

Bruno BETTINELLI

CHAMBER MUSIC

Trio • Improvvisazione • Due movimenti

Trio Bettinelli • Duo Perugini–Pianezzola

Manuela Custer • Paola Dusio

Davide Ficco • Diego Milanese

Bruno Bettinelli (1913–2004) Chamber Music

Any serious music survey would rank Bruno Bettinelli (Milan, 1913–2004) among the leading Italian composers of the 20th century. His rich and varied catalogue of works confirms this status – as well as writing a number of works for the stage, inevitably enough for a musician nurtured in the ‘land of opera’, he also composed seven symphonies and numerous other orchestral works (from *Ascesa* of 1935 to the *Concerto for Orchestra No. 4* of 1988), a series of concertos (from *Natturmo e burlesca* of 1934 to the *Violin Concerto* of 1982–83), and choral-orchestral works such as *Salmo IV* (1992) in which he combined structural expertise with inspired vocal lines and an understanding of instrumental writing stemming naturally from his long-standing dedication to chamber music – this saw his creation of a quite exceptional repertoire of works for different formations. Vocal writing loomed large in the latter years of his life, with works for solo singers and four-part polyphonic settings of sacred texts, many of them compositions of compelling purity and emotional impact. He eschewed extra-musical messages and trends, writing music that was idiomatically unadulterated, formally clear and made cautious, uncontroversial use of free tonality.

Chronologically and artistically speaking, Bettinelli falls between Dallapiccola and Petrassi and his younger compatriots who reached maturity in the interwar years, going on to revolutionise the history of music both in Italy and beyond – figures such as Aldo Clementi, Bruno Maderna, Franco Donatoni, Camillo Togni, Luigi Nono, Luciano Berio, Sylvano Bussotti and Niccolò Castiglioni. His very individual style owes a debt, however, to the composers of the earlier, 19th-century avant-garde (Ottorino Respighi, Ildebrando Pizzetti, Gian Francesco Malipiero, Alfredo Casella and Giorgio Federico Ghedini), musicians whose technical and formal achievements he both admired and incorporated into his own work. Bettinelli had faith in the characteristic ‘Italian’ idiom that developed at the turn of the century in response to the cultural and commercial monopoly of opera, but freely interpreted it by shaping its techniques and lexicon to suit the international musical vocabulary of his day. Purely instrumental writing forms a large part of a catalogue whose earliest official entry dates from 1938 (the *Sintonia da camera*) – this is music which is sophisticated but conceptually artisanal (in other words, resulting from hard, day-to-day work and a versatile ability to adapt to the players and formations available to him), eclectic and ‘secular’ – not

ideological when it comes to idiom. Bettinelli was classical in a modern style; appreciative of music history but by no means reactionary; and his work as a composer flowed from his ethical artistic attitude. He approached his professional commitments – his ‘craft’ – with honesty and a respect for rules and for expertise. Written between 1977 and 1991, the works performed on this album are all notable for their structural clarity, inventiveness and intellectual quality. They are also all strikingly *communicative*, even at first hearing.

Bettinelli’s professional energies were divided between his work as a composer and his teaching responsibilities at the Milan Conservatory, where he himself had studied with Renzo Bossi and Giulio Cesare Paribeni, gaining diplomas in piano, choral singing and conducting. His teaching career was exemplary in terms of sheer length (1957–79), its high standards, the methodical way in which he shared his own knowledge with others, and the number of students he taught, many of whom themselves achieved success and always acknowledged the debt of gratitude they owed Bettinelli, who became known as the *maestro di maestri*. An influential but fatherly mentor, skilled at guiding others and freely encouraging their talents, without producing mere imitators or creating ‘schools’, as a composer Bettinelli was committed, score after score, to demonstrating the validity of his compositional ‘instruments’, especially form.

