

BAGLINI PROJECT / Maurizio Baglini, Carlo Guaitoli, Roma Tre Orchestra conducted by Massimiliano Caldi, *Music by Beethoven, Teatro di Villa Torlonia, Rome, 19 September 2019*

"Baglini put all his remarkable technical skills at disposal of the richness of the piano writing of this Concerto." *Mauro Mariani, Giornaledellamusica.it, 23 September 2019.*

"Baglini [...] intensifies the contrasts. But, above all, he highlights well the continuous kaleidoscopic transformation of the musical ideas. The Concerto is thus almost an handbook about variation." *Dino Villatico, Glistatigenerali.com, 21 September 2019.*

BAGLINI PROJECT / Maurizio Baglini, *Music by Beethoven/Liszt, Teatro di Villa Torlonia, Rome, 14 September 2019*

"Baglini exaggerates the effort to face the limits of the instrument. The fortissimo are almost rude, like punches on the keyboard, the pianissimo grow weak to be imperceptible. It seems that this is how Beethoven used to play, exaggerating and exacerbating the extremes. But in Baglini's interpretation two aspects stand out, the intricate polyphonic structure that runs through the whole score, and the irrepressible rhythmic matrix that gives life to all musical ideas. Of course, and rightly so, this is a triumph." *Dino Villatico, Glistatigenerali.com, 16 September 2019.*

FESTIVAL INTERNAZIONALE ASOLO / Maurizio Baglini, Choir of The Accademia di Pescara, Solisti dell'Accademia Verdiana, *Music by Beethoven/Liszt, Saint Gottardo Church, Asolo (TV), 13 September 2019*

"An impeccable technique allows him to glean with great naturalness the inexhaustible range of timbres in the name of a boundless musicality. More than playing, Maurizio Baglini thus conducts his Ninth Symphony, exploiting with great skill and intelligence all the orchestral potential that the piano can allow, to the point of not calling into question a comparison with the original model [...] extraordinary execution." *Alberto Massarotto, Giornaledellamusica.it, 19 September 2019.*

AMIATA PIANO FESTIVAL / Maurizio Baglini, Silvia Chiesa, Camerata Ducale conducted by Guido Rimonda, *Music by Haydn, Bertarelli Foundation Forum, Poggi del Sasso (GR), 27 June 2019*

"Extremely movable phrasing with a variety of dynamics and timbres chosen by Baglini: we can say that every note had its own colour. [...] magnificent and free ornamentation, almost improvised." *Mauro Mariani, Archi-magazine.it, 15 July 2019.*

FESTIVAL SPINACORONA / Maurizio Baglini, *music by Chopin, Naples, 03 May 2019*

"An Italian pianist of great rigor and refined expressive sensitivity." *Paola De Simone, Laquintagiusta.it, 05 May 2019.*

CASA DELLA MUSICA / Maurizio Baglini, Choir of the Accademia of Pescara conducted by Pasquale Veleno, music by Beethoven/Liszt, Parma, 29 April 2019

"Consistency ensured by Baglini himself not as the virtuoso pianist as he is [...], but as a conductor who explored the orchestral landscape with clear musical sensitivity and intelligence, favouring continuity with the vocal landing." *Gian Paolo Minardi, Gazzetta di Parma, 01 May 2019.*

TEATRO VERDI OF SASSARI / Maurizio Baglini, Silvia Chiesa, music by Mendelssohn, Scarlatti, Strauss, Sassari, 14 March 2019

"A wonderful interpretation [...]. An evening of high artistic and cultural level" *Antonio Ligios, Nuova Sardegna, 20 March 2019.*

"A real triumph" *Antonio Caria, SardegnaLive.net, 15 March 2019.*

SOCIETA' DEL QUARTETTO OF BERGAMO / Maurizio Baglini, Francesca Dego, Martin Owen, music by Schumann, Ligeti, Messiaen and Brahms, Sala Piatti, Bergamo, 11 March 2019

"Maurizio Baglini has confirmed the flexibility and excellence with which he knows how to wander at every latitude, historical and technical, of his instrument." *Bernardino Zappa, L'Eco di Bergamo, 14 March 2019.*

