

IL MESSAGGERO VENETO 20 febbraio 2008

SIMONE PEDRONI, AN UNFORGETTABLE RECITAL

Interpretations of Chopin and Liszt at Gorizia for the Lipizer.

A great lesson in the piano art.

The recital of Simone Pedroni, the paramount pianist of 'I concerti della sera', the cultural initiative organized by the indefatigable Lipizer Associazione, is bound to leave a deep memory in the large audience of Gorizia, an audience at first rather distant but then gradually more and more involved as they understood and penetrated the peaks of interpretation proposed by this artist of world wide reputation.

The piedmontese pianist, not yet forty-year-old, is no more the pupil of maestro Piero Rattalino under whose guide he graduated at Milan with an honourable mention, or of Lazar Berman or of Franco Scala who led him, one of the first, to achieve the Master Degree at Imola. Simone Pedroni is no more the twenty-four-year-old Gold Medalist of the renowned American Van Cliburn Competition.

Pedroni is now an artist in his full maturity, acclaimed in the major music temples of the world, with a vast and of high cultural value repertoire that ranges from Bach's Goldberg Variations to the music of Hindemith and of Arvo Part.... and yet something of the young artist of talent, candidly in love with his piano and with the great masters of the past and of the present, has remained in his attitude, in his expressiveness, in the elegant and amiable movements of his well-balanced and intense interpretations of Chopin and of Liszt here at Gorizia.

The recital, entirely Chopin dedicated in the first part, evolved gradually parting with discretion and in the absolute respect of the text, from the two Polonaises op. 40 toward the peaks of neoclassical amazing beauty of the two Nocturnes op. 48 and the visionary suggestion of the Polonaise-Fantaisie op.61.

Avoiding the temptation of an easy rubato and constantly in search of equilibrium, the technical solution is achieved in a perfect interior enchantment, now and the underlined by the right hand gently moving in the air almost in an attempt of giving spiritual lightness to the engraved in nostalgia song of the Polish composer.

The interpretation of Pedroni shed a fresh light even on the well renowned Polonaise op. 53, usually rendered in the boldest and most adventurous piano performances.

The balance, the wisdom, the depth of this pianist, who is always aware of his high cultural and moral mission, enabled him to give a new reading of Franz Liszt too in the transcriptions of seven songs-masterpieces of Schubert and in the paraphrase of Verdi's Rigoletto. The performance he offered aimed at softening the most histrionic appetites of Liszt emphasizing, in spite of virtuosity often extremely arduous to render at a technical level, the profound historical awareness of the Hungarian composer and the love for music of the unfortunate Viennese musician: a performance of clear truth and transparent sound.

A gloomy and vibrating Mazurka by Chopin, offered as en encore, was the conclusion of an unforgettable concert that, like in one-breath flight, ended too rapidly.

David Giovanni Leonardi

IL GAZZETTINO

THE CONTEMPLATIONS OF SIMONE

A performance reminiscent of his Maestro

The bold entry of the universally celebrated Polonaise op.40 n. 1 started the Chopin - dedicated first part of Simone Pedroni's recital for the "Rodolfo Lipizer Associazione" at the Auditorium of Gorizia.

The pianist of Novara continued his performance with a less visited repertoire to conclude with another very popular work, the Polonaise op. 53, proving his great capability of evoking visions of tragic emotional force as well as suggestive of contemplative enchantment.

Perfect was the interpretation of the Nocturnes 1 and 2 op. 48: enthralling the ending, reminiscent of the art of Pedroni's maestro Lazar Berman.

The interpretation was a vigorous exposition of the theme of epic power and an eloquent cantabile in the lyrical spellbinding passage, admirable balance between harmonic subtleties and sudden rhythmic bursts, without, anyway, excessive emphasis on radical contrasts.

Simone Pedroni made an only - composer choice for the second part of the recital too, dedicated to Liszt in his 'transcriptions' and his paraphrase of Verdi.

The dramatic structure of the programme with its alternances of poetry and timbre was a display of the sublime technique of Pedroni, confirmed by the many international prizes he was awarded, among which the Van Cliburn. The repertoire chosen did not comprise the most acrobatic pieces of the Hungarian composer but was oriented to render the delicacy of the 'transcriptions' (seven Lieder from Schubert) even if in the finale, like in a firework, the paraphrase of Rigoletto gave the chance for a dramatic show off of virtuosity with a feverish hail of notes and flights.

Lengthy and warm cheering from a large audience that was compensated with an encore from Chopin's repertoire.

Silvio Montaguti

CRONACA DI GORIZIA

PEDRONI, A SUCCESSFUL CONCERT

Applause for the performance of the pianist at the Auditorium

When after a concert you feel a sense of joy in your heart, it means that the performance has fulfilled your expectations. That happened last Friday, February 15, at the Auditorium in Via Roma, with Simone Pedroni, the internationally well-known pianist, as the protagonist of the soirée. His reputation is due to the brilliant successes in international competitions such as the Arthur Rubinstein Competition in Tel Aviv, the Queen Sonja in Oslo, and the Van Cliburn in Texas Fort Worth. The first part was entirely dedicated to Chopin, a composer who gives to an interpreter the possibility of expressing himself at his best. In fact Pedroni, both in the Polonaises and in the Nocturnes, raised the enthusiasm and the participation of the audience certainly with the precision of the touch but above all with the intense sensitivity shown in the interpretation of the highly lyrical passages. In the second part the demanding "transcriptions" that Liszt elaborated on

Schubert's "Lieder" and on Verdi's "Rigoletto", have been interpreted with extraordinary virtuosity and deeply felt melodic passages by the young artist who has once again confirmed his artistic maturity.

Lengthy and warm applause asking for an encore: a Mazurka by Chopin.

IL PICCOLO

PEDRONI REVEALS AN UNKNOWN CHOPIN

The audience gathered for the eighth meeting of the Lipizer concert season

The cultural Lipizer Associazione invited Simone Pedroni to perform in the Auditorium of Via Roma. His curriculum is quite respectable: Gold Medal at the Van Cliburn Competition in 1993, concerts at

La Scala, at the Carnegie Hall of New York and a soloist with important orchestras conducted by Menhuin, Spivakov, Mehta, Steinberg, Chailly.

If the interpreter is but the medium between the sensibility of the composer and the sensibility of those who listen, if the interpreter's aim is to re-create the work of art every time he plays, Pedroni unquestionably belongs to the very limited number of great interpreters both for his overwhelming capability of communication and for the joy of playing that flows from his soul.

Dressed up in a modern fashion, with a black handkerchief after Michelangeli style to wipe his forehead, he, almost in a trance, rendered both the powerful and manly Chopin of the Polonaises op. 40 and the intimist Chopin of the Nocturnes op. 48; and then the great performance of the universally celebrated Polonaise op. 53 which confirmed an interpretation of outstanding personality.

Identical appreciation for the second part of the concert: seven Lieder by Schubert in the transcriptions of Liszt and then the conclusion with the paraphrase of Verdi's Rigoletto.

Alex Pessotto