

## La Danza | dances for violin & guitar by duo DANSIO

Bogdan Zvoristeanu violin | Alessio Nebiolo guitar

Gioachino Rossini		Grigoras Dinicu	
1. La Danza (Tarantella)	03:09	10. Hora Mărțișorului	03:33
		11. Ciocartia	03:22
Manuel De Falla		Béla Bartok	
2. El Paño Moruno	02:12	12. Romanian Folk Dance	06:31
3. Seguidilla Murciana	01:43	(Jocul Cu Bata, Braul, Pe Ioc,	
4. Asturiana	02:35	Buciumeana, Poarga Romaneasca, Maruntel)	
5. Jota	03:26	Astor Piazzolla	
6. Nana	02:56	13. Bordel 1900	04:10
7. Canción	01:39	14. Café 1930	07:47
8. Polo	01:35	15. Nightclub 1960	06:04
Benone Damian		16. Concert D'Aujourd'hui	03:12
9. Sarba Olteniasca	01:40	17. Libertango	02:54

Total Time: 58:28



Recorded at « Studio 8 », **Pino Iodice**, Rome April 2018 | Artistic Direction **Lorenzo Turchi-Floris**  
 Director of production - postproduction **Rosella Clementi** | Mastering BitBazar, Rome, **Massimiliano Nevi**  
 Program Notes **Marie Chabbey** | Photos **Claudiu Badescu** | Cover Design **Jana Zvoristeanu**  
 Artwork **Chiara Gimmelli** | Publishing Supervisor **Romano Di Bari** | Video Footage **Antonio Farisi**  
 Guitar **Walter Vogt**, 1976 | Violin **Nicolò Gagliano** 1761  
 This recording has been realized thanks to the support and the generosity of **Daniel Howald**  
 Thank you Daniel for supporting us! **Alessio Nebiolo** plays on SAVAREZ strings  
 Cover Art Bird of paradise flower photo

