



**Mr. Mario Lavista**  
**Composer, pianist, intellectual, editor, and teacher**  
**El Colegio Nacional**  
**Mexico**



SUBDIRECCIÓN GENERAL DE BELLAS ARTES

OF. SGBA/0501/16

Mexico City, December 12, 2016

**Mrs. Lily Hernández**  
**Secretary General**  
**World Cultural Council**

Dear Mrs. Hernández,

On behalf of the National Institute of Fine Arts, it is a great pleasure to nominate Mr. Mario Lavista for consideration to receive the 2017 "Leonardo Da Vinci" Award of Arts, in recognition of more than 40 years dedicated to music composition and his contribution to develop an ongoing dialogue between music and other arts.

Since 1972, Mr. Lavista has been dedicated to his musical career, building a vast catalogue of works, some of them regularly performed by renowned musicians around the world. The work of Mr. Lavista has also contributed to have a deeper understanding of global music and its interrelation with other arts, particularly through the foundation and direction of one the most renowned music journals in Iberoamerica, *Pauta: Cuadernos de Teoría y Crítica Musical*, which has been issued uninterruptedly for 34 years.

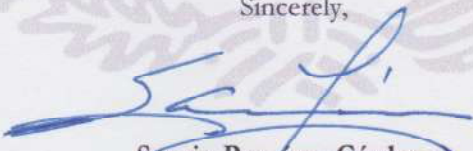
His contribution in the field of education is also outstanding, he has been lecturer and has taught workshops in many countries and has been full or part time teacher of most of the renowned contemporary Mexican composers, mainly through his professorship at National Conservatory of Music in Mexico.

Also, he is part of the Arts' Academy and of *El Colegio Nacional*, renowned institutions whose members are some of the most important Mexican intellectuals, scientists and artists. He won the *Tomas Luis de Victoria* award, the most important composition prize in Iberoamerica, and has also been awarded the Mozart Medal, The Fine Arts Medal and the National Award for Science and Arts, the maximum recognition to artists granted by the Mexican government.

To further support this nomination, please find attached detailed information on his profile and lifetime achievements.

I am certain that you will find Mr. Lavista an outstanding candidate, deserving the honor and opportunity bestowed by the World Cultural Council.

Sincerely,



**Sergio Ramírez Cárdenas**  
**Deputy Director of Fine Arts**

C.c.p. Maria Cristina García Cepeda, General Director, INBA  
Jimena Iara Estrada, Director of International Affairs, INBA

ALSP





# Academia de Artes

*Creada por Decreto Presidencial del 12 de diciembre de 1966*

Puente de Alvarado 50 Col. Tabacalera, C.P. 06030, México, D.F.

Núm. de Ref. 439/16.

Mexico City, December 8<sup>th</sup>, 2016

“Leonardo Da Vinci” World Award of Arts

World Cultural Council

I write in support of Mario Lavista, and the proposal to grant him the “Leonardo Da Vinci” World Award of Arts.

He is an internationally acclaimed composer that has maintained a vanguard position and a great quality in his works. It has to be added that he has prevailed in his position as Theory and Composition Professor in the Conservatorio Nacional de Música for over four decades, as well as being the Editor of *Pauta, Cuadernos de teoría y crítica musical*, since 1982. Mario Lavista has been an active member of the Academia de Artes since 1987, and we are honoured by it.

For these, and many other reasons, we consider that he is an excellent candidate for the “Leonardo Da Vinci” World Award of Arts.

Sincerely,

*L. N. Gras*

Prof/Dr. Louise Noelle Gras  
Secretaria Académica, Academia de Artes  
Researcher, Instituto de Investigaciones Estéticas



Mexico City, December 9<sup>st</sup>, 2016.

World Cultural Council  
Leonardo da Vinci World Award of Arts

Dear sirs.


On behalf of the National Conservatory of Music of Mexico, I highly recommend maestro Mario Lavista Camacho, as a postulant for the "Leonardo da Vinci World Award of Arts."

Mr. Mario Lavista is one of the most renowned musicians in Mexico with important contributions worldwide, as a composer and as lecturer. His music has developed a unique hue of colors and timbric innovations, and his works are regularly performed by the most recognized artists of contemporary music around the world.