With this in mind, it is not surprising that he wrote such a lot of chamber music, in which form is so central an element. His first work in the genre was a ‘little poem for string quartet’ written in 1932, his last the *Libere Varianti* for organ of 2002. In the years in between Bettinelli devoted himself to reworking conventional chamber-music ‘types’ and formations (solo instruments, string quartets, duo sonatas for all kinds of pairings, works for voice and instrument), sometimes writing for a specific occasion or to commission. Such was the case, for example, with his works for guitar, an instrument whose potential both classical and modern was ripe for exploration in the 20th century. In the 1970s Angelo Gilardino and Ruggero Chiesa encouraged Bettinelli to give the instrument a central role in a varied series of pieces. Of these, the *Due liriche* for soprano, mezzo or tenor and guitar (1977) underline his talent for vocal writing and bringing out the nuances of a text, as well as revealing his lesser-known lyrical side. He himself wrote the two short texts freely set here, his music mirroring their content and the intrinsic sonority of the words with ‘madrigalistic’ accuracy. Thus the emotional heart of

Autunno (‘Autumn’), a vaguely tripartite piece introduced ‘like a whisper’ by the guitar is the hazy colour that emanates from the sluggish chromatic descent on the adjective ‘*estenuato*’ (‘faded’) whose watercolour-like tones then spread through to the end of the song. In *Il tempo* (‘Time’), meanwhile, after a dark and premonitory recitative, metric scansion dominates, along with the repetitive instrumental bass line that runs beneath the semi-declamatory vocal line; tension builds then dissipates with the fleeting final thought of the solo guitar. A second series of compositions was composed several years later. *Musica a due* (for flute and guitar, dedicated to duo partners Rosalba Montrucchio and Maurizio Preda) is a kind of sonatina in five sections that makes the most of the flute’s bright, bucolic character, with writing that ranges from *cantabile* to dreamy and on again to overt virtuosity and dominance. Also dating from 1982 is the *Divertimento a due* (for two guitars) in which, by contrast, the two instruments converse on equal terms. This is a more consistently, geometrically designed work, switching from mood to mood and sonority to sonority, its faster sections featuring agile combinations of patterns and micro-themes.

The other two-instrument works included here are more elaborate and substantial. *Improvvisazione* for violin and piano was written in 1968. The title gives an indication of the unconventional structure to come – the work begins with an extended violin cadenza, its musical ‘gesture’ repeated several times, quoting the initial idea. At the point marked *Calmo, con fantasia* the piano joins in, leading into the *Allegro moderato, energico*, the first of the three episodes that make up this magnificent piece. Considerable demands are placed on both players in a work that tells an angular, at times dramatic, musical ‘tale’, illustrating *stile concertante* by emphasising the differences between the instruments and creating pungent harmonies. A significant and enthralling piece, despite its less taut central section, the *Improvvisazione* attests to Bettinelli’s unclassifiable modernity. This is reaffirmed by *Due movimenti* for viola and piano (1978), one of the most important and representative of his mature chamber works, and the first of his compositions to feature solo viola. This inspired him to write a kind of ‘off-balance’ sonata, its lengthy opening *Lento* improvisatory in nature and based on a remote, absorbed, dreamlike dialogue between the two instruments, treated as equals. The second movement, meanwhile, is divided into three sections (*Allegro deciso, Calmo – Ancora più calmo, Tempo I Allegro*), its faster passages showing a taste for sharp instrumental contrast and an ability to develop contrapuntal writing based on a four-note theme.

