

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

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PREVIEW
Low Resolution

Preface

Vivaldi was greatly esteemed by his contemporaries, and many of his works, including *L'Estro Armonico* Op. 3, *La Stravaganza*, Op. 4, *Il Cimento dell'Armonia e della Musica*, Op. 8, *La Cetra* Op. 9 as well as the flute concertos Op. 10, were successful in their own time. In 1709, *Il Cimento dell'Armonia e della Musica* was performed in Amsterdam as well as by Walsh in London.

It is in this context that Jean Guillou's transcription of Vivaldi's *Concerto in D minor for Cello, Strings and Harpsichord* Op. 26/9 has to be seen. It is included in his *Œuvres complètes*, numbered F. III n. 24, which contains 26 cello-concertos, most of them in D minor. The extant transcriptions of works from that era include those for the more common violins. Due to their affinity, however, they can be easily transcribed for cello.

Jean Guillou's transcription is not a simple tablature, but as a way to use and explore the full expressive possibilities of the instrument in this case a large, modern instrument with three manuals. The transcription is characterized by specific, characteristic sounds: Within the Vivaldian orchestral texture, the cello plays a prominent role in the bass line while the left hand rapidly takes over the initial part of the melody. The transcription includes a cadence (in b: 70 of the first movement) of the arrangement, which is a characteristic feature of the original in the 'tutti' episodes. The right hand, however, undertakes the melodic development of the violin parts. In the third movement, it is paid to the harmonic accompaniment used by Guillou as a counterpoint to the melodic lines. As before, this is achieved by the left hand, applying 'protagonist' register, making use of its clearly defined character.

Paola Talamini

Translation Kristin Bredemeier

Vorwort

Antonio Vivaldi genoss hohe Anerkennung unter seinen Zeitgenossen, darunter *L'Estro Armonico* op. 3, *La Stravaganza* op. 4, *Il Cimento* op. 8 sowie die Flötenkonzerte op. 10. Vivaldi arbeitete in Venedig, Florenz, Mailand, Wien und Le Cene in Amsterdam sowie Walsh in London verdienstvoll und sehr erfolgreich.

In diesem Kontext ist auch Jean Guillou's Transkription zu sehen. Diese ist in d-Moll für Violine, Cello, Streicher und Cembalo zu sehen. Die Katalognummerierung unter der Nummerierung F. III. N 24; er beinhaltet insgesamt 26 Werke, die in d-Moll sind. Die erhaltenen Transkriptionen von Werken jener Epoche waren jedoch auf eine oder mehrere Violinen ausgerichtet; sie sind allerdings nicht für die Orgel übertragbar.

Jean Guillou's Transkription ist nicht als eine Möglichkeit zu verstehen sondern als eine Möglichkeit, das gesamte Werk auf der Orgel auszuschöpfen, in diesem Fall ein großes, modernes Instrument mit einem großen Pedalwerk – reich an speziellen charakteristischen Klängen. Die rechte Hand (also bei der Orgel das Pedal) innerhalb Vivaldi's Werk ist die rechte Hand, während die linke Hand mit rascher Beweglichkeit über das Cembalo übernimmt, einschließlich (in T. 70 des ersten Satzes) eine Überleitung in die linke Hand übernimmt aber auch die harmonische Füllung. In der zweiten Hand hingegen kommt die Aufgabe des Ausdrucks und der melodischen Fülle der Violinstimmen zu. Im dritten Satz ist die harmonische Begleitung der Orgel die Guillou als Kontrapunkt in den Solo-Episoden bringt. Dies wird in zwei verschiedenen Spielarten der linken Hand erreicht, unter Verwendung von „Protagonisten-Begleitern“ mit einer charakteristischen Zeichnung.

Paola Talamini
Übersetzung Kristin Bredemeier

Prefazione

Non v'è dubbio che Antonio Vivaldi e le sue opere godettero di un'attenzione non più da parte dei contemporanei: testimonianza inequivocabile ne dà l'edizione critica, conseguente alla pubblicazione, presso gli editori Roger e Le Cène di Ginevra, nel 1952, delle raccolte di concerti *L'Estro Armonico* op. III, *La Stravaganza* op. IV, *Le Quattro Stagioni* e *dell'Invenzione* op. VIII, *La Cetra* op. IX e i Concerti per flauto op. X.

