

Mp3 Donella Del Monaco - Canzoni Da Battello Del Settecento Veneziano



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Written around the middle of the 18th century by cultured authors, the boat songs were offered as songs for accompaniment for summer trips by boat, for carnival parties and other traditional festival so representative in the Venetian Republic. 17 MP3 Songs in this album (43:09) ! Related styles:

CLASSICAL: Traditional, WORLD: World Traditions Details: In Venice everybody sings, in the squares, in the streets, on the canals. The merchant sings while attending to his affairs, the worker sings on his way to work, the gondolier sings while waiting for his master. This is what Carlo Goldoni wrote in his memoirs. And he was certainly referring to the boat songs as well, which were extremely famous and popular at the time and continued to be so until the end of the nineteenth century. There were other illustrious writtenesses to this tradition, like Mozart, who, on his travels to Venice, relates how he was enchanted by an exquisite gondola song. Later on DAnnunzio spoke of these folk songs, defining them as the soul of Venice. Written around the middle of the eighteenth century by cultured authors, the boat songs were never signed or orchestrated, as they were offered as songs for everybody and for all occasions, accompanied by whatever instruments were at hand, and without an established structure. Cheerful accompaniment for summer trips by boat, from hence they take their name, but also during carnival and other traditional festival so representative for the social costume of the Venetian Republic. But the complex simplicity that makes them so emblematic, and almost iconic, of a unique and unrepeatable society, also made them expressive territory for many great interpreters of the Opera Theatre, starting with Faustina Bordoni, the wife of Hadolf Hasse, who introduced them to London, to the great Maria Malibran, and lastly Toti Dal Monte. Their fascination is connected to the Goldonian atmosphere that they express they speak to us of comedy, but instead they were a realistic glimpse, and small snippets of

popular life with its gossip and declarations of love. I began recovering these songs, now in disuse, at the beginning of my artistic career, searching for them in the various archives. In this edition I decided to re-propose some of the songs of my first discographic performance (Fonit Cetra, 1977), today unobtainable, which avails of the re-elaboration by one of the most authoritative signatures of contemporary music, Salvatore Sciarrino. At my suggestion, the author found in the emblematic quality of these melodies, which I left intact, an opportunity to apply the timbric subtlety and skill, acquired through his experience of constructing contemporary timbric melody. Lastly, I added several re-elaborations taken from my most frequently performed concerts, and the touch of a homage dedicated to the poet Giorgio Baffo, freably lovely by Apollinaire. (Donella Del Monaco)

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