CONCERTO IN C MAJOR

Bre 1

for Violin & String Orchestra

by

Giuseppe Antonio Brescianello

Ed. Alan Bonds

Arcodoro Edition

Giuseppe Antonio Brescianello
(also Bressonelli; ca. 1690, Bologna – 4 October 1758, Stuttgart)

From Wikipedia:
"Giuseppe Antonio Brescianello (also Bressonelli) was an Italian Baroque composer and violinist. His name is mentioned for the first time in a document from 1715 in which the Maximilian II Emanuel appointed him violinist in his court orchestra in Munich. Soon after, in 1716, after the death of Johann Christoph Pez, he got the job of music director and as a maître des concerts de la chambre at the Württemberg court in Stuttgart. In 1717, he was appointed Hofkapellmeister. Around 1718, he composed the pastorale opera La Tisbe, which he dedicated to the Archduke Eberhard Ludwig. Brescianello did this in vain hope that his opera would be listed at the Stuttgart theatre. In the years from 1719 to 1721, a fierce conflict emerged, in which Reinhard Keiser repeatedly attempted to get Brescianello's post. In 1731, Brescianello became Oberkapellmeister. In 1737, the court had financial problems which led to the dissolution of the opera staff and Brescianello lost his position. For this reason, he dedicated himself increasingly to composition and this resulted in his 12 concerti e sinphonie op. 1 and some time later the 18 Pieces for gallichone (gallichone here means mandora, a type of lute). In 1744, the financial problems at the court diminished and he was reappointed as Oberkapellmeister by Karl Eugen, Duke of Württemberg, mostly "because of his special knowledge of music and excellent skills". He led the court and opera music until his pension in the period between 1751 and 1755. His successors were Ignaz Holzbauer and then Niccolò Jommelli. "

From anther article:
"Italian composer. Nothing is known of his life until he arrived in Munich from Venice in 1715 as a viola player for the Elector of Bavaria, Max Emanuel. A short time afterwards, in 1716, he left for the Würtemburg court of Duke Eberhard Ludwig in Stuttgart, where in 1717, as "musique directeur, maître des concerts de la chambre" he succeded Johann Christoph Pez in the office of court Kapellmeister. During the years 1719-21, Reinhard Keiser attempted determinedly but unsuccessfully to oust the "damned Italian" from his position. In 1731 Brescianello finally received the title "Councillor and First Kapellmeister." By then he was successfully in charge of a large court orchestra that on occasion numbered more than sixty musicians. Following the death of the sovereign Karl Alexander in 1737, the court finances were so catastrophically reduced that the orchestra was reduced to just a few musicians and Brescianello lost his post. It was not until 1744, when Karl Eugen assumed the throne, that Brescianello was reappointed to his former positiom, from which he finally retired in 1751. He remained in Stuttgart, where he died in 1758. He built his reputation more on performing and conducting (by all accounts he almost single-handedly rejuvenated musical life in Stuttgart during his tenure there), though he composed a few instrumental works as well."

This edition of the Brescianello: Concerto in C major, Bre 1

There are two manuscript editions at the Saxon State Library in Dresden (SLUB) available from IMSLP.
Mus. 2364-0-1 Schrank No: II, 33 Fach 12 . Lage "No: 12 Concerto ..... del Sign. Brescianello"

The first version is a full score, very cramped and sometimes hard to read. It is full of mistakes and inconsistencies. It does not contain figures for the bass. It is also incomplete, the scan lacking the last 40 bars or so. The score has been reconstructed from the parts.

The other is a set of parts, beautifully copied, in a different hand (Johann Gottlieb Morgenstern).
Mus. 2364-0-1a.
Sadly it reproduces the mistakes and anomalies in the original score faithfully.
It also contains a significant cut in the first movement (bars 47-55), presumably from a later performance.

The parts contain a different first movement part for two oboes and a copy of the bass part for bassoon.
It is in a different hand, possibly Pisendel's.
It also contains a separate part for Cembalo, but without figures, and another bass version titled Basso Rip(ieno).

I have done my best to intuitively reconcile the most glaring anomalies, especially slurs in the 3rd movt.
Performers should consult the original ms. and decide for themselves.

The 'keyboard reduction' part is simply that - a fairly rough-and-ready combination of the 2nd violin and viola parts for non-orchestral performance. It is *not* a continuo realization.

The score has been typeset in Score, by the San Andreas Press.

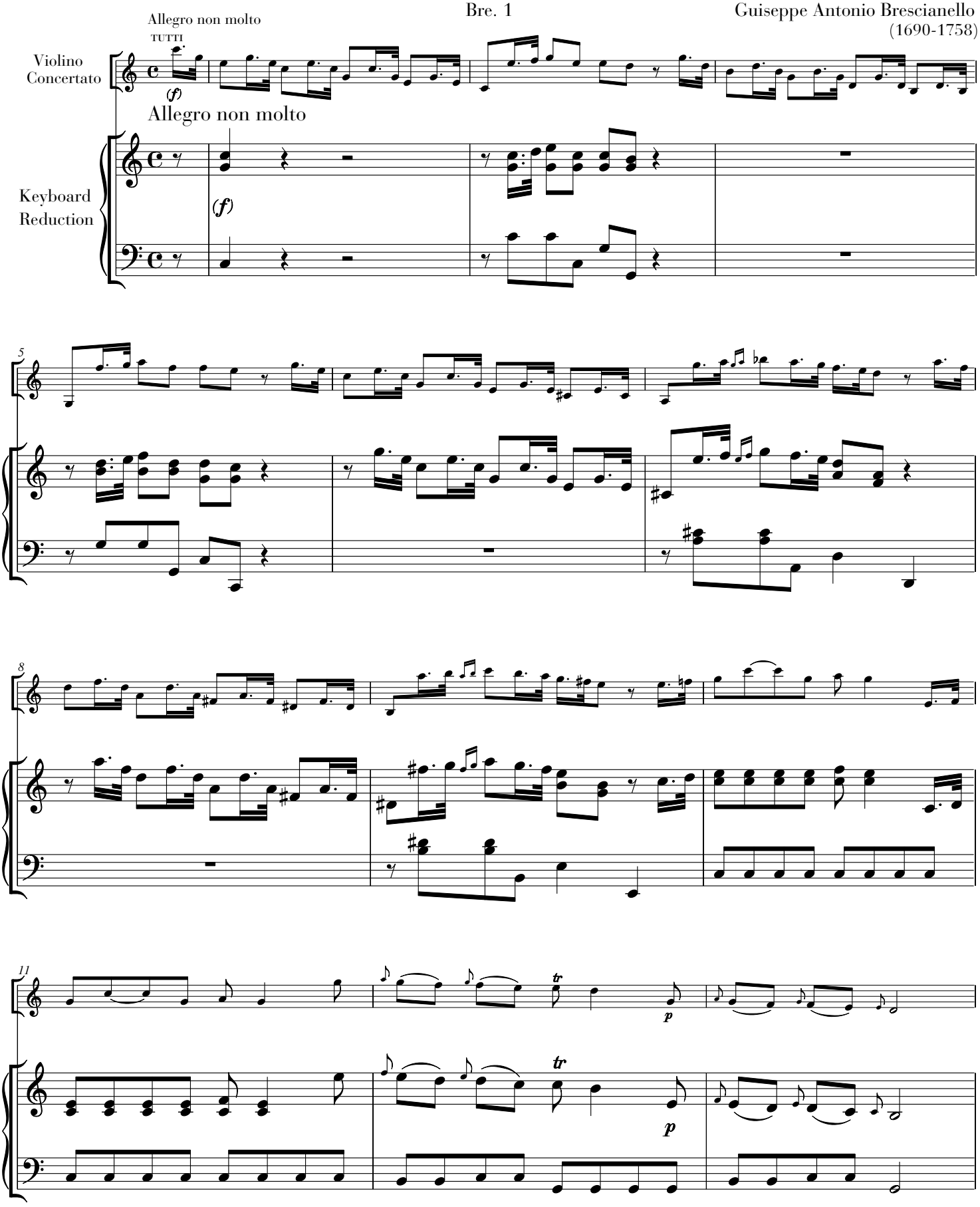
Please report any errors to abonds@swiftdsl.com.au

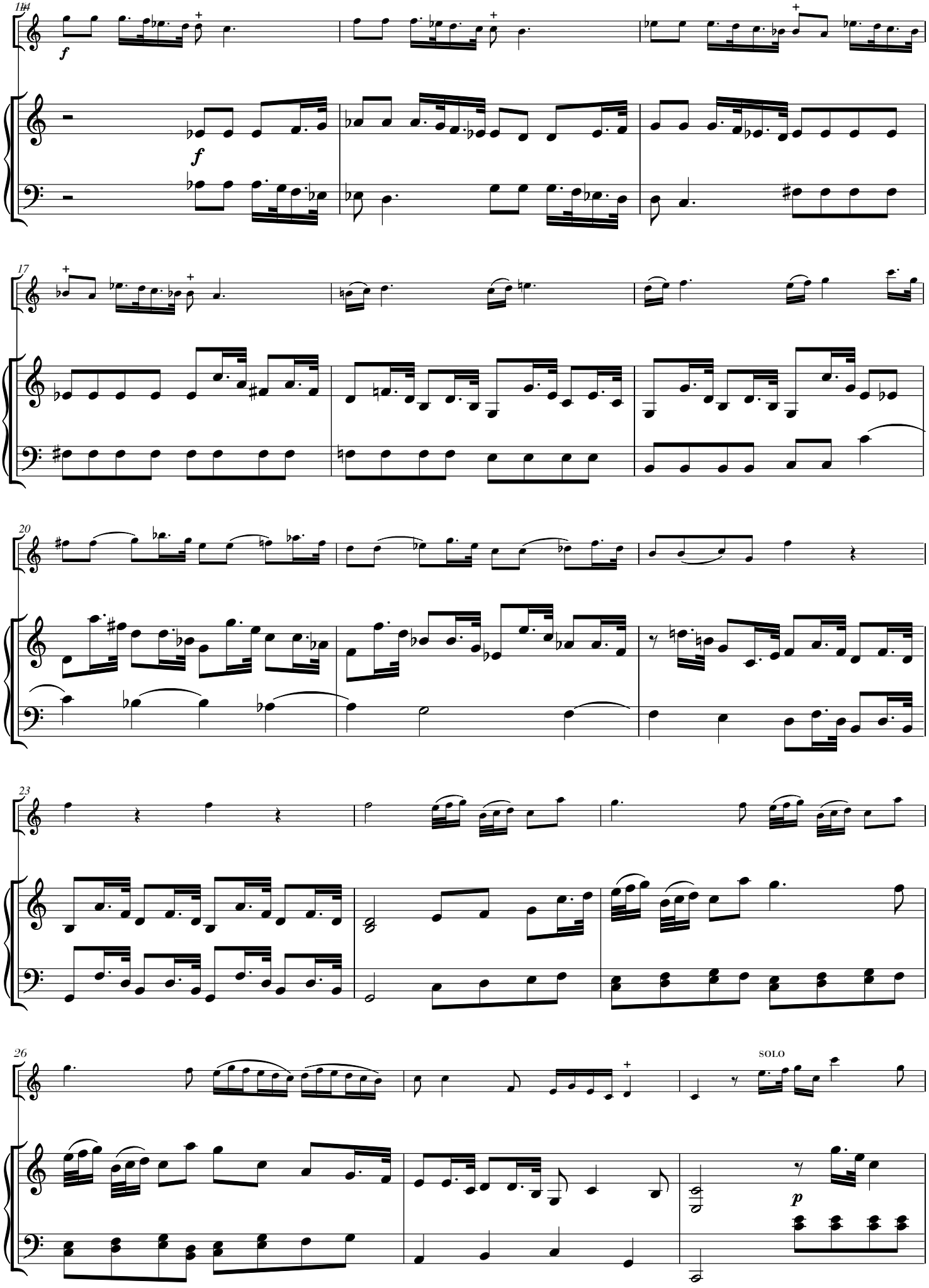
Alan Bonds
Perth, Western Australia
May, 2016

