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Hilda PAREDES

(b. 1957)



Photo: Tony Hutchings

Firmly established as one of the leading Mexican composers of her generation, Hilda Paredes has made her home in London since 1979 and her music is now performed widely around the world.

As an active participant in master classes at Dartington Summer School, studied with Peter Maxwell Davies, Harrison Birtwistle and Richard Rodney Bennett. After graduating at the Guildhall School of Music, she obtained her Master of Arts at City University in London and completed her PhD at Manchester University.

Her collaboration with choreographers led her to receive the Music for Dance Award from the Arts Council of Great Britain in 1988.

After taking part at the Garden Venture Opera Project in Dartington, she completed her first chamber opera *The seventh seed*, released by Mode Records.

She continues to be involved in the musical life of her native country, having taught at the University in Mexico City and several other music institutions and was also a radio producer of new music.

She has been recipient of important awards, such as the Arts Council of Great Britain fellowship for composers; the Rockefeller, Fund for Culture Mexico/USA and the J.S. Guggenheim Fellowship in the USA and the Sistema Nacional de Creadores, (FONCA) in Mexico.

As a freelance lecturer, Hilda has taught composition and lectured at Manchester University, the University of San Diego California, University of Buffalo and other prestigious Universities in the US, at Centre Acanthes in France and in 2007 was appointed the Darius Milhuid Visiting Professor at Mills College in the US. In 2011, she was visiting professor at the Escola Superior de Música de Catalunya in Barcelona and more recently in the 2015 Spring term at Dartmouth College in the US.

Her second chamber opera *El Palacio Imaginado*, commissioned by Musik der Jahrhunderte, English National Opera and the Festival of Arts and Ideas in New Haven, was premiered with much acclaim on both sides of the Atlantic.

Recently completed works include her third string quartet *Bitácora capilar* premiered at

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Milton Court Theatre in London and a shorter version of this work *Hacia una bitácora capilar* which was premiered in May at the Festival Tage fur Neue Musik in Witten , both written and premiered at the celebrations for the Arditti String Quartet fortieth anniversary.

Last October the Festival Internacional Cervantino presented the world premiere of *A swallowed bait*, a setting of sonnet 129 by Shakespeare for baritone and ensemble, as part of the 450th celebrations of Shakespeare's birth.

She is currently working on a trumpet concerto commissioned by Ensemble Contrechamps and Venezuelan trumpet player Pacho Flores, as well as piece commissioned by Duo Harperc and the ExperimentaStudio of the SWR.

Recently released by Aeon is her portrait CD of selected works written for the Arditti String Quartet: <http://www.outhere-music.com/fr/albums/cuerdas-del-destino-aecd-1439>

Paredes has been commissioned by soloists, ensembles and orchestras around the world. Her music has been performed by internationally renowned ensembles such as Trio Arbós, the Arditti Quartet, Aventure, Court Circuit, Ensemble Modern, Ensemble Recherche, Ensemble Signal, Ensemble Sospeso, Grup Instrumental de Valencia, ICE, London Sinfonietta, Lontano, The New Julliard Ensemble, Neue Vocalsolisten, Ensemble Sospeso, L'Instant donné, amongst others. Her music has been widely performed at important international festivals, such as Huddersfield, Edinburgh Festival in the UK; Eclat and Ultraschall in Germany; Musica and Octobre en Normandie, in France; Wien Modern, in Austria; Akiyoshidai and Takefu Music Festivals, in Japan; Archipel ans Music monat, in Switzerland; De Ijsbreker Chamber Music Festival, in Amsterdam; Warsaw Autumn, in Poland; Ultima, in Oslo; Melbourne Festival, in Australia; Festival of Arts and Ideas in the USA, Ars Musica in Bruxelles; Festival de Alicante and ENSEMS Festival, in Spain; Festival Internacional Cervantino in Mexico, amongst others.

PRESS QUOTES

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

Wiesbadener Kurier, Germany (2001)

"Its rhythmic vitality seduced an audience that was previously sceptical to any proposal by this Latin woman... the reaction was shocking, but with a telluric presence, like our volcanoes."

Lázaro Azar, Reforma, Mexico/Canada (2001)

"...nothing to match the refinement of seamless, Mayan influenced "concerto for ensemble" Ah Paaxo'ob by the Mexican Hilda Paredes"

Sunday Times, London (2002)

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

New Haven Advocate, USA (2003)

"Social activism finds voice in opera.

Ghosts visited the stage of Yale University Theatre this month, native ghosts from distant past of an unnamed Latin American country ruled by a brutal dictator [...] In setting the story, Paredes evidently sought to draw on the musical qualities of the languages used to tell it, sometimes employing electronic means to manipulate her sound material (the spirit voices are made to come from different parts of the theatre), and sometimes using leitmotif textures (rather than themes) to evoke dramatic situations.

