A SELECTIVE LINEAGE OF MEXICAN BASSOONISTS

Jorge A. Cruz

Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2017

APPROVED:

Kathleen Reynolds, Major Professor
Eugene Corporon, Committee Member
Kimberly Cole Luevano, Committee Member
Benjamin Brand, Director of Graduate Studies
in the College of Music
John W. Richmond, Dean of College of Music
Victor Prybutok, Dean of the Toulouse
Graduate School
Spanish settlers brought the precursor to the bassoon, el bajón, to Mexico in the late sixteenth century. Documentation of the bassoon was intermittently from the sixteenth century on, the current playing traditions were not established until the second half of the twentieth century. Bassoon education in Mexico flourished in the 1970’s because several bassoonists became expatriates, and chose to live and work in Mexico for the entirety of their careers. Two major pedagogues, Lazar Stoychev and Jerzy Lemiszka paved the way for the current Mexican bassoon community. This dissertation presents a selective lineage of bassoonists who have held positions in major Mexican orchestras and universities since the mid-twentieth century. The purpose of this study is to recognize the contributions these players and teachers have given to the bassoon world. In recent years, Mexican bassoonists have commissioned hundreds of works for the bassoon and this significant achievement has placed the Mexican bassoon community in an upward trajectory. To place these players in proper historical context, a brief history of classical music institutions in Mexico since the sixteenth century is given. This dissertation documents the history and pedagogy of recent bassoonists in Mexico via a cohesive family tree.
ACKNOWLEDGEMENTS

I would like to thank my mentor and teacher, Professor Kathleen Reynolds. Your invaluable knowledge and guidance has had a profound influence on me as a person and as a bassoonist.

I would also like to thank my wife, Cheyenne, for her love, patience, and support during this process. I love you very much. I want to extend a heart-felt thanks to my family back home. I love you all and miss you dearly.

I am indebted to the many talented bassoonists in Mexico that allowed me to interview them. It is an honor to tell your story and to be a part of your wonderful bassoon community.

I am grateful for my committee members who guided me along the process of this dissertation. Finally, thank you to my friend, Hannah, for her editing assistance.
TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>iii</td>
</tr>
<tr>
<td>CHAPTER 1 STATEMENT OF PURPOSE</td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER 2 REVIEW OF EXISTING LITERATURE</td>
<td>8</td>
</tr>
<tr>
<td>CHAPTER 3 BRIEF HISTORY OF CLASSICAL MUSIC INSTITUTIONS IN MEXICO</td>
<td>14</td>
</tr>
<tr>
<td>3.1 <em>El Bajón</em>: Baroque Era Bassoon in Mexico</td>
<td>14</td>
</tr>
<tr>
<td>3.2 Nineteenth-Century Wars and the Beginnings of a National Identity</td>
<td>15</td>
</tr>
<tr>
<td>3.3 <em>Conservatorio Nacional de Música</em> and the Public School System</td>
<td>17</td>
</tr>
<tr>
<td>3.4 <em>El Sistema</em> and Other Youth Programs</td>
<td>20</td>
</tr>
<tr>
<td>3.5 Twentieth-Century Bassoonists</td>
<td>22</td>
</tr>
<tr>
<td>CHAPTER 4 LINEAGE WITH BIOGRAPHIES OF BASSOONISTS IN MEXICO</td>
<td>24</td>
</tr>
<tr>
<td>4.1 Lazar Stoychev, Jerzy Lemiszka, and Louis Salomons</td>
<td>25</td>
</tr>
<tr>
<td>4.2 Students of Stoychev</td>
<td>29</td>
</tr>
<tr>
<td>4.3 Students of Lemiszka</td>
<td>36</td>
</tr>
<tr>
<td>4.4 Students of Salomons</td>
<td>39</td>
</tr>
<tr>
<td>4.5 Other Notable Bassoonists</td>
<td>40</td>
</tr>
<tr>
<td>CHAPTER 5 CONCLUSION</td>
<td>46</td>
</tr>
<tr>
<td>APPENDICES</td>
<td>48</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>60</td>
</tr>
</tbody>
</table>
CHAPTER 1

STATEMENT OF PURPOSE

Mexico has been a major cultural center for centuries. The people of Mexico value expression and tradition above all else. Mexico has come to enjoy this unique cultural identity thanks, in part, to its generous government support. Art is deeply rooted in Mexico’s history, politics, traditions, and religion. This nation-wide passion takes form in visual art, dance, and music.

