

World Premiere Recording



Zappa Symphonies

Crowning Glory

simon murphy

new
dutch
academy

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SUPER AUDIO CD

on authentic instruments

World Premiere Recording
Crowning Glory
The Musical Heritage of the Netherlands
Dutch Crown Jewels:
Symphonies from the 18th Century
Court of Orange in The Hague
Zappa, Stamitz, Schwindl, Graaf and Mozart

Simon Murphy Conductor
New Dutch Academy Orchestra

Elizabeth Dobbin Soprano
 Caroline Kang Violoncello

– on authentic instruments –

Christian Ernst Graaf (1723 – 1804)
Symphony in D Op 14 no 1
(pub. J.J. Hummel Amsterdam/Berlin, 1776)

1 Allegro	3. 07
2 Andante	2. 34
3 Presto	1. 56

Francesco Zappa (fl. 1763 – 1788)
Symphony in B flat “The Cello Symphony”
(“Concertata Sinfonia à più Stromenti Obbligati”)

4 Allegro	2. 03
5 Largo assai *	6. 21
6 Allegro assai	3. 47

Friedrich Schwindl (1737 – 1786)
Symphony in D Op 9 no 3
(pub. B Hummel, Den Haag, c.1765)

7 Allegro	2. 58
8 Andante	3. 29
9 Presto	2. 33

Wolfgang Amadeus Mozart (1756 – 1791)
Symphony no 5 in B flat, KV 22 “The Hague”
(“Haagsche”)
(composed in Den Haag/The Hague, 1765)

10 Allegro	2. 34
11 Andante	2. 58
12 Allegro molto	1. 20

Francesco Zappa (fl. 1763 – 1788)

Symphony in D	
13 Allegro assai	2. 07
14 Largo	5. 38
15 Allegro	1. 12

Wolfgang Amadeus Mozart (1756 – 1791)
16 Aria “Conservati Fedele”
for Soprano and Orchestra, KV 23
(composed in The Hague, 1766)

Carl Stamitz (1746 – 1801)
Symphony in C Op 24 no 1
(pub. B Hummel, Den Haag c. 1785)

17 Allegro con spirito	5. 12
18 Andante molto	6. 21
19 Poco presto	3. 45

*Also known as the Zappa “Adagio for Cello
 and Orchestra in E Flat”

Total playing time: 68.12

The New Dutch Academy Orchestra

Violin *Stephen Freeman (Concertmaster), Gabrielle Wunsch, Sara de Corso, Barbara Erdner, Aira-Maria Lehtipuu, Miranda Hutton, Erin Chen, Joanna Huszcza, Frouke Mooij, Anu Gehlert*

Viola *Gudrun Hardardottir, Annegret Meder, Ruben Sanderse*

Violoncello *Hanna Loftsdottir, Caroline Kang, Rebecca Rosen*

Bass *Christian Staude, Vega Montero Sanchez de las Matas, Benoît Vanden Bemden*

Harpsichord *Haru Kitamika*

Flute *Georgia Browne, Melody Yeomans*

Oboe *Peter Tabori, Taka Kitazato*

Bassoon *Tomek Wesolowski*

Horn *Bart Aerbeydt, Gilbert Cami Farras*

Trumpet *Mark Geelen, Andreas Bengtsson*

Tympani *Koen Plaetnick*

Pitch: A = 430 Hz

Recorded on 15, 16 and 17 June 2009, Grote Kerk, Maassluis, The Netherlands

Producer Carl Schuurbijs

Recording Engineer Erdo Groot

Edited and Mastered at the studios of Polyhymnia International, The Netherlands

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Pour les versions allemande et française des biographies, veuillez consulter notre site.
www.pentatonemusic.com

On this recording, Caroline Kang, Cello, appears as soloist in Zappa's Adagio for Cello and Orchestra in E Flat (track 5) and as soloist in the middle movement of the Symphony in D (track 14)

Elizabeth Dobbin, Soprano, sings Mozart's aria Conservati Fedele (track 16)

The New Dutch Academy (Orchestra, Chamber Soloists and Research Lab) is part of the city of The Hague's official cultural infrastructure. The NDA's performance and research activities are structurally supported by the city.

Staff of the NDA: Simon Murphy Artistic Director, Frans van der Leeuw General Manager, PR and Communication Barbara Erdner, Orchestral Manager Melody Yeomans, Designer Crisja Ran

More information about the works performed here and about the New Dutch Academy:
www.newdutchacademy.nl

Crowning Glory
The Musical Heritage of the Netherlands
Dutch Crown Jewels:
Symphonies from the 18th Century
Court of Orange in The Hague

In the second half of the 18th century, the Dutch court city of The Hague became a glittering, cosmopolitan centre of international cultural exchange and inspired musical endeavour. With its dynamic diplomatic, artistic and cultural scenes, under the rule of the Prince of Orange, Stadhouder Willem V, the court city entered a new age of artistic vision, energy and achievement.

During the period, Willem V and his mother, the intensely musical and cultural Princess Anna van Hannover (herself a student of GF Handel), stimulated a new and vital creative scene in The Hague actively and structurally supporting music, scholarship and science as well as establishing trail blazing cultural phenomena such as public art galleries. In doing so, they laid the foundations for many aspects of the Netherlands' cultural and educational infrastructures which continue to serve and support the impressively thriving, open and internationally orientated cultural life of the country to this day.