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

Toronto Star, Canada/USA (2003)

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

Mundo Clásico, Spain (2004)

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

El Mundo, Spain (2004)

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

The Guardian (2005) (Mode CD 149)

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

The Sunday Times (2005)

"Her piece, Uy u'tan, which means, "listen to their language" is the most striking on this disc. Each of the four strings has a different personality and they work together in strange ways, in odd combinations,

coming together when you least expect it. This fine work makes me want to check out the other discs by Ms. Paredes"

(2006) (Mode CD 165)

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

Juan Arturo Brennan, La Jornada, Mexico (2006)

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

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

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

Bryant Manning, Chicago Sun-Times (2010)

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

musicalcriticism.com (2011)

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

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

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

The NY Times (2012)

She creates masterful, colorful gestures, incorporating virtually every conceivable playing technique that has been explored in the last half-century. Somewhat exotic instruments make cameos, such as the cimbalom in Señales and steel drum in Ah Paaxo'Ob. The music is often highly polyphonic and shifts rapidly. Harmony and melody are possibly row derived, with occasional Webern-esque filaments of lyrical melody appearing and quickly

disintegrating. Perhaps the most obvious reference to her Central American heritage is an energy that flows through the pieces, even in static sections, born of unique rhythmic combinations.

concertonet.com (2012)

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

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

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

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

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

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

[Richard Fairman, Financial Times](http://FinancialTimes.com) (2013)

LIST OF WORKS OVERLEAF

LIST OF WORKS

ORCHESTRA

Recordare (2006) 15'
2(2nd+picc).2(2nd+ca).2(1st+Eb, 2ndA+bcl).1 / 2.1.2.1 / timp / pf.cel.hp.4 perc / 12.12.10.8.6
Written to celebrate the 250th birthday anniversary of Mozart.
Commissioned by Orquesta Filarmonica de la UNAM (Mexico).
First performance: Sala Nezahualcoyotl, Mexico City, 16th December 2006.
ISMN M 57020 936 1 study score: £32
performance materials for hire

LARGE ENSEMBLE (8 OR MORE PLAYERS)

Ah Paaxo'Ob (2001) 18'
For 21 instruments:
1(+afl,picc).1(+ca).2(1st+Eb,2nd+bcl).1/1.1.1.0/pf.cel.hp.2 perc / 2.1.2.2.1
Commissioned by the City of Frankfurt as part of the millenium programme Frankfurt am Main 2000 and Ensemble Modern.
First performance: Ensemble Modern, Stefan Asbury (cond), Mozart Saal, Alte Oper, Frankfurt, 19th May 2001.
Recorded on MODE 149.
ISMN M 57020 811 1 score: £48
performance materials for hire

Jitanjáfora (2014) 14'
For 8 instruments: flute (=piccolo=bass flute), clarinet in B flat (=bass clarinet), 2 percussion, piano, violin, viola, cello.
Percussion 1: waterphone, triangle, wooden chimes, vibraphone, marimba, 2 timpani (26 and 29 inch timpani).
Percussion 2: triangle, cymbal, 2 tam-tams (large and small), sleigh bells, 5 temple blocks, bongos, 2 tom-toms, 2 cowbells, 2 tom-toms, marimba, glockenspiel.
Jitanjáfora was commissioned by Instituto Nacional de Bellas Artes y Literatura through Centro de Experimentación y Producción de Música Contemporánea de México in 2014.
ISMN M 57036 586 9 conducting score: £24.95
ISMN M 57036 588 3 study score: £19.95
performance materials for hire

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

Recuerdos del Porvenir (2005) 6'
For 8 instruments: fl(+picc, afl), ob(+ca), A cl(+Eb cl), perc, pf, vn, va, vc.
Commissioned by Ensemble Recherche.
ISMN M 57020 909 5 score: £24
performance materials for hire

Revelación (2010) 23'
For 9 instruments, live electronics and two dancers.
(fl(+picc, bfl), Bb cl(+Eb cl, bcl), hn, perc, pf, vn, va, vc, db.)
Commissioned by "Integra – Fusing music and technology", an EU-funded project led by Birmingham Conservatoire, UK and Grup Instrumental de Valencia.
First performance: Grup Instrumental de Valencia, Joan Cerveró (conductor), Sala Martín i Soler del Palau de les Arts, Valencia, 12th May 2011.
ISMN M 57036 261 5 score: £45
performance materials for hire

