

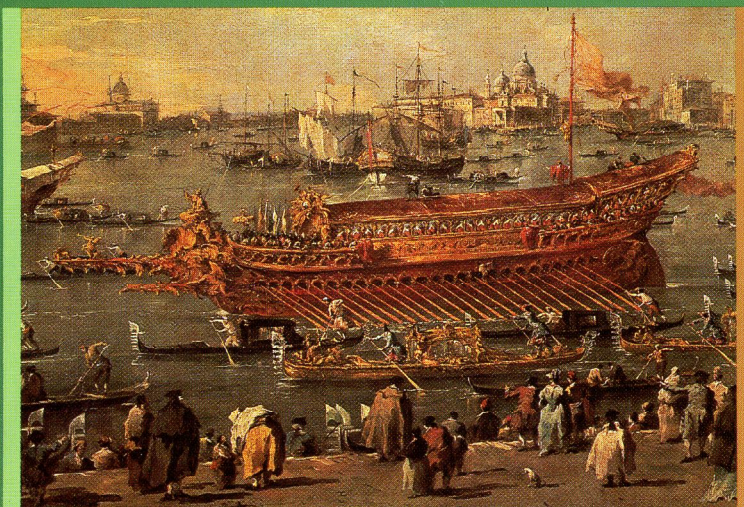
Chandos

DIGITAL

BOCCHERINI
SEVEN SYMPHONIES

CANTILENA

ADRIAN SHEPHERD CONDUCTOR



BOCCHERINI: SEVEN SYMPHONIES

CANTILENA/ADRIAN SHEPHERD

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LUIGI BOCCHERINI
(1743-1805)
SEVEN SYMPHONIES
Original editions edited by **CANTILENA**

Adrian Shepherd conductor
Solo violins: *Angus Anderson, Andrew Morris*



Photo: Lennox Spigel

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DISC 1
Symphony in D major, G. 490 (7:06)

- 1 I - *Allegro* (3:15)
- 2 II - *Andante grazioso* (2:08)
- 3 III - *Allegro assai* (1:36)

Symphony in A major, Op. 35 No. 3, G. 511
(16:23)

- 4 I - *Allegro giusto* (5:59)
- 5 II - *Andante* (5:44)
- 6 III - *Allegro, ma non presto* (4:33)

Symphony in B flat major, Op. 35 No. 6, G. 514 (17:20)

- 7 I - *Allegro vivace* (5:11)
- 8 II - *Poco andante* (8:55)
- 9 III - *Presto - Tempo di minuetto - Presto* (3:07)

Symphony in D minor, Op. 12 No. 4, G. 506,
"Nella casa del diavolo" (21:38)

- 10 I - *Andante sostenuto* (6:41)
- 11 II - *Andantino con moto* (6:07)
- 12 III - *Allegro con moto* (8:43)

TT = 62:41

DISC 2
Symphony in C major, Op. 12 No. 3, G. 505
(18:22)

- 1 I - *Allegro, ma non molto* (5:24)
- 2 II - *Andante amoroso* (4:13)
- 3 III - *Tempo di minuetto* (6:17)
- 4 IV - *Presto, ma non tanto* (2:16)

Symphony in D minor, Op. 37 No. 3, G. 517
(19:18)

- 5 I - *Allegro* (6:08)
- 6 II - *Minuetto con moto* (3:25)
- 7 III - *Andante amoroso* (5:19)
- 8 IV - *Finale: Allegro vivo, ma non tanto presto* (4:14)

Symphony in A major, Op. 37 No. 4, G. 518
(21:40)

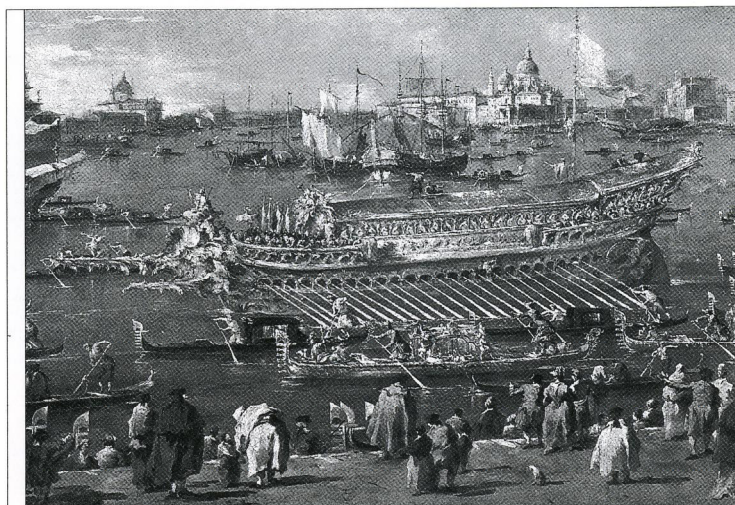
- 9 I - *Allegro spiritoso* (7:01)
- 10 II - *Minuetto: Allegro; Trio* (4:25)
- 11 III - *Andante* (6:28)
- 12 IV - *Finale: Allegro ma non presto* (3:33)

