

SPANISH IMPRESSIONS



Hermitage
PIANO TRIO



A 24-BIT  RECORDING

Hermitage
PIANO TRIO

PERSONAL IMPRESSIONS
OF SPAIN

"Spanish way of life has always had a strong influence for me, both on and off the stage. A country with such rich history in culture, food, art, architecture, and traditions is also well known when it also comes to its influence on the world's music. The rhythms, passion and the oftentimes spirited dancing that accompanies the unmistakable melodies that come from "España" are presented on this album in various forms and from different periods. All four composers are able to demonstrate their unique identity and style in these all-original (for piano trio) compositions. I hope that listeners will join us on our journey to hear some of Spain's great composers present their cultural gems."

—Misha Keylin, violin

"It's hard to imagine music that is charged with emotions and passion more than Spanish music! The music of Spanish composers talks directly to human souls and hearts. The sound colors, harmonic palette and dynamic range make it a real rollercoaster of feelings and emotions. It is incredibly fun and satisfying not only to listen to these works but also to perform them. I truly hope that our listeners will enjoy our new recording and will come back to it time after time in the future!"

—Sergey Antonov, cello

"I was fascinated by Spanish culture since I was a teenager. It started with *Boléro* (I know, written by a French composer, but his roots are Spanish), *Don Quixote*, *Carmen* and *Picasso*. And the more I studied and played Spanish music, the more I got involved with it. What draws me the most is the passion. The passion that leads to the emotional abyss—if it is love, it is till the very end, which often varies—could be the most peaceful happiness, or could be the most tragic death. To perform these pieces really takes full concentration, and normally after this program I would feel empty inside because it really goes through every possible emotion imaginable, but with a twist—each one of them is taken to the extreme."

—Ilya Kazantsev, piano

SPANISH IMPRESSIONS

IMPRESIONES DE ESPAÑA



"There is a magic and mystery in Spain that challenges our understanding. Spain is a land of stoics and mystics, of poets and painters, of dreamers and realists. The capacity of the noble Spanish people for loyal friendship, their courage, their concept of the dignity of the individual are characteristics that command respect and inspire affection."

—John Davis Lodge

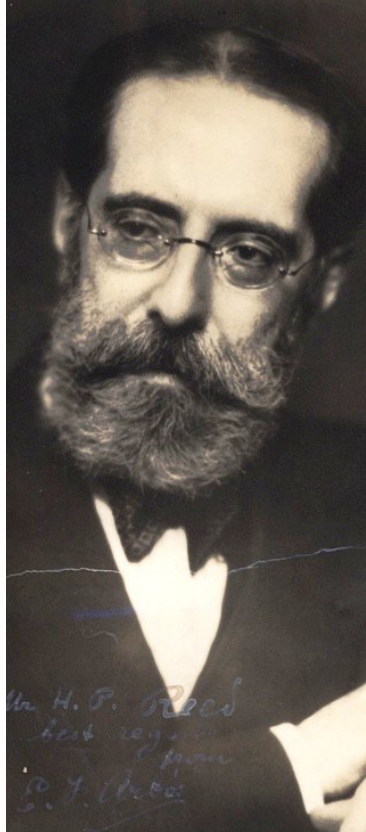
U.S. Ambassador to Spain (1955-1961)

"Albeniz au piano" by Dario Regoyos, 1888

Hermitage Piano Trio's *Impresiones de España* (*Spanish Impressions*) program is a tribute to four Spanish composers and instrumentalists who transcend friendships, professional relationships, regional and multi-cultural influences, and are inextricably connected by traditions and history. Arbós and Perelló were violinists; Turina was a pianist, and Cassadó an internationally acclaimed cellist. All four composers were professional touring musicians, who performed as soloists and frequently in numerous chamber ensemble concerts. Arbós became equally famous as a conductor. Additionally, all four composers met, studied, collaborated, became friends with, and were musically influenced by Isaac Albéniz.



Enrique Fernández Arbós was born in Madrid on December 25, 1863 into a family of military bandmasters. A child prodigy on the violin, he first studied at the Madrid Conservatory with Jesús de Monasterio y Agüeros (1836-1903), violinist, composer, conductor and pedagogue, who was the most prominent proponent of instrumental music in Spain in the 19th century. Through his teacher, Arbós gained the financial patronage of the Spanish Royal family (Queen Isabella de Bourbon), allowing him to pursue his violin studies at the Brussels Conservatoire for 4 years with Henri Vieuxtemps (1820-1881). There he also studied composition with François-Auguste Gevaert (1828-1908), who was at that time the head of the Brussels Conservatoire. Among Gevaert's other students was Isaac Albéniz (1860-1909). Arbós and Albéniz became lifelong friends and chamber music collaborators. Arbós continued his studies for the next 3 years at the Hochschule für Musik in Berlin—composition with Heinrich von Herzogenberg (1843-1900) and violin with Joseph Joachim (1831-1907). On completion of his studies, Arbós played in all of the principal towns of Germany, and after a tour through France, Holland, Belgium, Portugal and Poland, he taught briefly at the Hamburg Conservatory. He became concertmaster of the Berlin Philharmonic, the Glasgow Orchestra, the Boston Symphony, and the Winnipeg Orchestra.



