TIZIANO BEDETTI

ALLEGORIA DELLA REGINA

PASSACAGLIA - CIACCONA

per pianoforte

(2022)

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PREFACE

The title of the composition is inspired by an ancient clock called *"Allegory of the Queen"* which is locaded in my living room which with its shape, ticking and music box led me to imagine distant eras, estranging myself from today's reality.
I wondered what music a composer who lived in the times when this clock was built would write and what he could listen to or if he imagined the music of the future...
Clocks and mechanical instruments have often influenced composers from the past until today; moreover, the concept of time has always posed many questions about the meaning, the reality of things in relation to man and the memory of events. From a formal point of view, my piece develops in a series of variations that refer to the Baroque techniques adopted by composers in their passacaglie and ciaccone and, from the harmonic point of view, the matrix is deduced from Händel's *Passacaille* in G minor.
A flexible time, between ancient and current, it lived by amalgamating different times between the archetypes of the past, the rhythms and suggestions of our days.
The work consists of 24 variations. Variations n° 6, 9, 14 and 19 are quotations from Händel's *"The Windsor Castle Clay clock"* and, as in the form of a rondo, a sort of couplet alternates with the refrain which, in this case, is represented by the same variations; the penultimate, in fugato style, leads to a *Quod libet* where the theme of *"God save the Queen"* appears in the canon, together with suggestions of current industrial folklore. At the end, there is a quotation of the *"Time is supreme"* theme from the Oratorio *"The Triumph of the time and truth"* by Händel himself which leads to the conclusion of the piece; finally, in the last few bars, there is a hint of the famous *Big ben* ringtone, which can be heard on the clock in my dining room and which brings us back to everyday reality.
The work was commissioned by the pianist Giovanni Battista Romano for the *"Händel in Italian Hands"* project.

T. B.

NOTE

Il titolo della composizione si ispira ad un antico orologio chiamato *"Allegoria della Regina"* che si trova nel mio salotto il quale con la sua forma, ticchettio e carillon mi ha portato ad immaginare epoche lontane, estraniandomi dalla realtà di oggi.
Mi interrogavo su quale musica avrebbe scritto un compositore vissuto ai tempi in cui è stato costruito questo orologio e che cosa avrebbe potuto ascoltare o se avesse immaginato la musica dell'avvenire...
Gli orologi e gli strumenti meccanici hanno spesso suggestionato i compositori dal passato fino ad oggi; inoltre, il concetto di tempo ha da sempre posto molti interrogativi sul significato, la realtà delle cose in relazione all'uomo e alla memoria degli eventi.
Dal punto di vista formale, il mio brano si sviluppa in una serie di variazioni che si rifanno alle tecniche del Barocco adottate dai compositori nelle loro passacaglie e ciaccone e, dal punto di vista armonico, la matrice è dedotta dalla *Passacaille* in sol minore di Händel.
Un tempo flessibile, tra antico e attuale, vive amalgamando tempi differenti fra gli archetipi del passato, i ritmi e suggestioni dei nostri giorni.
Il lavoro consta di 24 variazioni. Le variazioni n° 6, 9, 14 e 19 sono citazioni tratte da *"The Windsor Castle Clay clock"* di Händel e, come nella forma di un rondò, una sorta di couplet si alterna al refrain che, in questo caso, è rappresentato dalle stesse variazioni; la penultima, in stile fugato, porta ad un *Quod Libet* dove appare il tema di *God Save the Queen* in canone, unitamente a suggestioni dell'attuale folklore industriale.
Nel finale, vi è una citazione del tema *Time is supreme* dall'Oratorio *"The Triumph of the time and truth"* dello stesso Händel che porta alla conclusione del pezzo; è presente, infine, nelle ultime battute, un accenno alla suoneria del celebre *Big Ben*, che si può ascoltare nell' orologio della mia sala da pranzo e che ci riporta alla realtà quotidiana.

Il lavoro è stato commissionato dal pianista Giovanni Battista Romano per il progetto "Händel in Italian Hands".

T. B.

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TEMA

Moderato ♩ = 108

p

mf

9 **VAR. 1**

mf

13

17 **VAR. 2**

(♪ = ♪) (♪ = ♪)

22

sfz

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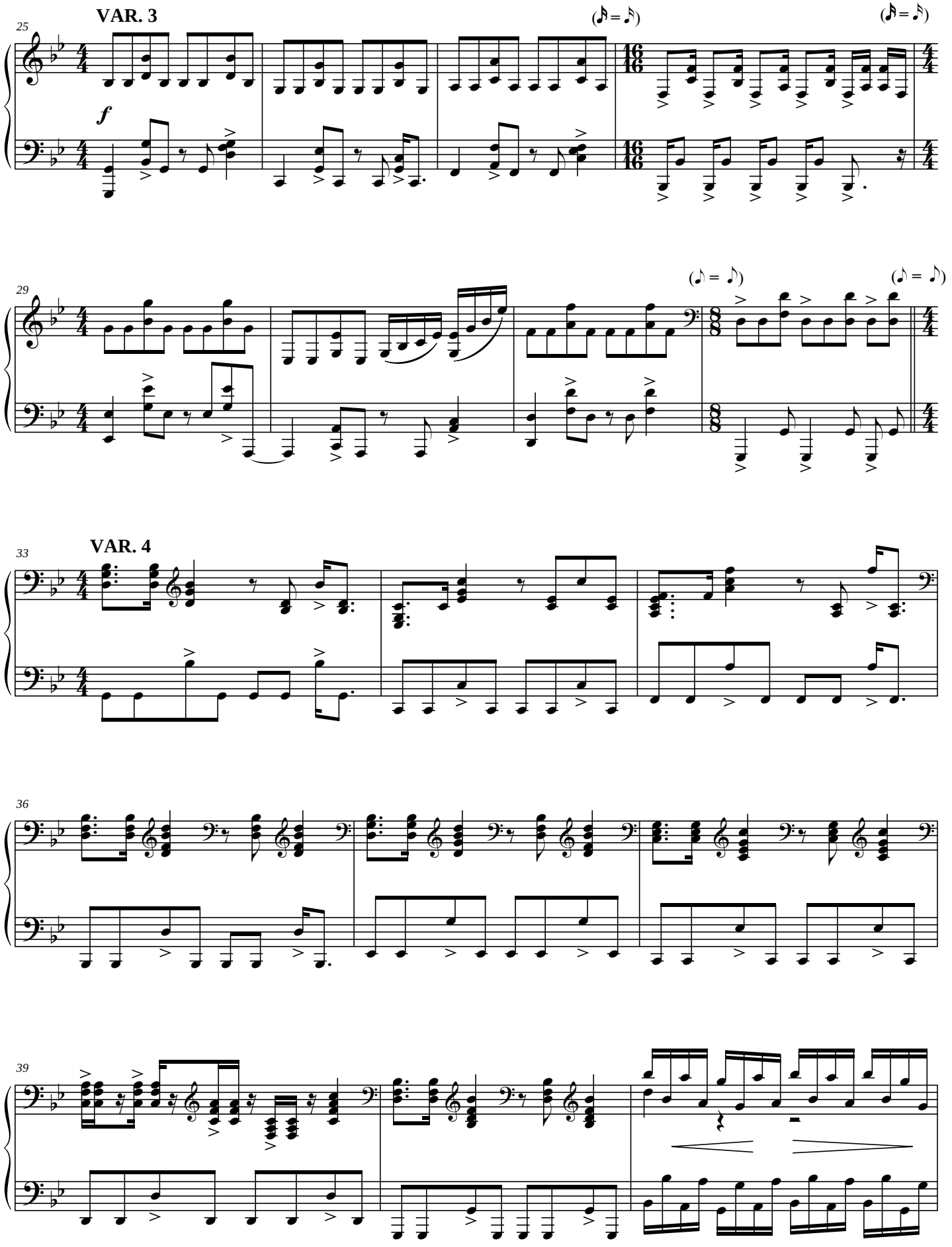

