

Trío Piccorgan





Trio Piccorgan was born as a musical project to promote and raise awareness of the baroque works of the 17th and 18th centuries. Created in 2020, it is formed by the trumpeters Miguel Conde and Diego García together with the organist Daniel Cardiel. Its development over the years has led Trio Piccorgan to cover all kinds of repertoire, even working directly with composers of the 21st century. The musical restlessness of this group is nourished by all musical periods, performing the highest quality works of each era. With a musical range spanning from the 16th century to the present day, Trio Piccorgan's personal signature is based on the concept of continually stimulating the listener, immersing him or her in a unifying architecture of diverse and contrasting works that do not let the listener's attention wander. This repertoire ranges from original concertos for two trumpets and orchestra to transcriptions and arrangements that bring out the best of this organ and two-trumpet ensemble. Thanks to these arrangements, which are made with a palpable musical rigour combined with accurate historical and musicological criteria, Trio Piccorgan proposes other kinds of sonorities and colours, being able to bring to the public pieces in a totally new way.

Witness to this format have been festivals such as the Internationales Düsseldorfer Orgelfestival (IDO), Ciclo Internacional de Órgano de Torreciudad, Orgelstadt Stralsund Konzerte, Münsterscher Orgelsommer, York Organ Concerts, Ciclo de Música en la Catedral de Astorga, Bürener Kantorei Konzerte in Büren, Festival Abierto de Música de Órgano de León (FAMOL), Festliches Silvesterkonzert Stadtkirche Murrhardt (Stuttgart), Ciclo de Órgano de Cabra (Córdoba), Ciclo Internacional de Órgano 'Diócesis de Asidonia-Jerez', Festival Internacional de Órgano Barroco de las Merindades, Ciclo de Conciertos de Órgano Correa de Arauxo, Invierno Organístico en Valdejalón, Conciertos Didácticos en la Mancomunidad Tierras de Medina. In turn, Trio Piccorgan has had the opportunity to play in emblematic places such as the Cathedral of Salamanca, Sant Vicenç Sarrià in Barcelona, St. Lurentiuskerk in Alkmaar (The Netherlands), Church of San Felipe Neri in Valladolid, 'La Fuencisla' in Segovia and Basilica of Santa María de Uribarri in Durango (Basque Country) in addition to a great variety of towns and auditoriums in the Spanish geography. They have been interviewed in several television and radio media and have been awarded with great reviews by authors of the relevance of Paulino Toribio in the virtual magazine-vlog DicES Cultura or J. M. Morate in the newspaper 'El Norte de Castilla'. It is worth mentioning his mention in one of the most important music magazines in Spain, Ritmo magazine.

Trio Piccorgan has several projects programmed in the Osterjubiläum in Blech at the Marienstatter Abbey and Neujahrskonzerte in Schleswiger Dom or Cathedral of León among others.



Miguel Conde is a trumpet player from Illescas (Toledo). His first contact with music was at the school of the Manuel de Falla Musical Foundation in his hometown. After studying at the Conservatorio Profesional de Música de Getafe, in 2018 he began his studies at the Conservatorio Superior de Música de Castilla y León (COSCYL) with Roberto Bodí as his teacher. From 2022 until now he is a master student of Professor Laura Vukobratovic at the Folkwang Universität der Künste in Essen (Germany). Since his stay in Germany, Miguel has had an internship contract with the Dortmunder Philharmoniker and was an Academician at the Dresdner Philharmonie.

Throughout his career, Miguel has played with professional orchestras such as the Mahler Chamber Orchestra, the Orquesta Nacional de España (ONE), the Orquesta Sinfónica de Castilla y León (OSCYL), the Banda Sinfónica Municipal de Madrid (BSMM) or the Philharmonisches Orchester Hagen. He is also a member of youth orchestras such as the Joven Orquesta Nacional de España (JONDE), the Verbier Festival Orchestra (VFO), Pacific Music Festival, Lucerne Festival Academy, Grafenegg Festival Academy, the Académie du Festival d'Aix-en-Provence and the Joven Orquesta de Extremadura (OJEX). He has also received awards such as the 1st Prize at the International Trumpet Competition of Maspalomas in 2018 or the 2nd Prize at the Trumpet Competition 'Valeriano Machí Esparza' of Benimodo (Valencia) in 2021. Miguel has attended masterclasses of trumpet players such as Reinhold Friedrich, Esteban Batallán, Frits Damrow, Eric Aubier, Jeroen Berwaerts, Gábor Tarkövi, Miroslav Petkov, Marco Blaaw, Manuel Blanco or Luis González, among others.





