

Schubert
Trio in E flat major Op. 100
Mendelssohn
Trio in D minor Op. 49

Trio in E flat major Op. 100

- 1 - Allegro
- 2 - Andante con moto
- 3 - Scherzando. Allegro moderato
- 4 - Allegro moderato

Trio in D minor Op. 49

- 5 - Molto allegro ed agitato
- 6 - Andante con moto tranquillo
- 7 - Scherzo. Leggero e vivace
- 8 - Finale. Allegro assai appassionato

9.38
6.17
3.56
8.32

TOTAL TIME: 78.43

Recording by Simone Sciumbata in Telecinesound - Rome January 2019

Producer, musical direction and postproduction Rosella Clementi

Publishing supervisor Romano Di Bari

Photographer Rya Kaufman - www.ryakaufman.com

Cover Artwork Simone Malatesta



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TRIO HELBIG

ALBERTO MINA
violin

CARLO ONORI
cello

MICHELE D'AMBROSIO
piano

SCHUBERT - TRIO IN E FLAT MAJOR Op. 100
MENDELSSOHN - TRIO IN D MINOR Op. 49

The result of continuous work and second thoughts, the op. 100 of Schubert and the op. 49 by Mendelssohn represent a successful challenge of the formal and tonal model of the classical sonata and the equally successful result of the comparison with the romantic aesthetic and stylistic model, for the conception of harmonic dynamics, time and volumes, the search for a superior internal formal coherence, instrumental idiom and ensemble equilibrium. Schumann was the first one to put them together, considering them both masterpieces of their time and their success is unquestionable, right from the first performances.

The official debut of the Trio op. 100 by Schubert was held on March 26, 1828, the first anniversary of Beethoven's death and the date of the first and only public Schubertiade, thanks to which, the composer hoped to establish himself as a composer of instrumental music. It was inaugurated by a trio of musicians well-known in Vienna as performers of Beethoven's chamber music, the pianist Carl Maria von Bocklet, the cellist Josef Linke and the violinist Ignaz Schuppanzigh. The audience's reaction was overwhelming and the first printed edition, more than a thousand copies published a few weeks after the composer's premature death, by the publisher Probst of Leipzig, went like hot cakes. And to think that the publisher Schott had rejected it because it was too long. An error of evaluation that led Schubert to shorten parts of the last movement and send the modified version to Probst advocating accuracy in the interpretative intentions. He asked the publisher to make it clear that in the playful final *Allegro moderato*, the time should remain constant despite the changes in rhythm and that the first part of the third movement, the canon in the guise of a Minuet (*Scherzando*), should always be played slowly while the central Trio should always be played with vigour, unless otherwise indicated. Structural characteristic of op. 100 is the motivic recurrence between the movements that Schubert used to hatch that organicity which in the classical form was guaranteed, above all, by the harmonic-tonal plane. The opening second theme and motto of descending octave return at the end of the first *Allegro* movement, and at the end of the third movement the theme of the

MICHELE D'AMBROSIO

Biography

Michele D'Ambrosio was born in Rome and studied with Viviana Buzzai at the 'Conseatoire 'of "S. Cecilia"'. After graduating with honours, he furthered his piano studies with several renowned professionals including Hans Leygraf, Aldo Ciccolini, Aquiles Delle Vigne and Kazimierz Morski and also undertook composition with Boris Porena and Ada Gentile.

His active performing career has brought him to play in various cities including New York, London, Darmstadt and Dresden. In Italy he performs regularly in various cities across the country, both as a soloist as well as part of chamber music groups and orchestras. In Italy he has performed at venues such as Auditorium Parco della Musica, Sala Petrassi and Sala Accademica of the S. Cecilia (in Rome), Brescia's Teatro Grande, Macerata's Teatro Lauro Rossi and Taranto's Teatro Orfeo.

His first published recording in 2001 was an anthology of piano pieces by Joaquín Rodrigo, made in the centenary year of the Spanish Composer's birth for the *Tempi moderni* label. He also recorded the works of the Italian composer Davide Farace in 2006. In 2014 it has been released Alfredo Casella's complete piano works for the Brilliant Classics label, which was given several 5 star reviews in the press. Another Brilliant Classics 2CD set containing, for the first time, the complete piano works of Ottorino Respighi's piano music followed in 2016. Michele D'Ambrosio has broadcast live for Italy's Radio 1, Radio 3 and Radio Vaticana. He teaches piano at Conservatory F. Morlacchi in Perugia, Italy.

CARLO ONORI

Biography

Carlo Onori began playing violoncello at the age of six at the G.B.Pergolesi Conservatory of Fermo. While there he was awarded the "Pagella d'Oro", given in recognition of being the most outstanding student. He went on to graduate from the G. Rossini Conservatory of Pesaro where he studied with Professor Walter di Stefano.

He has participated in Master Classes with such artists as Radu Aldulescu of the Camerata Lysy, Antonio Janigro, Mario Brunello, Konstantin Bogino, and the Trio of Trieste at the Chigiana Academy. At the age of 21 he won auditions for the Orchestra del Teatro Comunale di Firenze Competition as well as the Orchestra dell'Accademia Nazionale di Santa Cecilia.

