An Overview of the History and Current State of Bassoon Music in Mexico

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By

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Abstract

An integral part of the Catholic mass during the 1500s, the dulcian or bajón became one of the first Western European instruments to reach the western hemisphere. Replaced by the bassoon in the 19th century, the instrument remained in use as Spaniards living in Mexico emulated the entertainment and fashions of Europe and it appeared in many symphonies and operas. Following an upsurge in nationalism after the Revolution of 1910, a plethora of works exhibiting a truly Mexican style of composition developed, fueled by government money for the arts. Currently, Mexican composers enjoy success within the Western classical music community, and the bassoon continues to appear in symphonic, solo and chamber works. This paper briefly examines the history of the bassoon in Mexico and later analyzes the current state of the genre, with some general information and commentary on classical music in that country.

This discussion is supported by the examination of several recent pieces of solo bassoon music and chamber music with ensembles of ten or less that include the bassoon. The genre currently suffers from a lack of scholarly resources documenting the most recent developments in Mexican composition. As a result, numerous print and internet sources were consulted to provide a well-rounded discussion of this topic.

The composers discussed in this analysis are divided into two categories: prominent composers and those who are lesser-known or underperformed. This project provides biographical and stylistic information for each composer as well as the
background and musical characteristics of each composition examined. The paper concludes with a list of Mexican solo and chamber works featuring the bassoon as well as a selected discography to facilitate further research of the bassoon music from this country.
Acknowledgments

First and foremost, I would like to thank my adviser, teacher and mentor, Karrie Pierson. Your support and guidance have made me the person and bassoonist I am today. Thank you for your patience, kindness, and commitment, I am forever grateful.

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A very heartfelt thank you is owed to those bassoonists and composers whose generosity and willingness to discuss these topics through email facilitated this project. To Wendy Holdaway, I extend a special thank you for meeting with me and discussing the state of bassoon music in Mexico, as well as your kindness and patience in answering my questions through email.

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Ediciones Mexicanas

SACM

Cenidim

Eldorado Ediciones

Quindecim

Wendy Holdaway

Trio Neos

Mexico City Woodwind Quintet

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Carlos Chávez

Mario Lavista

Arturo Márquez

Manuel Enríquez

Eugenio Toussaint

Chapter 5: Additional Noteworthy Mexican Composers

Rodrigo Sigal

Arturo Fuentes
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Chapter 1: Introduction

During the eighteenth and nineteenth centuries, Latin America and the southwest region of the United States were under intense colonization by the Spanish. Shortly after the arrival of the conquistadors, Catholic missionaries crossed the ocean and commenced a campaign to convert the entire indigenous population, building schools and missions across the region. The dulcian or bajón, the immediate precursor to the bassoon, was an important member of the liturgical traditions of the time and subsequently became one of the first European instruments to cross the Atlantic.

As European settlers from Spain and Portugal continued their conquests, the middle and upper class society maintained strong cultural ties with Europe, importing their art, culture and fashions. The orchestras and music societies flourished while native culture and traditions were repressed. After the Revolution of 1910, an upsurge of nationalism gripped the country, and precipitated a renaissance of native culture. A new generation of Mexican composers blended together the sounds of popular and folk music played in the streets with their training in Western classical music, resulting in a colorful and diverse palate of nationalistic music that feels distinctly Mexican. The use of the bassoon within Mexico paralleled this progression, first within church services and later in orchestras, operas and music schools of the region. Now the instrument is firmly
established within the immense catalog of solo and chamber music currently available from Mexico.

The inspiration for this project developed from a deep interest in bassoon music from Latin American countries, and further research revealed the abundance of solo and chamber pieces for the instrument written by Mexican composers. Although the term “Mexican” can be applied to a composer’s style or place of residence, this paper restricts the use of this word to those individuals born within Mexico who refer to themselves as Mexican composers in their biographical information. The paper traces the course of the bassoon’s history within Mexico from its arrival with Catholic missionaries and culminates with a discussion of some of the newest solo and chamber works for the instrument currently available. Understanding the progression of classical and folk music within Mexico will ideally provide the performer with a better understanding of the style and character necessary to perform these pieces as they were intended.

The project includes a discussion of the current state of bassoon music within Mexico, with particular focus on the publishers, government grants and other institutions which support this compositional activity. In addition to the many commissions and performances of Mexican music by well-known chamber ensembles from around the world, research demonstrated the majority of this activity centered around one specific person, Wendy Holdaway, who has dedicated her career to expanding the classical repertoire available for the bassoon.

To demonstrate the wide scope of music literature available from Mexico, this project examines a selection of works by the country’s most prominent composers, as
well as underrepresented individuals who deserve greater attention. In addition to providing biographical and compositional information, this paper includes descriptive and stylistic details for several pieces per composer to introduce bassoonists to Mexican music who might otherwise avoid these unknown and underperformed pieces. It is possible to devote an entire study to only popular and folk-inspired pieces, which are both enjoyable and comprehensible for the performer as well as the audience. However, the intention of this project is to expose bassoonists to a diverse representation of works available from this country, facilitated by a list of works and discography included as appendixes to this paper.
Selection of Works

I consulted a variety of printed and online sources to familiarize myself with the pieces written by Mexican composers. After compiling a list of works consisting of solos as well as chamber pieces including the bassoon for ten players or less, I divided my findings by composer, distinguishing prominent Mexican composers from those that are younger or have not received as many commissions or performances. I took into account a cross-section of various traits that distinguish these major composers, including the number of commissions, recordings, publications and professional performances of each individual. I also took into account their professional contributions within music schools and other government-sponsored positions as well as the availability of information for each individual included within musicological texts.

After compiling the two lists, I realized many of the compositions require extensive study by the most talented performers. Consequently, I limited the scope of my study to pieces with accessible resources and subsequently chose those with an available score and recording with one exception, Eugenio Toussaint, who died very suddenly this past February. Although I was unable to locate scores and did not receive any responses through email, I found numerous recordings of his work, and the information I gathered convinced me that time will prove him to be a prominent Mexican composer.
Strategies for Collecting Information

As previously stated, collecting information for this paper led me beyond the typical realm of scholarly research. While extensive scholarly studies have been conducted concerning native and folk music of Mexico, there are few sources in the English language documenting the past fifty years of composition within this country, particularly regarding the younger generation of composers. As a result, this paper required an extensive search of Spanish language resources and composer websites for current biographical information and repertoire lists.

Once the composers were chosen, I used interlibrary loan to obtain scores and recordings of all available materials pertaining to them. I also contacted as many living composers as possible using email, which provided a direct conduit for questions and scores. Every composer I reached was extremely responsive to email and generously sent copies of scores and recordings. In the case of Manuel Enríquez, I obtained a copy of the score through his widow after locating her email address on his website.

While I focused on works by prominent composers published by major houses, I was drawn to those who maintained online availability of their music and information. When scholarly resources were unavailable, a composer’s web presence served as an opportunity to find biographical and contact information, particularly for the younger individuals. Fortunately, most living composers do maintain a website, and many offer scores, parts and recordings for digital download directly from their sites. Websites also proved valuable as a source of information regarding recent compositions, commissions,
recordings and premieres. There is a percentage of unpublished works by composers, particularly older individuals, who are not interested in maintaining an internet presence. I discovered several noteworthy pieces of music during my research but could not include them in this paper due to a lack of information. As an interested bassoonist living outside of Mexico, it was quite discouraging.

Other valuable resources included the liner notes printed in booklets accompanying compact discs. These pamphlets provided names of pieces as well as biographical information on composers. Also, many composers provided information regarding the inspiration behind a work or the compositional elements used in its creation.

In June of 2011, I was fortunate enough to attend the International Double Reed Society (IDRS) convention and interview bassoonist Wendy Holdaway in person regarding the current state of bassoon music in Mexico. She kindly donated her time by showing me scores and explaining her experiences as a busy performer, teacher and grant-writer, commissioning works for herself and her various chamber ensembles. Ms. Holdaway was also very gracious in answering additional questions through email.
Relevant Literature

In a project with so much online, unregulated, and unedited information, I found it critical to employ a number of scholarly resources to ground my work. I began by consulting Todd Goranson’s book *New Latin American Music for the Bassoon (1975-2008)* (2009). Goranson searched publisher catalogs, archived programs of the IDRS Conferences, the Bodo Koenigsbeck *Bassoon Bibliography*, and a variety of journal and online resources to assemble a bibliography documenting nearly 100 solo and chamber pieces for the bassoon from Latin American composers. His collection addresses several of the most important composers from Mexico, and I used this source to identify the names, nationalities and biographical information of several composers included in my research.

Dr. Jeffrey Lyman, Associate Professor of bassoon at the University of Michigan, has a project currently available online, *El bajón en México*, which was an invaluable source in the completion of this project. The website includes an exploration of the earliest history of the bassoon within the Western Hemisphere as well as interviews with Mexican bassoonists Wendy Holdaway and Fernando Traba. Dr. Lyman’s project also includes a recording of solo bassoon pieces from Mexico, available through iTunes, featuring several works examined in this paper. His list of solo and chamber music from Mexico also served as an essential resource in compiling the selected list of works included with this project (Appendix A).
Midway through the twentieth century, scholarly interest peaked regarding the indigenous and folk music of Mexico, stimulating subsequent inquiry into art music as well. Consequently, the music division of the Pan American Union commissioned *El estado presente de la música en Mexico* (The Present State of Music in Mexico, 1946) by Otto Mayer-Serra. His thorough analysis, supplemented by Robert Stevenson’s *Music in Mexico* (1952), served as a resource in the English language which provided valuable information regarding the history of Mexican classical music.

Periodically during the past century, collections of biographical information written in Spanish were published in Mexico. The most recent of these collections I encountered, *Diccionario de compositores mexicanos de música de concierto* (Dictionary of Mexican Concert Music Composers, 1996) was published by the *Consejo Directivo de la Sociedad de Autores y Compositores* (Governing Board of the Society of Authors and Composers, SACM) and would have been extremely helpful for a similar project fifteen years ago. Unfortunately, the second volume of this book was unavailable for purchase or through interlibrary loan, and the lists of works are sorely out-of-date. SACM currently maintains a database of composer biographies on their website; however, the composers listed are only those currently represented by the organization, and the lists of pieces are truncated.
Terms

Listed below are several terms utilized throughout the course of this paper. Many are newer terms, others may have a slightly obscure or nebulous definition; therefore, I am defining them to specify my meaning and to minimize confusion.

Aleatory Music

A synonym for indeterminate, the term aleatory in regard to music refers to a piece “whose composition and/or performance is, to a greater or lesser extent, undetermined by the composer.”¹ For example, some scores use traditional staff notation but eliminate the use of time signatures or barlines. Contemporary composers have also introduced the use of graphic notation, which relies on pictures or other non-musical symbols to communicate information and often exclude traditional staff notation entirely.

Cinquillo rhythm

This is the rhythm that embodies the “Mexican” folk style. Originally an elongated triplet, the rhythm was elaborated to include two more subdivisions of the beat, and an accurate performance requires a relaxed or swung feel.

Figure 1: Cinquillo rhythm

¹ Griffiths, p. 347.
² Whittall, p. 410.
Color Changes

Two pieces discussed in this paper use a technique called “color changes,” requiring unconventional fingerings to maintain an established pitch while changing the overall tone color of the note. These are indicated with a symbol (+), representing a more open and brilliant sound and (-), indicating a more closed or dark tone.

Electronic/electroacoustic/computer music

These terms are used interchangeably throughout this paper. They reference art music which utilizes electronically generated sounds created by a synthesizer, and/or the electronic, often computer-assisted, manipulation of non-electric (acoustic) instrumental sound. Electronic music often involves the live (real time) electronic creation and manipulation of sound during a performance, and also includes pieces performed by live musicians along with a tape or digital recording.

Extended performance techniques

During the twentieth century, composers and musicians wished to expand the tonal palette of existing Western classical instruments, and through decades of experimentation they devised a number of contemporary playing techniques. Generally referred to as “extended techniques;” on the bassoon these can include key clicks and circular breathing as well as the other skills described in this paper. Holdaway recommends Sergio

2 Whittall, p. 410.
Penazzi’s *Metodo per fagotto* (Bassoon Method, Edizioni Suvini Zerboni) for further information.

*Flutter-tongue*

In a score this technique is generally indicated by a note with three slashes across the stem or the abbreviation *flz*, short for the German term *Flatterzunge*. A bassoonist achieves this technique one of two ways: by rolling an “r” on the tip of his or her tongue on the roof of the mouth, behind the reed, or making a growl by constricting the back of the throat while playing a pitch.