Diego García is a trumpet player from Domingo Pérez (Toledo). There he began his musical studies in the Municipal Band at the age of 6. Two years later, he entered the Escuela Municipal de Música Eusebio Rubalcaba de Talavera de la Reina under the guidance of José Luis Morena Barba and later entered the professional conservatory. From the age of 16 to 20, he studied at the Conservatorio de Música de Amaniell, located in Madrid, with the teachers Jesús Solís and Rafael Ramírez. At the age of 20, he studied the first year of the higher grade of music with Marcos García Vaquero at the Centro Superior de Música 'Progreso Musical', continuing his higher studies with Roberto Bodí at the Conservatorio Superior de Música de Castilla y León.

He has also participated in various festivals such as Blaricum Music and in professional orchestras such as the Orquesta Sinfónica de Castilla y León (OSCYL). He is a member of the OSCYL Jóven y Jóven Orquesta de la Comunidad de Madrid (JORCAM). He has also received master classes from trumpet players such as Esteban Batallán, Eric Aubier, Gábor Tarkövi, Miroslav Petkov, Ken Larson, Adán Delgado, Germán Asensi, Gabriele Cassone and Salvador Ibáñez among others. At the same time, he has conducted municipal bands and youth ensembles such as the 'Orquesta Alana'. In 2022, he entered the Professional Conservatory of Music in Salamanca, where he began his singing studies with Mar Codina.

He is currently studying for a master's degree in chamber music performance with the Brass Quintet at the Conservatorio Superior de Castilla y León.





Daniel Cardiel is a young dulzaina player, organist, orchestra and choir conductor, harpsichordist and musicologist from Segovia. He began his musical training at the Professional Conservatory of Segovia, specialising in dulzaina with Professor Ricardo Ramos. A few years later he became interested in the world of the organ and at the age of 11 he joined the professional organ class at the conservatory under the teaching of David Largo Dios. At the age of 17 he obtained the professional title of dulzaina and organ and that same year he won first prize in the 'Don Juan de Borbón' performance competition, in the chamber music category. In 2023 he graduated in Organ with Samuel Maíllo and in Musicology with several professors such as Alberto Cebolla, Joseba Berrocal, Pedro López and Sara Escuer, both degrees in COSCYL (Salamanca). In 2024 she completed her harpsichord studies at the same centre with professors Pilar Montoya and Jorge García and is currently studying for a master's degree in organ at the Conservatorium van Amsterdam (CvA) with professor Pieter van Dijk. In addition, she regularly receives master classes from numerous world-class organists and harpsichordists.

His professional activities range from concert performances in Europe, orchestral conducting, publishing articles and lecturing at various symposia. He has been conductor of the Alana Orchestra of Salamanca and is currently staff organist of the Gustav Mahler Jugendorchester (GMJO). In 2023 he has been finalist in the V edition of the National Organ Competition in Spain and invited to be part of the Exclamation Class of the Haarlem Organ Academy 2024. Since March 2024 he is Music Director of St Laurentiuskerk in Alkmaar, where he is organist of a Pels organ (III/69) and conductor of three choirs, Canticum Novum, Matthiaszangers and Schola Matthiae (Gregorian choir).



ITALY OF THE LIGHT

The brightness and luminosity of this music will be the key elements of a soundtrack that will accompany the scientific advances and changes in the philosophy of the time, where reason and the critical look will occupy the first place in the minds of the thinkers of the early 18th century. Trio Piccorgan will transport us to the famous Age of Enlightenment, the concept that gives the title to this concert, and where chiaroscuro is the guiding thread of the music.