TEATRO DI VILLA TORLONIA / Maurizio Baglini Project, Rome, 13-16 December 2018

"The project intends to give space to the experimentation and the mixing of different artistic languages and manifestations, combining music with other expressive worlds such as video, dance, theatre, even on synaesthetic itineraries. [...] The reception of the audience was definitely positive." *Francesco Arturo Saponaro, Amadeus, 9 January 2019.*

VILLA TITTONI TRAVERSI / Silvia Chiesa, Maurizio Baglini, music by Schumann, Rachmaninov, Scarlatti, Schubert, Desio, 11 November 2018

"Baglini finds his own dimension of the moment in the confidential mood that he managed to create with the audience, he gives us a K 466 played with great freedom, with a marvellous sense of rubato, where a strictly metronomic performance is totally subverted. He highlights the moments of maximum tension through sudden dynamic winces, moments in which the sound becomes tense, imploring." *Alfredo Di Pietro, Nonsoloaudiodifili.com, 26 November 2018.*

AMIATA PIANO FESTIVAL / Maurizio Baglini, Davide Cabassi, Tatiana Larionova, Jin Ju, Marco Inchingolo, Axel Trolese, Music by Shostakovich, Rossini/Liszt, Bartók, Toch, Gershwin, Debussy, Chopin, Bernstein/Musto, Bertarelli Foundation Forum, Poggi del Sasso (GR), 31 August 2018

"An overwhelming summery of virtuosity and understanding." *Francesco Ermini Polacci, Corriere Fiorentino, 4 September 2018*

AMIATA PIANO FESTIVAL / Silvia Chiesa, Maurizio Baglini, Francesca Dego, Orchestra della Toscana conducted by Daniele Rustioni, Music by Beethoven, Bertarelli Foundation Forum, Poggi del Sasso (GR), 28 June 2018

"Maurizio Baglini interpreted the too technically easy piano part, finding pearls of that musical craftsmanship of Beethoven, that makes both a simple accompaniment and the rapid, often playful and even humorous dialogues among the soloists interesting." *Mauro Mariani, Archi-Magazine.it, 29 July 2018.*

TEATRO SAN CARLO / Silvia Chiesa, Maurizio Baglini, Cinzia Forti and Gabriele Pieranunzi, Music by Schumann, Shostakovich and Beethoven, Teatro San Carlo, Naples, 8 March 2018

"The different musical souls, the incendiary and the intimate one, emerged, creating an alienating alternation of emotions as only the great musicians can do." *Teresa Mori, Rome, 14 March 2018.*

"The performers showed their concentration and great professionalism in pursuing the balance of a musical discourse achieved through the dialogue and the calibrated combinations of the different parts with discretion and attention to all the parts of this music." *Rosanna Di Giuseppe, Oltrecultura.it, 10 March 2018.*

"Pianism with beautiful pearly sounds, [...] bravura that certainly does not belong to everyone." *Paola De Simone, Laquintagiusta.it, 11 March 2018.*

"Baglini traces a piano tale in which the romantic nuance is not exaggerated but rather he distinguishes the affectionate texture on which the violin is introduced" *Stefano Valanzuolo, Il Mattino, 9 March 2018.*

TEATRO VERDI DI PORDENONE / Maurizio Baglini, Toscanini Philharmonic conducted by John Axelrod, music by Gershwin, Bernstein and Ellington, Pordenone, 17 February 2018

"Maurizio Baglini takes a walk beyond his usual pathes, yet the results are remarkable because the purity of his touch and the extroversion are the same as ever, to which a decidedly personal jazz attitude is added. [...] Theatre sold out and general triumph." *Paolo Locatelli, OperaClick.it, 20 February 2018.*

AUDITORIUM NICOLO' PAGANINI / Maurizio Baglini, Toscanini Philharmonic conducted by John Axelrod, music by Gershwin, Bernstein and Ellington, Parma, 15-16 February 2018

"Original and incisive pianism." *Alessandro Rigolli, GiornaledellaMusica.it, 22 February 2018.*

ACCADEMIA SANTA CECILIA / Maurizio Baglini, Choir of the Accademia di Santa Cecilia, music by Beethoven/Liszt, Auditorium Parco della Musica, Rome, 24 January 2018

