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On the question of the Baroque instrumental concerto typology

A concerto was one of the most important genres of instrumental music in the Baroque period. The composers who contributed to the development of this musical genre have significantly influenced the shape of the orchestral texture and created a model of the relationship between a soloist and an orchestra, which is still in use today. In terms of its form and style, the Baroque concerto is much more varied than a concerto in any other period in the music history. This diversity and ingenious approaches are causing many challenges that the researches of the genre are bound to face. In this article, I will attempt to review existing classifications of the Baroque concerto, and introduce my own typology, which I believe, will facilitate more accurate and clearer description of the content of historical sources.

When thinking of the Baroque concerto today, usually three types of genre come to mind: solo concerto, concerto grosso and orchestral concerto. Such classification was first introduced by Manfred Bukofzer in his definitive monograph *Music in the Baroque Era*.¹ While agreeing with Arnold Schering's pioneering typology where the author identifies solo concerto, concerto grosso and sinfonia-concerto in the Baroque, Bukofzer notes that the last term is mis-

¹ M. BUKOFZER, *Music in the Baroque Era. From Monteverdi to Bach*, New York 1947: 318–319.

leading, and that for works where a soloist is not called for, the term ‘orchestral concerto’ should rather be used.² Therefore, Bukofzer did not endorse the classification proposed by Hans Engel (further validated by Hans Joachim Moser’s *Musiklexikon*) where only two types of concerto were recognized, notably solo concerto and concerto grosso.³

Many authors of encyclopedia articles have been consistently referring to Schering’s and Bukofzer’s typology, including Engel.⁴ In the most recent editions of the leading music encyclopedias one may notice that the previously introduced concepts are either abandoned or further elaborated on, or the matter in question is completely tangled up. Volker Scharliess seems to be reaching back to the Engel’s and Moser’s typology as he identifies only two types of the Baroque concerto — concerto grosso and solo concerto.⁵ Reading the descriptions of either type, one may find it impossible to understand why the first type includes such distinct genres as violin (*Streicher-Concerto*) or organ concertos, while the second one encompasses orchestral and chamber concertos, and for example all Bach’s *Brandenburg concertos*. Michael Tablot, however, shows much more competent approach.⁶ First, he quotes an excerpt from the previous encyclopedia edition article where three types of concertos were distinguished, but in the fourth paragraph, entitled *Typology of the Baroque Concerto*, he introduces as many as six different categories: 1. the concerto grosso, 2. the solo concerto, 3. the double concerto, 4. the concerto for more than two soloists (Ger. *Gruppenkonzert*), 5. the concerto for soloists without an orchestra (e.g. *Brandenburg concerto* no. 3 and 6), and 6. the *concerto a quattro* (the so-called *ripieno concerto*).

² A. SCHERING, *Geschichte des Instrumentalkonzerts bis auf die Gegenwart*, *Kleine Handbücher der Musikgeschichte nach Gattungen*, H. Kretzschmar (ed.), Leipzig 1905: 24.

³ H. ENGEL, *Das Instrumentalkonzert, Führer durch den Konzertsaal*, H. Kretzschmar (ed.), Leipzig 1932: 7; H. J. MOSER, *Musiklexikon*, Berlin 1935: 422–423.

⁴ The following classification: *Solokonzert, Concerto grosso, Ripienkonzert* [in]: F. GIEGLING, *Concerto*, [in]: *Die Musik in Geschichte und Gegenwart*, F. Blume (ed.), Band 2, Kassel 1952: 1603; H. ENGEL, *Das Instrumentalkonzert*, [in]: *Die Musik in Geschichte und Gegenwart*, F. Blume, Band 7, Kassel 1958: 1569. The following classification: *solo concerto, concerto grosso, ripieno concerto* [in]: A. HUTCHINGS, *Concerto*, [in]: *The New Grove Dictionary of Music and Musicians*, S. Sadie (ed.), London 1980, vol. 4: 626. The following classification: *concerto solistico, concerto grosso, concerto-sinfonia* [in]: G. BARBLAN, *Concerto*, [in]: *Dizionario enciclopedico universale della musica e dei musicisti*, A. Basso (ed.), part 1: *Il lessico*, Vol. 1, Turin 1983: 643.

⁵ V. SCHARLIESS, *Das Instrumentalkonzert*, [in]: *Die Musik in Geschichte und Gegenwart*, L. Finscher, Sachteil 5, Kassel 1996: 642–649.

⁶ M. TALBOT, *Concerto*, [in]: *The New Grove Dictionary of Music and Musicians*, second edition, Vol. 6, S. Sadie (ed.), London 2000: 240–246.

His stand is interesting in a way that, for the first time, the chamber concerto for soloists without an orchestra is singled out as a separate entity, the Roman concerto grosso is excluded from the concerto for more than two soloists category, and the orchestral concerto (*ripieno*) becomes a part of the *a quattro* type. In Polish lexicography Józef M. Chomiński identifies two different types of the Baroque concerto: the solo concerto and the concerto grosso, clearly taking Moser's *Musiklexikon* as his direct inspiration.⁷

The results of tackling the issue of the Baroque concerto typology have always been ambiguous, even in the leading literature on the subject. In his *The Baroque Concerto*, Arthur Hutchings, besides the solo concerto and the concerto grosso, recognizes also the *concerto a quattro* and the *concerto a cinque* where, as he notes, there is one instrument to a part, just like with sonatas.⁸ The author presents a very original view on the development of the Baroque concerto. In his opinion the history of the genre includes the following six types: 1. the sonata concerto, 2. the suite concerto, 3. the operatic or dramatic concerto, 4. the Kapellmeister concerto, 5. the public concerto and 6. the symphonic concerto.⁹ His original typology has not, however, been taken up by other authors interested in the subject.

One of important and worth mentioning monographs on the subject is the one by Chappel White, which focuses on the early Classical concerto.¹⁰ Even though the author adopts Bukofzer's typology and does not question the right to reach out to any contemporary classifications, he believes that the stylistic diversity within the Baroque concerto is best described by the original Baroque terminology that clearly identifies various scoring types (*concerto a quattro, a cinque, a più strumenti*).¹¹

In the latest book on the Baroque Italian solo concerto, Simon McVeigh and Jehoash Hirshberg write that terminology relating to the *concerto* at the beginning of the eighteenth century itself is a 'minefield', and they distinguish three types of concertos, completely different from the ones identified by Bu-

⁷ J. CHOMIŃSKI, *Koncert* [Concerto], [in]: *Mała encyklopedia muzyki* [A Concise Encyclopedia of Music], S. Śledziński (ed.), Warszawa 1968: 522–523 and *Encyklopedia muzyki* [Encyclopedia of Music], A. Chodkowski (ed.), Warszawa 1995: 451–452.

⁸ A. HUTCHINGS, *The Baroque Concerto*, London 1959: 18–23

⁹ *Ibidem*: 24.

