

SILENT MUSIC

MARTÍN GARCÍA GARCÍA

Works by Federico Mompou
and Martín García García



PRIMA
CLASSIC

Martín García García – Abstracts Op. 1

- 01. **Abstract I — Hommage a Mompou (DGG)**
- 02. **Abstract IV — Silence (HGR)**
- 03. **Abstract V — Mal du Pays Gris (JMGM)**
- 04. **Abstract VI — Mal du Pays Bleu (MA)**
- 05. **Abstract VII — En Suspens (GE)**
- 06. **Abstract IX — Rocheux et Grotesque (JB)**
- 07. **Abstract X — Réminiscences d'une Berceuse (SR)**
- 08. **Abstract XI — Silent Postlude (TT)**

Federico Mompou – Música Callada

- 09. **Música Callada Vol. 1: VII. Lento**
- 10. **Música Callada Vol. 2: XVI. Calme**
- 11. **Música Callada Vol. 3: XX. Calme**
- 12. **Música Callada Vol. 2: XI. Allegretto**
- 13. **Música Callada Vol. 2: X. Lento - Cantabile**
- 14. **Música Callada Vol. 2: XIV. Severo - Sérieux**
- 15. **Música Callada Vol. 2: XII. Lento**
- 16. **Música Callada Vol. 4: XXVIII. Lento**

Martín García García Abstracts Op. 1

This piano album, a collection of eight pieces collectively titled "Abstracts," was composed in 2020 in New York City, during the global viral pandemic. Introducing a first set of compositions under the critical Opus 1 was a daunting decision, one that required careful thought about the format. Ultimately, the music emerged as a pure distillation of 19 years of personal and academic experiences in music—created with no aim beyond the music itself. The pieces were conceived without descriptive content, reflecting my belief in the primacy of abstract music over programmatic music.

The Abstracts are miniature in scope, yet they delve deeply into the psyche of the individual. Their dynamic rarely rises above the intimacy of a quiet conversation in a silent space. They are brief because what is truly meaningful need not be repeated excessively. Silence—a state that, until the pandemic, seemed to have vanished from the bustling cities of the world—becomes a source of tension here. It is not merely a peaceful void but a charged space of expectation. Within the diffuse imagery of these works, our innermost thoughts, fears, cherished memories, and anxieties rise to the surface, no longer kept at bay by the distractions of routine and work. Each piece dismantles the conventional to transport listeners into a realm of introspection.

Though the titles of the Abstracts seem anything but abstract, they serve, as Franz Liszt once said, to "inspire listeners in their experience of the music, rather than to depict the content of the music itself."

Some pieces may evoke the helplessness we collectively experienced not long ago, while others capture the void left by the suspension of daily life—even the inability to take a simple walk outside. For example, ***Abstract I (Hommage à Mompou)*** pays tribute to one of my most profound influences, Federico Mompou.

More than a variation on Mompou's *Impresiones Íntimas No. 1*, it is a direct dedication, expressed within the opening piece of this cycle. This serene work reflects on the past through a more accessible, romantic language.

On the other hand, ***Abstract IV (Silence)*** is silent in concept. It may seem paradoxical to use sound as a medium to express silence, but true silence is unattainable for humans unless we cease to exist. This piece seeks to find silence and offer it to the listener.

Other works, such as ***Abstract V (Mal du Pays Gris)*** and ***Abstract VI (Mal du Pays Bleu)***, may transport us to physical spaces conjured by memory, such as childhood recollections evoked through bell-like sonorities, fog, and wind. ***Abstract VII (En Suspens)*** explores *horror vacui* from a detached perspective, as though some non-human entity were curiously examining the concept of life and death.

One of the most tender pieces, ***Abstract X (Réminiscences d'une Berceuse)***, is characterized by its lyrical melody and dance-like movement. Here, the music inhabits an imaginary world—a child's mind where sphinxes, giant creatures, and green skies are ordinary.

Finally, the cycle concludes with ***Abstract XI (Silent Postlude)***. This piece surges with force in its central section, not to deliver a specific message but as an outburst of something untamed and beyond human comprehension, pressing upon us with an unstoppable energy. The unknown remains unknown in the final moments, closing the cycle with unanswered questions that linger in the silence.

