

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

- Course on Jazz Harmony and Transcription with Pedro Iturralde (1978-79).
- Course on Musical Typhology for transcriptions of scores to Braille (1979-80).
- 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).
- Course on Algorhythmic Composition (Autobusk Program), Clarence Barlow (Madrid, C.D.M.C., June. - July.1994).
- Doctorate courses 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.

- Course “European cities in the literature, art and music: Vienna” (Feb. – May 2008), Universidad Complutense de Madrid.
- “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 (Oct. 2001 – Jun. 2018).
- Professor of Composition, Orchestration and Extended techniques at the Real Conservatorio Superior de Música de Madrid (Sept. 2018 – Jun. 2019).
- Emeritus Professor of Musical Analysis, Composition, Instrumentation and Orchestration (from Sept. 2019).
- Musical Conductor in several choirs, accompanist as pianist and organist of singers, instrumentalist and choirs in essays, concerts, and recordings (from 1972).
- Founding member of the AMCC (Madrid Association of Composers) in 1998 and Vice President of it until 2000. Member of the Board of Directors (2016-2024).
- Member of the scientific committee of the *Revista Súmula* (Theory and musical analysis) of SATMUS from May 2021.

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 n° 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 Beethovenshaus (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: *Il trovatore* for the Joven Orquesta Nacional de España. Conservatorio Jesús de Monasterio de Santander (2001).
5. Lecture: Symphonic poems of Franck and Liszt in the congress *Word and Music* held at the Universidad Complutense de Madrid (2001).
6. Lecture: *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 *Jenufa* of Leoš Janáček in the Universidad de Alcalá de Henares (2005).
11. Lecture: *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) in 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 micropoliphony 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).
34. Master class *Panorama of the Iberian sonata for keyboard in the 18th century*. Centro Superior Katarina Gurska, 9.3.2019, Master Playing Spanish Music.
35. Lecture *The Music for Organ in Spain after the Civil War*. XXIII Academia Fray Joseph de Echevarría. Carrión de los Condes, Palencia (25.7.2019).
36. Presentation *Documentation and methodology of the sonatas of Soler*. Research meeting about 18th century Spanish Music de música. Universidad Autónoma de Madrid (27.11.2019).
37. Presentation *Medicin and Music: an approach*. IV Meeting of the Spanish Society of Allergology and Immunity. Hospital La Paz (13.12.2019).
<https://comsalamanca.es/publi/MedicinayHumanidades/Musica%20y%20Medicina-IV%20Reunion%20Alergia%20y%20Humanidades.pdf>
38. Lecture *Survival and modernity of Beethoven*. Conservatorio Profesional de Albacete (26.2.2020).
39. Lecture *New theories about the sonata form*. Opening lecture of the 1st Cycle of webinars of SATMUS (30.1.2021).
40. Communication *Two 'Sonatas de El Escorial' of Rodolfo Halffter. An updated review*. International Conference "Analysis of Spanish Music and Hispanic-inspiration works (1833-1939): languages, sources of inspiration, compositional

- procedures, archetypes”, organized by the Université de Montpellier and the Universidad de Oviedo (29.10.2021).
41. Seminar *Iberian music for keyboard in the 18th century: a panorama*. Universidad Alfonso X el Sabio (15.12.2022); *Harmonic-functional system* (23.3.2023); *Sonata Theory* (20.4.2023).
 42. Communication *Updated pedagogy of sonata: I International Congress of SATMUS*. Universidad Autónoma de Madrid (20.4.2023).
 43. Masterclass *Creation and analysis in light of rhetoric*. Centro Superior Katarina Gurska (21.10.2023).

