



ENSEMBLE SYMPOSIUM

Luigi Boccherini (1743-1805)

# Stabat Mater

## Program

- Luigi Boccherini – Quartetto Op. 41/1 in do minore [18']
- Luigi Boccherini – Stabat Mater G.532 per Soprano e quintetto d'archi (1781) [42']

The *Stabat Mater* G.532 is one of the few sacred works composed by the virtuoso cellist Luigi Boccherini; nevertheless, it has a central position in his production. The original 1781 version, composed for a soprano voice accompanied by a string quintet with two cellos, was destined to the private devotion of the Infante Don Luis, for the religious ceremonies that took place at Las Arenas palace. Boccherini revised the work in 1801 for a larger string orchestra ensemble, and distributed the text among three singers.

Boccherini's ability in the use of timbre and dynamics is evident in the vocal part: in some moments, the voice is treated just like a string instrument, in particular for the use of written-out embellishments (as an example, in the *Pro peccatis*). In other sections, the melody develops with the generosity and the amplitude of the best Italian vocal tradition (especially in the *Eja mater*, and in the Introduction), without neglecting the lively and operatic *Tui nati vulnerati* and the *Fac ut portem*.

The simple final *Amen* closes with a sudden harmonic change from minor to major, which discloses a hopeful horizon of sweetness, less categorical and conventional than the otherwise genial ending of the celebrated *Stabat Mater* by G. B. Pergolesi.

The program opens with the String Quartet Op 41 n. 1 in c minor G.214, a chamber works characterized by strong contrasts. The first movement, *Prestissimo*, is a frenetic dance in 3/8, with folk reminiscences that can be referred to as a *dance macabre*, as pointed out by Remigio Coli. In this opening movement, the evil spirits celebrate their temporary victory over life, after the Crucifixion. The sudden harmonic changes from minor to major mode and the syncopated rhythms give to the piece a great sense of instability. Following the narration of the Passion of Jesus Christ, the *Stabat Mater* ideally follows the narration of the crucifixion, which ends with the earthquake reproduced by Joseph Haydn in the final movement of his *Seven Last Words of Our Saviour on the Cross*. Ideally, this demonic *Prestissimo* in the beginning of our program evokes the same atmosphere of damnation, sufferance and anguish of Haydn's final, but in this case, instead of an end, it represents a starting point for a journey towards beatitude. Structured as a cyclic work, the quartet contains several citations from the *Stabat*: the third movement (*Flebile*) contains the thematic element of the descending scale by thirds from the *Quando Corpus*, while the Trio is characterized by the theme of the *Cuius Animam*, played by the second violin.

Ensemble Symposium continues its activity as a *trait-d'union* between musicological research and performance practice: for the *Stabat Mater* we received the support of the **Centro Studi Opera Omnia Luigi Boccherini**. Our performance is the first based on the Critical Edition prepared by Luca Levi Sala (Bologna: UtOrpheus, 2015). The recording, released by Brilliant Classics, received a 5 Stars review on Amadeus (ITA, 2016).

## Francesca Boncompagni, soprano

After graduating in violin with highest degree in 2005, Francesca Boncompagni began her formal vocal training in Florence with Donatella Debolini, and later on with Alessio Tosi, Sara Mingardo and Manuela Custer.

In 2007 she attended William Christie's baroque Academy "Le Jardin des Voix", and took part in the documentary "Baroque Académie" produced and emitted by Channel France 3. In 2008, she won the first prize in the baroque singing competition "Francesco Provenzale" in Naples, organized by "Centro di Musica antica Pietà dei Turchini".

She worked with ensembles such as Collegium Vocale

Gent, Les Arts Florissants, Accademia Bizantina, Cappella

della Pietà dei Turchini, Modo Antiquo and La Venexiana, and with conductors like Philippe Herreweghe, William Christie, Paul Agnew, Ottavio Dantone, Antonio Florio, Stefano Montanari, Claudio Cavina, Federico Sardelli and Frans Brüggen.

In 2015, she performed in Monteverdi's *Vespers* and *Orfeo*, singing the role of Proserpina, with the Monteverdi Choir & Orchestra conducted by John Eliot Gardiner. Francesca Boncompagni sang in many of the most prestigious concert halls in the world, such as Salle Pleyel, Théâtre des Champs-Élysées et Cité de la Musique in Paris, Palais des Beaux Arts in Brussel, Philharmonie in Berlin, Alte Oper in Frankfurt, Konzerthaus in Wien, Tonhalle in Zurich, Fundacion Gulbenkian in Lisboa, Teatro Real in Madrid, National Opera in Bucarest, Lutoslawski Hall in Warsaw, Barbican Center in London, Palazzetto Bru Zane in Venice, Bunka Kaikan and Opera City in Tokyo, J.F.Kennedy Center in Washington DC, Memorial Center in S.Francisco, Lincoln Center and Carnegie Hall in New York.

She recorded for the labels Pentatone, Phi, Clc, Virgin Classics, Brilliant Classics, France Musique, Stradivarius and Deutsche Harmonia Mundi.