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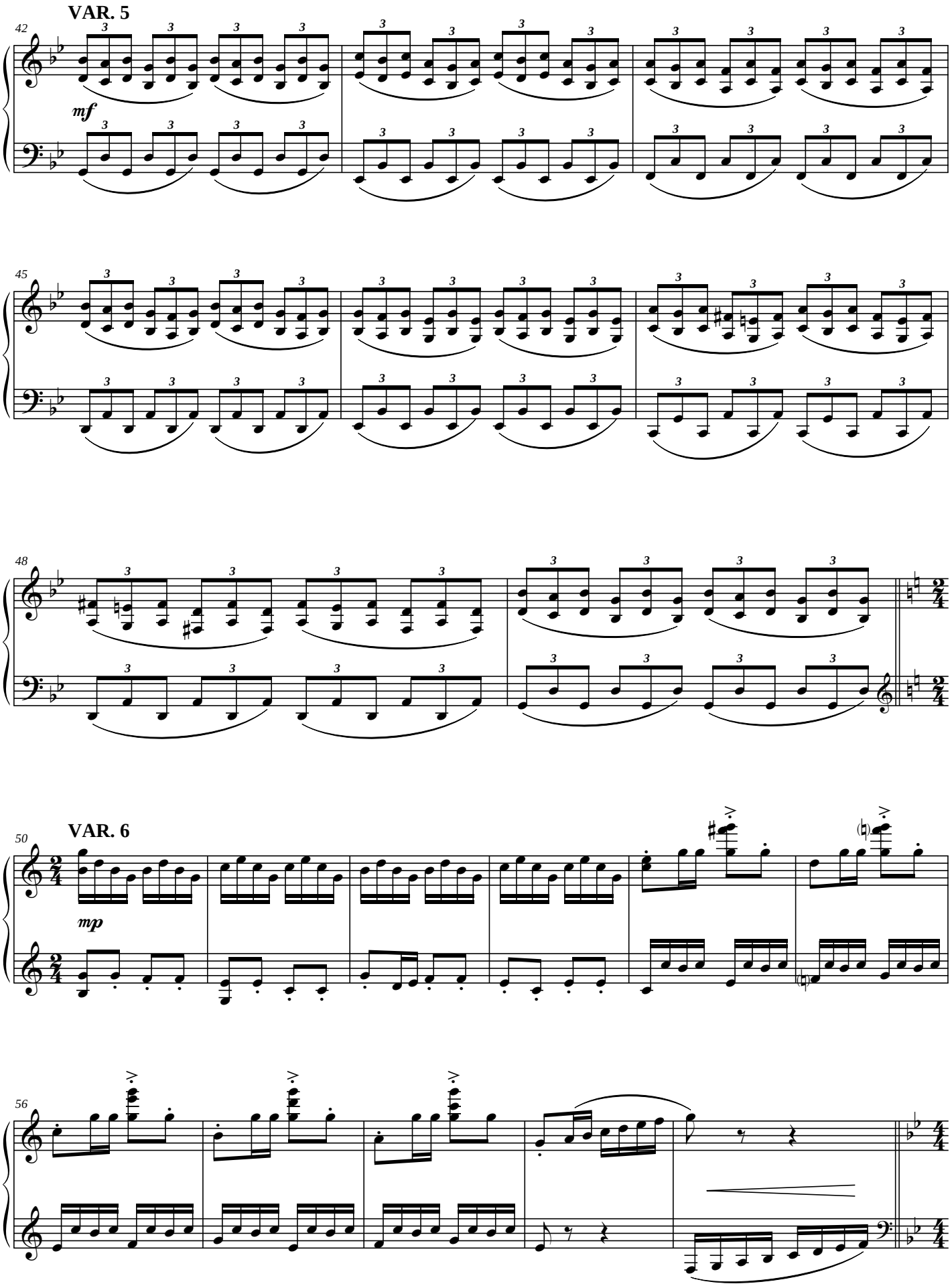

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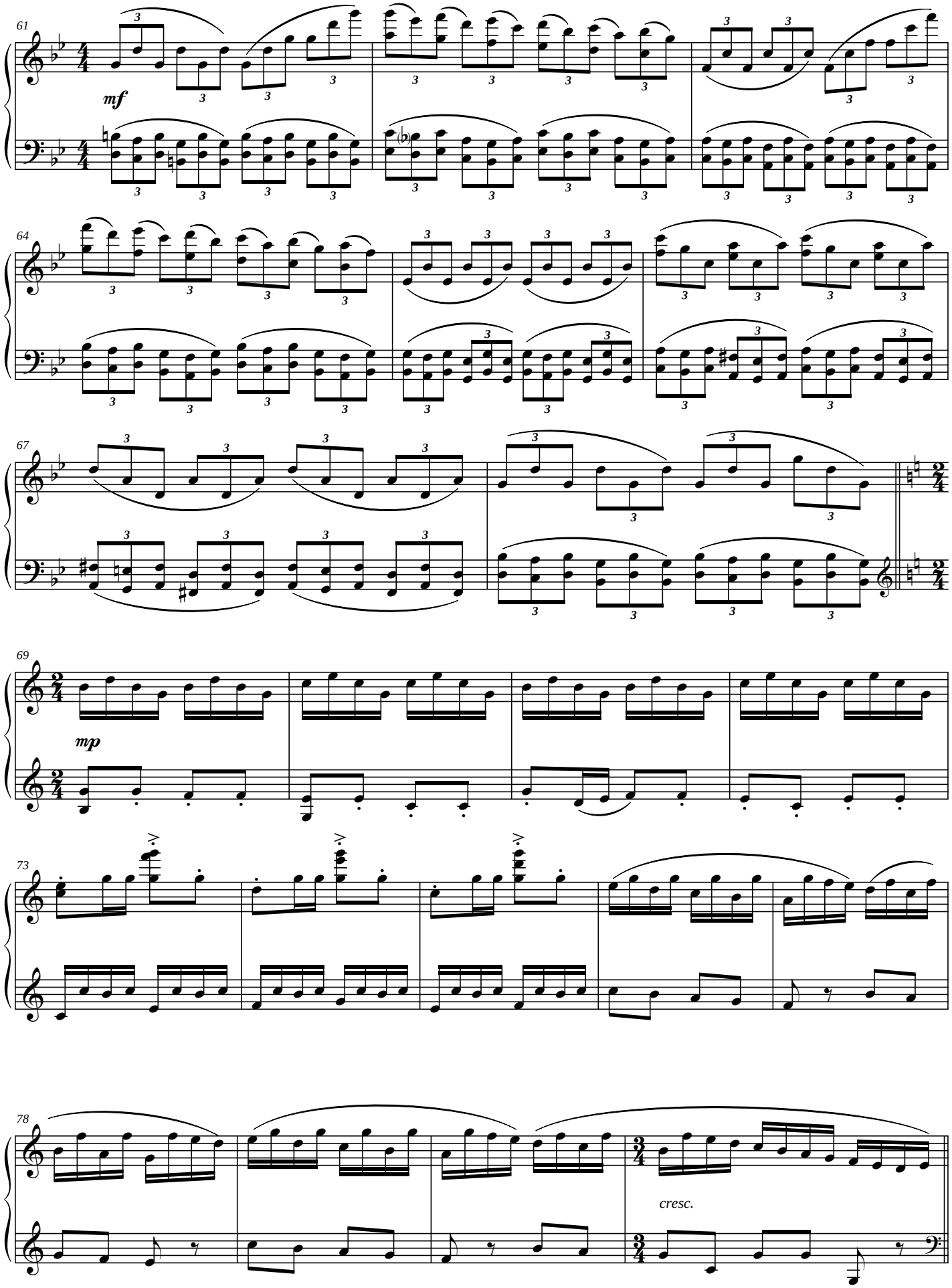

