

Gabriele Baldocchi

Biography

Gabriele Baldocchi's unique style, visionary programming and versatile artistic personality have garnered him worldwide critical acclaim and a wide following on the world stage.

Jed Distler, writing for Gramophone, has hailed Gabriele Baldocchi as a "pianist of formidable capabilities." Baldocchi's career has seen him grace the stages of prestigious venues such as the Tonhalle in Zurich, the Musikverein in Vienna, the Teatro Colon in Buenos Aires, the Auditorio Nacional in Madrid, the Palau de la Musica in Barcelona, the Ceramic Crystal Hall in Seoul, the Sala Verdi in Milan, the Teatro Ghione in Rome, the Teatro Rossetti in Trieste, the Teatro Ponchielli in Cremona, the Parnassos Hall in Athens, and the Teatro Lirico in Cagliari.

A fervent advocate for live classical improvisation, Gabriele has pioneered innovative events that tastefully blur the boundaries between genres and styles. His discography boasts notable successes, including a live recital with Martha Argerich, the complete works of Nino Rota for piano and violin, and piano and viola with Marco Fornaciari, the complete Ballades and Impromptus by Chopin, Respighi's works for piano duo with Federico Caramiello, and the complete Beethoven Symphonies in Liszt's piano transcriptions. His collaboration with Asaf Avidan on the album "In a Box III" features videos currently being released.

Gabriele's album "Sheer Piano Attack," where he reimagines Queen's repertoire as if played by Liszt, gained significant success after promotion by the rock band Queen across all their media platforms. His performances are regularly broadcast on international TV and radio, and he was the subject of a highly successful documentary produced by "Sky Classica."

His numerous collaborations include several tours as a stable piano duo with the legendary Martha Argerich, compositions with Genesis founder Anthony Phillips, acoustic arrangements of Asaf Avidan hits, and live performances with Michele Placido and Amanda Sandrelli.

Baldocchi began performing publicly at the age of nine, earning awards in numerous piano competitions, including the Casagrande in Italy and the Martha Argerich Competition in Buenos Aires. After studying in Imola with Franco Scala, he furthered his education at the International Piano Foundation "Theo and Petra Lieven" in Cadenabbia with masters such as William Grant Naboré, Leon Fleisher, Alicia De Larrocha, Dmitri Bashkirov, Fou Ts'ong, Charles Rosen, Andreas Staier, and Claude Frank, and completed his studies at the Accademia di Santa Cecilia in Rome under Sergio Perticaroli.

As a highly active educator and communicator, he serves as a professor at the Trinity Laban Conservatoire of Music in London, is the founder and director of the London Piano Centre and the Milton Keynes Music Academy, and frequently gives masterclasses at some of the most esteemed universities and academies worldwide.

His album "Ageless," produced by The Cage Records and distributed by Audioglobe, showcases a collection of musical portraits that Baldocchi has created and composed, adding a new chapter to his artistic evolution as he embraces the role of composer after a career as a performer and interpreter.

Website: www.gabrielebaldocchi.com

Selected Reviews

Gramophone

"A pianist of formidable capabilities" – Jed Distler

Musicweb International

"His solutions to the substantial timbral difficulties arising from the transference of orchestra - especially Beethoven's - to piano range from the inspired to the miraculous" – Byzantion

Classics Today

"Gabriele Baldocci's superb performances of the First and Sixth augur well for his projected cycle of all nine. Although his care with voicings, balances, polyrhythms (notice the precise yet never rigid articulation of the 'Pastoral' first movement's constant two-against three patterns), and dynamics surely signify Baldocci's knowledge of the orchestral originals, a high pianistic culture informs his tasteful rubatos and his elegant, lean, and well modulated sonority" – Jed Distler

Codalarío

"Baldocci showed a flawless control of the needs of Liszt's score, as well as a vigorous sound which allowed him to easily fill the hall. Like Argerich's, Baldocci possesses a temperamental and impetuous style, a quality that in the 'Salve Maria de Jerusalem' translated into an emotive and beautiful interpretation, absolutely faithful to the plethora of colours, dynamics and texture that the score offers" – Xavier Borja Bucar