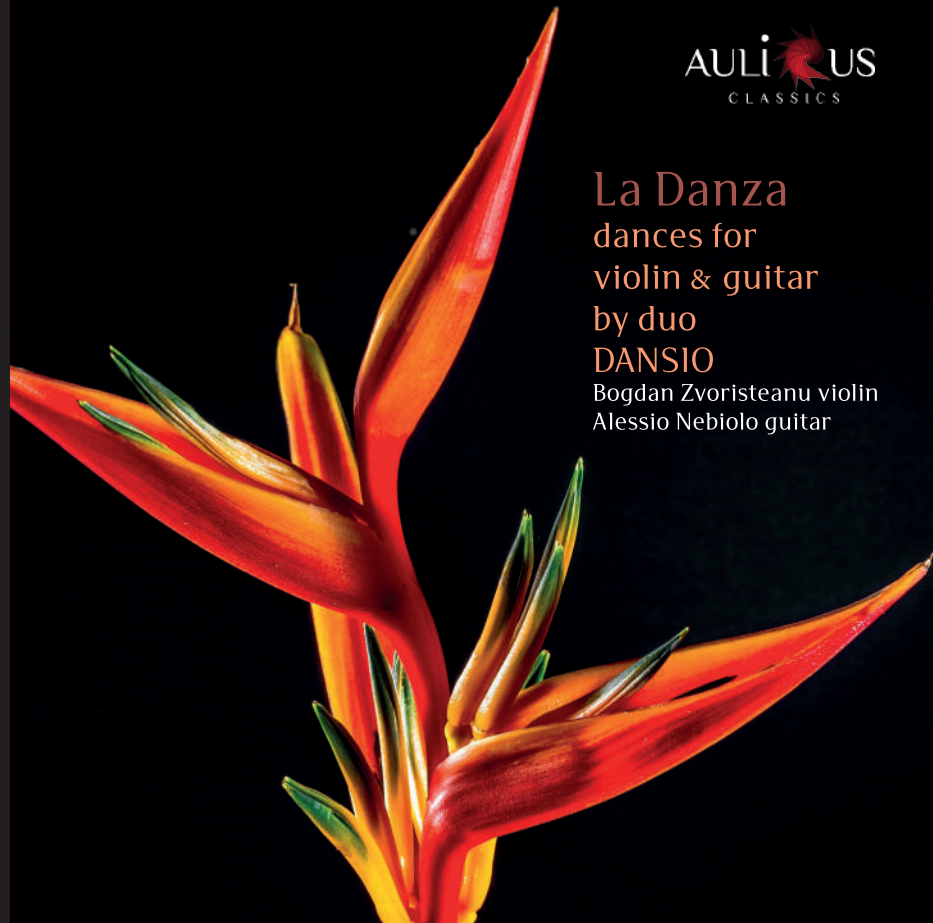
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**Manuel De Falla** (1879-1946) composed the *Siete Canciones populares españolas* for piano and voice in 1914. In Dansio's arrangement, the violin, one of the closest instruments to human voice, plays the role of these women, street singers and gypsies, protagonists of the seven melodies chosen by De Falla in Pedrell's *Cancionero popular español*. To accompany their medium pitched voices, guttural sounds, melismatic motives and mysterious vocalizes, the guitar is the best candidate. As a key instrument in Spanish popular as well as art music (in particular during this period thanks to Andres Segovia's career), the guitar seems to have been in the composer's head as he wrote the piano accompaniment, specifically in Polo. Indeed, the piano part evokes the typical characteristics of the guitarists playing techniques like the presence of the ninth chord and the energy of the rasgado articulation for arpeggios. For each of the seven melodies, De Falla wished to compose a specific accompaniment based on the main rhythmical features of the regions they belong to, avoiding however clichés and commonplaces. All of them, except *Nana* (lullaby), contain popular dances characteristics. Nevertheless, and thanks to his personal attitude towards the musical reference of the original songs, he created a unique work of art, far from a typical Spanish musical postcard. The central and more developed song of the collection is *Jota*, an Aragonese sensual song and dance. It begins with a long guitar introduction, according to the rules of the genre that shows the alternation between voice sections (here the violin) ending with an ornamental rhythm (triplet) and accompaniment parts dedicated to the guitar. It is preceded by *Seguidilla murciana*, inspired by one of the most famous forms of Castilian folk dance, considered as the "mother of Spanish dances". The song series ends with a polo, a basic song of the *cante jondo* (deep song) flamenco. Polo evokes in music the trance or state of catharsis (traditionally named *duende*) of a torn gypsy female singer. The hallucinatory guitar accompaniment accentuates her bewitching melismas on intense interjections: "Cursed be love! [...] Ay!" Both the words *tarantella* and *tarantula* derive from the Italian town of Tarento in Apulia. This etymological proximity is probably at the origin of the legend according to which dancing the *tarantella* by repeating frenetic and untutored movements, was a remedy against the toxic bite of a spider. Composers of the 19th and 20th century were very inspired by the energy that gets clear of this folkdance of southern Italy. Rossini's *La Danza* is a great example of the virtuosic showpieces influenced by the *tarantella*; a rapid tempo, great speed scales, repeated notes and arpeggios characterize it.

**Bogdan Zvoristeanu**. As an appreciated soloist and refined chamber music player, Bogdan Zvoristeanu has been invited to perform at concerts and festivals in Japan, China, South Korea, Canada and South America as well as in Europe. Born in Bucharest, Bogdan Zvoristeanu began playing the violin with his father, Radu Zvoristeanu. Later he accomplished his studies at the Academy of Music in Bucharest and the "International Menuhin Music Academy" (IMMA) Gstaad/Blonay. In his artistic development he was influenced by Radu Zvoristeanu (the father), Stefan Gheorghiu and especially Alberto Lysy. Bogdan Zvoristeanu is prize winner of numerous international competitions such as "Tibor Varga" - Sion, "George Enescu" - Bucharest, "Leopold Mozart" - Augsburg, "Pierre Lantier" - Paris and the "Concours International de Genève". After his studies, Bogdan Zvoristeanu became First Concertmaster of the *Südwestdeutsches Kammerorchester Pforzheim* where he recorded a live CD of the *Four Seasons* by A. Vivaldi, as the soloist. Moreover, Bogdan Zvoristeanu served as a teacher at IMMA and held Masterclasses in Germany, Switzerland, South Korea, Spain and Romania. For the celebration of the 30-year Anniversary of IMMA in 2008, he recorded the complete *Sonatas and Partitas* by J. S. Bach with "Dinemec Classics". Since 2006, together with the world-renowned guitar player Alessio Nebiolo, Bogdan Zvoristeanu performs the "Duo Dansio". Their warm sound has been enjoyed in concert halls and recorded with remarkable success, in several European countries. In 2007 Bogdan Zvoristeanu cofounded the string ensemble "Tharice Virtuosi". This exquisite chamber music group, is composed by former students of IMMA, who have achieved outstanding musical careers around the world. In 2012 they recorded a CD with the octets by M. Bruch and J. Svendsen, for "Claves" which was particularly acclaimed. Some of Bogdan Zvoristeanu's concerts and recitals have been recorded live and broadcast by the Cultural Radio of Romania, the Radio Suisse Romande, the BBC and the NRK among others. Since 2002 he occupies the position of the First Concertmaster of the famous "Orchestre de la Suisse Romande" - Geneva, Switzerland. Bogdan Zvoristeanu plays a violin by Nicolaus Gagliano 1761 lent graciously by the Tharice Foundation