"Baglini took the test by showing his metallic fingers; in addition to exhibiting his inevitable muscles, he managed not to give up traits of flexibility and taste. [...]. Applause for the choir and ovations for the intrepid pianist." *Andrea Penna, Il Manifesto, 29 January 2018.*

ASSOCIAZIONE VENEZZE / Maurizio Baglini, music by Beethoven/Liszt and Schumann, Accademia dei Concordi, Rovigo, 14 January 2018

"Many praises accompanied by a resounding roar of applause from the audience full of people." *La Voce di Rovigo, 17 January 2018.*

BOLOGNA MODERN #2 - HOMAGE TO AZIO CORGHI / Maurizio Baglini, Ensemble Zipangu, Laura Catrani, Paolo Grazia, Fabio Sperandio, Music by Azio Corghi, Oratorio di San Filippo Neri, Bologna, 31 October 2017

"Maurizio Baglini, prominent pianist". David Toschi, OperaClick, 14 November 2017. "Baglini's fingers are very nimble." *Roberta Pedrotti, ApeMusicale, 12 November 2017*

AMIATA PIANO FESTIVAL / Maurizio Baglini, Silvia Chiesa, Orchestra della Toscana conducted by Daniele Rustioni, Music by Malipiero, Casella and Prokofiev, Forum Fondazione Bertarelli, Poggi del Sasso (GR), 22 June 2017

"The great familiarity that he has with the Scarlatti repertoire appears in the confidence with which he plays, in the attitude to a "microsurgical" finger technique, not separated from an exquisite sensitivity for the ensemble that he has developed thanks to his unnumbered chamber music and orchestral attendances." *Alfredo Di Pietro, Non Solo Audiofili, 03 July 2017.*

CASA DELLA MUSICA OF PARMA / Maurizio Baglini, Silvia Chiesa, Sandro Cappelletto, "Schumann à la carte", Parma, 13 February 2017.

“Idealistic Clara and Robert, Baglini and Chiesa retraced the poetic itinerary evoking the distant ghosts of Eusebio and Florestano, witnesses of the passionate fervor of the young Schumann in the doubling between overwhelming ardours and fearful confessions.” *Gian Paolo Minardi, Gazzetta di Parma, 15 February 2017.*

TEATRO SOCIALE OF MANTOVA / Maurizio Baglini, Silvia Chiesa, Orchesta da Camera di Mantova conducted by Benedetti Michelangeli, Cello Concerto in A minor, op. 129 e Piano Concerto in A minor, op. 54 by Schumann, “Unfinished” Symphony by Schubert, Mantova, 31 October 2016.

“[Maurizio Baglini] soloist with a very solid technique and spontaneous expressive capacity” **La Voce di Mantova, 07 November 2016.**

“Maurizio Baglini shows off in op. 54 the originality of his pianism, made of rhythmic undulations with frequent ‘rubato’, dynamic contrasts, absolute sound neatness by virtue of a remarkable instrumental technique.” **Nuova Cronaca di Mantova, 04 November 2016.**

TEATRO SPERIMENTALE - AMICI DELLA MUSICA "GUIDO MICHELLI" / Maurizio Baglini, Silvia Chiesa, Sonata in G minor for cello and piano, op. 65 by Chopin, Sonata n. 1 in D minor for cello and piano by Debussy, Sonata in G minor for cello and piano, op. 19 by Rachmaninov, Ancona, 17 March 2016.

“Silvia Chiesa at the cello and Maurizio Baglini at the piano: two really extraordinary artists, who were able to challenge themselves with great skill and immediate communication [...]” **Fabio Brisighelli, Corriere Adriatico, 21 March 2016.**

ACCADEMIA NAZIONALE DI SANTA CECILIA - PARCO DELLA MUSICA / Maurizio Baglini, Silvia Chiesa, Sonata n. 1 in E minor, op. 38 by Brahms, Sonata op. 65 by Britten, 150 Decibel by Campogrande, Sonata in G minor, op. 19 by Rachmaninov, Rome, 11 March 2016.

