Antonio Vivaldi

1678 – 1741

Concerto

Transcription for Organ by
Transkription für Orgel von
Transcription pour Orgue par
Jean Guillou

D minor / d-Moll / Ré mineur

opus 26/9

Herausgegeben von / Edited by
Paola Talamini

ED 21653
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PREVIEW
Low Resolution

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Preface

Vivaldi was greatly esteemed by his contemporaries, and many [illegible] *Estro Armonico* Op. 3, *La Stravaganza*, Op. 4, *Il Cimento dell'A[illegible]* Op. 8, *La Cetra* Op. 9 as well as the flute concertos Op. 10, were successively [illegible] Hoger and Le Cene in Amsterdam as well as by Walsh in London.

It is in this context that Jean Guillou's transcription [illegible] in D minor for Cello, Strings and Harpsichord Op. 26/9 has to be seen. It [illegible] catalogue, numbered F. III n. 24, which contains 26 cello concer[illegible] (in D minor. The extant transcriptions of works from that era in[illegible] violins. Due to their affinity, however, they can be e[illegible]

Jean Guillou's transcriptio[illegible] simple tablature, but as a way to use and explore the full exp[illegible] in this case a large, modern instrument with three manuals [illegible] specific, characteristic sounds: Within the Vivaldian or[illegible] bass line while the left hand rapidly takes over the initial p[illegible] including a cadence (in b. 70 of the first movement) of the arrang[illegible] in the 'tutti' episodes. The right hand, however, unde[illegible] melodic development of the violin parts. In the third move[illegible] to the harmonic accompaniment used by Guillou as a cou[illegible] episodes. As before, this is achieved by the left hand, applying 'pro-tago[illegible] making use of its clearly defined character.

Paola Talamini
Translation Kristin Bredemeier

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Vorwort

Antonio Vivaldi genoss hohe Anerkennung unter seinen Zeitge[illegible] Werke, darunter *L'Estro Armonico* op. 3, *La Stravaganza* op. 4, *Il Cimento* [illegible] *Invenzione* op. 8, *La Cetra* op. 9 sowie die Flötenkonzerte op. 10 [illegible] Roger und Le Cene in Amsterdam sowie Walsh in London ver[illegible] erfolgreich.

In diesem Kontext ist auch Jean Guillous Trans[illegible] in d-Moll für Violoncello, Streicher und Cembalo zu sehen. De[illegible] unter der Nummerierung F. III. N 24; er beinhaltet insgesamt 26 Cello[illegible] in d-Moll. Die erhaltenen Transkriptionen von Werken jener Epo[illegible] auf eine oder mehrere Violinen ausgerichtet, sie sind allerdings [illegible] die Orgel übertragbar.

Jean Guillous Transkription [illegible] zu verstehen sondern als eine Möglichkeit, das ga[illegible] auszuschöpfen, in diesem Fall ein großes, modernes Instrum[illegible] chem Pedalwerk – reich an speziellen charakteristischen [illegible] die [illegible]stimme (also bei der Orgel das Pedal) innerhalb Vivald[illegible] betraut, während die linke Hand mit rascher Beweglichkeit [illegible] des Cellosolos übernimmt, einschließlich (in T. 70 des ersten Satzes) ein[illegible] linke Hand übernimmt aber auch die harmonische Füllung [illegible] Hand hingegen kommt die Aufgabe des Ausdrucks und [illegible] Violinstimmen zu. Im dritten Satz ist die harmonische Begleit[illegible] die Guillou als Kontrapunkt in den Solo-Episoden bringt. Dies wird [illegible] der linken Hand erreicht, unter Verwendung von „Protagonisten-Registern" [illegible] klaren, charakteristischen Zeichnung.

