

089. Rondo Veneziano

Backgrounds of S. Radic

Rondò Veneziano is an Italian orchestra. Most of his repertoire draws on original compositions by Gian Piero Reverberi, which are based on the style of Venetian baroque music, but also include modern elements such as drums, electric guitar, electric bass and synthesizer sounds. 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 orchestra was founded in 1979. The first albums, *Rondò Veneziano*, *La Serenissima*, *Venezia 2000* and *Odissea Veneziana* as well as their single releases were great successes.

The conviction: "I accept art more than me" comes from a man who has been influencing the music scene for four decades and to whom we owe the idea of the Italian baroque pop orchestra "Rondò Veneziano" and its inimitable sound. A sound that combines classical and pop in a harmonious interplay full of colour, sound, emotions and distance. Maestro Reverberi's great passion has always been classical music. Born in Genoa in 1939, Gian Piero took piano lessons as a child and later expanded his musical skills at the Paganini Conservatory in Genoa, where he entered as a 16-year-old. Thanks to his great talent, combined with diligence, masterly ability and untiring perseverance, he received his diploma for piano at the age of 19 and five years later his master's degree for composition and orchestral conducting.

But this is not enough for the enthusiastic maestro, who is always looking for new experiences, also in other genres. Already during his studies he had contact with the songwriters of the so-called "Genoese School" through his brother Gian Franco, who was successful in the music scene. This finally led to G. P. Reverberi immersing himself in the Italian pop scene.



There he paves the way to success for many Italian artists as a composer, arranger and producer. In courses at the "Accademia Chigiana" in Siena, he once again devoted himself intensively to the representatives of this glamorous musical epoch, e.g. Bach, Vivaldi, Albinoni and Boccherini. They gave him the ingenious idea of founding an orchestra that would bring his compositions, based on 18th century Venetian music and motifs of Italian folklore, closer to today's large audience. Thus "Rondò Veneziano" was born, originally conceived as a chamber orchestra in the classical sense, based on famous models such as "Musici di Roma" and "I Solisti Veneti". Maestro Reverberi, however, integrates electric bass and drums into the orchestra's classical instrumentation, creating the typical musical style of "Rondò Veneziano". His success proves him right; already in the founding year this idea finds its enthusiastic listeners and the somewhat out of style beaten band the way into the charts, and not only in Italy. Works such as "La Serenissima" or "Odissea Veneziana" go around the world in no time at all and give the orchestra fame and recognition. The orchestra "Rondò Veneziano" has been successful for over two decades, not only in its native Italy. All 28 albums have now achieved gold or platinum status in many European countries. 25 million records sold so far speak for themselves.



Tempo: 120

Step-by-Step-Program.

1 2 3 4

Hi-Hat

Snare

B-Drum

Real-Time-Program.

Drums

Break

Cembalo

Strings

BASS

Programming instruction

The strange overall impression of this BAROCK-DISCO programming results from the skilful fusion of two musical epochs. While the disco part represents a quite ordinary 16th beat with the strong snare lookup, a baroque orchestra is imitated in the accompaniment. The restrained bass creates the necessary contrast to the current movements of the hi-hat. The strings are often used in classical music in this form of eighth chord accompaniment. The harpsichord part, on the other hand, has gone down in music history as the famous "Alberti bass", a true product of the 18th century: The Italian composer Domenico Alberti (c. 1740) used this kind of broken chord accompaniment instead of the full chords in his left hand. This gives the impression of a moving accompaniment without allowing it to emerge too much. At the end of each phrase, the "half-beat" break sounds as a transition to the next topic.