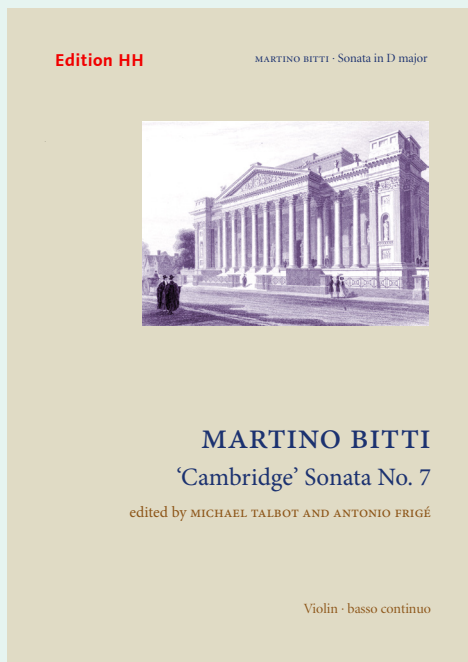


MARTINO BITTI

'CAMBRIDGE' SONATA No. 7 in D 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 seventh sonata of the group, in five movements, comprises three well-contrasted quick movements between which two slow movements are inserted. In the opening movement the bass, as well as the violin, tests the performer's ability. The final movement, marked 'Allegrissimo', has some deft humorous touches, parodying the kind of imitation practised in the *stile antico*.

Martino Bitti (1655/56–1741)
'Cambridge' Sonata No. 7 in D major
edited by Michael Talbot and Antonio Frigé

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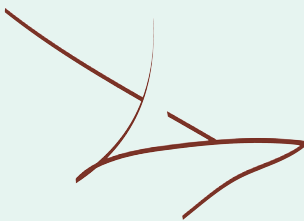
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MARTINO BITTI 'CAMBRIDGE' SONATA No. 7 in D major edited by Michael Talbot and Antonio Frigé

'CAMBRIDGE' SONATA NO. 7

MARTINO BITTI
(1655/56–1743)

I

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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