

Prefazione

Pensiero per l'organo Ravani di Borgo a Mozzano

Il prezioso organo costruito da Cosimo Ravani nel 1632 per la chiesa di S. Jacopo a Borgo a Mozzano è stato quest'anno restaurato dall'organaro Glauco Ghilardi, grazie anche alla passione dell'organista Eliseo Sandretti, figlio di Alessandro uno dei miei più sinceri amici, diplomatosi lo stesso mio anno al Conservatorio di Firenze.

This precious organ, built in 1632 by Cosimo Ravani for the S. Jacopo Church, Borgo a Mozzano, Lucca, was restored this year by the organbuilder Glauco Ghilardi, thanks also to the passion of the organist Eliseo Sandretti, son of Alessandro, my dear friend now deceased, who graduated the same year as I from the Conservatory of Florence.

Fuga in fa maggiore sopra il nome "MAiC" o "Alma"

Nella Chiesa della MAiC (fondazione "Maria Assunta in Cielo") di Pistoia verrà installato un organo di Glauco Ghilardi, attualmente in costruzione. Questa è la sua disposizione:

2 manuali da Do₁ a Re₅, senza Do# e Re# nella prima ottava, e pedaliera da Do₁ a Re₂ sempre unita al primo manuale e senza registri propri.

Primo manuale: Principal 8' (doppio da Do₃), Hohlflöte 8', Octave 4', Octave 2, Mixtur III, Sesquialtera II da Do₃ o, a scelta, da Do#₃.

Secondo manuale: Regal 8'.

Per caso, il tema MAiC (Fa, La, Si, Do) corrisponde alle prime note dell'antifona gregoriana "Alma Redemptoris Mater" che prosegue con Re e Do.

Questa fuga ha voluto essere un augurio per il nuovo strumento e per le attività musicali che vi si svolgeranno.

At the Church of the MAiC (foundation "Maria Assunta in Cielo"), Pistoia, an organ by Glauco Ghilardi, now under construction, will be installed. This is its specification:

2 manuals from C to d''' without C# and D# in the first octave and a pull-down only pedalboard from C to d°.

First manual: Principal 8' (double from c'), Hohlflöte 8', Octave 4', Octave 2', Mixtur III, Sesquialtera II from c' or, at wish, from c#'.

Second manual: Regal 8'.

By chance, the theme MAiC (f, a, b, c) corresponds to the first notes of the Gregorian antiphon "Alma Redemptoris Mater" which continues with d and c.

This fugue was intended as a good wish for the new instrument and for the musical activities that will take place there.

Passacaglia e tema fugato in la minore sopra il nome “Collodi”

Invitato a suonare a Collodi l'organo Crudeli del 1762 che si trova nella pieve di S. Bartolomeo, trovando che il nome “Collodi” poteva essere un buon tema di passacaglia, ho provato a scriverne una.

Being invited to play a recital in Collodi on the Crudeli organ 1762 of the S. Bartolomeo Church, and finding that the name “Collodi” was a suitable theme for a passacaglia, I just tried to write one.

Meditazione

Nel 2001 fui richiesto di scrivere ed eseguire un sottofondo per organo alla lettura che l'attrice Athina Cenci doveva fare della poesia “Dimenticanze” di Giuseppe Bruni. “Meditazione” non è altro che questo sottofondo rielaborato.

In 2001 I was requested to write and perform background organ music for the actress Athina Cenci reading the poem “Dimenticanze” by Giuseppe Bruni. “Meditazione” is nothing else but this reworked background.

Preludio e fuga in la minore sul nome "Chiara Caselli"

Chiara Caselli, adesso docente di lettere, giornalista e musicista diplomata in flauto, ebbe, da bambina, me come primo maestro di musica. Recentemente, visto che avevo scritto alcune composizioni che avevano come soggetto nomi di persone, mi ha chiesto perché non ci provavo anche con il suo, cosa che, appunto, ho fatto.

Chiara Caselli, now a teacher of literature, a journalist and a musician graduated in flute, as a young girl had me as her first music teacher. Recently, knowing that I had written several compositions having as their subjects names of some people, asked me if I would also try with her name, which I finally, did.

