



BOCCHERINI

COMPLETE FLUTE QUINTETS



Rafael Ruibérriz de Torres *flute*
Francisco de Goya String Quartet

Luigi Boccherini (1743-1805)

Complete Flute Quintets

Quintets for Flute and String Quartet
Op.17

Quintetto No.1 in D G.419

1. I. Allegro assai 4'39
2. II. Minuetto: Amoroso 4'14

Quintetto No.2 in C G.420

3. I. Allegro giusto 5'22
4. II. Minuetto: Amoroso 3'18

Quintetto No.3 in D minor G.421

5. I. Larghetto 3'40
6. II. Rondo: Allegro grazioso 3'30

Quintetto No.4 in B flat G422

7. I. Andantino moderato 4'49
8. II. Minuetto: Allegro 3'53

Quintetto No.5 in G G423

9. I. Allegro moderato 5'01
10. II. Allegro assai 1'39

Quintetto No.6 in E flat G424

11. I. Larghetto 2'40
12. II. Rondo: Allegro con moto 2'57

Quintets for Flute and String Quartet
Op.19

Quintetto No.1 in E flat G.425

13. I. Allegro Con Moto 3'34
14. II. Minuè 3'43

Quintetto No.2 in G minor G.426

15. I. Allegro e con un poco
di moto 5'59
16. II. Minuetto con moto 3'00

Quintetto No.3 in C G.427

17. I. Andante non tanto 7'23
18. II. Rondeaugrazioso 6'01

Quintetto No.4 in D G.428

19. I. Adagio assai 4'34
20. II. Minuetto con moto 2'33

Quintetto No.5 in B flat G.429

21. I. Allegro moderato 4'52
22. II. Presto assai 1'47

Quintetto No.6 in D "Las parejas"

- G.430
23. I. Entrada-Marcia 3'27
24. II. Galope 2'27
25. III. Entrada-Marcia 2'57

Quintets for Flute and String Quartet
Op.55

Quintetto No.1 in G G.431

26. I. Allegretto con vivacità 5'54
27. II. Allegretto 3'30

Quintetto No.2 in F G.432

28. I. Andantino 6'15
29. II. Minuetto 3'12

Quintetto No.3 in D G.433

30. I. Allegretto 6'01
31. II. Minuetto 2'56

Quintetto No.4 in A G.434

32. I. Andantino 5'25
33. II. Allegretto 6'23

Quintetto No.5 in E flat G.435

34. I. Andante lento 3'17
35. II. Minuetto con moto 3'21
36. III. Lento come prima 3'35

Quintetto No.6 in D minor G.436

37. I. Allegretto comodoassai 6'25
38. 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*

First complete recording

Instruments:

flute after August Grenser (a=430 Hz) by Martin Wenner (2010)

violins Louis Guersan (1750) and bow John Dodd (1780)

by unkown maker, Mirecourt school (ca. 1800) and bow by Luc Breton (?)

viola after Camillus Camilli by unkown maker (?) and bow after Nicolas Léonard Tourte
by Jean-François Raffin (2010)

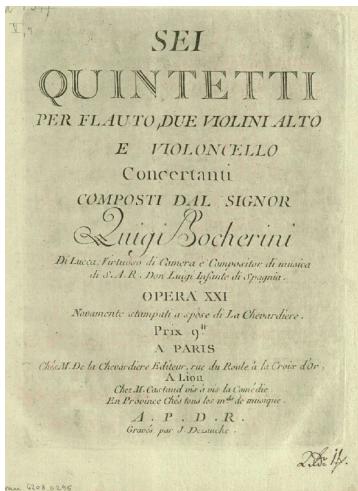
cello by Marinus Capicchioni (1922) and "Boccherini" bow by Charles Riché (2011)

Boccherini's arrival in Spain

Luigi Boccherini (Lucca, 1743 - Madrid, 1805) arrived in Paris in 1767 with his friend and fellow Luccan Filippo Manfredi after a successful European tour with the Quartetto Toscano, the first-known permanent string quartet. Its members were Pietro Nardini, who had studied with Tartini (first violin), Manfredi (second violin), Giuseppe Cambini (viola) and Boccherini (cello). In 1768, Boccherini moved on to Spain – partly, perhaps, because he was disillusioned by the lukewarm reviews he received after performing at the Concert Spirituel, and possibly on account of a recommendation by the Spanish ambassador in Paris, but also, very probably, for reasons of love. Joined later by Manfredi, he began playing with the orchestra of the Italian Opera Company of the Reales Sitios (the royal country residences), of which soprano Clementina Pelliccia, his future wife, was a member.

