



Studies – Variations

Studies

- | | | |
|----|---|-------|
| 1 | Arpeggios: Allegro | (mp3) |
| 2 | Thirds: Allegro | (mp3) |
| 3 | Legato: Andante | (mp3) |
| 4 | Fourths: Adagio | (mp3) |
| 5 | Scales: Allegro | (mp3) |
| 6 | Chords: Allegro | (mp3) |
| 7 | Sixths: Ecstatic | (mp3) |
| 8 | Rythmic: Allegro | (mp3) |
| 9 | Substitution of fingers: Slow | (mp3) |
| 10 | Octaves: Fast | (mp3) |
| 11 | Changing fingers on the same key: Andante | (mp3) |
| 12 | Fugue: Moderately, Fast | (mp3) |

Variations

- | | | |
|----|---------|-------|
| 13 | Andante | (mp3) |
|----|---------|-------|

Studies-Variations Tiziano Bedetti piano works
© Tactus TC 970201

Tiziano Bedetti (pianoforte).

Playing time 53'16"

AN OUTLOOK ON CONTEMPORARY PIANISM RECOVERING GENRES AND FORMS FROM THE EUROPEAN TRADITION

Tiziano Bedetti, in consequence of a collaboration with Rai Trade Edition that has favoured his engagement, has returned to his background as a piano virtuoso and once again offers us a rich and original musical work detached from mutable poetics of the present:

«I have thought of twelve concert Studies of different type in which I look into various technical aspects of the keyboard: thirds, sixths, octaves, scales, chords, legato, rythm, agility. Many elements come into play: classic music (Clementi, Chopin, Debussy,) jazz music (Oscar Peterson), rock music, disco music but also Indian, Arabian, Egyptian, Japanese musical traditions. I feel I have to live my time weaving together cultures that are different from a geographical and temporal

point of view. Not only the construction of the form but also the “cantabile” melody are essential elements of my music: modernity does not exclude the cantability .»

Tiziano Bedetti, like Puccini and the other great composers of the beginning of the 20th century, believes in the “melos” as the source of our Italian and regional musical heritage and is in search of a fresh and limpid style, result of his quiet and thoughtful mind.

For this reason, the poetic inspiration of Tiziano Bedetti is characterized by dancing images and by a “cantabile” taste. Album leaves, a kind of diary, recall us the new impressionism post Debussy. Tiziano Bedetti’s style is far from the rationalist myths cultivated by musical avant-garde movements, like still life and decaying thoughts. His musical intuitive approach contains various elements deriving from different sources, mainly from the study of the rhythms of contemporary “popular”.

Anyway, he is not conditioned by particular musical tendencies even if he is open to new musical tendencies. His style can be defined as “joyous”, and “gipsy” far from extreme modern experiences. His musical production, result of an excellent background, is a monument to classical and neo-classical themes. In fact, Tiziano Bedetti is an excellent pianist and composer, rich of counterpoint and capable of fancy solutions. We are hit by his fugue on improvisation movements which lead him to a new tonal harmony science and to a schubertian “new street liederism”.

The secret of his art lies in his capability of hiding the harshness and difficulty of a score as he has learned from the most famous European composers; Hence derives his linear and harmonious style far from the excesses of a past highbrow musical production.

The twenty-four *Variations* for piano which precede the *Studies*, go back to the centuries old tradition of pianism from pre-classical period up to our times. Numerous are the influences from Bach, Beethoven up to Venetian roots and the musical languages of our time, revisited through modern pop music ironically dealt with. As a matter of fact, the composer is looking for a new kind of melody which links together different traditions: the American musical, the traditional European theatre (Puccini), many musical groups out of the European music, ancient Italian roots referable to the Monteverdi concertant vocal and instrumental “melos”. The recurrent theme of broken chords of harpsichord origin will be the beginning of a series of variations from “blues”, “jazz”, “rock” to a final apotheoses. The author has chosen the rhythm of $4/4$, which perfectly fits the mixture of European musical languages (refined Viennese tradition in the course of centuries) and extra European languages (South - American rhythms) and it is easily recognizable as the free expression of physical movements. The composer wants us to understand that the classical great genres were the richest and open to the new languages of music spread all over the world and testified by post industrial society. The composer means to join the past and the present in a stylistic “melting pot” in which the communicative aspect is put into the greatest evidence. Tiziano Bedetti has been able to recover an audience that avant-garde music had lead to pantonalism (i.e. silence). In the last decade the composer follows the path of a new poetic music in which the musical speech is linked to dance and ballet and contextualized in our time.

Enzo Fantin

(Translation: Maria Grazia Maestri)