Fuga sul nome Kaori Goto

Kaori Goto ha partecipato per molte volte i corsi dell'Accademia d'organo che si svolgono ogni anno dal 1985 a Shirakawa, una città giapponese gemellata con Pistoia, di Shirakawa, vincendo sia il premio “Pistoia” che il premio “Gherardeschi” destinati ai migliori partecipanti. Invitata a suonare molte volte a Pistoia, ha inserito in un suo programma la versione organistica il mio pezzo “Primavera” presente in questa raccolta nella versione per due pianoforti. Kaori Goto ha fatto la stessa richiesta di Chiara Caselli e ho provato ad accontentarla.

Kaori Goto participated many times in the courses of the organ Academy that has taken place every year since 1985 in Shirakawa, a Japanese town twinned with Pistoia. Winning both the Pistoia and the Gherardeschi prizes. and being invited many times to give recitals in Pistoia, she included on one of her programs the organ version of my piece “Primavera”, that can be found in this collection in the version for two pianos. Kaori Goto made the same request as Chiara Caselli and I tried to please her.

Primavera

È una fantasia per due pianoforti basata sul canto gregoriano dell'introito "Resurrexi" e su due alleluia di Pasqua e sul canto popolare giapponese "Sakura". Pasqua cade sempre di primavera, come avviene sempre di primavera, *Haru* in giapponese, la fioritura dei ciliegi ornamentali, *Sakura* in giapponese. Nata per organo nel 2005 in occasione dell'inaugurazione dell'organo Ghilardi di Larciano, la composizione è stata successivamente trascritta per due pianoforti su richiesta dei pianisti Alessandra Calamai e Fernando Scafati, che l'hanno poi eseguita più volte.

It is a fantasy for two pianos based on the Gregorian chant of the introit "Resurrexi" of Easter Sunday, on two Alleluias also for Easter, and on the popular Japanese song "Sakura". Easter always falls in the spring, Haru in Japanese, and as always happens in the spring the ornamental cherry trees, Sakura in Japanese, bloom. Originally written for organ in 2005 on the occasion of the dedication of the Ghilardi organ of Larciano, this composition was later transcribed for two pianos at the request of the pianists Alessandra Calamai and Fernando Scafati, who have performed it several times.

Grazie a:

Antonio Galanti per le correzioni del testo musicale e a Sarah Martin per la correzione del testo inglese.

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Antonio Galanti for correcting the musical text and Sarah Martin for correcting the English text.

Pensiero

per l'organo Ravani di Borgo a Mozzano

Dedicato agli amici Glauco Ghilardi ed Eliseo Sandretti

Musical notation for the first system, measures 1-3. The treble clef staff contains the melody with lyrics 'R A V A N I' under the first four notes. The bass clef staff contains a simple accompaniment.

Musical notation for the second system, measures 4-6. The treble clef staff continues the melody with a more active accompaniment in the bass clef staff.

Musical notation for the third system, measures 7-9. The treble clef staff features a melodic line with a slur over measures 8 and 9. The bass clef staff provides harmonic support.

Musical notation for the fourth system, measures 10-12. The treble clef staff continues the melodic development. The bass clef staff has a more complex accompaniment.

Fuga in fa maggiore

sopra il nome di "MAiC" o "Alma"

dedicata a Luigi Bardelli, presidente della fondazione M.A.i.C

Maestoso ♩ = 78

M A i C
Al - - - - - ma

The first system of the musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of three measures. The first measure contains the lyrics 'M A i C' above the notes and 'Al - - - - - ma' below. The second measure continues the melody with a dotted quarter note and an eighth note. The third measure features a sixteenth-note triplet. The piano accompaniment is shown in two staves below the vocal line, with the lower staff containing rests.

4

The second system of the musical score continues the piece. It begins with a measure rest marked with the number '4'. The vocal line continues with a melody of eighth and sixteenth notes. The piano accompaniment consists of two staves, with the lower staff containing rests.

