with the above-mentioned Mrs Cornelys. Together with her brother, composer **Stephen Storace (1762 – 1796)**, Nancy embarked on a tour of the Continent and, after studying in Italy, ended up in Vienna where the pair befriended Mozart. Nancy subsequently appeared as Susanna in the première of Mozart's *Le Nozze di Figaro*. Once they were back in London, Stephen wrote the virtuoso, show-stopper aria "Domestic peace" for Nancy as part of one of his many operas for Sheridan's Drury Lane Theatre, at which the brother and sister duo were regular fixtures.

## To Russia with Love

One of the most celebrated, international musical figures of later 18th-century Europe, **Giovanni Paisiello (1740 – 1816)** was (but) one of the many superstar Italian opera maestri summoned to St Petersburg by Catherine the Great. His music was performed all over the Continent both in lavish court opera houses as well as in the more *Volkstheater*-type houses.

His aria "Nel cor più non mi sento" (presented here in an encore-style, short version for soprano solo – originally it was a duet) from the opera *La Molinara* puts us in direct contact with the popular music of the later 18th century. For the purposes of

illustration here, it could have as much been one of the other hit arias of Cimarosa, Dittersdorf, Salieri or a small handful of others, but in any case, "Nel cor più non mi sento" was one of the most famous household melodies of the day – one of the tunes that one might hear being whistled in the street, played by a carillioneur or as one of the melodies on a musical clock. So popular, it was used as a staple for the much-loved (and, in print, for domestic use, highly lucrative) instrumental *Theme and Variations* genre by, amongst others, Vanhal, Hummel, Beethoven and Paganini.

Whether it be Paisiello's *La Molinara* or *Nina*, Cimarosa's *Il Matrimonio Segreto*, Dittersdorf's *Doktor und Apotheker*, or Mozart's *Figaro*, this is what people across Europe grew up on – in many ways 18th-century Hollywood. These highly appealing musical *romcoms* were lapped up, appearing in countless productions, often partly or wholly translated into local languages, and sometimes also musically adapted, in theatres across the Continent. This was Stephen Storace's success formula at the Drury Lane Theatre in London, alongside his own operas. Their tunes became the soundscape of the day – a kind of shared, pan-European cultural currency.

## Soundscape, Scale and Experience

The music featured on this album, most especially the Abel and Zelter, is of a style which doesn't rely on bombast or sheer power to impress. Instead, it focusses on sensibility and eloquence to convey its message and does so in a highly personal manner. It is deeply human and gains its strength through daring to be open and vulnerable, thereby achieving a beautiful but also sometimes confronting purity, intimacy, honesty and warmth. To bring this to life through this album, our aim was to create, as much as possible, an authentic soundscape and musical experience, not only by using the authentic instruments themselves but also employing them in a venue and with an ensemble of a scale matching and supporting this music's aesthetic – big enough to have a sense of the symphonic but small enough to be personal and intimate and to support a soundscape of a delicate and subtle palette.

Thinking about the circles these composers moved in, we also wanted to invoke the sense of exciting intimacy that the very first performances of these kinds of works must have had – performances that may have taken place in the apartments of the composers themselves, or the sumptuous salons of members of their circles, or in concerts by the smaller court or theatre orchestras dotted throughout Europe. The latter is as most people would have first heard this music, very much a chamber symphony setting, with an orchestra comprising somewhere between 14 to 20 musicians, in a room or small hall with an audience of a couple of dozen to, maximum, two or three hundred. This is the scale and instrumentation of the orchestra we have used for this recording, which is in contrast to the larger (symphony) orchestras of the period, the most famous being the Mannheim court orchestra. To compare and contrast, you could listen to some of our albums of the (rather excellently bombastic) early string symphonies by iconic founders of the *Mannheimer Schule*, Stamitz and Richter (PTC 5186 028 and PTC 5186 029), recorded with a larger scale, Mannheim-style orchestra.

With this artistic choice, we want to emphasise the wide variety of musical aesthetics and the fact that orchestras and halls were not standardised at the time, with each city and region having its own flavour and way of doing things, even within this vibrant period of internationalism and active cultural exchange. This is exactly also part of the sense of excitement, adventure and discovery that one gets from the writings of musical travellers of the period, for example Charles Burney, as they experience and savour the local differences throughout Europe.