*Glissando and Portamento*

A *portamento* requires a musician to slide from one pitch to another, while *glissando* entails sliding rapidly between the notes in a group of pitches. To achieve this technique the bassoonist must be moving between notes that, using the traditional fingering or an alternate, can be changed by sliding a single finger over a tone hole or by slowly depressing a particular key.

![Glissando Bassoon Fingerings](image)

Figure 2: *Glissando* Bassoon Fingerings
Mestizo

This term simply refers to a blend of native and European traditions.\textsuperscript{3} Mexican folk music is intrinsically \textit{mestizo}, as demonstrated by the proliferation of traditional dances that combine 19\textsuperscript{th} century European ballroom styles with syncopated Caribbean rhythms. Folk music from Mexico also relies on instruments from multiple cultures, including European guitars and brass winds as well as indigenous and African percussion instruments. Several of the \textit{mestizo} folk dances are described in further detail later in this paper.

Multiphonics

Multiphonics occur when a musician playing a normally monophonic instrument adjusts their embouchure or uses an unconventional fingering pattern to create two or more pitches simultaneously. In a normal setting, tone partials “are locked into a harmonic relationship by the interaction between the air column of the instrument and the sound generator (reed, air jet or lips), resulting in a single, well-defined pitch.”\textsuperscript{4} When the musician makes the appropriate adjustments, the resulting sound produces either a stable chord with several pitches or a rolling, almost growling, tone cluster. This technique is another favorite among contemporary composers writing for the bassoon, and it is typically notated by a stack of note heads arranged vertically on a single stem. Many composers include fingering diagrams for these notes, either within the actual score or listed on a separate information sheet at the beginning of a work detailing the

\textsuperscript{3} Mayer-Serra, p. 31.
\textsuperscript{4} Campbell, p. 383.
contemporary techniques used. Ideally these fingerings will produce the multiphonic indicated; however, these do not work on every instrument, and some individuals may need to experiment.

*Nationalism*

Throughout this paper I reference musical nationalism, which dominated Mexican classical compositions for the majority of the twentieth century. This movement began in 19th century Europe and is characterized by the use of a society’s folk tradition to create “high art” compositions displaying the musical characteristics of a specific culture. This is exemplified by the use of Mexican vernacular and direct quotations of folk melodies and dance rhythms as well as specific references to stories, native languages, important historical or religious sites, and other aspects of Mexican life.
Chapter 2: From Spain to the New World

The Dulcian in Spain

In Spain the dulcian, known as the bajón (plural bajónes), baxón, or baixó, sustained a particularly long and well-documented period of use. This early ancestor of the bassoon was developed in Western Europe during the mid-16th century and consisted of two parallel bores drilled into a single piece of wood connected at the bottom, creating a long, conical tube. The dulcian utilized a double reed attached to a metal crook, and later developments split the instrument into four pieces; this jointed version of the instrument was called a fagoto or bassoon. The fragmentation of the instrument’s body allowed craftsmen to regulate the bore of the instrument, resulting in better pitch and an extended range. This ensured the bassoon’s place as a standard member of the classical symphony, and the instrument subsequently experienced further development during the Industrial Revolution.

The dulcian soon traveled to Spain and bajonistas began appearing in employment records for church choirs as they were hired to double choral parts, or in the case of convents, replace male vocal parts entirely during liturgical ceremonies. The Spanish showed preference towards the sound of the dulcian for this use, and instrument makers from this country continued to produce single-piece bajónes to accompany

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5 Kilbey, p. 45.
Catholic masses even after the development of the four-piece *fagoto*, which the Royal Chapel of Spain described in 1739 as “an instrument of the same family, though its voice is not so full as that of the *bajón*.”6 Within the religious iconography adorning the walls and ceilings of cathedrals in Spain and its former colonies in the Western hemisphere, careful observers occasionally discover additional proof of this tradition in painted images of angels accompanying heavenly choirs with the single-piece dulcian.

![Figure 3: Dulcians Pictured in the Theatrum Instrumentorum (Michael Praetorius, 1620)](image)

Church records paint an interesting picture of the *bajonistas* as some of the most dedicated and hard-working members of the church ensembles. In auditions “they not

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6 Waterhouse, p. 880.
7 Dulcian
only had to sight-read virtuoso music, but also improvise at sight and transpose by any required interval.”

Once hired, bajonistas performed at more services than other musicians employed by the church, and they were also expected to teach and pass on their skills to the next generation of instrumentalists. Although the dulcian served as an integral part of the Spanish Catholic mass and distinct bajón parts appeared in instrumentation lists and scores for hundreds of years, this “was neither a secular nor an amateur instrument…as most bajón players were recruited from the ranks of ex-choirboys who had been trained by one of the church bajonistas.” As a result, very limited solo literature and no instructional methods were developed for the dulcian in Spain and its colonies.

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8 Kilbey, p. 45.
9 Pascual, p. 74.
The Dulcian in Colonial Mexico

Shortly after Cortés captured Mexico City in 1521, the new Spanish territories were flooded with Catholic monks seeking to convert the Native American population. The incoming Franciscan and Jesuit missionaries were instructed by Juan de Zumárraga, first Bishop of Mexico, to use and teach music as “an indispensable aid in the process of conversion,” and along with their rituals and liturgies they brought the early baroque practice of using double reeds to accompany the choir during mass.\(^\text{10}\) As early as 1588 a *bajonista* appeared on records at the cathedral in Mexico City after receiving a salary raise; apparently he was the only instrumentalist necessary for masses on Advent, Lent, and the Offices of the Dead.\(^\text{11}\)

As Catholic monks spread across the new territory they established churches with small congregations, and a contract dated 1631 specified that “shawms, *bajónes*, and trumpets, and other musical supplies as well, were to be sent to missions for every five friars in the field;” the dulcians were played by *bajonistas* arriving from Spain as well as native Mexicans who learned the instrument and joined the cathedral rosters.\(^\text{12}\) As the demand for instruments and musicians grew with the expansion of the church, workshops emerged throughout Mexico, particularly in the city of Puebla, in response to the long and expensive process of importing replacement instruments. After several decades, a substantial number of native craftsmen staffed the workshops owned by Spanish

\(^\text{10}\) Stevenson, p. 51.  
\(^\text{11}\) Lyman, “History.”  
aristocracy and began producing bajones and other instruments associated with the Catholic mass. For many years, enough bajones were produced in Mexico that it became unnecessary to import these instruments from Europe.

The Industrial Revolution was an active period of experimentation and development in Western classical instruments, and missionaries living in Mexico monitored these improvements from across the ocean. Whenever possible they would send one of their musicians to Europe to buy new instruments. For example, in 1759 the Mexico City Cathedral financed a voyage and requested the purchase of two fagotes in B♭. Their use of the word fagot rather than bajon and the specification of B♭ indicated the Cathedral Chapter’s intention to purchase the four-jointed, multi-keyed bassoon.¹³ This was the first time the word fagot appeared in records from Mexico. The acoustically and mechanically superior bassoon gradually became the instrument of choice, as it did overseas, and the production of instruments in Mexico eventually ceased as musicians preferred the technologically advanced instruments produced in Europe.

¹³ Kilbey, p. 83.
The Secular Music of a New Nation

As the Spanish conquerors brought their families and communities across the Atlantic, they established cities and societies resembling the comforts of home. They completely rejected the music and customs of the native Mexicans and instead imported their food and forms of entertainment, keeping in close contact with European fashions. In addition to liturgical music brought by the monks, Spanish aristocrats also imported the secular arts of theater, instrumental music, and popular dances, particularly ballroom dancing. As a result, Mexico City became a center of “practically ‘pure’ contemporary European and cosmopolitan traditions.” Very little secular music was composed in Mexico during the three hundred years of colonialism, and the few surviving examples reveal standard 18th century Italian and Viennese style of composition.

Mexico gained its independence from Spain in 1821, but the country remained under the influence of Spanish aristocrats. Fashion, architecture and social manners in the new nation continued following the example of Paris. After several failed attempts to establish a functioning music school in Mexico, a privately maintained conservatory was founded in 1866 in the nation’s capital, and in 1877 this became the government-subsidized Conservatorio Nacional de Música (National Conservatory of Music). Soon, composers and piano virtuosos born and raised in Mexico achieved success within Western classical music circles, including Ernesto Elorduy (1853–1913) and Felipe

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15 Seeger, p. xii.
16 Mayer-Serra, p. 27.
Villanueva (1862–93), who “cultivated the danza mexicana, following the model of Ignacio Cervantes’s Cuban contradanzas.”

During this time several Mexican composers achieved success, such as Ricardo Castro Herrera (1864-1907) and Gustavo E. Campa (1863-1934). They sought recognition in Europe and subsequently introduced their Mexican audiences and colleagues to “romantic piano virtuosity and French lyric opera.” Another composer from this period, Julián Carrillo (1875-1965), began writing orchestral and chamber works in 1895 utilizing “a microtonal system known as sonido trece (‘13th-tone’), using up to 16th-tones.” However, some modern scholars feel “that neither Carrillo nor any other composer of this last cosmopolitan school was able to create any work of outstanding value,” and Mexico’s musical evolution “began to flourish again only when Mexican music took possession of its own resources embodied in folk music.”

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17 Béhague, p. 544.
19 Béhague, p. 544.
20 Mayer-Serra, p. 27.
After the Revolution

The Mexican Revolution began in 1910 in response to the lack of democratic elections imposed by Porfirio Díaz and it catalyzed major social change within the country. In 1916 the anthropologist Manuel Gamio “suggested that Mexico’s national well-being depended on integration of the huge mass of poverty-stricken, isolated, illiterate, and non-Spanish speaking population into Mexican society,” and the Constitution of 1917 encouraged “active state intervention in social and economic life to favor the masses.”21 The resulting attention to social and national issues, as well as the new emphasis on preserving native traditions, had a profound effect on Mexican artists, and “the government’s attention to the welfare of the workers and peasants drew the attention of the composers” to native and mestizo music traditions.22

Shortly before the Revolution, Mexican composer Manuel M. Ponce (1882-1948) traveled Europe, particularly within Spain, and studied music amidst several of the nationalist movements of the late 19th century. He returned home and began systematically investigating mestizo folk music such as the corrido, jarabe, huapango, and son, and his songs and rhapsodies for piano became infused with the thematic material of folk melodies.23 While some of these pieces, such as Veinte Temas de Canciones Mexicanas (1939), were “attempts to familiarize children with the best folk melodies set out with great simplicity,” his symphonic poem Ferial (1940) recorded his

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21 Wilkie, p. xx.
22 Mayer-Serra, p. 36.
23 Béhague, p. 544.
impressions of a village fiesta near Teotihuacán and utilizes folk material throughout. Through his works and teaching, Ponce encouraged his colleagues to embrace a folk or mestizo sounds to create distinctly nationalistic music, as demonstrated by subsequent composers of his generation including José Rolón (1886–1945) and Candelario Huízar (1883–1970).

A movement known as the “Aztec Renaissance” capitalized on this emphasis on traditional Mexican culture. The resulting compositional style “was less an authentic reconstruction” of pre-Conquest Indian musical practices and more of a “subjective evocation of the remote past, or of the character and physical setting of ancient and contemporary Indian culture.” Carlos Chávez (1899-1978), discussed later in this paper, was a major proponent of this movement, as well as Silvestre Revueltas (1899–1940), who achieved international fame with pieces such as Sensemayá (1938).

Not all Mexican composers of this period sought nationalism in their music. Spanish-born Rodolfo Halffter (1900–1987), a teacher of composition at the Conservatorio Nacional, “exerted a decisive influence on the younger generation of Mexican composers. His style, at first a form of neo-classical nationalism, gradually evolved towards atonality and serialism. The emphasis on musical nationalism began to decline in Mexico in the 1960s, mirroring a global trend in classical composition towards a “universal” music language characterized by electronic music and extended techniques. In Mexico this came about “largely through the work of a dynamic group of

24 Mayer-Serra, p. 34.
25 Béhague, p. 544.
26 Béhague, p. 545.
avant-garde composers,” several of whom are discussed later in this paper. However, some Mexican composers still utilize folk and popular dance forms, melodies, and rhythmic structures to create works that highlight the beauty of traditional Mexican music.
The Emergence of *Mestizo* Folk Music

During the initial colonization of Mexico, some groups of indigenous populations escaped Spanish conquest by retreating into the mountains, jungles, and other remote areas of the country. These groups remained isolated from European influence for several centuries and preserved their pre-Columbian traditions, languages, and music. There was no abstract music from this period; instead, music was closely related to dance, ceremony, drama, and poetry, and the songs were differentiated more by the embodied text than melodic content. While this indigenous music used a variety of flutes, conch trumpets, and drums, there is no evidence of native string instruments. When this type of instrument was eventually introduced by the Spaniards, “the Amerindians classified them as drums – a reflection both on the Amerindian classification system and on the contemporary Spanish style of guitar playing.”

