

Ludwig van Beethoven (1770-1827) - Septet for strings and winds in E flat major op. 20
Gabriele Pieranunzi, violin | Francesco Fiore, alto | Silvia Chiesa, cello | Alberto Bocini, double bass
Corrado Giuffredi, clarinet | Paolo Carlini, bassoon | Guido Corti, horn

Felix Mendelssohn Bartholdy (1809-1847) - String Quintet for two violins,
two altos and cello in B flat major n. 2 op. 87
Gabriele Pieranunzi, Riccardo Zamuner, violins | Francesco Fiore, Simonide Braconi, altos
Silvia Chiesa, cello

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01 Adagio – Allegro con brio	08:14
02 Adagio cantabile	09:34
03 Tempo di menuetto – Trio	03:17
04 Tema con variazioni: Andante	07:44
05 Scherzo: Allegro molto e vivace – Trio	03:31
06 Andante con moto alla marcia – Presto	08:43

Felix Mendelssohn Bartholdy (1809-1847) - String Quintet for two violins, two altos and cello in B flat major n. 2 op. 87

07 Allegro vivace	10:30
08 Andante scherzando	04:44
09 Adagio e lento	09:37
10 Allegro molto vivace	06:28

Total Time: 72:22

Registration dated December 11, 2021 and July 27, 2023

Sound engineer **Matteo Costa** | **Carlo Bonazza**, official photographer of the Festival
Special thanks Fondazione Bertarelli, **Maria Iris Bertarelli**, **Claudio** and **Maria Tipa**
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Artwork **Chiara Gimmelli** | Cover Art Vassily Kandinsky, 1913 - Composition 7

Nightingale Songs & Lyrics Ltd 17 Demosthenis Severis Avenue - Nicosia (Cyprus)

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Ludwig van Beethoven
Septet for strings and winds in E flat major op. 20
Felix Mendelssohn Bartholdy
String Quintet for two violins,
two altos and cello in B flat major n. 2 op. 87

Gabriele Pieranunzi, *violin* | Riccardo Zamuner, *violin*
Francesco Fiore, *alto* | Simonide Braconi, *alto*
Silvia Chiesa, *cello* | Alberto Bocini, *double bass*
Corrado Giuffredi, *clarinet* | Paolo Carlini, *bassoon*
Guido Corti, *horn*

Entertainment and artistic maturity: an inevitable antithesis? This could be the title which sums up the content of the two live performances contained in this album: the Septet op. 20 (1799-1800) by Ludwig van Beethoven for clarinet, horn, bassoon, violin, viola, cello and double bass and the Quintet in B flat major no. 2 op. 87 (1845) by Felix Mendelssohn Bartholdy. If for Beethoven, this represents a chronological and creative conclusion to his so-called Classical period, in Mendelssohn's case, we are faced with a work demonstrating his full maturity. And yet, in both cases there is a sense of fluidity and freshness that allows for immediate emotional appreciation and memorability, especially for the non-professional listener. Given that Beethoven and Mendelssohn, considered within their overall contexts, occupy two historically distinct roles in both musical and cultural terms, it is worth examining certain parameters that link these two exceptional chamber works. First and foremost, the uniqueness of their instrumentation: in Beethoven's Septet, seven soloists are featured—three wind instruments complementing the full family of strings; in Mendelssohn's String Quintet, two violas serve as the atypical central focus of the ensemble. It is evident in both cases how the composers' craft was, in their daily lives, placed at the service of their patrons: creating according to what might please those who funded the work. This naturally brings up the topic of patronage: is someone who funds culture necessarily a patron, or can they also indulge in entertainment purely for their own pleasure? In this context, can any patron who finances the creation of new music be considered an amateur, a 'dilettante'? That is to say, to finance something that is of delight to the non-professional musician with the aim of offering delight to the listener at the same time? And therefore, why should it then be necessary to call upon leading professional instrumentalists, as in the case of the first public performances of the two works in question? The answer, with other underlying arguments, is inherent in the ethical function of music itself: to move the listener requires an impeccable technical-executive quality. "To delight the listener" is one of the various ways to move them emotionally, although in the broader sense of the verb "to move emotionally," it is considered more as a factor of opening up the emotional and intellectual consciousness rather than a description of the pleasure of listening associated with the parameter of pleasantness. Historically, Mendelssohn cannot be considered a mover of consciences in the same way Beethoven is. Even his most significant works, such as his late piano sonatas or the so-called "Reformation" Symphony, for example, can never provide the emotionally unifying impact typical of Beethoven's Symphony No. 9, op. 125 or his Missa Solemnis. However, this does not mean that Mendelssohn's wise role in the history of music is any less important. On the contrary, often the first listening experience of a newcomer results in an immediate appreciation of Mendelssohn's music, which is more inclined toward entertainment, compared to what one might experience when discovering Beethoven's music from his later creative period. One need only think of the contrapuntal mastery in Beethoven's final string quartets or his late piano sonatas. The Septet op. 20 was hated by Beethoven precisely because the composer considered it too light a piece, despite its extraordinary success. This success led him to create a transcription for trio (the masterful Trio op. 38 for clarinet or violin, cello and piano), in order to halt the "wild" and unauthorized transcription process that the work was undergoing after its original creation for seven instruments. This process was carried out incessantly by lesser composers,



