

## CD DECCA SCARLATTI: IN TEMPO DI DANZA

"Maurizio Baglini chooses the showy extravagance of the bright and sunny colours of a joyful Tiepolo."

**Michel Laizé, *Diapason*, December 2014**

"Here Baglini is really very good: because, working in subtraction on the objectively booming dynamics of the piano compared to the tinkling of the harpsichord, he follows the Scarlattian sign step by step and leaves his magic fingers unrestrainedly. Clarity and speed even in the most sophisticated pianissimo are perfect. [...] Very impressive Sonata K460."

**Nicoletta Sguben, *Amadeus*, October 2014**

"Maurizio Baglini, virtuoso, now lets the hidden harpsichord emerge, now the organ, now the inevitable game of hunting, now the strict counterpoint. Appreciated the tenacity of the trills, which become structural. Appreciated the comparison with Michelangeli, on the CD's penultimate lap: the famous K380 - different - holds the challenge."

**Carla Moreni, *Il Sole 24 Ore*, July 2014**

"His Scarlatti would seem to have its roots not in the sound of the harpsichord (that is today unquestionably preferred for such ancient music) or in that of the "contemporary" piano (that is the one that plays baroque music with a certain stylistic awareness) but in a "mythical", mysterious, veiled, in some ways out of time piano, which makes us think of the first baroque inroads by Myra Hess and Clara Haskil but without any regrets, rather discovering in that seductive manner new expressive suggestions."

**Carlo Fiore, *CriticiMusicali.it*, July 2014**

"[...] sure instrumental control and clarity of the musical vision, well measurable by the continuous tenseness of each subterranean string as well as by the mobility, never pleased, of the articulation."

**Gian Paolo Minardi, *ClassicVoice*, May 2014 (grade ☆☆☆☆)**

"The Fazioli's power and resonance are shocking in these masterfully played pages. The sound is thick, the style rather emphatic [...] A superb way of playing in the pearly, a sense of the cantabile and of the construction [...] And, as a consequence of the use of such a beautiful instrument, a real party of timbres and colours for the glory of Fazioli."

**Stéphane Friédérich, *Classica*, May 2014**

"It's a warm, pompous, hypervitaminic Scarlatti, with choices of ancient rubato, extreme care and dilatation of not few details. A proof certainly outstanding for Baglini, who goes to place himself right next to the fundamental 80's readings of Scarlatti by Maria Tipo [...]"  
**Alberto Spano, *Filarmonica Magazine*, April 2014**

"A lively and robust sound, innervated by a fantastic rhythmic verve and put in perfect focus by a recording of excellent technical quality [...] A substantial sound, stripped of the excesses, far from the nineteenth-century seductions as well as the subtle sound and the metallic hints in which the pianists, especially in the past, identified the ideal sound of the harpsichord [...] Speed is always in proportion to the idea of dance, with the possibility of introducing [...] those small subtleties and rhythmic irregularities [...] that make his interpretations particularly attractive."

**Luca Segalla, *Musica*, May 2014 (grade ☆☆☆☆☆)**

"[...] a wonderful record, with a noteworthy sound recording."

**Angelo Formenti, *CDClassico.com*, February 2014 (chosen by the editorial staff as CD for the month of February 2014, grade ☆☆☆☆☆)**

"Absorbing and fleeting miniatures, very audacious, aimed at capturing, in spite of a formal structure without surprises, all the possible expressive solutions. [...] admirable audacity."

**Elide Bergamaschi, *Il Cittadino*, March 2014**

"Convincing interpretations for appropriate timbric and stylistic solutions, supported by a first-rate technique and musicality."

**Dino Gatti, *La Cittadella*, March 2014**

"Virtuosic"

**Angelo Foletto, *Repubblica*, March 2014**

"Maurizio Baglini deals with these sonatas with meticulous awareness of the interpretative subtleties that they require, [...] he explores the rhythmic-melodic variety, [...] accurate work of sound engraving [...] a clear, luminous touch. [...] And through the hands of Maurizio Baglini it really seems to us to touch, with our hands, this dancing Spain."

**Paola Parri, *PianoSolo*, February 2014**

"The encounter between the boundless beauty of Scarlatti's sonatas and the skillful art of the Pisan pianist offer the listener an experience of unique truth and beauty. [...] A pleasure."

**Mario Leone, *Tempi*, February 2014**

"[...] the record gives extraordinary flashes."

**Mario Raffaele Conti, *Oggi*, February 2014**

"[...] a virtuous and profound interpretation, never rhetorical [...] a reading that goes through virtuosity. For those who love classical music and dance, for those who want to start listening to it."

**Grazia Lissi, *L'Eco di Bergamo*, February 2014**

"One Sonata in particular, the one in D major, [...] has a light, a magic, a breath, an articulation, a weave, a sound I would say hypnotic [...] A stunning performance [...] ] Here Baglini is supreme."

**Nazzareno Carusi, *Liberio*, February 2014**

"[...] an immense corpus of pieces committed to the harpsicord."

**Luigi Fertonani, *Bresciaoggi*, February 2014**