Paola Talamini
Übersetzung Kristin Bredemeier

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Prefazione

Non v'è dubbio che Antonio Vivaldi e le sue opere godettero di [illegible] parte dei contemporanei: testimonianza inequivocabile ne dà l'[illegible] alla pubblicazione, presso gli editori Roger e Le Cène di [illegible] raccolte di concerti *L'Estro Armonico* op. III, *La Stravaganza* [illegible] *dell'Invenzione* op. VIII, *La Cetra* op. IX e i Concerti [illegible]

Di numerose composizioni vivaldiane autori quali [illegible] via via brillanti trascrizioni, destinate per lo più [illegible] con lo spirito che diede anima a tali versioni [illegible] del Concerto in Re minore per violoncello, archi [illegible] Fanna con la numerazione F. III n. 24; [illegible] violoncello, tre dei quali in Re [illegible] rielaborano generalmente [illegible] destinabili all'organo senza [illegible] destinata di consueto [illegible]

Le Trascrizioni [illegible] semplice intavolatura, bensì come opportunità [illegible] strumento [illegible] – ricco di timbri ben caratterizzati: al Pedale [illegible] dell'orchestra vivaldiana, mentre nel gioco della [illegible] parte originale del violoncello solista, completata [illegible] una cadenza del trascrittore, sia la parte "di ripieno", [illegible] negli episodi del "Tutti"; alla destra rimane poi il compito [illegible] melodico dei violini, sapientemente adeguato all'esecuzione manuale. [illegible] nel terzo movimento, la parte melodica di supporto armonico, che Guillou [illegible] agli episodi del "Solo", sempre affidati alla mano sinistra e che [illegible] l'impiego di registri "protagonisti", dal carattere nettamente definito.

