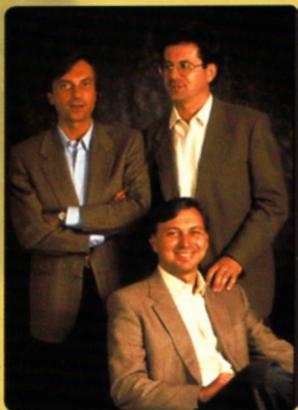


Listening guide

Parade

Rome Guitar Trio



The itinerary we propose goes through different environments and cultural contexts ranging from German, French, Latin-American and Italian compositional heritages.

This journey, traced by the transcriptions and the arrangements for three guitars starts from the Latin-American heritage with a set of songs all connected between them, the first of which, was written by Mexican composer Manuel Maria Ponce (1882-1948). *Estrellita* is a love song composed in 1912 that soon also reached the fame in Europe, while *Je consagre* is the instrumental arrangement of a folk song written to be performed by a chorus. Also Romantic is the piece by Brazilian composer Heitor Villa Lobos (1887-1959). The *Lundù da Marquesa de Santos* is a short essay of an exquisite folk flavor that the author wrote in 1935 for the theatrical pièce *Marquesa de Santos* by Viriato Correa, while, *O Veleiro* was written in 1958 for the film *Green Mansions* directed by Mel Ferrer. The light motif of the romantic Brazilian folk genre

continues with Jayme Ovalle (1894-1955), whose nostalgic mood is authentically rendered in the beautiful *Modinha*.

The German heritage follows with three famous songs of polemic composer Kurt Weill (1900-1950) who was involved in social criticism and political engagement at the Theater of Brecht. With *Lieder Parade* the author intended to represent a Suite made up of three parts, the first of which, *Moritat*, is based on subjects drawn from the work *L'Opera da tre soldi* (1928); The Suite is concluded by the quotation of *Surabaya Johnny*, from *Happy End* (1929). *Youkali Tango* is a song written in 1934 for the musical comedy *Marie Gallante* from a script of Roger Fernay. It is the evocation of an imaginary heavenly island, Youkali, which is the land of pleasure, desire and madness represented musically with a persistent Habanera rhythm. The last piece of this Suite is *Alabama Song* from the work *Mahagony* (1927).

The subsequent French trilogy is made up of three authors who were bound up with a common tie of humane and artistic affinity for a particular time. Erik Satie (1866-1925) was described as a brilliant precursor for his advanced composing skills. In 1900 he composed the waltz song *Je te veux* for the café-chantant diva *Paulette Darty*, realized here in a more articulated formal way, which the author had intended for piano only. In the 1920's, even

A journey of the twentieth century through folk music, film and theater music, and café-chantant written by composers that reflect a deep cultural background, newly revised for three guitars





George Auric (1899-1983) dedicated himself to popular music - *Coeur de Paris* is a clear poetic example - and also Francis Poulenc (1899-1963) wrote a *Hommage à Edith Piaf*, originally composed for piano - precisely the *XV Improvisation* written in 1959 - in whose subtitle Poulenc declared the desire to recreate the typical singing poetry of the French singer repertoire.

Cinevisioni is a mix of soundtracks put together by Nino Rota (1911-1979) taken from Zeffirelli's *The Taming of the Shrew* (1967),

Visconti's *Gattopardo* (1963), Fellini's *Casanova* (1970), *The Road* (1954), *La Dolce Vita* (1960), *Otto e mezzo* (1962). The aim of this work is to make a portrait of the Italian melody starting from 17th century baroque - "Sarabanda" conceived for solo guitar in *The Taming of the Shrew*, here performed by Fernando Lepri, is perhaps the only solo piece that Rota dedicated to this instrument - with elements encompassing comic opera to folk reality, and oscillating between sentiment and irony.

"More recently, however, we have turned our attention towards the 20th century repertory comprising various musical genres, with pieces by authors of academic background that have devoted themselves to folklore, café-chantant, theater and cinema"



The Rome Guitar Trio, formed by Fabio Renato d'Ettoerre (FRd'E), Marco Cianchi(MC) and Fernando Lepri(FL), recently released its third cd, herewith enclosed, which happens to coincide with its twenty years of activity

Would you like to highlight some important moments of your history?

