

BOCCHERINI EDITION**CD1 51'34****Symphony in C G515**

1 I. Allegro con moto	4'47
2 II. Menuetto – Trio	3'37
3 III. Lento	2'46
4 IV. Finale: Allegro vivo assai	2'26

Symphony in D minor G517

5 I. Allegro moderato	7'45
6 II. Minuetto con moto – Trio	3'53
7 III. Andante amoroso	4'20
8 IV. Allegro vivo ma non presto	3'47

Symphony in A G518

9 I. Allegro spiritoso	7'04
10 II. Minuetto: Allegro – Trio	3'23
11 III. Andante	4'14
12 IV. Allegro ma non presto	3'14

CD2 56'27**Symphony in C minor G519**

1 I. Allegro vivo assai	6'36
2 II. Pastorale lentarello	4'30
3 III. Minuetto: Allegro – Trio	2'29
4 IV. Finale: Allegro	3'20

Symphony in D G520

5 I. Allegro	6'40
6 II. Andante	4'51
7 III. Minuetto: Allegro – Trio	3'22
8 IV. Finale: Presto	3'30

Symphony in D G521

9 Allegro con molto spirito – Andantino – Allegro	5'51
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Symphony in D minor G522

10 I. Adagio – Allegro vivo assai	4'57
11 II. Andantino	3'19
12 III. Minuetto: Allegro – Trio	3'56
13 IV. Adagio – Allegro vivo assai	2'39

New Berlin Chamber Orchestra

Michael Erxleben *violin I & conductor*

Recording: 5 June 1992, Funkhaus, Berlin, Germany

Producer: Joachim Kretschmar

Recording supervision: Lothar Hübner

Recording engineer: Claus Seyfahrt

Digital editing: Jens Uhlmann & Hugo Gneipelt

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CD3 64'47**Cello Concerto in D G479**

1 I. Allegro	6'57
2 II. Adagio	4'40
3 III. Allegro assai	4'35

Cello Concerto in G G480

4 I. Allegro	6'46
5 II. Adagio	5'07
6 III. Allegro	5'09

Cello Concerto in C G477

7 I. Allegro	5'09
8 II. Largo	3'38
9 III. Allegro	4'36

Cello Concerto in B flat G482

10 I. Allegro moderato	7'50
11 II. Andante grazioso	6'00
12 III. Rondo: Allegro	5'18

CD4**70'18****Cello Concerto in E flat Gdeest**

1 I. Maestoso	5'59
2 II. Largo	4'49
3 III. Allegro	4'05

Cello Concerto in D G478

4 I. Allegro con spirito	6'37
5 II. Larghetto	7'13
6 III. Rondo: Comodo assai	9'23

Cello Concerto in A G475

7 I. Allegro	4'10
8 II. Adagio	4'03
9 III. Rondo: Allegro	4'00

Cello Concerto in D G483

10 I. Allegro moderato	7'34
11 II. Andante lentarello	5'39
12 III. Allegro e con moto	6'42

CD5**67'30****Cello Concerto in E flat G474**

1 I. Allegro moderato	7'47
2 II. Largo	6'25
3 III. Rondo: Allegro	3'46

Cello Concerto in C G573

4 I. Maestoso	6'09
5 II. Largo cantabile	4'19
6 III. Allegro comodo	5'29

Cello Concerto in D G476

7 I. Allegro	6'54
8 II. Largo	5'13
9 III. Allegro a piacere	4'04

Cello Concerto in C G481

10 I. Allegro moderato	6'55
11 II. Adagio	5'25
12 III. Allegretto	4'58

Accademia i Filarmonici di VeronaEnrico Bronzi *cello & conductor*Recording: Spring 2005, Sala Maffeiana del Teatro Filarmonico, Verona;
Teatro Martinelli, Sandra-Verona; Auditorium Paganini, Parma, Italy

Producer: Gian Andrea Lodovici

Sound engineer: Alberto Ambrosini

Editing: Elisabetta Fable

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CD6**64'49****String Sextet in F minor G457 Op.23 No.4**

1 I. Allegro moderato	5'44
2 II. Minuetto con moto	2'55
3 III. Grave assai	1'56
4 IV. Finale: Allegro ma non presto	3'51

String Sextet in E flat G454 Op.23 No.1

5 I. Allegro molto	7'40
6 II. Larghetto	3'39
7 III. Minuetto – Trio I–III	5'42

String Sextet in F G459 Op.23 No.6

8 I. Andantino grazioso	3'48
9 II. Allegro assai	6'03
10 III. Tempo di minuetto – Trio	3'07
11 IV. Finale: Prestissimo	2'37

String Sextet in E G456 Op.23 No.3

12 I. Moderato assai	3'19
13 II. Allegro brillante	6'57
14 III. Minuetto – Trio	3'51
15 IV. Finale: Presto	3'14

Mayumi Seiler *violin I* · Iris Juda *violin II*
Diemut Poppen *viola I* · Werner Dickel *viola II*
Richard Lester *cello I* · Howard Penny *cello II*

Recording: 13–16 January 1991, Siemensvilla, Berlin
Producer: Cornelia Schönberg
Recording supervision: Wolfgang Hoff
Recording engineer: Herbert Schlüter
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CD7**62'29****Oboe Quintet in G G431 Op.55 No.1**

1 I. Allegro con vivacità	5'44
2 II. Allegretto	3'37

Oboe Quintet in F G432 Op.55 No.2

3 I. Andantino	5'21
4 II. Minuetto	3'39

Oboe Quintet in D G433 Op.55 No.3

5 I. Allegretto	6'31
6 II. Tempo di minuetto	3'10

Oboe Quintet in A G434 Op.55 No.4

7 I. Andantino	5'13
8 II. Allegretto	6'13

Oboe Quintet in E flat G435 Op.55 No.5

9 I. Andante lento	3'19
10 II. Minuetto con moto	3'22
11 III. Lento come prima	3'39

Oboe Quintet in D minor G436 Op.55 No.6

12 I. Allegretto comodo assai	7'59
13 II. Minuetto	3'58

Lajos Lencsés *oboe*

Parisii Quartet

Thierry Brodard *violin I* · Jean-Michel Berrette *violin II*
Dominique Lobet *viola* · Jean-Philippe Martignoni *cello*

Recording: December 1992, Funkstudio des SDR, Stuttgart
Producer: Guido Barth-Purrmann
Recording supervision: Dietmar Wolf
Recording engineer: Friedemann Trumpp
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CD8	80'03
Guitar Quintet in D minor G445	
1 I. Allegro moderato	8'01
2 II. Cantabile	4'33
3 III. Minuetto	4'39
4 IV. Finale: Allegro assai	5'23
Guitar Quintet in B flat G447	
5 I. Allegro moderato	5'36
6 II. Tempo di minuetto	5'01
7 III. Adagio	5'04
8 IV. Allegro	6'20
Guitar Quintet in D G449	
9 I. Andantino pausato	5'30
10 II. Minuetto: Allegro	3'11
11 III. Allegro giusto	3'01
12 IV. Andantino pausato con variazioni	7'53
Guitar Quintet in G G450	
13 I. Allegro con vivacità	4'22
14 II. Andantino lento	3'11
15 III. Tempo di minuetto	4'14
16 IV. Allegretto	3'47
CD9	68'01
Guitar Quintet in D G448 'Fandango'	
1 I. Pastorale	4'26
2 II. Allegro maestoso	6'38
3 III. Grave assai –	1'32
4 Fandango	5'37
Guitar Quintet in E G446	
5 I. Maestoso assai	8'19
6 II. Adagio –	2'04
7 Allegretto	3'03
8 III. Polacca: Tempo di minuetto	5'50

Guitar Quintet in C G453 'La Ritirata di Madrid'	
9 I. Allegro maestoso assai	10'58
10 II. Andantino	6'14
11 III. Allegretto	6'09
12 IV. March: La Ritirata di Madrid	6'53

Eros Roselli *guitar*

La Magnifica Comunità

Enrico Casazza, Isabella Longo *violins* · Luigi Mazzucato *viola* · Luigi Puxeddu *cello*

Performed on period instruments

Recording: May 2005, Oratorio di S. Rocco Grignano Polesine, Rovigo, Italy

Producer: Gian Andrea Lodovici

Sound engineer: Matteo Costa

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CD10	68'49
Piano Quintet in E minor G407 Op.56 No.1	
1 I. Allegro comodo	10'10
2 II. Adagio	5'43
3 III. Minuetto: Con moto	3'45
4 IV. Finale: Allegretto	8'03

Piano Quintet in F G408 Op.56 No.2	
5 I. Allegretto	5'51
6 II. Minuetto: Amoroso	3'39
7 III. Poco adagio	4'13
8 IV. Allegretto	3'28

Piano Quintet in C G409 Op.56 No.3	
9 I. Maestoso assai	12'25
10 II. Andantino	3'26
11 III. Allegretto	7'50

CD11 **57'12****Piano Quintet in E flat G410 Op.56 No.4**

1 I. Lento	5'26
2 II. Allegretto	4'49
3 III. Allegro assai	5'50

Piano Quintet in D G411 Op.56 No.5

4 I. Andante sostenuto	4'57
5 II. Minuetto: Allegro	3'15
6 III. Andante, come prima	1'50
7 IV. Allegro, a modo di marcia vivace	3'56
8 V. Variazioni: Andante, piuttosto lento	7'08

Piano Quintet in A minor G412 Op.56 No.6

9 I. Allegretto	6'42
10 II. Andantino	3'11
11 III. Minuetto con moto	3'19
12 IV. Andantino come prima	1'32
13 V. Allegro ma non presto	4'58

CD12 **63'24****Piano Quintet in A G413 Op.57 No.1**

1 I. Allegro moderato	7'39
2 II. Minuetto: Tempo giusto – Trio	3'28
3 III. Andantino, con un poco di moto	2'48
4 IV. Allegro giusto	5'59

Piano Quintet in B flat G414 Op.57 No.2

5 I. Allegretto moderato	8'37
6 II. Minuetto: Tempo giusto – Trio	4'06
7 III. Adagio	5'14
8 IV. Finale: Allegro un poco vivace	6'35

Piano Quintet in E minor G415 Op.57 No.3

9 I. Andante lento assai	6'09
10 II. Minuetto non presto, con grazia	2'19
11 III. Provensal: Allegro vivo	4'09
12 IV. Andante lento	2'38
13 V. Provensal: Allegro vivo e pp come prima	3'14

CD13 **57'40****Piano Quintet in D minor G416 Op.57 No.4**

1 I. Allegro giusto ma con vivacità	7'37
2 II. Largo cantabile	5'29
3 III. Finale: Allegro assai	6'53

Piano Quintet in E G417 Op.57 No.5

4 I. Allegro sostenuto e imperioso	8'34
5 II. Adagio	2'06
6 III. Polacca: Tempo di minuetto	6'21

Piano Quintet in C G418 Op.57 No.6

7 I. Allegretto lento	3'54
8 II. Presto	5'05
9 III. Variazioni sulla Ritirata notturna di Madrid	6'39
10 IV. Polonese: Allegretto sostenuto	4'45

Ilario Gregoletto *fortepiano*

Ensemble Claviere

Rossella Croce, Giulia Panzeri *violins* · Sebastiano Airoidi *viola* · Enrico Contini *cello*

Performed on period instruments · Fortepiano by Schantz (1805)

