

OUT OF ITALY

PHOEBE CARRAI · BEILIANG ZHU
BAROQUE CELLO

CHARLES WEAVER LUTE · AVI STEIN HARPSICHORD



MUSIC BY

ANTONIOTTO · BOCCHERINI · CERVETTO
CIRRI · GEMINIANI · LANZETTI · VIVALDI

Out of Italy

GIORGIO ANTONIOTTO ?1680/92–?1766/76

Sonata in G Op.1 No.8

for cello & basso continuo

1	I. Adagio	2.23
2	II. Spiritoso	1.37
3	III. Grave	1.08
4	IV. Allegro	1.46

Beiliang Zhu *solo cello*

Charles Weaver *lute* · Avi Stein *harpsichord* · Phoebe Carrai *cello*

GIACOBBE BASEVI CERVETTO c.1682–1783

Divertimento in G Op.4 No.1

for 2 cellos

5	I. Adagio	2.16
6	II. Andantino	6.00
7	III. Tempo comodo	5.14

Phoebe Carrai · Beiliang Zhu *cellos*

FRANCESCO GEMINIANI 1687–1762

Sonata in F Op.5 No.5

for cello & basso continuo

8	I. Adagio	0.42
9	II. Allegro moderato	1.31
10	III. Adagio	3.12
11	IV. Allegro	2.02

Phoebe Carrai *solo cello*

Charles Weaver *lute* · Avi Stein *harpsichord* · Beiliang Zhu *cello*

ANTONIO VIVALDI 1678–1741

Sonata No.6 in B flat RV 46

for cello & basso continuo

12	I. Largo	2.17
13	II. Allegro	2.51
14	III. Largo	2.23
15	IV. Allegro	2.46

Beiliang Zhu *solo cello*

Charles Weaver *lute* · Avi Stein *harpsichord* · Phoebe Carrai *cello*

LUIGI BOCCHERINI 1743–1805

Sonata in C G17

for 2 cellos

16	I. Allegro	4.47
17	II. Largo	3.12
18	III. Rondo	4.00

Beiliang Zhu *cello I* · Phoebe Carrai *cello II*

SALVATORE LANZETTI c.1710–c. 1780

Sonata in A minor Op.1 No.5

for cello & basso continuo

19	I. Adagio cantabile	3.55
20	II. Allegro	5.40
21	III. Menuett – Andante	4.04

Phoebe Carrai *solo cello*

Charles Weaver *lute* · Avi Stein *harpsichord* · Beiliang Zhu *cello*

GIOVANNI BATTISTA CIRRI 1724–1808

Duetto in G Op.8 No.3

for 2 cellos

22	I. Allegro ma poco	3.27
23	II. Adagio	2.13
24	III. Rondo: Allegretto	2.49

Beiliang Zhu · Phoebe Carrai *cellos*

72.25

Out of Italy

The reasons behind the tremendous flight of musicians from Italy that occurred throughout the 18th century are not yet clear, but it seems anyone able to do so emigrated from the country once considered ‘The Home of Music’, ‘La Nation chantante’.

Indeed, it was the upper echelon of instrumentalists who departed in the era after Arcangelo Corelli: Geminiani went to London; Boccherini to Madrid; Domenico Scarlatti to Lisbon; Locatelli to Amsterdam; Nardini to Stuttgart; Caldera to Vienna; Bononcini to Berlin and later London. Even Vivaldi – by then in his 60s – left his familiar Venice behind for Dresden, though he never made it that far, dying in Vienna in 1741.

Opera had come to completely consume the musical consciousness in Italy and the art of composition had declined, as Benedetto Marcello made pointedly clear in his satirical pamphlet *Il teatro alla moda*. Instrumentalists settling in the northern European capitals would spend the rest of their careers there, while precious singers, hailing mostly from Naples with its still-flourishing conservatories, would venture north for a matter of years only to return, the rougher climate not agreeing with them. This excuse is cited hundreds of times over throughout the century.

As a result of these constant waves of emigration Italy no longer enjoyed its once favoured status during the galant movement (1730–80), with only Milan and Naples making significant contributions to the style, and by the Classical decades (1780–1810), heyday of the symphony, concerto and sonata, Italian production had dwindled to next to nothing. The country was completely cut off from the developments taking place in the northern countries, especially the Austro-Hungarian capital Vienna. Even instrumental technique and discipline waned to disastrous lows: Italian orchestras could no longer properly perform a Haydn symphony. They became notorious for chaotic conditions... a tradition that has persisted since!

