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FABIO VERNIZZI

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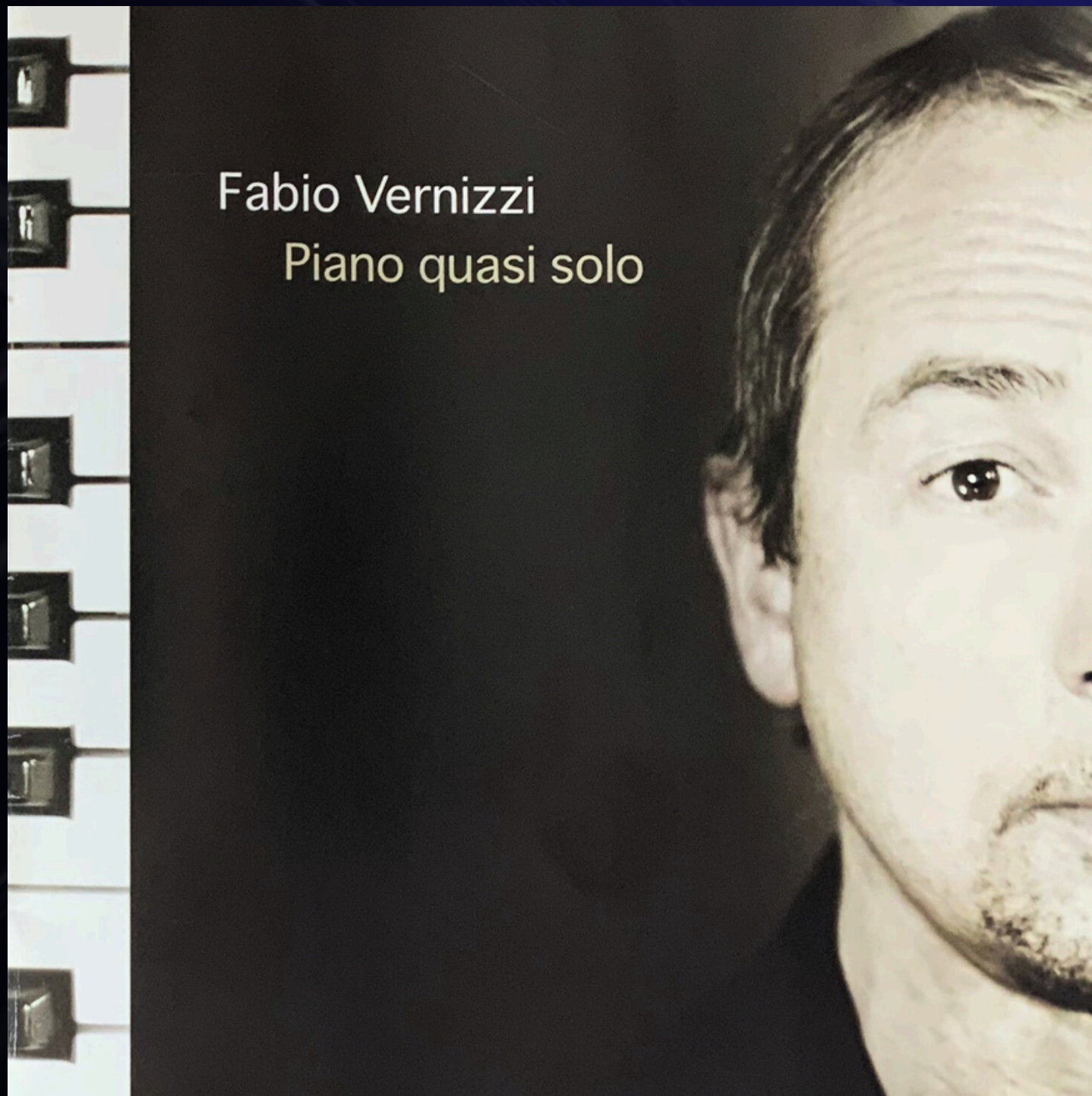
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["Piano quasi solo" - Fabio Vernizzi](#)



["Maya" ed "Infantile" - Fabio Vernizzi](#)



# FABIO VERNIZZI

## PIANO SOLO



A journey through original songs structured in forms close to cultured music but rich in improvisational "open", influenced by the African-American and South American language.

A modern and "global" language as it has been advocated by specialists in the field. Through the various pieces Fabio tells musical anecdotes and stories of real life and rediscovers the figure of the instrumentalist composer, a figure that was gradually lost during the last century.

Until the beginning of the 20th century, the great pianists who performed in Europe offered programs based on works of their own composition; attending a concert therefore meant entering into deep contact with the thought and scenarios built and proposed by the same instrumentalist in flesh and blood, and at the very moment in which they were performed.

