

CORELLI! – we are familiar with his works, and meet them as old friends: this is the death knell for his music.

Why was he known to his contemporaries as *il Divino*? Why, on 1 January 1700, did the publication in Rome of his violin sonatas in wonderful copperplate cause a sensation? Wherein lies the spell of this music, which immediately enraptured players and listeners far and wide? Not in the violin's virtuosity – this was already familiar from the works of his predecessors Uccellini, Lonati, Biber and Vitali. But here someone had achieved a balance in the conduct of voices, a nobility of melody and proportions that impacted directly on the works of Vivaldi, Handel and Bach.

By presenting the famous sonatas again in their version for treble recorder, printed in London during Corelli's lifetime, we wish the new edition will offer a fresh look at a sonority in danger of being obscured by convention or the escapades of flamboyant virtuosos.

The edition

Only those who can *see the whole* (Quantz) are able to grasp and present a piece in all its nuances, and we know that one cannot perform Italian style ornaments without a knowledge of chords and their emotional effect. This is why we have printed the bass line and its figures below the flute part. For the rest, our edition follows the source, the 1702 print by Walsh in London titled:

SIX

Solos for A FLUTE and A BASS By
ARCANGELO CORELLI

Being

The second part of his Fifth OPERA
Containing

PRELUDES ALLMANDS CORRANTS liGGS
SARABANDS GAVOTTS with the SPANISH FOLLY

The whole exactly Transpos'd and made fitt for
A FLUTE and A BASS with the approbation
of severall Eminent Masters

In the 3/8 variation of the Follia (bar 160 ff.) we have chosen a sensible solution that preserves the bass model's periodicity, while enjoying the carefree way the music, from bar 301, heads for the tonic's submediant rather than the dominant – supported by strong consecutive octaves. The Walsh print contains several superfluous, irritating bass figures, which presumably occurred while transposing the violin version, often in Dorian notation; these figures have been eliminated, while some leading tones required sharpening. In place of a critical report we refer to the facsimile edition of our source (Münster 1998, Mieroprint-Verlag, EM 2021.)

Realization of the Basso continuo

Francesco Geminiani, the great violinist, composer and teacher, himself a pupil of Corelli and a tireless champion of his works, shall be our source for accompanying on the harpsichord: *Sometimes playing many Chords, and at other Times few, for our Delight arises from the Variety. Whenever the Upper Part stops, and the Bass continues, He who accompanies must make some Melodious Variation on the same Harmony, in order to awaken the Imagination of the Performer, whether he Sings or Plays, and at the same Time to give Pleasure to the Hearer. ... In accompanying grave Movements he should make use of the Acciachature, for these rightly placed, have a wonderful Effect; and now and then should touch the several Notes of the Chord lightly one after another, to keep the Harmony alive. ... To conclude, I must beg Leave to affirm that he who has no other Qualities than that of playing the Notes in Time, and placing the Figures, as well as he can, is but a wretched Accompanyer.* (From: *Rules for playing in a true Taste*, London 1739). (Facsimile: Münster: Mieroprint-Verlag 1990, EM 3035.)

Winfried Michel

COVER

Jan Frans van Douven (1656–1727): Arcangelo Corelli. Berlin, Schloss Charlottenburg