

BOCCHERINI STUDIES
VOLUME 5

BOCCHERINI STUDIES

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CHRISTIAN SPECK

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VORWORT

MIT DIESEM FÜNFTEN BAND der *Boccherini Studies* wird, drei Jahre nach Erscheinen des vierten Bandes (*New Evidence*), die Reihe von internationalen Forschungsarbeiten über Luigi Boccherini in einem weiten Spektrum fortgesetzt. Ein relativ großer Teil der Beiträge — mehr als die Hälfte — widmet sich dem Kompositionsstil Boccherinis — eine Gewichtung innerhalb dieser Sammlung, die angesichts der beträchtlichen Präsenz von Boccherinis Instrumentalmusik im aristokratischen und bürgerlichen Musikleben des letzten Drittels des 18. Jahrhunderts durchaus gerechtfertigt erscheint. Und vergessen wir nicht das schmeichelhafte Urteil von Giuseppe Carpani (1752-1825), der im vierten Brief seiner 1812 veröffentlichten Haydn-Biographie die Instrumentalmusik von Luigi Boccherini immerhin mit der Bemerkung pries, kein anderer Meister seiner Zeit habe sich so gut darauf verstanden, die Begleitstimmen mit der melodieführenden Stimme zu verbinden. Möchte man nicht leichtfertig oder aus einer eklektischen Haltung heraus eine solche Stimme der zeitgenössischen Rezeption übergehen, hat man die Frage nach den konstitutiven Elementen von Boccherinis Stil, nach der Kompositionstechnik in seinen Werken, zu stellen und infolgedessen auch das kompositorische Umfeld in den Blick zu nehmen.

Am Anfang der vorliegenden Sammlung von Aufsätzen stehen daher vergleichende Untersuchungen zum Instrumentalwerk, und zwar mit Blick auf diverse, im unmittelbaren oder weiteren Umfeld schaffende Komponisten, wie Wolfgang Amadeus Mozart, Giovanni Battista Lampugnani, Pietro Nardini, Gaetano Brunetti, José Herrando, Carlo Canobbio, Antonio Montoro, José Castel, Manuel Canales, um nur einige zu nennen. Fortgesetzt wird die Untersuchung des Kompositionsstils in einer Reihe von Beiträgen zu einzelnen Gattungen beziehungsweise Werken, sowie zu Fragen der musikalischen Formgebung.

Dem Gebiet der musikalischen Quellenforschung sind vier Studien gewidmet. Sie werfen neues Licht auf vorhandene Quellen und auf den schwierigen Komplex der Boccherini-Werkchronologie. Im Bereich der Erforschung von Boccherinis Biographie kann eine weitere Lücke geschlossen werden: erstmals wird nachgewiesen, dass der junge Boccherini sich in

VORWORT

Frankfurt am Main aufgehalten hat, wo er ein Violoncellokonzert öffentlich zur Aufführung brachte. Schließlich folgen drei Beiträge, die sich eingehend mit der historischen Rezeption von Boccherinis Musik in Italien, Spanien und in der Neuen Welt befassen.

Die meisten Beiträge dieses fünften Bandes der *Boccherini Studies* wurden auf der Internationalen Tagung *Luigi Boccherini (1743-1805)* vorgetragen und diskutiert, die im Palazzo Ducale in Lucca in der Toskana vom 1. bis 3. Dezember 2011 stattfand und vom Centro Studi Opera Omnia Luigi Boccherini (Lucca) in Zusammenarbeit mit dem Palazzetto Bru Zane - Centre de musique romantique française (Venedig) organisiert wurde. Nur die Aufsätze von Germán Labrador, Rudolf Rasch sowie mein Aufsatz 'Der junge Boccherini als reisender Virtuose in Deutschland. Neue Erkenntnisse' sind als weitere Beiträge in den vorliegenden Band aufgenommen worden.

Der herzliche Dank des Herausgebers gilt an erster Stelle den vielen Autoren, die durch ihre Beiträge die hiermit vorgelegte reichhaltige Sammlung aktueller Erträge der Boccherini-Forschung ermöglicht haben. Mein aufrichtiger Dank richtet sich an Roberto Illiano, Fulvia Morabito, Luca Lévi Sala und Massimiliano Sala vom Centro Studi Opera Omnia Luigi Boccherini, Lucca. Sie waren eine verlässliche Stütze und unermüdliche Hilfe bei der Einrichtung, Redaktion und Korrektur der Texte, sowie bei der Herstellung des Index' und der Musikbeispiele.

Christian Speck
Koblenz

I. STYLE

BOCCHERINI AND HIS CONTEMPORARIES

SOME REMARKS ON MOZART, BOCCHERINI AND THE STRING QUINTET

Christian Speck
(KOBLENZ)

WHOEVER UNDERTAKES WORK on the 18th-century string quintet will find themselves unavoidably confronted with two names, those of Wolfgang Amadeus Mozart and Luigi Boccherini. It is virtually impossible to duck the question of how Boccherini's string quintets shape up against Mozart's, and there is also the question whether they influenced each other in any way.

