

ENRIQUE IGOA

CURRICULUM VITAE

ENGLISH



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1. DETAILS OF EDUCATION

1.1. Academic

- Degree of PROFESOR DE PIANO (Real Conservatorio Superior de Música de Madrid, 1980).
- Degree of PROFESOR SUPERIOR DE COMPOSICIÓN (Real Conservatorio Superior de Música de Madrid, 1990).
- Bachelor's Degree in GEOGRAPHY and HISTORY (Universidad Complutense de Madrid, 1983).
- Degree of Advanced Studies (DEA), Doctorate Program of Hispanic Music (Universidad Complutense de Madrid, 2003).
- DOCTOR in Hispanic Music with the thesis entitled *La cuestión de la forma en las sonatas de Antonio Soler* [The Question of Form in the Sonatas of Antonio Soler] (Universidad Complutense de Madrid, 2014).

1.2. Courses

- Composition, Analysis, Acoustics and Electronic Music in Berklee College of Music de Boston, USA (Sept.-Nov.1981), and in New England Conservatory of Music de Boston, USA (Jan.-May 1982), with the award of a Fulbright /Banco de Bilbao scholarship.
- Choral Conducting (Cuenca and Granada, Spain, 1984).
- International Contemporary Music Course in Darmstadt, Germany, with special assistance to the lectures of B. Ferneyhough, H. Halbreich, M. Feldmann and W. Rihm (1984).
- Courses of Analysis of Contemporary Music (Boulez, Stockhausen, Xenakis) under the direction of conductor Arturo Tamayo (Oct.1992, April 1993 and April 1994: Universidad de Alcalá de Henares).
- Curso de Composición Algorítmica (Programa Autobus) bajo la dirección de Clarence Barlow (Madrid, C.D.M.C., Jun. - Jul.1994).
- Doctorate studies in Universidad Autónoma and Universidad Complutense in Madrid.
- Musical analysis with Luis de Pablo (May 2004) and José Luis de Delás (April 2005) in RCSMM.
- "Introduction to the structure of classic phrase" with W. Caplin (Feb. 2010) in Courses of Musical Specialization, Universidad de Alcalá de Henares.

2. CAREER TO DATE

2.1. Yearly lasting jobs

- Professor of Acoustics and Ensemble at the Conservatorio Profesional de Música de León (Oct. 1984 - Sept. 1986).
- Professor of Musical Analysis at the Real Conservatorio Superior de Música de Madrid (Oct. 1986 - Sept. 1992).
- Professor of Musical Analysis, Acoustics, Harmony, Counterpoint, Fugue and Composition at the Conservatorio Profesional Arturo Soria in Madrid (Oct. 1992 - Sept. 2001).
- Professor of Musical Analysis at the Real Conservatorio Superior de Música de Madrid (from Oct. 2001).
- Professor of Composition, Orchestration and Extended techniques at the Real Conservatorio Superior de Música de Madrid (from Oct. 2018).
- Musical Conductor in several choirs, accompanist as pianist and organist of singers, instrumentalist and choirs in essays, concerts and recordings (from 1972).

2.2. Day to week lasting courses

1. Course for improvement on musical education (Professor's Centre, León, 1985-86).
2. Seminar of Musical Acoustics and Contemporary Music (León, 1985-86).
3. Courses of Musical Acoustics (León, 1986-87; Oviedo, 1987; Astorga, 1992; Salamanca, 1997).
4. Courses in Universidad de Alcalá de Henares:
 - 4.1. *Musical Analysis in 1875-1918 period and Acoustics of new sounds of this period* (1990).
 - 4.2. *Last works for piano of F. Liszt* (1991).
 - 4.3. *Musical Analysis and Philosophy: commentaries around "Philosophy of Music" of J.D. García Bacca* (1993).
 - 4.4. *Beethoven: aesthetic approach through his piano sonatas* (1994)
 - 4.5. *Introduction to the 3rd course of Analysis of Contemporary Music imparted by Arturo Tamayo. Boulez: "Le Marteau sans maître" and "Tombeau" from "Pli selon pli"* (1994).
 - 4.6. *Methods of musical analysis in action: functional analysis, modal analysis, set theory, structural analysis* (1995).
 - 4.7. *Analysis of sonatas nº 1, 13, 20 and 21 of Beethoven* (2003).
 - 4.8. *Analysis in Intermediate Degree* (2005).
 - 4.9. *The Iberian sonata from XVIII century: An essential repertory.* (2009).
 - 4.10. *Analytic approach to chamber music* (2011).
5. Annual cycles of musical auditions in Universidad de Alcalá de Henares: *History of Music* (1994); *The opera in images* (1995); *The opera and its environment* (1996); *The opera of the Teatro Real* (1997-98); *Four centuries of opera* (1998-99); *The opera and its time* (1999-2000); *Music in scene: opera and film I* (2000-2001); *Music in scene: opera and film II* (2001-2002); *Music in scene: opera and film III* (2002-2003).
6. Auditions and analysis in the Conservatorio Arturo Soria: *Wozzeck* (Berg); *Metastaseis* (Xenakis); *Gruppen* (Stockhausen); *Die Soldaten* (Zimmermann); *Salome* (R. Strauss); *The Rake's Progress* (Stravinsky); *Le marteau sans maître* (Boulez); *Ionisation* and *Arcana* (Varèse); *The Bassarids* (H.W. Henze).

7. Auditions and analysis in the Real Conservatorio Superior de Música de Madrid: *Ancient Voices of Children* (G. Crumb); *Symphony no. 5* (Bruckner); *Wozzeck* (Berg); *Turangalila Symphony* (Messiaen); *Oedipus Rex* (Stravinsky); *Die Soldaten* (Zimmermann).
8. Courses in Conservatorio Superior de Salamanca: course of Musical Analysis until XIX century (1997); course of Musical Analysis in the XX century (1998).
9. Course: *Didactics of closeness and analysis to the music of XX century applied to secondary school* (Service of Pedagogic Renovation "Las Acacias", Comunidad de Madrid, 1998).
10. Course of Musical Analysis (Conservatorio de Puertollano, 1999).
11. Course of Musical Analysis of XX century (Cons. Prof. de Cuenca, 2001).
12. Course of Musical Analysis of XX century (Cons. Superior de Sevilla, 2001).
13. Course of Musical Analysis of XX century (Cons. Prof. de León, 2002).
14. Course *History of sacred music* for the C.A.P. de El Escorial (2003).
15. Course of Musical Analysis of XX century (Cons. Elem. de Calahorra, 2004).
16. Course of Musical Analysis of second half of XX century (Cons. Prof. de Palencia, 2004).
17. Course of Musical Analysis of XVIII and XIX century (Cons. Elem. de Calahorra, 2005).
18. Course: *Poetics and musical Forms* (Cons. Superior de Salamanca, 2005, 2006, 2007).
19. Course of Musical Analysis of second half of XX century (Cons. Prof. de Logroño, 2005).
20. Course of Musical Analysis (Cons. Prof. de Melilla, 2006).
21. Course of Musical Analysis of Romantic Music, organised in Fundación Universidad de Verano de Castilla y León (Segovia, 2006).
22. Courses: *The Iberian Sonata in XVIII century (from D. Scarlatti to Mateo Albéniz)* and *The Spanish Music in XX century (from Isaac Albéniz to Francisco Guerrero)*, in an Erasmus interchange between teachers, imparted in 'Conservatorio di Musica de Bari' (2009).
23. Courses: *Methodology of sonata, The iberian sonata in XVIII century (from D. Scarlatti to Mateo Albéniz)* and *The Spanish Music in XX century (from Isaac Albéniz to Francisco Guerrero)*, in an Erasmus interchange between teachers, imparted in 'Istituto Superiore di Studi Musicali di Caltanissetta', Sicily, Italy (2013).
24. Course: *Methodology of Analysis applied to Chamber Music*, in Regional Centre for Renovation and Innovation "Las Acacias" (2014).
25. Course: *The Music of XX and XXI centuries: Analysis and incorporation to programmes in conservatories*, in Regional Centre for Renovation and Innovation "Las Acacias" (January-March 2015).

2.3. Seminars, communications, lectures

1. Lecture about the opera *Wozzeck* from Alban Berg, for the Association of Friends of the Opera of Madrid (1994).
2. Lecture in the Hochschule für Musik (Cologne) and in the Beethovenhaus (Bonn): *Anmerkungen für ein Konzert [Notes for a Concert]*, with analysis of works from J.L. Turina, M. Dimbwadyo and Enrique Igoa before a concert of M^a Luz Rivera.
3. Lecture about *Formal, harmonic and dramatic features in Falstaff* (Interdisciplinary Conference about G. Verdi, 2001).

