

Mozart String Quintet No.4 in G minor, K.516

G. Pieranunzi, *violin* - I. Margoni, *violin* - F. Fiore, *viola* - F. Solombrino, *viola* - D. Squitieri, *cello*

Schubert Quintet for piano and strings in A major Op. 114 D. 667 "La Trota"

A. Cannavale, *piano* - G. Pieranunzi, *violin* - F. Solombrino, *viola* - D. Squitieri, *cello* - E. Calzolari, *double bass*

Wolfgang Amadeus Mozart (1756-1791) String Quintet No.4 in G minor, K.516

01. Allegro	10:54
02. Menuetto e trio	05:10
03. Adagio ma non troppo	07:56
04. Adagio - Allegro	10:36

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05. Allegro vivace	14:06
06. Andante	07:31
07. Scherzo	04:51
08. Andantino (Tema con variazioni)	08:09
09. Allegro giusto	06:58

Total Time: 76:15

Concert recorded on November 28, 2023, at Villa Pignatelli, Naples as part of the "Settimana di Musica d'Insieme" organized by the Alessandro Scarlatti Association, supported and promoted by the Municipality of Naples | Sound engineer **Gianni Ruggiero**
Producer Manager postproduction **Rosella Clementi**
Publishing supervisor **Romano Di Bari**
Artwork **Chiara Gimmelli** | Cover Art
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Schubert
Quintet for piano and strings
in A major
Op. 114 D. 667 "La Trota"

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Ivos Margoni, *violin*
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Danilo Squitieri, *cello*
Ermanno Calzolari, *double bass*
Antonello Cannavale, *piano*

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From 1781, during the last decade of his life, Wolfgang Amadeus Mozart lived in Vienna. He quickly gained favour as a pianist and composer. The aristocracy adored him, publishers courted him, and theatres applauded him for a few years. However, following the success of "Le nozze di Figaro" in 1786, his fortune declined. His music, evolving without regard for fashion or audience preferences, began to sound difficult to Viennese ears. Concerts and commissions dwindled. While Vienna turned its back on him, Prague honoured him and in 1787 requested a new opera: "Don Giovanni." Yet, during its composition, Mozart faced severe financial difficulties, which worsened over time. These were slightly alleviated by the support of fellow Masons, leading him to temporarily set aside the opera to work on something that could be published and sold quickly. However the resulting works from the spring of 1787, the String Quintets K. 515 and K. 516, remained unsold for a long time. These quintets, contrasting like sun and moon, the first in the radiant key of C major, the other in a restless G minor, were not commercially successful due to their unusual ensemble and dense writing, rich in counterpoint and introspection, which did not suit the average taste of the time. Moreover, K. 516 is immediately complex. The "Allegro" is intense, bristly, concentrated and febrile, and does not seek approval, challenging listeners to engage with it. The Minuet is similarly austere, with a tortuous melody and stark contrasts. The "Adagio ma non-troppo" offers a lyrical oasis with muted strings. One would expect a brilliant finale, but Mozart surprises with an enigmatic "Adagio," which abruptly transforms into a luminous "Allegro," creating an unexpected and seemingly carefree ending that some commentators find too lighthearted to be credible. Before becoming a Quintet with an unusual ensemble (including a contrabass), "The Trout" was a song. At twenty years of age, the Viennese composer Franz Schubert set to music verses by Christian Friedrich Daniel Schubart, a key figure of the Sturm und Drang movement. The lyrics tell of a trout happily swimming until caught by a crafty fisherman, symbolizing the fleeting nature of happiness and the constant presence of danger. The song's success led Schubert to incorporate its melody into his Quintet, particularly in the "Andantino," where the theme is presented six times in varied forms, adorned with delicate flourishes. Sometimes the melody is played by the strings alone, other times by the piano, viola, cello, or contrabass. This theme is the centerpiece of the composition, known as "The Trout" Quintet. The other movements reflect Viennese charm, humour, and a touch of sentimentality, aligning with the Biedermeier spirit Schubert knew well. The quintet was commissioned by Sylvester Paumgartner, a wealthy amateur musician, for private performances among friends. The opening "Allegro vivace" is straightforward and expansive, the "Andante" is courteous, the "Scherzo" lively as if the friends went out for a beer, followed by the theme and variations, and concluding with the "Allegro giusto," expressing a concrete and truly bourgeois spirit in every sense.

