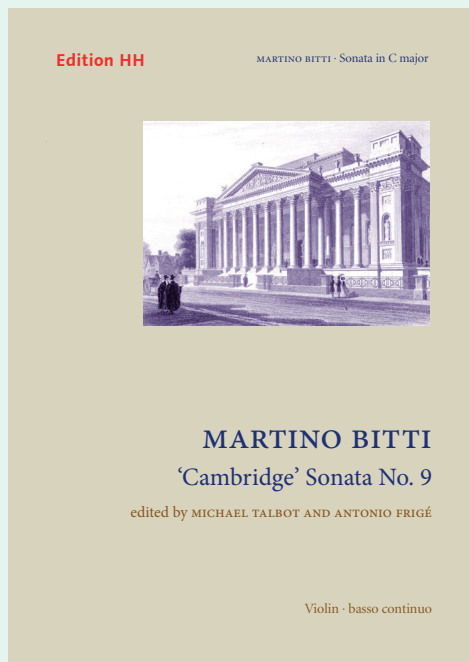


MARTINO BITTI

'CAMBRIDGE' SONATA No. 9 in C 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 ninth sonata of the group, in five movements, is one of Bitti's most stylistically advanced and ambitious. Its second movement, in C minor, is a languorous Largo in *siciliana* rhythm, and the gavotte-like finale takes the form of a theme with five variations.

Martino Bitti (1655/56–1741)
'Cambridge' Sonata No. 9 in C major
edited by Michael Talbot and Antonio Frigé

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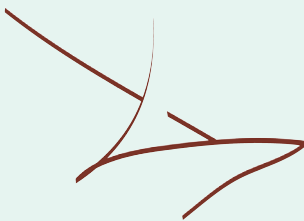
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in C major

edited by Michael Talbot
and Antonio Frigé

‘CAMBRIDGE’ SONATA NO. 9

MARTINO BITTI
(1655/56–1743)

VIOLIN
BASSO CONTINUO

I

“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

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