The formally conventional *Trio* of 1991 is a four-movement symphony in miniature, with a lively *scherzo* in third position. It is a masterful embodiment of its composer’s instinct for and understanding of chamber music, bringing together the altogether modern conceptions of a then nearly 80-year-old Bettinelli. Written for David Golub, Mark Kaplan and Colin Carr, who gave its premiere as part of a memorable concert at the Milan Conservatory on 4th May 1993, the *Trio* is a (self-) portrait and summing-up of a period of renewed productivity and power of expression. Bettinelli had never previously tried his hand at writing for this classic formation, deterred, as he explained with modesty and musical pragmatism, by the ‘intrinsic difficulties of creating the right tonal balance and perfect uniformity of *weight* and colour between three instruments each of which, by its nature, would be continually inclined to overpower the next’. In fact, his first foray into the glorious world of the piano trio (at the premiere his *Trio* was framed by Haydn’s *Trio No. 43 in C* and Beethoven’s *Archduke*) is marked by an awareness and absolute mastery of the genre. The writing tends towards abstraction but not by avoiding idiomatic choices. For example, the use of *stile concertante* and the fact that the trio is cast in four distinct movements neither limit its level of inspiration nor diminish the sense that one is listening to a work of both sophistication and straightforward musical instinct – it draws out the stylistic-instrumental characteristics of each of the protagonists: by ‘interrogating’ the individual characteristics of all three instruments, pitting them against each other without any preconceptions, probing their diverse but mutually compatible personalities. The structure of the *Trio* is solid and clear, while its tonal palette is rooted in the harmonic tastes of the interwar years. What prevails is Bettinelli’s unmistakably flexible and very human inspiration, which works along strict but communicative *cantabile* lines. Modernity informed by an in-depth knowledge of counterpoint steers its airy, lively instrumental writing, which respects the orderly distribution of episodes, but not uncompromisingly so. For example, the abovementioned quest for ‘perfect uniformity of *weight* and colour’ and the unitary work that resulted from it still leave room for the discourse to fragment into individual episodes; and the music is given further interest and its flow improved by the ‘divertimenti’, essential to the contrapuntal layout and often for just two ‘voices’, such as the dialogue-cadenzas for violin and cello.

Angelo Foletto
English translation: Susannah Howe



Photo courtesy of Silvia Bianchera Bettinelli

Bruno Bettinelli and his wife Silvia Bianchera, 1986



Photo: Giacomo Oriando

Manuela Custer

The Italian mezzo-soprano Manuela Custer was born in Novara and made her debut at the Teatro Regio in Turin. She appears regularly in some of the most prestigious venues in cities around the world in a wide repertoire ranging from Baroque music, Italian bel canto and to contemporary composers. She has worked with a distinguished array of conductors including Sir John Eliot Gardiner, Myung-Whun Chung, Riccardo Chailly, Richard Bonyngue, Andrea Marcon, Gianandrea Noseda, Giuliano Carella, Jesús López Cobos, Fabio Luisi, Daniel Harding, Claudio Scimone, Gianluigi Gelmetti, Marco Guidarini, Fabio Biondi, Christophe Rousset, Marcello Viotti, Salvatore Accardo, Aldo Ceccato and Renato Palumbo, among

others. Her extensive discography includes complete operas and recitals for Opera Rara, Naïve, Warner Fonit, Virgin Classics, Dynamic, Tactus and Bongiovanni. Among her future engagements is the role of Suzuki (*Madama Butterfly*) in Venice and Macerata. www.manuelacuster.it



Duo Andrea Perugini-Giambattista Pianezzola

Andrea Perugini graduated in piano, organ and composition at the Conservatory of Bergamo (Italy), going on to win several competitions. He has performed as piano and organ soloist in various chamber groups and with orchestras. He was artistic director of the International Organ Festival 'Luigi Toja' held in Rho, a member of the jury at the International Piano Competition 'Bruno Bettinelli' in Treviglio and the piano competition of the Bellagio and Lake Como Festival.

Giambattista Pianezzola is first violin of the ProMusica Symphony Orchestra. In 2004 he graduated in viola from the Conservatory 'G. Cantelli' with the highest marks. He has performed extensively since 1980 in music of various genres and from all eras, in Europe and the US. He has made recordings for the Tactus, Nuova Era, Stradivarius, Amadeus-Paragon, Bongiovanni and LC Centaurus labels. Together Giambattista Pianezzola and Andrea Perugini perform classical and contemporary repertoire for violin and piano – in particular the compositions of Bruno Bettinelli. They also perform as a trio with cellist Graziano Beluffi.



Photo: Diego Milanese

Paola Dusio

Paola Dusio is a flute graduate from the Conservatory 'Tomadini' in Udine. In 1997 she graduated with honours from the Hochschule für Musik und Darstellende Kunst in Heidelberg-Mannheim, and in 2006 she graduated with the highest honours from the Conservatory 'G. Verdi' in Turin. She is a permanent member of the Running Flute orchestra and has worked with both the orchestra of the Teatro Regio di Torino and the Orchestra Filarmonica di Torino. She has been a guest performer as flute soloist for the Ivrea Chamber Orchestra and with the Quartetto d'archi di Torino. She is the flutist of the duo Flarp with harpist Maria Elena Bovio and regularly plays with I Cameristi del Verbano chamber orchestra.