4. Lecture about *Il trovatore* for the Joven Orquesta Nacional de España. Conservatorio Jesús de Monasterio de Santander (2001).
5. Lecture about symphonic poems of Franck and Liszt in the congress *Word and Music* held at the Universidad Complutense de Madrid (2001).
6. Lecture about *The opera in XX century*. Escuela Municipal de Música de Talavera de la Reina (2002).
7. Lecture about the opera *Wintermärchen* of Philippe Boesmans in the Universidad de Alcalá de Henares (2003).
8. Lecture about *Musical Analysis and performing*. Conservatorio Profesional de Logroño (2004).
9. Lecture about the opera *L'elisir d'amore* of Donizetti in the Universidad de Alcalá de Henares (2005).
10. Lecture about the opera *Jenůfa* of Leoš Janáček in the Universidad de Alcalá de Henares (2005).
11. Lecture about *The opera in the XX century*. Escuela Municipal de Música de Majadahonda (2005).
12. Lecture and presentation of his book *El legado musical de Ángel Barja. La música instrumental [The musical legacy of Ángel Barja. The instrumental music]* in the "Ángel Barja Memorial", Conservatorio Profesional de León (2006) and Conservatorio Elemental de Astorga (2006).
13. Lecture commemorative at 20 years of the death of Ángel Barja. Conservatorio Profesional de León (2007).
14. Lecture about *Analysis and audition: relationship and examples in the work of Francisco Guerrero*, for the Course of Music and Heritage organised by the V Festival de Música Española de Cádiz (2007).
15. Lecture about the Viennese School for the course *European Cities: Vienna*, organised by the Universidad Complutense de Madrid (2008).
16. Lecture about the music of the family Halffter: Analysis of *Dos sonatas de El Escorial* of R. Halffter and *Debla & Cadencia* of C. Halffter, and paper about the contemporary opera (*D.Q. Don Quijote en Barcelona* of J.L. Turina) en the frame of the IV Conference of Contemporary Music of the Conservatorio Profesional "Ángel Barrios" de Granada (2009).
17. Lecture about Benjamin Britten for the course *European Cities: London*, organised by the Universidad Complutense de Madrid (2009).
18. Lecture about "György Ligeti: from micropolyphony to evocation" (*Lux Aeterna, Kammerkonzert, Étude nr.1*) for the Conservatorio Profesional "Ángel Barrios" de Granada (2010).
19. Lecture about the music in New York for the Universidad Complutense de Madrid, in the frame of the course *Multilingualism and multiculturalism in the North American urban area: New York* (2010).
20. Lecture about *Internal Rhythm and Biologic Time. A creative Counterpoint*. Course: "From the Rhythm". Casa encendida, Madrid (2012).
21. Lecture-introduction of his edition of *20 Sonatas* of Antonio Soler. Real Conservatorio Superior de Música de Madrid (2012).
22. Papers: *Presentation of the edition of 20 Sonatas of A. Soler* and *The question of form in the sonatas of A. Soler*. International Symposium "New Perspectives on the Keyboard Works of Antonio Soler". FIMTE 2012 (Festival Internacional de Música de Tecla Española). Mojácar, Almería, 2012.
23. Lecture-introduction of his edition of *20 Sonatas* of Antonio Soler. Conservatorio Profesional Teresa Berganza (14.2.2013). Conservatorio Profesional Joaquín Turina (12.4.2013). Centro Integrado de Música "Antonio Soler" de El Escorial

- (15.12.2013). Conservatorio Profesional “Adolfo Salazar” (21.3.2014). Conservatorio Profesional Arturo Soria (7.4.2014). Teatre Principal de Olot, invited by Institut de Cultura d’Olot, Gerona (1.11.2014).
24. Master class: *The question of form in the sonatas of A. Soler*, for the Master in Hispanic and Hispanic American Music at the Universidad Complutense de Madrid (2014).
 25. Paper: *Approach to the analysis of symphonic music* for the course of Musical Analysis at the Universidad Autónoma de Madrid in Campo de Criptana (2014).
 26. Master class: *The analysis in the Access test to the Conservatorio Superior*. Conservatorio Jacinto Guerrero de Toledo (2015).
 27. Master class: *Methodology of the sonata*, for the Master in Hispanic and Hispanic American Music at the Universidad Complutense de Madrid (2015).
 28. Lecture: *Musical Theory and creation: mutual contributions* for the course Analysis II organized by Universidad Autónoma in Campo de Criptana (2015).
 29. Lecture: *The musical Baroque*. Museo del Prado de Madrid (2015).
 30. Lecture: *El Quijote in Music*. C.C. Nicolás Salmerón (19.10.2016).
 31. Lecture: *Panoramics of Iberian sonata for keyboard in the 18th century*. Conservatorio Superior de Música de Vigo (8.3.2018).
 32. Lecture & audition: *Die Soldaten*, de B.A. Zimmermann. Real Conservatorio Superior de Música de Madrid (4.5.2018).
 33. Lecture & audition: *Vienna in the 20th century: a presentation*. Bookstore *Los libros salvajes*, Villaviciosa de Odón (14.12.2018).

3. PAPERS AND BOOKS

3.1. Papers

1. Paper “Un nuevo método de análisis en Musicología”, *Anuario Musical* del C.S.I.C., vol. 41 (Barcelona, 1986).
2. Paper “Observaciones complementarias al método del grado de cromatismo”, *Revista de Musicología*, vol. XII nº 1 (Madrid, 1989).
<http://www.sedem.es/es/catalogo/producto.asp?id=111>
3. Paper “Don Giovanni: análisis musical”, *Revista Scherzo*, III Festival Mozart (Madrid, 1990).
4. Paper “W.A.Mozart: las sinfonías y los conciertos”, *Revista Scherzo* (Monográfico Mozart, 1991). <http://www.scherzo.es/hemeroteca/1991-12-Extra1.pdf>
5. Paper “Ramón Carnicer: algunos ejemplos de la obra orquestal”, *Revista Scherzo* nº 64 (May 1992). <http://www.scherzo.es/hemeroteca/1992-05-064.pdf>
6. Paper “Reflexiones en torno a la ópera en nuestro siglo”, *Revista Ópera Actual* nº 15 (March 1995).
http://prensahistorica.mcu.es/arce/es/publicaciones/numeros_por_mes.cmd?anyo=1995&idPublicacion=1000703
7. Paper “Reflexiones en torno a la ópera en nuestro siglo”, *Revista Concerto* nº 9 (October 1996).
8. Paper “Las golondrinas, de J.M. Usandizaga: un análisis musical”, *Revista Música y Educación* nº 30 (June 1997).
9. Paper “Creación musical y pedagogía. Breve comentario sobre “Médulas”, *Revista de la Asociación de Percusionistas* (Jul. - Sept. 1998).

10. Paper “Análisis estadístico: el grado de cromatismo y otras medidas de dispersión tonal”, for the I Symposium Internacional de Análisis Musical (Oviedo, May, 1991). Edition: *Revista Música y Educación* n° 35 (October 1998).
11. Paper “Análisis estadístico”. *Revista Quodlibet* n° 13 (February 1999).
12. Paper “Aspectos formales en “Falstaff”, for the *Interdisciplinary Conference held in the centenary of the death of Verdi*. Madrid, Real Musical, 2002.
13. Paper “Análisis de dos poemas sinfónicos de Liszt y Franck”, for the Interdisciplinary Conference held in the Universidad Complutense de Madrid about “Word and Music” (2001). Edition: *Palabra y música*. Departamento de Filología Francesa de la Facultad de Filología de la Universidad Complutense de Madrid (2005). <http://eprints.ucm.es/12961/>
14. Paper “Apuntes analíticos en torno al ballet “Estancia” de Alberto Ginastera”. Universidad Complutense de Madrid, 2002.
15. Paper “Música para guitarra y orquesta en el cambio de siglo: “Fantasías” de Luis de Pablo y “Jan Mayen” de Enrique Igoa”. Universidad Complutense de Madrid, 2002. *Revista de Musicología* vol. XXV n° 2 (Madrid, 2002). <http://www.sedem.es/es/catalogo/producto.asp?id=230>
16. Paper “Los escritos musicales de Charles E. Ives”. *Revista Scherzo* n° 185, (April 2004).
17. Paper “D.Q. Don Quijote en Barcelona: creación simultánea de una ópera”. *Revista Doce Notas Preliminares* n° 14, winter-spring 2004-2005. <http://www.docenotas.com/tienda/344/>
18. Paper “Creación musical y pedagogía. Análisis de “Médulas”. *Revista Espacio Sonoro* n° 6, 2005.
19. Paper “Analysis of Prelude of *tristan und Isolde*” (forthcoming).
20. Paper “Pervivencia y modernidad de Beethoven”. *Revista Scherzo* n° 221, (July 2007). <http://www.scherzo.es/hemeroteca/2007-07-221.pdf>
21. Paper “La música para el cine de Francisco Guerrero”. *Revista del VIII Festival de Música Iberoamericana de Cádiz*. <http://www.centrodedocumentacionmusicaldeandalucia.es/export/sites/default/publicaciones/pdfs/guerrero-cine.pdf>
22. Paper “Las últimas sinfonías de Sibelius”. *Revista Scherzo* n° 225, (December 2007). <http://www.scherzo.es/hemeroteca/2007-12-225.pdf>
23. Paper “Audición y análisis: una dependencia mutua en constante renovación”. *Revista Doce Notas Preliminares* n° 20, winter-spring 2007-2008. <http://www.docenotas.com/tienda/no-19-20-doce-notas-preliminares-ref2/>
24. Paper “Messiaen: religión y cantos de pájaros”. *Revista Scherzo* n° 236, (December 2008). <http://www.scherzo.es/hemeroteca/2008-12-236.pdf>
25. Paper “Chopin: figura y fondo”. *Revista Scherzo* n° 251 (April 2010). <http://www.scherzo.es/hemeroteca/2010-04-251.pdf>
26. Paper “Liszt el precursor o el virtuosismo trascendido”. *Revista Scherzo* n° 259 (January 2011). <http://www.scherzo.es/hemeroteca/2010-04-251.pdf>
27. Paper “Tempo y ritmo en la música: un encuentro dialéctico”. Encuentro interdisciplinar “Desde el ritmo”, Casa Encendida, mayo 2012. Edition: *Ritmo. El pulso del arte y de la vida*. Editorial Abada (Madrid, 2015). <http://www.abadaeditores.com/libro.php?l=424#>
28. Paper “Los escritos teóricos de Jean Philippe Rameau”. *Revista Scherzo* n° 301 (November 2014). <http://www.scherzo.es/hemeroteca/2014-11-301.pdf>
29. Paper “Las sinfonías (y otras obras instrumentales) de Carl Nielsen”. *Revista Scherzo* n° 305 (March 2015). <http://www.scherzo.es/hemeroteca/2015-03-305.pdf>