As Spanish friars continued establishing missions in Mexico they developed a local liturgical repertory utilizing indigenous melodies while simultaneously instructing members of their native congregations in European styles of music. This led to a “rapid and widespread assimilation of Spanish songs” by the native population and resulted in the first stages of the *mestizo* blend between these two cultures. As indigenous populations moved to the cities during the urbanization of Mexico they came into contact with the music of African and Caribbean immigrants and their folk music experienced further development.

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27 Béhague, p. 545.
28 Béhague, p. 547.
Our modern perception of “Mexican” music refers to the sounds of this new generation of dances. A generic term for rural or peasant music, the Mexican word son has become synonymous with a broad genre of this mestizo folk music. All son dance forms are typified by an “an unequal triple rhythm based on patterns of six beats, described in Spanish as sesquialtera, which has been associated with the form since at least the beginning of the 17th century.”

Although instrumentation varies regionally, son generally utilizes a guitar strumming style called rasgueado, and songs texts are always in couplets. The rapid movement of dancer’s feet against the floor creates a percussive accompaniment to the music known as zapateando.

Two types of son epitomize nationalistic folk dance from Mexico. The rhythmic pattern of the rasgueado of the huapango utilizes a unique strumming pattern and is played on a large guitar with eight or ten strings called a huapanguera. The jarabe is performed in a distinctive costume generally associated with folklorico dances. This style of son is differentiated from other members of the genre by the theatrical implications of the traditional steps.

Some Mexican mestizo folk styles do not rely on the sesquialtera rhythm. One example, the danza Mexicana, or danzón, was influenced by the Cuban and Puerto Rican danza, or contradanza, and utilizes the cinquillo rhythm. Another style of folk music, the canción, is a romantic ballad “not intended to be danced.” Many readers may be surprised to learn that the canción is the only Mexican popular form that uses maracas, although they appear often in other Latin and Caribbean folk styles. The corrido

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29 Béhague, p. 544.
30 Ibid.
involves dancers arranged in two lines while one or more guitars use a light, running style to accompany a narrative ballad. More detailed information regarding mestizo folk styles can be found in the *Grove Dictionary of Music and Musicians* or any of the numerous publications regarding Mexican and Latin American mestizo folk music.

The “Mexican-ness” of this folk music cannot be notated in a musical score. The interpretation dictates the style, typically demonstrating the influence of the dance rhythms, folk styles of singing and accompaniment, as well as the unusual accents and pronunciation present in Mexican Spanish. The folk tradition is upheld today by mariachi groups, which continue performing new arrangements of Mexican folk songs and subsequently add new pieces to the repertoire. Author Otto Mayer-Serra believes the mariachi represents something inherently Mexican, from the playing technique used by its violins and guitars, “the sustained syncopated basses, the piercing sonority of its trumpet (a recent addition) and the way in which the brasses of the village band play slightly off-pitch”\(^{31}\)

\(^{31}\) Mayer-Serra, p. 30.
Chapter 3: The Current State of Bassoon Music in Mexico

Classical music has continued to grow and thrive, and Mexican musicians, composers and conductors have achieved international prominence in their respective fields. These established music professionals supplement their performance careers with teaching positions at one or more of the nationally-funded schools of music in large cities across the country. Local students have the opportunity to hone their talents with distinguished musicians, and many complete their studies in the United States or Europe. Unfortunately, these resources are generally not extended into the underdeveloped regions of Mexico, which tend to be centers of native and often non-Spanish speaking citizens.

Symphonic music written by Mexican composers is performed extensively around the world, particularly in the United States. Solo and chamber works are occasionally available through international publishing houses, although many pieces by Mexican composers, once available for purchase, are no longer listed in their catalogs. Those that do appear in catalogs are available only by special order, and are printed individually as the need arises.

Besides international grants, support for new music in Mexico comes from the *Fondo Nacional para la Cultura y las Artes* (National Foundation for Culture and the Arts, FONCA). Established in 1989, this institution supports artistic creation and
production as well as providing funds for the documenting and conservation of Mexico’s cultural heritage.32 These grants are available in a wide variety of artistic fields. In music they offer funding for the composition and recording of new pieces, but not their publication.

While this availability of funds facilitates new composition, most solo and chamber music from Mexico remain unpublished, subsequently exposing a lack of scholarly references documenting the scope of music literature available. Consequently, many living composers maintain a strong internet presence with websites and social networking pages to facilitate the dissemination of their music. Unfortunately, many people in Mexico do not have internet access in their homes, leaving some composers outside of this online society. Furthermore, many composers staunchly refuse to build a website or use email, and the majority of their work is inaccessible to the general public.

32 “Institucional.”
The Publishers and Foundations

Grants that fund the composition of new solo and chamber works by Mexican composers rarely guarantee funds for their publication. The flood of new works, coupled with the lack of interest in printed scores of contemporary music, make it financially unsound for publishing houses to print hundreds of copies of each piece. Some works by major composers of the early twentieth century are still available from publishing groups while some young composers have started attracting the attention of international publishing houses. However, many pieces originally listed in biographical resources of the mid-1900s are no longer available, and the search for many of these works is a dead end. The accompanying list of works with this project includes primarily those pieces for which I found a reference to a publication or recording, and pieces listed by living composers on websites with current contact information.

*Ediciones Mexicanas*

Ediciones Mexicanas was founded at the initiative of Carlos Chávez with the goal of publishing works by composers living and working in Mexico. Peer Music, distributed by Hal Leonard in the United States, now owns the Ediciones label. Their catalog currently offers a limited number of pieces by established composers of Mexican classical music such as Ponce, Halffter, Revueltas, and Chavez, as well as works of several living composers such as Marquez, Alvarez, and Lavista, including *Responsorio.*
Unfortunately, their online catalog is cumbersome to navigate unless you are looking for a specific composer.

SACM

The Consejo Directivo de la Sociedad de Autores y Compositores (Governing Board of the Society of Authors and Composers, SACM) was established to support the creation and dissemination of classical music written by Mexican composers. Through the Support Center for Mexican Concert Music (Centro de Apoyo para la Música Mexicana de Concierto, CAMMC) the SACM seeks to promote diversity and equality of benefits available to composers from any language and aesthetic tendency, as well as guidance and assistance to composers with copyright law. SACM consists of three branches, the Liga de Compositores de Música de Concierto de México (League of Composers of Concert Music of Mexico, LCM), Música de Concierto de México (Mexican Concert Music, MCM), and the Sociedad Mexicana de Música Nueva (Mexican Society of New Music), each of which has two representatives on the board of directors.

The LCM, founded at the initiative of Mexican composer Luis Sandi, signed its charter on May 3, 1973, and works for the “la difusión y conservación de la música culta compuesta en México en cualquier period” (the dissemination and preservation of classical music composed in Mexico from any period). According to their website, the

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33 “Música de Concierto.”
League cannot promote any composer's work; instead, they help composers register their music for copyrights and occasionally publish pieces of music.

MCM (founded in 1984) handles the dissemination of symphonic works by its members, leasing them to domestic and foreign orchestras for performance and recording. They maintain an annually-updated catalog which “includes a large [selection] of chamber music for distribution and sale in the music schools in Mexico.”

MCM also offers a computer lab and copy shop to its composers, facilitating the use of computers to create scores and orchestral material in a country where many people do not have access to this technology.

Cenidim

Founded by presidential decree, the Centro Nacional de Investigación, Documentación e Información Musical Carlos Chávez (Carlos Chávez National Center for Research, Documentation and Information Musical, CENIDIM) was created in 1974 as a branch of the Department of Musical Research at the National Institute of Fine Arts. This organization’s primary focus is “el conocimiento de las músicas de México y su rescate, conservación y divulgación” (the knowledge of the music of Mexico and its rescue, preservation and dissemination). Under the directorship of Manuel Enríquez, the organization was renamed after Carlos Chávez, whose early support of the research and documentation of Mexican music eventually led to the formation of this organization. Since 1994, Cenidim has occupied the seventh and eighth floors of the Torre de

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34 “Música de Concierto.”
35 “Origen del Cenidim.”
Investigación (Towers of Investigation) at the Centro Nacional de las Artes (National Arts Center, CENART), which also houses five colleges of art specializing in music, painting, dance, film, and theater.

Eldorado Ediciones

In addition to Argentinian bassoonist Andrea Merenzon’s (b. 1963) active career as a performing musician, she has made a substantial contribution to bassoon repertoire by commissioning and publishing solo and chamber music for this instrument as the Colección Andrea Merenzon. This series, edited by Edgardo Zollhofer and published under Eldorado Ediciones, contains an array of original works as well as arrangements from a multitude of composers. An impressive range of works features everything from traditional Latin American styles to cutting edge contemporary techniques. Pieces are available for bassoon alone, solo with piano or orchestral accompaniment, and chamber ensembles of varying sizes. Merenzon’s company supplies the funds to commission and publish these works, and “half the profits from the sales of the Collection are returned to the individual composer of the piece.” Currently, a quintet by Arturo Marquez, discussed later in this paper, is the only piece by a Mexican composer published by Eldorado Ediciones.

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36 Klimko, pg. 57.
37 Ibid.
**Quindecim**

Although Quindecim does not publish scores and parts, the selected discography (Appendix B) to this project explains their role in the documentation of Mexican music. This recording label was founded in 1994 by musicians Jose Luis Rivera Lopez, Ranulfo Mandujano, and Xavier Villalpando. Before they began producing albums, Rivera and the others worked as musicians reaping the benefits of the FONCA grants for writing new music. They witnessed the disarray caused by the flood of unpublished and unrecorded works and established Quindecim to create a sonic history of Mexican classical music with particular emphasis on the music of the 20th century. Initially the label existed through the “essential support” of Horacio Franco, a virtuoso recorder player from Mexico known for his flashy interpretations of Baroque music. The immense popularity of his recordings generated enough income to allow Quindecim to publish discs, creating a historical record of the contemporary music of the 19th century, even if it “didn’t interest anyone” at the time of its composition.38

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38 Martínez.
Bassoonists from all over the world have commissioned solo and chamber bassoon music from Mexican composers; however, since the late 1980’s a large percentage of the existing literature for bassoon is due to the efforts of a single person, Wendy Holdaway. Although this American-born bassoonist has sustained a successful career performing in traditional avenues, her projects outside the orchestral setting have firmly established her name as a milestone within the classical music world of Mexico.

Holdaway studied at the New England Conservatory of Music and began her professional career with the Boston Opera. In the early 1980’s she won an audition for principal bassoon with the Mexico City Philharmonic; however, after not receiving a plane ticket to return, she remained in the United States. A year later the Fine Arts Opera Orchestra (Orquesta del Teatro de Bellas Arts) needed a bassoonist, and she gladly accepted exciting opportunity. Holdaway now performs with the Sinfónica del Estado de México and is principal bassoonist of Mexico’s National Symphony (Orquesta Sinfónica Nacional de México) while teaching bassoon and chamber music at the Olin Yolitzli Conservatory of Music and the National Center for the Arts.39 During their time at the conservatory, Holdaway requires every student to perform at least one piece by a Mexican composer, ensuring life and dissemination of these works.

Holdaway has garnered a strong reputation as a “contemporary” bassoonist, and composers who are unfamiliar with the bassoon often approach her with questions

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regarding new possibilities using extended techniques. They collaborate extensively to create solo works that challenge the performer and expand the tonal palette of the instrument. In a recent interview, Holdaway jokingly referred to herself as “the multiphonic queen;” her own experiences have led to such a mastery of extended techniques that she understands quarter tones and multiphonic fingerings as fluently as a major scale.\(^{40}\) As she points out, many great composers such as Mozart and Vivaldi wrote their iconic solo pieces in close collaboration with a particular musician, and she prides herself in providing similar time, energy, and resources to contemporary composers.

Holdaway has greatly expanded the repertoire of solo bassoon pieces by commissioning and recording new works, primarily by Mexican composers, partially funded by a grant in 1992 “from the Council for the Arts to create a new repertoire for bassoon and piano.”\(^{41}\) In 2010 she released a solo album, *De tus manos brotan pájaros* (Birds Spring from Your Hands) “consisting solely of works dedicated to her.”\(^{42}\) In addition to several pieces discussed in this paper, this disc contains the title track (composed in 2010) for bassoon and electronics by Javier Álvarez (1956), “*Laberinto de espejos*” (Labyrinth of Mirrors, 1990) for solo bassoon by Ramón Montes de Oca (1953-2006), and “*Tres piezas para fagot y piano*” (1993, revised in 2009) for bassoon and piano by Federico Ibarra (1946). Holdaway has also commissioned works for two chamber ensembles, Trio Neos and the Mexico City Woodwind Quintet.

