



YI-CHANG LIANG
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The Grand Tour, Naples, and Francesco Mancini

The exceptionalism of eighteenth-century society marked every sector of contemporary culture, promoting not solely the liberation of humanity, but also profoundly affecting science, literature, philosophy, politics, and artistic traditions. This cultural transformation, called early on “Les Lumières,” was devoted to raising general education, while confronting superstition, dogma and prejudice. As Alexander Pope declared in the *Essay on Man*, “The proper study of mankind is man” indelibly locating the cultural movement in humanity itself. Yet, the Enlightenment, whose earliest stirrings were in French rationalism and English empiricism, transcended nationality and reached across European borders even to the shores of the Atlantic colonies. The relative and momentary peace in Europe after 1715 coupled to a rising prosperity and the premium placed on “knowledge,” fueled an increase in international travel. The affluent, educated, and often aristocratic travelers of the North headed south, primarily to Italy. Their collective travels to the Italian peninsula formed the “Grand Tour.”

While Florence and Rome were the destination for inspiration, art, and architecture, Naples gave birth to modern archaeology through the rediscoveries of Herculaneum and Pompeii. Prevented from the antiquity of Greece as well as Asia Minor because

of Turkish Rule, travelers flocked to Naples. This birth of cultural anthropology provided the context to a new style in music first described as *galant* and later developed into “Classicism” referencing the broad rediscovery of antiquity. Numerous travelers throughout the century noted the phenomenon of music in Naples. Charles De Brosse declared in 1739 that Naples was “the capital of the world’s music.” Lady Mary Wortley Montagu wrote enthusiastically to a friend that she was “last night at the opera, which is by far the finest in all of Italy.” Finally, the Jesuit and distinguished man of letters Gabriel-Francois Coyer, wrote on his own Grand Tour, “All knowledgeable travelers agree that music gets better and better from Turin to Naples; Naples is its summit.”

What then did travelers on the Grand Tour find when they arrived in Naples? They were stunned by a city of entertainment, which offered multiple venues for opera (comic and tragic), innumerable private performances of instrumental music, and hundreds of churches cultivating sacred music. At the very foundation of this cultural paradise stood the Neapolitan conservatories; four, full-time music schools that educated hundreds of students, most seeking the distinguished imprimatur of *maestro di cappella*

Napoletano, a virtual guarantee of employment in contemporary Europe. Students entered as early as 7 years of age, stayed on average between 5 and 12 years, studying six days a week virtually year round. Their talents were highly valued in the competitive artistic market place, and graduates earned on average than six times than musicians from elsewhere.

Among the most significant figures in the city of entertainment, the *maestro di cappella* of the Cappella Reale and *primo maestro* of the Santa Maria di Loreto Conservatory was Francesco Mancini (1672-1737). One of the most prolific and important musicians of his generation, he helped to forge contemporary theatrical genres and establish the renown of Neapolitan music, musicians and the local conservatories. Mancini entered the Cappella Reale first as an organist and then quickly rose to the position of *maestro di cappella*. His tenure was brief (1707-08) as the arrival of Cardinal Vincenzo Grimani (1655-1710) as Austrian viceroy and avid supporter of Alessandro Scarlatti effected the restatement of the latter composer as director of the ensemble. Re-assigned as vice-maestro of the Cappella, Mancini remained in this position until the death of Scarlatti in 1725, after which he ascended to the primary post. Nevertheless, periodicals such as the *Gazzetta di Napoli* underline Mancini's standing in the Cappella and as part of the musical elite of the city. For example, the *Gazzetta* recounts that the

annual Feast of Santa Cecilia in 1713 occasioned “the most celebrated music conceived by the three leading maestri di cappella, Alessandro Scarlatti [*sic*], Francesco Mancino [*sic*], and Nicolò Fago.”