Señales (2012) 20'
For solo violin and chamber ensemble (10 players):
fl(+picc, bfl), Bb cl(+A cl, bcl), hn, tam-tam, cymbalom, harp, vn, va, vc, db
Commissioned by Miller Theatre at Columbia University.
Written for Ensemble Signal and Irvine Arditti.
ISMN M 57036 373 5 score (A3): £49.95
ISMN M 57036 375 9 study score (B4): £34.95
ISMN M 57036 388 9 study score (A4): £31.95
performance materials for hire

Tres piezas In Memoriam L.J. (1998) 10'
For 8 instruments:
fl(+afl, picc), asax(+ssax), tsax, tabla, perc, gtr, cb
Commissioned by La Banda Elástica.
First performance: Calarts New Century Players, cond. David Rosenboom, Zipper Hall, Colburn School of Performing Arts, 3rd February 2003.
Recorded on Luna Negra CDLN-22.
ISMN M 57020 812 8 score: £17
performance materials for hire

SMALL ENSEMBLE (4-7 PLAYERS)

Bitácora capilar (2013) 14'

For string quartet.

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

Dedicated to the Arditti Quartet.

ISMN M 57036 516 5 score: £12.95

performance materials for hire

Corazón de Onix (2005) 15'

For 6 instruments:

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

Commissioned by the Onix Ensemble.

ISMN M 57020 861 6 score: £24

ISMN M 57020 862 3 parts: £18

COTIDALES (2001) 18'

For piano and string quartet.

Commissioned by The Melbourne Festival 2001.

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

Recorded on MODE 149.

ISMN M 57020 813 5 score: £36

ISMN M 57036 294 3 parts: £24

Cuerdas del Destino (2008) 18'

For string quartet.

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

Dedicated to the Arditti Quartet.

ISMN M 57036 047 5 score: £20

ISMN M 57036 295 0 parts: £10

Hacia una Bitácora capilar (2013) 7'

For string quartet.

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

Dedicated to the Arditti Quartet.

ISMN M 57036 517 3 score: £8.95

Homenaje a Remedios Varo (1995) 12'

For 6 instruments:

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

Commissioned by The New Pittsburgh New Music Ensemble to celebrate their 20th anniversary.

ISMN M 57036 004 8 score: £30

ISMN M 57036 216 5 parts: £24

Son dementes cuerdas (2016) 12'

For guitar and string quartet.

Commissioned by the Joseph White Quartet.

ISMN M 57036 719 1 score: £11.95

ISMN M 57036 720 7 parts: £39.95

Uy U t'an (1998) 15'

For string quartet.

Commissioned by Festival Octobre en Normandie and funds from fellowship of Sistema Nacional de Creadores (Mexico).

First performance: Arditti Quartet, Eglise de la Madeleine, Rouen, October 1998.

ISMN M 57036 097 0 score: £24

ISMN M 57036 098 7 parts: £12

SOLOS, DUOS AND TRIOS

Agamemnon takes a bath (2013) 7'

For tenor trombone, baritone and piano.

ISMN M 57036 437 4 score: hire

A través del granizo (2007) 11'

For piano, harpsichord and tape.

ISMN M 57020 978 1 score: £30

Alegoria Tri-partita (2008) 17'

For violin, cello and piano.

Commissioned by Trio Arboz.

ISMN M 57036 060 4 score: £24

ISMN M 57036 217 2 parts: £12

Caligrama (1994) 8'

For solo piano.

Available in the solo piano volume *Pianthology* £12

The work now forms part of *Triptico*.

Eihei-ji (2013) 9'

For solo recorder player (soprano, tenor, bass) and electronics.

For Tosiya Suzuki.

ISMN M 57036 499 2 performing score: £7.95

In Memoriam Thomas Kakuska (2006) 10'

For solo violin.

First performance: Irvine Arditti, Konzerthaus Grosser Saal, Vienna, 29th October 2006.

ISMN M 57020 930 9 performing score: £13

Intermezzo malinconico (2013) 11'

For solo bass clarinet.

ISMN M 57036 477 0 performing score: £7.95

Metamorfosis (2017) 8'

For treble voice and violin.

ISMN M 57036 758 0 score: £7.95

óoxp'éeel ik'il t'aan (2008) 25'

For trumpet (flugelhorn), percussion, multi-track tape and live electronics.

ISMN M 57036 019 2 score: £24

performance materials for hire

Papalote (2017) 8'

For solo guitar.