In particular the British capital, London, was home to a long-standing (from the reign of the last Stuart monarchs: James II, Mary II and Anne) and densely populated Italian musical diaspora, centred in the years 1720–50 around Handel together with Geminiani and the Castrucci brothers, and then from 1765–81 around the youngest of Bach’s sons, Giovanni Christiano (Johann Christian), born in 1735 in Leipzig and married to the Italian singer Cecilia Grassi. Under his direction London’s public concert scene would flourish and finally gain European eminence.

The Italian instrumentalists and composers obviously felt quite at home in London – marrying within their Catholic community but joining their English and German fellows in broader, artistic circles, integrating into a mutually inspiring society of painters, actors, musicians, music dealers and instrument builders. Their names are recounted most thoroughly in Leopold Mozart’s tour journal from September 1764. London’s wealthy upper class – even members of princely houses – took lessons with the likes of Giardini, Cirri and Cervetto, and the London publishing houses – concerned with quality far more than their Italian counterparts were – issued hundreds of collections of student–teacher duos... some of which feature on the present recording!

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Out of Italy

Die genauen Gründe für den Exodus hunderter Musiker aus Italien nach 1700 sind nicht geklärt, aber man darf sagen, dass jeder, der es konnte, diesem bislang als „Heimat der Musik“, als „Nation Chantante“ geplorerte Land den Rücken kehrte.

Vor allem waren es „führende“ Instrumentalisten, die in der Ära nach Arcangelo Corelli ihr Heimatland verließen: Geminiani ging nach London, der jüngere Scarlatti nach Lissabon, Locatelli nach Amsterdam, Boccherini nach Madrid, Nardini nach Stuttgart, Caldara nach Wien, Bononcini nach Berlin und später dann London – und selbst Vivaldi, damals bereits jenseits der 60, verließ Venedig, um nach Dresden zu gehen, verstarb aber auf dem Wege dorthin in Wien.

Es war die Oper mit allem Drum und Dran, die den musikliebenden Italienern den Kopf verdrehte und sämtliches Interesse auf sich zog – so wie es Benedetto Marcello treffend in seiner Satire *Teatro della Moda* darstellte – und den Verfall jeglicher höheren Komposition-Kunst als überflüssig zu rechtfertigen schien. Entsprechend sank die Wertschätzung für anspruchsvolle Instrumental-Musik rapide.

Kamen aus Mailand und Neapel noch wesentliche Beiträge zum Galanten Stil (1730–80), so tendierten diese hinsichtlich des klassischen Stils (1780–1810) eher zu Null: Paris, London und Wien hatten die Führung übernommen, Italien war – und blieb bis heute – musikalische Provinz! Um 1800 eine Haydn-Sinfonie mit einem italienischen Orchester aufzuführen, war schlicht nicht möglich, denn auch das allgemeine Niveau der Musiker muss desaströs gewesen sein.

Glücklich also, wer das sinkende Schiff frühzeitig verlassen hatte und in London, wo es bereits unter den letzten Stuart-Königen James, Mary und Anne, dann unter der musikalischen Führung Händels 1720–50 eine ansehnliche Diaspora italienischer Künstler gegeben hatte, Fuß fassen konnte: Johann Sebastian Bachs jüngster Sohn, der 1735 geborene Johann Christian, zwischen 1755 und 1760 in Neapel und Mailand ausgebildet, verheiratet mit der Sängerin Cecilia Grassi, war bis zu seinem Tode 1781 der Mittelpunkt eines riesigen Freundeskreises von Musikern, Malern, Bildhauern, Schauspielern, Instrumentenbauern und Verlegern – die allesamt fein säuberlich in Leopold Mozarts Reise-Erinnerungen aus dem Jahr 1764 aufgelistet sind.

Londons reiche Oberschicht, ja selbst Mitglieder der königlichen Familie hielten Cervetto, Cirri, Giardini und Geminiani als Privatmusiklehrer, und den Druckern der Metropole war es eine Ehre, die Ergebnisse solcher Mußestunden mit einer „most humble“ Dedikation an den Mäzen auf den Markt zu bringen. Fast alle Kompositionen des vorliegenden Albums verdanken dieser Lehrer-Schüler-Beziehung ihr Leben.

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Out of Italy

Les raisons pour lesquelles un nombre aussi conséquent de musiciens s'exilèrent d'Italie pendant tout le XVIII^e siècle ne sont pas encore très claires, mais il semble que tous ceux qui en avaient la possibilité quittèrent le pays autrefois considéré comme « le foyer de la musique », ou encore « la nation chantante ».

