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The perspective of yet another interpretation of Vivaldi's "The Four Seasons" wasn't enticing in principle. But Interpreti Veneziani (debut) stunned me with their immense energy when they played at the Auditorio de Belgrano for Festivales Musicales.

They are only nine: five violins (all first-rate soloists), an extremely vehement cellist (Davide Amadio), plus viol, bass and harpsichord. On their showing in the whole programme, they must be one of the best Italian ensembles. They play with fine intonation at extreme speeds and phrase with great expression in the slow bits.

They are also audacious: they invent rich ornamentation on the slow melodic lines; and apply "rubati" (flexible rhythms) with astonishing profusion and a sense of imagery according to each movement's story line. The Venetians play with modern instruments and bows but manage to sound Baroque through their free imagination and unbridled dynamism. Four violinists for four seasons: in order, we heard the exciting playing of Federico Braga, Sebastiano Maria Vianello, Paolo Ciociola and Guglielmo De Stasio. They were arguably too fast at times, but frankly I've never been so impacted by "The Four Seasons".

Marin Marais wrote a fine set of variations on the famous tune of "Folies d'Espagne"; originally for viola da gamba, they were played by cellist Amadio as if possessed. Then, a finely balanced and beautifully played version of Händel's Concerto grosso op.6 N° 10, with soloists Ciociola, Di Stasio and Amadio. Finally, "La Campanella" by Paganini, the third movement of his Second Violin Concerto arranged for violin, strings and triangle (the little bell), in brilliant and humoristic pyrotechnical playing by Nicola Granillo. Encores: the Händel Halvorsen "Passacaglia" in an arrangement for violin, cello and strings (the original is for violin and viola); and the third movement of a Vivaldi Concerto for two violins and strings.

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