



VENICE MUSIC PROJECT
PRÉSENTE

HIDDEN TREASURES
MUSIQUE SUR LE GRAND
CANAL

"CANZONI DA BATTELLO"

Liesl Odenweller, *soprano*
Michele Fracasso, *ténor*
Venice Music Project Ensemble

SAMEDI 1er MAI 2021, 19h

ST. GEORGE'S ANGLICAN CHURCH
CAMPO SAN VIO
VENISE

PROGRAMME DU CONCERT

ANONYME

Duo "Vù saré adesso contenta"

Chanson "Do parolette al zorno"

G.Fr. HAENDEL
(1685-1759)

Concerto a quattro en ré mineur
pour hautbois, violon, violoncelle et basso continuo
Adagio-Allegro-Largo-Allegro

ANONYME

Chanson "Cento basetti"

Chanson "La Biondina in gondoletta"

J. Ch. NAUDOT
(1690-1762)

Concerto en sol majeur op. XVII/5
pour hautbois, deux violons et basso continuo
Allegro-Adagio-Allegro

ANONYME

Chanson "Si la gondola avaré"

Chanson "Me rallegra mia patrona"

A. VIVALDI
(1678-1741)

Sonata en ré mineur "La Follia" RV 63
pour deux violons, violoncelle et basso continuo

ANONYME

Duo "Sippen"

Venice Music Project Ensemble

Soprano

Liesl Odenweller

Ténor

Michele Fracasso

Hautbois

Nicola Favaro

Violon

Mauro Spinazzè

Violon

Cecilia Zanutto

Violoncelle

Gioele Gusberti

Clavecin

Marija Jovanovic

Le Canzoni da Battello – Les Chansons à chanter en bateau

J.J. Rousseau, philosophe et écrivain du XVIIIe siècle, décrit dans son *Dictionnaire de la musique* « comment les chansons traditionnelles des bateaux », les barcarolles, étaient à l'origine chantées par les gondoliers vénitiens qui écoutaient les airs populaires des nombreux théâtres de la ville et tentaient d'imiter leurs idoles.

Les "Canzoni da Battello" sont des morceaux de musique caractérisés par une structure mélodique et harmonique simple écrite sur des textes poétiques en dialecte vénitien. Grâce à ces caractéristiques, les chansons sont devenues très populaires pendant la seconde moitié du XVIIIe siècle.

Les chansons étaient destinées à diverses occasions ; les plus élaborées étaient écrites en vers par des poètes et transformées en sérénades pour les amoureux et elles étaient souvent interprétées par des chanteurs professionnels sur des gondoles ou d'autres types de bateaux, (ce qui pourrait expliquer la raison pour laquelle elles sont appelées « chansons de bateaux »).

Parfois, les gondoliers eux-mêmes étaient les auteurs des paroles. Pendant la longue période du Carnaval, ils transportaient des passagers masqués dans leurs gondoles et proposaient leurs chants spontanés, une coutume que très peu de gondoliers, voire aucun, ont conservée aujourd'hui.

Vu saré adesso contenta

Vu saré adesso contenta che 'l Paron m'ha cazzà via che diseu mo bella fia xella stada bona azion. Si slongarla vù podè, Ma voi ben che la paghé farghe intender voggio prima no so che de vù al paron

Che paura de manassi d'un soggetto come ti, varda pur, che qualche dì no ti vegni regalà sulla schiena co' un baston o ti vaghi in camusson no me star a far el matto, varda ben che ti è avvisà.

Camusson a mi, e legnae cosa hoi fatto hoggio robba perché un deo mi v'ho toccà più per scherzo, che da bon. Quel susuro se va a far e i Paroni infenociar che i me manda alla malora per po vederme attorsion.

Se l'ho fatto son contenta e 'l faria se'l fosse a far una putta insolentar te par poco a ti furbon. A chi inzegno no ghe n'ha sti servizi no se ghe fa cusì parlo e lo confermo che ti xo un poco de bon.

No averé tante parole Quando tutto sentiré Forsi l'agio magnaré Quando là comparirò. Va in malora e co ti vuol vien pur via muso d'albuol a paeae cazzarte via spero za che vederò

Vu saré adesso contenta

He: You will be happy now that the master has fired me! What do you say, my girl: that was well-played. You can pretend it's not true, but you will pay for it! I want you to understand I know you are responsible.

