



# RACHMANINOFF

PIANO TRIOS 1 & 2 · ROMANCES OPP. 21 & 38

ALEXANDER PANFILOV · CHRISTOPH CROISÉ · ANDREY BARANOV

# SERGEI RACHMANINOFF

1873-1943

- |   |  |       |
|---|--|-------|
| 1 | <b>Trio élégiaque No.1 in G minor TN ii/34</b>     | 14.03 |
|   | <b>Trio élégiaque No.2 in D minor Op.9</b>         |       |
| 2 | I. Moderato – Allegro vivace                       | 20.17 |
| 3 | II. Quasi variazione: Andante                      | 21.53 |
| 4 | III. Allegro risoluto – Moderato                   | 8.23  |
| 5 | <b>How Fair this Spot</b> [12 Romances Op.21 No.7] | 1.59  |
| 6 | <b>The Dream</b> [6 Romances Op.38 No.5]           | 1.39  |
| 7 | <b>Daisies</b> [6 Romances Op.38 No.3]             | 2.21  |
| 8 | <b>Lilacs</b> [12 Romances Op.21 No.5]             | 1.54  |

## PYOTR ILYICH TCHAIKOVSKY

1840-1893

- |   |  |              |
|---|--|--------------|
| 9 | <b>October: Autumn Song</b> [ <i>The Seasons</i> Op.37a No.10] | 4.52         |
|   |  | <b>77.24</b> |

**ANDREY BARANOV** *violin*

**CHRISTOPH CROISÉ** *cello*

**ALEXANDER PANFILOV** *piano*

arrangements for piano trio by Alexander Panfilov (5-8); Louis Eaton (9)



'As a human being, I will never be happy according to my character. I prophesy the latter to myself, and I prophesy it with the sober conviction that it will come true,' a 20-year-old Rachmaninoff wrote.

War and expulsion are closely linked to the history of mankind. Even today, millions of people are refugees in search of peace and security.

People from different regions of the world are arriving in Europe in search of new opportunities for a peaceful life.

The composer Sergei Rachmaninoff, who had been on the run and living in exile for most of his life – first in Dresden, Germany, then from 1932 to 1939 in Switzerland, and finally in America, is a timely example.

This recording of Rachmaninoff's piano trios, thoughtfully prepared with my musical friends the violinist Andrey Baranov and the pianist Alexander Panfilov, comes at a relevant time.

Rachmaninoff grew up in difficult family circumstances but with a warm-hearted grandmother and at the age of 12 moved into the home of his professor at the Moscow Conservatory, Nikolai Zverev. Though highly gifted, he would suffer from recurring bouts of depression throughout his life. The hostile reception of his First Symphony by critics and audiences would trigger a three-year creative crisis that could only be resolved with the help of the doctor and hypnotist Nikolai Dahl.

Acclaimed performances as a pianist and his first successes as a composer led to his early fame. In his works, he took up the Russian tradition of the 'elegiac' established by Glinka and continued by Tchaikovsky. Tchaikovsky, in turn, was impressed by Rachmaninoff's first opera *Aleko* and became a patron of the young musician.

The 18-year-old Rachmaninoff had recently graduated from the Moscow Conservatory with a gold medal and was at the beginning of his compositional career when he composed the *Trio élégiaque* No.1 in G minor in January 1892. The premiere took place soon afterwards, on 30 January, with the violinist David Kreyn, cellist Anatoly Brandukov (the most famous Russian cellist of the time) and Rachmaninoff himself at the piano.

Rachmaninoff's music is characterised by broad melodic phrases and dark, deep sadness and empathy. His First Trio is no exception. It begins as if from 'nowhere' with atmospheric undulations in fifths, first in the cello, then in the cello and violin before the piano introduces the main theme. This theme of four ascending notes corresponds to the inversely descending opening motif from Tchaikovsky's First Piano Concerto. Wild outbursts and sensitive secondary themes alternate until the Trio ends again in 'nothingness', with the main theme recast as a funeral march.