Photo: Manuela Cerri

Davide Ficco

Davide Ficco was born in Turin in 1962. He received a diploma with honours in 1982 and took advanced studies, obtaining a grant from the ECC and two merit diplomas from the Accademia Chigiana in Siena (1982–1993). In 1989, he received the title of Guitar Performer at the Royal College of Music in London, and went on to study electronic music and music education at the Turin Conservatory where he also began to teach in 1994. As a young guitarist, Ficco received many awards in national and international Italian competitions as soloist or as a member of chamber groups. He has collaborated with the Contemporary Music Group, the RAI Symphony Orchestras of Turin (1982–2011) and Milan (1990–1993), the Teatro Regio di Torino, the Laboratorio Lirico di Alessandria, the Orchestra Sinfonica Italiana and the Filarmonica '900. He performs primarily modern and contemporary music, giving many world premiere performances, and has been broadcast on RAI. He has recorded for the Amadeus, GuitArt, Naxos, Oliphant, Stradivarius and Tactus labels. As a composer, he has written music primarily for guitar, in part published by Gendai Guitar in Tokyo and Carisch (Milano).



Photo: Alma Boulevard

Diego Milanese

Diego Milanese was born in 1957 in Turin where he studied guitar and composition. He graduated from the 'Giuseppe Verdi' Conservatory in Milan and, in 1984, he obtained the 'Diploma of Merit' of the Accademia Chigiana in Siena. In 1982 he co-founded the Insieme Cameristico di Torino and has given several premiere performances and made recordings of Italian chamber music. In 2010 he published his book, *Francisco Simplicio luthier*, in collaboration with Umberto Piazza, for Il Dialogo editions: an in-depth historical and biographical research into Catalan luthiers Francisco and Miguel Simplicio which has received international praise. He has also contributed articles and interviews to *Il Fronimo* magazine.



Photo: Davide Ficco

Trio Bettinelli

Dario Cusano, Piano · Ilaria Cusano, Violin · Jacopo di Tonno, Cello

Founded in 2004, The Trio Bettinelli was born from the meeting of three award-winning Italian solo musicians. The experiences, perceptions, musical knowledge and passion for chamber music of each of its members has developed a repertoire ranging from the classics to contemporary music. The three instrumentalists attended prestigious music institutions, and as a trio refine their skills at the esteemed Europäische Akademie für Musik und Darstellende Kunst in Montepulciano and at the Chigiana Academy in Siena in collaboration with Felice Cusano and the Alban Berg Quartet. The trio has performed across Italy and abroad, has broadcast on BBC Radio 3 and Sky Classica, and recorded for Decca Italia, Harmonia Mundi and Brilliant Classics.

Bruno Bettinelli (1913–2004)

Musica da camera

Nelle scelte musicali più significative Bruno Bettinelli (Milano 1913–2004) fu sempre dalla parte dei maestri italiani del Novecento. Al di là degli episodici confronti col teatro, passaggio inevitabile per un autore prosperato nel «paese del melodramma», lo dicono le sette Sinfonie e altre composizioni per orchestra (da *Ascesa*, 1935 a *Quarto Concerto*, 1988), i Concerti (da *Notturmo e burlesca* del 1934 al *Concerto per violino* del 1982–83) e lavori come *Salmo IV* per coro e orchestra (1992) nel quale la sapienza architettonica si unisce all'ispirata scrittura per voci e al cesello strumentale tipico di chi s'è dedicato con assiduità alla musica da camera con lavori preziosi e dall'organico variegato. Le stesse voci, sole o inserite in trame polifoniche esemplari a quattro voci su testi sacri segnarono gli ultimi anni con esiti sorprendenti per purezza e profonda emotività. Musica guardinga nei confronti di mode e "messaggi" extramusicali, incontaminata nel linguaggio, chiara nella forma e sorvegliata nell'utilizzo non sovversivo della libera tonalità.