Visual art is ubiquitous in Mexico. It can be found in the majestic form of a mural on almost every government building and in churches in every major city. Painters like Gerardo Murillo, Jose Clemente Orozco, and Diego Rivera paved the way for Mexican muralism. Their large-scale paintings continue to inspire audiences and preserve an important part of Mexican history and tradition. Equally, baile folklórico (folkloric dance) is an integral part of the preservation of Mexican historical culture. This genre of dance is as popular today as it was two hundred years ago.

Classical music is also rooted in Mexican art tradition. It was first introduced to Latin America during the sixteenth-century Spanish conquest. The Spaniards brought sacred music to the Americas along with their religion, and bassoons and oboes were some of the first musical instruments the European conquerors brought to the new world.¹ During this time period, bassoons were referred to as bajónes (bajón, singular). The bajón served as an accompanimental instrument for religious vocal music. Bassoonists of the sixteenth century were generally appointed to cathedrals in major cities, and this style of employment continued into the

eighteenth century. For well over two centuries, the Catholic Church tightly controlled music and music education in Mexico. Formal music schools as they exist today were not yet established, and it was common for professional musicians who worked for specific cathedrals to take on private students. Music education via apprenticeship in Mexico was designed after a European model, and it was the primary means of dissemination of classical music into the nineteenth century.

A partial lineage of bajónistas in Mexico during the Baroque (ca.1600-1750) and Classical (ca. 1730-1820) eras is identifiable through employment contracts. Unfortunately, professional-level music making was scarce during the nineteenth century because the political climate became hostile. Mexico fought many wars in search of independence including conflicts with Spain (1810), the United States (1836 and 1846), and France (1861). Obviously, these wars negatively impacted music making and music education in the nineteenth century, since societies plagued by strife tend to prioritize survival over art. Because musical resources were scarce in the effort to find peace among conflict, advanced classical music institutions were disestablished. In the wake of this loss, the number of bassoonists during this time is lamentably low.

A traceable lineage of bassoonists in Mexico solidified during the twentieth century. Two major factors contributed to the establishment of a stronger line of bassoon teachers and students: the eventual separation of church and state and the implementation of government-funded symphony orchestras. Formal music education institutions took the place of the Catholic Church

---

2 Maggie Kilbey, Curtal, Dulcian, Bajón: A History of the Precursor of the Bassoon (St. Alband: Antony Rowe Ltd., 2002), 47.
4 Kilbey, 47-92.
5 Kuri Trujeque, 16.
as the primary means by which musicians might learn their trade. The success of Mexican conservatories coincided with the establishment of new symphony orchestras, and each institution benefited from the others’ existence. The rising demand for bassoonists to play in orchestras was met by conservatory graduates, thus restoring the regular use of the bassoon in Mexico.

Mexico’s premier music school, the Conservatorio Nacional de Música, was founded in 1877. The conservatory’s student symphony orchestra, established in 1882, would later evolve into a professional ensemble. Carlos Chávez, well-known Mexican composer and conductor, formed the Orquesta Sinfónica Nacional (OSN, known at the time as the Orquesta Sinfónica de México) in 1928. The OSN fostered some of the finest musicians in Mexico, including Dutch bassoonist Louis Salomons. Salomons immigrated to Mexico around 1950 after he was hired as principal bassoonist with the OSN. Many consider Salomons the best bassoonist of his time. During his lifetime, he gained notoriety, not only in Mexico but throughout the world, for his virtuosity and beautiful tone on the instrument. His life was cut regrettably short at the age of forty-nine when he was struck by a vehicle while on vacation in the Netherlands. Tragically few bassoonists had the honor of studying with him compared to the other teachers mentioned in this dissertation. Though his output of students was small, Salomons’ name and legacy have inspired future generations of bassoonists in countless ways. Salomons was one of many who contributed to the birth of a truly Mexican style of bassoon pedagogy and performance.

