

PENTATONE

TRACK INFORMATION

LINER NOTES

ARTISTS

ACKNOWLEDGMENTS

Bach, Handel  
Telemann, Vivaldi  
Van Wassenaer

# GRAND TOUR Baroque Road Trip

SIMON MURPHY  
New Dutch Academy

## Grand Tour – Baroque Road Trip

### George Frederick Handel (1685 – 1759)

*Myrsini Margariti, Soprano*

- |   |                             |       |
|---|-----------------------------|-------|
| 1 | Aria “Tornami a vagheggiar” | 4. 49 |
|---|-----------------------------|-------|

### Georg Philipp Telemann (1681 – 1767)

Concerto in G for Viola, Strings and Basso Continuo

*Simon Murphy, Baroque Viola*

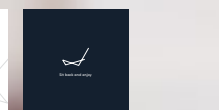
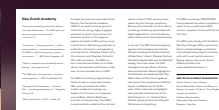
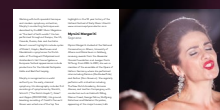
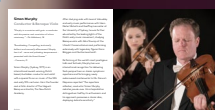
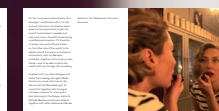
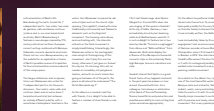
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|---|---------|-------|
| 2 | Largo   | 3. 18 |
| 3 | Allegro | 2. 57 |
| 4 | Andante | 3. 48 |
| 5 | Presto  | 3. 30 |

### Antonio Vivaldi (1678 – 1741)

Concerto in D for Lute, Strings and Basso Continuo

*Karl Nyhlin, Gallichon*

- |   |                          |       |
|---|--------------------------|-------|
| 6 | Without tempo indication | 3. 18 |
| 7 | Largo                    | 4. 44 |
| 8 | Allegro                  | 2. 11 |



**Johann Sebastian Bach (1685–1750)**

Brandenburg Concerto no. 6 in B flat, BWV 1051

*Simon Murphy & Annegret Meder, Baroque Violas*

9	Without tempo indication	7. 34
10	Adagio, ma non tanto	5. 09
11	Allegro	7. 01

**Unico van Wassenae (1692–1766)**

Concerto Armonico no. 1 in G

(formerly attributed to Pergolesi)

*Rachael Beesley & Sonoko Asabuki, Baroque Violins**Aleksandra Renska, Baroque Cello*

12	Grave	1. 49
13	Allegro	3. 23
14	Andante	4. 38
15	Allegro	2. 34

**Antonio Vivaldi (1678–1741)**

Concerto in C for Flautino, Strings and Basso Continuo, RV 443

*Elisabeth Champollion, Sopranino Recorder*

16	Allegro	4. 03
17	Largo	4. 13
18	Allegro molto	3. 03

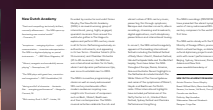
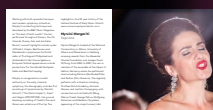
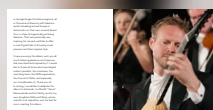
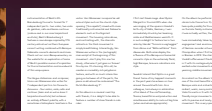
**George Frederick Handel (1685–1759)***Myrsini Margariti, Soprano*

19	Aria "Brilla nell'alma"	6. 21
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Total playing time: 78. 39

**Simon Murphy**, Conductor & Baroque Viola**Myrsini Margariti**, Soprano**The New Dutch Academy** – on authentic instruments**Oboe**, Peter Tabori**Recorder**, Elisabeth Champollion**Violin**, Rachael Beesley\*, Sonoko Asabuki\*, Eva Saladin (Concertmaster \*\*\*\*), Emma Williams, Christine Verdon, Paula Pérez Romero, Fumiko Morie**Viola**, Simon Murphy, Annegret Meder**Viola da Gamba**, Nicholas Milne \*\*\*, Ivanka Neeleman \*\*\***Cello**, Aleksandra Renska, Bartosz Kokosza**Gallichon & Baroque Guitar**, Karl Nyhlin**Harpichord**, Mariangiola Martello, Yoshi Kazama \*\***Violone & Bass**, Benoît Vanden Bemden \*\***Violone**, Susanne Herre**Bass**, Clemens van der Feen

