

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. With a musical range that spans from the 16th century to the present day, Trio Piccorgan's personal signature has the bright and melancholic colours of the Baroque, tinged with numerous styles as varied and rich as Italian, German and Iberian. This repertoire is made up of works ranging from original concertos for two trumpets and orchestra, to transcriptions and arrangements of music from the same period that are adapted to this grouping of organ and two trumpets, which are made with a palpable musical rigour coupled with accurate historical and musicological criteria. Thanks to these arrangements, Trio Piccorgan proposes other kinds of sonorities and colours for this music of exquisite quality, and is able to bring pieces and works to the public in a more compact and accessible way.

Witness to this format have been festivals such as the Internationales Düsseldorfer Orgelfestival (IDO), Bürener Kantorei Konzerte in Büren, Ciclo de Música en la Catedral de Astorga, 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, Basílica de la Gran Promesa in Valladolid and La Fuencisla in Segovia, in addition to a great variety of towns and auditoriums in Spain. 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".

Trio Piccorgan has several projects programmed in Germany, such as Neujahrkonzerte in Murrhardt, Stuttgart (2023), Osterjubiläum in Blech at the Marienstatter Abbey (2024) and Neujahrkonzerte in Schleswiger Dom (2025). In addition to this concert activity in Germany, in April 2024 they will cross the Atlantic Ocean and will make a tour of numerous concerts and masterclasses all over Argentina, where places such as the Cathedral of La Plata, the Conservatorio Superior de Mendoza, the Metropolitan Cathedral of Buenos Aires, among others, stand out.



Miguel Conde is a trumpet player from Illescas (Toledo). He began his musical studies at the school of the Manuel de Falla Musical Foundation in his hometown and later entered the Professional Conservatory of Music in Getafe. In 2017 he finished his studies there, obtaining the Extraordinary Prize at the end of his Professional Degree. From 2018 to 2022 he completed his higher studies at the Conservatorio Superior de Música de Castilla y León (COSCYL) with Roberto Bodí as professor, finishing with honourable mention. He is currently studying for his master's degree at the Folkwang Universität der Künste in Essen (Germany) with Professor Laura Vukobratovic. Miguel has received awards such as the First Prize at the International Trumpet Competition of Maspalomas in 2018 or the second prize in category A of the Trumpet Competition "Valeriano Machí Esparza" of Benimodo (Valencia) in 2021.

Throughout his career, Miguel has participated on several occasions with professional orchestras such as the Orquesta Nacional de España (ONE), the Orquesta Sinfónica de Castilla y León (OSCYL), the Banda Sinfónica Municipal de Madrid (BSMM) or the Dormunder Philharmoniker, where he got an internship contract for the 2023/2024 season. He is also a member of the Joven Orquesta Nacional de España (JONDE), the Verbier Festival Orchestra (VFO), the Joven Orquesta de Extremadura (OJEX), the Joven Orquesta de la Comunidad de Madrid (JORCAM) and the Joven Orquesta de Aragón (JOA). He has also received master classes from trumpet players such as Reinhold Friedrich, Esteban Batallán, Frits Damrow, Eric Aubier, Jeroen Berwaerts, Gábor Tarkövi, Miroslav Petkov, Laura Vukobratovic, Marco Blaaw, Manuel Blanco, Luis González, Klaus Schuhwerk, Immanuel Richter, Manu Mellaerts, Rex Richardson, Stefan Ruf, Gabriele Cassone, Thomas Kiechle, Simon Van Hoecke, Simon Bales, Frank Blödhorn, Otto Sauter or Jonathan Müller.





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 Professional Conservatory of Music of Amaniël, located in Madrid with the teachers Jesús Solís and Rafael Ramírez. During those years, he began to work as a brass teacher and director of the Educandos Band of the "Asociación Musical Malpica de Tajo". 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 is currently artistic director of the "Alana" Orchestra. He has participated in the Blaricum Music Festival and in professional orchestras such as the Orquesta Sinfónica de Castilla y León (OSCYL). At the same time, he is a member of the National Youth Orchestra of Catalonia (JONC), the OSCYL Youth Orchestra and the Youth Orchestra of the Community of Madrid (JORCAM). He has also received master classes from trumpet players such as Esteban Batallán, Eric Aubier, Gábor Tarkövi, Miroslav Petkov, Gabriele Cassone and Salvador Ibáñez among others. At the same time, in 2022 he entered the Conservatorio Profesional de Música de Salamanca, where he began his singing studies with Mar Codina.