Enrique Arbós

In 1929, he guest-conducted the St. Louis Symphony. In London, he performed with Albéniz in January 1891 and was appointed professor of the violin at the Royal College of Music (1894–1916). During his London period, Arbós's conducting career developed considerably. In 1904 he became conductor of the Symphony Orchestra of Madrid. He conducted in France, Italy, Russia (Petrograd), and in America, where his concerts with the Boston Symphony were widely praised.

As a student in Brussels, he formed the Trío Arbós—Arbós himself (violin), Agustín Rubio (cello) and Alejandro Rey Colaço (piano), three promising young musicians who met in Belgium during their training period and who spent two summers (1884 and 1885) entertaining the evenings of the Viscounts of Daupias in their palace on



El Trío Arbós, 1884

Calvary (Lisbon). The Iberian Trio became a variant of the original group, incorporating Isaac Albéniz as pianist. Arbós's and Rubio's separate collaborations with Albéniz were also quite frequent at that time.

During his more than thirty years as conductor of the Madrid Symphony Orchestra, Arbós molded the orchestra into a

world-class ensemble, and he became an unparalleled conductor. His support of Spanish composers and their works became legendary. Yet, during those decades as conductor, Arbós never composed a single note of original music, leaving only a partially completed orchestration of Albéniz's monumental piano work, *Iberia*.

Enrique Fernández Arbós died in Donostia / San Sebastián in the Basque Autonomous Community in Spain on June 2nd, 1939. In Brussels in 1888, Arbós, Pilar de la Mora (piano) and Eduard Jacobs (violoncello), premiered his *Three Original Pieces in Spanish Style*, composed during his stay in Berlin. Published in 1886 as his Opus 1, the work had already been performed several times in private, in collaboration with pianist Hans von Büllow.

Arbós's ***Trois Pièces originales dans le genre Espagnol*** (*Tres Piezas Originales en Estilo Espanol*) (*Three Spanish Dances*), Op. 1, are imaginative and robust original musical settings of three popular Spanish dance forms. Unlike the movements of a trio, the dances do not share motivic or thematic material, although the order of the dances, when played one after the other, mimic the structure of a trio—bold beginning, a contemplative middle movement, and a spritely, vivacious ending. The opening ***Bolero*** is an Andalusian folk dance in $\frac{3}{4}$ time that can be performed as a solo or as a dance for one couple, usually with castanets. Arbós's full-bodied and richly textured treatment of the form follows the standard—two chief parts, each repeated, and a trio in between. The ***Habanera***, which follows, is alluring and seductive. The habanera is a folk dance introduced into Cuba by African slaves, and then appropriated by the Spanish as a "contradanza criolla" (Creole country-dance). The form consists of a short introduction and two parts of eight or sixteen bars, of which the second, should the first be in a minor key, will be in the major, and will answer as a refrain. When performed, the dancers are usually opposite to each other, the feet scarcely lifted from the ground, with movement mostly in voluptuous gestures of the arms, hips, head, and eyes—all employed to lure and fascinate each other and any spectator. Arbós's vision of this dance is extremely graceful and sexy. The last dance in the set is the ***Seguidillas Gitanas***. This popular Andalusian dance is quite old, being cited by Cervantes as existing in La Mancha. Arbós's seguidillas are a tribute to the El Albaicin, Granada gypsies, and is brisk in tempo accompanied by clapping, stamping heavily and shouting. Castanets and guitars add to the effect and mood. As envisioned by Arbós, this mood is beautifully and effectively achieved by the piano trio ensemble.



Joaquín Turina

Joaquín Turina was born in Seville on December 9, 1882, in the house number 8 of Ballestillá street (today Buiza and Mensaque). He was the son of Joaquín Turina y Arenal and Concepción Pérez. His father studied painting at the School Provincial de Bellas Artes de Sevilla and was awarded some prizes in provincial exhibitions, in addition to obtaining an honorable mention in the Exhibition National Museum of Fine Arts of the year 1871.

Turina became fond of music thanks to the accordion that a babysitter gave him. On that instrument he improvised, surprising his family and friends, and in a very short time everyone dubbed him a musical child prodigy. He received his first solfeggio classes at school Sevillian del Santo Ángel, where he participated in the choir and in the musical activities of the center. In 1894, he began studies of harmony and counterpoint with Professor Evaristo García Torres, of whom he wrote with great admiration in his diaries: "The good orientation that his teachings gave me (...) taught me things that later I have not had to rectify." In 1897, already having mastered the piano, the 14-year-old Turina founded an instrumental ensemble which he called La Orquestina, with which he gave his first concert in the hall of the manufacturer of pianos Luis Piazza in Seville, on March 14 of that year, performing Sigismond Thalberg's *Fantaisie sur des thèmes de l'opéra Moïse* de G. Rossini, Op. 33.