As a Conservatory alumni, and as a current professor of music theory and composition, Mr. Lavista is considered an icon at our school, and as a composer he has written for every genre including opera, film, dance, chamber music, orchestral music, electronic media and solo works, and it is worthy mention that the most important generation of Mexican composers currently active, were students of Mr. Lavista (Gabriela Ortiz, Ana Lara, Hebert Vázquez, Hilda Paredes, Javier Álvarez, Luis Jaime Cortez, Jorge Ritter, Ricardo Risco, Armando Luna).

The Mexican music community would be more than proud to recommend Mr. Lavista for such a prize, which we consider he undoubtedly deserves.

Sincerely,

  
**DR. DAVID RODRÍGUEZ DE LA PEÑA**  
Director

## Resume

### Mario Lavista (Mexico City, 1943-)

Author: Ana R. Alonso-Minutti

Mexican composer, pianist, intellectual, editor, and teacher, Mario Lavista is regarded as a central figure in the contemporary music scene of his native country Mexico and in Latin America. A prolific composer of orchestral, stage, chamber, solo, and electronic pieces, his oeuvre is characterized by its intersections with the other arts. His music shows an integration of modernist avant-garde trends of both European and American music, while adopting compositional techniques of diverse historical periods of Western art traditions. He has maintained an active performance career, especially in collective improvisations using prepared piano.

Lavista's role as intellectual has been shaped mainly through the series of lecture-recitals he regularly organizes as member of El Colegio Nacional—a prestigious government funded institution intended to foster cultural and intellectual activities of an intellectual elite. Moreover, he is founder and director of one of the most renowned music journals in Mexico, *Pauta: Cuadernos de Teoría y Crítica Musical*, which promotes multidisciplinary dialogues, especially among writers, painters and musicians, and has a strong emphasis on contemporary music. Lavista has been teaching at the Conservatorio Nacional since 1970, where his role as educator and mentor has been particularly relevant for “practically all Mexican composers that are younger than he is,” according to Luis Jaime Cortez.<sup>1</sup>

In 1987 he became a member in the Academia de las Artes, and received a Guggenheim Fellowship for his first and only opera *Aura*, based on the short story by Carlos Fuentes. Moreover he received the Premio Nacional de Ciencias y Artes and the Medalla Mozart in 1991, an honorable mention from the Sistema Nacional de Creadores del Fondo para la cultura y las Artes in 1993, and membership in the prestigious El Colegio Nacional since 1998. In 2013 he received the Premio Iberoamericano de la Música Tomás Luis de Victoria Composition Prize, the foremost recognition for Ibero-American composers granted by the Society of Composers from Spain.

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<sup>1</sup> Luis Jaime Cortez, ed. *Mario Lavista. Textos en torno a la música* (México DF: CENIDIM, 1988), 14.

Lavista's role as a teacher and lecturer has extended from his native country where he has been a professor at the Conservatorio Nacional since 1970, to the Americas and Europe. He has been guest lecturer at Indiana University, University of Chicago, Cornell University, University of California Davis, University of California San Diego, University of California Santa Barbara, University of North Texas, and University of New Mexico, among others. He has received commissions from international festivals and his works are frequently performed by some of the most distinguished chamber and orchestral groups, both in Mexico and abroad.

Currently Lavista is one of the most respected figures in the intellectual-artistic scene in Mexico. As a member of El Colegio Nacional he organizes annual series of lecture-recitals at which he presents contemporary music from Mexico and abroad performed by the most renowned chamber groups in the country, and occasionally invites performers from abroad. He has written an extensive number of short essays, most of which are published in the *Memorias* of El Colegio Nacional and in *Pauta*.

## **Narrative CV**

### **Mario Lavista (Mexico City, 1943-)**

Author: Ana R. Alonso-Minutti

Mario Lavista began his piano studies as a child and enrolled at the Taller de Composición of the Conservatorio Nacional de Música in 1963 under the guidance of Carlos Chávez, Héctor Quintanar, and Rodolfo Halffter. He was granted a scholarship from the French government to study at the Schola Cantorum in Paris from 1967 to 1969 under Jean Etienne Marie. During that season he attended courses taught by Henri Pusseeur, Nadia Boulanger, Christoph Caskel, and Karlheinz Stockhausen.