30. Paper “«La cathédral engloutie» de Claude Debussy: un prisma con muchas caras”. Revista Música nº 22, 2015. <http://www.rcsmm.eu/general/files/revista/22.pdf>
31. Paper “Presentación de la Edition de 20 Sonatas de Antonio Soler”. Morales & Latchman, M. (editores), 2016. “New Perspectives on the Keyboard Works of Antonio Soler”. Almería: FIMTE series nº 5. <http://www.fimte.org/p/prd1/4574936921/product/antonio-soler-new-perspectives>
32. Paper “La cuestión de la forma en las sonatas de Antonio Soler”. Morales & Latchman, M. (editores), 2016. “New Perspectives on the Keyboard Works of Antonio Soler”. Almería: FIMTE series nº 5. <http://www.fimte.org/p/prd1/4574936921/product/antonio-soler-new-perspectives>
33. Paper “Armonía funcional: revisión y actualización del sistema.” Revista Música nº 24, 2017. <http://rcsmm.eu/general/files/revista/revista24.pdf>

3.2. Dossiers

1. Dossier about the operas from Season 1995, 1996 y 1997 (historic, stylistic, aesthetic and analytical comments), for the Association of Friends of the Opera at Madrid.
2. Dossier for the course *La ópera del Teatro Real* (1997-98): comments and plots of 30 operas, including those of the Teatro Real season.
3. Dossier for the course *Cuatro siglos de ópera* (1998-99): comments and plots of 30 operas, including those of the Teatro Real season.
4. Dossier for the course *La ópera en su tiempo* (1999-2000): comments and plots of 12 operas, including those of the Teatro Real season, and of their 12 music-history moment (chamber and symphonic music).
5. Dossier for the course *Música en escena I: ópera y cine* (2000-2001): comments and plots of 12 operas, including those of the Teatro Real season, and of 7 musical films.
6. Dossier for the course *Música en escena II: ópera y cine* (2001-2002): comments and plots of 10 operas, including those of the Teatro Real season, and of 2 musical films.
7. Dossier for the course *Música en escena III: ópera y cine* (2002-2003): comments and plots of 10 operas, including those of the Teatro Real season, one film and several musical documentaries.

3.3. Collaborations and book reviews

Several collaborations (musical and record critics, interviews) for *Revista Ópera Actual* (from Dec.1994 until Dec.1996).

Reviews:

1. J.D. García Bacca: *Filosofía de la música* (Revista Quodlibet nº 1, June 1995).
2. L. de Pablo: *Approche d'une esthétique de la musique contemporaine* (Revista Scherzo nº 115, June 1997).
3. Llanas/Casanovas: *Joaquim Homs* (Revista Scherzo nº 120, December 1997).
4. X. Montsalvatge: *Folia daliniana* (Revista Scherzo nº 130, December 1998).
5. Morgan, R.P.: *Antología de la música del siglo XX* (Revista Scherzo nº 133, April 1999).
6. Varios: *Obras para grupo de cámara. Partituras y disco* Editorial Piles (Revista Scherzo nº 137, September 1999).
7. F. Salzer & C. Schachter: *El contrapunto en la composición* (Revista Scherzo nº 142, March 2000).

8. Varios: *Obras para grupo de cámara* (Estol del Master II). Partituras y disco (Revista Scherzo n° 156, July/August 2001).
9. Howard, J. *Aprendiendo a componer* (Revista Scherzo n° 157, September 2001).
10. Grabner, H.: *Teoría general de la música* (Revista Scherzo n° 165, June 2002).
11. Lerdahl/Jackendoff: *Teoría generativa de la música tonal* (Revista Scherzo n° 182, January 2004).
12. Catalán, T.: *Sistemas compositivos temperados* (Revista Scherzo n° 198, June 2005).
13. Rosen, Ch.: *Formas de sonata* (Revista Scherzo n° 205, February 2006).
14. Villa Rojo, J.: *Notación y grafía musical en el siglo XX* (Revista Scherzo n° 206, March 2006).
15. Riemann, H.: *Reducción al piano de la partitura * Teoría general de la música* (Revista Doce Notas, June-August 2005).
16. Sokolov, A.: *Composición musical en el siglo XX* (Revista Scherzo n° 225, December 2007).
17. Lester, J.: *Enfoques analíticos de la música del siglo XX* (Revista Doce Notas).
18. González, Nuria: *Complejo atonal. La atonalidad de Arnold Schönberg como paradigma estético del Expresionismo* (Revista Scherzo n° 260, February 2011).
19. Noya, Javier: *Armonía universal. Música, globalización y política internacional* (Revista Scherzo n° 279, November 2012).
20. González Lapuente, A.: *Historia de la música en España e Hispanoamérica. Vol. 7 La música en el siglo XX.*

3.4. Books and editions

Book *Fundamentos de Análisis Musical*, written with the granting of a study license by the Ministerio de Educación (academic course 1999-2000).

Book *El legado musical de Ángel Barja. Música instrumental*. Research paper for the Doctorate in Hispanic Music, Universidad Complutense de Madrid, course 2002-2003. Edition: Instituto Leonés de Cultura. Diputación de León, 2006.

<http://www.dipuleon.es/frontdipuleon/tiendaSearchAction.do?idProductCategory=1566081&term=Enrique+Igoa&postAction=searchProductsEngine&idCategoryToShow=1449082&action=viewCategory>

Antonio Soler: 20 Sonatas. Edition and transcription. Editorial Piles, Valencia 2012.
<http://pilesmusic.net/tienda/vocal-y-varios/musicologia/musicologia/20-sonatas-antonio-soler-1729-1783-2/>

Doctoral thesis. *La cuestión de la forma en las sonatas de Antonio Soler*. Doctorate in Hispanic Music, Universidad Complutense de Madrid, 2014. Digital edition in UCM:
<http://eprints.ucm.es/24593/1/T35203.pdf>

4. COMPOSITIONS.

4.1. Summary

Works for piano, harmonica, accordion, guitar, organ, harp, voice & piano, flute & piano, flute & guitar, flute & harpsichord, violin & marimba, violoncello & piano, viola & piano, guitar & accordion, piano & accordion, trio (violin, guitar & accordion; violin, cello & piano), string quartet, guitar quartet, electronics, voice & piano + electronics, percussion ensemble, choir a capella, choir & organ, choir & ensemble, chamber ensembles, big-band, string orchestra, symphonic orchestra, violin & orchestra, guitar & orchestra, choir & orchestra, as well a scenic work for three singers, three instrumentalists & electronics, music for ballet and music for video.

