FROM VENICE TO BUENOS AIRES

Antonio Vivaldi **(1678-1741)**

Violin Concerto in D Major "per Anna Maria", RV 213a*

1	I. Allegro	2. 59
2	II. Largo	3. 14
3	III. Allegro	4. 24

Astor Piazzolla **(1921-1992)**

4	**Allegro dell'alba tangabile** (Arr. by Roberto Molinelli)	2. 43

Luca Salvadori **(b. 1958)**

5	**Ouverture Tango-Baroque****	7. 12

Antonio Vivaldi

Violin Concerto in D Major "Grosso Mogul", RV 208

6	I. Allegro	5. 13
7	II. Grave Recitativo	2. 44
8	III. Allegro	5. 14

Luca Salvadori

9	**Mater Maria**	5. 06

Giovanni Bononcini (1670-1747)

Astianatte

10	Difese mi giurasti	2. 40

Astor Piazzolla

11	**Milonga de la Anunciation** (Arr. by Roberto Molinelli)	3. 40

Leonardo Vinci (1690-1730)

Siroe, re di Persia

12	Benché s'asconda	4. 14

Astor Piazzolla

13	**Ave María** (Arr. by Luca Salvadori)	6. 31

Total playing time: 56. 02

Andrés Gabetta, violin & conductor (Petrus Guarnerius, 1727)
Mario Stefano Pietrodarchi, bandoneon and accordion**
Veronica Cangemi, soprano
Gabetta Consort, ensemble

* Edition by Olivier Fourés

Gabetta Consort

Solo violin & conductor
Andrés Gabetta

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Roberto Rutkauskas
Giacomo Coletti
Gustavo Di Giannantonio

Violin II
Laura Corolla
Katia Viel

Viola
Marco Massera
Muriel Pfister

Violoncello
Claire-Lise Démettre
Anna Camporini

Double Bass
Guillaume Arrignon

Harpsichord
Cristiano Gaudio

This project with Mario Stefano Pietrodarchi grew from a dialogue between two worlds — Europe and Argentina — and from our reflection on Maria, the timeless image of strength and compassion.
A meeting point between baroque devotion and the passion of tango.

Andrés Gabetta

Between 1880 and 1930, a massive diaspora saw millions of Italians leave the peninsula. Many arrived in America, of course, but another large contingent settled in Argentina with their native language, religion, and artistic heritage. That saga cannot be easily summarized, yet one can look to music to tell aspects of the story that go beyond words. This album owes its life to the deep, pervasive influence of Italian music as it came into contact with contrasting styles abroad. In music from the Renaissance to today, composers in the Italian tradition have venerated what mattered most. Few images have proven so fecund as the Virgin Mary in both her sacred and earthly, secular significance. The composers around which this album is built all partake of that tradition, albeit in very different ways.

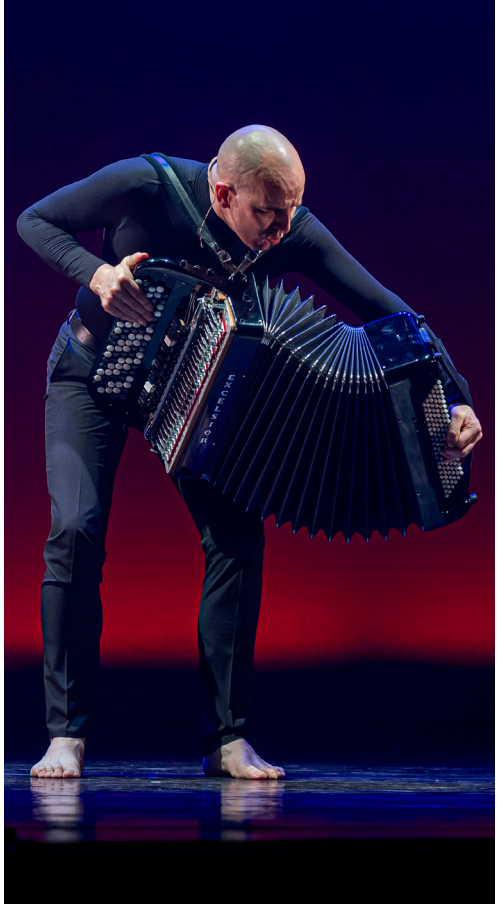
A giant of the Italian Baroque era, Antonio Vivaldi (1678-1741) spent nearly his entire life in Venice. In addition to operas, chamber music, and sacred vocal works, Vivaldi composed hundreds of instrumental concertos, many as instructive examples to the pupils he taught at Venice's Ospedale orphanage. Consider the dazzling Concerto in D Major "per Anna Maria," RV 213 (a) [tracks 1-3], dedicated to - and possibly written for - one such pupil, Anna Maria della Pietá, the Ospedale's most gifted musician and a lifelong resident of the institution. Judging by the high standards set out in this musical tour de force, Anna Maria's talent was prodigious. Both RV 213 and the other concerto presented here, the curiously named "Grosso mogul," RV 208 [tracks 6-8], display the conventions that make Vivaldi's concertos instantly

recognizable: ultra-clear tonal structure, using harmonic sequence to generate tension, a fast-slow-fast three movement structure, and scintillating violin technique (particularly in the astounding cadenzas). Beyond these features, however, one can sense Vivaldi's care in the fully-developed slow movements and striking chromatic insertions.