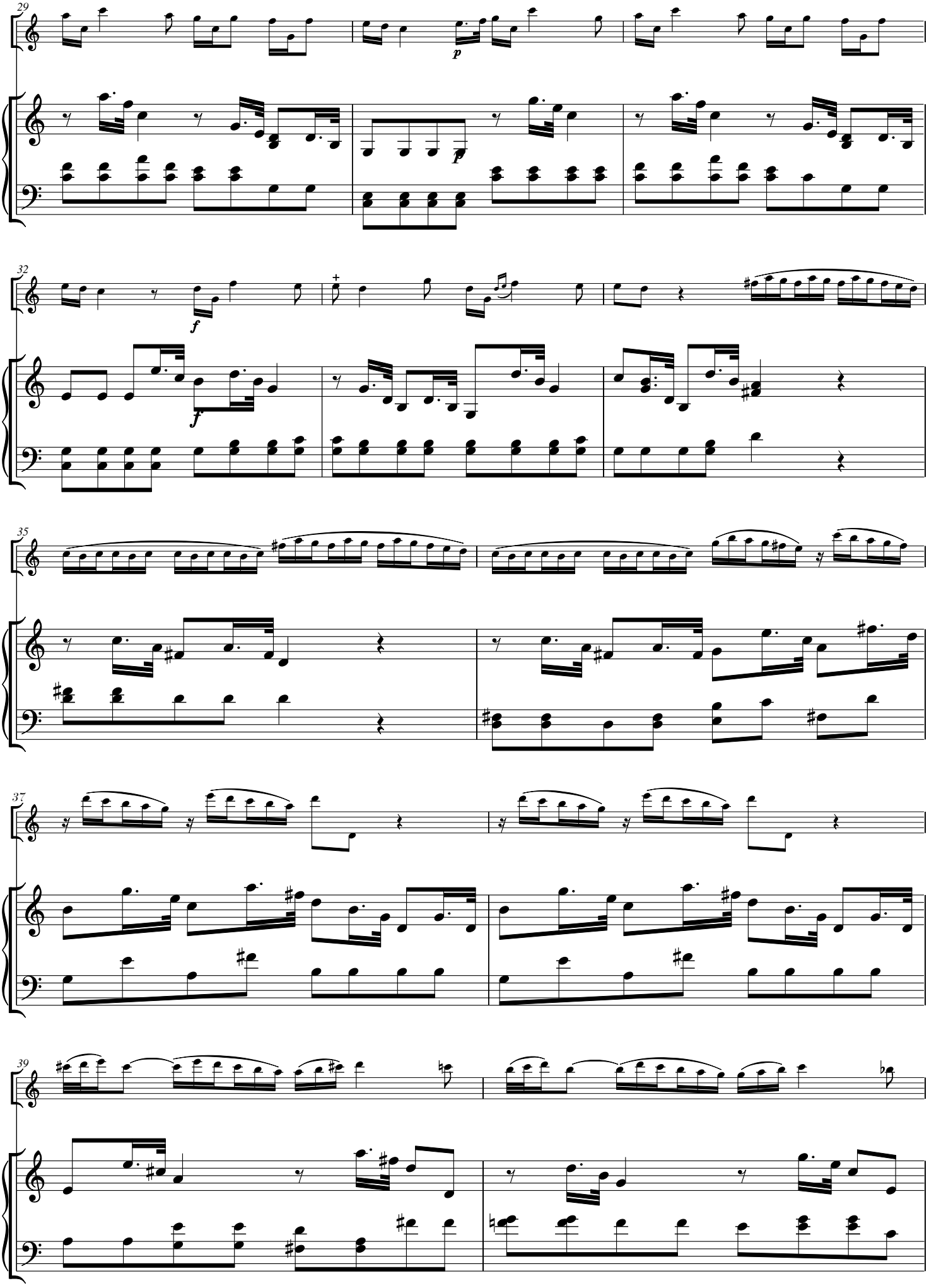
CONCERTO IN C MAJOR

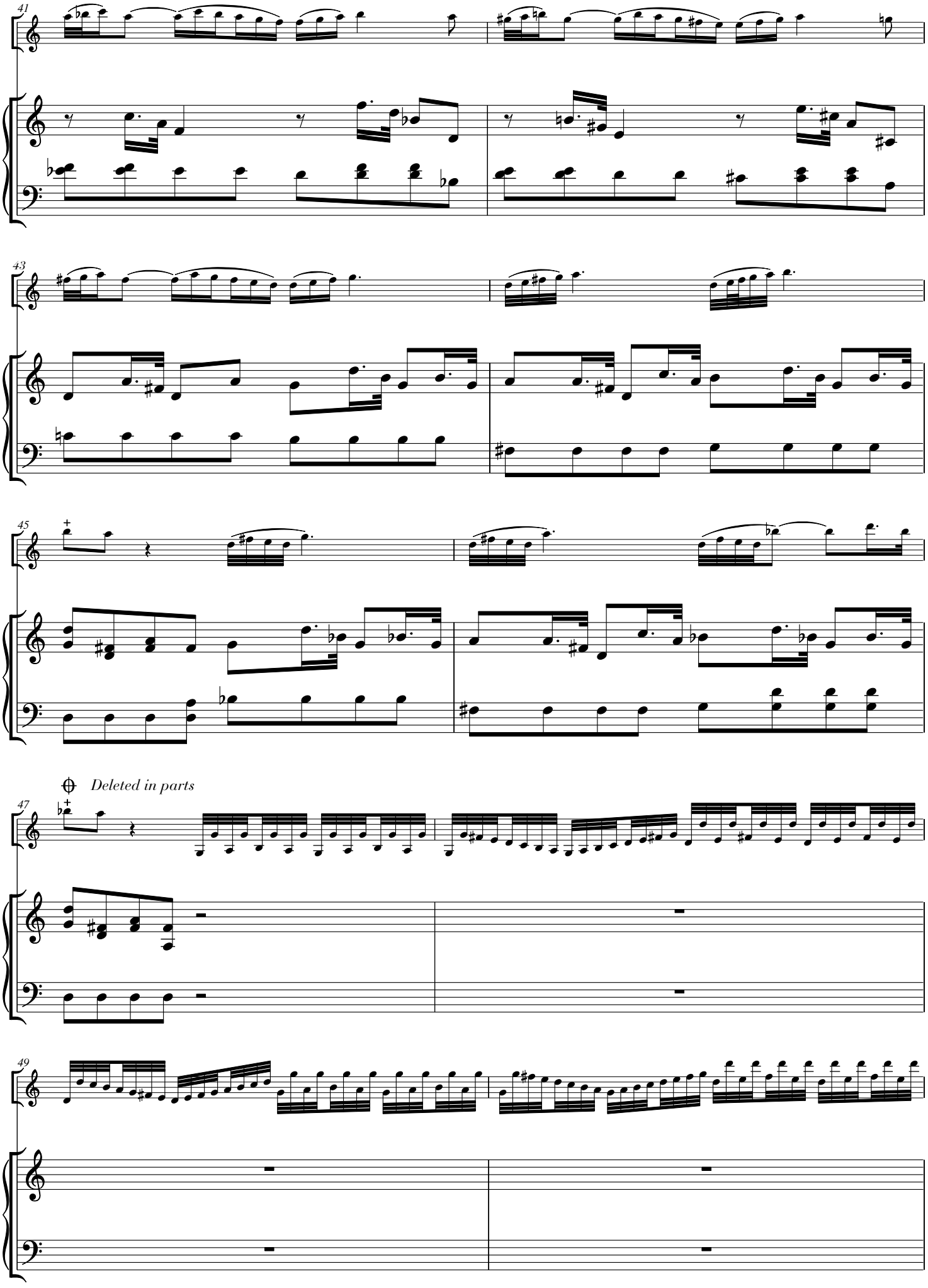
Bre. 1

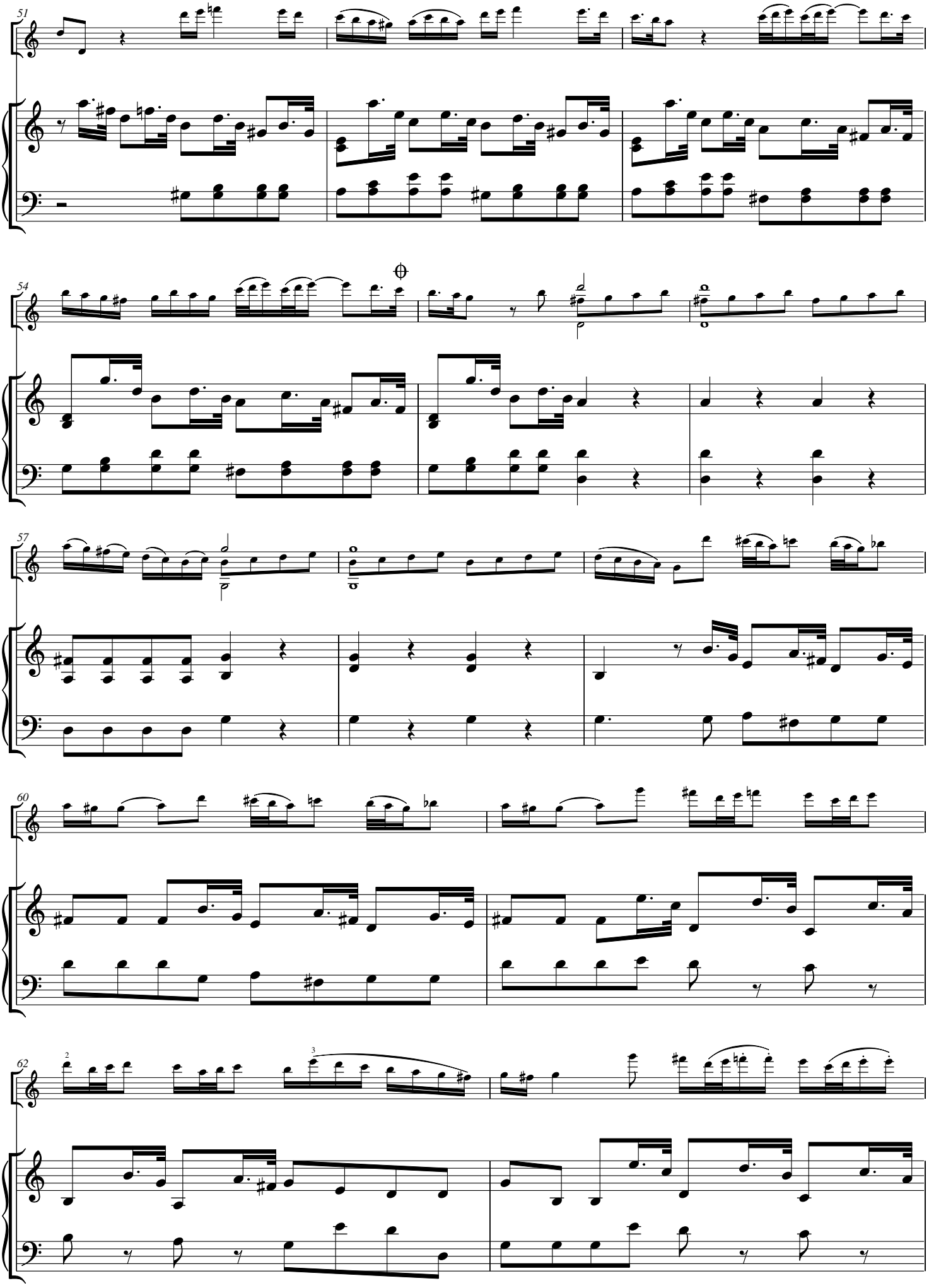
Guiseppe Antonio Brescianello
(1690-1758)