In 1770 Boccherini was appointed composer and cellist to the royal chamber of Prince Luis Antonio de Borbón (1727-85), to whom he had dedicated his Quartets, Op.8 the previous year. The prince 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).

Prince Luis, youngest son of Philip V of Spain and brother of Charles III, had studied the violin since childhood with Francesco Landini (a musician of the royal chapel, originally from Bologna), and was a great lover of the arts, music in particular. He had been ordained Archbishop of Toledo at the age of eight, was made a cardinal shortly afterwards, and was then named Archbishop of Seville a few years later. As an adult, he renounced all his ecclesiastical titles and in 1761, with a view to establishing his own legacy, he bought the estates of Boadilla del Monte and Chinchón (becoming Count of Chinchón), and



commissioned architect Ventura Rodríguez to redesign the Palace of Boadilla in Neo-classical style. This became Luis's official residence in 1765, but when his brother the king decamped to the Reales Sitios, he would go with him, accompanied by his own small court and his orchestra.

During these stays in the royal residences the prince's musicians would undoubtedly have come into direct contact with those of his nephew, the Prince of Asturias – the future Charles IV – who, unlike his father Charles III, was a great music-lover. A talented violinist, Charles established the royal chamber ensemble, whose first members included Landini, Gaetano Brunetti, and the renowned Neapolitan cellist Domenico Porretti, all of whom were musicians of the royal chapel.

Flute Quintets, Op.17 and Op.19

The fact that Boccherini wrote three of the four sets of chamber works featuring flute that are known for sure to be by his hand in the space of just two years (the Sextets, Op.16 and the Quintets, Op.17 in 1773, and the Quintets, Op.19 in 1774), all dedicated to Prince Luis, suggests that there was an excellent flautist among his circle at the time. The name of that musician, however, remains a mystery.

As far as the strings are concerned, we do know that 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 along with its dizzying rhythmical patterns. In the Op.17 works Boccherini creates vivid duels between the two violins: they fire passages of the utmost technical and expressive difficulty at one another on no fewer than four occasions (in the *Allegro grazioso* of No.3; the *Andantino moderato* of No.4; and in both movements of the final quintet). Did the composer design these contests for his friend Manfredi and Prince Luis's teacher Landini? Manfredi left Spain to return to Lucca in late 1773, and so could not have been familiar with the second set of quintets, written in 1774. In all likelihood, the young Antonio Font, Francisco's son, played second violin for performances of Op.19, whose writing is considerably less challenging than that of the earlier collection.

The flute writing is quite orchestral in nature, although the instrument is given a more prominent role at certain points in both the 1773 set (the *Allegro assai* of No.1; the trio in the *Minuetto* of No.2; the *Allegro grazioso* in No.3; various passages and a cadenza in the *Rondo* of No.6) and the 1774 series (both movements in No.3 and the *Adagio assai* in No.4). Without discounting the possibility that it was a visit from flautist Vincenzo

Manfredi, brother of Filippo, that motivated Boccherini to compose these works, it would seem reasonable to suppose that the twelve quintets were actually written with Manuel Cavazza in mind, given that in 1769 he became the first flautist-oboeist to join the Prince of Asturias's chamber ensemble. From 1773 onwards, two other players, Francisco Mestres and the young Andalusian Manuel Espinosa, formerly of Seville Cathedral, also appeared in the ensemble. Any one of these three royal chapel musicians could have been the flautist employed by Luis during this two-year period, but the hypothesis that Cavazza was the player in question is strengthened not only by his Italian origins but also because it was he who became the royal chapel's first flute in 1774.