“A firm duo, experienced in a combination of smart complicity, and also capable, for the affinity that guides its breath, of executive adventures and unusual outbursts”. **Francesco Arturo Saponaro, Classic Voice, May 2016**

“Another couple in music and life, by now in the limelight for mastery and unity of intents (...) a wellassembled, very intriguing and with daring technical peaks repertoire (...) a unique, consistent and convincing thought (...) well-deserved applauses, two encores (which lead to almost two hours of music played) and the certainty of having met another duo with whom to be moved and rejoiced”. **Mario Leone, Ilcorrieremusicale.it, 12 March 2016**

FESTIVAL VIOTTI - TEATRO CIVICO / Maurizio Baglini, Silvia Chiesa, music by Rachmaninov, Vercelli, 05 February 2016.

“[...] the mastery of Baglini in accompanying the soloist, in the most “intimate” pieces of the first part of the concert, with a touch delicacy, that refines the themes and the harmonic structures with adamantine transparency, or perfectly captures the right quality of the sound”. **Bruno Busca, CorriereBit, 06 February 2016**

AUDITORIUM / Maurizio Baglini, Choir of the "Verdi", *Symphony n.9 in D minor, op.125 by Beethoven/Liszt, Milan, 04 February 2016.*

"Beyond the "athletic" endurance of the performer, the pure mechanism, the excellent memory that is necessary to keep the 208 pages of the score in mind without problems, we must not underestimate the cultural skills, the ability of a phrasing that must resolutely adapt to the varied expressive situations contained in the Ninth. All requirements firmly in possession by our pianist. [...] Instrumentalist with a steel temperament [...] Baglini creates an enchanting phrasing [...]". *Alfredo Di Pietro, Non Solo Audiofili, 05 February 2016*

"(Baglini) has hit the target succeeding, thanks to his transcendental technique, to the measured, delicate and incisive in the right moments touch, and to the correct use of the resonance pedal, in obtaining an excellent and exhaustive interpretation". *Cesare Guzzardella, CorriereBit, 05 February 2016*

TEATRO PONCHIELLI / Maurizio Baglini, Gabriele Pieranunzi and the Strings of Teatro San Carlo, *Concerto in A Major by W.A. Mozart, Double Concerto for Violin and Piano by Mendelssohn, Cremona, 01 February 2016.*

"Wonderful is the pianism expressed by Baglini in Mozart's Concerto in A Major, simple and refined at the same time, a right 'actualisation' of the eighteenth-century Concerto with the modern Fazioli grand piano, through a sober but significant use of the resonance pedal therefore without philological pretensions but rather with the healthy intent of 'making music' [...] Baglini and Pieranunzi (in the double Concerto for violin and piano by Mendelssohn) have engaged a skill competition playing at high speeds and solving gymnastic virtuosity passages up to the applause of the public ". *Roberto Codazzi, La Provincia di Cremona, 02 February 2016*

EXHIBITION OF BOLOGNA / Maurizio Baglini, *Homage to David Bowie, Bologna, 28 January 2016.*

"Touching". *Massimo Mattioli, Artribune, 31 January 2016*

TEATRO COMUNALE G. VERDI / Maurizio Baglini, Silvia Chiesa, Turin Philharmonic Orchestra conducted by Tito Ceccherini, *Filigrane Bachiane for piano and beaten strings by Corghi, Le Tombeau de Couperin by Ravel, Ricercare from The Musical Offering by Bach-Webern, "... tra la Carne e il Cielo" by Corghi (absolute premiere), Pordenone, 02 November 2015.*

"Always excellent". *Paolo Locatelli, OperaClick, 06 November 2015*

FESTIVAL NUITS ROMANTIQUES / Maurizio Baglini, Silvia Chiesa, Aix-Les-Bains, 02 October 2015

"The two Italian virtuosos Silvia Chiesa and Maurizio Baglini offered a masterful concert [...] The audience, as if fascinated, had nothing else to do but let itself be led by hand through the Russian music of the composers Miaskovsky, Mussorgsky and Shostakovich [...] the two artists discovered and rediscovered

these three masterpieces and transmitted many emotions. The musical walk through Shostakovich and his compatriots gave the idea of a re-enactment thanks to the interpretation of the invited musicians: it all resulted in the full satisfaction of assiduous spectators of this great romantic event in the spa town." **LE DAUPHINÉ LIBÉRÉ, 05 October 2015**