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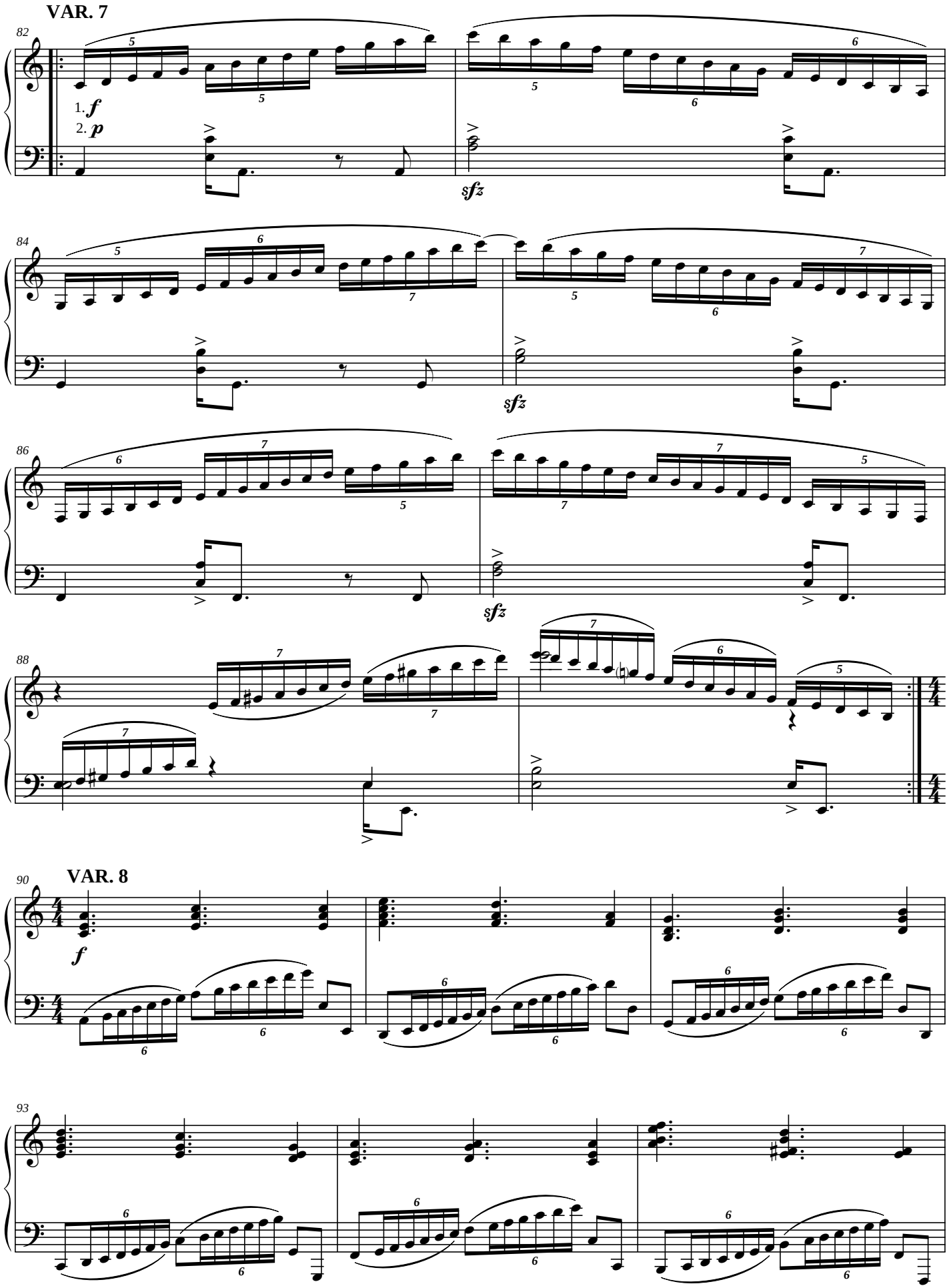

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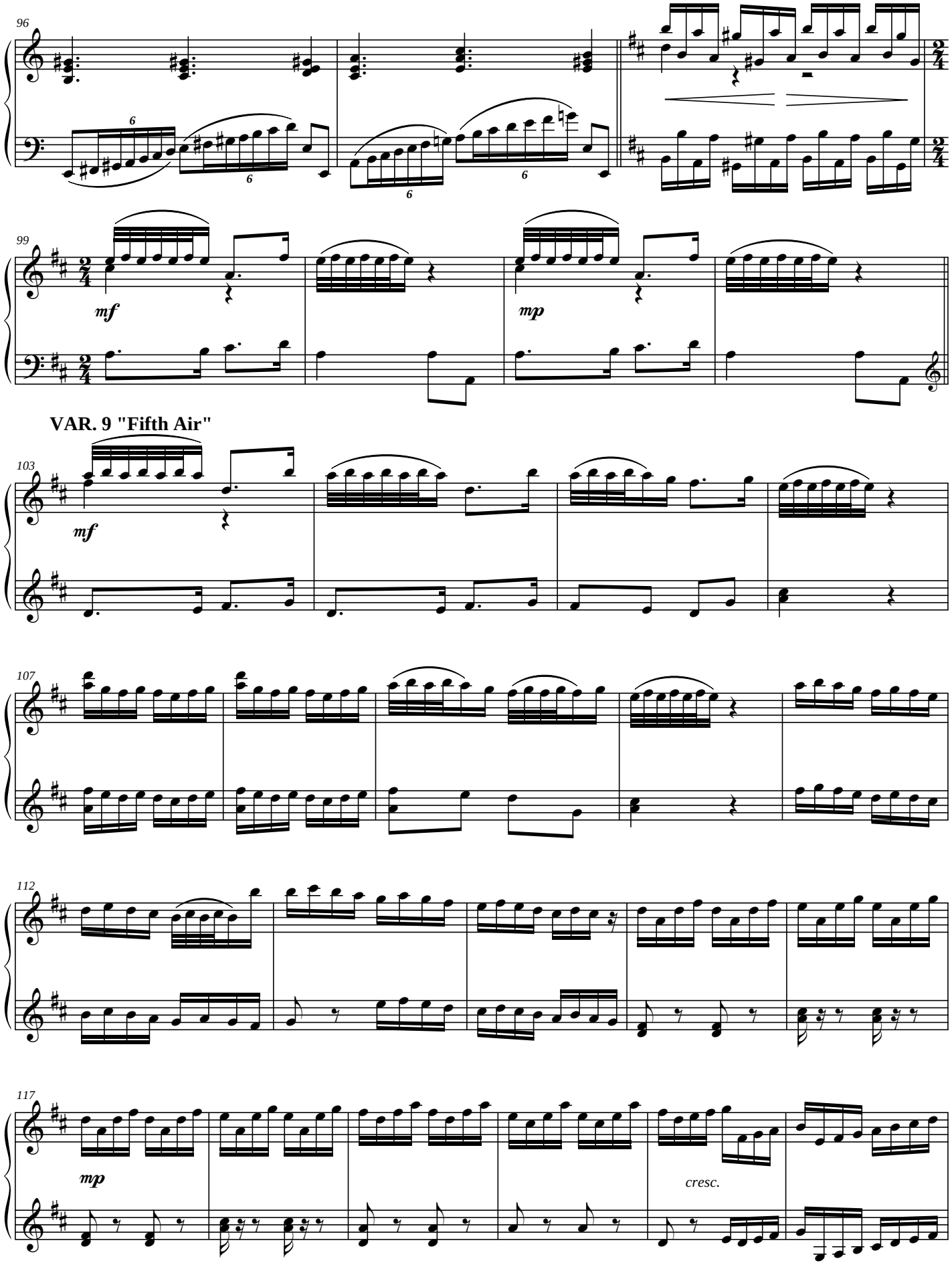

