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# Hilda PAREDES

(b. 1957)



Photo: Tony Hutchings

Firmly established as one of the leading Mexican composers of her generation, Hilda Paredes has been based in London for almost 40 years. Musicians, singers and conductors frequently praise the perfect balance she achieves between brilliant compositional technique and a keen sensibility for the particular instruments and individuals for whom she writes.

While there is a testimony of constant collaboration with Mexican poets and artists in her works, she also draws inspiration from music and cultures from around the world. Her music has been acclaimed by the critics for the refinement of her craft, marked by the intensity of the relationship between time, dramatic force

and poetic approach.

The versatility of her work is manifest in a catalogue that includes a wide range of electroacoustic works created at IRCAM, at SWR Experimentalstudio and at CIRM, where the electronics of her widely celebrated opera *Harriet, Scenes in the life of Harriet Tubman*, were created. After the premiere at the Muziekgebouw Amsterdam, the Dutch critic, Joep Stapel, placed *Harriet* as the number one Best Classical Music of 2018. In 2019, Hilda was awarded a prestigious Ivors Composer Award for this work.

In addition to this award, Paredes has been honoured with a number of international accolades, including Music Theatre Now, the PRS for Music Foundation, J.S. Guggenheim Fellowship, Rockefeller, Fund for Culture Mexico/USA, and the Fellowship from Sistema Nacional de Creadores (FONCA) in Mexico.

Hilda Paredes' music has been commissioned and performed by many prestigious ensembles, orchestras and soloists including Trio Arbós, Arditti Quartet, Aventure, Collegium Novum Zurich, Contrechamps, Court Circuit, Ensemble Intercontemporain, L'Instant donné, Hilliard Ensemble, Ensemble Modern, Ensemble Recherche, Ensemble Signal, Grup Instrumental de Valencia, ICE, London Sinfonietta, Lontano, The New Juilliard Ensemble, Neue Vocalsolisten, Plural Ensemble, Taller Sonoro, Psappha, Ensemble Phoenix Basle, MDi Ensemble, Orchestra di l'Arena de Verona, RTE, OFUNAM, Filarmónica de la Ciudad de México, amongst many others.

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Her works have been presented by such prominent international festivals and venues as the Wigmore Hall, *Huddersfield Contemporary Music* and *Edinburgh Festivals* in the UK; *Eclat* and *Ultraschall* in Germany; *Festival D'Automne a Paris*, *Musica* and *Octobre en Normandie* in France; *Wien Modern* and *Klangspuren* in Austria; *Akiyoshidai* and *Takefu Music Festivals* in Japan; *Archipel* in Switzerland; *De Ijsbreker Chamber Music Festival* in Amsterdam; *Warsaw Autumn* in Poland; *Ultima* in Oslo; *Melbourne International Music Festival* in Australia; *June in Buffalo*, the *Composer Portraits Series* at Miller Theatre NY, and *Festival of Arts and Ideas* in the USA, *Ars Musica* in Bruxelles; *Festival de Alicante*, *Festival de Música Religiosa de Cuenca* and *ENSEMS Festival* in Spain; and *Festival Internacional Cervantino* in Mexico.

Paredes continues to be involved in the musical life of her native Mexico as a composer and teacher and was also radio producer of new music.

Much in demand as composition tutor and lecturer, Hilda is a regular guest lecturer at the University of Buffalo and at other distinguished Universities in the US. She was the Darius Milhoad Professor at Mills College and at the Escola Superior de Música de Catalunya in Barcelona as well as at Manchester University and at Centre Acanthes in France.

After studying composition at the Conservatoire in Mexico City with Mario Lavista, she was an active participant in master classes at Dartington Summer School, studying with Peter Maxwell Davies, Harrison Birtwistle and Richard Rodney Bennett. She was also a student at Franco Donatoni's Masterclasses at the Academia Chighiana. Paredes graduated from the Guildhall School of Music and subsequently obtained her Master of Arts at City University in London, and later completed her PhD at Manchester University under Prof. John Casken.

Paredes' works have featured on the AEON, Mode Records NY, Bridge and IBS labels, amongst others.

## PRESS QUOTES

*"Whilst living in London and rooted in contemporary European music, echoes of pre-colonial Central American cultures surfaces in her music, as well as a very definite essential strength, channelled towards a refined and sensitive music always poetically framed".*  
Mundo clásico 2016

*"What the music of the Maya's sounded like, nobody knows anymore. But the Mexican composer Hilda Paredes searches for answers in each recorded thought, in each numerological symbolism, and thus in the roots of her own culture"*  
Wiesbadener Kurier, Germany (2001)

*"Its rhythmic vitality seduced an audience that was previously sceptical to any proposal by this Latin woman... the reaction was shocking, but with a telluric presence, like our volcanoes."*  
Lázaro Azar, Reforma, Mexico/Canada (2001)

*"...nothing to match the refinement of seamless, Mayan influenced "concerto for ensemble" Ah Paaxo'ob by the Mexican Hilda Paredes"*  
Sunday Times, London (2002)

*"Watching the world premier of Hilda Paredes' chamber opera Phantom Palace, I had the sort of out-of-body experience where you say to yourself "This can't be happening in New Haven". I simply couldn't come to terms with the realization that I was seeing topflight European modern opera, performed by a major international company premiering a ceaselessly provocative, unexpectedly comic and altogether amazing work...just a few blocks from my home. This is the kind of thing you feel you can only travel huge distances to see. But there it is: New Haven should be talking about Phantom Palace – in a number of languages – for years to come".*  
New Haven Advocate, USA (2003)

*"Social activism finds voice in opera. Ghosts visited the stage of Yale University Theatre this month, native ghosts from distant past of an unnamed Latin American country ruled by a brutal*

dictator [...] In setting the story, Paredes evidently sought to draw on the musical qualities of the languages used to tell it, sometimes employing electronic means to manipulate her sound material (the spirit voices are made to come from different parts of the theatre), and sometimes using leitmotif textures (rather than themes) to evoke dramatic situations.