Gregorio Moppi





Gabriele Pieranunzi plays a 1762 Ferdinando Gagliano violin, kindly provided by the Fondazione Pro Canale Onlus
Ivos Margoni plays a Gagliano replica violin made by Gennaro De Francesco
Francesco Fiore plays a 1987 Etienne Vatelot viola
Francesco Solombrino plays a 2012 Jens Norskov viola
Danilo Squitieri plays a 1919 cello made by Francesco Guadagnini
Ermanno Calzolari plays a 1922 Biagio Caruana Marsigliese double bass

ENG

How much music and how many beautiful concerts the Alessandro Scarlatti Association has produced in its century-long history in Naples! Across numerous seasons, countless cycles, and various venues and theaters - from Villa Pignatelli to the Sannazaro Theater, the Scarlatti Hall of the San Pietro a Majella Conservatory, the Auditorium of Castel Sant'Elmo, the Court Theater, and the Teatro delle Palme - memories of many concerts are etched in our minds. These memories, unfortunately fleeting, reside not only in my mind, reflecting the past 50-60 years, but also in those of many members and subscribers who would love to hear these concerts again. It's a shame to lose them! To prevent this, the Scarlatti Association has launched a programme to audio-archive many of its concerts. Transferring them to records and CDs is a significant cultural operation requiring specific technical expertise. Thus, I warmly welcome the collaboration with the prestigious Aulicus Classics label, which has undertaken the task of publishing this CD. It will revive beautiful memories for us, serve as a precious legacy for future generations, and certainly be a welcome gift for our members.

Oreste de Divitiis, President of the Alessandro Scarlatti Association

This recording captures the concert held on November 28, 2023, at Villa Pignatelli as part of the "Settimana di Musica d'Insieme," a historic initiative organized by the Alessandro Scarlatti Association of Naples. Conceived by Salvatore Accardo and Gianni Eminente, since the first concert at the Sannazaro Theater in 1971, this project has allowed renowned musicians, many meeting for the first time, to experience the joy of making music together and sharing it with audiences through the innovative practice of open rehearsals. After a hiatus in 2010, the initiative was revived in 2019 with a new format that united experienced musicians with young talents, including many Neapolitan artists. Although interrupted again during the pandemic in 2020 and 2021, it resumed in 2022 thanks to support from the Municipality of Naples and its Città della Musica project, as well as the collaboration of Direzione Generale Musei Campania.

Tommaso Rossi, Artistic Director of the Alessandro Scarlatti Association

ITA

Quanta musica, quanti bei concerti l'Associazione Alessandro Scarlatti ha prodotto nella sua storia ultracentenaria nella città di Napoli! In tante Stagioni, in tanti cicli, in tante sedi e teatri, a Villa Pignatelli, come al Teatro Sannazaro, alla Sala Scarlatti del Conservatorio San Pietro a Majella, all'Auditorium di Castel Sant'Elmo, al Teatrino di Corte, al Teatro delle Palme. Di tanti di questi si serba il ricordo, sono fissati nella memoria, volatile purtroppo, non solo mia, per limitarmi agli ultimi 50-60 anni, ma di molti soci e abbonati che certo tali concerti amerebbero riascoltare. Ma come? È stato un peccato perderli! Vorremmo che ciò non accada più. È per questo che la Scarlatti ha dato via ad un programma di archiviazione sonora di molti dei suoi concerti. Tradurli in disco, in CD, può essere un'operazione culturale importante che necessita di una competenza tecnica specifica. È quindi benvenuta la collaborazione con la prestigiosa etichetta Aulicus Classics, che si è assunta il compito della pubblicazione di questo CD. Sarà un bellissimo ricordo per noi, un prezioso lascito per le future generazioni ed un dono certo gradito per i nostri Soci.

Oreste de Divitiis, Presidente dell'Associazione Alessandro Scarlatti

La registrazione qui pubblicata è quella del concerto realizzato il 28 novembre 2023 a Villa Pignatelli nell'ambito della Settimana di Musica d'Insieme, storica manifestazione organizzata dall'Associazione Alessandro Scarlatti di Napoli. Nata da un'idea di Salvatore Accardo e di Gianni Eminente, la manifestazione, fin dal primo concerto al Teatro Sannazaro nel 1971, ha consentito a musicisti di fama, che spesso si incontravano per la prima volta, di godere della gioia di fare Musica, condividendola con gli spettatori attraverso l'innovativa prassi delle prove aperte al pubblico. Questa iniziativa, che dopo il 2010 ha subito una lunga interruzione, nel 2019 è stata ripresa con una nuova formula che coinvolge musicisti di fama ed esperienza e giovani talenti, anche napoletani. Una nuova interruzione di due anni si è però verificata nel 2020, a causa della pandemia. Nel 2022, grazie al sostegno del Comune di Napoli, nell'ambito del progetto Città della Musica e alla collaborazione della Direzione Generale Musei Campania, la Settimana di Musica d'Insieme è stata nuovamente ripresa.

Tommaso Rossi, Direttore artistico Associazione Alessandro Scarlatti