The wife of Willem V, Wilhelmina, was the niece of the famously (musically) obsessed Prussian monarch, Fredrick the Great. This alliance considerably enhanced the Dutch House of Orange's political weight in the European arena, which in turn provided the impetus for the creation of a representative musical establishment at the Dutch court. It was, however, Willem and Wilhelmina's personal love for music which ensured such a thriving music scene at the court.

Resident musicians at the court included major European musical figures such as the virtuoso cellist and composer Francesco Zappa (fl. 1763 – 1788) and the legendary violin/viola soloist Carl Stamitz (1746 – 1801) – son of the “father of the symphony” himself, the Mannheimer Johann Stamitz (1717 – 1757). Visiting performers to the court included pianists Dussek and Beethoven, Mannheim star flautist Wendling, and a veritable call list of other 18th century personalities such as CF Abel, Richter and Mozart. The musical internationalism of the court, with its pan-European engagement and reach, connected it with the exciting musical developments also happening in other European musical centres such as London, Paris, Mannheim, Madrid, Milan, Stockholm, Leipzig, Potsdam, Berlin and

Vienna.

The glittering musical activities at court were also complemented by a vibrant, international music scene in the city of The Hague itself. In the period, the city had regular concerts, maintained a French Opera House, a German Opera House and, in the summer, opened its Pleasure Gardens for music and other entertainments.

In the 18th century, the city of The Hague was also a major European centre of music publishing, with the most important Dutch music publishing firm of the Hummel Brothers starting out in the city in the 1750's and quickly expanding to include offices in Amsterdam and Berlin. Through their editions, the Hummel Brothers introduced to Europe for the first time the works of such seminal composers as CF Abel, JC Bach, J Stamitz, Haydn, Pleyel and Reichardt, amongst many, many others. They successfully brought to a musically insatiable Europe works from the newest composers of the day in beautifully presented editions of all ranges of musical mediums

from solo piano music to flute quartets, vocal music and string quartets through to orchestral music such as overtures, concertos and symphonies.

This landmark, world premiere record-



*Princess Wilhelmina of Prussia,
portrait by Guillaume de Spinny 1771*

ing presents newly discovered symphonic music by 18th century The Hague court cellist Francesco Zappa (fl. 1763 – 1788) who lived and worked in The Hague for more than twenty years as a solo cellist, pedagogue and composer. Complementing the symphonies of Zappa, this disc offers a view of orchestral music by other composers active at the court of Willem V in The Hague including the court's Kapellmeister Christian Ernst Graaf (1723 – 1804), the court's concertmaster Friedrich Schwindl (1737 – 1786), and violin/viola virtuoso Carl Stamitz. The works by these composers also appear here for the first time on disc.

Alongside Madrid-based Boccherini and the Mannheim cellists Filtz and Danzi, The Hague's Francesco Zappa was one of mid-18th century Europe's leading cello virtuosos and his symphonic music and chamber pieces were published, distributed and performed all over Europe in the period. Zappa's works for the cello are a testament to the cutting edge technical, musical and stylistic prowess present in the 18th century Dutch music scene. Other Dutch written/published works for cello appearing in the Netherlands in the mid-18th century, for example by Geminiani or the Dutchman Klein, further attest to the presence of a flourishing, innovative and highly virtuosic

Dutch string school.

Other resident talent at The Hague court included JC Bach's friend Francesco Pasquale Ricci (1732 – 1817) who held a busy double post as organist to the Cathedral in Como (Italy) as well as being a composer at the court in The Hague. Also notable was singer/composer Giovanni Batista Zingoni (1720 – 1811) who worked as an opera soloist with JC Bach in London before taking up his residency as composer/performer in The Hague. Other important figures at The Hague court included the instrumentalist, composer and publisher Johann Conrad Spangenberg (c 1720 – c 1800), the composer Colizzi, and the violinist Malherbe.

Music and the Arts were clearly the passion of 18th century Dutch Prince of Orange Willem V. Undeniably, the crowning glory of his reign was his cultural achievements and in particular his musical establishment which featured some of the leading international musical lights of late 18th century Europe, who were busy composing and performing highly dynamic and inventive symphonic music in the court centre of The Hague.

The music featured on this disc comes from the period between roughly 1760 and 1785. The programme aims to give an impression of the type of repertoire per-



The Prince of Orange Stadhouder Willem V, portrait by Guillaume de Spinny 1771



18th century engraving of The Hague Court

formed at the court in this period and to give insight into the effervescent and cosmopolitan flavour of the court's musical taste and style. In addition to works composed by the resident musicians at the court, other repertoire performed at the court would have included music by the likes of "The Dutch Haydn" Joseph Schmitt as well as by Abel and JC Bach, Mannheimers J Stamitz, Toeschi, Cannabich, Eichner and Filtz – all of whose music was easily available in print in the Netherlands in editions by, for example, the Hummel Brothers.