4.2. Honors and awards

- First Prize in the *Composition Competition of the Festival de Musique Sacrée de Fribourg (Suisse) in 1989*, for the **Estudio III “Ascensión” op.14** for organ, premiered by Werner Jacob in the Cathedral of St. Nicholas de Fribourg in 1990.7.8.
- Finalist in the 1st *Composition Competition* of the Fundación Plató with the work **Preludio, Balada y Fuga op.2** for jazz big-band (1988).
- First Prize of the *Marimolin 8th Annual Composition Contest of Princeton, New Jersey (USA) in 1995*, for the **Estudio VI “Secuencias” op.22b** for violin and marimba, premiered by Marimolin Duo in the Miller Theatre of University of Columbia in New York in 1996.10.26.
- First Prize of the *X Composition Competition of Classic Guitar “Andrés Segovia” (La Herradura, Granada – Jan. 1997)*, for the **Estudio VII “Regreso a Jan Mayen” op.29** for guitar, premiered by Pablo de la Cruz in the Auditorio of Cultural Center Conde Duque in Madrid in 1997.11.24.
- Second Prize of *International Composers Competition “Jihlava 1998”* (Czech Republic), for the **Antífona de Adviento op.24**, premiered by Bath Camerata in the House of Culture of Jihlava (Czech Republic) in 1998.6.27.
- First Prize *Juan Bautista Comes of Composition of XVI Festival de Música Coral de Segorbe 1999* (Castellón), for the **Antífona de Navidad op.34**, premiered by the Choir of Music Youth of Segorbe in the Cathedral of Segorbe in 2000.8.5.
- **Munch-light op.36**, work selected by the *Concours International de Composition de la Ville de Nice et des Alpes Maritimes* (France, 2004).
- **Obertura para un paisaje urbano op.38a**, work selected by *XII Festival de Música Electroacústica “Punto de encuentro” (2003)* and by the *XX and XXI Festival Internacional de Música Contemporánea de Alicante (2004, 2005)*. It has been also awarded prizes by *Laboratorio del Espacio 2011* of LIEM-CDMC. The work has been also selected for a project of the Department of Music of IES Jorge Guillén and for the Department of Biology at the Universidad Complutense (2013-14), by Sociedad Española de Acústica for the World Day of Sound 2013 and by Universidad de Oviedo for the subject “Multimedia musical creation” in the degree of Musicology (2014).
- Mention of honor of *Concours de Composition pour Orgue de la Ville de Nice 2005* (France) for the work **Invocaciones tempore belli op.47** for organ.
- Finalist in the I *Composition Competition Kromátika 2015* with the work **In paradisum op. 8** for chorus a capella.
- **Danza (Cuaderno de campo)**, work selected for the *Festive Piano Works Concerto 2018* in Dallas, Texas (USA)

- **Member** of Yearbook *Who's who in the World* from 2009.
- **Member** of *2000 Outstanding Intellectuals of the 21st Century* from 2010, edited by *International Biographical Centre*, Cambridge, England.

4.3. Diffusion

Works first performed and played in Spain, Germany, Austria, Belgium, Denmark, Finland, France, Holland, England, Italy, Poland, Portugal, Czech Republic, Sweden, Suisse, Israel, Cuba, Mexico, Venezuela, China, South Korea and United States.

ENRIQUE IGOA MATEOS

CATALOGUE OF WORKS

- OP.1 **ESTUDIO I** Piano (Madrid, 1976)
Lasting time: **9' 50''**
First perform.: *E. Igoa - Salón de Actos de las Hermandades del Trabajo de Madrid - 23.10.1976*
- OP.2a **PRELUDIO Y FUGA** Chamber ensemble (Madrid, 1978)
First perform.: *Alumnos del Real Conservatorio Superior de Música de Madrid – Cond.: Luis Aguirre - 24.5.1979*
PRELUDIO, BALADA Y FUGA Big-band with several organic
(Versions: 1988, 1995, 2001)
Organic: 2 alto sax., 2 ten. sax., bar. sax., 4 tpt., 3 trb., guitar, piano, double bass and drums
Lasting time: **10' 28''**
- OP.2b **BALLAD OF READING GAOL** Jazz sextet (Revision from *Balada*: 2005)
Organic: tenor sax., trb., guitar, piano, bass, drums
Lasting time: **4' 43''**
Soundcloud: <https://soundcloud.com/user-820058208/igoa-enrique-ballad-of-reading-gaol-for-jazz-ensemble-2005-full>
- OP.3 **INVENCIONES** Piano (Madrid, 1979)
Lasting time: **3' 02''**
- OP.4 **FOMALHAUT** Electronics (Madrid, 1980)
Lasting time: **12' 07''**
- OP.5 **ESTUDIO II** Piano (Madrid, 1980)
Lasting time: **6' 21''**
First perform.: *F. Pariente – Real Conservatorio Superior de Música de Madrid - 10.2.1992*
Edition: *Editorial de Música Española Contemporánea (1995)*
<http://www.edquiroga.es/index.php/es/venta-de-obras/papel/estudio-ii-op-5-detail.html>
Recording: *CD “Different Perceptions”- Rubén Yessayán (2006)*
<https://open.spotify.com/track/OrflMIKQ1GzF11rJYLZHZH>
Soundcloud: <https://soundcloud.com/user-820058208/igoa-enrique-ballad-of-reading-gaol-for-jazz-ensemble-2005-full>

- OP.6 **MISSA BREVIS** Choir and organ (Boston, 1981)
 Lasting time: **5' 06''**
 First perform.: *Coro de Alumnas del Colegio de las Hermanas de la Cruz de Aldaya (Valencia) - Cond.: Elena Igoa Mateos - 3.6.1994*
 First perform. (polyphonic version): *Coro Stella Splendens y Coro de la Catedral de la Almudena (Madrid) - Catedral de la Almudena – Órgano: Enrique Igoa - Cond.: Félix Castedo - 25.5.2002*
 Edition IMSLP:
[https://imslp.org/wiki/Missa_brevis%2C_Op.6_\(Igoa%2C_Enrique\)](https://imslp.org/wiki/Missa_brevis%2C_Op.6_(Igoa%2C_Enrique))
 Edition CPDL (ChoralWiki):
[http://www0.cpdL.org/wiki/index.php/Missa_brevis_\(Enrique_Igoa\)](http://www0.cpdL.org/wiki/index.php/Missa_brevis_(Enrique_Igoa))
 Recording: *Coro Stella Splendens y Coro Columbae – Organ: Presentación Ríos – Cond.: Asunción Paniagua y Enrique Igoa*
- OP.7 **RECUERDOS DE MONTAÑA** Symphonic orchestra (Madrid, 1981)
 Organic: **3 3 3 3 – 2 2 1 0 – Perc. (3) – Pno. – 12 10 8 6 4**
 Lasting time: **9' 28''**
- OP.8a **IN PARADISUM** 6-voice choir with organ ad lib. (Boston, 1981)
Finalist in I Composition Competition Kromátika 2015 (Spain)
 Lasting time: **5' 10''**
- OP.8b **IN PARADISUM** Organ (Boston, 1981)
 Lasting time: **5' 10''**
- OP.9 **MISSA DE ANGELIS** Choir and orchestra or choir and organ (Madrid, 1982)
 Organic: choir and orchestra (3 3 3 3 – 4 3 3 1 – Perc. (4) – Pno. – 12 10 8 6 4) or choir and organ
 Lasting time: **21' 30''**
- OP.10 **ADAGIO** String orchestra or string septet (Madrid, 1983)
 Lasting time: **6' 40''**
 First perform.: *Orquesta Nacional do Porto – Cond.: Manuel Ivo Cruz – Teatro Principal – XIV Festival Internacional de Música Contemporánea de Alicante - 24.9.1998*
 Edition: *Editorial Alpuerto (1999)*
<http://www.editorialalpuerto.es/libros/adagio-op-10/9790692120957/>
 Recording: *Radio Clásica de RNE y TVE*
 Soundcloud: <https://soundcloud.com/user-820058208/wav-m-op10-adagio>
- OP.11 **LA VOZ DE UN PIANO (In memoriam Rosa Sabater)** Piano (Madrid, 1983)
 Lasting time: **3' 30''**
 First perform.: *Adela González Campa - Radio 2 de RNE - 28.1.1984*
 Recording: *Radio Clásica de RNE*