ISMN M 57036 756 6 score: £5.95

- Paráfrasis (2009)** 11'
For solo trombone.
Commissioned by the Mills College Music Department.
ISMN M 57036 096 3 performing score: £18
- Páramo de voces (2006)** 14'
For solo piano and CD.
Commissioned by Ian Pace with funds provided by the RVW Trust.
ISMN M 57020 916 3 performing score: £21
- Permutaciones (1985)** 7'
For solo violin.
First performance: Hisako Tokue, New Music Series, Guildhall School of Music.
Recorded on MODE 60.
ISMN M 57020 814 2 performing score: £10
- Reencuentro (2013)** 6'
For flute (bass flute), clarinet (bass clarinet) and cello.
Written to celebrate the 70th birthday of Mexican writer and composer Mario Lavista.
ISMN M 57036 476 3 score: £9.95
- Sobre un páramo sin voces (2006)** 5'
For solo piano.
Commissioned by Ana Cervantes.
First performance: Ana Cervantes, Festival Internacional Cervantino, Mexico, 17th October 2006.
ISMN M 57020 917 0 performing score: £13
- Sortilegio (2016)** 5'
For harp, piano and electronics.
Commissioned by Duo. The electronics were created at the ExperimentalStudio of the SWR in collaboration with Domink Kleinknecht.
ISMN M 57036 702 3 score: £9.95
ISMN M 57036 703 0 parts: £19.95
- Triptico (2011)** 15'
For solo piano in three parts: 'Caligrama', 'A contraluz', 'Parabola'.
ISMN M 57036 310 0 performing score: £24
- Tzolkín (2013)** 15'
For solo percussion.
Instruments:
5 Temple Bells (G, Bb, F#, A, C)*, triangle, wind chimes, (metal or glass), 5 temple blocks, bongos, medium, suspended cymbal, 4 different sized tam-tams, log drum (low), 2 congas, 2 low drums, bass drum.
*Temple Bells part can be played on vibraphone.
ISMN M 57036 479 4 performing score: £5.95
- Zuhuy Kak (1997)** 11'
For solo cello.
First performance: Rohan de Saram, Musica in Strasbourg, September 1997.
ISMN M 57020 815 9 performing score: £14

SOLO VOICE AND ENSEMBLE

- A swallowed bait (2014)** 12'
For baritone, and ensemble.
flute(=bass flute), bass clarinet, percussion, guitar, violin, viola.
Percussion: triangle, cymbal, large tam-tam, wood block, tambourine, wooden chimes, sleigh bells, güiro, maracas, bongos, 3 tom-toms, felxatone, waterphone, vibraphone, marimba, 29 inch timpani.
Commissioned by Festival Internacional Cervantino 2014.
First performance: Randall Scarlata (baritone) and Ensemble Redes, Festival Internacional Cervantino 2014, 13th October 2014.
ISMN M 57036 558 6 conducting score: £16.95
ISMN M 57036 560 9 study score: £14.95
performance materials for hire
- Altazor (2011)** 28'
For baritone, ensemble and electronics.
(fl (+picc, bass fl), cl in Bb (+ cl in A, bass cl in Bb), ob (+ca), perc, pf, vln, vla, vc)
Commissioned by Ensemble Recherche.
First performance: Guillermo Anzorena (baritone), L'instant donne, IRCAM live electronics, James Weeks (conductor), Amphitheatre de l'Opera de la Bastille, Festival d'Automne, Paris, 18th November 2011.
ISMN M 57036 329 2 score: £48
ISMN M 57036 386 5 study score: £38.95
performance materials for hire
- Canciones Lunáticas (2009)** 21'
For counter-tenor and string quartet.
Settings of poems by Pedro Serrano.
Commissioned by Internationales Musikfestival, Heidelberger Frühling.
Songs II and III premiered at the Festival, 17th April 2009.
Written for Jake Arditti and the Arditti Quartet.
ISMN M 57020 071 0 score: £17
ISMN M 57036 127 4 parts: £33
- Canciones sobre poemas de Eduardo Hurtado (2012)** 15'
Version for soprano, flute, clarinet and piano.
Settings of poems by Eduardo Hurtado: 'Globo', 'Luciernagas' and 'Faro'.
ISMN M 57036 399 5 score and parts: £26.95
- Canciones sobre poemas de Eduardo Hurtado (2013)** 15'
For voice and piano.
Settings of poems by Eduardo Hurtado: 'Globo', 'Luciernagas' and 'Faro'.
ISMN M 57036 447 3 two performing scores: £15.95

La tierra de la miel (2012) 17'

For soprano, percussion, guitar and piano.
Setting of Jorge Volpi trans. Hilda Paredes
First performance: Experimental Theater, Conrad
Prebys Music Center, University of California, San
Diego, 8 May 2013.