This Super Audio CD, featuring the world premiere recordings of symphonies by Graaf, C Stamitz, Schwindl and Francesco Zappa, is the first disc ever to be devoted entirely to presenting and profiling the orchestral music of the Dutch court of the mid to late 18th century. Stylistically, the

music of these composers balances visionary 18th century enlightened elegance with the raw energy of being the "rock 'n roll" of its day. Through this recording, we are proud to put these musical works back on the international map and to showcase the richness of both the Dutch court music tradition and the Dutch 18th century symphonic school. In particular, we are thrilled to present here the recently rediscovered symphonic movements for solo Cello and Orchestra by Francesco Zappa – also referred to as the Adagio for Cello and Orchestra in E flat (track 5) and the Largo for Cello and Orchestra in D (track 14).

This music first came to light through the exploration work of the NDA Research Lab. We are delighted to enrich the modern concert repertoire with the invigorating works presented here on disc for the first time.

We very much hope that you enjoy listening to our performances of these 18th Century Dutch Musical Crown Jewels.

Simon Murphy



Simon Murphy

Educated by the leading lights of the Dutch early music movement, the young Australian/Dutch viola player and conductor Simon Murphy (Sydney, 1973) gained his initial experience performing in the leading Dutch and European period instrument ensembles such as the Orchestra of the 18th Century, and was also the viola player of The Amsterdam String Quartet, before going on to establish his own internationally operating orchestra, The New Dutch Academy (NDA). Under Murphy's leadership, the NDA has subsequently succeeded to attract awards and much praise from both the media and musical establishment for its fresh and vibrant approach to early music repertoire, performance and presentation.

Murphy is known for his energetic and infectiously enthusiastic approach to music making as well as for his multidisciplinary projects and programmes giving new insights into the music, arts and culture of the 18th century. He has done much in reviving previously ignored symphonic music, especially from the mid 18th century musical centres of Mannheim and the Netherlands, and has also been recently successful in completing the reconstruction of Bach's own cello – known as the Violoncello



Piccolo or Viola Pomposa – an instrument upon which he also regularly performs as a soloist.

Murphy obtained his undergraduate degree in Fine Arts, Musicology and Performance at the University of Sydney, before moving to the Netherlands where he studied and worked with the likes of Alda Stuurop, Gustav Leonhardt and Frans Brüggen. As a conductor and chamber soloist, Murphy has performed across Europe, America, Asia and Australia. His work is documented on more than 50 CDs.

Simon Murphy regularly co-operates with European radio and television for live concert broadcasts and documentaries, working with, amongst others, AVRO, NPS, RNW, Hessischer Rundfunk, MDR, Radio Deutschland and RAI as well as with the EBU for world-wide live simulcasts. Murphy has directed concert performances at the major concert halls at home in the Netherlands including the Amsterdam Concertgebouw, De Doelen Rotterdam and Vredenburg Utrecht, and, internationally, at the major European music festivals, including at the Festivals of Amsterdam, Utrecht, The Hague, Brussels, Gent, Brühl, Halle, Weimar, Bad Arolsen, Potsdam and Rome.

He regularly works together with the Netherlands Ministry of Foreign Affairs

representing the Netherlands and Dutch Cultural Heritage internationally. In this role he has conducted the opening concerts for Dutch Music Month in Sydney (2006) and Dutch Music Week in Brussels (2004), and for other major representational events such as the official opening concert for the State Visit of Her Majesty Queen Beatrix to Italy in the presidential palace in Rome, the Palazzo Quirinale, which was also broadcast live on radio and TV.

Murphy has been awarded industry prizes for his performing and recording work, including the Edison for his and the NDA's first recording of early Mannheim symphonies.

Alongside his conducting work, Simon Murphy is a committed educator. He has been a guest baroque violin/viola teacher at many leading institutions and has presented masterclasses, workshops, scholarly lectures and lecture-recitals on tours through Europe, Asia, Russia, Scandinavia and most recently the U.S.A., where he was invited by the U.C.L.A. and the Getty Research Institute to give a lecture and concert-recital at the Getty Centre in Los Angeles.



NDA Live at the Festival Classique, The Hague 2009

The New Dutch Academy Orchestra and Chamber Soloists

"Murphy and his orchestra bring the melodic figures and rhetorical effects in the symphonies of Franz Xaver Richter and Johann Stamitz to life with a fantastic flair – energising performances of this music ... daring and full of character" (Haagsche Courant)

The award winning New Dutch Academy (NDA) is the international Dutch platform for 18th century music and culture and is comprised of the new generation of leading international early music specialist performers. With both its international

orchestra and chamber soloists under the leadership of the founder of the NDA, the Australian/Dutch conductor and viola player Simon Murphy, the NDA has attracted much interest from audiences and the international press for its exciting performance style and fresh approach to early music ever since its establishment in 2002. In particular, the NDA has won praise for shedding new light on the richness of the 18th century music culture, for example by innovative programming – bringing exciting, newly found 18th century works onto the concert podium – and through the NDA's multidisciplinary projects which connect music with other 18th century art forms.

Recent concert tours have seen the orchestra perform throughout mainland Europe, Scandinavia, Russia, Canada, the U.S., Asia and Australia.