Upon his return to Mexico, together with Nicolás Echevarría, Fernando Baena (who was later substituted by Juan Herrejón) and Antero Chávez, Lavista founded Quanta—a collective improvisation group in 1970. Their improvisations usually involved the use of Julián Carrillo's microtonal instruments (especially harps), basic amplification applied to acoustic instruments, electric guitars, and a variety of percussion instruments. During two years Quanta had a vigorous performance schedule collaborating with dance and theater companies. These experimental sessions were crucial in forming a public for avant-garde happenings in Mexico City.

Lavista's interest in sound manipulation through electronic means led him to work on the recently created Laboratory of Electronic Music of the Conservatorio Nacional de Música, and at the electronic music studio of radio and television in Tokyo, Japan (NHK) in 1972. From 1974 to 1976 Lavista was head of the Music Department of the Dirección de Difusión Cultural of the Universidad Nacional Autónoma de México, and in 1982 he founded the journal *Pauta*, which is issued four times a year, and has served as its chief editor ever since.

Throughout the 1970s Lavista's activities as a pianist were numerous. Along with renowned performers such as Jorge Velazco, Federico Ibarra and Marielena Arizpe, he premiered works by Erik Satie, Karlheinz Stockhausen, John Cage, Manuel Enríquez, Oliver Messiaen, Gerhard Muench, Rodolfo Halffter, among others.

## **Works**

Lavista's early works show a predilection for serial techniques and the use of literary texts (*Monólogo*, *Dos canciones*, *Homenaje a Beckett*). During his time in Europe he explored sound resources by incorporating short wave radios (*Divertimento*, 1968), and alarm clocks (*Kronos*, 1969). In his first string quartet (*Diacronía*, 1969), he began to incorporate certain aspects of indeterminacy and to explore the intervallic possibilities of two perfect fifths linked by a tritone—a sonority that permeated much of his work for the following decades.

Upon his return to Mexico, and parallel to his involvement with Quanta, Lavista wrote a series of pieces with open forms such as *Pieza para un(a) pianista y un piano* (1970), *Game* (1971), and *Continuo* (1971). In 1973 Lavista conceived, in conjunction with artist Arnaldo Coen, the graphic score *Cluster*, for piano. A few years later, Coen and Lavista collaborated in yet another graphic score, *Jaula*, a paper sculpture of 16 layers of concentric cubes, which has achieved a central place in the history of conceptual interdisciplinary Mexican art.

After reaching this level of abstraction, Lavista returned to writing atonal music using conventional notation and incorporating epigraphs in multiple scores (*Quotations*, *Lyhann*, *Canto del alba*,

*Simurg*, among others). The epigraphs are chosen from a wide variety of sources: ancient Chinese poets from the Tang Dynasty, 17th-century Spanish poet Francisco de Quevedo, 20th-century American writer Ezra Pound, and many others.

The epigraphs reveal not only the composer's literary taste, but most importantly, they allow for a rich intertextual interplay between music and text. At the end of the 1970s and throughout the 1980s, Lavista explored unusual timbre possibilities by the use of extended techniques for traditional instruments and completed a series of solo and chamber pieces done in close collaboration with performers such as flutists Marialena Arizpe (*Tríptico*), bassist Bertram Turetzky (*Dusk*), oboist Leonora Saavedra (*Marsias*), and the string quartet El Cuarteto Latinoamericano (*Reflejos de la noche*), among others.

Most of these pieces show clear pitch centricities and the predominant use of particular intervallic explorations.

Since the 1980s Lavista has approached religious genres in a series of compositions such as *Lamento a la muerte de Raúl Lavista* (1981), and *Responsorio in memoriam Rodolfo Halffter* (1988), where he uses Medieval and Renaissance procedures, such as the symbolic use of certain intervals, canonic permutations, and isorhythm, most evident in the *Missa ad Consolationis Dominam Nostram* (1994-95), a central work in his oeuvre.