Despite his considerable responsibilities within the Cappella Reale, Mancini contributed a steady flow of works to the Neapolitan tragic and comic stages. He also composed sacred, instrumental, and eventually didactic works. In 1720, Mancini earned the appointment as *primo maestro* at the Santa Maria di Loreto Conservatory. Each conservatory engaged two *maestri di cappella*: the *primo* and *secondo*, who were by custom established composers in Naples and graduates of the same system. The *maestri di cappella* offered two hours of daily instruction, with the *primo* teaching counterpoint (the *partimento* method), and led ensembles, while the *secondo* was principally engaged with vocal instruction (the *solfeggio* technique). Both *maestri di cappella* were accorded the opportunity to teach keyboard skills. Surviving contractual agreements note that *maestri* compose “any type of music requested” directly for students. This repertoire remained primarily sacred genres such as Masses and motets with occasional dramatic pieces, such as Mancini's *Il zelo animato*. In this role, Mancini occupied a position of significant prestige and influence within the local music community, training future generations in all traditions whether sacred or secular, vocal or instrumental. Although

their origins remain shrouded, the *Sonatas for Recorder and Basso Continuo* speak to the vibrant instrumental music culture of Naples. Traced to a collection of music for the same instrument residing in the Library of the Conservatory of Naples (San Pietro a Majella, MS 31-36), these works bristle with the energy of Mancini's tuneful melodies, dense contrapuntal textures and lively rhythms in lucid formal arrangements. The manuscript itself reveals ties to both the Cappella Reale and the Santa Maria di Loreto

Conservatory, in that Mancini and the other local musicians represented, all moved in these same rarified spheres as colleagues. Indeed, this modest group of works may have been performed in such contexts and represents the type of souvenir prized by learned visitors to Naples on the Grand Tour.

Anthony R. DelDonna, Ph.D.
 Professor of Musicology
 Georgetown University (Washington DC)

Yi-Chang Liang, recorder

www.yichangliang.com

Yi-Chang Liang (*1992) graduated from the Conservatorium van Amsterdam in 2016 with a Master's Degree (with Prof. Erik Bosgraaf & Prof. Jorge Isaac) and from the Hochschule der Künste Bern with a Specialized Master's Degree in Performance (with Prof. Michael Form) in 2018. Yi-Chang co-founded ensemble *IJ SPACE*, where old and newly-commissioned music for recorder is brought to life by the kaleidoscopic sounds of Japanese harpsichordist Machiko Suto. *IJ SPACE* has performed at the Utrecht Early Music Festival 2018 (Fabulous Fringe), International Young Artist's Presentation (IYAP, during Laus Polyphoniae 2018) and Prix Annelie de Man 2018. They also won the *First Prize* at the 19th edition of Biagio Marini Competition for chamber music in Neuburg, Germany and the *Third Prize* at the International Van Wassenaer Competition for chamber music in Utrecht, the Netherlands (during the Utrecht Early Music Festival) in 2018.

Yi-Chang claimed the *Second Prize* at the prestigious *Moeck/SRP Solo Recorder Playing Competition* in Greenwich, London in 2011, one year before he joined *The Royal Wind Music*, with whom he has recorded a CD *"A Cosmography of Polyphony"* (PC10377) in 2016 and performed at many music festivals in Europe and the U.S., such as the MAfestival Brugge, Semana De Musica Religiosa Cuenca, Grachtenfestival, Schwelm Recorder Summit, ORDA Open Recorder Days Amsterdam and the Boston Early Music Festival.

Yi-Chang is noted for his collaboration work; in early music he has performed J. S. Bach's Brandenburg Concerto No.4 with The *Malaysian Philharmonic Orchestra* (MPO) under the baton of Maurice Steger at the Dewan Filharmonik Petronas in Kuala Lumpur in 2017 and performed pieces from "*Singing Garden in Venice*" by Toshio Hosokawa (*1955) with "La Cetra Barockorchester Basel", conducted by Maurice Steger, during the Internationales Kammermusikfestival in Switzerland in 2018. He also performed with the Dutch recorder quintet *Seldom Sene* at several music festivals, including: Bach Festival Naumburg, Festival van Zeeuwsch-Vlaanderen, November Music Festival and premiered the newly commissioned piece "Ten Dipoles" (2016) by Aspasia Nasopoulou (*1972) in 2017.