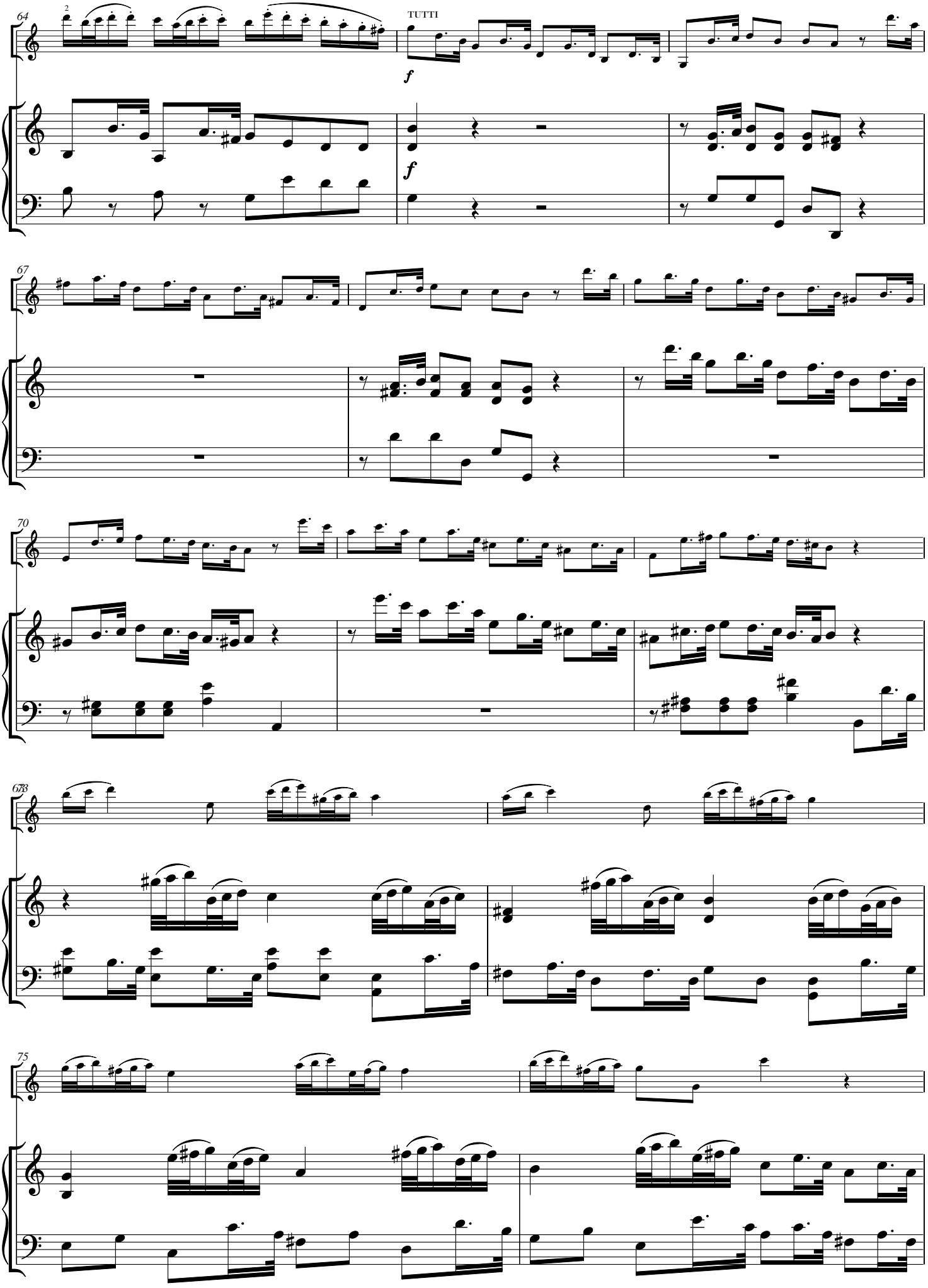


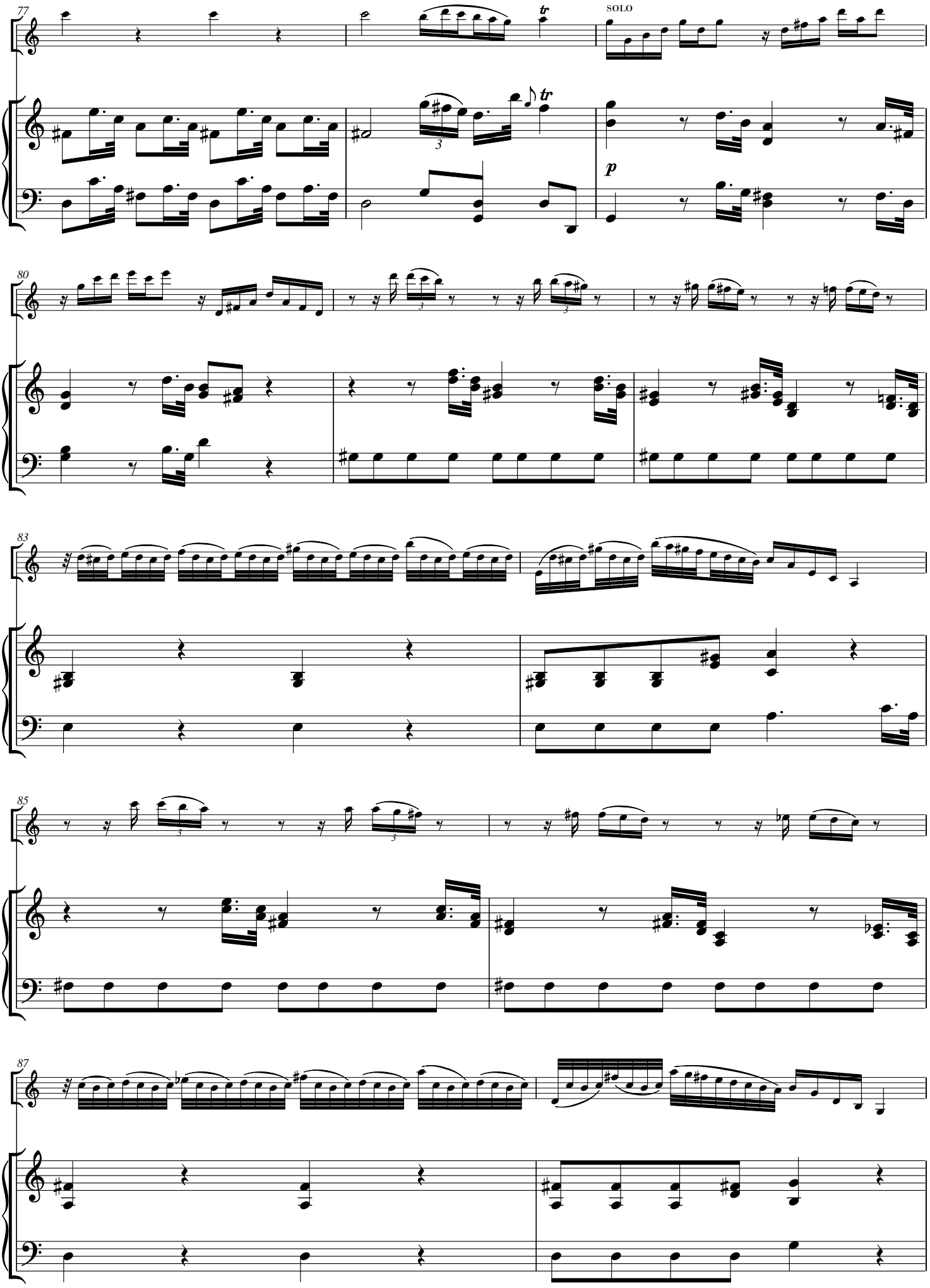

11
f
f
17
20
23
26
SOLO
p

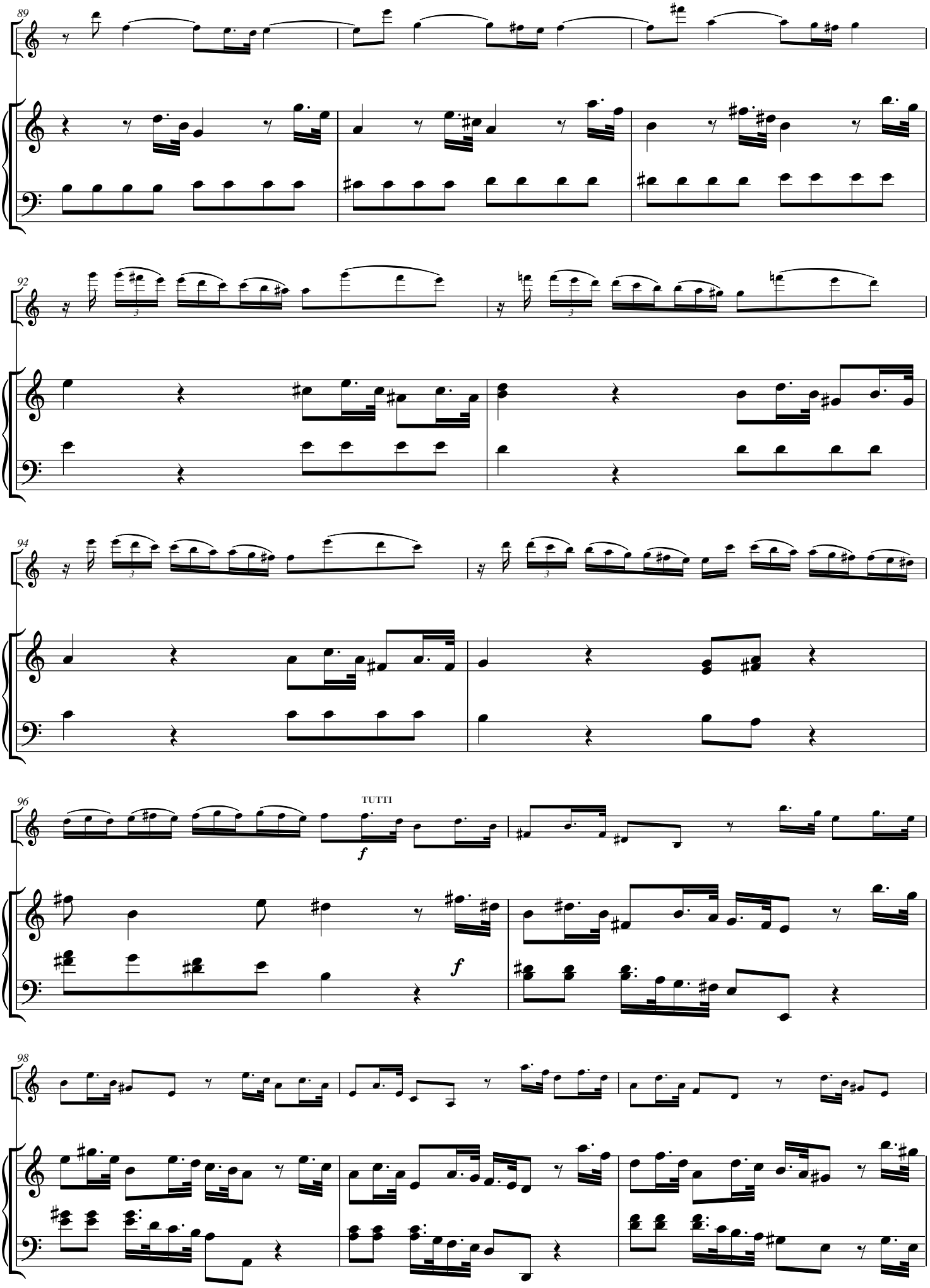

29
p
32
f
f
35
37
39

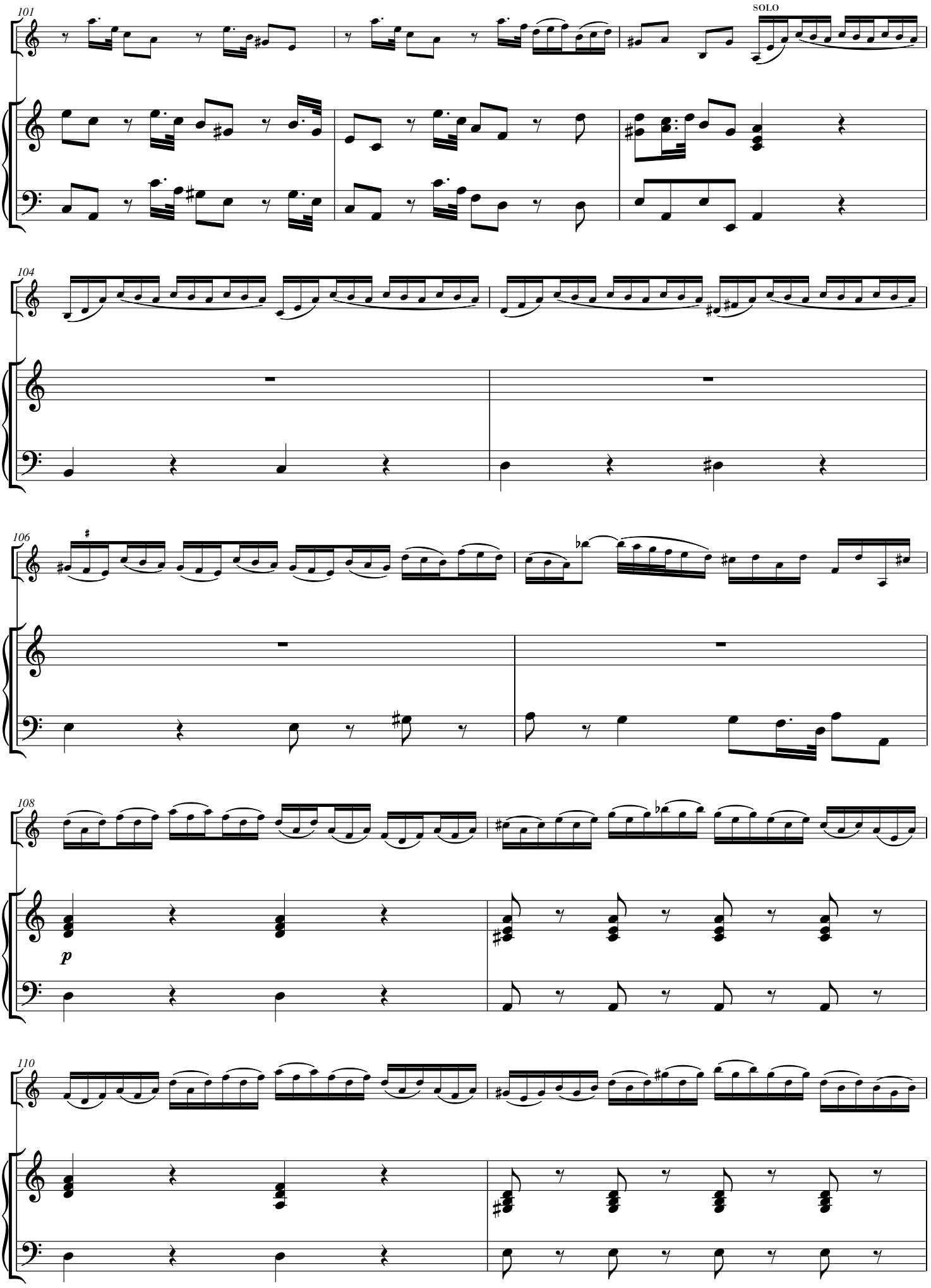

41
43
45
Deleted in parts
47
49

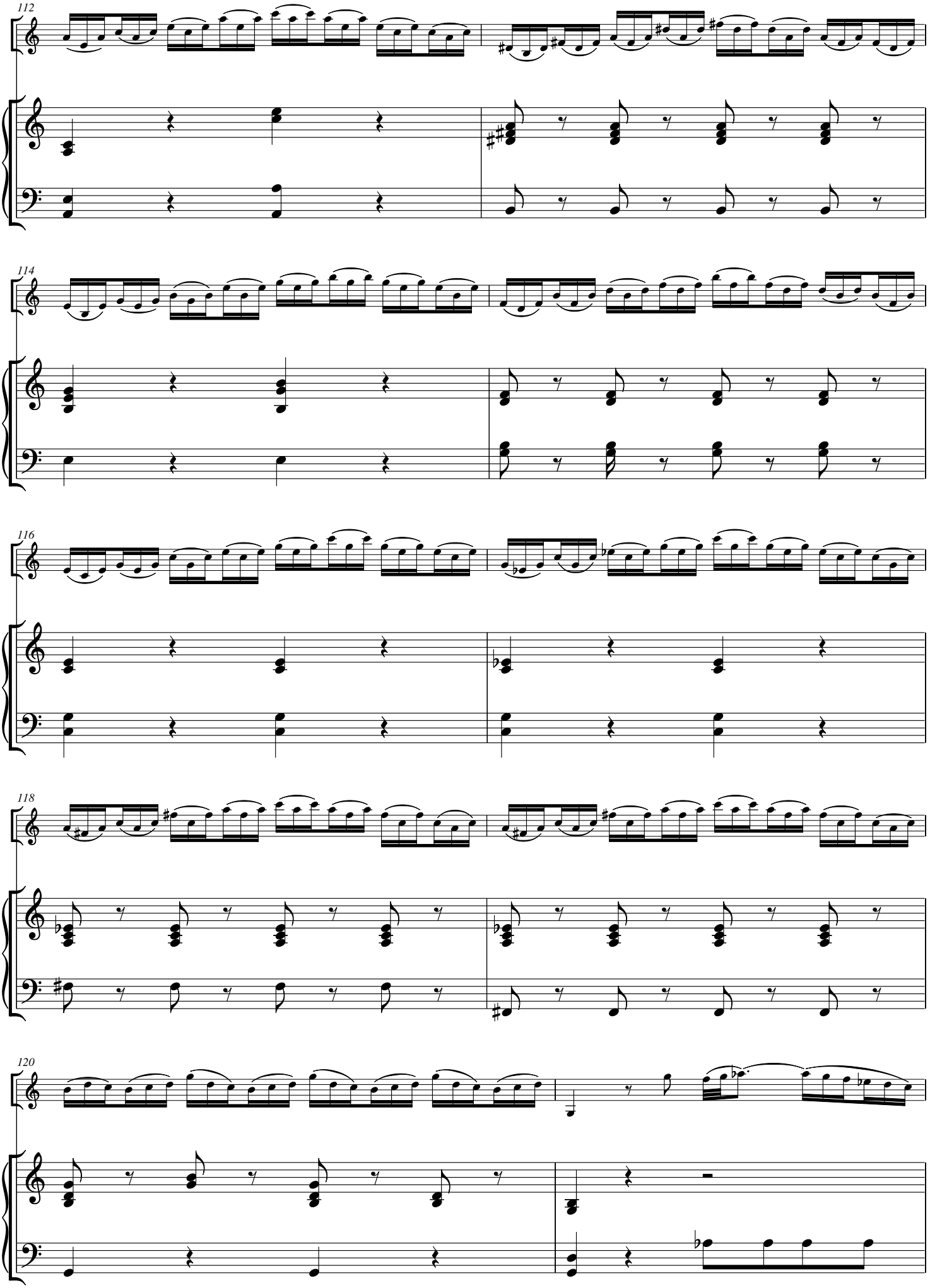

51
54
57
60
62


64
