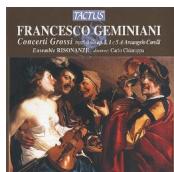


Geminiani – Concerti Grossi Op.3, 1 e 5 (2004)

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1. Concerti Grossi dall' Op.3 di A. Corelli: n.1 in Fa maggiore: Grave 1:42 2. Concerti Grossi dall' Op.3 di A. Corelli: n.1 in Fa maggiore: Allegro 1:21 3. Concerti Grossi dall' Op.3 di A. Corelli: n.1 in Fa maggiore: Vivace 1:59 4. Concerti Grossi dall' Op.3 di A. Corelli: n.1 in Fa maggiore: Allegro 1:15 5. Concerti Grossi dall' Op.3 di A. Corelli: n.3 in Si b maggiore: Grave 1:29 6. Concerti Grossi dall' Op.3 di A. Corelli: n.3 in Si b maggiore: Vivace 0:34 7. Concerti Grossi dall' Op.3 di A. Corelli: n.3 in Si b maggiore: Largo 2:10 8. Concerti Grossi dall' Op.3 di A. Corelli: n.3 in Si b maggiore: Allegro 1:52 [play](#) 9. Concerti Grossi dall' Op.3 di A. Corelli: n.4 in si minore: Largo 1:55 10. Concerti Grossi dall' Op.3 di A. Corelli: n.4 in si minore: Vivace 1:19 11. Concerti Grossi dall' Op.3 di A. Corelli: n.4 in si minore: Adagio 1:55 12. Concerti Grossi dall' Op.3 di A. Corelli: n.4 in si minore: Presto 1:03 13. Concerti Grossi dall' Op.3 di A. Corelli: n.9 in fa minore: Grave 2:01 14. Concerti Grossi dall' Op.3 di A. Corelli: n.9 in fa minore: Vivace 0:58 15. Concerti Grossi dall' Op.3 di A. Corelli: n.9 in fa minore: Largo 1:30 16. Concerti Grossi dall' Op.3 di A. Corelli: n.9 in fa minore: Allegro 1:46 17. Concerti Grossi dall' Op.3 di A. Corelli: n.10 in la minore: Vivace 0:42 18. Concerti Grossi dall' Op.3 di A. Corelli: n.10 in la minore: Allegro 1:14 19. Concerti Grossi dall' Op.3 di A. Corelli: n.10 in la minore: Adagio 0:49 20. Concerti Grossi dall' Op.3 di A. Corelli: n.10 in la minore: Allegro 1:43 21. Concerti Grossi dall' op.1 di A. Corelli: n.9 in Sol maggiore: Allegro 1:08 22. Concerti Grossi dall' op.1 di A. Corelli: n.9 in Sol maggiore: Adagio - Allegro 1:34 23. Concerti Grossi dall' op.1 di A. Corelli: n.9 in Sol maggiore: Adagio 1:38

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24. Concerti Grossi dall' op.1 di A. Corelli: n.9 in Sol maggiore: Allegro 1:31 25. Concerti Grossi dall' op.5 di A. Corelli: n.1 in Re maggiore: Grave - Allegro 2:28 26. Concerti Grossi dall' op.5 di A. Corelli: n.1 in Re maggiore: Allegro 2:04 27. Concerti Grossi dall' op.5 di A. Corelli: n.1 in Re maggiore: Adagio 2:39 28. Concerti Grossi dall' op.5 di A. Corelli: n.1 in Re maggiore: Allegro 1:29 29. Concerti Grossi dall' op.5 di A. Corelli: n.3 in Do maggiore: Adagio 2:18 30. Concerti Grossi dall' op.5 di A. Corelli: n.3 in Do maggiore: Allegro 1:54 31. Concerti Grossi dall' op.5 di A. Corelli: n.3 in Do maggiore: Adagio 3:08 32. Concerti Grossi dall' op.5 di A. Corelli: n.3 in Do maggiore: Allegro 2:12

Ensemble Resonanz Violini: Carlo Chiarappa, Dominique ChiarappaZryd, Sabine Brodbeck Violoncello: Martin Zeller Clavicembalo: Stefano Demicheli Tiorba: DiegoCantalupi Violini: Sylvia Gmür, Daniela Beltraminelli, Dominique ChiarappaZryd, Denise Gruber, Sabine Brodbeck Viola: Svetlana Fomina Violoncello: Michaël Chiarappa Contrabbasso: Roberto Bevilacqua Organo: Andrea Perugi

