



VENICE MUSIC PROJECT  
PRESENTS

**HIDDEN TREASURES**  
**MUSIC ON THE GRAN CANAL**

“CANZONI DA BATTELLO” – GONDOLA SONGS

Liesl Odenweller, *soprano*  
Michele Fracasso, *tenor*  
Venice Music Project Ensemble

SATURDAY 1st MAY 2021, 7PM

ST. GEORGE’S ANGLICAN CHURCH  
CAMPO SAN VIO  
VENICE

## CONCERT PROGRAM

### ANONYMOUS

Duo "Vù saré adesso contenta"

Canzone "Do parolette al zorno"

### G.Fr. HANDEL

(1685-1759)

*Concerto a quattro* in D minor  
for oboe, violin, cello and basso continuo  
*Adagio-Allegro-Largo-Allegro*

### ANONYMOUS

Canzone "Cento basetti"

Canzone "La Biondina in gondoletta"

### J. Ch. NAUDOT

(1690-1762)

Concerto in G major op. XVII/5  
for oboe, two violins and basso continuo  
*Allegro-Adagio-Allegro*

### ANONYMOUS

Canzone "Si la gondola avaré"

Canzone "Me rallegro mia patrona"

### A. VIVALDI

(1678-1741)

Sonata in D minor "La Follia" RV 63  
for two violins, cello and basso continuo

### ANONYMOUS

Duo "Sippen"

### Venice Music Project Ensemble

Soprano

Liesl Odenweller

Tenor

Michele Fracasso

Oboe

Nicola Favaro

Violin

Mauro Spinazzè

Violin

Cecilia Zanotto

Cello

Gioele Gusberti

Harpsichord

Marija Jovanovic

## Gondola Songs

J.J. Rousseau, a French philosopher and writer from the 18th century, described in his Dictionary of Music how traditional boat songs, barcarolles, were originally sung by Venetian gondoliers who would listen to popular arias in the many theaters throughout the city and attempt to imitate their singing idols.

The “Canzoni da Battello” are pieces of music characterized by a simple melodic and harmonic structure written over poetic texts in Venetian dialect. Thanks to these characteristics the songs became very popular from the mid 1700s onwards.

The songs were intended for various occasions; the most elaborate ones were written in verses by poets and transformed into serenades for lovers and they were often performed by professional singers on gondolas or other types of boats, which might further explain the reason to why they are called boat songs.

At times the gondoliers themselves were the authors of the lyrics. During the long period of the Carnevale they would carry masked passengers in their gondolas and offer their spontaneous singing, which is a custom that very few, if any, gondoliers have maintained today.

### **Vu saré adesso contenta**

Vu saré adesso contenta che ‘l Paron m’ha cazzà via che diseu mo bella fia xella stada bona azion. Si slongarla vù podè, Ma voi ben che la paghé farghe intender voggio prima no so che de vù al paron

Che paura de manassi d’un soggetto come ti, varda pur, che qualche dì no ti vegni regalà sulla schiena co’ un baston o ti vaghi in camusson no me star a far el matto, varda ben che ti è avvisà.

Camusson a mi, e legnae cosa hoi fatto hoggio robba perché un deo mi v’ho toccà più per scherzo, che da bon. Quel susuro se va a far e i Paroni infenociar che i me manda alla malora per po vederme attorsion.

Se l’ho fatto son contenta e ‘l faria se’l fosse a far una putta insolentar te par poco a ti furbon. A chi inzegno no ghe n’ha sti servizi no se ghe fa cusì parlo e lo confermo che ti xo un poco de bon.

No averé tante parole Quando tutto sentiré Forsi l’agio magnaré Quando là comparirò. Va in malora e co ti vuol vien pur via muso d’albuol a paeae cazzarte via spero za che vederò

### **Vu saré adesso contenta**

He: You will be happy now that the master has fired me! What do you say, my girl: that was well-played. You can pretend it’s not true, but you will pay for it! I want you to understand I know you are responsible.

She: Oh, how terrifying from someone like you! Just watch out that sooner or later, someone doesn’t beat you for your behavior or send you to jail! Don’t pretend to be crazy, I’m warning you.