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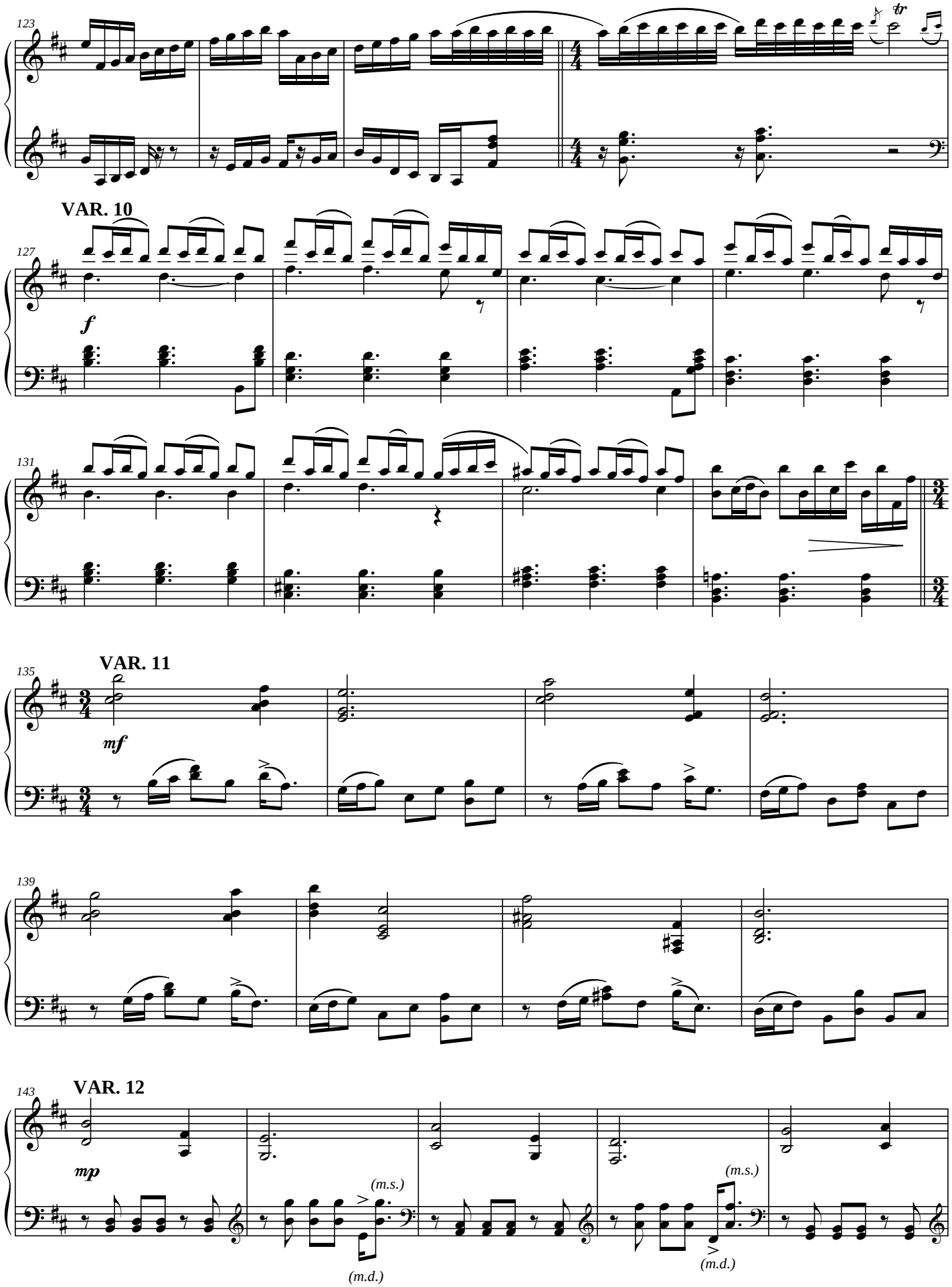

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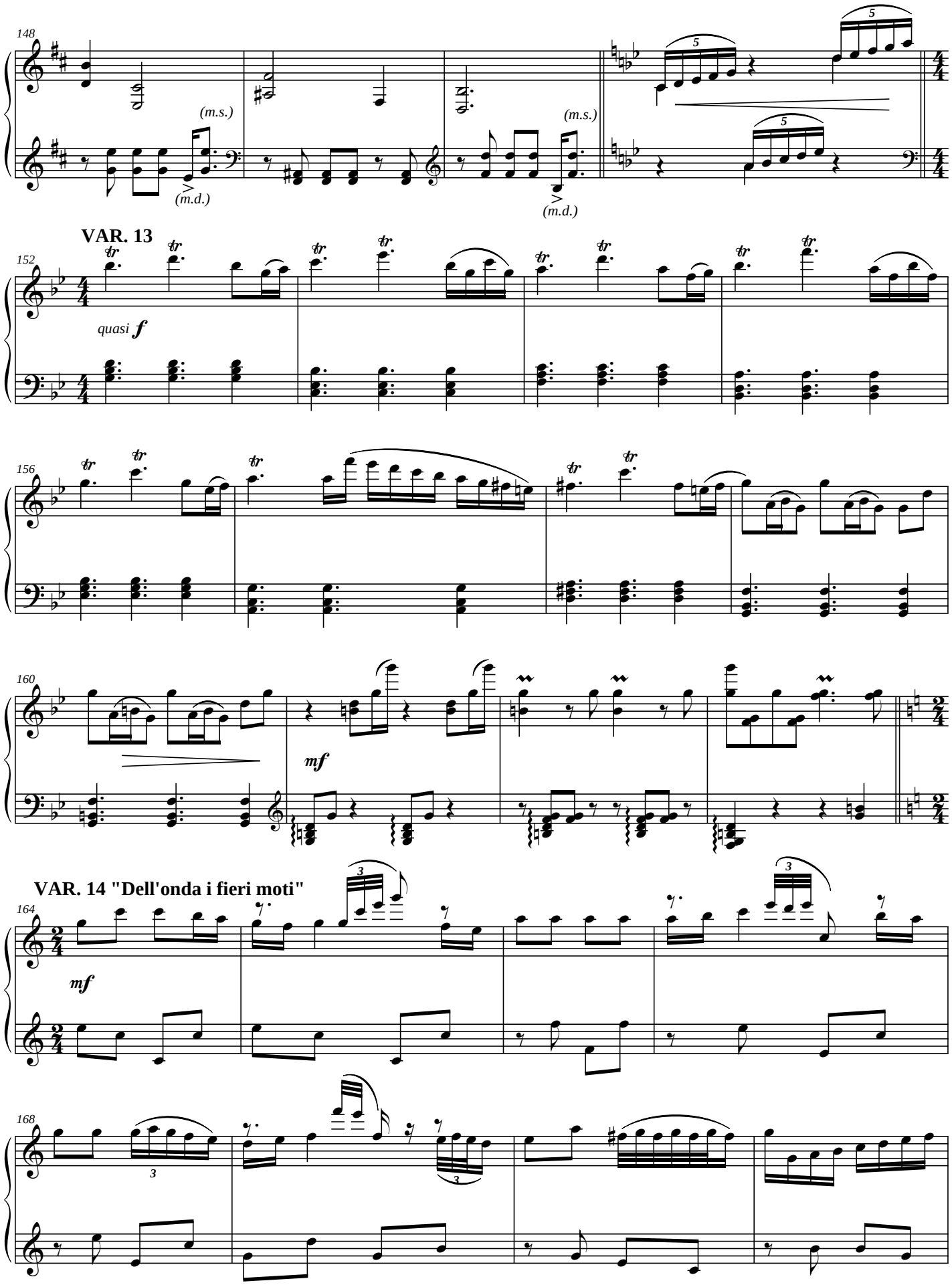