¹⁰ Ch. WHITE, *From Vivaldi to Viotti. A History of the Early Classical Violin Concerto*, Philadelphia 1992.

¹¹ *Ibidem*: 3–4.

kofzer: 1. the Venetian five-part concerto (*a cinque*) for a soloist and four-part strings accompaniment where, if required, the first violin part of the orchestra or the cello part may be partnering the soloist; 2. the early four-part concerto where each of the instruments may at times play solo parts; 3. the Roman seven-part concerto grosso for three-part *concertino* consisting of soloists and four-part *ripieno* of the orchestra that was at times adapted to make a solo concerto layout.¹²

Studying theoretical works from the Baroque era we will not find any classification of a concerto that would reflect the stylistic diversity of this instrumental genre. It is quite surprising to realize that in the eighteenth century Italy, where the concerto originated, and where most of the genre's composers came from, no effort was made to theoretically investigate and attempt to define the form. In England, the history of a concerto as well as the issues regarding performing practice was dealt with, but the question of typology was never taken up.¹³ In France, a short encyclopedia article about *Concerto* appears only as late as in the third edition of Sébastienne de Brossard's *Dictionnaire de musique*, but its content is rather 'modest'.¹⁴ It is only Jean Jacques Rousseau who wrote an elaborate definition of the concerto and identified two types of the genre: the orchestral concerto and the solo concerto.¹⁵

Yet it were German theoreticians who finally wrote about the concerto more comprehensively and with deeper knowledge. Johann Mattheson identi-

¹² S. McVEIGH, J. HIRSHBERG, *The Italian Solo Concerto, 1700–1760. Rhetorical Strategies and Style History*, Woodbridge 2004: 52–53.

¹³ Cf. Ch. BURNEY, *The Present State of Music in France and Italy*, London 1771; *The Present State of Music in Germany, the Netherlands and United Provinces*, London 1773; *A General History of Music*, Vol. 1–3, London 1776–1789; J. HOWKINS, *A General History of the Science and Practice of Music*, Vol. 1–5, London 1776; R. NORTH, *The Musical Grammarian 1728*, M. Chan, J. C. Kassler (ed.), Cambridge 1990.

¹⁴ S. de BROSSARD, *Dictionnaire de musique*, Troisième édition, Amsterdam ca. 1708: 22: 'Concerto. Concert. V. musica concertante, uso, sur la fin & camera. In concerto, c'est à peu près comme concertante. Concertante. Ce mot se met avec le non de toutes les parties recitantes pour les distinguer des parties qui ne chantent que dans le gros Chœur'.

¹⁵ J. J. ROUSSEAU, *Dictionnaire de musique*, Paris 1768: 112: 'Concerto. s. m. mot italien francisé, qui signifie généralement une symphonie faite pour être exécutée par tout un orchestre; mais on appelle plus particulièrement concerto une pièce faite pour quelque Instrument particulier, qui joue seul de tems en tems avec un simple accompagnement, après un commencement en grand orchestre; & la pièce continue ainsi toujours alternativement entre le même instrument récitant, & l'orchestre en chœur. Quant aux concerto où tout se joue en rippiéno, & où nul instrument ne récite, les françois les appellent quelquesois Trio, & les italiens Sinfonie'.

fied two types of concertos: 1. the solo concerto and 2. the string concerto for several soloists.¹⁶ Johann Gottfried Walther copied Mattheson's definition in his *Musicalisches Lexicon*,¹⁷ and Johann Adolf Scheibe further developed it in *Der Critische Musikus*.¹⁸ It was, however, Johann Joachim Quantz who focused the most on a concerto (he himself was the author of several hundreds of flute concertos). He identified two different types of concertos: 1. the concerto grosso and 2. the solo concerto that he called *Kammerkonzert*.¹⁹ Quantz's typology was adopted at the beginning of the nineteenth century by Heinrich Christoph Koch, who also included the double concerto (*Doppelconcert*)²⁰ into the second category.

¹⁶ J. MATTHESON, *Das neu-eröffnete Orchestre*, Hamburg 1713, P. II, C. IV: 173–174: 'Concerte. laté genommen, sind zusammenkünste und Collegia Musica; strictè aber wird diß (sic!) Wort nicht selten von einer sowol (sic!) Vocal- als Instrumental-Cammer=Music; (i. e. ein Stück des eigentlich also heisset) strictissimé, von Violin Sachen, die also gesetzt sind, daß eine jede Partie sich zu gewisser Zeit hervorthut, und mit den andern Stimmen gleichsam um die Wette spielet genommen. Derowegen denn auch in solchen Sachen und andern, wo nur die erste Partie dominiret, und wo unter vielen Violinen, eine mit sonderlicher Hurligkeit hervoraget, dieselbe Violino concertino, genennet wird.

¹⁷ J. G. WALTHER, *Musicalisches Lexicon oder Musicalische Bibliothec*, Leipzig 1732: 179: 'Concerto [ital.] Concert [gall.] bedeutet [1. ein Collegium Musicum, oder eine musicalisch Zusammenkust. [2. eine sowohl Vocal- als Instrumental-Cammer-Music, [d. i. ein Stück, das Concerto heist], und [3. Violin-Sachen, die also gesetzt sind, daß eine jede Partie sich zu gewisser Zeit hervor thut, auch mit den andern gleich in die Wette spielet. Derowegen denn auch in solchen Sachen, worinn nur die erste Partie dominiret, un dwo unter vielen Violinen, eine mit sonderlicher Hurligkeit hervoraget, dieselbe Violino concertino genennet wird. f. Matthesonii Orch. 1. Th. c.4. p.173. sq.].

¹⁸ J. A. SCHEIBE, *Der Critische Musikus*, Das 69 Stück, Dienstags, den 22 December, Hamburg, 1738: 630–641: '[...] Ein Concert aber ist ein solches Stück, in welchem ein Instrument oder mehrere Instrumente, unter den übrigen Instrumenten, die ihnen zur Begleitung zugegeben werden, auf eine außerordentliche Art hervorrage, also, daß sie zugleich ihre Eigenschaft durch besondere Sätze bezeigen, und dadurch den andern sie begleitenden Instrumenten gleichsam den Vorzug abstreiten'.

¹⁹ J. J. QUANTZ, *Versuch einer Anweisung die Flöte traversiere zu spielen*, Das XVIII Hauptstück., § 29, Berlin 1752: 294: '[...] Man hat *Concerti grossi*, und *Concerti da camera*. [...]'; § 30: 294: '[...] Ein *Concerto grosso* besteht aus einer Vermischung verschiedener concertirender Instrumente, allwo immer zwey oder mehrere Instrumente, deren Anzahl sich zuweilen wohl auf acht und noch drüber erstreckt, mit einander concertiren. Bey einem Kammerconcert hingegen befindet sich nur ein einziges concertirendes Instrument.

