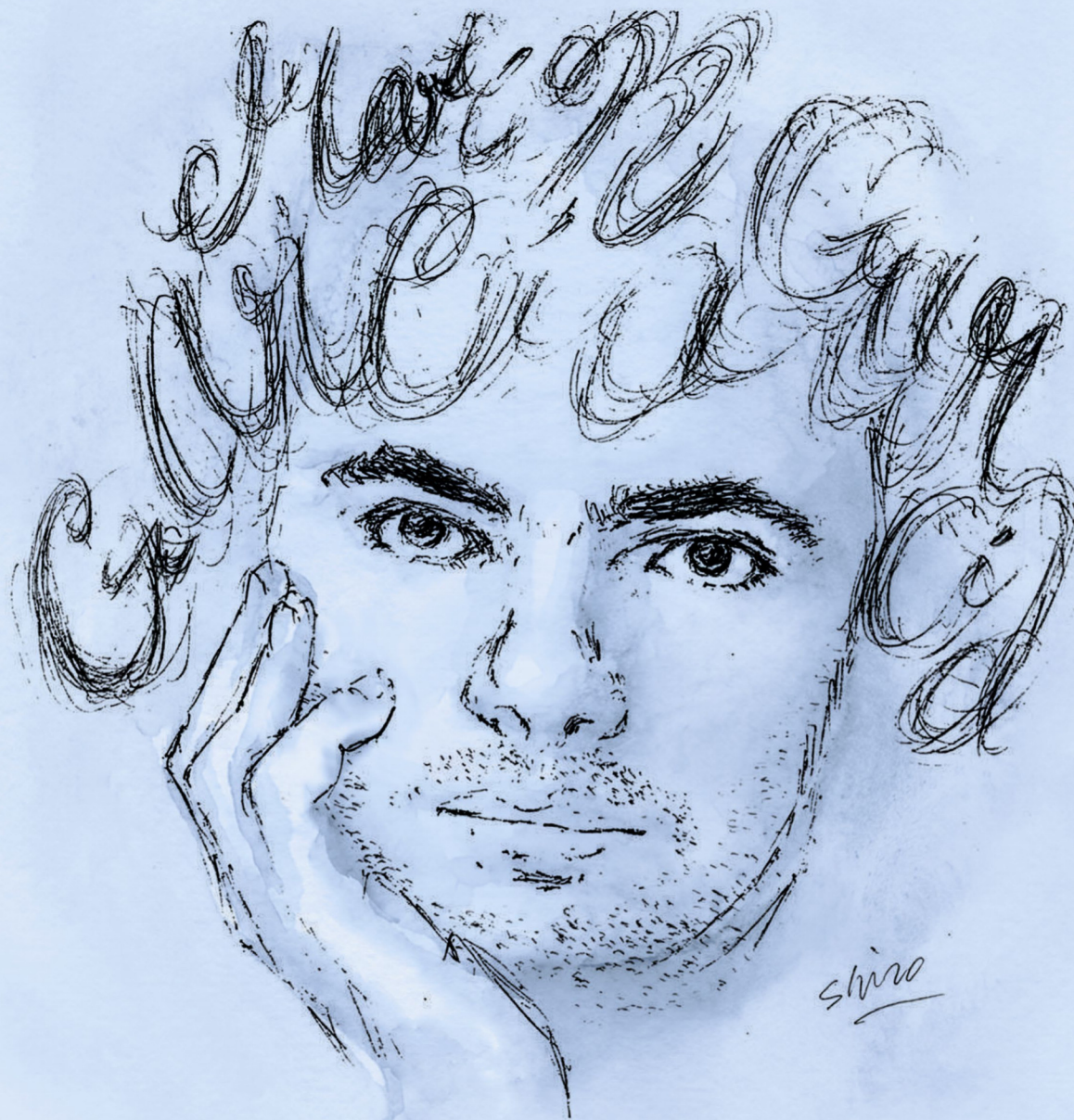




Martín García García

CHOPIN AND HIS ECHO

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FRÉDÉRIC CHOPIN – 4 IMPROMPTUS