TT = 59:30

BOCCHERINI
SEVEN SYMPHONIES

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LUIGI BOCCHERINI (1743-1805)

Luigi Boccherini's life bestrode both the Baroque and Classical periods. When he was born, in the Italian town of Lucca on 19 February 1743, Bach was busily engaged as Cantor of St. Thomas's in Leipzig and had another seven productive years to live; Handel's *Messiah* was that year given for the first time in London, at the original Covent Garden Theatre, its composer having another sixteen years of life; and Haydn, who was to take the nickname of 'Papa' as father of the symphony, was an 11 year old choirboy at St. Stephen's Cathedral in Vienna. Haydn, in fact, outlived Boccherini by four years, but Mozart was born, created his masterpieces and died during Boccherini's life and Beethoven, who was born when Boccherini was 27, had taken the symphony to Olympian heights with the *Eroica* in 1804, the year before Boccherini's death at the age of 62, in Madrid. It is a fascinating coincidence that Boccherini's symphonies would appear to have first appeared about 1770, the year of Beethoven's birth.

Luigi Boccherini was the third son of Leopoldo Boccherini, who seems to have been an excellent player on a bass stringed instrument, probably the double-bass rather than the cello. The boy showed early musical gifts, particularly as a cellist, and after having preliminary lessons from his father was sent to Lucca's *maestro di cappella*, Francesco Vanucci. He was only thirteen when he made his first public appearance as a cellist and was soon playing concertos at the various local feast-day events. At the age of fourteen he was sent to Rome for some months of study with the *maestro di cappella* of St. Peter's, Giovanni Battista Constanzi. Rome was then in the forefront of instrumental teaching and playing, thanks to the influence of Arcangelo Corelli and his school.

Towards the end of 1757 Luigi and his father received an invitation to join the orchestra of the Court Theatre in Vienna, then the Imperial Capital, where the boy also played in court concerts and won considerable praise; not only from the Luccan Ambassador and the Court dignitaries, but also from the illustrious composer Christoph Willibald Gluck, who had been engaged by the Viennese authorities to compose some French-style *opéras-comiques*, to provide contrast to the conventional *opera-seria* then in vogue. In Vienna, too, the Boccherini family gained additional value with the arrival of Luigi's elder brother, Giovan Gastoni, and his sisters, Maria Ester and Anna Matilde. Giovan was both a poet and a dancer and collaborated with Ranieri da Calzabigi, the librettist of Gluck's *Orfeo*, later personally providing libretti to Haydn for *Il ritorno di Tobia*, in 1775, and Salieri. The two sisters both joined the ballet in Vienna, Maria Ester later marrying Onorato Viganò, their son Salvatore being famous as a choreographer, as well as being ballet master at La Scala in Milan from 1813 to 1821.

Luigi was anxious to secure an appointment in his home town of Lucca, and made regular visits home, always returning to Vienna where his reputation was growing, culminating in the performance of a Cello Concerto in 1764, the year he was invited to become first cellist in Count Palatine's orchestra in Lucca. It was at this period that Luigi formed a quartet with other members of the orchestra, the violinists Pietro Nardini and Filippo Manfredi and the violist Giuseppe Cambini, giving what are generally assumed to be the first public concerts of chamber music. With Manfredi, who had been one of the most brilliant pupils of the great virtuoso Giuseppe Tartini, Luigi went on concert tours to Northern Italy and France, arriving in Paris in 1767.

While in Paris Boccherini and Manfredi were launched into the musical life of the city by Baron Bagge, and in 1768 Luigi played in the popular Concerts Spirituels, where his success as a cellist was soon equalled by his popularity as a composer; the first collection of his trios and quartets being published in the French capital; the first being a set of six string quartets, published in April 1767, and then, in July a set of trios for two violins and cello. However, the works which he chose for publication were already established, having been composed in 1761 and 1760 respectively. His appearances with Manfredi also led to publication of some pieces for violin and keyboard. At this time, too, the French publishers brought out a Symphony in D major, ascribed to 'Bocquerini', but this is generally thought to be spurious.