2
TUTTI
f
f
67
70
72
73
75


77
SOLO
tr
tr
p
80
83
85
87


89
92
94
96
TUTTI
f
f
f
98


101
SOLO
104
106
108
p
110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116
118
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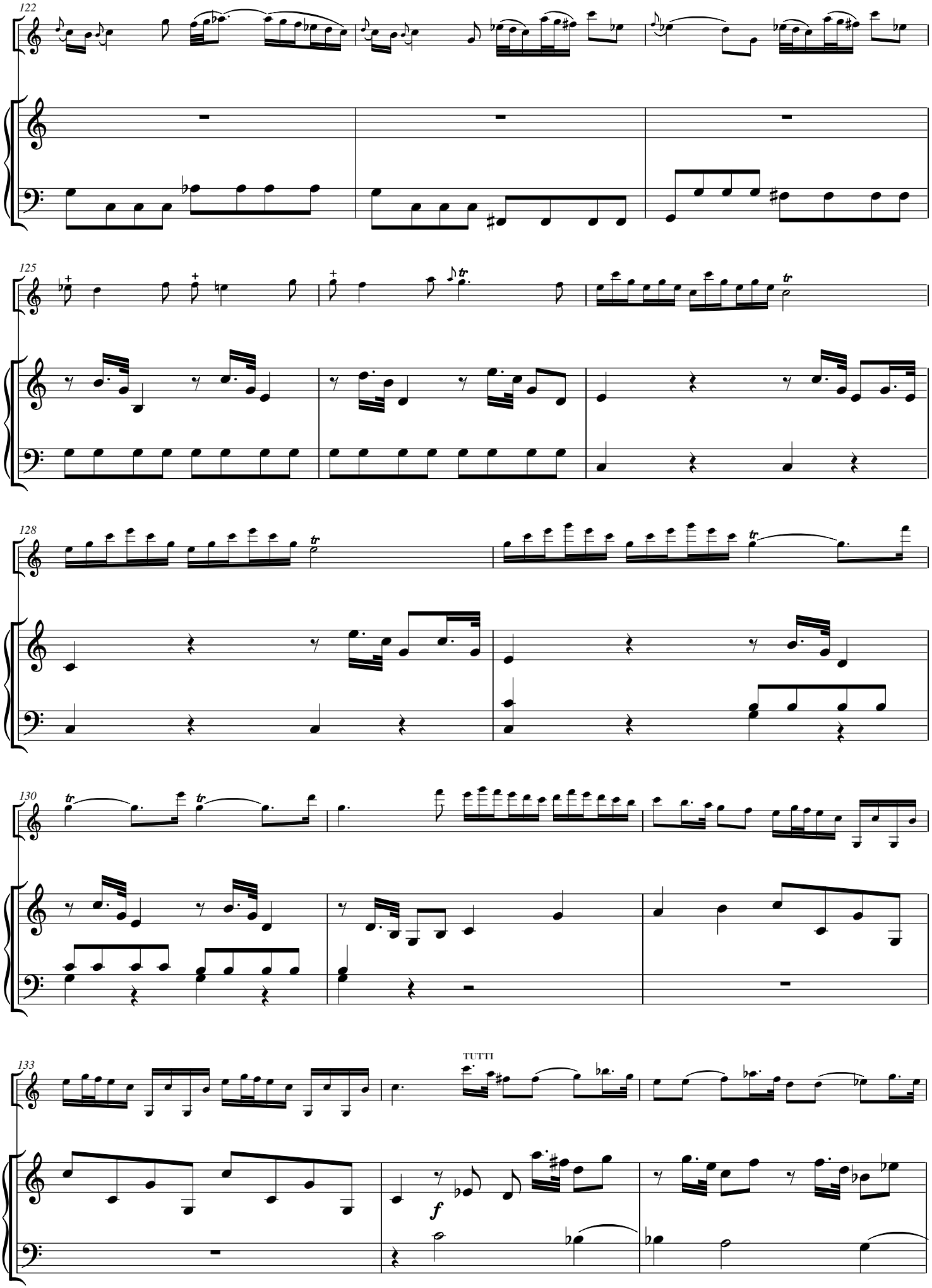
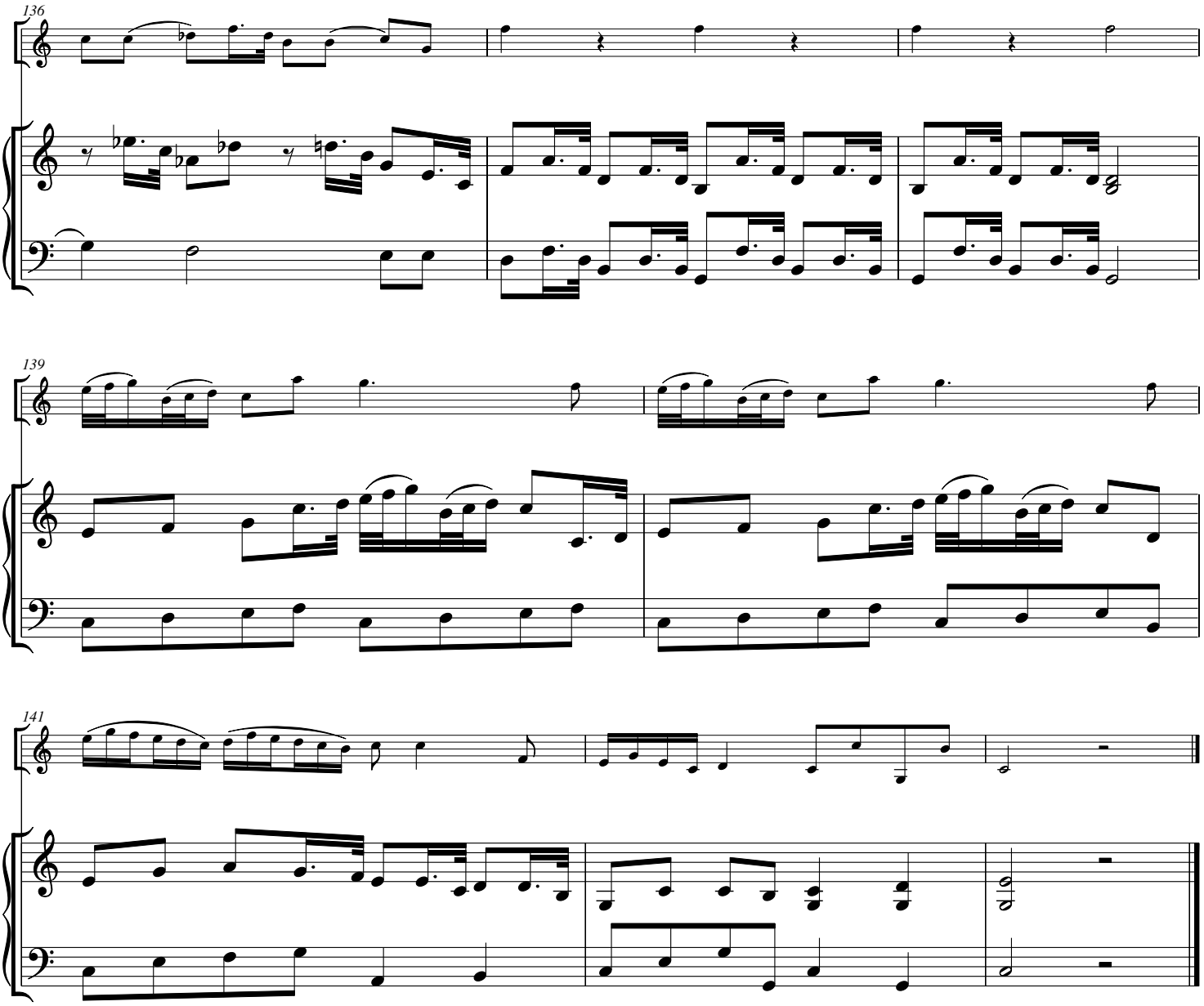

