

LEANDRO ESPINOSA  
CATALOGUE OF WORKS (SELECTION)

SOLO

*Study*, for piano (alternative serialism based on geometric patterns; also on spoken word structures) (1974) 3' 20"

An homage section to the work was added in 1980, the longer version titled Homage to Olivier Messiaen (see introduction for the meaning of homages)

*Homage to O. Messiaen*, for piano (in two versions, 1980 and 1983) 6'

Premiere (version 1980): Peter Lawson, Guildhall School of Music and Drama  
(In association with the Mexican Embassy), London, July 1981

Premiere (version 1983): Pyta Shrager, De Singel Hall  
(Feestcomite Viering Denise Tolkowsky), Antwerp, March 1984

USA premiere: Max Lifchitz, as part of the exhibit *MEXICO A WORK OF ART*, State University of New York,  
(National Council for Culture and the Arts of Mexico in collaboration with the Metropolitan Museum of Art, National Institute of Fine Arts of Mexico and the Rockefeller Foundation), Albany, November 1990

Mexico premiere: Pedro Tudón, *XVIII Festival Internacional Cervantino*  
(Government of the State of Guanajuato, the National Council for Culture and the Arts, the Secretariat of Foreign Relations and the University of Guanajuato), Guanajuato, 1991

*Visiones Danielis*, for organ (1975-1978. rev. 1986) 8' 20"

Premiere: Justin Rubin, State University of New York, Purchase, 1993

European premiere: Giancarlo Parodi, closing of the *International Festival of Organ of Morelia*, Alfonso Vega Nuñez  
(the first Latin American Festival of Music held and sponsored by the Vatican), Pontifical Institute of Sacred Music,  
Academic Hall, Rome, 2008

Recording: *Giancarlo Parodi Live Performance*, issued by the Italian Guild of Church Organists, 2010

(See *Libro de Organo*)

*Canto*, for guitar (1977-85-87) 23'

Commissioned by the guitarist Miguel Angel Lejarza

Separate movements were performed before the complete work was premiered:

*Intrada*, (1977, rev.1984)

Opening exhibit of paintings and sculpture of the artist Fernando Garcia Correa, Paris, June 1985

National Palace Auditorium, Mexico D.F., January 1986

*Sonatina*, (1987)

Palace of Culture, Algeria, May 1989

European premieres: *Círculo de Amigos de España, Portugal e Iberoamérica*, Mexican Embassy, Madrid, August 1989

Cultural Dom L. Janacek, Prague

(Czech Ministry of Culture [CSR]), Havirov, October 1989

Mexico premiere: Museo Mural Diego Rivera (sponsored by the City of Mexico), Mexico D.F., October 1990

USA premiere: as part of the exhibit *MEXICO A WORK OF ART: Musicians and Music of Mexico*

(National Council for Culture and the Arts of Mexico, the National Institute of Fine Arts, the Instituto Cultural Mexicano de San Antonio and the Rockefeller Foundation), Beethoven Hall, San Antonio, July 1991

All performances by Miguel Angel Lejarza

Recording: *La Guitarra, Música de México*, Miguel Angel Lejarza, Preciosa Aulos PRE 66031, 1990 (European distribution),

re-issued by Koch Schwann Aulos 3-1387-2 (world distribution)

*Miniatura*, for guitar (1989) 5.5'

(microtonal tuning)

Premiere: Juan Carlos Laguna, *XIII International Forum of New Music* (National Council for Culture and the Arts of Mexico, the National Institute of Fine Arts), Pinacoteca Virreinal, Mexico D.F., April 1991

Recording: *La Guitarra, Música de México*, Miguel Angel Lejarza, Preciosa Aulos PRE 66031, 1990 (European distribution),

re-issued by Koch Schwann Aulos 3-1387-2 (world distribution)

*Nocturno*, for guitar (1992-93) 11'

Commissioned by the guitarist Juan Carlos Laguna

Premiere: Juan Carlos Laguna, *La Guitarra Hoy* (National Institute of Fine Arts [INBA] and the National Council for Culture and Arts of Mexico), Pinacoteca Virreinal, Mexico D.F., March 1993