Boccherini research is not well enough advanced to provide exhaustive answers to these questions. Mozart research has, to date, given only marginal consideration to Boccherini, which is a matter of some surprise if one takes into account that, as early as the middle of the 19th century, Otto Jahn mentioned Boccherini when dealing with Mozart's string quintets, treating Boccherini's quintets only briefly, in a single sentence. However, that single sentence is enough for Otto Jahn to raise the central question that forms the basis for any comparative enquiry. To quote him: «Mozart always doubled the number of violas, unlike Boccherini who doubled the number of violoncellos; the latter has the greatest effect on the timbre and the structure of the musical pieces»¹. It may well be indicative of the lack of interest in Boccherini shown by Mozart researchers that this sentence does not appear in the revised and extended fifth, sixth and seventh edition of Otto Jahn's Mozart biography by Hermann Abert (1871-1927)².

¹. «Mozart hat stets die Bratschen verdoppelt [fn. 31: «Ebenso auch in den unvollendeten Skizzen einer Reihe von Quintettsätzen (Beilage xxii, 48-56)»] und nicht, wie Boccherini, die Violoncells, was auf die Klangfarbe wie auf die Structur der Musikstücke von wesentlichem Einfluß ist»; JAHN, Otto. *W. A. Mozart*, 4 vols., Leipzig, Breitkopf & Härtel, 1856-1859, vol. IV, p. 97.

². Edited 1919-1921, 1923-1924, and 1955-1956, respectively. See ABERT, Hermann. *W. A. Mozart. Neubearbeitete und erweiterte Ausgabe von Otto Jahns Mozart. Zweiter Teil 1783-1791*, Leipzig, Breitkopf & Härtel, ⁷1956, p. 325.

I would like to limit my comments to three problem areas which seem to me to be of significance in this context.

1. The Composers' First Adoption of the genre of the string quintet. The two composers became interested in the string quintet in the early 1770s, each approaching it from his own background and working under specific conditions. What role did the biographical element play, and what was the influence of the musical conventions of the time and of the composers' previous works?

2. Textural Features of the Quintet. The most noticeable difference between the string quintets of Mozart and Boccherini lies in their scoring. This results in marked differences in their textural properties. It is therefore worth asking what consequences these textural models have for each composer's overall conception of their compositions;

3. String quartet and string quintet. Following his intensive work on string quartets, Mozart wrote his five mature quintets in Vienna from 1787 onwards. A parallel process of development can be observed in Boccherini. The question arising here concerns the role that this developmental process played in shaping the string quintet as a specific musical genre.

I.

The set of circumstances that led Boccherini and Mozart to turn to the genre of the string quintet were strikingly different. One commonality that can be observed, however, is that both composers showed a willingness to engage with this new genre as the result of certain opportunities which presented themselves in the cities in which they did most of their work. It appears that external stimuli were decisive for the creation of their first string quintets.

Mozart's first String Quintet (K 174) was composed in Salzburg in 1773. According to a note by Leopold Mozart on the autograph score, the composition was finished «nel Dicembre», towards the end of the year. Here we may subscribe to the widely held view that Mozart was inspired to compose his string quintet by one or two string quintets by Michael Haydn. In the same year, Michael Haydn, concertmaster at the court in Salzburg, had composed two 'nocturnal' quintets for two violins, two violas and a violoncello, or basso, respectively (MH 187 and 189)³. We know from a letter dated 6 October

³. Dated 17 February 1773, and 1 December 1773, respectively. See SCHMID, Manfred Hermann – EDER, Petrus – WALTERSKIRCHEN, Gerhard. 'Haydn, (Johann) Michael', in: *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik, begründet von Friedrich Blume. Zweite, neubearbeitete Ausgabe*, edited by Ludwig Finscher, 29 vols., Kassel [...],

1777 that Mozart knew these two quintets from playing them. When Manfred Hermann Schmid states that these two quintets by Michael Haydn «were crucial for the future of chamber music»⁴, he was probably referring to Mozart's work on quintets.

Ludwig Finscher echoes these thoughts in viewing the particular constellation in Salzburg in 1773 as «the beginning of the actual history of the genre in the German-speaking regions»⁵. There are clear stylistic commonalities between Mozart's Salzburg quintet and the two quintets by Michael Haydn, and these go beyond the common features of their four movement plan and their common instrumentation, including two violas. Despite certain parallels, Mozart's quintet style at the same time differs markedly from Michael Haydn's style of quintet writing. This is revealed in the more subtle way in which Mozart handles the five-part texture of his first string quintet⁶. Mozart was clearly able to draw on the compositional experience which he had acquired whilst composing his six Viennese String Quartets K 168–173 from the same year, 1773. However, after the Salzburg String Quintet K 174, he was no longer to continue down the path that he had begun: as long as Mozart remained a resident of Salzburg, he invested no further work in either the string quartet or the string quintet. To use the words of Otto Jahn, «Mozart must have completely lacked all incitement to this work while in Salzburg»⁷.