After that, the young Turina frequently performed at parties, gatherings, meetings, celebrations, and cultural events, with great social recognition. Almost a year later, on January 9, 1898, now age 15, performing at the same venue, he played Carl Maria von Weber's *Konzertstück in F minor*, Op. 79, and Franz Liszt's *Hungarian Rhapsody No. 11 in A Minor*. He also began composing and wrote the opera *La Sulamita*, based on a book by 20th century Seville-born playwright Pedro Balgañón. At the recommendation of his father, Joaquín, in March 1902, he traveled to Madrid to study piano with maestro José Tragó, and in the capital he met various intellectuals, among them the painter José Villegas. On March 14, 1903, he performed as a pianist and composer at the Ateneo Científico, Artístico y Literario de Madrid in a program featuring works by Scarlatti, Beethoven, Schumann, Wagner and three of his own works that now are lost: *The dance of the elves*, *Variations on popular songs* and *Gran polacca*. In 1903, his father died and months later his uncle Manuel, both of whom were a great influence on the young Turina. In 1904 he composed his zarzuela *La Copla*, and his *Piano Trio in F* which was premiered in the Piazza room in Seville.

After his mother died on October 11, 1904, Turina moved to Paris, first to study piano with Moritz Moszkowski, and in July 1905 to begin studies at the Schola Cantorum, directed at the time by Vincent d'Indy. He began to seriously and ardently compose. He performed his own *Piano Quintet in G minor* in 1907 with the Quatuor Parent at the Æolian room in Paris. When he returned a week later to play it again in the same venue, Isaac Albéniz was in the audience. Albéniz was so impressed with the young composer's work that he offered to edit the work and help publish it. In 1908, the score was published by Rouart, Lerolle & Cie. as Turina's Opus 1. Also in 1908, after a long and passionate long-distance courtship with Obdulia Garzón, Turina returned to Spain to marry her in the church of El Salvador of Seville. On the honeymoon they toured Málaga, Granada, Madrid, San Sebastián and Lourdes, before settling in Paris. All the while, Turina, an avid photographer, took pictures. They had five children—Joaquín, María, Concha, José Luis and Obdulia.

A decorative vertical flourish on the left margin, consisting of a series of loops and swirls, resembling a stylized '8' or a calligraphic element.

Turina began earnestly producing a stream of evocative works for piano, chamber ensembles, and his first orchestral tone poem, *La Procesión del Rocío*, Op. 9 (1912), dedicating the work to Enrique Fernández Arbós. Shortly before the outbreak of World War I, Turina settled in Madrid and composed his zarzuela *Margot*, Op. 11. In 1915, he participated in the founding of the Spanish Music Society formed by Miguel Salvador (president), Gregorio Cavarri (vice president), and Carlos Bosch (secretary). The Society was active until 1922, a few months before the coup d'état by General Miguel Primo de Rivera. In 1916, he composed his orchestral work *Navidad (Christmas)*, Op. 16, premiered on December 21 at the Eslava theater in Madrid, with great public success. A year later, in 1917, he published the *Abbreviated Encyclopedia of Music*, a work of which he always felt proud. On October 16, *Mujeres españolas*, Op. 17, for piano was premiered at the Madrid Music Society. In 1918, Turina went on tour as conductor of the orchestra of Diaghilev's Ballets Russes. The tour began in Granada and visited sixteen Spanish cities, from Valladolid to Barcelona, passing through Andalusia and Levante. In 1919, he was appointed director of the orchestra of the Teatro Real in Madrid, and finished composing *Danzas fantásticas*, Op. 22.

When the first radio station was inaugurated in Madrid in 1923, under the name of Radio Ibérica, the Madrid Quintet to which Turina belonged performed several of his works live, thus promoting music in the new media. The same process was carried out at Unión Radio, founded by Ricardo Urgoiti in 1924. Eight years later, in 1931, the composer paid tribute to this station by creating the work entitled *Radio Madrid*, Op. 62. He traveled to Paris again in 1924. On March 6, 1925, he premiered his piano work *El Barrio de Santa Cruz*, Op. 33, and also composed one of his most popular works: *The Bullfighter's Prayer (La oración del torero)*, Op. 34. Invited by several of his students, he traveled to Cuba in 1929 to give various lectures and conduct concerts. That journey left an indelible mark on him, not only because of the cultural activity in Cuba, but also because the liner he was traveling on stopped in New York and suffered an accident that kept the ship in dry dock for several days for repairs, allowing Turina to visit Niagara Falls.

Finally, he arrived in Cuba and was honored in the cities of Havana and Santiago, where his master classes caused a great sensation. After returning from his tour, Turina gave an interview to José Castellón on November 8, 1929, in *Nuevo Mundo*, in which he stated: "My music is better known outside than within Spain."