To mention a few names: L. Van Beethoven, F. Schubert, F. Listz, F. Chopin, F. Mendelssohn, Clara and Robert Schumann, Brahms, Debussy, Scriabin and many others were considered great masters of the keyboards; history would then consecrate them in the role of absolute masters of composition.

Composition, then, also included for all the masters a recurring practice of improvisation: unique moments in which the extemporaneousness of gesture, sound, musical thought built new expressive scenarios within and beyond the written page.

In the 20th century, a greater attention to "performance" and virtuosity, (not only in the piano field) combined with conservatory study plans that were increasingly attentive to reading and technique, meant that the tradition of the instrumentalist and improviser composer was lost (a practice, the latter, taken over by the world of jazz) and that, in fact, the figure of the interpreter was born.

Today, in the billboards of festivals (especially classical) it is almost impossible to find an author who performs proposing his own musical thought, in the face of already widely spread programs, reinterpreted by highly trained musicians. A certain creative "static" that permeates the world of music is also due to this abandoned tradition, a tradition that Fabio would like to encourage and bring to new life.

# FABIO VERNIZZI



After a diploma in "Piano" under the guidance of Vera Favalaro and Ermino Polidori, he perfected himself with Lidia Arcuri and Massimiliano Damerini. The result is a concert activity in the field of classical music.

Always fascinated by improvised music and the African-American language, he graduated in "Jazz Music" with Piero Leveratto. He deepened the jazz language by studying with Riccardi Zegna, Franco D'Andrea with whom he also deepened arrangement and orchestration techniques.

This multiple training leads him to deal with various artistic fields with the common matrix of improvisation and contamination between genres, feeling today music as the result of the interactions of cultures.

Thanks to the release of his first solo album (Maya – Splasc(h) Records) he received various nominations as "best emerging Italian talent" on the national referendum "Top Jazz" and received the "Jazzlighthouse" award as best jazz album by a Ligurian artist 2005. This was followed by a concert activity that led him to perform in Tokyo, Rio de Janeiro, Athens, Paris, Brussels, Dakar, Moscow and other capitals.

With his formations (Maya Quartet, Dudà, Vernizzi Trio) or in "Piano solo" he is invited to propose his music in Italian and foreign festivals as well as in traditional clubs. To name a few: "New Morning" in Paris, "Blue Note" in Milan, "European Poetry Festival" Tokyo 2005, "Voix Vive" Sete 2010, "European Voices" Vienna 2008, "Un ponte poetico-musicale" Rio de Janeiro 2006, "La Liguria a Bruxelles" Brussels 2005.

Thanks to this versatility, he is called upon to collaborate with artists from multiple musical fields ranging from contemporary classical music to Jazz, to Folk music. He then collaborates on record or in "live performance" with Andy Sheppard, Tullio De Piscopo, Nicola Stilo, Antonella Ruggiero, Tony Esposito, Attilio Zanchi, Felice Reggino, Aldo Zunino, Bobby Dhuram, Gianni Branca, Danila Satragno, Eileina Williams, Armando Corsi, Mario Arcari, Bruno Lauzi, Chieftains, Hiperyon ensemble, Birkin tree and many other artists in the jazz, folk, pop and classical fields.

He collaborates with the Teatro Stabile di Genova as a musician, arranger or composer in various productions: "Io storpio di Inishmaan" 2000, "Billie de Kid" 2007, "Mama Afrika" 2010.

He collaborates with the "Sanremo Symphony Orchestra" as a pianist for the production "Vedrai vedrai" which includes a tour and the recording of a live CD.

In 2009 he took care of the music and arrangements, for the centenary of the Futurist Manifesto "Let's kill the moonlight": a European tour followed that led him to play in the Italian Cultural Institutes of Cologne, Lisbon, Madrid, Paris.

In 2009 he was also engaged as an arranger and pianist in the Teatro della Tosse production "Tutte le carte in regola per essere Piero", a show on the life of Piero Ciampi with Adolfo Margiotta on a text and direction by Giampiero Alloisio.

In 2010 he composed the music and arranged the CD "La marcia dell'ombra" interacting with the poems of the poet Claudio Pozzani. The CD, produced for CVT, is the first Italian "Slam" CD and enters the top places of the independent radio charts.

In the same year he was co-arranger, pianist and composer of some songs on the CD "Virginia" recorded with the "Birkin Tree" for Felmay Records. In the CD the Irish atmospheres typical of the band blend with improvised territories and jazz sounds. The CD, in addition to excellent reviews, earns the award of "Disco of the month" awarded to him by the "Giornale della Musica" and was presented live on RAI Radio 3 in the program "Il salotto della musica" and "Pantagruele".

In 2011 he was Artistic Director, composer, arranger and pianist of Roberta Alloisio's CD "Janua" with which he won the "Targa Tenco 2011" and the "Città di Loano" Award as the best traditional Italian record.