In choosing the temperament for the harpsichord for the recording project, we wanted to find something with enough colour but also reasonably practical, given the wide range of keys in the programme – Zelter modulates into E-flat minor, for example. Given the Bach connections of many of the composers on the programme, we tried the recently rediscovered/realised Bach (*Well-Tempered Clavier*) temperament. Perhaps unsurprisingly, it worked rather well.

Within this intimate, chamber symphony setting, we hope that you thoroughly enjoy the resulting soundscape and experience, and feel as if you are almost part of the orchestra. Please feel very welcome – it has been a joy to create this soundworld for you and it is our pleasure to have you here as our guests and to share this musical experience with you through the magic of recording. In doing so, I hope you can simply revel in being part of the music-making, allowing the music to envelop you and giving yourself over to its delicacy, intricacy, poise and finesse in what I hope will be for you an intimate, immersive and highly personal experience.

## Mile High

In the 18th century, international travel was of course considerably more arduous and physical than in the jet age. To me, that makes the internationalism of the 18th century and the period's tangible fervour for travel, its inquisitiveness, adventurousness, thirst for knowledge, and enthusiasm for cultural exchange all the more impressive. The resulting sparks and artistic achievements of these composers and cultural figures, including the music presented here, are indicative of that industrious, hands-on 18th-century nature and can-do attitude. On the other hand, the 18th century is also a great age of imaginary travel, for example Jonathan Swift's *Gulliver's Travels*. In this vein, I hope that the musical journey of this album

fires your imagination, nourishes your spirit and elevates your soul. Now, in the time of climate change action and as we embrace sustainability, this is one whirlwind jet-setting journey that you can enjoy completely guilt-free, especially if you've downloaded the album (for example, in high resolution from the PENTATONE site) and are enjoying listening to it using green power.

Alongside its intrinsic artistic beauty, what most speaks to me about the music on this album is how it conveys such an enormous sense of positivity – how, through it, the composers proclaim such a strong sense of hope, such a unfaltering belief in the future and in humanity. Their work is visionary, genuine, pure and authentic – and they do all of that with such eloquence and poise. My drive in creating this album is to share that gift with you. I feel in many ways that we have never needed the message of these composers more than we do now.

In closing, I would like to thank all those who have helped make this album possible – the musicians, the recording team, the NDA organisation, the Council of State, and especially our crowdfunders. Special thanks to my colleagues cellist Aleksandra Renska (seen in the pictures here) and harpsichordist Patricia Robaina González for being such good sports during the photo and video shoots for the album, which involved a challenging combination of snowstorms, evening gowns, limited heating, historic buildings and antique aeroplanes. Finally, a long overdue and very special thanks to Petra Burmann for helping me connect with the very special atmosphere of all sorts of historic locations related to figures such as Abel and Reichardt, as well as other aspects of the astoundingly culturally rich world of north-eastern Germany.

Thank you all. Enjoy.

## The Affects

According to 18th-century sources, the keys appearing here explore and represent the following affects:

**C major** – lovely innocence, complete purity, pure happiness, state of nature, young joyful life, the fundamental key where heart and ear find the most complete satisfaction

**E-flat major** – beautiful, majestic and honest, noble and ardent, the key of devotion, of intimate conversation with God

**C minor** – lovely but sad, languishing, the longing and sighing of the lovesick soul

**F major** – expresses with ease and facility the most beautiful sentiments in the world – generosity, steadfastness, love or whatever stand high on the list of virtues; it has, as the French say, *bonne grâce*

**G major** – pleasing, rustic, idyllic, lyrical, calm and satisfied passion, tender gratitude for true friendship and faithful love

**G minor** – sadness, plaintiveness, sweet and tender



## Simon Murphy
### Conductor & Viola

"Murphy is a musician with guts: a conductor with the passion and conviction of a born missionary." – De Volkskrant, NL

"Breathtaking. Compelling, technically brilliant and unusually effervescent! Murphy has it all – verve and pulsating temperament – presented with the finest finesse." – Concerto, D

Simon Murphy (Sydney, 1973) is an international award-winning, Dutch-based, Australian conductor and violist with a special focus on music of the 18th and early 19th centuries. He is the founder and artistic director of The Hague's Baroque orchestra, The New Dutch Academy.