Federico Mompou: Música Callada

Federico Mompou's *Música Callada* is a profound exploration of silence and stillness. Composed over nearly a decade (1959–1967), these miniature piano pieces capture an ethereal world that often defies definition. Laconic, quiet, and intimate, they mirror Mompou's own personality—eschewing the noise of modern life to embrace the deepest realms of feeling through musical whispering.

This album, aptly titled *Silent Music*, presents a carefully curated selection from *Música Callada*, forming a cohesive journey through Mompou's contemplative and mystical essence. These works are a testament to the power of simplicity, stripping away grand gestures in search of something more profound. The music invites the listener into a space where the external world dissolves, allowing sound to resonate in the soul.

Música Callada stands as Mompou's opus magnum, a work in which he fully realizes his idiosyncratic musical language. Harmonically, much of the cycle is built upon his self-discovered "metallic chord"—a paradoxical structure that sounds both mournful and lifeless. At the same time, his mastery of melodic lines and motifs reaches its peak here, marked by absolute clarity and minimalism. Nothing unnecessary remains; every note is essential, ensuring that the core elements never fade into obscurity.

The first piece, ***Música Callada, Vol. 1: VII. Lento***, opens with a bass line that encapsulates Mompou's melodic signature: repeated notes and intervals, subtle rhythmic shifts, a speech-like quality, and simple metric patterns that seem to dissolve when heard. This piece feels deeply introspective, as if we are eavesdropping on fleeting thoughts within a conscious mind. Understated yet immersive, it offers a meditative experience.

As the album unfolds, ***Música Callada, Vol. 2: XVI. Calme*** and ***Vol. 3: XX. Calme*** continue to explore Mompou's unique approach to silence. The former is ethereal, its middle section erupting like a sudden cry, while the latter is sorrowful and engulfing, expressing a grief that eclipses all else. These works exemplify the mesmerizing quality of stillness, where each note breathes and expands within an almost infinite space. Here, music is not about movement or development but about existence—pure, unadorned, and deeply reflective.

Música Callada, Vol. 2: XI. Allegretto introduces a shift in mood, bringing a lightness reminiscent of a gentle breeze. Its simplicity is deceptive, for beneath its delicate surface lies the quiet complexity of a fable—a simple story that carries a profound moral weight.

Música Callada, Vol. 2: X. Lento - Cantabile is characterized by a perpetual interweaving of laconic lines. The notes flow seamlessly, yet the piece never fully resolves its tension, as if Mompou had extracted a fragment from a much larger, unknowable work. It embodies the introspection that defines much of his music, drawing the listener into an intimate conversation with the self.

The solemnity deepens in ***Música Callada, Vol. 2: XIV. Severo - Sérieux***, where Mompou introduces a strong, assertive motif. The relentless repetition of a simple dotted rhythm diminishes its dynamic power while intensifying its inner strength. Amid the forceful rhythmic figures, occasional mournful laments emerge—dark, weighty reflections woven into the fabric of the piece.

Near the album's conclusion, ***Música Callada, Vol. 2: XII. Lento*** conveys intense emotion with minimal means. The persistent, monotone birdcall-like figures engage in slow dialogue with deep, brooding chords that resemble a wordless lament. This interplay is suddenly interrupted by a stark contrast: a simultaneous wash of fast, ascending notes against slow, descending chords, locked in perpetual conflict. Here, Mompou fully exploits his "metallic chords," lending his harmony its distinct character.

The final piece, ***Música Callada, Vol. 4: XXVIII. Lento***, brings a quiet resolution. The seemingly pure tonality of C major is no coincidence; it is gentle, contemplative, and fades into silence as if completing a perfect circle. The steady pulse of two short notes followed by a long one recalls a slow wedding march, though here it might symbolize the union of two irreconcilable forces—music and silence.

The selections from *Música Callada* form a perfect complement to *Abstracts, Op. 1*, as both works traverse the realms of silence and introspection. Like García García's *Abstracts*, Mompou's pieces offer a space for reflection, where silence is not emptiness but a rich, expressive dimension. Together, they create a unified statement, inviting us to embrace stillness and listen beyond the notes—to the silence that gives them shape.