From its base in The Hague, the NDA explores the music and culture of the 18th century with the combination of research and performance at its heart. The NDA musicians are from the Netherlands, Belgium, Germany, Austria, Poland, Sweden, Iceland, Finland, France, Spain, Italy, Australia, New Zealand, Japan and the U.S. The NDA performs exclusively on authentic instruments.

Through its own concert series and its annual multidisciplinary NDA festival, the NDA maintains a busy schedule of performances at home in the Netherlands, where newly discovered works from the NDA research projects are presented for the first time. The NDA has performed at all of the leading halls in the Netherlands, from the Concertgebouw (Amsterdam) to De Doelen (Rotterdam) and Vredenburg (Utrecht). Internationally, the NDA has performed at the leading international festivals, including the Holland Festival of Early Music Utrecht, the Festival of Flanders, the Roma Europa Festival (Italy), Potsdam Festspiele, the Mitte Europa Festival (Germany and Czech Republic), the Brezice Festival (Slovenia) and the Sacharov Festival (Russia), the

Händel Festspiele in Halle, the Thüringer Bachwoche in Weimar and at the Northern Lights Festival in Norway. Recently the NDA was involved in a series of lectures and performances at the Getty Center in Los Angeles, U.S.A.

NDA concerts have been broadcast across the world by the EBU and the NDA has worked further with, amongst others, Radio Netherlands Wereldomroep, AVRO, NPS, Deutschland Funk, Hessischer Rundfunk, RAI, Klara and the Australian Broadcasting Corporation to achieve special radio concert broadcasts and documentary programmes with new 18th century repertoire.

The NDA works closely with the Netherlands Ministry of Foreign Affairs as a cultural ambassador on projects that celebrate historical cultural relationships and which foster international cultural understanding and exchange. Recently the NDA performed rediscovered Dutch and Italian Baroque music in the Palazzo Quirinale in Rome for Her Majesty Queen Beatrix and the President of Italy during the Queen's State Visit to Italy. In 2006 the NDA celebrated the 400 year relationship between the Netherlands and Australia, giving special concerts, broadcasts, master-classes and workshops in both countries. In 2009, at the invitation of the Foreign Ministry,



Huis ten Bosch, The Hague, painting by J.T. Compe 1750/51

the NDA opened the cultural olympiad in Vancouver, Canada with performances of specially selected 17th and 18th century Dutch repertoire.

The NDA recordings also have been enthusiastically received. The first NDA CD (PentaTone) looking at the birth of the symphony, featuring early works of the

Mannheim masters Stamitz and Richter, immediately won an Edison Music Award. *"Murphy makes the music of the Mannheim masters come alive – dancing, swinging ... Finally the Mannheimers sound like they should – the of joy the new, the excitement of the sense of discovery, the euphoric rush of a Mannheim skyrocket!"* (Parool)







NDA Live in De Doelen, Rotterdam 2008

"One of the most interesting musical projects of the moment – exploring one of the fundamental facets of music – the symphony." (CD Compact, Spain)

The NDA's recording of the Corelli Concerti Grossi (as first published by Roger in Amsterdam in 1713), recorded live at the Holland Festival of Early Music Utrecht, has also been glowingly reviewed: *"When it came to his orchestral music, size mattered for Corelli ... These accounts by the New Dutch Academy, a big band playing on period instru-*

ments, reflect the best of both worlds. Its sound is sumptuous, but textures are sufficiently transparent to allow details to cut through, and the historically informed approach includes stylish ornamentation and a battery of continuo instruments which would surely have delighted the composer. ... director Simon Murphy infuses these accounts with subtle jazz-like touches: swinging rhythms, inventive extemporisations and vigorous guitar strumming effects." (BBC Music Magazine, UK),

"Das Klangbild ist erfreulich lebendig, transparent und voller Noblesse, fängt das volle Temperament und den finessenreichen Stil trefflich ein. Eine exzellente Interpretation" (Concerto, Germany).

The recent NDA world premiere recording documenting the symphonic and chamber works of Joseph Schmitt "The Dutch Haydn" has successfully put this composer back on the musical map.

Le "Haydn hollandais": un compositeur tout en verve, que sert avec un entrain irrésistible la New Dutch Academy de Simon Murphy. (Le Soir - "Nos coups de coeur")

Holländischer Haydn – Gleich einer frischen sommerlichen Brise aus Holland kommt diese Neuproduktion mit Werken der

Joseph Schmitt daher ... Die unverbraucht spritzig klingende New Dutch Academy legt ein geradezu flammende Pläydoyer für diesen bislang unterschätzten Meister vor. ... Viele Effekt – etwa anrührende Pianissimi, auf die unmittelbar Fortissimo-Passagen, lassen den durchaus eigensinnigen Komponisten erkennen. Diese Bandbreite der musikalischen Ausdrucksmöglichkeiten fulminant darzustellen, ist der New Dutch Academy offensichtlich eine Freude. ... Packend, spieltechnisch brillant – und nicht zuletzt wieder mit einem besonderen Augenmerk auf der Ausgestaltung des Basses – führt die New Dutch Academy durch diesen bislang unbekannten Schaffenskosmos. Sehr zu empfehlen! (Concerto)



Das musikalische Erbe der Niederlande

Niederländische Kronjuwelen: Sinfonien am Fürstlichen Hof von Den Haag im 18. Jahrhundert

Die holländische Stadt Den Haag entwickelte sich in der zweiten Hälfte des 18. Jahrhunderts zu einem glanzvollen, kosmopolitischen Zentrum. Ein internationaler kultureller Austausch fand statt, man begeisterte sich für inspirierende Musik. In

der Zeit von Prinz Wilhelm V. von Oranien, dem Statthalter der Niederlande, glückte Den Haag mit seiner äußerst lebendigen Kunst- und Kulturszene der Schritt in ein neues Zeitalter, in ein Zeitalter künstlerischer Visionen, Energien und Errungenschaften.

