

Muffat's twelve *Concerti Grossi* were written for court entertainment. The titles given to each of the works in the set are believed to refer to the occasions of the first performance and have no bearing upon the music itself. Muffat's importance as a composer of the baroque period lies in his extraordinary synthesis of the French and Italian styles, as exemplified by Lully and Corelli. In Muffat's concertos the first two movements are written in the Italian style, while the remainder consist of dances, reflecting the French courtly influence.

Georg
MUFFAT
 (1653-1704)
Concerti Grossi, Vol. 1

1 – 5	Concerto I in D minor – Bona nova	9:34
6 – 10	Concerto II in A major – Cor vigilans	10:09
11 – 15	Concerto III in B major – Convalescentia	7:56
16 – 20	Concerto IV in G minor – Dulce somnium	9:58
21 – 25	Concerto V in D major – Saeculum	9:18
26 – 30	Concerto VI in A minor – Quis hic?	7:33

Musica Aeterna Bratislava • Peter Zajíček

A complete track list can be found on page 2

Recorded at the Moyzes Hall of the Slovak Philharmonic from 13th - 15th February, 1993

Producers: Emma Nežinská and Jaroslav Straňavský • Recording Supervision: Jaroslav Straňavský

Sound Engineering and Editing: Boris Dobiš and Hubert Geschwandtner • Music Notes: Vladimír Godár and Keith Anderson

Cover Picture: The months of May and June with a capriccio view of the Villa Borghese, by Sebastian Vranx (1573-1647)



DDD

8.555096

Playing Time
54:30



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