\(^{40}\) Lyman, “Interview: Wendy.”
\(^{41}\) “Wendy Holdaway,” Trio Neos website.
\(^{42}\) Vasquez, p. 15.
Trio Neos

Founded in 1986, this group consists of clarinetist Fernando Dominguez, bassoonist Wendy Holdaway, and pianist Ana Maria Tradatti, and is an “ensemble of prestigious musicians living and working in Mexico.” The group received an award in 1989 for “excellence in chamber music” from the Mexico Council for the Arts as well as two grants from the Fund for Culture Mexico/USA (FONCA). These grants provided funding for the commissioning and recording of two projects, one highlighting music by Mexican and Latin American composers (Las Músicas Dormidas, 1994) and another featuring women of the Americas (Mujeres de las Américas, 2000). The ensemble toured extensively in Mexico and around the world, including performances in Latin and South America in 1990, their Carnegie Hall debut in 1994 as part of the Fund for Culture Mexico/USA grant, and a tour of Russia in 1996 performing “Russian new music in conjunction with repertoire of Mexican contemporary music.”

Mexico City Woodwind Quintet

The Mexico City Woodwind Quintet (MCWWQ) has revolutionized the repertory available for the traditional woodwind quintet and is considered one of the foremost chamber ensembles in Mexico today. The MCWWQ is dedicated to commissioning, recording, and performing new works by Mexican and Latin American composers as well as other significant quintet literature by international composers. Members Asako Arai

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43 Brennan, Mujeres, p. 11.
44 Brennan, Mujeres, p. 12.
(flute), Joseph Shalita (oboe), Eleanor Weingartner (clarinet), Patrick Kennelly (horn), and Wendy Holdaway perform in Mexico’s primary orchestras, and “the international background of its members gives the Quintet a unique quality in its artistic approach, especially to new music”\textsuperscript{45} They received grants from the Mexico Council for the Arts in 1994, 1997, 1999, 2001, 2004 and, 2005, and in 1999 they received a grant from the Fund for Culture Mexico/USA.

This group has released several compact discs featuring works by Mexican and Latin American composers, including \textit{Nueva Música Mexicana} (New Mexican Music, 1995), \textit{Imágenes Latinoamericanas} (Latin American Images, 1998), \textit{Visiones Panamericanas} (Panamerican Visions, 2001), and \textit{Sueños de una América} (Dreams for One America, 2006). Since 1994 the MCWWQ has been in residence at the National Arts Center and the Ollín Yoliztli Music School, “reaffirming the abiding commitment of the group to the education of the next generation of wind players” by actively training students through chamber music coaching, master classes, and “seminars on special topics ranging from contemporary wind techniques to double reed workshops.”\textsuperscript{46}

\textsuperscript{45} Brennan, \textit{Visiones}, p. 33.
\textsuperscript{46} \textit{Ibid.}
Chapter 4: Prominent Mexican Composers

The following chapter contains the pieces by Mexican composers on whom I chose to focus. They are all quite difficult; some feature extensive use of extended techniques or the use of an electronic tape accompaniment, and all of them contain rhythmic and technical challenges. As such, many of these works are best reserved for more advanced players.

Carlos Chávez

Carlos Chávez (1899-1978) was born and died in his nation’s capital, an appropriate resting place for a man often credited as the greatest composer, conductor and teacher to come from Mexico. From humble beginnings studying piano with his brother, Chávez went on to build an illustrious music career spanning over fifty years. A few months after his first composition recital in 1921, Chávez met José Vasconcelos, the new minister of education and patron of the arts after the Revolution who placed “great emphasis…on the indigenous Indian cultures, particularly those of the pre-Conquest era” and commissioned Chávez to write a ballet on an Aztec subject.\textsuperscript{47} Unfortunately the ballet, \textit{El fuego nuevo}, was never premiered, but “Chávez had established himself as the

\textsuperscript{47} Parker, p. 544.
first composer to enunciate this new nationalism and had gained access to the inner circle
of Mexican cultural politics.” For the remainder of his career he was involved in all
official aspects of art in Mexico. 48

During the early years of his career, Chávez spent a significant amount of time in
the United States and established strong friendships with prominent composers including
Copland, Cowell, and Varèse. He served as a founding member of the International
Composers’ Guild as well as its successor, the Pan American Association of Composers.

In an issue of Our New Music (New York, 1941), Copland described Chávez as:

one of the best examples I know of a thoroughly contemporary composer. He has
faced in his music almost all the major problems of modern music: the overthrow
of Germanic ideals, the objectification of sentiment, the use of folk material in its
relation to nationalism, the intricate rhythms, the linear as opposed to vertical
writing, the specifically ‘modern’ sound images. 49

He was also well-respected as a conductor, serving as guest conductor for a series of
NBC radio concerts after Toscanini’s sudden departure (1938). Additionally, he
produced concerts at the Museum of Modern Art in New York celebrating “Twenty
Centuries of Mexican Art” (1940). 50

Despite his success in the United States, a strong leader was needed amongst
Mexican musicians and Chávez returned in 1928 to take on a variety of new challenges.
During this year the Mexican musicians' union formed the first permanent symphony
orchestra in Mexico, Orquesta Sinfónica de México (OSM), and Chávez accepted the role
of music director, occupying this position for the next 21 years. In 1928 Chávez was also

48 Parker, p. 544.
49 Mayer-Serra, p 39.
50 Parker, p. 544.
appointed director of the Conservatorio Nacional de Música, a post he held until March 1933; he concurrently founded three academias de investigación in folk and popular music, history and bibliography, and “new musical possibilities.” Mexican president Alemán asked Chávez to design the foundations for the Instituto Nacional de Bellas Artes in 1943, which began to function officially on January 1, 1947 with Chávez as director. While serving in this post he succeeded in establishing the publishing cooperative Ediciones Mexicanas de Música as well as founding the periodical Nuestra Música.

Chávez later formed a new orchestra, the Orquesta Sinfónica Nacional (OSN), which eventually overshadowed the OSM and became the nation’s premiere symphony.

In terms of compositional style, Chávez experimented with nearly every contemporary technique, applying them to both new and old structural forms. During a visit to the United States in 1932 he became the first Mexican composer to study electrical sound reproduction in a professional studio, and the subsequent report became the basis for his book Toward a New Music: Music and Electricity. In general, Chávez reacted against the new European compositional techniques, instead following his own path, “away from established academic procedures, such as ‘sequences,’ ‘developments,’ and symmetric distribution,” as well as “the repetitive procedures implicit in the Viennese serial technique.” In fact, he strongly disliked repetition and believed its absence in composition affected the role of the listener; “symmetry and repetition…give us landmarks to refer to, or recall, and thereby, facilitates our listening. On the other

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51 Parker, p. 545.  
52 Ibid.  
53 Chávez.
hand, the absence of repetition makes a greater demand on our capacity to retain what we have heard.”

Chávez also served as a figurehead for the Mexican nationalist movement, and his childhood family vacations to Tlaxcala, Puebla, Oaxaca and other centers of indigenous Mexican culture later flavored the titles, subjects and melodic content of his compositions. Chávez felt that “indigenous music, with its evocative remoteness, its serene beauty, and its vigorous rhythms, impelled him…and at the same time fulfilled the demands of his ideological position.” His later works demonstrated a use of folk elements, not so much “to affirm his nationality in his music…but only in so far as it can contribute elements – rhythmic and sonorous enrichment, melodic line – which he can distil and absorb into his own personal style.”

Although he composed over two hundred orchestral and chamber works and wrote extensively about music and its place within society, Chávez was a relatively untrained composer; he preferred to learn by analyzing the music of past masters. He wrote several large chamber works featuring the bassoon, including *Energía* (1925) for piccolo, flute, bassoon, horn, trumpet, bass trombone, viola, cello, double bass; *Quatro Melodías Tradicionales Indias del Ecuador* (1942) for soprano or tenor voice, flute, oboe, clarinet, bassoon, percussion, two violins, viola, cello, double bass; and *Suite for Double Quartet* (also known as *La hija de Cólquide*, a ballet for Martha Graham, 1943) for flute, oboe, clarinet, bassoon, two violins, viola, cello.

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54 Chávez.
55 Mayer-Serra, p. 41.
56 Parker, p. 544.
Chávez also composed a set of chamber works unified by their method of composition in which each instrument is treated as a soloist. Three of these include the bassoon: *Soli No. 1* (1933) for oboe, clarinet, trumpet, bassoon; *Soli No. 2* (1961) for woodwind quintet; and *Soli No. 3* (1965) for bassoon, trumpet, viola, timpani soli and orchestra. Written at different periods within his career, Chávez maintained this same technique for all three pieces wherein “the writing is contrapuntal, and there is a sharing of the ensemble throughout: the solo does not reduce the other instruments to a mere accompanying role.”  

The first *Soli* was commissioned by the League of Composers in New York City for its tenth anniversary year and according to his notes on this piece, Chávez felt “the jazzy, polyrhythmic inflections of the first movement, the very filtered ‘Mexican’ tint of the fourth movement, and the altogether non-repetitive writing” of melodic lines within the later movements reflected the musical ideas that preoccupied him during that time. Written in one movement with three major sections, this first *Soli* “is austere and the dissonances are frequent, but there are also beautiful, powerful melodies and a feeling of energy throughout the work.”

*Soli No. 2* was composed during the same year Chávez wrote his last orchestral symphony, and certain aspects of this piece foreshadow his eventual abandonment of traditional forms. Written on commission from the executive committee of the Inter-American Music Festival in Washington, D.C, *Soli No. 2* was premiered at the second

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57 Chávez.
58 Ibid.
59 Liner notes, Westwood Wind Quintet.
meeting of this festival on March 23, 1961 by the Philadelphia Woodwind Quintet.\textsuperscript{60} Chávez felt non-repetitiveness was “a leading feature of Soli 2, though a minimal amount of repetition though symmetry is implied (almost ironically) by the designation of the movements as \textit{Sonatina}, \textit{Rondo}, \textit{Prelude} and \textit{Aria}.\textsuperscript{61} In 1964 Chávez sent an autographed copy of the \textit{Soli No. 2} score to Aaron Copland, who wrote back to express his admiration for “the clarity of conception and the clarity in the writing for the five instruments.”\textsuperscript{62}

The five movements of \textit{Soli No. 2} are dedicated respectively to the flute, oboe, bassoon, clarinet and French horn. The first movement features a slow and stately chromatic accompaniment under a flute solo, while the angular second movement highlights the dry bounce of the oboe’s \textit{staccato} melody. The third movement’s opening bassoon solo transitions into a peaceful duet with the flute, and “it is possible to trace a development based on twelve-tone techniques, framed at the beginning and at the end by the bassoon’s leading role.”\textsuperscript{63} The fourth movement is the longest and was composed using a loose sonata form, while the last movement features a declarative French horn solo reminiscent of hunting calls. Although the piece appears straightforward, there are many difficult rhythms which enhance the Latin feel, but can be very difficult to rehearse within a quintet.

If a performer has any doubt regarding style while preparing this piece, Chávez served as conductor for the first recordings of \textit{Soli No. 1} and \textit{2}, released on a single disk

\textsuperscript{60} Brennan, \textit{Nueva}, p. 9.  
\textsuperscript{61} Chávez.  
\textsuperscript{62} Brennan, \textit{Nueva}, p. 10.  
\textsuperscript{63} \textit{Ibid}.
by Odyssey in 1972. This recording features Louis Salomons, a Dutch bassoonist who lived in Mexico from 1949 until his death in 1970. He was considered one of the best bassoonists in the world at the time.\textsuperscript{64} Subsequent recordings have been released by the Mexico City Woodwind Quintet and Southwest Chamber Music.

\textsuperscript{64} Lyman, “Interview: Fernando Traba.”
Mario Lavista

Composer Mario Lavista (Mexico City, April 3, 1943) attended the Conservatorio Nacional de Música in Mexico City from 1964-67 through a grant provided by the Secretary of Public Education. There he studied composition with Carlos Chávez and musical analysis with Rodolfo Halfeter. After traveling throughout Europe to study composition, Lavista returned to Mexico in 1970 and became a professor of 20th century music and composition at the Conservatorio, a position he still holds today. 65

Lavista has won several awards and honors for his work, including the Premio Nacional de Ciencias y Artes, the Medalla Mozart and a Guggenheim Fellowship in 1987 for his only opera, Aura .66 Lavista also founded the improvisational ensemble Quanta in 1970 and the music journal Pauto in 1982. He became a member of the board of editors of Ediciones Mexicanas de Música in 1979.67 In addition to his position at the Conservatorio in Mexico City, Lavista taught at several institutions in the United States, including the University of Chicago, Cornell University, the University of California San Diego, Indiana University and McGill University.68 Lavista’s music is frequently performed and recorded by some of the most distinguished chamber and orchestral groups throughout the world.

