

QUOTE AND REVIEWS

"Beatiful music. Bravo! Great mood. Great compositions. Just beautiful...loved the Rain piece...."

Suzanne Ciani, five-time grammy-nominated composer

"...Strong and evocative from start to finish, there isn't a weak track on "Pianopianoforte." I'm thrilled to be introduced to the music of Giorgio Costantini, and this CD is sure to be on my "favorites" list for 2006! ..."

Kathy Parsons - Solo Piano Publications review

"...Regardless, Giorgio Costantini will provide the perfect musical background for the occasion. Honestly I continue to play this artist for pure enjoyment whenever I am not obliged to listen to something else. If cinematic orchestration is your forte than this recording is highly recommended..."

RJ Lannan - New Age Reporter review

"...Your touch of the keys emits a passion like none I have heard in a long time..."

Marie Michaels - Music Beyond Words Radio

"...Some of the best moving and inspirational music I have heard this year. Not only will you get airtime on the riverbank, but you have another fan. Adagio is truly one of my new favorite tracks of yours..."

Ken Anderson - Riverotter Radio

"...Your music is a perfect fit for our station...We have listed you as a core artist."

Robert Campbell - Radio Nuages

"...we would be more than happy to play your music on our station. You've created an original style and sound that's very refreshing. Our listeners will be as impressed as we are..."

Robert A Zink, Jr - Lady Pantheress Radio

"...Your music sounds wonderful, and will be a great addition to our station!..."

Pete Havey - Mystic Soundscapes Radio

REVIEWS

- Album "*Universound*" -

Kathy Parsons (www.mainlypiano.com review)

What a delight it is to start 2011 with my first CD review of the year qualifying as a "Pick"! Italian multi-instrumentalist Giorgio Costantini has released his second CD of original piano-based music, and it is an absolute beauty! Costantini's 2006 *PianoPianoForte* was a favorite for that year, and *Universound* is of the same stellar quality. A multi-faceted composer, Costantini has written and produced music for films and television as well as for other artists. The thirteen tracks on *Universound* are made up of seven piano solos and six orchestrated pieces, some of which have a big cinematic sweep. Whether he is playing an intimate piano solo or a majestic orchestral work, the powerful emotions conveyed are clearly identifiable and ring true with nothing forced or overly-sentimental. Melodic, passionate, and haunting are words I would use to describe this album, and then I would give it my highest recommendation.

Universound opens with "Alba Mundi" (The Dawn of the World), which begins with a lovely piano solo and then becomes more orchestrated and rhythmic. This is a great piece to start with because it demonstrates Costantini's sensitive piano touch and then expands into a more sweeping soundtrack. It reaches a peak and then ends abruptly. Exciting! "Life" is a gracefully flowing piano solo that leaves no doubt that Costantini is a master of his chosen instrument. "Stardust" begins as a piano solo that evolves into a gently rhythmic piece with strings and percussion. Love it! "Perdutamente" (Deeply/Madly) is one of my favorites. A piano solo that becomes orchestrated as it develops, it comes from the depths of a passionate heart. "The Emperor" is one of the "big" pieces with full orchestration, choir, and piano. Almost explosive in its grandeur, it also has delicate, stirring passages - a great piece! "A Mon Frere" (Dedicated to my brother), is another favorite. A tender piano solo that expresses a very special kind of love, it's an emotional powerhouse. "Diario di un Giorno Perfetto" (Diary of a Perfect Day) is a light and carefree solo that dances for joy. "Oceano" is breathtaking in its haunting beauty. A slow and almost mournful solo, it expresses deep longing and a sense of loss. As someone who becomes completely mesmerized watching jellyfish, I really appreciate "Jellyfish Ballet" and its gracefully undulating movement. "La tua presenza in ogni cosa" (Your presence in everything) closes the album with another gorgeous love song. It begins and ends as a piano solo, with passionate strings in the middle sending the melody heavenward, and then leaving the piano to continue speaking from the heart only to end suddenly. Gorgeous.

Universound is truly an amazing album! Do your ears and your heart a favor and check it out! It is available from Amazon, CD Baby and iTunes.

