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CHARIVARI

TRIO

HORA SENTIMENTAL  
*Collage of East European Music*





# CHARIVARI TRIO

## HORA SENTIMENTAL

*Collage of East European Music*

Anneke Frankenberg *violin*  
Bart Lelivelt *accordion*  
Gerard Schoren *bass / vocals*

guest players: Šefket Useinov *vocals*  
Michiel Weidner *cimbalom*  
Roelof Rosendal *percussion*



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1	Dág Madar	Anneke Frankenberg	7.15
	Hora Sentimental	Anneke Frankenberg	
	Larga las penas	A. Soifer / M. Romero / arr. A. Frankenberg	
2	Gankino horo	traditional <i>Bulgaria</i>	4.46
3	Una Noche Solitaria	Joop van Erven / Selma Mutal	8.01
4	Pastirsko kolo	traditional <i>Serbia</i>	5.20
	Opa Cupa	traditional <i>Serbia</i>	
5	Baggin'	Michiel Braam	6.39
6	Cîntec de Ascultare	traditional <i>Rumania</i>	7.03
	Cîntec din Malul Mare	traditional <i>Rumania</i>	
	Sarba	traditional <i>Rumania / Moldavia</i>	
7	Kerta Mangae Dae	traditional <i>Macedonia</i> / arr. A. Frankenberg	8.12
	Čoček	traditional <i>Macedonia</i>	
8	doina	traditional <i>Rumania</i>	5.49
	Geamparale	traditional <i>Rumania</i>	
9	Donau, mi raza en rio	Dolf de Kinkelder / Eduardo Rocha	6.08
10	Măi doruleț măi	traditional <i>Rumania</i>	5.10
11	Latzso Daijo	traditional <i>Hongaria</i>	5.00
	Nem voltam én életemben	traditional <i>Hongaria</i>	
	Nem ütök a jogászt agyon	Pali Rácz	
	A gyorsvonat	Anneke Frankenberg	
	Total Time:		69.59

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The **Charivari trio** first saw the light during a theatre production in 1986. The combination of voice, violin, accordion, and bass is perfect for the performance of the most varied musical styles: the trio can flip back and forth with the greatest of ease between Rumanian gypsy music, compositions of Bartók and Ravel, the Argentinian tango, newly composed music, and the Finnish polka. The Charivari trio has already been heard in various music theatre productions and on several CDs. They perform in the Netherlands and abroad, and give regular workshops.

**Anneke Frankenberg** plays in Mariachi Tierra Caliente (Mexican), the European Danzón Orchestra (Cuban) and the quartet Csókolom (Hungarian). She has made several successful tours to destinations including Mexico and Cuba, and can be heard on a number of CDs.

**Bart Lelivelt** is a free-lance accordionist. He has participated in a number of (children's) theatre productions and projects, including Wind Buttons and Hair, Novecento, and the Netherlands Chamber Orchestra. He has performed at festivals in Amsterdam, Rome, Berlin, and Saint Petersburg.

**Gerard Schoren** played for several years with the National Youth Orchestra. He plays and sings in The European Danzón Orchestra and regularly participates in choral accompaniments with the Herman Strategier Orchestra. Gerard Schoren writes arrangements for various groups and workshops.



**Šefket Useinov** started his singing career in Mavrovo, Macedonia. In the Netherlands he has sung with groups including the orchestras Ranja, Sedenka, Kwarts, and Orkest Šefket.

**Michiel Weidner** studied the cimbalom with a number of Hungarian and Rumanian masters. He plays in the Joustra Quartet and the Mannen van Kolosvar, and works with the ASKO and the Schönberg Ensemble. In addition he is a cellist with ensembles including the Nieuw Sinfonietta and Amsterdam Barok.

**Roelof Rosendal** is a specialist in music of the Balkans. He played percussion, oud, and bagpipe in Calgija and with the Folkloristic Dance Theatre. Currently he teaches percussion, gives improvisation and music appreciation courses, and is a member of several orchestras.



**Hora Sentimental**, the title of the 2nd CD by the Charivari trio, is a good example of the musical philosophy of violinist Anneke Frankenberg, accordionist Bart Lelivelt, and singer-bassist Gerard Schoren. An original composition, in the style of a Rumanian hora, is given a sentimental tint that would not be inappropriate to an Argentinian tango singer.

Natives of a small land in a big world, this Netherlands triumvirate is familiar with the musical riches of a multicultural society. Following in the wake of the gypsies, the musicians of the Charivari trio integrate folk music, in particular from Eastern Europe and South America, into their own background.

New compositions are written in old styles, significant experiments are made with authentic music, and traditional forms are plowed up and sown with the seeds of variations. With the Charivari trio, nothing remains as it was, but rather all of the music is exposed to new traditions. Eastern Europe, for example, was chosen as the point of departure for this CD, but the trio were not afraid of a few vacation trips to South America on the way.

Eastern European music mirrors a culture which has been compiled out of different traditions. The focus of the melting pot can be found in the transition between eastern and western modes of thought. While Western European music is based on harmony, the basis of much Asiatic music for centuries has been melody. In Eastern Europe, western chords and accompaniment rhythms have attached themselves to eastern melodies. The European varieties of regular meter have loosened, under the influence of the subtler eastern rhythms.

These basic ingredients have been additionally flavored with local spices. For example, dances from Macedonia exhibit the influence of Turkish music (Čoček) and the flowing rhythms of Rumanian song contain echos of India (Măi doruleț măi). The Gypsy style of Budapest betrays close relationships with 19th century Viennese salon music (Latzso Dajo).

