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# Bettinelli

PIANO MUSIC

CHIARA CIPELLI

BRILLIANT  
CLASSICS

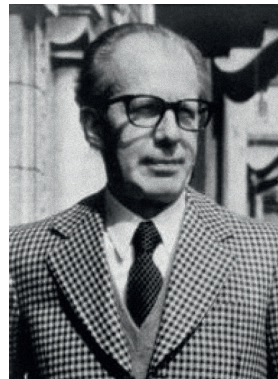


## Bruno Bettinelli 1913-2004

### Piano Music

1. Preludio (1956)	3'24	18. IX	Cornamusa	1'16
		19. X	Eco	0'55
Suite agreste (1946)		20. XI	Canzoncina	1'45
2. I Passeggiata nel bosco	2'23	21. XII	Canone	0'39
3. II Danza di contadini	1'16	22. XIII	Improvviso	0'35
4. III Corse sui prati	1'17	23. XIV	Ninna nanna	1'54
		24. XV	Marcia	0'54
Fantasia per pianoforte (1955)		25. XVI	Notturnino	2'02
5. I Preambolo	1'49	26. XVII	Preludietto	0'14
6. II Ritmico		27. XVIII	Toccata	0'47
(omaggio a Stravinsky)	2'50			
7. III Notturmo	4'20	Sintesi (1974)		
8. IV Intermezzo	1'40	28. I	Preludio	0'58
9. V Fugato	4'06	29. II	Monodia	0'52
		30. III	Armonia	1'29
Piccoli Pezzi per pianoforte (1941)		31. IV	Polifonia	2'39
10. I Preludietto	0'19	32. V	Notturmo	2'21
11. II Movimento di valzer	0'53	33. VI	Capriccio	0'55
12. III Piccola marcia	0'20	34. VII	Omaggio a Dallapiccola	1'22
13. IV Canto breve	0'35	35. VIII	Omaggio a Petrassi	1'20
14. V Barcarola	0'58	36. IX	Ostinato	2'03
15. VI Romanza	1'09	37. X	Toccata	1'40
16. VII Pensierino	1'15			
17. VIII Preludietto	0'23			

Chiara Cipelli *pianoforte*



Born in Milan in 1913, **Bruno Bettinelli** studied at the city's Giuseppe Verdi Conservatoire with Giulio Cesare Paribeni and Renzo Bossi. Musical life in 1930s Milan was rich and intense, as the composer later recalled: 'There were chamber music concerts almost every evening, and symphonic programmes too: I remember listening to Horowitz, Milstein, Casals, Mainardi and Rachmaninov. We had Stravinsky, Hindemith, Ravel, Honegger, Prokofiev, Schoenberg and others.'

His own composing was soon complemented by teaching it himself, and in that capacity he is better known now not as the author of an extensive catalogue covering every significant

classical genre but as a teacher to several generations of great Italian musicians, foremost among them Claudio Abbado, Riccardo Muti, Maurizio Pollini, Riccardo Chailly, Bruno Canino, and Uto Ughi.

In fact teaching by no means stifled Bettinelli's own expression, as he explained. 'Having to analyse music and teach classical forms to students for many years means that when I compose my own music I want to have nothing to do with these forms, glorious but now distant from us and unrepeatably. To my students I say, do the same thing.'

At the same time he repudiated the tired accusation levelled at many modernists, that technique had stifled emotion. 'My emotional participation, always strictly controlled, has continually led me to communicate with those who listen to my music. A music that does not know how to communicate an

emotion, a tension (not silly sentimentalism and dilettantesque descriptivism) is only arid speculation, perhaps interesting but in the long repetitive and boring, and boredom is the great enemy of art.’ He liked to think of himself as the latest ring of a chain linking past, present and future, Gregorian Chant to Mozart to himself, his Italian contemporaries and what lies beyond.

Early works such as the Chamber Symphony (1938) and Two Inventions for orchestra (1939) sprang from the personally inflected tonal idioms of Hindemith, Bartok and Stravinsky and they too make their mark on the Suite *agreste* and *Piccolo pezzi* on this album. As late as 1954 with the *Sinfonia Breve* (otherwise known as the fourth of his seven symphonies, and more widely heard than the others thanks to a recording from La Fenice in Venice conducted by a young Leonard Bernstein, no less) Bettinelli was still using a taut and knotty development of traditional counterpoint as the engine behind his music.