FORUM FONDAZIONE BERTARELLI / Maurizio Baglini, Silvia Chiesa, Chamber Orchestra, Winds of Parma conducted by Claudio Paradiso, *Hommage à l'ami Papageno for piano and winds by Françaix, Frammenti: new version for cello, piano and winds (taken from the soundtracks of the film The Prince's Manuscript by Roberto Andò) by Betta, Concerto for cello and winds by Gulda, Poggi del Sasso, 30 July 2015.*

"The cellist Silvia Chiesa and the pianist Maurizio Baglini, artistic director and founder of the festival, enhance with their profound intellectual commitment and elegant gesture the poetic accents and the subtle dramatic tension that runs through the extraordinary score in a performance joyfully approved by the careful public that crowd the majestic Forum. [...] Great mastery, elegance of accents and magnificent phrasing nuances". *Paolo Eustachi, Colonne Sonore, 03 August 2015*

TEATRO COMUNALE VERDI / Maurizio Baglini , *Variations on a theme by Bach by Liszt and Variations and Fugue on a theme by Haendel op. 24 by Brahms, Pordenone, 21 January 2015*

"a very intense performance [...], Baglini proved his powerful interpretive and expressive ability". *Valentina Silvestrini, Il Gazzettino, 23 January 2015*

TEATRO COMUNALE VERDI / Maurizio Baglini, *Presentation of the CD "Pictures at an exhibition and all other piano works" Mussorgsky/Baglini, Pordenone, 21 December 2014.*

"Maniacal care of the phrasing and disruptive timbral contraposition". *Alberto Massarotto, Classic Voice, February 2015*

SOCIETA' DEI CONCERTI / Maurizio Baglini, *Sonate K466, K162 e K460 by Scarlatti, Chaconne by Bach-Busoni, The Grandes études de Paganini, Après une lecture de Dante, Dante Sonata by Liszt, Conservatorio of Milan, 03 December 2014.*

"A discourse developed with a stringent logic from the beginning to the end of the recital, in a single great expressive period [...] the virtuosity of those who dare a step beyond the usual, using the technique to shape the interpretation [...] A new dimension of the sound that becomes [...] the primary vehicle of expression. *Luca Segalla, Musica, February 2015*

POLISH BALTIC PHILHARMONIC / Maurizio Baglini and Silvia Chiesa, *Piano Concerto n.2, op.22 and Cello Concerto n.1, op.33 by Camille Saint-Saëns and Symphony in D minor by César Franck, Gdańsk, 11 September 2014*

"The piano concerto in G minor by Saint-Saens in Baglini's interpretation sparkled with various colours [...] an excellent professionalism and musical imagination [...] an extraordinary lightness". *Aleksandra Andrearczyk, Ruch Muzy Czny, 01 October 2014*

SAGRA MALATESTIANA 2014 / Maurizio Baglini and Silvia Chiesa, *Marathon dedicated to Charles Koechlin, Rimini, Teatro degli Atti, 23 September 2014*

"A perfect performance [...] great attention to the sound and the details, even the smallest ones, being able to draw precious timbric nuances from the piano and enhancing the numerous oriental suggestions". *Giulia Vannoni, La Voce di Romagna, 28 September 2014*

AMIATA PIANO FESTIVAL 2014 / Maurizio Baglini and Silvia Chiesa, *Suite for cello and piano by Gianluca Cascioli, Poggi del Sasso, Sala Musica ColleMassari, 26 July 2014*

"An impeccable and intense interpretation". *Luca Segalla, Musica, 20 August 2014*

VIOTTI FESTIVAL / Piano Concerto n.20, in D minor KV 466, Mozart / Teatro Civico - Vercelli, 24 May 2014

"The first performance of Maurizio Baglini at Viotti Festival was truly triumphant. [...] not only difficult, but almost sensationalistic passages. [...] technical virtuositities that start calmly and eventually melt into agitated and exuberant rhythms, also figurative." *Rita Francios, La Sesia, 27 May 2014*

ASSOCIAZIONE VENEZZE ROVIGO / Beethoven Sonatas: n. 6 in F major op. 10 n. 2, n. 14 in C sharp minor op. 27 n. 2 ("Moonlight Sonata"), n. 21 in C major op. 53 ("Waldstein") and n. 23 in F minor op. 57 ("Appassionata") / Accademia dei Concordi - Rovigo, 23 March 2014