One year later, Rachmaninoff's role model and mentor Tchaikovsky died unexpectedly at the age of 53. On the same day, 25 October 1893 (according to the old Julian calendar), Rachmaninoff attempted to come to terms with his great loss in his *Trio élégiaque* No.2 in D minor. The Trio's dedication 'À la mémoire d'un grand artiste' mirrors Tchaikovsky's dedication of the Piano Trio in A minor to his deceased musician friend Nikolai Rubinstein in 1882. Rachmaninoff completed the work within three weeks. Here, too, the premiere took place soon after the completion of the Trio, in January 1894, with Rachmaninoff at the piano, violinist Julius Conus and again cellist Anatoly Brandukov. The overall form could not be more similar to Tchaikovsky's trio: around 45 minutes long, an exuberant first movement, a second movement in variation form with a deeply religious chorale as a prayer for the two string instruments. In the third movement, the main theme is played in unison by the strings in triple *forte*, expressing utter despair. The Trio then ends in a painful funeral march. Rachmaninoff wrote to his neighbour Natalia Skalon in a letter: 'While I was working on it, I devoted all my thoughts, all my energy to this piece; I trembled with every phrase, sometimes cancelling everything and starting all over again.'

However intensively Rachmaninoff had worked on the Trio, he was criticised for its numerous tempo changes and repetitions. He reworked the composition in 1907 and 1917, mainly making cuts.

Rachmaninoff's earliest compositions had already included songs with piano accompaniment, often inspired by people close to him, like his sister Jelena, the soprano Nina Koshetz or the bass Feodor Chaliapin. Between 1893 and 1916, he composed around 80 songs, some of which are labelled as romances and some grouped into song cycles. The poems selected for the songs are by important Russian writers of the 19th century and deeply moving in the way they are set.

As encores, we have selected five of our favourite songs for our album: 'How Fair this Spot', 'The Dream', 'Daisies' and 'Lilacs' by Rachmaninoff and the 'Autumn Song' by Tchaikovsky. The Rachmaninoff songs were arranged for piano trio by our pianist, Alex Panfilov, and the Tchaikovsky song by Louis Eaton.

After Rachmaninoff left Russia for the final time due to the political situation in 1917, he composed only a few more works. Rachmaninoff commented on his feelings in an interview in 1934: '... the loss of one's homeland is combined with the feeling of their being lost, themselves. The displaced person is deprived of their musical roots and traditions and therefore has no inclination to give artistic expression to their personality; what remains is only the consolation of speechless, indelible memories.'

We dedicate our album to all the people who are on the run all over the world.

**CHRISTOPH CROISÉ**

Translation: Annette Jakovčić

„Als Mensch werde ich meinem Charakter nach niemals glücklich sein. Letzteres prophezeie ich mir, und ich prophezeie es in der nüchternen Überzeugung, dass es so eintreffen wird“ schreibt der 20-jährige Rachmaninow.

Krieg und Vertreibung sind eng mit der Geschichte der Menschheit verbunden. Millionen von Menschen sind auch in heutiger Zeit als Flüchtlinge auf der Suche nach Frieden und Sicherheit.

Menschen aus verschiedensten Regionen der Welt treffen in Europa ein und suchen neue Möglichkeiten des friedlichen Lebens.

Der Komponist Sergej Rachmaninow – Zeit seines Lebens auf der Flucht und im Exil – zuerst in Deutschland in Dresden, dann von 1932 bis 1939 in der Schweiz und danach in Amerika, könnte nicht aktueller sein.

Daher erscheint diese Aufnahme der Klaviertrios von Rachmaninow mit meinen Musikfreunden, dem Violinisten Andrey Baranov und dem Pianisten Alexander Panfilov, gerade zu passender Zeit.

Musikalisch hochbegabt, in familiär schwierigen Verhältnissen aber mit einer warmherzigen Großmutter aufgewachsen, als 12-Jähriger im Hause seines Professors N. Swerev vom Moskauer Konservatorium aufgenommen, litt Rachmaninow an wiederkehrenden Depressionen. Die eisige Ablehnung seiner ersten Sinfonie durch Kritik und Publikum führte zu einer dreijährigen Schaffenskrise, die erst wieder durch den Arzt und Hypnotiseur N. Dahl gelöst werden konnte.

Gefeierte Auftritte als Pianist und erste Erfolge als Komponist führten zu seinem frühen Ruhm. In seinen Werken greift er die durch M. I. Glinka begründete und von P. I. Tschaikowsky fortgesetzte russische Tradition des „Elegischen“ auf. Tschaikowsky wiederum war beeindruckt von Rachmaninows Erstlingsoper *Aleko* und wurde ein Förderer des jungen Musikers.