USA premiere: Dawn DeRycke, Peabody Conservatory of Music, Leakin Hall, Baltimore, April 1994

*Libro de Organo* (2012) 32'

Compilation of organ works illustrating Biblical texts:

Visiones Danielis

Canto

De la Oscuridad a la Luz

Adventum

Premiere: of *De la Oscuridad a la Luz* by Lanetta Paul, United Methodist Church, La Grande, Oregon (2012)

Publication of *Adventum*: Verdi Conservatory of Milan in honor of Master Organist Giancarlo Parodi (2015)

**Solo works with orchestra, see ORCHESTRA**

## CHAMBER ENSEMBLE

*Duo, for Electric Bass and Piano* (1976, rev 2014) 14' 35"

Premiere: Nicandro Tamez, piano, the composer, electric bass  
Escuela Formativa por las Artes, Monterrey, 1977

Version for electric double bass (2014) 14' 58"

*Canto, for piano four hands* (1976, rev. 1980) 7' 7"

Premiere: Marcela Hersch, Javier Espinosa, piano, *II International Forum of New Music*,  
(National Institute of Fine Arts), Palace of Fine Arts, Manuel M. Ponce Hall, Mexico D.F., April 1980

(Version for strings see under ORCHESTRA as *Movimiento para Cuerdas*)

*Duo for Violoncello and Piano: De la Oscuridad a la Luz* (1977) 9' 50"

Premiere: Eduardo Diazmuñoz, piano; the composer, cello, National Conservatory of Music, Silvestre Revueltas Hall,  
Mexico D.F., May 1978

European premiere: Kun Woo Paik, piano, Manfred Stilz, cello,  
*Adagio Concerts*, v.z.w. Muziekvereniging. Salons de Boeck, Antwerp, December 1984

USA premiere: Stephen Manes, piano; Jonathan Golove, cello  
State University of New York, Buffalo, December 2010

Recording: *Voces Internas*, Stephen Manes, piano, Jonathan Golove, cello,  
Albany Records, TROY 1235, 2010

### Version for Cello and Harpsichord (1983)

Premiere: Arne Richards, harpsichord, the composer, cello  
Burgh House, London, April 1983

### *Homage to W. Killmayer* (1981) 4' 35"

fl., (Bb) cl., bass cl., tpt., pf, vibraphone, bell (in D), tubular bells, gong (10 inch appx.),  
cymbal (6 or 8 inch appx.), 2 cow bells (small and medium sizes), 6 (or 12) vl., 2 (or 4)  
Va., 3 (or 6) vc., 1 (or 2) CB.

### Version *Quintet with Added Percussion* (1983) 8' 32"

(Bb) cl., pf.; (one percussionist) 1 tubular bell (Ab), 2 cowbells (small and big), triangle,  
glockenspiel, tom tom (low); vl., va., vc. (strings can be more)

Premiere: Musica Nova Ensemble, University of Missouri-Kansas City, November 2000, conducted by the composer

Virtual version: *Contrapunto*

### *Duo for Violin and Cello* (1983) 6' 23"

*Duo for Violin and Cello* (also *Duo for Violin and Viola*) Long version (1994 rev.  
2016) 13' 30"

Premiere (by invitation): Nikos Kapnas, violin, the composer, cello,  
at the celebration of *The Avon Prize for Women* (dedicated to Mme. Denise de Vries Tolkowsky)  
St.-Anne's Castle, Brussels, November 1983

Public premiere: Nikos Kapnas, violin; the composer, cello, *festivity in honor of violinist Henryk Szeryng* (President of  
Fonds Alex de Vries), Rubens House, Antwerp, May 1984

Mexico premiere: Viktoria Horti, violin, Guillermo Helguera, cello, *First Festival Alicia Urreta*, Rufino Tamayo  
Museum, Mexico D.F., November 1989

### *Nocturno*, for two guitars (1975, 1990) 3'

Premiere: Dawn DeRycke, Miguel Angel Lejarza,  
Casa de la Cultura Comunitaria Regional, Tepeji del Rio, September 1990

### *String Quartet (I)*, (1987) 8'

*String Quartet (2)*, (1987, 1997, rev. 1999) 22'