Zu dieser Zeit setzten Wilhelm V. und seine Musik liebende Mutter Anna von Hannover neue Anreize für eine neue und kraftvolle kreative Szene in Den Haag. Sie machten den Weg frei für kulturelle Neuerungen wie öffentliche Kunstgalerien



und unterstützten musikalische und wissenschaftliche Einrichtungen vor allem in struktureller Hinsicht. Damit legten sie Grundstein für eine vielgestaltige künstlerische und pädagogische Infrastruktur, ohne die das blühende, offene und international ausgerichtete kulturelle Leben der Niederlande heute nicht denkbar wäre.

Wilhelms Gemahlin Wilhelmina war die Nichte des für seine (musikalische) Besessenheit berühmten Preußenkönigs Friedrich des Großen. Diese Verwandtschaft verstärkte das politische Gewicht des Hauses Oranien auf der politischen Bühne Europas in beträchtlichem Maße, was wiederum den Anstoß gab, am niederländischen Hof ein repräsentatives Musikleben ins Leben zu rufen. Letztlich war dafür jedoch Wilhelminas Liebe zur Musik, verantwortlich.

Zu den in Den Haag arbeitenden Musikern zählten der Violoncellovirtuose und Komponist Francesco Zappa (Schaffensperiode von 1763-1788) sowie der legendäre Violinist und Bratschist Carl Stamitz (1745-1801), der Sohn des „Vaters der Sinfonie“, Johann Stamitz persönlich (1717-1757). Es gastierten die Pianisten Dussek und Beethoven, der Mannheimer Star-Flötist Wendling sowie weitere Koryphäen des 18. Jahrhunderts wie Christian Ferdinand Abel, Franz Xaver Richter und Mozart.

Die prachtvollen musikalischen Aktivitäten am Hof wurden ergänzt von einer pulsierenden, internationalen Musikszene in Den Haag selber. Zu dieser Zeit fanden regelmäßige Konzertreihen statt, unterhielt die Stadt ein französisches wie ein deutsches Opernhaus und öffnete ihre Lustgärten für Musik und anderes Amüsement.

Den Haag war außerdem ein wichtiger europäischer Verlagsstandort. Hier begannen die Brüder Hummel im Jahr 1750 ihr Geschäft, bevor sie bald auch nach Amsterdam und Berlin expandierten. Mit ihren Ausgaben wurden erstmals die Werke wegweisender Komponisten wie Christian Ferdinand Abel, Johann Christian Bach, Johann Stamitz, Joseph Haydn, Ignaz Pleyel und Johann Friedrich Reichardt in Europa bekannt, um nur die wichtigsten zu nennen. Die schier unersättliche Nachfrage nach Musik stillten die Hummels mit wunderbaren Editionen jeglicher Musikgattung - von Solo-Klaviermusik über Flötenquartette, Vokalmusik und Streichquartette bis hin zur Orchestermusik wie Ouvertüren und Sinfonien.

Die vorliegende CD präsentiert Sinfonien jener Komponisten, die am Hofe Wilhelms V. tätig waren. Es handelt sich hierbei um Erstaufnahmen. Der Hörer lernt die Musik des Hof-Kapellmeisters Christian Ernst

Graaf (1723-1804), des Hof-Konzertmeisters Friedrich Schwindl (1737-1786), des Geigen- und Bratschenvirtuosen Carl Stamitz und des Hof-Cellisten Francesco Zappa kennen. Letzterer lebte und arbeitete mehr als zwanzig Jahre als Solo-Cellist, Pädagoge und Komponist in Den Haag.

Neben Boccherini und den Mannheimer Cellisten Flitz und Danzi zählte Francesco Zappa Mitte des 18. Jahrhunderts zu den führenden europäischen Cellisten. Seine Werke für Cello präsentieren den neuesten Stand von Technik, Musik und Stil in der musikalischen Szene der Niederlande im 18. Jahrhundert. Weitere in dieser Zeit komponierte bzw. Gedruckte Stücke etwa

von Geminiani oder dem Niederländer Kleinsprechen für eine florierende, innovative und hochgradig virtuose niederländische Streicherschule.