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. 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.

La Chevardière published the Op.17 quintets in 1775 as Op.21, and a year later issued the Op.19 set as Op.25. The last of these is subtitled *Las Parejas* (The Peers), after the ceremonial horse parade of the same name that was held at the Aranjuez palace every spring, having been introduced to Spain by Philip V. The event was much loved by Prince Luis and his brothers and they often captained one or other of the four teams of skilled horsemen who took part in this choreographed parade, for which the music was provided by two wind bands of more than forty players. It is more than likely that Boccherini, whose movement titles (*Entrada-Marcia*, *Galope* and *Entrada-Marcia*) reflect the different sections of the event, witnessed it first-hand on more than one occasion.

Boccherini in Arenas de San Pedro and his return to Madrid

In 1776, shortly after the death of Boccherini's mother, who had been living in the village of Ontígola, near Aranjuez, Prince Luis married María Teresa de Vallabriga. As it was a morganatic marriage, his brother Charles III obliged him to renounce the succession and decreed that his wife and any children she might bear had to stay at least eighteen leagues from the court. Having moved several times, in 1778 – accompanied by his entire court, including the Font family and Boccherini – Luis established a residence in Arenas de San Pedro (around 100 miles west of Madrid), commissioning Ventura Rodríguez to build him another Neo-classical palace. Boccherini lived there till 1785, the year in which both his wife and then Prince Luis died.

After his brother's death, Charles III gave Boccherini a lifelong pension that enabled him to set up home in Madrid with his six children and there re-establish his professional activity. In 1786, he was appointed chamber composer to Crown Prince Friedrich Wilhem of Prussia. Soon after this he was also appointed conductor and composer of the orchestra of María Josefa Alonso Pimentel, Duchess-Countess of Benavente and Duchess of Osuna, a dual post he held for the next two years. Her orchestra was widely renowned for its excellence, to the point that an article that appeared in the *Allgemeine Musikalische Zeitung* in 1799, written by an anonymous chronicler who had recently visited Madrid, called it the best orchestra in Spain, finer than the Duke of Alba's orchestra and even better than the royal chapel itself. Boccherini left the orchestra in 1787, the year in which he married his second wife, Joaquina Porretti, daughter of cellist Domenico. In the years that followed he devoted himself to composition and publishing his music through his Paris-based editor Ignaz Pleyel.

Gaspar Barli

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 above-cited article in the *Allgemeine Musikalische Zeitung* praised several musicians of the Benavente-Osuna orchestra individually, but expressed particular admiration for Barli, noting that he composed excellent works in the style of Pleyel, played with skill, agility and sensitivity, and had a full, warm, round tone which he was able to moderate in order to create piano echo effects. The writer ends by saying that in Madrid Barli was revered as a "demigod".

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-oboeist after the death of Manuel Cavazza. It was also in 1778 that he made his initial appearances as first oboe in the Benavente-Osuna orchestra, playing alongside the flautist Manuel Julián (who had competed for the post of flautist-oboeist in the royal chapel in 1777 but, despite gaining appreciation for his performance of a flute sonata by Cavazza, was not appointed because he only had one eye). Barli and Julián both therefore worked under the musical direction of Luigi Boccherini during 1786 and 1787, the years in which he was conductor and composer of this orchestra.

Barli was one of the musicians most highly favoured by the Duchess-Countess. His salary

was twice that of the leader of the orchestra and among his many duties was the training of oboist José Álvarez (known as "Pepito"), who was the son of one of the household servants and went on to join both the royal chapel and the royal chamber ensemble. When the orchestra disbanded in May 1792, Barli stayed connected to the Benavente-Osuna family for many years, eventually moving to Cádiz under the Duchess-Countess's protection after the French invasion of Spain. He was named first flautist-oboeist of the royal ensembles established by Joseph Bonaparte when he became king of Spain; after the Peninsular War had ended and Ferdinand VII returned to the throne, Barli regained his posts in the royal chapel and royal chamber ensemble. At the time of his death he was principal flute and oboe of the royal chapel.