Der 18-jährige Rachmaninow hatte gerade das Moskauer Konservatorium mit der Goldmedaille abgeschlossen und befand sich am Anfang seines kompositorischen Schaffens, als er im Januar 1892 das Klaviertrio „*élégiaque*“ Nr. 1 in g-Moll komponierte. Die Uraufführung mit dem Geiger D. Kreyn, dem damals berühmtesten russischen Cellisten A. Brandukov und Sergej Rachmaninow am Klavier erfolgte bald darauf am 30. Januar 1892.

Rachmaninows Musik ist geprägt von weit angelegten melodischen Phrasen und dunkler, tiefer Traurigkeit und Einfühlsamkeit. So auch sein erstes Trio. Es beginnt, wie aus dem „Nichts“ mit atmosphärischer Wellenbewegung in Quinten zuerst im Cello, dann mit Cello und Violine und schlussendlich setzt das Klavier mit dem Hauptthema ein. Dieses Thema aus vier aufsteigenden Tönen entspricht dem umgekehrt absteigenden Anfangsmotiv aus Tschaikowskys erstem Klavierkonzert. Wilde Ausbrüche und einfühlsame Seitenthemen wechseln sich ab und das Trio endet wieder im „Nichts“ mit dem Hauptthema als Trauermarsch.

Ein Jahr später stirbt Rachmaninows Vorbild und Mentor Tschaikowsky unerwartet mit 53 Jahren. Noch am selben Tag, dem 25. Oktober 1893 (nach altem julianischem Kalender), beginnt Rachmaninow den schweren Verlust in seinem Trio „*élégiaque*“ Nr. 2 in d-Moll zu verarbeiten. Bereits die Widmung „*À la mémoire d'un grand artiste*“ schließt den Bogen zu Tschaikowskys gleich lautender Widmung des Klaviertrios in a-Moll für seinen verstorbenen Musikerfreund Nikolaj Rubinstein 1882. Innerhalb dreier Wochen beendet Rachmaninow das Werk. Auch hier fand die Uraufführung bald nach der Fertigstellung des Trios, im Januar 1894 mit Rachmaninow selbst am Klavier, dem Geiger I. Konius und wiederum dem Cellisten A. Brandukov statt. Die gesamte Form könnte ähnlicher zu Tschaikowskys Trio nicht sein; ca: 45 Minuten Spieldauer, ein überbordender erster Satz, der zweite Satz als Variations-Satz mit tiefreligiösem Choral als Gebet der beiden Streichinstrumente. Im dritten Satz erklingt das Hauptthema in Unisono der beiden Streichinstrumente in dreifachem Forte, höchste Verzweiflung ausdrückend. Anschließend endet das Trio im schmerzlichen Trauermarsch. Seiner Nachbarin Natalia Skalon schrieb Rachmaninow in einem Brief: „Während ich daran arbeitete, widmete ich all meine Gedanken, all meine Kraft diesem Stück; ich zitterte bei jeder Phrase, strich manchmal alles wieder aus und begann von Neuem.“

So intensiv Rachmaninow an diesem Trio auch gearbeitet hatte, erhielt er doch einige Kritik bezüglich zahlreicher Tempowechsel und Wiederholungen. Umarbeitungen durch Rachmaninow selbst erfolgten 1907 und 1917, wobei er vor allem Kürzungen vornahm.

Bereits unter den ersten Kompositionen Rachmaninows finden sich auch Lieder mit Klavierbegleitung, oft persönlich inspiriert beispielsweise durch seine Schwester Jelena, durch die Sängerin Nina Koshetz oder den Sänger Fjodor Schaljapin. Insgesamt entstanden zwischen 1893 und 1916 etwa 80 Lieder, teils als Romanzen bezeichnet, teils in Liedzyklen zusammengefasst. Die für die Lieder ausgewählten Gedichte bedeutender russischer Schriftsteller des 19. Jahrhunderts berühren durch ihre tief emotionale Vertonung.