122
125
128
130
133
TUTTI
f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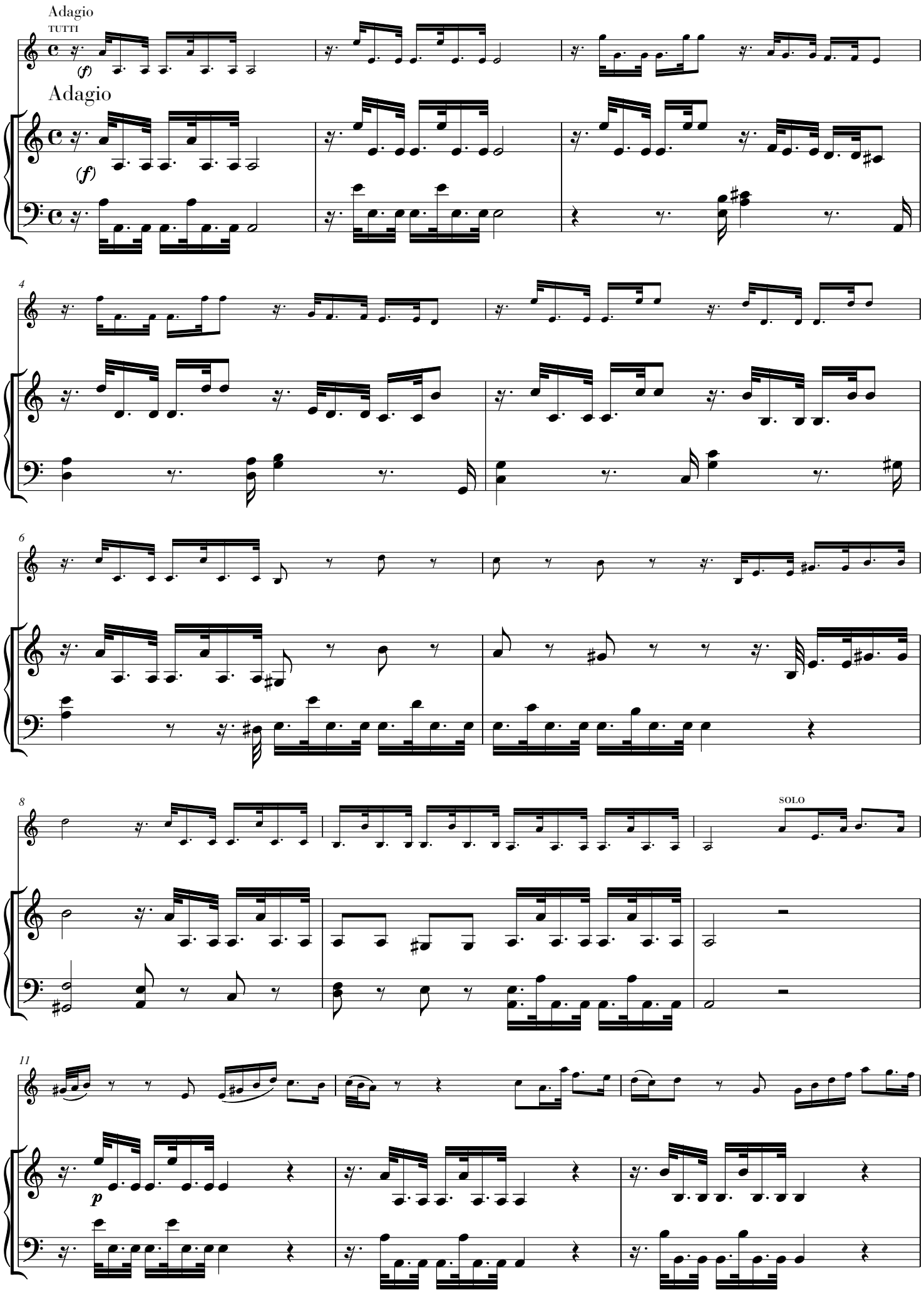
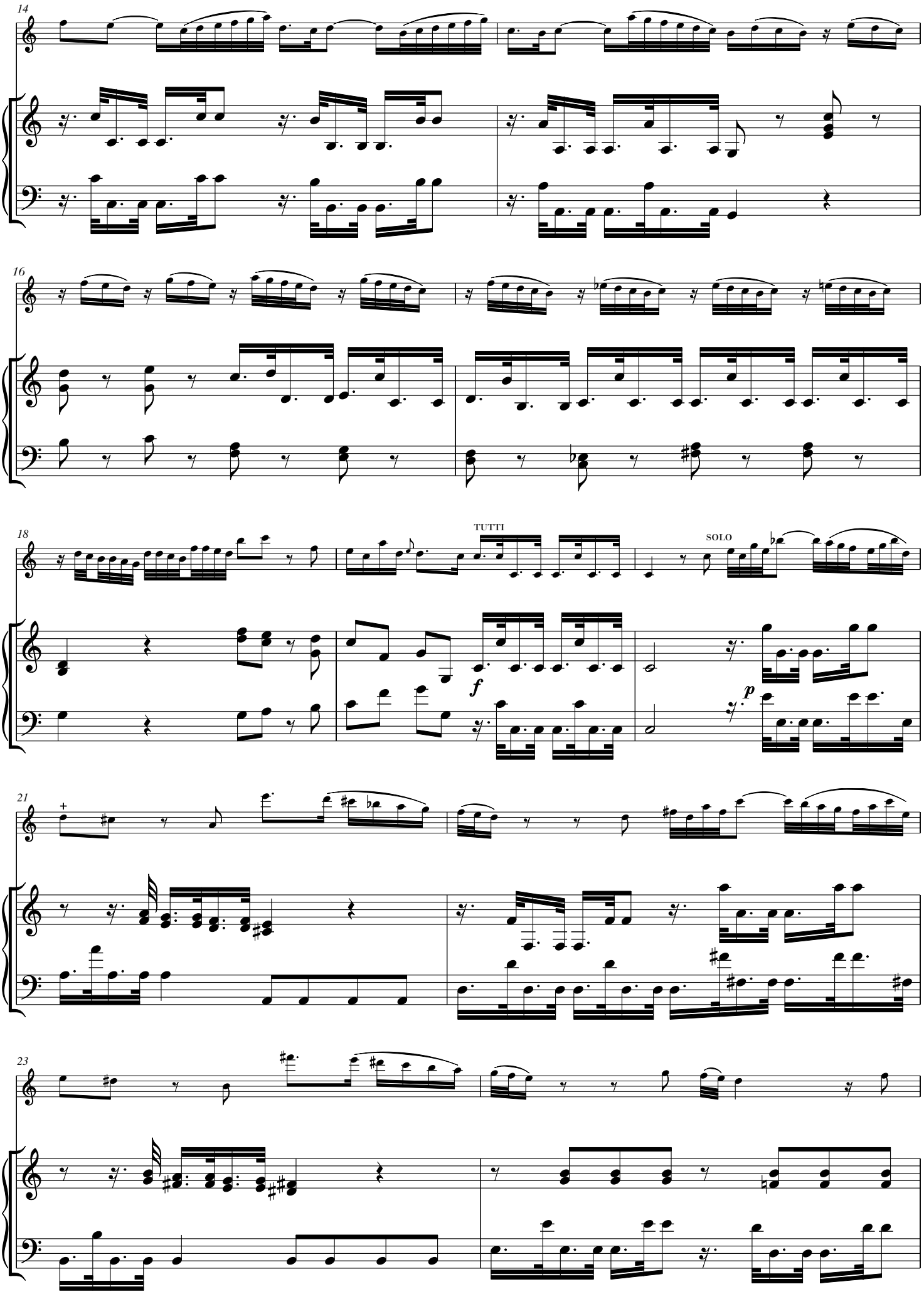