After studying viola with Leonid Volovelsky and early music performance with Hans-Dieter Michatz and Geoffrey Lancaster at the University of Sydney, he was further educated by the leading lights of the Dutch early music movement, studying Baroque viola with Alda Stuurop at the Utrecht Conservatorium and performing extensively with legendary figures Frans Brüggen and Gustav Leonhardt.

Performing at the world's most prestigious halls and festivals, Murphy has won international recognition for delivering fresh perspectives on classic symphonic repertoire and for bringing newly rediscovered masterworks to life. France's Diapason reported "The repertoire refresher, conductor Simon Murphy radiates joie de vivre. His interpretation distinguishes itself by its enthusiasm and his approach possesses a classic élan, displaying delicate sensitivity."

Working with both specialist baroque and modern symphony orchestras, Murphy's conducting technique was described by the BBC Music Magazine as "the best of both worlds". He has performed throughout

Europe, the US, Canada, Russia, Asia and Australia. Recent concert highlights include cycles of Mozart, Haydn, Beethoven and Mendelssohn symphonies for Dutch radio at The Hague's Philipszaal and Amsterdam's Het Concertgebouw. European festival appearances include productions for the Händel Festspiele Halle and Bachfest Leipzig.

Murphy is recognised as a world authority on the early, classical symphony. His discography includes first recordings of symphonies by Stamitz, Schmitt ("The Dutch Haydn"), Graaf and Zappa (PENTATONE). His groundbreaking recording of Corelli's *Concerti Grossi* was voted one of the top five highlights in the 30 year history of the Holland Festival of Early Music Utrecht.
www.simonmurphyconductor.com

## Gudrun Sidonie Otto
### Soprano

On both the opera and concert stage, German soprano Gudrun Sidonie Otto (Rostock, 1979) is one of Europe's most exciting, younger generation singers, praised by the European press for her expressive stage presence and stylish performances, gripping dramatic presentations, radiant timbre, musical eloquence and voice of exquisite delicacy. Following her studies in Zwickau, Dresden and Weimar, Otto won first prize in the International Voice Competition at Schloss Rheinsberg in 2007. "Soprano Otto was the highlight of the evening – crystal clear and deeply expressive" stated the Hamburger Abendblatt. "With her clear and perfectly projected voice, Otto displayed complete mastery of the part's challenging coloraturas, producing rhythmically lively, beautifully accentuated results" (Volksstimme).

Her stage appearances have included major roles at the Komischen Oper in Berlin, Staatsoper Hannover, Theater Würzburg, Staatstheater Nürnberg and Staatstheater am Gärtnerplatz in München, as well as the title role of Dido in Purcell's *Dido and Aeneas* at the Händel Festspiele in Halle. Other major festival appearances have included productions at the Schleswig-Holstein Music Festival, Schwetzinger Festspiele, International Chiemsee Festival, Beethovenfest Bonn, Dresden Music Festival and Holland Festival, under conductors such as Sir Neville Marriner, Helmuth Rilling, Ivor Bolton and Thomas Hengelbrock. Recent concert engagements have seen her appear at the Konzerthaus Berlin, Alte Oper Frankfurt, Konzerthaus Wien, Festspielhaus Baden-Baden, Gewandhaus Leipzig and at the Salzburger Festspielen.
www.sidonie.at

## New Dutch Academy

"Fresh and compelling, technically brilliant, unusually effervescent … The NDA opens up fascinating new musical worlds"
– Concerto, D

"sumptuous … swinging rhythms … stylish ornamentation … inventive extemporisation … The NDA is a big band playing on period instruments …" – BBC Music Magazine, UK

"Vibrant, energetic and wonderfully secure playing" – Gramophone, UK

"The NDA plays with great love, conviction and imagination" – NRC Handelsblad, NL

"daring and full of character … fantastic flair … energising performances" – Haagsche Courant, NL

"18th century Rock 'n Roll!" – Luister, NL

Founded by conductor and violist Simon Murphy, The New Dutch Academy (NDA) is an award-winning group of international, young, highly engaged, specialist musicians from around the world who gather in The Hague to explore and perform 18th-century music in all its forms. Performing exclusively on authentic instruments, and appearing in its two forms – Chamber Soloists (4 to 12 musicians) and Chamber Orchestra (20 to 40 musicians) – the NDA has won international acclaim for its fresh, vibrant and dynamic performance style, ever since its establishment in 2002.