Zu den am Hofe in Den Haag fest angestellten Talenten zählte auch Francesco Pasquale Ricci (1732-1817), ein Freund Johann Christian Bachs, der in vielbeschäftigter Doppelrolle aktiv war: einmal als Organist an der Kathedrale im italienischen Como und eben auch als Hofkomponist in Den Haag. Ebenfalls angesehen war der Sänger und Komponist Giovanni Batista Zingoni (1720-1811), der als Opernsolist mit Johann Christian Bach in London arbeitete, bevor er sich als Komponist und Künstler am



NDA Live at the Händel Festspiele, Halle 2008

Hof in Den Haag niederließ. Zu den wichtigen Personen ebendort zählten auch der Instrumentalist, Komponist und Verleger Johann Conrad Spangenberg (ca. 1720 – ca. 1800), der Komponist Colizzi und der Geiger Malherbe.

Die Musik auf der vorliegenden CD stammt etwa aus der Zeit zwischen 1760 und 1785. Die Zusammenstellung soll einen Eindruck von jenem Repertoire geben, wie es am Hof zu dieser Zeit erklingen ist, und gleichzeitig einen Einblick gewähren in die überschäumenden und kosmopolitischen Geschmäcker, die am Hof vorherrschten. Neben den Werken aus der Feder der bei Hofe festangestellten Musiker erklang auch Musik des „Niederländischen Haydn“ Joseph Schmitt oder von Abel und Johann Christian Bach, vom Mannheimer Johan Stamitz, von Toeschi, Cannabich, Eichner und Filtz, deren Werke in den Niederlanden dank der Ausgaben der Gebrüder Hummel überall erhältlich waren.

Musik und die Schönen Künste waren die Leidenschaft von Prinz Wilhelm V. von Oranien. Die Krönung seiner Regentschaft waren ganz unzweifelhaft seine kulturellen Errungenschaften und dabei vor allem die musikalischen Institutionen, die sich durch die international führenden Musikerpersönlichkeiten seiner Zeit aus-

zeichneten. Jene Musiker komponierten und spielten hochgradig dynamische und einfallsreiche sinfonische Musik am Hof von Den Haag.

Stilistisch hält diese Musik das Gleichgewicht zwischen visionärer, aufgeklärter Eleganz und energiegeladenem zeitgenössischem „Rock’n Roll“. Es war uns ein Anliegen, jenen außergewöhnlichen stilistischen Reichtum in unseren Interpretationen dieser sehr attraktiven Werke einzufangen.

Mit der vorliegenden Aufnahme erobern wir für diese Werke den gerechten Platz im internationalen Repertoire zurück. Das macht uns stolz! Ebenso wie die Tatsache, dass wir den Reichtum der Hofmusik und der sinfonischen Schule des 18. Jahrhunderts in den Niederlanden jetzt der Öffentlichkeit präsentieren dürfen.

Wir hoffen sehr, dass Sie diese niederländischen Kronjuwelen aus dem 18. Jahrhundert genauso gerne hören, wie wir sie für Sie eingespielt haben.

Simon Murphy

Aus dem Englischen von Franz Steiger



Les joyaux de la couronne hollandaise : Les Symphonies composées au 18ème siècle pour la cour d'Orange à La Haye

Durant la deuxième moitié du 18ème siècle, la ville où résidait La Cour de Guillaume V, Prince d'Orange, La Haye, devint un somptueux centre cosmopolite, lieu d'échanges culturels et d'expériences musicales inspirées. Forte de son essor

diplomatique, artistique et culturelle, sous l'égide du Stadhouder Guillaume V, La Haye entra dans une nouvelle ère de vision, d'énergie et d'accomplissement artistiques.

Au cours de cette période, Guillaume V et sa mère si intensément passionnée de culture et de musique, Anne de Hanovre (elle avait été l'élève de G.F. Haendel) stimulèrent à La Haye une vie créative nouvelle et énergique, en établissant des phénomènes culturels totalement nouveaux tels que les galeries d'art publiques, et en soutenant activement et structurellement la musique, l'érudition et la science. Ils posèrent ainsi les bases de bien des aspects des infrastructures culturelles et éducatives du pays, bases qui continuent jusqu'à ce jour à servir et à soutenir la vie culturelle extraordinairement tournée vers le monde, florissante et ouverte des Pays-Bas.

La femme de Guillaume V, Wilhelmine, était la nièce du célèbre monarque prussien (musicalement) obsédé, Frédéric le Grand. Cette alliance accrut considérablement le poids politique de la Maison d'Orange dans l'arène européenne qui, à son tour, fournit l'impulsion nécessaire à la création d'un establishment musical représentatif à la cour de Hollande. Ce fut toutefois l'amour de Wilhelmine pour la musique qui assura la présence d'une scène musicale aussi flo-



C. Stamitz Op 24 (B. Hummel, The Hague c. 1785)

rissante à la cour.

Parmi les musiciens qui résidaient à la cour figuraient des personnages phares de la scène musicale européenne tels que le violoncelliste et compositeur virtuose Francesco Zappa (actif de 1763 à 1788) et le légendaire violoniste/altiste solo Carl Stamitz (1746 – 1801) – fils du « père de la symphonie » en personne et musicien à la cour de Mannheim, Johann Stamitz (1717 – 1757). La cour recevait épisodiquement d'autres interprètes en visite tels que les pianistes Dussek et Beethoven, le si célèbre

flutiste de Mannheim, Wendling, et une véritable kyrielle de personnalités du 18ème siècle comme C.F. Abel, Richter et Mozart.