²⁰ H. Ch. KOCH, *Musikalisches Lexikon*, Frankfurt am Main M. 1802: 350–351: 'Mit dem Worte Concert wird eine besondere Art der Tonstücke bezeichnet, die dazu geeignet sind, daß sich in denselben einzelne Tonkünstler auf ihren Instrumenten in Begleitung eines Orchesters hören lassen. Man theilt diese Art der Kunstprodukte in zwey Gattungen, und nennet diejenige, in welcher sich mehrere Instrumente verschiedener Art, bald wechselweils, bald vereint,

So, if Mattheson, Walther and Scheibe, when writing about concertos for several soloists, had in mind the type named by Quantz and us nowadays as concerto grosso, we can see a noteworthy unanimity of their definitions, the unanimity which cannot be found in contemporary authors. Koch's, Engel's, Moser's and Scherliess's typologies could have been then a mere reiteration of the most important classifications existing in the eighteenth century Germany.

Quantz, however, left us one more typology that scholars completely ignore. He identified two different types of solo concertos and left a practical hint on how to distinguish them from one another: 1. the concerto with the accompaniment of an orchestra as big as the one in concerto grosso, and 2. the concerto with an accompaniment of a smaller ensemble.²¹ Quantz seems then to differentiate between the solo concerto with an orchestra accompaniment, or an ensemble with several instruments to a part, and the solo concerto with a chamber ensemble accompaniment, i.e. with one instrument to a part. He truthfully characterized the practice of his time, which the historical accounts seem to confirm. His typology has not, however, included all types of the Baroque concerto as he did not mention the concerto without soloists (the orchestral concerto) or the soloists concerto without an orchestra accompaniment (the chamber concerto).

The most important typologies of the Baroque concerto discussed above reveal a picture of the genre, which remains vague, inconsistent and still incom-

zwischen den Sätzen des vollen Orchesters hören lassen, *Concerto grosso*; und von diesem soll in einem der folgenden Artikel besonders gehandelt werden. Die zweyte Gattung, in welcher ein Instrumentist die Hauptperioden des Tonstückes allein vorträgt, welche durch dazwischen eingerückte Ritornelle des ganzen Orchesters von einander abge sondert sind, wird ein Kammerconcert (*Concerto di Camera*) genannt. Zuweilen sind diese Hauptperioden auch für zwey zugleich concertirende Instrumente eingerichtet, und in diesem Falle nennet man das Tonstück ein Doppelconcert'.

²¹ J. Quantz, *Versuch...* (1752): 295: 'Der Concerte mit einem concertirenden Instrumente, oder der sogenannten Kammerconcerte, giebt es gleichfalls zwo Gattungen. Einige verlangen, so wie das *Concerto grosso*, ein starkes, die anderen aber ein schwaches Accompagnement. Wird solches nicht beobachtet, so thut weder eins noch das andere seine gehörige Wirkung. Aus dem ersten Ritornell kann man abnehmen, von was für einer Gattung das Concert sey. Alles was ernschaft, prächtig, und mehr harmonisch, als melodisch gesezt, auch mit vielem Unisono untermischt ist; wobey die Harmonie sich nicht zu Achttheilen oder Viertheilen, sonder zu halben oder ganzen Tacten verändert; dessen Accompagnement muss stark besetzt werden. Was aber aus einer flüchtigen, scherzhaften, lustigen oder s2wingenden Melodie besteht, und geschwinde Veränderungen der Harmonie machet; thut mit einem schwach besetzten Accompanement bessere Wirkung, als mit einem starken'.

pletely expresses the stylistic richness of this instrumental genre. Very often, one designation means different thing, depending on the author. Sometimes even new terms are introduced to name a type that has long been recognized, which is not helping in better understanding of the matter and further complicates the already complex issue.

The meaning of the term concerto grosso has evolved the most. It is used today to designate concerto for *concertino* and *ripieno* groups, according to the model first introduced by Alessandro Stradella and Arcangelo Corelli.²² It is a well known fact that in the Baroque era the term concerto grosso had much broader meaning and could include Roman type concertos for three soloists (e.g. G. Valentini, op. 7, Handel, op. 6, P. Castrucci op. 3), or solo or double concertos (e.g. G. Torelli, op. 8, Taglietti, op. 11²³), or concertos for four soloists (e.g. Locatelli, op. 1, Geminiani op. 2 i 3), or orchestral works without soloists (e.g. L. Gregori, op. 2).²⁴ Such broad and in line with its origins (see Quantz) meaning of the term concerto grosso is championed by Hutchings and Talbot, but the tendency to associate it with the Corelli model is so strong today that in order to change it Agnese Pavanello suggests a new name for the Roman concerto grosso, notably *concerto a tre*,²⁵ which unfortunately is rather a misnomer.

Even using the term solo concerto could be problematic when faced with the issue of the Baroque concerto classification. As White rightly points out, the term solo concerto did not exist in the Baroque era, nor did the term solo instrument or soloist.²⁶ The instrumental form regarded today as a solo concerto, may bear various designations in historical sources, including *concerto grosso* (e.g. Torelli op. 8), or *concerto a quattro* (e.g. Ragazzi, op. 1, Vivaldi op. 8) or *concerto a cinque* (e.g. Vivaldi opp. 6 and 7), while a solo instrument may be called *principale* or *concertante*. The differences in terminology reflect also the difference in the role of a soloist in the Baroque solo concerto and the con-

²² Cf. M. BUKOFZER, *Music in the Baroque...* (1947): 222–3; Ch. WHITE, *From Vivaldi to...* (1992): 3–4; M. Talbot, *Concerto...* (2000): 242.

²³ *Concerti a quattro* op. 11 by G. Taglietti are consistently called by the publisher 'concerti grossi' in the footer.

²⁴ Cf. Table no. 1.

²⁵ A. HUTCHINGS, *The Baroque...* (1959): 22; M. TALBOT, *Concerto...* (2000): 244; A. PAVANELLO, *Il 'Concerto grosso' romano. Questioni di genere e nuove prospettive storiografiche*, Amsterdam, Cremona 2006: 65–67.

²⁶ Ch. WHITE, *From Vivaldi to...* (1992): 4.

temporary concerto. As Talbot notes, in the Baroque a soloist was a member of the orchestra, usually the concertmaster, who did not pause during the tutti ritornellos, as is the case of the Classical concerto, but played along with an entire orchestra.²⁷ Such treatment of a soloist in the Baroque concerto brings about additional question regarding the nature of the solo parts, i.e. whether their function is structural or only ornamental. In the Baroque concertos with the *principale* or *concertante* part, the correct interpretation of their character depends on whether the piece is regarded as solo concerto or not.