On November 12, 1930, he premiered the 5 *Danzas Gitanas* (*Five Gypsy Dances*), Op. 55, in Madrid; in 1931, he composed the aforementioned work *Radio Madrid* and was appointed Professor of Composition at the Madrid Conservatory. A year later, he suffered the hardest blow of his life: the death of his daughter María (1914–1932). In grief and reflection, Turina turned to music during this difficult time in his life. He worked on his *Vocalizaciones* (six vocalises for voice and piano), Op. 74, and his second piano trio. On November 17, 1933, the premiere of his *Piano Trio No. 2 in B minor*, Op. 76, was given by the Netherlands Trio. Official Spanish recognition came to Turina when he was honored as an academic of Fine Arts of San Fernando, a nomination to which he responded with the work *Círculo* in 1936, which would only be premiered on March 1, 1942, at the Ateneo de Madrid after a hiatus in the Spanish Civil War. The war plunged him into depression. He was harassed by the political police and permission to leave his beloved country was denied. Thanks to the protection of the British consul, who appointed him assistant archivist at the British embassy (and provided him with British passport), the family was able to survive both the Spanish Civil War and World War II. Recovery in the postwar period was slow and Turina devoted himself to work again, especially music for feature films and three documentaries.

Between 1945 and 1947, despite the constant crises caused by a chronic illness, he continued composing (mostly small chamber works and piano music). His last creation was *Desde mi terraza* (*From My Terrace*), Op. 104, is a musical portrait of the place where he was inspired on numerous occasions to compose some of his works. Turina summarized his inspiration for his last piano work as follows: "The days are clear, bright and with reflections of the sun that, like arrows, stick into

the books and pictures in the office... The breeze, warm and soft, brings aromas of flowers from the nearby terrace". He dedicated the three-movement work "A mi hijo Joaquín" (To my son Joaquín).

Joaquín Turina died on January 14, 1949, in Madrid. The funeral was attended by family and friends, and representing the world of culture, José Ibáñez Martín, Minister of National Education.

Turina's **Piano Trio No. 2 in B minor**, Op. 76, was composed during a trying time in his life when his daughter María died in 1932. Turina completed the work on February 6, 1933, dedicating it to Jacques Lerolle, the nephew of Ernest Chausson, director of the French publisher Rouart-Lerolle, later absorbed by Editions Salabert. The first movement opens dramatically, leading after the three measures into the main theme, marked *Allegro molto moderato*. This romantic and rhapsodic section flows into a dance-like sentimental *Allegretto*. The **Lento** that follows is spare and somber presenting the cello in a melancholy solo later joined by the violin in its high register. When the *Allegro molto moderato* returns, so does the first theme in the strings, with a flowing piano line. The *Allegretto* returns to remind us of the Spanish dance we heard before and the movement, with all three instruments playing energetically and vigorously, concludes on a chord in *fff*. The second movement, marked **Molto vivace**, is an anxious scherzo in Spanish dance meter $\frac{5}{8}$. The *Lento* (ten bars long) offers a brief respite before we return to the *Molto vivace* ending the movement *ppp*. The third movement begins **Lento**, where the cello, joined by the violin, make a strong opening, before ominous piano chords, the theme taken up by the violin. It then plunges into the hearty waltz-like *Allegretto*. A transition section marked *Meno mosso* is followed by a *Moderato* episode (in Turina's own performance score he marks it "Coral"). This is followed by a reprise of the *Allegretto* and *Allegro molto moderato* echoing the first movement. The chorale briefly returns, marked *Allegro vivo* and the movement—*reteniendo un poco* (holding back a little)—ends dazzlingly.

Gaspar Cassadó was born in Barcelona on September 30, 1897. His father, Joaquim Cassadó (1867–1926) was a talented pianist, church musician and composer, who in 1891 married Augustina Moreu. They had four children—Agustí, Montserrat, Gaspar and Josep. Agustí (1893–1915) and Gaspar showed enormous musical talents. Agustí was an excellent violinist, and Gaspar was to become one of the great cellists of the 20th century. Shortly after Joaquim and Augustina opened their piano store on the Paseo de Gracia in 1906, the family moved to Paris, so that Agustí could study with Jacques Thibaud and Gaspar with Pau (Pablo) Casals. While in Paris, young Gaspar was surrounded by some of the leading musical figures of the early 20th century, including Claude Debussy, Maurice Ravel and Erik Satie. Cassadó began studying composition with Maurice Ravel, Manuel de Falla, and Alfredo Casella (with whom he had a lifelong friendship). He also befriended the composers Joaquín Turina and Isaac Albéniz.

With his two children, Joaquim formed the Trio Cassadó, which became very popular in France, the United Kingdom and Germany. Proud of his children, Cassadó composed a large number of works for them: concertos for violin, cello and piano, as well as chamber music and solo piano pieces. The First World War forced the family to



Gaspar Cassadó

return to Barcelona in 1914. On January 13th of the following year, tragedy hit his family: Agustí lost his life to typhoid fever, ending the trio.

By the end of the war, Gaspar Cassadó had established himself as one of Spain's leading musicians and was in great demand all over the country. In 1921, the Barcelona Symphony Orchestra gave a series of four concerts devoted to contemporary Spanish composers. Gaspar Cassadó appeared as the featured soloist on two of the programs: premiering a concerto (1917) by Enric Morera (1865-1942)—a student of Albeniz and Pedrell and teacher of Xavier



Cassado and Giulietta von Mendelssohn, 1924

Montsalvatge, Manuel Infante and Carlos Surinach—and premiering the *Concierto Español para violoncello y orquesta* (1917) which was dedicated to and written for Gaspar by his father, Joaquim Cassadó.