The Charivari trio has enriched this recipe with added ingredients to suit their taste: syncopation in the bass line in the Latin American style (Kerta Manga Dae), harmonization of modal melodies in the manner of Bartók (Hora Sentimental), and the alternation of accompaniment figures in a similar melody (Una Noche Solitaria).

The final step in this process is the composition of new music. Thus Anneke Frankenberg wrote the title piece 'Hora Sentimental', and three composers were invited to make use of Eastern European elements in original compositions. The jazz pianist Michiel Braam wrote 'Baggin', in which he, making use of a typical Bulgarian 11/16 meter, produces a frame for just as distinctive 'Charivariations'. Joop van Erven, using a text by Selma Mutal, wrote 'Una Noche Solitaria', portraying the meeting of a gypsy violinist and a bolero singer on a surrealistic moonlight night; two worlds separated by an ocean melt into one another. And finally there is 'Donau, mi raza en rio', by Dolf de Kinkelder and text writer Eduardo Rocha, in which the gypsy singer (or is it a tango singer?), mulls over the days of his youth on the banks of the Danube.

*Translation: David Shapero*

### **Larga las penas (1)**

Nací para ser milonga  
y así por la vida voy.  
Donde un bandoneon resonga  
yo aprendido siempre estoy.  
Milonga nací milonga,  
he de morir como soy.

No sé lo que es el cariño  
ni sé lo que es el sufrir.  
Ningun metejón profundo  
a mi me ha de corregir.  
Milonga yo vine al mundo  
milonga he de morir.

Ayer, amor, me pedistes  
pero ya estamos en hoy.  
Y no duró nunca tanto  
el amor que siempre doy.  
Y hoy digo ¡basta! y me planto  
como milonga que soy.

### **Una noche solitaria(3)**

La luna te ha vestido hoy  
de sombrero azul niñez,  
risas doradas y pestañas de papel.  
La luna maquilló en tu alegre cara un bailar.  
or.

La luna ha prometido hoy  
columpiarse en tí, volar,  
contar tus canas por debajo del mantel.  
La luna te invitó a pasear desnudos por tu  
andén.

Maquilló una luz morena  
deleitándose en tu olor.

Dibujó besos de ceda  
resbalando en tu esplendor.

La luna te ha llamada hoy  
con su sorda voz habló,  
no dijo nada sólo vino a cortejar  
tu amarga intimidad disfrazada de albas y  
ojalás.

#### **Opa Cupa (4)**

Me sijom bola čavoro  
čelaj voro maj lačo  
ungale mangale  
e čorama astaren  
kasma astara pe mande asal  
samo jek čaj ni mangel  
oj mandar našel

Opa cupa  
made mande čaje muka  
ti daj kamerel  
ako ni čelel  
Umba umba umbaja  
hajde hajde hajde  
Sa e čaja čelena  
boj nimangel te čelel  
aungale mangale  
untarel val del  
ava Ružo avake  
pa i turo me kele  
ungale mangale  
e svirjača kače

Opa cupa  
made mande čaje muka  
ti daj kamerel  
ako ni čelel  
Umba umba umbaja  
hajde hajde hajde

#### **Kerta Mangae Dae (7)**

E davulja e sule bašale  
amaro kefi ola keren  
tikne pare berni koe  
savi me čučeko danen te kelen

O davulja kuvel man vikinell  
čučeko te kelav ov mangel

Ko bijaf me aljom te kelaf  
mo bare gubeko te prvaf  
romano čavoro sijom romale  
čučeko te danava te kelav

#### **5 Donau, mi raza en río**

Rio volveré.  
Nunca olvidaré las promesas  
que de niño juré.

Tu, que sabes  
de mis primeras sueños de amor,  
río, río, volveré,  
tal vez sólo en mi canción.

Tu, tu que bañastes  
mi cuerpecito de infante.  
Tu, tu que enfriastes  
pasion de adolescente.  
Tu, tu que agobiastes  
mis penas de hombre.



Tu, tu que influistes  
en intentar la cumbre.

Hoy, tan lejos  
de tus bravas corrientes lloro.  
Te escucho en mi canción  
y en ti beberé.

No puedo  
olvidar mi raza de oro.  
Nací de tus aguas  
y a ellas volveré.

### **Măi doruleț măi (10)**

Foaie verde de bujor  
toată lumea ar vrea să mor.  
Hai, hai, măi doruleț măi.  
Toată lumea ar vrea să mor  
să-mi rămână glasul lor.  
Hai, hai, măi doruleț măi.

Dar eu vreau ca să trăiesc  
lumea să mi-o înveselesc.  
Dar eu vreau ca să trăiesc  
măi doruleț măi.  
Dar eu vreau ca să trăiesc  
lumea să mi-o înveselesc,  
lumea să mi-o înveselesc.  
Măi neicută măi.

Lai, lai, lai,.....

C-am cîntat așa frumos  
de-a stat călătorul jos.  
Hai, hai mori dorule mori. (bis)

Le-am cîntat măi frătioare  
de-a stat călători în cale,  
de-a stat călători în cale.  
Măi neicută măi.  
Le-am cîntat măi frătioare  
de-a stat călători în cale,  
de-a stat călători în cale.  
Măi doruleț măi.

Lai, lai, lai,....

Dar eu mă țin de cuvînt  
cît oi trăi pe pămînt.  
Hai, hai, măi doruleț măi. (bis)

Dar eu mă țin de cuv (nt  
cît oi trăi pe pămînt,  
tot frumos am sa le cînt.  
Măi doruleț măi. (bis)

Lai, lai, lai,....