



Media Release – Radio/Streaming

A Musical Journey – An exciting (virtual) musical adventure through 18th century Europe

The Hague, 5 May 2020

Dear Sir/Madam,

Cooped up at home with itchy feet, music lovers will be yearning for the outside, dreaming of the romance of travel, of their favourite cultural destinations and the life-affirming, sensual experiences associated with them – that tangy cocktail overlooking the opera house on that sun-drenched piazza, that fresh handcrafted pilsner served in a ceramic mug straight from the wooden barrel in the beer hall in the monastery in Salzburg after a festival show, or that glass of sparkling Sekt as one wanders around, barefoot in the grass, amongst the vines on the rolling hills of the Rheingau. I know I am.

Thankfully, even in isolation, music lets us travel – in time, in space, and through the minds of great composers – just by using our own ears. For this reason, I have created **A Musical Journey**. It takes its inspiration both from the 18th century's tradition of imaginary voyages such as Swift's *Gulliver's Travels* and the period's voracious appetite for actual physical travel which saw superstar musicians constantly criss-crossing the Continent and the rise of the *Grand Tour* phenomenon.

A Musical Journey takes listeners on an exciting (virtual) musical adventure through 18th century Europe, visiting the glittering musical centres of the time including Rome, Venice, Berlin, Mannheim, Leipzig, London, The Hague and St Petersburg. Including world-première recordings of rediscovered musical gems, this voyage of discovery features tracks from the NDA's recent travel-themed albums, **GRAND TOUR Baroque Road Trip** and **JET SET! Classical Glitterati** (PENTATONE), together with works from earlier albums. The resulting experience aims to refresh and to rejuvenate, to spark listeners' imaginations, and to let their minds roam free.

Please find the playlist detailed below. Extra tracks are listed in brackets for an extended version.

For radio broadcast, the playlist aims to assist in programming. Some ideas for implementation:

- A short, daily (breakfast or drive) segment spotlighting a different musical destination each time (Monday Rome, Tuesday Mannheim, Wednesday London etc)
- Reoccurring travel-theme segments throughout the week featuring a selection of tracks from the playlist from different locations
- A mid-length programme devoted to “A Musical Journey” with highlights from the playlist
- A series of more in-depth programmes, with multiple, full-length works from the playlist,

exploring a particular musical centre or theme, for example “Going Dutch – The Symphony in 18th Century Holland” or “Die Mannheimer Schule – Birth of the Symphony”.

For your convenience, each destination/musical work features a compact text suggestion for the radio announcer, as/if necessary/appropriate.

These teaser trailer video clips could help get people (even more) in the mood:

[GRAND TOUR Baroque Road Trip](#)
[JET SET! Classical Glitterati](#)

If you wish to treat your listeners to the playlist as a whole, the following intro text could be used:

Refresh, rejuvenate, recharge and let your imagination roam free with this inspiring playlist personally curated by conductor Simon Murphy. Full of sparkling, enlivening and uplifting music, Murphy takes you on a voyage of discovery through the sights and sounds of 18th century Europe including music from his acclaimed recent albums GRAND TOUR Baroque Road Trip and JET SET! Classical Glitterati (PENTATONE).

Where appropriate, please reference my facebook link [simonmurphyconductor](#) in any social media activity related to the playlist.

I hope this information proves useful and inspiring. For questions or interviews, please feel free to contact me on the number or email address below.

With the kindest regards,

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A Musical Journey

An exciting (virtual) musical adventure through 18th century Europe. All tracks performed by the New Dutch Academy (on authentic instruments) directed by Simon Murphy. Albums on PENTATONE <http://www.pentatonemusic.com/artists/simon-murphy-conductor>

* denotes world-première recordings

Corelli in Rome

Arcangelo Corelli (1653 Fusignano – 1713 Rome)

Preludio (Adagio) from Concerto da camera in F, op. 6 no. 12

PTC 5186 031 Track 10

Baroque Rome. Sumptuous and with beautiful proportions. From the world of Bernini, Borromini and Cortona, Corelli's Opus 6 *Concerti Grossi* remain the most iconic representations of orchestral music from the Italian Baroque. Already in his lifetime, Corelli was revered. He personified the rich Italian Baroque tradition that the rest of Europe lusted after. First published by the famous Amsterdam-based company of Etienne Roger in 1714, the Opus 6 *Concerti Grossi* – including the now especially famous Christmas Concerto, no. 8 in the collection – were immediately seen as benchmark compositions. The publication provided the whole of Europe with their fix of Corelli's classic basslines, sensual adagios and distinctive violin figurations.