France, BBC Radio 3, New York Public Radio, ORF, Bayerisches Rundfunk, Radio Classical California, WDR, SWF, NDR, CBC Radio Canada, Radio New Zealand, Australia National Network, Birmingham Public Radio, Rai Radio Tre, Radio Swiss Classic, RTSI, Rete 2, Rete Toscana Classica. Invited to give masterclasses at New York University, Ulal Music College in Yekaterinburg, the Conservatories of Lyon, Geneva, Lausanne, Seville, Kazan, Rostov on Don. He teaches bassoon at the P. Mascani Conservatory in Livorno.



Guido Corti is considered one of the best Italian musicians. He regularly plays on the stages of the most prestigious concert halls in the world, from the Metropolitan in New York, to the Musikverein in Vienna, La Scala in Milan, L'Opéra in Paris, Covent Garden in London, and so on. He is a regular guest of the most important concert associations in Italy including RAI, the Maggio Musicale Fiorentino, the Orchestra Regionale Toscana, the Orchestra da camera di Padova, the Accademia Chigiana, the Estate Fiesolana, the Associazione Scarlatti, Solisti Veneti, the Filarmonica Romana, the Società Aquilana dei Concerti. Having concluded his musical studies in Italy, he specialized in Chicago with Dale Clevenger and Arnold Jacobs. After winning the international competition at Colmar in France in 1976, he made several radio and TV recordings for a number of European and American channels. He has represented Italy at the International Horn Symposium held in East Lansing (USA), and his solo career has taken him all over the world, performing in Austria, Canada, England, Germany, Israel, France, the Netherlands, Switzerland, Portugal, Argentina, Brazil, Russia, as well as in Italy and the United States. He currently teaches at the Music Conservatory "G.B. Martini" in Bologna, and holds seminars and masterclasses on his instrument and chamber music for wind instruments all over the world. As a member of various chamber ensembles, including the prestigious "Mullova Ensemble", he has taken part in the recordings of a large proportion of the musical repertoire for his instrument and has recorded as a soloist for the labels RCA, Philips, Nuova Era and Chandos in London. Among the prizes he has won are the "Gino Tani per le arti dello spettacolo" at the Teatro dell'Opera in Rome and the "Walter Boccaccini 2001, gli strumenti dell'orchestra" prize from the Maggio Musicale Fiorentino. With the publishing house Zecchini, he published the book "Il Corno" (the Horn), a unique work of its kind, covering both the history of the instrument and playing technique.