De fait, ce sont les plus éminents des instrumentistes qui firent leurs valises à la suite de Arcangelo Corelli : Geminiani se fixa à Londres ; Boccherini à Madrid ; Domenico Scarlatti à Lisbonne ; Locatelli à Amsterdam ; Nardini à Stuttgart ; Caldera à Vienne ; Bononcini à Berlin et ensuite à Londres. Vivaldi lui-même – qui avait alors la soixantaine – abandonna sa Venise familiale pour Dresde, même s'il n'y parvint jamais, s'éteignant à Vienne en 1741.

L'opéra en était venu à phagocyter la conscience musicale italienne et l'art de la composition avait périclité, comme Benedetto Marcello le mit parfaitement en évidence dans son pamphlet satirique *Il teatro alla moda*. Les instrumentistes qui s'établirent dans les capitales du nord de l'Europe allaient y passer le reste de leurs carrières, tandis que des chanteurs de haut vol, provenant pour la plupart de Naples, où les conservatoires étaient encore florissants, allaient s'aventurer dans le Nord pendant quelques années, mais sans y rester, les rigueurs du climat ne leur réussissant pas. Au fil du siècle, cette excuse a été avancée des centaines de fois.

À cause de ces incessantes vagues d'émigration, l'Italie se retrouva privée du statut dont elle jouissait jadis à l'époque de la musique galante (1730–1780) ; seules Milan et Naples surent apporter des contributions marquantes à ce style, et quand arrivèrent les décennies classiques (1780–1810), âge d'or de la symphonie, du concerto et de la sonate, la production italienne avait diminué comme une peau de chagrin. Le pays était complètement coupé des progrès que connaissaient les contrées du nord, et notamment Vienne, la capitale austro-hongroise. Même la technique et la discipline instrumentales s'étaient réduites à des niveaux désastreux : les orchestres n'étaient même plus capables d'interpréter correctement une symphonie de Haydn. Ils se firent la réputation de fonctionner dans le chaos et cette tradition s'est perpétuée !

La capitale britannique, Londres, en particulier, abritait de longue date (depuis les règnes des derniers roi et reines de la dynastie des Stuart : James, Marie et Anne) une diaspora musicale italienne foisonnante, axée en 1720–1750 autour de Haendel avec Geminiani et les frères Castrucci, puis à partir de 1765–1781 autour du plus jeune des fils Bach, Giovanni Christiano (Johann Christian), né en 1735 à Leipzig et marié à la cantatrice italienne Cecilia Grassi. Sous sa houlette, la scène des concerts londoniens était destinée à faire florès et à acquérir enfin un rayonnement européen.

De toute évidence, les instrumentistes et compositeurs italiens se sentaient très à l'aise à Londres – se mariant au sein de leur communauté catholique mais se joignant à leurs confrères anglais et allemands dans des cercles artistiques plus larges et s'intégrant à une société mutuellement stimulante de peintres, d'acteurs, de musiciens, de marchands de musique et de facteurs d'instruments. Leurs noms sont répertoriés avec la plus grande minutie dans le journal de tournée rédigé par Léopold Mozart en septembre 1764. La grande bourgeoisie aisée de Londres – et même les membres de maisons princières – prenait des leçons avec des personnalités telles que Giardini, Cirri et Cervetto, et les maisons d'édition londoniennes – plus soucieuses de qualité que ne l'étaient leurs homologues italiens – publièrent des centaines de recueils de duos élève–professeur... dont certains figurent dans le présent enregistrement !

