

# 1492. Sinfonia Corale

Backgrounds of S. Radic

**Rondò Veneziano.** The Rondo Veneziano seems to have passed its productive crisis. "After" "Papagena", "La Piazza" is the second album that contains almost exclusively titles composed by Gian Piero Reverberi, a native of Genoa and founder of the band. Previously, the chamber ensemble, which wanted to perform in rococo costumes and sold over 20 million records in 20 years, almost ruined its reputation.

Because Reverberi, despite his studies of piano and composition, came up with nothing new any more, the releases of the 90's contained almost exclusively lovelessly stomped together and with drums underpinned popular hits of classical music. Even the crude mixture of baroque and eastern musical elements on "Marco Polo" (1998) could not make up for the resulting loss of reputation and popularity. Which, of course, came in handy for all those critics who had always accused the very popular Rondo of lack of originality. "Previously, Reverberi, born on 29 July 1939, had had an unprecedented career. As early as 1963, at the age of 24, he wrote his first million-dollar hit, after which he was mainly successful as a producer, until in 1979 he finally came up with the brilliant idea of founding a nine-member chamber ensemble, initially playing exclusively rondos, combining percussion with strings, classical piano with synthesizer and baroque with pop. Such music is practical because it is suitable for ironing, brushing teeth, shopping or driving an elevator. And she was so popular that even television series such as "Emergency" finally adorned themselves with her.

Even "La Piazza" cannot completely refute the accusation of lack of originality: too often the melodies are reminiscent of what has already been heard. There may also be intention in the game, because the pieces are easier to remember the less foreign elements they contain. And Rondo Veneziano has never been ashamed of the title "bowed music". After all, the record is carefully recorded and mixed, which after the last ones dominated by cheap synth sounds.



Publications was not self-evident. In some places even the otherwise omnipresent drum-machine has a break, and leaves room for hand-played rhythms. The new album leaves the strongest impression in the pieces, which are based on the baroque style of the Rondo or the style of contemporary epochs. (Source: [www.laut.de](http://www.laut.de))

**Sinfonia Corale.** Most of the repertoire draws on original compositions by Gian Piero Reverberi, which are based on the style of Venetian Baroque music. Co-composers are Laura Giordano, Dario Farina, Ivano Pavesi and Giuseppe Zuppone. The oboe plays a central role in the sound structure, both as a soloist and in the melody. The last piece on the CD is "Sinfonia Corale" - a BACH medley composed by the orchestra arranger Ivano Pavesi - and is almost seven minutes long. The 4 Bach works consist of two cantatas (156+147) and two concert movements from the Brandenburg Concerts series (N4.3+ No.6). However, I was surprised by the fact that all four Bach works have been "reworked" to a very large extent, because the freely accessible original Bach notation allows comparisons! My "keyboard" editing is only a compromise of the Bach/Pavesi version, because in the Bach originals up to 10 instruments ( 3 x violin, 3 x viola, 3 x cello and 1 harpsichord) play. The complete keyb notation can be played with the right hand alone - or only the upper part! Have fun!""Translated with [www.DeepL.com/Translator](http://www.DeepL.com/Translator)



4Beat, T=60

The musical score is presented in a standard notation format. It features four staves: Strings, Cello, Bass, and Drums. The time signature is 4/4. The tempo is marked as 4Beat, T=60. The score is divided into two main sections: 'Main 1' and 'Main 2'. The Strings part consists of chords. The Cello and Bass parts consist of quarter notes. The Drums part includes a 'small crash tamb.' and a 'BD' (Bass Drum) part. The score is divided into two main sections: 'Main 1' and 'Main 2'. The time signature is 4/4. The tempo is marked as 4Beat, T=60. The score includes staves for Strings, Cello, Bass, and Drums. The Drums part includes a 'small crash tamb.' and a 'BD' (Bass Drum) part. The score is divided into two main sections: 'Main 1' and 'Main 2'. The time signature is 4/4. The tempo is marked as 4Beat, T=60. The score includes staves for Strings, Cello, Bass, and Drums. The Drums part includes a 'small crash tamb.' and a 'BD' (Bass Drum) part.

**Programming instruction**

*"Baroque music sometimes requires unusual solutions. In this Rondo-Veneziano title there is actually no style accompaniment, because the medley composition requires 4/4 and 3/4 time. This is not possible in the usual systems! However, I have found a solution here: The Main-1 is actually a slow-4 beat style in a "normal" frame for the first medley title (Sinfonia). Then follows a 3/4 bar with three 8th triplets per bar, which is quite unusual. Afterwards the two concerts from Brandenburg with furious 16th runs will be played. We "win" the 3/4 time "virtually" from the 4/4 time. How's that? This is "play-fantasy": since all parts of the Main-2 programming consist of identical instruments, we will simply count the same style in the same form only "1-2-3" (in the 3/4 part) and then continue "1-2-3-4" in the concert parts - and above all: then no longer look at the visual beat-run display - but simply play to the "quarter rhythm" - to the identical quarter beats of Strings/Cello/Bass and Tambourin+Bassdrum in the drums area! If you don't tell it further, no listener will ever think that you played 3/4 and 4/4 bars with the same style part! All right? Have fun!"*