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).
https://www.enriqueigoa.com/articulos_y_libros/Don_Giovanni-Analisis_musical.pdf
4. Paper “W.A.Mozart: las sinfonías y los conciertos,” *Revista Scherzo* (Monográfico Mozart, 1991).
https://www.enriqueigoa.com/articulos_y_libros/W.A.Mozart-Las_sinfonias_y_los-conciertos.pdf
5. Paper “Ramón Carnicer: algunos ejemplos de la obra orquestal,” *Revista Scherzo* no. 64 (May 1992).
https://www.enriqueigoa.com/articulos_y_libros/Ramon-Carnicer-Algunos-ejemplos-de-la-obra-orquestal.pdf
6. Paper “Reflexiones en torno a la ópera en nuestro siglo,” *Revista Ópera Actual* no. 15 (March 1995).
https://www.enriqueigoa.com/articulos_y_libros/Reflexiones_en_torno_a_la_opera_de_nuestro_siglo.pdf
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).
https://www.enriqueigoa.com/articulos_y_libros/Las-golondrinas-de-JMUsandizaga-Analisis-musical.pdf

9. Paper "Creación musical y pedagogía. Breve comentario sobre *Médulas*," *Revista de la Asociación de Percusionistas* (July - Sept. 1998).
https://www.enriqueigoa.com/articulos_y_libros/Creacion_musical_y_pedagogia_Analisis_de_Medulas.pdf
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* no. 35 (October 1998).
11. Paper "Análisis estadístico," *Revista Quodlibet* no. 13 (February 1999).
https://www.enriqueigoa.com/articulos_y_libros/Analisis_estadistico.pdf
12. Paper "Aspectos formales en *Falstaff*," for the *Interdisciplinary Conference held in the centenary of the death of Verdi*. Madrid, Real Musical, 2002.
https://www.enriqueigoa.com/articulos_y_libros/Aspectos_formales_en_Falstaff.pdf
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).
https://www.enriqueigoa.com/articulos_y_libros/Palabra_y_Música_Libro.pdf
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 no. 2 (Madrid, 2002).
https://www.enriqueigoa.com/articulos_y_libros/musica_para_guitarra_en_el_cambio_de_siglo.pdf
16. Paper "Los escritos musicales de Charles E. Ives," *Revista Scherzo* no. 185, (April 2004).
https://www.enriqueigoa.com/articulos_y_libros/Los-escritos-musicales-de-Charles-Ives.pdf
17. Paper "*D.Q. Don Quijote en Barcelona*: creación simultánea de una ópera," *Revista Doce Notas Preliminares* no. 14, winter-spring 2004-2005.
https://www.enriqueigoa.com/articulos_y_libros/Creacion_simultanea_de_una_oper_a_Don_Quijote_en_Barcelona.pdf
18. Paper "Creación musical y pedagogía. Análisis de *Médulas*," *Revista Espacio Sonoro* no. 6, 2005.
19. Paper "Analysis of Prelude of *Tristan und Isolde* according to the ANALEST analysis method" (forthcoming).
20. Paper "Pervivencia y modernidad de Beethoven," *Revista Scherzo* no. 221, (July 2007).