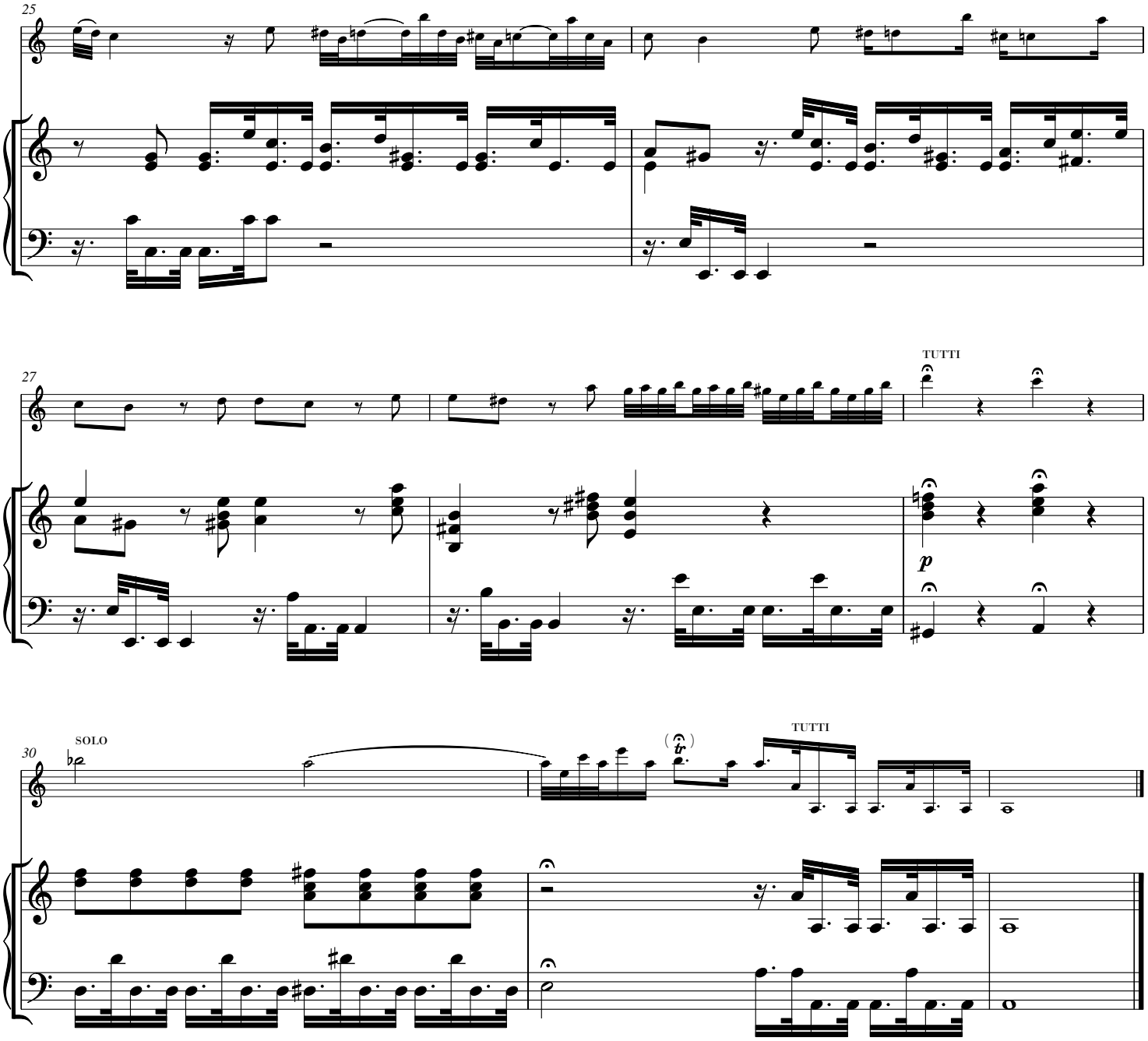
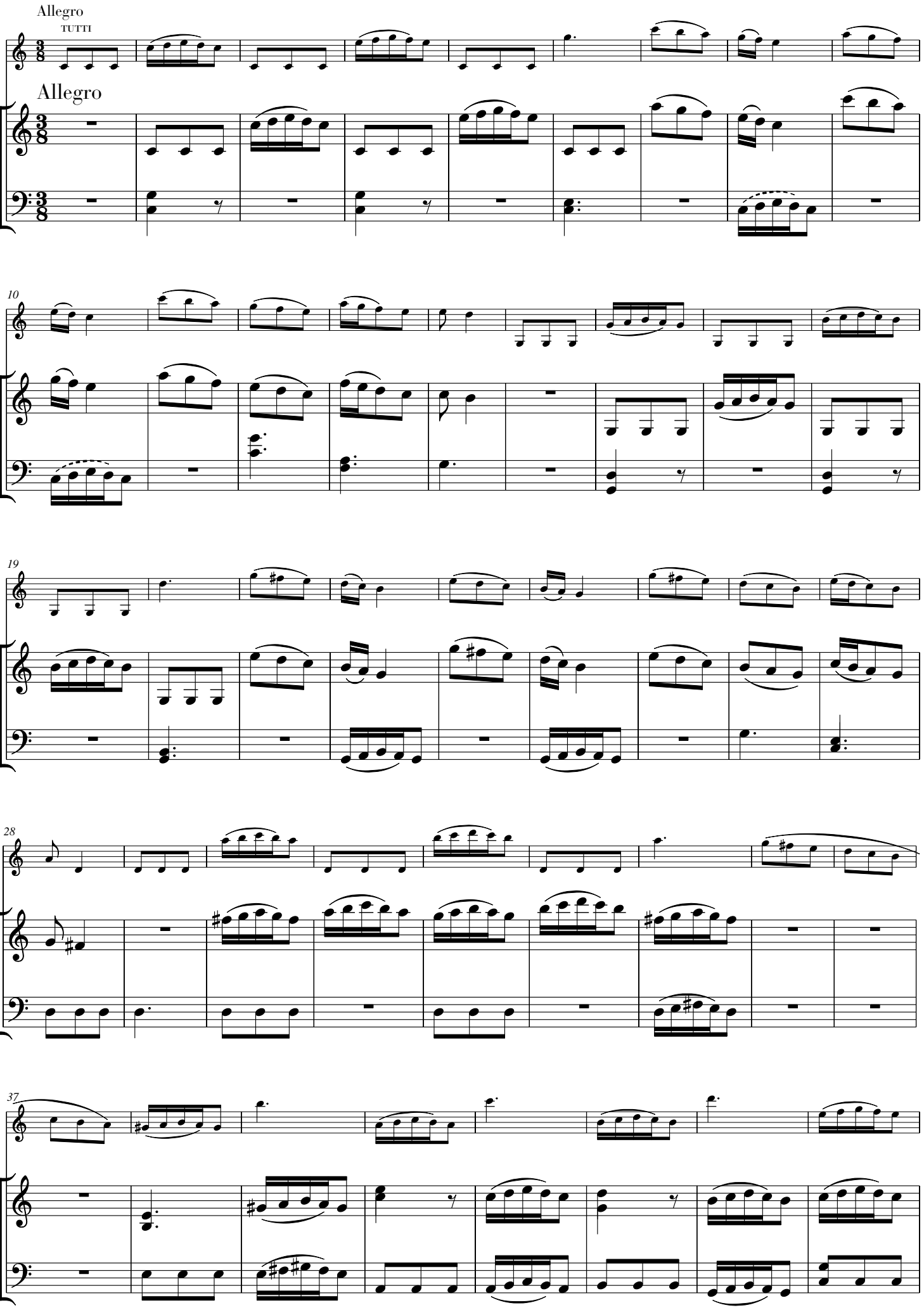
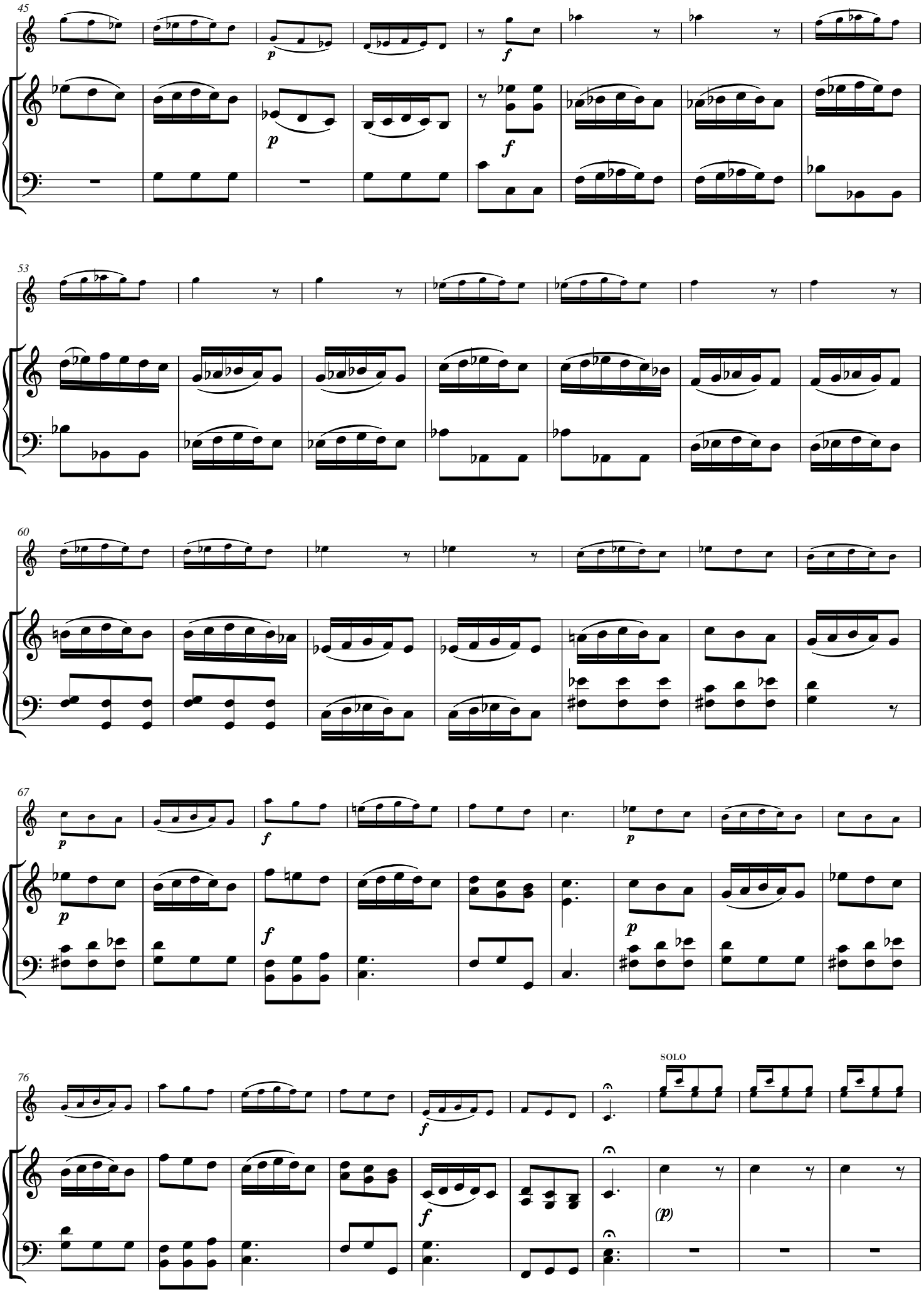
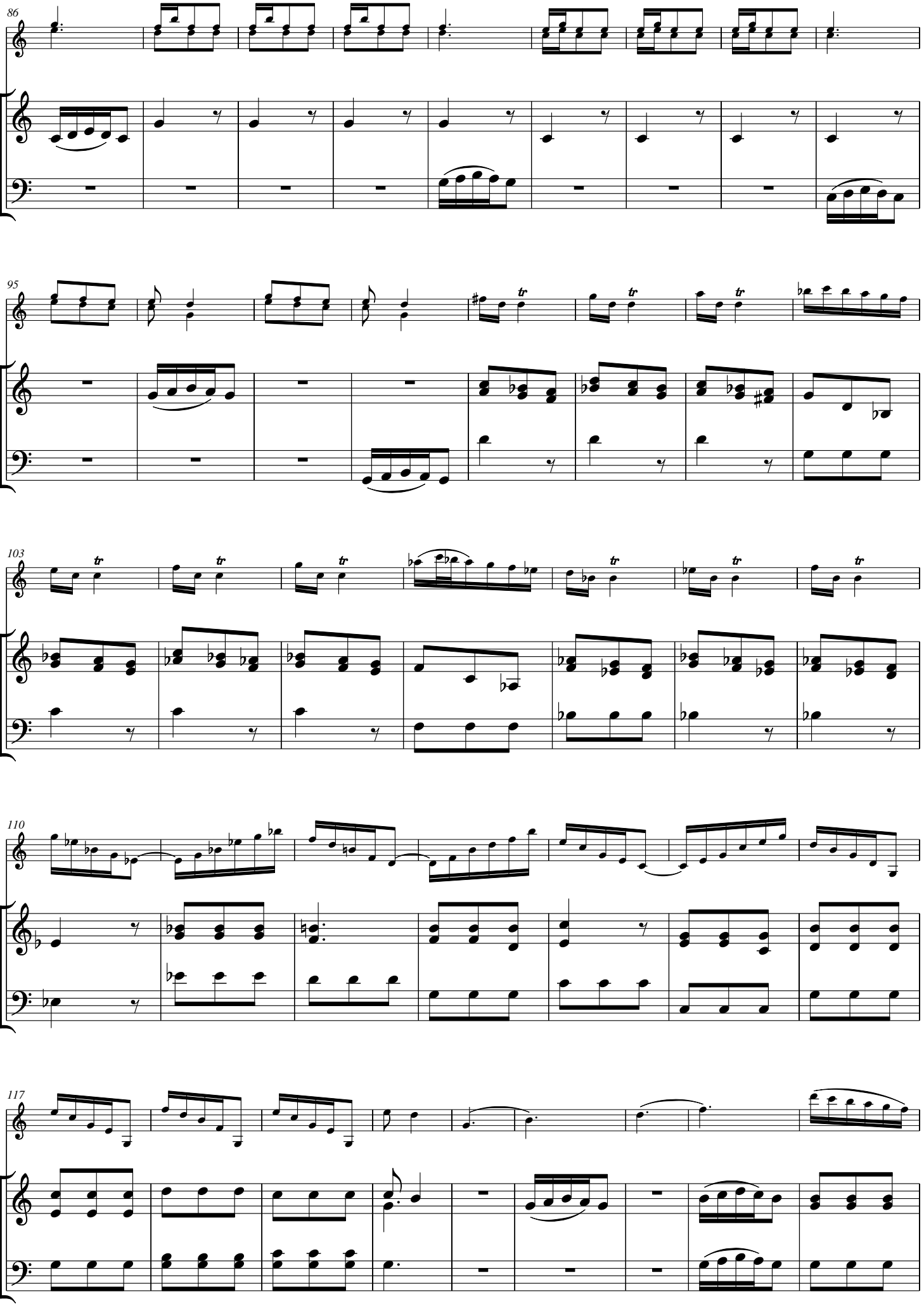