Paola Talamini

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Concerto

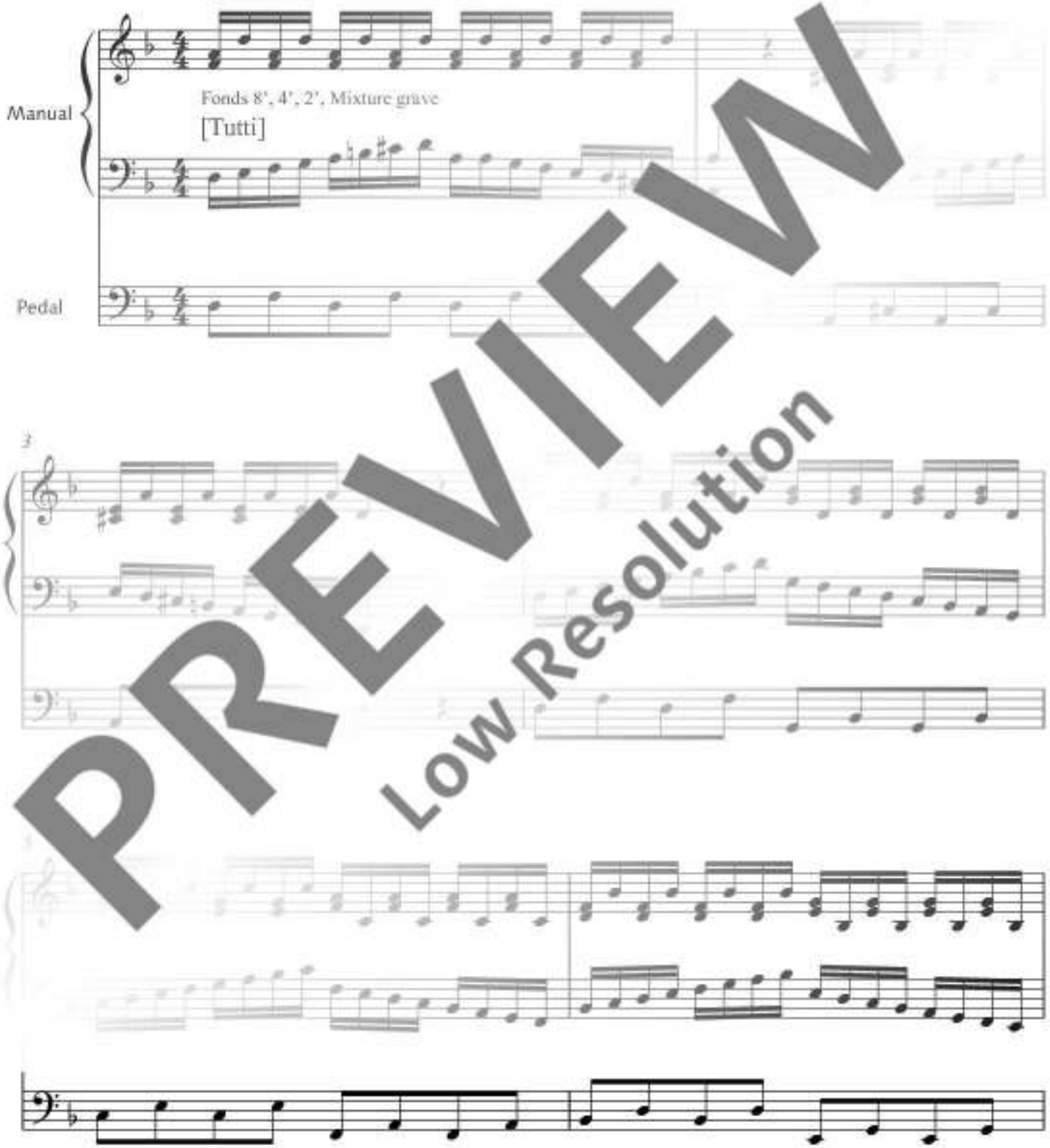
d-Moll / D minor / Ré mineur

I

Antonio Vivaldi
1678–1741

Allegro non molto

Transkription: Jean Guillou



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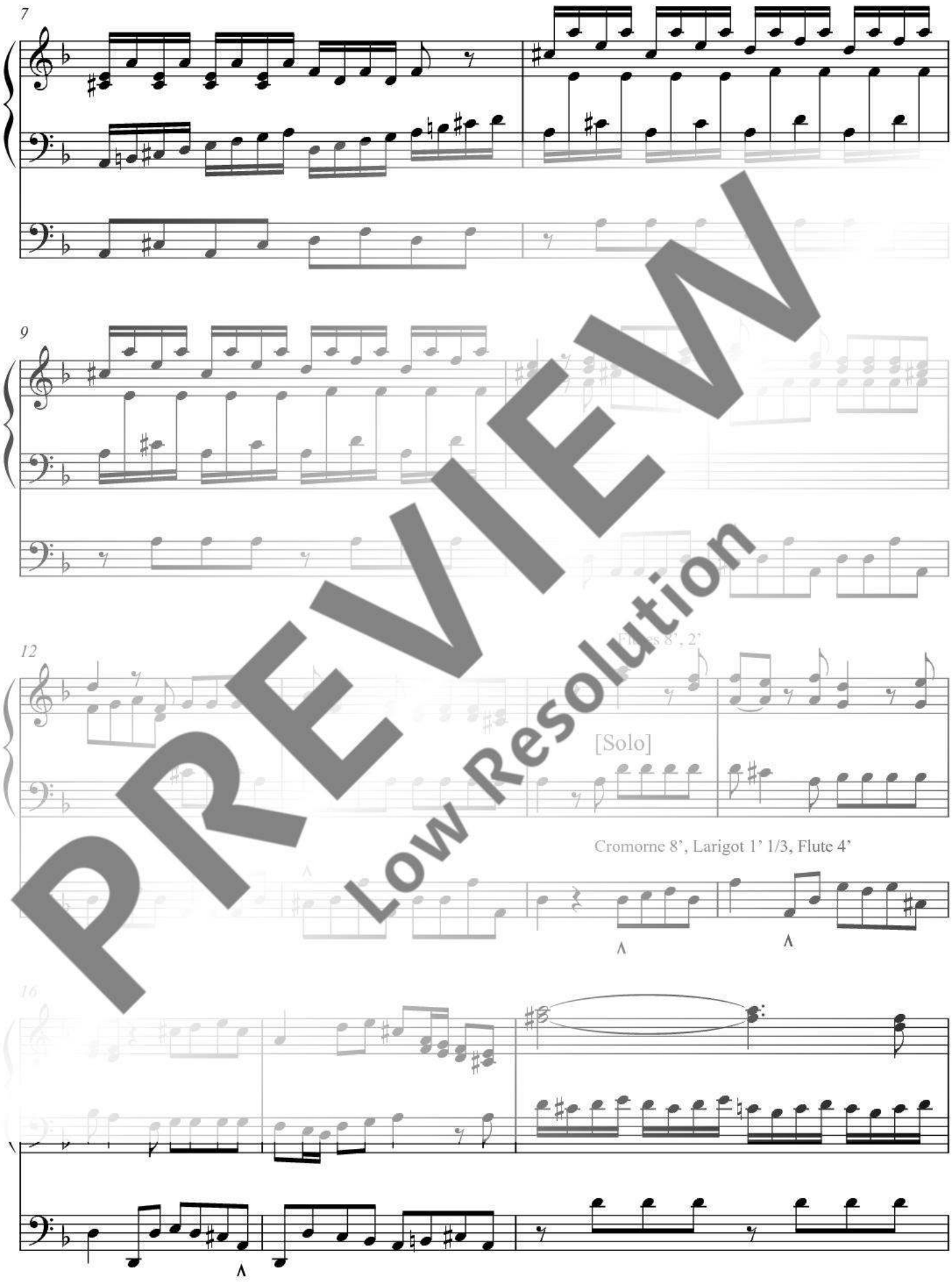