After the war ended, Cassadó's international career flourished. He returned to Paris to give concerts, and also began performing in Italy. Through his friend Alfredo Casella, he met composers Ildebrando Pizzetti and Francesco Malipiero, and began a lifelong commitment to performing contemporary music. At the same time, Cassadó began his own career as a composer; in 1922, he premiered one of his first works for cello and piano, *La hilandera, el reloj y el galán*. Cassadó once modestly referred to his compositional activities as a "hobby," but he obviously wanted to present himself to the public as both a performer and composer as he included his own works in virtually every recital he gave. He composed at least 58 original works and over ninety transcriptions for cello of compositions by other composers.

Gaspar's father, Joaquim passed away on June 1, 1926, after which his hometown of Mataró dedicated a street to his memory and that of his children: Carrer dels músics Cassadó (Street of the musicians of Cassadó).

Gaspar played under most of the leading conductors of his time, including such greats as Enrique Fernández Arbós, Wilhelm Furtwängler, Thomas Beecham, Henry Wood and Felix Weingartner. Cassadó first came to the United States in 1928, and during this visit he received an important premiere from the New York Philharmonic. On November 8th, Willem Mengelberg conducted the world premiere of the *Rapsodia Catalana* (1926), a work for orchestra based on songs and dances from Cassadó's beloved Catalunya. Also in 1928, Cassadó received another important premiere from an equally prestigious orchestra. He had recently arranged Schubert's "Arpeggione" Sonata for cello and orchestra, adding several transition passages of his own to the original work. In honor of the 100th anniversary of Schubert's death, Cassadó gave the first performance of this

concert transcription with the Berlin Philharmonic conducted by Wilhelm Furtwängler. On December 10, 1936, Cassadó made his American debut as cellist, with the New York Philharmonic conducted by John Barbirolli in the Haydn *Concerto for Cello and Orchestra in D Major* (H.VIIb:2). He returned to the New York Philharmonic and Barbirolli in March of 1939 for three performances with violinist Albert Spalding of the Brahms *Concerto in A minor for Violin, Cello, and Orchestra*, Op. 102.

In the 1950s and 1960s, he toured extensively as a chamber musician, partnering with violinists Yehudi Menuhin and Bronisław Huberman, and pianists Louis Kentner, Arthur Rubinstein and Alicia de Larrocha (a fellow Catalan). Cassadó loved Italy, and settled in Florence after the Spanish Civil War, where he lived for over thirty years. There he indulged in his love of painting, stating to friends that, "if he were not a musician, I would have preferred best of all to have been a painter." Cassadó died in 1966 of a heart attack, after a strenuous tour of a flood-stricken area of Florence where he was raising funds for those who had been devastated by the natural catastrophe. Most of Gaspar Cassadó's papers were eventually transferred to Japan when his wife, pianist Chieko Hara (1914–2001), returned to her country. After her death, her son donated them to the Museum of Education at Tamagawa University.

Gaspar Cassadó spontaneous and powerful **Piano Trio in C Major** was composed in 1926. That year was a busy time for the young composer. Universal Edition published five major works by Cassadó—the *Concerto in D minor* dedicated to Pablo Casals; the *Violin Sonata in D minor*, dedicated to the memory of Cassadó's brother Agustin Cassadó, who died in 1914; the *Suite in D minor for Cello Solo*, dedicated to the German cellist Francesco von Mendelssohn; *Dance of the Green Devil* for violin and piano, dedicated to Hungarian violinist Ferenc von Vecsey; and his *Piano Trio in C Major*, dedicated to Alfredo Casella.

The three-movement **Piano Trio in C Major** is structured in the standard fast-slow-fast format, but there is nothing standard in this intense, virtuosic and masterful work. Imbued with Spanish and Catalan melodies and rhythms, this work is full of bravado, swiftly changing dynamics, and delicious mood changes. While following the general outlines of what a traditional piano trio structure should be, Cassadó doesn't adhere to the norms—the work feels and sounds more like an improvised rhapsody full of dance elements, evoking scenes of Flamenco dancers, Catalan gypsies, replete with stark changes in dynamics and rhythms conjuring up images that are mysterious, magical, suspenseful, and panoramic.

The opening movement (**Allegro risoluto**) is also marked *fortissimo energico*. The explosive first twenty-five opening bars transition into an *Allegro ma non troppo* interlude that is tinged with mystery. The stark contrasts continue as we transition from the *Allegro calmo* back again to the fervency of the opening *Allegro risoluto*, going multiple times, back and forth, building in intensity until the movement ends abruptly on a chord in all three instruments marked *fff*. The second movement, marked **Tempo moderato e pesante**, is an ethereal fantasy that conjures up guitar strumming and smoky dance halls. The Flamenco effects employed are pizzicati, glissandi, and extreme changes of dynamics and rhythms. It is unforgettable musical wizardry. The finale opens with a narrative **Recitativo**, marked **Moderato ed appassionato**. The Rondo (*Allegro vivo*) is graceful, elegant, and full of Spanish dance twists and turns. The *Meno mosso* that appears at Bar 106 is a reminiscence of days past, and when we return to a *tempo* in Bar 135, the cello solo is sublime and melancholic. The dance returns shortly after that, marked *ppp quasi burlesco*, and the intensity begins to build up. Strumming effects abound, as all three instruments build up to the agitated final twenty bars of the piece. As if *fff animatissimo* is not enough, the final *Presto* (marked *ffff*) careens us to the breathless and sweaty end with chords marked an astonishing *fffffff*! Gaspar Cassadó's scintillating and powerful musical imagery of Spain is pure genius!