Adagio
TUTTI
(f)
Adagio
(f)
4
6
8
SOLO
11
p


14
16
18
TUTTI
SOLO
f
p
21
23


25
27
TUTTI
p
30
SOLO
TUTTI


Allegro
TUTTI
Allegro
10
19
28
37


45
53
60
67
76
SOLO


86
95
103
110
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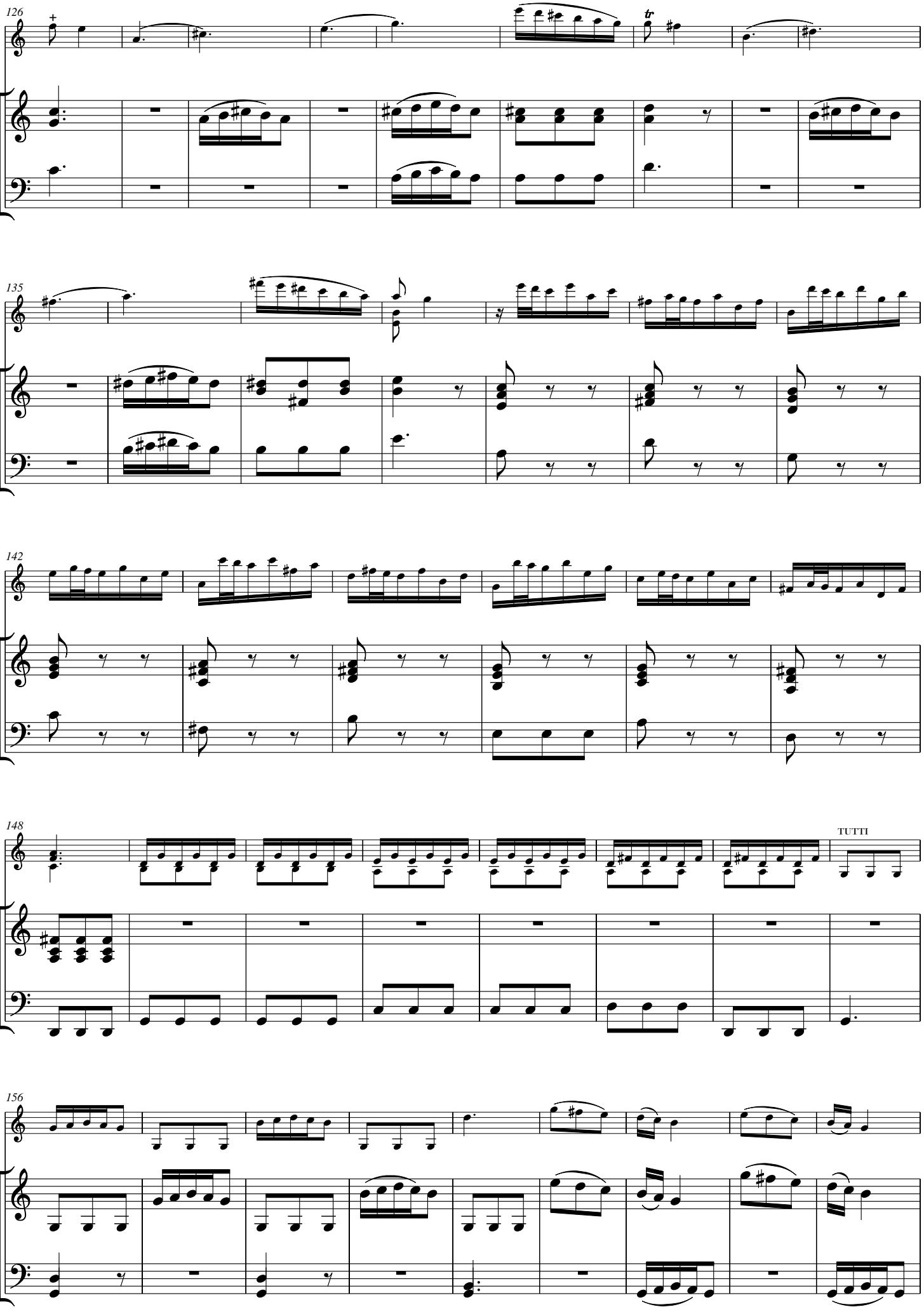
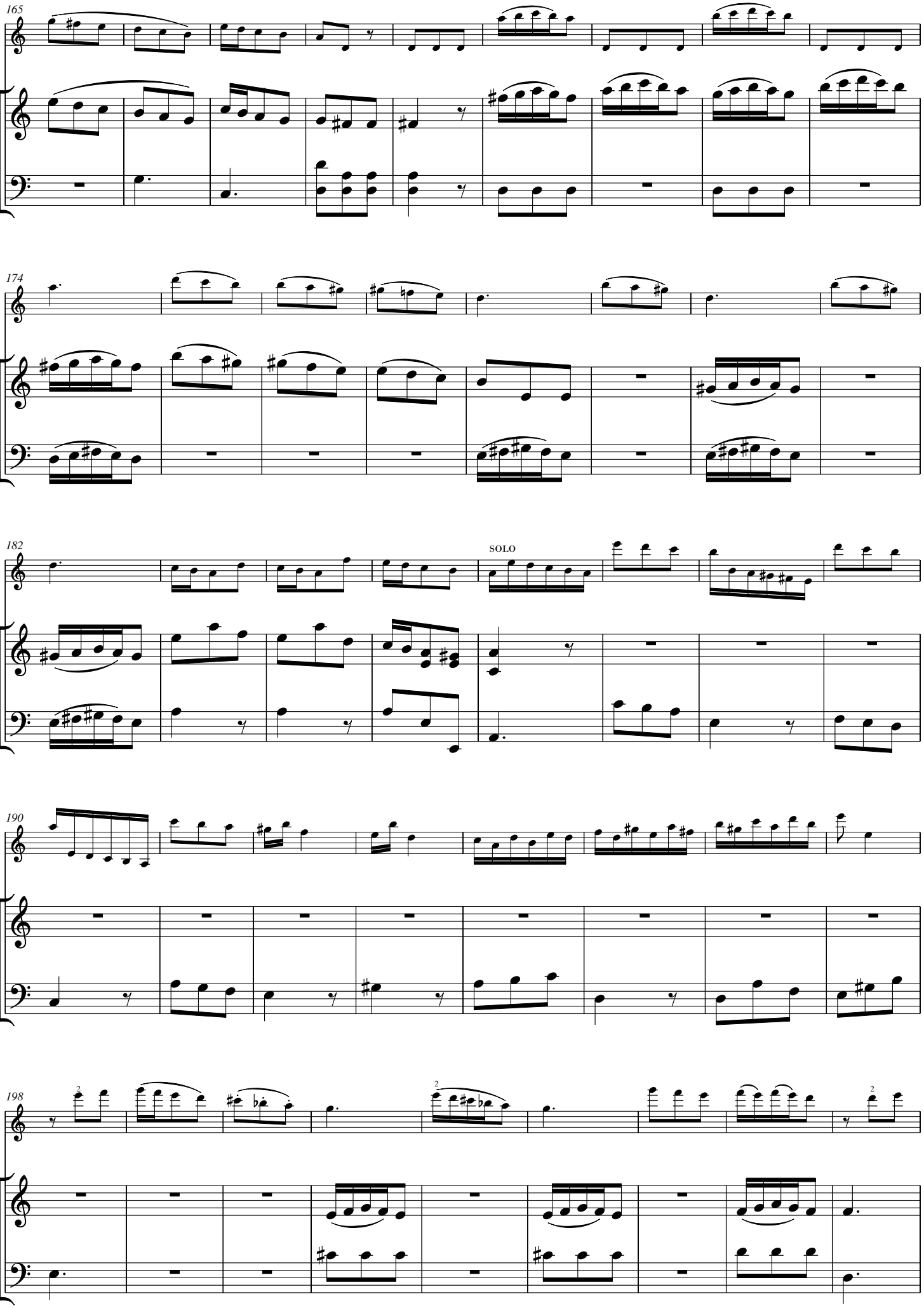
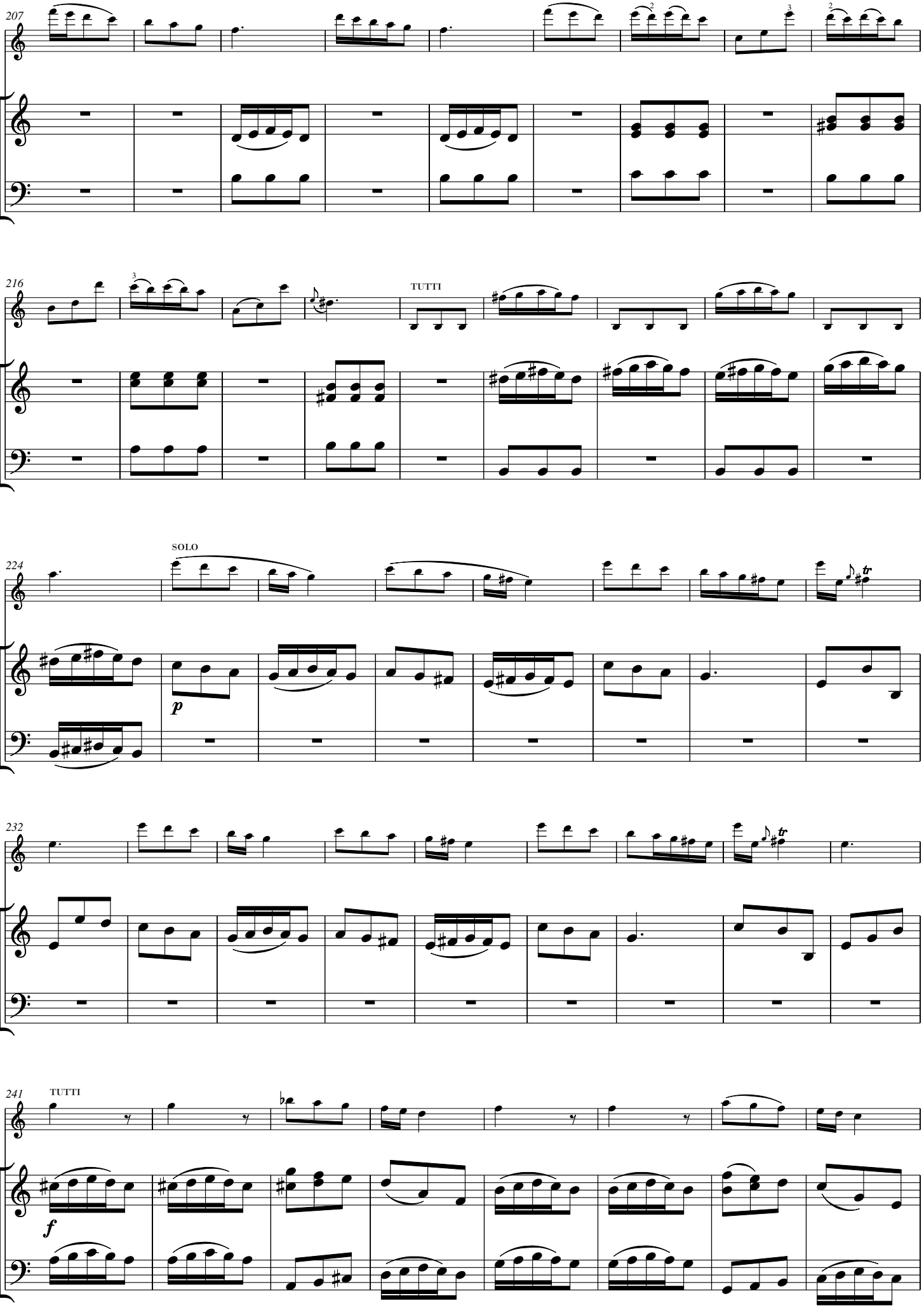