"[...] a forceful performance yet careful to chisel every detail". *Nicoletta Confalone, RovigoOggi.it, 24 March 2014*

SOCIETA' DEL QUARTETTO / Sonata n°2 for cello and piano op.58 by Mendelssohn, Arpeggione Sonata in A minor D 821 by Schubert, Sonata for cello and piano in G minor op.19 by Rachmaninov / Auditorium of Piazza della Libertà - Bergamo, 24 February 2014

"Silvia Chiesa and Maurizio Baglini offered a concert of strong interest [...]. Silvia Chiesa has a rounded and intense, generous and decisively thrown, full of energy sound: her phrases were painted with intensity and natural flow. Baglini seemed to us to be careful to integrate in the best way his partner's traits, tempering the intensity of an often imperious and dense writing, almost "orchestral", that requires skills [...]. Always careful [...] not to overwhelm the melodic prominence of the string instrument, with accurate expertise in the sound control". *Bernardino Zappa, L'Eco di Bergamo, 02 March 2014*

INTERNATIONAL HOLOCAUST REMEMBRANCE DAY/Quintet for piano and strings in C major by Guido Alberto Fano, Verklärte Nacht (Transfigured night) by Arnold Schönberg, / Teatro Comunale Giuseppe Verdi Pordenone, 27 January 2014

“The delicacy of Baglini’s piano [...] a soft and captivating sound, always focused and rounded in every dynamic nuance”. *Paolo Locatelli, OperaClick.com, 30 January 2014*

“Baglini fully supported the airiness, the colour variety and the intimate energy of the complex piano part, always rendered with remarkable flexibility”. *Claudio Bolzan, Musica.com, 07 February 2014*

D'ANNUNZIO FESTIVAL / "Images", first and second series, by Debussy, "Carnaval" op.9 by Schumann / Auditorium San Barnaba, Brescia, 16 October 2013

“An interesting project directed to bring the audience closer to the music. [...] a good experiment, not easy however, that didn’t distract from the excellent interpretations of Maurizio Baglini: refined as well as free and very sensitive in Debussy, elegant and modern, but rich of impulses in Schumann. Long applause and for encore a Sonata by Domenico Scarlatti.” *Fulvia Conter, Giornale di Brescia, 18 October 2013*

CONCERT SEASON PIANOECHOS 2013 / Images by Debussy, Carneval by Schumann/ Lu Monferrato, 14 September 2013

“Really appreciated the concert of the [...] talented pianist.[...] Highlighted at the same time the eclecticism of the pianist and the versatility of the instrument”. *Massimiliano Francia, Il Monferrato, 13 September 2013*

AMIATA PIANO FESTIVAL 2013 / Music by Liszt, Verdi, Wagner / Church of St. Agostine, Montalcino, 25 July 2013

“The very generous acoustic of the Church of St. Agostine conferred to Baglini’s Fazioli grand piano solemn and organistic sonorities, enhancing its bass sounds in a page full of Late Romantic mysticism. [...]. To complete the Verdi-Wagnerian homage of the inaugural evening there were a rare transcription for piano and string quartet of the “Idyll of Sigfried” by Wagner and the famous Lisztian paraphrase on “Miserere” from “Verdi’s “Trovatore”, in which Baglini showed, once again, that he is not only a virtuoso of technique but above all a virtuoso of timbre, capable of highlighting, as rarely happens, the multiple levels of the lisztian musical structure.” *Luca Segalla, Rivista Musica*

OPEN CERIMONY AMIATA PIANO FESTIVAL / “Musica à la carte”, Poggi del Sasso (Grosseto), Sala Musica Collemassari, 27 June 2013

“Follow the last movement of Beethoven’s Sonata op. 69, with orchestral intentions well supported by Baglini’s interpretation, to reach the Allegro Vivace and the Allegro appassionato of op. 99 by Brahms. Extremely rapid rhythm, relentless groove that push forward the cello of Silvia Chiesa in a crescendo worthy of applause [...]. Convincing reading [...] impeccable technical execution”. *Cecilia Malatesta, Ilcorrieremusicale.it, 2 July 2013*

SOCIETA' FILARMONICA OF ROVERETO/ Schubert ("Arpeggione), Mendelssohn, Rachmaninov (op.19) / Rovereto, Sala Filarmonica, 22 February 2013