Good examples of the difficulties that the Baroque repertoire presents to the contemporary scholars are the concertos by Tomaso Albinoni. Discussing the composer's *a cinque* concertos, published in opp. 2, 5, 7, 9 and 10,²⁸ Eleanor Selfridge-Field includes them into the string concerto category rather than the solo concerto one (except for several oboe concertos from opp. 7 and 10).²⁹ Nonetheless, when referring to those works, she also uses the term 'violin concerto' or 'violin solo part' several times, which suggests that she may actually be thinking of a solo concerto. Talbot, too, regards those pieces as string concertos, saying that the role of sporadic solo passages of the *violino principale* is not of a structural character.³⁰ However, the concertos op. 9 no. 1, 4, 7 and 10 Talbot considers violin concertos, similarly to Walter Kolneder, their publisher,³¹ despite the fact that the form and the role of the *violino principale* part does not differ substantially from the other ones identified as string concertos. According to Talbot, concertos op. 10 do not belong to a violin concerto type, and Kolneder includes concerto no. 8 and 12 in this category.³² Selfridge-Field talks about well developed tutti ritornellos in concertos from op. 5, and Talbot understands them as musical forms with a motto rather than a ritornello forms.³³ While analyzing closely Albinoni concertos, Talbot even suggests a new definition of the term concerto, saying that at the heart of the

²⁷ M. TALBOT, *Albinoni. The Venetian Composer and His World*, Oxford 1994: 100.

²⁸ See Table no. 3.

²⁹ E. SELFRIDGE-FIELD, *Venetian Instrumental Music From Gabrieli to Vivaldi*, third revised edition, New York 1994: 210–214.

³⁰ M. TALBOT, *Concerto...* (2000): 243.

³¹ M. TALBOT, *Albinoni...* (1994): 183; T. Albinoni *Concerti* op. 9, W. Kolneder (ed.), Adliswil 1973.

³² M. TALBOT, *Albinoni...* (1994): 257–258; T. Albinoni *Concerti* op. 10, W. Kolneder (ed.), Adliswil 1974.

³³ E. SELFRIDGE-FIELD, *Venetian...* (1994): 212; M. TALBOT, *Albinoni...* (1994): 146–148.

genre lies the presence of the dominating rhythmic vitality of certain parts of an ensemble (usually violino I, or sometimes violino II too)³⁴ rather than relying on the contrast between the orchestra and the soloists parts. He did not, however, repeat this take on the matter in his encyclopedia article.³⁵

There are plenty other similar examples of differences and inconsistencies in the terminology found in the literature. The term orchestral concerto is also understood differently. Bukofzer, when characterizing the genre, mentions George Frideric Handel's concertos (without specifying which ones) as the perfect examples of this instrumental form.³⁶ Did he think of *Concerto grosso* op. 3 no. 5 where the distinction between the *concertino* and *ripieno* is nowhere to be found, and which is also not the solo concerto, or did he have some other concertos in mind; he surely did not mean the *concerti a due cori*, or the suites from the *Water Music* and *Fireworks Music*, did he? The fact that the same compositions could be interpreted so differently calls for propounding a question about the criteria that are the basis for the classification.

The main criterion that was taken into account in all of the above-mentioned concerto classifications was the scoring, which was, however, rather loosely treated in the Baroque era. From the point of view of scoring, four types of the Baroque concerto could essentially be discerned: *a quattro* (*a 4*), *a cinque* (*a 5*), *a sei* (*a 6*) and *a sette* (*a 7*). Each of these categories could include various part patterns. The *a 4* concerto is usually intended for an ensemble consisting of two violins, viola, violoncello and basso continuo. Quite often, however, this type includes concertos for three violins, violoncello and basso continuo (e.g. op. 5 by G. Gentile; op. 1 by A. Ragazzi; op. 3 by G. A. Avitrano; concertos by F. Barbella and N. Fiorenza from *I-Nc*), or concertos for three violins, viola and basso continuo (e.g. op. 11 by Bonporti; op. 2 by Bergonzi; op. 1 by Zavateri), but very rarely for four violins and basso continuo (concerto by L. Leo from *D-Bsb*). In the *a 5* concerto an ensemble usually includes three violins, viola, violoncello and basso continuo. This type, however, could also be scored for two violins, two violas, violoncello and basso continuo (e.g. op. 5 by Gentili). The *a 6* concerto came about as a result of adding two violin *concertino* parts to the *a 4* ensemble (2 vni, vla, vc, bc) (e.g. Torelli's op. 8; Manfredini's op. 3; Valentin's op. 7). In the *a 7* concerto we can see the *a 4* ensemble (2 vni, vla, vc, bc)

³⁴ M. TALBOT, *Albinoni...* (1994): 100.

³⁵ M. TALBOT, *Concerto...* (2000): 240.

³⁶ M. BUKOFZER, *Music in the Baroque...* (1980): 314.

enlarged by adding three-part *concertino* group (e.g. Corelli's op. 6; Handel's op. 6), or a setting consisting of a four-part *concertino* and a three-part *ripieno* groups (e.g. Geminiani's op. 2–3).

Contrary to the claims of some of the classifications, not every *a 4* concerto is an orchestral concerto (*ripieno*), and the *a 5* concerto does not necessarily have to be a solo concerto, and not every *a 6* or *a 7* concerto is the Roman concerto grosso type with the *concertino* and *ripieno* groups easily discerned (see Tables no. 1–5).³⁷ By closely analyzing the content of the concerto collections for the role of each particular part, we can see that within the same scoring category composers often use various stylistic types. Taking only the Italian compositions as examples, it is worth remembering that the set of Torelli's *Concerti grossi* op. 8 includes six double concertos (no. 1–6) and six solo concertos (no. 7–12), but not a single concerto grosso in the contemporary (i.e. Corellian) meaning of the term. In the collection of *Concerti [a 6]* op. 3 by Francesco Manfredini there are four orchestral concertos (no. 1–4), four solo concertos (no. 5–8), and four double concertos (no. 9–12). The set of Giuseppe Matteò Alberti's *Concerti [a 5]* op. 1, however, includes orchestral concertos indicated by even numbers and the solo concertos marked by odd numbers. All Albinoni concertos belong to the *a 5* type, even though they may have not only one (vn or ob.), but also two *principal* parts (2 ob. in op. 7 no. 2, 5, 8, 11, and op. 9 no. 3, 6, 9, 12). The solo concertos could be found as part of the *a 4*³⁸, *a 5*³⁹, *a 6*⁴⁰ and *a 7*⁴¹ categories. *Concerti grossi* could be scored as *a 4*⁴², *a 5*⁴³, *a 6*⁴⁴ and *a 7*⁴⁵ types. The orchestral concertos, too, could take the *a 4*⁴⁶, *a 5*⁴⁷, *a 6*⁴⁸ and *a 7*⁴⁹ forms.

³⁷ Cf. M. TALBOT, *Concerto...* (2000): 244; S. McVEIGH, J. HIRSHBERG, *The Italian...* (2004): 52–53.

