



ADS

MOZART · BRAHMS Complete Piano Trios Vol. I  
MEHMARI Portais Brasileiros No. 5  
TRIO CALLAS



## Wolfgang A. Mozart

Piano Trio No. 4 in E major, K. 542

|    |                      |      |
|----|----------------------|------|
| 01 | I. Allegro           | 7:24 |
| 02 | II. Andante grazioso | 4:52 |
| 03 | III. Allegro         | 7:08 |

## Johannes Brahms

Piano Trio No. 2 in C major, Op. 87

|    |                             |      |
|----|-----------------------------|------|
| 04 | I. Allegro                  | 9:06 |
| 05 | II. Andante con moto        | 8:07 |
| 06 | III. Scherzo. Presto        | 4:54 |
| 07 | IV. Finale. Allegro giocoso | 6:03 |

## André Mehmari

Portais Brasileiros No. 5 \*

|    |       |      |
|----|-------|------|
| 08 | Rondó | 9:22 |
|----|-------|------|

\* World premiere recording

Total Timing: 56'56

Trio Callas was formed in Salzburg by three musicians whose paths, though shaped by vastly different backgrounds, found a natural harmony through chamber music. Violinist Miguel Rocha, cellist Lucas Garcia Muramoto and pianist Bella Schütz met during their studies at the Mozarteum University, and quickly discovered a shared artistic curiosity and a deep commitment to musical integrity. Together, they bring a blend of cultural richness and refined individual voices to the trio repertoire.

Though their journeys began in different places — from the countryside of São Paulo to the streets of Paris, from the hills of Braga to the urban life of Tokyo — the three musicians of Trio Callas found common ground in Salzburg. Their rehearsals are shaped by long conversations, deep listening, and a shared desire to reveal the emotional core of the music they play. Whether performing the classic piano trio repertoire or exploring new works, they aim to bring honesty and beauty to every performance — drawing on the richness of their experiences while creating something entirely their own.



# Regarding the pieces

## *Mozart, Piano Trio No. 4 in E major, K 542 (1788)*

From its first bar, Mozart's E-major Trio K.542 reveals itself, through the treatment of its opening piano theme (often dubbed "mellifluous") and through the intimacy of its second theme ("dolce"), as a consciously asserted self-portrait of its form, the piano-trio, and indeed of chamber-music at large. It is significant that Chopin, whose admiration for other composers was focused almost uniquely on Bach and Mozart, loved to perform it and did so repeatedly including in the Salle Pleyel (Paris) in February 1848.

On the other hand, the piano trio K. 542 is neither among the often-quoted passing-lane or fast-track evolutionary harbingers of innovation, as is e.g. the famous "Kegelstatt-Trio" K.498 for clarinet, viola and piano, nor among the feasts of uniqueness, as e.g. string-trio "divertimento" K.563. Apart from this, any description of the trio has to take on board that it expresses, passably explicitly, that it chooses to engage in a direction that is wholly different from that of the piano-concerto, destined for the larger and anonymous urban public of the concert halls, and on the other hand, from the piano-sonata, which relied on string instruments merely as accompaniment, though both of these genres were equally flourishing in the composer's work of the period.

Apart from this, one finds that it uses the means of an increasingly equitable distribution of musical information among the three instruments; that, doing so, it entrusts upon the cello, at least in particular passages, an authentic melody; in a word, that it offers the proverbial display of what has been called, cunningly, the sound structure of the classical piano trio, exalting a form or genre that lived in Mozart's lifetime through its first blossoming, and of which there were, in 1780s, in Vienna alone, about seventy works available in print. The specific Viennese ("schubertian") pre-reminders of especially the 2nd and 3rd movement, Andante Grazioso and Allegro, are often highlighted.

## *Brahms, Piano Trio No. 2 in C major, Op. 87 (1882)*

The composer Johannes Brahms was also a "decomposer"- a person subject to deep, if always rationally (or, at least, pseudo-rationally) motivated self-doubt and solitary decisions, and a merciless destroyer of some of his own work. He wrote in 1880 two first (Allegro) movements, but one of them, in E flat major, has never been seen again. Only the second one, in C major, has survived Brahms' self-criticism and was completed and published as op. 87, together with its three other movements, Andante con moto, Scherzo : presto, and Allegro giocoso.

