

PIANO FOUR - HANDS CARLOS MARÍN RAYO & GERMÁN GARCÍA PÉREZ

The duo formed by the pianists Carlos Marín Rayo (Madrid, 1994) and Germán García Pérez (Granada, 1996) originated when they met at the Conservatorium van Amsterdam, where they both received chamber music training from Frank van de Laar, Clive Brown and Paul Scheepers. The two musicians are winners of the First Prize in the National Young Pianist Competition "Ciudad de Albacete".



PROGRAM

F. Schubert

Fantasy in F minor D. 940

Lebensstürme D. 947

N. Rimsky-Kórsakov

Capriccio Espagnol

Alborada

Variazioni

Scena e Canto Gitano

Fandango Asturiano

M. Ravel

Spanish Rhapsody

Prélude à la Nuit

Malagueña

Habanera

Feria

M. de Falla

Danza, from *La Vida Breve*

ABOUT THE PROGRAM

The Piano Four hands duet is a formation strongly linked to evening salon events which became popular during the Schubertiade in the early 19th century, and the French soiree musical gatherings of noucentista. Franz Schubert was one of the first creators for this formation which involves two pianists playing the same piano simultaneously and contributed numerous works that even today are considered the most representative of the genre. His “Fantasy in F minor”, in particular, is considered a rite of passage for any stable piano duo. “Lebensstürme” (the storms of life) is a work of anguish and great dramatic expression, contrasting with tender and graceful passages. The work reflected the character of the Austrian composer, tormented for most of his life with ill health.

Salon music lived its second golden age in France, especially in the Parisian salons, between the 19th and 20th centuries. At that time, collaborations between composers and pianists were common, and Spanish inspired works (or those related to exoticism) were often the cornerstone of the repertoire performed. One of the great French composers who constantly turned his gaze to the south was Maurice Ravel (born in Hendaye, a few

kilometers from on the Basque-French border). Like so many other Impressionist composers he created many works of Iberian evocation, among them the following stand out; “Alborada del Gracioso”, “Bolero” or “Spanish Rhapsody”. The world of Impressionist sounds, full of acoustic imagination, crossed French borders and were well received in countries like Russia or Spain. In Russia, orientalism and exoticism were also highly attractive to artists, due to the cultural eclecticism of such a large and culturally diverse country. Nikolai Rimsky-Kórsakov, one of history’s greatest orchestral composers, was influenced from beyond his borders on many occasions in works such as 'Sherezade', 'The invisible city of Kitezh' and the 'Spanish Caprice'. Meanwhile, many Spanish composers traveled to Paris to channel their folkloric inspirations into Impressionist worlds. Among others, Albéniz, Granados, Turina and Manuel de Falla met in Paris where they exchanged ideas among themselves and with great local and international musicians, such as Debussy and Stravinsky. 'La vida breve', a successful opera by Manuel de Falla, was premiered in Nice in 1913 and still enjoys great popularity today.

CRITIC

CRÍTICA

EMILIO LACÁRCEL VÍLCHEZ

Nivel muy alto en el dúo García Pérez-Marín Rayo

El Auditorio Manuel de Falla acogió un recital en el que dos jóvenes pianistas, Germán García Pérez y Carlos Marín Rayo, demostraron un nivel muy alto. Es muy gratificante disfrutar de música de calidad tan bien interpretada.

El recital comenzó con dos obras de F. Schubert, 'Fantasía en fa menor D. 940' y 'Lilienturm D. 947', en las que ambos músicos demostraron su perfecta coordinación y entendimiento para hacernos llegar esa mezcla de elegancia, de fuerza y de lirismo propias del compositor austriaco. Demostrando tener las obras muy bien trabajadas, ambos músicos entendieron perfectamente estas partituras para interpretarlas con musicalidad y buen gusto.

A continuación, pudimos escuchar una serie de piezas de inspiración española, siendo la famosa 'Rapsodia Española' de M. Ravel la primera de ellas. Si bien estamos acostumbrados a la versión orquestal, la interpretación de los jóvenes pianistas nos hizo llegar esa mezcla de

efectos de influencia impresionista y rasgos españoles que concibió el compositor francés. De nuevo, García Pérez y Marín Rayo demostraron un gran nivel, tocando una obra exigente a nivel técnico con una solvencia y seguridad total pero siempre al servicio de la musicalidad, entendiendo la obra perfectamente. La excelente impresión que los dos pianistas estaban dando tuvo igualmente continuidad en el 'Capricho Español' de Rimsky-Korsakov; esta famosa obra del compositor ruso fue también ejecutada con una coordinación perfecta entre ambos, solventando los pasajes virtuosísticos, tocando con una enorme seguridad e imprimiéndole a su interpretación una expresividad que supieron transmitir al público, como también ocurrió con la adaptación de la danza de la ópera 'La Vida Breve' de Manuel de Falla, que nos ofrecieron llena fuerza, de carácter, de viveza.

El público despidió con una ovación justificada a Germán García y Carlos Marín. Mi sincera enhorabuena para los dos.

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