

SCHUBERT

String Trio in B-Flat Major No. 2 D. 581

Trout Quintet for piano and strings Op. 114 D. 667

Gabriele Pieranunzi violin • **Francesco Fiore** viola • **Rocco Filippini** cello
Franco Petracchi double bass • **Bruno Canino** piano

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- | | |
|----------------------------|-------|
| 01. Allegro moderato | 05:31 |
| 02. Andante | 04:53 |
| 03. Minuetto. Allegro.Trio | 03:54 |
| 04. Rondo'. Allegretto | 07:14 |

Gabriele Pieranunzi, Violin • Francesco Fiore, viola • Rocco Filippini, cello • Live recording at Oratorio del Caravita (Rome, February 1999)

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|---------------------|-------|
| 05. Allegro vivace | 13:50 |
| 06. Andante | 06:48 |
| 07. Scherzo. Presto | 04:13 |
| 08. Tema. Andantino | 07:55 |
| 09. Allegro giusto | 06:54 |

*Gabriele Pieranunzi, violin • Francesco Fiore, viola • Rocco Filippini, cello • Franco Petracchi, double bass • Bruno Canino, piano
Live recording at Palazzo Colonna (Rome, June 1995)*

Total Time: 61:14

Live Recordings by **Gabriele Pieranunzi**, at Oratorio del Caravita (Rome, February 1999)
and at Palazzo Colonna (Rome, June 1995)

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It was the year 1995. I was a young man, on one hand still a student, on the other hand already fully entered into professionalism, and still attending international competitions of my instrument, in the hope of improving my status. In short, I was the so-called 'young man full of dreams and expectations'. One fine day I received a phone call from Francesco Fiore, my friend and colleague since I was a teenager, telling me that there was the possibility of performing a private concert at the beautiful Palazzo Colonna in Rome in a program that must have as epicenter "La Trota" by Franz Schubert. The organizer of that event asked him to try to ask Bruno Canino, Rocco Filippini and Franco Petracchi to perform for the occasion and I said to Francesco: "OK, let's try ". You can imagine our emotion asking the Masters of the W. Stauffer Academy of Cremona; it was a place where, until a short time before, we had been students. And moreover, for a program that we often listened performed by some of them, although from the side of the audience. Well: in simple words, the three joined with enthusiasm and from there, in fact, began our collaboration which led, after 28 years from the beginning, to the publication of this CD "live" (recorded in June 6th, 1995 in Rome, Palazzo Colonna). The programs we presented were of variable geometry, as we like to say nowadays. We often played, at the beginning, Mozart's Quartet in G minor for piano and strings and I remember with pleasure and amusement that, in the first part of the concerts, Filippini and Petracchi always played Rossini's Gran Duo for cello and double bass. The program always ended with La Trota. In that period we were frequently invited by the most important festivals and concert halls. I remember with particular pleasure the invitation Uto Ughi made to us for the Gasparo da Salo Festival, when he was its Artistic Director, for a concert in Limone del Garda, or the invitation to the beautiful and prestigious Bemus Festival in Belgrade, where we performed in a wonderful hall, or at the Settimane Musicali in Stresa. Personally, at that time, I often performed as a duo with Bruno Canino (from whose experience, for example, Respighi's sonata was born, another "live" testimony edited by Aulicus Classics). When La Trota was not on the program, we often played as a quartet with the piano. We always tried, with great courtesy and sincere friendship, to save the program and the concert when one of the components could not be there. In this regard, I would like to point out another Aulicus Classics CD with the quartets for piano and strings by Mozart and Schumann, with the participation of the legendary Alfons Kontarsky, whom Bruno Canino himself recommended for his replacement. I think you can tell from my words the great nostalgia for that magical time. Another world, another century, in the true sense of the word. The recordings of this "LIVE" were in fact made between 1995 and 1999, and for Francesco and me, born in Rome, it is doubly pleasing to know that these two performances, which later became a CD, were made in Rome, in places that were once historical for classical music, where we grew up first as listeners and then as performers.

Gabriele Pieranunzi





Gabriele Pieranunzi is one of the most representative Italian violinist of his generation. He was awarded in the main International violin competitions including Premio Paganini (Genova, 1988 -1990), Tibor Varga (Sion), Ludwig Spohr (Freiburg) and he collaborated with great conductor such as J. Tate, G. Nosedà, V. Fedoseyev. He has recently recorded the Kurt Weill Concerto Op. 12 for violin and wind orchestra with the winds of the Teatro San Carlo in Naples conducted by Jeffrey Tate for "Concerto Classics" label: the complete quartets for piano and strings by Mendelssohn for Decca - Universal: three duos for violin and bassoon and string quartet No. 1 by Paganini for CPO. Recently he published for Aulicus Classics: Chausson, Concerto Op. 21 for violin, piano and string quartet, with pianist Jin Ju and Philharmonia Chamber Players; and Mozart (No. 1) and Schumann piano quartets with Alfons Kontarsky (piano), Francesco Fiore (viola), Rocco Filippini (cello). In the season 2018 -19 he played Paganini Concerto No. 2 "The bell" in Beirut, Al Bustan Festival and in 2020 he participated at prestigious Stradivari Festival in Cremona in a program entirely dedicated to Paganini. He plays on Ferdinando Gagliano violin (1762) ex Gioconda De Vito, gently offered by Pro Canale Onlus Foundation.