**Alessio Nebiolo** began his musical studies in Italy when he was eight-years-old and obtained a diploma with "distinction" at the 'A. Vivaldi' Conservatory in Alessandria in the class of Guido Margaria. In 2003, he obtained his "Diplôme de Virtuosité" (Concert Diploma) with "Congratulations of the Jury" at the Lausanne Conservatory in the professional classes of the Brazilian guitarist M<sup>o</sup> Dagoberto Linhares. Then, he completed his studies with a "Diplôme de Soliste" (Soloist Diploma with orchestra), which he obtained with "Congratulations of the Jury". At the same time, he was awarded the Max Jost First Prize, dedicated to the best soloist of the year amongst all instruments. Alessio Nebiolo is currently the winner of several international competitions (11 awards). The press acclaimed him as: 'Splendid! ... cried the audience in unison as a man dressed in black passionately strummed the guitar' (Times of India, Bangalore 3rd November 2008) 'Italian guitarist enchants with lyrical show' (Jakarta Post, May 05, 2007) 'Une fascination à laquelle on ne peut pas échapper' (Festival de Lucerne, August 2004) Alessio Nebiolo has performed in the most renown festivals in Switzerland, France, Sweden, Romania, Germany, Italy, Spain, Portugal, India, Indonesia, Sri Lanka, USA, Uruguay, Paraguay, Mexico, Poland, Brazil, Panama and Bolivia in solo recitals, as soloist with orchestra and giving master classes. Several concerts have been recorded and fully transmitted by national radio and television in Italy, Spain, Switzerland, France, Romania, Chile, Mexico, Argentina and Bolivia. He has also recorded eight different albums in France (Arpeggio), Italy (Flipper Music, Classica Viva, GuitArt Collection, Sinfonica Edizioni), Holland (Brilliant Classics), Mexico (Tempus Clasico). He played as a soloist with the 'Orchestre de la Suisse Romande', 'Orchestra da Camera di Lugano', 'Nova Amadeus Chamber Orchestra' (Rome), 'Orchestre Symphonique du Mont Blanc' (France), Sinfonietta (Switzerland), Philharmonie Marea Neagra (Roumanie) Philharmonica de Cochabamba (Bolivia), Symphony of the Americas (USA), Temuco Symphony Orchestra (Chile), Orchestre de Chambre de Versoix (Switzerland). His solo recital for the "Lucerne Festival" was recorded and transmitted by the Swiss National Radio Espace2. In 2017 he performed Prelude and Fugue, dedicated to him by the Italian composer Lorenzo Turchi-Floris, in a 50-day tour around the USA and Panama. Since the beginning of his concert activity, Alessio Nebiolo use to play with chamber music ensembles. Ten years ago he met the famous violin player Bogdan Zvoristeanu with whom he founded Duo Dansio. Alessio Nebiolo is a guitar teacher at the Geneva Music Conservatory in Switzerland.