First reading (first movement): Chen Yi, moderator, The Horizons String Quartet: Asako Kuboki, violin; Rita Lee, violin; Catherine Frey, viola; Todd Thiel, cello, *Mini-Festival of New Music*, Baltimore Composers Forum, March 1998

Premiere (first movement): UMKC Graduate String Quartet: Lyda Cruden, Minjung Suh, violins; Amy Pennington, viola; Noah Seitz, cello, UMKC Chamber Music 2000 Prize concert, University of Missouri-Kansas City, April 2000

Included in the online library of the Cuarteto Latino Americano.

*La Noche*, for soprano, guitar and cello (1993-95) 25'

Commissioned by the National Coordination of Music and Opera of the National Institute of Fine Arts of Mexico

Premiere: Trío Sonante: Annelise Skovmand, soprano; Luis Pastor, cello; Alejandro Madrid, guitar  
*Música de Cámara en San Ildefonso*, Anfiteatro Simón Bolívar, Mexico D.F., December 1995

*Paisaje Interior*, for three cellos and small bells (1980) 13' 10" see BALLET

*Paisaje*, version for low strings (va,vc,cb sections) and bells (1993) 13' 30"

*Paisaje*, for flute, oboes and strings (1999) 13' 30"

(See virtual versions: *Landscape*)

VOCAL, CHORAL

*Misa*, earlier versions (1978-1982) see ORCHESTRA

*The Calling*, (different versions) see ORCHESTRA

*Canto*, for a capella choir (1985) 13'

rev. for a capella choir with optional trumpet and bassoon (2004) 11' 30"

Premiere: *XIV International Forum of New Music* (National Council for Culture and the Arts, National Institute of Fine Arts), Mexico D. F., 1992

The original versions under the titles *Chorus* (1985) 12' 30" and *Choral* (1985) 6' 30"

Orchestral version as *Canto*, for strings, bassoon, trumpet and feminine choir and/or children's choir, see ORCHESTRA

*Three Songs*, from the ballet *Before the Tears*, for soprano, guitar, cello, optional chimes and strings (1995) 27' 30"

(La Noche, La Hoguera, El Cerdo)

Premiere as ballet *Before the Tears*, see BALLETT

*El Cielo*, songs for baritone and piano (1997, rev. 2015)

*Homage to Josquin*, for choir, two trumpets and tambourine (2002-03) 4' 30"

Virtual version: *Homage to Josquin*

## ORCHESTRA

*Misa*, short versions in different orchestrations (1978-1982) 10 - 15'

1. 8 sop., 4 mez., 2 ten., 2 bar. (one soloist), 2 fl. (1 changes to alto fl.in G), ob., ob. d'amore, 2 cl. (Bb), 2 bn., 2 double-bn., 2 Hr., 2 tpt. (1 changes to flugelhorn (Bb), saxhorn Eb, euphonium, alto tb., 2 ten. tb., bass tb., tuba (not double-bass tuba), timp., G.C., tub. bells, cymbals, 2 susp. cymbals (8 & 15 inch. apx.), 2 gongs (High pitched and low pitched), tam tam (small), vc. (minimum 4), db. (minimum 2)

2. 6 sop., 4 mez., 2 ten., 2 bar.(one soloist), 5 fl. (2nd, 3rd & 4th, change to alto fl.in G, 5th fl. is always bass fl.), 2 ob. (optional), bn., bass tpt. (or valved trombone Bb), G.C., susp. cymbal, cymbals, gong (medium), gong (low), tubular bells, vl. (one section only), va., vc., cb. sections

3. Version for feminine choir and organ. (1985): 6 sop., 4 mez., 2 ten. 2 bar. (one soloist), buckelgong, organ

4. Chamber ensemble (assisted by Paul Bevan): 8 sop., 4 mez., 2 ten., 2 bar. (one soloist), 2 cl. (Bb), 1 flugelhorn (Bb), 1 tb., 2 vc., 1 gong, organ