As the 50s went on, however, Bettinelli achieved a carefully wrought balanced between Neoclassicism and 12-tone technique – no less impeccably crafted than one would expect from a professor of composition but by no means as dry as the source would imply. Rather, the works on this album are admirably clear, clean-cut and compact. The piano writing is agile – the composer himself was no mean pianist – and full of light. ‘After some experiments,’ said Bettinelli, ‘I abandoned a fully 12-tone idiom, because it was too binding. I preferred to stick to a chromatic freedom of expression which produced richer and more spontaneous-sounding results.’

Chiara Cipelli’s recital opens with a canonic *Preludio*, beginning *Andante espressivo* but exploding before long into a restless *Allegro*. A return to opening tempo brings a pianissimo close. The three-movement *Suite agreste* is based on poems by Flora Ferri, taking inspiration from a joyful and peaceful rural setting.

The *Fantasia* won the Busoni Prize for composition in Bolzano in 1955, played by a young Maurizio Pollini. The five sections alternate between a vein of pensive lyricism (in the *Preambolo*, *Notturmo* and *Intermezzo*) and punchy, percussive episodes (the *Ritmico-Omaggio a Stravinsky* and *Fugato*). ‘My music always has a discursive articulation,’ Bettinelli said in remarks which could refer directly to the *Fantasia*. ‘Strong pulses and subtle harmonies are constant features of my work. They constitute a framework that allows me to make a piece coherent from beginning to end via a process of continuous variation.’ He talks not only of composition but decomposition, germination and cellular adaptations of notes in his personal adoption of serial principles during the 50s onwards.

Bettinelli wrote the collection of 18 *Piccoli Pezzi* for young pianists. ‘The main purpose of these pieces,’ he remarked in a preface, ‘is to accustom pianists from the beginning of their studies not only to the symmetry of phrases but also to an asymmetry that is typical of music written today... The pieces are placed in progressive order, so that technical difficulties and above all rhythmic, harmonic and melodic complexities, may be gradually assimilated.’

The collection of 10 *Sintesi* also serves a didactic purpose, aimed at intermediate-level pianists as a *summa* of contemporary compositional techniques, musical forms and styles. Two of them are dedicated to a pair of distinguished contemporaries, Luigi Dallapiccola and Goffredo Petrassi. Here is Bettinelli’s mature style in a nutshell, each note precisely placed and responding to the others around it as sensitively as one might expect from watching him conduct, on YouTube, his own Study for Orchestra at around the same time. His gestures – musical and physical – are beautifully economical, elegant and exact. ‘What counts,’ he said, ‘is knowing how to realize in the proper way that in music everything is allowed, and nothing is allowed.’ In the *Sintesi* we may

also hear him living by the advice he frequently gave to his young composing students: 'Study, listen to all the music that's out there, don't waste time, learn foreign languages, go to the theatre, go to concerts, do anything related to art, culture, music. Above all remember that it is not enough to "compose". We must also know how to "perform": you have to know what you feel on stage in front of the judging audience! I do not say you have to become like Britten and Bernstein who are great pianists, great conductors, great composers, but in short ... try it!'

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Translation: Francesca Pisani

**Bruno Bettinelli** (Milano 1913-2004), il "Maestro dei Maestri" ha compiuto gli studi musicali al Conservatorio G. Verdi di Milano, diplomandosi in Composizione e Direzione d'Orchestra, Pianoforte, Musica Corale e Direzione di Coro. Titolare della cattedra di Composizione nello stesso Conservatorio, dalla sua scuola sono usciti molti musicisti di livello internazionale come Claudio Abbado, Riccardo Muti, Maurizio Pollini, Riccardo Chailly, Bruno Canino, Azio Corghi, Armando Gentilucci, Uto Ughi e molti altri.

E' autore di musica sinfonica, teatrale, corale e da camera. Ha vinto numerosi concorsi nazionali ed internazionali di Composizione. Le sue composizioni mostrano il progredire di un linguaggio musicale che segue, spontaneamente e senza forzature, il naturale impulso verso una continua ricerca di linee costruttive, di colori, di aspri agglomerati armonici che nella loro varietà abbiano comunque un fondamento logico, conseguenza di una sensibilità istintiva filtrata da un severo autocontrollo.

