

Prefazione

(Preface)

Anselmo Bersano, nasce a Genova il 4 settembre 1903. A seguito della morte della madre ballerina al Teatro *Carlo Felice* di Genova viene adottato dai nonni i quali assecondandone le inclinazioni artistiche lo instradano allo studio del violino sotto la guida di Francesco Sfilio. Dopo la morte dei nonni entra in contatto con l'ambiente chitarristico di Genova dominato dalla leggendaria figura di Pasquale Taraffo (1887 – 1937).

Nel 1922 una composizione di Bersano per due mandolini e chitarra viene pubblicata sulla rivista "Mandolinista Italiano". E' in quel periodo che decide di trasferirsi a Parigi dove instaura una profonda amicizia con Django Reinhardt che lo introduce al jazz e all'ambiente parigino.

Tramite Django conosce Ida Presti (1924 – 1967) scrivendo su di lei sulla rivista "La chitarra" di Bologna di cui era corrispondente per l'estero.

Alla fine degli anni Venti conosce Miguel Llobet ed Emilio Pujol mentre alcune sue composizioni vengono pubblicate da Vizzari, Biblioteca Fortea, Dreyer e da Ver Luisant. Trasferitosi a Nizza la sua fama di insegnante lo porta ad essere citato sul dizionario di Domingo Prat e ad essere proposto come *Accademico di Francia* titolo che però rifiuterà per non perdere la cittadinanza italiana. Durante la guerra fugge in Italia lasciando tutto in Francia.

Tornato a Genova continuerà ad insegnare e a comporre fino alla morte avvenuta il 23 aprile 1998.

La presente edizione si basa sul ritrovamento di alcune fra le più rappresentative composizioni di Anselmo Bersano (revisione e testo a cura di Fabrizio Giudice).

I brani del cd sono stati registrati da Michele Trenti su chitarra di Giovan Battista Anfossi appartenuta ad Anselmo Bersano. *Petite Valse* e *Studio legato* sono stati registrati da Fabrizio Giudice.

Si ringraziano: Massimo Traffano per l'aiuto grafico nel riordino delle parti e Silvia Sebastianelli per la traduzione dall'italiano all'inglese e Marco Bazzotti per la revisione musicale-informatica.

Anselmo Bersano was born in Genoa on 4th September 1903. After the death of his mother, who was a dancer in Carlo Felice Theatre in Genoa, he was adopted by his grandparents. They initiated him into the study of violin under the guide of Francesco Sfilio. After his grandparents' death, he got in contact with the guitar environment in Genoa dominated by the legendary guitarist Pasquale Taraffo (1887 – 1937).

In 1922 a composition by Bersano for two mandolins and guitar was published on the magazine "Mandolinista Italiano". In that period he decided to move to Paris where he set up a deep friendship with Django Reinhardt who introduced him to jazz music and the musical environment in Paris.

Django introduced him to Ida Presti (1924 – 1967) and Bersano wrote about her on the magazine "La chitarra" in Bologna of which he was foreign correspondent.

At the end of the Twenties he knew Miguel Llobet and Emilio Pujol while some of his musical compositions were published by Vizzari, Biblioteca Fortea, Dreyer and Ver Luisant. When he moved to Nizza his fame as teacher brought him to be mentioned on the Dictionary by Domingo Prat. He was also proposed as a member of the French, but he refused not to lose the Italian nationality.

During the war he came back to Italy leaving all his pieces of music in France. In Genoa he continued to teach and to write music until his death on 23rd April 1998.

This edition is based on the finding of some of the most significant composition by Anselmo Bersano. (revision and text by Fabrizio Giudice)

*The tracks were recorded by Michele Trenti on an Giovan Battista Anfossi guitar which belonged to Anselmo Bersano. *Petite Valse* and the *Studio legato* were recorded by Fabrizio Giudice.*

Special thanks to: Massimo Traffano for his help with the graphic layout while rearranging parts, Silvia Sebastianelli for translations and Marco Bazzotti for PC and music supervision.

Fabrizio Giudice

Minuetto

Andantino



♩ = 84

Musical notation for measures 1-6. Includes fingering (4, 2, 1, 1, 1, 4, 1, 2, 3, 1, 3, 2, 1, 2, 4, 1, 3), dynamics (*mp*), and fingerings (IV, IV, II).

Musical notation for measures 7-12. Includes fingering (3, 2, 3, 4, 1, 4, 3, 1, 4, 3, 2, 1, 3, 2, 1, 2), dynamics (*mp*), and fingerings (IV, VII, II, IV). Includes performance instructions: *arm VII* and *grazioso*.

Musical notation for measures 13-17. Includes fingering (2, 3, 4, 3, 4, 1, 4, 3, 4, 4, 3, 4, 4), dynamics (*mp*), and fingerings (IV, II).

Musical notation for measures 18-23. Includes fingering (4, 3, 2, 1, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4), dynamics (*mp*), and fingerings (II).

Musical notation for measures 24-29. Includes fingering (4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1), dynamics (*p*), and fingerings (II). Includes performance instructions: *Fine* and *Trio*.

Musical notation for measures 30-34. Includes fingering (4, 1, 4, 4, 3, 2, 4, 1, 2, 3, 2, 1, 2, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4), dynamics (*p*), and fingerings (II). Includes first and second endings.

Serenata spagnuola

III premio al VII Concorso de "Il Plettro"

Allegretto

⑥ = Re

Measures 1-3 of the piece. The music is in 6/8 time and B-flat major. It features a melodic line with various ornaments and a bass line with chords. The tempo is marked 'Allegretto'. The first measure has a 'deciso' marking with a wedge. The second measure has a 'p' (piano) marking with a wedge.

♩ VII

Measures 4-6. Measure 4 starts with a 'p' (piano) marking. The music continues with complex rhythmic patterns and fingerings. A 'VII' section marker is present above measure 6.

VII

Measures 7-9. The music continues with similar rhythmic complexity and fingerings. A 'VII' section marker is present above measure 8.

V

Measures 10-13. Measure 10 has a 'pizz' (pizzicato) marking. Measure 11 has a 'f' (forte) marking. The music features a mix of melodic and rhythmic elements.

pizz

Measures 14-17. Measure 14 has a 'pizz' marking. Measure 15 has a 'p' marking. Measure 16 has a 'f' marking. The music includes a 'V' section marker above measure 15.

V

Measures 18-21. Measure 18 has a 'rall. molto' marking. Measure 19 has a 'p' marking. Measure 20 has a 'Quasi Andante con passione' marking. The music concludes with a 'V' section marker above measure 19.

rall. molto

Tre profili intimi

sotto forma di breve sonatina per chitarra

I- Inquietudine

Lentamente

The musical score is written for guitar and consists of six systems of notation. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Lentamente' and the dynamics 'mp'. The notation includes various fingerings (e.g., ②, ③, ④, ⑤), glissandos, and chord changes indicated by Roman numerals (VII, VIII, IX, XXIV, V). The second system continues the piece with similar notation and includes a 'VII' chord marking. The third system features a 'gliss.' marking and includes a 'V' chord marking. The fourth system is marked 'mf appassionato' and includes 'VIII', 'IX', 'XXIV', and 'V' chord markings. The fifth system is marked 'un poco accelerando' and 'calmo', and includes 'V', 'III', and 'XII' chord markings. The sixth system is marked 'calmo' and includes 'XII', 'XII', 'X', 'VIII', and 'VII' chord markings. The score concludes with a final chord in the 6/4 time signature.

