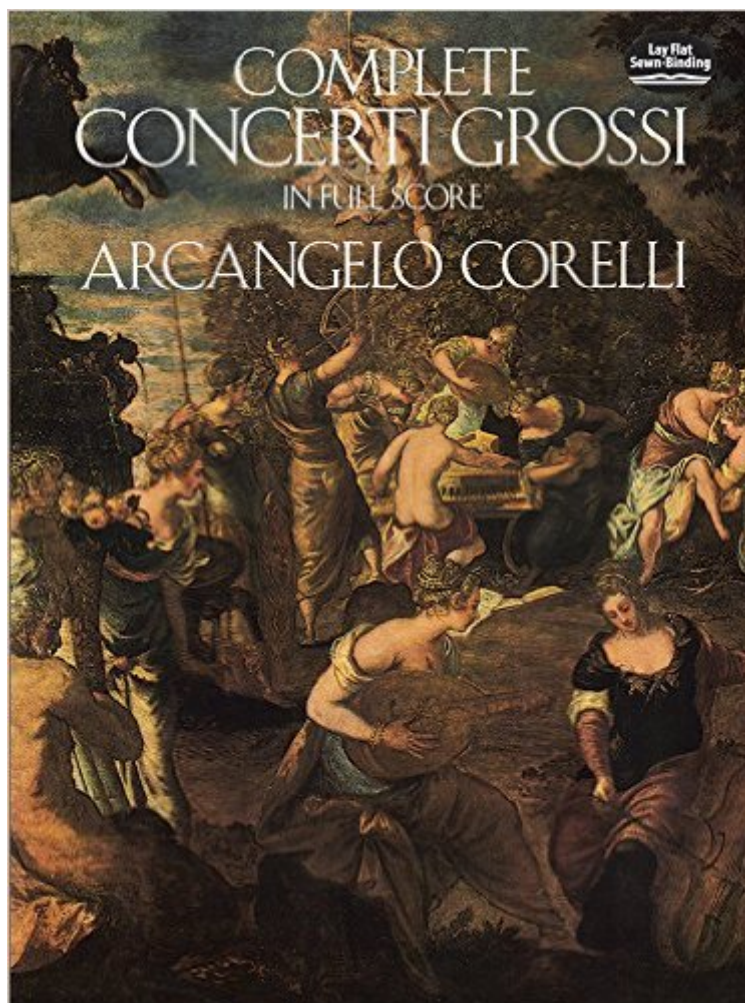


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Complete Concerti Grossi In Full Score (Dover Music Scores)



Synopsis

These masterful works by the baroque composer Arcangelo Corelli (1653–1713) are among the earliest created in the concerto grosso form. They radiate a vibrant lyricism and crisp dignity of style that set them clearly apart from works by most earlier composers, who strove primarily for virtuoso brilliance and whimsy. This finely produced yet inexpensive paperback edition meticulously reproduces the scores of all twelve of Corelli's concerti grossi from a famous edition prepared by violinist Joseph Joachim and musicologist Friedrich Chrysander at the end of the nineteenth century. Corelli's concerti grossi for strings and continuo, most of them written in the last three decades of his life, were not published until 1714, the year following his death. Together with his other works – four sets of trio sonatas and one set of violin sonatas – they won him celebrity in his lifetime, great influence on other composers in the decades after his death, and a fervent admiration from musicians, critics, and audiences that has never declined through the centuries.

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 wasn't 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).

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