She: Oh, how terrifying from someone like you! Just watch out that sooner or later, someone doesn't beat you for your behavior or send you to jail! Don't pretend to be crazy, I'm warning you.

He: Jail or beatings, what did I do to deserve this? Just because I dared touch you, purely as a joke. That whisper in the master's ear that made him fire me, just to revenge yourself on me.

She: If I did that, then I am happy, and I would do it all over again! Insulting a young girl seems like nothing to you, scoundrel! Someone who isn't clever can't get away with these things, so I confirm that you are a good-for-nothing.

He: I wouldn't talk so much: when everyone hears about it. Maybe I will eat garlic when I show up there.

Both: Get away from here, you slack-jaw! I hope they chase you away with a good kick

Do parolette al zorno

Dó parolette al zorno che vù sole me dessi no descavederessi so come va trattà. Tender no me volé vorria saver perché se me stimessi una furba v'avé molto ingannà.

E se no ve fidessi da più de sie informeve in questo sodisfeve che vol za la rason. E co informada se' niente più no tardé no me lassé qua abbasso feme de su paron.

No sté a lassar sta sorte deve del bon coraggio e non abbié travaggio che no ve pentiré. Forsi poderà dar secondo el vostro far che un dì anca mi ve sposa e mio mario vu se'.

Cento basetti

Cento basetti su quei occiotti de ti mio caro te voggio dar. E quella bocca ch'el cuor me tocca fin che son sazio voi zupegar.

Za che permesso no me xo adesso d'averte o caro in libertà. Se un zorno posso saltar sto fosso voi sodisfarme come che va.

La biondina in gondoletta

La Biondina in gondoletta l'altra sera gò menà dal piacer la poveretta la s'è in botta indormenzà. La dormiva in su sto braccio ogni tanto la svegiava ma la barca che ninava la tornava a indormenzar.

Contemplando fisso fisso le fatezze del mio ben quel visetto così slisso quella bocca e quel bel sen. Me sentivo dentro al petto una smania un missiamento una spezie de contento che no so come spiegar.

Si la gondola averé

Si la gondola averé, no crié la xe granda pur de vù savé pur che ve contento no me sté più a tormentar ogni moda vegnua fuora l'avé bua pur sempre a ora. Ella giusta, xella vera cosa steu donca a ruzar.

Do parolette al zorno

Two little words per day that you alone gave me if they weren't taken back I know how to treat them. I don't want to think, but I would like to know if you thought I was sly then I have fooled you.

And if you didn't trust me the more you found out in this I am satisfied that you lost your reason. And now that you know don't wait any longer don't leave me here at the mercy of my boss.

Don't leave it to Fate: One needs great courage, And it won't be easy, But you won't regret it. Perhaps it could be If you can manage it That we will get married one day, and you will be my husband.

Cento basetti

A hundred kisses on those little eyes, oh, yes, my dear, I want to give you. And that mouth that touches my heart: I want to taste it til I am satiated.

Since I am not permitted to love you freely, if one day I can jump that hurdle, you will satisfy me, finally!

La Biondina in gondoleta

The other night I took the Blonde girl out in the gondola Her pleasure was such that she instantly fell asleep. She slept in my arms I woke her from time to time but the rocking of the boat soon lulled her back to sleep.

As I gazed intently at my love's features, her little face so smooth, that mouth, and that beautiful breast. I felt in my heart a longing, a confusion a kind of contentment which I cannot describe.

Si la gondola averé

Yes I have the gondola, don't shout it's even bigger than yours you know your contentment will no longer bother me every fashion that came out you always used to have it. Whether it was right or genuine, so what are you grumbling about.

Quella grinta sempre avé né pensé che fé andar zo de levà quel che fazzo no val niente l'è inteso che no far barca avevi in occorrenza né ve fava mai star senza.

That anger stays, but don't think that it helps you go faster: what I do isn't worth anything. Clearly you wanted to resist the boat, but in fact you were unable to be without one.

The energy you always thought you had that you let wither away, whatever I do it won't matter
If you had the chance to have the boat, you would never be without.

Me rallegro mia patrona

Me rallegro mia patrona che alla fin se' fatta sposa, me rincresce una sol cosa, e se 'l digo la perdona. El bel sposo ch'avé scielto pocco ben ve servirà.

Zà save ch'io parlo schietto l'è pochetto, deboletto, no so come l'anderà.

Vù save l'istoria schietta delle cose che xe stae le borasche che è passae se memoria ghavè netta. Ve doveva esser de scuola ma no avé niente applicà.

