



About Today's Program

This evening's program explores the distinction and convergence between Italian and French schools of violin playing from the late-17th to the mid-18th century. The first half of the concert begins with selections from two quintessentially French works by 17th-century composers Lully and Campra for five-part strings. The ensemble then explores the ingenious ways in which Georg Muffat, in the second sonata from his *Armonico Tributo*, sought to combine "the Italian manner," which he learned in Rome, with what he had first learned in Paris, "the brisk liveliness of the ballet arias which spring from the Lullian fountain."

In the second half of the concert we then move to the 18th-century. Director Elizabeth Field will discuss with the audience French perceptions of Italian style, demonstrating from Michel Corette's violin tutor, *L'école d'Orphée*, and his lessons on "How to play in the French Style" and "How to play in the Italian Style." Two of Vivaldi's innovative concerto's for string orchestra bookend late baroque symphonies by Louis-Gabriel Guillemain and Louis Aubert, revealing the increasing French cultivation of "Le Goût italien."



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