- OP.12 **CANCIONES NORTEÑAS** Alto or mezzosoprano and piano (Madrid, 1983)
- OP.13 **VOCALISE** Mezzosoprano and piano (Madrid, 1983)
 Lasting time: **2' 15''**
 First perform.: *Soraya Chaves y Enrique Igoa - R.C.S.M.M. - 21.5.1992*
- OP.14 **ESTUDIO III "ASCENSIÓN"** Organ (Madrid, 1984)
1° Prize in 3rd Composition Competition of Festival de Musique Sacrée de Fribourg (Switzerland)
 Lasting time: **8' 40''**
 First perform.: *Werner Jacob - Catedral de St. Nicholas de Fribourg – 8.7.1990 - III Festival de Musique Sacrée de Fribourg (Switzerland)*
 First perform. in Spain: *Presentación Ríos - Academia de Bellas Artes de San Fernando - II Festival de Música COMA '00 de la AMCC – 16.12.2000*
 Edition: *EMEC (Editorial de Música Española Contemporánea)*
 Recording: *Bayerische Rundfunk Nürnberg * Radio Clásica de RNE*
 Soundcloud: <https://soundcloud.com/user-820058208/igoa-enrique-estudio-iii-ascension-for-organ-1984-excerpt>
- OP.15 **PRAEMONITIO** Flute and chamber ensemble (Madrid, 1984 * Rev.: 2005)
 Organic: **solo fl., ob., cl., fg., p., perc., vl., vla.,vc., cb.**
 Lasting time: **7' 40''**
 First perform.: *Grupo Círculo de Madrid - Cond.: J.L. Temes - Sala de Cámara del Auditorio Nacional de Música de Madrid - 20.4.1994*
 Recording: *Radio Clásica de RNE*
- OP.16a **DIÁLOGOS** Flute and guitar (León, 1985)
 Lasting time: **6' 10''**
 Commission: *Dúo Versus (León)*
 First perform.: *J.C. Asensio y A. Vidal - Ateneo de Madrid - 9.2.1990*
 Edition: *Editorial de Música Moderna (1992)*. Distribution: *E. Igoa*
- OP.16b **DIÁLOGOS** Sextet or accordion orchestra (Madrid, 1988)
 Lasting time: **5' 54''**
 Commission: *Concurso "Reina Sofía" de Acordeón*
 First perform.: *Sexteto Volpi - Teatro Consulado (Madrid) - 16.12.1989*
 Edition: *Ediciones Maravillas. Col. Damiani Autores Españoles (1988)*
 Recording: *Orquesta de Cámara "Claroscuros". Cond.: Ángel Huidobro. CD Tañidos SRD-265. Several Records, 2002.*
<https://www.eanfind.es/producto/7F8OP04QB5>
<http://www.severalrecords.com/index.php?idArt=381>
<http://www.severalia.com/index.php?idArt=381>
<https://open.spotify.com/track/4XO0hhq4Jg8eNHAMcWdX4N>
 Soundcloud:
<https://soundcloud.com/user-820058208/wav-m-op16b-dialogoswav>

- OP.17 **ESTUDIO IV** Four-hand piano (León, 1986)
 Lasting time: **6' 42''**
 First perform.: *Elena García, Isidro Tejedor - Conserv. de León - 15.5.1986*
 Edition: *Editorial de Música Española Contemporánea (2001)*
<http://www.edquioga.es/index.php/es/venta-de-obras/papel/estudio-iv-in-memori-am-riano-op-17-detail.html>
- OP.18 **2 CANCIONES** Sopran and piano (Madrid, 1986)
 Lasting time: **4' 30''**
 First perform.: *Mercedes Martínez y Luis Ricoy - R.C.S.M.M. - 30.3.1992*
 Edition: *Editorial de Música Moderna (1992)*. Distribution: *E. Igoa*
- OP.19 **SUITE AL ESTILO BARROCO** Recorder and harpsichord * Traverse flute and piano or accordion (Madrid, 1987)
 Lasting time: **12' 50''**
 First perform.: *Félix Conde y Fernando Campillo - Centro Cultural Villa de Madrid - 31.3.1993*
 Edition: *Editorial Alpuerto (1998)*
<http://www.editorialalpuerto.es/libros/suite-al-estilo-barroco-op-19/9788438103470/>
 Soundcloud: <https://soundcloud.com/user-820058208/wav-m-op19-suite>
- OP.20 **ESTUDIO V “DENSIDADES”** Accordion (Madrid, 1989)
 Lasting time: **2' 30''**
 First perform.: *Mirem Yosune Ochotorena - R.C.S.M.M. - 21.5.1992*
 Edition: *Editorial de Música Española Contemporánea (1999)*
<http://www.edquioga.es/index.php/es/venta-de-obras/papel/estudio-v-densidades-y-estudio-vi-secuencias-detail.html>
 Recording: *TVE*
 Youtube: <https://www.youtube.com/watch?v=ZwUdIg6dwPc&t=4s>
- OP.21 **SONOR TEMPORIS** Symphonic orchestra (Madrid, 1991-93; revision 2005)
 Organic: **3 3 3 3 – 4 3 3 1 – Perc. (4) – Pno. – 16 14 12 10 8**
 Lasting time: **14' 56''**
- OP.22a **ESTUDIO VI “SECUENCIAS”** Harmonica (Madrid, 1992)
 Lasting time: **8' 40''**
 Commission: *Antonio Serrano*
 First perform.: *Antonio Serrano - Jardín Botánico de la Casa de la Cultura de Francia en Bruselas (Bélgica) - 3.6.1992*
 First perform. in Spain: *Antonio Serrano - Real Conservatorio Superior de Música de Madrid - 24.5.1993*
 Recording: *Radio Clásica de RNE*

- OP.22b **ESTUDIO VI “SECUENCIAS”** Violin and marimba (Madrid, 1995)
1º Prize in Marimolin 8th Annual Composition Contest of Princeton,
 New Jersey (United States)
 Lasting time: **8’ 52’’**
 First perform.: *Duo Marimolin – Columbia Univ., New York - 26.10.1995*
 Edition: *HoneyRock Publishing (1997)*
 Recording: *WNYC (New York)*
- OP.22c **ESTUDIO VI “SECUENCIAS”** Accordion (Madrid, 1996)
 Lasting time: **8’ 44’’**
 First perform.: *Ángel Luis Castaño - Teatro Pradillo, Madrid - 14.4.1997*
 Edition: *Editorial de Música Española Contemporánea (1999)*
<http://www.edquioga.es/index.php/es/venta-de-obras/papel/estudio-v-densidades-y-estudio-vi-secuencias-detail.html>
 Recording: *CD Spanish Music for Solo Accordion (Vol.2)*
www.alcastaño.com
 Soundcloud: <https://soundcloud.com/user-820058208/igoa-enrique-estudio-vi-secuencias-for-accordion-1996-excerpt>
- OP.23a **TRANS-EGREDI (RAPSODIA)** Violin and orchestra (Madrid, 1992-94)
 Organic: 3 3 3 3 – 4 3 3 1 – Perc. (3) – Pno. - Vl. solista – 12 10 8 6 4
 Lasting time: **16’ 10’’**
- OP.23b **CADENZA** Violin solo (Madrid, 2015) «Digressio» from *Trans-egredi* op.23a
 Lasting time: **2’ 30’’**
- OP.23c **RAPSODIA CONCISA** Violin and instrumental ensemble (Madrid, 2018)
 «Trailer» from *Trans-egredi* op. 23a
 Organic: **solo vl., fl., cl., alto sax, vc., p.**
 Lasting time: **2’ 40’’**
 First perf.: *Emilio Sánchez (vl.), Grupo Cosmos 21 – Cond.: Carlos Galán
 XXVII Festival Internacional de Primavera - Música de los siglos
 XX y XXI – Conservatorio Superior de Salamanca – 23.3.2018*
- OP.24 **ANTÍFONA DE ADVIENTO** Choir 4-voice (Madrid, 1994)
2nd Prize in *International Composer’s Competition “Jihlava 1998”*
(Czech Republic).
 Lasting time: **3’ 30’’ – 3’ 50’’**
 Commission: *Coro San Jorge (Madrid)*
 First perform.: *Bath Camerata - Cond.: Nigel Perrin - Casa de Cultura de
 Jihlava (Czech Republic) - 41 Festival of Choral Music - 27.6.1998*
 Edition: *FSU - IPOS ARTAMA (Jihlava/Praha, República Checa).*
 Recording: *Radio Checa en Jihlava*
 Soundcloud: <https://soundcloud.com/user-820058208/igoa-enrique-antifona-de-adviento-for-choir-1994-excerpt>

