

# INTRODUCTION<sup>1</sup>

To Bruno Guarna

Yves Gérard, in his *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (London et al., 1969) G 406, wrote:

Known only from a remark by Picquot (p. 118)<sup>2</sup>, à propos of the trios Op. 14 of 1772: “I possess a quintet for two violins, two violas and ‘cello, arranged by Boccherini from the Andantino and Andantino con Variazioni of the 5th trio in E<sub>3</sub>, [No. 99]. I do not know whether the composer arranged the other pieces of this remarkable work [Op. 14] in the same fashion”<sup>3</sup>. The manuscript in Picquot’s possession cannot now be traced.

The quintet mentioned initially by Picquot and subsequently by Gérard was recovered by the present editor in Germany in 2010; it was the thirteenth item of a miscellaneous codex — hereafter indicated by the abbreviation **L520**<sup>4</sup> — containing 17 Quintets by Luigi Boccherini (3 in print and 14 in non-autograph manuscript). The miscellany comprises 5 volumes corresponding, respectively, to the separate parts for Violin I, Violin II, Viola I and Guitar, Viola II, Cello.

**L520** was partially written and assembled by Louis Picquot in Bar-le-Duc, a French village where he lived and worked as a tax collector from 1832 to 1853<sup>5</sup>. When Picquot died (Civray [Vienne], 15 February 1870)<sup>6</sup>, a number of volumes of music from his library were transferred to the Berlin auction house Leo Liepmannsohn, where they were sold as from 1903/4: the auction catalogue n. 154, lot 520, states as follows:

520 Collection de 17 QUINTETTI posthumes: Douze nouveaux quintetti pour deux violons, deux alto[s] e[t] violoncelle, composés à Madrid pour le Marquis de Benavent, d’après ses œuvres 56 & 57 pour Piano-forte. — Divertimento 3<sup>o</sup> per 2 violini, 2 alti & violoncello. Op. 55 piccola, in-édit [sic], d’après les 1<sup>er</sup> et 3<sup>e</sup> morceaux du 5<sup>e</sup> Trio, Op. 14. [our underlining] — 1<sup>er</sup> à 3<sup>e</sup> Quintetto pour guitare, 2 violons, alto & violoncelle. — 12 Variazioni sulla Ritirata de Madrid tirées du 6<sup>e</sup> quintetto pour le Piano, œuvre posthume éditée par Nouzon [sic] in-fol. Separate PARTS, in 5 vols. bound in violet morocco, one instrument for each volume.

108.— [marks]

Rare collection of posthumous Quintets. With the exception of “*Douze nouveaux quintettes*” nos. 2, 4 and 5, published in Bordeaux and Paris by Le Duc, the remainder of this collection is handwritten and unpublished<sup>7</sup>.

<sup>1</sup> The present introduction is a summary of MORABITO, Fulvia. ‘Il Divertimento ritrovato: il quintetto per archi G 406 di Luigi Boccherini (attr.)’, to be published in a forthcoming volume of *Boccherini Studies*, edited by Christian Speck, Bologna, Ut Orpheus Edizioni.

<sup>2</sup> The reference is to PICQUOT, Louis. *Notice sur la vie et les ouvrages de Luigi Boccherini suivie du catalogue raisonné de toutes ses œuvres, tant publiées qu’inédites*, Paris, Philipp, 1851. The catalogue included at the end of the volume will hereafter be cited as *Picquot*.

<sup>3</sup> In *ibidem* it is written: «Je possède un quintetto à 2 Violons, 2 Altos et Violoncelle, arrangé par Boccherini d’après l’*Andantino* et l’*Andante con variazioni* du 5<sup>e</sup> Trio en *mi bémol* [No. 99]: j’ignore si l’auteur a arrangé de même les autres morceaux de cet[te] œuvre remarquable».

<sup>4</sup> For the detailed description of ms. **L520**, see MORABITO, Fulvia. ‘Il ritrovamento del lotto 520 di Liepmannsohn e le nuove testimonianze sulla vendita alla *Gitaristische Vereinigung* di Monaco di Baviera’, in: *Boccherini Studies. Volume 3*, edited by Christian Speck, Bologna, Ut Orpheus Edizioni, 2011 (BS, 3), pp. 197-223

<sup>5</sup> I wish to thank Rudolf Rasch who communicated the dates to me prior to their publication in the article: ‘A Biographical Note on Boccherini’s First Biographer, Louis Picquot (1804-1870)’, forthcoming in the next volume of *Boccherini Studies*, *op. cit.* (see note 1).

<sup>6</sup> *Ut supra*.

<sup>7</sup> «Rare collection de ces quintettes posthumes. À l’exception des No[s]. 2, 4, & 5 des “*Douze nouveaux quintettes*” qui ont été publiés à Bordeaux & à Paris, chez Le Duc, tout le reste de cette collection est en manuscrit et inédit». On the title page of the catalogue is written «Leo Liepmannsohn. | Antiquariat. | Berlin SW., Bernburger-Strasse 14. | instrumental-musik | vom Anfange des 16. bis zur Mitte des 19. Jahrhunderts | Katalog 154. | I. Abtheilung: A-E [...] | Musique instrumentale | y compris une précieuse collection d’anciens ouvrages de violon, provenant des bibliothèques de | L. Picquot [...].», Berlin, s.d. [1903/4], p. 38.