Mariano Perelló

Mariano (Marià) Perelló was a renowned Catalan violinist. In 19th-century Spain, his Catalan name was Marian Perelló, Marian being the common way of pronouncing Mariano in Catalan, although the more appropriate way was Marià. Born in Barcelona in 1886, he was the son of Joan Perelló i Bonet and Joana Baptista Fiol i Cabrisas, who married at the age of 22 at the Parròquia de la Puríssima Concepció in Barcelona on September 23, 1875. Mariano's father, Joan Perelló i Bonet, was a merchant who was to become Royal Broker of Commerce of Barcelona and a member of the board of the Casino Mercantil.

Mariano began his music theory and solfeggio studies, with teacher and organist Bonaventura Pla, at the Municipal School of Music in Barcelona. On November 14, 1895, Perelló was asked to participate in a series of concerts at the Teatre Líric. The concerts were arranged to provide aid to Spanish reservists' families impacted by the Cuban War of Independence (1895-1898), which started on February 24th of that year. At these concerts, Perelló met two musicians who would impact him the rest of his life—Enrique Granados and Isaac Albéniz.

On the advice of Isaac Albéniz, Perelló began studying with the Belgian violinist Mathieu

Crickboom (1871–1947) in 1898. Crickboom had arrived in Barcelona at the end of 1895 with a member of the famous Belgian Quartet. He quickly established himself in Barcelona, founding the Societat Filharmònica de Barcelona and its school in 1897. Also in 1897, Mariano was awarded his piano diploma at the Escola Municipal de Barcelona, demonstrating his versatility and prowess on two instruments: violin and piano. Concert programs show that Mariano Perelló continued to perform on both instruments throughout his life, especially after 1934 as a pianist in chamber programs.

From 1899 to 1900, Perelló participated in violin competitions and concerts in Barcelona and made his student debut with the Societat Filharmònica. When Mathieu Crickboom briefly returned to Brussels, Perelló traveled with him to continue his studies, eventually also performing with the Belgian Quartet. Upon returning to Barcelona, Perelló became a member of the Societat Filharmònica. At their orchestral and chamber concerts, he rekindled his friendship with Granados, and met cellist Pablo (Pau) Casals and pianist Clotilde Kleeberg.

Perelló performed with orchestra a second time (this time as featured soloist) on March 3, 1901, playing Giovanni Battista Viotti's *Violin Concerto No. 22 in A minor*, G. 97. Perelló made his official professional debut on May 10, 1903 at the Teatre Novedades in Barcelona, performing the *Violin Concerto No. 5 in A minor* by Henri Vieuxtemps. Between 1903 and 1905, he traveled to Brussels to continue his graduate studies with Crickboom, and he met again with Albéniz. For the next several years, Mariano participated in numerous chamber concerts, often in collaboration with Enrique Granados, Joaquim Malats, and Frank Marshall. In July 1906, Mariano Perelló was offered a professorship of the Acadèmia Granados. The official announcement stated: "the Academia Granados has expanded musical instruction with a violin course, naming a teacher for that purpose to D. Mariano Perelló, first violinist of the chamber auditions of said Center", according to the newspaper *Diario de Barcelona*.



On May 10, 1908, Perelló performed at the Palau de la Música Catalana, in a memorable concert with Enrique Granados. The program featured violin and piano sonatas by Beethoven, Lekeu and Grieg. The *Diario de Barcelona* wrote: "Mr. Perelló was accredited last night as a serious violinist and of an excellent school: the loose bow, the agility of his fingers, the tone that he brings out from his violin, deserve praise: he lacks strength and robustness of sound, but when Lekeu's sonata is played with the confidence and courage with which he did it, one must recognize in the young artist very unusual qualities for the cultivation of chamber music." Formed by Mariano Perelló (violin), Joaquim Pere Marés i Gribbin (cello) and Ricardo Viñes (piano), the Trio Barcelona toured together throughout Spain, Europe and South America for 25 years. In Argentina, the Trio became friends with guitarist Miquel Llobet and pianist Arthur Rubinstein. Perelló remained very busy touring even during World War I. The Trio Barcelona's concerts at the beginning of 1922 started to feature Mariano Perelló's **Tres Impresiones**, performing the work in Germany, France, Belgium, and the Low Countries in 1925, and on Ràdio Barcelona in 1926. They premiered works not just by Perelló but also trios by Roberto Gerhard, Enrique Granados, and Joaquín Turina.