Anagraficamente e artisticamente Bettinelli si formò pochi anni dopo Luigi Dallapiccola e Goffredo Petrassi, e precedendo i compositori maturati tra le due Guerre che hanno rivoluzionato la storia della musica non solo italiana tra cui Aldo Clementi, Bruno Maderna, Franco Donatoni, Camillo Togni, Luigi Nono e i più giovani Luciano Berio, Sylvano Bussotti e Nicolò Castiglioni. Ma il suo stile molto personale rimase in obbligo con le avanguardie ottocentesche precedenti (Ottorino Respighi, Ildebrando Pizzetti, Gian Francesco Malipiero, Alfredo Casella e Giorgio Federico Ghedini) di cui rispettò, integrandole, le conquiste tecniche e formali. Bettinelli ha creduto nel caratteristico idioma "italiano" nato a cavallo del secolo come risposta non provinciale al monopolio culturale e mercantile del melodramma ma l'ha interpretato in chiave disinibita: conformando la dotazione tecnica e il lessico al vocabolario musicale internazionale del suo tempo. La dimensione strumentale pura entro cui si esprime grande parte dell'ampio catalogo, avviato ufficialmente nel 1938 con la *Sinfonia da camera*, fu praticata con esiti sofisticati ma concettualmente artigianali (cioè fondati sul lavoro quotidiano e la versatilità nell'applicarlo a misura di esecutori e organico), eclettica e "laica" cioè non ideologica nelle scelte linguistiche. Bettinelli è stato modernamente classico; leale e fiducioso nella storia ma non reazionario e l'opera di compositore fu svolta (e insegnata) come conseguenza di un

atteggiamento artistico etico: di onestà nei confronti dell'impegno professionale – il "mestiere" – di rispetto per le regole e la competenza. Così nel programma che riunisce lavori scritti tra il 1977 e il 1991 le musiche esprimono nitore costruttivo, estro e intelligenza. E *comunicano*, al primo ascolto.

La sistematica alacrità professionale di Bettinelli fu ripartita tra attività compositiva e insegnamento al Conservatorio di Milano dove aveva studiato con Renzo Bossi e Giulio Cesare Paribeni avendo già in tasca i diplomi di pianoforte, musica e polifonia corale, direzione d'orchestra. La missione didattica esemplare per estensione (dal 1957 al 1979), qualità di insegnamento, metodica ridistribuzione del proprio sapere musicale, numero e sostanza di allievi corroborati e tuttora grati, gli avrebbe meritato l'appellativo di «maestro di maestri». Guida tecnica e spirituale autorevole e paterna, orientatore di abilità e capace di far fermentare i talenti liberamente, senza indurre emulazioni né creare «scuole», come compositore Bettinelli fu impegnato partitura dopo partitura a dimostrare la validità degli "strumenti" compositivi. Le forme, anzitutto.

Scorrendo l'ampia rubrica di partiture non stupisce la presenza dominante della musica da camera, destinatario naturale di ogni liturgia formale. La prima pagina del genere fu un «poemetto per quartetto d'archi» del 1932, l'ultima le *Libere Varianti* per organo del 2002. Tra i due estremi la produttività specifica di Bettinelli si esercitò riprendendo "tipi" e organici classici (strumenti soli, quartetto d'archi, sonate a due per tutte le combinazioni possibili, voce accompagnata) oppure cogliendo l'occasione insolita o la richiesta specifica. Successe ad esempio per i pezzi per chitarra, strumento che solo nel Novecento ha svelato l'indole classica e moderna altrimenti inesplorata. Così negli anni '70 Angelo Gilardino e Ruggero Chiesa incoraggiarono Bettinelli a porla al centro di una variegata serie di partiture. Tra queste le *Due liriche* per soprano o mezzosoprano tenore e chitarra (1977) richiamano l'intenso rapporto con la scrittura per la voce e l'attenzione alle sfumature del testo, svelando anche la meno nota indole poetica d'autore. Come già nelle *Tre liriche* (1940) Bettinelli infatti firma i due brevi componimenti di cui "interpreta" i versi con scioltezza: badando al contenuto e alla sonorità intrinseca delle parole risvegliata con "madrigalistica" accuratezza. Così il centro emotivo di *Autunno*, pagina vagamente tripartita introdotta "come un fruscio" dalla chitarra diventa la tinta