Il **Preludio** pubblicato nel 1956 e scritto in forma di canone, esordisce con un Andante espressivo che in rapido crescendo esplose in un Allegro dall'irrequieta scansione ritmica per poi tornare al tempo di apertura e concludersi in un rarefatto pianissimo.

I brani che compongono la **Suite agreste** furono pubblicati nel 1946. Si tratta di tre brevi quadri sonori introdotti dalle poesie di Flora Ferri ispirati all'atmosfera di una campagna gioiosa e bucolica.

La **Fantasia** per pianoforte, scritta nel 1955, vinse a Bolzano il premio internazionale Ferruccio Busoni per la Composizione e fu eseguita di fronte alla giuria dal famoso pianista Maurizio Pollini. Il brano che si divide in cinque tempi e che si apre con un *Preambolo* di carattere improvvisatorio, alterna

momenti di pensoso e raccolto lirismo (come il *Notturmo* e *Intermezzo*) ad aspre sonorità percussive e ritmicamente marcate (come il *Ritmico-Omaggio a Stravinsky* e il *Fugato*).

I **Piccoli Pezzi** pubblicati nel 1941 rappresentano una preziosa antologia di brani per i giovani pianisti e per i loro maestri. Scrive Bruno Bettinelli nella prefazione: “Scopo precipuo è quello di abituare lo studioso, dagli esordi, non soltanto alla simmetria delle frasi, ma anche a quella asimmetria che è caratteristica dell’odierna musica (...) L’ordine di questi pezzi è cautamente progressivo, come difficoltà tecniche e soprattutto come complessità ritmiche, armoniche e melodiche(...)”

**Sintesi** per pianoforte pubblicata nel 1974, è un insieme di dieci brani caratterizzati anch’essi dall’esplicita finalità didattica: concepito come una “summa” delle tecniche compositive, forme musicali, stili e omaggi a compositori del novecento (Dallapiccola, Petrassi), è un viaggio alla scoperta dei segreti e delle intrinseche difficoltà della musica contemporanea.

© *Chiara Cipelli*



Born in the Lombardy town of Cordogno **Chiara Cipelli** began her piano studies with Paola del Giudice and Lucia Romanini. She graduated from the Giuseppe Nicolini conservatoire in Piacenza before being awarded a postgraduate diploma at the Musikhochschule Freiburg, where she studied with James Avery and Felix Gottlieb. She continued her studies with Nelson Delle Vigne Fabbri at the Ecole Normale de Musique Alfred Cortot in Paris, where she was awarded the Roussel Foundation scholarship. A prize-winner at competitions in Italy and farther afield, she now pursues an international performing career. Recent concerts have taken her to distinguished venues in Italy, the Teater Darmstadt, Steinway-Haus Düsseldorf, and

St Martin in the Fields in London, as well as an Asian tour encompassing recitals in Taipei and Taiwan. She is currently professor of piano at the Scuola Civica di Musica C. Monteverdi and the Istituto Superiore Studi Musicali di Reggio Emilia in Italy, and also holds masterclasses in Italy, Spain, France, and Belgium.

Nata a Codogno, **Chiara Cipelli** studia con Paola del Giudice e Lucia Romanini e si perfeziona alla Musikhochschule Freiburg i. Br. con James Avery e Felix Gottlieb per la musica da camera. Prosegue il suo perfezionamento con Nelson Delle-Vigne Fabbri presso l'Ecole Normale de Musique Alfred Cortot di Parigi ottenendo la borsa di studio della Fondazione Albert Roussel e il Diplome Supérieur de Piano.

Chiara Cipelli è vincitrice di numerosi premi in concorsi nazionali ed internazionali. La sua intensa attività concertistica l'ha portata a esibirsi in Italia e all'estero in prestigiose sale: Teatro Municipale, Palazzo Farnese di Piacenza, Auditorium del Carmine, Parma, Piccolo Teatro di Milano, Darmstadt Teather, Steinway Haus Duesseldorf, Auditorium Haydn di Bolzano, Salle Cortot e Schola Cantorum di Parigi, St.Martin-in-the-Fields Londra, Taipei Zhong Shan Hall, Taichung Chung Hsin Concert hall in Taiwan, ecc., con ottimi consensi di pubblico e critica.

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