Als Zugaben haben wir für unser Album fünf unserer Lieblings-Lieder: „Es ist gut hier“, „Traum“, „Gänseblümchen“ und „Flieder“ von Rachmaninow und den „Herbstgesang“ von P. I. Tschaikowski ausgewählt. Arrangiert wurden die Lieder von unserem Pianisten, Alexander Panfilov (Rachmaninow), und von Louis Eaton (Tschaikowski).

Nach dem Rachmaninow Russland aufgrund der politischen Lage 1917 für immer verlassen hatte entstanden nur noch wenige Kompositionen. Rachmaninow kommentiert seine Gefühle in einem Interview 1934: „... der Verlust der Heimat verband sich mit dem Gefühl selbst verloren zu sein. Der Vertriebene ist seiner musikalischen Wurzeln und Traditionen beraubt und deshalb ohne Neigung, seiner Persönlichkeit künstlerischen Ausdruck zu geben; was bleibt, ist nur der Trost sprachloser, unauslöschlicher Erinnerungen.“

Wir widmen unser Album all den Menschen, die sich in der ganzen Welt auf der Flucht befinden.

**CHRISTOPH CROISÉ**

« De par mon caractère, je ne serai jamais un homme heureux. J'en fais la prophétie, et je le fais avec la lucidité de quelqu'un qui est persuadé que cela se vérifiera », écrivait Rachmaninov à l'âge de vingt ans.

Guerres et déplacements de population font partie intégrante de l'histoire de l'humanité, et aujourd'hui aussi des millions de personnes quittent leur pays et migrent vers l'Europe dans l'espoir de trouver la paix et la sécurité.

Le compositeur Serge Rachmaninov, qui dut fuir son pays et vécut une partie de sa vie en exil — d'abord en Allemagne, à Dresde, puis, de 1932 à 1939, en Suisse, et enfin en Amérique — ne pourrait pas être alors plus d'actualité.

Cet enregistrement des trios de Rachmaninov, réalisé avec mes amis musiciens, le violoniste Andrey Baranov et le pianiste Alexander Panfilov, me semble donc paraître à point nommé.

Surdoué musicalement, Rachmaninov grandit dans des conditions familiales difficiles mais avec une grand-mère pleine de bonté. À douze ans, il entre au Conservatoire de Moscou et loge chez son professeur, Nikolaï Zverev. S'il a rapidement du succès comme pianiste et comme compositeur, il souffre régulièrement de périodes dépressives. L'accueil glacial que le public et la critique réservaient à sa Première Symphonie provoqua chez lui une inhibition créatrice que seules les séances thérapeutiques du docteur et hypnotiseur Nikolaï Dahl permettront de briser.

Dans ses œuvres, il s'inscrit dans la tradition russe « élégiaque » fondée par Glinka et poursuivie par Tchaïkovski. Son premier opéra, *Aleko*, impressionne tellement ce dernier qu'il lui apporte son soutien.

C'est en janvier 1892, à l'âge de dix-huit ans — il venait d'achever ses études au Conservatoire de Moscou avec une médaille d'or et commençait tout juste à composer — qu'il écrit son premier *Trio élégiaque* en *sol* mineur. Il en donne la première audition dans la foulée, le 30 janvier, avec le violoniste David Kreyn et Anatoli Brandoukov, le plus célèbre violoncelliste russe de l'époque.

La musique de Rachmaninov se caractérise par d'amples mélodies, une tristesse sombre et profonde et une forte empathie. On retrouve cela dans le premier *Trio élégiaque* qui commence comme s'il sortait du néant par des ondulations de quintes, tout d'abord au violoncelle, ensuite avec le renfort du violon, puis le piano fait son entrée avec le thème principal. Le motif initial de ce thème, quatre notes ascendantes, est le renversement du motif initial du Premier Concerto pour piano de Tchaïkovski. Des explosions sauvages et des thèmes secondaires touchants alternent avant que l'œuvre, reprenant le thème principal sous les traits d'une marche funèbre, ne replonge dans le néant.

