

EUROEPI2010

**EPIDEMIOLOGY AND PUBLIC
HEALTH IN AN EVOLVING EUROPE**



CLASSICAL MUSIC CONCERT Cenacolo del Ghirlandaio, Florence

7 November, 2010 - 20.00 hrs

“Le Gout italien” in the 17th and 18th century France



Jean-Marie Quint - Baroque Cello

Alessandra Artifoni - Harpsichord

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...in music on talks of the manner of which each individual has of composing... and this is very different, according to the genius of the authors, the city and the nation..."

Thus Sébastien de Brossard expressed the significance of "style" distinguishing, in consequence, the "Musique italienne" from the "Françoise" (Sébastien de Brossard, Dictionnaire de la Musique, Paris 1703)

The debate on the comparative merits of French and Italian music, which many times and at length would animate French musical life, concerns, as is well known, prevalently opera.

It is however significant that this awareness of the difference in styles, in the manner of composing, to which Brossard alluded arrived, at the moment in which the great school of lutenists and harpsichordists in the 17th century in France experimented with a practise as revolutionary as it is refined and sensual: transcribed for lute and harpsichord, chansons and dances lose their original vocal and choreographic function to become instrumental forms tout-court. In the following century instrumental music, definitely emancipated from its vocal origins, explores vergin terrain: on the one hand attempting a union of the two styles, the French and Italian (les gouts reunis by Francois Couperin) - thus French suites and Italian sonatas contaminate each other and exchange stylistic material- on the other hand immagining new instrumental combinations- Jean Bodin de Boismortier is the innovator in this field, the first apart from anything, to adopt the Italian term 'concerto' and he composed the first French concerto for solo instruments (concerto for violoncello and oboe, 1729)- and finally assimilating the experience of numerous Italian sojourns- it is in fact after his stay in Rome that Jean Barriere brings to France the virtuosity of the Italian violoncello school.

The pieces chosen in this program aim to esemplify these different tastes and compositional styles, furthermore contrasting the place of the 'cello in Italy and France in the 17th and 18th centuries. Whilst in Italy the role of the 'cello not only in the orchestra but also as a solo instrument is unquestioned, in France, according to Corrette, it was only thanks to the fame of great virtuosi such as Stuck and L'Abbé that this instrument could compete with the popularity of the viol.

Alessandra Artifoni

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Salvatore Lanzetti (XVII-XVIII)

Sonata I in Sol maggiore, Op.1

Allegro, Adagio, Allegro

Alessandro Scarlatti (1660-1725)

Toccata in la minore a cembalo solo

Sonata in re minore per violoncello e basso continuo

Largo, Allegro, Largo, A tempo giusto

Benedetto Marcello (1686-1739)

Sonata in do maggiore per violoncello e basso continuo, Op. 2

Adagio, Allegro, Largo, Allegro

Louis Marchand (1669-1732)

Suite in re minore (dal Premier Livre, 1702)

Prelude, Allemande, Courente, Sarabande, Gigue, Chaconne

Jean Bodin De Boismortier (1689-1755)

Sonata in re maggiore per violoncello e basso continuo

Moderato, Corrente, Aria, Minuetto con variazioni

Jean Barriere (1705-1747)

Sonata III (dal Livre III de sonates pour violoncelle et basse continue, 1739)

Adagio, Allegro, Adagio, Allegro

Map of Cenacolo del Ghirlandaio

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-  [THE CENACOLO OF GHIRLANDAIO IN OGNISSANT](#)