His composition style is very contemporary, utilizing a variety of extended techniques, unusual instrument combinations, and, most recently, the addition of

65 Pérez, p. 390.
66 “Lavista.”
67 Pérez, p. 390.
68 “Lavista.”
electronic tape to expand the tonal palette of Western classical instruments. A former student, Gabriela Ortíz, describes his style of composition as very personal, “which is something that I really admire. He has his own voice. His music is very delicate, very refined….It’s mystic, almost religious – very beautiful music, very evocative.”

Lavista has works published for nearly every small, large, instrumental, and vocal ensemble standard to Western classical music, including his pieces *Las músicas dormidas* (1991) for clarinet, bassoon and piano, *Cinco danzas breves* (1994) for woodwind quintet, and *Octeto* (1997) for two oboes, two clarinets, two bassoons and two French horns. However, Lavista’s early works championed new and unusual instrument combinations, such as *Divertimento* (1968) for woodwind quintet plus five woodblock players and three short-wave radios and *Antifonía* (1974) for flute, two bassoons and two percussionists.

*Responsorio in memoriam Rodolfo Halffter* (1988), written for bassoon, tubular bells and bass drums, is frequently performed in the United States and has been released on recordings by both Holdaway and Lyman. According to Holdaway, to whom the piece is dedicated, Lavista chose this particular instrumentation for a musical eulogy because he felt the sound quality of the bassoon expressed “the soul on its journey” after life. This piece recalls the composer’s experiences with funeral processions in remote Mexican villages, the bass drums evoking a stately march while chimes imitate church bells ringing at the end of a ceremony. The bassoonist often plays high in the

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69 Moore.
70 Lyman, “Interview: Wendy Holdaway.”
instrument’s range, evoking the sobbing of women and children over a deceased loved one.

Lavista uses microintervals, multiphonics and alternative fingerings to create new textures in the bassoon part, and these generally occur as an outgrowth of individual melodic notes. The composer and Holdaway “worked together closely on the piece, especially on the extended techniques, i.e. the multiphonics.”

Responsorio was Holdaway’s first encounter with extended techniques, and the two musicians systematically experimented with different fingerings until they discovered the sounds Lavista desired.

His newest work for solo bassoon, Plegerias (Prayers, 2009) is featured on Holdaway’s new solo compact disc and represents another exceptional product of their partnership. Despite his work with electronic music in the 1960s, this is currently the only piece Lavista has written for live instrument with electronic tape. The composition of this work was funded by a grant from the Centro Mexicano para la Música y las Artes Sonoras (Mexican Center for Music and Sonic Arts, CMMAS), and Holdaway and Lavista spent two years working in a studio at the center creating and recording live sounds on the bassoon. Created in 2006, CMMAS encourages “professional training, research, creativity, production and promotion of music and arts that include sound as a prime element,” with or without the use of new technology such as electronic composition.

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71 Lyman, “Interview: Wendy Holdaway.”
72 Vasquez, p. 15.
The composer later digitally processed the recorded bassoon sounds and used them to create an electronic accompaniment. The resulting tape consists of 32 separate channels, condensed into four tape tracks, consisting of only sounds originally produced by an acoustic bassoon. The single exception is an audio sample of a church bell. The colorful landscape of sounds present in the electronic accompaniment creates a web of overtones and melodic fragments that mimic and respond to the live bassoon part, which seems to slide in and out of the texture.

Although the “plaintive” bassoon melody might evoke a “religious feeling” typical of Lavista’s style, some may experience a different character. For example, the twisting, vanishing bassoon lines might strike a listener as dark and serpentine, an enchanting tone color masking something strange and dangerous. Overall, Lavista’s use of the electronic and acoustic media creates an array of new sounds for the bassoon and further demonstrates its adaptability to new compositional techniques. A propos to his classical training, Lavista’s piece ends with a restatement of the opening motive, “an insinuation of formal circularity which is dear to the composer.”

A live performance of this piece requires close attention to a counter or timer displaying seconds, as the bassoon always initiates changes within the music rather than following cues from the electronic tape. After the many hours spent working with Lavista on its composition, Holdaway obviously considers this a very personal piece for herself, and in its current unpublished state, the score contains several obscure symbols with no explanation of technique which Lavista will change before its publication. The

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73 Vasquez, p. 14.
74 Ibid.
composer does use specific multiphonics which begin on a true pitch and subsequently slide into a multiphonic based on this bottom note, a process Holdaway calls “breaking the harmonic.” However, Lavista expands this technique for Plegerias and actually has the bassoonist build some multiphonics from the top note, which Holdaway says is a much more difficult skill.
Arturo Márquez

Composer Arturo Márquez’s (b. 1950) first music lessons were the folk songs, waltzes and polkas played by his father and grandfather. After moving to California in 1962, Márquez learned to play violin, tuba and trombone in school ensembles before settling on the piano at age 16, the same year he began composing. He also began composing that same year. He returned to Mexico and studied music at the Conservatorio Nacional de Música de México before enrolling in composition classes in 1976 at the Instituto Nacional de Bellas Artes where he studied with Federico Ibarra, among others. Márquez completed his education in Paris through a scholarship from the French government, and he later received a Fulbright grant to study at the California Institute of the Arts. He now teaches at CENIDIM (the National Center of Research, Documentation, and Information of Mexican Music) and the Universidad Nacional Autónoma de México (UNAM).

Márquez describes his style as a fusion between Latin American music, jazz and contemporary classical music. His close friends, particularly dancer Irene Martínez and painter Andrés Fonseca, often took Márquez to dance halls; the spirit and energy he experienced during these outings encouraged him to introduce the salon dances of Mexico to the rest of the world. Márquez felt especially drawn to the danzón, and he has currently composed eight works for a variety of ensembles based on this particular dance. These are currently his most popular and widely-performed works. A remnant of

75 “Composer.”
colonialism, the *danzón* is based on the European ballroom dancing tradition, but features a rhythmic and harmonic flair developed in Cuba and northeastern Mexico in the mid-nineteenth century. The *danzón* follows a rounded form, “featuring the recurring *paseo* (A section), ‘el parte de la flauta’ (literally, ‘the flute part,’ which traditionally features a flute melody) and a trio section in the violins,” with a resulting form of ABACA.\(^{76}\)

During 1996, Márquez composed two chamber works that include the bassoon and feature the sonorities and rhythms of traditional Mexican dance music. *Octeto Malandro* (1996/1998) was composed for flute, English horn, soprano saxophone, bassoon, viola, double bass, piano and percussion. *Danza de Mediodía* (Midday Dance, 1996) was commissioned by the Mexico City Woodwind Quintet and funded by a grant from Mexico’s National Fund for Culture and the Arts. The group premiered the piece in October 1996 at the International Cervantino Festival. This is the only piece by a Mexican composer currently published by Eldorado editions. Marquez “has said that it is possible to find similarities between this piece and other works he has written for woodwind instruments, such as *Octeto Malandro*… and *Sarabandeo* for clarinet and piano.”\(^ {77}\) Although *mediodía* translates to “noon” in English, this piece “does not refer to a specific time of the day but to the present moment in Márquez’s career, as perceived by the composer himself.”\(^ {78}\)

The work begins with graceful, bouncing melodic lines passed between the oboe and clarinet, supported by a lyrical bassoon accompaniment. The other instruments

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\(^{76}\) Goranson, p. 10.

\(^{77}\) Brennan, *Visiones*, p. 29.

\(^{78}\) *Ibid.*
gradually join in the dance, and the music becomes increasingly agitated as the bassoon and French horn abandon their lyrical accompaniment to begin the *cinquillo* rhythm, a defining characteristic of the *danzón*.

The beautiful, lyrical melody on the oboe and secondary clarinet melody of the *Lento* section hint at the harmonic structures in folk music. The following *con fuoco* section features a melodic exchange between the French horn and bassoon that imitates improvising musicians in a jazz group. As the piece progresses, Márquez continues to build on the same simple melodic phrases, and they become more ornate with the addition of passing tones.

This piece offers very challenging and rewarding parts for all five instruments, with everyone exchanging melody, secondary melody and accompaniment. Márquez utilizes various tone colors of the five different instruments to create a piece from simple melody and rhythms to captivate the listener. Articulation markings are very specific and carefully placed, which is “particularly helpful for musicians who are not familiar with the style.”79 A successful performance of this piece requires flawless articulations plus a lightness, energy and rhythmic precision that highlight the rhythmic feel of the dance without sounding repetitive or pedantic.

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79 Goranson, p. 54.
Manuel Enríquez

Violinist, composer, administrator and teacher Manuel Enríquez (1926-1994) led an active and productive career and is considered by many to be one of the most important Mexican composers of the second half of the twentieth century. Enríquez received a Master’s degree in Music from the Julliard School in 1956 in violin and chamber music. He enjoyed a successful career performing solo and chamber music as well as holding positions in the Orquesta Sinfonía de Jalisco and Sinfonía Nacional de México. However, his true impact on the landscape of Mexican music came from establishing and leading national music organizations, teaching and composition, the effects of which are still felt today.

As a young composer Enríquez experimented with the most current trends in music composition through pieces ranging from nationalism, to dodecaphonic serialism, to electronic compositions. In the 1970s he visited Darmstadt and encountered Berio, Xenakis, Stockhausen, Penderecki and Ligeti. However, beginning with Transición (1965) and Cuarteto II (1967), Enríquez found his personal voice as the first Mexican composer to use graphic scores, aleatory elements, open forms and extended techniques. The compositions written between 1967 and 1980 established Enríquez’s style and solidified his place as a major composer within Mexico, while those written

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80 Tello.
81 Goranson, p. 35.
82 Brennan, Nueva, p. 4.
after 1980 demonstrated a maturity of style characterized by a return to conventional writing combined with aleatory aspects.\textsuperscript{83}

Like many of the most established Mexican composers, Enríquez impacted subsequent generations of musicians while working as a guest lecturer and professor in music schools at home and around the world. In Mexico this included serving as the director of the National Conservatory of Music (1972–4), the National Center for Music Research (1977–85), and the Music Department of the National Institute of Fine Arts (1985–91).\textsuperscript{84} Highlights of Enríquez’s career included a Guggenheim fellowship in 1971 as well as his organization and direction of several contemporary music groups. These included the Nueva Música de México, the Mexican Society of Contemporary Music and the Latinamerican Society of New Music.

Enríquez composed several works featuring the bassoon, such as \textit{Pentamúsica} (1963) for woodwind quintet. Although considered “one of the lighter works in Enríquez’s catalog,” the piece is technically challenging and includes an entire movement, “Fagot obbligato,” which features a challenging bassoon solo. The bright, lively \textit{allegro} movements make the piece easily accessible to audiences, most notably the “Jazzeando” movement which channels jazz elements through rhythmic and harmonic structures. \textit{Tercia} (1990), commissioned by Trio Neos, contains some subtle references to the rhythmic pattern of the \textit{son}.

The full title of Enríquez’s work for bassoon and piano is \textit{de acuerdo, tres piezas para fagot y piano} (In agreement, Three Pieces for Bassoon and Piano, 1993). However,

\textsuperscript{83} Tello.
\textsuperscript{84} Saavedra, p 254.
the sense of individual pieces is distorted by the short duration of the work, approximately seven minutes total, and the long *fermata* bassoon multiphonics linking together the movements. Like *Tercia*, this piece does not feature any folk or traditional influence, and is written using very modern musical language. The first page of the score contains an explanation of symbols used throughout the piece indicating extended techniques. Most of the symbols used are commonly seen in newer works, including a variation of traditional notation for *ritardando* and *accelerando*. This symbol includes a group of notes under a single bar, with the number of slash marks across the stems increasing or decreasing to imply faster or slower divisions of the beat. The composer also includes some of his own conceptions, including three different types of *fermatas*: short, long and very long.

His score provides fingerings for the bassoon multiphonics, although the explanation sheet includes a reminder to the performer that fingerings can be altered as necessary to accommodate a particular musician or instrument. Additionally, Enríquez calls for flutter-tonguing several times within the score, indicated by words and three slash marks across the note stem. A section in the first movement requires a flutter-tongued *glissando* around a small group of notes within the bass clef staff; while the coordination of this maneuver takes some practice, the resulting effect is truly unique.

