



THE ∞ SEASONS

Vivaldi and Piazzolla



The Vivaldian Seasons appear to us as a series of sound tapestries, in which the voices of the instruments intertwine like many colored threads, to recreate the characteristic scenes of each period of the year. Their extraordinary fortune probably resides in that strong descriptive dimension, made explicit since the first edition with the publication of the sonnets placed at the top of the music and the captions included in the score, which indicate precise extra-musical references (such as the entry of a drunken in the first movement of "Autumn"). The talent of the "Red Priest" is revealed in the ability to adapt the structure of the solo instrument Baroque concert for descriptive purposes.

As usual, each concert begins and ends with a lively movement, alternating episodes dominated by the Solo with others, called ritornelli, in which the orchestral mass is the leading character: Vivaldi uses the latter to evoke the general climate of every season and the Solo episodes to introduce punctual situations. The "Allegro non molto" that introduces "Estate" shows this division in a clear way: in the initial refrain the absence of melody and the abundance of pauses recreate the sense of exhaustion that is felt in the sultry days, while in the Solo episodes the violin he gradually embodies a cuckoo, a tortorella and a goldfinch, and finally a villanello.

The central movements as well follow the tradition of the baroque concert - slow and free form - and are exploited to portray static scenes, such as that of a domestic interior in the "Largo" from "Inverno": outside it rains, the violins imitate the delicate patter of the drops on the windows, while inside the fire arouses joy, as evidenced by the warm melody of the violin accompanied by the serious bows. This same picture is exposed in a fleeting way in the finale of the Invierno porteño of Piazzolla, like a wink at Vivaldi, because Buenos Aires, the city of "porteños", is as humid as Venice.

The Estaciones porteñas, composed for the quintet of bandoneón, violin, piano, electric guitar and bass, were soon arranged for orchestra; each of them takes place in a single movement that nevertheless possesses the same wealth of ideas as Vivaldian models. Piazzolla, unlike his Baroque colleague, had no descriptive intentions: it would be useless to look for in his pages the breath of the wind between the fronds of the jacarandas or the cries of children playing football in the squares; it is abstract music, an example of the "nuevo" type tango, designed to be listened to and not danced. The Estaciones porteñas, in fact, portray inner landscapes, while the four Seasons stage the confrontation between man and nature.

According to Vivaldi, this comparison is peaceful during the middle seasons: in Spring music is a succession of pastoral scenes, culminating in a dance with a rustic color in which the serious instruments imitate the bagpipes; in Autumn, the first movement is a peasant party, the second portrays the sleeping drunks and the third recreates the fanfares and the calls of the horns that are heard during the hunt. Piazzolla instead has a different vision: Spring is charged with electricity, as confirmed by the beginning in a fugato style, with its syncopated theme typical of tango; the Otoño, very melancholic, opens with the repetition of a hoarse sound, which imitates the verse of the cicada. The cold season agrees with the two composers: their pages are covered with a blanket of hoariness and desolation, yet they contain moments of poignant tenderness and others of great vivacity. The same underlying consonance can be seen in their representation of the summer, full of tension: the whole Vivaldi concert is nervously striving towards the storm that explodes in the final; the Verano of Piazzolla, in turn, is crossed by an edgier theme that, with its load of dissonances, sows disquietude.

Anca Vasile, born in 1979 in Romania, began her violin studies at the age of 4 in Tulcea, her birthplace. Later on, she attended Music High School “George Enescu” and National University of Music in Bucarest until 2005.

After moving to Italy in 2006, she began studying at National Academy “S.Cecilia” in Rome, enrolling to a Master Degree in Violino, under the guide of Domenico Nordio, graduating successfully in 2009.

She won nine national prizes in Romania and three international prizes, in particular the last one in 2010 as a soloist at “Rovere d’Oro” International Competition.

She participated at several great international competition such as “Queen Elizabeth” in Brussels, “Violin Masters” in Montecarlo and played as a soloist for Bucarest Wind Orchestra, Lyceum Strings, Orchestra of National University of Music, the orchestras of Ramnicu Valcea, Galati and others. Working as a violin teacher at Brescia and Darfo Conservatory since 2012.

She recorded CDs with music of the Italian contemporary composer Alberto Bonera and the 5 CDs’ project “Bazzini Opera Transcriptions” (published by Brilliant Classics – pianist Alessandro Trebeschi). Part of several chamber ensembles, she played concerts in Romania, Moldavia, Austria, Italy, France, Germany, Sweden, Switzerland, Denmark, Monaco, Belgium, United Kingdom, Netherlands and others.

Aram Khacheh, born in Tuscany in 1997, has been studying music and playing the cello since he was a child. He goes on his studies in Conservatorio “Luigi Cherubini (Florence) with Fernando Scarselli (cello), Roberto Becheri and Luciano Garosi (composition). He also studies baroque cello with Jean Marie Quint. His music has been executed in the music festival "Inventarti" (Firenze 2014, 2015 e 2016). As a cellist, he takes part to many important orchestral and chamber music experiences. In 2013 he founds the orchestra of high school "Virgilio" in Empoli and he is its conductor until 2016. He has been studying orchestra conducting with Peter Fender in London and, in the same year, he has attended Daniele Agiman's masterclasses. After that, he has conducted the orchestra "I musici di Parma" for several times.

In 2016 he has been invited by S.D.Hummel (Universität Mozarteum) to lead in Germany and Austria and he has excellent reviews from local critics. In 2017 and 2018 he conducts the Chamber Orchestra and the Baroque Ensemble "Luca Marenzio". Since 2017 he is the Artistic Director and Principal Conductor of “Bazzini Consort”. Now he is studying in the Conservatorio "Luca Marenzio" with Gilberto Serembe and Umberto Benedetti Michelangeli.

Bazzini Consort

The Bazzini Consort is a brand new musical reality in the town of Brescia, founded and wanted by its young musicians. It is a free meeting of knowledge and passion that can be expressed, time after time, in different performances: symphony orchestra, chamber orchestra, strings orchestra, quartet, trio, duo... It was founded in 2017; it is an art, cultural, educational association. Its top formation is composed by about fifty elements, the same that had its first performance on the 11th march 2018 in the overcrowded S.Francis Church in Brescia, in the occasion of the bicentenary of Antonio Bazzini's birth.