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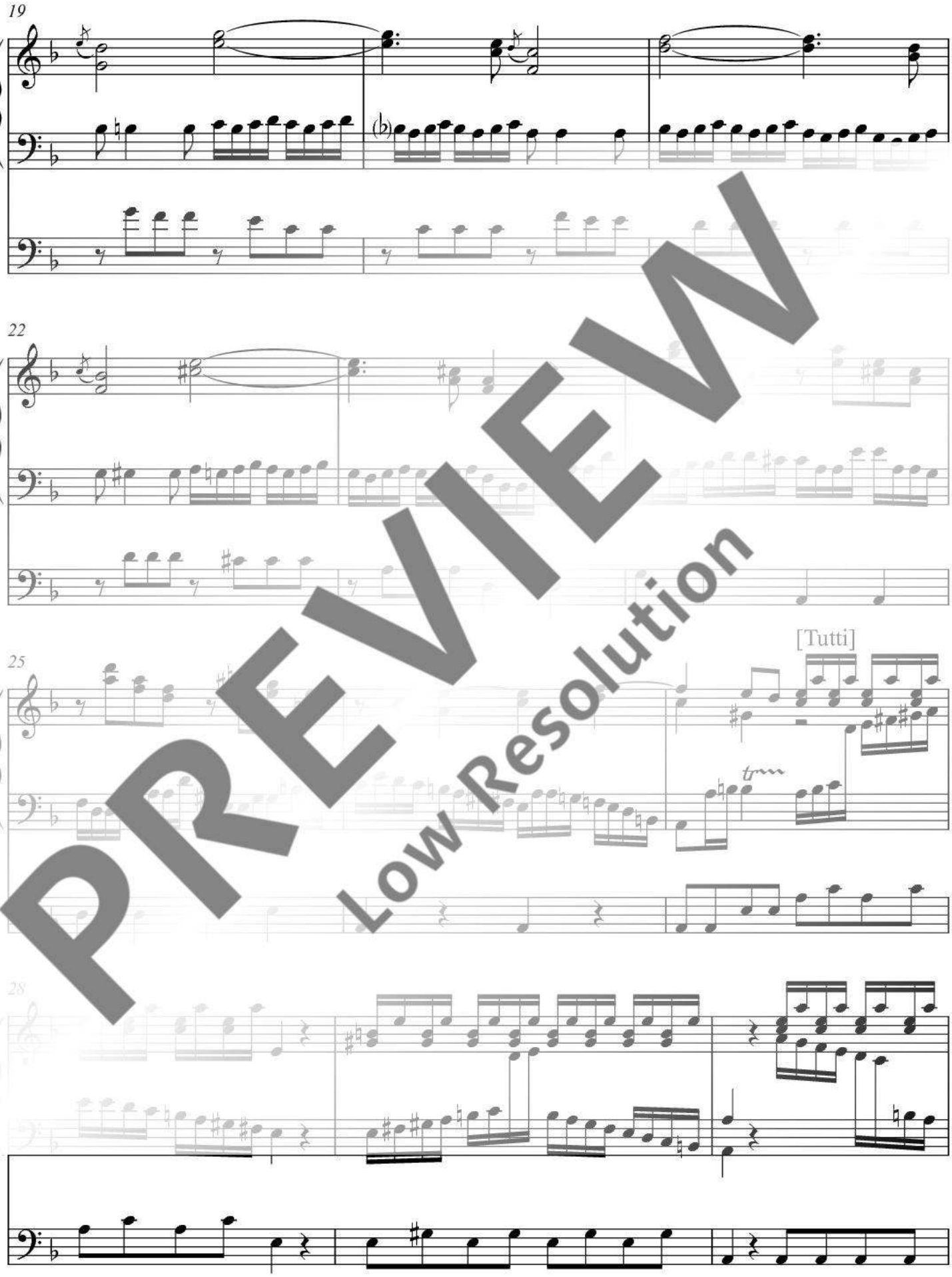