³⁸ E.g. G. Gentili op. 5, G. Taglietti op. 11.

³⁹ E.g. G. M. Alberti op. 1, A. Vivaldi op. 4.

⁴⁰ E.g. G. Torelli op. 8, G. Mossi op. 3.

⁴¹ E.g. A. Vivaldi op. 3.

⁴² E.g. L. Gregori, G. Taglietti op. 11.

⁴³ E.g. G. Gentili op. 5, G. Facco op. 1, F. Bonporti op. 11.

⁴⁴ E.g. G. Torelli op. 8, G. Mossi op. 3.

⁴⁵ E.g. A. Corelli op. 6, F. Geminiani op. 3, P. Locatelli op. 1.

⁴⁶ E.g. G. Torelli op. 6, F. Bonporti op. 11.

⁴⁷ E.g. T. Albinoni opp. 2, 5, 7, 9, 10, A. Motta op. 1, G. M. Alberti op. 1.

⁴⁸ E.g. F. Manfredini op. 3, G. Valentini op. 9.

⁴⁹ E.g. G. Valentini op. 7, Handel op. 3.

Frequent instances of inconsistencies between the scoring designation and the actual number of the parts which survived or the number of printed part books require a cautious approach in applying the scoring category when trying to classify concertos. Even though Albinoni's op. 7 is entitled *Concerti a cinque* (as are all of his concerto collections), in case of the concertos no. 1, 4, 7 and 10 there are actually only four parts present, printed in five part books (1–2 vni, vla, vc, bc), and that is why they should be included in the *a 4* concerto type. In case of Giorgio Gentili's (op. 5, op. 6), Giuseppe Bergonzi's (op. 2), Giulio Taglietti's (op. 11), and Angelo Ragazzi's (op. 1) *a 4* concertos, the number of part books is higher than the scoring designation suggests as there are one or two *ripieno* parts added. At this point, Antonio Vivaldi's *L'Estro armonico* op. 3, printed just like *a 7* concertos in eight part books (1–4 vni, 1–2 vle, vc, bc), calls for our attention. In seven of the concertos (no. 4, 5, 6, 8, 9, 11, 12) the two viola parts are identical, in the concertos for two violins (no. 2, 5, 8, 11) and the violin solo (no. 3, 6, 9, 12) the parts of the two and three violins are doubled, and *Violino III* and *Violino IV* act as *ripieno* parts. Francesco Bonporti's *Concerti a quattro* op. 11, however, reveal just the opposite. As was the case with the *a 4* concertos, the collection was printed in five part books (1–3 vni, vla, bc), without the cello part, even though the sixth concerto is scored for violin and cello obbligato. The cello part needs to be realized from the organ line, which means that the whole composition is an example of the *a 5* concerto with two soloists (vn and vc).

A rather loose approach of the Baroque concerto composers to the question of scoring is also evidenced in the concertos from op. 3 [*a 6*] by Francesco Manfredini and op. 9 [*a 6*] by Giuseppe Valentini. In forewords to the printed editions of their respective collections, the authors write about the possibility of performing the orchestral works by a chamber ensemble consisting of only two violins and the bass. Here then, we come across the very opposite situation to that where Corelli's and Tartini's sonatas were arranged for *concerti grossi* by Francesco Geminiani, Giulio Meneghini and Charles Blainville.⁵⁰

⁵⁰ Cf. F. Geminiani, *Concerti grossi [...] composti dalli sei soli della prima parte dell'opera quinta d'Arcangelo Corelli*, London 1726; F. Geminiani *Concerti grossi [...] composti dalla seconda parte dell'opera quinta d'Arcangelo Corelli*, London 1729; F. Geminiani *Concerti grossi [...] composti dalle sei sonate dell'opera terza d'Arcangelo Corelli*, London 1735; G. Meneghini *Le prime sei sonate della prima opera del Tartini tradotte in concertoni a quattro parti reali per accademia*, ms. I-Vlevi, ca. 1750; Ch. Blainville *Concerti grossi [...] composti dalla prima e seconda parte dell'opera prima di G. Tartini*, Paris, ca. 1751.

Playing concertos as a chamber music (one instrument to a part) was practiced in the Baroque period more commonly than we think nowadays. Richard Maunder proves that performing concertos as orchestral pieces (with several instruments to a part) became a standard only about the year 1740.⁵¹ Whether a concerto was composed as orchestral or chamber music is resembled in its texture and the treatment of instruments. Comments regarding the need of using several instruments to select parts are most often found in concerti grossi collections (see Table no. 1), are rarely present in the *a 4* and *a 5* concertos (see Tables no. 2 and 3), with *ripieno* parts added to them sporadically (e.g. Gentili, Taglietti, Bergonzi, Ragazzi). According to Quantz, the chamber concerto could be distinguished from the orchestral one by the faster harmonic rhythm of the opening ritornello.⁵² Maunder adds that the texture of the chamber concerto is denser than that of the orchestral one, even when the soloist is playing, his part may be carried out in counterpoint by several independent parts.⁵³ While the orchestral concerto texture is an example of the continuo homophony, polyphonic and fugal writing is more often present in the chamber concerto.

Perfect examples of concertos for one-to-a-part scoring are the *a 4* and *a 5* concertos by Tomas Albinoni, Giacomo Facco and Francesco Bonporti. Albinoni's concertos need further explanations because their classification poses difficulty, as was pointed out earlier. The difficulties arise from failing to recognize that they were intended as chamber music. Most of these pieces have three violin parts (except for oboe concertos from op. 7 and 9), with one of them designated as *violino principale*. Compared with the rest of the ensemble, this part stands out with its more vivid and ornamented melody. The *violino principale* is never given any solo passages in any of the concertos but plays mostly against the background of the entire four-part ensemble. Even though the first printed editions of these concertos lack any solo and tutti markings, contemporary publishers of op. 9 and 10, without mentioning it in the editor's commentary, included such designations in sections where the concertmaster's part is distinguished by its vivid rhythms compared to the other parts, sug-

⁵¹ R. MAUNDER, *The Scoring of Baroque Concertos*, Woodbridge 2004: 1–14; R. MAUNDER, P. HOLMAN, *The Accompaniment of Concertos in 18th-century England*, [in:] *Early Music* 2000 No. 28: 637.

⁵² J. J. QUANTZ, *Versuch...* (1752).

⁵³ R. MAUNDER, P. HOLMAN, *The Accompaniment...* (2000): 642.

gesting that the compositions are indeed violin solo concertos.⁵⁴ Similarly to the concertos from op. 2, 5 and 7, these sections, of a more embellished and virtuoso character as they are, do not have any structural function, as in the case of the solo concertos by Giuseppe Torelli and Antonio Vivaldi, but rather the ornamental one. Albinoni concertos should then be regarded as the chamber string concertos. In most cases, the less or more ornamental concertmaster's part is present in the first movement of the concerto and is scored against the background of the entire four-part ensemble. In the remaining movements (except for a few concertos from op.7, 9 and 10) no instrument stands out, while fugal finals are often introduced.

