



String Quartett N. 1 “Dance”,

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Quartetto Morandi

Playing time: 20'24”

STRING QUARTET N.1 “DANCE” BY TIZIANO BEDETTI: “A MADRIGAL” OF XXIst CENTURY

Tiziano Bedetti has approached the quartet genre challenging the European counterpoint after excellent experiences of typically Italian chamber music. And he has re-examined, in a very personal way, the centuries-old peculiarities of quartet genre. Tiziano Bedetti, heir of the Venetian musical culture, the best exponent of which was Gian Francesco Malipiero in the XXth century, at the age of 24 starts writing post-avanguardia European music. The result is a kind of highly formal and cultural music and a new madrigal instrumental music which mixes the past of the European tradition with the present exigencies of modern communication for a new intersubjectivity of western music. The author works with great ability on different expressive levels and he mixes up the continuity of a strongly rhythmic and allusive speech with a great variety of melodious and harmonious ideas. The work is essentially playful and choreographic, postural and simply physical movements which in his “quartet N.1” become expression of a world rich of “calembours”, of exchange of roles uniting and departing in a very theatrical and “ravvisante” pièce. During his long training with Bruno Coltro, Tiziano Bedetti has assimilated the essential techniques of quartet by Malipiero and now he is able to exploit all the possibilities of the neo-renaissance music of the Venetian musician adapting them to our age: the result is a widespread and unpredictable melodramatic style. In his “introductory notes” to his *String Quartet N.1*, the composer writes: « my work develops through a rigorous unifying process which combines *sonata* and *variations* with musical suggestions ranging over *rhythm & blues*, *rock*, *techno* and finally *disco music*». In his work you can obviously find traces of classical tradition (Ravel, Debussy, Bartók, Janáček) mainly in the first movement but they are then eluded by the author who has created a work of great originality and complexity both on the formal and temporal levels. To conclude, the composer has unified past and present musical experiences, and has mixed them up in a stylistic “melting pot” which highlights their communicative quality classicismo and “popular music” become vital, vibrant and direct communication with the world which might give space to human voice, as at the time of Monteverdi.

Enzo Fantin