- https://www.enriqueigoa.com/articulos_y_libros/Pervivencia_y_modernidad_de_Bethoven.pdf
21. Paper “La música para el cine de Francisco Guerrero,” *Revista del VIII Festival de Música Iberoamericana de Cádiz*.
https://www.enriqueigoa.com/articulos_y_libros/guerrero-cine.pdf
 22. Paper “Las últimas sinfonías de Sibelius,” *Revista Scherzo* no. 225, (December 2007).
https://www.enriqueigoa.com/articulos_y_libros/Las_ultimas_sinfonias_de_Sibelius.pdf
 23. Paper “Audición y análisis: una dependencia mutua en constante renovación,” *Revista Doce Notas Preliminares* no. 20, winter-spring 2007-2008.
https://www.enriqueigoa.com/articulos_y_libros/Art_Audicion_y_analisis.pdf
 24. Paper “Messiaen: religión y cantos de pájaros,” *Revista Scherzo* no. 236, (December 2008).
https://www.enriqueigoa.com/articulos_y_libros/Messiaen-Religion-y-cantos-de-pajaros.pdf
 25. Paper “Chopin: figura y fondo,” *Revista Scherzo* no. 251 (April 2010).
<https://scherzo.es/hemeroteca/abril-2010/>
 26. Paper “Liszt el precursor o el virtuosismo trascendido,” *Revista Scherzo* no. 259 (January 2011).
https://www.enriqueigoa.com/articulos_y_libros/Liszt-el-precursor-o-el-virtuosismo-trascendido.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).
https://www.enriqueigoa.com/articulos_y_libros/Tempo-y-ritmo-en-la-musica-un-encuentro-dialectico.pdf
 28. Paper “Los escritos teóricos de Jean Philippe Rameau,” *Revista Scherzo* no. 301 (November 2014).
https://www.enriqueigoa.com/articulos_y_libros/Los-escritos-teoricos-de-Jean-Philippe-Rameau.pdf
 29. Paper “Las sinfonías (y otras obras instrumentales) de Carl Nielsen,” *Revista Scherzo* no. 305 (March 2015).
https://www.enriqueigoa.com/articulos_y_libros/Las_sinfonias_de-Carl-Nielsen.pdf
 30. Paper “*La cathédral engloutie* de Claude Debussy: un prisma con muchas caras,” *Revista Música* no. 22, 2015.
https://www.enriqueigoa.com/articulos_y_libros/La-Cathedrale-engloutie-de-Claude-Debussy.pdf

31. Paper “Presentación de la Edition de 20 Sonatas de Antonio Soler,” in Morales & Latchman, M. (eds), 2016. *New Perspectives on the Keyboard Works of Antonio Soler*, Almería: FIMTE series no. 5.
<https://www.fimte.org/product-page/antonio-soler-new-perspectives>
32. Paper “La cuestión de la forma en las sonatas de Antonio Soler,” in Morales & Latchman, M. (eds.), 2016. *New Perspectives on the Keyboard Works of Antonio Soler*, Almería: FIMTE series no. 5.
<https://www.fimte.org/product-page/antonio-soler-new-perspectives>
33. Paper “Armonía funcional: revisión y actualización del sistema,” *Revista Música* no. 24, 2017.
https://www.enriqueigoa.com/articulos_y_libros/Armonia-funcional.pdf
34. Paper “Functional Harmony: Review and update of the System (English revised and enlarged version),” *Academia.edu*, 2019.
https://www.enriqueigoa.com/articulos_y_libros/Functional_Harmony.pdf
35. Paper “Creación musical y pedagogía (Análisis de *Médulas* op. 31 para grupo de percusión de E. Igoa),” *Academia.edu*, 2019.
https://www.enriqueigoa.com/articulos_y_libros/Creacion_musical_y_pedagogia_Analisis_de_Medulas.pdf
36. Paper “The New Sonatas of Antonio Soler in Ms. Cary 703: An Analytical and Stylistic Survey,” *Academia.edu*, 2020.
https://www.enriqueigoa.com/articulos_y_libros/The_New_Sonatas_of_Antonio_Soler.pdf
37. Paper “The First Recordings of the Soler Sonatas in Ms. Cary 703,” *Academia.edu*, 2020.
https://www.enriqueigoa.com/articulos_y_libros/The_first_recordings_of_the_Soler_Sonatas.pdf
38. Paper “La Sinfonía nº 2 «Navidad» de K. Penderecki,” *Revista Excelentia* no. 13 (December 2020).
39. Paper “Las cuatro Baladas de F. Chopin,” *Revista Excelentia* no. 14 (January 2021).
https://www.enriqueigoa.com/articulos_y_libros/Las_cuatro_Baladas_de_F_Chopin.pdf
40. Paper “El Padre Soler, actualizado,” *Revista Excelentia* no. 16 (September 2021).
https://www.enriqueigoa.com/articulos_y_libros/El_Padre_Soler_actualizado.pdf
41. Paper “Los *Conciertos de Brandemburgo* de J.S. Bach: 300 años de una obra única,” *Revista Excelentia* no. 20 (December 2021).
https://www.enriqueigoa.com/articulos_y_libros/Los_Conciertos_de_Brandemburgo_de_J_S_Ba.pdf
42. Paper “La *Serenata* op. 22 de Dvořák,” *Revista Excelentia* no. 21 (February 2022).
https://www.enriqueigoa.com/articulos_y_libros/La_Serenata_op_22_de_A_Dvorak.pdf