Flute Quintets, Op.55

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 different movements (the *Minuetos* of Nos.2, 3 and 5) of the fandango, a traditional Spanish dance. In June 1796 Barli had been officially appointed as a musician of Charles IV's royal chamber ensemble (having served him as Prince of Asturias or king for seventeen years by this time), which suggests that these quintets were first performed in the king's presence, and that Barli was joined by the string players who were part of the ensemble in 1797, namely Cayetano and Francisco Brunetti, Alejandro Boucher and Francisco Vaccari. It seems highly likely that they played the four Stradivarius instruments which the king had acquired in 1775, when he was still Prince of Asturias, and which are now housed in the Palacio Real in Madrid.

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Translation: Susannah Howe

La llegada de Boccherini a España

Luigi Boccherini (Lucca, 1743 - Madrid, 1805) se estableció en París en 1767 junto a su amigo luqués Philippo Manfredi tras una fructífera gira europea con el *Quartetto Toscano*, el primer cuarteto estable del que se tiene conocimiento, que estaba integrado por Pietro Nardini, pupilo de Tartini, como primer violín, Manfredi como segundo violín, Giuseppe Cambini como viola y el propio Boccherini al violonchelo. En parte desengañoso por las insulsas críticas que recibió tras su aparición en los *Concert Spirituel* de París, quizás animado por recomendaciones del embajador de España en París, pero muy probablemente, por amor, Boccherini se trasladó a España en 1768 como parte de la compañía de teatro de los Reales Sitios, a la que se uniría posteriormente Manfredi, y de la que también formaba parte su futura esposa, la soprano Clementina Pelliccia.

En 1770, Boccherini dedicó sus cuartetos Op.8 al infante Luis Antonio de Borbón (1727-1785) quien de inmediato lo nombró compositor y violonchelista de su cámara y poco a poco fue creando su propia orquesta contratando en marzo de 1771 al violista Francisco Font y posteriormente, de forma paulatina, a sus hijos. Primero a Antonio Font, violín, y más adelante a Juan como violín segundo y a Pablo como violonchelo y contrabajo.

El infante Luis, sexto hijo de Felipe V de España y hermano del rey Carlos III, estudió violín desde niño con Francesco Landini, músico de la Real Capilla, y cultivó apasionadamente las artes y particularmente la música. Tras su renuncia a la dignidad cardenalicia como arzobispo de Sevilla y Toledo que le fue investida a los diez años de edad, y con el objeto de formar su propio patrimonio, compró en 1761 el señorío de Boadilla del Monte y el colindante condado de Chinchón y encargó al arquitecto Ventura Rodríguez la remodelación del palacio de Boadilla, de claro estilo neoclásico. El infante fijó allí su residencia en 1765, sin embargo, cuando su hermano el rey se trasladaba a los Reales Sitios, él también lo hacía, acompañado siempre de su pequeña corte personal y de su orquesta.

No cabe duda de que en estas jornadas los músicos del infante entraban en contacto directo con los músicos de la cámara de su sobrino el Príncipe de Asturias, futuro Carlos IV, quien, a diferencia de su padre el rey Carlos III, era un gran melómano. Dominaba el violín e institucionalizó la Real Cámara, de la que formaron parte desde un principio el propio Landini, Gaetano Brunetti o el reputado violonchelista napolitano Domenico Porretti, todos ellos músicos de la Real Capilla.

Los quintetos Op.17 y Op.19

El hecho de que Boccherini escribiera para el infante Luis Antonio tres de las cuatro colecciones con flauta concertante indudablemente autógrafas en sólo dos años (los sextetos

Op.16 y los quintetos Op.17 en 1773, y los quintetos Op.19 en 1774) puede sugerirnos que durante ese tiempo hubo algún excelente flautista en el entorno del compositor. Sin embargo, la identidad del músico que completaba el conjunto de cámara del infante cuando la flauta era requerida es un enigma.