5. 6 sop., 4 mez., 2 ten. (one soloist), 2 bar. (one soloist), (choir can be bigger), 2 fl., 2 alto fl., 1 bass fl., 2 ob., 3 Cl., 1 bn., 2 (or 4) hr., 1 tb. (Bb), G.C., susp. cymbal, cymbals, gong (medium), gong (low), tubular bells, strings

*Messa San Bernardo Tolomei*, for soprano, contralto, baritone (soloists), choir and orchestra (2009-2010) 27'

Written under the high patronage of the Pontifical Commission for the Cultural Heritage of the Church

2 fl., 2 ob., eng. hn., 2 cl., 2 bn., double bn., 3 hn. (6 optional), 2 tpt., 3 tb., tuba, Percussion: timpano, G.C., cymbals (hand held), crotals, 5 gong, 2 tamtam, 2 tubular bell (sets), 2 anvils, tomtom (big), tomtom (bass), 10 triangles (different sizes), bells of the actual church (optional), organo, strings

*Missa Sancti Bernardi Tolomei*, for soprano, contralto, baritone (soloists), choir and orchestra. Orchestration II (2009-2010) 27'

Written under the high patronage of the Pontifical Commission for the Cultural Heritage of the Church

2 fl., 2 ob. (2o change to eng. hn.), 2 cl., 2 bn., 2 hn. (4 optional), 2 tpt., Percussion: timpano, G.C., cymbals (hand held), susp. cymbal, 4 gong, tamtam, tubular bells, tomtom (bass), trg.; extra group of 10 trgs (different sizes), bells of the actual church (optional), organo, strings

A unique score and a manuscript of this version was presented to H. H. Pope Benedict XVI as part of the exhibit *The Splendor of the Truth, the Beauty of Charity* in celebration of the 60<sup>th</sup> anniversary of His Holiness priestly ordination. The exhibit being held at the Paul VI Hall of the Vatican (July 4<sup>th</sup> - September 4<sup>th</sup>, 2011), as a response to the meeting with the artists held at the Sistine Chapel in 2009.

Recordings of the movements “Alleluia” and “Pater Noster” made by Stradivarius Records (Italy), 2011, for the exhibit *The Splendor of Truth, the Beauty of Charity* in celebration of the 60<sup>th</sup> anniversary of His Holiness Pope Benedict XVI priestly ordination. Choir and organ version, performed by the Verdi Choir of Rome, Mtro. Giancarlo Parodi (Commendatore dell’ “Ordine di San Gregorio Magno” of Vatican City) at the organ, and Mtro. Federico Longo, conducting

*Páramo*, for orchestral ensemble (1983) 17' 30"

cl., 2 extra cl., 2 tb., pf.; (9 percussionists): quijada, castanets, rattles, 4 or 6 little bells, tambourine, 2 wood blocks (different), tom tom, 2 snare drums, G.C., Timp., 6 Triangles; (Extra optional timbres: vibraphone, bells, celesta, group of 4 trumpets); 3 vl., 2 va., 2 vc., 1 cb., (strings can be more)

*Prelude (The Calling)*, (homage) for orchestral ensemble, Version I (1981) 8' 30"

picc. fl., fl., ob., cl., bn., tpt., marimba, vibraphone, tubular bells, timp., chinese gong (gliss. kind), 1 exotic bell, 4 gongs (18, 15, 12, & 8 inch apx.), 4 vl. I, 4 vl. II, 4 va., 4 vc., 2 cb. with extension (D), (the number of strings could be doubled)

*Prelude to The Calling*, for solo piano (or medium tam-tam) and orchestra, Version II (1984) 7'

2 fl. (1 changes to picc. fl.), cl., double bn. (ossia bn.), tpt., Solo Piano, vibraphone, glockenspiel, tubular bells, 6 gongs (5 small and one medium deep timbred), timp., 6 vl. I, 6 vl. II, 5 va., 4 vc., 2 cb. with extension to D, (strings can be more)

*The Calling (Sinfonia)*, Version III (1985) 20'

2 fl. (1 changes to picc., 2 changes to alto fl. in G), 2 ob., 2 cl., 1 ten. saxophone, bn., double bn., 2 hr., 2 tpt., 1 ten. tb., 1 baritone (changes to tenor tuba), bass tuba, pf.; children's choir: 4 sop., 4 mez., 3 alt.; choir (normal): 4 sop. I, 4 sop. II, 3 alt., 4 ten., 4 bar. (soloists as part of the choir, one sop. and one mez.), vibraphone, glockenspiel, tubular bells, timp., 3 triangles, 5 small gongs, 1 gong medium range, 1 buckelgong, 6 vl. I, 6 vl. II, 6 vl. III, 6 va., 6 vc., 3 cb. (strings can be more but in the same proportion).

