

Sergio Di Gennaro Blind Spots Still Looking

Ares Tavolazzi

Enzo Zirilli



Jazz, at its most meaningful, is not about what is shown—it is about what is revealed through listening. *Blind Spots – Still Looking*, the second trio album by Italian pianist Sergio Di Gennaro, explores precisely those invisible areas of human experience: the intuitions that live at the margins of perception, the silences that carry emotional weight, the subtle folds of feeling that only emerge through deep attention. Recorded in Turin with Ares Tavolazzi on double bass and Enzo Zirilli on drums, and featuring tenor saxophonist Emanuele Cisi on two tracks, the album unfolds as a refined and deeply balanced narrative. This is not a record built to demonstrate virtuosity. It is a narrative work—each piece a small emotional architecture where silence matters as much as sound.

Influences and Identity

Sergio Di Gennaro's pianism is elegant, narrative, and deeply expressive. His language balances Mediterranean lyricism with mainstream jazz vocabulary, enriched by modern harmonic openness and a contemporary sensibility.

What strikes me most is his capacity to manage group dynamics with intelligence and restraint. There is a refined control of proportion and tension that recalls Ahmad Jamal's architectural sense of ensemble interplay, as well as the conversational elasticity and harmonic intimacy associated with Bill Evans. Di Gennaro understands that dynamics are not merely about volume, but about emotional pacing—about when to speak and when to leave space.

At the same time, there is an economy of phrasing and a rounded clarity of tone that connects him to pianists like Sonny Clark. His lines are never excessive; they unfold naturally, with melodic inevitability and harmonic balance. His writing is melodic and evocative—never ornamental, always purposeful. One can also sense the lesson of masters such as John Taylor and Alan Pasqua: a harmonic awareness that expands tonal color without abandoning lyricism, and a compositional intelligence that allows improvisation to feel like a natural extension of form.

In this trio, Tavolazzi's depth of sound and melodic intelligence and Zirilli's refined rhythmic articulation



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create an environment where Di Gennaro's ideas can breathe and evolve. Their interplay is mature, measured, and rooted in attentive listening. This is chamber jazz in the highest sense—collective intention outweighing display.

The Concept

Blind Spots – Still Looking explores the unseen. It dwells in the areas that lie just outside immediate focus. The album invites us to listen for what is not obvious.

Each composition functions as an emotional architecture built on subtle balance. Writing and improvisation coexist fluidly. Forms are clear but elastic. Themes are shaped not only by what is played, but by what is withheld.

There is a constant inward motion in this music—a quiet searching rather than overt drama. The trio works within suspended dynamics, allowing nuance to replace emphasis. The result is a record that does not rush toward climax; instead, it unfolds patiently, revealing its depth through restraint.

The Tracks: A Journey Through Interior Landscapes

Just Breathe!

A beautifully evocative theme introduced by piano and bass opens the album. Tavalazzi's line intertwines with Di Gennaro's left hand before Zirilli enters with brushes, guiding the piece toward a mood tinged with light Latin and subtle pop inflections. The phrasing feels unforced and spacious.

Night Sorrow

A slow rumba with a twilight character. The rhythmic foundation carries restrained sensuality while the melody unfolds with understated melancholy.

Tilo's Walk

From a bass motif in unison with the piano's left hand emerges a joyful medium-tempo calypso. The groove blossoms gradually, capturing the fragile excitement of a child learning to walk.

Modern Blindness (feat. Emanuele Cisi)

Set in an even 8th feel, this piece inhabits a rich chiaroscuro atmosphere. Cisi's tenor enters as a searching voice, navigating the harmonic landscape with fluid phrasing.

Smoothly Gliding

High, delicate piano tones converse with Tivolazzi's resonant bass, painting an impressionistic theme over a slow tempo with an internal ternary pulse.

She Danced Alone

A deeply lyrical jazz waltz. Di Gennaro's extended solo reveals architectural coherence and emotional vulnerability, followed by an equally inspired episode from Tivolazzi.

Rainy Lake (feat. Emanuele Cisi)

The album's ballad. Cisi's tenor tone—deep, full, and breath-infused—carries the melody with understated authority. Di Gennaro's brief solo stands out for its economy and subtle blues inflections.

Wound Up to Fly

Introduced by a circular piano arpeggio, the closing track unfolds into a captivating theme with introspective melodic character and harmonic unpredictability. Zirilli's brush groove gently propels the music forward.

A Broader Reflection

Blind Spots – Still Looking is a work of maturity. Sergio Di Gennaro does not seek excess; he seeks clarity. His music earns attention through nuance, balance, and emotional honesty.

With Tivolazzi and Zirilli, he has found partners capable of shaping silence as carefully as sound. With the presence of Emanuele Cisi, the trio gains an added dimension of introspection.

This album reminds us that what we fail to see is often what matters most. In its suspended harmonies and measured unfolding, it invites us to listen more carefully—not only to music, but to ourselves.

Spencer Travis



Emanuele Cisi

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