Donca via mia paroncina tutta vezzi e tutta brio conserveve cara addio cusì bella e paregina. Andé al fianco a quell mostretto che un dì forse el crescerà.

Sippen

Sippen mi star pon tettesche saver pen parlar taliane piacer putte feneziane, e foler mi molto pen ostarie, e mazaghen molte spesse frequentar.

E foler far trinche baine, e per questo contar traine quante posse fino bono qualche loco mi trofar.

Si vù se bon tedesco e mi son bona italiana, so' onorata, e veneziana, e informar vù ve podé; andé a scuola, e impareré cossa che xé l'amor far.

Se vole far trinch e io andé in piazza, ma qua no; de più astute qualche putta forse là podé trovar.

Stare mia apitazione proprie in calle tella bis, e asser sempre ment fis a foler trofarme sposa, che sia bella, e sia craziosa, che mi faccia alecro star.

Me rallegro mia patrona

I am so thrilled that my mistress will finally be married, just one thing upsets me, and you will pardon me if I say it: This handsome groom you have chosen will not be good for anything! You know that I don't hold my tongue... He's weak, small, and I just don't know how it will all end!

You know the true story the things that have happened the fights they have had - I can remember each and every one. That should have schooled you, but you have learned nothing.

So there goes my mistress all charming and happy I hate to say goodbye -- So beautiful and flirtatious. She is at the side of that little monster, and one day, she will regret it.

Sippen (il chante avec un accent allemand)

He: I drink with Germans and speak good Italian I like Venetian girls, And they like me, too. Bistros and bars, I go to very much.

And if I want to drink a bit, and have a long night I can find as many places as I want to drink in.

She: If you are a good German, and I am a good Italian, honorable and Venetian, I will inform you of something; I went to school and learned how to interest someone. If you want to drink and make conquests, go in the Piazza, but not here; there some more astute young ladies can be found.

He: Staying home in Calle della Bissa, I can't get out of my head wanting to find a wife, who is beautiful and gracious, and makes me happy.

Andé via de qua sior spacca e no sté più a far palese
quelle tanto grande spese che avé fatto in serenata,
con ferssora, e con pignatta, v'avé fatto avvalorar.
Toppo fatto sposalizio menar Petta a casa mia, e
star molte in allecchia, e foler molti compagni te
teteschi, e feneziani tutti tutti impriacar.

She: Get out of here, ruffian! and don't show off all
of your money that you have boasted of, with pots
and pans, you have made your way.

He: After the wedding I will take Betta home, we
will be very happy, and invite many friends,
German and Venetian, All to get drunk together

Beaucoup de gens se demandent pourquoi nous nous arrêtons si souvent pour réaccorder les instruments. Cela est nécessaire, en raison de notre utilisation de cordes animales, qui sont extrêmement sensibles aux changements de température et d'humidité. Nous vous remercions de votre patience et de votre compréhension !

Nous remercions nos généreux bienfaiteurs du Harpsichord Appeal : Lamy and Dana Al-Saqqaf, Eda and Steve Baruch, Gary and Laurie Beberman, Eleanor and Bill Boehler, Suzanne Deal Booth, Nathan Buck and Megumi Eda, Pamela and Kent Cartwright, Daniela Chiara, Paul Christian, Valencia Scott Colombo, Brian Condon, Meryl and Chris Cooper, Tom Culcasi, Victoria Davies, Facebook FVMP, Simon and Teresa Fenner, Anne and Chris Flowers, Mary and Howard Frank, Eric Freeman, Peter Furlong, Accademia Georg Solti, Julie Galdieri and Brian Ragan, Claudia Giammatteo, Ian Gibson-Smith, Federico e Micaela Gigliotti, Laura Gillette, K. Scott Gudgeon, Anna and Brian Haughton, Cara and Chris Hoadley, Raymond Hughes, Judy and Christopher Hurrion, Betsy and Bill Johnston, Jennifer and Doug Klinger, Lee and Peter Leach, Jen Levy, Robert and Tom Lindgren, Juliana Lowry, Geraldine Ludbrook, Candace Magner, Piero Marchesi, Linda Marianiello, Simon Moorcroft, Gary O'Connor, Tom O'Halloran, Jane and Bob Odenweller, Amy Osajima, Hans Ouwerkerk and Gianna Alberi, Steve Patrick, Andrea and Cari Pettenello, Arun Rangaswami and Phil Frost, Radha Rangaswami, Bud Roach, Heather Robinson, Paula Rudinoff, Peter and Margaret Sandberg, Lola Savini, Erica and John Simpson, Anne Skidmore Russell, Shirley Smith, Marica Tacconi, Mary Thomas Tacconi, Maureen Thomas, Cy Todd, Eric Trudel, Paul Vance, Alexandra Voltan, John Zeiler.

