



La France Italienne

The influence of Italian violin virtuosos in France was felt at the start of the 18th century. All the composers in Europe went to study in Rome or Venice, and the Italians had the doors wide open in Paris, London, Potsdam, Berlin, as well as in all the smaller courses. All of Europe echoed to the sound of sonatas and concerti.

We are therefore in the second half of the 18th century, when French virtuoso violinists offer the public musical pages in the Italian taste, which compete in virtuosity and inventiveness with their transalpine colleagues. This "appropriation" of style shows that each nation knows how to find its own color by bringing in ingredients from elsewhere, thus creating a mixture of the most tasty and sometimes surprising.

Grégoire Jeay, traverso
Olivier Brault, baroque violin
Amanda Keesmaat, baroque cello
Antoine Malette-Chénier, baroque harp

Louis-Gabriel Guillemain, Triosonata in D major.

Michel Blavet, Sonata in e minor Op.3 Flute & b.c.

Jean-Marie Leclair, Chaconne, 2e Récréation for flute, violin & b.c.

Louis-Gabriel Guillemain, sonata à 2 dessus without bass.

François Francoeur, sonata in A major for violin & b.c.

Jean-Baptiste Quentin, Four parts concerto.