\* tracks 12–15 / \*\* tracks 9–15 / \*\*\* tracks 9–11 / \*\*\*\* tracks 1–8, 16–19







*by Simon Murphy*

*by Simon Murphy*

And that's exactly what I'd like to do with this album, just with *music* instead of food. I would love to share my passion for the wonderful, nourishing and inspiring flavours, textures and tastes of the European Baroque with you, on a musical adventure, together with some very dear musical friends. Visiting Bach in Leipzig, Handel in London, Vivaldi in Venice and Van Wassenaer in The Hague, I am delighted to present our 6th album together with PENTATONE, *Grand Tour – Baroque Road Trip*, celebrating the vibrancy, vitality and variety of the European Baroque.

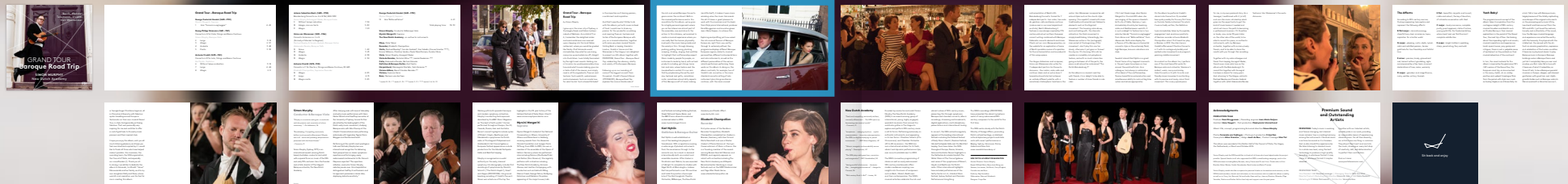




the rich and varied Baroque Concerto genre across the continent. Both in the musical performance and in the sound/mix for this album, we've gone for a highly personal approach where you as the listener are almost part of the ensemble, nice and close to the action. In this intimacy, we've aimed to create a musical experience where you can really feel the human physicality involved in the music being made and the variety in this – through blowing, pushing, pulling, bowing, plucking, scraping, stroking, singing. And we'd like to highlight that craftsmanship aspect. Music made by people for people, on instruments made by hand, with natural products including gut strings, horse hair and rosin, where texture and the *handcrafted* is central. It is our aim that by emphasising the earthy and raw, textured and gritty, sometimes rustic, sometimes almost dirty aspects of this Baroque craft of music making

(and life itself), it makes it even more amazing when the music transcends this all. It's been a great pleasure to work with the musicians and the team from Polyhymnia International, producer Karel Bruggeman and sound engineer Jean-Marie Geijsen, to achieve this.

Exploring and profiling just how varied the rich musical flavours of Baroque Europe are, right from very earthy through to extremely refined, the programme displays different Baroque European regions, dialects, musical personalities, different instrumentations and solo instruments, as well as the different personalities of the various soloists performers performing these works on the album. In doing so, the album contrasts, for example, two of Vivaldi's solo concertos, in the more standard concerto setting of solo instrument plus strings and basso continuo, with the more unusual







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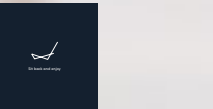
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instrumentation of Bach's 6th Brandenburg Concerto. Scored for 7 independent parts – two violas, two viola da gambas, cello and basso continuo (violone and in our case harpsichord *and* lute), Bach's Brandenburg 6 features a soundscape inspired by 17th century *old school* northern European consort writing combined with Baroque Italianate concerto elements and more. Check out our *mini-Baroque* on the website for an exploration of some of Bach's possible sources of inspiration for the instrumentation and soundworld of this unique piece.