Currently Carlo Onori is the Associate Principal Violoncello of the Orchestra dell'Accademia Nazionale di Santa Cecilia and Principal Violoncello of the Orchestra Barocca di Santa Cecilia. He has collaborated with such chamber musicians as Leonidas Kavakos and Stefano Montanari. Pianists of note with whom he has performed are Alexander Lonquich, Alexandre Tharaud and Ramin Bahrami, with whom he recorded "The Musical Offering" by J.S. Bach. In addition he has performed before the Senate of the Republic, the Chamber of Deputies, and President of the Republic.

Carlo Onori is the Principal and Solo Violoncellist for the Orchestra of the Cappella Ludovicea a Trinità dei Monti in Rome, an orchestra which specializes in sacred music. He also works with the ensemble I Cameristi di Santa Cecilia with which he performs in Italy and abroad.

Trio returns, sharp and folk-like. In an equally unexpected way, in the fourth and last movement, the recovery is interrupted by the main melody of the second movement (Andante con moto), dark music intoned by the cello that Schubert drew from a popular Swedish lied (Se solen sjunker [= watch the sun sinking]). Op. 100 is disturbed by modal (minor/major) oscillations at the end of the first and last movement and by the sudden motions of the wide modulations in the development sections. Even the phrasing proceeds by continuous climaxes which give the Trio an incisiveness that won over Schumann who preferred it to Schubert's other Trios: "The first movement vibrates with a repressed fury and a passionate nostalgia (...) The Adagio is accompanied by a sigh that in the end reveals profound anguish". In comparison, Schumann considered the Trio op. 49 by Mendelssohn conceptually less difficult, but undoubtedly a pearl restored by the newly waned romantic storm, demanding for the ensemble and markedly virtuoso for the piano. The piano writing of op. 100 is as dry and linear as op. 49 is dense and elaborate. Mendelssohn rethought the part according to the dictates of the new romantic school after a first version was judged dated by his virtuoso pianist friend, Ferdinand Hiller. The interventions concerned above all the weaving and entire passages were rewritten and brightened up. Started in the Spring of 1839, the op. 49 was rehearsed several times and performed publicly during the Autumn and Winter (February 1, 1840, it was performed by Mendelssohn on the piano, Ferdinand David on the violin and Franz Carl Wittmann on the cello) and finally completed in the Spring of the following year, when the German publisher Breitkopf & Härtel had already started preparing the engraving plates. Some of them had to be re-recorded to include the latest changes and this is the reason for the discrepancies between the lessons of the Leipzig edition and the French and English ones which were released simultaneously but carried out on plates that document different, previous revision stages. But the long work of writing and finishing had not only affected the piano part; Mendelssohn aimed to avoid stasis, reduce structural and harmonic excesses and enrich the contrapuntal plot. The result was masterly

prefigured in the Molto allegro ed agitato beginning, in the music of the opening cello on the relentless motion of the broken chords on the piano. The tension spreads out in the lyrical Andante con moto tranquillo, which begins as a wordless romance played by the piano then taken up by the two strings in a descant compound. After an effervescent Scherzo. Leggero e vivace, Mendelssohn instructs the piano to play "a little more gently" the Final: Allegro assai appassionato. The enigmatic indication, apparently contradictory, seems to be an invitation to the pianist and undisputed protagonist in this movement, to keep control of the excitement through which he has been called upon to lead the ensemble.

DANIELA MACCHIONE



MICHELE D'AMBROSIO
ALBERTO MINA
CARLO ONORI

ALBERTO MINA

Biography

Alberto Mina is the section leader of the second violins in the Accademia Nazionale di Santa Cecilia Symphony Orchestra. He studied violin at Conservatorio Santa Cecilia of Rome with Yvonne Ekman, and graduated with top marks.

Then he studied with Pavel Vernikov at the Accademia di Alto Perfezionamento in Portogruaro. At age of 22, he was selected to become a member of the Orchestra Nazionale di Santa Cecilia and then he toured with the orchestra in the most famous concert halls of the world (in Europe, Asia, Russia and the USA), with the foremost conductors of the day (including Karajan, Giulini, Sawallish, Pretre, Temirkanov, Gergiev, Chung, Maazel, Gatti and Pappano). He has performed many times in Santa Cecilia's chamber music season with soloists like Chung, Kavakos, Batiashvili, Brunello, Lonquich and Pappano.

He contributed to the spreading of the Ad'agio concerts created by Andrea Apostoli, based on E. Gordon theory, performing many concerts in the Auditorium Parco della Musica in Roma. He is Concertmaster and solo violin of the Orchestra of Cappella Ludovicea in Trinita' dei Monti Church in Rome. As soloist, he has recorded the Musical Offering by Bach with Ramin Bahrami for Decca and, in 2017, Saint Saens' Carnival of the Animals with Martha Argerich and Antonio Pappano (Warner Classic).

He plays a 1950 "Marino Capicchioni" violin.

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Mendelssohn

Trio in D minor Op. 49

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- 2 - Andante con moto 9.12
- 3 - Scherzando. Allegro moderato 6.30
- 4 - Allegro moderato 18.01

Trio in D minor Op. 49

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- 6 - Andante con moto tranquillo 6.17
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Mendelssohn



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