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# ITALIAN CRAZE

C. AVISON | G. SAMMARTINI | P. CASTRUCCI | F. GEMINIANI





**LES MUFFATTI**

BRUSSELS BAROQUE  
ORCHESTRA

# ITALIAN CRAZE

**CHARLES AVISON (1709-1770)** CONCERTO IN D MINOR NR. 5 (AFTER D. SCARLATTI)

**GIUSEPPE SAMMARTINI (1695-1750)** OVERTURE FOR STRINGS AND BASSO CONTINUO IN F MAJOR OP. 10 NR. 7 • CONCERTO GROSSO FOR STRINGS AND BASSO CONTINUO IN A MAJOR, OP. 5 NR. 4

**PIETRO CASTRUCCI (1679-1752)** CONCERTO GROSSO IN A MINOR FOR STRINGS AND BASSO CONTINUO OP. 3 NR. 4

**FRANCESCO GEMINIANI (1687-1762)** CONCERTO GROSSO IN D MINOR OP. 5 NR. 12 ("LA FOLLIA", AFTER A. CORELLI) • CONCERTO GROSSO IN F MAJOR, OP. 5 NR. 5

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## LENGTH

30 minutes + 30 minutes

## PERFORMERS: 13 MUSICIANS

### LES MUFFATTI

6 violins, 2 viols, 2 cellos,  
double bass, harpsichord, lute

## TIMEFRAME

Ongoing programme

## BUDGET

Upon request

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## CONTACT

### LES MUFFATTI

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**AT THE BEGINNING OF THE 18<sup>TH</sup> CENTURY, ITALIAN MUSIC LAUNCHED AN INVASION OF ENGLAND. THE FIRST OPERA TO BE TRANSLATED FROM ITALIAN INTO ENGLISH, STANZANI AND FRANCESCHINI'S ARSINOÉ, WAS STAGED IN LONDON IN 1705.**

The performance was to mark a turning point in English music history (*Arsinoé* "was the first opera that gave us a taste of the Italian Music", wrote an influential London gazette); from then on, and for the rest of the 18<sup>th</sup> century, Italian opera would enjoy steady and unwavering success. Famous composers and Italian singers settled in London, playing a significant role in developing this new musical style, and other composers (such as Pepush and Handel) did not escape the trend's unstoppable influence.

**Charles Avison**, the only Englishman included in the programme, was a particularly popular composer; the group has selected a harpsichord sonata by Domenico Scarlatti rearranged by Avison for string orchestra.

**Giuseppe Sammartini**, most of whose concertos and overtures were published posthumously, has also been unjustly forgotten. His works were once tremendously successful, even eclipsing Corelli's popularity. Sammartini's *Overture* in F major boasts a delectable galant style.

**Pietro Castrucci**, one of the best-loved violinists of his generation, led Handel's orchestra for twenty years. His own compositions are highly individual and full of surprises.

Finally, **Francesco Geminiani**, the most important violinist to work in England, arranged the sonatas from Corelli's opus 5 for string orchestra. *La Follia* is still one of his best-known pieces.