The Hague statesman and composer, Unico van Wassenaer also writes for 7 independent parts in his *Concerto Armonico* – four violins, viola, cello and continuo (bass and as we've done it harpsichord *and* lute) but achieves an entirely different palette, with a sometimes stratospheric tessitura in the

violins. Van Wassenaer incorporates *old school* styles such as the church style opening ("da capella") mixed with more traditionally instrumental and Italianate elements such as the Giga last movement. The hovering solos above, and contrasting with, the staccato ostinato in the third movement is simply breathtaking. Interestingly, Van Wassenaer writes in the (autograph) manuscript at the beginning of this movement – don't play this one too slowly, otherwise it just goes on forever! Fine by me. It's stunning. All in all, he creates an incredibly rich polyphonic texture, and with so much interaction going on between all of the parts, the piece could *almost* be nicknamed "The Dutch Brandenburg 3".

As this album is a musical road trip *with* friends, it is a delight to be able to feature a number of close friends in solo roles:

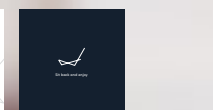
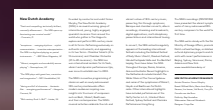
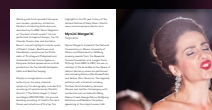
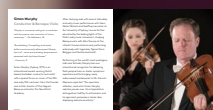
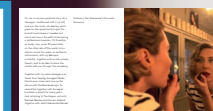
I first met Greek mega-diva Myrsini Margariti in the mid-00's when she was singing at the opera in Handel's birth-city of Halle, Germany. I was immediately struck by her beaming smile and Mediterranean warmth. It is such a delight to feature her in two arias by Handel "Tornami a vagheggiar" from *Alcina* and "Brilla nell'alma" from *Alessandro*. Both arias display the influence of the Baroque instrumental concerto style on the extremely florid, high Baroque, bravura coloratura aria style.

Swedish lutenist Karl Nyhlin is a great friend. Some of my happiest moments in the past years have been on tour around the world with him. As a colleague, I am always in admiration of his blend of fine craftsmanship, finesse, beautiful sound production and simultaneous ability to rock out big time (when and where appropriate).

On the album he performs Vivaldi's classic Lute Concerto in D, recorded here quite possibly for the very first time on the lute-family instrument for which it was actually written, the Gallichon.

I was immediately taken by the sparkle, engagement and enormous positivity of German recorder virtuoso Elisabeth Champollion when I first heard her play in Bremen in 2012. She stars here in Vivaldi's effervescent Flautino Concerto in C with its contagiously bubbly and excited outer movements and poignant, yearning middle movement.

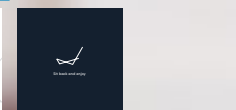
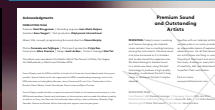
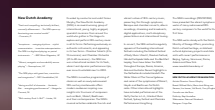
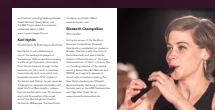
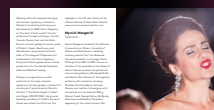
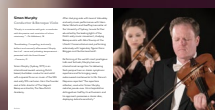
As a soloist on the album too, I perform one of the most beautiful works for Baroque viola and orchestra, Telemann's radiant, warm, sunny and smiley Viola Concerto in G with its rustic and friendly major movements contrasting with its pensive and lonely, minor third movement. This a very special piece



for me, in my own personal story. As a teenager, I auditioned with it (a lot!) and won the music scholarship which gave me the opportunity to get the kind of music lessons I needed and which set me on the path to becoming a professional musician. It's therefore so lovely, now, some 30 years later, on the other side of the world, to be able to record this piece, on authentic instruments, with my Baroque orchestra, together with so many lovely friends, and to be able to share the results with you through this recording.

Together with my viola colleague and friend from Leipzig, Annegret Meder, there's even more viola love on the album with the Brandenburg 6. To record this together with Annegret has been a dream for many years. And returning to The Hague, violinists Rachael Beesley and Sonoko Asabuki together with cellist Aleksandra Renska

feature in Van Wassenaer's *Concerto Armonico*.