Un an plus tard, le 25 octobre 1893 dans l'ancien calendrier julien, Tchaïkovski, le mentor et modèle de Rachmaninov, s'éteint de manière inattendue à l'âge de cinquante-trois ans. Terrassé par cette terrible perte, Rachmaninov se lance le jour même dans son deuxième *Trio élégiaque en ré* mineur. Il le dédie « À la mémoire d'un grand artiste », reprenant les mots mêmes que Tchaïkovski avait inscrits en 1882 sur son Trio en *la* mineur pour honorer la mémoire de son ami musicien Nikolai Rubinstein. Rachmaninov écrit sa partition en l'espace de trois semaines. Là encore, la première audition a lieu peu après l'achèvement de l'œuvre, en janvier 1894, avec l'auteur au piano, le violoniste Jules Conus, et de nouveau le violoncelliste Anatoli Brandoukov. La forme générale de la partition ne pourrait pas plus ressembler à celle du Trio de Tchaïkovski : quarante-cinq minutes de durée totale, un premier mouvement exubérant, puis des variations où les deux instruments à cordes chantent un choral profondément religieux en guise de prière. Dans le troisième mouvement, le thème principal est repris triple *forte* à l'unisson des deux instruments à cordes, expression suprême du désespoir. La partition s'achève sur une douloureuse marche funèbre. Le compositeur racontera dans une lettre à sa voisine Natalia Skalon : « Durant mon travail, j'ai voué toutes mes pensées, toute ma force à cette œuvre ; je tremblais à chaque phrase, parfois je barrais tout et recommençais à zéro. »

L'intensité avec laquelle il travailla à son Trio n'empêchera pas la partition de faire l'objet de critiques, notamment pour ses nombreux changements de tempo et ses reprises. Il la révisera à deux reprises, en 1907 et en 1917, ses remaniements consistant principalement en des coupures.

Rachmaninov avait commencé de bonne heure à écrire des mélodies avec accompagnement de piano, qui étaient souvent inspirées par ses proches, notamment par sa sœur Jelena, par la soprano Nina Koshetz ou par le chanteur Fiodor Chaliapine. Entre 1893 et 1916, il donne naissance à quelque quatre-vingts mélodies, certaines qualifiées de romances, d'autres réunies dans des cycles. Les poèmes, qu'il choisit chez les grands écrivains russes du XIX<sup>e</sup> siècle, touchent par la manière émouvante dont ils sont mis en musique.

En guise de bis, nous avons retenu cinq de nos mélodies préférées : « Il fait bon ici », « Un Rêve », « Marguerites » et « Lilas » de Rachmaninov — qu'Alexander Panfilov a arrangées pour trio — ainsi que « Chant d'automne », arrangée par Louis Eaton.

Rachmaninov n'écrira plus que quelques œuvres après les événements de 1917 qui le poussent à quitter la Russie. En 1934, il commentera ainsi son sentiment d'exilé : « La perte de la patrie se mêla au sentiment d'être moi-même perdu. L'exilé est dépossédé de ses racines et de ses traditions musicales, et pour cette raison peu enclin à donner une expression artistique à sa personnalité ; seule demeure la consolation de souvenirs muets inextinguibles. »

Nous dédions notre album à tous ceux qui se trouvent en fuite, où que ce soit dans le monde.

**CHRISTOPH CROISÉ**

Traduction : Daniel Fesquet



Lauded for 'delicate yet virtuosic' playing (*BBC Music Magazine*) and 'seamless subtleties of tone colour' with 'plenty of edge' (*The Strad*), Swiss-French-German cellist **Christoph Croisé** is quickly building an international reputation as one of the most captivating young concert soloists to emerge in recent years.

At the age of 17, he made his New York debut at Carnegie Hall and has since performed in many more of the world's renowned concert halls, among them the Tonhalle Zürich, the Berliner Philharmonie, London's Wigmore Hall, the Vienna Konzerthaus and the Baku State Philharmonic Hall.

As a soloist, Croisé has appeared under the batons of conductors such as Michael Sanderling, Mario Venzago, Ayyub Guliyev, Alf Årdal, Maurizio Dones, Giovanni Bria and Dimitris Botinis, with various orchestras including Musikkollegium Winterthur, St Petersburg Symphony Orchestra, Bern Symphony Orchestra, Azerbaijan State Symphony Orchestra, Camerata Switzerland, the Moravská filharmonie Olomouc, Südwestdeutsche Philharmonie Konstanz, Sichuan Symphony Orchestra, Izmir State Symphony Orchestra, Orquesta Sinfónica de Michoacán, Harbin Symphony Orchestra and South Czech Philharmonic.

