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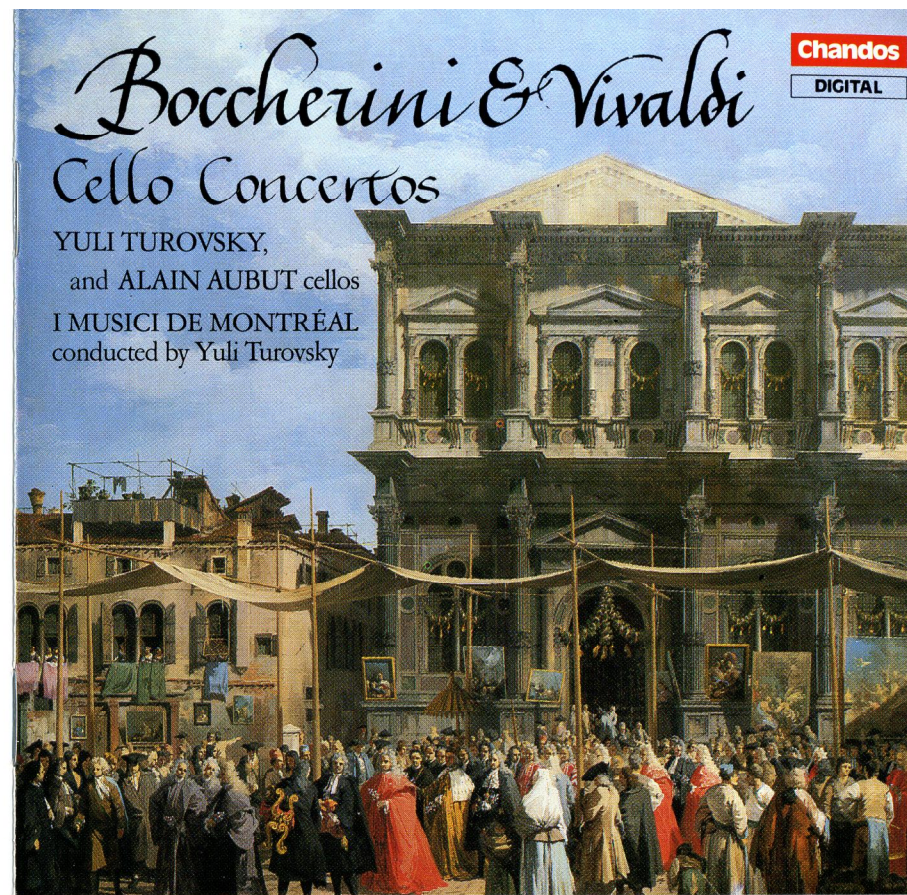
I MUSICI DE MONTRÉAL has been working together as a chamber group since October 1983 under the leadership of Yuli Turovsky, the well-known cellist and member of the famous Borodin Trio. The ensemble launched its career with a sparkling performance of the Handel Concerti Grossi Op.6, recorded for CBF-FM and broadcast in Montreal in February-March 1984. The musicians are graduates of Montreal's finest music institutions: McGill University, Université de Montréal and Conservatoire du Musique de Québec.

Their first recording, released in March 1985, was a Shostakovich coupling of his Piano Concerto No. 1 (with Dmitri Shostakovich Jr. as soloist and Maxim Shostakovich as conductor), and Chamber Symphony Op.110a (with Yuli Turovsky as conductor). They have also recorded 6 Pergolesi Concerti Grossi.

YULI TUROVSKY studied with Galina Kozulopova at the Moscow Conservatory and in 1969 was prize winner in the 3rd Soviet Cello Competition. In 1970 he was a laureate in the 22nd International Prague Spring Competition and prior to his emigration from the Soviet Union in 1976 he appeared as soloist in international tours with the Moscow Chamber Orchestra under Rudolf Barshai.

He has made many distinguished recordings with the Borodin Trio for Chandos, as well as duo recordings with his wife Eleonora, leader of I Musici de Montréal. The Turovskys are resident in Montreal, where both are members of the faculty of the Quebec Conservatoire du Musique.

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Printed in Germany
CHANDOS RECORDS LTD., LONDON, ENGLAND.