43. Paper “Sebastián de Albero en el tricentenario de su nacimiento”.
Revista Excelentia no. 26 (November 2022).
https://www.enriqueigoa.com/articulos_y_libros/IGOA-Sebastian de Albero en el tricentenario de su nacimiento.pdf
44. Paper “La pasión juvenil de Léos Janáček”.
Revista Excelentia n.º 28 (enero 2023).
https://www.enriqueigoa.com/articulos_y_libros/IGOA-E-La%20pasion-juvenil-de-Leos-Janacek.pdf
45. Paper “George Gershwin: una figura controvertida y fascinante”.
Revista Excelentia n.º 31-32 (septiembre 2023).
https://www.academia.edu/106811571/George_Gershwin_Una_figura_controvertida_y_fascinante
46. Paper “Enrique Igoa. Retrospectiva de un compositor ecléctico”.
Revista Excelentia n.º 33 (noviembre 2023).
https://www.academia.edu/108820087/Enrique_Igoa_Retrospectiva_de_un_compositor_ecl%C3%A9ctico
47. “La encrucijada de la música contemporánea. (Panorámica desde la Comunidad de Madrid)”. *Música contemporánea en España. Perspectivas en el siglo XXI*. FAIC – Fundación SGAE, 2024.
https://www.academia.edu/120689296/La_encrucijada_de_la_m%C3%BAsica_contempor%C3%A1nea_Panor%C3%A1mica_desde_la_Comunidad_de_Madrid
48. “Pedagogía actualizada de la sonata”. Actas del I Congreso de la SATMUS: *Propuestas pedagógicas e interdisciplinares sobre el análisis y la teoría musical*. Madrid: Wanceulen Edeucación, 2024.
<https://play.google.com/store/books/details?id=CO0MEQAAQBAJ>
49. Artículo “Gabriel Fauré. Un maestro de la música vocal”.
Revista Excelentia n.º 37 (julio 2024).
https://www.enriqueigoa.com/articulos_y_libros/IGOA-E-Gabriel-Faure.pdf
50. Artículo “La saga de los Halffter. Un siglo de música en España y más allá”.
Revista Excelentia n.º 38-39 (septiembre 2024).
https://www.enriqueigoa.com/articulos_y_libros/La_saga_de_los_Halffter_Un_siglo_de_musi.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 no. 156, July/August 2001).
9. Howard, J. *Aprendiendo a componer* (Revista Scherzo no. 157, September 2001).
10. Grabner, H.: *Teoría general de la música* (Revista Scherzo no. 165, June 2002).
11. Lerdahl/Jackendoff: *Teoría generativa de la música tonal* (Revista Scherzo no. 182, January 2004).
12. Catalán, T.: *Sistemas compositivos temperados* (Revista Scherzo no. 198, June 2005).
13. Rosen, Ch.: *Formas de sonata* (Revista Scherzo no. 205, February 2006).
14. Villa Rojo, J.: *Notación y grafía musical en el siglo XX* (Revista Scherzo no. 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 no. 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 no. 260, February 2011).
19. Noya, Javier: *Armonía universal. Música, globalización y política internacional* (Revista Scherzo no. 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.
E-mail: publicaciones@dipuleon.es

Antonio Soler: 20 Sonatas. Edition and transcription. Editorial Piles, Valencia 2012.
https://pilesmusic.com/es/libros-de-texto/57427-PIL1323.html?search_query=Enrique+IGoa&results=5