Recording: August 2005, Ceneda, Vittorio Veneto, Treviso, Italy

Producer: Gian Andrea Lodovici

Sound engineer: Matteo Costa

Editing: Matteo Costa & Gabriele Robotti

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CD14	65'01
String Quintet in A G265 Op.10 No.1	
1 I. Andantino	6'01
2 II. Largo	5'53
3 III. Minuetto: Allegro – Trio	5'25
4 IV. Allegro assai	3'02
String Quintet in E flat G266 Op.10 No.2	
5 I. Amoroso	6'34
6 II. Allegro non tanto	6'00
7 III. Minuetto – Trio	5'25
8 IV. Presto	2'58
String Quintet in C minor G267 Op.10 No.3	
9 I. Allegretto	9'40
10 II. Adagio non tanto	4'04
11 III. Minuetto – Trio	4'57
12 IV. Presto	4'36
CD15	57'25
String Quintet in C G268 Op.10 No.4	
1 I. Adagio	1'20
2 II. Allegro e con forza	9'18
3 III. Adagio	4'45
4 IV. Rondeau: Allegro	3'53
String Quintet in E flat G269 Op.10 No.5	
5 I. Non tanto sostenuto	4'47
6 II. Allegro assai	7'45
7 III. Allegretto	7'10
String Quintet in D G270 Op.10 No.6	
8 I. Pastorale	4'07
9 II. Allegro maestoso	6'22
10 III. Minuetto con variazioni	7'27

La Magnifica Comunità
 Enrico Casazza, Isabella Longo *violins* · Daniel Formentelli *viola*
 Luigi Puxeddu, Leonardo Sapere *cellos*

Performed on period instruments

Recording: July 2004, Abbazia di Carceri d'Este, Padua, Italy

Producer: Gian Andrea Lodovici

Sound engineer: Matteo Costa

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CD16	62'18
String Quintet in B flat G271 Op.11 No.1	
1 I. Allegro	9'21
2 II. Adagio non tanto	6'29
3 III. Allegro assai	6'39
String Quintet in C G273 Op.11 No.3	
4 I. Allegro molto	7'00
5 II. Larghetto	3'19
6 III. Minuetto – Trio	3'03
7 IV. Presto	3'32
String Quintet in A G272 Op.11 No.2	
8 I. Allegro non molto	7'14
9 II. Larghetto	4'56
10 III. Minuetto – Trio	4'25
11 IV. Allegro assai	3'54
CD17	66'20
String Quintet in F minor G274 Op.11 No.4	
1 I. Larghetto	5'11
2 II. Vivace	8'26
3 III. Minuetto – Trio	3'13
4 IV. Presto	3'40

String Quintet in E G275 Op.11 No.5

5 I. Amoroso	4'50
6 II. Allegro e con spirito	8'04
7 III. Minuetto – Trio	3'11
8 IV. Rondeau: Andante	7'26

String Quintet in D G276 Op.11 No.6 'L'Uccelliera'

9 I. Adagio assai	0'54
10 II. Allegro giusto	11'01
11 III. Allegro (Li pastori e li cacciatori)	2'25
12 IV. Tempo di minuetto	2'41
13 V. Tempo di prima	4'53

CD18**55'37****String Quintet in E flat G277 Op.13 No.1**

1 I. Maestoso	5'40
2 II. Larghetto con espressione	3'43
3 III. Minuetto: Allegro	4'06
4 IV. Presto	6'15

String Quintet in C G278 Op.13 No.2

5 I. Allegro maestoso	8'25
6 II. Larghetto	3'23
7 III. Presto	3'28

String Quintet in F G279 Op.13 No.3

8 I. Prestissimo	6'33
9 II. Largo	5'48
10 III. Tempo di minuetto – Trio	3'26
11 IV. Presto	4'19

CD19**55'37****String Quintet in D minor G280 Op.13 No.4**

1 I. Allegro	9'00
2 II. Andante sostenuto	6'04
3 III. Fuga: Allegro giusto	4'01

String Quintet in A G281 Op.13 No.5

4 I. Andantino	5'40
5 II. Allegro giusto	5'18
6 III. Presto assai	3'47

String Quintet in E G282 Op.13 No.6

7 I. Andante sostenuto	3'13
8 II. Allegro con spirito	5'52
9 III. Minuetto	3'14
10 IV. Rondeau: Allegro	4'43

La Magnifica Comunità

Enrico Casazza, Isabella Longo *violins* · Daniel Formentelli *viola*
Luigi Puxeddu, Leonardo Sapere *cellos*

Performed on period instruments

Recording: May 2005, Oratorio di S. Rocco, Grignano Polesine, Rovigo, Italy

Producer: Gian Andrea Lodovici

Sound engineer: Matteo Costa

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CD20	55'16
String Quintet in C minor G283 Op.18 No.1	
1 I. Allegro moderato	5'53
2 II. Grave	4'43
3 III. Minuetto – Trio	3'12
4 IV. Allegro assai	4'25
String Quintet in D G284 Op.18 No.2	
5 I. Allegro assai	5'30
6 II. Adagio	5'56
7 III. Minuetto – Trio	5'07
8 IV. Allegro assai	2'40
String Quintet in E flat G285 Op.18 No.3	
9 I. Allegro molto	3'35
10 II. Larghetto	5'33
11 III. Tempo di minuetto – Trio	3'51
12 IV. Rondeau: Allegro	4'21
CD21	52'27
String Quintet in C G286 Op.18 No.4	
1 I. Allegro	6'59
2 II. Largo cantabile	2'01
3 III. Minuetto con moto – Trio	2'46
4 IV. Allegro assai – Andantino – Allegro assai	4'31
String Quintet in D minor G287 Op.18 No.5	
5 I. Allegro moderato	9'33
6 II. Lento	4'51
7 III. Allegro con moto	5'16
String Quintet in E G288 Op.18 No.6	
8 I. Grave	6'12
9 II. Allegro	3'57
10 III. Minuetto – Trio	4'21
11 IV. Presto	1'43

La Magnifica Comunità

Enrico Casazza, Isabella Longo *violins* · Alberto Salomon *viola*
Luigi Puxeddu, Leonardo Sapere *cellos*

Performed on period instruments

Recording: May 2006, Oratorio di S. Rocco, Grignano Polesine, Rovigo, Italy

Producer: Gian Andrea Lodovici

Sound engineer: Matteo Costa

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CD22	60'28
String Quintet in E flat G289 Op.20 No.1	
1 I. Allegro vivo molto	6'57
2 II. Larghetto	4'45
3 III. Grave	1'02
4 IV. Minuetto con moto – Trio	2'26
5 V. Allegro vivace assai	2'45
String Quintet in B flat G290 Op.20 No.2	
6 I. Allegro giusto	7'29
7 II. Cantabile adagio assai	6'13
8 III. Minuetto con molto moto – Trio	3'25
9 IV. Prestissimo	3'33
String Quintet in F G291 Op.20 No.3	
10 I. Adagio non tanto	6'52
11 II. Allegro moderato	8'39
12 III. Minuetto – Trio	3'13
13 IV. Allegro assai	2'49

CD23	56'42
String Quintet in G G292 Op.20 No.4	
1 I. Allegro brioso assai	6'43
2 II. Andante lentarello	5'01
3 III. Minuetto – Trio	3'15
4 IV. Prestissimo	3'08
String Quintet in D minor G293 Op.20 No.5	
5 I. Allegro assai	3'55
6 II. Adagio	5'22
7 III. Minuetto – Trio	5'08
8 IV. Rondeau: Allegretto	3'57
String Quintet in A minor G294 Op.20 No.6	
9 I. Allegro moderato	6'34
10 II. Minuetto – Trio	4'00
11 III. Larghetto	4'46
12 IV. Allegro ma non presto	4'31
CD24	49'27
String Quintet in D minor G295 Op.25 No.1	
1 I. Larghetto	1'20
2 II. Allegro	4'45
3 III. Minuetto con moto – Trio	2'48
4 IV. Rondeau: Allegretto	4'44
String Quintet in E flat G296 Op.25 No.2	
5 I. Sostenuto assai	5'00
6 II. Allegro vivo	7'09
7 III. Minuetto – Trio	5'45
String Quintet in A G297 Op.25 No.3	
8 I. Moderato assai	7'03
9 II. Allegro con brio	6'52
10 III. Minuetto – Trio	3'52

CD25	56'11
String Quintet in C G298 Op.25 No.4	
1 I. Allegro	7'02
2 II. Larghetto	2'52
3 III. Minuetto – Trio	4'31
4 IV. Allegro	2'06
String Quintet in D G299 Op.25 No.5	
5 I. Allegro moderato assai	8'45
6 II. Largo assai	5'08
7 III. Minuetto – Trio	5'40
8 IV. Grave	1'15
9 V. Rondeau: Allegretto	2'46
String Quintet in A minor G300 Op.25 No.6	
10 I. Allegro non molto	5'06
11 II. Minuetto – Trio	3'42
12 III. Largo cantabile	4'51
13 IV. Finale: Allegro giusto	2'14
CD26	68'18
String Quintet in A G301 Op.27 No.1	
1 I. Andante con un poco di moto	8'42
2 II. Allegro con moto	3'57
String Quintet in G G302 Op.27 No.2	
3 I. Allegro	5'07
4 II. Minuetto – Trio	4'27
String Quintet in E minor G303 Op.27 No.3	
5 I. Moderato assai	6'59
6 II. Minuetto – Trio	4'22
String Quintet in E flat G304 Op.27 No.4	
7 I. Sostenuto	8'33
8 II. Minuetto – Trio	3'11

String Quintet in G minor G305 Op.27 No.5

9 I. Moderato 5'30
10 II. Minuetto – Trio 4'49

String Quintet in B minor G306 Op.27 No.6

11 I. Allegro moderato 7'01
12 II. Minuetto – Trio 5'09

La Magnifica Comunità

Enrico Casazza, Isabella Longo *violins* · Mario Paladin *viola*
Luigi Puxeddu, Leonardo Sapere *cellos*

Performed on period instruments

Recording: March 2007 (CD22-23), September 2007 (CD24-26), Chiesa di Maseralino, Padua, Italy

Artistic director: Gabriele Robotti

Sound engineer: Matteo Costa

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CD27**54'31****String Quintet in F G307 Op.28 No.1**

1 I. Allegro giusto 8'15
2 II. Larghetto 5'07
3 III. Minuetto – Trio 4'41
4 IV. Finale: Allegro 5'39

String Quintet in A G308 Op.28 No.2

5 I. Allegro vivace 4'08
6 II. Minuetto – Trio 3'38
7 III. Larghetto 3'32
8 IV. Allegro vivace 2'05

String Quintet in E flat G309 Op.28 No.3

9 I. Larghetto 5'22
10 II. Allegro molto 5'25
11 III. Minuetto – Trio 3'28
12 IV. Allegro vivo 3'08

CD28**59'44****String Quintet in C G310 Op.28 No.4**

1 I. Allegro con moto 6'07
2 II. Minuetto con moto – Trio 3'19
3 III. Grave 6'07
4 IV. Rondeau: Allegro con moto 5'35

String Quintet in D minor G311 Op.28 No.5

5 I. Allegro con moto 6'41
6 II. Andante 4'32
7 III. Minuetto – Trio 3'58
8 IV. Finale: Allegro 4'21

String Quintet in B flat G312 Op.28 No.6

9 I. Allegro giusto 5'34
10 II. Minuetto – Trio 4'59
11 III. Larghetto 4'32
12 IV. Finale: Allegro vivo 3'56

La Magnifica Comunità

Enrico Casazza, Isabella Longo *violins* · Massimo Piva *viola*
Luigi Puxeddu, Simone Tieppo *cellos*