Marking the scoring type *a 4, 5, 6, 7* says little about the category of the concerto. It is merely an indication of the performing capabilities inherent to the ensemble mentioned in the title. The Baroque masters were very inventive in this regard. Such composers as Carlo Antonio Marino, Giorgio Gentili, Giulio Taglietti, Giacomo Facco, Francesco Bonporti, Angelo Ragazzi and Francesco Durante very often combine the characteristic features of several concerto types in one piece, making the classification of those works quite problematic.⁵⁵ It is difficult to clearly pinpoint what type Facco's concerto op. 1 no. 12 belongs to because in the first movement the violin, violin with cello, cello alone, and two violins take their turns to play solo passages, while in the second movement the composer employs the violin and cello duett, and in the third movement only the concertmaster is the soloist. What category is his concerto op. 1 no. 5, where in the first movement *violino principale* is embellishing the first violin part only, playing continuously with the rest of the ensemble just like in Albinoni concertos, while the cantilena-like second movement is composed in the manner of Vivaldi solo concertos, and the third movement is an orchestral fugue? Can we consider Gentili's op. 6 no. 4 a solo concerto, when the violins are treated as solo instruments only in three out of five movements, and the first and second movement contains solo parts of one, two, three and four instruments carried out in succession? Is Bonporri's op. 11 no. 10 an orchestral or rather a double concerto, since after two orchestral movements, there are solo parts of violin duet in the finale? How to classify an example of the three types of concerto synthesis (solo, grosso and orchestral

⁵⁴ Cf. T. Albinoni, concertos: op. 9 no. 1, 4, 10, W. Kolneder (ed.), Eulenburg 1973, op. 9 no. 7, F. Kneusslin (ed.), Basel 1973; op. 10 no. 8 and 12, W. Kolneder (ed.), Eulenburg 1998.

⁵⁵ Cf. Tables no. 2–3.

ones), that we find in Marino's *Sonata* op. 6 no. 9, where the first movement is written in solo concerto style, the second movement features Corelli-like *concertino* as soloists, and the whole piece is crowned with section scored for the entire, undivided ensemble.⁵⁶

In Corelli's concerto op. 6 no. 9 we notice the quantitative balance between the odd-numbered movements scored for full ensemble (the orchestral concerto) and even-numbered movements with the orchestra divided into *concertino* and *ripieno* groups (the concerto grosso). Commonly, the work is regarded as concerto grosso, rather than orchestral concerto, because it is a part of the collection entitled this way, and as much as half of the movements are based on the Roman concerto grosso principles. When in the opening ritornello of the first movement of his concerto op. 3 no. 9 Locatelli introduces short interludes for the *concertino* (2 vni, vc), we have no doubts that he uses the Roman concerto grosso convention within his violin solo concerto, as the predominant compositional technique employed in the movement, in the entire concerto and in the whole collection, is characteristic to a solo concerto (the ritornello form with solo episodes and virtuoso capriccios serving as cadenza). Thus, the dominating *concertato* principle could be the deciding factor while trying to assign this concerto to a particular category, but when it's difficult to find it in the piece, we should rather regard it as an example of a mixed style, and use mix concerto designation in such instance. So far, no formulated typology of any kind, has ever suggested a separate category that would include this important and well represented type of the Baroque concerto (see Tables no. 2–4).

The existing classifications of the Baroque instrumental concerto were formulated on the basis of well-researched compositions of just a few selected masters (Corelli, Torelli, Vivaldi, Bach, Handel, Tartini, Locatelli), but as soon as other composers' works were discovered and analyzed in large numbers, the old concepts turned out to be oversimplifying the vast array of the Baroque concerto output. The following categories are the result of my attempt to introduce a new typology that would capture the stylistic richness of the Baroque concerto and embrace all of its types:

⁵⁶ Sonatas *a 4* op. 6 no. 9–12, just like sonatas *a 5* op. 3 no. 11–12, are composed in the similar manner to his *a 4* and *a 5* concertos that are part of the Manchester Public Library collection. Marino is reaching out to the tradition of sonata-concertos by M. Cazzati (op. 35), G. M. Placuzzi (op. 1), G. B. Vitale (op. 5), G. Legrenzi (op. 8), G. Bononcini (opp. 3 and 5) and by E. Vannini (op. 1).

1. the solo concerto
2. the concerto for several soloists
3. the concerto without soloists
4. the chamber concerto
5. the polychoral concerto
6. the mixed concerto

The solo concerto is a musical work for one soloist and orchestra seen as an ensemble with several instruments to a part.⁵⁷ The term concerto for several soloists should be used for orchestral works that are representative of the Roman concerto grosso type where the division of the orchestra into *concertino* and *ripieno*⁵⁸ groups occurs, as well as all orchestra concertos where more than one soloist is required.⁵⁹ The concerto without soloists is both an orchestral and one-to-a-part ensemble musical work, provided that no instrument is scored as a solo instrument.⁶⁰ The concerto for several soloists without an orchestra is an example of the chamber concerto type. As opposed to sonata, it is based on the same principles that govern the concerto with an orchestra (three-movement form, ritornello allegro, and solo/soli and tutti division). The chamber concerto is scored for one-to-a-part ensemble that could include one or more soloists,⁶¹ or, it could also be a piece for a solo instrument without any accompaniment.⁶² The polychoral concerto, very rarely cultivated as it was, is scored for a soloist or soloists with a couple of accompanying ensembles.⁶³ The above-mentioned, popular in the Baroque period mixed concerto can contain a mix of all concerto types.⁶⁴

⁵⁷ E.g. G. Torelli — op. 8 no. 7–12; A. Vivaldi — op. 4, 6, 8, 9; G. Tartini — op. 1–2; J. J. Quantz — QV 5. 1–281; J. S. Bach — BWV 1041–1042; J. M. Leclair — op. 7, 10.

⁵⁸ E.g. A. Corelli — op. 6; G. Muffat *Armonico tributo*; G. F. Handel — opp. 3 and 6.

⁵⁹ E.g. G. Torelli op. 8 no. 1–6; G. Ph. Telemann — TWV 53–54; J. S. Bach — BWV 1043, 1044, 1061; A. Vivaldi — concertos *con molti stromenti* RV 449–479.

⁶⁰ E.g. A. Vivaldi *concerti ripieni* RV 109–169; G. Torelli — op. 5, T. Albinoni — op. 2; B. A. Aufschnaiter — op. 4.

⁶¹ E.g. A. Vivaldi — *concerti da camera* RV 87–108; T. Albinoni — op. 5, 7, 9, 10; G. Ph. Telemann — concertos for four violins without basso continuo, TWV 40: 202–203.