What is known is that, having subjected to the judgment of two of his most competent and closest friends - his main musical parent, Clara Schumann and the prominent Viennese surgeon and amateur musician Theodor Billroth - these two newly composed movements, in E flat major and in C major, and after having received the most unambiguously approving reactions to both of them, he eliminated the one in E flat major - the one which both friends had even preferred to the other - suppressing the more jubilatory, sticking to the more "serious" of the two Allegro's. That there were initially two works is not entirely a coincidence: Brahms had found a mode of breaking the reticence that so frequently had got in the way of his musical plans and publication projects by the technique - the a priori strange technique - of coupling two works and publishing them together.

This has resulted in, among others, the two string quartets op. 51, the two clarinet sonatas op. 120 (1895). In 1880, he has equally tried - inspired perhaps also by Schubert's op. 99 and op. 100 in B-flat major and E-flat major piano-trios (which he loved) - to compose and publish two piano trios. But this time it didn't work, even the "twinning" didn't help. Retrospectively and après coup, after eliminating the one, he coupled the remainder, the piano trio op. 87, complete with the other movements with the string quintet op. 88, as both of them had been composed simultaneously.

*Anton Schütz (Paris, France – May 2025)*



### *Mehmari, Portais Brasileiros No. 5 (2023)*

Dedicated to Trio Callas, Portais Brasileiros No. 5 has become one of the ensemble's most performed works since its world premiere at the Kitzbühel Summer Festival.

The idea for the piece was born from a conversation with Mehmari, following a suggestion by the late cellist Antonio Meneses, who deeply admired the composer's work. Inspired by Mehmari's Suite Brasileira for cello and piano, the trio asked for a new composition that would reflect the richness of traditional Brazilian music in a way only he could. The result is a work that serves—true to its title—as a portal: a warm and inviting passage into the realm of Brazilian music.

The piece is written in rondo form—a structure that goes back to medieval and Renaissance France and later merged with musical traditions from across different continents. On this strong foundation, Mehmari builds a unique sound world, hinting at the spirit of iconic Brazilian themes through rhythm, harmony, and subtle musical gestures. These fragments appear briefly—recognizable, almost like something overheard—before dissolving into something new. That's why listeners from any country often respond with a strange sense of familiarity, as if the music was speaking a language they already know, even if they've never heard it before.

After the trio played the piece for Mehmari for the first time, during the recording sessions, he shared that this was his dream: to see his composition come to life in the hands of performers. For him, the interpreter doesn't simply reproduce, but completes the work—giving it voice, form, and personality. In a way, that moment captured the very essence of musical metamorphosis: something that begins in one place and evolves through others—just as the rondo, born in Europe, found new life in Brazil as choro, becoming something entirely its own.

*Lucas Garcia Muramoto (Salzburg, Austria - June 2025)*

# TC

## TRIO CALLAS

was born from a spontaneous connection between friends at the Mozarteum University in Salzburg—students who loved making music together and were curious to see what might emerge from blending their diverse ideas and cultural backgrounds. Within just a few months of existence, the ensemble was awarded at international competitions in France (Paris) and Poland (Łódź—Arthur Rubinstein’s hometown).

The name “Callas” was chosen as an homage to the great diva Maria Callas. At first, linking an opera singer to a chamber music group might feel like comparing a Grand Seiko watch to a Rocamadour cheese—but that’s exactly the spirit! It’s her dedication to artistic excellence—her courage in bringing wildly diverse characters to life while remaining unmistakably herself—that continues to inspire the trio’s unique identity.

Guided by that ideal, the Trio Callas explores bringing together traditional repertoire and their own cultural roots. The first project in this direction was a collaboration with Brazilian multi-instrumentalist and composer André Mehmari—introduced to them by cellist Antonio Meneses. The trio commissioned a work that would capture the richness of Brazilian soundscapes—from the Choro circles of Copacabana to the song of the birds in the quiet countryside.