Even though Lavista is not affiliated with a particular religion, he has continued to explore Christian-Catholic religious genres in works such as *Tropo para Sor Juana* (1995), *Mater dolorosa* (2000), *Stabat Mater* (2005), and *Salmo* (2006-07), among others.

Lavista has written a number of scores for television and film. He has written music for numerous documentaries and shows commissioned by Televisa. Since the 1970s Lavista has closely collaborated with director Nicolás Echevarría for a series of film scores, of which, *Judea, Semana Santa entre los coras* (1973), is the first Mexican film using electronic music. He continued to write scores for Echevarría's movies in subsequent occasions, *María Sabina, mujer espíritu* (1978), *Niño Fidencio* (1982), *Cabeza de vaca* (1990), and *Vivir mata* (2002).

In the last few years, and in conjunction with virtuoso performers, Lavista has collaborated with renowned visual artists to create music specifically conceived to accompany painting exhibitions. The first of the series, *Música para un árbol* (2011), for soprano, recorder, cello, gong, and wine glasses, was commissioned by Sandra Pani, Mexican visual artist and Lavista's wife, for her exhibition *De ser árbol*. Subsequently, along with the percussion ensemble Tambuco and oboist Carmen Thierry, Lavista created music for Mexican visual artist Ricardo Mazal's exhibition *Kailash* in 2012. The last of the series, *Bocetos para una rama (de Sandra)*, for flute, clarinet, violin, violoncello, and piano (2015), was written for CEPROMUSIC ensemble to accompany Pani's latest exhibition *Denudatio perfecta*.

### **Selected Bibliography**

Alonso-Minutti, A.R. (forthcoming). *Mario Lavista and Musical Cosmopolitanism in Late Twentieth-Century Mexico*. New York: Oxford University Press, exp. 2017.

Alonso-Minutti, A.R. (2015). "Espejos de un orden superior: La música religiosa de Mario Lavista." *Pauta: Cuadernos de teoría y crítica musical* 134.

Alonso-Minutti, A.R. (2014). "Forging a Cosmopolitan Ideal: Mario Lavista's Early



Music." *Latin American Music Review* 35, no. 2.

Alonso-Minutti, A.R. (2014). "Espacios imaginarios: *Marsias y Reflejos de la noche* de Mario Lavista." *Pauta: Cuadernos de teoría y crítica musical* 131-132.

Alonso-Minutti, A.R. (2014). "La 'destrucción renovadora' de Quanta." *Pauta: Cuadernos de teoría y crítica musical* 130.

Alonso-Minutti, A.R. (2014). "*Simurg* y el canto de los pájaros." *Pauta: Cuadernos de teoría y crítica musical* 129.

Alonso-Minutti, A.R. (2012-13). "Estrategias de diferenciación en la composición musical: Mario Lavista y el México de fines de los sesentas y comienzos de los setentas," written in conjunction with Luisa Vilar-Payá. *Revista Argentina de Musicología* 12-13.

Alonso-Minutti, A.R. (2012). "Permutar a Cage." *Pauta: Cuadernos de teoría y crítica musical* 123-124.

Alonso-Minutti, A.R. (2012) "Contrapunto a 4: Una mirada a la trayectoria de Mario Lavista desde sus cuartetos de cuerda." *Pauta: Cuadernos de teoría y crítica musical* 121.

Alonso-Minutti, A.R. (2008) "Permuting Cage," *Brújula* vol. 6.

Alonso-Minutti, A.R. (2008) "Resonances of Sound, Text, and Image in the Music of Mario Lavista," diss., University of California, Davis.

Carredano, C. (2000) "Mario Lavista" *Diccionario de la música española e hispanoamericana* 6: 803-12.

Cortez, L.J. (1988) *Mario Lavista. Textos en torno a la música*, Mexico City: CENIDIM.

Delgado, E. (1993) "El lenguaje musical de Aura," *Heterofonía*, 108, I-V-1995, 54-51.

Escuer, A. (1995) "The Interpretation of Selected Extended Techniques in Flute Solo Compositions by Mexican Composers: An Analysis and Performance Recommendations," diss., New York University.