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>

Book *Análisis musical I*. Materials for the assignment, High Degree of Music. Academia, 2020. https://www.academia.edu/41788144/ANÁLISIS_MUSICAL_I

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), by the *XX and XXI Festival Internacional de Música Contemporánea de Alicante* (2004, 2005) and by the *Congreso de Espacios Sonoros* (2020). It has been also awarded prices 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).
- *Ave Maria (Bach-Gounod-Igoa)*, work selected by the Ensemble Sound Riot, 2019, Nashville, Tennessee (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, Vietnam, Uganda, and United States.

ENRIQUE IGOA MATEOS

CATALOGUE OF WORKS

- OP. 1 **ESTUDIO I** Piano (Madrid, 1976; Revision: 2023-24)
Lasting time: **5' 42''**
First perform. (original versión): *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''**
- OP. 3 **TRES INVENCIONES** Piano (Madrid, 1979; Revision: 2024)
Lasting time: **3' 40''**
Edition: <https://imslp.org/wiki/Special:ReverseLookup/993964>
- OP. 4 **FOMALHAUT** Organ (Madrid, 1980)
Lasting time: **9' 11''**
First perf.: *Enrique Igoa (órgano) – Madrid, Iglesia del Cristo de la Victoria – 30.3.1980*
Edition: [https://imslp.org/wiki/Fomalhaut_\(Igoa%2C_Enrique\)](https://imslp.org/wiki/Fomalhaut_(Igoa%2C_Enrique))
YouTube: <https://www.youtube.com/watch?v=dnRYzTrBHk4&t=107s>
- 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/0rflMIKQ1GzF11rJYLZHZH>
YouTube: https://www.youtube.com/watch?v=cF3_rlqB4ZI
<https://youtu.be/U9gqxDOYdFY>

- 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 – Organ: 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 ChoralWiki:
[http://www0.cpdll.org/wiki/index.php/Missa_brevis_\(Enrique_Igoa\)](http://www0.cpdll.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''**
 Edition: *Editorial de Música Española Contemporánea (2020)*
<http://edquiroga.es/index.php/es/venta-de-obras/papel/invocaciones-tempore-belli-op.-47-in-paradisum-op.-8b-detail.html>
- 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*
 YouTube: <https://www.youtube.com/watch?v=UrEOJF5nyw8>

- 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*
Edición: *Editorial de Música Española Contemporánea (2020)*
<http://edquioga.es/index.php/es/venta-de-obras/papel/estudio-iii-ascensi%C3%B3n-detail.html>
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 - 9.12.1990*
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.
<http://www.severalia.com/index.php?idArt=381>
<https://open.spotify.com/track/4XO0hhq4Jg8eNHAMcWdX4N>
YouTube: <https://www.youtube.com/watch?v=exZrBKIC798>

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-memoriario-op-17-detail.html>