The result: Portais Brasileiros No. 5, a work that serves as a portal, inviting the world to discover these colourful sounds. It premiered at the Kitzbühel Summer Festival in 2023 and has since been performed across four continents.

This album features the first-ever phonographic recording of the work, made at Mehmari’s Estúdio Monteverdi—located in the untouched Cantareira Rainforest, not more than an hour from the megacity of São Paulo—on the very Steinway piano on which it was originally composed.





Now based between Vienna and Salzburg, the Trio Callas consists of musicians who were trained for years in the tradition of Mozart's hometown. In their early years, most of their rehearsals took place at the Frohnburg Palace, the iconic building where the von Trapp family lived in *The Sound of Music*. This immersion in Austria's cultural heritage—shaped not only by Mozart but also by Brahms, whose music is closely tied to Vienna—has made both composers central to the trio's repertoire from the very beginning: their debut concert, in Warsaw, featured works by each.

This album marks the beginning of a six-albums project: the world's first complete recording of Mozart and Brahms's piano trios in immersive 3D audio. Each volume will pair one of Mozart's six piano trios with one of Brahms's, including the original version of the B major Trio, the Horn Trio, and the Clarinet Trio.

Formed by musicians from Portugal, Brazil-Japan, and France, the Trio Callas has performed in concert series and festivals across Europe (Poland, France, Italy, Austria, Germany, and Romania) and beyond (Japan, Canada, the United States, Brazil, Argentina, and Uruguay) within its three first years of existence.

They are mentored by violinist Cibrán Sierra Vázquez (founding member of the Cuarteto Quiroga) and have been deeply influenced by working with artists and ensembles such as Mischa Maisky, Cuarteto Casals, the Vienna Piano Trio, Benjamin Schmid, Connie Shih, and Thomas Riebl.

# RS BELLA SCHÜTZ

born in Paris, grew up in a multilingual family with a strong love for opera and theatre — influences that continue to shape her musical thinking. A laureate of competitions such as the Concours International de Piano de Lyon and Piano Campus, Bella has distinguished herself on the stages of renowned festivals and concert series including the Nohant Festival Chopin, Stiftung Mozarteum Salzburg, Festival d'Auvers-sur-Oise, Piano en Valois, and the International Chigiana Festival. She is a member of the Brahms Promotion at the Jaroussky Academy and a regular guest on French radio.

In 2025, her debut solo album Chiaroscuro, released on the Evidence label and dedicated to works by Bach and Chopin, received widespread critical acclaim. Bella began her studies with Branka Balevic and went on to train with Jacques Rouvier at the Mozarteum University, Björn Lehmann at the Universität der Künste Berlin, and Jan Jiracek von Arnim at the mdw in Vienna.

She has also worked with pianists and pedagogues such as Cédric Tiberghien, Michel Béroff, Tatiana Zelikman, Lilya Zilberstein, Mischa Maisky, and Matti Raekallio. Alongside her musical career, Bella has a passion for visual art and enjoys visiting museums during her travels, with a special fondness for Renaissance painting.





MR

**MIGUEL ROCHA** born in Braga, Portugal, has earned top prizes at international competitions including the Concorso Ruggiero Ricci, Convivus International Violin Competition, Guimarães International Competition, and Cidade do Fundão International Competition.

His orchestral experience includes serving as concertmaster for several youth orchestras in Portugal, where he performed under the baton of respected conductors. As a chamber musician, he has already shared the stage with artists such as Sharon Kam, Veronika Hagen, Esther Hoppe, and Christian Poltéra.

Miguel is currently refining his craft at the Mozarteum University Salzburg with Esther Hoppe, while also seeking guidance from world-class musicians including Maxim Vengerov, Chloë Hanslip, Miguel da Silva, Robin Wilson, and Ani Schnarch.

# LGM

## LUCAS GARCIA MURAMOTO

was born in the countryside of São Paulo, Brazil, and raised near Tokyo, Japan—an upbringing that continues to shape his unique cultural identity. He has performed in more than twenty countries across Asia, North and South America, with appearances at major festivals and venues throughout Europe. He made his solo debut performing Haydn's C Major Concerto on a European tour with the Japan Youth Orchestra, with performances at the Musikverein in Vienna and the Danube Palace in Budapest.