García Bonilla, R. (2001) *Visiones sonoras. Entrevistas con compositores, solistas y directores*, Mexico City: Siglo Veintiuno.

Plana, B. "El virtuosismo instrumental en la música de Mario Lavista," *Huellas... Búsquedas en Artes y Diseño* 5 (2006): 41-52.

Vázquez, H. (2009) *Cuaderno de viaje: un posible itinerario analítico en torno a Simurg y Ficciones de Mario Lavista*, Mexico City: CONACULTA.

## Website

Lavista's profile in El Colegio Nacional's website:

<http://colnal.mx/members/mario-lavista>

Mario Lavista's ten most important works.

MUSIC WORKS:

*Ficciones*, for orchestra

*Clepsidra*, for orchestra

*Aura*, opera in one act (Juan Tovar, librettist after Carlos Fuentes)

*Stabat Mater*, for mixed choir and eight violoncellos

*Mass*, for mixed choir

*Reflejos de la Noche*, for string quartet

*Marsias*, for oboe and crystal glasses

*Salmo*, for soprano and doublebass

PUBLICATIONS ON MUSIC:

*Pauta, cuadernos de teoría y crítica musical* (Founder and director for over 34 years of the most important Mexican Journal on music theory and criticism. 140 volumes edited to date)

*Cuaderno de música*, edited by EL Colegio Nacional (20 articles on Mozart, Debussy, the Stabat Mater and its relationship with arts).

## **MARIO LAVISTA (Mexico City, 3 April 1943)**

### **Catalogue of Works**

Last updated: January 9, 2016

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University of New Mexico

(EMM: Ediciones Mexicanas de Música; UNAM: Universidad Nacional Autónoma de México; CENIDIM: Centro Nacional de Investigación, Documentación e Información Musical “Carlos Chávez”, México; EUV: Ed. de la Universidad Veracruzana, DBAJ: Departamento de Bellas Artes de Jalisco; SE: Semir Editore, Roma; IUP: Indiana University Press, USA; ECM: Ediciones Coral Moreliana; FL: Flautando Edition, Karlsruhe, Alemania, EMA: Edizione Musicali Agenda Musica Attuale, Bologna, Italia; PO: Revista Plano Oblicuo, Veracruz)

### **Orchestra**

- Seis pequeñas piezas para orquesta de cuerdas, (Six Little Pieces for string orchestra), 1965
- Continuo, 1971. EMM
- Lyhannh, 1976. UNAM/EMM 1982
- Ficciones, (Fictions), 1980. UNAM/EMM 1987
- Reflejos de la noche, (Reflections of the Night, for string orchestra), 1986. EMM 1993
- Aura, orchestral paraphrase of the opera, 1989. EMM 1990 and 1997
- Clepsidra, 1990-1. EMM 1991
- Lacrymosa, to the memory of Gerhart Muench, 1992. EMM 1993
- Tropo for Sor Juana, after Sanctus from Missa ad Consolationis Dominam Nostram, 1995
- Concerto for cello and orchestra, 2010
- Adagio religioso (to the memory of Eugenio), 2011
- Tres cantos a Edurne, (Three Songs for Edurne), 2011
- Canto fúnebre a la memoria de Joaquín (Gutiérrez Heras) (Dirge to the memory of Joaquin [Gutierrez Heras], 2013

### **Opera**

- Aura, opera in one act (Juan Tovar, librettist after Carlos Fuentes), S, Mzs, T, B, orch, 1987-8. EMM

### **Vocal and Choral**

- Monologue, text by Gogol (B, fl, cb, vibr), 1966
- Dos Canciones (Octavio Paz) (Two Songs [Octavio Paz]. Mzs, pf, 1966. EMM
- Homenaje a Beckett, (Homage to Beckett), (Samuel Beckett, trad. by José Emilio Pacheco) SATB, 1968
- Tres Canciones (Three Songs) (Bai Ju-yi, Li Shang-yin) Mez, pf, 1983
- Hacia el comienzo (Toward the beginning) (Octavio Paz), Mzs, orch, 1984. UNAM, 1988
- Tres nocturnos (Three Nocturnes) (Rubén Bonifaz Nuño, Alvaro Mutis), Mez, orch, 1986. EMM
- Hacia el comienzo (Toward the beginning) (Octavio Paz), version for Mzs, pf, 1988

