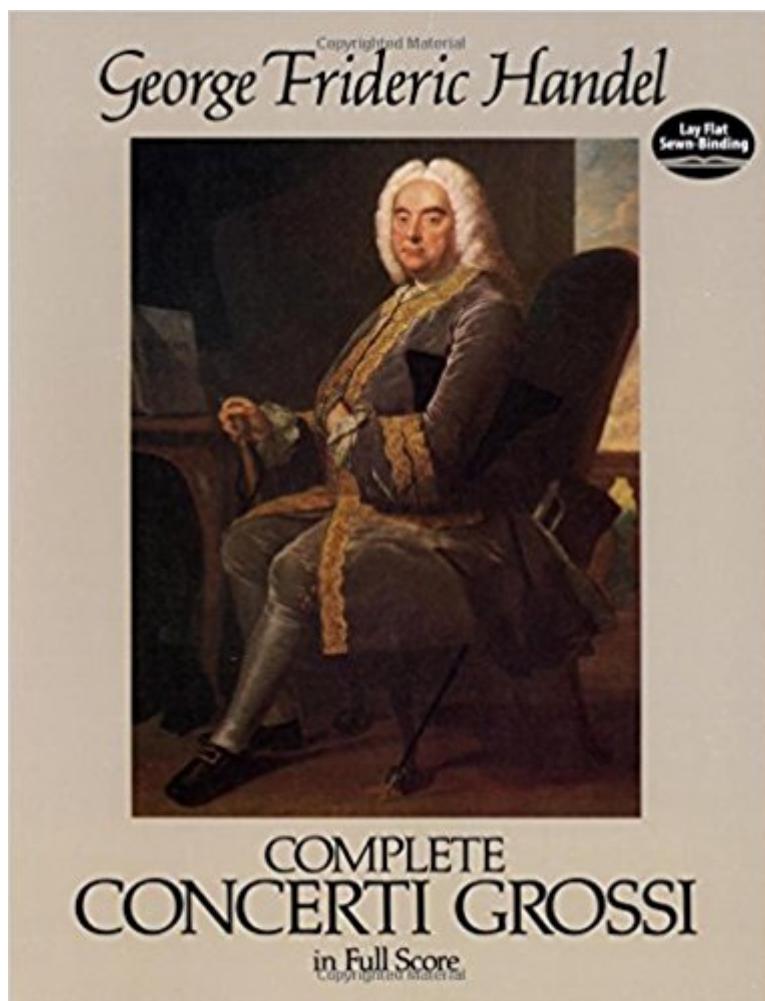


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Complete Concerti Grossi In Full Score



Synopsis

Along with Bach's Brandenburg Concerti, Handel's twelve Concerti Grossi, Op. 6, are the crowning achievement of the Baroque concerto. Endlessly inventive in structure, rhythm, phrasing, and color, they range in mood from solemn and tragic, through expansive and serene, to lighthearted, jocular, and playful. For over two centuries they have been a mainstay of the concerto repertoire. This volume reproduces the full scores of all twelve of these masterworks, together with the six Concerti Grossi, Op. 3, and the C-Major "Alexander's Feast" Concerto Grosso — nineteen in all — exactly as they appear in the authoritative Deutsche Handelgesellschaft edition. These full orchestral scores are not abridged. This is the only moderately priced, large-format edition of Handel's complete Concerti Grossi currently available. Printed on opaque paper and bound so that the pages will lie flat and not fall out, it makes an invaluable and durable reference, study guide, and listener's companion.

Book Information

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Customer Reviews

Arcangelo Corelli was a marvelous composer of the late seventeenth and early eighteenth centuries. His music had a huge impact on the music of his time and for generations to follow. Not because his music was so innovative, complex, daring, or virtuosic. In fact, it was almost the opposite. He was able to capture the charming, lovely, beautiful, and simple in a way that people loved then and remain captivated by to this day. He was an active performing musician and only towards the end of his life put his work into printed editions. His students developed his work.

Geminiani, for example, took Corelli's trio sonatas and turned them into Concerti Grossi for some of his own compositions. Where Corelli's Concerti Grossi are basically trio sonatas with orchestra, Geminiani adds a viola soloist and makes the solo group a string quartet with orchestra. Another student, Locatelli, makes his Concerti Grossi a vehicle for virtuosity never approached by Corelli. His music also influenced a genius as great as that of George Frideric Handel in his own writing of Concerti Grossi. And I think that is one of the reasons for Corelli's tremendous influence. He was not the explorer who reached the mountaintop where there was room for no one else to discover their own new ground. He was a composer who opened a vast new land in ways that left great vistas for subsequent composers of genius and ambition to build on and discover new things for their music to do. Corelli's Concerti Grossi were, as I said, basically trio sonatas (two violins and cello) with a standard string orchestra of violins I and II, viola, and cellos. The score also notes figured bass for both the solo group (the Concertino) and the Tutti (the Concerto Grosso). This was to inform the musician or musicians providing the thorough bass on what to improvise to support the composition. This is vital for understanding music of the Baroque and its performance practices. If you just play the notes and instruments in the score you will have largely missed the point. This music expected improvisation from the soloists and the thorough bass players (required it from the bass, actually), and the instrumentation could be whatever you had on hand. It could be a few musicians, or a full orchestra of the time. You could have doublings of other instruments on the orchestra parts. The soloists were meant to be violins and cello (which is part of the thorough bass group, really), but could have been any other soloist on a suitable instrument of the day. In recordings today, you will find the addition of archlutes (bass lutes), theorboes (a very long necked low voiced plucked string instrument), harpsichords, small organs, and so forth. I haven't found many with wind instruments, but I don't think recorders doubling a string part in the tutti would be too far afield. I mean, this IS string music, but beauty is the goal, not strict orthodoxy. The real sin is to play this music in a stodgy fashion. Because it is so simple and diatonic, with the spinning out of musical ideas rather than pitting an array of themes against each other, it requires the performer to bring a sense of life, motion, and commitment to the music or it can fall flat. Because the music demands relatively simple string technique, it is often played by youth orchestras or varying quality. Some play with great beauty and some sound like, well, children. Another danger is for the virtuoso to try and make too much of the music or to add demands by playing it too fast. Baroque music has to have a sense of dance about it. While the first eight of these twelve concerti can be used for the chapel as well as the concert

hall, they are still informed by the sense of dance rhythms. The last four are simply Baroque Dance suites and use the standard dance names for most of the movements. This score nicely provides us with what Corelli published in a durable large format presentation. But one should never believe that everything a performing musician needs to know is on the page. Just as jazz today assumes a lot from the performer, so did the Baroque. Get yourself some fine recordings of this music such as Roy Goodman's with the Brandenburg Consort - available right here on . You can also find a vast number of them on youtube; a range from brilliant to awful. Wonderful stuff. Reviewed by Craig Matteson, Saline, MI

I received the score 10 days after my order, although the notice of delivery was told 45 days later for regular international service. The book (Complete score for Corelli's concerto grossos) is beautiful and clear for our daily ensemble use. Moreover, the price including shipping cost was much lower than that in the music stores here in Japan.

I thought I was ordering the Handel Concerti Grossi but when it came it was Corelli! In spite of searching for Handel, the link takes you to Corelli.

The score was in very good condition and was a complete score, no missing pages!

I want to play that music so I need

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