The first movement does not use a time signature or bar lines, and the bassoon is instructed to play “*Con fantasia, e con il piano.*” This piece requires a high level of communication between performers. Within the score Enríquez provides dotted lines between the bassoon and piano parts, demonstrating the placement of particular beats and
cues within the music. Enríquez composed the last two movements in 4/4 time, but uses enough *ritardando* and *accelerando* to make the rhythms feel very free. The “very long” *fermatas* only appear at the end of the first and second movements, creating the effect of an *attaca* while the bassoon holds a multiphonic. The second movement features the piano, although the bassoon enters halfway through the movement and plays a lyrical countermelody colored by multiphonics. Repetitive beats in the piano and multiphonics within the bassoon heighten the tension, leading into the busy, aggressive third movement. This composer’s heavy use of *staccato* notes and extreme dynamic contrasts in this movement create an exciting ending to the work.
Composer and jazz musician Eugenio Toussaint (1954-2011) began his professional career playing piano with jazz bands in Mexico before founding his own group, Sacbé, in 1976. After teaching himself piano and composition Toussaint spent several years in Los Angeles studying at the Dick Grove Music School, funded by a scholarship from the Mexican government. In 1986 Toussaint returned to Mexico and began composing full-time. His career was supported by commissions, grants, and performances given by both orchestral and chamber ensembles in the Western Hemisphere. Two recordings of his music, *Gaugin* (2000) and *Música de Cámara* (2003) received Latin Grammy nominations for best classical album.85

At the time of his unexpected death in February of 2011, Toussaint was in the midst of a prolific career. He wrote several chamber works that feature the bassoon, including *Three Children’s Tales* (2006) for woodwind quintet, commissioned by Quinteto de Alientos Sottovento, and *Trío* (2000) for flute, oboe and bassoon. *Five Paul Klee Miniatures* (1993) was commissioned by Trio Avante, a group consisting of Asako Arai on flute, Wendy Holdaway on bassoon and Ana Maria Tradatti on piano, and an arrangement of this piece for flute, clarinet and piano was recorded by Ensemble Tres and included on Toussaint’s disc, *Música de Cámara*. *OKTKT* (1997) for two oboes, two clarinets, two French horns and two bassoons was commissioned by Sinfonietta Ventus and premiered at Carnegie Hall on November 22, 1997. This piece features two

85 “Biography,” Eugenio Toussaint.
movements styled after traditional Latin dance forms, and according to Toussaint, “although they are not stated in the traditional way, the [“Tango”] movement’s melodic motifs do have some resemblance to traditional tango melodies,” while the “Chôro” movement reflects the folk music of Brazil’s favelas (slums) of the same name. This genre is performed by musicians called chôrinthos and features an upbeat tempo and syncopated binary rhythms.

The Mexico City Woodwind Quintet commissioned two pieces by Toussaint, entitled Momo (1998) and Mambo (2001). Prior to this second commission Toussaint completed an arrangement of four of Dámaso Pérez Prado’s most famous mambos for symphony orchestra: “Qui rico mambo” (What a delicious mambo), “El ruletero” (The taxi driver), “Mambo No. 5” and “Mambo No. 8.” The terms mambo, conga and bongo were originally names for musical instruments used in religious ceremonies by the Bantu people brought as slaves to the Caribbean. Our popular culture’s definition of the word began with the 1938 song “Mambo” by Cuban songwriters Orestes and Cachao López which maintained most of the characteristics of the danzón but popularized the Afro-Caribbean cinquillo rhythm. Perez Prado introduced the mambo to Mexico and the U.S. in the late 1940’s and 1950’s, creating “mambo mania” and setting the stage for legendary dancers such as “Killer Joe” Piro and Cuban Pete.

Toussaint followed his orchestration of Prado’s music with two arrangements of the same songs for woodwind octet (1999) and quintet (2001). The octet arrangement

87 Leymarie.
88 Goranson, p. 11.
89 Leymarie.
was commissioned by Sinfonietta Ventus and can be heard on their disc *Música para divertirse*. After completing this extensive study of Prado’s iconic pieces, Toussaint felt inspired to compose his own *mambo*, “avoiding any direct quotations of specific” songs and creating “a kind of new *mambo* based on my own personal language” and characterized by “certain rhythmic parameters” of the traditional style.

Toussaint’s *Mambo* begins with a staccato opening dialogue between the bassoon and piccolo, establishing a tropical, bouncy mood. The composer uses the bassoon in place of the traditional bass in a mambo orchestra. The instrument’s first phrase outlines the harmonic structure of the main theme and later serves as the basis for the ensuing melodic content. As subsequent sections unfold the composer continually adds musical layers, experimenting with various instrument combinations within the three roles available: melody, countermelody and accompaniment. Each instrument is well-represented, and the work is syncopated and rhythmic, typifying Toussaint’s compositional style.

Prior to the conclusion, the solo bassoon line is restated without the flute accompaniment. Toussaint also calls for the “scraping” of the clarinet’s keys as if it were a *guiro*, as well as vocal sounds from other members of the quintet. The piece “is firmly anchored in the spirit” of the popular *mambo* tradition “but at the same time it offers some subtle and savory references to other musical genres, as well as fully original statements.”

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91 Brennan, *Visiones*, p. 20.
92 Ibid.
Chapter 5: Additional Noteworthy Mexican Composers

Rodrigo Sigal

Composer Rodrigo Sigal (b. 1971) began his studies close to home, earning a Bachelor of Arts in composition from the Musical Studies and Research Center (CIEM) in Mexico City where he attended compositional seminars with Mario Lavista. He later traveled to Europe, earning a PhD in electroacoustic composition from City University in London. Sigal currently works as a composer and sound engineer in private studios in Mexico, London and Santiago, where he composes for dance, video, radio and television, and is also “in charge of the Mexican Center for Music and Sonic Arts (CMMAS).”

Sigal has composed *Mudra* (2004) for clarinet, bassoon, piano and electroacoustical sounds, and his doctoral composition project included *Twilight* (2001) for bassoon and electronic tape. A recording of this work is available on Holdaway’s solo compact disc as well as *Space within*, a collection of Sigal’s pieces for acoustic instrument and electronic tape. According to Holdaway, this was the first piece for bassoon and electronic media by a Mexican composer.

The composer’s thesis, *Compositional Strategies in Electroacoustic Music* (VDM Verlag Dr. Muller: Germany, 2009), provides valuable insight to his compositional

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94 Lyman, “Interview: Wendy Holdaway.”
process in electroacoustic music, and his description of the process creates connections between new techniques and traditional composition. Sigal refers to composition as musical discourse, and he defines this as the way in which musical elements move within the hierarchy of a piece. He compares the effectiveness of a musical phrase to a person’s ability to layer culturally relevant meanings and create links between ideas during a verbal discussion. In a piece involving electroacoustic instruments, Sigal explains that this relationship comes from both the interplay between these musical events as well as the cultural significance attached to some of the electronically produced sounds.

In *Twilight*, the composer demonstrates this effectively; for example, “the concept of tension in the piece refers to cumulative processes, in other words, tension building sound blocks whose structural function is to establish boundaries between musical segments.” During its construction Sigal considered the playability of the work and avoided the performance-related problems of complex synchronization moments, instead emphasizing the performer's freedom. He achieves this by alternating between "sections characterized by strict tempo, complex rhythmical patterns and multiple attacks" and sections where “synchronization can be achieved by listening to the recorded sound cues,” allowing the performer to fully concentrate on interpretation.

*Power Nap* (2004) for woodwind quintet and electronic tape belongs to a set of works in which Sigal experimented with compositions featuring “sound sources that contain a certain specific ‘cultural baggage,’ such as commercial rhythms.”

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95 Sigal, *Compositional Strategies*, p. 84.
96 Sigal, *Compositional Strategies*, p. 122.
describes a power nap as either “a pick-me-upper or an energy-sapper,” and the piece achieves this duality through the use of live instruments blended together with two types of pre-recorded sounds. The processed acoustic samples used to create the electronic tape include instrumental and vocal samples produced by members of the Mexico City Woodwind Quintet during the composition of the work and are reminiscent of samples of television or radio dialogue droning incoherently in the background during an afternoon nap. Sigal also includes sounds created electronically by synthesizers. For example, the frantic drum beats in certain sections are identical to those found in electronic dance music, representing Sigal’s theme of “cultural baggage” while infusing the piece with an anxious but energetic quality.

Short, clear melodic statements in the instrumental parts are broken down and warped in the dark, murky waters of slumber, as if “the instrumentalists are…unable to release all the flashes of information that their brains are processing while they find themselves in that limbo-like state between being awake and sleeping deeply.” The tape responds to the melodic statements of the live instruments by bending and manipulating the phrases, like impressions of reality being twisted and warped by the subconscious. Key clicks and multiphonics in the live instrument parts occasionally inhibit the distinction between real and taped sounds, while electronically generated tones infuse live chords with a sense of unreality. After approximately six minutes into the piece the listener can sense an impending conclusion as the instruments slowly work lower and lower in their respective ranges while a C to F motive, representative of an...
authentic cadence, is passed between the instruments. The piece ends suddenly with the sound of electronic bells, perhaps representing a ringing telephone or doorbell.

From a practical standpoint, Sigal has carefully notated the score to facilitate a performance. The top line of the score chronicles information regarding the electronic tape, including time markers for important events as well as very simple descriptive or vocal cues. Sigal establishes a vocabulary of symbols representing extended techniques not often encountered, but supplements these with written explanations, such as large vertical arrows accompanied by the instruction “breathing freely in and out.”

Bassoon multiphonic fingerings are provided in the score.

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100 Sigal, *Power Nap.*
Arturo Fuentes

Arturo Fuentes is a “prolific, recognized composer of acoustical, live-electronic, and electroacoustical music.”

Born in 1975 in Mexico City, he received his Bachelor of Music in Composition at the Centro de Investigación y Estudios de la Música (Musical Studies and Research Center, CIEM) in Mexico City before moving to Europe in 1997 to study guitar, theory, philosophy, and composition in Milan, London, and France. He received his Doctorate of Composition in 2008 while studying with Horacio Vaggione in Paris, with whom he began experimenting with composition using electronic media. Fuentes prefers mixed media projects, generally composing works with “literary, visual, and scenic elements,” and he currently produces musical theater projects that feature interaction between dance and electronic media.

He describes his most recent compositions as “sonic space in constant ferment,” generating what he terms “timbral rain, whereby harmonic figures dissolve into each other.”

Fuentes’s essays have appeared in several collections regarding electronic music composition, and a complete list of these writings plus articles and interviews are available on his website.

Although Fuentes generally composes for electronic media, he is equally skilled at writing for acoustic instruments, as demonstrated in his work for bassoon, viola and piano, Orientierung (2002). This work was commissioned by bassoonist Pascal Gallois and the Density 93 Association of France, a group founded in 2001 to actively

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102 Goranson, p. 39.
103 “Bio,” Arturo Fuentes.
104 Ibid.
commission new works by composers from around world. This particular piece was written for Gallois, Dimitri Vassilakis (piano) and Garth Knox (viola) and premiered May 30, 2002 at the Church of the Holy Family, Pré Saint-Gervais, France. The composer was kind enough to share a recording of this performance with me for the purpose of this project.

Orientierung was written for the extremely accomplished bassoonist Gallois and, as a result, this piece of music is incredibly challenging. In addition to common extended techniques found in bassoon music such as multiphonics and flutter-tonguing, Fuentes uses a type of notation he terms acciaccatura, although his use of this symbol does not follow the Grove Dictionary definition of this technique.

![Figure 4: Acciaccatura](image)

The instruction sheet directs the performer to “play as fast as possible” and “not measured, play the sequence of notes until the next real note.” Unfortunately, Fuentes uses this symbol several different ways in Orientierung, causing some ambiguity in his work. The symbol always occurs over multiple repetitions of a single pitch, as seen in the example, suggesting the use of flutter-tongue. This is further supported by an

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105 Fuentes.
instance in which Fuentes marks the individual notes staccato without the slur notation. However, Fuentes also uses the traditional notation for flutter-tonguing in this piece, and during the final three bars of the work the composer alternates his use of these two symbols. Perhaps, then, Fuentes intends the acciaccatura to be played as a very fast double tongue.

Fuentes employs other techniques to expand the timbre of the bassoon, including frequent use of portamento and glissando. This work also demonstrates the use of color change trills, a group of notes with the symbols (-) and (+) printed above the first two notes of the group and followed by the abbreviation sim (“similar”). Fuentes provides fingerings for these changes in the score. Occasionally, this color trill starts on the altered note and Fuentes indicates a return to the traditional fingering with the abbreviation ord. (“ordinary”).

