

Release date
April 2024

TACTUS

WORLD PREMIERE
RECORDING

MARTINO BITTI

(1656-1743)

Sonate per flauto, Londra 1711 / *Flute sonatas, London 1711*



Musica da camera / *Chamber Music*
Secondo Barocco / *Late Baroque*

Tracklist

*Sonata a due violino e basso,
per suonarsi con flauto ovvero violino*

1. SONATA 2 (*Preludio – Corrente – Giga – Minuetto*)
2. SONATA 4 (*Preludio – Allemanda – Gavotta – Corrente*)
3. SONATA 1 (*Preludio – Corrente – Gavotta – Minuetto*)
4. SONATA 5 (*Preludio – Allemanda – Sarabanda – Giga*)
5. SONATA 3 (*Preludio – Corrente – Gavotta – Minuetto*)
6. SONATA 7 (*Preludio – Allemanda – Corrente – Giga*)
7. SONATA 6 (*Preludio – Giga – Corrente – Gavotta*)
8. SONATA 8 (*Preludio – Corrente – Gavotta – Minuetto*)

Tactus code
TC 650202

Barcode



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Esecutori / *Performers*
CHROMA BAROQUE ENSEMBLE

Text Italian / English by
MYRIAM GUGLIELMO

SINGLE audio CD
Total time 56:42

High Price

While for the most celebrated instrumentalists who defined the period straddling the seventeenth century and the eighteenth, the subsequent interest in the magnificence of late Baroque music promoted their relaying and study, this fate was not shared by Martino Bitti. After having been relegated on the fringe of the history of music, and perfunctorily accused, in the earliest, scanty biographic notes, of lacking in originality and innovative qualities, only in recent times did he begin to be the object of in-depth investigations and writings on the analysis and cataloguing of his works (see Michael Talbot's ground-breaking essays). In any case, what emerges from an examination of the sources relevant to Bitti's biography is the figure of a musician who was fully integrated in one of the contexts that were most lively and stimulating for the Italian musical production between the end of the seventeenth century and the beginning of the eighteenth: the court of Prince Ferdinando de' Medici (Florence 1663-1713), eldest son of the Grand Duke of Tuscany, Cosimo III de' Medici. The recording of the Sonatas presented here is the final stage of a work of in-depth research that began with the study of the first editions and the experimentation of timbres and interpretations on copies of the early instruments, leading to the creation of a historically informed product.