*The Calling*, Version IV (1985) 22'

Between the shortness and lightness of the 2<sup>nd</sup> version, and the heaviness and length of the 3<sup>rd</sup>, this version tends to be the most suitable for performance.

2 fl. (1 changes to picc., 2 changes to alto fl. in G), Bb cl., bn., double bn., 2 hr., tpt., 1 ten. tb., 1 baritone, Piano; vibraphone, glockenspiel, tubular bells, timp., 3 triangles, 5 small gongs, 1 gong medium range, 1 buckelgong; children's choir: 4 sop.I, 4 sop.II., 4 alt. (This choir could also be a children's choir, or a mixture of both). Minimum strings: 6 vl. I, 6 vl. II, 6 va., 6 vc., 3 cb.



*The Calling*, for bass drum and orchestra, Version V (1998) 19'

2 fl. (one changes to picc. fl. the other to alto fl. in G), 2 ob., Bb cl., bn., double bn., 2 hr.,  
tpt., ten. tb., Perc: 3 players, one soloist plays G.C., tom toms and timp; vibraphone,  
glockenspiel, tubular bells, timp., 3 triangles, 5 small gongs, 1 gong medium range, 1  
buckelgong; 6 vl. I, 6 vl. II, 4va., 4vc., 2cb.

*Canto*, for strings, bassoon, trumpet and feminine choir and/or children's choir (1985-86)  
14'

4 sop. I, 4 sop. II, 3 alt., bn., tpt., timp., 4 vl. I, 4 vl. II, 4 vl. III, 4 va., 4 vc., 2 cb.

*Andante*, for string orchestra (1986) 8' 30"

Premiere: Juárez L. Velázquez, Orquesta Filarmonía, Parque Cultural Naucalli, Mexico, 1991

USA premiere: Arturo Rodriguez, Grande Ronde Symphony Orchestra, McKenzie Theater, Eastern Oregon University,  
La Grande, May 2009

Recording and Nuevo León premiere: Félix Carrasco, Orquesta Sinfónica UANL, presentation of the triple album  
*Composers of Nuevo León* (in coordination with the University of Nuevo León and the State), Lituus Productions  
7508553080010, 2008

*Movimiento para Cuerdas* (1987) 8' 12"

Premiere: Oregon East Symphony, 2007, conducted by the composer

*Small Concerto for Bassoon (or French Horn) and Strings* (1988) 14' 30"

Premiere: Gerardo Ledesma, bassoon; Francisco Savín, conductor, Chamber Orchestra of the National Institute of Fine  
Arts, *XII International Forum of New Music*, (the National Council for Culture and the Arts and the National Institute  
of Fine Arts), Cultural Center "Ex-Templo de Santa Teresa la Antigua," Mexico D.F., May 1990

Premiere (French horn version): Benito Diaz, French horn; the composer, conductor, Peabody Institute of the  
Johns Hopkins University, North Hall, Baltimore, December 1997

*Sinfonia II, (Díptico)*, Original version Part I (1993, rev.1995) 14'

2 fl. in G, 2 bass fl., 2 ob., 2 eng. hn., 2 heckelphones, 2 cl. (Bb); 2 bass cl. (Bb); 2  
double-bass cl. (Bb), 4 bn., 2 double bn.; 6 hn., 2 tpt. (C), 4 tb., 2 baritones, 2 tubas (bass  
and double-bass); percussion: 2 sets chimes (different timbres), 2 G.C., heavy gongs &  
tam tams (low), 2 tom toms or low drums 20 inch apx.; strings: 2 sections of each; organ  
(ad Lib.)