Kathy Parsons - rating 5/5
MainlyPiano.com

Heath Andrews (www.YouReview.com review)

Artist: Giorgio Costantini

Album Title: *Universound*

Review by Heath Andrews

Italian musician and composer Giorgio Costantini has been meeting with some musical success in his native country for the last few years, thanks to the proliferation of his music over iTunes and the internet. Having spent time playing in orchestras as well as the recording studio, Costantini's tastes and abilities lend themselves very well to creating his own style of neoclassical work. Costantini states some of his work is reminiscent of artists like Bach and Chopin as well as modern artists like Tony Banks (keyboardist from Genesis) and Ryuichi Sakamoto (keyboardist from Yellow Magic Orchestra). The comparison to the latter of these musicians is particularly apt, since not only do they have a strong history of performing popular music, but both have recorded classical orchestra pieces as well. This is where Costantini's album, *Universound*, finds itself, blending the sounds of classical music's grandeur with the condensed thrill and structure of popular music.

Universound is divided into very distinct song formulas where each song is either performed on solo piano or centered on piano and accompanied by orchestration. Costantini chooses wisely to alternate between these two styles every one or two songs. This format helps greatly in creating a better flow for the album, allowing the pieces to distinguish themselves better and avoid sound-a-likes. Costantini also performed, mixed, and arranged each song himself, so if there's any problem with the songs, the blame can be laid primarily upon him. Fortunately, Costantini's talent is very impressive, and is witnessed as early as the first track, "Alba Mundi."

"Alba Mundi" begins with a soft piano intro and at thirty seconds in, introduces a simple drum beat and the beginnings of a synthesized string section. As the song continues, the drum fills get heavier, the sound of the strings expand, and the piano playing becomes more intense. Just as the song reaches its fullest, it condenses back down to its piano core and starts to expand again, all within three and a quarter minutes. The next track, "Life" is the other type of song, a slow, piano based classical ballad. Despite these songs lacking the lush sounds of the other style, there's a legitimate sense of intimacy as Constantini plays emotionally throughout, hether it be the quiet passages where each note feels emotionally weighted, or when his hands are quickly playing through scales.

Of the more symphonic instrumentals, "The Emperor" is particularly riveting. As in "Alba Mundi," the driving drum fills do wonders in adding a sense of urgency to the music and the vocal choir effects are chilling. During the sections when the backing instrumentation is subdued, Constantini's piano playing chimes through with exceptional soloing that demonstrates his talent for playing as much as it does his talent for composition. If there's anything negative about these tracks, it's that their grand arrangements sometimes overshadow the stripped down, solo piano pieces.

But, many of these solo instrumentals have a unique atmosphere as well. "Jellyfish Ballet" has about as much atmosphere as a three minute piece could possibly allow. The melody that permeates the song is rich and just dark enough to simulate the ocean depths, while being simultaneously uptempo enough to convey the majestic movements of jellyfish dancing in a current. In this

respect, the earlier track, "Oceano" feels like a companion piece. The tone of both is quite similar though the former feels more elegant and the latter more bleak, like the ocean itself. The simplicity of pieces such as these convey emotion in ways that a fuller sound can not do, and Constantini recognizes this ability in his music

"Gio" is another piece, though more lighthearted than "Jellyfish Ballet," that has a simple melody which conveys more in its single piano structure than it could with more. Constantini establishes the melodic theme from the beginning and continues to revisit it as the piece continues. As ornate as the sections are that follow, the music never strays too far from its base as to sound unfamiliar. Another fine example of this is "Tutto in una Notte" which begins and ends with the same notes, yet goes through a tremendous build into a lifting orchestral section during its middle section. This feature of Costantini's music is perhaps what makes it so accessible and enjoyable

Universound is an incredibly majestic album of instrumentals that helps define classical music in a modern sense. Giorgio Costantini has studied the works of some of the best composers in classical and popular history, and what's more, has the ability to do them justice with his exceptional abilities as a musician, and composer. The album title is a wonderful apt name, as it's this kind of music that can have a degree of universal appeal with its fascinating blending of influences, and exceptional performances.

Review by Heath Andrews

Rating: 5 stars (out of 5)

- Album "UPianoPianoForte" -

RJ Lannan (New Age Reporter review)

From Rome with Love and Passion

Somewhere sandwiched between the music of ambient/electro band Balligomingo and esoteric orchestrator Paul Schwartz is Italian composer Giorgio Costantini and frankly, that's a fine place to be. There is a singular connection among classical orchestration, movie soundtracks and contemporary instrumental music and Costantini has not only found his way over that bridge, but he has made his own distinctive pathway. His compositions are lush orchestral works with moody scores and distinctive sparking percussion.