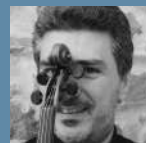
The Italian clarinetist **Corrado Giuffredi** began his clarinet studies at 10 years old at the Conservatory of Parma where he later graduated with honors and laude. Principal Clarinet of the Orchestra della Svizzera Italiana, Corrado Giuffredi has also performed in numerous concerts and international festivals around the world with Orchestra Filarmonica della Scala under the batons of Riccardo Muti and Daniel Barenboim. During the seasons 2010 and 2012, Giora Feidman invited Corrado to perform master classes and concerts in Safed and Jerusalem, Israel. Cecilia Bartoli invited Corrado to perform Rossini clarinet variations at Salzburg Whitsun Festival with I Barocchisti and Diego Fasolis. Having performed the Italian premiere of Krzysztof Penderecki's Concerto for clarinet and orchestra, Corrado's chamber music repertoire includes performances with: Martha Argerich, Maurizio Baglini, Giampaolo Bandini, Cesare Chiacchiarella, Silvia Chiesa, Eddie Daniels, Enrico Fagone, Jose Franch-Ballester, Andrea Griminelli, Ricardo Morales, Federico Nicoletta, Danilo Rossi, David Shifrin, Rino Vernizzi, Ensemble Strumentale Scaligero. Corrado has also recorded for labels including Sony, Decca, Warner, Brilliant, Tactus, Arts, Fonè and Stradivarius. Corrado teaches clarinet at the Istituto Musicale Superiore in Modena and presents master classes around the world. Corrado Giuffredi is a Backun Artist and performs on his signature series CG Clarinets by Backun Musical Services and his signature CG Vocalise mouthpiece by Richard Hawkins and Backun. He is also a Legere Reeds Artist, performing on Legere European Signature synthetic reeds.



Paolo Carlini - After graduating with top marks and honours from the Ferrara Conservatory under the guidance of Vittorio Gavioli, he specialised with Marco Costantini and Klaus Thunemann. Since 1987 he has been the first bassoon soloist of the Orchestra della Toscana and has collaborated in this role with the Orchestra of the Teatro alla Scala in Milan, the Orchestra of the Accademia Nazionale di Santa Cecilia, the Orchestras of the Maggio Musicale Fiorentino, Fenice di Venezia, Opera di Roma, Comunale di Bologna and Filarmonica della Scala playing under the direction of the most important conductors of our time Claudio Abbado, Riccardo Muti, Zubin Mehta, Esa-Pekka Salonen, Myung-Wun Chung, Daniel Harding, Daniele Gatti, Jeffrey Tate. The only bassoonist to be dedicated solo works by Oscar winners Ennio Morricone and Luis Bacalov, for many years he has occupied a central role in the music of our time by collaborating alongside the most representative composers from different generations and musical languages, generating an important development of the solo bassoon repertoire. Carlini is a dedicatee of pieces by numerous composers, to name but a few: Azio Corghi, Ivan Fedele, Luis De Pablo, Giorgio Gaslini, Ludovico Einaudi, Marco Tutino, Marcello Panni, Marco Betta, Paolo Vivaldi, Enrico Pieranunzi, Maurizio Fabrizio, Johteryl Plumen, Mateo Soto, Volodymyr Runchak, David Winkler, Luca Mosca, Carlo Boccadoro, Pasquale Corrado, Alessandro Solbiati, Carlo Galante, Nicola Sani, Nicola Campogrande, Matteo D'Amico, Claudio Ambrosini, Giorgio Colombo Taccani, Giancarlo Cardini, Fabrizio De Rossi Re and important collaborations with Luciano Berio, Sofia Gubaidulina, Sylvano Bussotti, Jean Françaix. In chamber music he has collaborated with international soloists Julian Rachlin, Janine Jansen, Massimo Quarta, Gabriele Pieranunzi, Pavel Vernikov, Alain Meunier, Bruno Canino, Alessandro Specchi, Pietro De Maria, Hansjörg Schellenberger, François Leleux, Christian Schmitt, Antony Pay playing in the world's most important music centres Carnegie Hall in New York, Mozarteum Salzburg, KKL Lucerne, Auditorium Nacional in Madrid, Teatro Colón Buenos Aires, Concert Hall in Tokyo and Hong Kong, the Festivals of Ljubljana, Munich, Nice, Rhein Vocal am Mittelrhein, Stresa, Siena, Naples. Numerous solo recordings for labels such as Sony Classical, CPO, Chandos, Naxos, Brilliant, Stradivarius, EMA Records, Tactus, regularly broadcast by Radio