([www.francescaboncompagni.com](http://www.francescaboncompagni.com))



## Ensemble Symposium

Igor Cantarelli, violino I

Gian Andrea Guerra, violino II

Simone Laghi, viola

Gregorio Buti, violoncello I

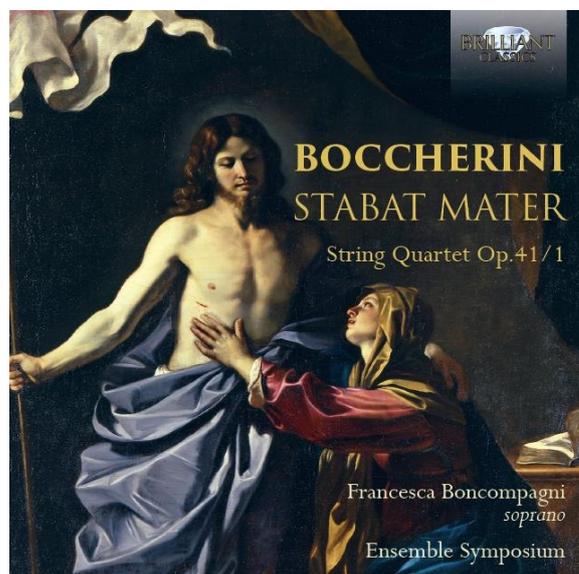
Nicola Brovelli, violoncello II

Ensemble Symposium is a musical collective of professional performers with a strong interest in historical performance practice. Founded in 2012 by Simone Laghi, its aim is to create a link between musicological research and active performance, through a series of projects that will make the scores available in modern notation for amateur and professional players, providing at the same time high quality première recordings.

Symposium's first project was the collection of the seven trio sonatas entitled *Scherzi Melodici*, composed in 1734 by G. P. Telemann: the Ensemble issued in 2013 the first complete recording on original instruments and published the score in modern notation (Edizioni Pian & Forte, Milan), receiving several positive reviews.

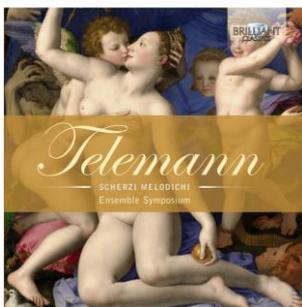
The recording of the *Six String Quartets* by Bartolomeo Campagnoli was issued in 2014, and it is the first time that this set is presented to the public: after being considered lost during WWII, the manuscript reappeared after 1997 at the Berliner Staatsbibliothek, where it is still conserved. Simone Laghi will publish the critical edition of Campagnoli's string quartets in 2017 (A-R Editions, USA). The recording was awarded the title of 'Album of the Month' of January 2015 on the website CdClassico.

Following this success, the Ensemble Symposium continued exploring the Italian string quartet repertoire from the late eighteenth century, performing works by Giordani, Sirmen, Morigi, Rossini and several other composers. Luigi Boccherini's works covered an important part of our research, which included the first recording of the Six String Quartets Op. 26 G 195-200 (Brilliant Classics 95302BR) and the Stabat Mater G 532 in the first version for string quintet, with the soprano Francesca Boncompagni (Brilliant Classics 95356BR): the Stabat Mater performance was based on the new Critical Edition produced by Luca Levi Sala for the Centro Studi Opera Omnia Luigi Boccherini (Lucca).



# Portfolio

## G. P. Telemann – Scherzi Melodichi (Brilliant Classics, world première)



Recommended by Fanfare Magazine (March 2014)

5/5 Stars on Fonoforum.de (December 2013)

*"The Ensemble Symposium plays with energy and adroitness. I am particularly impressed by the cohesive ensemble, which, since everything is spot on in tune, allows for the subtle nuances of Telemann's music to emerge."*

Bertil van Boer, Fanfare (March 2014)

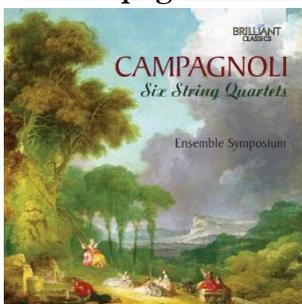
*"Das tun die Musiker freilich sehr beschwingt, sehr tänzerisch und agil. Charmant!"*

Remy Franck, pizzicato.lu (March 2014)

*"All told, this is a most entertaining and genial set of music, performed with character and energy."*

Jonathan Woolf, www.musicweb-international.com (May 2014)

## B. Campagnoli – Six String Quartets (Brilliant Classics, world première)

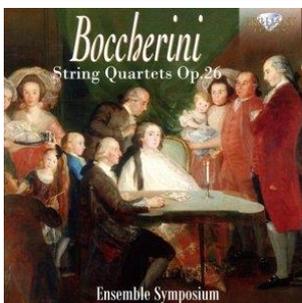


Cd of the month on CdClassico.com, 5/5 stars (January 2015)

*"Così, oggi, nel nuovo anno, scopriamo che anche un italiano contribuì in modo significativo all'affermazione del quartetto per archi e la musica che qui ci viene proposta con grande gusto e maestria assoluta da questo giovane quartetto ne è una bella dimostrazione. Da ascoltare assolutamente."*

Gabriele Formenti, CdClassico.com

## L. Boccherini - Sei Quartetti Op. 26 G195-200 (Brilliant Classics, January 2016)



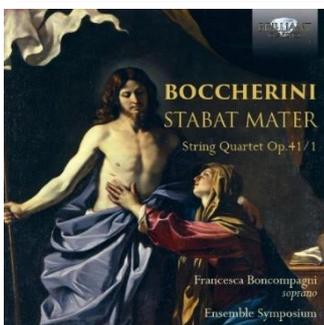
"Click de Fevriér" 2016 on Classiquenews.com

Review on [ClassicsToday](#) by David Hurwitz

Artistic Quality: 9

Sound Quality: 9

## L. Boccherini – Stabat Mater (1781), String Quartet Op 41 n. 1



Based on the new Critical Edition prepared by the Cento Studi Opera Omnia Luigi Boccherini (Lucca, Italy)

5/5 Stars on Amadeus (August 2016), review by Cesare Fertonani

Review by Bertil van Boer on [Musicweb-International](#)