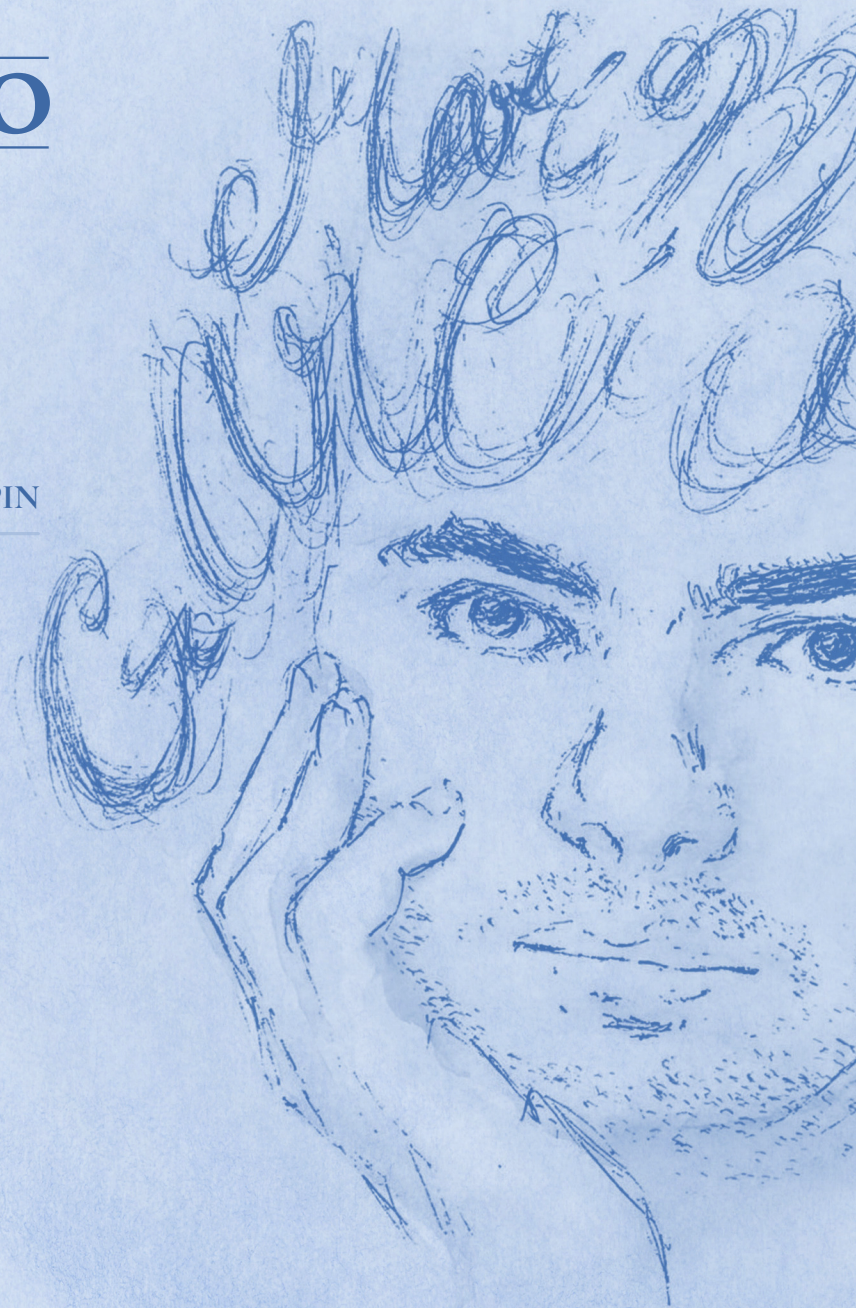
- 01. Impromptu No. 1 in A-Flat Major, Op. 29 3:40
- 02. Impromptu No. 2 in F-Sharp Major, Op. 36 5:58
- 03. Impromptu No. 3 in G-Flat Major, Op. 51 4:42
- 04. Impromptu in C-Sharp Minor, Op. 66 4:43

FEDERICO MOMPOU – VARIATIONS SUR UN THÈME DE CHOPIN

- 05. Variations sur un thème de Chopin: Thema. Andantino 0:50
- 06. Var. I. Tranquillo e molto amabile 0:52
- 07. Var. II. Gracioso 0:45
- 08. Var. III. Lento, pour la main gauche 1:10
- 09. Var. IV. Espressivo 1:46
- 10. Var. V. Tempo di Mazurka 1:11
- 11. Var. VI. Recitativo. Lento 2:02
- 12. Var. VII. Allegro leggiero 0:45
- 13. Var. VIII. Andante dolce e espressivo 3:00
- 14. Var. IX. Valse 1:47
- 15. Var. X. Évocation 3:13
- 16. Var. XI. Lento dolce e legato 2:41
- 17. Var. XII. Galop - Epilogue 3:53

FEDERICO MOMPOU – SCÈNES D'ENFANTS

- 18. Cris dans la Rue 1:35
- 19. Jeux sur la Plage 1 1:53
- 20. Jeu 2 1:27
- 21. Jeu 3 2:18
- 22. Jeunes Filles au Jardin 2:57



CHOPIN AND HIS ECHO

With *Chopin and His Master*, I looked upstream: toward the sources that helped shape Chopin's inner world, especially Bach, and the discipline of composition that reached Chopin through his teachers and his own relentless musical intelligence. In this new album, I wanted to look in the other direction.

If the first album was about origin, this one is about resonance.

An echo is never a copy. It arrives later, from a distance, transformed by space. It keeps the identity of the original sound, but its color changes. In that sense, Federico Mompou is not "after" Chopin in a superficial way; he is one of the most intimate echoes of Chopin in the twentieth century. Not because he imitates Chopin's language, but because he shares something rarer: a way of speaking quietly, a way of making the piano sing without forcing it, and a way of turning small forms into a complete poetic universe.

This program begins with Chopin's *Four Impromptus*, music that seems to stand on the threshold between

invention and improvisation. The title *impromptu* suggests spontaneity, but in Chopin the freedom is always shaped by an extraordinary sense of proportion. These works breathe with flexibility and fantasy, yet beneath the surface there is design, balance, and a deep control of line. They are among the clearest examples of Chopin's unique gift: to make the piano sound both natural and miraculous at once.