In 2014 he was engaged, replacing Russel Ferrante, in a tour with Andy Sheppard on sax. The tour was aimed at the presentation of the album "Lost in the jungle", recorded in Los Angeles with Bob Mintzer, Russel Ferrante and Jimmy Haslip of the "Yellow jackets". This was followed by the publication of a CD "Lost in the jungle – live in Taggia".

In the same year he released the solo piano album "Piano quasi solo" for the "Old mild recors" distributed by I.R.D. The album earns excellent reviews and follows an Italian tour "Piano quasi solo" of numerous dates in various theaters and traditional clubs.

In 2016 he began a collaboration with trumpeter Felice Reggio which saw him engaged in a series of concerts and programs such as "Chet sound", "Around the world, and "Essence".

In 2017 he arranged and composed for the CD "Days of future past" by the singer Claudia Sanguineti, a CD released for the "Jazz Daily" from which a series of concerts followed. At the same time he began a demanding collaboration with "Hiperyon ensemble" which led him to perform in various tours in Germany, France, Russia and Italy.

In the same year he won the II Absolute Prize in the "Fidelio International Composition Competition" with a piece selected from 263 works by 137 composers from 37 countries.

In 2021 he began a collaboration with Filippo Gambetta and Sergio Caputo in the "Maestrato" project in which the most traditional sounds blend with a modern jazz-style language. This resulted in the release of the album "Circo Carnevale" for Visage Music and a series of concerts in Europe with tours in Denmark and Finland. In 2023 "Wind Tales" was released, an orchestral work produced with "Dodocilune Records". A concert tour currently underway follows.

His activities as a pianist and composer also led him to record soundtracks for films, as in the case of "A different world is possible" film on the G8 directed by Mario Monicelli, Ettore Scola and other directors and to compose advertising jingles including the one for the American company "sunsweet" broadcast on a worldwide network.

For more details: [www.fabiovernizzi.com](http://www.fabiovernizzi.com)

## REVIEW EXCERPTS

# "MAYA" REVIEWS

*"Fabio's music is fresh and immediately thematic. His compositional world is a mix of Chopin-esque nocturnal scents and a few breezes of late Russian romanticism.*

*He is a young pianist in possession of an excellent spontaneous technique and a natural rhythmic immediacy that well support the complex harmonic, melodic and rhythmic development of his compositions.*

*If Jazz is also, as I always hope, synonymous with freedom of expression, Fabio's work is certainly a new personal way of producing alternative music to the Jazz of the Afro-American tradition already known to us." (Riccardo Zegna)*

*".. without a shadow of a doubt one of the best recording debuts of the year, in the field of "border jazz"; The value lies in the compositions that avoid the more or less abused trap of "disguised" standards, and instead seeks folkloric echoes from every corner of the planet, crepuscular finesses, overbearing arpeggiated rhythmic innervations .."*

*(Guido Festinese - "Wold Music")*

*".. the duo pieces, together with the three piano solos (the beautiful one of Notturmo) denote an uncommon maturity that goes beyond the usual ability of the young musicians of our jazz. Indeed, the definition of jazz is actually a bit narrow to a formation (and above all to a pianist) capable of looking at horizons a little broader .."*

*(Sergio Spada - "Suono")*

*“.. What transpires is a certain classical influence and an impressive technical preparation ..” (Enzo Boddi - “Musica Jazz”)*

*“.. The musical atmosphere that reigns in the nine stages of this sound journey is on the one hand dense with cultured references (sometimes overseen by an almost impressionistic aura) and remeditations of ethnic experiences. But on the other hand it preserves a confidence, an expressive warmth of great intensity and simplicity, all unrelated to labels. Like "Lilli", a strongly lyrical oasis (of brilliantly linear construction) exclusively piano. Therefore, contamination, happy impertinence in the encounter between languages, and the final result of a captivating and refined style ..”*

*(Giorgio De Martino - “Corriere Mercantile”)*

*“.. The talents are the right ones and the talent is not lacking in the songs that have strong mainstream flavors but also references to the classical repertoire, in some cases even wide-ranging openings that find in the use of the soprano sax a decidedly evocative vehicle is one of the products that demonstrates the good quality achieved by Italian jazz in recent times ..” (Antonello Mura - “Il Secolo XIX”)*

*“.. therefore, the potential of Fabio Vernizzi emerges in many, if not all, tracks, both as a composer and as a performer, who with Maya bursts onto the Italian jazz scene with musical modules made with personal taste and with surprising immediacy ..” (Laura Magnani - “All About Jazz”)*