Performed on period instruments

Recording: Chiesa di Cavarzere, Venice, Italy

Artistic director: Gabriele Robotti

Sound engineer: Matteo Costa

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CD29 **63'10**

String Quintet Op.29 No.1 in D G313

1 I. Andante moderato	8'03
2 II. Minuetto	3'48
3 III. Cantabile	6'23
4 IV. Finale: Allegro	5'19

String Quintet Op.29 No.2 in C minor G314

5 I. Allegro vivo	7'25
6 II. Largo assai	2'06
7 III. Minuetto	3'45
8 IV. Fuga: Allegro giusto	5'01

String Quintet Op.29 No.3 in F G315

9 I. Adagio	5'52
10 II. Allegro vivo	8'12
11 III. Andante lentarello	6'51

CD30 **62'22**

String Quintet Op.29 No.4 in A G316

1 I. Allegro moderato	6'49
2 II. Minuetto	3'46
3 III. Largo cantabile	7'07
4 IV. Il ballo tedesco: Presto	3'35

String Quintet Op.29 No.5 in E flat G317

5 I. Allegro moderato	7'03
6 II. Minuetto	3'11
7 III. Andante lento	6'05
8 IV. Finale: Allegro assai	5'09

String Quintet Op.29 No.6 in G minor G318

9 I. Allegro moderato assai	7'39
10 II. Minuetto	2'47
11 III. Preludio: Adagio	2'28
12 IV. Rondò: Allegro giusto	6'21

Luigi Puxeddu *cello*

I Virtuosi della Rotonda

Federico Guglielmo, Alessia Pazzaglia *violin*

Davide Zaltron *viola*

Riccardo Giovine *cello*

Recording: October 2013, Abbey of St Mary of Carceri, Padua, Italy

Recording producer: Matteo Costa

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CD31 **69'28**

String Quintet Op.30 No.1 in B flat G319

1 I. Andante lentarello	5'21
2 II. Minuetto	2'57

String Quintet Op.30 No.2 in A minor G320

3 I. Allegro	4'43
4 II. Minuetto	4'09

String Quintet Op.30 No.3 in C G321

5 I. Andantino lentarello	3'08
6 II. Minuetto	3'17

String Quintet Op.30 No.4 in E flat G322

7 I. Allegro	4'53
8 II. Minuetto	3'09

String Quintet Op.30 No.5 in E minor G323

9 I. Allegretto	6'11
10 II. Minuetto	4'04

String Quintet Op.30 No.6 in C G324 "La Musica Notturna delle strade di Madrid"

11 I. versione I	14'56
12 II. versione II	12'37

CD32	55'29
String Quintet Op.31 No.1 in E flat G325	
1 I. Moderato	7'17
2 II. Minuetto	3'20
3 III. Grave	6'42
4 IV. Allegro vivace ma	2'19

String Quintet Op.31 No.2 in G G326	
5 I. Moderato	8'25
6 II. Andante lento	2'54
7 III. Minuetto, con moto	2'18
8 IV. Rondeau allegretto	4'18

String Quintet Op.31 No.3 in B flat G327	
9 I. Andante lento	4'14
10 II. Allegro assai	6'28
11 III. Minuetto	3'04
12 IV. Allegro	2'29

CD33	52'21
String Quintet Op.31 No.4 in C minor G328	
1 I. Preludio Adagio	2'42
2 II. Allegro	7'40
3 III. Adagio	1'33
4 IV. Allegro ma non Pres	5'23

String Quintet Op.31 No.5 in A G329	
5 I. Cantabile	4'57
6 II. Allegro	7'11
7 III. Minuetto	3'43
8 IV. Allegro	2'18

String Quintet Op.31 No.6 in F G330	
9 I. Allegretto con moto	4'47
10 II. Largo	5'39
11 III. Minuetto	3'29
12 IV. Allegro vivo	2'54

Luigi Puxeddu *cello*

I Virtuosi della Rotonda
 Federico Guglielmo, Alessia Pazzaglia *violin*
 Davide Zaltron *viola*
 Riccardo Giovine *cello*

Recording: t.b.c.
 (p) & (c) 2024 Brilliant Classics

CD34	52'29
String Quintet in B flat G337 Op.39 No.1	
1 I. Andante lento	4'33
2 II. Allegro vivo – Tempo di minuetto – Tempo I	3'34
3 III. Rondeau: Allegro ma non tanto – Tempo di minuetto – Tempo I	6'34

String Quintet in F G338 Op.39 No.2	
4 I. Allegro vivo non presto	6'44
5 II. Adagio non tanto	4'38
6 III. Minuetto – Trio	3'18
7 IV. Finale: Allegro vivo	5'10

String Quintet in D G339 Op.39 No.3	
8 I. Allegro vivo	7'54
9 II. Pastorale: Amoroso ma non lento	5'55
10 III. Finale: Presto	4'30

La Magnifica Comunità

Enrico Casazza, Isabella Longo *violins* · Massimo Piva *viola*
Luigi Puxeddu, Elio Andriotto *cellos*

Performed on period instruments

Recording: September 2008, Chiesa di Maseralino, Padua, Italy
Artistic director: Gabriele Robotti
Sound engineer: Matteo Costa
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CD35	56'57
String Quartet No.1 in B flat G.195	
1. Allegro Moderato	4'28
2. Minuetto con moto – Trio	5'19
String Quartet No.2 in G minor G.196	
3. Larghetto	4'29
4. Minuetto - Trio	4'29
String Quartet No.3 in E flat G.197	
5. Allegro vivace	4'53
6. Minuetto – Trio	4'00
String Quartet No.4 in A G.198	
7. Larghetto	5'35
8. Minuetto con moto – Trio	4'38
String Quartet No.5 in F G.199	
9. Allegretto	5'15
10. Minuetto allegro - Trio	3'58
String Quartet No.6 in F minor G.200	
11. Andante appassionato ma non lento	5'31
12. Minuetto – Trio	4'13

Ensemble Symposium

Igor Cantarelli *violin I*
Gian Andrea Guerra *violin II*
Simone Laghi *viola*
Gregorio Buti *cello*

Recording: 5-7 August 2015, Badia di San Michele Cavana, Lesignano de' Bagni (PR), Italy
Producer, recording and editing: Fabio Framba
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CD36	45'51
Quintet Op.17 No.1 in D G.419	
1. I. Allegro assai	4'39
2. II. Minuetto: Amoroso	4'14
Quintet Op.17 No.2 in C G.420	
3. I. Allegro giusto	5'22
4. II. Minuetto: Amoroso	3'18
Quintet Op.17 No.3 in D minor G.421	
5. I. Larghetto	3'40
6. II. Rondo: Allegro grazioso	3'30
Quintet Op.17 No.4 in B flat G422	
7. I. Andantino moderato	4'49
8. II. Minuetto: Allegro	3'53
Quintet Op.17 No.5 in G G423	
9. I. Allegro moderato	5'01
10. II. Allegro assai	1'39
Quintet Op.17 No.6 in E flat G424	
11. I. Larghetto	2'40
12. II. Rondo: Allegro con moto	2'57

CD37	52'26
Quintet Op.19 No.1 in E flat G.425	
1. I. Allegro Con Moto	3'34
2. II. Minuè	3'43
Quintet Op.19 No.2 in G minor G.426	
3. I. Allegro e con un poco di moto	5'59
4. II. Minuetto con moto	3'00
Quintet Op.19 No.3 in C G.427	
5. I. Andante non tanto	7'23
6. II. Rondeaugrazioso	6'01
Quintet Op.19 No.4 in D G.428	
7. I. Adagio assai	4'34
8. II. Minuetto con moto	2'33
Quintet Op.19 No.5 in B flat G.429	
9. I. Allegro moderato	4'52
10. II. Presto assai	1'47
Quintet Op.19 No.6 in D "Las parejas" G.430	
11. I. Entrada-Marcia	3'27
12. II. Galope	2'27
13. III. Entrada-Marcia	2'57
CD38	60'12
Quintet Op.55 No.1 in G G.431	
1. I. Allegretto con vivacità	5'54
2. II. Allegretto	3'30
Quintet Op.55 No.2 in F G.432	
3. I. Andantino	6'15
4. II. Minuetto	3'12

Quintet Op.55 No.3 in D G.433	
5. I. Allegretto	6'01
6. II. Minuetto	2'56
Quintet Op.55 No.4 in A G.434	
7. I. Andantino	5'25
8. II. Allegretto	6'23
Quintet Op.55 No.5 in E flat G.435	
9. I. Andante lento	3'17
10. II. Minuetto con moto	3'21
11. III. Lento come prima	3'35
Quintet Op.55 No.6 in D minor G.436	
12. I. Allegretto comodoassai	6'25
13. II. Minuetto	3'51

Rafael Ruibérriz de Torres *flute*

Francisco de Goya String Quartet

Pablo Gutiérrez · Irene Benito *violins* · Marta Mayoral *viola* · Alejandro Marías *cello*

Recording: November 2017 (CD36), February 208 (CD37), San Pedro de Alcántara's Church, Seville, Spain

Recording: Jordi Gil and Fabián Romero

Editing: Ale Barranco and Alex Calero

Mixing and mastering: Jordi Gil in Sputnik Recording Studios

Recording managers: Carlos Cansino, Diego García and Jacobo Díaz

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CD39	56'37
String Trio Op.6 No.4 in F G92	
1 I. Allegro molto	5'06
2 II. Lento con espressione	5'33
3 III. Tempo di Minuetto	4'51

String Trio Op.6 No.2 in E-flat G90

4 I. Allegro maestoso	4'25
5 II. Andante grazioso	4'08
6 III. Allegro molto	3'28

String Trio Op.6 No.5 in G minor G93

7 I. Adagio	3'22
8 II. Rondo Allegro	3'15
9 III. Tempo di Minuetto	2'16

String Trio Op.6 No.6 in C G94

10 I. Allegro assai	6'33
11 II. Larghetto	6'39
12 III. Presto	6'16

Lubotsky Trio

Mark Lubotsky *violin* · Katarina Andreasson *violin* · Olga Dowbusch-Lubotsky *cello*

Recording: June 2016, Konserthus Örebro, Sweden

Sound Engineer: Andrew Hallifax

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CD40**61'07****Sonata Op.5 No.1 in B-flat G.25**

1. I. Allegro con moto	6'24
2. II. Adagio	8'14
3. III. Presto	5'04

Sonata Op.5 No.4 in D G.28

4. I. Andante	6'30
5. II. Allegro assai	9'14
6. III. Rondo	5'49

Sonata Op.5 No.5 in G minor G.29

7. I. Allegro molto	6'20
8. II. Cantabile, ma con un poco di moto	9'13
9. III. Presto assai	4'05

CD41**69'07****Sonata Op.5 No.2 in C G.26**

1. I. Allegro con spirito	7'09
2. II. Largo	5'50
3. III. Tempo di minuetto	5'45

Sonata Op.5 No.3 in B-flat G.27

4. I. Moderato	9'06
5. II. Allegro	7'59

Sonata Op.5 No.6 in E-flat G.30

6. I. Maestoso assai	8'15
7. II. Rondo Allegretto ma con moto	5'33

**Six Sonatas for Violin and Piano
Arranged by Mlle Le Jeune****Sonata No.1 in C minor G.46**

8. I. Allegro	9'02
9. II. Menuetto	6'19
10. III. Presto	3'50

Igor Ruhadze Baroque *violin*

Alexandra Nepomnyashchaya *fortepiano*

Recording: 13-14 July, Emmausklooster, Velp, The Netherlands

Producer: Peter Arts, Arts Music Recordings

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CD42 **65'04**
Six Sonatas for Violin and Piano
Arranged by Mlle Le Jeune

Sonata No.2 in D G.47
1. I. Allegro 7'15
2. II. Menuetto 3'04

Sonata No.3 in B-flat G.48
3. I. Andante 6'24
4. II. Allegro 6'09

Sonata No.4 in A G.49
5. I. Allegro ma non troppo 4'53
6. II. Largetto 7'12
7. III. Allegro 4'47

Sonata No.5 in E-flat G.50
8. I. Allegro spiritoso 6'43
9. II. Andante 3'37
10. III. Allegro Molto 2'43