Respecto a la cuerda, no cabe duda de que Francisco Font participó como violista en las primeras audiciones de todas de estas obras. Debió ser un excelente intérprete dadas las exigencias de la parte de viola que, con fórmulas rítmicas vertiginosas, ejerce de motor en muchas ocasiones. En los quintetos Op.17 Boccherini preparó un verdadero duelo de violines pues hasta en cuatro ocasiones (*Allegro grazioso* del tercer quinteto; *Andantino moderato* del cuarto; y los dos movimientos del último quinteto) ambos se replican con pasajes de altísima exigencia técnica y expresiva. ¿Quizá Boccherini diseñó esto duelo para su amigo Filippo Manfredi y el profesor bolonés del infante, Landini? Manfredi abandonó España de vuelta a Lucca a finales de 1773, por lo que no pudo conocer la segunda tanda de quintetos de 1774. Muy probablemente, el joven Antonio Font, hijo de Francisco, abordó la parte de segundo violín de esta nueva colección considerablemente menos comprometida que la Op.17.

La parte de flauta está elaborada con una escritura muy orquestal, si bien Boccherini le dio un tratamiento concertante a la flauta en algunos pasajes tanto de los quintetos de 1773 (*Allegro assai* del primer quinteto; *Trio* del *Minuetto* del segundo; *Allegro grazioso* del tercero; pasajes y cadencia del Rondo del último quinteto) como de los quintetos de 1774 (los dos movimientos del tercer quinteto y *Adagio assai* del cuarto quinteto). Sin descartar la posibilidad de que una visita del flautista Vincenzo Manfredi, hermano de Filippo, motivase a Boccherini la composición de estas colecciones con flauta concertante, parecería razonable pensar que el destinatario de estos doce quintetos fuera Manuel Cavazza dado que fue el primer flautista oboísta en participar desde 1769 en la cámara del príncipe Carlos, en la que, por cierto, también hicieron apariciones desde 1773 Francisco Mestres y el joven andaluz, proveniente de la Catedral de Sevilla, Manuel Espinosa. Cualquiera de los tres, todos músicos de la Real Capilla, podría haber sido el flautista invitado por el infante durante esos dos años, pero la hipótesis de que fuese Cavazza se fortalece no sólo por su ascendencia italiana, sino porque era él quien ocupaba la plaza principal en la Real Capilla desde 1744.

Parece evidente que Boccherini escribió los sextetos Op.16 con dos violonchelos para afrontar él mismo la parte del violonchelo concertante, dejando la segunda parte quizás bien para Porretti o bien para el joven Pablo Font. En el caso de los quintetos Op.17 de 1773 la escritura del violonchelo es de moderada exigencia, mientras que el virtuosismo requerido

en algunos de los movimientos de los quintetos de 1774 (*Andante, non tanto* del tercer quinteto y *Adagio assai* del cuarto) nos sugiere que debía tocarlos un violonchelista de la talla del propio Boccherini.

La Chevardière publicó como Op.21 en 1775 los quintetos Op.17, y un año más tarde los Op.19 como Op.25. Llama curiosamente la atención que el último de los quintetos Op.19 se titule *Las Parejas*. El juego de *Las Parejas*, introducido en España por Felipe V, era un espectáculo hípico que se celebraba durante la primaveral jornada de Aranjuez y del que fueron muy aficionados el infante Luis y sus hermanos, quienes solían capitanejar algunas de las cuadrigas que, formadas por la nobleza más augusta, realizaban coreografías. Es más que probable que Boccherini, que tituló los movimientos *Entrada, Marcha, Galope y Marcha* describiendo el programa del evento, presenciara en más de una ocasión este espectáculo que requería de dos nutridas orquestas de viento de más de 40 integrantes.