⁶² E.g. organ concertos by J. G. Walther and J. S. Bach BWV 592–597, *Italian concerto* BWV 971.

⁶³ E.g. A. Vivaldi — concertos *a due cori* RV 581–585; G. F. Handel — HWV 333–334; G. H. Stölzel — *Concerto Grosso a Quattro Chori*, D-GOL.

⁶⁴ E.g. J. S. Bach — *Brandenburg concertos*; E. Albicastro — op. 7; G. Mossi — op. 3; G. Valentini — op. 7.

Table 1.⁶⁵
Select examples of collections of the concerti grossi

Composer	Title of the collection	Dating	Scoring, their use, comments
L. Gregori	<i>Concerti grossi a più strumenti</i> , op. 2	Lucca 1698	2 vni, vla, vc, bc. No. 1, 3, 4, 5, 6, 8, 10: mix. No. 2, 7, 9: orch. soli: 2 vni, 2 vni and vc several instruments to a part
G. Torelli	<i>Concerti grossi</i> , op. 8	Bologna 1709	4 vni, vla, vc, bc. No. 1–6: doubl. (2 vni soli) Nr 7–12: sol. (vn) several instruments to a part
G. Valentini	<i>Concerti grossi a 4 e 6 strumenti</i> , op. 7	Bologna 1710	4 vni, vla, vc, bc No. 1–12: mix. concertino: 2 vni, vc grosso: 2 vni, vla, vc, bc several instruments to a part
A. Corelli	<i>Concerti grossi</i> , op. 6	Amsterdam 1714	4 vni, vla, 2 vc, bc No. 1–12: gros. concertino: 2 vni, vc grosso: 2 vni, vla, vc, bc several instruments to a part
P. Locatelli	<i>Concerti grossi a 4 e 5 [sic]</i> , op. 1	Amsterdam 1721	4 vni, vla, 2 vc, bc No. 1–12: gros. concertino: 2 vni, vla, vc grosso: 2 vni, vla, vc, bc
F. Geminiani	<i>Concerti grossi</i> , op. 2, op. 3	London 1732	4 vni, vla, 2 vc, bc No. 1–12: gros. concertino: 2 vni, vla, vc grosso: 2 vni, vc, bc
G. F. Handel	<i>Concerti grossi</i> , op. 3	London 1734	4 vni, 1–2 vla, 1–2 vc, bc No. 1–4, 6–12: gros. No. 5: orch. concertino: 1–2 vni, 1–2 vc, 1–2 ob. /fl., 1–2 fg grosso: 2 vni, 1–2 vle, 1–2 vc, bc
P. Castrucci	<i>Concerto grossi</i> , op. 3	London 1736	4 vni, vla, 2 vc, bc concertino: 2 vni, vc grosso: 2 vni, vla, vc, bc several instruments to a part
G. F. Handel	<i>Twelve grand concertos in seven parts</i>	London 1740	4 vni, vla, 2 vc, bc concertino: 2 vni, vc grosso: 2 vni, vla, vc, bc

⁶⁵ The following abbreviations are used in the tables: sol. — solo concerto; gros. — concerto grosso; orch. — orchestral concerto; mix. — mixed concerto; doubl. — double concerto

Table 2.

Select examples of collections of the concerti a quattro

Composer	Title of the collection	Dating	Scoring, their use, comments
G. Torelli	<i>Concerti musicali</i> , op. 6	Augsburg 1698	2 vni, vla, vc, bc No. 1–5, 7–9, 11: orch. No. 6, 10 and 12: solo (vn) several instruments to a part
H. Albicastro	<i>XII Concerti a quattro</i> , op. 7	Amsterdam ca. 1703	2 vni, vla, vc, bc No. 1–12: mix. soli: vn, 2vni, 2vni and vc, 2vni, vla and vc
F. J. de Castro	<i>Concerti accademici</i> , op. 4	Bologna 1708	2 vni, ob. /tr, vc, bc No. 2–3, 5–8: orch. No. 1, 4: solo (vn, vc) several instruments to a part
G. Gentili	<i>Concerti a quattro e cinque</i> , op. 5	Venice 1708	3 vni, vc, bc; 3 (+1) vni, vla, vc, bc; 2 (+1) vni, vla, vc, bc; 2 (+1) vni, 2 vle, vc, bc No. 1–12: mix. soli: vn, 2vni, 2vni and vc additional vn ripieno (+1) part
G. Bergonzi	<i>Sinfonie da chiesa e concerti a quattro</i> [sic], op. 2	Bologna 1708	2 (+2) vni, vla, bc No. 1–6: mix. soli: vn, 2 vni additional vn I and II ripieno (+2) parts
F. Manfredini	<i>Sinfonie da chiesa</i> , op. 2	Bologna 1709	2 vni, vla, vc, bc No. 1–12: mix. soli: 1–2 vni, vc
G. Taglietti	<i>Concerti a quattro</i> , op. 11	Bologna 1711	2 (+2) vni, vla, vc, bc No. 1–10: mix. soli: vn, 2 vni additional vn I and II ripieno (+2) parts
G. Gentili	<i>Concerti a quattro</i> , op. 6	Venice 1716	2 (+1) vni, vla, vc, bc No. 1–12: mix. soli: vn, 2vni, 2vni and vc additional vn ripieno (+1) part
A. Zani	<i>Concerti da chiesa a quattro</i> , op. 2	Cassalmag- giore 1729	2 vni, vla, vc, bc No. 1–12: sol. (vn)

F. A. Bonporti	<i>Concerti a quattro</i> , op. 11	Trento 1735	2 (+1) vni, vla, (vc), bc No. 1–10: mix. soli: vn, vc, vn and vc additional vn ripieno (+1) part
L. G. Zavateri	<i>Concerti da chiesa e camera</i> , op. 1	Bologna 1735	3 vni, vla, bc No. 1, 3, 5, 7, 9: orch. No. 2, 4, 6, 8, 10: vn solo
A. Ragazzi	<i>Sonate a quattro</i> , op. 1	Rome 1736	3 vni, vc, bc; 2 (+1) vni, vla, vc, bc No. 1, 4, 7, 10: orch., No. 2, 5, 8, 11: mix. No. 3, 6, 9, 12: sol. (vn) additional vn ripieno (+1) part
F. Durante	<i>Concerti a quartetto</i>	Neapol ca. 1750	2 vni, vla, vc No. 1–8: mix. soli: vn, vla, vc, 2 vni, 2 vni and vla

Table 3.