As her tale is one of pain, she has produce music of pain, full of angularity, pointillism and dissonances, often pervaded by an aura of tension and mystery."

Toronto Star, Canada/USA (2003)

"I cannot resist praising the Homenaje a Remedios Varo by Hilda Paredes as outstanding, not to mention it's acute and clear formal construction, with nothing less than a sweeping and impressive finale."

Mundo Clásico, Spain (2004)

"Amongst the jewels of the programme was the emotive and well crafted Homenaje a Remedios Varo, written in 1995 by the ascending Mexican composer Hilda Paredes."

El Mundo, Spain (2004)

"The pieces on this disc were written over a three-year period, from the 1998 string quartet Uy U Tan through the settings of Mayan spells and incantations in Can Silim Tun (1999), to the piano quintet COTiDALES and the ambitious ensemble piece Ah Paaxo'ob from 2001. All show that Paredes is a composer with a fresh aural imagination, while her Carter-like use of instrumentalists as dramatic protagonists gives her music an extra dimension. Superbly played, it's music worth investigating."

The Guardian (2005) (Mode CD 149)

"Paredes, born in Mexico but long resident in London, should be better known. All four works are finely written and full of life. The title of her string quartet, Uy U T'an — in ancient Mayan — means Listen How They Talk, and Paredes takes the idea of "discourse" literally. The idea dates back to Haydn's quartets, but she gives it an Arditti-ish twist, and the work has a superb dramatic sweep. The Ardittis are joined by the pianist Ian Pace for COTiDALES and by Neue Vokalsolisten Stuttgart for the magic-spell evocation of Can Silim Tun. Ah Paaxo'ob (Those

Who Play the Music) is a colourfully detailed ensemble piece."

The Sunday Times (2005)

"Her piece, Uy u'tan, which means, "listen to their language" is the most striking on this disc. Each of the four strings has a different personality and they work together in strange ways, in odd combinations, coming together when you least expect it. This fine work makes me want to check out the other discs by Ms. Paredes"

(2006) (Mode CD 165)

"From the composer Hilda Paredes, ONIX performed Corazón de ónix, conducted by José Luis Castillo. This is a complex and ambitious piece, well written and with atmospheric and colouristic qualities. It also has solid treatment of different sound production of the instruments. These timbric qualities are enhanced by Paredes with the use of the bass and alto flute as well as bass clarinet. Corazón de ónix is marked by an interesting expressivity and by very attractive harmonic instability, which is enhanced by the use of micro-intervals and glissandi. All these elements merge in numerous moments of an evocative poetic sonority that is at the same time intense and concentrated".

Juan Arturo Brennan, La Jornada, Mexico (2006)

"Paredes has often been included as part of a new generation of Mexican composers eschewing any division between northern and southern hemispheric musical cultures, focusing on the often tension-filled relations between them. And while it would not be inaccurate to compare Paredes' chamber works to those of Ligeti, Xenakis, or Tristan Murail, it is her attention to the relationship between communication and miscommunication, conversation and noise, that sets her work apart. In thinking about Paredes' chamber works, we can borrow a phrase from the philosopher Michel Serres, "the miracle of harmony."

Eugene Thacker, School of Literature,  
Communication & Culture, Georgia Institute of  
Technology

*"Besides his usual conducting duties, Burns showed to be a meltingly smooth trumpeter and flugelhorn player in Hilda Paredes Ooxp eel ik'il t'aan, a 2007 work for percussion and electronics where Mayan poetry is read by author Briceida Cuevas (heard via a recording) to invoke ancient mysticism. This fusion of indigenous and modern American modes of expression bridged the millennia both convincingly and imaginatively."*

Bryant Manning, *Chicago Sun-Times* (2010)

*"Such emotional depth could be found in the comparatively spare, even sepulchral textures of Hilda Paredes' Canciones Lunáticas. These were three 'lunatic' songs set around a contemplation of the moon's solitary witness for a dark night, moving through a wild second song of lunacy, before emerging in celebration of the moon dancing 'by herself in the meadow' (this last set to a spectrally buoyant version of the Mexican ternary-binary dance, the huapango). The musical language of the setting was narratively alert, sometimes pictorial, sometimes obtuse, but always sensitive, agitated, and energised."*

[musicalcriticism.com](http://musicalcriticism.com) (2011)

*"Ms. Paredes, born in Tehuacán in 1957 and based in London since 1979, is admired for compositions that mix modernist rigor and extended techniques with a primal energy rooted in Maya lore. Here the new-music ensemble Signal, conducted by Brad Lubman, brought its customary authority to three works."*

*"The first, Corazón de Onix ("Heart of Onyx," 2005), for a sextet of winds, strings and piano, evoked a gemstone's luster and mutability with sharp, glistening sounds, reshaped and refracted with microtonal smears and noisy outbursts."*

*"Señales ("Signals," 2012), newly commissioned by the Miller Theater, featured Irvine Arditti, the formidable English violinist who is also Ms. Paredes's husband. From a lapping, splashing introduction, the music — played by a 10-member ensemble that included an ear-tickling mix of cimbalom, harp and marimba — rippled, surged and jolted ceaselessly around Mr. Arditti's flashing exertions. Time stood still repeatedly during haunting interludes that paid homage to another composer, Jonathan Harvey."*

*The NY Times* (2012)