L'orchestre de chambre
I MUSICI DE MONTRÉAL
Artistic Director, conductor and soloist
YULI TUROVSKY

Violins: Eleonora Turovsky—*Leader*
Alison Eldredge
Lucia Hall
Allison Lyne
Marisol Medina
Françoise Morin
Jasmine Perron
Christian Prévost
Peter Purich
Natalya Turovsky

Violas: Brian Bacon
Mary Harris
Vincent Lapointe

Cellos: Alain Aubut
Claude Lamothe

Bass: Constantino Greco

Harpsichord: Geneviève Soly

LUIGI BOCCHERINI (1743-1805)

Concerto in D major for Cello and Strings, G.479

Allegro—Adagio—Allegro

Luigi Boccherini was born in Lucca on 19 February 1743. His family was active in the arts, his father, Leopoldo, being either a cellist or a double-bass player and in all probability Luigi's first teacher. The boy showed early musical gifts and became a pupil of the Lucca *maestro di cappella* Francesco Vanucci. At the age of 13 young Luigi Boccherini made his first public appearance as a cellist and a year later was sent to Rome to study with Giovanni Battista Costanzi, the *maestro di cappella* at St. Peter's, before joining his father in the Court Theatre at Vienna, then the Imperial Capital. His success was especially pleasing to the Luccan ambassador and his other Italian friends, who persuaded him to play in Lucca in 1759, although in 1760 Luigi was back with his father in Vienna for that season. In the Spring of 1761 he was back in Lucca but returned to Vienna again in 1763 with a considerable reputation as both player and composer, which was enhanced by the success of a Cello Concerto in 1764. Nevertheless, he was homesick and managed to obtain an appointment in Lucca, spending the next three years in Italy, including visits to Milan, where he is thought to have joined with Pietro Nardini, Filippo Manfredi and Giuseppe Cambini to give the first public string quartet concerts.

In 1767 Boccherini and Manfredi arrived in Paris, as part of an extensive concert tour and settled there with some success, several of Boccherini's chamber works being published, moving on to Madrid, probably at the instigation of the Spanish Ambassador in Paris, where Boccherini dedicated a set of quartets to the Spanish Infante, Don Luis, to whom he became exclusive performer and composer, although allowed to publish privately.

From about 1770 Boccherini was able to live and enjoy a large measure of freedom from worry thanks to his position with Don Luis. In 1771 he married for the first time, and, when Don Luis himself married in 1776, the Boccherinis were invited to move into the Las Arenas Palace in Avila. It was during this period that a set of four cello concertos were published by the Bureau d'Abonnement Musical in Paris, the second of which was the D major Concerto which opens this recording.

Unfortunately for Boccherini's reputation many of his works were either not published during his lifetime or left neglected until the 19th century when musically unscrupulous individuals put together various hotch-potch works, drawn from isolated movements, cut and rescored items and so on, presented as original Boccherini conceptions. Louis Picquot was the first scholar to try to put things right, with a catalogue of Boccherini works published in 1851, which was further edited in 1931 by Georges de Saint-Foix. However, the most important work came in 1969 with Yves Gérard's *Thematic, bibliographical and critical catalogue*, in which this D major Cello Concerto is placed as the sixth in a total of ten such works, giving it the number G.479. Walter Lebermann thinks it may have been written in the early 1760s, when the composer had completed his studies in Rome, in which case it could well be the work with which he made such a success in Vienna in 1764.

It shows many of the characteristics of the late Baroque concerto, but the melodic ingenuity and buoyancy of the music already has a sense of relaxed romanticism, appropriate to the Latin personality, compared to the classical school of Haydn.

The cello writing is particularly engaging in the ornamental figuration of the central *adagio*, providing an excellent contrast to both the powerful vitality of the opening *allegro* and the lively final movement with its dramatic rhythmic stamping.

