

Che "Pazza idea"! Ora Patty insegna musica in chiesa

«L'idea mi è venuta un giorno in modo casuale», racconta la cantante, «dopo averci sentito dire che nelle nostre case di Gesù...». Ma è un vero miracolo, come si giustifica con la storia di un'opera d'arte d'Europa che si era dispersa e venne trovata in una casa in via Salaria.

di Daniela Neri

Patty Prati, la cantante di "L'idea", ha una storia che si è svolta in un modo molto particolare. La sua musica è stata ascoltata da un gruppo di persone che si sono riuniti in una casa di via Salaria, a Roma, dove si è svolta una festa di Gesù. La Prati ha scoperto che la sua musica era stata ascoltata da un gruppo di persone che si sono riuniti in una casa di via Salaria, a Roma, dove si è svolta una festa di Gesù. La Prati ha scoperto che la sua musica era stata ascoltata da un gruppo di persone che si sono riuniti in una casa di via Salaria, a Roma, dove si è svolta una festa di Gesù.

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PIRELLA GÖTTSCHE LOWE IN THE MIDDLE WITH STUDENTS OF THE UNIVERSITY OF TORINO
 Pirella Göttsche Lowe, a woman with blonde hair and a pink scarf, is seated at a keyboard instrument, possibly a piano or synthesizer. She is looking towards a group of young women who are gathered around her, looking at the instrument with interest. The setting appears to be an educational or workshop environment. The text "nuovo collaudo di" is visible in the upper right corner of the image.

The first thing I noticed when I stepped out of the car was the warm, sunny weather. It was a relief after the cold winter months. I walked towards the school, and the first thing I noticed was the beautiful architecture. The school was a mix of old and new buildings, with a large, modern library and a historic main building. I was greeted by a group of students who were excited to see a new member of the team. They showed me around the school, and I was impressed by the facilities. The gymnasium was state-of-the-art, and the classrooms were well-equipped. I was assigned to a homeroom, and I met my new classmates. They were friendly and welcoming, and I felt like I had found a new home. The first day of school was a great experience, and I was excited to start my new chapter in life.



The first day of school was a great experience, and I was excited to start my new chapter in life. I met my new classmates, and they were friendly and welcoming. I was assigned to a homeroom, and I met my new teacher. She was a strict but fair woman who made sure we were all up to speed. I was a bit nervous at first, but I quickly got into the swing of things. The school was a mix of old and new buildings, and the facilities were excellent. I was impressed by the gymnasium and the classrooms. The first day of school was a great experience, and I was excited to start my new chapter in life.



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In classe poca musica

Nelle nostre scuole solo due ore alle medie

Quanto, dove e come si insegna musica nelle scuole d'Italia? L'abbiamo chiesto al professor Federico Del Sorbo, da più di vent'anni maestro d'organo al Conservatorio di Santa Cecilia di Roma e docente di Semiologia Musicale all'Università La Sapienza.

● **Elementari.** «Non ne è previsto l'insegnamento con insegnanti preparati in materia», spiega. «Tutto è a discrezione delle maestre, cui genericamente si chiede di sensibilizzare gli allievi alla musica, incoraggiandone l'ascolto in aula o il canto».

● **Medie.** «È previsto l'insegnamento, dalla prima alla terza media, 2 ore alla settimana. Esistono poi 300 scuole medie a indirizzo musicale, distribuite tra le diverse regioni. Lì i ragazzi possono suonare diversi strumenti. Per i più dotati c'è il Conservatorio, dove ci si può iscriverci dopo aver compiuto 11 anni».

● **Superiori.** «Non è previsto l'insegnamento».

● **All'estero.** «All'avanguardia sono Francia e Germania, dove si insegna musica fin dalle elementari, in tutte le scuole e i kindermusikschule. Paradiso di coda dell'insegnamento pubblico, gli Stati Uniti, dove la musica è insegnata solo privatamente o in corsi universitari prestigiosi».

G.M.

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Venezia, mi affidò al maestro Eugenio Bagnoli, per le lezioni di pianoforte.

«Che match il mio rapporto con quell'illustre professore! Ribelle com'ero, già allora, con quel sant'uomo facevo scintille. E quando avevo solo dieci anni! Per i motivi più incredibili: per esempio, volevo suonare la prima

ballata di Chopin, un pezzo di cui mi ero innamorata. Ma, come con buon senso mi faceva notare Bagnoli, le mie manine erano troppo piccole, per quella composizione che richiedeva una divaricazione ampia tra pollice e mignolo, zeppa di "decime" com'era.

«Ma io, Ariete testarda, non mi arrendevo. Finsi

lezioni dal professor Lorenzini, il migliore, per i pianisti con le mani grandi. Foccai al massimo le mie dita, ce la misi tutta. Il senso di sfida mi carburava, come a volte mi accade ancora adesso. In meno di un anno fui in

grado di suonare Chopin davanti al mio attento maestro di pianoforte. Ah, come lo tormentavo il mio professor

Bagnoli! Quanto lo assillavo con le mie richieste più strane, le idee, le iniziative più folli!

«Se penso che non ne volevo sapere di "banali" scale e pentagrammi. Che pretendevo di cominciare ogni lezione con la *Primavera* di Grieg, un brano che suonavo a casa, per conto mio, da prima delle elementari... Per gestirmi

miglio Bagnoli mi prendeva a lezione per prima, ogni mattina presto, quando non erano ancora suonate le otto. E quando lui era ancora fresco, con sufficienti energie per tenermi testa. Mi presentavo infreddolita, con gli occhi mezzi chiusi, ma mi scatenavo subito.

«Devo anche a quel maestro galantuomo il mio successo duraturo. Con lui mi diplomai in pianoforte. Poi continuai a studiare, direzione d'orchestra. E tra un paio di mesi, in Francia, affronterò una nuova sfida: salirò sul podio per dirigere sessanta elementi in alcuni pezzi del mio adorato Leo Ferré in occasione del decimo anniversario della sua morte. Mi ci vedete, con la bacchetta e lo smoking, davanti a quegli orchestrali impettiti?».

Gabriella Monaldi

**"Ariete testarda,
in meno di un anno
fui in grado
di suonare Chopin"**