Select examples of collections of the concerti a cinque

Composer	Title of the collection	Dating	Scoring, their use, comments
C. A. Marino	<i>Suonate a tre & a cinque</i> , op. 3	Amsterdam 1697	3 vni, vla, vc, bc No. 11, 12: sol. (vn)
A. Motta	<i>Concerti a cinque</i> , op. 1	Modena 1701	2 vni, 2 vle, vne, bc No. 1–4, 6–8, 9, 10: orch. No. 5 and 9: mix. soli: vn and vla, 2 vni and vla
T. Albinoni	<i>Sinfonie e concerti a cinque</i> , op. 2	Venice 1700	2 (+1) vni, 2 vle, vc, bc No. 1–6: orch.
T. Albinoni	<i>Concerti a cinque</i> , op. 5	Venice 1707	2 (+1) vni, 2 vle, vc, bc No. 1–12: orch.
G. Taglietti	<i>Concerti a cinque</i> , op. 8	Venice 1708	3 (+1) vni, vla, vc, bc No. 1–10: mix. soli: vn, 2 vni additional vn ripieno (+1) part
G. M. Alberti	<i>Concerti per chiesa e per camera</i> , op. 1	Bologna 1713	3 vni, vla, vc, bc No. 1, 3, 5, 7, 9: sol. (vn) No. 2, 4, 6, 8, 10: orch.
T. Albinoni	<i>Concerti a cinque</i> , op. 7	Amsterdam 1715	2 vni, 1–2 ob., vla, vc, bc No. 1, 4, 7, 10: orch. No. 2, 5, 8, 11: orch. with 2 ob. pr. No. 3, 6, 9, 12: orch. with ob. pr.
A. Vivaldi	<i>La stravaganza</i> , op. 4	Amsterdam 1716	3 vni, vla, vc, bc No. 1–12: sol. (vn)

G. Facco	<i>Pensieri adriarmonici</i> , op. 1	Amsterdam 1716	3 vni, vla, vc, bc No. 1–12: mix. soli: vn, vc, vn and vc, 2 vni and vc
A. Vivaldi	<i>VI Concerti a cinque</i> , op. 6	Amsterdam 1719	3 vni, vla, vc, bc No. 1–6: sol. (vn)
T. Albinoni	<i>Concerti a cinque</i> , op. 9	Amsterdam 1722	2–3 vni, 1–2 ob., vla, vc, bc No. 1, 4, 7, 10: orch. with vn. pr. No. 2, 5, 8, 11: orch with ob. pr. No. 3, 6, 9, 12: orch. with 2 ob. pr.
T. Albinoni	<i>Concerti a cinque</i> , op. 10	Amsterdam 1735	3 vni, vla, vc, bc No. 1–12: orch.

Table 4.

Select examples of collections of the concerti a sei

Composer	Title of the collection	Dating	Scoring, their use, comments
G. Torelli	<i>Concerti grossi</i> , op. 8	Bologna 1709	2 (+2) vni, vla, vc, bc No. 1–6: 2 vni soli No. 7–12: vn solo vn I and II ripieno (+2) parts
G. Valentini	<i>Concerti grossi a 4 e 6</i> , op. 7	Bologna 1710	2 (+2) vni, vla, vc, bc No. 1–12: mix. soli: vn, 2vni, 2 vni and vc vn I and II ripieno (+2) parts
C. Ricciotti	<i>VI concerti armonici</i>	The Hague 1715	4 vni, vla, vc, bc No. 1–6: orch. No. 3–4: mix. soli: vn, vc, vn and vc
F. Manfredini	<i>Concerti a 2 violini e basso continuo obbligati, e due altri violini, viola, e basso di rinforzo ad arbitrio</i> , op. 3	Bologna 1718	2 (+2) vni, vla, vc, bc No. 1–4: orch. No. 5–8: vn solo No. 9–12: 2 vni solo vn I and II ripieno (+2) parts
G. Mossi	<i>VI Concerti a 6 istromenti</i> , op. 3	Amsterdam 1719	2 (+2) vni, vla, vc, bc No. 1–3, 5–6: mix. No. 4: orch. soli: vn, vn and vla, 3 vni, 2 vni and vc vn I and II ripieno (+2) parts

G. Valentini	<i>X Concerti</i> , op. 9	Amsterdam 1724	2 (+2) vni, vla, vc, bc No. 1, 3, 8–10: mix. No. 2, 4–7: orch. soli: vn, 2 vni vn I and II ripieno (+2) parts
M. Masciti	<i>Sonate a violino solo e basso e quattro concerti a 6</i> , op. 7	Amsterdam 1727	2 (+2) vni, vla, vc, bc No. 1–4: mix. soli: vn, vn and vc, 2 vni vn I and II ripieno (+2) parts

Table 5.

Select examples of collections of the concerti a sette

Composer	Title of the collection	Dating	Scoring, their role, comments
A. Vivaldi	<i>L'Estro armonico</i> , op. 3	Amsterdam 1711	1–4 vni, 1–2 vle, vc, bc No. 1, 4, 7, 10: 4 vni solo No. 2, 5, 8, 11: 2 vni solo No. 3, 6, 9, 12: vn solo
A. Corelli	<i>Concerti grossi</i> , op. 6	Amsterdam 1714	4 vni, vla, 2 vc, bc No. 1–12: gros. concertino: 2 vni, vc grosso: 2 vni, vla, vc
F. Geminiani	<i>Concerti grossi</i> , op. 2, op. 3	London 1732	4 vni, vla, 2 vc, bc No. 1–12: gros. concertino: 2 vni, vla, vc grosso: 2 vni, vc, bc
G. F. Handel	<i>Twelve grand concertos in seven parts</i> , op. 6	London 1740	4 vni, vla, 2 vc, bc No. 1–12: gros. concertino: 2 vni, vc grosso: 2 vni, vla, vc
A. Scarlatti	<i>VI Concerts in seven parts</i>	London ca. 1740	4 vni, vla, 2 vc, bc No. 1–6: gros. concertino: 2 vni, vc grosso: 2 vni, vla, vc

Translated by Paweł Wróbel

Abstract

Up to now, no monograph or encyclopedia entries regarding a Baroque concerto have formulated one, convincing typology that would exhaustively account for great variety and stylistic richness of this genre. Taking into consideration the scanty statements of Baroque theorists about a concerto, the genre can definitely be divided into two or three types: a solo concerto, a double concerto, and a concerto for many soloists (concerto grosso). A contemporary researcher working with the score sources which go far beyond a canon of such names as Vivaldi, Corelli, Bach, Handel, Telemann, Tartini or Geminiani, pointedly feels a lack of an adequate typology of a Baroque concerto. A thorough analysis of a vast repertoire allows for setting forth the following classification: 1. solo concerto, 2. concerto for many soloists, 3. concerto without soloists, 4. chamber concerto, 5. polychoral concerto, 6. mixed concerto. In the article, well chosen examples are used as means of presenting each of these types.

Keywords: baroque concerto, concerto typology, solo concerto, concerto for many soloists, concerto without soloists, chamber concerto, polychoral concerto, mixed concerto.