Boccherini en Arenas de San Pedro y su vuelta a Madrid

En 1776, poco después del fallecimiento de la madre de Boccherini, quien vivía en Ontígola, pequeña villa vecina de Aranjuez, don Luis se casó con María Teresa de Vallabriga. Al tratarse de un matrimonio morganático, su hermano, el rey Carlos III, le obligó a renunciar a la sucesión del trono y prohibió que su mujer y sus futuros hijos se acercaran a menos de 18 leguas de la corte. En 1778, tras sucesivas mudanzas, el infante, acompañado de toda su corte, incluidos los Font y los Boccherini, fijó su residencia en Arenas de San Pedro (provincia de Ávila) encargando de nuevo al arquitecto Ventura Rodríguez la construcción de un nuevo palacio de estilo neoclásico. Allí residió Boccherini hasta 1785, año en el que murieron primero su esposa y posteriormente el infante.

Carlos III concedió a Boccherini una pensión vitalicia tras la muerte del infante, lo cual permitió al compositor trasladarse a Madrid con sus seis hijos y rehacer su vida profesional. En 1786 consiguió ser nombrado compositor de cámara del príncipe Federico Guillermo II de Prusia y poco después la condesa de Benavente y duquesa de Osuna, doña María Josefa Alonso Pimentel, lo contrató como director y compositor de su reconocida orquesta, cargo que ostentó durante dos años. Esta orquesta era muy reputada, hasta el punto de que en un artículo de la revista *Allgemeine Musicalische Zeitung* fechado en 1799 un informante anónimo que estuvo en Madrid llegó a asegurar que era la mejor orquesta de España frente a la del duque de Alba e incluso a la de la Real Capilla. Boccherini abandonó esta orquesta en diciembre de 1787, año en el que se casó en segundas nupcias con Joaquina Porretti, hija del violonchelista Domenico Porretti, y en los años sucesivos se empleó a fondo en la composición y en la publicación de sus obras a través de su editor en París, Ignaz Pleyel.

Gaspar Barli

En una carta a Pleyel fechada en 1797, Boccherini advirtió al editor de la existencia de un excelente oboísta en Madrid llamado Gaspar Barli para quien había escrito una nueva colección de quintetos para flauta u oboe y de quien ensalzaba la dulzura de su sonido y su capacidad para conseguir sobreagudos. El informante anónimo del *Allgemeine Musicalische Zeitung* elogió individualmente a los músicos de la orquesta de la casa de Osuna y Benavente en su artículo, pero alabó de forma particular al oboísta Barli, destacando de él que componía fantásticas obras al estilo de Pleyel y que, dada su agilidad, su sensibilidad y su sonido pletórico, cálido y redondo con el que era capaz de realizar los efectos de “echo piano”, era considerando por los madrileños como un “semidios”.

Las primeras referencias sobre Gaspar Barli coinciden en el tiempo con el “exilio” de Boccherini en Arenas de San Pedro junto al infante. Datan de 1778, en España, participando en las academias que el Príncipe de Asturias, futuro Carlos IV, organizaba en su cuarto. Barli accedió a la Real Capilla como fagotista en 1784 para posteriormente, en diciembre de 1790, obtener sin necesidad de examen la plaza de oboe-flauta vacante por la muerte de Manuel Cavazza. También en 1778 tienen lugar sus primeras apariciones en la orquesta de la condesa de Benavente y duquesa de Osuna como primer oboe, siendo compañero del excelente flautista Manuel Julián, quien ya en 1777 optó a una plaza oboe-flauta en la Real Capilla y, a pesar de haber sido muy bien valorado interpretando la *Sonata de flauta travesera sola y bajo para oposiciones* de Manuel Cavazza, no ganó la plaza por faltarle un ojo. Barli y Julián estuvieron por tanto bajo la dirección musical de Luigi Boccherini durante los años 1786 y 1787 en los que el luqués ocupó la plaza de director y compositor de la reconocida orquesta.

Barli fue uno de los músicos más protegidos de la condesa-duquesa. Su salario en la orquesta doblaba el del concertino y entre sus muchas competencias estaba la formación del hijo de otro criado protegido, el oboísta José Álvarez (“Pepito”), quien llegó a formar parte de la Real Capilla y la Real Cámara. Tras la clausura de la orquesta en mayo de 1792, Barli siguió vinculado a la casa de Osuna y Benavente durante muchos años, llegando a trasladarse a Cádiz bajo la protección de la condesa-duquesa tras la invasión francesa. Fue nombrado primer flauta y oboe en la Real Cámara y Capilla establecida por el nuevo rey José I Bonaparte y tras la Guerra de la Independencia, después del regreso de Fernando VII, se reincorporó en sus puestos de la Real Capilla y la Real Cámara. Cuando murió, Barli era ya primer flauta y oboe de la Real Capilla.