**Gioachino Rossini** (1792–1868), one of the greatest opera composers at the time, was only 37 years old when he created his last lyrical work Guillaume Tell in Paris. Musicologists say that the financial security he had gained is one of the principal reasons that made him abandon his theatrical career. Between 1829 and 1835, he composed little. As if he wanted to prove that his decision was not due to a lack of inspiration, he completed the Soirées musicales, a set of eight chamber arias and four duets. The tarantella La Danza ("Già la luna è in mezzo al mare") for tenor voice and piano belongs to this corpus published in Paris in 1835. La Danza has become so famous that it has been used by Ottorino Respighi in his ballet La boutique fantasque (1919), interpreted by the Ballets Russes. Romanian folk dances exist in a great number and vary according to regions. Their classification depends on their role (ritual or not) and their type of execution (in circle, in line, by pair...). The choreographies generally contain virtuosic combinations of leg rhythmical movements of a high technical level, slaps on various parts of the leg (men), pirouettes (women), sometimes associated with cried interjections. As "the king of the instruments" in European art music, and the most coveted instrument in Romanian popular culture, the violin represents here the meeting point between two musical worlds. A type of guitar (with two or three strings), dedicated to the harmonic and rhythmical accompaniment, already existed at the time Béla Bartók (1881-1945) collected popular music. Hence, Dansio's versions of Ciocarlia (the lark), Hora Mărțișorului, well-known arrangements of the Romanian violinist and composer Grigoras Dinicu (1889-1949), and Benone Damian's (1938-2012) Sârba Oltească, recreate some aspects of the atmosphere of this popular repertoire. The sârba, or sîrba, is a well-known recreational dynamic group dance, performed in a semicircle with the arms laid on one another's shoulders, characterized by a lack of concordance between the ternary choreographic elements and the binary musical motives. The hora is a very famous round dance that exists in a wide range of variants. Besides the original version of Béla Bartók's Romanian Dances (1915) for violin and piano, many arrangements do exist. The Hungarian composer, ethnomusicologist and pianist, Bartók ventured to collect, study and write down popular oral music, in particular throughout Hungary, Romania and Slovakia, and assimilated elements of this material to his art music compositions. Bartók is often considered as the one who built a bridge between popular tradition and modern music of the 20th century.

Different types of dances influence this group of pieces: Jocul cu băță (Transylvanian “stick dance”), Pe loc (“stamping dance”), Buciumeana (“hornpipe dance” of Torda provinces), a Rumanian polka (Poarga Românească) and a brilliant fast dance, Măruntel. Brăul, is a group dance executed in an open circle, referring to the belt’s form of a traditional male costume also called brăul. Over the four movements of Histoire du Tango, Astor Piazzolla (1921-1992) recounts in music the main steps of the Argentinian tango history. At the turn of the 20th century (1890-1920), the tango was born. It is a gay tango, danced in the ghettos by migrants of diverse origins in badly attended places, hence the title of the first movement, Bordel 1900. Partly thanks to its success in Paris around 1910, the genre gained in popularity and seduced the upper classes. Café 1930, refers to the golden age of tango (1920-1958), as it became more melancholic and people stopped dancing it. In 1940, young Astor lived in Buenos Aires and had the opportunity, as a bandoneon player, to join the orchestra of Anibal Troilo, a key musician in the evolution of the tango. During this period, Piazzolla himself said that he learned the tricks of the tangueros. The fourth movement, Nightclub 1960, illustrates the development and success of the new concert tango. Considered as the father of the Tango Nuevo, Piazzolla offers a new vision of the genre. Concert d’aujourd’hui, illustrates the influence of jazz and contemporary music aesthetic he put in his own tango music, under the influence of his studies with Alberto Ginastera and especially with Nadia Boulanger in Paris. Libertango, whose name is a portmanteau word associating freedom (libertad in Spanish) and tango, shows a great synthesis of Piazzolla’s musical environment. Alessio Nebiolo and Bogdan Zvoristeanu propose their personal vision of this work that has probably become famous thanks to the numerous arrangements that have been made of it since it was published and first performed by the composer himself in 1974.

**Dansio’s selection of pieces makes the audience explore a great variety of compositional attitudes toward popular dances musical references. All of these works are concert music, destined to be listened.**

**SO, LET’S DANCE!... in one’s head.**

*Marie Chabbey, musicologist and guitarist*