## REVIEW EXCERPTS

# “PIANO QUASI SOLO” REVIEWS

*“.. Compositional coherence, a strong sense of rhythm, expressive fluidity and an always happy piano touch ..”*  
(Cerini – “Musica jazz”)

*“.. Fabio Vernizzi, Genoese, pianist, plays extraordinarily well and writes better ..”* (Guido Festinese – “Audioreview”)

*“.. An authentic monologue that never gets boring and that perfectly portrays the twists and turns and the various stages of life. A record with smooth tones and fresh and crystalline sounds, faithful to traditional jazz and at the same time very contemporary... The album constantly changes direction, painting with the notes very specific feelings... Mr. Vernizzi decisively imposes himself on the genre scene in Italy. Sparkling but with a veil of basic melancholy, Piano quasi solo is the ideal background for any situation. An evocative picture that has as its subject the life of each of us.”*  
(Francesca Marini - “Suono” – April 10, 2021)

*“Piano Quasi Solo” is the latest album by Fabio Vernizzi, produced by the Genoese pianist and composer himself, who through twelve tracks makes us experience his varied and rich sound universe, characterized by a skilful compositional inventiveness and an expressive and conscious piano technique ..”* (Stefano Duranti Poccetti - “Corriere dello spettacolo”)

## REVIEW EXCERPTS

# “WIND TALES” REVIEWS

*“.. In the album there is no jam-session atmosphere but, at the same time, sudden and wide gaps open in the sound parenchyma that tend to a calibrated, but free improvisation, while the creative wind of the ensemble, which blows in many directions, recalls countless stylistic elements that refer to a form of contemporary "third way" projected in search of an expressive and executive uniqueness (...) I go further, without lending my side to iconoclasm or blasphemy. There is a story that speaks of a hypothetical paradise in which angels when they are alone would play and listen to jazz, while when there is God nearby, they would devote themselves to classical music.*

*I am convinced that for the album in question even the Supremo would grant an exemption, accepting its fluid bivalence, while the classical background and professional career of Fabio Vernizzi, pianist and author of seven compositions out of eight, would become an indisputable guarantee. Wind Tales" by Fabio Vernizzi is a very fine-grained work, developed through the rotation of a composite ensemble of musicians, original in concept, structure and performance formula, net of stylistic features, genres and languages involved.” (Francesco Cataldo Verrina - “DoppioJazz” - November 11, 2023)*

*“.. Fabio Vernizzi is a pianist and composer who juggles with brilliant inventiveness and a skilful touch on the keyboard between classical fingering (and knowledge) and jazz improvisation, not disdaining various adventures of arrangement. This album represents, to date, his masterpiece, because the turned elegance of these compositions written for an ensemble of twenty-two musicians, a jazz group and a string orchestra with many Ligurian excellences, takes into account both the classical sonata-shaped writing procedures (with some development therefore), and the use of non-“canonical” jazz harmonies and pedals that leave magnificent spaces uncovered for moments of improvisation ..”*

*(Guido Festinese – “Audioreview” - February 2024)*

*“.. A clear and enjoyable musical language that tends towards abstraction from genres and time, in the thematic contents of the three works: a perspective that opens connections with historical figures and protagonists of a varied artistic universe. "Wind tales " by Fabio Vernizzi, a Ligurian pianist whose multidisciplinary propensity is known. There is a good part of the Ligurian jazz world among these notes, and, given the result, I can only be proud of it ..”*

*(Andrea Baroni - “Traccedijazz” - December 6, 2023)*

*“.. He is a pianist and composer. Classical musician, jazz, he has played with the great names of contemporary music, folk and pop, from Tullio De Piscopo to Antonella Ruggiero, from Tony Esposito, Armando Corsi, Mario Arcari to Bruno Lauzi, Chieftains and Birkin Tree. He is one of the most important Italian musicians and a pride of our Genoa. We are talking about Fabio Vernizzi, author and producer (together with Maurizio Bizzochetti) of Wind Tales, the third studio album under his name just released for the Dodicilune label. An album that is an enterprising journey between different sound worlds and cultures, a challenge in a rather bigory historical moment from a musical point of view (and not only) ..”*

*(Enrico Pietra – “Mentelocale” - November 29, 2023)*

*“.. Eight pieces for an enlarged ensemble between jazz, classical suggestions, new and minimal music, spaces reserved for improvisation, full writing. A light enchantment to listening that actually hides deep vertigo of thought ..”*

*(Guido Festinese – “Il Manifesto” - January 13, 2024)*

*“.. Poetry and lyricism reminiscent of certain quality fusion of the 80s highlighting the variety of this record. Those who appreciate thick music that crosses genres and languages will make this work their own; Tasting it, some new details emerge from the grooves (vinyl quote), some nuances making the listening experience always fascinating ..”*

*(Luca Paoli - “Redàpolis Music” - January 23, 2024)*



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