## The Affects

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

**B flat major** – masculine energy, cheerful love, clear conscience, hope, aspiration for a better world

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

**E minor** – pensive, lonely, grieved and sad, lament without grumbling, sighs accompanied by a few tears, innocent declarations of love, naïve, womanly

**D major** – grandeur and magnificence, noisy, warlike, victory, triumph

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

**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

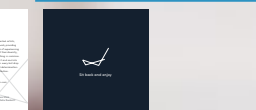
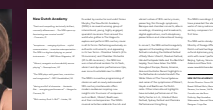
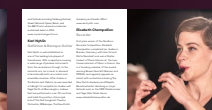
**E major** – bright, brilliant, sparkling, sharp, penetrating, fiery and wild

## Yeah Baby!

The programme and concept of the album takes its inspiration from the contagious delight of 18th century musical travellers and diarists such as Charles Burney in their musical explorations in the period of the *Grand Tour*, the road trip of then. Fantasising about the impending sights and sounds, musical inspirations and experiences, lavish opera houses, juicy gossip and intrigues, there is such a palpable sense of excitement as they embark on their musical adventure of *the continent*.

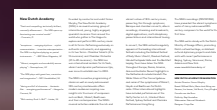
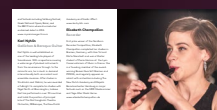
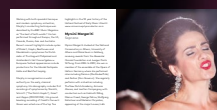
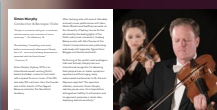
In turn, the visual material for the album is inspired by the glamorous 50's / 60's version of the *Grand Tour*, the European road trip, as documented in the sunny, stylish, oh-so-smiley-positive-and-upbeat travelogue films from the period with style icons such as Audrey Hepburn and Grace Kelly. As

a kid, I fell in love with Baroque music, largely because of the totally captivating soundscape of the original instruments on the pioneering early music LPs by Leonhardt and Harnoncourt from the 50's and 60's. I just loved the realness, honesty and authenticity of the sound, how the Baroque musical language and experience connected the earthy with the heavenly, the physical with the intellectual, the sensual with the etc. Such an amazing exploration, expression and celebration of the human condition. It became my boyhood dream to play Baroque music in Europe in Baroque buildings under a Baroque fresco and just let it completely take you over and envelop you. But, I also fell in love with it because of what it looked like, on those LP sets, to be a Baroque specialist musician in Europe – dapper, well-dressed gentlemen with good hair, and stylish, graceful ladies such as Baroque violinists Marie Leonhardt or Alice Harnoncourt,



or Swingle Singer Christiane Legrand, all in Chanel and Givenchy with fabulous updos travelling around Europe in *Technicolor* on their own musical *Grand Tour*, in style. And generally just being *fabulous*. That was personally very inspiring for me and we'd like to offer a nod of gratitude to the early music pioneers and their inspired style.

I hope you enjoy the album, wish you all much listening pleasure, and hope you feel nourished and inspired by it. I would like to thank all those who have helped make it possible – the musicians, the recording team, the NDA organisation, the Council of State, and especially our crowdfunders (!). Thank you all. In closing, I would like to dedicate the album to Armando, to Afroditi “Venus” Manousaridis and her family, and to my own daughters Molly and Rosie, whose warmth and inspiration was the fuel for me in creating this album.





## Simon Murphy

### Conductor & Baroque 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

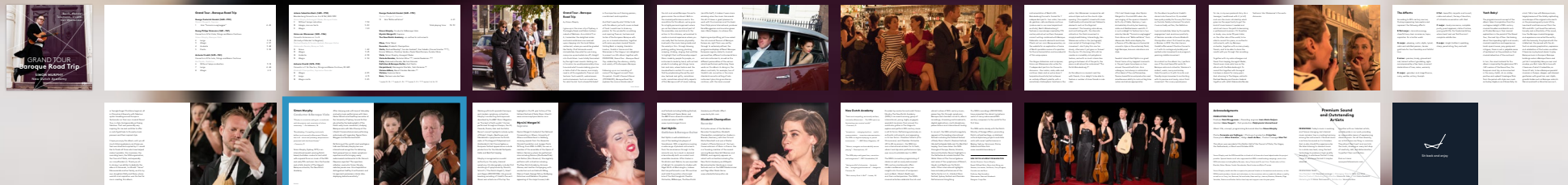
Simon Murphy (Sydney, 1973) is an international award-winning, Dutch based, Australian conductor and violist with a special focus on music of the 18th and early 19th centuries. He is the founder and artistic director of The Hague's Baroque orchestra, The New Dutch Academy.