YouTube: <https://www.youtube.com/watch?v=-XZ2jLT-Ado>

OP. 18 **DOS 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/>

YouTube: <https://www.youtube.com/watch?v=3tRAU1KsHs4>

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=TbbhXKCGyzQ&t=27s>

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*
 Edition: <https://imslp.org/wiki/Special:ReverseLookup/996634>
 Recording: *Radio Clásica de RNE*
 YouTube: https://www.youtube.com/watch?v=snvk-4nGg_8&t=225s
- OP. 22b **ESTUDIO VI “SECUENCIAS”** Violin and marimba (Madrid, 1995)
1° 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.edquiroya.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
 YouTube: <https://www.youtube.com/watch?v=fuN1u7s07Vs&t=10s>
- 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”**
 First perf.: *Manuel Guillén (vl.) – Concierto de estrenos para violín solo – Auditorio Manuel de Falla – Real Conservatorio Superior de Música de Madrid – 23.10.2025*
- 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*
 YouTube: <https://www.youtube.com/watch?v=jMbWH-c8Q9w>
- 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.edquiroga.es/index.php/es/venta-de-obras/papel/estudio-vii-regreso-a-jan-mayen-detail.html>
 Recording: *Radio Clásica de RNE*
 YouTube: <https://youtu.be/FTwrVfRWUzw>
- 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>
 YouTube: <https://www.youtube.com/watch?v=X5UT1x33TMg>
- 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*
 YouTube: <https://www.youtube.com/watch?v=NvJqFFu30NU&t=7s>
- 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)
1° 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)*
https://pilesmusic.com/es/libros-de-texto/56734-PIL0573.html?search_query=Enrique+IGoa&results=5
Recording: *CD Ixter CD49220223 - Coro Magerit - Cond.: J.M. López Blanco - Madrid, 2004.*
YouTube: <https://www.youtube.com/watch?v=npv8UCr7I3Q>

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*
Vídeo: <https://www.rtve.es/play/videos/musica-en-el-archivo-de-rtve/20-7-2003/15951246/>
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-lightway>

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=C6UZV-Ej3oE>

- OP. 37 **CUARTETO n° 2 “LA FRONTERA DE LA LLUVIA”** String quartet
(Madrid, 2000; revision: 2024)
Lasting time: **7’ 32”**
First perform.: *Cuarteto 4Sonora - XXVI Festival Internacional de Música Contemporánea COMA’24 - Auditorio Caja de Música de CentroCentro - Madrid - 3.11.2024*
YouTube: <https://www.youtube.com/watch?v=L5JiAEsIqeA>
- 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=U9WzwKyEzO4&t=4s>
VIMEO: www.vimeo.com/37852256
- 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 Tañidos SRD-441 - Grupo Cosmos 21 – Dir.: C. Galán (No. 3, 4)
 “25 Obras para el 25 aniversario”
CD Francisco Gil (clar.) & Martín Acevedo (p.) (Nº 3) “Leyendas”
 YouTube: <https://www.youtube.com/watch?v=ogd5m6xWjSM> (Tango)
<https://www.youtube.com/watch?v=6Ny6c5X-V1s> (Free-jazz)
- 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. 42a **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. 42b **DOS FANTASÍAS COREOGRÁFICAS** Classical orchestra (Madrid, 2019)
Orchestration of no. I and IV from *Calypso & Ulises op. 42a*
Organic: **2 2 2 2 – 2 2 0 0 – Perc. (2) – Pno. – 8 8 6 4 2**
Lasting time: **9' 28''**
Commission: *Sebastián Mariné for the RCSMM Classical Orchestra*
First perform: *Orquesta Clásica “Mariana Martínez” del RCSMM – Dir.:
Sebastián Mariné – Auditorio Nacional de Música – 14.6.2021*
Edition: EMEC (2021)
<http://www.edquiroga.es/index.php/es/venta-de-obras/papel/dos-fantas%C3%A1das-coreogr%C3%A1ficas-op.-42b-detail.html>
- 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''**
First perf.: *Raúl del Toro – Iglesia de Santa María la Antigua – Vicálvaro (Madrid) – Festival de Órgano de Vicálvaro*
Edition: *Editorial de Música Española Contemporánea (2020)*
<http://edquioga.es/index.php/es/venta-de-obras/papel/invocaciones-tempore-belli-op.-47-in-paradisum-op.-8b-detail.html>
- 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 "Compositores madrileños del XXI" (2009)*
Grupo Cosmos 21 – Dir.: Carlos Galán
<https://open.spotify.com/track/2KbBC8lhxPYYpJP5M335kB>
YouTube: <https://www.youtube.com/watch?v=L64FfADxynM>
- 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://youtu.be/aYDw78SDzE8>
VIMEO: www.vimeo.com/37851524
- OP. 50 **PÓRTICO DE LA QUIMERA** Choir, chamber choir, solo choir and orchestra (Santorini [Greece] – Madrid, 2009)
Organic: **Choir – 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’ 15’’**