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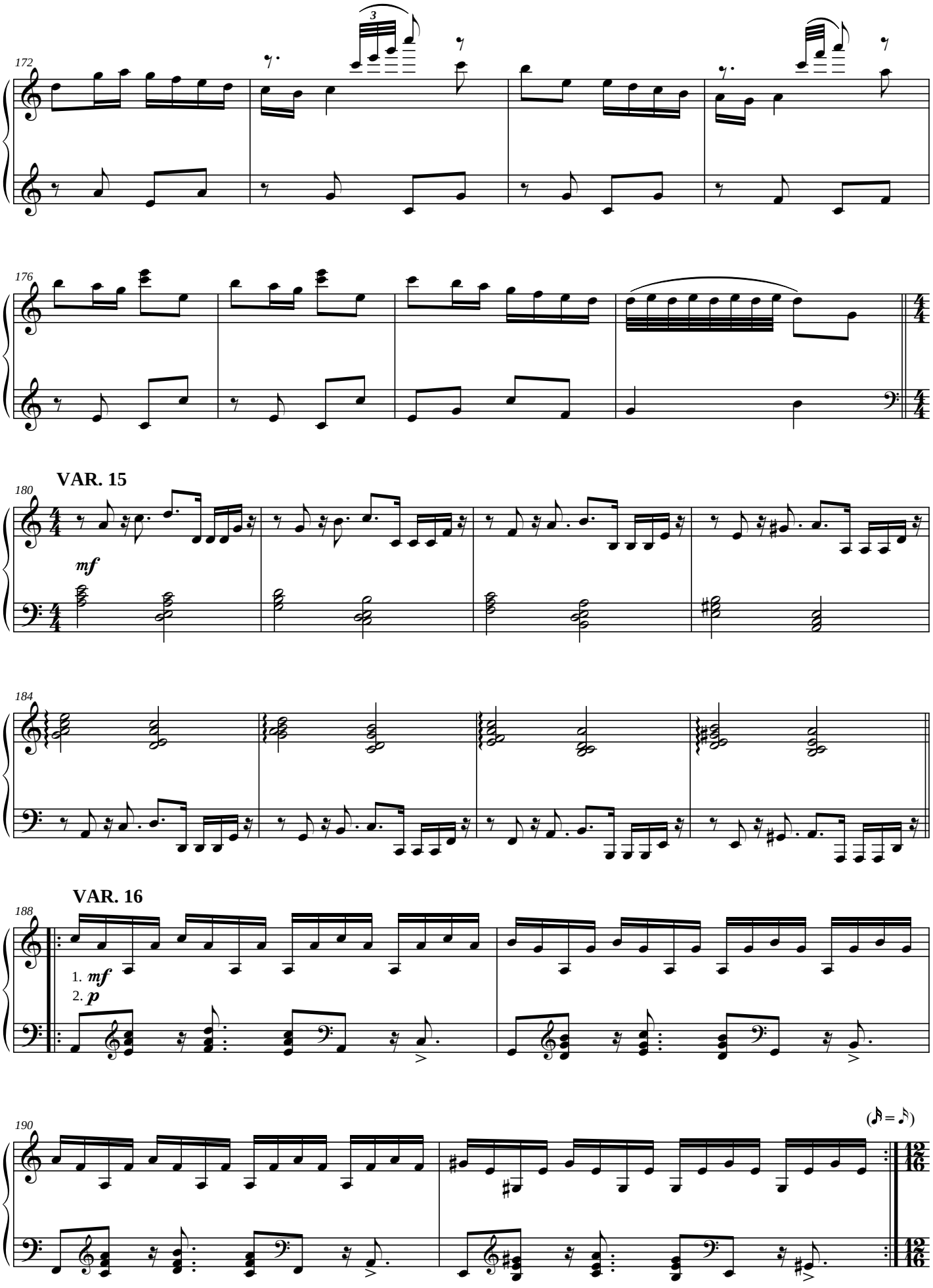

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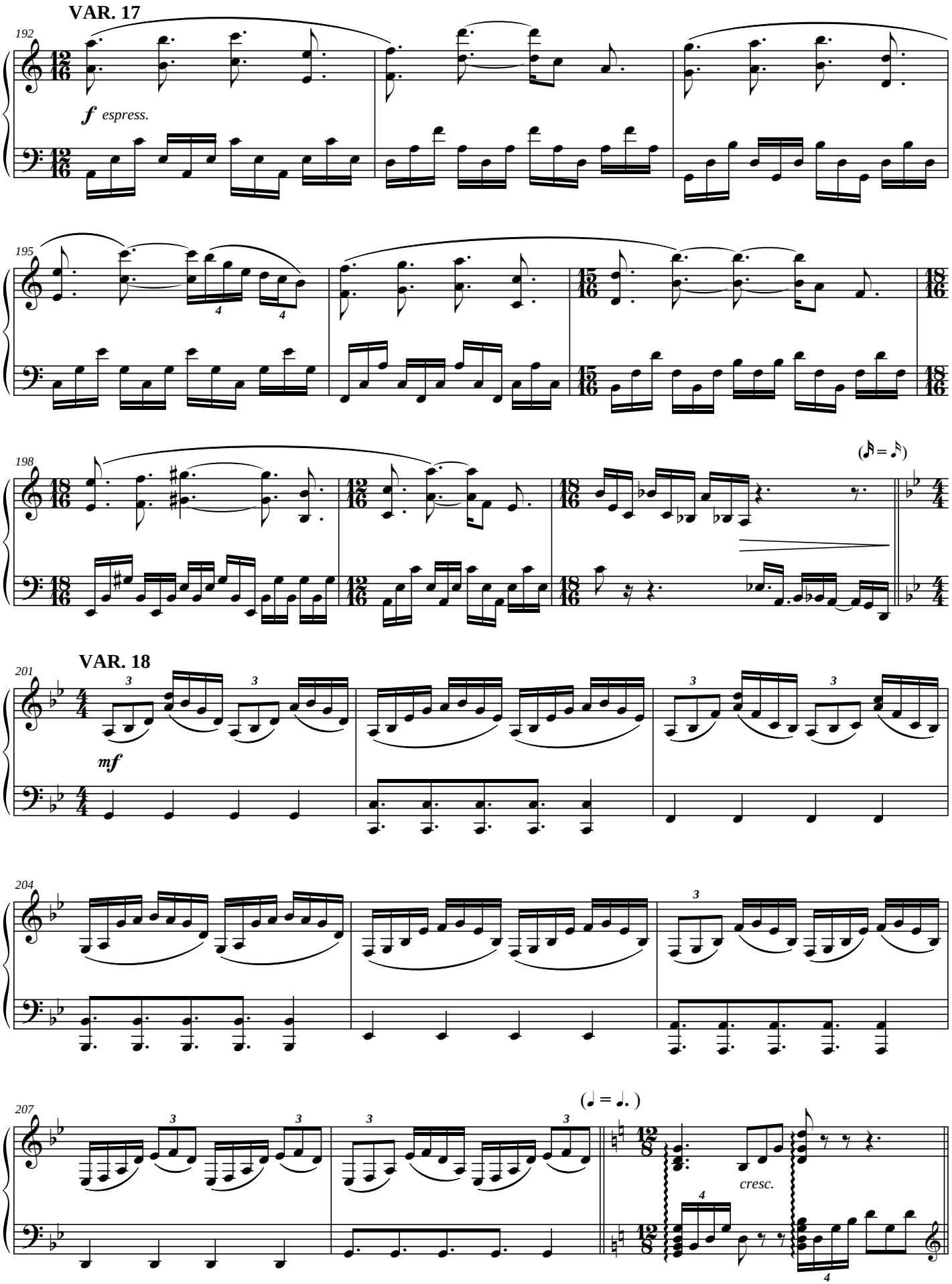