From the ethereal passion of the High Baroque, we collide with the earthy force and tender beauty of Argentine legend Ástor Piazzolla (1921-1992). Piazzolla's grandparents left Italy for a burgeoning seaside resort just outside Argentina's capital. He spent his youth on the streets of both Buenos Aires and New York City, where he quickly mastered the bandonéon. A prominent bandleader invited Ástor to go on tour, but Piazzolla's father felt his 13-year-old son was just too young to join them - a tragically fortunate decision, for the

entire orchestra died in a plane crash while on that tour. Piazzolla began formal composition lessons with Alberto Ginastera and then, years later, with Nadia Boulanger. Piazzolla went to Paris hoping to transcend the popular music of his boyhood, but Boulanger sagely advised him to embrace tango as his true voice. In a pioneering step, Piazzolla fused indigenous and Spanish traditions with jazz and classical music, elevating the seedy world of tango to a place among high art. Nuevo Tango was born and burst forth in Piazzolla's brooding opera, *María de Buenos Aires* (1968).

The story for María centers on the death and afterlife of an aspiring nightclub singer. She succumbs to the brutal reality of life in the city, is drawn into prostitution and killed.



Resurrected in spirit, María conceives a child through the power of poetry. In a macabre modernization of the nativity story, she gives birth to a girl (also named María) under the watchful gaze of Three Construction Workers and The Women Who Knead Pasta. During the feverish "Allegro dell'alba tangabile" [track 4], María seeks comfort and sanctuary during her labor, only to find condemnation from people who recognize her from her past life.

Because of his training, Piazzolla deeply understood European classical traditions. In fact, he opens *María de Buenos Aires* with a *chaconne*: a common Baroque structure based on a repeated chord sequence. Today that movement, titled "Alevare," inspires Italian composer Luca Salvadori to combine divergent worlds - radiant Venice of the 1720s and gritty Buenos Aires two hundred years later - into a breathtaking synthesis. With numerous film and TV scores to his credit, (including *Hotel Rwanda*, *The Pursuit of Happyness*, and *The Accidental Husband*), Salvadori approaches chamber music with the ear of a master orchestrator. In Overture: Tango-Baroque [track 5], commissioned in 2021 by Andrés Gabetta and Mario Stefano Pietrodarchi, he combines themes from Vivaldi's Concerto in A Minor RV 522 with the "Alevare" movement from *María*. Salvadori admits the *Overture*'s interplay between Baroque and tango "generates an unusual and unexpected style," but it perfectly sets the tone for this entire recording

Salvadori's other historical homage offers a poignant *Mater Maria* [track 9] using texts by 14th-century poet and mystic, Jacopone da Todi. Once

again Salvadori draws inspiration from a Baroque harmonic device. The "lament bass," a descending chromatic progression topically linked with expressions of pain or grief, appears famously in Purcell's *Dido and Aeneas*, Bach's *B-Minor Mass*, and even Chopin's *Prelude in E Minor, Op. 28/4*. Salvadori updates the figure with hints of habañera rhythm and textures from *Nuevo Tango*. To quote the composer's own words, "In these dark times, marked by too many wars, this composition attempts to express the pain of every mother who, like Mary, the mother of Jesus, mourns the loss of a child.".

As mentioned earlier, Vivaldi hardly ever traveled outside Italy, but his music clearly did. Among other things, his operas sparked a ravenous demand for Italian dramatic music on London's stages. Handel rode the crest of that wave to success, as did his globe-trotting rival Giovanni Bononcini (1670-1747). In 1727 Bononcini composed a successful three-act opera about Hector's son Astyanax (*Astianatte*). Written to feature the very same soloists Handel cultivated - sopranos Francesca Cuzzoni and Faustina Bordoni - arias such as "Difese mi giurasti" [track 10] typify the athletic, vibrant vocal manner that London audiences adored. At the premiere of *Astianatte*, an ugly quarrel erupted between supporters of the rival singers. Cuzzoni and Bordoni remained professional throughout the feud and worked together the following season on Handel's *Siroe, re di Persia*. Around the same time, Bononcini's younger contemporary, Leonardo Vinci (1690-1730), also set *Siroe* to music, sampled here in the vivacious aria "Benché l'augel s'asconda" [track 12]. Vinci holds special prestige in the Neapolitan operatic tradition, which employed developments in aria-recitative structure and a clear division between comic and tragic plots.