Aux brillantes activités musicales qui se déroulaient à la cour, venait s'ajouter une vie musicale internationale pleine de vitalité dans la ville de La Haye elle-même. À cette époque, la ville possédait une maison d'opéra française et une maison d'opéra allemande, des concerts y étaient donnés régulièrement, et l'été, elle ouvrait ses jardins d'agrément à la musique et autres spectacles.

La ville de La Haye était aussi un grand centre européen de publication musicale. La principale société hollandaise des frères Hummel démarra en effet à La Haye dans les années 1750 et se développa rapidement, ouvrant des établissements à Amsterdam et à Berlin. Avec leurs éditions, les frères Hummel introduisirent pour la première fois en Europe les œuvres de très grands compositeurs tels que C.F. Abel, J.C. Bach, J. Stamitz, Haydn, Pleyel et Reichardt, parmi beaucoup d'autres encore. Ils amenèrent avec succès dans une Europe musicalement insatiable les œuvres des tout derniers compositeurs, présentées dans de magnifiques éditions, écrites pour toutes sortes d'instruments et ensembles, et allant de musique pour piano solo à des quatuors pour flute, de musique



Soprano Elizabeth Dobbin

vocale à des quatuors à cordes, en passant par de la musique orchestrale telle qu'ouvertures et symphonies.

Ce CD présente les symphonies de compositeurs actifs à la Cour de Guillaume V à La Haye, les mettant ainsi pour la première fois à la disposition du public. Il constitue un tour d'horizon à travers la musique jouée au 18ème siècle à la cour haguenoise sous la baguette du maître de chapelle Christian Ernst Graaf (1723 – 1804), du premier violon de la cour Friedrich Schwindl (1737 – 1786), du violoniste/altiste virtuose Carl Stamitz, résidant lui aussi à la cour, et du violoncelliste de la cour Francesco Zappa (actif de 1763 à 1788), qui vécut et travailla pendant plus de vingt ans à La Haye en tant que violoncelliste soliste, pédagogue et compositeur.

Aux côtés de Boccherini et des violoncellistes de Mannheim Flitz et Danzi, Francesco Zappa fut l'un des plus grands violoncellistes virtuoses européens de la moitié du 18ème siècle. Les œuvres pour violoncelle de Zappa témoignent des grandes prouesses techniques, musicales et stylistiques dont la scène musicale hollandaise était capable à cette époque. D'autres œuvres hollandaises pour violoncelle, publiées ou écrites au milieu du 18ème siècle aux Pays-Bas, par exemple par Geminiani ou par le Hollandais

Klein, attestent elles aussi de l'existence d'une école hollandaise des cordes florissante, innovante et hautement virtuose.

Parmi les autres musiciens talentueux qui vécurent à la cour de La Haye figurent l'ami de J.C. Bach, Francesco Pasquale Ricci (1732 – 1817), qui avait une vie professionnelle très remplie, étant à la fois organiste à la Cathédrale de Come (Italie) et compositeur à la cour de La Haye. On notera également le chanteur et compositeur Giovanni Batista Zingoni (1720 – 1811), qui travailla en tant que soliste lyrique avec J.C.



Graaf Symphonies as published by the Hummel brothers

Bach à Londres avant de s'installer en tant que compositeur et interprète à La Haye. D'autres personnages importants de la cour de La Haye sont l'instrumentiste, compositeur et éditeur Johann Conrad Spangenberg (vers 1720 et 1800), le compositeur Colizzi et le violoniste Malherbe.

La musique présentée sur ce CD date de la période comprise approximativement entre 1760 et 1785. Le programme désire donner à l'auditeur une impression du type de répertoire joué à la cour à cette période et lui faire goûter l'effervescence et l'atmosphère cosmopolite des tendances et styles musicaux de la cour. En plus des œuvres composées par les musiciens en résidence, il offre également d'autres morceaux joués à la cour et écrits par des compositeurs tels que « le Haydn hollandais » Joseph Schmitt ainsi que par Abel et J.C. Bach, les musiciens de Mannheim J. Stamitz, Toeschi, Cannabich, Eichner et Filtz – dont on pouvait aisément se procurer la musique en Hollande, dans des éditions, par exemple, des frères Hummel.

Il est clair que pendant la deuxième moitié du 18^{ème} siècle, la musique et les Arts furent la passion du prince et régent hollandais Guillaume V. Les grands triomphes de son règne sont indéniablement ses réalisations culturelles et en particulier son

establishment musical, réunissant certains des plus grands créateurs de la scène musicale internationale européenne de la fin du 18^{ème} siècle, et qui se consacraient à la composition et à l'interprétation d'une musique symphonique hautement dynamique et inventive dans le grand centre de la cour de Hollande, La Haye.

Du point de vue stylistique, cette musique balance entre une élégance visionnaire éclairée et l'énergie qui en fait le « rock 'n roll » de l'époque. C'est cette richesse stylistique toute particulière que nous avons tenté de capturer dans notre interprétation de ces œuvres si attrayantes.

Nous sommes fiers, avec cet enregistrement, de rendre de nouveau à ces œuvres musicales leur place sur la carte internationale et de montrer la richesse de la tradition musicale de la cour de Hollande et de l'école symphonique hollandaise du 18^{ème} siècle.