- OP.25 **LOGOS ONEIRON** Sopran or actress, piano & electronics (Madrid, 1995-97)
 Lasting time: **15' 28''**
 First perform.: *Belén Gutiérrez (actress), Gonzalo Manzanares (piano) – Auditorio del Museo Nacional de Arte Contemporáneo Reina Sofía – IV Jornadas de Informática y Electrónica Musical - 31.7.1997*
 Recording: *Radio Clásica de RNE//LIEM-CDMC*
 Soundcloud: <https://soundcloud.com/user-820058208/wav-m-op25-logos-oneironwav>
- OP.26 **ANATEXIA** Violín, violoncello y piano (Madrid, 1995)
 Lasting time: **11' 30''**
 First perform.: *Trío Arbós (Miguel Borrego, vl.; José Miguel Gómez, vc.; Juan Carlos Garvayo, p.) - Auditorio del Centro Cultural Conde Duque - I Festival de Música COMA '99 de la AMCC - 16.11.1999*
 Recording: *Radio Clásica de RNE*
 Soundcloud: <https://soundcloud.com/user-820058208/igoa-enrique-anatexia-for-trio-violin-cello-piano-1999-excerpt>
- OP.27 **ARCANO RITUAL** Percussion group (Madrid, 1995)
 Organic: 8 or 12 players
*12 Players. 1: 5 Chinese blocks * 2: 5 Temple-Blocks * 3: 4 Tom-toms * 4: Bongos & tumbadoras * 5-8: Marimbas 1-4 * 9: Drums (full battery) * 10: 4 Kettle drums * 11: Medium & large bass drums * 12: 3 Tam-tams - 2 Cymbals - Bells*
*8 Players. 1: 5 Temple-Blocks * 2: 4 Tom-toms * 3: Xylophon 4: Marimba * 5: Drums (full battery) 6: 4 Timpani * 7: Medium & large bass drums * 8: 3 Tam-tams - 2 Cymbals - Tubular bells.*
 Lasting time: **7' 43''**
 Commission: *Grupo Tabir Percusión (Madrid)*
 First perform.: *Grupo Tabir Percusión - Cond.: Enric Llopis - Auditorio del Centro Cultural Villa de Madrid - 24.3.1996*
 Recording: *Radio Clásica de RNE*
 Soundcloud: <https://soundcloud.com/user-820058208/igoa-enrique-arcano-ritual-for-percussion-ensemble-1995-excerpt>
- OP.28 **JAN MAYEN (RAPSODIA)** Guitar and small orchestra (Madrid, 1996)
 Organic: 1 1 1 1 – 0 0 0 0 – Perc. (2) – Guit. – 6 6 4 2 1
 Lasting time: **12' 30''**
 Commission: *Festival Internacional de Primavera Andrés Segovia (Madrid)*
 First perform.: *Pablo de la Cruz (guit.) - Orquesta de la Guildhall School of Music - Cond.: Sarah Loannides - Auditorio Nacional de Música – X Festival Internacional de Primavera Andrés Segovia - 7.5.1996*
 Recording: *Pablo de la Cruz (guit.) - Orquesta Sinfónica de Czestochowa – Cond.: Tomás Garrido – CD “Música para un paisaje - Cuentos de la Atlántida” – Acte Préalable – AP0041 – Czestochowa (Polonia), 1999*
<http://acteprealable.com/albums/ap0041.html>
 Soundcloud: <https://soundcloud.com/user-820058208/wav-m-op28-jan-mayenwav>

- OP.29 **ESTUDIO VII “REGRESO A JAN MAYEN”** Guitar (Madrid, 1996)
1º Prize in *X Composition Competition of Classic Guitar*
(La Herradura - Granada – January, 1997)
 Lasting time: **10’ 45’’**
 First perform.: *Pablo de la Cruz - Auditorio del Conde Duque - 24.11.1997*
 Edition: *Editorial de Música Española Contemporánea (1997)*
<http://www.edquioga.es/index.php/es/venta-de-obras/papel/estudio-vii-regreso-a-jan-mayen-detail.html>
 Recording: *Radio Clásica de RNE*
 Soundcloud: <https://soundcloud.com/user-820058208/igoa-enrique-estudio-vii-regreso-a-jan-mayen-for-solo-guitar-1997>
- OP.30 **CUARTETO nº 1 “SUEÑOS FLUVIALES”** String quartet
 (Madrid, 1996)
 Lasting time: **24’ 40’’**
 Commission: *Centro para la Difusión de la Música Contemporánea para el Festival Internacional de Música de Santander 1997*
 First perform.: *Quatuor Parisii - Palacio de Festivales (Sala Pereda) – 46 Festival Internacional de Santander - 13.8.1997*
 Recording: *Radio Clásica de RNE*
 Soundcloud: <https://soundcloud.com/user-820058208/igoa-enrique-cuarteto-no-1-suenos-fluviales-1997-excerpt>
- OP.31 **MÉDULAS** Percussion group from 6 to 12 players
 (Corcubión/Denia, 15.7 - 31.8.1997)
 Organic: **6 - 12 players (Obligatti 1:** Pandereta, Tam-Tam, Temple-Block
 * **2:** Pandero, Cymbal, Claves, Castanets * **3:** Bongos & Tumbadoras, Rattles, Wood-Block * **4:** Side-drum, Sistro, Reco-Reco * **5:** Tom-Tom, Sleigh bells, Whip * **6:** Bass drum, Kettle drums, Triangle, Maraca *
Optional 7: Xylophon * **8:** Marimba * **9:** Vibraphone * **10:** Glockenspiel
 * **11:** Pandero, Cymbal * **12:** Tom-Tom, Rattles)
 Lasting time: **10’ 36’’ - 15’ 20’’**
 Commission: *Centro para la Difusión de la Música Contemporánea para la Revista Quodlibet*
 Edition: *Revista Quodlibet nº 9 (octubre 1997)*
- OP.32a **TORCAL** Guitar and accordion (Madrid, 1997 - 1998)
 Lasting time: **11’ 37’’**
 Commission: *Dúo Contraste (Avelina Vidal y Esteban Algora)*
 First perform: *Dúo Contraste - Theaterforum Kreuzberg (Berlin) - 8.2.1998*
 Recording: *Radio Clásica de RNE*
*CD Tañidos SRD-289 * Several Records, 2003*
<http://www.severalrecords.com/index.php?idArt=837>
<http://www.severalia.com/index.php?idArt=837>
 Soundcloud: <https://soundcloud.com/user-820058208/igoa-enrique-torcal-for-guitar-and-accordion-1997-excerpt>

OP.32b **TORCAL** Piano and accordion (Madrid, 2000)

Lasting time: **11' 37"**

Commission: *Ángel Huidobro*

First perform.: *Carmen Ruiz Merino (p.) y Ulrich Schlumberger (acord.) - Staatstheater Braunschweig - 20.03.2006*

OP.33a **MANIFIESTO I “LA MIRADA INTERRUMPIDA”**

Violoncello or viola and piano (with images) (Madrid, 1998)

Lasting time: **10' 30"**

Commission: *Juan Enrique Sáinz (violoncello), Alberto Gómez (piano)*

First perform. (vc.): *Juan Enrique Sáinz y Alberto Gómez - Auditorio del Museo Nacional de Arte Contemporáneo Reina Sofía - 20.4.1998*

Recording: *Radio Clásica de RNE*

First perform. (vla.): *Mauriçy Banaszek (viola), Ruben Yessayan (piano) y Lilah Grosman (voz) - Manhattan School of Music (New York) 12.6.2002*

Recording: *CD particular*

Soundcloud: <https://soundcloud.com/user-820058208/igoa-enrique-manifiesto-i-la-mirada-interrumpida-for-violoncello-and-piano-1998>

OP.33b **MANIFIESTO I “LA MIRADA INTERRUMPIDA”**

Clarinet, violin, violoncello and piano (with reciter or images) (Madrid, 2007)

Lasting time: **10' 30"**

Commission: *Cuarteto Areteia*

First perform.: *Cuarteto Areteia – Auditorio de la Casa de Cultura de Tres Cantos (Madrid) – VII Festival de Música Contemporánea de Tres Cantos - 7.10.2007.*

Recording: *Ensemble Musica d’Oggi – Nicola Ventrella (private CD)*

OP.34 **ANTÍFONA DE NAVIDAD** Choir 4-voice (Madrid, 1998)

1º Prize Juan Bautista Comes of musical composition of XVI Festival de Música Coral de Segorbe 1999 (Castellón)

Lasting time: **6' 02"**

First perform.: *Coro de Juventudes Musicales de Segorbe - Cond.: M^a Dolores Pérez - Catedral de Segorbe - XVII Festival de Música Coral de Segorbe - 5.8.2000*

Edition: *Editorial Jaime Piles - Valencia (2000)*

<http://pilesmusic.net/tienda/vocal-y-varios/voces/coro/coro-solo/antifona-de-navidad-op-34/?keyword=IGOA>

Recording: *CD Ixter CD49220223 - Coro Magerit - Cond.: J.M. López Blanco - Madrid, 2004.*

Youtube: <https://www.youtube.com/watch?v=CfwGIYNTcPE>

Soundcloud: <https://soundcloud.com/user-820058208/igoa-enrique-antifona-navidad-for-mixed-choir-1998-excerpt>

- OP.35 MANIFIESTO II “LIBERTAD BAJO PALABRA”** Guitar quartet
(Madrid, 1998)
Lasting time: **8’ 30’’**
Commission: *Grupo Antares for the concert held on centenary of birth of Federico García Lorca* (November-December 1998)
First perform.: *Cuarteto Antares - Sala de Columnas del Círculo de Bellas Artes de Madrid - 9.3.1999*
Recording: *Radio Clásica de RNE*
Soundcloud: <https://soundcloud.com/user-820058208/igoa-enrique-manifiesto-ii-libertad-bajo-palabra-for-guitar-quartet-1998-excerpt>
- OP.36a MUNCH-LIGHT** String orchestra (Madrid, 1999)
Lasting time: **10’ 34’’**
First perform.: *Orquesta de Cámara SIC - Cond.: Sebastián Mariné - III Festival de Música Contemporánea de Madrid COMA’01 - Casa de América - 10.11.2001*
Recording: *Radio Clásica de RNE – TVE*
Soundcloud: <https://soundcloud.com/user-820058208/wav-m-op36-munch-lightwav>
- OP.36b MUNCH-LIGHT** Piano quintet (Madrid, 2017)
Lasting time: **10’ 34’’**
First perform.: *Cuarteto Diapente y Francisco Luis Santiago (p.) - XIX Festival de Música Contemporánea de Madrid COMA’17 – Auditorio CentroCentro – Madrid - 26.11.2017*
Youtube: https://www.youtube.com/watch?v=Kd_CE9ZLpnk
- OP.37 CUARTETO n° 2 “LA FRONTERA DE LA LLUVIA”** String quartet
(Madrid, 2000)
- OP.38 LA PROFESIÓN** Scenic capriccio in 7 tableaux for 3 singers (sopr., mezzo, bar.), 3 players (guit., accord., pno.) and electronics (Madrid, 2001-2002)
Lasting time: **94’ 51’’**
Commission: *Centro para la Difusión de la Música Contemporánea para el Festival de Alicante 2002*
First perform.: *Sagrario Barrio (sopr.), Elena Montaña (mezzo), Luis Álvarez (Bar.), Avelina Vidal (guit.), Esteban Algora (acord.), Joseba Candaudap (p.), Enrique Igoa (electr.) - Dir. escena: Gregorio Esteban - XVIII Festival Internacional de Música Contemporánea de Alicante - Teatro Principal - 3.10.2002*
Recording: *Radio Clásica de RNE*