*Sinfonia II, (Díptico)*, Original version Part II (1999-2000) 17'

2 picc., 2 fl., 3ob., 2 eng. hn., heckelphone, 2 (Bb) cl., 2 (Bb) bass cl., 2 (Bb) double-bass cl., 4 bn., 2 double bn.; 6 hn., 2 (Bb) flugelhorn, 4 tb., 2 baritones, 2 tubas; percussion: timp., xylophone, vibraphone, 2 sets chimes, bell plates, 2 triang., medium size cymbal, larger cymbal, 2 sets of hand held cymbals, medium gong, deep gong, 2 anvils, G.C.; strings: 2 sections of each.

First and second parts of the *Sinfonia II* can be performed together or separately.

Total duration: 31'

Transposed version: a more practical version for performance using regular instruments under the name *Sinfonia* (2007-2008)

Revision Part II (2015)

Part I, 10' 36"

2 fl., 2 fl. in G, 4ob., 2 eng. hn., 4 (Bb) cl., 2 (Bb) bass cl., 4 bn., 2 double bn.; 6 hn. (version also for 5 horns and for 10), 2 tpt., 4 tb., 2 baritones, 2 tubas; percussion: 2 sets of timp., cymbal, 2 sets chimes, 2 gong, 2 G.C., anvils; strings: 2 sections of each.

Part II, 17'

2 picc., 2 fl., 3ob., 2 eng. hn., heckelphone (this part can be replaced with an optional part for the first bassoon), 2 (Bb) cl., 2 (Bb) bass cl. (one changes to Eb cl.), double-bass cl. (Bb), 4 bn., 2 double bn.; 6 hn., 2 (Bb) flugelhorn, 4 tb., 2 baritones, 2 tubas; percussion: timp., glockenspiel, vibraphone, xylophone, low tom tom, medium size cymbal, larger cymbal, 2 triangles, 2 sets chimes, medium gong, deep gong, G.C., 2 anvils, bell plates; strings: 2 sections of each.

Virtual versions: see VIRTUAL ORCHESTRA

*Small Concerto for Piano and Orchestra* (1999-2000) 11'

2 fl., 2 ob., eng. hn., 2 Bb cl., 2 bn., contra bn., 2 hn., tpt., ten. tb., glockensp., triang., tub. bell (Eb), strings

Revisions: (2013 and 2016)

Virtual versions: see VIRTUAL ORCHESTRA

*Movement for Violoncello and Strings* (2000) 4' 30"

Premiere: Sascha Groschang, cello; Paseo Academy Ensemble, conducted by the composer, Kansas City, November

2000

*Concerto for Oboe, Strings and Percussion* (2001-02) 15'

Ob., glockensp., 2 sets of crot., vbph., mba., ratchet, (optional) hammer on padded wood, 2 anvils, small gong, triangle with hammer, 6 1<sup>st</sup> vl., 6 2<sup>nd</sup> vl., 6 va., 6 vc., 4 db.

Premiere: Marsha Burkett, oboe; the composer, conductor, Grande Ronde Symphony Orchestra, McKenzie Theater, Eastern Oregon University, February 2004

Version for French horn, strings and percussion, 2004-05

Note: the first movement of the oboe version has been withdrawn, the work as it stands uses the names of the movements: *Nube y Cielo*

Publication: Analysis of the *Concerto for Oboe, Strings and Percussion* with an introduction to the composer's alternative system of music serialism under the title: *Music Serialism, An Alternative Approach*, (Saarbrücken: VDM Verlag Dr. Müller, 2010)

*Metal en el Cielo*, for concert band (for the Band of Ecuador) (2005) 4' 30"

Eb solo tpt, clarino F tpt., D tpt., 2 Bb cornet, 3 Eb hn., tb., Bb baritone, tuba

## ELECTROACOUSTIC

*My House* (concrete music) (1979) 12' 36'

Hexaphonic and quadraphonic versions as *The House* (2006)

*Lü* (1984) 32' 30"

(in four movements: *Chaos*, *Meditation*, *Scherzo* and *Conclusion*)

Premiere: Regiomontana University, Cervantes Hall, 1986

USA premiere: *Baltimore Composers Forum*, Corpus Christi Church, Baltimore, November 1997