Lucas is currently a guest musician with the Camerata Salzburg and studies at the Mozarteum University under the guidance of Enrico Bronzi. A prizewinner at competitions such as the Enrico Mainardi Cello Competition, he was also awarded by the São Paulo State Government as one of Brazil's most outstanding young musicians.

He was the last student of Antonio Meneses and has been mentored by cellists and musicians including Sol Gabetta, Steven Isserlis, Pieter Wispelwey, Miklós Perényi, Frans Helmerson, Jens Peter Maintz, Jérôme Pernoo, Julian Steckel, Rainer Schmidt, and Thomas Riebl.

Fluent in Portuguese, Japanese, English, Italian, and German, Lucas draws inspiration from the philosophy of Japanese craftsmanship—with its emphasis for traditional techniques—as well as from the vibrant natural colors and warmth of his Brazilian roots.







ADS Immersive Discrete Array



**ADS** specializes in high-resolution recordings and immersive formats. We select exceptional acoustic environments, such as concert halls and large venues, to capture the purity and depth of musical performance. These venues are our blank canvases, where music comes to life with clarity and authenticity. We use state-of-the-art technology and advanced multi-channel recording techniques, such as surround sound and immersive audio, to create three-dimensional soundscapes. Each recording is meticulously planned to preserve the spatiality, dynamics and nuances of the environment, resulting in an experience that not only reproduces sound, but also conveys emotion and artistic intent. Our goal is to make the listener feel as if they are at the center of the performance, enveloped by every note and silence. Our process is guided by a delicate balance: the proximity of the instruments and the spatiality. It is in this delicate balance that the real magic of recording takes place. As producers and engineers, we act as interpreters of the artistic vision, where each project is a unique work, shaped by the interaction between the artist, the environment and the technology. Unlike traditional formats that confine music to a fixed plane, immersive audio creates a sonic universe for the listener to explore, feel and interact with. Imagine being able to walk between instruments, feel the distance between each note, and feel the music moving around you. This is the promise of immersive audio: an experience that redefines what is possible in music reproduction, transforming the listener into an integral part of the work.

*Gustavo Cândido*

Recording producer, balance engineer & founder

# TRIO CALLAS

Bella Schütz piano  
Miguel Rocha violino  
Lucas Garcia Muramoto cello

RECORDING PRODUCER & BALANCE ENGINEER Gustavo Cândido  
ARTISTIC PRODUCTION Trio Callas  
EDITING, MIX & MASTERING Gustavo Cândido  
PIANO TECHNICIAN Djalma Carvalho  
PRODUCED by ADS with co-producer Estúdio Monteverdi

ARTIST & SESSION PHOTOS Rodrigo Rosenthal  
GRAPHIC DESIGN Gustavo Cândido  
EXECUTIVE PRODUCER Gustavo Cândido

## ADS<sup>005</sup>

Recorded at Estúdio Monteverdi, São Paulo, Brazil  
05-06 October 2024 by ADS | High Fidelity

**ADS** use for this recording Merging Technologies HAPI MKII Premium converters with preamps, Schoeps and DPA microphones, Van Den Hul INTEGRATION HYBRID and VAN DAMME cables, RME ADI-2 PRO FS and Sennheiser HD600 for monitoring recording, REAPER and PYRAMIX workstation on Ravenna AoIP and Dynaudio Contour S series (main speakers) & Dynaudio Emit 20 (height speaker) for immersive monitoring in mastering room. **Original recording format in immersive 5.0.4-channel, 24 bit at 176.4 kHz** sampling rate and mastering for high definition DXD (Digital eXtreme Definition) and DSD (Direct Stream Digital) with Sigma Delta Modulators by Merging Technologies.

- Immersive discrete 5.0.4 format (Embedded audio 5.1.4 but no LFE channel)
- Dolby Atmos 5.0.4 format (Embedded audio 5.1.4 but no LFE channel)
- Surround 5.0 format (Embedded audio 5.1 but no LFE channel)

