

## Giuseppe Sammartini - Concertos for the Organ, Op. 9 (2000)

Written by bluesever

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Concerto secondo (F major) 1 *Allegro* 2 *Andante* 3 *Allegro* Concerto primo (A major) 4  
*Andante spiritoso* 5 *Allegro assai* 6 *Andante* 7 *Allegro assai* 8 *Sonata in C major* 3:18  
[Giovanni Battista Sammartini] Concerto quarto (B flat major)  
9 *Allegro* 10 *Sostenuto* 11 *Andante* 12 *Allegro*  
Concerto terzo (G major)  
13 *Spiritoso* 14 *Andante* 15 *Allegro* 16 *Sonata in G major*  
La Risonanza David Plantier, violin Olivia Centurioni, violin Olaf Reimers, cello Giorgio  
Sanvito, double bass Fabio Bonizzoni, organ & direction

The many successes of La Risonanza, the ensemble led from the keyboard by Fabio Bonizzoni (notably with its survey of Handel secular cantatas), can often lead to Bonizzoni's great talent as a harpsichordist and organist being overlooked. Here, in the delightful Op 9 concertos by Giuseppe Sammartini, we are able to enjoy Bonizzoni's skill in the latter role, assisted by a small – but decidedly elegant – ensemble of all-stars in which feature the violin playing of David Plantier and Olivia Centurioni. --- glossamusic.com

Giuseppe was the elder brother of the better known Giovanni Battista. Born in 1695, he left Milan for London in 1728, where he stayed until his death in 1750, making quite a name for himself. These concertos, published after his death for "Harpsichord or Organ", are domestic in scale, with just two violins, cello and bass alongside the organ. It is not clear when they were composed, but they have more of a Rococo than Baroque feel to them, rather enhanced by the playing style on this CD. The spiky solo registrations are not in keeping with the English organ of the period, and nor is the over-articulated performance style. Bonizzoni keeps to the two-part structure of most of the organ solos (without infilling the harmonies, a debatable point for this

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repertoire), but it is a shame that he doesn't make more of the organ when in its continuo role – it is more-or-less inaudible. The notes give no information on the organ, but I have a feeling it is later than this repertoire. It is certainly not in any English or Italian early to mid 18th-century style. Two lively little Sonatas by Giovanni Battista Sammartini complete the disc. --- Andrew Benson-Wilson, [earlymusicreview.com](http://earlymusicreview.com)

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