Boccherini's life and career were to change drastically when he and Manfredi left Paris for Madrid, a move which is understood to have resulted from the enthusiasm of the Spanish Ambassador in Paris. In 1769 a set of quartets were published dedicated to the Spanish Infante, Don Luis, the young brother of Charles III, and that same year another set bore a private dedication, suggesting that by now Boccherini had settled in Madrid and was already receiving patronage from both the Court and the aristocracy. A Sinfonia Concertante was written for performance during a series of concerts in Lent 1770, and in November that year Boccherini became

virtuoso di camera e compositore di musica to the Infante. This brought a salary of 30,000 reals and also the exclusive right of his employer to all his works, although he was still free to have his music published. This happy state of affairs lasted until the death of Don Luis in 1785, and it was during this period of security and domesticity following his marriage in 1771, that Boccherini began work on his string quintets and his symphonies.

By the time Boccherini left Paris for Madrid he had undoubtedly become acquainted with the developing form of the symphony, from a three-part introductory overture for an opera to music which was independent of the theatre, composed for concert performance in its own right. This kind of work was written in Italy by Alessandro Scarlatti and his school and also in Vienna and particularly in Mannheim, where Johann Stamitz was the leader of a group of composers whose work brought the Court Orchestra to great fame as the ensemble which brought dynamic contrasts, from *crescendo* to *diminuendo*, into music performance in an exciting and radical way. It was in Germany and Austria that elements of the old Suite, such as the *Minuet*, were drawn into the symphony. In London, Bach's youngest son, Johann Christian, was composing symphonies which were to have an early influence on the eight-year-old Mozart, who composed his own First Symphony in the English Capital in 1764 with encouragement from J. C. Bach. Haydn had composed his First Symphony in 1759, when he became part of the household of Count Morzin at Lukavec at the age of 27, but it was his long period of service and security with the Esterházy family after 1761 which gave him the unique opportunity to develop the symphony into an important form of musical expression which was to be continued by Mozart and Beethoven. Haydn's near isolation was, however, paralleled by Boccherini's years in Madrid, where he, too, was able to compose in relative peace and to develop his own gifts. In Spain he was expected to provide string quintets, a form which he made uniquely his own, composing more than a hundred works in the genre, as well as an equal number of string quartets and also other chamber works. Many of these were published and it is not surprising that his name should have become associated mainly with these fine chamber pieces, rather than as a symphonist, where his output was both smaller and more difficult to propagate.

We often forget that composers of this period regarded themselves as employees of the rich whose job was to produce enjoyable and stimulating music for their employers and their friends. Posterity was rarely in their minds and even the publication of their music gave them little idea that it was intended to be taken up by future generations rather than music which was being bought for home performance by amateurs. Publishers were often unscrupulous, thinking nothing of 'creating' new works by juxtaposing movements from different works and giving them a new number. In Boccherini's case this was especially rife with his chamber works, but opus numbers had little or no relevance except to the actual publishers. Needless to say this has led to some confusion which has only been corrected in recent times thanks to the scholarship of the French musicologist Yves Gérard, whose *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* was published in London in 1969. Boccherini's own thematic catalogue of his music, which he had begun in 1760, was destroyed during the Spanish civil war in 1936, together with a number of his manuscripts. Happily, the catalogue had been published in a Picquot edition in 1851 and also by the composer's great-grandson, Alfredo Boccherini, in 1879. However, this was not complete, partly because he may have considered the catalogue only for those works which he thought worthy of publication. None of his vocal works or the sonatas for the cello are included, as well as several orchestral works, so Gérard's work is quite invaluable. Boccherini's opus numbers were not always adopted by his publishers, even apart from the regrouping of movements and their own numbering.

After his death in 1805 Boccherini's works inevitably fell into decline as the great classical composers from Beethoven's times dominated the music world. For about 150 years poor Boccherini was known as the composer of THE Minuet!

Apart from the D major Symphony, published in Paris in 1767, already mentioned as spurious, and a symphonic arrangement of a C major String Quintet, Op. 10 No. 4 in Boccherini's numbering, there are 27 extant symphonies, composed between 1771 and 1792. In all probability Boccherini was in Spain for most of this period, although his situation changed financially after the death of Don Luis in 1785. That year, too, his wife also died. After the death of Don Luis the composer's contract was ended and he had to find money from other sources. In 1786 he was appointed Chamber Composer to Prince Friedrich Wilhelm of Prussia, himself a

cellist, who was very pleased with Boccherini's music, bringing him 1000 crowns a year for new works, and he also received patronage from a well-known Madrid family, the Benavente-Osunas as well as other individual patrons. In 1787 he married his second wife, Maria del Pilar Joaquina Porreti, the daughter of one of the cellists in the Court Orchestra. Friedrich Wilhelm became King of Prussia soon after Boccherini's appointment, but, although it had been thought that the composer joined the King in Germany, he most probably remained in Madrid where he also had a pension of half his original salary from King Charles III.