In 1930, Marino Perelló published a short book entitled *Nuestros Conservatorios de Música. Lo que son y lo que deberían ser* (*Our Music Conservatories. What they are and what they should be*). In the summer of 1932, the Trio Barcelona toured Catalonia accompanied by the singer Maria Espinalt. Afterwards, the Trio seems to have stopped offering concerts and the references to Perelló's artistic activities in newspaper archives almost disappeared. At the end of 1935, the press echoed the disappearance of the Barcelona Trio without being able to confirm whether or not it was definitive. But it was: a joint condition in Perelló's left hand prevented him from continuing his concert artist activity. This was confirmed by Ricardo Viñes in an interview with *La Vanguardia* published on May 25, 1969: "The Trio Barcelona was founded by Perelló, Marés and me in 1911 and for 25 years we offered constant performances, first in Barcelona, then in other cities of the peninsula and later in Germany, France—with memorable debuts in Berlin and Paris, Portugal,

Belgium, the Netherlands and on several tours in Argentina, Uruguay, Chile and Brazil. We managed to give up to twenty-six recitals in the course of a month and we gave more than five hundred until in 1935 our irreplaceable companion Mariano Perelló had to abandon all concert activity due to a medical problem with the joint affecting the use of his left hand. It was for this reason that Trio Barcelona stopped performing in public, precisely when its future seemed definitively assured and when we had most important tours of Germany, England, and Switzerland."

After withdrawing from active concertizing in 1935, Perelló participated in very few cultural events. However, he continued to participate in juries and examinations at the Marshall Academy. There are few references to his later activity. Some exceptions, however, appear between the lines: on October 19, 1941, Trio Barcelona offered a concert at the Marshall Academy; in July 1942, he played the violin accompanied by the organ at the funerals of a daughter of the guitarist and journalist Alfred Romea; and from time to time, he could be heard, accompanied by Frank Marshall, at that academy. From the 1942-1943 academic year, Perelló returned to teaching chamber music classes. Among the students were Maria Vilardell, Josep Ramon Ricart, Mercè Batlló and many others. The last year he taught at the Marshall Academy was 1948-1949, according to the archive of this center of musical studies. In July 1953, Perelló was part of a jury auditioning new, potential members of the Orchestra of the Gran Teatre del Liceu. Joining Perelló on the jury was another member of the Trio Barcelona: Pere Marés. On April 8, 1960, a few months before he died, at events in celebration of the centenary of the birth of Isaac Albéniz, he delivered a lecture entitled "Mis recuerdos de Albéniz" (My Memories of Albéniz). Mariano Perelló was never married and died in Barcelona on November 26, 1960. He was a remarkable musician who dedicated his life to the study of, performance of, and advancement of chamber music. He used a Parramón violin from Barcelona, christened by the violinist with the name "l'Hereu", because it was the first violin signed by Casa Parramón - not the first made, but the first signed—and therefore bore the number 1 from the manufacturer.

The **Tres Impresiones** (1922) by Mariano Perelló were dedicated to his two fellow players in the Trio Barcelona—pianist Ricardo Viñes (1875–1943) and cellist Joaquim Pere Marés (1888–1964). The three “impressions” are partly a tribute to his friends and fellow musical partners, as well as a tribute to their inspiration and mentor Isaac Albéniz. In the three movements, Perelló makes sure each instrument gets its turn in the spotlight, while also making exchanges (call and response) between the instruments a vital part of the music.

The opening, **Pensando en Albéniz** (*Thinking of Albéniz*), is a lovely channeling of Albéniz’s musical style. It is a heartfelt and affectionate reminiscence and an evocation of Perelló’s and the Trio’s mentor, who was the grandmaster evocator of Spanish memories, places and sounds.

Capricho Andaluz, which follows, is a whimsical, improvisatory, and lively work in Andalusian folk style. Imagine two dancers—the woman predominates, attracts, and displays her flashing graces—the man accompanies her, acts as a frame for her poses, is as sinuous as an eel, his expression is one of intense concentration; he seems to mesmerize his partner. The face reflects every kind of expression.

Perelló’s set concludes with **Escena Gitana**. Not simply an impression of a specific dance, this movement is an evocation of gypsies from Granada—their colors, costumes, hats, hair, shawls, gestures and customs.

—Victor and Marina A. Ledin



La Feria de Sevilla.

La Feria de Sevilla.
GITANOS (Esquilador y Ganastillera.)

Hermitage

PIANO TRIO

"...more striking even than the individual virtuosity was the profound level of integration among the players, who showed a rare degree of ensemble from beginning to end." –The Washington Post

Now entering their second decade, the United States-based **Hermitage Piano Trio** has solidified its place as one of the world's leading piano trios, garnering multiple GRAMMY® Award nominations and receiving both audience and press accolades for their performances that *The Washington Post* singled out for "such power and sweeping passion that it left you nearly out of breath."

The Trio is a champion of immense repertoire ranging from the works of the great European tradition to more contemporary American pieces. Hallmarks of the Hermitage Piano Trio are their impeccable musicianship, sumptuous sound and interpretative range, which have led to demand for many repeat performances. They have appeared on major chamber music series and festivals in Los Angeles, Boston, New York, Chicago, Philadelphia, Miami, Washington, D.C., Tucson, Portland (OR), Tulsa, San Diego, New Orleans, Corpus Christi, Newport (RI), Montréal, Winnipeg, San Miguel de Allende (Mexico), and many others. In addition to their extensive touring engagements, the Trio is involved in educational and outreach projects.