publishers, and mere "consumers" eager to have access, at any cost, to music that was both pleasant and brilliant. Furthermore, even today, commercial success is always associated with something that any "consumer" understands and perceives in an immediate, easy and direct way, both intellectually and emotionally. Mendelssohn's Quintet, on the other hand, is part of Mendelssohn's mature creative phase, as already mentioned, but it does not differ, in terms of emotional immediacy and instant enjoyment upon listening, from Mendelssohn's youthful Sextet for Piano and Strings, op. 110: the difference in social function between Mendelssohn and Beethoven perhaps lies in the fact that Mendelssohn, being the son of a banker, did not need to compose in order to survive, but rather did so out of a calling for life, whereas Beethoven, about forty years before Mendelssohn, had already made composition his *modus vivendi*, specifically for sustenance. Beethoven would have gone down in history as a protagonist of civilization in the broadest sense; Mendelssohn, on the other hand, would have been universally recognized as a highly knowledgeable promoter of beauty and civil progress. To him, for example, we owe the founding of the Gewandhaus in Leipzig, as well as the recognition of Johann Sebastian Bach's genius as the "father" of Western music, thanks to the rediscovery of the St. Matthew Passion and the subsequent work of reconstructing, promoting, and developing Bach's oeuvre. Creative maturity and entertainment, therefore, can consider entertainment a cosmic dimension when one is in the presence of genius: this is the strongest message conveyed by the pairing of the two beautiful chamber pieces featured on this album, recorded live during two separate evenings of the Amiata Piano Festival. It marks the beginning of a series of publications aimed at preserving for the public memory the current relevance of culture. In this sense, the context of the Amiata Piano Festival perfectly demonstrates how culture and entertainment, while being objectively different philosophical dimensions, can go hand in hand and contribute, through music free of the barriers between genres, to the economic and social development of an entire region.

Maurizio Baglini



Gabriele Pieranunzi, one of the most representative Italian violinists of his generation, a former pupil of Salvatore Accardo and later of Stefan Gheorgiu, soon came to the attention of the public and critics, being awarded prizes in some of the major international competitions: Premio Paganini (Genoa, 1988 and 1990), Tibor Varga (Sion), Ludwig Spohr (Freiburg). Invited several times by the City of Genoa to play the famous Guarneri del Gesù 'Il Cannone' that belonged to N. Paganini, regular guest of the most important Italian and international concert institutions. Recently published are Kurt Weill's Concerto op. 12 under the conduction of Jeffrey Tate and the winds of the San Carlo Theatre in Naples (Concerto Classics), Mendelssohn's quartets for piano and strings (Decca-Universal) and Chausson's Concerto op. 21 for violin, piano and string quartet (with pianist Jin Ju and or Philharmonia Chamber Players - Aulicus Classics). He plays a Ferdinando Gagliano instrument (1764) that belonged to Gioconda De Vito and was kindly made available to him by Fondazione Pro Canale Onlus.