"The multiple shades of the Mendelssohnian fresco were well laid out in the concert opening by the cellist Silvia Chiesa and the pianist Maurizio Baglini, a close-knit and experienced duo [...] Composure and precision characterise the approach of the performances, especially the "Arpeggione" by Schubert [...] the interpretation of the duo focused extensively on the details, emphasising the colours [...] A cello much more free in the Sonata op.19 by Sergej Rachmaninov, score that in this case reserves the piano a primary solo role: impeccable and enthralling Maurizio Baglini, able to easily dominate the powerful chord falls and the agitated succession of notes. The execution of the duo has delivered intelligibility and clarity from a largedensity score." *Emilia Campagna, L'Adige, 26 February 2013*

SOCIETA' DEI CONCERTI OF MILAN / Symphony n.9 by Beethoven-Liszt / Milan, Conservatorio, Sala Verdi, 28 November 2012

"The thirty-seven Maurizio Baglini does not lack the makings of a virtuoso: he often performs the studies of Chopin and Liszt in recital, he tests himself with the Bachian transcriptions by Busoni, he has in his repertoire the great late-romantic concertos. Without having the physical structure of famous past Lisztians as Lazar Berman (but his hands are quite big) he manages to obtain impressive fortissimo, achieving on the other hand an extreme clarity in fast passages and finding very smooth sonorities in pianissimo: he has the virtuosity of an authentic interpreter and not simply of a the good pianist ". *Luca Segalla, Musica, 28 November 2012*

"Baglini moves with the authority of who knows exactly where to direct his uncommon qualities of pianist and interpreter, sits at the keyboard not afraid of the huge task that is about to face, unveils to those who listen to him the secrets of the transcendental art of the Lisztian transcription ". *Luca Chierici, Il Corriere Musicale, 1 December 2012*

CONCERT SEASON DESENZANO/ Schumann ("Papillons" op. 2), Liszt ("Sonnets" 47, 104, 123) / Desenzano, Auditorium Celesti, 4 November 2012

"A dry, stamped pianistic sound, that of Baglini, supported by an impressive oratorical power". *Enrico Raggi, Giornale di Brescia, 6 november 2012*

PIANO CHAMBER MUSIC FESTIVAL OF TRIESTE/ "The Art of Variation" (Beethoven, Busoni, Mozart, Brahms) / Trieste, Teatro Verdi, 1 October 2012

"Perfect from all points of view the interpretation of Baglini, who was long applauded by the large audience of the foyer of the Verdi". *Alberto Godas, Circuito Musicale, 3 October 2012*

AMIATA PIANO FESTIVAL/ Homage to Debussy / Cantina of Collemassari, 1 September 2012

"The success of the duo is excellent: Baglini proves immediately to be able to go beyond the mere accompaniment in a dialogue with the cello singing, that remains the true protagonist of this sonata. In

particular, the technical mastery of Silvia Chiesa stands out, combined with her musical intelligence, allowing her to dominate all the difficult "serenade". *Manuel Rossi, Operaclick, 26 September 2012*

CONCERT SEASON OF CREMONA/ *Symphony n. 9 by Beethoven-Liszt / Cremona, Teatro Ponchielli, 28 January 2012*

"A Formula 1 that allowed Baglini to perceive every nuance, every detail of the intricate Beethovenian orchestral writing, applied to the keyboard without the music having lost its essence." *Roberto Codazzi, La Provincia di Cremona, 29 January 2012*

INAUGURATION CONCERTS OF THE QUIRINALE / *Brahms and Rachmaninov / Rome, Cappella Paolina, 2 October 2011*

"It emerged not only the substance and the personality of the performers, widely at ease in every fold between pages of this weight, but also a subtle interpretative flexibility, which was able to model each work in its own most proper dimension [...]. Elegant balance of the two instruments." *Francesco Arturo Saponaro, Amadeus, February 2012*

"The wide and vigorous bow of Silvia Chiesa can be lyrical, almost sensual: it renders a romantic Brahms, and Maurizio Baglini acts as a shoulder with a lightness in the like breath touch, reaching peaks of lyricism, but he is a magician who plays with the instrument". *Franco Soda, Giornale della Musica, 7 January 2012*