*She creates masterful, colorful gestures, incorporating virtually every conceivable playing technique that has been explored in the last half-century. Somewhat exotic instruments make cameos, such as the cimbalom in Señales and steel drum in Ah Paaxo'Ob. The music is often highly polyphonic and shifts rapidly. Harmony and melody are possibly row derived, with occasional Webern-esque filaments of lyrical melody appearing and quickly disintegrating. Perhaps the most obvious reference to her Central American heritage is an energy that flows through the pieces, even in static sections, born of unique rhythmic combinations."*

[concertonet.com](http://concertonet.com) (2012)

*"Finally, Violeta, another prostitute, tells of her friend Iris, slender and not yet 20, sent by her father to "a land of milk and honey ... where dollars grow on trees." Iris' first rape was in the car even before she reached the border. The opera's last line: "I wither from sadness / a flower without dew."*

*"Hilda Paredes provides sorrowful music here that is almost too much. She, like the other composers, is a substantial Modernist; her style is complex and difficult. But she knows how to drain substance away too, leaving meaningful emptiness."*

*LA Times on La tierra de la miel* (May 2013)

*"Hilda Paredes's Cuerdas del destino (2007-8) also received its British premiere. From the éclat of its opening pizzicati, via an array of expressive devices such as glissando tremolo and harmonics, and a succession of contrasting types of musical material, this made for a vivid, at times almost, though only almost, pictorial journey. There is a palpable sense of drama to the work — as there was to the quartet's committed performance. The concluding section seemed both old — recognisable material from what had gone before — and new, that material being employed in different ways. It registered almost as a translation of a cyclical symphonic principle to the world of the contemporary string quartet: not entirely unlike the Arditti Quartet's very raison d'être."*

[The Boulezian](http://TheBoulezian) (2013)

*"Hilda Paredes's second quartet, Cuerdas del destino, proved to be the most immediately appealing work of the evening. Formally, it is structured with intricacy, using a small number of striking motifs, but it also works as pure sound – like an Amazon rainforest, with buzzing insects, fluttering wings, and multitudinous drops of rain in a tropical storm (not at all, it has to be said, Paredes's own description)."*

[Richard Fairman, Financial Times](#) (2013)

## **LIST OF WORKS OVERLEAF**

## LIST OF WORKS

### ORCHESTRA

**Acertijo de marfil (2019)** 18'  
Solo PF, 1.1.2 (2<sup>nd</sup>=bcl)2(2<sup>nd</sup>=cbs)/ 2.2.2.1 / timp / hp. perc  
/ 10.10.8.6.4  
Commissioned by Orquesta Filarmonica de la UNAM  
(Mexico).  
First performance: Sala Nezahualcoyotl, Mexico City, 16<sup>th</sup>  
December 2006.  
ISMN M 57036 920 1 score: £25.95  
performance materials for hire

**Oxkintok (1991-2)** 13'  
2(2<sup>nd</sup>+picc).2(2<sup>nd</sup>+ca).2(2<sup>nd</sup>+A).2 / 4.2.2.1 / 4 perc /  
pf(cel).hp / 12.12.10.8.6  
Commissioned by Maestro Fenando Lozano, sponsored  
by the Consejo Nacional para la Cultura y las Artes, 1991.  
First performance: Orquesta Filarmónica de la Ciudad in  
1992  
ISMN M 57080 149 7 score: £28.95  
performance materials for hire

**Recordare (2006)** 15'  
2(2<sup>nd</sup>+picc).2(2<sup>nd</sup>+ca).2(1<sup>st</sup>+Eb, 2<sup>nd</sup>A+bcl).1 / 2.1.2.1 / timp /  
pf.cel.hp.4 perc / 12.12.10.8.6  
Written to celebrate the 250<sup>th</sup> birthday anniversary of  
Mozart.  
Commissioned by Orquesta Filarmonica de la UNAM  
(Mexico).  
First performance: Sala Nezahualcoyotl, Mexico City, 16<sup>th</sup>  
December 2006.  
ISMN M 57020 936 1 study score: £24.95  
performance materials for hire

**Zaztun (2023)** 11'  
First performance: Palacio de Bellas Artes, Av. Juárez  
S/N, Centro Histórico de la Cdad. de México, Mexico, 8  
sept 2023 to celebrate the 95<sup>th</sup> Anniversary of  
the Orquesta Sinfónica Nacional in Mexico  
ISMN M 57080 027 8 study score: £17.95  
performance materials for hire

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### LARGE ENSEMBLE (8 OR MORE PLAYERS)

**Ah Paaxo'Ob (2001)** 18'  
For 21 instruments:  
1(+afl,picc).1(+ca).2(1<sup>st</sup>+Eb,2<sup>nd</sup>+bcl).1/1.1.1.0/pf.cel.hp.2  
perc /2.1.2.2.1  
Commissioned by the City of Frankfurt as part of the  
millenium programme Frankfurt am Main 2000 and  
Ensemble Modern.  
First performance: Ensemble Modern, Stefan Asbury  
(cond), Mozart Saal, Alte Oper, Frankfurt, 19<sup>th</sup> May 2001.  
Recorded on MODE 149.  
ISMN M 57020 811 1 score: £34.95  
performance materials for hire

**El Canto del Tepozteco (2016)** 12'  
For mixed ensemble: flt(= alt flt), grt, 3 perc, celeste, 15  
strgs  
First performance: Helen Jones (flt), Gerald Garvia (grt0,  
and the Guildhall Chamber Orchestra, conducted by  
Steuart Bedford, May 1987.  
ISMN M 57036 754 2 score: £11.95

