



ORF- Oe1 - "DesCis"
review on April 22, 2021
by Gerhard Krammer

Today, we have a lot by several, although it is actually a matter of two people, one who has put the musical material on paper, the other who puts this data into the piano keys and makes it sound. However, more than 300 years lie between these two processes.

Music: Lodovico Giustini, Son. No.4, Gigue

Today I present to you 3 CDs with music that is worth discovering, in an interpretation that appeals. (ORFJingle...)

The young Italian pianist, born in 1987, meets the Italian composer Lodovico Giustini, born 1685. The complete recording of all 12 piano sonatas written by the Italian master at the transition from the baroque to the classical period is only the second documentation of the complete oeuvre of this not over-represented composer and has been published by Brilliant Classics. We meet here a pioneer of J.S. Bach or W.A. Mozart. Thus, the 3 CDs also close an interesting discographical gap.

We want to explore the question, whether our today's "DesCis" recommendation can do more, than just be encyclopaedic. How does the young Italian pianist approach this music, that is no more quite so fresh - at least as far as the time of its composition is concerned?

This much is already revealed: from our point of view, the answer can consist of 2 letters...

Music: Lodovico Giustini, Son. No.11, Allemande

The complete recording of his piano sonatas published by Brilliant Classics is today our actual "DesCis" recording - to be precise, there are 3 CDs.

Paolo Zentilin interprets the pieces on a modern grand piano and does not at all fall into the trap of trying to go in the direction of "historical" interpretation, and concerning the sound, he also uses the multi-coloured registers of the piano. And the sound: it's not 'much space', as we recently so often got to hear - but piano in the space and with the space

That way, he confers on these sonatas, which are more than 300 years old, a timeless magic – as for example on the beginning of the 1st Sonata. The way he plays it, this Pathétique-beginning could also come from the sketchbook of young Beethoven.

Music: Lodovico Giustini, Son. No.1, Balletto + Corrente

The compositions were written at the time of the birth of the new keyboard instrument called fortepiano. Giustini seems to really enjoy these contrasts, loud and quiet tones, and with his music tries to push the new fortepiano technique to the limit.

The existing material, that has been handed down, is not free of errors and therefore challenges the performers.

Paolo Zentilin makes the most of Giustini's writing. He has corrected the obvious mistakes, shows taste and technical mastery in his playing on the modern grand piano. He uses the instrument's tonal resources, but does not forget a late baroque sensibility, with passionate playing, never overdone, with a full, appealing tone and an exquisite sense for dynamic control.

Music: Lodovico Giustini, Son. Nr. 5, Affettuoso + Corrente

Paolo Zentilin with an excerpt from our today's "DesCis"-CD.

As in the Corrente just heard, soft passages are executed without losing the rhythmic vitality. Zentilin throws ornaments into the keys, sometimes delicately and crisply, as if sketched. (*dotted*)

The character of the music, whether a royal dance or a study of tenderness, is always projected with sincerity and authenticity. No matter how complicated the counterpoint is done, with Zentilin, the result sounds like coming from the heart, never mechanically motoric.

The album with 3 CDs presenting the 12 Sonatas Opus 1 by Lodovico Giustini interpreted by Paolo Zentilin has been published by Brilliant Classics.