Enfin, nous espérons que vous aurez le même plaisir à écouter ces Joyaux de la couronne musicale hollandaise du 18^{ème} siècle que nous avons eu à les interpréter pour vous.

Simon Murphy

Traduction française : Brigitte Zwerver-Berret



Credits

Project title, concept and research by Simon Murphy.

Works re-discovered and explored by Simon Murphy and the NDA's Research Lab.

Modern scholarly/performing editions of the symphonic works appearing on this album were made by the NDA from original 18th century manuscripts and first prints. Modern orchestral scores and parts by Christian Staude, edited by Simon Murphy. These new editions are available for hire from the New Dutch Academy (from mid-2010 onwards).

Simon Murphy would like to personally thank all of the musicians, staff and friends of the NDA who have helped make this project possible and have brought it to fruition. A particularly special thanks to Petra Burmann and her family – without whom this CD wouldn't have existed at all.

The NDA, collectively, would like to publicly thank The City of The Hague, Muziek tussen Maas en Sluis and all the other project partners whose vision, belief and contributions helped make this recording a reality. Personal thanks to Frits Huffnagel, Henk Kool, Marieke Bolle, Jetta Klijnsma, Hans Mellema, Frans van Bork, Paul Broekhoff, Marjolijn Peters, Wim van der Hoff, Marianne Lange, Chris van de Ven, Reinildis van Ditzhuyzen, Kees van Hemert, Jan Hoekema, Peter Noordanus, Andy Haxby, Arent van Wassenauer, Mardin Smayel, Nessa Cherif, Sir Stephen Brady, Peter Stephens, Lydia Morton and the Australian Embassy in The Hague, Corry Klugkist and the Friends of the NDA, and many others.

The programme of musical works appearing

on this disc was premiered in concert as part of the 3rd edition of Festival Classique in 2009 in The Hague in a special NDA performance on the Hofvijver which was also broadcast live on digital television by Dutch national broadcaster AVRO (New Dutch Academy/Oranjeconcert). The NDA also performed a selection of these works as part of the NDA's educational concert programme "A Symphony Story" as part of the Dutch Music Week (Nederlandse Muziekweek) in 2007 in De Doelen and other concert halls in the Netherlands. Initial exploration of several of these works began during the Dutch Baroque Summer initiative. The NDA would like to extend its thanks to those who made these musical explorations and performances possible – including Stef Collignon, Annemarie Goedvolk, Neil Wallace, Willem Wijgers, Judith Verberne and the members of Baroque Summer.

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Painting of Huis ten Bosch (1750/51, J. T. Compe)
kindly provided from the private collection of
Willem-Jan Hoogsteder.

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Polyhymnia International a été fondé en 1998 suite au rachat de l'ancien Philips Classics Recording Center par ses cadres.

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Zappa, Stamitz, Schwindl, Graaf and Mozart

- on authentic instruments -

Christian Ernst Graaf (1723 - 1804)

Symphony in D Op 14 no 1

(pub. J.J. Hummel Amsterdam/Berlin, 1776)

- | | |
|-----------|-------|
| 1 Allegro | 3. 07 |
| 2 Andante | 2. 34 |
| 3 Presto | 1. 56 |

Francesco Zappa (fl. 1763 - 1788)

Symphony in B flat "The Cello Symphony"

("Concertata Sinfonia à più Strumenti Obbligati")

- | | |
|-----------------|-------|
| 4 Allegro | 2. 03 |
| 5 Largo assai * | 6. 21 |
| 6 Allegro assai | 3. 47 |

Friedrich Schwindl (1737 - 1786)

Symphony in D Op 9 no 3

(pub. B. Hummel, Den Haag, c.1765)

- | | |
|-----------|-------|
| 7 Allegro | 2. 58 |
| 8 Andante | 3. 29 |
| 9 Presto | 2. 33 |

Simon Murphy Conductor
New Dutch Academy Orchestra

Elizabeth Dobbin Soprano
 Caroline Kang Violoncello

Wolfgang Amadeus Mozart (1756 - 1791)

Symphony no 5 in B flat, KV 22 "The Hague"

("Haagsche")

(composed in Den Haag/The Hague, 1765)

- | | |
|------------------|-------|
| 10 Allegro | 2. 34 |
| 11 Andante | 2. 58 |
| 12 Allegro molto | 1. 20 |

Francesco Zappa (fl. 1763 - 1788)

Symphony in D

- | | |
|------------------|-------|
| 13 Allegro assai | 2. 07 |
| 14 Largo | 5. 38 |
| 15 Allegro | 1. 12 |

Wolfgang Amadeus Mozart (1756 - 1791)

16 Aria "Conservati Fedele"

for Soprano and Orchestra, KV 23

(composed in The Hague, 1766)

Carl Stamitz (1746 - 1801)

Symphony in C Op 24 no 1

(pub. B. Hummel, Den Haag c. 1765)

- | | |
|------------------------|-------|
| 17 Allegro con spirito | 5. 12 |
| 18 Andante molto | 6. 21 |
| 19 Poco presto | 3. 45 |

*Also known as the Zappa
 (Adagio for Cello and Orchestra in E Flat)

Total playing time: 68.12



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