Things are different with Boccherini's initial adoption of the string quintet format, which came in 1771, two years earlier than in the case of Mozart. The situation Boccherini found himself in Madrid seems to have provided a particular incentive to work on the string quintet. All Boccherini needed to do was to seize the opportunity. Without denigrating the five-

Bärenreiter; Stuttgart-Weimar, Metzler, 1994–2008, *Personenteil*, vol. VIII (2002), cols. 1095–1116: 1108. See also LANDON, Howard Chandler Robbins. 'The Haydn Brothers (Michael and Joseph) and Mozart's String Quintets', in: ID. *The Mozart Essays*, London, Thames and Hudson, 1995, pp. 143–160.

⁴. «Zukunftsweisend in der Kammermusik sind die Quintette, angefangen mit zwei *Notturmo* genannten Werken von 1773 MH 187 und 189»; SCHMID, Manfred Hermann – EDER, Petrus – WALTERSKIRCHEN, Gerhard. *Op. cit.* (see note 3), especially col. 1111.

⁵. «Eine besondere Konstellation und, wenn man so will, der Beginn der eigentlichen Gattungsgeschichte im deutschsprachigen Raum zeigt sich in Salzburg bei M. Haydn und Mozart im Jahr 1773»; FINSCHER, Ludwig. 'Streichquintett', in: *Die Musik in Geschichte und Gegenwart* [...], *op. cit.* (see note 3), *Sachteil*, vol. VIII (1998), cols. 1989–2005: 1997.

⁶. See SEIFFERT, Wolf-Dieter. 'Mozarts "Salzburger" Streichquintett', in: *Mozarts Streichquintette. Beiträge zum musikalischen Satz, zum Gattungskontext und zu Quellenfragen*, edited by Cliff Eisen and Wolf-Dieter Seiffert, Stuttgart, Steiner, 1994, pp. 29–67.

⁷. «Es muß in Salzburg, wie schon bemerkt, an aller Aufmunterung dafür gefehlt haben»; JAHN, Otto. *Op. cit.* (see note 1), vol. I, p. 599.

part chamber music for strings of his predecessors or contemporaries, it is possible to say that it is really only because of Boccherini's works that we can speak of the establishment of the string quintet as a genre. It seems justified to attribute a founding role to Boccherini in light of the perseverance with which Boccherini put his 'incentive' into practice, by creating his six String Quintets Op. 10, G 265-270, and then persisting in the form for much of his life. The string quintet was a new field which opened up to him, and on which he continued to work into his advanced years.

Let us examine the circumstances of Boccherini's early life in Madrid more closely. Before Boccherini officially entered the service of the Infante Luis Antonio Jaime de Borbón y Farnesio (1727-1785) in November 1770, he had secured a place for himself in the musical life of Madrid. Clearly, he must have had contacts at court. He was, as a professional member of the *Compagnia dei Reales Sitios*, part of the operatic system in Madrid and hence indirectly part of the higher system of the royal court. If we can believe a note in his own catalogue of works, recorded in the 'Baillot catalogue', Boccherini also appeared to a broader audience on the concert stage as a virtuoso violoncellist, and as a composer at academies that took place in the theatre *Coliseo de los Caños del Peral*: «Opera 7. 1769. Concerto grande a più instrumenti obligati. Composto in Madrid per la accademia che si fecero nel Teatro chiamato de los Caños del Peral»⁸. Boccherini's integration into the musical life of Madrid is demonstrated rather clearly by the names of those to whom he dedicated his String Trios and String Quartets Op. 6, G 89-94, Op. 8, G 165-170, and Op. 9, G 171-176. Boccherini's choice of names appears to have been systematic, and he seems to have proceeded very much with his career in mind. He first chose the Crown Prince, the future King Charles IV (Trios Op. 6), then his brother, the Infante Don Luis (Quartets Op. 8), and finally the music lovers of Madrid in general (Quartets Op. 9).

⁸. Bibliothèque nationale de France in Paris (Vma. Ms. 1074). *Catalogo delle opere di Musica Composte da Luigi Boccherini*, f. 3. This 'Baillot catalogue' is discussed by PASCOE, Keith. 'La reaparición del catálogo de Baillot: un eslabón perdido en la transmisión temprana de los catálogos de la música de L. Boccherini', in: *Luigi Boccherini: estudios sobre fuentes, recepción e historiografía*, edited by Marco Mangani, Elisabeth Le Guin and Jaime Tortella, Madrid, Biblioteca Regional de Madrid Joaquín Leguina, 2006, pp. 76-89, as well as by COLI, Remigio. 'Boccherini: cosa c'è dietro i vecchi cataloghi', in: *Boccherini Studies. Volume 3*, edited by Christian Speck, Bologna, Ut Orpheus Edizioni, 2011 (BS, 3), pp. 139-155. Boccherini's work catalogue was published by BOCCHERINI Y CALONJE, Alfredo. *Luis Boccherini. Apuntes biográficos y catálogo de las obras de este célebre maestro publicado por su biznieta*, Madrid, A. Rodero, 1879. The autograph catalogue of Boccherini's works is lost today.