declinante che scaturisce dalla torpida discesa cromatica sull'aggettivo «estenuato» e che irradia i suoi toni acquarellati sul resto del canto. Nel successivo, *Il tempo*, dopo il presago e cupo recitativo, domina la scansione metrica e l'ossessivo basamento strumentale che impone alla voce una linea vagamente declamatoria; il crescendo di tensione sfuma nel fugace pensiero conclusivo della chitarra sola. Una seconda serie di composizioni vede la luce anni dopo. *Musica a due* (flauto e chitarra; dedicata al duo Montrucchio–Preda) è una specie di sonatina in cinque sezioni che sfrutta la vocazione raggianti e bucolica dello strumento a fiato, reso ora cantabile ora sognante ora esplicitamente virtuosistico e dominante. Sempre del 1982 è *Divertimento a due* (chitarre) in cui il rapporto dialogico–strumentale è invece alla pari. Il lavoro è più consistente, geometricamente concepito tra mutamenti d'umore e di pennellate sonore; e incastra nelle sezioni veloci costellazioni di disegni e microtemi con agile gusto combinatorio.

Più elaborati e di sostanza musicale gli altri "a due". *Improvvisazione per violino e pianoforte* fu scritta nel 1968. Il titolo preannuncia la struttura anticlassica del pezzo, incanalato da una lunga cadenza violinistica, e il "gesto" musicale viene ripetuto più volte, anche citando lo spunto d'avvio. Sul «Calmo, con fantasia» si avventa il pianoforte dando avvio all'«Allegro moderato, energico», il primo dei tre episodi che ripartiscono la magnifica *Improvvisazione*. La scrittura, impegnativa per i due strumenti, delinea un "racconto" musicale spigoloso – a tratti drammatico – che spiega bene l'idea di stile concertante imperniata sulla concitazione dei profili strumentali e l'asprezza della "tinta" armonica. Pezzo solido e trascinante, seppure la sezione centrale sia meno tesa, l'*Improvvisazione* attesta la modernità senza etichetta di Bettinelli. La ribadisce *Due movimenti per viola e pianoforte* (1978), uno dei risultati significativi e caratteristici del camerismo maturo dell'autore che scrive per la prima volta per viola sola. L'occasione ispira una sorta di sonata sbilanciata sul primo movimento, l'ampio Lento dal carattere "improvvisativo", che punta sul dialogo a distanza, assorto e quasi sognante tra i due strumenti trattati alla pari. Mentre il secondo, diviso in tre (*Allegro deciso*, *Calmo–Ancora più calmo*, *Tempo I Allegro*), nelle sezioni mosse ripresenta il gusto per la contrapposizione strumentale aspra e l'abilità nel portare avanti il gioco contrappuntistico esercitato su un materiale tematico di quattro note.