ISMN M 57036 453 4 score: £23.95
ISMN M 57036 454 1 performing scores and parts: £39.95

Papalote (2007) 8'

For treble and string quartet.

ISMN M 57020 990 3 score: £14
ISMN M 57036 296 7 parts: £16

Three Gesualdo Arrangements (2012) 10'

For counter-tenor and string quartet.
'Beltà, poi che t'assenti'
'Ardita zanzareta'
'Moro lasso'
Commissioned by Ishibashi Memorial Hall.
First performance: Jake Arditti, Arditti String Quartet,
Ishibashi Memorial Hall, 16th September 2012

ISMN M 57036 414 5 score: £8.95
ISMN M 57036 415 2 parts: £7.95

Two Dowland Arrangements (2012) 8'

For counter-tenor and string quartet.
'Flow my tears'
'In Darkness let me Dwell'
Commissioned by Ishibashi Memorial Hall.
First performance: Jake Arditti, Arditti String Quartet,
Ishibashi Memorial Hall, 16th September 2012

ISMN M 57036 412 1 score: £7.95
ISMN M 57036 413 8 parts: £7.95

MULTIPLE VOICES AND ENSEMBLE

Quipú del amor (2007) 3'

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

ISMN M 57020 988 0 score: £10

Kamex ch'ab (2010) 23'

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

ISMN M 57036 167 0 score: £40
ISMN M 57036 168 7 parts: £24

VOICE, UNACCOMPANIED

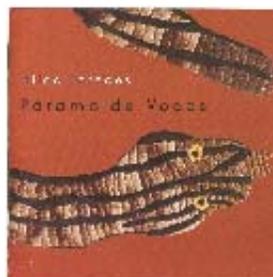
Fragmentos de Altazor (2010) 14'

For two sopranos, alto, tenor, baritone and bass.
Commissioned by Musik der Jahrhunderte.

Written for and dedicated to Neue Vocalsolisten.

ISMN M 57036 193 9 score: £30

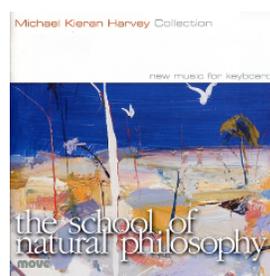
RECORDINGS



Hilda Paredes: Páramo de Voces

Includes: *COTiDALES; Ikal; In memoriam
Thomas Kakushka; Papalote; Páramo de voces*

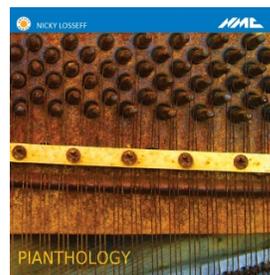
Performed by: The Arditti Quartet, Jake Arditti (counter-
tenor), Angelica Castello (recorder) and Ian Pace (piano)
Label: Independent Release – more information at
<http://www.hildaparedes.com/>



The school of natural philosophy

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

Performed by: Michael Kieran Harvey (piano)
Label: Move Records MD3324
Released: 2008



Pianthology

Includes: *Caligrama (from Triptico)*

Performed by: Nicola Losseff (piano)
Label: NMC Recordings NMC D181
Released: May 2008



Solo Rumores/ Solo Murmurs

Includes: *Sobre un páramo sin voces*

Performed by: Ana Cervantes (piano)

Label: Quindecim Recordings 186

Released: 2007



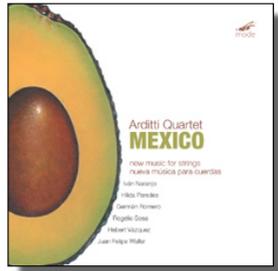
banda elástica: ai tencargo

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

Performed by: La Banda Elástica

Label: Luna Negra CDLN-22

Released: January 2004



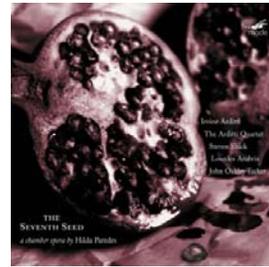
The Arditti Quartet – Mexico

Includes: *Uy U'tan*

Performed by: the Arditti Quartet

Label: MODE 165

Released: 2006



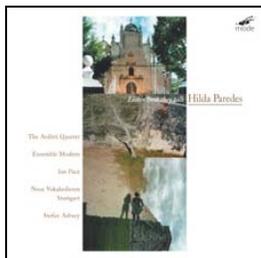
The Seventh Seed

Includes: *Permutaciones*

Performed by: Irvine Arditti (violin)

Label: MODE 60

Released: 1998



Listen How They Talk

Includes: *Ah Paaxo'Ob; COTiDALES*

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

Label: MODE 149

Released: 2005