European premiere as *Senso*, see BALLET

*Lü* II version b (2015) 40' (this version has two second movements to choose)

*Lü* III version c. (2015) 32' 30" (this version has multiple movements to choose)  
This version is thought mainly for ballet, see BALLETT

*Preludio y Ballet* (1985) 11' 25"

*Preludio y Ballet II* (1985) 20' 45"

European premiere as *Senso*, see BALLETT

*Canción de la Montaña* original version (1986) 14' 45"  
Produced at the Institute for Psychoacoustics and Electronic Music (IPEM) of Belgium,  
Studio MediaTec of Mexico City and Radio Nuevo León

Premiere: by the Cultural Institute of Nuevo León, Superior School of Music and Dance, and Regiomontana  
University, House of Culture of Nuevo León, Alfonso Reyes Hall, Monterrey, July 1989

Version for magnetic tape, recorders and small bells, one or two performers,  
(1987)

*Canción de la Montaña II* (Train) (2015) 13' 34"

*Canción de la Montaña III* alternative version (Gaga-ku) (2015) 14' 37"

*Canción de la Montaña* for film (2015) 14' 37"

*Canción de la Montaña* for ballet (2015) 14' 45"

## VIRTUAL ORCHESTRA

*Paisaje Interior*, for three cellos and small bells (1980) 9'  
First sample of virtual orchestra although at the time not under that name; first appearing  
as Ballet *Paisaje Interior* (see BALLETT)

*Landscape*, three cellos and small bells (1984-85) 13' 10"  
Virtual Orchestra. Produced at the Institute for Psychoacoustics and Electronic Music  
(IPEM) of Ghent, and Broadcast by the Belgian Radio and Television Network (BRT)  
and Radio France, 1985

Premiere: *En Torno a los Sonidos Electrónicos*, National Palace of Fine Arts, Manuel M. Ponce Hall, Mexico D.F., October 1986

*Paisaje Interior II* (2015) 12'

*Paisaje III* (2015) 13'

*Sinfonia II*

Virtual orchestra version, Part I: analog, (1993) 14' 11"

Digital reconstruction: digital sound editing by Kohei Mukai supervised by the composer, April 2000. Sound processing by Kohei Mukai, July 2003; from original sound material performed by the "Orquesta Filarmónica de la Ciudad de México," Eduardo Diazmuñoz, conductor, at the Conjunto Cultural Ollin Yoliztli in 1992. Producers: Ana Lara/E. Diazmuñoz. Sound Engineer: Roberto Terán

Transposed and transformed version (2008) 10' 36"

*Meditation (Dawn)* (2001) 6' 10"

Musica Nova Ensemble, University of Missouri-Kansas City

Wendy Vacca, clarinet; Michael Schuermann, percussion; Mauricio Ramos, piano; Elizabeth Kuefler, violin; Stephanie Hoffman, viola; Ian Flatt, cello; the composer, conductor

*Homage to Josquin* (2002-03) 4' 30"

*Small Piano Concerto Virtual I* (2007) 10' 46"

*Small Piano Concerto Virtual II (halftr)* (2007) 10' 46"

*Contrapunto* (2009) 10' 21"

Musica Nova Ensemble, University of Missouri-Kansas City

Wendy Vacca, clarinet; Michael Schuermann, percussion; Mauricio Ramos, piano; Elizabeth Kuefler, violin; Stephanie Hoffman, viola; Ian Flatt, cello; the composer, conductor

## BALLET

### *Ballet Páramo* (1979) 23' 30"

Commissioned by the Choreographer Jorge Dominguez for the Forion Ensemble Quintet with added percussion and optional magnetic tape 1979. Bb cl., pf., vl., va., vc. Percussion: rattles, tambourine, wood block, snare drum, G.C., timp. (9 percussionists) The magnetic tape from which fragments were used is found under the section electroacoustic, under the name *My House*

(rev. 1982 for chamber ensemble as *Páramo, Quintet with added percussion*), 14' cl., pf., vl., va., vc. Percussion: castanets, rattles, 2 wood blocks, tambourine, quijada (or vibra slap), tom tom, 2 snare drums, G.C., timp. (extra percussion optional: vibraphone, celesta, gongs, bells)