**The Hearing Trumpet (2023)** 18'  
For flute, oboe (=cor anglais), bass clarinet (=Eb clarinet,  
A clarinet), bassoon, horn in F, percussion and strings.  
Commissioned by Wigmore Hall  
Premiered by The Riot Ensemble at Wigmore Hall,  
London, February 2024  
ISMN M 57080 075 9 conducting score: £27.95  
ISMN M 57080 118 3 study score: £27.95  
performance materials for hire

**Jitanjáfora (2014)** 15'  
For 8 instruments: flute (=piccolo=bass flute), clarinet in  
B flat (=bass clarinet), 2 percussion, piano, violin, viola,  
cello.  
Percussion 1: waterphone, triangle, wooden chimes,  
vibraphone, marimba, 2 timpani (26 and 29 inch  
timpani).  
Percussion 2: triangle, cymbal, 2 tam-tams (large and  
small), sleigh bells, 5 temple blocks, bongos, 2 tom-toms,  
2 cowbells, 2 tom-toms, marimba, glockenspiel.  
*Jitanjáfora* was commissioned by Instituto Nacional de  
Bellas Artes y Literatura through Centro de  
Experimentación y Producción de Música  
Contemporánea of México in 2014.  
ISMN M 57036 586 9 conducting score: £28.95  
ISMN M 57036 588 3 study score: £28.95  
performance materials for hire

**Miles away (2016)** 22'  
Solo trumpet in C, fl, ob, clt, bass, horn, trumpet in Bb,  
trombone tuba, harp, vn, va, vc and db, perc: timp, tam-  
tam.  
Commissioned by and dedicated to the Ensemble  
Contrechamps and the trumpet player Pacho Flores.  
Premiered by the ensemble at Théâtre de l'Alhambra  
on Geneva, 23rd May 2016.  
ISMN M 57036 697 2 conducting score: £27.95  
ISMN M 57036 699 6 study score: £25.95  
performance materials for hire

**Recuerdos del Porvenir (2005)** 6'  
For 8 instruments: fl(+picc, afl), ob(+ca), A cl(+Eb cl), perc,  
pf, vn, va, vc.  
Commissioned by Ensemble Recherche.  
ISMN M 57020 909 5 score: £15.95  
performance materials for hire

**Revelación (2010) 23'**

For 9 instruments, live electronics and two dancers.  
 (fl(+picc, bfl), Bb cl(+Eb cl, bcl), hn, perc, pf, vn, va, vc, db.)

Commissioned by "Integra – Fusing music and technology", an EU-funded project led by Birmingham Conservatoire, UK and Grup Instrumental de Valencia.

First performance: Grup Instrumental de Valencia, Joan Cerveró (conductor), Sala Martín i Soler del Palau de les Arts, Valencia, 12<sup>th</sup> May 2011.

ISMN M 57036 261 5 score: £31.95

ISMN M 57036 387 2 study score: £31.95

performance materials for hire

**Señales (2012) 20'**

For solo violin and chamber ensemble (10 players):  
 fl(+picc, bfl), Bb cl(+A cl, bcl), hn, tam-tam, cimbalom, harp, vn, va, vc, db

Commissioned by Miller Theatre at Columbia University.

Written for Ensemble Signal and Irvine Arditti.

ISMN M 57036 373 5 score (A3): £36.95

ISMN M 57036 375 9 study score (B4): £36.95

ISMN M 57036 388 9 study score (A4): £36.95

performance materials for hire

**Tres piezas In Memoriam L.J. (1998) 10'**

For 8 instruments:

fl(+afl, picc), asax(+ssax), tsax, tabla, perc, gtr, cb

Commissioned by La Banda Elástica.

First performance: Calarts New Century Players, cond. David Rosenboom, Zipper Hall, Colburn School of Performing Arts, 3<sup>rd</sup> February 2003.

Recorded on Luna Negra CDLN-22.

ISMN M 57020 812 8 score: £9.95

performance materials for hire

**SMALL ENSEMBLE (4-7 PLAYERS)****Bitácora capilar (2013) 14'**

For string quartet.

Written to celebrate the 40<sup>th</sup> anniversary of the Arditti Quartet, with fund provided by Sistema Nacional de Creadores (Mexico) and the PRS Foundation.

Dedicated to the Arditti Quartet.

ISMN M 57036 516 5 score: £12.95

ISMN M 57036 518 0 parts: £11.95

**Corazón de Onix (2005) 15'**

For 6 instruments:

fl(+picc,afl,bfl), cl(+bcl), pf, vn, va, vc

Commissioned by the Onix Ensemble.

ISMN M 57020 861 6 score: £17.95

ISMN M 57020 862 3 parts: £18.00

**COTiDALES (2001) 18'**

For piano and string quartet.

Commissioned by The Melbourne Festival 2001.

First performance: Michael Kieran Harvey and Arditti Quartet, Melbourne Festival, 1<sup>st</sup> November 2001.

Recorded on MODE 149.

ISMN M 57020 813 5 score: £24.95

ISMN M 57036 294 3 parts: £24.00

**Cuerdas del Destino (2008) 18'**

For string quartet.

Commissioned by Ultima Oslo Contemporary Music Festival, Traietтория 08 Parma and funds from the fellowship of Sistema Nacional de Creadores (Mexico).

Dedicated to the Arditti Quartet.

ISMN M 57036 047 5 score: £13.95

ISMN M 57036 295 0 parts: £10.00

**Diálogos Apócrifos (2024) 14'**

For string quartet.

Commissioned by the Arditti Quartet, Wien Modern and W E I T!, with the support of Ernst von Siemens Foundation.