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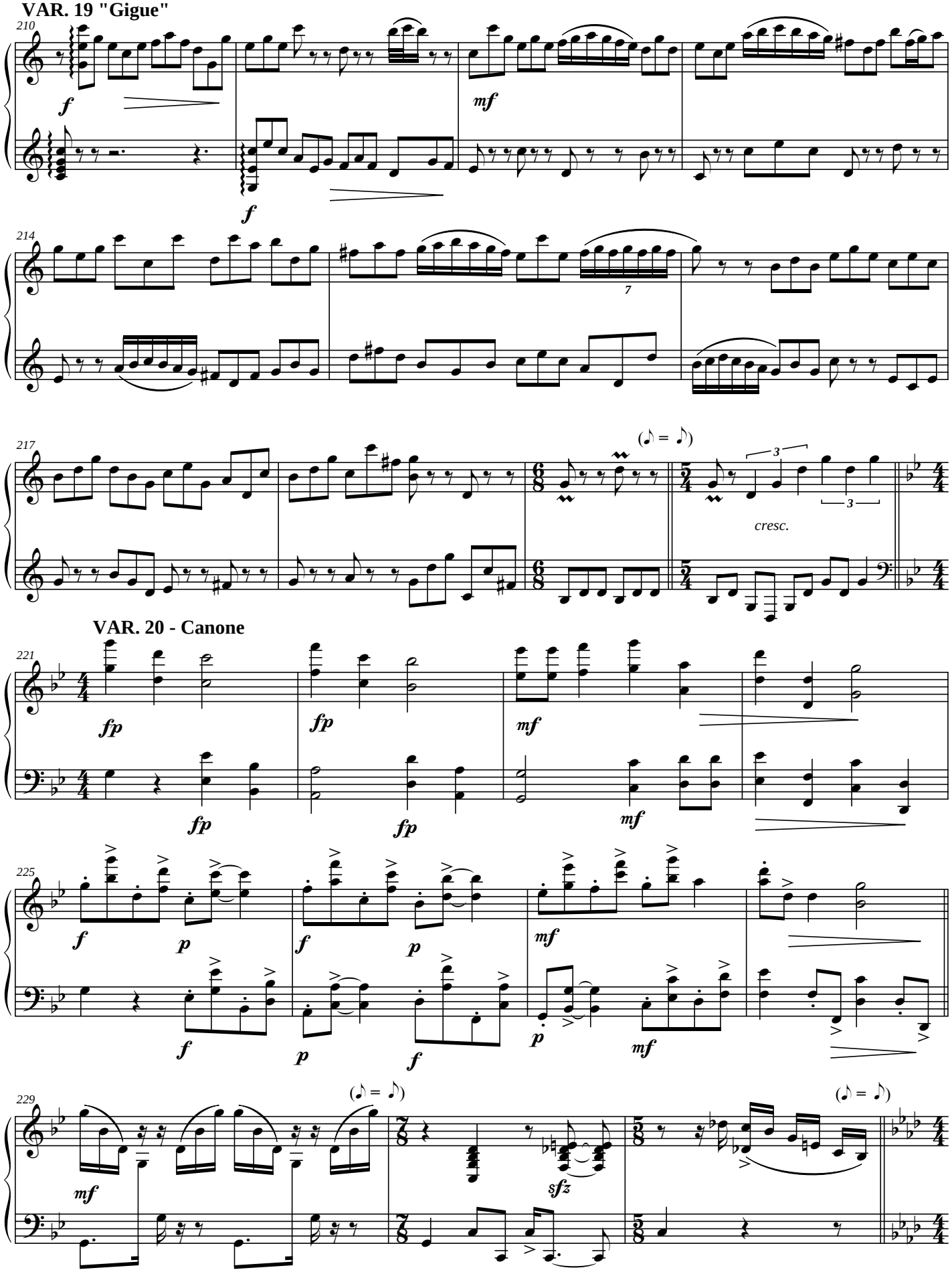

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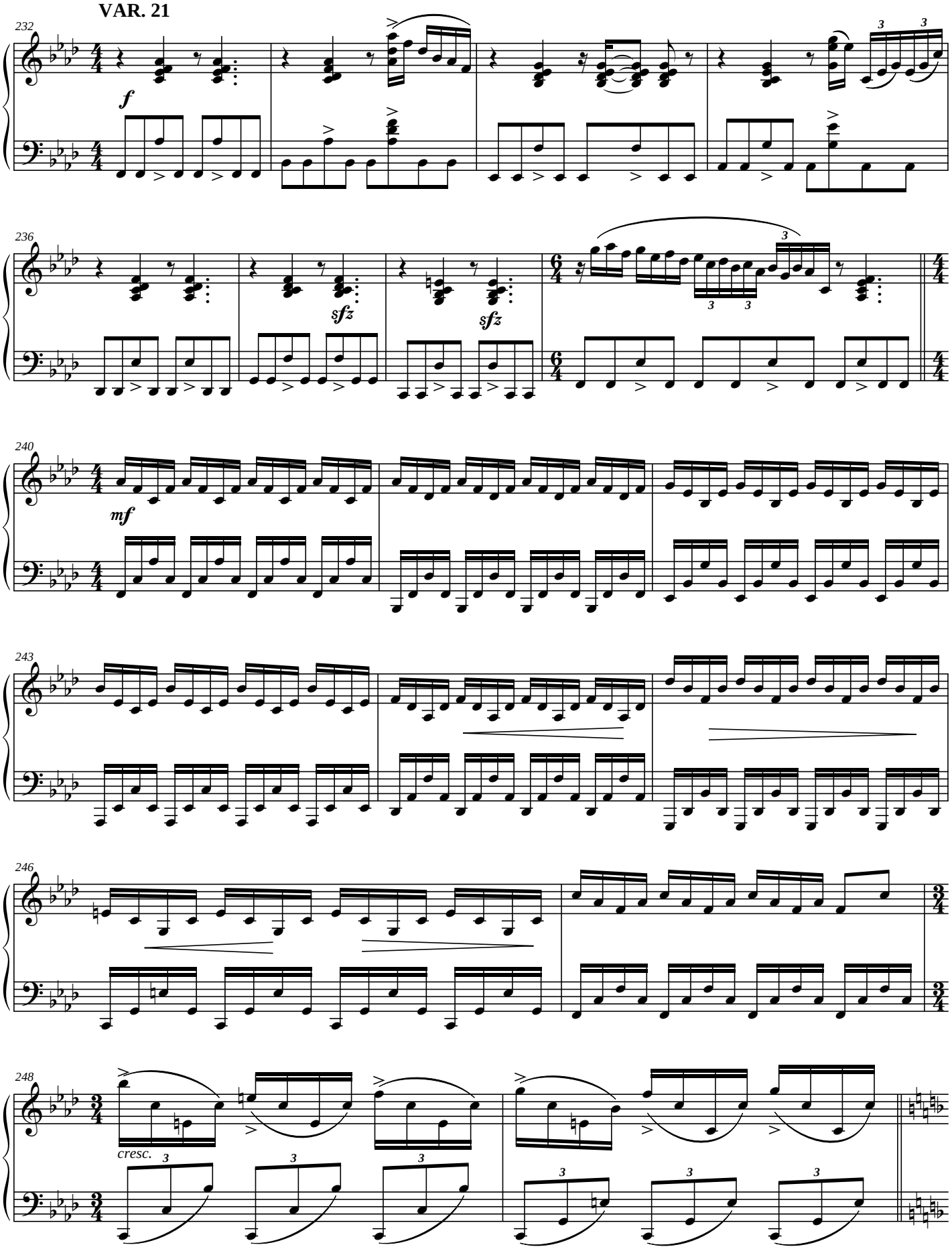