- Missa Brevis ad Consolationis Dominam Nostram, mixed chorus a cappella, 1994-5. IUP 1997
- Missa Brevis ad Consolationis Dominam Nostram, 4 solo voices, fl, cl, va, db (arranged by Carmen Téllez) 1998
- Pañales y sonajas (Lullaby for Elisa) (Diapers and rattles [Lullaby for Elisa]), Mez, prep pf, 1999
- Gargantua (Francois Rabelais), speaker, children's chorus, orch, 2002
- Stabat Mater, chamber choir (3-3-3-3), and cello octet, 2005. EMM
- Psalm, S, 4 crot, and cb, 2006-07

## Chamber

- Six Pieces, str qt, 1967
- Divertimento, fl, ob, cl, bn, cor, 5 wood blocks, 3 short wave radios, 1968
- Diacronía (Diachrony) (string quartet number 1), str qt, 1969
- Game, one or more flutes, 1971. EUV 1980
- Diafonía, (Diaphonic), pf, perc, 1973
- Diálogos, (Dialogues), vn, pf, 1974. EMM 1977 and 1988
- Antífona, (Antiphony) 2 fl, 2 bn, 2 perc, 1974
- Quotations, vc, pf, 1976. EMM 1977 and 1988
- Trio no. 1, vn, vc, pf, 1976
- Cante, 2 gui, 1980. EMM 1986
- Reflejos de la noche (Reflections of the Night) (string quartet no. 2), str qt, 1984. EMM
- Cuicani, fl, cl, 1985. EMM. 1994
- Vals, fl, cl, str qt, 1986
- Responsorial in memoriam Rodolfo Halffter, bn, 2 perc, 1988. EMM 1991 and 1993
- Las músicas dormidas, (The Sleeping Music) cl, bn, pf, 1990-91
- Danza de las Bailarinas de Dégas, (Dance of Degas' Ballerinas), fl, pf, 1991-2. SE 1993
- Cinco danzas breves, (Five Brief Dances), fl, ob, cl, cor, fag, 1994. EMM 1997
- Tres danzas seculares, (Three Secular Dances), vc, pf, 1994. va, pf version by Omar Hernández, 2003
- Música para mi vecino (Music for My Neighbor) (string quartet no. 3), str qt, 1995
- Symphonies (string quartet no. 4), str qt, 1996. EMM
- Danza isorrítmica, (Isorhythmic Dance) 4 perc, 1996
- Octet, 2 ob, 2 cl, 2 fag, 2 cor, 1997
- Siete invenciones (Seven Inventions), (string quartet no. 5), str qt, 1998
- Suite in five parts (string quartet no. 6), str qt, 1999. EMM
- Fanfarria para un concurso, (Fanfare for a Contest), 4 hn, 4 tpt, 3 trb, tuba, timp, camp, gc, 1999
- Study, 4 mar, 2000
- Three Bagatelles, vl, va, vc, 2001
- Una jaula para Sirius, (A Cage for Sirius), prep pf, perc, 2002
- Elegía (a la memoria de Nacho), (Elegy [to the Memory of Nacho]), fl, pf, 2003
- Cristo de San Juan de la Cruz (tropo para Salvador Dalí) (Christ of San Juan de la Cruz [tropo for Salvador Dalí]), instrumental ensemble, 2004 (Peer Music Hamburg)
- Duo for viola and cello, 2005

- Divertimento for an imaginary choreography, 2 vc, prep pf, 2006
- Trio núm. 2, vl, vc, pf, 2006
- Cante, 2 harps (transcription by Mercedes Gómez of Cante), 2007
- Nonet (paraphrase of Gargantúa), wind quintet, string quartet, 2009
- Plegarias, (Prayers) bn, elec, 2009
- Cánticos a Eugenio, (Canticles for Eugenio), fl, afl, bfl, 2011
- Músicas de cristal, (Crystal Music), glass harmonica, 3 perc, 2013
- Fanfarria en estilo antiguo, (Fanfare in Ancient Style), 2 tp, 2 hn, perc, 2013
- Adagio (string quartet no. 7), str qt, 2015