Several of his concerts have been broadcast live on radio and television by Bavarian Radio, Norddeutscher Rundfunk, WQXR, BBC, RTS and WFMT, among other outlets.

He is a regular guest at prestigious festivals including the Musical Olympus Festival in St Petersburg, New York and Baku, the Lucerne Festival, Radio France Festival Montpellier, Menuhin Festival Gstaad, Salzkammergut Festwochen Gmunden and Festival International de Musique de Wissembourg.

As a chamber musician he has performed with Dmitry Sitkovetsky, Mayuko Kamio, Bartek Niziol, Isabelle van Keulen, Andrey Baranov, Sergey Ostrovsky, Kirill Trousov, Alexander Zemtsov, Oxana Shevchenko and Alexander Panfilov, among many others.

Croisé has taken first prize in a number of competitions, among them the Schoenfeld International String Competition (Harbin, 2016), the 2nd Berliner International Music Competition 2018 (First Grand Prize), the 'Salieri-Zinetti' International Chamber Music Competition (Verona, 2016) and the Migros-Kulturprozent (Zurich, 2015 and 2016), as well as Gold Medal with honours at the first Berliner International Music Competition (2017).

His debut album with Oxana Shevchenko was released in May 2015 on Quartz Classics, his second album, *Summer Night*, including Othmar Schoeck's Cello Concerto, was released in February 2018 on GENUIN classics, and his third album (Haydn, Vivaldi Cello Concertos) was released in March 2019 on AVIE Records, winning the Supersonic Award from *Pizzicato* magazine and the 'Clef d'or' for the best concerto album of 2019 from *ResMusica* magazine. More releases on AVIE followed: *The Russian Album* with pianist Alexander Panfilov (November 2019), *The Solo Album* (August 2021, Presto Music 'Editor's Choice') and *Joachim Raff – Complete Works for Cello and Piano* (February 2022, with Oxana Shevchenko).

Croisé is often involved in Baroque projects as a complement to modern performance. He has worked extensively in the field, performing as soloist with Il Pomo d'Oro and working with Maurice Steger and Nicolas Altstaedt. In 2020 and 2021 he released an album and video of the complete set of Viola da Gamba Sonatas and six Cello Suites by J.S. Bach, performing on a 1720 Guarneri 'filius Andreae' Baroque cello.

In addition to performing, he has given international masterclasses in prestigious venues around the world and composes his own pieces from Baroque and classical to jazz and electronic music.

Croisé began playing the cello at the age of seven under the tutelage of Katharina Kühne. Since 2007, he has been studying with Alexander Neustroev and, as of 2013, with Wolfgang Emanuel Schmidt at the Berlin University of the Arts. He has additionally benefited from major artistic advice from Steven Isserlis, Michael Sanderling, David Geringas, Walter Grimmer and Frans Helmerson.

One of the most successful musicians of his generation, violinist **Andrey Baranov** enjoys an exclusive career as an outstanding soloist and a sought-after ensemble partner, performing on main stages and festivals in Europe, North and South America, Africa and Asia.

He is the winner of the Queen Elisabeth Violin Competition of 2012 and the Benjamin Britten and Henri Marteau International Violin Competitions and a prizewinner in more than 20 other international competitions, including the Indianapolis, Seoul, Sendai, Liana Isakadze, David Oistrakh and Moscow Paganini competitions.

Since making his debut in 2005 at the St Petersburg Philharmonia's Bolshoi Zal under Vasily Petrenko with the St Petersburg Philharmonic Orchestra, Baranov has gone on to perform with the Vienna Symphony Orchestra, Montreal Symphony Orchestra, Luxembourg Philharmonic, Mahler Chamber Orchestra, Brussels Philharmonic, National Orchestra of Belgium, musicAeterna Orchestra, Mariinsky Theatre Orchestra, Sendai Philharmonic, Royal Philharmonic London and Camerata Salzburg, under the baton of conductors Teodor Currentzis, Vladimir Fedoseev, Michel Tabachnik, Walter Weller, Emmanuel Krivine, Yuri Temirkanov, Kent Nagano, Thomas Sanderling, Michael Sanderling and Alexander Vedernikov, among others.