Sonata No.6 in E G.51
11. I. Largetto 4'23
12. II. Allegro con spirito 7'31

Igor Ruhadze Baroque *violin*
Alexandra Nepomnyashchaya *fortepiano*

Recording: 6-8 November 2020, Emmausklooster, Velp, The Netherlands
Producer: Peter Arts, Arts Music Recordings
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CD43 **60'35**
Three Sonatas for Violin and Piano
Arranged by Mr. Robinson

Sonata No.1 in B-flat G.52
1. I. Allegro 6'37
2. II. Amoroso 3'11
3. III. Presto assai 4'47

Sonata No.2 in E-flat G.53
4. I. Allegro 7'00
5. II. Tempo di Menuetto 2'40

Sonata No.3 in E G.54
6. I. Allegro moderato 5'16
7. II. Minuetto 2'12
8. III. Presto 3'14

Six Sonatas for Violin and Basso Continuo *
Sonata No.1 in A G.20.1
9. I. Allegro 5'47
10. II. Largo 3'09
11. III. Allegro 3'50

Sonata No.3 in G G.20.3
12. I. Largo 2'47
13. II. Allegro alla Militare 5'56
14. III. Minuetto 3'40

CD44	61'55
Sonata No.2 in C G.20.2	
1. I. Allegro	5'21
2. II. Adagio	6'01
3. III. Allegro moderato	5'29

Sonata No.4 in E-flat G.20.4	
4. I. Adagio	5'19
5. II. Allegro	6'14
6. III. Affectuoso	3'44

Sonata No.5 in F G.20.5	
7. I. Allegro	5'56
8. II. Adagio	3'24
9. III. Allegro	3'13

Sonata No.6 in A G.20.6	
10. I. Adagio	3'09
11. II. Allegro	6'19
12. III. Affectuoso	7'24

Igor Ruhadze Baroque *violin*
 Alexandra Nepomnyashchaya *fortepiano*

*** Ensemble Violini Capricciosi**

Igor Ruhadze Baroque *violin* · Octavie Dostaler-Lalonde Baroque *cello*
 Alexandr Puliaev *harpsichord*

Recording: 29-31 January (CD43 tr.1-8) & 16 November 2021, Emmausklooster, Velp,
 The Netherlands
 Producer: Peter Arts, Arts Music Recordings
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CD45	68'41
Duo in G Op.3 No.1 G56 (1761)	
1. I. Grazioso	4'40
2. II. Allegro	6'06
3. III. Presto	2'41

Duo in F Op.3 No.2 G57	
4.I. Presto assai	3'55
5. II. Largo	5'51
6. III. Tempo di Minuetto	2'54

Duo in A Op.3 No.3 G58	
7. I. Allegro	5'06
8. II. Largo	6'54
9. III. Minuetto	2'38

Duo in G Op.46 No.1 G63 (1797)	
10. I. Allegro	10'15
11. II. Minuetto Moderato	9'33
12. III. Rondo Allegretto	7'44

CD46	63'33
Duo in B flat Op.3 No.4 G59	
1. I. Moderato	7'36
2. II. Largo	7'44
3. III. Allegro	3'13

Duo in E flat Op.3 No.5 G60	
4. I. Presto assai	4'01
5. II. Adagio	5'41
6. III. Tempo di Minuetto	3'22

Duo in D Op.3 No.6 G61	
7. I. Allegro assai	4'33
8. II. Adagio	4'41
9. III. Minuetto	2'57

Duo in E Op.46 No.2 G64

10. I. Allegro giusto	5'55
11. II. Largetto	4'27
12. III. Minuetto allegretto	4'09
13. IV. Rondo Moderato	4'50

Igor Ruhadze Baroque *violin*
Daria Gorban *violin*

Recording: 4-5 October, 9 November & 14 December 2021, Emmausklooster, Velp,
The Netherlands

Producer: Peter Arts, Arts Music Recordings

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CD47**63'18****Cello Sonata in C G3**

1 I. Allegro	3'28
2 II. Andante	2'06
3 III. Minuetto (with variations)	5'10

Cello Sonata in C minor G2a*

4 I. Adagio	3'24
5 II. Allegro	3'42
6 III. Allegretto	2'09

Cello Sonata in F G1

7 I. Allegretto	4'18
8 II. Largo	3'33
9 III. Allegretto	1'49

Cello Sonata in A G4a

10 I. Allegro moderato	4'41
11 II. Adagio	4'02
12 III. Affettuoso	3'18

Cello Sonata in G G5

13 I. Allegro militare	3'03
14 II. Largo	3'15
15 III. Tempo di minuetto	1'40

Cello Sonata in A G4b

16 I. Allegro moderato	4'20
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Cello Sonata in C minor G2b

17 I. Allegro	3'30
18 II. Largo	3'59
19 III. Allegretto	1'40

Luigi Puxeddu *cello*

Federico Bracalente *cello* (basso) · *Claudia Lapolla *violin* (basso)

Critical editions by Luigi Puxeddu

Total time: 63'18

Recording: August 2007, Sala S. Giorgio a Domegge di Cadore, Belluno, Italy

Producer: Giuseppe Falco

Engineer: Giorgio Fiori

Editing: Guarneri Service

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CD48**63'12****Cello Sonata in C G6**

1 I. Allegro	3'46
2 II. Largo assai	3'28
3 III. Allegro moderato	4'00

Cello Sonata in C G7

4 I. Allegro	3'12
5 II. Andante	3'37
6 III. Grazioso	3'02

Cello Sonata in B flat G8

7 I. Allegro	4'47
8 II. Andante affettuoso	2'39
9 III. Allegro	4'23

Cello Sonata in F G9

10 I. Andantino	5'24
11 II. Adagio assai	2'50
12 III. Tempo di minuetto amoroso	3'27

Cello Sonata in E flat G10

13 I. Allegro	3'18
14 II. Adagio	3'14
15 III. Affettuoso	1'51

Cello Sonata in E flat G11

16 I. Allegro (moderato assai)	3'16
17 II. Largo	4'09
18 III. Tempo di minuetto	2'39

CD49**63'12****Sonata in B flat G12**

1 I. Allegro moderato	4'23
2 II. Grave	3'17
3 III. Minuetto	3'29

Cello Sonata in A G13

4 I. Allegro	3'59
5 II. Largo	3'09
6 III. Allegro	2'47

Cello Sonata in E flat G14

7 I. Allegro brillante	3'35
8 II. Andante non tanto, legato sempre	3'24
9 III. Minuetto con variazioni	4'49

Cello Sonata in G G15

10 I. Allegro	3'50
11 II. Larghetto	3'31
12 III. Allegro	3'32

Cello Sonata in E flat G16

13 I. Allegro	5'17
14 II. Amoroso (minuetto)	3'09

Cello Sonata in C G17

15 I. Allegro (allegretto)	4'48
16 II. Largo assai	3'03
17 III. Rondo: Allegro	4'05

Cello Sonata in C minor G18*

(arranged for viola and basso)

18 I. Moderato	5'25
19 II. Largo	3'50
20 III. Minuetto	2'45

Luigi Puxeddu *cello* · Federico Bracalente *cello* (basso)* Francesco Lattuada *viola* · Luigi Puxeddu *cello* (basso)

Critical editions by Luigi Puxeddu

Recording: April 2008, Sala S. Giorgio a Domegge di Cadore, Belluno, Italy

Producer: Giuseppe Falco

Engineer: Giorgio Fiori

Editing: Guarneri Service

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CD50**78'17****Cello Sonata in B flat G565a**

1 I. Allegro moderato	7'51
2 II. Largo	2'46
3 III. Allegro	3'38

Cello Sonata in B flat G565b

4 I. Comodo	4'20
5 II. Largo	4'12
6 III. Tempo di minuetto	2'27

Cello Sonata in E flat G566

7 I. Moderato	6'12
8 II. Adagio	3'43
9 III. Allegro	4'02

Cello Sonata in E flat Gdeest

10 I. Allegro	4'10
11 II. Largo assai	5'14
12 III. Allegro assai	5'16

Cello Sonata in G Gdeest

13 I. Adagio	1'38
14 II. Allegro	2'53
15 III. Andante	5'24

Cello Sonata in A Gdeest

16 I. Adagio	2'32
17 II. Allegro	4'10
18 III. Minuetto con variazioni	7'28

Luigi Puxeddu *cello*
Francesco Ferrarini *cello* (basso)

Critical editions by Luigi Puxeddu

Recording: October 2008, Abbazia di Santa Maria a Carceri, Padua, Italy
Producer & editing: Gabriele Robotti
Engineer: Matteo Costa
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CD51**65'20****Arie Accademiche**

1. Aria Accademica No.14 G.557	15'32
2. Aria Accademica No.1 G.544	9'55
3. Aria Accademica No.2 G.545	9'41
4. Aria Accademica No.3 G.546	13'05
5. Aria Accademica No.4 G.547	8'29
6. Aria Accademica No.5 G.548	8'33

Sandra Pastrana *soprano*
Guillermo Pastrana *cello* (1)

Orchestra dell'Istituto Superiore di Studi Musicali Luigi Boccherini di Lucca
GianPaolo Mazzoli *conductor*

Recording: 1-3 March 2015, Auditorium del Suffragio, Lucca, Italy
Producer & Sound engineer: Luca Ricci, StudioMobile
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CD52**String Quartet Op.41 No.1 in C minor G214**

1. Prestissimo	57'52
2. Tempo di Minuetto, Trio	4'17
3. Flebile	5'52
4. Prestissimo	4'24

Stabat Mater G532

5. I. Stabat Mater	2'13
6. II. Cujus animam	4'59
7. III. Quae moerebat	2'18
8. IV. Quis est homo	2'42
9. V. Pro peccatis	1'17
10. VI. Eia Mater	3'48
11. VII. Tui Nati vulnerati	6'46
12. VIII. Virgo virginum	4'18
13. IX. Fac ut portem	4'49
14. X. Fac me plagis	2'59
15. XI. Quando corpus	2'14
	3'46

Francesca Boncompagni *soprano*

Ensemble Symposium

Igor Cantarelli *violin I* · Gian Andrea Guerra *violin II*

Simone Laghi *viola* · Gregorio Buti *cello I*

Nicola Brovelli *cello II* (5-15)

Recording: 8-10 January 2016, Seminario Vescovile di Piacenza, Piacenza, Italy
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LUIGI BOCCHERINI

Warm, intimate, soulful, radiant – these are some of the most distinctive and, possibly to many people, unexpected characteristics of the music of Luigi Boccherini. Others, no less appropriate would be affable, charming, graceful and poignant. Though never a rival to his contemporaries Haydn and Mozart in terms of fame, partly on account of a lack of great ambition, Boccherini was held in huge esteem by connoisseurs in his own lifetime.

‘If God wanted to speak to man through music, he would do so through the works of Haydn; if he wished to listen to music himself, he would choose the works of Boccherini.’ There cannot be any greater accolade than this, expressed in 1798 by the French violinist and composer Jean Baptiste Cartier – and it was certainly not a unique view. Boccherini’s prodigious talents as a lyrical melodist and sumptuous sound smith were highly prized by those who were had encountered them.

Boccherini is the greatest Italian composer of the Classical era – although he lived in Spain for most of his career. Distanced from the Austro-German mainstream, his music retained an individual and distinctive voice, imbued with a refined and *galant* grace which, on the surface at least, can sometimes appear old-fashioned even for his time. Unlike the Viennese school, he was not preoccupied with structural and tonal complexities, but pushed boundaries in his own quieter, more subtle ways.

Undervalued in modern times (he has been mean-spiritedly dismissed as ‘Haydn’s wife’), there is much to appreciate in Boccherini’s uniquely expressive voice. His greatest legacy is an enormous body of chamber works, but his output also includes around 30 symphonies, a dozen concertos for his own instrument, the cello, and a smattering of vocal works.