It is important to begin with the first rehearsal, which took place at my parents home in 1983; we played the complete transcription of *Eine Kleine Nachtmusik* ... (beautiful juve-

Twenty years of notes...

That is, notes on the 20-year history of the "Rome Guitart Trio"

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nile crimes, now widely atoned for...); still in 1983, our first concert in Matera; then our first tour abroad in 1985; we then participated in our first large international festival in a prestigious theater in 1989: the crowded Bulgarian Hall of Sofia with its 1100 seats coinciding with the broadcasting of the concert on Bulgarian radio; our first publication for Berben; the acquaintance of Franco Bixio and *Musikstrasse* with the consequent release of *Recital*, our first Cd.

What is your method of selecting repertory?

FL: A few years ago we made a careful study of the original repertory of the 1800's and 1900's. At the same time, we carried out and proposed to

our audiences some transcriptions of works that, due to intrinsic or formal features, were suitable to be played on guitar. More recently, however, we have turned our attention towards the 20th century repertory comprising various musical genres, with pieces by authors of academic background that have devoted themselves to folklore, café-chantant, theater and cinema.

Therefore, you are not against the concept of transcription.

MC: No, provided that the history and the characteristics of our instrument are respected. We have performed a lot of transcriptions, from Bach and Vivaldi to the "Sonata Arpeggione" of Schubert.

Works that are in tune with the spirit of the guitar and, undoubtedly, contribute to the full maturity of the artist, keeping in mind, for example, that the Arpeggione was touched and tuned like a guitar and that in the Sonata of Schubert the support of the piano was carried out mostly with an alternation of bass and chords, according to a usage typical of guitars. In the case of the last CD, the recourse to the paraphrase prevents the criticism to literal transcriptions, because the arrangement and the paraphrase itself, for the freedom of elaboration implied, take on a legitimacy of their own.

What inspired the idea to form a guitar trio?

Twenty years of notes...

That is, notes on the 20-year history of the "Rome Guitart

FRd'E: Besides the obvious considerations on the significance of making music with multiple instruments, we think that the guitar trio represents, in any case, an expressive considerable potential, the three instruments creating a unique sonority potential in executing the melody and simultaneously utilizing a significantly larger sonic pallet in support of it. That allows either the skillful composer or the arranger to conceive his works in a more dynamic way which imbues great impact in the final outcome. We are in constant search and continually request new works from composers to write for this trio of guitars. With great pride and anticipation we have been successful in securing promises of new works by: Antonio Amoroso, Franco Cavallone, Luciano Chailly, Sergio Chierighin, Mario Gangi, Enrico Razzicchia, Riccadro Giavina and Teresa Procaccini.

It seems to me that your trio is almost a virtual quartet, for it makes wide use of d'Ettorre skills who is a performer and, at the same time, a composer and an arranger. In my opinion, this makes a distinctive characteristic of the Trio. What are your thoughts on this?

FRd'E: Sure. As a matter of fact, I am free to develop my own projects while working on the "Trio" projects previously agreed upon with the other members, thanks to a fertile artistic osmosis. These projects are illustrated in our "Program Notes", that we distribute to the audience during our concerts, so that the audience will have a true

perspective of our works, as well as the fascination and emotions that the music gives.

FL: In fact, our artistic activity has always been characterized by very defined musical ideas dependent upon specific musical periods: from baroque music, with the transcriptions of works of Vivaldi and Bach that have often involved the strings of the orchestra, to folk music, as well as the Viennese music, to the repertory of the twentieth century, in order to arrive to our last recorded release.

What instruments do you play?

MC: Fernando and I play a splendid pair of guitars of cedar wood recently made by Andrea Tacchi, while Fabio exploits the harmonic resources of a valuable eight-string Ramirez made in 1972, of cedar as well. These instruments give us a good timbre mixture for performance and recordings.

What about your future commitments?

FL: Apart from the concert dates, we are working on a monographic cd with music by Fabio (d'Ettorre n.d.r.) and soon we will be recording another CD entirely dedicated to all the production for solo guitar and multiple guitars composed by Teresa Procaccini.



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e-mail: info@bixio.it
<http://www.musikstrabe.it>