Bach in Leipzig (or Weimar or Köthen)

Johann Sebastian Bach (1685 Eisenach – 1750 Leipzig)

Without tempo indication from Brandenburg Concerto no. 6 in B-flat

PTC 5186 668 Track 9 (whole concerto 9 – 11)

In the 6th Brandenburg Concerto, Bach utilises a quite *retro*-instrumentation, harking back to the consort tradition of the 17th century. With two violas, two violas da gamba, and a basso continuo of cello, (8 foot) violone and harpsichord (and lute as well in our case), Bach creates a wonderfully rich sound-world. The resulting musical tapestry delivers layers of interweaving parts, and features intricate musical conversation between the different instruments – profiling them singularly, in pairs, and all together. In the 18th century music theory books, B-flat major is described as the key of love, of hope, and of robust, masculine energy.

Vivaldi in Venice

Antonio Vivaldi (1678 Venice – 1741 Vienna)

Allegro molto from Concerto in C for Flautino, Strings and Basso Continuo

ft. Elisabeth Champollion, Recorder

PTC 5186 668 Track 18 (whole concerto 16 – 18)

Bright, fresh and sparkly, the “Flautino” Concerto is *exactly* what one expects to hear when one thinks of the name Vivaldi!

Handel in London

George Frederick Handel (1685 Halle – 1759 London)

Rossane's Aria “Brilla nell'alma” from the opera Alessandro

ft. Myrsini Margariti, Soprano

PTC 5186 668 Track 19

After traveling through Europe, including a visit to Corelli in Rome, Handel made his way to London where he became a musical superstar, especially with his Italian (style) opera productions. This kind of music was immensely in vogue in cosmopolitan 18th century London, a metropolis with already more than 1 million inhabitants. For someone like Handel, London was the Los Angeles of the 18th century – the place that you went to make it, and make it big. This also led to the presence of big showbiz personalities and big drama.

Handel premiered Alessandro in London in 1726 with prima donna Faustina Bordoni singing the

part of Rossane and with prima donna Francesca Cuzzoni playing the role of the rival queen, Lisaura. In the story, both compete for the love of Alessandro. The rivalry between the two divas exploded into real life. Both singers left town and the opera company went bust.

Van Wassenaer in The Hague

Unico van Wassenaer (1692 Twickel – 1766 The Hague)

Allegro from Concerto Armonico no. 1 in G

ft. Rachael Beesley & Sonoko Asabuki, Violins; Aleksandra Renska, Cello

PTC 5186 668 Track 13 (whole concerto 12 – 15)

For a long time, the intricate and highly virtuosic *Concerti Armonici* written by Dutch statesman and composer Van Wassenaer were attributed to others, including Pergolesi. They are in fact some of the finest musical gems from the Baroque tradition of the low countries – voluptuous but poised, energising, masterly, sensual and seductive.

Vivaldi visiting Prague

Antonio Vivaldi (1678 Venice – 1741 Vienna)

Without tempo indication from Concerto in D for Lute, Strings and Basso Continuo

ft. Karl Nyhlin, Gallichon

PTC 5186 668 Track 6 (whole concerto 6 – 8)

Not just sticking to Venice, Vivaldi made notable appearances in other major European cultural centres including Prague and Vienna. His famous Lute Concerto in D was written for a type of lute which was popular in Germany and Bohemia at the time called the Gallichon or Mandora. This is in fact the first recording made of this piece on the instrument for which Vivaldi wrote it. Previously, it has been most often recorded on classical guitar. With its bright and clear timbre, and ability to cut through orchestral textures, and certainly in the hands of soloist Karl Nyhlin here, the Gallichon lends a real immediacy and spunk to the solo part in this sparkling work.