Boccherini was born into a cultured family in the Tuscan town of Lucca in 1743. His father was a professional double bass player; his older brother and sister became distinguished dancers, his brother also a celebrated librettist for the likes of Salieri and Haydn. Showing musical promise from an early age, the cello-playing Boccherini was sent to study in Rome where, like Mozart, he was bowled over by a performance at St Peter's of Allegri's celebrated but jealously guarded *Miserere*.

Returning home, aged 13, he embarked on a tour with his father and siblings. They made such an impression in Vienna that they were engaged on the spot by the Imperial Theatre orchestra, in positions to which they returned for several seasons. Praised by Viennese critics and peers, the young Boccherini had excellent prospects in what was then the greatest musical city in the world. Early compositions, a set of trios, attracted interest and approval from no less than Gluck – but Boccherini chose to retreat from the bustle and limelight, seeking instead a post in his home town.

He was soon travelling again, though, this time with fellow Luccan violinist Filippo Manfredi. This tour culminated in a stay in Paris, where his music was admired more than his cello playing. But it was in the French capital that the pair was approached by the Spanish ambassador to perform for the Crown Prince in Madrid. This invitation led, in 1770, to Boccherini's employment by the Spanish Infante Don Luis. The same year, the composer married a Spanish soprano with whom he would go on to bring up six children. Working for Don Luis, he could devote a good amount of time to composing, especially once his eccentric patron, brother of the Spanish King Carlos III, had been exiled from Madrid for marrying beneath him.

Don Luis set up court in Arenas de San Pedro, about 200km from the capital. In this 'luxurious prison', Boccherini's situation mirrored remarkably that of Haydn, in service to the Duke of Esterházy, 'cut off from the world' as he observed, and 'forced to become original'. Indeed, out of mutual admiration and shared sense of isolation, the two composers corresponded via the publisher Artaria. Whereas Haydn's Esterházy experience inspired outward-looking, ear-catching innovations, Boccherini's time in the wilderness of inner Spain laid the foundations for his introspective style, nowhere more characteristically displayed than in the 100-odd string quintets with two cellos, written for himself to play with Don Luis's private quartet.

The cellist Anner Bylsma, a champion of Boccherini's music at the vanguard of its late 20th-century revival, considered Boccherini to be the greatest of all composers writing for string instruments:

The simplest bowed or plucked open string becomes a delight to perform. His unique ability to write obbligato accompaniment is quite astounding (with each individual part always discernible, the characteristic qualities of the instrument skilfully brought out). His sense of tone-colour, too, is remarkable – always centred around the softer tints: soave, dolce, amoroso, etc. ... Boccherini is much less an architect than a sound maker. He doesn't mind repeating the same thing over and over, just because it sounds beautiful.

After the sudden death of Don Luis in 1785, Boccherini was granted a pension by Carlos III, and returned to Madrid where he worked for a number of noble patrons including the highly cultured Duke and Duchess of Osuna. He also secured the long-distance appointment as court chamber composer to Prince Wilhelm, soon to become Friedrich Wilhelm II of Prussia. A keen amateur cellist, Wilhelm had been an enthusiastic collector of Boccherini's music, and commissioned a number of chamber works and symphonies. The two men probably never met; the composer attempted to keep his post

following the King's death in 1798, but Wilhelm's unmusical son was not interested.

In 1796 Boccherini attempted to capitalise on European interest in his music, particularly in France, by doing a deal with the Parisian publisher Ignaz Pleyel. It was not a happy transaction. Boccherini's honest and straightforward approach to business was abused by Pleyel who, for whatever reason, was rude and contemptuous towards the composer, treating the scores with such disrespect that he managed to lose several autographs. However, Friedrich Wilhelm's death forced Boccherini to continue to sell to Pleyel.

In the aftermath of the French revolution, the composer began working for the new French ambassador to Madrid, Lucien Bonaparte (younger brother of Napoleon) until he was left in the lurch in 1802; Bonaparte did at least provide him with a pension. All but patron-less, Boccherini lived out his final years in Madrid, in reduced circumstances. The death of his second wife and his two daughters further weakened him, and in 1805 he succumbed to the tuberculosis that had plagued him for most of his life, leaving two surviving sons. Buried in Madrid, his remains were transferred back to Lucca in 1927, at Mussolini's behest.

The reputation of Boccherini's music initially survived his death, before waning into an obscurity from which it has never emerged. At his death, Boccherini left in his own hand a chronological thematic index of 346 of his compositions grouped in 64 opus numbers. This manuscript, the accepted source for determining the authenticity and chronology of those works included in it, is now lost; it was probably destroyed during the Spanish Civil War of 1936. Fortunately, photographs of a few of its pages have survived.

In his *Biographie universelle des musiciens*, published in the mid-19th century, the influential Belgium musicologist and teacher François-Joseph Fétis lamented:

Soon this ravishing music will have fallen into a deep oblivion, for the number of intelligent amateurs who know it and feel its beauties diminishes day by day. I do what is in my power to perpetuate its memory by having it played by the young artists of the Brussels Conservatory, but soon I shall no longer be here: God knows what will become of it when I have closed my eyes.

Fortunately, Boccherini's star never faded entirely – and, thanks to the efforts of modern champions such as Anner Bylsma and the numerous musicians represented in the present collection, his music will continue to be discovered and cherished.

SYMPHONIES

The bulk of Boccherini's output is chamber music. Nevertheless, in line with most other major composers of his era, he also wrote a substantial body of symphonies. Never as lavishly orchestrated – and rarely as extrovert or attention-grabbingly pioneering – as those of Haydn and Mozart, Boccherini's symphonies undoubtedly hold their own today, thanks to their genial melodies, pleasing and sometimes unpredictable harmonies, and gentle but compelling rhythmic momentum.

Despite encountering the famous 'Mannheim sound', with its celebrated dazzling woodwind, on his visit to Paris in the 1760s, his own symphonies are generally more reserved and relaxed – although most feature woodwind prominently. Structurally, most of the movements adhere to established conventions of the time, but he usually followed his own novel approach to overall design: most of the 28 surviving symphonies are in three movements rather than four, a minuet often incorporated as a contrasting middle section into the finale. The earliest two date from the mid-1760s, followed by three sets of six in 1771, 1775 and 1783 respectively; a set of four in 1786 (G515-8); and five single works (G519-523) spread throughout his late career between 1787 and 1798.

The seven 'late' symphonies in the present collection were written for Frederick Wilhelm II of Prussia, an admirer of Boccherini's music who first employed him as his court composer when he was still Crown Prince. Boccherini initially wrote chamber works for Wilhelm, posted to Berlin from Madrid; the symphonies were composed after Wilhelm inherited the throne in 1786 – grander works perhaps to reflect his elevated status. The group of four symphonies G515-8 (the second of which is lost) all date from 1786. Scored for strings plus oboes, bassoons, horns and sometimes an additional flute, the works feature

numerous solo instrumental passages in concertante style (the composer's own inscription on the title page lists the works as 'Concerti a piu strommenti obligati') and the double-bass line is often independent from the cello part.

The first, in C, G515, consists of a forthright and sprightly opening movement; a quirky minuet with accented rhythms that would wrong-foot any would-be dancer, and a wistful trio; a warmly lyrical *Lento* with sensitive oboe and cello solos, and a rollicking finale. The Symphony in D minor, G517 begins with a dramatic *Allegro moderato* that alternates sombre and sinister passages with vibrant major-key episodes. A dark-hued, Spanish-tinted minuet frames a perky, woodwind-starring trio. This is followed by a serenely flowing *Andante amoroso* and a bright, forward-driving finale which only lacks a battery of percussion for the full Turkish effect. The outer movements of the last of the set, in A, G518, have a Mozartian character.

The opening *Allegro vivo assai* of Symphony in C minor, G519, from 1787 has little of the *sturm und drang* turbulence of many minor-key works by Haydn or Mozart – but Boccherini's unique brand of quiet intensity is equally powerful in its way. The *Pastorale* second movement has a charming rustic lilt; a stern minuet and wind serenade-style trio are followed by a breathlessly energetic finale. The Symphony in D, G520, is one of Boccherini's most Germanic works. The most striking movement is the opera aria-like *Andante*, with its effective dramatic contrasts between arresting declamation and fluid melodiousness. The Symphony in D, G521, takes the form of an Italian overture – a short, sunny, single-movement work divided into three sections, with idiomatic woodwind writing providing a sense of theatrical bustle.

A sombre and imposing *Adagio* prefaces the fast and furious first movement of the Symphony in D minor, G522, characterised by imaginative major/minor contrasts. The finale also begins with a slow introduction, consisting of new melodic material – but, unusually, the main body of the movement is a condensed repeat of the opening *Allegro vivo assai*. This is one of Boccherini's last and also one of his most grand-scaled orchestral works – despite its standard line-up of strings plus oboes, bassoons and horns, the scoring is inventive enough to create an impressively big-boned sound.

CELLO CONCERTOS

As a virtuoso cellist, it is no surprise that Boccherini wrote concertos for the instrument – a dozen in total, all of which are included in the present collection. Unusually for a composer of his time, he did not write any other concertos. The cello concertos are all relatively early works, composed before he settled in Madrid while he was still a travelling free-lancer. The young Boccherini probably played these concertos in Vienna and on his extended concert tours around Europe which culminating in a stay in Paris in 1767-8. Parisian critical opinion was not favourable – one reporter described his playing as 'harsh', and said it was little applauded – but this probably had more to do with his audiences being unused to hearing the cello as a solo instrument than with any technical deficiency on his part. Boccherini was a pioneer in emancipating the cello from the shackles of the continuo line.

To judge by the solo parts of his concertos, written for his own performance, Boccherini was an extraordinarily accomplished cellist. Displaying virtuoso technique, the concertos exploit the full range of the instrument, frequently taxing the soloist with fiendishly fast passage-work in stratospheric registers, sometimes made all the more difficult with simultaneous double or even triple-stopping. They also call for a wide variety of variations in bowing; create idiosyncratic

effects by use of open strings, by unusual octave doublings or bariolage (rapid alternation between stopped and open strings); and require playing of exceptional sensitivity for the many passages of tender and introspective beauty. Boccherini has an instinctive affinity for his instrument like few other composers before or since, and he mines its eloquent and soulful potential to the full.

Deft and subtle orchestration plays a key part in the concertos' success. The cello is often accompanied solely by violins, or violins and violas, creating gravity-defying textures of magical luminosity. This effect can be heard at its most radiant in the heart-melting *Adagio* of the Concerto in G, G480. The concertos are all in major keys and in standard three-movement form, generally beginning and ending with lively movements featuring breathtakingly florid solo passages, and using the central slow movements as an opportunity for highly personal, mesmeric reflection. The predominant musical style is *galant* refinement, but it would be a mistake to dismiss the concertos as antiques. Not far beneath the graceful veneer is a rich vein of some of the late 18th century's most affecting music.

STRING SEXTETS

Composed in 1776, these are the earliest surviving works written for the rich possibilities of violin, viola and cello in pairs. Boccherini gives almost a starring role to the first cello, since this was the part he performed in concerts for his patron, but he also makes good use of the second viola and cello. One 19th-century French writer on music remarked that the sextets had only remained unknown because of the unusual nature of the genre (he was writing before Brahms took up Boccherini's example). 'But these works contain a multitude of the most splendid beauties and are among Boccherini's masterpieces.'

G.457 is cast in the unusual key of F minor, and an anxious mood is established from the outset. Boccherini oscillates between minor and major keys and deceptive cadences. The opening movement, Allegro molto, begins quietly and with what sounds like a relaxed tempo because of the long-lined melody of the main theme. The movement is a stylish demonstration of how Boccherini solved the problem of accommodating four-part harmony with six voices through the ingenious use of short bursts of unison writing. The actual tempo only becomes clear when the first cello is let off the leash with a short solo in its tenor register. In a minuet with three trios, the last of them overshadows the minuet itself in length and expressive effect. Boccherini ingeniously unifies the six voices. The slow movement is plaintive in mood, led by the first cello, and notable for relatively advanced harmonies, but its brevity does not establish the mood for long before the clouds are dispelled by a sunny finale.