OP.38a **OBERTURA PARA UN PAISAJE URBANO** Autonomous electronic music, or/and with video or ballet (Madrid, 2002) - Overture of **La profesión**

The **Overture for an urban landscape** has been selected, after its first performance, by *XII Festival de Música Electroacústica “Punto de encuentro”* (2003) and by the *XX and XXI Festival Internacional de Música Contemporánea de Alicante* (2004, 2005). It has been also awarded prizes by *Laboratorio del Espacio 2011* of LIEM-CDMC (Laboratorio de Informática y Electrónica Musical del Centro para la Difusión de la Música Contemporánea). The work has been also selected for a didactic combined project of Departamento de Música del IES Jorge Guillén and Departamento de Biología de la Universidad Complutense (2013-14), by Sociedad Española de Acústica for the World Day of Sound 2013 and by Universidad de Oviedo for the subject “Creación musical multimedia” in the degree of Musicology (2014).

Lasting time: **13’ 06’’**

First perform. (version with video): *X Jornadas de Informática y Electrónica Musical - Museo Nacional Centro de Arte Reina Sofía – 30.6.2003 - Video: Juan Antonio Román (JARomán)*

Recording: *Radio Clásica de RNE/CD/DVD*

Youtube: <https://www.youtube.com/watch?v=9osRmV1yFUc&t=7s>

VIMEO: www.vimeo.com/37852256

Soundcloud: <https://soundcloud.com/user-820058208/wav-m-op38a-obertura-para-un-paisaje-urbanowav>

OP.38b **LABERINTO DE SOLEDAD** Voice and piano (Madrid, 2002)

Three arias and two poems with music from Interlude 5/6 of **La profesión**
Lasting time: **16’ 10’’**

OP.38c **SUITE** Chamber ensemble (Madrid, 2003)

Interludes and paraphrases of **La profesión**

Organic:

Original: **fl., cl., vl., vc., p., guit., accord.**

Two instruments: **fl. or cl., p.** (only no.3 Tango)

Four instruments: **vl. I, vl. II, vla., vc.** (only no.3 Tango)

Five instruments: **fl., cl., vl., vc., p.**

Six instruments: **fl., cl., sax., vl., vc., p.**

Seven instruments: **cl., vl. I, vl. II, vla., vc., cb., p.**

Lasting time: **12’ 45’’**

First perform.: *Grupo de Música Contemporánea del RCSMM - Cond.: S. Mariné - Auditorio Manuel de Falla del RCSMM – Concierto-homenaje a Antón García Abril - 12.05.2003*

Recording: *Radio Clásica de RNE - Grupo LIM*

CD Grupo Cosmos 21 (No. 3, 4) “25 Obras para el 25 aniversario”

<https://www.eanfind.es/producto/4R11BON5M5>

Youtube: <https://www.youtube.com/watch?v=mqYyHvPWYkM>

Soundcloud: <https://soundcloud.com/user-820058208/wav-op38c-suite-3-tango-escondido-cosmos-cd>

<https://soundcloud.com/user-820058208/wav-op38c-suite-4-free-jazz-impromptu-cosmos-cd>

OP.39 **VOCES DE PIEDRA** Female choir (Madrid, 2002)
Lasting time: **5' 48''**
Commission: *Centro para la Difusión de la Música Contemporánea*
First perform.: *Taller de Música Contemporánea, Escuela de Tres Cantos - Elena Montaña - Círculo de Bellas Artes de Madrid - 6.6.2002*
Recording: *Radio Clásica de RNE*

OP.40 **ENTRE LA PIEDRA Y LA FLOR** Chamber ensemble
(Sombreu-Miño [Coruña] - Madrid, 2005-2006)
Organic: **fl., cl., vl., vc., p.**
Lasting time: **12' 50''**
Commission: *Grupo LIM (30th anniversary)*
First perform.: *Grupo LIM – Cond.: Jesús Villa Rojo – Auditorio del Centro Cultural Conde Duque (Madrid) – 25.10.2006*
Recording: *Radio Clásica de RNE – Grupo LIM*
Soundcloud: <https://soundcloud.com/user-820058208/igoa-enrique-entre-la-piedra-y-la-flor-for-chamber-ensemble-2005-excerpt>

OP.41 **NOCTURNO DE VILA-REAL** Guitar (Madrid, 2002)
Lasting time: **5' 30''**
Commission: *Avelina Vidal*
First perform.: *Avelina Vidal - Conservatorio Profesional Teresa Berganza de Madrid - 19.11.2002*

OP.42 **CALYPSO & ULISES** Ballet in four scenes * Electronic elaboration
(Madrid, 2003-2004)
Lasting time: **22' 58''**
Pictures: **Miguel Etayo**
Recording: *CD LIEM-CDMC*
Soundcloud:
I. The Assembly of Gods
<https://soundcloud.com/user-820058208/igoa-enrique-calypso-ulises-ballet-in-four-scenes-2004-i-the-assembly-of-gods-excerpt>
II. The Island of Calypso
<https://soundcloud.com/user-820058208/igoa-enrique-calypso-ulises-ballet-in-four-scenes-2004-ii-the-island-of-calypso-excerpt>
III. The Lament of Ulysses
<https://soundcloud.com/user-820058208/igoa-enrique-calypso-ulises-ballet-in-four-scenes-2004-iii-the-lament-of-ulysses-excerpt>
IV. Hermes, the Messenger. Departure of Ulysses
<https://soundcloud.com/user-820058208/igoa-enrique-calypso-ulises-ballet-in-four-scenes-2004-iv-hermes-the-messenger-departure-of-ulysses-excerpt>

- OP.43 **MONÓLOGO** Harp (Madrid, 2004)
 Lasting time: **7' 20''**
 Commission: *María Rosa Calvo Manzano*
 First perform.: *M^a Rosa Calvo-Manzano – Auditorio del Centro Cultural Conde Duque (Madrid) – 21.1.2008*
- OP.44 **ANTÍFONA DE CUARESMA** Choir a capella (Madrid, 2004; revision: 2014)
 Lasting time: **3' 56''**
 First perform.: *Coro Nur – Cond.: José Manuel López Blanco – Iglesia de los PP. Escolapios de Getafe – XXIV Festival de Música antigua y sacra Ciudad de Getafe - 8.3.2015*
- OP.45 **EL SUEÑO DE AMADÍS** String orchestra (Mallorca - Madrid, 2004)
 Lasting time: **8' 12''**
 Commission: *Orquesta de Cámara Reina Sofía*
 First perform.: *Orquesta de Cámara Reina Sofía – Cond.: Nicolás Chumachenco XXVI Festival Internacional de Ayamonte – Teatro Cardenio Ayamonte (Huelva) – 13.8.2008*
- OP.46 **COMING TO CUMMINGS** Choir, recorder and small percussion (Madrid, 2008)
 Lasting time: **2' 30''**
 Commission: *Revista Música y Educación*
 Edition: *Álbum de Música y Educación – Composiciones actuales para el aula XX Aniversario de la Revista Música y Educación*
- OP.47 **INVOCACIONES TEMPORE BELLI** Organ (Madrid, 2004)
Honorable mention of Concours de Composition pour Orgue de la Ville de Nice 2005 (France)
 Lasting time: **9' 42''**
- OP.48 **SEMILLAS PARA UN HIMNO (remembering Ángel Barja)**
 Chamber ensemble (London/Thame [England] – Madrid, 2006-2007)
 Organic: **cl., sax. alto, vl., vc., p.**
 Lasting time: **11' 40''**
 Commission: *Carlos Galán y Grupo Cosmos 21 (20th anniversary)*
 First perform.: *Grupo Cosmos 21 – Cond.: Carlos Galán - Iglesia de Santa María de los Ángeles (San Vicente de la Barquera – Cantabria) – 56 Festival Internacional de Santander – 16.8.2007*
 Recording: *CD Verso VRS 2080 "Compositores madrileños del XXI" (2009) Grupo Cosmos 21 – Dir.: Carlos Galán*
<https://open.spotify.com/track/2KbBC8lhxPYyPJP5M335kB>
 Soundcloud: <https://soundcloud.com/user-820058208/igoa-enrique-semillas-para-un-himno-for-ensemble-2006-excerpt>

