

VIVALDI

Introduzione al Gloria Gloria in D / D major

Bearbeitet für Soli, Chor und Orgel
Arranged for Soloists, Choir and Organ

von / by Martin Focke

RV 642, 589

Partitur / Score



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VORWORT

Antonio Vivaldis (1678–1741) *Gloria* in D-Dur RV 589 gehört zu den bedeutendsten geistlichen Vokalkompositionen des frühen 18. Jahrhunderts. Seit seiner Wiederentdeckung im Jahre 1930 ist das Werk ein fester Bestandteil des internationalen Konzertrepertoires.

Über die Entstehung der Komposition oder das Datum der Uraufführung ist wenig bekannt. Man kann aber davon ausgehen, dass Vivaldi dieses *Gloria* zwischen 1713 und 1719 für die Sängern und Instrumentalistinnen des venezianischen Ospedale della Pietà schrieb, wobei neuerliche Erkenntnisse, vor allem papierkundliche Untersuchungen das Jahr 1716 wahrscheinlich erscheinen lassen.

Üblicherweise wurde das *Gloria*, welches als Teil der Messe im liturgischen Zusammenhang aufgeführt wurde, durch eine Solo-Motette, eine *Introduzione* eingeleitet. Welche der drei erhaltenen Kompositionen aus der Feder Vivaldis mit dem Titel „*Introduzione al Gloria*“ dem *Gloria* RV 589 vorangestellt wurde, und ob die Einlei-

tung überhaupt ein eigenes Werk Vivaldis war, ist unklar. Mit Blick auf den musikalischen Gestus, den Entstehungszeitraum und auch die Tonart erscheint die *Introduzione* RV 642 aber als ideale Kombination zum Hauptwerk, so dass sie für diese Ausgabe dem *Gloria* vorangestellt wurde.

Die vorliegende Bearbeitung für Soli, Chor und Orgel folgt den in Turin verwahrten Autographen, ohne dabei eine kritische Ausgabe vorlegen zu wollen bzw. zu können, und ist dabei auf jedem zweimanualigen Instrument realisierbar. Auf Vorschriften zur Registrierung wurde bewusst verzichtet. Hierbei sind Chorstärke und natürlich die individuelle Disposition der jeweiligen Orgel zu berücksichtigen. Mit Sicherheit ist es hilfreich, sich die originale Klanggestalt vor Augen zu führen. Die vorliegende Bearbeitung verlangt aber keine Imitation des Orchesterklangs mit den Mitteln der Orgel, sondern möchte eine eigenständige, für diese Besetzung zugeschnittene Fassung anbieten.

Christoph Heimbucher

PREFACE

The *Gloria* in D major, RV 589, by Antonio Vivaldi (1678–1741), is one of the outstanding sacred vocal works of the early eighteenth century. Since its rediscovery in 1930 it has found a permanent place in the international concert repertoire. Although we know little about the work's origins or the date of its first performance, it is safe to assume that Vivaldi wrote the *Gloria* some time between 1713 and 1719 for the young female singers and instrumentalists of the Ospedale della Pietà. Recent findings, especially from an examination of the manuscript paper, strongly suggest that it was written in 1716. The *Gloria* was performed in a liturgical context as part of the Mass and was customarily preceded by an introductory solo motet. It is uncertain, however, which of Vivaldi's surviving compositions with the title "Introduzione al Gloria" might have served as the introduction to RV 589, or indeed whether the introduction was by Vivaldi at all. In view of its musical style, its place of origin and its choice of

key, the *Introduzione* RV 642 seems to be an ideal companion to the larger work and thus precedes the *Gloria* in our edition. The present arrangement for solo voices, chorus and organ follows the autograph manuscripts preserved in Turin, although it was neither our intention nor within our powers to present a scholarly-critical edition. It can be performed on any two-manual instrument. We have deliberately refrained from offering suggestions regarding the registration, which must take into account the size of the chorus and, of course, the specifications of the instrument used. Although it is doubtless helpful to bear in mind the work's original sound, our arrangement does not require that the organ imitate the sound of an orchestra. Instead, it attempts to present a self-sufficient and idiomatic version for the forces employed.

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(translated by J. Bradford Robinson)

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