Riccardo Zamuner, a Neapolitan violinist, is regularly invited to perform in the most prestigious Italian and international institutions, including the Berlin Philharmonic, the Central Concert Hall in Astana, the Royal Opera House of Oman, the Accademia Chigiana in Siena and the Violin Museum in Cremona. Born in 1997, he graduated from the Conservatorio "S. Pietro a Majella" in Naples, graduating with a Master's degree in violin, viola and baroque violin. He also obtained an advanced diploma in violin with Sonig Tchakerian at the Accademia Nazionale di Santa Cecilia in Rome and a Master of Arts in Music Performance with Pavel Berman at the Lugano Conservatory. From 2016 to 2021 he took part in the advanced summer music courses with Salvatore Accardo at the Accademia Chigiana in Siena, obtaining a diploma with honours in 2019, and at the Academy "W. Stauffer" in Cremona. Alongside his solo work, he is an active chamber music player, collaborating with internationally renowned artists such as Salvatore Accardo, Bruno Giuranna, Bruno Canino, Mario Brunello, Sonig Tchakerian, Lilya Zilberstein, Benedetto Lupo, Luigi Piovano, Simone Bernardini and David Geringas. Together with the pianist Emanuele Delucchi, he recorded his first CD in the spring of 2021 for the labels CIDIM and SUONARE RECORDS. He has been first violin and leader-conductor of the Orchestra Accademia at Santa Sofia. He is the founder and artistic director of the chamber ensemble "I Virtuosi di Sansevero", who had their debut in 2017 in the Cappella Sansevero in Naples. He currently teaches violin at the Conservatorio Gesualdo da Venosa in Potenza.



Francesco Fiore, born in Rome, completed his studies at the S. Cecilia Conservatory in Rome under the guidance of Maestro Lina Lama and Maestro Massimo Paris. He subsequently specialised with Maestro Bruno Giuranna at the W. Stauffer Foundation in Cremona. Winner of numerous prizes, he has undertaken an intense concert activity as a regular guest of the most prestigious Italian and foreign Associations and Festivals. His solo and chamber music activity has led him to collaborate with artists such as Salvatore Accardo, Boris Belkin, Uto Ughi, Pierre Amoyal, Renata Scotto, Bruno Canino, Alfons Kontarsky, Alexander Mazdar, Michele Campanella, Andrea Lucchesini, Rocco Filippini, Alain Meunier, Bruno Giuranna, Franco Petracchi, Gabriele Pieranunzi, Rainer Kussmaul, Pavel Vernikov, David Lively. He is a member of the Accardo Quartet. He has recorded numerous CDs for RCA, ASV, FONIT CETRA, FONÉ and MUSIKSTRASSE. Since 1991 he has been first viola in the Orchestra del Teatro dell'Opera in Rome: the same role he has also held in the Orchestra Filarmonica of the Teatro alla Scala in Milan, in the Orchestra of the Accademia Nazionale di Santa Cecilia, in the Orchestra Sinfonica Nazionale della RAI in Turin and, invited by Salvatore Accardo, in the Orchestra da Camera Italiana. Within the framework of the Biennial Advanced Courses, he has taught at various Conservatories (Santa Cecilia in Rome, Latina, Fermo, etc.). He plays a Joseph Hill viola, London 1774, and a Raffaele Fiorini viola d'amore, Bologna 1894.

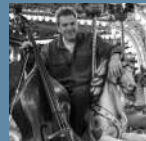


Simonide Braconi - First Viola in the Teatro alla Scala. A native of Rome, he pursued his musical studies under the guidance of internationally renowned soloists such as B. Giuranna, J. Bashmet, and K. Kashkashian graduating with honors and honorable mention from the Conservatory of Rome, the Hochschule in Freiburg (Germany) and the Accademia Chigiana in Siena. He has won several international solo competitions, such as "L.Tertis" in Cologne), in 1994 he was chosen by Maestro R. Muti as First viola in the orchestra of Teatro alla Scala. He was also invited to play with the Berliner Philharmoniker. He has made recordings as a soloist and in chamber music for the labels Vigiessa, Thymallus, Agorà, Rhona, Stradivarius, Dad, Velut Luna, DAD, Dynamic,