These 18th-century showstoppers are presented here amidst two poignant arias by Piazzolla. In the first, drawn again from *María de Buenos Aires*, Piazzolla's heroine sings a strong, defiant anthem about her feminine power ("Yo soy María") [track 11]. Her life's arc carries religious overtones, of course, but it equally symbolizes tango's rebirth. Piazzolla's music is lush and captivating, the story heartrending and fantastical, the expressive contrasts wide - in short, the ideal combination from which to build a compelling operatic take on our modern condition. At the end, however, the final word goes to a softer emotion. In 1984 Piazzolla composed a tender *Ave Maria* for oboe and piano. He later made a wordless version for voice and piano redolent of Rachmaninoff's beloved *Vocalise*. Salvadori's arrangement [track 13] goes a step further, introducing lyrics by Angela Tarenzi for the soaring soprano and channeling both Vivaldi and Piazzolla in the prominent duet for violin and bandonéon.

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Texts

Luca Salvadori: **Mater Maria**
Text by Jacopone da Todi (1230-1306)

Stabat Mater dolorósa / iuxta crucem lacrimósa, / dum pendébat Fílius-

Figlio, l'alma t'è 'scita, fi glio de la smarrita,
Figlio de la sparita, fi glio attossecato!
Figlio bianco e vermiglio, fi glio senza simiglio,
fi glio e a ccui m'apiglio? Figlio, pur m'ài lassato!
Figlio bianco e biondo, fi glio volto iocondo,
fi glio, perché t'à el mondo, fi glio, cusì sprezzato?
Figlio dolc'e piacente, fi glio de la dolente

Giovanni Bononcini: **Difese mi giurasti** from the opera "**Astianatte**"
Libretto by Antonio Salvi (1664–1724)

Difese mi giurasti
Difese mi giurasti
mi promettesti amor,
perfi do, perfi do traditor,
e m'ingannasti.

Or disleal da me avrai
l'istessa fé che a me serbasti.

Astor Piazzolla: **Milonga de la Anunciation**
Text by Horacio Ferrer (b. 1933)

Yo soy Maria
de Buenos Aires,
de Buenos Aires Maria, ¿no ven quién soy yo?
Maria Tango, Maria del arrabal
Maria noche, Maria pasión fatal
Maria del amor
de Buenos Aires soy yo

Yo soy Maria
de Buenos Aires
Si in este barrio la gente pregunta quién soy,
Pronto muy bien lo sabrán
Las embras que me envidiarán
Y cada macho a mis pies
Como un ratón en mi trampa ha de caer

Yo soy Maria
de Buenos Aires
Soy la más bruja cantando y amando también
Si el bandoneón me provoca, tará tatá
Le muerdo fuerte la boca, tará tatá

Con diez espasmos en fl or que yo tengo en mi ser
Siempre me digo: "dale Maria"

Cuando un misterio me viene trepando la voz
Y canto un tango que nadie jamás cantó
Y sueño un sueño que nadie jamás soñó
Porque el mañana es hoy con el ayer después, che

La la ra lai ra
La la ra lai ra
La la ra lai la ra
la la ra li la ra
la

Yo soy Maria
de Buenos Aires
De Buenos Aires Maria yo soy, mi ciudad
Maria Tango, Maria del arrabal
Maria noche, Maria pasión fatal
Maria del amor
de Buenos Aires soy yo

Leonardo Vinci: **Benché s'asconda** from the opera "**Siroe, re di Persia**"
Libretto by Pietro Metastasio (1698-1782)

Benché s'asconda
Benché s'asconda
la serpe antica
tra fronda e fronda,
tra spica e spica,
pur dalla cura
non va sicura
del pastorello
che l'osservò.

Al par di quello
sol per te fi do
fin dentro il nido
l'assalirò.

Astor Piazzolla: **Ave Maria**
Text by Angela Tarenzi (b. 1938)

Ave Maria, a Te Ave Maria
Ave Madre nostra Maria,
Ave ognuno pensa solo a sé
Non c'è più pietà, ci sentiamo soli
Ave Maria.

Ave Maria, prego Te
Ave Maria, tu sai quanto dolore
C'è risveglia un pò d'amore
Di calore e la speranza che non c'è.

Credo in Te, prego Te
Tutti così confusi noi, noi gli tuoi uomini fragili
Madre Tu che puoi aiutaci così sia
Madre nostra Maria.

Acknowledgements

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