Reinhard Goebel

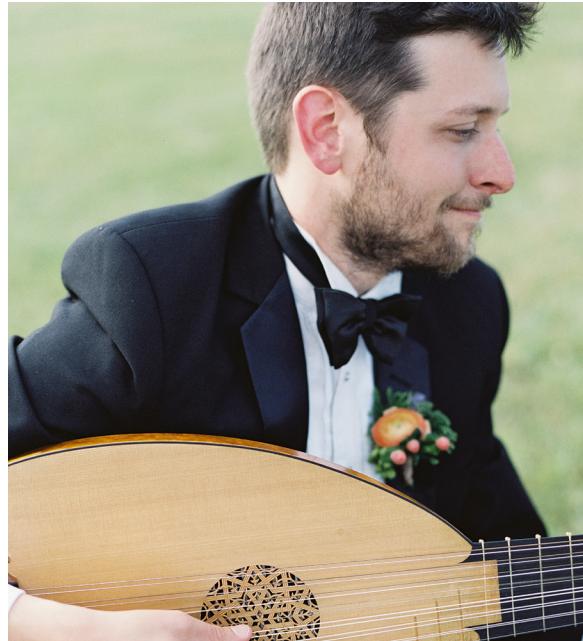
Traduction : David Ylla-Somers



Having concluded her studies at Boston's New England Conservatory, cellist **Phoebe Carrai**'s path then led her to Austria for a post graduate degree in early music. She became a full member of Musica Antiqua Köln, recording 40 albums for Deutsche Grammophon and teaching at the Hilversum Conservatory in Holland. Carrai taught at the Berlin University of the Arts for 16 years and is now on the faculties of the Juilliard School and the Longy School of Music at Bard College. She is Director of the Harvard Baroque Chamber Orchestra and was Director of the The International Baroque Institute at Longy for 25 years. She was a jurist in both 2012 and 2016 at the International Bach Competition in Leipzig and in the summer of 2019 teaches at Aria camp, The Bach Suites workshop in Albany, Amherst Early Music festivals and with her Juilliard colleagues at Piccola Accademia in Italy. In addition to chamber music and solo appearances, Carrai performs regularly with Juilliard Baroque, Philharmonia Baroque Orchestra, The Boston Early Music Festival Orchestra and Chamber Ensemble, Göttingen Händel Festival Orchestra and Ensemble, and The Arcadian Academy. She has recorded Bach's Six Suites for Solo Cello (AV0021) and Cello Duets by Kummer (AV2060) for the AVIE label, and her extensive discography also includes albums on Harmonia Mundi, Deutsche Grammophon, Aetma, Telarc, Decca and BMG. Carrai plays a restored Italian cello from *c.1690*.



Beiliang Zhu is a cellist who plays a lot of baroque cello and sometimes the viola da gamba. From time to time she also assumes the guise of an ethnomusicologist exploring the connection between performers, the music they choose to play, and the ways in which they choose to play that music. How is it that two people can receive the same information, historical or technical, and choose to let it influence their playing in drastically different ways? Zhu has earned degrees including a Doctor of Musical Arts, but what that really means is that 'Dr Zhu' is extremely interested in learning – hardly ever the most diligent student but always very curious. She has won competitions and awards including the First Prize and Audience Award at the 18th International Bach Competition in Leipzig. Zhu is so in love with Bach's music and baroque music in general that, beyond technique and interpretation, she strives to connect with people through music that lets her speak from the heart. She experiences stories as the music happens: every phrase can be an emotional reaction; a life's journey can be reflected in a five-minute prelude. Zhu is a story addict. If you would like to share yours with her, feel free to visit beiliangzhu.com



Charles Weaver is on the faculty of the Juilliard School, where he teaches historical plucked instruments and Baroque music theory. He was music director for Cavalli's *La Calisto* with New York's Dell'Arte Opera in summer 2017, when *The Observer* remarked on 'the superb baroque band led by Charles Weaver...it was amazing to hear what warm and varied sounds he coaxed from the ensemble.' He has served as assistant conductor for Juilliard Opera and accompanied operas with the Yale Baroque Opera Project and the Boston Early Music Festival. Chamber music appearances include Quicksilver, Piffaro, Chamber Music Society of Lincoln Center, the Folger Consort, Apollo's Fire, Blue Heron, and Musica Pacifica. He also works with the New York Continuo Collective, an ensemble of players and singers exploring 17th-century vocal music in semester-length workshop productions. He has taught at the Lute Society of America Summer Workshop, the International Baroque Institute at Longy, and the Madison Early Music Festival. He is associate director of music at St. Mary's Church in Norwalk, Connecticut, where he specialises in Renaissance polyphony and Gregorian chant.



Avi Stein is the artistic director of the Helicon Foundation and is the associate organist and chorusmaster at Trinity Church Wall Street. He teaches continuo accompaniment, vocal repertoire and chamber music at the Juilliard School. Avi performed on the 2015 Grammy Award winning recording by the Boston Early Music Festival of Marc-Antoine Charpentier's *La Descente d'Orphée aux Enfers* and *La Couronne de Fleurs*. *The New York Times* described Stein as 'a brilliant organ soloist' in his Carnegie Hall debut, and he was recently featured in *Early Music America* magazine in an article on the new generation of leaders in the field. He has directed the young artists' program at the Carmel Bach Festival and has conducted a variety of ensembles including at the Juilliard School, the Opera Français de New York, OperaOmnia, the Amherst Festival opera and a critically acclaimed annual series called the 4x4 Festival. Avi studied at Indiana University, the Eastman School of Music and the University of Southern California, and was a Fulbright scholar in Toulouse, France.

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