ISMN M 57080 109 1 score: £18.95

ISMN M 57080 110 7 parts: £24.95

**El Prestidigitador (1988) 12'**

For Clarinet in Bb (= Eb Clarinet), Clarinet in Bb, Clarinet in A (= Bass Clarinet), 2 Percussion.

Commissioned by Ingegerd Lonroth, funded by the Arts Council of Great Britain in 1988

ISMN M 57080 152 7 parts: £18.95

**Espacios Intemporales (2017) 19'**

For saxophone quartet.

Commissioned by the Sigma Project with the generous support of the Ernst von Siemens Foundation in 2017

First performance: Sigma Project, 17<sup>th</sup> November 2017

ISMN M 57036 782 5 score: £10.95

ISMN M 57036 783 2 parts: £14.00

**Hacia una Bitácora capilar (2013) 7'**

For string quartet.

Written to celebrate the 40<sup>th</sup> anniversary of the Arditti Quartet, with fund provided by Sistema Nacional de Creadores (Mexico) and the PRS Foundation.

Dedicated to the Arditti Quartet.

ISMN M 57036 517 3 score: £8.95

ISMN M 57036 519 7 parts: £12.00

**Homenaje a Remedios Varo (1995) 12'**

for six instruments:

fl(+picc,afl), cl, perc, pf, vn, vc

Commissioned by The New Pittsburgh New Music Ensemble to celebrate their 20<sup>th</sup> anniversary.

ISMN M 57036 004 8 score: £13.95

ISMN M 57036 216 5 parts: £22.95



**Seed of Time (2003)** 5'  
 For Horn in F, Violin, Viola, Cello and Piano  
 Commissioned to celebrate the 95th birthday of the  
 composer Elliott Carter.  
 ISMN M 57080 062 9 score: £14.95

**Siphonophorae (2016)** 13'  
 For six instruments: 1 flt (= bs flt), 1 A clnt (= Bb clnt), 1  
 pn, 1 vln, 1vla, 1 vcl.  
 Written for, and dedicated to, Ensemble Recherche  
 First Performance: Ensemble Recherche, Traittorie  
 Festival, 3<sup>rd</sup> November 2016.  
 ISMN M 57036 734 4 score: £13.95  
 Performance materials available for hire

**Sobre Diálogos Apócrifos (2024)** 20'  
 For piano quintet.  
 Commissioned by Suntory Hall in Tokyo in 2023.  
 ISMN M 57080 100 8 score: £17.95  
 ISMN M 57080 103 9 parts: £37.95

**Son dementes cuerdas (2016)** 12'  
 For guitar and string quartet.  
 Commissioned by the Joseph White Quartet.  
 ISMN M 57036 719 1 score: £11.95  
 ISMN M 57036 720 7 parts: £39.95

**Uy U t'an (1998)** 15'  
 For string quartet.  
 Commissioned by Festival Octobre en Normandie and  
 funds from fellowship of Sistema Nacional de Creadores  
 (Mexico).  
 First performance: Arditti Quartet, Eglise de la  
 Madeleine, Rouen, October 1998.  
 ISMN M 57036 097 0 score: £16.95  
 ISMN M 57036 098 7 parts: £14.95

## SOLOS, DUOS AND TRIOS

**Agamemnon takes a bath (1990)** 7'  
 For tenor trombone, baritone and piano.  
 text from Nicholas Till  
 ISMN M 57036 437 4 score: £13.95

**A través del granizo (2007)** 11'  
 For piano, harpsichord and tape.  
 ISMN M 57020 978 1 score: £11.95

**Alebrijes (2022)** 12'30"  
 For solo guitar  
 ISMN M 57080 040 7 score: £8.95

**Alegoria Tri-partita (2008)** 17'  
 For violin, cello and piano.  
 Commissioned by Trio Arboz.  
 ISMN M 57036 060 4 score: £14.95  
 ISMN M 57036 217 2 parts: £23.95

**Caligrama (1994)** 8'  
 For solo piano.  
 Available in the solo piano volume *Pianthology* £15.00  
 The work now forms part of *Triptico*.

**Chaczidzib (2017)** 8'  
 For solo piccolo.  
 ISMN M 57036 406 0 score: £6.95

**Codice de adivinanzas (2017)** 22'  
 For speaker and viola.  
 Written for Valentina Vapnarsky and Garth Knox, with  
 the support of Sistema Nacional de Creadores de Arte,  
 Mexico  
 ISMN M 57036 762 7 score: £10.95

**Cuerdas insurrectas (2024)** 14'  
 For two guitars.  
 ISMN M 57080 151 0 score: £9.95

**Eihei-ji (2013)** 9'  
 For solo recorder player (soprano, tenor, bass) and  
 electronics.  
 For Tosiya Suzuki.  
 ISMN M 57036 499 2 performing score: £6.95

**Equidistancias (2021)** 8'  
 For bass flute and paetzold recorder  
 Commissioned by Agencia Andaluza de Instuciones  
 Culturales  
 ISMN M 57036 984 3 score: £7.95

**Estrofas del viento (2019)** 8'  
 For viola de gamba and clarinet  
 Commissioned by Agencia Andaluza de Instuciones  
 Culturales  
 ISMN M 57036 871 6 two performing scores: £9.95

**In Memoriam Thomas Kakuska (2006)** 10'  
 For solo violin.  
 First performance: Irvine Arditti, Konzerthaus Grosser  
 Saal, Vienna, 29<sup>th</sup> October 2006.  
 ISMN M 57020 930 9 performing score: £6.95

**Intermezzo malinconico (2013)** 11'  
 For solo bass clarinet.  
 ISMN M 57036 477 0 performing score: £6.95

**Juegos Prohibidos (2019)** 12'  
 For clarinet, violoncello, and piano.  
 Commissioned by Vincent Dominguez  
 ISMN M 57036 938 4 score and parts: £29.95