Adagio, the opening track has a bit of Italian opera flavor, but the repast is replete with present day echoing strings and a modern dance beat. It has an expression of movement and a feeling of new found energy in the bright piano melody. It is there to get the juices flowing and it does.

Tutto Amor Perduto or All the Love Lost is an extraordinary experience of Costantini's lush orchestration with a tinge of Jan Hammer. There is a bit of synthesizer and electronic percussion, but the chill goes on. My absolute favorite track is one called **Nero**. Brooding, grooving and exquisite. Nero, Rome's most notorious emperor may be watching Rome burn or being tutored by Seneca, but he is doing it to an elaborate score with haunting voices, dramatic piano with Giorgio at his best. It is a tale as old as time. I have to admit I had the repeat button on this one for quite a while. **Rain**, a melancholy piano piece, is pure emotion. A haunting tune that washes away the fears and cleanses the spirit. There is a pitter-patter of solace and just a sprinkle of hope. Oh yeah, it's sad, but beautiful sad. And for a perfect follow up, Giorgio's **Arcobaleno** with its brooding solo

piano is the perfect song for my rainy day. Ironically, arcobaleno is Italian for rainbow. How sad that the colors of his rainbow are mottled pastels and not vivid sky brightening stripes, but the color remains ever-present and the mood a bit somber. But don't you just feel that way sometimes? Giorgio Costantini is a music arranger and composer living in Rome. Although he has performed on tours for the last decade, recently he has turned his considerable talents to being at times a session musician and at other times writing TV and filmscores. Costantini uses the antique classical influences of Satie and Debussy and the more modern inspiration of Michael Nyman and Ryuichi Sakamoto for his musical magic.

You can play him for mood music, at a dance club or for intimate rendezvous. Regardless, Giorgio Costantini will provide the perfect musical background for the occasion. Honestly I continue to play this artist for pure enjoyment whenever I am not obliged to listen to something else. If cinematic orchestration is your forte than this recording is highly recommended.

Rating: **Excellent (5/5)**

Kathy Parsons (Solo Piano Publications review)

"Pianopianoforte" is a gorgeous collection of piano-based pieces by Italian composer/arranger/pianist Giorgio Costantini. Costantini has toured extensively with Italian and international artists, worked on Italian television, produced an Italian rock band, and also works as a trainer at The Michel Hardy University of Psychology where he creates music for health, meditation, and relaxation. A native of Venice, Costantini has been based in Rome for close to twenty years. He has been researching the depth of emotions in the human soul and looking for a piano language that could be a "trait- d'union" between classical and pop music - "easy listening but very evocative." Costantini cites Michael Nyman, Ryuichi Sakamoto, Erik Satie, Debussy, and Ludovico Einaudi as influences - a heady blend! I also hear a bit of early Yanni here and there, but that could be the Mediterranean influence. Most of the tracks are well-orchestrated using keyboards, but this is primarily a piano album.

Lyrical and melodic, several of the fourteen pieces have the dramatic sweep of a soundtrack. The opening track, "Tutto l'amor perduto," is one of those pieces. Using a catchy rhythm and a soprano voice, this piece is both hauntingly beautiful and uplifting with guitar, strings, and piano. A great beginning! "Elegia" is an elegant piano solo with a mood of sadness and longing. "Adagio" is more symphonic, with a simple melody line on piano and lots of strings. It feels very classical, but the background rhythm brings it into the present - a very effective approach! Satie's influence is clear in the simple grace of "Desert," a piano solo for about half of the piece and then a full orchestration. "Nero" is one of the "big" pieces that sounds a bit like Yanni. Piano, voices, strings, and a crisp rhythm make this piece a standout. "Rain" is another favorite. Kind of a duet for piano and guitar, background strings add a wash of color. The piece begins and ends with a melancholy melody, and has a gently flowing interlude in the middle - a great piece! "La Tempesta" begins with a strong sense of turbulence, becomes calmer, rebuilds, quiets, and just ends - I really like this one, too! "Arcobaleno" is a graceful, introspective piano solo that truly comes from the heart. Strong and evocative from start to finish, there isn't a weak track on "Pianopianoforte." I'm thrilled to be introduced to the music of Giorgio Costantini, and this CD is sure to be on my "favorites" list for 2006! It is available from www.pianopianoforte.com and iTunes as a download, and cdbaby.com. Sheet music is also available from Giorgio's website as a download. Very highly recommended!

Rating: **Excellent**