It seems clear that Boccherini included two cellos in the Op.16 sextets so that he could play the more soloistic part himself, leaving the less prominent role perhaps for Porretti or the young Pablo Font. G.454 foreshadows the cello concertos, with its dazzling high lines in the two interchanging cello parts. After a brilliant Allegro molto, and a gentle Larghetto, the Sextet's most unusual movement is a Minuetto and three trios, with the major-key minuet alternating with trios in minor keys: Trio I led by the violas and Trio II led by the second cello. The cellist here is given a beautiful high solo, answered by the first cello, venturing into the stratosphere with pyrotechnics that make a cellist's pulse rise.

G.459 and G.456 return to the four-movement sonata form of the F minor Sextet. Boccherini's Haydn-like capacity for invention – returning to the well and coming back with something new each time – is evident in the unusual centre of gravity in these works, which open with an extended introduction at a gentle pace. The meat of the Sextet

in each case is a brilliant Allegro, full of cut-and-thrust dialogue. Boccherini once more divides up his material most democratically, though on this occasion it is the lower and upper voices that are given the chance to shine. A minuet returns gracefully to the courtly pace of the opening movements, before each sextet is rounded off with a comically inflected dash to the finish, full of theatrical gestures and leading pauses (Haydn again).

OBOE QUINTETS

The string quintets form the substantial core of Boccherini's output. Many of the other quintets in his catalogue – for string quartet plus various other instruments – are, in fact, arrangements of the cello quintets that he subsequently made himself. But the six Oboe Quintets Op.55 (G431-436) are original compositions. Dating from 1797, over a decade since the death of Don Luis had forced him to seek alternative patronage, the quintets were written during what was to be the 54 year-old's last year as composer for the Prussian King Friedrich Wilhelm II. They were almost certainly written with the star oboist Gaspar Barli in mind. One of a close circle of musicians in Madrid with whom Boccherini worked regularly, Barli may also have been employed by the composer's patrons, the Benavente-Osuna family. The flamboyant nature of the solo part can be explained by Boccherini's description of Barli as 'an excellent oboist ... who draws from his instrument, besides an extraordinary sweetness, extremely high and rare notes that are peculiar to him'.

The quintets display a typical disregard for conventional structural templates. The fifth (in E flat, G435) is the only one to have more than two movements, yet the third movement finale is in fact a modified repeat of the opening: a sinuous, lugubrious opening passage leading into a relaxed though agile Lento, framing a quirkily lopsided minuet. The overall mood of these short but convivial works is sunny and

optimistic. The first Quintet in G, G431, opens with a breezy *Allegro con vivacità*, followed by a gently tripping dance-like *Allegretto*. This and the fourth Quintet in A, G434, which begins with a refined *dolcissimo Andantino*, are the only two which have no minuet. The most serious of the set is the sixth in D minor, G436, with a plaintive, mournful first movement followed by a strident and energetic minuet.

GUITAR QUINTETS

In a letter he wrote to Pleyel in 1797, Boccherini mentioned the presence in Madrid of an outstanding oboist named Gaspar Barli, for whom he had written a new collection of quintets for flute or oboe, praising his sweetness of tone and unique mastery of the oboe's high notes. The first-known references to this musician date from 1778, when Boccherini was "in exile" with Prince Luis in Arenas de San Pedro. Barli was one of the musicians employed by the Prince of Asturias (the future Charles IV), went on to join the royal chapel as bassoonist in 1784 and then, in December 1790, took over the post of flautist-oboist after the death of Manuel Cavazza. His salary was twice that of the leader of the orchestra. The set of quintets dedicated by Boccherini to Barli were written in 1797, the year in Friedrich Wilhelm II of Prussia died and the composer therefore lost that source of financial support. We do not know whether, be it for purely commercial reasons, or because he genuinely designed them to be played by either flute or oboe, or because Barli played them interchangeably on both instruments, Boccherini told Pleyel in a second letter that the new quintets were written for oboe or flute, but that is how the publisher labelled them in his 1800 edition, cataloguing them as Op.45.

The writing in this new collection of quintets shows just what deep roots Boccherini had put down in Spain by this time, with the inclusion in three movements (the Minuettos of Nos.2, 3 and 5) of the fandango,

a traditional Spanish dance. The quintets for string quartet plus guitar are mainly transcriptions by the composer of his own quintets, made in the late 1790s specifically for his latter-day patron in Madrid, the guitar-playing Duke of Benavente-Osuna. Boccherini probably produced 12 guitar quintets in total, but only eight survive: an initial set of six (G445-450), originally published privately for the sole use of the Duke, and a further set of six offered to Pleyel, of which only two have been rediscovered.

Although he spent most of his career in Spain, and although much of his music is written with a distinctive voice, Boccherini rarely incorporates overtly Spanish traits – traditional dances, rhythms or melodies – into his works. But whether inspired by the national instrument of Spain, or in an attempt to ingratiate in patriotic manner with the Duke, the guitar quintets contain two highly conspicuous examples. The finale of the Quintet in D, G448, is in the form of that most unmistakable of all Spanish dances – the fandango. The instantly evocative repetitious rhythmic and harmonic patterns slowly unfold with an authentic air of danger, alternating between cool nonchalance and animated, teeth-flashing menace. There are even optional parts for castanets and sistrum (tambourine) to spice things up, heightening the tension towards the final flourish.

Following three movements based on an earlier piano quintet, the finale of the Quintet in C, G453, offers another remarkable taste of Spain. Entitled 'La ritirata di Madrid' (The retreat of Madrid), it is a programmatic depiction of curfew-imposing soldiers moving through the city at night, in the form of a march-like theme and twelve variations. Boccherini supplied his own programme notes:

One must imagine sitting next to the window on a summer's night in a Madrid apartment and that the band can only be heard in the far-off distance in some other part of the city, so at first it must be played quite softly. Slowly the music grows louder and louder until

it is very loud, indicating the Night Watch are passing directly under the listener's window. Then gradually the volume decreases and again becomes faint as the band moves off down the street into the distance.

Subsequently reused in the Piano Quintet in C, G418, this striking musical scene was originally part of a string quintet called *La musica notturna della strade di Madrid*, the movements of which evoke the street sounds of Madrid by night. Though popular, it remained unpublished in the composer's lifetime partly because, with typical self-effacement, he wrote to a publisher that 'The piece is absolutely useless, even ridiculous, outside Spain because the audience cannot hope to understand its significance nor the performers to play it as it should be played.'

PIANO QUINTETS

By the end of the 18th century Boccherini was in a desperate state. Long after the death of the Spanish Infante, Don Luis, now even his latter-day patrons the Benavente-Osunas abandoned him, sent on a diplomatic mission to Paris in 1799. His main hope for income was from getting his works published. His music had been well received in the French capital since his visit there in the 1760s, but it was around this time that the Paris-based publisher Pleyel became alert to its lucrative potential. Though often condescending and dismissive in his dealings with the self-deprecating composer, Pleyel surely recognised the music's value.

It was probably Pleyel who, in 1797, commissioned a set of six quintets for piano and strings – then a relatively novel form – published as Op.56 (G407-412). The success of these works, enhanced for the composer by his happening upon an article in *la Décade philosophique* in 1798 describing how 'Princes ... great ladies ... beautiful women and ... gentlemen' all flocked to hear the 'celestial

music of Boccherini' lead, two years later, to another set of six Piano Quintets, Op.57 (G413-418).

Out of (opportunistic?) respect for the recent revolution, Boccherini dedicated these quintets 'To the French Nation and Republic', and sent copies to the newly installed French ambassador in Madrid, Lucien Bonaparte (younger brother of Napoleon). In an accompanying letter to Marie-Joseph Chénier, brother of the poet and freshly appointed Representative of the People, he cited the 'celestial' description in *la Décade* as proof of the 'exalted' regard the French had for his music, continuing:

These compositions have taken me nearly five months of labour and study. If I have done something good I am not aware of it; I know full well that music is made to speak to the heart of man; and that is what I have tried to do, wherever I can; music deprived of feeling and passion is insignificant; consequently the composer achieves nothing without the performers.

Lofty as this self-consciously egalitarian paean may be, it doesn't seem to have furthered the cause of the Op.57 Quintets. The precarious political situation, resulting in the *coup d'état* of 1799, ensured that any works emanating from Chénier's hands were treated with suspicion. There is no record of any performances or publication at this time, and Boccherini was soon lamenting that 'the Nation should not have the opportunity of becoming acquainted with this homage that I have dedicated to it.' The quintets were published in 1820, fifteen years after the composer's death, ironically with a new dedication by Parisian publisher Nouzou to the Duchess of Berry, then a popular figure following the assassination of her husband, the heir to the restored Bourbon throne.

There is a consistency of style throughout both sets of piano quintets, displaying a refinement of Boccherini's *galant* voice with a maturity that hints at the dawning romantic era; a deft touch for balanced

scoring between the instruments, and an entrancing intimacy that draws the listener in. Additionally, many of the themes incorporate elements of popular melody and, in Op.57, seemingly explicit references to France – such as the recurring *Provencal* of the Quintet in E minor, G415, and the spirited rondo finale of the Quintet in A, G413.

STRING QUINTETS WITH CELLO

The majority of Boccherini's mature composing years were spent in the isolation of the Spanish Infante Don Luis's never fully completed palace at Arenas de San Pedro, a small town in the remote Gredos mountains, geographically right in the heart of Spain. Physically and culturally cut off from most European society, Boccherini had only a handful of regular musicians to work with. Consequently much of his music from this period is for chamber forces – string quartets, sextets and, predominantly, quintets.

Already on the staff of Don Luis's musical entourage when Boccherini was taken on in 1770 was the Font family string quartet, a father and three sons. If Boccherini was to write them music that he could also perform in himself, it therefore had to be in the form of a string quintet with two cello parts. He eventually composed over a hundred works for this unusual medium – one for which he later apologised to publishers: 'I have here been always under the necessity of writing for two cellos', he explained to Pleyel in 1796, freely giving permission for the quintets to be arranged for more saleable alternative instrumental groupings as the publisher saw fit.

Yet despite this outward lack of enthusiasm, the form suited Boccherini ideally, and has much to recommend it; indeed, it seems surprising that it was so rarely adopted by other composers – Schubert's solitary yet monumental masterpiece of 1828 remaining

the greatest and only well-known example. With two cellos in the line-up, only one need be dedicated to the bass line at any one time, liberating the other for more idiomatic possibilities. Boccherini imaginatively exploits the full range of his instrument, and he balances all five lines with remarkable even-handedness so that each instrument enjoys soloistic turns in the limelight.

Unlike that of, say, Haydn's ground-breaking string quartets, the style of Boccherini's quintets did not greatly develop or mature over the years. Yet within this consistency there is a unique approach to form. It would be stretching a point to say that hardly any two quintets are shaped in the same way, but there is remarkable variety in the number of movements and in their internal ordering. In addition to this structural individuality, some of the quintets display even more individuality with vivid programmatic elements.

For the bewildered newcomer, a surefooted place to start is the Quintet in D, G276 (Op.11 No.6). As its title, *L'Uccelliera* (The Aviary), suggests, it imaginatively portrays the calls of the lively array of exotic birds Boccherini would have heard in Don Luis's private collection at Arenas. There is also a rustic interlude that mimics the sounds of shepherds' pipes, which is interrupted by the excited noises of a passing hunt, and a prescient example of cyclical form when material from the opening movement reappears to round the work off.