## Solo

- Pieza para un(a) pianista y un piano, (Piece for a pianist and a piano), pf, 1970. EMM 1972
- Cluster, pf, 1973
- Cadencias para el primer y tercer movimientos del concierto en mi bemol para dos pianos y orquesta de Mozart, (Cadences for the first and third movements in E flat for two pianos and orchestra by Mozart), pf, 1974
- Pieza para dos pianistas y un piano, (Piece for two pianists and a piano), 2 pf, 1975. DBAJ
- Jaula, (Cage), prep pf (any number), 1976
- Tango del adulterio, (Tango of Adultery), pf, 1979
- Canto del alba, (Chant for the Dawn), fl, 1979. EMM 1980 and 1982
- Dusk, cb, 1980. CENIDIM 1982 and 1992
- Simurg, pf, 1980. EMM 1993
- Nocturne in E flat, op. 55 no. 3 (Posth), pf, 1980
- Lamento a la muerte de Raúl Lavista, (Lament for the death of Raul Lavista), mp bfl, 1981. EMM 1984
- Nocturne, afl, 1981 (1982). EMM 1984
- Marsias, ob, 8 wine glasses, 1982. EMM 1985 and 1993
- Correspondencias, (Correspondences) pf, 1983 (in collaboration with Gerhart Muench) ECM
- Tres acrósticos nocturnos, (Three nocturnal acrostics), pf, 1983. (Veracruz, Revista Plano Oblicuo, I, 3-4, 1983)
- Madrigal, cl, 1985. EMM 1994
- Ofrenda, (Offering), tnrec, 1986. EMM 1989/UPR 1990/FE 1993
- El pífano: retrato de Manet, (The Fifer, portrait by Manet) pic, 1989. SE 1993
- Cuaderno de viaje, (Travel Notebook), va o vc, 1989. EMM va vers. 1992/SE, vc vers. 1994
- Cadencias para el Concierto en si bemol mayor para fagot de Mozart K191 (Cadences for the Concert in B flat major for bassoon by Mozart K191), fag, 1990
- Natarayah, gui, 1997. EMM (transcription of the third dance from Cinco danzas breves)
- Canon for Jo, pf, 1998
- Mater dolorosa, org, 2000. EMM
- Tres Miniaturas, (Three Miniatures), gui, 2001. EMM
- Pieza para piano (sobre un modo balinés), (Piano Piece [in Balinese mode]), pf, 2003
- Cinco preludios (en recuerdo de Eduardo Mata), (Five Preludes [remembering Eduardo Mata]) pf, 2005
- Tango rag, pf, 2006
- Calixto (homage to Galileo), vl, 2009

- Mujer pintando en cuarto azul (para Joy Laville), (Woman Painting in a Blue Room [for Joy Laville]), pf, 2012-13
- Duelo (en recuerdo de Armando Luna), (Mourning [to the memory of Armando Luna]) tr, 2016

#### **Theatre**

- Passion, Poison and Petrification (George Bernard Shaw), 1961
- Poesía en movimiento, (Poetry in Motion), (Salvador Flores), 1969
- Miss Julia / La señorita Julia (August Strindberg), 1975
- The Fall of the House of Usher / La caída de la Casa Usher (Edgar Allan Poe), 1977
- The Innocents, after "Another Turn of the Screw" by Henry James (William Archibald), 1977
- Fue una historia de amor (It Was a Love Story), (Gilbert Léautier), 1979
- Hécuba, la perra (Hecuba, the bitch), (Hugo Hiriart), 1982

#### **Dance**

- Historias como cuerpos (Stories Like Bodies), (Lidia Romero), tape, 1980
- Divertimento para una bruja, (Divertimento for a Witch), cl, vla, vc, db, prep pf, 2009

