

ECM

IL PERGOLESE

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ANJA LECHNER
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89-90

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Open frames provide the key to reinterpreting Giovanni Battista Pergolesi (1710–1736). The quartet's formal and harmonic reinterpretation widens Pergolesi's structures, offering improvisational dialogue, and enhances his melodies, by turns intact and fragmented. Sound textures grow dense with the richness of instrumental counterpoint or are set free in electronic soundscapes and along coloristic, percussive lines, as cello becomes voice or voice becomes an instrument. The text of the *Stabat Mater*, which I translated into Neapolitan, and the opera arias are transformed into songs and vivid narratives reflecting Pergolesi's closeness to both the art music and the popular music of Naples.

Maria Pia De Vito



Maria Pia De Vito

voice

François Couturier

piano

Anja Lechner

violoncello

Michele Rabbia

percussion, electronics





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|---|---------------------------------------|---------|
| 1 | Ogne pena cchiù spietata
Pergolesi | 5 : 57 |
| 2 | Amen
Couturier | 8 : 12 |
| | Fac Ut Portem
Pergolesi | 3 : 08 |
| 3 | Sinfonia for violoncello
Pergolesi | 10 : 02 |
| 4 | Chi disse ca la femmena
Pergolesi | 4 : 42 |
| 5 | Tre giorni son che Nina
Pergolesi | 8 : 43 |

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|---|---|--------|
| 6 | Fremente
De Vito / Couturier / Lechner / Rabbia | 3 : 13 |
| 7 | In compagnia d'amore I
De Vito / Rabbia | 4 : 11 |
| 8 | In compagnia d'amore II
Couturier / Lechner / Rabbia | 3 : 46 |
| 9 | Dolente
Couturier | 7 : 18 |

All arrangements by De Vito / Couturier / Lechner / Rabbia, except *Ogne pena cchiù spietata* and *Tre giorni son che Nina* by François Couturier. *Amen* and *Dolente* were inspired by Pergolesi's *Stabat Mater*. The improvisations *Fremente* and *In compagnia d'amore I / II* make reference to Pergolesi's *Nun si chella ch'io lassaje* and *Tu di saper procura*.



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