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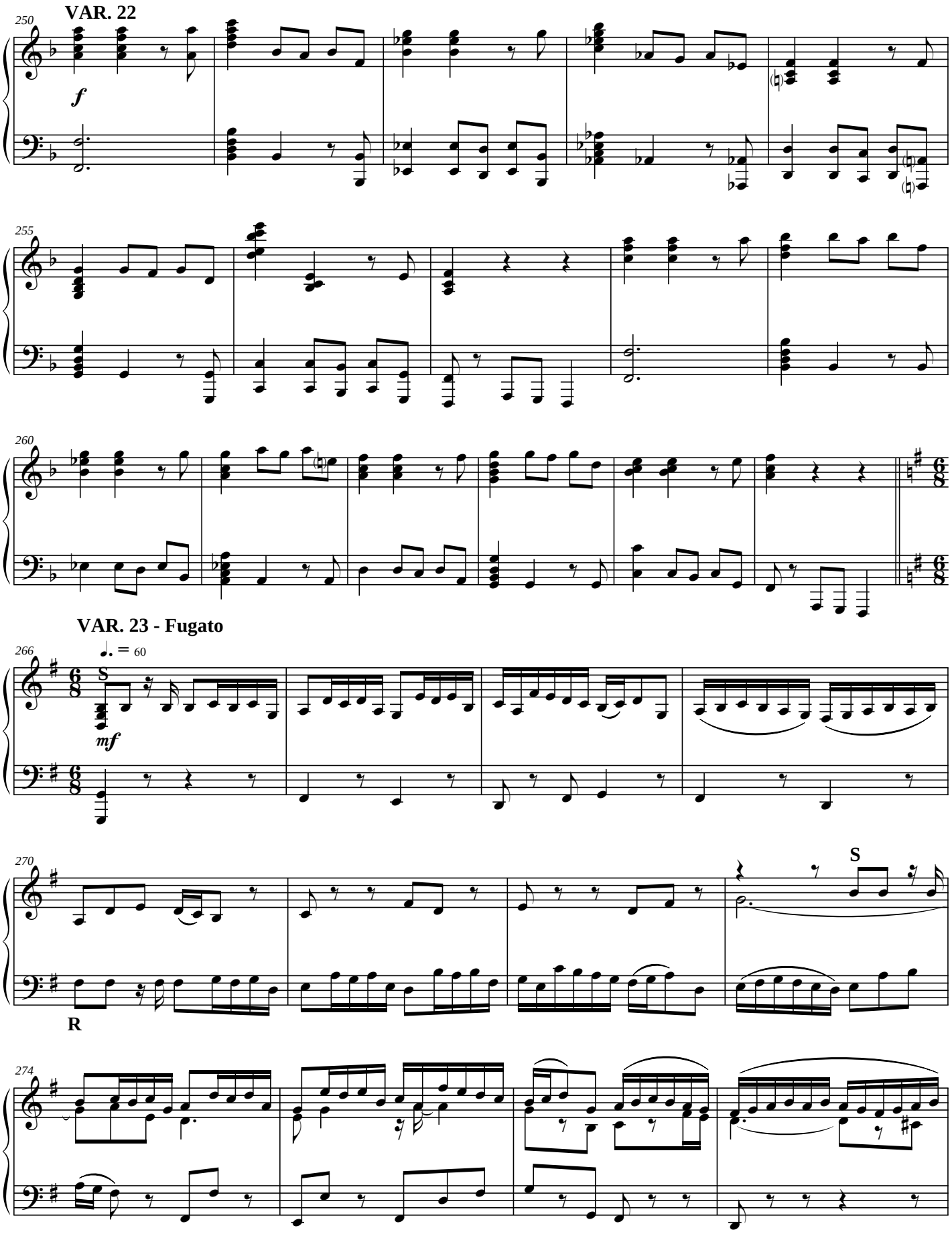

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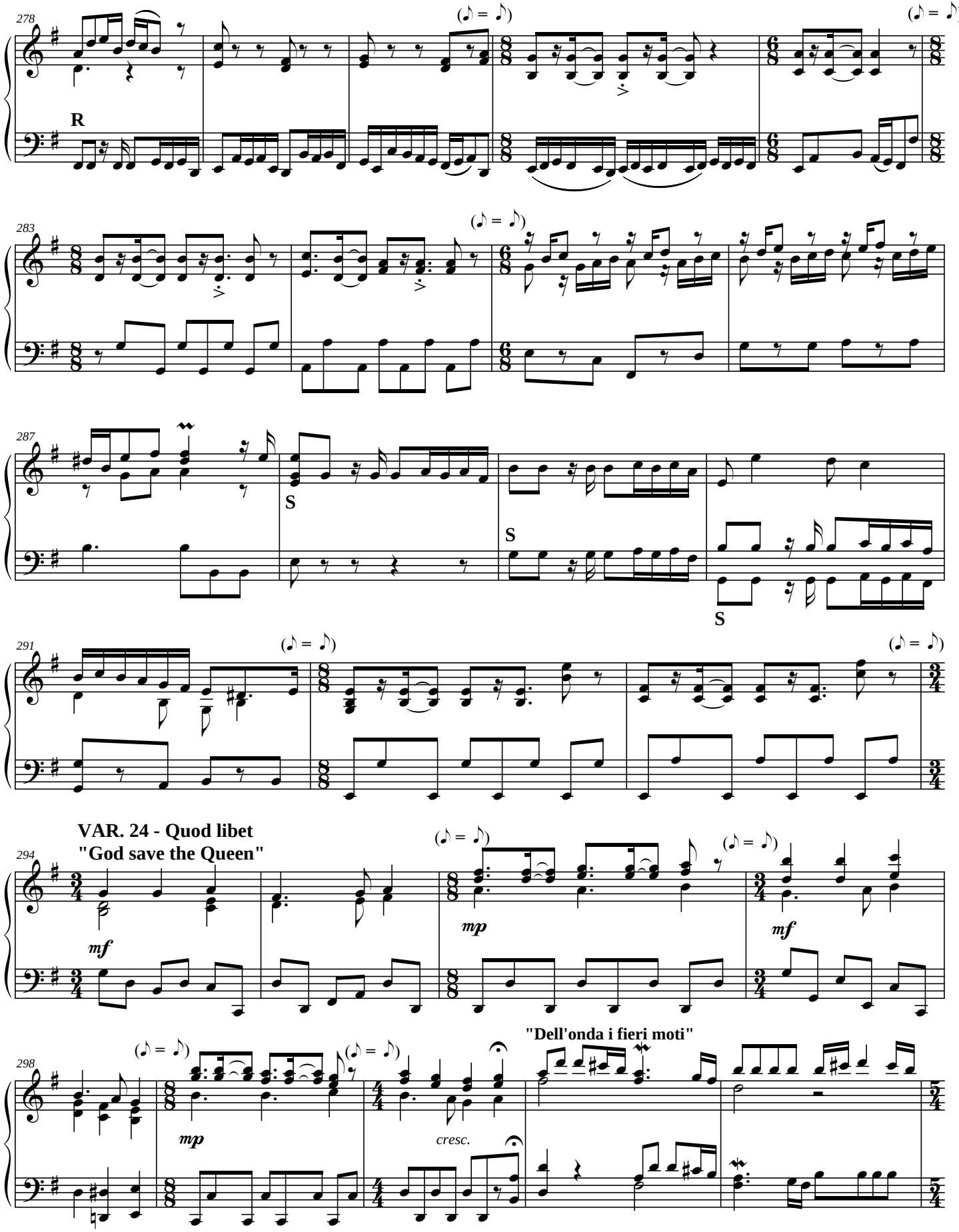