#### **Art exhibition**

- Música para un árbol, (Music for a Tree), S, rec, vc, wine glasses, 2011
- Kailash, ob, prep pf, 4 perc, wine glasses, 2012
- Bocetos para una rama (de Sandra), (Sketches for a Branch [by Sandra])fl, cl, vl, vc, pf, 2015

#### **Film**

- Judea, Semana Santa entre los coras, (Judea, Holly Week amongst the Coras), (Nicolás Echevarría), tape, 1973
- Flores de papel, (Paper Flowers), (Gabriel Retes, in collaboration with Raúl Lavista), 1977
- María Sabina, mujer espíritu, (Maria Sabina, Woman Spirit), (Nicolás Echevarría), 1978
- Niño Fidencio (Child Fidencio), (Nicolás Echevarría), 1982
- Cabeza de Vaca (Nicolás Echevarría), 1990
- Vivir mata, (Life Kills), (Nicolás Echevarría), 2002
- Eco de la montaña, (Echo of the Mountain), (Nicolás Echevarría), 2014



## Television

- Las puertas del tiempo, (The Gates of Time), (Nicolás Echevarría), 1992
- Sor Juana Inés de la Cruz (Nicolás Echevarría), 1988
- México en la obra de Octavio Paz, (Mexico in the Work of Octavio Paz), (Héctor Tajonar, Televisa), 1988
- Arte contemporáneo, (Contemporary Art), (Octavio Paz, Héctor Tajonar, Televisa), 1989
- Arte precolombino, (Pre-Columbian Art), (Héctor Tajonar, Televisa), 1989
- Re/visiones. La pintura mural, (Re-Visions. The Mural Painting), (Carlos Fuentes), 1989, 1996
- El sol azteca, (The Aztec Sun), (Héctor Tajonar, Televisa), 1990
- El enigma de los mayas, (The Mayan Enigma) (Héctor Tajonar, Televisa), 1990
- México a través de su arte, (México Through its Art), (Héctor Tajonar, Televisa), 1990
- Eclipse (Nicolás Echevarría), 1991
- Diálogos en el espacio, (Dialogues in the Space), 1992
- Las puertas del tiempo, (The Gates of Time), (Nicolás Echevarría), 1992
- Expedición a la violencia, (Expedition to Violence), 1994
- Videodisco láser: Las puertas del tiempo, (The Gates of Time), 1992
- Formas en el tiempo, (Forms in Time), (Julián Pablo, CONACULTA), 1998
- El alma de México 1. Época prehispánica, (The Soul of Mexico 1, Pre-Hispanic Times), (Héctor Tajonar, Televisa), 2000
- Los hijos del sol, (Children of the Sun), (Televisa) 2001
- El alma de México, (The Soul of Mexico), (Carlos Fuentes, Héctor Tajonar, Televisa), 2001
- The down of Mesoamérica (Carlos Fuentes, Héctor Tajonar, Televisa), 2001
- Paisaje de pirámides, (Landscape of Pyramids), (Carlos Fuentes, Héctor Tajonar, Televisa), 2001
- El alma de México, (The Soul of Mexico), (Héctor Tajonar, Televisa), 2003
- La conquista (The Conquest), (Nicolás Echevarría), 2011
- El penacho de Moctezuma. Plumaria del México antiguo, (Montezuma's Plume. Ancient Mexico Feathery), (Jaime Kuri), 2014
- Grandes figuras del arte mexicano: Manuel Álvarez Bravo, poeta de la imagen (Nicolás Echevarría), (Great Personalities in Mexican Art: Manuel Alvarez Bravo, poet of the image), 2015

## Other

- Cronos, at least 15 alarm clocks, 1969
- Espaces trop habités, (Too Crowded Spaces), tape, 1969
- Alme, tape, 1971
- Counterpoint, tape, 1972
- Talea, music box, 1976
- Pieza para caja de música, (Piece for Music Box), music box, 1977
- Motete a dos voces, (Motet for two voices), music box, 1981
- Danza bucólica, (Bucolic Dance), music box, 1981
- Canción de cuna, (Lullaby), music box, 1981
- Rondo, music box, 1981
- Ana, canción de cuna, (Ana, lullaby), music box, 1981