Johann Stamitz & F.X. Richter in Mannheim

Johann Stamitz (1717 Deutschbrod – 1757 Mannheim)

Allegro from Sinfonia in A

PTC 5186 028 Track 1

Franz Xaver Richter (1709 ? – 1789 Strasbourg)

Allegro from Sinfonia in G

PTC 5186 029 Track 12

Johann Stamitz (1717 – 1757)

Presto from Sinfonia in D

PTC 5186 028 Track 7

Founder of the Mannheim School and total legend, violinist and composer Johann **Stamitz** was the driving musical force behind 1. the establishment of the symphony as a phenomenon of western culture and 2. the most glittering musical court of mid-century Europe where all that took place.

As a composer and concertmaster/orchestral director, he gave the symphony form and face, defined its language, and created the very first “symphony orchestra” to perform it. With him as its concertmaster, the Mannheim court orchestra blew away any and every visitor with its quality and verve, including those who tended to be dour and super critical about everything, such as Mozart's father, Leopold. Together with his Mannheim colleagues, including Richter, Beck, Holzbauer, Toeschi, Filtz and Cannabich, Stamitz was a major musical generator, a visionary and a hands-on “doer” who had a immediate, direct, massive and long-lasting impact on western culture.

Enjoy here the sheer drive and non-stop energy of the founding, early years of the Mannheim symphonic style in action with these effervescent string symphonies from the 1740s and early 1750s. In the faster movements, the excitement at the new, world-changing (mechanical) sounds of industry is clear, but these are always balanced with human elements and presented on a human scale.

This is a new world. Exciting and stylistically super clear and distinctive. Like Helen's face launching a thousand ships, these are the very works which launched a thousand symphonies. They provided the symphonic language and musical building blocks for generations of composers after them, and inspired the likes of Haydn and Mozart to create their own works in this tradition and with this material as their basis.

Alongside Johann Stamitz, **Richter** was one of the central figures in Mannheim. In his early string symphonies, he explores a broader stylistic range than Stamitz, incorporating formal and church-style elements such as contrapuntal (fugal) writing as well as more galant/Empfindsam elements (such as in the example here). Later in his career, Richter became head of music at the Strasbourg Cathedral.

Zappa in Milan/The Hague

Francesco Zappa (1717 Milan area – 1803 The Hague)

Allegro from Cello Symphony in B-flat *

PTC 5186 365 Track 4 (whole symphony 4 – 6)

“The Dutch Boccherini”, Francesco Zappa (yes, this is his real name) was a star solo cellist and composer who travelled extensively throughout Europe but worked principally at the Court of Orange in The Hague. Originally from the area of Milan, Zappa's home base was The Hague from about 1765 onwards. In his “Cello Symphony” in B-flat, he highjacks the slow movement, putting the spotlight firmly on a lyrical, solo cello. This heart-melting, uplifting and virtuosic musical experience is bookended by the joyous, bustling outer movements.

Abel in London

Carl Friedrich Abel (1723 Köthen – 1787 London)

Symphony in C, op. 14 no. 1 *

PTC 5186 787 Tracks 4 – 6

As star student of J.S. Bach and a mentor to Mozart, Abel joins musical worlds. His own music possesses exquisite poise and elegance, displaying a painfully beautiful turn of phrase. Together with J.C. Bach, a.k.a. “The London Bach”, Abel ran the iconic “Bach Abel Concerts”, the blueprint of every concert hall and symphony orchestra's concert series since then. In the series, the pair introduced major musical performers from the Continent to eager British audiences for the first time. Their star-studded circle in London included the painter Gainsborough, actor and playwright Garrick, the inventor Merlin, early-music and culinary aficionado Lord Sandwich, and the scandalous “Mrs Cornelys” a.k.a. “The Empress of Pleasure”.

Paisiello in Naples (and Bologna, St Petersburg, Vienna, Paris etc.)

Giovanni Paisiello (1740 Taranto – 1816 Naples)

Aria “Nel cor più non mi sento” from the Opera *La Molinara*

ft. Gudrun Sidonie Otto, Soprano

PTC 5186 787 Track 12

Paisiello was one of the most successful opera composers of the later 18th century. His operas were staged all over Europe, often adapted and translated into local languages. His hit tunes were whistled in the streets, chimed on musical clocks and carillons, and played in chamber music versions in the salons. “Nel cor più non mi sento” was quite possibly his most famous melody, appearing in arrangements made for the lucrative home music-making market by Beethoven and Paganini among many others.