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Francesco Saverio Geminiani (5 December 1687 – 17 September 1762) was an Italian violinist, composer, and music theorist. Born at Lucca, he received lessons in music from Alessandro Scarlatti, and studied the violin under Carlo Ambrogio (Ambrosio) Lonati in Milan and afterwards under Arcangelo Corelli. From 1707 he took the place of his father in the Cappella Palatina of Lucca. From 1711, he led the opera orchestra at Naples, as Leader of the Opera Orchestra and concertmaster, which gave him many opportunities for contact with Alessandro Scarlatti. After a brief return to Lucca, in 1714, he set off for London, where he arrived with the reputation of a virtuoso violinist, and soon attracted attention and patrons, including William Capel, 3rd Earl of Essex, who remained a consistent patron. In 1715 Geminiani played his violin concerti for the court of George I, with Handel at the keyboard.

Geminiani made a living by teaching and writing music, and tried to keep pace with his passion for collecting by dealing in art, not always successfully. Many of his students went on to have successful careers such as Charles Avison, Matthew Dubourg, Michael Christian Festing, Bernhard Joachim Hagen, and Cecilia Young.

After visiting Paris and residing there for some time, he returned to England in 1755. In 1761, on one of his sojourns in Dublin, a servant robbed him of a musical manuscript on which he had bestowed much time and labour. His vexation at this loss is said to have hastened his death.

He appears to have been a first-rate violinist. His Italian pupils reportedly called him *Il Furibondo*, the Madman, because of his expressive rhythms. He is best known for three sets of concerti grossi, his Opus 2 (1732), Opus 3 (1733) and Opus 7 (1746), (there are 42 concerti in all) which introduce the viola as a member of the concertino group of soloists, making them essentially concerti for string quartet. These works are deeply contrapuntal to please a London audience still in love with Corelli, compared to the galant work that was fashionable on the Continent at the time of their composition. Geminiani also reworked a group of violin sonatas from his teacher Corelli into concerti grossi.

His *Art of Playing the Violin* published in London (1751) is the best-known summation of the 18th century Italian method of violin playing, and is an invaluable source for study of late Baroque performance practice, giving detailed information on vibrato, trills, and other violin techniques. His *Guida harmonica* (c.1752, with an addendum in 1756) is one of the most unusual harmony treatises of the late Baroque, serving as a sort of encyclopedia of basso

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continuo patterns and realizations. There are 2236 patterns in all, and at the end of each pattern is a page number reference for a potential next pattern; thus a student composer studying the book would have an idea of all the subsequent possibilities available after any given short bass line.

Geminiani published a number of solos for the violin, three sets of violin concerti, twelve violin trios, The Art of Accompaniment on the Harpsichord, Organ, etc. (1754), Lessons for the Harpsichord, Art of Playing the Guitar (1760) and some other works. ---wiki

Francesco Geminiani (ur. 5 grudnia 1687 w Lucce, zm. 17 września 1762 w Dublinie) był włoskim barokowym kompozytorem, skrzypkiem i teoretykiem muzyki. Geminiani był przede wszystkim wirtuozem skrzypiec, jego uczniowie nazywali go Il Furibondo – szaleniec. Sam uczył się gry i komponowania u Scarlattiego, Lonatiego i Corelliego. Od roku 1711 był kapelmistrzem w Neapolu. W 1714 roku wyjechał do Londynu, gdzie został protegowanym Williama Capela, 3. hrabiego Essex. W roku 1715 grał wspólnie z Georgiem Friedrichem Händlem dla dworu Jerzego I Hanowerskiego. Grającemu na skrzypcach Geminianiemu akompaniował Händel na klawesynie. Obaj kompozytorzy cenili się nawzajem i przyjaźnili.

Geminiani żył w Londynie komponując i grając, zajmował się także kolekcjonowaniem dzieł sztuki. Po wieloletnim pobycie w Paryżu, powrócił do Londynu w 1755. W 1761 roku podczas wizyty w Dublinie służący skradł mu partyturę utworu, nad którym Geminiani długo pracował. Stratę rękopisu Geminiani przeżył tak głęboko, że odbiło się to na jego zdrowiu i miało stać się przyczyną wcześniejszej śmierci.

Geminiani był autorem wielu concerti grossi. W 1751 roku w Londynie ukazała się jego Art of Playing the Violin. Był też autorem Guida harmonica oraz Art of Playing the Guitar. ---wiki

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