OP.49 **OTOÑO AZUL** Electronic music with video (actor and/or dance ad libitum)
(Madrid, 2007) Video: Juan Antonio Román (JARomán)
Lasting time: **12' 40''**
First perform. (version with recorded voice): *Auditorio 400 – Museo Nacional Centro de Arte Reina Sofía – XIV Jornadas de Electrónica e Informática Musical del Centro para la Difusión de la Música Contemporánea – 3.7.2007*
Recording: CD/DVD
Youtube: <https://www.youtube.com/watch?v=hjkxtTb9CIE&t=83s>
VIMEO: www.vimeo.com/37851524
Soundcloud:
<https://soundcloud.com/user-820058208/wav-m-op49-otono-azul-dario>

OP.50 **PÓRTICO DE LA QUIMERA** Choir, chamber choir, solo choir and orchestra (Santorini [Greece] – Madrid, 2009)
Organic: **choir and orchestra (4 3 4 3 – 4 3 3 1 – Perc. (4) – Pno. – 14 12 10 8 6)**
Lasting time: **13' 40''**
Commission: *Fundación Autor y AEOS para la Orquesta y Coro de la Comunidad de Madrid*
First perform.: *Coro y Orquesta de la Comunidad de Madrid – Cond.: José Ramón Encinar – Auditorio Nacional de Música – Temporada 2009-2010 de la ORCAM (Orquesta de la Comunidad de Madrid) – 7.6.2010.*
Recording: *Radio Clásica de Radio Nacional de España * CD Nueva Creación Sinfónica 5 – Fundación Autor & AEOS, 2011*
Soundcloud: <https://soundcloud.com/user-820058208/wav-m-op50-portico-de-la-quimera-wav>

OP.51 **ÁGUILAS DE METAL** Brass quintet
(Madrid, 2004; Sombreu – Miño, Madrid, 2013; revision: Madrid, 2015)
Lasting time: **8' 25''**

OP. 52 **TRAZOS** Violin solo
(Madrid, september 2014)
Lasting time: **2' 03''**
Commission: *AMCC for a pedagogical album*

OP. 53 **RENDERINGS** Chamber ensemble (Madrid, october-december 2015)
Organic: **cl., 2 vl., vla., vc., cb., p.**
Lasting time: **8' 01''**
Commission: *Luis Aguirre for the Sonor Ensemble*
First perform.: *Sonor Ensemble – Cond.: Luis Aguirre – Auditorio 400 del Museo Reina Sofía de Madrid – Temporada 2015-16 del CNDM (Centro para la Difusión de la Música), Series 20/21 – 11.04.2016.*
Recording: *Radio Clásica de RNE*
Youtube: https://www.youtube.com/watch?v=g_JnQioUM5w&t=126s

OP. 54 ANTÍFONA DE PASCUA Choir a capella
(Sombreu-Miño, 2016)

OP. 55 MYTHOLOGICA I “IUDICIUM PARIDIS” Clarinet and string trio
(Sombreu-Miño, Madrid, July-September 2017)
Organic: **cl., vl., vla., vc.**
Lasting time: **9’ 56’’**

OP. 56 FRISO DE LOS VIENTOS Instrumental ensemble
(Madrid, Sept.-Nov. 2017)
Organic: **fl., cl., cl.b., fg., tpt., trb., p., vl., vc.**
Lasting time: **11’ 05’’**
Commission: *CNDM for Santiago Serrate and Grupo Modus Novus*
First perf.: *Grupo Modus Novus – Dir.: Santiago Serrate – Auditorio 400,
Museo Reina Sofía de Madrid - Temporada 2017-18 del CNDM
(Centro para la Difusión de la Música), Series 20/21 – 15.01.2018*

OP. 57 OLEADA Instrumental ensemble (Sombreu – Miño, 2018)
Organic: **fl., cl., vl., vc., p.**
Lasting time: **10’ 25’’**
Commission: *Juan José Olives y Grupo Enigma de Zaragoza*
First perf.: *Grupo Enigma – Cond.: Juan Pablo Hellín – IX Festival de
Ensembles – Madrid, Teatros del Canal, Sala Verde – 7.10.2018*

OBRAS FUERA DEL CATÁLOGO NUMÉRICO

SONATA DE JUVENTUD Piano (Madrid, 2008; revision of *Balada no. 1* from 1972)
(Madrid, 2008)
Lasting time: **9' 12''**

ALBORADA Electronic elaboration or traditional galician group
(Madrid, 1983, revision 1999)
Lasting time: **7' 30''**

LAS LUMINARIAS Arrangement of folk music (Madrid, 1988)
Lasting time: **3' 09''**

THE THREE RAVENS Female choir 3- voice or mixed choir 5-voice
(Madrid, 1996)
Lasting time: **3' 40''**

LAMENTO Voice and instrumental grupo (Madrid, 1996) * Text of author
Lasting time: **3' 12''**

AVE MARÍA (Bach - Gounod) Arrangement for choir 3-voice & organ (Madrid, 2008)
Lasting time: **3' 15''**
First perform.: *Coro Stella Splendens – Cond.: Enrique Igoa – Iglesia de San Jorge (Madrid) – 21.6.2008*
Edition IMSLP:
http://petrucci.mus.auth.gr/imglnks/usimg/4/4b/IMSLP59497-PMLP121993-Ave_Maria-Gounod.pdf
Edición CPDL (ChoralWiki):
http://www0.cpdL.org/wiki/images/d/d2/BACH_-_GOUNOD_-_IGOA_-_Ave_Maria_%28score_and_parts%29.pdf

CUADERNO DE CAMPO Piano (Madrid – Bari, 2009). Commission of Fundación Música Abierta bound for children with right hemiparesis.
“Danza”, work selected for the *Festive Piano Composition Contest* in Dallas, Texas (USA), 2018 – Pianist: Felicity Mazur-Park
Lasting time: **19' 40''**
Edition: *Fundación Música Abierta* (2009)
<http://www.fundacionmusicabierta.org/es/0-cuaderno-musica-abierta/art/9/>
<http://www.fundacionmusicabierta.org/es/1-cuaderno-campo/art/10/>
Recording: *Fundación Música abierta – CD ARD 120*
<http://www.fundacionmusicabierta.org/es/cd-musica-abierta/sec/53/>
Youtube: <https://youtu.be/RGpEyN936jQ> (Llueve en silencio)

7 CANCIONES POPULARES de M. de Falla

Transcription for instrumental ensemble (Madrid, 2011).

Organic: **fl., cl., sax., vl., vc., p.**

Lasting time: **14' 21''**

Commission: Grupo Cosmos 21 como homenaje a Leopoldo Hontañón.

First perform.: *Grupos Cosmos 21 – Cond.: Carlos Galán – Auditorio de Tres Cantos - 29.10.2011*

Recording: *Festival de Tres Cantos – CD privado*

Youtube: <https://www.youtube.com/watch?v=r10X7DBJ7PQ>

DAMUNT DE TÚ NOMÉS LES FLORS de F. Mompou

Transcription for solo piano (Madrid, 2013)

Commission: Luis Fernando Pérez Herrero

Lasting time: **4' 41''**

First perform.: *Luis Fernando Pérez - Temporada de la Sociedad Filarmónica Palau de la Música – Valencia 31.3.2015*

ABIDE WITH ME (W.H. Monk) Arrangement for choir 4-voice and organ (Madrid, 2016)

Lasting time: **3' 27''**

First perf.: *Coro Stella splendens – Cond.: Enrique Igoa – San Fermín de los navarros church – Madrid, 11.3.2018*

Edition IMSLP:

[http://ks.petruccimusiclibrary.org/files/imglnks/usimg/3/36/IMSLP467616-PMLP280877-Abide_with_me_\(Monk_-_Igoa\).pdf](http://ks.petruccimusiclibrary.org/files/imglnks/usimg/3/36/IMSLP467616-PMLP280877-Abide_with_me_(Monk_-_Igoa).pdf)

Edición CPDL (ChoralWiki):

http://www0.cpd.org/wiki/images/3/3f/MONK%2C_W.H._-_IGOA%2C_E._-Abide_with_me_%28score_and_parts%29.pdf

MEMORIAS DE LA ILUSTRACIÓN Arranging of Sonatas 87 and 42 of

Antonio Soler for instrumental ensemble (Madrid, 2018)

Organic: fl., cl., alto sax., vl. vc, p.

Lasting time: **5' 24''**

First perf.: *Grupos Cosmos 21 – Dir.: Carlos Galán – Monographic Concert for Enrique Igoa – Centro Cultural Nicolás Salmerón – Madrid – 24.10.2018*

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