He: Jail or beatings, what did I do to deserve this? Just because I dared touch you, purely as a joke. That whisper in the master’s ear that made him fire me, just to revenge yourself on me.

She: If I did that, then I am happy, and I would do it all over again! Insulting a young girl seems like nothing to you, scoundrel! Someone who isn’t clever can’t get away with these things, so I confirm that you are a good-for-nothing.

He: I wouldn’t talk so much: when everyone hears about it. Maybe I will eat garlic when I show up there.

Both: Get away from here, you slack-jaw! I hope they chase you away with a good kick.

### **Do parolette al zorno**

Dó parolette al zorno che vù sole me dessi no descavederessi so come va trattà. Tender no me volé vorria saver perché se me stimessi una furba v'avé molto ingannà.

E se no ve fidessi da più de sie informeve in questo sodisfeve che vol za la rason. E co informada se' niente più no tardé no me lassé qua abbasso feme de su paron.

No sté a lassar sta sorte deve del bon coraggio e non abbié travaggio che no ve pentiré. Forsi poderà dar secondo el vostro far che un dì anca mi ve sposa e mio mario vu se'.

### **Cento basetti**

Cento basetti su quei occiotti de ti mio caro te voggio dar. E quella bocca ch'el cuor me tocca fin che son sazio voi zupegar.

Za che permesso no me xo adesso d'averte o caro in libertà. Se un zorno posso saltar sto fosso voi sodisfarme come che va.

### **La biondina in gondoletta**

La Biondina in gondoletta l'altra sera gò menà dal piacer la poveretta la s'è in botta indormenzà. La dormiva in su sto braccio ogni tanto la svegiava ma la barca che ninava la tornava a indormenzar.

Contemplando fisso fisso le fatezze del mio ben quel visetto così slisso quella bocca e quel bel sen. Me sentivo dentro al petto una smania un missiamento una spezie de contento che no so come spiegar.

### **Si la gondola averé**

Si la gondola averé, no crié la xe granda pur de vù savé pur che ve contento no me sté più a tormentar ogni moda vegnuva fuora l'avé bua pur sempre a ora. Ella giusta, xella vera cosa steu donca a ruzar.

### **Do parolette al zorno**

Two little words per day that you alone gave me if they weren't taken back I know how to treat them. I don't want to think, but I would like to know if you thought I was sly then I have fooled you.

And if you didn't trust me the more you found out in this I am satisfied that you lost your reason. And now that you know don't wait any longer don't leave me here at the mercy of my boss.

Don't leave it to Fate: One needs great courage, And it won't be easy, But you won't regret it. Perhaps it could be If you can manage it That we will get married one day, and you will be my husband.

### **Cento basetti**

A hundred kisses on those little eyes, oh, yes, my dear, I want to give you. And that mouth that touches my heart: I want to taste it til I am satiated.

Since I am not permitted to love you freely, if one day I can jump that hurdle, you will satisfy me, finally!

### **La Biondina in gondoleta**

The other night I took the Blonde girl out in the gondola Her pleasure was such that she instantly fell asleep. She slept in my arms I woke her from time to time but the rocking of the boat soon lulled her back to sleep.

As I gazed intently at my love's features, her little face so smooth, that mouth, and that beautiful breast. I felt in my heart a longing, a confusion a kind of contentment which I cannot describe.

### **Si la gondola averé**

Yes I have the gondola, don't shout it's even bigger than yours you know your contentment will no longer bother me every fashion that came out you always used to have it. Whether it was right or genuine, so what are you grumbling about.

Quella grinta sempre avé né pensé che fé andar zo de levà quel che fazzo no val niente l'è inteso che no far barca avevi in occorrenza né ve fava mai star senza.

### **Me rallegro mia patrona**

Me rallegro mia patrona che alla fin se' fatta sposa, me rincresce una sol cosa, e se 'l digo la perdona. El bel sposo ch'avé scielto pocco ben ve servirà.

Zà save ch'io parlo schietto l'è pochetto, deboletto, no so come l'anderà.

Vù save l'istoria schietta delle cose che xe stae le borasche che è passae se memoria ghavè netta. Ve doveva esser de scuola ma no avé niente applicà.