Martín García García

Martín García García (born in Gijón, 1996) is considered one of the pianists with the greatest international projection. In 2023, while this album was recorded, he has performed around 80 concerts worldwide (in America, Asia, and Europe), a year that marked his debut in Korea, Mexico, and Brazil. He has also visited Japan, the United States, Canada, Poland, Italy, Spain, Portugal, Belgium, Lithuania, and Luxembourg to give remarkable recitals and perform alongside prestigious orchestras such as the NHK Symphony Orchestra, Seoul Philharmonic Orchestra, Hamburg Symphoniker, Warsaw Philharmonic Orchestra, Lithuanian National Symphony Orchestra, and the Brasilia Orchestra. It's worth noting that the Spanish artist also gave over 70 performances across America, Asia, and Europe in 2022, achieving significant milestones like his debut at Carnegie Hall in New York and a successful tour in Japan with 25,000 attendees across 14 performances. García García has received major global recognitions, including first prize at the 2021 Cleveland International Piano Competition and third place at the 2021 International Chopin Piano Competition. He released his debut album "*Chopin and His Master*" in 2022, a production done by the artist himself.

Martín García García has appeared in important venues across Europe, America, and Asia, receiving highly positive reviews from figures like Vladimir Krainev, Dmitri Alexeev, Arcadi Volodos, Dimitri Bashkirov, Joaquín Achúcarro, and Tatiana Copeland (niece of Sergei Rachmaninoff). The Spanish pianist has won first prizes in numerous international and national piano competitions, with his victory at the 2021 Cleveland International Piano Competition and his third place at the 2021 International Chopin Piano Competition being particularly noteworthy.



In the latter competition, he also received the special award from the Warsaw Philharmonic National Orchestra for the best concerto performance.

He graduated from the Reina Sofía School of Music, where he studied for a decade under Professor Galina Eguiazarova, and was honored by Her Majesty Queen Sofía with the recognition of being the Most Outstanding Student of her chair. He also holds a Master's in Piano from the Mannes School of Music in New York, where he studied with the renowned pianist Jerome Rose for 3 years. Martín García García began his piano studies at the age of 5 with teachers Natalia Mazoun and Ilyà Goldfarb. Before turning 12, he had already been recognized in numerous competitions such as the Piano Junior Barcelona in 2005, the Antón García Abril in Teruel in 2006, the Santa Cecilia Prize in Segovia in 2006, the Ciudad de San Sebastián in 2008, the Rotary International in Moscow in 2008, and the Permanent Competition of Spanish Youth Musicians in Alcalá de Henares in 2008.

The year 2022 marked an extraordinary turning point in his career, with over 70 concerts worldwide, performing in iconic venues like Carnegie Hall in New York, Suntory Hall in Tokyo, and the National Auditorium of Music in Madrid. Additionally, he released his first album "*Chopin and His Master*" in 2022, a production by the artist himself, recorded at Fazioli piano factory's hall in Sacile, Italy.

In 2023, he released "Even-Tide" his first album with Prima Classic, recorded at Nowa Miodowa Concert Hall, in Warsaw. The album includes works by Chopin & Brahms, reflecting the repertoire developed during the 22/23 & 23/24 season. The album is available on digital platforms.

Martín García García, who holds a strong sense of responsibility and a commitment to serving humanity, approaches each concert with a profound purpose. Regardless of the venue's size or the audience, he believes that there is a meaningful content to offer to each person who has chosen to come and listen.

Acknowledgments and Credits

- To Sujatri Reisinger, for his profound insights on silence and endless conversations during 2020.
- To Tamana Tanaka, for her unwavering support during 2020 in connection to the *Abstracts*, and for planting the idea of recording my own music.
- To Duke Markos for his support in lending his equipment in 2020 for the recordings of *Música Callada*.
- 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.

Música Callada was recorded in New York using a 1916 Hamburg Steinway B, restored by Klavierhaus in 2020.

Abstracts Op. 1 was recorded at Fazioli Hall in Sacile, Italy, using a Fazioli F278, in August 2024.

Executive producers: Edgardo Vertanessian and Daniel Garcia Garcia

Audio engineering: Edgardo Vertanessian

Cover design: Andrew Vlasov and Tatyana Vlasova

Photos: Ayane Shindo

Booklet text: Daniel García García

Booklet design: Jeremy Smedes

Catalog PRIMA065

PRIMA
C L A S S I C

© & © 2025 Prima Classic.

All trademarks and logos are protected.

All rights reserved.

Available in Hi-Res Audio (96/24), Apple Digital Masters,

Amazon Ultimate HD, and Dolby ATMOS