
Marino Nicolini
pianist

Marino Nicolini received his diploma in piano in 1986 under teacher Nando Salardi. The following year as a student of Ferruccio Sangiorgi he also received his diploma in violin. Other teachers include Renzo Bonizzato.

Although having specialized in chamber music repertoire, in recent years Marino Nicolini remains active as a soloist as well, including work with l'Opera de Monte-Carlo, l'Opera de Las Palmas ecc.

Among his notable chamber music collaborations are with such renowned artists as: Giampaolo Pretto (flute), Emmanuel Pahud (flute), Froydis Ree Wekre (horn), Leo Nucci (baritone), Alberto Gazale (baritone), Kristyan Johannsson (tenor), Raffaella Angeletti (soprano), Norma Fantini (soprano), Gail Gilmore (soprano), ecc.

Prize-winner in many national and international competitions such as 1° prize at the International Piano Competition "Pietro Montani", 2° prize at the International Piano Competition "Sergej Rachmaninov", 1° prize at the International Piano Competition "Franz Liszt", 2° prize at the International Competition for chamber music "Johannes Brahms".

He has to his credit numerous recordings (including the complete Brahms sonatas for violin and piano, a selection of Rachmaninov preludes etc ...), as well as various piano recordings of works by Bach, Scarlatti, Beethoven, Haydn, Mendelssohn, Schumann, Chopin, Liszt, Brahms, Tchaikowsky, Debussy, Rachmaninov, Grieg, Moszkowski, Respighi, Bach-Godowsky etc., present on all major world digital platforms.

In 2018 he recorded a double cd for Warner Classic (Debussy) on a project by Giampaolo Pretto.

A native of Mantova (Italy), Marino Nicolini now teaches at the Conservatory "Arrigo Boito" of Parma.

CRITIQUE

... artist full of character, expressive and virtuoso ... a generous and skillful hand, a very rich musical taste ready to emphasise climaxes, a brave attitude towards the instrument that brings him to dominate the most strenuous passages impetuously ...

(LA GAZZETTA of Parma)

... his shadings were divine, as his approach to the piano gives him the possibility to technically master the instrument with attention towards the style and constant tension for musical significance; his touch was seductive (in the Encore Chopin-Godowsky) with a sublime interpretation ...

(L'ARENA of Veron)

... an extraordinary technique and a very refined quality in the "Cantabile" ...

(LA VOCE of Alessandria)

... chamber pianist very refined with sublime touch and great experience ...

(LA NAZIONE, Arezzo)

... He is supplied with rare natural gifts and fresh musicality. He possesses all the necessary agility to confront the more difficult pages as well ...

(LA GAZZETTA of Mantova)