Hermitage Piano Trio began its multiple-album recording deal with Reference Recordings®, debuting its album titled *Rachmaninoff*, which featured Sergei Rachmaninoff's two trios and his unforgettable "Vocalise". Echoing many enthusiastic reviews of the *Rachmaninoff* recording, *The Strad* lauded the Trio's "outstanding playing in intense, heartfelt performances," and *American Record Guide* praised that "the Hermitage wants to burst forth with passion, to let the whole world know! I am really glad that someone can still play that way in our utterly unromantic age."

A rarity in the chamber music world, this elite trio is comprised of three musicians who are noted soloists in their own right:

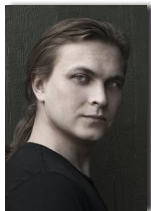
An established soloist, violinist **Misha Keylin** has performed in over fifty countries spanning five continents. He has captured special attention with his world-premiere album series, released by Naxos, of Henri Vieuxtemps seven violin concertos and showpieces. These recordings have already sold hundreds of thousands of copies worldwide and have garnered numerous press accolades and awards, including "Critic's Choice" by *The New York Times*, *Gramophone*, and *The Strad*.



Hailed as "a brilliant cellist" by the legendary Mstislav Rostropovich, **Sergey Antonov** went on to prove his mentor's proclamation when he became one of the youngest cellists ever awarded the gold medal at the world's premier musical contest, the quadrennial International Tchaikovsky Competition. Antonov's entry into this elite stratum of sought-after classical artists has already placed him on stages at world-renowned venues from Russia's Great Hall at the Moscow Conservatory to Suntory Hall in Tokyo.



And pianist **Ilya Kazantsev**, praised by *The Washington Post* as "virtually flawless," has performed as a recitalist and a soloist with orchestras in Russia, Canada, Europe, and the United States. Mr. Kazantsev's many awards and honors include first prize at the Nikolai Rubinstein International Competition (France) as well as top prizes at the International Chopin Competition (Russia) and the World Piano Competition (USA).



For more information, please visit hermitagepianotrio.com and follow [@hermitagepianotrio](https://www.instagram.com/hermitagepianotrio) on [Instagram](#), [Facebook](#) and [YouTube](#).

Hermitage

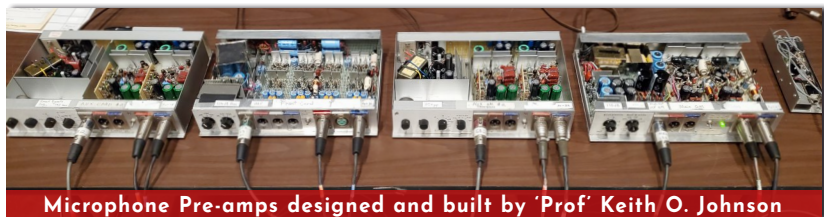
PIANO TRIO




SKYWALKER
SOUND

Recorded April 11-14, 2023 at
Skywalker Sound, Marin County, California

Producers: Victor and Marina A. Ledin
Executive Producer: Marcia Gordon Martin
Recording Engineers: Sean Royce Martin; Keith O. Johnson
Assistant Engineers: Dann Thompson; JoAnn Nunes
Editing: Sean Royce Martin; JoAnn Nunes;
Victor and Marina A. Ledin
Mastering Engineer: Sean Royce Martin
Piano Technician: Larry Lobel
Piano: Blüthner 9-foot concert grand #149,748
Made in 1998 in Leipzig, Germany
Art Director: JoAnn Nunes
Program Notes: Victor and Marina A. Ledin
Notes Editing: Marcia Gordon Martin; Marcus O. Johnson;
Jan Mancuso
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Ilya Kazantsev, piano

Sergey Antonov, cello

Misha Keylin, violin

Arbós, Enrique Fernández (1863-1939)

Trois Pièces originales dans le genre Espagnol
(Three Spanish Dances), Op. 1 (1886) 18:25

- 1** I. Bolero (Tempo di Bolero) 4:39
- 2** II. Habanera (Allegretto moderato) 6:36
- 3** III. Seguidillas Gitanas (Allegro ma non troppo) 7:10

Turina, Joaquín (1882-1949)

Piano Trio No.2 in B minor, Op. 76 (1932/33) 14:45

- 4** I. Lento 6:33
- 5** II. Molto Vivace 2:34
- 6** III. Lento 5:38

Cassadó, Gaspar (1897-1966)

Piano Trio in C Major (1926) 19:26

- 7** I. Allegro risoluto 8:07
- 8** II. Tempo moderato e pesante 5:47
- 9** III. Recitativo, Moderato ed appassionato 5:32

Perelló, Mariano (1886-1960)

Tres Impresiones para violín, violoncello y piano (1922) 16:08

- 10** I. Pensando en Albéniz (Poco allegro) 4:59
- 11** II. Capricho Andalúz (Allegro) 4:20
- 12** III. Escena Gitana (Allegro) 6:49