Fonè, Concerto, Decca, Brilliant, Movimento Classical and Tudor, as well as several recordings for Radio 3, RAI Radiotelevisione italiana, Rete4, Sky Classica and for the magazines CD Classica and Amadeus (Sonatas and lieder by Brahms and concertos by Rolla). Also as a soloist, he has collaborated with such conductors as W. Sawallich and R. Muti. Together with the other first parts of the orchestra, he formed the Teatro Scala String Quartet which has played in the most important concert associations in Italy and abroad. He has been a jury member in several international competitions (including Geneva), and has been invited to teach courses in the most important institutions (Rome Arts Academy, Festival delle città a Portogruaro, Gubbio Festival, Accademia "T. Varga" in Sion, Accademia Perosi in Biella, Accademia di Pinerolo). He teaches at the institution Milano Music Master. He is also a viola d'amore soloist and composer. Several of his works are published by Sonzogno and MAP and have premiered at Teatro alla Scala, Philharmonie in Berlin, Unione Musicale in Turin, Amici della Musica in Perugia, Teatro della Pergola in Florence, Fenice in Venice, Orchestra RAI in Turin, Orchestra di Padova e del Veneto.



Silvia Chiesa - Refined performer rich in personality, Silvia Chiesa is the artist who has most contributed to broadening the horizons of the cello. She has re-launched the twentieth century solo repertoire, creating the "Twentieth Century Italian Trilogy" for Sony Classical and the recent documentaries web series "Novecento Corsaro". Dedicatee of pieces for cello and orchestra by Corghi and D'Amico, she has been chosen by composers such as Shohat, Campogrande, Clementi, Dall'Ongaro, Maxwell Davies, Sollima, Cascioli and Fedele for the first performances of their works. As soloist, she has performed with Rai NSO, Orchestra di Padova e del Veneto, Orchestra of Maggio Musicale Fiorentino, Mahler Chamber Orchestra, Orchestra della Toscana, Royal Philharmonic, St. Petersburg Soloists, Orchestra of Rouen, Staatsorchester Kassel and the Cracow Philharmonic, collaborating with the most renowned conductors. With the pianist Maurizio Baglini she has a repertoire with more than 70 sonatas for cello and piano, has performed over 250 concerts in the five continents and recorded for Decca. She is resident artist of the Amiata Piano Festival and professor of the Conservatory "Monteverdi" of Cremona. She plays a Giovanni Grancino cello from 1697.



Alberto Bocini born in Prato (Italy). He's been Principal Double Bass player for 5 years in the "Orchestra Nazionale dell'Accademia di Santa Cecilia" in Rome and for 15 years dell'"Orchestra del Maggio Musicale Fiorentino" in Florence; with the same role he appeared with many other orchestras, such as La Scala di Milano, I Solisti Veneti, the London Symphony Orchestra. Founder member of the popular double bass quartet "the Bass Gang", presenting an extremely heterogeneous repertoire as musical choices, virtuosity and irony. He has taught masterclasses in much of the world: Europe, Usa, Japan, Taiwan, South America. As a soloist he has recorded for Denon, Stradivarius, Velut Luna, NBBrecords. Since he left the orchestra in 2012 he's dedicating more in writing for his instrument; there are many of his works for solo double bass like his "6 Ballads"; works for double bass and orchestra: "XUITE-0, modular suite for amplified double bass and orchestra"; "Concerto for double bass and strings"; "Sliding Doors, for violin, double bass, orchestra and cell ringtones played by audience". He does not hesitate to push the boundaries of his repertoire ranging over rock music (see the album "The Cryme of Selling Lambs" dedicated to Genesis), soundtracks (see the album "Moving in the Movies", NBBrecords) or contemporary music ("Braevissimo", concerto for double bass and strings by Ennio Morricone, for Denon, Japan). Since 2009 is professor at the HEM - Haute Ecole de Musique de Geneve and at the Stauffer Academy in Cremona since 2024.