Intervals within the bassoon line are so wide that the composer must use a double stave, like those traditionally seen in piano notation, to avoid the excessive use of clef changes and ledger lines. This results in a top tenor clef line and bottom bass clef line. Fuentes also utilizes constant meter and tempo changes, as well as a plethora of complex rhythms, many using five or six divisions of the beat. While these technical demands may frighten away many bassoonists, the overall complexity makes this intriguing work an exciting challenge for those interested in the newest and most innovative pieces from Mexico.
A native of Tijuana, Enrique González-Medina (b. 1954) studied composition at the Universidad Nacional de México in Mexico City and received his secondary education from The Mannes School of Music in New York City and California State University at Los Angeles. González-Medina now resides in California and teaches composition and piano at the Pasadena Conservatory of Music, a position he has held since 1997.

*Siete canciones tijuanenses* (Seven Tijuanen Songs) Op. 27 for bass voice, bassoon, and piano is the second book in the composer’s series *El cancionero bajacaliforniano* (The Baja California Songbook) and was completed in October of 2004. Each songbook is a collection of cycles featuring settings of “Spanish-language poems by highly acclaimed twentieth and twenty-first century poets from Tijuana.”

Although Op. 27 is based on humorous poems and utilizes dance and folk songs, the other cycles in the series feature introspective and serious poems which are reflected in the accompaniment. Other books in the *El cancionero bajacaliforniano* series include

*Rosiniana* Op. 21 (2003) for soprano and tenor vocal duet and guitar duo,


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106 Goranson, p. 41.
The movements included in Op. 27 are as follows:

I. El amor tiene prisa (Love is in a hurry), Allegro \( j = 120 \) (Cumbia), poem by Alfonso García Cortes
II. De preferencia (By preference), Allegro \( j = 120 \), poem by Rosina Conde
III. Tango, Adagio \( j = 72 \), poem by Roberto Castillo Udiarte
IV. Gonzalo, Lento \( j = 48 \) (Habanera), poem by Roberto Castillo Udiarte
V. Fino cliente (Fine customer), Allegretto \( j = 112 \), poem by Alfonso García Cortez
VI. Qué fue de la ciudad (What left the city), Adagio \( j = 66 \), poem by Alfonso García Cortez
VII. Soneto al menudo (A sonnet for menudo), Allegretto \( j = 102 \), poem by Francisco Bernal López

Through email, González-Medina explained that he chose this instrumentation based on an admiration for the bassoon and a desire to avoid the typical piano/vocal setting. The poems in this cycle are generally light-hearted, and he felt the familiar Mexican dance rhythms of the *cumbia*, *rumba* and *habanera* fit well with the humorous subject matter. The one exception is “Qué fue la ciudad,” in which his style reflects the poem’s quiet and reflective tone.

Each movement represents a different dance style that has become synonymous with traditional *mestizo* folk music. The piano generally provides the rhythmic and harmonic backdrop for each song, while the bassoon offers melodic countermelodies and reinforces the rhythmic background. Nearly every movement begins with a bassoon solo introducing the style and character of each dance, and “Qué fue la ciudad” features a duet between the bassoon and voice. These “tuneful and characteristically rhythmic” songs
provide the bassoonist “a rare opportunity to accompany voice in an intimate chamber setting without being a continuo instrument.”  

Two live recordings on González-Medina’s website provide examples of the necessary bounce and style of these rhythms on the bassoon. The first recital features bass vocalist Arturo López Castillo, bassoonist Manuel Hernandez Fierro and pianist Yolanda Martínez performing July 2005, at the National Center for the Arts in Mexico City. The second recording occurred February 2008, at the University of Michigan, featuring musicians Stephen West (bass), Jeffrey Lyman (bassoon) and Daniel Pesca (piano) who also collaborated on a studio recording available on Lyman’s solo recording, *El bajón en México.*

Since its inception, González-Medina has continued to revise and amend this work. The movements “Gonzalo” and “Fino Cliente” were added to the cycle in August of 2007, although neither has been recorded in the original instrumentation. A revised edition, Op. 27a, is available for baritone rather than bass voice. *Pequeña suite latina* Op. 33 is González-Medina’s own arrangement of five movements from Op. 27 for oboe, bassoon and piano. It includes the movements “Rumba” (“De Preferencia” in the original), “Habanera” (“Gonzalo”), “Tango,” “Meditación” (“Qué fue de la Ciudad”), and “Cumbia” (“El amor tiene prisa”).

Regarding instrumentation, the composer acknowledges an admiration for the Poulenc trio. The piece is nearly identical to Op. 27, although the composer occasionally reassigns the melodic line to the bassoon. This is particularly evident in the second

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107 Goranson, p. 42.
108 “Art Songs.”
movement, as the bassoon and oboe share responsibility of the intricate and rhythmically challenging countermelody. González-Medina’s website includes an excellent studio recording of this piece performed by oboist Keve Wilson, bassoonist Sarah Schoenbeck and pianist Bobbie Meech.\textsuperscript{109} This piece, like Op. 27, “should be instantly accessible to almost any audience, while still providing an advanced bassoonist ample melodic and rhythmic material to enjoy giving multiple performances.”\textsuperscript{110}
A native of Mexico City, Gabriela Ortíz (b. 1964) is a rising star within the Mexican classical community. Her parents were musicians in Los Folkloristas, a group active in preserving and recording Mexican traditional and folk music in the 1960s and 70s. Ortíz began studying composition with Mario Lavista at the National Conservatory of Music and Federico Ibarra at the National University of Mexico, and she received two scholarships, the British Council Fellowship and the University of Mexico Scholarship, to complete her studies in electroacoustic music composition at The City University in London with Simon Emmerson.

Now teaching music at UNAM, Ortíz is also a very active composer, having recently written several operas. In addition to commissions from Trio Neos and the Mexico City Woodwind Quintet, Ortíz has written works for the Los Angeles Philharmonic Orchestra under Esa-Pekka Salonen, the Kronos Quartet and The Cuarteto Latinoamericano. Her work has been funded by grants from the Guggenheim, Ford and Rockefeller Foundations, and she has won several first prize awards in major composition competitions around the world. While writing her opera Only the Truth, Ortíz received a Fulbright grant to do a workshop production of the work at Indiana University’s Latin American Music Center and was subsequently invited to teach there for one semester.

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111 "Bio," Gabriela Ortiz.
112 Moore.
Ortíz believes her style is characterized by rhythm and strength; a recent interview by “Opera Today” questions if the rhythmic nature of her music is something that expresses her, or her identity as a Mexican. Ortíz explains, “When I compose…it probably has a Mexican identity, because it’s me, I live in Mexico, and I like my country. But I am not trying to write Mexican music – it comes out in a very natural way.”

According to the composer’s website she has written several chamber works with bassoon including an early work, *Apariciones* (1990), for woodwind quintet plus string quintet (two violins, viola, cello and double bass). Two other pieces, *100 Watts* (1998) and *Puzzle-Tocas* (2000), were commissioned by Wendy Holdaway’s chamber ensembles. Trio Neos premiered *100 Watts* at New York’s Carnegie Recital Hall, and Ortíz feels this piece utilizes a personal musical language that perceives “rhythm, not as a calculation of durations in time, but as a series of pulses or dance movements.”

*Puzzle-Tocas* was commissioned by the Mexico City Woodwind Quintet through a grant from the Mexico-USA Fund for Culture, and the group premiered the work at Cincinnati College on October 23, 2000. The title references her method of composition, which utilizes fragments and themes from her previous works in an imaginary and introspective “puzzle.” The piece is a coherent musical discussion created through the mixing, overlapping and constant transformation of fragments from her previous works. The resulting musical discourse relies on elements of contrast, particularly the use of extreme dynamics, to create an angular shape and provide structural development, while

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113 Moore.
the “constantly-interspersed and surprising repetition works as a unifying guide for the listener.”  

Ortíz maintains each section’s original style and character, and the changes between sections occur suddenly, as if the listener is being fast-forwarded through her compositional tonal palette. Hyperactive interplay of melodic fragments alternates with murky *legato* sections; at one point, a sultry summer afternoon on the beach explodes into a fiery dance led by the piccolo. The bassoon has a number of technically challenging runs in this work, but several whimsical solos make the effort worthwhile. The sauntering conclusion is characterized by uneven Latin rhythms and jazz tonalities before ending suddenly.

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115 Brennan, *Visiones* p.22.
Chapter 6: Conclusion

The identifying characteristics of current Mexican music arose from the synthesis of European and indigenous cultures after the region’s colonization by the Spanish during the sixteenth century. The Spaniards’ dependence on the fashions of Paris led to the formation of orchestras and music schools, eventually leading to a tradition of Western classical composition within the country. Simultaneously, the missionaries’ training of native Mexicans in the European styles eventually led to the creation of mestizo folk music. The upsurge of nationalism after the Revolution brought renewed attention to the indigenous cultures and mestizo folk traditions, and contemporary musicians living in this country remain conscious of their unique national style. Modern compositions reflect this cultural heritage while also contributing to the world-wide expansion of possibilities within art music.

Ideally, as more classical musicians become increasingly aware of the color and diversity of music available from this country, more scholarly research will be done on the subject. Currently, an investigation into the music by Mexican composers is laden with difficulties and dead-ends. Outdated biographical outlines of composers cite countless solo and chamber works for the bassoon, but an intense search produces neither score nor recording. This is further compounded by mismanaged technology, as the websites of established international publishers contain mistakes within the online
catalog; for example, at the time of my research, using the “Mexican Music” or “Latin Americana” filters on the Peer Music website actually excluded pieces by these composers in the search results.

Although some pieces have been published in small quantities, they are often hard to find, out of print or exclusively available through interlibrary loan. Some living composers address this deficiency by maintaining an active online presence, and scores and recordings are available by contacting them directly. Unfortunately, the lack of published scholarly literature and scores renders the music of other composers virtually unobtainable for many musicians, particularly works by those individuals who are deceased or do not maintain an internet presence either by choice or a lack of resources. This state of affairs caused several problems during this project and subsequently affected the trajectory of this research.

For example, scores of Eugenio Toussaint’s music proved unobtainable, and the previous discussion of his style relies on subjective impressions gained from recordings as well as commentary provided in booklets included with compact discs. One composer responded to an initial message sent through a social networking website, but a lack of digitized scores prevented her from sending the information immediately. Although several follow-up messages were attempted, the composer never responded or sent the requested information. Another living composer wrote an interesting piece for bassoon and piano, but refuses to maintain a website or an email address. The poor postal service between the United States and Mexico also contributed to these difficulties; in fact, the
delivery of resources from one composer was so delayed that it required the use of another of his pieces.

This research relied on scores and recordings, undocumented online information and personal and online interactions to supplement material available in published musicological texts and studies. To a certain extent, this project utilized information derived from online resources which may not be peer-reviewed and can become obsolete if not routinely updated. A trip to Mexico to obtain personal contact with these resources, particularly those composers not found online, would greatly enhance this type of project. Ideally this trip would include communication with individuals and foundations not previously contacted, such as SACM, and enable further interaction with individuals who graciously contributed time and information to this paper. The reliability of this first-hand information, coupled with increased access to scores and additional printed resources, would improve the quality of research regarding the art music of Mexico and eradicate current problems associated with a lack of published documents.

The relative abundance of government funds available to support the creation of contemporary art and the industrious work of aforementioned bassoonists and composers will continue to result in a wealth of new chamber and solo music from Mexico. As Mexican classical music continues to develop and flourish, there will be an even greater need for documentation and cataloguing which will facilitate the dissemination of these works and ensure their longevity. Ideally, independent publishers such as Trevco, a distributor of double reed music in the United States, will become more aware of Mexican compositions and circulate them amongst the general public. However,
composers should strengthen their online presence and ensure their websites contain current details and working contact information to keep up with industry standards. The convenience of online editing facilitates updating biographical information, while electronic dissemination of scores and other materials is inexpensive and eliminates dependence on sluggish publishers. Hopefully this paper will encourage Mexican composers to embrace this technology and lead bassoonists everywhere to discover an enhanced appreciation of stylistic diversity.
Works Cited


Appendix A: List of Selected Works by Mexican Composers

The research for this paper opened my eyes to the quantity of music for bassoon available by Mexican composers, and the following list contains a selection of the solo and chamber works I discovered. Works are organized alphabetically by composer, and chamber pieces are for ten players or less. I chose to feature only original works for, or including the bassoon, rather than include arrangements. The one exception is Pequeña suite latina by Enriquez Gonzalez-Medina, which is an arrangement of Op. 22a; the composer assigned this work a new title and an individual opus number.