Francesco Fiore imposed himself as one of the most interesting musicians of his generation, as guest of the most important Italian associations and festivals: Accademia Nazionale di S. Cecilia, Società del Quartetto, Serate Musicali – Milano; Unione Musicale – Torino; Accademia Chigiana – Siena; Festival dei Due Mondi – Spoleto; Festival di Brescia e Bergamo; Settimane Musicali di Stresa; Musica Insieme – Bologna, Amici della Musica di Firenze, Teatro San Carlo, Teatro Coliseum of Buenos Aires and Festival of Cartagena, collaborating with very important musicians like Salvatore Accardo, Boris Belkin, Uto Ughi, Pierre Amoyal, Renata Scotto, Bruno Canino, Alfons Kontarsky, Alexander Madzar. Is member of Quartetto Accardo. In February 2006 and in April 2007, the Italian music magazine Amadeus published the complete G. Faure piano quartets and the Brahms and Mozart clarinet quintet. For Decca-Universal label he recorded Mendelssohn piano quartets. Actually teaches in Cremona Institute Monteverdi.



Rocco Filippini (Lugano, 1943 - Milan, 2021) began his musical training at an early age. Decisive importance was his meeting with Pierre Fournier who became his teacher at Geneva Conservatory. At the age of 23 he won the Geneva International Competition and embarked on his performing career. Rocco Filippini played in the main concert halls of Europe, North and South America, Australia and Japan. In the 1968 with Bruno Canino and Cesare Ferraresi, he founded the Trio di Milano. He was a founder member in 1992 of the Quartetto Accardo. He performed in many chamber music concerts with Maurizio Pollini, in Rome, London, Tokyo, New York, and in Salzburg Festival. In 1979 he was appointed as cello teacher at the G. Verdi Conservatory in Milan. In 2003 was invited by Luciano Berio to hold the chair of specialisation course at the Accademia Nazionale di Santa Cecilia in Rome. In 1985, together with Salvatore Accardo, Bruno Giuranna and Franco Petracchi, he founded Accademia Walter Stauffer in Cremona.



Franco Petracchi is undoubtedly the double bass player who, in the wake of great masters such as Dragonetti, Bottesini and Bille, revolutionised the technique of his instrument. Born in Pistoia in 1937, he studied in Rome with Guido Battistelli, alongside composition with Margola and conducting with Franco Ferrara. He made his debut in 1960 at the Festival of Contemporary Music in Venice, where he gave the first performance of Firmino Sifonia's concerto for double bass and orchestra, and critics were unanimous in calling him a "rising star in concert performance on this instrument". Subsequently he was first double bass at the RAI in Turin and then in Rome, an activity that led him to play with the greatest batons of the time, from Karajan to Celibidache, from Barbiroli to Bernstein, from Sawallisch to Giulini and Munch. In 1986 he began teaching at the Geneva Conservatory and in the same year, together with his colleagues Accardo, Giuranna and Filippini, he founded the "Accademia Walter Stauffer" school for string instruments in Cremona. His innovative way of teaching has enabled his students to perform well in the main world music competitions (Munich, Geneva, Cremona, etc.). He has been awarded concerts for his instrument by composers such as Donatoni, Rota, Mortari, Trovajoli, Berio and Sifonia.



Bruno Canino studied piano and composition at the Conservatorio Verdi in Milan where he taught piano for 24 years. Then, for 10 years, he gave a course in piano and chamber music at the Berne Conservatoire. He has performed both as a soloist and a chamber musician in all the principal concert venues of Europe, the United States, Australia, Japan and China. For over 50 years, he has been regularly performing with Antonio Ballista, his piano duo partner. He has collaborated with many prominent string players, such as Itzhak Perlman, Lynn Harrell, Salvatore Accardo, Viktoria Mullova and Uto Ughi and has played with leading orchestras including the Orchestra Filarmonica della Scala, Milan, the Orchestra dell'Accademia Nazionale di Santa Cecilia, Rome, the Berlin Philharmonic, the New York Philharmonic, The Philadelphia Orchestra and the Orchestre National de France, and with distinguished conductors such as Claudio Abbado, Riccardo Chailly, Wolfgang Sawallisch and Pierre Boulez. Deeply interested in contemporary music, has worked with many composers including Luciano Berio, Karlheinz Stockhausen, György Ligeti, Pierre Boulez, Bruno Maderna, Luigi Nono, Sylvano Bussotti and Mauricio Kagel often giving world première performances of their works. From 1999 to 2002, he was director of the Music Section of the Venice Biennale. Bruno Canino's recordings include Bach's Goldberg Variations; Mendelssohn's compositions for cello and piano (with Lynn Harrell); works by Prokofiev, Ravel, and Stravinsky (with Viktoria Mullova for a disc that was awarded the Edison prize); piano compositions by Debussy (including the Preludes), Chabrier (the complete piano works), and Casella. Bruno Canino gives regular masterclasses in piano and chamber music in Italy, Germany, Spain and Japan and is frequently invited to serve on the juries of important international piano competitions. He is the author of the book *Vademecum* for a Chamber Pianist (Passigli Editions, 1997). Next summer he is invited again at the Marlboro Chamber music Festival in Vermont, and he will visit three times Japan.