Andrey is the first violinist and founding member of the David Oistrakh String Quartet, an ensemble established in 2012 that has rapidly become one of the leading string quartets currently performing. His other chamber music partners include, among others, Martha Argerich, Julian Rachlin, Boris Andrianov, Pierre Amoyal, Eliso Virsaladze, Liana Isakadze, Alexander Buzlov, Daniel Austrich, Andrey Gugin and Kirill Gerstein.

His album *The Golden Violin*, released on the Muso label and featuring romantic violin pieces, won the prestigious Diapason d'Or award in 2018.

Aged just 23, Andrey was appointed teaching assistant to Pierre Amoyal at the Conservatoire de Lausanne and has since been in demand as a teacher at numerous international masterclasses. He has been invited to institutions in Bangkok, Chicago, Riga, Vilnius, Stockholm, Moscow, Manchester and other musical capitals. Since 2021 Mr Baranov has served as Professor of Violin at the Folkwang University of the Arts in Germany and the Accademia del Ridotto in Stradella, Italy.

Born in St Petersburg in 1986 into a family of musicians, Andrey began playing the violin at the age of five. He studied at the Rimsky-Korsakov Conservatory in St Petersburg and at the Conservatoire de Lausanne. His teachers were Lev Ivaschenko, Vladimir Ovcharek and Pierre Amoyal.

**Alexander Panfilov** was born in Moscow, Russia, and started playing the piano aged six, attending the Gnessin Music School and Moscow Tchaikovsky Conservatory. He moved to the UK in 2012 to study at the Royal Northern College of Music in Manchester and later also attended the University of Music and Performing Arts Vienna, in Austria.

He is known for his repertoire and stylistic versatility, combining traditions of Russian piano school with a modern western approach.

Alexander Panfilov is a winner of 15 international piano competitions, including top prizes at 'Top of the World' in Norway, Jaén in Spain, Monza in Italy and Hastings and Manchester in the UK.

Concert performances have taken him to over 20 countries across Europe, Asia and the USA. Renowned venues include Carnegie Hall (New York), Wigmore Hall and St Martin-in-the-Fields (London), the Musikverein (Vienna), Tonhalle (Zurich), Romanian Athenaeum (Bucharest) and the Philharmonic Halls of Moscow and St Petersburg in Russia.

As a soloist with extensive concerto repertoire, he has collaborated with the Royal Philharmonic Orchestra of London, the Royal Liverpool Philharmonic Orchestra, the Orchestra Sinfonica di Milano Giuseppe Verdi, the Orquesta Ciudad de Granada, the Musikkollegium Winterthur, the Norwegian Arctic Philharmonic (Tromsø / Bodø) and the Manchester Camerata, among many others.

Alexander Panfilov is a frequent guest at music festivals such as Interlaken, the Menuhin Festival, the New Year Festival Gstaad, the Schwarzwald Music Festival, the Oxford Lieder Festival and the Brighton Festival.

His performances have been broadcast on BBC Radio 3, Radio SRF, Classic FM, Radio Nacional de España and Televisión Española, as well as the Medici.tv digital platform.

Panfilov recorded his debut solo album for Naxos and a subsequent album for KNS Classical. He is also a keen chamber musician, which has led to many fruitful collaborations and several recordings.

Alexander Panfilov is an Honorary Associate Artist and Member of the Royal Northern College of Music.



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*Special thanks to the Reformierte Kirche in Niederlenz for permission to record in their beautiful facility.*

Recorded: 7 & 8 January 2024, Reformierte Kirche, Niederlenz, Switzerland  
Recording Producer, Recording & Mastering Engineer, Editor: Shintaro Sugiura  
Photography: Sven Germann Photography [svengermann.com]

Design, Layout & Editorial: WLP London Ltd

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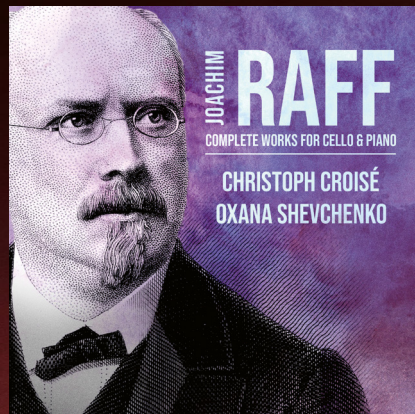
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