

Giovanni CORINI

(1805 - 1865)

PRÉLUDE N° 34

(Extrait de *Preludi in tutti i toni maggiori e minori*, éd. Racca N° 909, Turin)

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Notice de Michelle Bernard

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N.34

con passione

Musical notation for measures 1-2 of N.34. The piece is in C major, 3/4 time. The right hand features a melodic line with accents and slurs, while the left hand provides a harmonic accompaniment of chords.

Musical notation for measures 3-5 of N.34. The right hand continues the melodic development with slurs and accents, and the left hand maintains the chordal accompaniment.

rall

Musical notation for measures 6-8 of N.34. A *rallentando* marking is present in measure 7. The right hand has a melodic line with slurs and accents, and the left hand continues with chords.

Musical notation for measures 9-11 of N.34. The right hand features a melodic line with slurs and accents, and the left hand continues with chords.

animando

Musical notation for measures 12-14 of N.34. An *animando* marking is present in measure 12. The right hand has a melodic line with slurs and accents, and the left hand continues with chords.

15

Measures 15-17 of the piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. A *rall.* marking is present in measure 16.

18

Measures 18-20 of the piano score. The right hand continues with a melodic line, and the left hand maintains a steady accompaniment with chords and moving lines.

21

Measures 21-23 of the piano score. The right hand features a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment. A *rall.* marking is present in measure 23.

24

Measures 24-25 of the piano score. The right hand features a melodic line with slurs, and the left hand provides a harmonic accompaniment with chords and moving lines.

26

Measures 26-27 of the piano score. The right hand features a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment with chords and moving lines.

28

Measures 28-30 of the piano score. The right hand features a melodic line with slurs, and the left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

NOTICE POUR LE PRÉLUDE N° 34

La biographie de G. Corini n'apparaît dans aucun dictionnaire. Ce sont nos recherches personnelles qui en fournissent les premiers éléments. G. Corini naquit à Bergame (Italie) en 1805 et mourut à Turin en 1865. Il fit ses études musicales de 1813 à 1824 à l'institut musical de Bergame fondé par le compositeur lyrique bavarois Simon Mayr. Cette école forma également Giuseppe et Gaetano Donizetti, ainsi que le Padre Davide da Bergamo, organiste célèbre en Italie.

Corini s'expatrie très jeune et s'installe à Turin, probablement avant 1830, comme concertiste, professeur de piano et compositeur. Pour un musicien peu intéressé par l'opéra, il n'y a guère d'avenir en Lombardie. En revanche, l'enseignement du piano est, à l'époque, peu développé à Turin. C'est le violon et la guitare qui sont le plus appréciés des Piémontais.

Les œuvres de Corini sont peu nombreuses et beaucoup ont disparu. Divers éditeurs piémontais et milanais ont publié surtout des pièces liturgiques pour orgue, quelques pièces instrumentales, vocales, religieuses et de salon ainsi qu'une méthode d'orgue, également introuvable.

Ce prélude est extrait du recueil pour orgue «Preludi in tutti i toni maggiori e minori», édité par Francesco Blanchi (actif à Turin à partir de 1852) dans les premières années de sa production, d'après le numéro 909 des plaques gravées. Il est donc datable des années 1852-1855 environ. Son caractère lyrique le rapproche d'un style romantique peu répandu dans les pièces d'orgue italiennes à cette époque.

L'auteur ne donne pas d'indications de registrations.



Unknown from dictionaries, Giovanni Corini's biography came to light thanks to our research. He was born 1805 in Bergamo (northern Italy), and died 1865 in Torino. He studied music from 1813 to 1824 at the institute founded by the Bavarian lyric composer Simon Mayr. The most famous organist Padre Davide da Bergamo, along with the brothers Donizetti, studied in the same school.

Corini leaves his country very young, before 1830, and settles at Torino as performer, piano teacher and probably organist somewhere. At this time, piano teaching is still uncommon in Piemonte, which is rather fond of violin and guitar.

Corini's works are scarce. Some of them are accessible in Torinese public libraries. Various Piemontese and Milanese publishers have published some organ pieces, a few instrumental, vocal and salon pieces along with an organ method which has disappeared as well.

This prelude comes from organ collection "Preludi in tutti i toni maggiori e minori", published by Francesco Blanchi (active in Turin from 1852) in his first production years according to the number 909 of the copper plates. Accordingly it can be dated from about 1852-1855. Its lyric character makes it close to a romantic style uncommon in Italian organ pieces at this time.

The composer gives no registration indications.

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