Donca via mia paroncina tutta vezzi e tutta brio conserveve cara addio cusì bella e paregina. Andé al fianco a quell mostretto che un dì forse el crescerà.

### **Sippen**

Sippen mi star pon tettesche saver pen parlar taliane piacer putte feneziane, e foler mi molto pen ostarie, e mazaghen molte spesse frequentar.

E foler far trinche baine, e per questo contar traine quante posse fino bono qualche loco mi trofar.

Si vù se bon tedesco e mi son bona italiana, so' onorata, e veneziana, e informar vù ve podé; andé a scuola, e impareré cossa che xé l'amor far.

Se vole far trinch e io andé in piazza, ma qua no; de più astute qualche putta forse là podé trovar.

Stare mia apitazione proprie in calle tella bis, e asser sempre ment fis a foler trofarme sposa, che sia bella, e sia craziosa, che mi faccia alecro star.

That anger stays, but don't think that it helps you go faster: what I do isn't worth anything. Clearly you wanted to resist the boat, but in fact you were unable to be without one.

The energy you always thought you had that you let wither away, whatever I do it won't matter. If you had the chance to have the boat, you would never be without.

### **Me rallegro mia patrona**

I am so thrilled that my mistress will finally be married, just one thing upsets me, and you will pardon me if I say it: This handsome groom you have chosen will not be good for anything! You know that I don't hold my tongue... He's weak, small, and I just don't know how it will all end!

You know the true story the things that have happened the fights they have had - I can remember each and every one. That should have schooled you, but you have learned nothing.

So there goes my mistress all charming and happy I hate to say goodbye -- So beautiful and flirtatious. She is at the side of that little monster, and one day, she will regret it.

### **Sippen** (he sings with a German accent)

He: I drink with Germans and speak good Italian I like Venetian girls, And they like me, too. Bistros and bars, I go to very much.

And if I want to drink a bit, and have a long night I can find as many places as I want to drink in.

She: If you are a good German, and I am a good Italian, honorable and Venetian, I will inform you of something; I went to school and learned how to interest someone. If you want to drink and make conquests, go in the Piazza, but not here; there some more astute young ladies can be found.

He: Staying home in Calle della Bissa, I can't get out of my head wanting to find a wife, who is beautiful and gracious, and makes me happy.

Andé via de qua sior spacca e no sté più a far palese  
quelle tanto grande spese che avé fatto in serenata,  
con ferssora, e con pignatta, v'avé fatto avvalorar.

Toppo fatto sposalizio menar Petta a casa mia, e  
star molte in allecchia, e foler molti compagni te  
teteschi, e feneziani tutti tutti impriacar.

She: Get out of here, ruffian! and don't show off all  
of your money that you have boasted of, with pots  
and pans, you have made your way.

He: After the wedding I will take Betta home, we  
will be very happy, and invite many friends,  
German and Venetian, All to get drunk together

**Many people ask why we stop so frequently to re-tune the instruments, particularly the strings. This is necessary, due to our use of gut strings, which are extremely sensitive to changes in temperature and humidity. We thank you for your patience and your understanding!**

**We thank our generous 2020 Harpsicord Appeal supporters:** Lamy and Dana Al-Saqqaf, Eda and Steve Baruch, Gary and Laurie Beberman, Eleanor and Bill Boehler, Suzanne Deal Booth, Nathan Buck and Megumi Eda, Pamela and Kent Cartwright, Daniela Chiara, Paul Christian, Valencia Scott Colombo, Brian Condon, Meryl and Chris Cooper, Tom Culcasi, Victoria Davies, Facebook FVMP, Simon and Teresa Fenner, Anne and Chris Flowers, Mary and Howard Frank, Eric Freeman, Peter Furlong, Accademia Georg Solti, Julie Galdieri and Brian Ragan, Claudia Giammatteo, Ian Gibson-Smith, Federico e Micaela Gigliotti, Laura Gillette, K. Scott Gudgeon, Anna and Brian Haughton, Cara and Chris Hoadley, Raymond Hughes, Judy and Christopher Hurrion, Betsy and Bill Johnston, Jennifer and Doug Klinger, Lee and Peter Leach, Jen Levy, Robert and Tom Lindgren, Juliana Lowry, Geraldine Ludbrook, Candace Magner, Piero Marchesi, Linda Marianiello, Simon Moorcroft, Gary O'Connor, Tom O'Halloran, Jane and Bob Odenweller, Amy Osajima, Hans Ouwerkerk and Gianna Alberi, Steve Patrick, Andrea and Cari Pettenello, Arun Rangaswami and Phil Frost, Radha Rangaswami, Bud Roach, Heather Robinson, Paula Rudinoff, Peter and Margaret Sandberg, Lola Savini, Erica and John Simpson, Anne Skidmore Russell, Shirley Smith, Marica Tacconi, Mary Thomas Tacconi, Maureen Thomas, Cy Todd, Eric Trudel, Paul Vance, Alexandra Voltan, John Zeiler.