I found recordings to be some of the most useful resources during this project and subsequently chose to include a selected discography, included as Appendix B. The list of works includes a coded reference to this second appendix, and the numbers in the far right column coincide with the numbers assigned to each entry in the discography. Occasionally, composers offer digital files of recordings online; when this occurred, I cited complete recordings rather than excerpts. When a recording was unavailable either published or online, I marked it “Not available” (N.A). I found several living composers willing to share live recordings of their works when contacted directly, but did not include these in the discography. Publisher and composer contact information for many of these pieces can be found on Dr. Lyman’s website (www.music.umich.edu/

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Instrumentation</th>
<th>Recording</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agudelo, Graciela (b. 1945)</td>
<td>Navegantes del Crepúsculo (1992)</td>
<td>Clarinet, bassoon, piano</td>
<td>26</td>
</tr>
<tr>
<td>Álvarez, Javier (b. 1956)</td>
<td>De tus manos brotan pájaros (2010)</td>
<td>Bassoon and electronic tape</td>
<td>10</td>
</tr>
<tr>
<td>Carrillo, Gustavo (b. 1933)</td>
<td>Música para siete (1969)</td>
<td>Flute, oboe, clarinet, bassoon, French horn, trumpet, trombone</td>
<td>5</td>
</tr>
<tr>
<td>Chávez, Carlos (1899-1978)</td>
<td>Energía (1925)</td>
<td>Piccolo, flute, bassoon, horn, trumpet, bass trombone, viola, cello, double bass</td>
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</tr>
<tr>
<td>Chávez, Carlos</td>
<td>Soli No. 1 (1933)</td>
<td>Oboe, clarinet, bassoon, trumpet</td>
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<tr>
<td>Chávez, Carlos</td>
<td>Soli No. 2 (1961)</td>
<td>Flute, oboe, clarinet, bassoon, French horn</td>
<td>2, 15, 27</td>
</tr>
<tr>
<td>Chávez, Carlos</td>
<td>La hija de Cólquide, a ballet for Martha Graham (1943)</td>
<td>Flute, oboe, clarinet, bassoon, 2 violins, viola, cello</td>
<td>3</td>
</tr>
<tr>
<td>Chávez, Carlos</td>
<td>Tres Exágonos (1923)</td>
<td>Soprano or tenor voice, flute/piccolo, oboe/English horn, bassoon, viola</td>
<td>1</td>
</tr>
<tr>
<td>Chávez, Carlos</td>
<td>Otros Tres Exágonos (1924)</td>
<td>Soprano or tenor voice, flute, oboe, bassoon, viola, piano</td>
<td>1</td>
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<tr>
<td>Contreras, Salvador (1910-1982)</td>
<td>Dos Piezas Dodecafónicas</td>
<td>Flute, oboe, clarinet, bassoon, French horn</td>
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<tr>
<td>Córdoba, Jorge (b. 1953)</td>
<td>A Laura y Ellos (1980)</td>
<td>Oboe, clarinet, bassoon</td>
<td>N.A.</td>
</tr>
<tr>
<td>Coral, Leonardo (b. 1962)</td>
<td>Apariciones</td>
<td>Oboe, bassoon, piano</td>
<td>N.A.</td>
</tr>
<tr>
<td>Dájer, Jorge (b. 1926)</td>
<td>Dodecáfonus : huapanguino en scherzo</td>
<td>Flute, oboe, clarinet, bassoon, French horn</td>
<td>5</td>
</tr>
<tr>
<td>Composer</td>
<td>Work Title</td>
<td>Instruments</td>
<td>Year(s)</td>
</tr>
<tr>
<td>---------------------------</td>
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</tr>
<tr>
<td>Derbez, Georgina (b. 1968)</td>
<td>Del viento, del mar (2003)</td>
<td>Flute, oboe, clarinet, bassoon, French horn</td>
<td>16</td>
</tr>
<tr>
<td>Derbez, Georgina</td>
<td>Nocturno (1996)</td>
<td>Clarinet, bassoon, piano</td>
<td>25</td>
</tr>
<tr>
<td>Diazmuñoz, Eduardo</td>
<td>Estudio Festivo (1972/1993)</td>
<td>Bassoon, piano</td>
<td>N.A.</td>
</tr>
<tr>
<td>Elías, Manuel de (b. 1939)</td>
<td>Juego a dos</td>
<td>Flute, bassoon</td>
<td>N.A.</td>
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<tr>
<td>Elías, Manuel de</td>
<td>Interpolaciones (1983)</td>
<td>Flute, clarinet, bassoon, French horn, trumpet, trombone</td>
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<td>Elías, Manuel de</td>
<td>Wendyana (1992)</td>
<td>Bassoon, piano</td>
<td>N.A.</td>
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<tr>
<td>Enríquez, Manuel</td>
<td>Pentamúsica (1963)</td>
<td>Flute, oboe, clarinet, bassoon, French horn</td>
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<td>Enríquez, Manuel</td>
<td>Tercia (1990)</td>
<td>Clarinet, bassoon, piano</td>
<td>24</td>
</tr>
<tr>
<td>Gutiérrez Heras, Joaquín (b. 1927)</td>
<td>Trío (1987)</td>
<td>Oboe, clarinet, bassoon</td>
<td>9</td>
</tr>
<tr>
<td>Composer</td>
<td>Title</td>
<td>Instruments</td>
<td>Year(s)</td>
</tr>
<tr>
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</tr>
<tr>
<td>Lara, Ana (b. 1959)</td>
<td>Aulóis (1994)</td>
<td>Flute, oboe, clarinet, bassoon, French horn</td>
<td>15</td>
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<tr>
<td>Lara, Ana</td>
<td>Serenata (2005)</td>
<td>Flute, oboe, clarinet, bassoon, French horn, 2 violins, viola, cello, double bass</td>
<td>N.A.</td>
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<tr>
<td>Lavista, Mario (b. 1943)</td>
<td>Antifonia</td>
<td>Flute, 2 bassoons, 2 percussionists</td>
<td>N.A.</td>
</tr>
<tr>
<td>Lavista, Mario</td>
<td>Cadenzas to Mozart’s Bassoon Concerto (1990)</td>
<td>Bassoon solo</td>
<td>N.A.</td>
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<tr>
<td>Lavista, Mario</td>
<td>Cinco Danzas Breves (1994)</td>
<td>Flute, oboe, clarinet, bassoon, French horn</td>
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<td>Lavista, Mario</td>
<td>Las Músicas Dormidas (1990)</td>
<td>Clarinet, bassoon, piano</td>
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<tr>
<td>Lavista, Mario</td>
<td>Octeto (1997)</td>
<td>2 oboes, 2 clarinets, 2 bassoons, 2 French horns</td>
<td>22</td>
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<tr>
<td>Lavista, Mario</td>
<td>Plegerias (2009)</td>
<td>Bassoon and electronic tape</td>
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<tr>
<td>Lavista, Mario</td>
<td>Responsorio in memoriam RodolfoHalffter (1991/1994)</td>
<td>Bassoon, 2 percussionists (2 bass drums, tubular bells)</td>
<td>12, 13</td>
</tr>
<tr>
<td>Medina, Roberto (b. 1923)</td>
<td>Diean II (1990)</td>
<td>Clarinet, bassoon, piano</td>
<td>26</td>
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<tr>
<td>Montes de Oca, Ramón (1953-2006)</td>
<td>Laberinto de Espejos (1990)</td>
<td>Bassoon solo</td>
<td>10, 13, 26</td>
</tr>
<tr>
<td>Montes de Oca, Ramón</td>
<td>Rumor de Follaje</td>
<td>Clarinet, bassoon, piano</td>
<td>N.A.</td>
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<tr>
<td>Nuñez, Francisco (b. 1945)</td>
<td>Pirekuas</td>
<td>Clarinet, bassoon, piano</td>
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</tr>
<tr>
<td>Name</td>
<td>Work Title</td>
<td>Instruments</td>
<td>Composers</td>
</tr>
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<td>-----------------------------------------------------------------------------</td>
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<tr>
<td>Ortiz, Gabriela</td>
<td>100 watts (1998)</td>
<td>Clarinet, bassoon, piano</td>
<td>Ortiz, Gabriela</td>
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<tr>
<td>Ortiz, Gabriela</td>
<td>Apariciones (1990)</td>
<td>Flute, oboe, clarinet, bassoon, French horn, 2 violins, viola, cello, double bass</td>
<td>Ortiz, Gabriela</td>
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<tr>
<td>Ortiz, Sergio</td>
<td>Trio</td>
<td>Oboe, clarinet, bassoon</td>
<td>Ortiz, Sergio</td>
</tr>
<tr>
<td>Rasgado, Victor</td>
<td>Quimera (1994)</td>
<td>Clarinet, bassoon, piano</td>
<td>Rasgado, Victor</td>
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<tr>
<td>Rasgado, Victor</td>
<td>Ventus</td>
<td>2 oboes, 2 clarinets, 2 bassoons, 2 French horns</td>
<td>Rasgado, Victor</td>
</tr>
<tr>
<td>Revueltas, Silvestre</td>
<td>Ocho por Radio (pub. 1951)</td>
<td>Clarinet, bassoon, trumpet, 2 violins, cello, double bass, percussion</td>
<td>Revueltas, Silvestre</td>
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<tr>
<td>Rodriguez, Marcela</td>
<td>Suite para clarinete en Sib, fagot, cello y piano (1992)</td>
<td>Clarinet, bassoon, cello, piano</td>
<td>Rodriguez, Marcela</td>
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<tr>
<td>Sigal, Rodrigo</td>
<td>Power Nap (2003)</td>
<td>flute, oboe, clarinet, bassoon, French horn, and electronic tape</td>
<td>Sigal, Rodrigo</td>
</tr>
<tr>
<td>Sigal, Rodrigo</td>
<td>Twilight (2001)</td>
<td>Bassoon, electronic tape</td>
<td>Sigal, Rodrigo</td>
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<tr>
<td>Torres Maldonado, Javier</td>
<td>Ecos (2002)</td>
<td>2 clarinets, 2 oboes, 2 bassoons, 2 French horns</td>
<td>Torres Maldonado, Javier</td>
</tr>
<tr>
<td>Composer</td>
<td>Work Title</td>
<td>Instruments</td>
<td>Additional Info</td>
</tr>
<tr>
<td>----------------------------------</td>
<td>-------------------------------------</td>
<td>------------------------------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Torres Maldonado, Javier</td>
<td>Figuralmusik II (1996)</td>
<td>Flute, oboe, clarinet, bassoon, percussion, piano, violin, viola, cello, double bass</td>
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</tr>
<tr>
<td>Torres Maldonado, Javier</td>
<td>Quinteto (1994)</td>
<td>Flute, oboe, clarinet, bassoon, French horn</td>
<td>23</td>
</tr>
<tr>
<td>Torres Maldonado, Javier</td>
<td>Ximohua (1997)</td>
<td>Tenor voice, flute, oboe, clarinet, bassoon, French horn</td>
<td>N.A.</td>
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<tr>
<td>Toussaint, Eugenio</td>
<td>Mambo (2001)</td>
<td>Flute, oboe, clarinet, bassoon, French horn</td>
<td>17</td>
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<tr>
<td>Toussaint, Eugenio</td>
<td>Momo (1998)</td>
<td>Flute, oboe, clarinet, bassoon, French horn</td>
<td>14</td>
</tr>
<tr>
<td>Toussaint, Eugenio</td>
<td>OKTKT (1997)</td>
<td>2 oboes, 2 clarinets, 2 bassoons, 2 French horns</td>
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<tr>
<td>Toussaint, Eugenio</td>
<td>Three Children’s Tales (2006)</td>
<td>Flute, oboe, clarinet, bassoon, French horn</td>
<td>N.A.</td>
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<tr>
<td>Toussaint, Eugenio</td>
<td>Trío (2000)</td>
<td>Flute, oboe, bassoon</td>
<td>13</td>
</tr>
<tr>
<td>Trigos, Juan (b. 1965)</td>
<td>Ricercare III</td>
<td>Flute, oboe, clarinet, bassoon, French horn</td>
<td>N.A.</td>
</tr>
<tr>
<td>Zyman, Samuel</td>
<td>Fantasia sobre un tema original de Erik Zyman (1997)</td>
<td>2 oboes, 2 clarinets, 2 bassoons, 2 French horns</td>
<td>22</td>
</tr>
<tr>
<td>Zyman, Samuel</td>
<td>Quintet (1997)</td>
<td>Flute, oboe, clarinet, bassoon, French horn</td>
<td>N.A.</td>
</tr>
</tbody>
</table>
Appendix B: Selected Discography


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