

Giuseppe Valentini - 7 Bizzarrie per Camera Op.2 (2000)

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Valentini, Giuseppe: Bizzarrie per camera No. 1 in D Major, Op. 2 1 I. Adagio 0:37 2 II. Allegro Allegro 3:14 3 III. Grave 1:35 4 IV. Allegro 3:41
Valentini, Giuseppe: Bizzarrie per camera No. 2 in E Major, Op. 2
5 I. Adagio 1:06 6 II. Presto 0:47 7 III. Largo 2:25 8 IV. Vivace 0:27
Valentini, Giuseppe: Bizzarrie per camera No. 3 in F Major, Op. 2
9 I. Adagio E Staccato 0:25 10 II. Presto 1:14 11 III. Adagio 0:22 12 IV. Allegro 2:49 13
V. Adagio 0:39 14 VI. Allegro 0:44 15 VII. Adagio 0:34 16 VIII. Allegro 1:19
Valentini, Giuseppe: Bizzarrie per camera No. 4 in E Minor, Op. 2
17 I. Adagio 0:47 18 II. Allegro 4:36 19 III. Largo 1:27 20 IV. Allegro 2:31
Valentini, Giuseppe: Bizzarrie per camera No. 5 in F Major, Op. 2
21 I. Largo 2:02 22 II. Allegro 2:39 23 III. Largo 1:49 24 IV. Allegro 3:10
Valentini, Giuseppe: Bizzarrie per camera No. 6 in E Major, Op. 2
25 I. Vivace 1:30 26 II. Allegro 1:18 27 III. Adagio 1:07 28 IV. Allegro. Adagio 1:54 29
V. Presto 0:15
Valentini, Giuseppe: Bizzarrie per camera No. 7 in B Minor, Op. 2
30 I. Adagio 0:16 31 II. Allegro 1:16 32 III. Largo 1:17 33 IV. Presto 1:16
Aura Musicale (Ensemble: Cello, Directed By – Balázs Máté Harpsichord – Géza Klembala
(tracks: 9, 10, 12, 16) Organ, Harpsichord – Léon Berben, Tamás Szekendi Theorbo – István
Szabó Violin – Balázs Bozzai, Ildikó Lang, István Soltész, László Paulik, Zsolt Kalló, Éva
Posvanecz Violone – Sipos Csaba

This Italian composer, violinist and composer may have been a student of Corelli in Rome. Many of Valentini's early works are dedicated to Corelli and those composers associated with him in Rome during this time. Service came for him with Prince Francesco Maria Ruspoli between 1708 and 1713 and possibly with the Prince of Caserta in 1714 when he dedicated the opera "La finta rapita" to the Prince. Not much is known about Valentini in the next decades. By 1748 publications of Valentini's works were occurring in Paris including four sinfonias and other instrumental works. These works indicate a penchant for distant keys like A-flat and B as well as high, sonorous positions on the violin. Many of the movements in these instrumental pieces were written in the form of pastorales indicating some concern for popular audiences. ---Keith

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