First perf.: *Spanish Brass – XXVII Festival Internacional de Música Contemporánea COMA’25 – Sala de Cámara del Auditorio Nacional de Música de Madrid - 12.11.2025*

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=QCpXn6Ovk58>

OP. 54 ANTÍFONA DE PASCUA Choir a capella

(Sombreu-Miño, Madrid, 2016/2022)

Lasting time: **7’ 40’’**

First perform.: *Coro Nur – Cond.: Alfonso Martín – Auditorio Caja de Música – CentroCentro – Festival Internacional de Música Contemporánea COMA’23 – 19.11.2023*

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*

YouTube: https://youtu.be/_UNFIDYIUSM

OP. 58 OFRENDA Instrumental ensemble (Madrid / Sombreu-Miño, 2020)

Organic: **2 vl., vla., vc., cb., p.**

Lasting time: **9' 09''**

Commission: *Luis Aguirre for the Sonor Ensemble*

First perf.: *Sonor Ensemble – Dir.: Luis Aguirre – Real Academia de Bellas Artes de San Fernando (Madrid) – XXII Festival Internacional de Música Contemporánea COMA 2020 – 17.10.2020.*

YouTube: https://www.youtube.com/watch?v=_otbhe8Hf3Y

OP. 59 SILENTIUM Guitar (Madrid, 2021)

Lasting time. **5'24''**

Commission: *Enrique Muñoz for a tribute concert remembering to José Luis Rodrigo and Manuel Estévez, guitar professors recently deceased*

First perf.: *Homenaje a José Luis Rodrigo y Manuel Estévez – Auditorio Manuel de Falla del Real Conservatorio Superior de Música de Madrid – Pedro Jesús Gómez (guit.) – 12.3.2022.*

Edition: *Revista Roseta n.º 16 (2021-22). Revista de la Sociedad Española de la guitarra, pp. 190-196.*

OP. 60 TRES VELAS (MUJERES DE SOROLLA) Instrumental ensemble (Madrid / Sombreu-Miño, 2022)

Organic: **2 vl., vla., vc., cb., p.**

Lasting time: **7' 40''**

Commission: *ONE (National Orchestra of Spain) for the Ciclo Satélites of the Season 2022-23*

First perf.: *Sonor Ensemble – Dir.: Luis Aguirre – Ciclo Satélites 9 Auditorio Nacional de Música – 24.1.2023*

YouTube: <https://www.youtube.com/watch?v=CCiXzPP9ToM>

WORS OUT OF THE NUMERICAL CATALOGUE

SONATA DE JUVENTUD Piano (Madrid, 2008; revision of *Balada no. 1* from 1972)
(Madrid, 2008)

Lasting time: **9' 12''**

Edición: [https://imslp.org/wiki/Sonata_de_juventud_\(Igoa%2C_Enrique\)](https://imslp.org/wiki/Sonata_de_juventud_(Igoa%2C_Enrique))

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''**

Soundcloud: <https://soundcloud.com/user-820058208/wav-opvar-las-luminarias>

THE THREE RAVENS Female choir 3- voice or mixed choir 5-voice

(Madrid, 1996)

Lasting time: **3' 40''**

LAMENTO Voice and instrumental ensemble (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: <https://imslp.org/wiki/Special:ReverseLookup/59497>

<https://imslp.org/wiki/Special:ReverseLookup/555427> (parts)

Edition ChoralWiki:

[http://www0.cpd.org/wiki/images/d/d2/BACH - GOUNOD - IGOA - Ave Maria %28score and parts%29.pdf](http://www0.cpd.org/wiki/images/d/d2/BACH_-_GOUNOD_-_IGOA_-_Ave_Maria_%28score_and_parts%29.pdf)

YouTube: https://www.youtube.com/watch?v=Yx_2tIoY7PE

CUADERNO DE CAMPO Piano (Madrid – Bari, 2009). Commission of Fundación Música Abierta bound for children with right hemiparesis.

