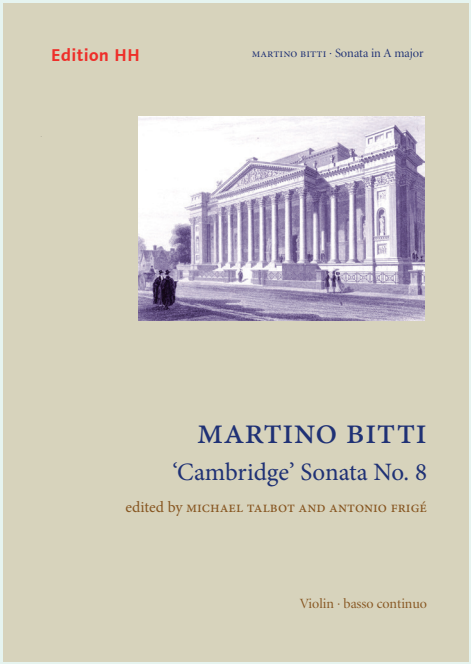
MARTINO BITTI

'CAMBRIDGE' SONATA No. 8 in A major
edited by Michael Talbot and Antonio Frigé



Bitti's twelve 'Cambridge' sonatas, presented to Cardinal Ottoboni, represent the 'late', *galant* Bitti, full of lovingly sculpted ornamental detail for the violin but with the same resourceful harmony and perfectly proportioned forms as before. The eighth sonata of the group, in four movements, follows a suave *preludio* with an *allemanda*, a *sarabanda* and a *giga*, although only the second of those dances is named as such. The general mood of the work is relaxed and genial.

Martino Bitti (1655/56–1741)
'Cambridge' Sonata No. 8 in A major
edited by Michael Talbot and Antonio Frigé
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VIOLIN
BASSO CONTINUO

"Talbot proposes that the primary influences on Bitti were his Roman predecessors, with Carlo Mannelli (1640-97), a composer, violinist and castrato, being especially likely. Bitti can thus be seen as a figure who contributed to the development of the chamber sonata alongside Corelli."

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The Consort

'CAMBRIDGE' SONATA NO. 8

MARTINO BITTI
(1655/56–1743)

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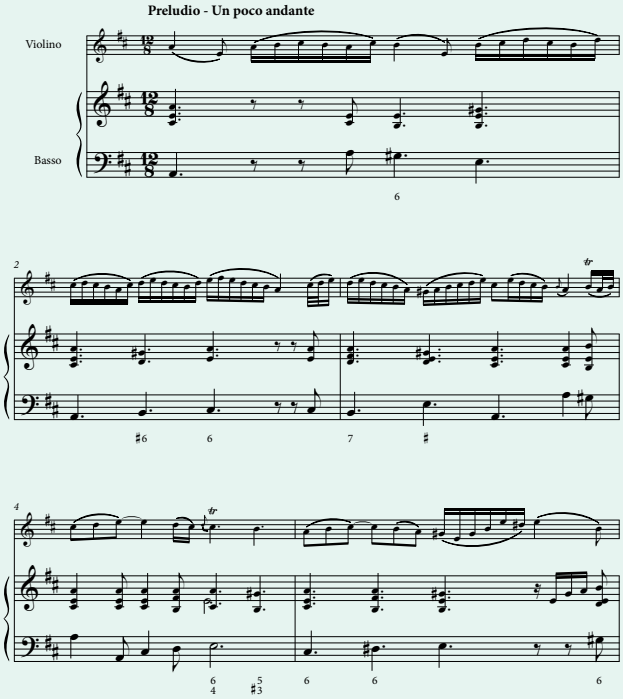

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