ANTONIO VIVALDI (1678-1741)

Concerto in G minor for 2 Cellos and Orchestra, RV.531 (P.411)

Allegro—Largo—Allegro

It is coincidental that Boccherini was born less than two years after the death of Antonio Vivaldi, who had virtually created the idea of the cello concerto. Vivaldi took the existing form of a concerto in which the cello had been given special solo treatment, the first of which was possibly Giuseppe Jacchini's *Concerto per camera a 3 e 4 strumenti con violoncello obbligato*, published in the first years of the eighteenth century, and elevated it to the level of a full-scale virtuoso concerto. As music master of the many gifted young ladies in the Conservatorio dell' Ospedale della Pietà in Venice, Vivaldi was constantly writing music for his charges and these works came from his fertile imagination between 1703 and 1740. None of his solo concertos involving the cello were published in Vivaldi's lifetime, but he kept a large stock of his unpublished works, many manuscripts of which are now in the collection at the National Library in Turin, from which this unique double-cello concerto comes.

It is possible that the inspiration for a Concerto for 2 Cellos may have come from the appointment of specialist cello teachers at the Pietà; first, from 1720 to 1722, Antonio Vandini, and then Bernardo Aliprani, who remained until 1728. There is no evidence that Vivaldi taught the instrument personally.

There is no doubting the relish with which Vivaldi writes for the two soloists, particularly in the unusually serious dialogue in the central *largo*, while the outer movements offer dramatic and technical passages in which the character of the two leading cellos allows for a neat mixture of confrontation and unification.

**Cello Concerto in B minor, RV.424
(P.180, F.III No.9)**

Allegro non molto—Largo—Allegro

**Cello Concerto in G major, RV.413
(P.120, F.III No. 12)**

Allegro—Largo—Allegro

The manuscripts of these two concertos are also in the great collection at Turin. Both, too, belong to the finest examples of Vivaldi's solo works for string instruments, and there would seem to be good reason to assume they were composed for either Antonio Vandini or Bernardo Aliprani, most probably the latter since he remained as cello teacher at the Pietà from 1722 to 1728, a period which was particularly rich in Vivaldi's mature creative life.

In both works the outer movements enjoy strong rhythmic vitality, with bold double-stopping passages in the last pages of the B minor, as well as some expressive playing in the upper register of the instrument. The central *largo* of the B minor has the soloist singing a rich melody, backed by another cello from the orchestra and a continuo. The repeated notes in fast passages are notable examples of virtuosity, which would almost certainly have been beyond the experience of the girl students of the Pietà.

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Recording Producer: Brian Couzens.

Sound Engineer: Ralph Couzens.

Recorded in the Church of St. Apôtre, Montreal.

August 13/14, 1984.

Front cover painting: Venice: *The Feastday of S. Roch* by Canaletto (detail), reproduced courtesy of the National Gallery, London.

Engraving of Vivaldi from Hawkins' *History of Music*, courtesy of the British Library; Boccherini by courtesy of The British Library.

Photographs by Jean-Claude Adam.
Sleeve Design: Mantis Studio, London.
Art Direction: Janet Osborn.

Chandos

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**BOCCHERINI
and VIVALDI
Cello Concertos**

**YULI TUROVSKY
and
ALAIN AUBUT cellos**

**I MUSICI DE MONTRÉAL
conducted by Yuli Turovsky**

LUIGI BOCCHERINI

Concerto in D major for Cello and Strings, G.479 (16:18)

- 1 I — Allegro (5:36)
- 2 II — Adagio cantabile (5:20)
- 3 III — Allegro vivo (5:13)

YULI TUROVSKY *cello*

ANTONIO VIVALDI

Concerto in G minor for 2 Cellos and Orchestra, RV.531 (P.411) (10:45)

- 4 I — Allegro (3:46)
- 5 II — Largo (3:30)
- 6 III — Allegro (3:19)

YULI TUROVSKY, ALAIN AUBUT *cellos*

ANTONIO VIVALDI

Cello Concerto in B minor, RV.424 (P.180, F.III No.9) (11:17)

- 7 I — Allegro non molto (4:11)
- 8 II — Largo (3:26)
- 9 III — Allegro (3:31)

Cello Concerto in G major, RV.413 (P.120, F.III No.12) (10:48)

- 10 I — Allegro (3:35)
- 11 II — Largo (4:14)
- 12 III — Allegro (2:50)

YULI TUROVSKY *cello*

Claude Lamothe *cello solo*

Geneviève Soly *harpsichord continuo*

I MUSICI DE MONTRÉAL

conducted by

YULI TUROVSKY

DDD TT = 49:30