Nous remercions nos généreux bienfaiteurs en 2020-2021: Arpinio Charades Association, Bill and Julie Ashbey, Kamran Bayegan, Gary and Laurie Beberman, Diane Benelli, Jane and George Blunden, Eleanor and Bill Boehler, Marcy Brenner, Tim Brown, Diana and Fred Chaffee, Carmen Chassot, Brian Condon, Thom Culcasi, Victoria Davies, Minneke and Bert Decneut-Stuyck, Delores Delli Santi, Megumi Eda, Conrad Ekkens, Stacy Ferratti, Anne and Chris Flowers, Frank Family Charitable Foundation, Ellen Garrity, Ian Gibson-Smith, K. Scott Gudgeon, Gerard Holland and Dietrich Thumser, Raymond Hughes, Christopher and Judy Hurrion, John and Susan Tew Greater Cincinnati Foundation, Betsy and Bill Johnston, Jessica Karp, Emily Klassen, Jennifer and Doug Klinger, Lee and Peter Leach, David Lowe, Juliana Lowry, Geraldine Ludbrook, Piero Marchesi, Monteverdi LLC, Damon Myers, Nancy O'Halloran, Susan Palmarin, Liz and Steve Parker, Enrique Perez de Guzman, Andrea Pettenello, Cecelia Pierotti, Brian Price, Jonathan and Nina Punt, Arun Rangaswamy and Phil Frost, Radha Rangaswamy, Malina Rauschenfelds, Kathleen Redd, Bud Roach, Mara and Heather Robinson, Ellen and Bob Rose, John Rose, Margaret and Peter Sandberg, Lorenza Savini, Eric-Jan Schmidt, Gary Spenik and White Deborah, Marica Tacconi, Mary Thomas Tacconi, Cesilie Tanderò, Maureen and David Thomas, Marco Tribò, Judith Unwin and Georgina Paul, Bernard van der Hoeven, Gilly and Chris Wiscarson, Martha Stires Wright

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Venice Music Project : notre histoire

Pour célébrer le 1600e anniversaire de Venise, Venice Music Project, toujours polyvalent face à l'adversité, est la seule organisation à Venise qui diffusera en direct l'intégralité de sa saison de concerts !

Nos concerts diffusés en direct pendant la pandémie de 2020 nous ont permis d'atteindre l'Australie et le Japon. Nous sommes donc impatients de pouvoir partager un peu de notre ville avec de plus en plus de personnes dans le monde en 2021 !

Pour l'instant, il est impossible de prévoir quand il sera de nouveau possible de voyager librement. Venice Music Project vous guidera vers des lieux choisis, qu'il s'agisse d'un palais vénitien, d'une église ou d'une salle de concert, pour jouer de la musique qui a été jouée pour la première fois à Venise il y a plus de 200 ans. Vous vivrez une expérience musicale qui vous transportera dans la Venise du XVIIe et XVIIIe siècles, en recréant les divertissements baroques de la cour dont Casanova et ses amis profitaient dans les cafés, les palais, les opéras et les églises de la ville. Venice Music Project a récemment découvert de nombreux morceaux de cette musique grâce à une recherche collaborative et à notre propre archéologie musicale dans les archives de Venise et du monde entier. Ces représentations vous donneront l'occasion unique d'être parmi les PREMIERS à entendre ces œuvres aujourd'hui.

En 2013, un groupe de musiciens de renommée internationale, espérant pouvoir faire la différence dans cette ville fragile qui est la nôtre, a créé le projet musical à but non lucratif *Venice Music Project*. En plus d'aider à protéger notre ville bien-aimée et son patrimoine, nous détournons d'incroyables manuscrits grâce à l'archéologie musicale. Le monde a vraiment perdu la tête pour Mozart et a oublié toute la précieuse musique qui l'a précédé et inspiré. Les compositeurs qu'il admirait ne demandent qu'à être redécouverts, et nous nous efforçons d'y parvenir !

Pour plus d'informations, visitez le site : www.venicemusicproject.it

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Merci! Et souvenez-vous...

We will Ba-ROCK you!