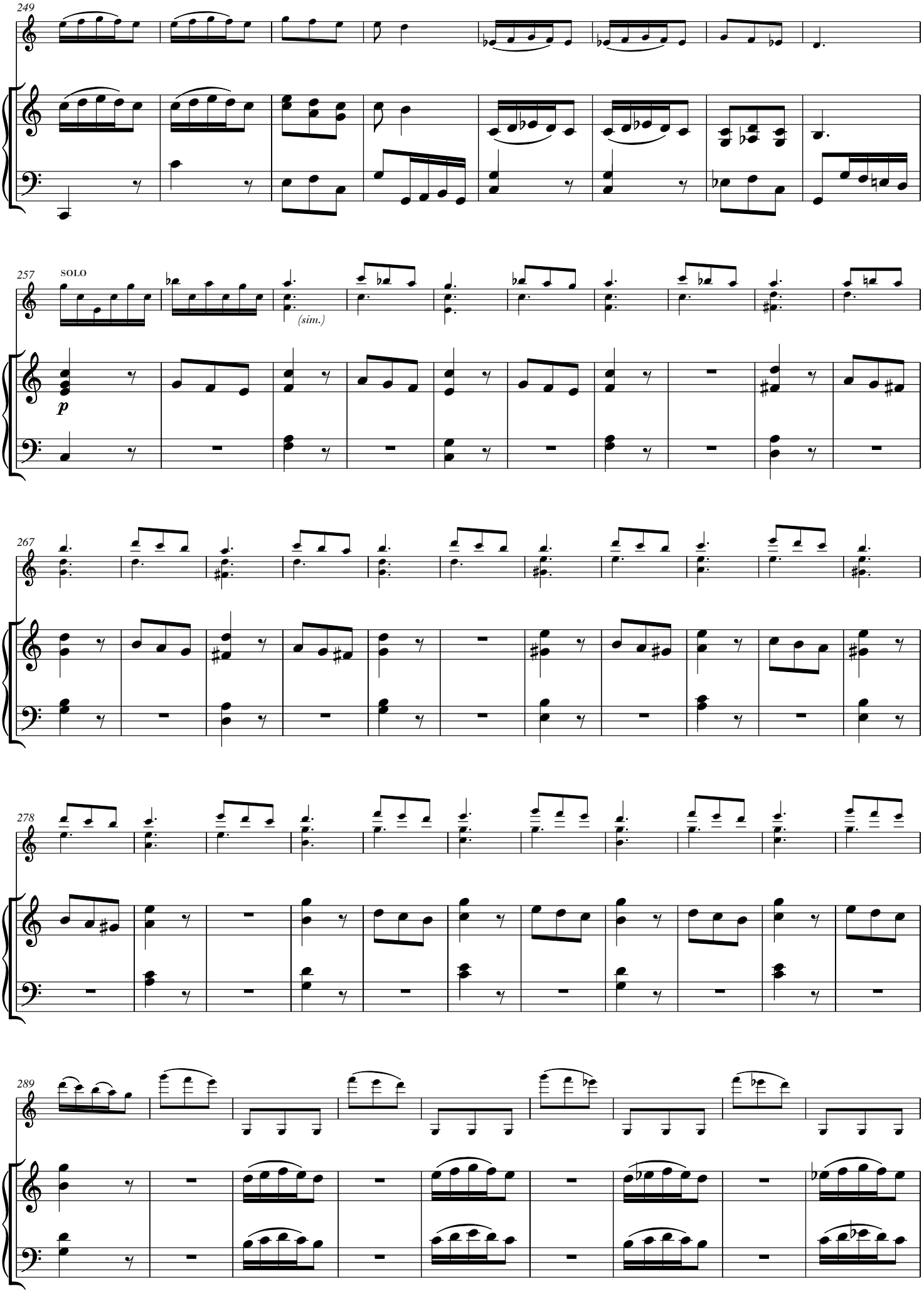
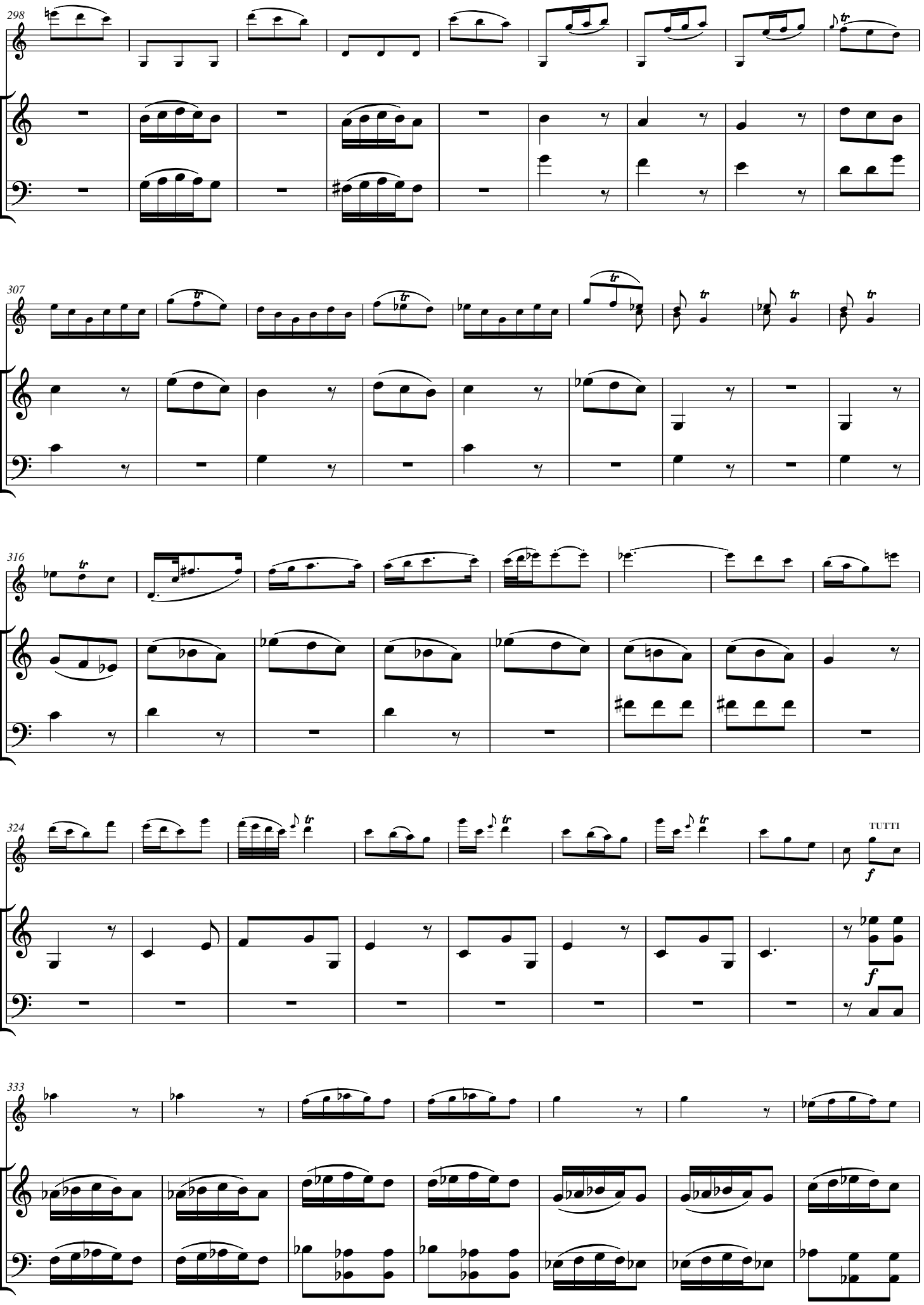
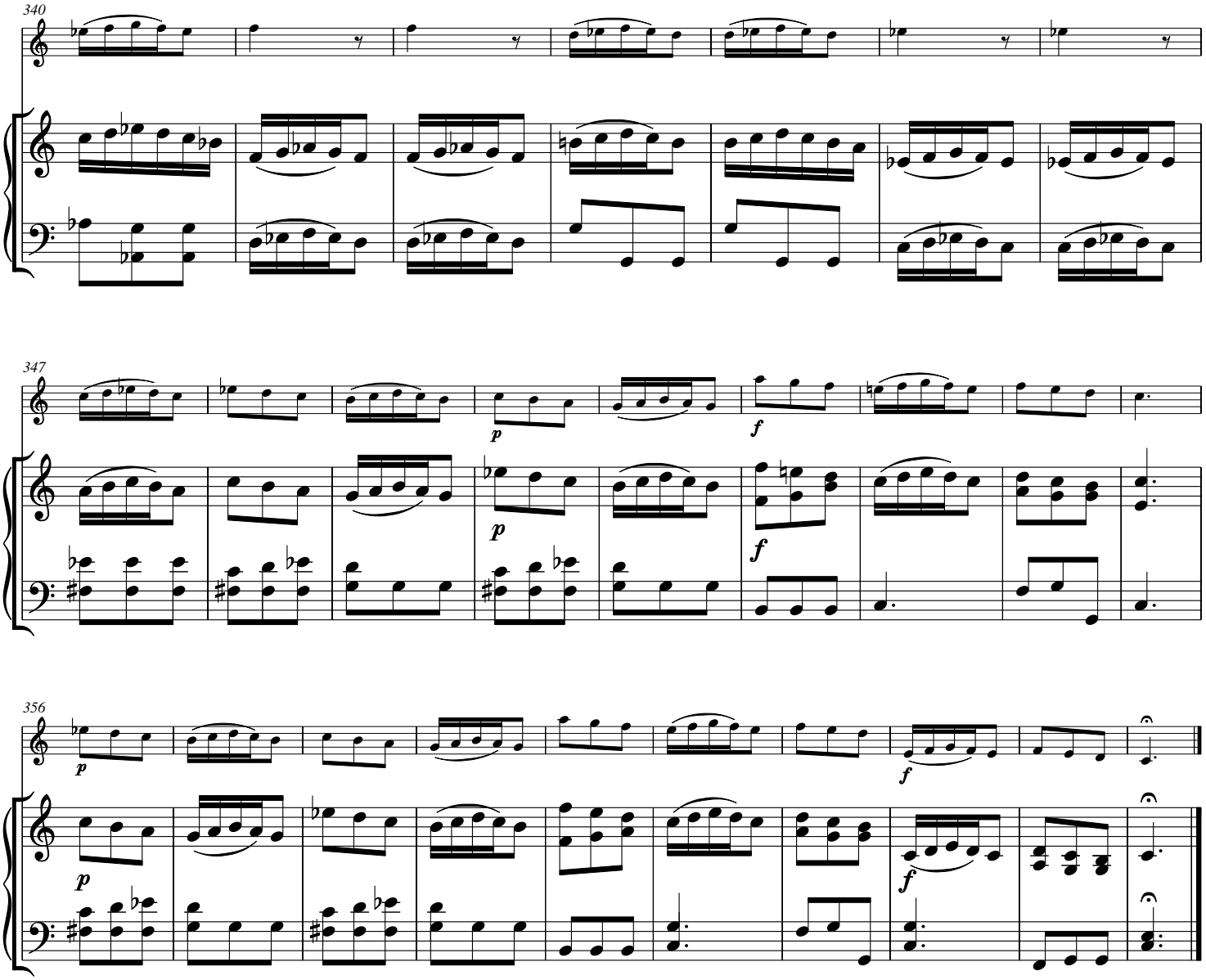

126
135
142
148
TUTTI
156


165
174
182
SOLO
190
198


207
216
TUTTI
224
SOLO
p
232
241
TUTTI
f


249
257
SOLO
(sim.)
p
267
278
289


298
307
316
324
TUTTI
f
f
333


340
347
p
f
p
f
356
p
f
p
f