Passacaglia e tema fugato

sopra il nome "Collodi"

Maestoso ♩ = 68

PASSACAGLIA

Musical notation for measures 1-7 of the Passacaglia section. The piece is in 3/4 time and D major. The bass line consists of a steady eighth-note pattern: D4, E4, F#4, G4, A4, B4, C5, D5. The treble line features chords and melodic fragments: measure 1 has a whole rest; measure 2 has a whole rest; measure 3 has a whole rest; measure 4 has a whole rest; measure 5 has a quarter rest followed by a quarter note D5; measure 6 has a quarter rest followed by a quarter note F#5; measure 7 has a quarter rest followed by a quarter note A5.

Musical notation for measures 8-12 of the Passacaglia section. The bass line continues with the eighth-note pattern. The treble line features chords and melodic fragments: measure 8 has a quarter rest followed by a quarter note D5; measure 9 has a quarter rest followed by a quarter note F#5; measure 10 has a quarter rest followed by a quarter note A5; measure 11 has a quarter rest followed by a quarter note D5; measure 12 has a quarter rest followed by a quarter note F#5.

Musical notation for measures 13-17 of the Passacaglia section. The bass line continues with the eighth-note pattern. The treble line features chords and melodic fragments: measure 13 has a quarter rest followed by a quarter note D5; measure 14 has a quarter rest followed by a quarter note F#5; measure 15 has a quarter rest followed by a quarter note A5; measure 16 has a quarter rest followed by a quarter note D5; measure 17 has a quarter rest followed by a quarter note F#5.

Musical notation for measures 18-22 of the Passacaglia section. The bass line continues with the eighth-note pattern. The treble line features chords and melodic fragments: measure 18 has a quarter rest followed by a quarter note D5; measure 19 has a quarter rest followed by a quarter note F#5; measure 20 has a quarter rest followed by a quarter note A5; measure 21 has a quarter rest followed by a quarter note D5; measure 22 has a quarter rest followed by a quarter note F#5.

Meditazione

Andante ♩ = 64

The first system of musical notation for 'Meditazione' consists of two staves, treble and bass clef, in the key of D major (two sharps) and common time (C). The tempo is marked 'Andante' with a quarter note equal to 64 beats. The music begins with a whole rest in the treble staff and a half note G in the bass staff. The treble staff features a series of chords and moving lines, while the bass staff provides a steady accompaniment with eighth and quarter notes.

The second system of musical notation starts at measure 5. The treble staff continues with a melodic line of eighth notes, while the bass staff maintains a rhythmic accompaniment. The system concludes with a half note G in the bass staff and a whole note chord in the treble staff.

The third system of musical notation starts at measure 9. It features a more complex texture with a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The system ends with a half note G in the bass staff and a whole note chord in the treble staff.

The fourth system of musical notation starts at measure 13. The treble staff continues with a melodic line, and the bass staff provides a steady accompaniment. The system concludes with a half note G in the bass staff and a whole note chord in the treble staff.

Preludio e fuga in la minore

sul nome di "Chiara Caselli"

Adagio ♩ = 64

C H I A R A C

4

A S E L L I

rit. a tempo

8

12

Fuga in re minore

sopra il nome Kaori Goto

Maestoso ♩ = 78

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a vocal line with the lyrics "K A O R I G O T O" written below the notes. The notes are: K (quarter), A (quarter), O (quarter), R (quarter), I (half), G (quarter), O (quarter), T (quarter), O (quarter). The middle and bottom staves are bass clefs, both containing whole rests.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a piano accompaniment line starting at measure 5. The notes are: K (quarter), A (quarter), O (quarter), R (quarter), I (half), G (quarter), O (quarter), T (quarter), O (quarter). The middle and bottom staves are bass clefs, both containing whole rests.

Primavera

Fantasia per due pianoforti
sull'introito gregoriano di Pasqua
(Resurrexi col suo Alleluia),
su di un secondo Alleluia pasquale
e sul canto popolare giapponese Sakura

Dedicata ai miei cari amici e colleghi Alessandra Calamai e Fernando Scafati

Maestoso ♩ = 74

Pianoforte 1

mp *pp*

Maestoso ♩ = 74

Pianoforte 2

mf ben declamato *ben in rilievo la mano destra*

3

crescendo a poco a poco

mp

5

subito p

crescendo molto

crescendo molto