

FABRIZIO DATTERI

Fabrizio Datteri graduated in piano in 1991 with the maximum score from the Istituto Musicale "L. Boccherini" of Lucca, Italy, where he also completed his Postgraduate Degree with special mention. He then specialized with Alessandro Specchi, Pier Narciso Masi, Sergio Fiorentino; with Bruno Canino at the Hochschule fur Musik "F. Liszt" in Weimar; at the Accademia Chigiana in Siena with J. Achucarro; at the Accademia di Alto Perfezionamento Pianistico of Chioggia with Konstantin Bogino; at the Accademia of Imola; at the Mozarteum of Salzburg with Boris Bloch and Aquiles Delle Vigne.

He completed his harpsichord degree in February 2002 at the "Cherubini" Conservatory in Florence under the direction of Anna Maria Pernaelli. He graduated in Chamber Music at the Imola Academy in September 2002 with the special mention "Master", he also received the "Diploma di Alta Formazione Orchestrale dell'Orchestra Alfredo Catalani" (Diploma in Orchestral Training).

He received first prizes in numerous national and international competitions, as soloist and in chamber music.

He has given recitals as soloist and with chamber music groups, playing with musicians such as Cristiano Rossi, Andrea Nannoni, Antonello Farulli, Paolo Carlini, Diego Dini Ciacci, Boris Bloch, Pavel Vernikov, Philippe Cuper, Michele Marasco, Guido Corti, Mario Ancillotti etc.

He has performed with many Concert Associations in Italy and abroad in more than 400 concerts: in Paris, with Amici della Musica of Pistoia, Camerino Festival, Weiner Saal di Salzburg, Saal am Palais and Weimar Hochschule "F. Liszt", Italian Institute in Amsterdam, Festival Anima Mundi Pisa, Stresa Festival, Mexico City, Istanbul, University of San Francisco and California State University, various Italian theatres, Milan Mozart Association, Dino Ciani Association, The Auditorium of the Principality of Andorra, Missouri (USA) Southern College, Rathaus Judenburg, etc.

He has played been lauded by the public and the critics with the following orchestras: Chioggia Festival Orchestra; National Rumanian Orchestra of Oradea; Opera Giocosa of Trieste Orchestra, Mussinelli of La Spezia, NOL, GAMS, Orchestra "I Pomeriggi Musicali" of Milan, Orchestra de Etado du Mexico, Istanbul Philharmonic.

He is also an active musicologist. He is artistic director of many musical Seasons (International Festival of Chamber Music in Lucca, "Amici del Museo di Lucca" Association, Sarnano Teatro della Vittoria, Camerino Youth Festival) and collaborator with Corsanico Festival and Musicatemporis of Pistoia.

He teaches piano at the Reggio Calabria Conservatory.

In June 2010 he will start a project of contemporary music for solo piano, *Contempiano*, which will be presented as concerts in North and South America, Europe and in many Italian organizations.

He has recorded for Amadeus, Ema Records, Chiostrro Armonico. He has given piano masterclasses and has been invited to be on the jury in the International Competitions: *A. Rubinstein* e *J. Brahms* of Alessandria and "Gazzelloni Prize 2007".



contempiano

**An Existential Journey
through the contemporary man**

Fabrizio Datteri
Piano

June 13 2010

Italian Cultural Institute London

39 Belgrave Square, London SW1X 8NX

7pm

Programme

Teresa Procaccini - Blues and Ragtime

The most important Italian composer plays with most famous American forms, creating a fresh and exciting divertissement

Gaetano Giani Luporini - Mantram

Thoughts/ on the mystery of Sound/ with Sound:/ liberator rite/ in the time of archaic memories/ in the Sounds/ amongst Sounds

"Mantras are not, in this view, destined to the normal expectancies of the concert public, nor to the aridity of the abstract intellectual lucubrations. They, setting aside from aesthetic, formal and phraseological parameters (even if they keep an appearance of these elements), are the suffered result of meditations on the evocative tension of a few intervals in an interior path of cosmic-human anamnesis in the light of a renewed conscience of Feeling-Hearing-Desiring. Differing from the oriental mantra, iterative and with hypnotic and psychophysical value, these would like to intensify the conscience of an evocative force of the interval heard in its original purity; they would like therefore to arise in the Ego spiritual images of our ancestral past. The mantras, dead signs on paper, wait to be vivified freeing themselves in the Time-Space of the enchanter's of their Sounds."