The NDA's innovative programming of classic as well as newly rediscovered 18th-century masterworks offers modern audiences inspiring new insights into the music of composers such as Bach, Mozart, Beethoven and their contemporaries. The NDA's musical activities celebrate the rich and vibrant nature of 18th-century music, presenting this through symphonic, Baroque and chamber concerts, album recordings, streaming and broadcasts, digital applications, multi-disciplinary presentations and international touring.

In concert, the NDA orchestra regularly appears at the leading international festivals including the Holland Festival of Early Music Utrecht, Flanders Festival, Händel Festspiele Halle and the Bachfest Leipzig. Tours have taken the NDA throughout Europe, Russia, America, Asia and Australia. Recent highlights in the Netherlands include Handel's *The Water Music* at The Concertgebouw and series of the symphonies of Mozart, Haydn and Beethoven for Dutch radio. Other international highlights have included performances at the Getty Center in L.A., Istanbul Music Festival, Sydney Festival and Première Performances Hong Kong.

The NDA's recordings (PENTATONE) have presented the vibrant symphonic works of many rediscovered 18th-century composers to the world for the first time. The NDA works closely with the Dutch Ministry of Foreign Affairs, promoting Dutch cultural heritage, on bilateral cultural diplomacy projects and state visits with recent performances in Beijing, Sydney, Vancouver, Rome, Ankara and New York.
www.newdutchacademy.nl

**NEW DUTCH ACADEMY ORGANISATION**

**Artistic Director** Simon Murphy
**Board** Wilfred Mohr, Lia Jansen, Val Brock, Corry Klugkist, Marine de Chabot
**Publicity** Bep Verstallen
**Webmaster** Reinoud Glotzbach
**Designer** Crisja Ran

Simon Murphy and the NDA would like to thank all of those who have helped make this project possible. Special thanks to the NDA volunteers including Bep Verstallen, Betty Renssen, Jenny Ytsma and Els van't Loo. Thanks also to Kasteel Duivenvoorde, Aviodrome, Studio Noordeinde, Frits Bienfait, Arent van Wassenaer, Jan and Susan Zijderveld, Aleksandra Renska and René Louter.

Simon Murphy would also like to express his personal thanks to his teachers and mentors, to the NDA board members, friends and volunteers, to the musicians who've made this album a reality, as well as to other close personal friends for their help and support over the years.

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## Acknowledgments

**PRODUCTION TEAM**
Producer **Karel Bruggeman**
Recording engineering **Jean-Marie Geijsen**
Post-production **Polyhymnia International B.V.**

Album title, concept, programming & musical direction **Simon Murphy**
Photos and photos post-production **Aleksandra Renska, Crisja Ran, Simon Murphy & René Louter**
Design **Zigmunds Lapsa**
Product management **Kasper van Kooten**

*This album was recorded at the Gothic Hall of the Council of State, The Hague, the Netherlands, in May 2017. Pitch A = 430 Hz. Harpsichord Temperament Bach.*

**PENTATONE TEAM**
Vice President A&R **Renaud Loranger** | Director **Simon M. Eder**
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PENTATONE

# What we stand for:

**The Power of Classical Music**
PENTATONE believes in the power of classical music and is invested in the philosophy behind it: we are convinced that refined music is one of the most important wellsprings of culture and essential to human development.

**True Artistic Expression**
We hold the acoustic tastes and musical preferences of our artists in high regard, and these play a central role from the start to the end of every recording project. This ranges from repertoire selection and recording technology to choosing cover art and other visual assets for the booklet.

**Sound Excellence**
PENTATONE stands for premium quality. The musical interpretations delivered by our artists reach new standards in our recordings. Recorded with the most powerful and nuanced audio technologies, they are presented to you in the most luxurious, elegant products.

Sit back and enjoy