Di numerose composizioni vivaldiane autori quali, tra gli altri, G. B. Vianna e G. Krumpholtz elaborarono via via brillanti trascrizioni, destinate per lo più al clavicembalo e al pianoforte. In assoluta sintonia con lo spirito che diede anima a tali versioni si presenta la trascrizione di Jean Guillou del Concerto in Re minore per violoncello, archiviato nella sua edizione originale e ripubblicato nel catalogo Fanna con la numerazione F. III n. 24; in questa trascrizione, intitolata "Inventasi concerti per violoncello, tre dei quali in Re minore", si riferisce a una trascrizione di un'epoca a noi pervenute rielaborano generalmente l'originale, come ad esempio il Concerto per violini solisti, opere trasferibili all'organo senza nessun problema, come ad esempio il Concerto per flauto e tessitura con la zona acuta, destinata di consueto a strumenti a fiato.

Le Trascrizioni di Jean Guillou, invece, sono pensate come una semplice intavolatura, bensì come un'opportunità di ricerca, di scoperta, di sperimentazione. In questo caso, invece dell'organo, nel nostro caso un grande strumento a corda, il violoncello, con il suo pentagramma di 32 note – ricco di timbri ben caratterizzati: al Pedale il basso, al tasto il soprano – si unisce al timbro dell'orchestra vivaldiana, mentre nel gioco della mano sinistra si realizza la parte originale del violoncello solista, completata dal contrabbasso, e, al centro, una cadenza del trascrittore, sia la parte "di ripieno", che quella "di primo piano" di Jean Guillou negli episodi del "Tutti"; alla destra rimane poi il compito di "secondo violino", sempre affidato alla mano destra, che realizza il ruolo melodico dei violini, sapientemente adeguato all'esecuzione manuale. Da notare, nel terzo movimento, la parte melodica di supporto armonico, che Guillou dedica all'organo, in sostituzione agli episodi del "Solo", sempre affidati alla mano sinistra e che realizza, con efficacia, l'impiego di registri "protagonisti", dal carattere nettamente definito.

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d-Moll / D minor / Ré mineur

I

Antonio Vivaldi

1678–1741

Allegro non molto

Transkription: Jean Guiraud

Manual

Fonds 8', 4', 2', Mixture grave
[Tutti]

Pedal

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7

Musical score for measures 7-8. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 7 features a complex rhythmic pattern with eighth and sixteenth notes. Measure 8 continues with similar rhythmic motifs.

9

Musical score for measures 9-11. The system consists of three staves. Measure 9 has a steady eighth-note pattern. Measure 10 shows a continuation of the pattern with some rests. Measure 11 features a more complex rhythmic structure with some beamed notes.

12

Musical score for measures 12-13. The system consists of three staves. Measure 12 includes a '7' above a note and a 'Flutes 8', 2'' above a measure. Measure 13 is marked with '[Solo]' and shows a change in the bass line.

14

Musical score for measures 14-15. The system consists of three staves. Measure 14 has a long note with an accent (^) and a fermata. Measure 15 continues with a similar note and an accent (^).

16

Musical score for measures 16-18. The system consists of three staves. Measure 16 has a long note with an accent (^) and a fermata. Measure 17 has a long note with an accent (^) and a fermata. Measure 18 continues with a similar note and an accent (^).

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19

Musical score for measures 19-21. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with a long note in measure 19, a triplet in measure 20, and another long note in measure 21. The middle and bottom staves are in bass clef and contain a rhythmic accompaniment of eighth notes. A dynamic marking '(b)' is present in measure 20.

22

Musical score for measures 22-24. The system consists of three staves. The top staff is in treble clef with a key signature of one flat. It features a melodic line with a long note in measure 22, a triplet in measure 23, and another long note in measure 24. The middle and bottom staves are in bass clef and contain a rhythmic accompaniment of eighth notes.

25

Musical score for measures 25-27. The system consists of three staves. The top staff is in treble clef with a key signature of one flat. It features a melodic line with a triplet in measure 25, a long note in measure 26, and a [Tutti] marking in measure 27. The middle and bottom staves are in bass clef and contain a rhythmic accompaniment of eighth notes. A dynamic marking 'trm' is present in measure 27.

28

Musical score for measures 28-30. The system consists of three staves. The top staff is in treble clef with a key signature of one flat. It features a melodic line with a triplet in measure 28, a long note in measure 29, and another triplet in measure 30. The middle and bottom staves are in bass clef and contain a rhythmic accompaniment of eighth notes.

31

Musical notation for measures 31-33. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features complex rhythmic patterns with many beamed notes and rests.

34

Musical notation for measures 34-36. The system consists of three staves. A "[Solo]" instruction is placed above the first staff in measure 34. The notation includes various note values and rests.

37

Musical notation for measures 37-38. The system consists of three staves. The notation continues with complex rhythmic patterns and rests.

39

Musical notation for measures 39-41. The system consists of three staves. The notation includes various note values and rests. There are accents (^) above notes in the bottom staff.