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."



Artists





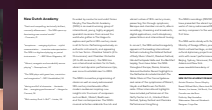
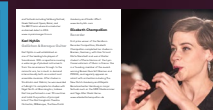
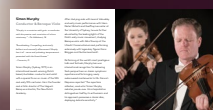
Working with both specialist baroque and modern symphony orchestras, Murphy's conducting technique was described by the BBC Music Magazine as "the best of both worlds". He has performed throughout Europe, the US, Canada, Russia, Asia and Australia. Recent concert highlights include cycles of Mozart, 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 ground-breaking 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](http://www.simonmurphyconductor.com)

## Myrsini Margariti Soprano

Myrsini Margariti studied at the National Conservatory in Athens, University of Athens and Mozarteum in Salzburg, receiving awards from the Alexander Onassis Foundation and Juergen Ponto Stiftung. From 2006 to 2009, she was a member of the ensemble at the Opera of Halle in Germany where she performed roles including Pamina (Die Zauberflöte) and Zerlina (Don Giovanni). She regularly performs with orchestras including The New Dutch Academy, Armonia Atenea, and Lautten Compagny, with conductors such as Helmuth Rilling, Marcus Creed, George Petrou, Wolfgang Katschner and Markelos Chryssikos, appearing at the major houses, halls





and festivals including Salzburg Festival, Greek National Opera, Bozar, and the BBC Proms where she made her acclaimed debut in 2014.  
[www.myrsinimargariti.com](http://www.myrsinimargariti.com)

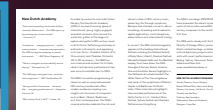
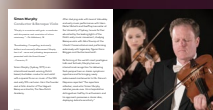
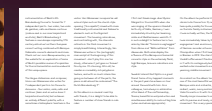
## Karl Nyhlin Gallichon & Baroque Guitar

Karl Nyhlin is well established as one of the leading lute players of Scandinavia. With a repertoire covering a wide range of plucked instruments from the renaissance through to the romantic era, he is much in demand internationally both as a soloist and ensemble musician. After studies in Stockholm and Malmö, he was awarded a Fulbright to complete his studies with Nigel North at Bloomington, Indiana. Karl has performed in over 30 countries and holds the position of principal lute of The Drottningholm Theatre Orchestra, REBaroque, The New Dutch

Academy and Nordic Affect.  
[www.karlnyhlin.com](http://www.karlnyhlin.com)

## Elisabeth Champollion Recorder

First prize winner of the Nordhorn Recorder Competition, Elisabeth Champollion completed her studies in Bremen, Germany, with Han Tol and Dörte Nienstedt and was a Master student of Pierre Hamon at the Lyon Conservatorium of Music in France. She is a founding member of the award-winning Boreas Quartett Bremen and PRISMA, and regularly appears as soloist with orchestras including The New Dutch Academy and Elbipolis Barockorchester Hamburg in major festivals such as the MDR Musiksommer and Tage Alter Musik Herne.  
[www.elisabethchampollion.de](http://www.elisabethchampollion.de)



## 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 (25 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.

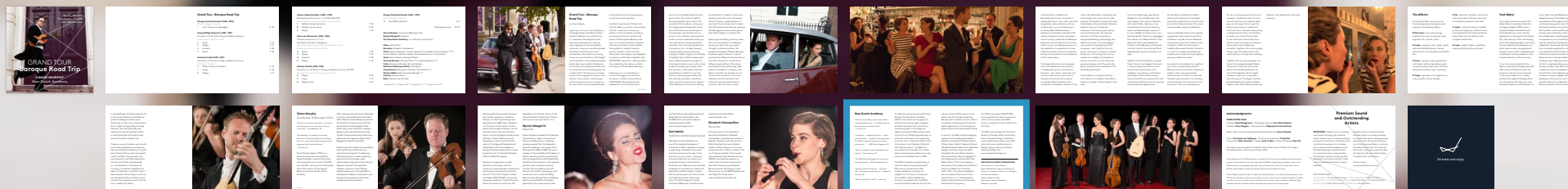
In concert, the NDA orchestra regularly appears at the leading international festivals including the Holland Festival of Early Music Utrecht, Flanders Festival, Händel Festspiele Halle and the Bachfest Leipzig. Tours have taken the NDA throughout Europe, Russia, America, Asia and Australia. Recent highlights 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](http://www.newdutchacademy.nl)