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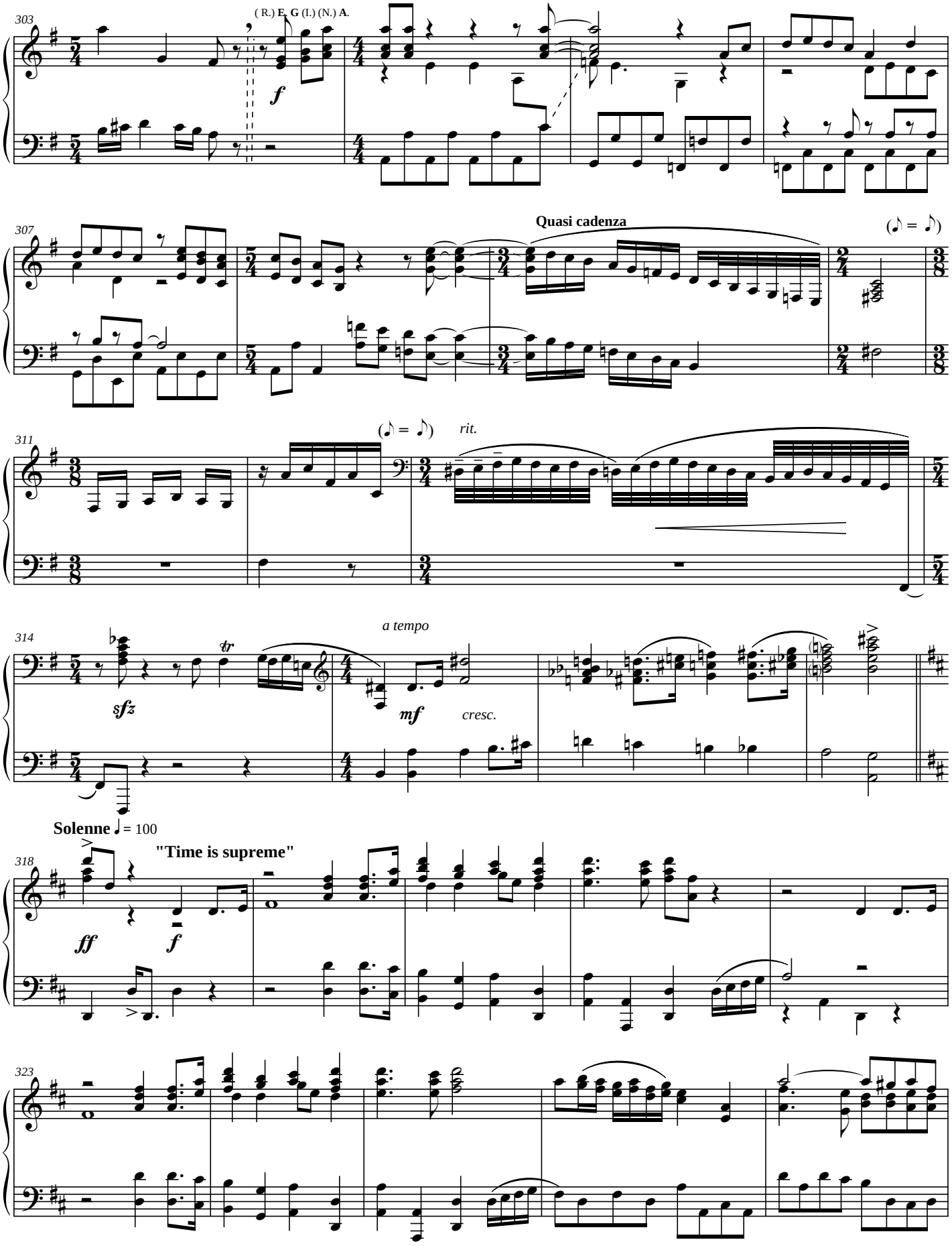

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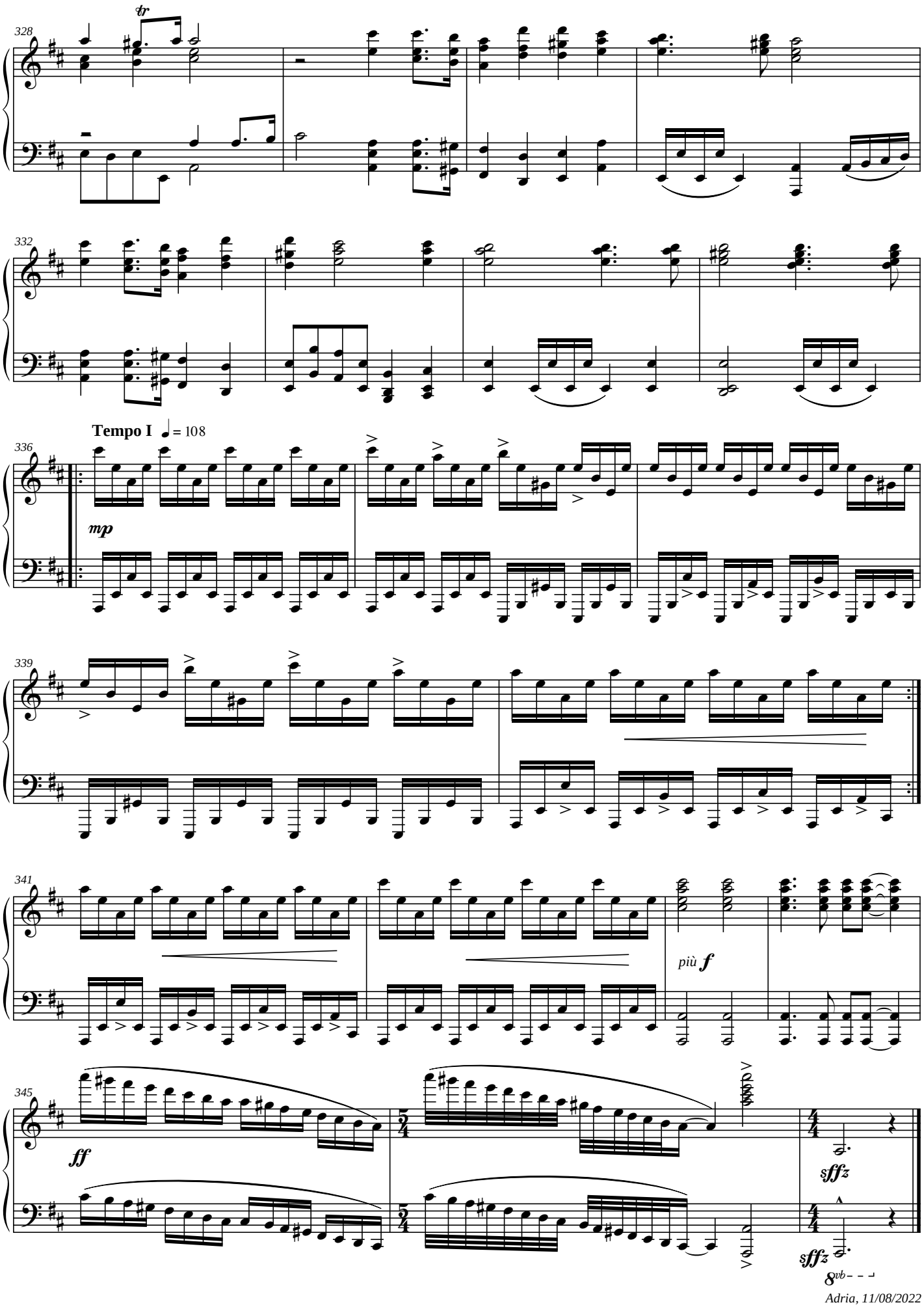

Adria, 11/08/2022
Durata: 11'22"

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