### *Paisaje Interior*, for three cellos and small bells (1980) 9' (rev. 1985 as *Poema*) 13' 10"

Commissioned by the Choreographer Jorge Dominguez for the Forion Ensemble

Premiere: Forion Ensemble, Teatro de la Danza, National Institute of Fine Arts, Mexico D.F., February 1980

European premiere: Forion Ensemble, *12e Concours de Choreographie, Le Ballet Pour Demain*, (under the high patronage of the International Council of the Dance C.I.D.D.- UNESCO), Bagnolet, March 1980

Commemorative performance: Forion Ensemble, for the 488 anniversary of the *Capitulaciones de Santa Fé*, Teatro Isabel La Católica, Granada, April 1980

### *Senso* (1985) 62'

Catherine Massin Ballet Company of Belgium

Preview: July 1985, Teater Tentakel, Antwerp

Premiere: Shaffy Theater (five performances), Amsterdam, October 1985

Inclusion in International Festivals:

*2o Festival International de la Pantomime et du Mouvement, Gestes 85* (Organized by the Joseph Jacquemotte Foundation and the Cultural Center of the French Community), Le Botanique, Brussels, December 1985

*Festival De Beweeging*, Cultural Centrum, Berchem, May 1986

*Antes de las Lágrimas - Before the Tears* (1995) 42'

Based on the legend of *The Wailing Woman* "La Llorona"

Commissioned by the Choreographer Rita Snyder, and the Search Committee of the University of Utah

sop., narrator, guit., solo vc., (optional) chimes, strings (4,4,3,4,2, minimum)

Premiere: Larimer Center for the Performing Arts, Salt Lake City, May 1996

## LYRIC DRAMA

*Opera Ifigenia Cruel*, lyric drama on the poem by Alfonso Reyes (1992) 165'

Commissioned by the National Funds for Culture and the Arts of Mexico

Ifigenia (alto-sop. range), Orestes (bar.), Shepherd (ten.), Toas (bar.); orch: 2 fl. (2nd changes to fl. in G), 2 ob., eng. hn., 2 cl., bass cl. (occasionally changes to double-bass cl.), 2 bn., double bn.; 3 hn., tpt., flugelhorn (Bb), 3 tb. (alto, ten. and bass; 2nd occasionally changes to alto tb.), bass saxhorn and/or tuba; timp. (2 players), 2 wood blocks (high and low), 3 triangles (different timbres), tambourine, rattles, bongo, quijada or vibra-slap, cymbals, chinese gong (producing a gliss.), gong (medium), tam tam (medium), tam tam (small, 8 inch apx.), buckelgong, glockenspiel, 2 sets of chimes, exotic bell, one enormous wooden rattle, 2 snare drums, tom tom (or rototom), 2 tom tom (low) (2 performers), 2 G.C., xilophone (optional), marimba (optional); choir (a larger number of women required); strings

Overture *El Mar de Táuride*: 2 fl., 2 ob., eng. hn., 2 cl., bass cl. (changes to double-bass cl.), 2 bn., double bn.; 3 hn., 2 tpt., bass saxhorn (or tuba); timp., chimes, tom tom (low), G.C.; strings.

Duration of overture: 8'

Premiere (overture): Eduardo Diazmuñoz, Carlos Chavez Symphony Orchestra, *First showcase of works produced under National Grants for Creators and Intellectuals of Mexico*, National Funds for Culture and the Arts, Cultural Center "Santa Teresa la Antigua," Mexico D. F., March 1991

USA premiere: the composer, conductor, Independence Symphony Orchestra, Independence, 2001

Recordings:

*Twentieth Century Mexican Symphonic Music*, Vol. 3. *Mexican Classics*, Eduardo Diazmuñoz, Philharmonic Orchestra of the City of Mexico, Pro Disc SDX21232, 1999

*Compositores de Nuevo León*, Félix Carrasco, Orquesta Sinfónica UANL, (coordination with the University of Nuevo León and the State), Lituus Productions 7508553080010, 2008