**Koan (2022)** 18'  
 For violin, horn and piano.  
 Commissioned by Koussevitzky Music foundation and  
 Takt Trio.  
 ISMN M 57080 019 3 score: £32.65



**Metamorfosis (2017)** 8'  
For solo guitar.  
ISMN M 57036 758 0 score: £7.95

**óoxp'éeł ik'il t'aan (2008)** 25'  
For trumpet (flugelhorn), percussion, multi-track tape and live electronics.  
ISMN M 57036 019 2 score: £16.95  
performance materials for hire

**Ofrendas (2020)** 18'  
For percussion, piano, and double bass.  
Commissioned by the Berlin Philharmonic.  
ISMN M 57036 940 9 score and parts: £25.80

**Papalote (2017)** 8'  
For treble voice and violin.  
ISMN M 57036 756 6 score: £5.95

**Paráfrasis (2009)** 11'  
For solo trombone.  
Commissioned by the Mills College Music Department.  
ISMN M 57036 096 3 performing score: £7.95

**Páramo de voces (2006)** 14'  
For solo piano and CD.  
Commissioned by Ian Pace with funds provided by the RVW Trust.  
ISMN M 57020 916 3 performing score: £10.95

**Permutaciones (1985)** 7'  
For solo violin.  
First performance: Hisako Tokue, New Music Series, Guildhall School of Music.  
Recorded on MODE 60.  
ISMN M 57020 814 2 performing score: £7.95

**Rainy Days (2019)** 5'  
For two toy pianos.  
Commissioned by Philharmonie Luxembourg in 2019.  
ISMN M 57036 916 4 performing score: £7.95

**Reencuentro (2013)** 6'  
For flute (bass flute), clarinet (bass clarinet) and cello.  
Written to celebrate the 70<sup>th</sup> birthday of Mexican writer and composer Mario Lavista.  
ISMN M 57036 476 3 score and parts: £23.95

**Serpientes y escaleras (2019)** 12'  
For viola and violoncello.  
Commissioned by Karla Hamelin and Ames Asbell, with funds provided by Texas State University in 2018.  
ISMN M 57036 885 3 score and parts: £14.95

**Sobre un páramo sin voces (2006)** 5'  
For solo piano.  
Commissioned by Ana Cervantes.  
First performance: Ana Cervantes, Festival Internacional Cervantino, Mexico, 17<sup>th</sup> October 2006.  
ISMN M 57020 917 0 performing score: £6.95

**Sortilegio (2016)** 5'  
For harp, piano and electronics.  
Commissioned by Duo. The electronics were created at the ExperimentalStudio of the SWR in collaboration with Domink Kleinknecht.  
ISMN M 57036 702 3 score: £9.95  
ISMN M 57036 703 0 parts: £19.95

**Sueños robados (2020-24)** 9'  
For baritone and piano  
ISMN M 57080 117 6 score: £14.95

**Sparkle (2020)**  
For solo piano.  
Written to celebrate John Casken's 70<sup>th</sup> birthday.  
ISMN M 57036 923 2 score: £6.95

**Three Pieces for Harpsichord (1980)** 7'  
For solo harpsichord.  
ISMN M 57036 983 6 score: £6.95

**Tlapitzalli 2 (1988)** 6'  
For flute (doubling afl) and percussion  
Commissioned for a choreography by Jane Wheatley at the Royal Academy of Dance, in 1987.  
ISMN M 57080 063 6 two performing scores: £8.95

**Triptico (2011)** 15'  
For solo piano in three parts: 'Caligrama', 'A contraluz', 'Parabola'.  
ISMN M 57036 310 0 performing score: £14.95

**Tzolkin (2013)** 15'  
For solo percussion.  
Instruments:  
5 Temple Bells (G,Bb, F#, A, C)\*, triangle, wind chimes, (metal or glass), 5 temple blocks, bongos, medium, suspended cymbal, 4 different sized tam-tams, log drum (low), 2 congas, 2 low drums, bass drum.  
\*Temple Bells part can be played on vibraphone.  
ISMN M 57036 479 4 performing score: £9.95

**Zuhuy Kak (1997)** 11'  
For solo cello.  
First performance: Rohan de Saram, Musica in Strasbourg, September 1997.  
ISMN M 57020 815 9 performing score: £7.95

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## SOLO VOICE AND ENSEMBLE

**Aftaab Meeshavad (2024)** 18'  
For soprano and large ensemble.  
1(=picc).1(=ca).1(=Eb+A+bcl).1 / 1.0.0.0 / 1 perc / hp / 1.1.1.1  
Text by Forough Farrokhzad  
First performance: Ensemble Dal Niente at Frequency Festival, Chicago, USA, 23rd February 2025  
ISMN M 57080 132 9 conductor's score: £26.90  
ISMN M 57080 130 5 study score: £20.95  
performance materials for hire

**Altazor (2011)** 28'

For baritone, ensemble and electronics.  
 (fl (+picc, bass fl), cl in Bb (+ cl in A, bass cl in Bb), ob (+ca),  
 perc, pf, vln, vla, vc)  
 Commissioned by Ensemble Recherche.  
 First performance: Guillermo Anzorena (baritone),  
 L'instant donne, IRCAM live electronics, James Weeks  
 (conductor), Amphitheatre de l'Opera de la Bastille,  
 Festival d'Automne, Paris, 18<sup>th</sup> November 2011.  
 ISMN M 57036 329 2 score: £41.95  
 ISMN M 57036 386 5 study score: £41.95  
 performance materials for hire