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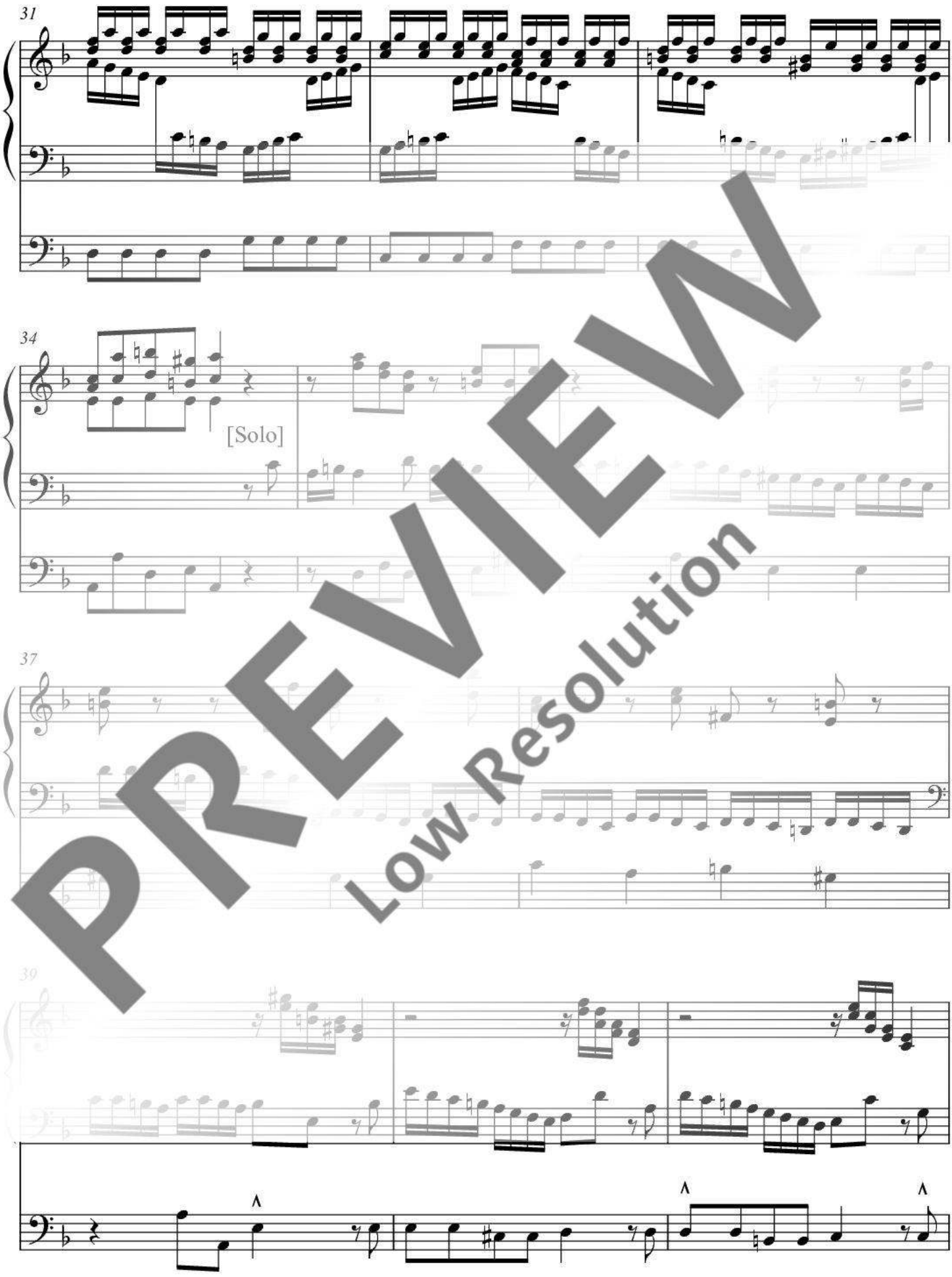

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