Symphony in D major, G. 490

Allegro
Andante grazioso
Allegro assai

This Symphony was published in Venice about 1775. The scoring is for pairs of oboes and horns with strings. It opens with a brightly celebratory movement, especially in the wind entries, with a fugal character and some soft and delicate passages which suggest that Boccherini's long esteem for Haydn had already begun; four years later Haydn received a message of great admiration from Boccherini through their mutual publisher in Vienna, Artaria.

The central *andante grazioso* is richly melodic, the aria-like melody on the strings being contrasted by the triplet figurations of the middle section. Finally a brightly dignified movement with some humorous effects, not unlike the bray of a donkey!

Symphony in A major, Op. 35 No. 3, G. 511

Allegro giusto
Andante
Allegro, ma non presto

The set of six symphonies in Opus 35 seems to have been completed in 1782, by which time Boccherini and his family had moved into the Las Arenas palace in Avila, the home of Don Luis and his wife; a time of great contentment and security for the composer. The scoring here is for 2 oboes, 1 bassoon and 2 horns with strings.

There is a decisive character to the first of the two themes of the opening movement, which includes solo roles for two violins. A solo violin also has an important part in the richly melodic *andante*, while the last movement is in the form of a minuet, the trio section being for two violins and viola.

Symphony in B flat major, Op. 35 No. 6, G. 514

Allegro vivace
Poco andante
Presto - Tempo di minuetto - Presto

The last of the Opus 35 set of symphonies is here scored for pairs of oboes and horns with strings. The first movement is distinguished by a powerful introduction and some fascinating harmonic progressions. A sense of melodrama inhabits the second movement, with some especially piquant use of grace-notes, while the finale encloses a baroque-style minuet between two hearings of a witty *presto*.

Symphony in D minor, Op. 12 No. 4, G. 506, "Nella casa del diavolo"

Andante sostenuto - Allegro assai
Andantino con moto
Andante sostenuto - Allegro con moto

This highly dramatic, even programmatic symphony is the fourth in the set of six works given as Opus 12 by Boccherini in 1771, although for no known reason published as Opus 16 in 1776.

The title is directly related to the material of the *allegro con moto* of the last movement, which is based on the music from the finale of the ballet *Don Juan* by Gluck, composed in 1761 and first staged on 17 October that year in the Burg Theatre in Vienna, some 28 years before Mozart composed his *Don Giovanni* on the identical theme. In both works the climax is when Don Giovanni is claimed by furies and demons and taken down to hell, and one 18th century manuscript of Boccherini's symphony includes a title for the finale, "Chaconne qui représente l'enfer", although the music is not a chaconne!

Boccherini opens his symphony with a slow introduction, filled with sombre foreboding, which is tellingly repeated before the finale. After the initial hearing, however, the mood changes and it is not difficult to imagine the boastful Don Juan arrogantly going from one conquest to another, the second theme suggesting his success in romantic matters. Even the delicious *andantino con moto* has the evocative atmosphere of a nocturnal assignation, when the *staccato* passages and brief snatches of melody suggest a successful serenade. After the repeat of the original introduction Boccherini takes six bars from the score of Gluck's ballet, revised to allow the gentle sound of the oboes to add extra atmosphere before the *forte* where Boccherini again borrows from Gluck's score, but this time uses the material in a more extensive and dramatic manner, leaning strongly away from the baroque to anticipate the romantic era by nearly half a century.

Symphony in C major, Op. 12 No. 3, G. 505

Allegro, ma non molto
Andante amoroso
Tempo di minuetto
Presto, ma non tanto

For the third symphony in his Opus 12 set Boccherini changes oboes for flutes, a pair of which join two horns and strings in the scoring. This gives a tenderness and femininity to the music which gives some credence to the well-known comment by Giuseppe Puppo, the Italian violinist and composer who had been born in Boccherini's home town of Lucca in 1749, that Boccherini was "the wife of Haydn."