This description accurately reflects the contents of **L520** and, in particular, the caption written on title page of the first violin part of the thirteenth piece: «[...] |Boccherini | Op. 55 piccola, inédit | Divertimento | 3° | per 2 Violini, 2 Alti & Violoncello | Nota. Ce Quintetto est arrangé d'après | les 1<sup>er</sup> et 3<sup>e</sup> morceaux du 5<sup>e</sup> Trio Op. 14».

Despite the title, Divertimento G 406 has nothing in common with Boccherini's Op. 55, composed in 1797 and containing 6 Quintets for fl. or ob., 2 vl., viola and cello — catalogued accordingly by *Boccherini y Calonje*<sup>8</sup> and *Baillo*<sup>9</sup>. The piece is an arrangement for string quintet of the first and third movements of the Trio for violin, viola and cello Op 14 n. 5, G 99. Op 14 dates back to 1772 and is catalogued both in *Boccherini y Calonje* and *Baillo*.

**L520** was acquired in 1910 by *Gitaristische Vereinigung* in Munich. During the first half of the twentieth century, the period in which the association dissolved, the codex passed into anonymous private hands and disappeared. In 2011 it was sold to the Bayerische Staatsbibliothek where today it forms part of the *Gitaristische Sammlung Fritz Walter und Gabriele Wiedemann*<sup>10</sup>. The entire collection bears the shelf-mark Mus.N. 122; the single volumes have not yet been catalogued.

The Divertimento G 406 for string quintet is mentioned by Picquot but does not appear in the partial autograph catalogues<sup>11</sup>, in *Boccherini y Calonje* or in *Baillo*. Nonetheless, the stylistic traits of the piece, reclaiming and thoroughly revising pre-existing musical material, are consistent with Boccherini's manner of composing; all the more so because the Trios Op. 14 were re-edited on more than one occasion. One is reminded of the guitar quintet n. 2 in E major G 446 and the string Quartet in D major G 255.

The present issue contains the *editio princeps* of this piece, legitimately attributed to Luigi Boccherini.

FULVIA MORABITO<sup>12</sup>

<sup>8</sup> BOCCHERINI Y CALONJE, Alfredo. *Luis Boccherini. Apuntes Biográficos y Catalogo de las obras de este célebre maestro*, Madrid, Rodero, 1879 (hereafter cited as *Boccherini y Calonje*).

<sup>9</sup> This is a manuscript catalogue of Boccherini's complete works, recovered by Keith Pascoe in 2003, and housed at Bibliothèque nationale de France; it is still preserved there with the call number Vma. 1074 R.74707 (hereafter cited as *Baillo*). Cfr. PASCOE, Keith. 'La reaparición del catalogo de Baillo. Un eslabón perdido en la transmisión temprana de los catálogos de la música de L. Boccherini', in: *Luigi Boccherini. Estudio sobre fuentes, recepción e historiografía*, edited by Marco Mangani, Elisabeth Le Guin and Jaime Tortella, preface by José Antonio Boccherini Sánchez, Madrid, Biblioteca regional de Madrid 'Joaquín Leguina', 2006, pp. 77-90.

<sup>10</sup> Information related to the shelf mark was communicated to me via private correspondence from Uta Schaumberg (Bayerische Staatsbibliothek) on 02/01/2012.

<sup>11</sup> *Nota della musica mandata a Parigi l'anno 1790 o 1791*, after 11 October 1796 - before 14 November 1796 (preserved in Paris, Bibliothèque nationale de France, Richelieu - Musique - Magasin de la Réserve, Ms. 1612); *Nota delle Opere non date ancora a nessuno*, after 11 October 1796 - before 14 November 1796 (preserved in Madrid, Biblioteca Nacional, MC/4619/22); *Catalogo delle opere da me Luigi Boccherini cedute in tutta Proprietà al Sig. Ignazio Pleyel*, dated Madrid, 14 November 1796 (preserved in London, The British Library, Stefan Zweig Collection, ms. 18.); *Atto di vendita delle Opere 40-43*, dated Madrid, 21 February 1797 (preserved in New York, Pierpont Morgan Library, Mary Flagler Cary Music Collection, B664.D636); *Atto di vendita dei 6 Quintetti per Forte-Piano, due violini, viola e violoncello*, Op. 56, Madrid, 23 June 1799 (*olim* in Paris, Germaine de Rothschild Collection. Now lost; we have the facsimile in: GÉRARD, Yves. *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini*, under the auspices of Germaine de Rothschild, translated by Andreas Mayor, London-New York-Toronto, Oxford University Press, 1969, ill. 5). For further information about the history and contents of the sources cited, see MORABITO, Fulvia. 'La mano di Luigi Boccherini. Studio della scrittura alfabetica e musicale attraverso l'epistolario e i cataloghi autografi', in: *Boccherini Studies. Volume 3, op. cit.* (see note 4), pp. 32-40.

<sup>12</sup> I wish to thank Rohan H. Stewart-McDonald for revising my non-native English.