

Introduzione

Queste otto piccole composizioni pianistiche di Walter Gatti dedicate alla figlia Valeria, che fanno seguito alle otto dedicate al fratello maggiore Matteo, possono ricordare brani legati alla tradizione.

Ad un esame più attento, però, gli otto pezzi si rivelano strutturalmente più complessi nel loro percorso: se da un lato sembrano seguire la tradizione, dall'altro la contrastano.

Il confronto tra questa raccolta di "esercizi" e l'ampio ambito della letteratura pianistica pedagogica, l'autore sembra decisamente rifarsi a modelli come le *Invenzioni* di Bach o la raccolta *Mikrokosmos* di Bartok.

Ma la musica di Walter Gatti è inconfondibile e sembra ritagliata su misura per i musicisti che gliela commissionano o costituisce un ritratto musicale dei dedicatari.

Gli otto brani sembrano più facili di quanto non siano, ma è necessaria un'intensa ed affascinante esplorazione del mondo sonoro di Walter Gatti.

Mi auguro che trovi molti sostenitori e che raggiunga la massima diffusione possibile.

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Introduction

These eight small piano compositions by Walter Gatti dedicated to his daughter Valeria, which follow on from the eight dedicated to his older brother Matteo, may remind one of pieces linked to tradition.

On closer examination, however, the eight pieces turn out to be structurally more complex in their path: while on the one hand they seem to follow tradition, they also contrast it.

When comparing this collection of 'exercises' with the broad scope of pedagogical piano literature, the author seems to definitely refer to models such as Bach's *Inventions* or Bartok's *Mikrokosmos* collection.

But Walter Gatti's music is unmistakable and seems to be tailor-made for the musicians who commission him or constitute a musical portrait of the dedicatees.

The eight tracks seem easier than they are, but an intense and fascinating exploration of Walter Gatti's sound world is required.

I hope it will find many supporters and achieve the widest possible dissemination.

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1. Premiere miniature

Lovin' Brahms

Molto lento e dolce

The first system of the musical score is in G major, 3/4 time, and begins with a piano (*pp*) dynamic. The right hand features a melodic line with a slur over the first two measures, followed by a repeat sign. The left hand provides a simple harmonic accompaniment. The system concludes with a fermata over the final measure.

The second system continues the piece, starting at measure 4. The right hand has a more active melodic line with slurs and ties. The left hand continues with a steady accompaniment. The system ends with a fermata.

The third system begins at measure 8. The right hand features a complex melodic line with many slurs and ties. The left hand has a simple accompaniment. The system ends with a fermata.

The fourth system starts at measure 12 and includes a first ending (1.) and a second ending (2.). The right hand has a melodic line with slurs and ties. The left hand has a simple accompaniment. The piece concludes with a double bar line and repeat dots.