**Canciones Lunáticas (2009)** 21'

For counter-tenor and string quartet.  
 Settings of poems by Pedro Serrano.  
 Commissioned by Internationales Musikfestival,  
 Heidelberger Frühling.  
 Songs II and III premiered at the Festival, 17<sup>th</sup> April 2009.  
 Written for Jake Arditti and the Arditti Quartet.  
 ISMN M 57020 071 0 score: £8.95  
 ISMN M 57036 127 4 parts: £33.00

**Canciones sobre poemas de Eduardo Hurtado (2012)** 15'

Version for soprano, flute, clarinet and piano.  
 Settings of poems by Eduardo Hurtado: 'Globo',  
 'Luciérnagas' and 'Faro'.  
 ISMN M 57036 399 5 score and parts: £16.95

**Canciones sobre poemas de Eduardo Hurtado (2013)** 15'

For voice and piano.  
 Settings of poems by Eduardo Hurtado: 'Globo',  
 'Luciérnagas' and 'Faro'.  
 ISMN M 57036 447 3 two performing scores: £10.95

**Celular (2017)** 9'

For soprano and string quartet.  
 Comissioned by XXII Festival Internacional Eduardo  
 Mata (funds provided by Sistema Nacional de Creadores  
 de Arte, Mexico)  
 ISMN M 57036 760 3 score: £6.95  
 ISMN M 57036 761 0 parts: £27.95

**La tierra de la miel (2012)** 17'

For soprano, percussion, guitar and piano.  
 Setting of Jorge Volpi trans. Hilda Parades  
 First performance: Experimental Theater, Conrad Prebys  
 Music Center, University of California, San Diego, 8 May  
 2013.  
 ISMN M 57036 453 4 conducting score: £23.95  
 ISMN M 57036 454 1 four performing scores: £49.95

**Lo inaudible (2024)** 10'

For baritone, trumpet, trombone and bass clarinet.  
 Text from José Lezama Lima  
 ISMN M 57080 116 9 score and parts: £15.85

**Papalote (2007)** 8'

For treble and string quartet.  
 ISMN M 57020 990 3 score: £8.95  
 ISMN M 57036 296 7 parts: £16.00

**Quipú (2018)** 3'

For countertenor and string quartet.  
 Setting of a poem by Carlota Caufield  
 First Performance: Jake Arditti (countertenor), and the  
 Arditti String Quartet, 6<sup>th</sup> October, 2018.  
 ISMN M 57036 840 2 score: £6.95

**Sueños Robados (2020)** 9'

For tenor and piano.  
 Commissioned with the support of the Nicholas John  
 Trust for the National Opera Studio.  
 ISMN M 57036 946 1 two performing score: £14.95

**A swallowed bait (2014)** 12'

For baritone, and ensemble.  
 flute(=bass flute), bass clarinet, percussion, guitar, violin,  
 viola.  
 Commissioned by Festival Internacional Cervantino  
 2014.  
 First performance: Randall Scarlata (baritone) and  
 Ensemble Redes, Festival Internacional Cervantino 2014,  
 13th October 2014.  
 ISMN M 57036 558 6 conducting score: £14.95  
 ISMN M 57036 560 9 study score: £14.95  
 performance materials for hire

**Three Gesualdo Arrangements (2012)** 10'

For counter-tenor and string quartet.  
 'Beltà, poi che t'assenti'  
 'Ardita zanzareta'  
 'Moro lasso'  
 Commissioned by Ishibashi Memorial Hall.  
 First performance: Jake Arditti, Arditti String Quartet,  
 Ishibashi Memorial Hall, 16<sup>th</sup> September 2012  
 ISMN M 57036 414 5 score: £7.95  
 ISMN M 57036 415 2 parts: £7.95

**Two Dowland Arrangements (2012)** 8'

For counter-tenor and string quartet.  
 'Flow my tears'  
 'In Darkness let me Dwell'  
 Commissioned by Ishibashi Memorial Hall.  
 First performance: Jake Arditti, Arditti String Quartet,  
 Ishibashi Memorial Hall, 16<sup>th</sup> September 2012  
 ISMN M 57036 412 1 score: £6.95  
 ISMN M 57036 413 8 parts: £7.95

## MULTIPLE VOICES AND ENSEMBLE

### **Can Silim Tun (1999) 15'**

For vocal quartet (SMsTB) and string quartet

Commissioned by Musik der Jahrhunderte in 1999.

ISMN M 57080 064 3

study score: £21.95

performance materials for hire

### **Quipú del amor (2007) 3'**

For soprano, mezzo-soprano, tenor, bass, tenor  
trombone, timpani and percussion.

ISMN M 57020 988 0

score: £6.95

### **Kamex ch'ab (2010) 23'**

For counter-tenor, 2 tenors, bass and string quartet.

ISMN M 57036 167 0

score: £23.95

ISMN M 57036 168 7

parts: £24.00

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## OPERA

### **Harriet (Scenes in the life of Harriet Tubman) (2018) 90'**

An opera, a musical and theatrical portrait of the  
American freedom fighter Harriet Tubman

For soprano, mezzo-soprano, percussion, violin, guitar,  
and electronics

Percussion (1 anvil, 1 bs drm, 2 cw bls, 1 cymb, 1 gro, 2  
mracs, 1 sleigh bl, 1 snr drm, 1 sus cym (med), 1 tam-tam,  
5 tmpl blks, 3 tom-tom, 1 trgl, 1 vib, 1 whip, 2 wnd chms,  
1 rainstick, 1 mrba)

Libretto based on poetry by Mayra Santos-Febres and a  
selection of dialogues by Lex Bohlmeijer

Produced by Muziek Theater Transparant with funds  
provided by Operadagen, FONCA, Coordinación de  
Difusión Cultural UNAM, Festival Internacional  
Cervantino and The Composers' Fund, a PRS for Music  
Foundation initiative in association with Esmée Fairbairn  
Foundation.