The work opens with a gentle melody of violins and violas, the flutes doubling the tune an octave higher. For the second subject divided violas and cellos are answered by the violins to complete the phrase, the two main themes having a family likeness beautifully enhanced by a move into the dominant minor.

Flutes again join the violins for the melody of the romantic *andante amoroso* in which there is an exceptionally expressive passage for divided cellos in their highest register; a reminder that Boccherini's own instrument was the cello.

Loud and soft alternating bars bring character to the minuet, whose trio gives solo opportunities to two violins. Finally, a cheerful, intensely rhythmic *presto, ma non tanto*, which has the character of a march but is characterised by the quiet idea which the violins introduce in canon while the violas and flutes sustain chords with the personality of a firm musical pillow.

Symphony in D minor, Op. 37 No. 3, G.517

Allegro moderato
Minuetto con moto
Andante amoroso
Allegro vivo, ma non tanto presto

Boccherini noted only four symphonies under Opus 37, the date being 1798. The first is in C major, the second, in D major, is lost, and the remaining two are included in this collection. The scoring here for the D minor symphony is for flute, pairs of oboes, bassoons and horns, and strings.

Sombre, sinister music with sudden outbursts of drama colour the first movement, which has some interesting scoring for violas. The *Minuetto con moto* has a rolling gait, contrasted by the trio which gives solo passages to both string and wind instruments. Next comes a beautiful love duet for oboe and viola which is extensively developed, while the finale is in a brighter mood with a Turkish flavour.

Symphony in A major, Op. 37 No. 4, G.518

Allegro spiritoso
Minuetto and Trio: Allegro
Andante
Allegro, ma non presto

This A major symphony shows the influence which the life and work of Mozart, who had died in 1791, had on Boccherini. The scoring of the melodies of the first movement, in string and wind octaves, have a truly Mozartian character, the scoring being the same as for Op. 37 No. 3. By now, too, the Boccherini symphony was becoming essentially classical as it developed and this is strongly marked in the Minuet and Trio, where the latter is distinguished by solo work for the flute and strings. In common with the previous symphony the slow movement has the character of an extended and expressive love duet, again given to the oboe and a solo viola, who first play their melody in unison. Finally, a rousing, even cheeky *allegro, ma non presto*, full of wit, elegance and good humour.

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CANTILENA was formed in 1970 by Adrian Shepherd and worked for two years without giving public concerts to achieve an understanding, a style and a quality of sound that would be both individual and ideally suited to the Baroque and Renaissance music in which the group specialises. The basic 16 members of the ensemble are drawn from the Scottish National Orchestra, and wherever possible they play seated in a circle with the audience all round. This provides an excellent rapport between the players and gives the audience a unique sense of sharing in the music-making. In this recording, however, they are seated in the conventional formation.

Cantilena has played in London and Vienna, at the Aldeburgh, Cheltenham and Edinburgh Festivals, and gives a regular series of concerts in Glasgow, Edinburgh and Aberdeen. In addition to appearing at music clubs throughout Britain, the ensemble has become well-known for its many radio broadcasts and BBC television appearances, and in July 1980 completed its first highly successful tour of South America.

Adrian Shepherd was born in Essex and studied under the great cello teacher William Pleeth for 10 years. He graduated from the Guildhall School of Music in London and joined the Scottish National Orchestra and later the BBC Scottish Symphony Orchestra, later returning to the SNO as principal cello in 1966. His musical activities include a strong commitment to chamber music - Orpheus Trio and New Music Group of Scotland - plus many solo recital and concerto performances.

He founded Cantilena in 1970 and has remained its Director through the ensemble's meteoric rise to fame. He is well-known as a broadcaster and teacher and has held numerous appointments in the inspirational and tutorial fields; in 1985 he was appointed Director of Orchestral Studies at the Welsh College of Music and Drama. He was awarded the MBE in the 1983 New Year Honours.

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BOCCHERINI: SEVEN SYMPHONIES

CANTILENA/ADRIAN SHEPHERD

BOCCHERINI
SEVEN SYMPHONIES

Symphony in D major, G. 490

Symphony in A major, Op. 35 No. 3, G. 511

Symphony in B flat major, Op. 35 No. 6, G. 514

Symphony in D minor, Op. 12 No. 4, G. 506
(Nella casa del diavolo)

Symphony in C major, Op. 12 No. 3, G. 505

Symphony in D minor, Op. 37 No. 3, G. 517

Symphony in A major, Op. 37 No. 4, G. 518

CANTILENA

ADRIAN SHEPHERD conductor
Solo violins: Angus Anderson, Andrew Morris

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DDD

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