In forma classica – una mini sinfonia in quattro movimenti, con un fulmineo *Scherzo* in terza posizione – è il *Trio* del 1991, un autentico capolavoro di scienza e istinto cameristico che compendia nel dettaglio la scrittura–concezione musicale aggiornata dell'80enne Bettinelli. Scritto per David Golub, Mark Kaplan e Colin Carr che lo tennero a battesimo in un memorabile concerto al Conservatorio di Milano il 4 maggio 1993, per la committente Società del Quartetto, il *Trio* (auto) ritrae e riassume una stagione di rinnovata fertilità e forza espressiva. Bettinelli non aveva mai avuto occasione di cimentarsi con questa formazione classica; frenato, come spiega con modestia e pragmatismo musicale, dalle «intrinseche difficoltà a realizzare un valido equilibrio timbrico e una perfetta omogeneità di *pesi* e di colori tra i tre strumenti i quali, per loro natura, tenderebbero a prevalere di continuo l'uno sull'altro». In realtà l'ingresso del compositore milanese nella gloriosa letteratura per Trio (la prima esecuzione fu storicamente intarsiata tra *Trio n. 43 in Do maggiore* di Haydn e l'«Arciduca» di Beethoven) avvenne con consapevole e sapiente sicurezza. La scrittura punta all'astrazione non per sottrarsi a scelte linguistiche. Ad esempio lo stile concertante e la confezione in movimenti distinti non irrigidisce l'estro creativo né attenua la sensazione di ascoltare una pagina musicale di alta rifinitura ma allo stesso tempo sgorgata d'istinto: "interrogando" le idiomatichità stilistico–strumentali dei tre protagonisti, mettendole a confronto senza preclusioni anzi saggiandone la diversa ma compatibile personalità. L'architettura cameristica del *Trio* è solida e chiara, il quadro tonale affonda le radici nel gusto armonico del Novecento storico. Spadroneggia l'estro inconfondibilmente plastico e umanissimo di Bettinelli, che agisce per linee cantabili severe ma comunicative. Il carattere moderno fertilizzato di antica sapienza contrappuntistica orienta l'invenzione strumentale ariosa e vivace che rispetta ma non asseconda meccanicamente la distribuzione ordinata degli episodi. Ad esempio la promessa ricerca di «perfetta omogeneità di *pesi* e colori» e il progetto compositivo unitario che ne deriva lasciano comunque spazio alla frammentazione del discorso in episodi individuali. E i "divertimenti", incastonati come sezioni necessarie al tracciato contrappuntistico e spesso ridotti a due "voci" (come nei dialoghi–cadenze tra violino e violoncello), rigenerano rendendolo scorrevole e interessante, il percorso musicale d'insieme.

Angelo Foletto

As one of the leading Italian composers of the 20th century, Bruno Bettinelli occupies a significant place in his country's musical lineage. An inheritor of the traditions of Respighi, Casella and their contemporaries, he employed contemporary techniques to fashion music of structural clarity, inventiveness and considerable communicative power. The *Improvvisazione* and *Due movimenti* are two of his greatest smaller-scaled works, and the *Trio* a masterful embodiment of his musical principles. Bettinelli's complete works for solo guitar, performed by Davide Ficco, can be heard on Naxos 9.70026.

Bruno BETTINELLI

(1913–2004)

Playing Time
60:09

1	Divertimento a due for two guitars (1982)	8:01
2	Musica a due for flute and guitar (1982)	6:53
	Due liriche for voice and guitar (1977)*	5:06
3	Autunno	2:25
4	Il tempo	2:35
5	Improvvisazione for violin and piano (1968)	11:17
	Due movimenti for viola and piano (1977)*	9:36
6	Lento	4:58
7	Allegro deciso, Calmo – Ancora più calmo, Tempo I Allegro	4:34
	Trio for violin, cello and piano (1991)	18:29
8	Mosso	4:08
9	Calmo	5:40
10	Veloce	1:52
11	Allegro	6:33

WORLD PREMIERE RECORDING *

Manuela Custer, Mezzo-soprano (3–4) • Paola Dusio, Flute (2)

Duo Perugini–Pianezzola (5–7):

Andrea Perugini, Piano • Giambattista Pianezzola, Violin (5), Viola (6–7)

Diego Milanese, Guitar (1), Davide Ficco, Guitar (1–4),

Trio Bettinelli (8–11):

Ilaria Cusano, Violin • Jacopo Di Tonno, Cello • Dario Cusano, Piano

Recorded: 12 May 2014 at Chiesa della Beata Vergine Maria del Monte Carmelo al Colletto, Roletto, Turin, Italy;
6, 13 September 2014 and 28 March 2015 at the Piano Showroom, Yamaha Music Europe (Italy Branch),
Lainate, Milan, Italy • Producer: Silvia Bianchera Bettinelli • Engineer: Davide Ficco • Editors: Davide Ficco,
Edoardo Pieri, Gianluca Verlingieri and Ugo Venturino • Cover Photo: Francesca Zeccara, Italy
Publishers: Edizioni Suvini Zerboni, Milan (tracks 1–2) ; Edizioni Zanibon, Padua (3–4; 6–7);
Edizioni Carisch, Milan (5); Edizioni Ricordi, Milan (8–11)