Alessandro Scarlatti (1660-1725)

Aria - Si suoni la tromba

Georg Friedrich Händel (1685-1759)

Aria - Eternal Source Of Light Divine (Ode for the Birthday of Queen Anne, HWV 74)

Johann Sebastian Bach (1685-1750)/Antonio Vivaldi (1678-1741)

Concerto in D m, BWV 596 (transcription of RV 565)

I. Allegro - Grave - Fugue

II. Largo e spiccato

III. Allegro

Antonio Vivaldi (1678-1741)

Concerto for two trumpets in C major, RV 537

I. Allegro

II. Largo

III. Allegro

Johann Sebastian Bach (1685-1750)

Toccatà, Adagio and Fugue BWV 564

Petronio Franceschini (1651- 1681)

Sonata in D for two trumpets

I. Grave

II. Allegro

III. Adagio

IV. Allegro

Alessandro Scarlatti (1660-1725)

Aria - Si riscaldi il Tebro

LETTERS TO MUSIC

The Correspondierende Societät der musicalischen Wissenschaften founded in 1738 by Lorenz Christoph Mizler was one of the greatest sources of artistic innovation in 18th century Europe. Its aim was to enable composers to circulate their works in order to advance 'musical science' by encouraging discussion of their creations by correspondence. The best composers of the time had the privilege of being part of this society and in this concert the written conversations of the best musical minds of the time are read aloud.

Georg Friedrich Händel (1685-1759)

Music for the Royal Fireworks HWV 351

I. Overture

IV. La Réjouissance

V. Menuet I - Menuet II

Johann Sebastian Bach (1685-1750)

Passacaglia BWV 582

Johann Sebastian Bach (1685-1750)

'Erbarme dich, mein Gott' from the St. Matthew Passion,
BWV 244

Georg Philipp Telemann (1681-1767)

Sonata in D Major, TWV 44:1

Johann Caspar Fischer (1656-1746)

Chaconne F-Dur

Johann Sebastian Bach (1685-1750)

Air from Orchestral Suite No. 3 in D Major BWV 1068

Georg Friedrich Händel (1685-1759)

Arrival of the Queen of Sheba from the Oratorio of
Solomon, HWV 67

THE FUNERAL OF ART

The 'Belle époque' and the 'Fin de siècle'. Trio Piccorgan draws a melodic, elegant and brilliant scene as Paris at the turn of the century could be. However, it is overshadowed by a feeling of finiteness and melancholy of an era and a society that, unbeknownst to them but suspecting it, is on the verge of collapse. Art and music suffer the greatest rupture so far, where everything established by centuries of evolution is burnt by an immense fire. The 'fin de siècle' (end of the century), 'fin du monde' ('end of the world'), 'fin de race' ('end of the race'), 'fin d'une époque' ('end of an epoch'), etc., is nothing but the funeral of western music.

Manuel de Falla (1876-1946)

El amor brujo: (arr. 2 trumpets and organ)

I. Introduction and scene

II. Ritual Fire Dance

Alan Hovhaness (1911-2000)

Prayer of Saint Gregory (arr. trumpet and organ)

César Frank (1822-1890)

Prélude, from Prélude, Fugue et Variation op. 18

George Thalben-Ball (1896-1987)

Elegy (arr. trumpet and organ)

Charles-Marie Widor (1844-1937)

Allegro, from 6th symphonie op. 42

Samuel Barber (1910-1981)

Adagio for Strings (arr. 2 trumpets and organ)

Alexander Guilmant (1837-1911)

Final Sonata 1 (arr. 2 trumpets and organ by Luis Triguero)

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"We welcome this young and serious chamber music project, which also has the organ as its starting point and can therefore be developed throughout Spain. There are hundreds of baroque organs all over Spain that are begging to be brought up to standard, to come out of their neglect, and for this there is nothing better than through groups like the PICCORGAN TRIO". In their interpretations we observe a good control of sound, phrasing and dynamics as well as an effort to materialise the aesthetics of such a demanding and vital period as the baroque.

Paulino Toribio (DicES Cultura)

"As a Trio they opened and closed with Scarlatti, which proved the virtuosity of the soloists, their careful tuning and conjunction with the organ (...), great cleanness in attacks, coloratura and varied dynamics. The organist, the basis of the Trio, duly accompanied the soloists and excelled in his solo works (...), making the most of the A. Amezua (...); even better allegro from Widor's 'VI Symphony', done very decisively and handling the registration well. "

J. M. Morate (El Norte de Castilla)



**Trio
Piccorgan**



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