Machiko Suto, harpsichord

www.machikosuto.com

Machiko Suto studied piano at the Tokyo College of Music with Atsuko Okada and Shoko Osagawa. There, she also studied harpsichord with Naoya Otsuka. In 2018, she graduated from the Masters program at the Conservatorium van Amsterdam under the tutelage of Menno van Delft (harpsichord), Kris Verhelst (basso continuo), Goska Ispording (interpretation of contemporary harpsichord music), and Miklós Spányi (improvisation).

In 2014, Machiko co-founded the ensemble IJ SPACE with Taiwanese recorder player, Yi-Chang Liang. The ensemble has an array of multi-colored sounds and focuses not only on early music but also contemporary pieces, which they have commissioned from composers to seek and broaden new programs for their instruments. They have been performed in numerous places, including the Fabulous Fringe during the Utrecht Early Music Festival in 2018, the IYAP International Young Artist's Performance at the Laus Polyphoniae in 2018, and at the Prix Annelie de Man Festival in 2018.

Machiko is the prizewinner of several competitions: Jury's special prize at the 27th International Competition for Early Music in Yamanashi (Japan), and the Prix Annelie de Man Competition 2015 (Netherlands). With IJ SPACE the First Prize awarded by the Mayor at the 19th edition of the Biagio-Marini Competition in Neuburg in August 2018 (Germany), the third prize at the International Van Wassenaer Competition 2018 in Utrecht and Young Audience Award (Holland). Since 2016 she is one of the artistic advisors of Prix Annelie de Man Festival.

Asako Ueda, archlute and baroque guitar

asakoueda.com

The Japanese lutenist Asako Ueda began playing the violin when she was five years old. She studied the violin at Toho Gakuen High School and Toho Gakuen College of Music in Japan. After finishing her Bachelor's, she continued at her college to study the Baroque violin with Ryo Terakado and composition with Masahiro Ishijima. She started playing the lute while in college.

In 2016, she gave her first lute and theorbo solo recital. Later that year, she moved to the Netherlands to study the lute and theorbo at the Royal Conservatory of The Hague with Mike Fentross and Joachim Held and completed the Bachelor's, graduating with the highest achievable marks. She has been granted the Excellence Scholarship of the Royal Conservatory of the Hague, allowing her to continue to the Master's.

She took part in a CD recording with Ensemble Contraponto (Japan) conducted by Tetsuro Hanai and she is a member of La Musica Collana (Japan), Petits Violons (Japan), Ensemble Irene (Japan), IJ SPACE (Taiwan) and Maarten Engeltjes & PRJCT Amsterdam (Holland). She founded "Sponte Sua" and with Pablo Sosa in 2018.

She played at several music festivals, among which the Chofu music festival (Japan), Utrecht Early Music Festival's "Fabulous Fringe" (Holland), the MAfestival Brugge's "Fringe" (Belgium) and Bach Academie Brugge (Belgium). She won first prize at the Biagio Marini Competition (Germany) and the third prize at the International Van Wassenaer Competition (Holland), both times with IJ SPACE. In 2019, she established herself not only as an ensemble player but now also as a prominent soloist, giving solo recitals on theorbo at the Luitdag of the Dutch Lute Society (Holland), and on Renaissance lute at Dag van het Kasteel (Holland).

Her interests are not limited to only Renaissance and Baroque music, but extend also to Medieval and contemporary music. She studied Gregorian chant and Renaissance polyphony with Tetsuro Hanai in Japan and Mikae Natsuyama in Holland. She has premiered pieces as a theorbo player and Baroque violin player in Ensemble Muromachi in Japan.

Chia-Hua Chiang, baroque cello

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Chia-Hua CHIANG, a Baroque cellist born in Taiwan, graduated from the Hochschule für Musik und Tanz Köln. She trained under Prof. Rainer Zipperling, with a major in Baroque Cello and a minor in Viola da Gamba. She obtained her Master of Music in solo and chamber music in 2016 and 2019, respectively.