Daniel Cardiel is a young dulzaina player, organist, conductor, harpsichordist and musicologist from the city of Segovia. He began his musical training at the Professional Conservatory of Segovia, specialising in the 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 entered the professional organ class at the conservatory under the instruction of David Largo Dios. At the age of 17 he obtained the professional degree in dulzaina and organ and in the same year he won first prize in the "Don Juan de Borbón" performance competition, in the chamber music category. In 2021 he graduated in Organ with Samuel Maíllo and in Musicology with various teachers such as Alberto Cebolla, Joseba Berrocal, Pedro López and Sara Escuer, both degrees at COSCYL (Salamanca).

He is currently studying harpsichord at the same centre with professors Pilar Montoya and Jorge García. At the same time he is studying at the Conservatorium van Amsterdam (CvA) for a master's degree in organ with Professor Pieter van Dijk. He has received masterclasses from important organists and harpsichordists such as Konstanze Rieckh, Pierre Hantaï, Juan de la Rubia, Guy Bovet, Roberto Fresco, Wolfgang Zerer, Ben van Oosten, Jürgen Essl, Menno van Delft, Carole Cerasi, Matteo Imbruno, Matthias Havinga, Erwin Wiersinga, Kris Verhelst, Manuel Tomadín and Daniel Roth. His professional activities range from concert performance, orchestral conducting, publication of articles and lecturing at various symposia. He has been conductor of the Alana Orchestra in Salamanca and is currently the staff organist of the Gustav Mahler Jugendorchester (GMJO).



"LA ITALIA DE LA LUZ"

Arias full of coloratura, solo concertos where virtuosity is the main protagonist and Johann Sebastian Bach are the main courses of this musical menu proposed by Trio Piccorgan.

This group, formed by the trumpeters Miguel Conde and Diego García, together with the organist Daniel Cardiel, transport us to the Italy of the early 18th century, a time and place where the most avant-garde music was composed. These works represented the contemporary fashion of the genre and, like all fashions, were exported to the rest of Europe. Their great success was due to their energy, brilliance, lightness and virtuosity, which, together with an exquisite elegance, became elements which were loved and hated in equal parts outside Italy, but which were undoubtedly on the lips of every great artist and connoisseur of this art.

The works of Vivaldi and Franceschini are examples of these elements. Both demand the deployment of all the performer's technical abilities as well as great sensitivity in the slow movements. These two pieces, which open and close the concert respectively, have only one aim, contrast, or as Caravaggio would say, chiaroscuro. To complete this saga of Italians, Alessandro Scarlatti, uncle of the famous Doménico Scarlatti who emigrated to Spain, gives us two pieces that best define his catalogue: the voice. These original arias for soprano and trumpet, which have been arranged for two trumpets for the occasion, divide the concert into two halves. Their coloratura reminds us of the Italian virtuosity so brilliant and characteristic of the solo concertos and Concerti Grossi of his contemporaries. Once again, energy and brilliance stand out as characteristic elements.

A case in point for the fame of Italian music beyond its walls is Johann Sebastian Bach's Concerto in D minor BWV 596, an original work for string orchestra from Antonio Vivaldi's L'Estro Armonico collection known by the same name. This work represents a very common practice at the time, especially at the apprenticeship level: the transcription and performance of works using instruments other than the original composition.

Bach arranged this work during his Weimar period, when he had most access to Vivaldi's music. As a result of this Italian influence and apprenticeship, Bach composed Toccata, Adagio and Fugue. Articulated in three movements, this piece presents totally surprising elements, full of rhetoric, silences, solos, etc. The Toccata and Fugue frame a virtuosic and surprising aesthetic, while the Adagio presents a typical Italian slow movement as we can hear in the Concerto in Dm.

The brightness and luminosity of this music will be the key elements of a soundtrack that will accompany the scientific advances and the 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 take us back to the famous Age of Enlightenment, the concept that gives the title to this project.



Alessandro Scarlatti (1660-1725)

Aria - Si suoni la tromba

Giuseppe Torelli (1658-1709)

Concierto para trompeta en Re M

I. Allegro

II. Adagio - Presto - Adagio

III. Presto

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

Concierto en Re m, BWV 596 (transcripción de RV 565)

I. Allegro - Grave - Fuga

II. Largo e spiccato

III. Allegro

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

Concierto en Re Mayor, BWV 972 (transcripción de RV 230)

I. Allegro

II. Larghetto

III. Allegro

Antonio Vivaldi (1678-1741)

Concierto para dos trompetas en Do Mayor, RV 537

I. Allegro

II. Largo

III. Allegro

Johann Sebastian Bach (1685-1750)

Toccatá, Adagio y Fuga BWV 564

Alessandro Scarlatti (1660-1725)

Aria - Si riscaldi il Tebro



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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
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