Lasting time: **19' 40''**

Partial first performances:

“Danza”, work selected for the *Festive Piano Composition Contest* in Dallas, Texas (USA), 2018

First perform.: Dallas, Texas, 22.12.2019 - Pianist: Felicity Mazur-Park

“Llueve en silencio”. Presentation of the yearly program of Grupo Cosmos 21 – Carlos Galán (p.) – Madrid, Sala Manuel de Falla de la SGAE, 5.10.2021

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://www.youtube.com/watch?v=uSL2m9mpYM0>
("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=hV6HkHLVxQ4>

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: <https://imslp.org/wiki/Special:ReverseLookup/467616>
Edition ChoralWiki:
http://www0.cpd.org/wiki/images/3/3f/MONK%2C_W.H._-IGOA%2C_E.-Abide_with_me_%28score_and_parts%29.pdf
YouTube: <https://www.youtube.com/watch?v=Aa2nJkVSfh8>

GOLOVA BOLIT Madrid, 2017

Arrangement for String quartet of a russian popular theme
Lasting time: **1' 40''**

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.: *Grupo Cosmos 21 – Dir.: Carlos Galán – Monographic Concert for Enrique Igoa – Centro Cultural Nicolás Salmerón – Madrid – 24.10.2018*
Edition:
[https://imslp.org/wiki/Memorias_de_la_Ilustraci%C3%B3n_\(Igoa%2C_Enrique\)](https://imslp.org/wiki/Memorias_de_la_Ilustraci%C3%B3n_(Igoa%2C_Enrique))

AVE MARÍA (Bach – Gounod) Arrangement for clarinet, violin, violoncello and piano from the *Ave Maria* para coro y órgano (Madrid, 2019)

Work selected by the Ensemble Sound Riot (2019)

Lasting time: **3' 15''**

First perf.: Ensemble Sound Riot (Emily Tyndall, cl.; Liz Kitts, vl.; Maggie Chafee, vc.; Amber Thruman, p.) – Christ Church Cathedral, Nashville, Tennessee (USA) – 29.3.2019

YouTube: https://youtu.be/9bfU9R_S_MQ
https://www.youtube.com/watch?v=sY_ore9D8vM

MODOS Y RITMOS Lesson of Musical Language. Voice and piano (Madrid, 2019)

Lasting time: **2' 45''**

Edition: *El lenguaje de los compositores actuales*.

Ed. Música Didáctica, 2019.

LAINOA MENDIAN Instrumental ensemble (Morón de la Frontera [Sevilla],

Denia [Alicante], Sombreu-Miño [Coruña], 2021; revision: 2025)

Dedicated: to my grandson Ignacio

Lasting time: **5' 02''**

YouTube: https://www.youtube.com/watch?v=1tO_viwH_lw

MEMORIAS DE LA ILUSTRACIÓN Transcription of the Sonatas 87 y 42 from Antonio Soler for string Orchestra or string quintet (Madrid, 2021)

Lasting time: **6' 16''**

Edition:

[https://imslp.org/wiki/Memorias_de_la_Ilustraci%C3%B3n_\(Igoa%2C_Enrique\)](https://imslp.org/wiki/Memorias_de_la_Ilustraci%C3%B3n_(Igoa%2C_Enrique))

SOROEN ESNATZEA Instrumental ensemble (Madrid, 2023)

Dedicated: to my grandson Álvaro

Lasting time: **4' 05''**

YouTube: https://www.youtube.com/watch?v=ZeZ_2J55WsA

AMAZING GRACE Four -voice choir and organ (2025)

Lasting time: **3' 48''**

Edition IMSLP: [https://imslp.org/wiki/Amazing_grace_\(Igoa%2C_Enrique\)](https://imslp.org/wiki/Amazing_grace_(Igoa%2C_Enrique))

YouTube: <https://www.youtube.com/watch?v=HQ8mF3W-11E>

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