Zelter in Berlin

Carl Friedrich Zelter (1758 Berlin – 1832 Berlin)

Rondo from Concerto in E-flat for Viola and Orchestra

ft. Simon Murphy, Viola

PTC 5186 787 Track 3 (whole concerto 1 – 3)

Zelter was an instrumental force in the Bach revival of the 19th century. Head of the Berlin Sing-Akademie, and the teacher of Mendelssohn and Carl Loewe, Zelter was considered such a sharp tack by Goethe that he had their entire letter correspondence published. Zelter's Viola Concerto is itself a tour through the musical styles of the 18th century including the Sturm und Drang and Empfindsamkeit of C.P.E. and W.F. Bach, recitative moments reminiscent of J.S. Bach's Matthew Passion, and a rollicking, Mr Darcy friendly, classical rondo to finish. See a personal story about this piece, written for Limelight Magazine, [here](#).

Mozart visiting The Hague

Wolfgang Amadeus Mozart (1756 Salzburg – 1791 Vienna)

Aria “Conservati Fedele” KV 26

ft. Elisabeth Dobbin, Soprano

PTC 5186 365 Track 16

Princess Caroline of Orange persuaded the Mozart family to include the Dutch court city of The Hague on their extensive tour of Europe. During their stay in the city in 1765/1766, a young Wolfgang Amadeus composed this elegant concert aria for her.

Graaf in The Hague

Christian Ernst Graaf (1723 Rudolstad – 1804 Den Haag)

Allegro from Symfonie in D, Op 14 no 1 *

PTC 5186 365 Track 1 (whole symphony 1 – 3)

Graaf was Hofkapellmeister at the Court of Orange in cosmopolitan 18th century The Hague. As such, he was responsible for composing music, directing the court orchestra, programming the court's series of Sunday Concerts and other formal and informal court events, and co-ordinating the performances of the many musical visitors to the court. Through the years, these included Abel, J.C. Bach, Mozart, F.X. Richter, Dussek, Hummel and Beethoven.

Schmitt in Amsterdam

Joseph Schmitt “The Dutch Haydn” (1734 Gernsheim – 1791 Amsterdam)

Allegro con Brio and Largo from Symphony in G (Symfonie Periodique No 1) *

ft. Georgia Browne, Flute

PTC 5186 039 Track 8 & 9 (whole symphony 8 – 10)

Prestissimo from Symphony in E-flat “The Hurdy Gurdy” (Symfonie Periodique No 11) *

PTC 5186 039 Track 19 (whole symphony 17 – 19)

Schmitt was a musical priest, composer, music publisher, pedagogue and conductor. He was music director of the first purpose built concert hall in the Netherlands, the “Felix Meritis”, in the bustling trading centre of Amsterdam and was a central figure in Dutch musical life in the second half of the 18th century. He lived and worked in Amsterdam from about 1772 until his death. Before that, he lived and worked at the extremely picturesque Kloster Eberbach, Rheingau (which b.t.w. features in the film version of The Name of the Rose). A student of Abel, Schmitt's works are energising and cosmopolitan. They display a distinctive musical voice which seamlessly combines influences of the poise of his teacher, the Sturm und Drang of some of the Bach's sons, and the clarity, drive and structure of the Mannheim School. The Symphony in G presented here is the first symphony which he published himself after arriving in Amsterdam.

Carl Stamitz in The Hague (also Mannheim, Strasbourg, London, Jena etc.)

Carl Stamitz (1746 Mannheim – 1801 Jena)

Poco Presto from Symphony in C, op. 24 no. 1 (The Hague, c. 1785) *

PTC 5186 365 Track 19

Star violin and (particularly) viola virtuoso, Carl Stamitz was almost constantly on the move throughout his adult life. In the early to mid 1780s, he lived and worked in The Hague for a period of about 6 years. On 23 November 1783, he performed a duo-recital at the court of Orange accompanied by a young Beethoven (!) at the piano – a concert which has subsequently gone down in the music history books as a rather iconic recital event. Carl's father was Johann Stamitz, the legendary founder of the Mannheim School. Listening to Carl Stamitz's Symphony in C from his Hague period, it's clear that his symphonic style was (also) an influence on Beethoven.

Press & Media only:

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