- I Question
- II Breath
- III Celestial Gravitation
- IV Desire and freedom
- V Angelic Chant
- VI Life in Crystals
- VII Egyptian Memories
- VIII Interval Breaths
- IX towards Light

Andrea Mati - Light Blue Dolphin

The sea of memories, the terrible nostalgia of an uncontaminated nature that we enclose only in our memory, told though the processes of the narrative ways.

Gianmarco Caselli - Hands in the Lake, Tracce-distacco

Giacomo Puccini and his Lake, in Massaciuccoli, from which the composer evocates sounds by then far away.

Gianvincenzo Cresta - Pure Wave Emersions

The research of purity that now seems lost. Pure Wave Emersions, is the sound of the piano, lived and meditated. It is the constant relation with memory, which takes its own space, and re-emerges, in fact, to narrate it is "memory of the fingers", of harmonic areas, of resonances that emerge, of lands, the keyboard's lands.

Giancarlo Cardini - Moon Collage, Sea Collage

Memory and music: evocating songs from the sixties, these versions keep the essential structures of the original pieces, but they but they are shaped according to a sonority and a musical language more "consonant" to an avant-guard taste.

Arduino Gottardo - It sounded like memories

Who has actually written these pieces? A game and a reflection on the concept of identity. Having found this collection in a Parisian market, the Editor Ricordi is convinced by Maestro Gottardo to publish these compositions by unknown authors. Here the game of creating an extremely detailed fiction starts a mirror of the objective reality. His game begins immediately with the titles...

"IT SOUNDED LIKE MEMORIES"...

Index:

Presentation by the editor

Preamble by the reviser

Arzilli Giacomo - Piccola Marcetta in Do colonnello

Ruperti Oscar - Serenatella

Dupré Tacito - Philosobus

Ubaldi Toscano - Champignonnette

Idiomatè Argonne - Bubble Rag

Nievo Rudolph - Petite Ninna-ho

Owl Dave - Orpheus's Sounds

Anton Andreas Othmayr - Plagiary Bourré I- Plagiary Bourré II

Reinhard Goldschmitt - The promised sounds

Durand Orłowsky - Genie e Wantonness

Ughi Thay - Lied in Blues

Ierrasse Tirene - Le petit joujou du Pierrot

Claudio José Boncompagni - Assekrem Rocks

Assekrem is a very dry land in the desert of Algeria, land of "meditation" for Charles Foucault. It is a research far from easy, soft meditations and with that oriental touch that evokes places up to that point unknown, to create architectures and live interesting sonorities, but on dry lands where the piano find some of its interesting percussive elements and sounds but also polyphonic expressivity.

Giampaolo Coral - Damokles

Legendary personality of classical Greece, whose symbol seems appropriate as a metaphor of contemporary civilization.

Francesco Cipriano - Johannes

Reminiscences from the past, from a life in music.

Antonio Anichini - Etudes

It is a research path of the characteristic elements of each musical ethnicity and on their union and an acute reflection on the concepts of tradition and integration.

Stefano Ianne - Ballade (piano version by Valter Silviotti)

A story of strong impact, narrated though an original observation of American minimalism.

contempiano is the story of an existential journey. In this world that does not belong to him, neither physically nor spiritually, having abandoned utopia, lost his ideologies, and having given up avant-garde experiments, the contemporary man is researching his own point of view that allows him to find a path leading to freedom.

The voyage

Man: The ragtime, reminiscent of Stravinsky, takes us back to the tragic-comic puppet-condition that man finds himself to be in, culturally influenced by de-personalization actuated by globalization (Procaccini).

The Research of Identity: in researching a deeper spirituality, not necessarily connected to a religious belief (Luporini); in its own cultural and ethnical roots (Anichini, Caselli); in the value of memory, in what is of value in one's life, in one's own intimate experience of daily life (Cardini); in a connection with nature the least possibly uncontaminated (Boncompagni, Cresta); in the (tragic) irony (countersense) of deny/hide one's identity, in a metalinguistic game of literary touch, connected to Pessoa (Gottardo).

Ending: the journey continues with no more false hopes, though the minimalistic form that ends without epic or elevated tones (Ianne).