Also somewhat ahead of their time are the copious instructions as to the particular tone colours and moods the players should evoke at specific points with which Boccherini ladens his scores. Those in the string quintets include *dolce* (sweetly), *amoroso* (lovingly) and *sotto voce* (like a whisper), as well as practical instructions to play certain passages *sul ponticello* (bowing near the bridge), *a punta d'arco* (with the tip of the bow) or with the mute. Each of the string quintets yields its own special treats to the listener upon acquaintance, and there are

numerous gems to be discovered among the representative selection of 51 quintets (around half of the total number) included in the present collection. The Quintet in C, G310 (Op.28 No.4) features particularly virtuosic displays for the first cello, heralded from the outset by boldly declamatory trills which launch the first movement. It is surely not too fanciful to conjure travels across the scenic mountain ranges of central Spain from Boccherini's distinctive 'trotting' rhythms, prominent in the first movement of this quintet. The sunny minuet which follows is tempered by a more reflective, even sorrowful minor-key trio, with an especially poignant passage for solo cello. The slow movement, marked *Grave*, is one of Boccherini's most tender and intimate – a tranquil haven that makes the contrasting ebullience of the final Rondeau all the more joyous.

Boccherini is one of the most fluent and graceful tunesmiths, yet he sometimes eschews melody in favour of lively rhythmic interest and coalescing harmonies. A magical example of this technique is the merrily chirruping trio section of the minuet of the Quintet in F minor, G274 (Op.11 No.4), comprised of over 400 iterations of the pitch C at various octaves, passed between the instruments like a fragmented drone.

It would be impossible to survey the string quintets without mentioning the Quintet in E, G275 (Op.11 No.5) from which Boccherini's only really famous melody comes – the elegant minuet theme, instantly recognizable to millions around the world since its memorable use (hilariously ironic) in the Alec Guinness-starring 1955 Ealing comedy *The Ladykillers*. This A major minuet, now synonymous with its composer, is the epitome of rococo grace thanks to the delicate syncopation of the charming violin melody and the subtle, muted texture – the gently plucked lower instruments enhanced by a shimmering halo from the second violin.

Rather than a traditional sonata-form opener, the first movement of G275 is a sensuous conversational *Amoroso*, the sweetly smiling phrases of the two violins in thirds in dialogue with viola and cello over a pulsating bass. The brightness and energy of the substantial second movement, *Allegro e con spirito*, make all the more impact for the contrast with the reflective nature of the *Amoroso*. It employs a wide variety of textures, including strikingly effective simultaneous use of legato and staccato. The reserved, courtly theme of the Rondeau finale, marked *sotto voce*, forms a recurring bedrock of repose between a fascinating series of tonally and texturally contrasting episodes.

STRING QUARTETS

Boccherini wrote around 90 string quartets over a 43-year period which comprises the entire first flowering of the string quartet in Europe; but his contributions to the genre have tended to be overshadowed by his even more magnificent production of string quintets (125 in all).

In his own catalogue, Boccherini dated the Op.26 Quartets to 1778. In a letter written to the publisher Artaria in 1780, he offered this set, along with several of other works, but described it as Op.32. Although we lack the correspondence that would tell us how why Boccherini wished to switch publishers from Paris to Vienna, it clearly represents yet another canny business decision on the composer's part, putting his works cheek by jowl with Artaria's considerable list of works by Haydn and Mozart. Perhaps he wished to make these works appear newer than they were, or he intended to reorganise his work catalogue; at any rate, the former Op.26 made its first public appearance in Vienna in 1781, published by Artaria as Op.32. This new opus number clashes with the Op.32 already listed in Boccherini's own catalogue,

correspondent to a set of string quartets now catalogued as G.201-206: this set was then published by Artaria in 1781, as Op.33.

Even more confusingly, the set of quartets Op.22 (G.183-188) was published in Paris by La Chevardière as Op.26. Just as curious in its way, these Op.26 quartets attracted several arrangements involving keyboards (one or more, with or without other instruments), and these arrangements have been recorded, but not (until this set) the original quartets themselves. Boccherini composed 46 two-movement string quartets or *quartettini*, organized in nine sets starting with Op.15 (G.177-182). Each of the Op.26 Quartets presents a sonata-form first movement followed by a minuet and trio.

These *quartettini* represent about half of Boccherini's whole string quartet production, which consists of 91 quartets. This distinction between small and large quartets might give the impression that the *quartettini* were of minor importance, deemed inferior by Boccherini himself; on the contrary, however, Boccherini himself remarked to Artaria that the only difference between the 'Opera grande' and 'piccola' was the number of movements, adding that 'It is all cloth of the same piece'.

This cloth is soft and velvety, emphasised in the scores by markings such as *dolce* and *dolcissimo*, *sotto voce*, *soave* and *mezza voce*. All six quartets begin softly, and any contrasting louder moments arrive as a gentle nudge to the listener. Boccherini makes frequent use of syncopated rhythms in order to evoke Spanish dances and folk character, notably in the trio of G.200, which encloses a brief fandango.

Dating from a decade later, the Quartet Op.41 No.1 (G.214) is one of Boccherini's 'opera grande' quartets, cast in the turbulent key of C minor. Its cyclical tempo scheme (Prestissimo – Tempo di Minuetto –

Flebile – Prestissimo) encloses an echo of the 'Cujus animam' movement from the Stabat mater. The *Flebile* likewise borrows material from the final section of 'Quando corpus morietur', and so the quartet forms an intriguing instrumental satellite to the better known sacred piece.

FLUTE QUINTETS

Boccherini wrote three of his four sets of chamber works featuring flute within just two years: the Sextets, Op.16 and the Quintets, Op.17 in 1773, and the Quintets, Op.19 in 1774. Each of these sets is dedicated to Prince Luis, Boccherini's new employer in Spain. The prince had gradually established his own ensemble, engaging viola player Francisco Font in March 1771 and, as time went on, Font's sons Antonio (first violin), Juan (second violin) and Pablo (cello/double bass).

Francisco Font played viola for the first performances of all these works. He must have been an excellent musician, given the demanding nature of the viola part, which often drives the music forward in dizzying rhythmical patterns. In the Op.17 set, Boccherini creates vivid duels between the two violins, which perhaps he designed for the virtuoso inclinations of his friend Manfredi and Prince Luis's teacher Landini. It is notable that the Op.19 Quintets feature much less challenging second-violin parts, written by the time that Manfredi had left Spain to return to Lucca in late 1773, and the young Antonio Font, would have taken over the part. While the cello writing in the Op.17 quintets is only moderately demanding, the virtuosity required in some of the Op.19 movements (the Andante, non tanto of No.3 and the Adagio assai of No.4) points to the necessity for a player of Boccherini's stature.

The flute writing is less soloistic than we might expect, and more integrated within the string texture. However, the flautist assumes the role of a soloist, or at least *primus inter pares*, at certain points such as the opening Allegro of Op.17 No.1, the trio in the minuet of Op.17 No.2, while Boccherini allots to him a cadenza in the closing Rondo of No.6. Further such opportunities for flautistic display arise now and then within Op.19. Who might have the intended beneficiary of these flute parts been? One possibility is the flautist Vincenzo Manfredi, brother of Filippo, who may have paid a visit (or two) to Las Arenas. It seems at least as likely, however, that all 12 quintets were written with Manuel Cavazza in mind, given that in 1769 he became the first flautist-oboist to join the Prince of Asturias's chamber ensemble, and then five years later the principal flautist of the royal chapel.

STRING TRIOS

In all the chamber music Boccherini wrote before 1770 – published as Opp. 1 to 8, sets of trios and quartets – he employed what is in effect an amplification of the Italian quasi-polyphonic suite-form, as developed latterly by Sammartini and Nardini. The new school of C.P.E. Bach and, later, Haydn, had little effect on the language and formal characteristics of his work at this point, although one can trace the influence of the Mannheim composers such as Stamitz and Benda.

The Op.6 collection is a set of string trios composed in 1679, shortly before Boccherini's pivotal move to Spain. He scored them for two violins and cello, whereas his later trio collections such as Opp. 14 and 47 substitute the second violin for the more standard string-trio instrumentation of the viola. While the combination of two violins imparts brilliance to the quick outer movements, and nurtures a kind of competitive duetting between the upper instruments, Boccherini is skilful enough to vary the texture by exploiting the lower register of the second violin, especially in the slow movements, so that they

approach the richness of a string quartet. In the sighing cantabile of the Lento con espressione of No.4, we might even trace Boccherini's influence on Mozart.

VIOLIN SONATAS

The six Violin Sonatas – or, more correctly, according to the title-page, 'sonatas for fortepiano with violin accompaniment' – Op.5 (G25-30) stem from early in Boccherini's career, products of his stay in Paris in 1767 with his violinist friend Filippo Manfredi. The stipulation for fortepiano (as opposed to harpsichord) was deliberate, inspired by the composer's encounter with one M.me Joui de Brillon – described by Charles Burney as 'one of the greatest lady-players ... in Europe.' Dedicated to Brillon, the sonatas revel in the expressive possibilities of the newly established instrument. Although the keyboard part is clearly dominant, both in terms of technical demands and in taking the musical limelight, the violin plays a crucial role, more independent than its designation as mere accompaniment suggests.

It should be noted at this point that Boccherini himself probably played the violin as well as the cello, though probably not with the same degree of accomplishment. The Austrian musician Joseph Diettenhofer wrote in the preface to one of his London editions of the Sonatas Op.5 (1783) that 'Boccherini only played the violin and the cello': that is to say, he did not play harpsichord, at least not in public.

After Op.5, the keyboard disappeared from Boccherini's compositions for a long time. He returned to it once based in Madrid, with the two sets of Piano Quintets, Op.56 (1797) and Op.557 (1799). At this point, too, he took the opportunity to revise the Op.5 Sonatas for piano and violin.

In the meanwhile, however, publishers had taken matters into their own hands, knowing that any publication with 'Sgr Boccherini' on the title page would do well. Thus in 1777 there appeared in London *A second Sett of Six Sonatas for the Pianoforte or Harpsichord with Accompaniments for a Violin and Violoncello Composed by Sr. Luigi Boccherini*. The authenticity of these pieces is very much open to debate, and while the volume sold well enough at the time, most modern scholars consider this set to be a pastiche of the Boccherini style by an anonymous hand.

Elsewhere in Europe, other Boccherini pieces were subject to arrangement for the domestically propitious combination of piano and violin, so suitable for a civilized household, in which the lady of the house (or one of her daughters) would study and take the difficult piano part, and the less taxing violin part could be taken by the gentleman, as and when he was available and inclined.

These volumes, published between 1778 and 1785, adapt various string-ensemble works that Boccherini had published in Paris from 1767 to 1778: trios for two violins and cello, string quartets, and string quintets, the latter usually with two cellos. The arrangers saw no obstacle to creating what amounted to new works by drawing on different original works. They might leave original movements out, or even add movements of their own composition.

Arranging a string trio as an accompanied keyboard sonata was a relatively straightforward task. The keyboard instrument plays the first violin and the cello parts, slightly adapted, with the original second-violin part allotted to the solo violin. Naturally the quartets required more sophisticated arrangement, and sometimes a chromatically leading part from the viola line could be worked into the keyboard part, with the solo violin taking up material from both original violin parts according to their relative prominence. A quintet presented a stiffer

challenge still to these arrangers, though the orchestral nature of Boccherini's doublings sometimes mitigated the difficulty of the task. In any case, these violin sonatas were the means by which many ardent music-lovers discovered Boccherini for the first time during his lifetime, though whether and how much he saw of reward for these publications remains open to question.