Los quintetos Op.55

Los quintetos Op.55 que Boccherini dedicó a Barli fueron escritos en 1797, el mismo año en el que dejó de recibir el apoyo económico de su protector Federico Guillermo II de Prusia tras su muerte. No sabemos si, bien por razones puramente comerciales, bien porque realmente Boccherini los pensó para ser interpretados indistintamente con flauta u oboe, o bien porque Barli los interpretaba indistintamente con ambos instrumentos, Boccherini reiteró a Pleyel en una segunda carta que los nuevos quintetos estaban escritos para oboe o flauta. Así lo indicó Pleyel en la edición de 1800, catalogándolos como Op.45.

En la escritura de esta nueva colección de quintetos se aprecia perfectamente el arraigo de Boccherini en España pues introduce hasta en tres ocasiones (*Minuetto* del los quintetos II, III y VI) el aire del *fandango*, baile tradicional español. Barli había sido nombrado oficialmente músico de la Real Cámara en junio de 1796, tras 17 años de servicio en la cámara de Carlos IV, lo que puede invitarnos a imaginar que estos quintetos se interpretaron por primera vez para el rey y que Barli fue acompañado de los instrumentistas de cuerda que formaban parte de la Real Cámara en 1797, que eran Cayetano y Francisco Brunetti, Alejandro Boucher y Francisco Vaccari, quienes con toda probabilidad los interpretarían con el cuarteto de instrumentos *Stradivarius* que el rey, entonces príncipe, compró en 1775 y hoy se conservan en el Palacio Real de Madrid.

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Rafael Ruibérriz de Torres (b. Seville, 1983) first came into contact with music as a chorister at Seville Cathedral. He studied flute at the Seville Conservatory, where he was awarded the prestigious end-of-course prize. Given a grant by the Culture Department of the Regional Government of Andalucía, he went on to specialise in historic flutes at the Royal Conservatory of The Hague with Wilbert Hazelzet, whom he considers his mentor. He also

studied at the Royal College of Music in London with Lisa Beznosiuk. He has worked with conductors such as Michael Thomas, Daniel Barenboim, Jos van Immerseel, Martin Gester, Jean-Claude Malgoire, Gustav Leonhardt, Mark Minkowski, Christophe Rousset, Louis Langréé, Philippe Herreweghe, Sir Mark Elder, Christophe Coin, Robert Levin, Enrico Onofri, Sir Roger Norrington, Hervé Niquet and Alan Curtis, among others. He was principal flute in The Wallfisch Band and continues to play regularly with the Orquesta Barroca de Sevilla, but is primarily active in the world of eighteenth-, nineteenth- and twentieth-century chamber music.



Francisco de Goya String Quartet
The main focus of the Francisco de Goya String Quartet's repertoire is Iberian music of the late eighteenth century, a period symbolised by the new and increasingly popular formation of the string quartet. The Quartet has appeared at the Fundación Juan March in Madrid, the Festival Anticva de La Caixa, the Santander International Festival and Seville's Early Music Festival. Its selection for the Clásicos en Ruta ("classics on the move") programme organised by Spain's Performers' Association (AIE), led to opportunities to give numerous recitals around the country.

Supported by the National Institute of Music and the Performing Arts (INAEM), the Cervantes Institute and the Spanish Agency of International Cooperation, it has also performed in Portugal, France, Switzerland, the Netherlands and Algeria. The members of the Goya Quartet studied at Madrid's Royal Conservatory and Queen Sofía Music School, and have continued their training in France, Switzerland and the Netherlands, specialising in historically informed performance practice in the field of chamber music. They now work with some of the leading soloists and ensembles on the international Early Music scene.



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