First performance: Claron Macfadden (Harriet), Naomi  
Beeldens (Alice), Hermes Ensemble, Mónica Gil Giraldo,  
electronics, conducted by Manoj Kamps and directed by  
Jean Larnonerie with video by Miwa Matreyek, 3<sup>rd</sup>  
October, 2018

ISMN M 57036 834 1

score: £54.95

performance materials for hire

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## VOICE, UNACCOMPANIED

### **Fragmentos de Altazor (2010) 14'**

For two sopranos, alto, tenor, baritone and bass.

Commissioned by Musik der Jahrhunderte.

Written for and dedicated to Neue Vocalsolisten.

ISMN M 57036 193 9

score: £13.95

## RECORDINGS



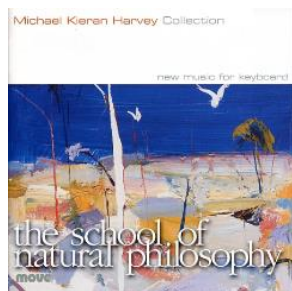
### Hilda Paredes: Páramo de Voces

**Includes:** *COTiDALES; Ikal; In memoriam*

*Thomas Kakushka; Papalote; Páramo de voces*

Performed by: The Arditti Quartet, Jake Arditti (counter-tenor), Angelica Castello (recorder) and Ian Pace (piano)

Label: Independent Release – more information at <http://www.hildaparedes.com/>



### The school of natural philosophy

**Includes:** *Triptico (Caligrama, A contraluz, Parábola)*

Performed by: Michael Kieran Harvey (piano)

Label: Move Records MD3324

Released: 2008



### Pianthology

**Includes:** *Caligrama (from Triptico)*

Performed by: Nicola Losseff (piano)

Label: NMC Recordings NMC D181

Released: May 2008



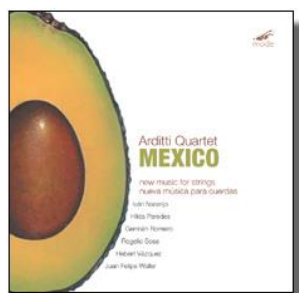
### **Solo Rumores/ Solo Murmurs**

**Includes:** *Sobre un páramo sin voces*

Performed by: Ana Cervantes (piano)

Label: Quindecim Recordings 186

Released: 2007



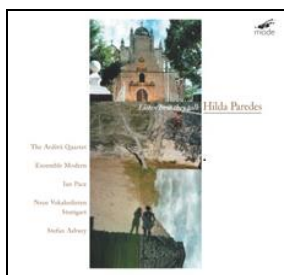
### **The Arditti Quartet – Mexico**

**Includes:** *Uy U'tan*

Performed by: the Arditti Quartet

Label: MODE 165

Released: 2006



### **Listen How They Talk**

**Includes:** *Ah Paaxo'Ob; COTiDALES*

Performed by: Ensemble Modern, Ian Pace (piano), the Arditti Quartet

Label: MODE 149

Released: 2005



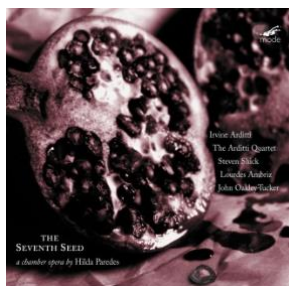
## banda elástica: ai tencargo

**Includes:** *Tres piezas In Memoriam L.J.*

Performed by: La Banda Elástica

Label: Luna Negra CDLN-22

Released: January 2004



## The Seventh Seed

**Includes:** *Permutaciones*

Performed by: Irvine Arditti (violin)

Label: MODE 60

Released: 1998



## Cuerdas del Destino

**Contents:** *Cuerdas del Destino; Canciones Lunáticas; Papalote for treble voice and violin; In Memoriam Thomas Kakushka; Papalote for treble voice and string quartet*

Performed by: Jake Arditti/Arditti String Quartet

Label: Aeon – AECD 1439

Released: 2015



## Señales

**Includes: *Señales*, “*Homenaje a Jonathan Harvey*”; *Páramo de voces*; *Homenaje a Remedios Varo*; *Intermezzo malinconico*; *Recuerdos del Porvenir***

Performed by: Irvine Arditti, violin, Ensemble Signal, Brad Lubman, conductor, Alberto Rosado, piano, Ensemble Recherche, Adrián Sandi, bass clarinet  
Label: MODE 292

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## Gifts and Greetings

**Includes:** *Hacia una bitacora capilar*

Performed by: Arditti Quartet

Label: Winter & Winter – WDR 910 235-2

Released: 2016



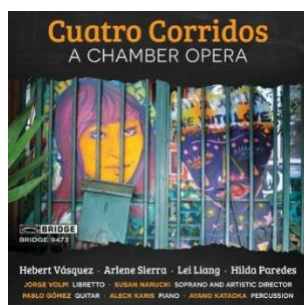
## e-piano – video & electronics recording

**Includes:** *Páramo de voces*

Performed by: Alberto Rosado

Label: IBS Classical - IBS82016

Released: 2016



## Cuatro Corridos: A Chamber Opera

**Contents:** *Cuatro Corridos*

Performed by: Susan Narucki, Pablo Gomez, Aleck Karis,  
Ayano Kataoka

Label: Bridge 9463



**20<sup>th</sup> Century British Works for Solo Cello**  
**Includes: *Zuhuy Kak***

Performed by: Rohan de Saram  
Label: First Hand Records – FHR45  
Released: 2019