DUOS FOR TWO VIOLINS

Boccherini wrote for this unusual combination in his late teenage years, probably while staying in Vienna with his father. These Duos were published in Madrid in 1761, but the best source comes from Paris, in an edition published by Louis-Balthazard de La Chevardière, probably drawing on the composer's manuscript. The Op.3 Duos each have three movements, in the standard sequence of a 'serious' first movement, a slow interlude and then a 'light' finale in the form of a minuet or a rondo. The violin writing in them supports the previous notion that Boccherini in fact had his own practical knowledge of the instrument. The parts are written equally, and with the expectation of some technical accomplishment on the part of both musicians; they were evidently not designed for teaching purposes, as such works often were. Instead, they explore a variety of styles: melody with accompaniment, movement in thirds, polyphony, and so on.

No autograph manuscript of the pieces or copies derived from such a manuscript are known. The best source is their edition published in Paris by Louis-Balthazard de La Chevardière, in 1768, probably based on a manuscript from the composer. The reprints published in Amsterdam, Madrid and London and later also in Paris testify to the popularity of the pieces, as do also the many manuscript copies, all copied from one of the printed editions.

These Op.3 Duos seem to be the sole compositions by Boccherini originally designed for two violins. In 1797, a later set of six Duos was published in Paris by Pleyel, and catalogued as Op.46, but these pieces are all transcriptions and arrangements of other works, in the practice which we have observed throughout the composer's career. In this case, Pleyel, or someone employed by him, or possibly even the composer himself, rearranged movements from the String Trios and even a couple of the String Quintets.

CELLO SONATAS

Almost none of Boccherini's cello sonatas was published officially during his lifetime. The composer did not even include them in his own catalogue of works compiled towards the end of his life – possibly because most of them are youthful works; he may also have felt the virtuosic nature of the solo part, designed for himself, was beyond most amateurs. The sonatas consist of just two lines: a florid solo part, and a simple accompaniment. Labelled 'basso', this seemingly refers not to keyboard continuo but to a second cello or double bass: touring partnerships, such as that of the young Boccherini and his double bassist father, were common at the time. Nevertheless, a set of six of them was printed and published in London in 1772. Shining with soloistic brilliance, the sonatas are always genial, and sometimes – such as the descriptive *Allegro militare* of the Sonata in G, G5 – arresting.

ARIE ACCADEMICHE

Boccherini's family background was rooted in the theatre – his father Leopoldo was a singer and supplementary bass player in the civic orchestra of Lucca who involved at least five of his seven children in the performing arts, either as singers, dancers or in Luigi's case, instrumentalist. As a mature composer, Boccherini went on to

compose at least two operas, the two-act zarzuela *La Clementina* (G. 540) with spoken dialogue to a text by Ramon de la Cruz, first performed in Madrid in 1786, and the 'dramma semi-serio' *Dorval e Virginia* to a libretto by Giuseppe Maria Foppa, performed during the carnival season of 1799-1800 in Turin but now lost. There is also a scena for *Ines de Castro* for soprano dating from 1798, and a single much earlier aria for G. F. de Majo's opera *Almeria*.

The fact that so much of the composer's vocal music has been lost makes this collection of concert arias all the more significant. In 1797 Boccherini offered Pleyel 12 concert arias for publication, describing them as new works ('Ma musique vocale la plus moderne'), although at least some of them may well have been filed away in the composer's bottom drawer for some years. Pleyel proved reluctant to take what he called 'arias academiques', the French equivalent of the title 'Aria Accademica' that Boccherini used when preparing copies of them at some point between 1786 and 1797. This volume contains 15 soprano arias and one 'duetto accademico' for soprano and alto.

In his collection, Boccherini set texts by Metastasio from eight different opera libretti written between 1724 and 1736, with three each from *Artaserse*, *Ezio* and *Adriano in Siria*. By this time Metastasio would have seemed relatively old-fashioned, but there was a long-standing connection between the imperial poet and the Spanish court, and Boccherini had already produced two oratorios to Metastasian texts, *Gioas* and *Giuseppe riconosciuto*, before he departed for Spain in 1767.

The texts for these *arie accademiche* focus on sorrowful feelings, such as Dido's lament or Farnaspe's farewell to his beloved before his sacrificial death in *Adriano in Siria*. Just as the composer's instrumental music is distinguished by his lyrical gifts and sensitivity to melodic detail, these elements stand out in the *arie accademiche*.

In 'Caro, son tua cosi', for example, Aristeia's outpourings of love for Megacle have an almost Mozartian feel, while in the middle section before the repeat, the quicker tempo underlines her heightened emotions, the characteristic swings between minor and major keys portraying her oscillation between 'dolor' and 'gioir' in a manner reminiscent of Vivaldi.

The arias with introductory recitatives offer fruitful opportunities for more dramatic writing. Boccherini uses varied *accompagnato* textures for the dialogue between Dido and Aeneas in 'Si, veramente io deggio' (G. 544), while in 'Misera, dove son!' (G. 548) the recitative passages are developed using wind as well as strings into a full-scale dramatic scene. This last text from Ezio was also set by Mozart in his concert aria K369. Nevertheless Boccherini's version holds its own in such exalted company; the varied tempos and textures in the accompanied recitative, together with the rapid dynamic contrasts in the ensuing D minor aria, portray Fulvia's impending madness and show the composer at his most dramatic.

STABAT MATER

The paucity of vocal music in Boccherini's output is down to lack of opportunity rather than any aversion on the composer's part. A mid-1760s mass setting (now lost), two motets, two oratorios, two operas, a secular cantata and a handful of arias are all that he produced, along with the remarkable *Stabat Mater* written for Don Luis at Las Arenas in 1781.

Humbly scored for soprano and strings, the *Stabat mater* is often operatic in style. The influence of Pergolesi's celebrated 1736 setting also permeates the work, as does Boccherini's personal devotion (he signed all his scores 'laus Deo'). Yet he successfully eschews overt nods to Baroque austerity, and much of the music has a luminosity

that transcends any mawkishness in the text. Boccherini later revised the work, reassigning some of the arias for additional contralto and tenor voices; the original version is presented here, entrancing in its eloquent beauty.

The general texture of the work is delicate and rather sad, and the work as a whole contains much originality, intensity of feeling, genuine nobility of style and charm of form. Perhaps the most striking passage is the last section, 'Quando corpus morietur, where Boccherini, modulating from major to minor, achieves an unearthly beauty which blends admirably with the closing words of the work: 'Paradisi gloria'.

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Sungtexts CD51

Aria No.14

Se d'un amor tiranno
Credei di trionfar,
Lesciami nell'inganno,
Lasciami lusingar
Che più non amo.
Se l'odio è il mio dover,
Barbara, e tu lo sai,
Perchè avveder mi fai
Che invan lo bramo?
Pietro Metastasio, Artaserse, Atto II, Scena VI

Aria No.1

Didone:
Sì; veramente io deggio
Il mio regno, e me stessa al tuo gran metro.
A sì fedele amante,
Ad eroe sì pietoso, a' giusti prieghi
Di tanto intercessor nulla si neigh.
Inumano! Tiranno! E' forse questo
L'ultimo dì che rimirar mi dei:
Vieni su gli occhi miei,
Sol d'Arbace mi parli, e me non curi!
Ah non lasciarmi, no,
Bell'idol mio:
Di chi mi fiderò,
Se tu m'inganni?
Di vita mancherei
Nel dirti addio;
Che viver non potrei
Fra tanti affanni.

Pietro Metastasio, Didone abbandonata,
Atto secondo, Scena IV

Aria No.2

Se non ti moro allato,
Idolo del cor mio,
Col tuo bel nome amato
Fra' labbri io morirò.
Addio, mia vita, addio,
Non piangere il mio fato;
Misero non son io:
Sei fida, ed io lo so.
Pietro Metastasio, Adriano in Siria (Variante della prima redazione),
Atto primo, Scena XV (XIV)
T'evessi pur veduto
D'una lagrima sola umido il ciglio!
Uno sguardo, un sospiro,
Un segno di nietàde in te non trovo.
Per tanti oltraggi ho da premiarti ancora?
Perchè tu lo vuoi salvo, io vuo' che mora.

Enca:

Idol mia, che nur sei
Ad onta del destin l'idolo mio,
Che posso dir? Che giova
Rinnovar co' sosniri il tuo dolora?
Ah! Se per me nel core
Qualche tenero affetto avesti mai,
Placa il tuo sdegno, e rasserena I rai.
Quell'Enea tel domanda,
Che tuo cor, che tuo bene un dì chiamsti;
Quel che finora amasti
Più della vita tua, più del tuo soglio?

Quello...

Didone:

Basta; vincesti: eccoti il foglio.
Vedi quanto t'adoro ancora, ingrata!
Con un tuo sguardo solo
Mi toglì ogni difesa, e mi disarmò?

Aria No.3

Deh respirar lasciatemi
Qualche momento in pace:
Capace
Di risolvere
La mia ragion non è.
Mi trovo in un istante
Guidice, amico, amante,
E delinquent, e re.
Pietro Metastasio, Artaserse, Atto primo, Scena XI

Aria No.4

Caro, son tua così,
Che per virtù d'amor
I moti del tuo cor
Risento anch'io.
Mi dolgo al tuo dolor;
Gioisco al tuo gioir;
Ad ogni tuo desir
Diventa il mio.

Pietro Metastasio, Olimpiade, Atto terzo, Scena II

Aria No.5

Misera devesse!

L'aure del Tebro son questech'ie respiro!
Per le strade m'aggiro di Tebe e d'Arge.
O dale greche sponde di tragedie fecondo
le domestiche furie vennero a questi lidi
della prole di Cadmo e degl'Attridi?

Là d'un monarca inguisto l'ingrata crudeltà
M'empie d'orrore
D'un padre traditore quala colpa m'agghiaccia:
E lo sposo innocente,
Ho dempre in faccia.
Oh immagini funeste!
Oh memorie! Oh Martire:
Ed io parlo infelica, Ed io respiro?
Non son io che parlo no
Non son io che parlo, è il barbaro dolore,
Che mi trafigge il core che delirar mi fa,
Che delirar mi fa ah!
Non cura il ciel tiranne
l'affano in cui mi vede
non cura il ciel tiranno
L'affano in cui mi vede
Un fulmine gli chiedo,
E un fulmine non ha.

Sungtexts CD52

Stabat Mater

(attrib. Jacopone da Todi, XIII cent.)

I. Stabat Mater dolorosa
iuxta crucem lacrimosa,
dum pendebat Filius.

II. Cujus animam gementem,
contristatam et dolentem
pertransivit gladius.
O quam tristis et afflicta
fuit illa benedicta
Mater Unigeniti.

III. Quae moerebat et dolebat,
et tremebat cum videbat
nati poenas inclyti.

IV. Quis est homo, qui non fleret,
Matrem Christi si videret
in tanto supplicio?
Quis non posset contristari,
Christi Matrem contemplari
dolentem cum Filio?

V. Pro peccatis suae gentis
vidit Jesum in tormentis
et flagellis subditum.
Vidit suum dulcem Natum
moriendum desolatum,
dum emisit spiritum.

VI. Eia, Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.
Fac, ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.
Sancta Mater, istud agas,
Crucifixi fige plagas
cordi meo valide.

VII. Tui Nati vulnerati,
tam dignati pro me pati,
poenas mecum divide.
Fac me tecum pie flere,
Crucifixo condolere
donec ego vixero.
Juxta crucem tecum stare,
te libenter sociare
in planctu desidero.

VIII. Virgo virginum praeclara,
mihi jam non sis amara,
fac me tecum plangere.

IX. Fac, ut portem Christi mortem,
passionis fac consortem
et plagas recolare.

X. Fac me plagis vulnerari,
cruce hac inebriari
ob amorem Filii.
Inflammatum et accensus,
per te, Virgo, sim defensum

in die iudicii.

Fac me cruce custodiri
morte Christi praemuniri,
confoveri gratia.

XI. Quando corpus morietur,
fac, ut animae donetur
Paradisi gloria.

Amen.