The Four Impromptus also show different faces of Chopin's voice. There is brilliance, certainly, and elegance, but also intimacy, shadow, and song. Even in their most virtuosic moments, they remain vocal in spirit. For me, that is essential to this album: the idea that Chopin's writing is never only pianistic display, but a living form of speech.

After these works, Mompou's *Variations sur un thème de Chopin* does not appear as a contrast, but as a memory. Mompou takes a Chopin theme and enters into dialogue with it as if entering a room of memories. The result is not a monumental set of variations in the symphonic sense, but a sequence of miniatures, reflections, character-pieces, and fleeting visions. At times we hear dance, at times

confession, at times distance itself. The theme remains present, but often like a trace -something felt as much as heard.

This is why the word echo felt right to me. Mompou does not “develop” Chopin in the traditional way; he listens to him. He receives Chopin through silence, through timbre, through fragility. In Mompou, resonance is as important as gesture. The piano is not only a keyboard instrument but a space where memory lingers. Chopin’s voice returns in Mompou as if through mist: recognizable, affectionate, and transformed by another century’s sensibility.

There is also, I think, a deeper connection. Chopin inherited a great tradition and made it utterly personal. Behind his freedom there is discipline; behind his elegance, structure; behind his intimacy, a severe artistic standard. Bach was central to Chopin’s musical conscience, and through Chopin’s training we can also feel the role of his teachers -those figures who transmit craft without extinguishing individuality. Mompou, in a very different era, gives us something similar from the other side: a composer who strips away the unnecessary until only essence remains.

If Chopin teaches us how form can breathe, Mompou teaches us how silence can sing.

The final group, *Scènes d’enfants*, extends this world of intimacy in another direction. After the explicit conversation with Chopin in the Variations, these pieces feel like a private epilogue: tender, playful, delicate, and deeply human. Their apparent simplicity is deceptive. As in so much of Mompou, the childlike perspective is not naïve but refined - an art of suggestion, of atmosphere, of saying much with very little. Placed after the Variations, they allow Mompou’s own voice to remain in the air, no longer as “echo” alone, but as presence.

This sequence -Chopin, then Mompou’s memory of Chopin, then Mompou himself- traces a path I find very moving. It is a path from utterance to resonance, from source to reflection, from the brilliance of invention to the intimacy of recollection.

In that spirit, I have called this album *Chopin and His Echo*.





MARTÍN GARCÍA GARCÍA

Spanish pianist Martín García has ignited audiences and critics alike. As the New York Concert Review notes: García is “constantly searching for fresh, deeply considered interpretive choices; his command of voicing and color sent the audience wild.”

García won first prize at the 2021 Cleveland International Piano Competition, as well as third prize at the 2021 International Chopin Piano Competition—where he also received the Warsaw National Philharmonic’s special award for best concerto performance. In 2022 he was awarded the Sir Jeffrey Tate Prize 2022 by Hamburg Symphoniker. His daring choices have drawn particular acclaim: “García’s Chopin and Liszt revealed transcendent power: a huge, flexible sonority, fearless virtuosity and a vision that turned each score into a vivid, living drama” (ConcertoNet).

The pianist has performed with some of the most important orchestras worldwide, including the Symphoniker Hamburg, Warsaw Philharmonic, Spanish National Orchestra, Barcelona Symphony (OBC), Sinfonia Varsovia, Tokyo Philharmonic, Seoul Philharmonic, Brasília Orchestra, Lithuanian National Symphony Orchestra, and NHK Symphony Orchestra, under the baton of celebrated conductors including Mikhail Pletnev, Vasily Petrenko, and Andrey Boreyko.



In 2025 he released *Silent Music*, following the success of *Chopin and His Master* (2022) and *Even-Tide* (2024), both warmly received by audiences. His performances have received glowing reviews, with the New York Classical Review hailed him as “an astonishing pianist of great musicality and indomitable technique.” Bachtrack praised his “great control, exquisite use of the pedals, clarity of textures, moderated rubato, and attention to every nuance,” while Scherzo celebrated his “sensitivity, passion and total commitment on stage.”

Martín García graduated from the Reina Sofía School of Music, where he studied with Galina Eguiazarova and received the Outstanding Student award from Her Majesty Queen Sofía. He obtained a master’s degree in piano at New York’s Mannes School of Music, studying with Jerome Rose.

In the striking appraisal of Revista Musical Catalana: “García stands among today’s true architects of an unmistakable style, uniting extreme risk with absolute control.”



CREDITS

To Tamana Tanaka, for her unwavering support and for helping on the analysis and getting deeper into the music.

To Edgardo Vertanessian, for his support and always cheerful remarks during long hours of work.

To Daniel Garcia Garcia, for his restless work and invaluable decisiveness.

To the Fazioli family, for their ability to create the best possible environment to record, and to craft the best sounding piano.

This album was recorded using a Fazioli F278 Grand Piano at the Fazioli Hall, in Sacile, Italy, in August, 2024.

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