



# Francesco Castellini Blog

## Cordia Orchestra Celebrates Rossini

### English Translation

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They've entered in procession, dragging their feet like ancient penitents and holding their instruments and playing them. They were preceded by the gloomy sound of the bass drum. In the sala dei Notari, the music society of the Amici della Musica celebrated, the months after the closing of the world celebrations, their tribute to the figure of Gioacchino Rossini, a name that very rarely occurs in the annals of a concert society devoted mainly to the chamber music. But when there are centenarians to be respected you can do so in an amazing way as the one we were lucky enough to hear, on a Saturday night full of expectations and dripping with surprises. Because when it comes to the Cordia ensemble, a formation born in Brunico (South Tyrol) and which boasts its debut in Vienna, the word quality is associated with an intelligent use of original instruments, such as those clarinets and those oboes whose sound inevitably evokes a ferocious toothache, but which were also the instruments for which Gioachino wrote his masterpieces. He was actually more concerned with voices, but he did play the cello and his orchestrations, from the very beginning, smelled of Haydn and Mozart. Now the cello is the instrument that plays Stefano Veggetti, the director and creator of Cordia, but he does so sitting between the music stands of his colleagues, without improvising like much of his colleagues do, improbable music director. What comes out is, however, extraordinary, also because in the Perugian operation, some musicians of the Gotheborg Symphoniker Baroque orchestra are also involved and the results are, to say the least, astonishing.

The procession then, went from the hall of the Mayors to the stage, through half of the hall. The music was the "marcia funebre" from "Gazza Ladra" and it will be the snare drum that will (once lined up on the stage) start the symphony of the homonymous melodrama. It is certainly one of Rossini's most listened symphonies, apart from the use that the Coca Cola advertisement is making of it, and also because Kubrik used it dramatically in his "Arancia meccanica". In 1973 Dubi Rusu used it, with morbidly hilarious results, in an episode of "Sesso Matto" with Laura Antonelli and Giancarlo Giannini.

Moreover, Cordia, remembering Gioachino was born in the Napoleonic age, have started the piece with the pulse and rhythmic meter adopted by the "Armée del grande Corso" to march the soldiers who notoriously arrived galvanized always before the enemy was predicted to arrive. With the consequences we know.

Right at this moment we understood what awaited us that evening, that is, a fascinating journey through the sounds of the era of Rossini's orchestration, with those horns howling with despair, the trumpets that, however, responded "alla moderna" and the trombones in an hybrid balance with the reed winds risking the not perfect sound coming out from the instrument. But above all the thrill of excitement of the strings was spread, played with a relationship with the strings that as to do with original instruments but that comes out is a modern effectiveness . Due to the inclination of the bow hair the strings vibrate like gusts of wind, which in the end of William Tell will likely cause a roaring hurricane. What makes the changes in timbre even more remarkable, is the presence of the fortepiano that responds with small melodic rivulets to the most famous melodic inserts. It's like an aftertaste that you barely notice the flavour of, but that it "strange" in a right way.



In just sixty-five minutes, too few, but enough to unleash the sense of joyful assembly that characterizes the entire concert, you go through six symphonies-overtures of the great man of Pesaro, from "La Cenerentola", as swift as ever and literally radiographed crackling of the strings, to "Maometto Secondo", a Neapolitan work of the years of the Carbonare revolutions, a great gesture of courage with which Rossini secured, perhaps reluctantly, a place among the musical fathers of the Risorgimento. The work was born on the wave of constitutional uprisings of Neapolitan liberals and was resumed years later in France, by the turmoil of the freedom of Greece by the Ottoman oppressor. It is a music of intensity equal to that of Moses and Hermione and similarly it is unrecognized. But on the other hand, if history has opted for the comic Rossini there is little to respond with.

"Semiramide": a special mention to the horns, never so effectively "Babylonian" and "Barbiere di Siviglia" that fizzes with incredible transparency. Because then, concretely, this is the determining feature of the excellent level of quality of Cordia, that is, a lightness and purity that are unimaginable for a traditional symphony orchestra. Everything vibrates more "short" and -

- therefore the sound expands with the effectiveness of an arrow, banging and precise. A very intelligent use of the "Crescendo" shapes the sound expansions, but careful rebalancing lowers the intensity and then swell it up: I've never heard anything like this. It should become the thing.

The listener is impressed and with his ears reads differently what he already knew, or thought he knew. And he thanks Cordia, capable of lifting that storm of sound of the finale William Tell that bounces off the emblems of the room like a bacchic dithyramb, madly joyful. To respond to the enthusiasm of the public, Veggetti and his companions express themselves, even singing, in the incredible finale of "Viaggio a Reims", then, with the readiness of a horde of dragons, are recomposed for the repetition of Tell. If they play Rossini like this, what will they be able to do with Mozart?