Chia-Hua has frequently been invited to participate in early music festivals throughout Europe, such as Zamus-Kölner Fest für Alte Musik and WDR3-Tage Alte Musik in Herne, and in Asia, such as FCCH Early Music Season in Beijing, Early Music Series at Tianjin Grand Theatre, as well as itinerant performances in Norway, Italy, and South America.

Chia-Hua has participated in the performance of the orchestra l'arte del mondo of Germany. Furthermore, Chia-Hua is one of the founding members of the Formosa Baroque Orchestra in Taiwan, and promoting early music on campus for the Taiwan Early Music Society, and also served as the lecturer for the Viola da Gamba Workshop in the summer of 2017. In addition to Baroque cello performances, Chia-Hua is also quite active in chamber music performances with Gamben Consort. In 2018, she won first prize with the IJ Space at the Biagio-Marini Chamber Music Competition in Germany and third prize at the International Van Wassenaer Competition in Utrecht.

Ensemble IJ SPACE

IJ SPACE was founded in Amsterdam, by recorder player Yi-Chang Liang and harpsichord player Machiko Suto in 2014. They have performed at the Utrecht Early Music Festival 2018 (Fabulous Fringe), International Young Artist's Presentation (IYAP, during Laus Polyphoniae 2018) and Prix Annelie de Man 2018. They have received awards at International competitions such as: the First Prize at the 19th edition of Biagio Marini Competition for chamber music in Neuburg, Germany and the Third Prize at the International Van Wassenaer Competition for chamber music in Utrecht, the Netherlands (during the Utrecht Early Music Festival) in 2018. So far, they have left their footprints as performers in the Netherlands, Belgium, Germany, Italy, Switzerland, Japan and Taiwan and will perform at the Festival Young Talent Schiermonnikoog in the Netherlands, Wunderkammer Trieste in Italy and BOZAR next generation in Belgium in Spring, 2020.



ASAKO UEDA
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MACHIKO SUTO
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PRODUCER, SOUND ENGINEER, EDITING, MASTERING

Andrea Friggi

DESIGN

Amethys

EXECUTIVE PRODUCER

Claves Records, Patrick Peikert

Yi-Chang Liang

Alto recorder in f' after Bressan (Ernst Meyer, 2014)

Alto recorder in f' after Denner (Ernst Meyer, 2014)

Alto recorder in f' after Bressan (Sebastian & Joel Meyer, 2018)

Machiko Suto

Italian harpsichord after G. B. Giusti, 1681 (Titus Crijnen, 2009, owned by Guillermo Brachetta)

Asako Ueda

Baroque Guitar, Stradivarius model (Daniël Royé, 1981, owned by Regina Maria Lintz Albanez)

Archlute, copy after Magno Tieffenbrucker, 1600 (Akihiko Yamashita, 2017)

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Shan-Chyi Liang who supports us with all his heart and made all of this possible

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FRANCESCO MANCINI (1672-1737)

Sonata No. 11 in G Minor

1	I. Un poco andante	3:05
2	II. Allegro	2:00
3	III. Largo	3:17
4	IV. Allegro	2:09

Sonata No. 12 in G Major

5	I. Allegro-Largo	2:13
6	II. Allegro	2:38
7	III. Andante	1:34
8	IV. Allegro	1:27

Sonata No. 2 in E Minor

9	I. Andante	1:42
10	II. Allegro	2:31
11	III. Largo	2:12
12	IV. Allegro	2:27

Sonata No. 6 in B-Flat Major

13	I. Largo	2:57
14	II. Allegro	2:13
15	III. Largo	3:00
16	IV. Allegro	1:34

Sonata No. 4 in A Minor

17	I. Spiritoso-Largo	2:02
18	II. Allegro	2:53
19	III. Largo	3:04
20	IV. Allegro spiccato	1:44

Sonata No. 7 in C Major

21	I. Spiritoso-Largo	2:04
22	II. Allegro	2:24
23	III. Largo	3:14
24	IV. Allegro	1:50

YI-CHANG LIANG *recorder*
 MACHIKO SUTO *harpsichord*
 ASAKO UEDA *archlute and baroque guitar*
 CHIA-HUA CHIANG *baroque cello*
 ENSEMBLE IJ SPACE

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