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### ***Venice Music Project: our story***

In celebration of Venice's 1600<sup>th</sup> Birthday, Venice Music Project, ever-adaptable in the face of adversity, is the only organization in Venice to live-stream its entire concert season!

At the moment, it is impossible to predict when we might be able to travel again freely. Venice Music Project will guide you into our venue of choice, whether it is a Venetian palazzo, church, or concert hall. You will hear music that was first performed in Venice over 200 years ago, a musical experience that will transport you back to 17th and 18th century Venice, recreating the unique Baroque courtly entertainment that was enjoyed by Casanova and his friends in the city's cafés, palaces, opera houses, and churches. Venice Music Project has recently uncovered many pieces of that music through collaborative research and our own musical archaeology in archives in Venice and around the world. These performances will give you the special opportunity to be among the FIRST to hear these works today.

In 2013, a group of internationally acclaimed musicians, hoping to make a difference in this fragile city that is our home, created the non-profit Association Venice Music Project. In addition to helping to protect our beloved city and her heritage, we are unearthing incredible manuscripts through musical archaeology. The world truly went mad for Mozart and forgot all the precious music that preceded and inspired him. Composers that he admired are just waiting to be rediscovered, and we are on it!

Since our founding, we have received precious support from around the world to sustain our mission of providing international-level concerts of Venice's musical treasures for local subscribers and visitors. While we enjoy a cult following among Baroque music lovers, it is equally satisfying to meet first-time concertgoers after the show who have never been to a classical concert before, but are now big fans!

Join our cheering section, and help these composers find their voices.

We will Ba-ROCK you!

To follow our progress, please visit: [www.venicemusicproject.it](http://www.venicemusicproject.it)

## How to support Venice Music Project (UK Info follows)

Please support our efforts and help us keep the music flowing! There are several ways to make a gift, details are below. Gifts from US taxpayers (including through PayPal) are eligible for tax-deductibility through the **Friends of Venice Music Project**, our US 501(c)(3) nonprofit support organization, Tax ID Number 47-2306591.

### You can make a contribution in the following ways:

- **Send a check made payable to:**

Friends of Venice Music Project  
P.O. Box 401  
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Or go to our website to make a gift through PayPal.

- **Send a bank transfer to:**

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**Venice Music Project has been offered the possibility by St. George's Venice to accept tax-deductible UK-based charitable gifts through St. George's UK Sterling account** held with the Diocese in Europe. Cheques should be made payable to the "Diocese in Europe" and sent (with a covering note specifying "**For St George's, Venice, for VMP**") to the Diocesan Finance Officer:

Mr Nick Wraight  
14 Tufton St,  
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Email: [nick.wraight@churchofengland.org](mailto:nick.wraight@churchofengland.org)  
Telephone: [+44 \(0\)207 898 1155](tel:+44(0)2078981155)

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Account number: 40317039  
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Please inform the Finance Officer that your contribution is for **St George's Venice, for VMP**. **Please also be sure to send a message to [info@venicemusicproject.it](mailto:info@venicemusicproject.it) about your gift so that we can track it and thank you properly.**

UK tax payers may wish to take advantage of the Gift Aid scheme, where as a UK registered charity for every £100 donated a further £25 is reclaimable by the Diocese. A Gift Aid form, in pdf format, can be requested from the VMP office. Completed forms should be sent to the Diocesan Finance Officer.

Please give as generously as you are able. Thank you! And remember...

***We will Ba-ROCK you!***