### NEW DUTCH ACADEMY ORGANISATION

Artistic Director: Simon Murphy  
Board: Wilfred Mohr, Marie José Alting von Geusau, Lia Jansen, Val Brock, Corry Klugkist, Cornelis van der Born  
Publicity: Bep Verstellen  
Webmaster: Reinoud Glotzbach  
Designer: Crisja Ran





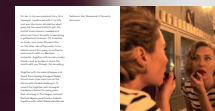


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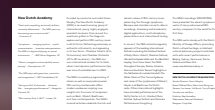
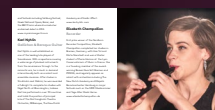
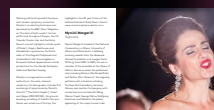
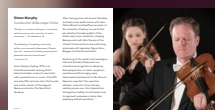
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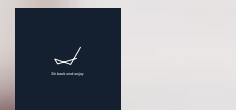
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## Acknowledgments

### PRODUCTION TEAM

Producer **Karel Bruggeman** | Recording engineer **Jean-Marie Geijsen**  
Assistant **Anne Taegert** | Post-production **Polyhymnia International**

Album title, concept, programming & musical direction **Simon Murphy**

Photos **Fernando van Teijlingen** | Photo post-production **Crisja Ran**  
Cover photo **Alina Krasieva** | Design **Joost de Boo** | Product manager **Max Tiel**

*This album was recorded at the Gothic Hall of the Council of State, The Hague, the Netherlands, in March and October 2016.*

Simon Murphy and the NDA would like to thank all of those who have helped make this project possible. Special thanks to all who supported the NDA's crowdfunding campaign, and to the NDA volunteers including Betty Renssen, Jenny Ytsma and Els van't Loo. Thanks also to Frits Bienfait, Edsar Westra, Studio Noordeinde, René Louter and Björn Plooster.

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 Corry, Lia, Reinoud, Val and Leslie, Kees and Lyn, Joanne, Martine, Miranda, Olga, Veronika, Pauline and Father Ad for their help and support over the past years.

## Premium Sound and Outstanding Artists

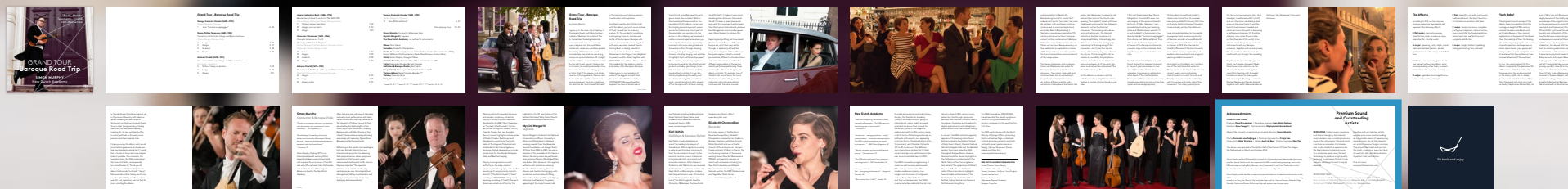
**PENTATONE.** Today's music is evolving and forever changing, but classical music remains true in creating harmony among the instruments. Classical music is as time-honoured as it is timeless. And so also should the experience be. We take listening to classical music to a whole new level, using the best technology to produce a high-quality recording, in whichever format it may come, in whichever format it may be released.

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Find out more:  
[www.pentatonemusic.com](http://www.pentatonemusic.com)

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Director Product, Marketing & Distribution **Simon M. Eder** | A&R **Kate Rockett**  
Marketing & PR **Silvia Pietrosanti** | Distribution **Veronica Neo**







Sit back and enjoy