One of the challenges of uncovering a lineage of Mexican bassoonists is that much of the information has not been documented. In fact, many Mexican bassoonists do not have an

---

6 Kuri Trujeque, 10.
international presence precisely because of this lack of documentation. Important pillars of bassoon performance and pedagogy in Mexico have not been recognized for their accomplishments. Therefore, the aim of this dissertation is to shed light on these individuals and bring them the acclaim they deserve. Two major pedagogues, Lazar Stoychev, from Bulgaria, and Jerzy Lemiszka of Poland paved the way for the current Mexican bassoon community. After successful music careers in their native countries, both Stoychev and Lemiszka immigrated to Mexico in the latter part of the twentieth century. They had a significant impact on the Mexican music community. Both were principal players in major Mexican symphony orchestras and produced a large number of students from the best music conservatories in Mexico. Although their names are largely absent from music publications, their contributions are no less important than those of notable bassoonists in the United States and Europe.

This dissertation aims to chronicle those who have created a thriving community of bassoonists in Mexico. Though Stoychev and Lemiszka are praised and appreciated now, their legacies could be forgotten without documentation. A vacuum of information about bassoon performers and pedagogues, including Stoychev and Lemiszka, exists in Mexico.\(^8\) Perhaps the problem of intercommunication between bassoonists in Mexico occurred because the players holding major positions in the mid-twentieth century were not native born. Most of these transitory musicians did not make Mexico their permanent home, and the constant changing cast of characters in the bassoon scene led to a weak sense of community.

Prior to Stoychev and Lemiszka, there were many European and North American bassoonists who played in Mexican symphonies briefly, ultimately returning to their home countries.\(^9\) The capricious natures of these players’ careers had a negative effect on the

---

\(^8\) Jesús Armendáriz Ramírez, in a telephone conversation with author, February 12, 2017.

continuity of a Mexican bassoon lineage. It was difficult for the students of these nomadic bassoonists to have consistent and productive bassoon instruction. It was common practice for the Principal Bassoonist of the Orquesta Sinfónica Nacional in Mexico City to teach at the Conservatorio Nacional de Música. In the mid-twentieth century, those who held this position would often only stay in their post for a year or, in some instances, just a few months. This trend changed when Stoychev and Lemiszka permanently settled in the country and mentored students who also remained in Mexico throughout their careers. Finally, a Mexican bassoon community began to solidify.

In both the United States and Mexico, bassoonists can trace their lineage back to Europe. In the United States, European pedagogues like Simon Kovar established themselves in the 1920s. Kovar was Second Bassoonist with the New York Philharmonic and taught bassoon at the Juilliard School of Music. Kovar immigrated to the United States in 1922, and dedicated the remainder of his life to the development of bassoon pedagogy in America. Several other notable American pedagogues of the early twentieth century were immigrants, and their collective lineage can be traced until today. European influence in Mexico, however, came much later. Stoychev and Lemiszka, both European immigrants, permanently settled in Mexico in the 1970s. Also, it is interesting to note that there is a fifty-year difference between the American fight for independence (ca. 1776) and the Mexican fight for independence (ca.1821). This fifty-year difference also shows up in the establishment of a strong lineage of bassoonists in America (ca. 1920s) and in Mexico (ca. 1970s). Perhaps there is a correlation between the stability of a government and its society’s dedication to the arts.

Information about Mexican bassoonists is inaccessible to most. Mexican bassoonists have not cataloged their own lineage, nor have they written many scholarly articles in the Journal of
the International Double Reed Society. Also, what little documentation and oral tradition exists about Mexican bassoonists is in the Spanish language, adding to the information’s unattainability for many scholars. Luckily, the author of this dissertation is fluent in both English and Spanish, and thus had access to many written records and personal interviews that were overlooked in previous scholarship about Mexican bassoonists.

This dissertation presents a selective lineage of bassoonists who have held positions in major Mexican orchestras and universities since the mid-twentieth century. The purpose of this study is to recognize the contributions these players and teachers have given to the bassoon world. The bassoon community should know about these musicians: their names, their history, pedagogical foundations, commissioned compositions, and reed-making traditions. To place these players in proper historical context, a brief history of classical music institutions in Mexico will be given including information about bassoonists in Mexico from the sixteenth century to the early twentieth century.

As a Mexican-American bassoonist, I am particularly suited to assemble this family tree, having access to both the American scholarly community and, more importantly, the Spanish-speaking Mexican bassoon community. Others who have researched the bassoon in Mexico have focused primarily on compositions because they were limited to documents written in English and interviews of English-speaking Mexican bassoonists. Being fluent in Spanish, I was able to interview many students of Stoychev and Lemiszka in order to gather their biographical and pedagogical information. In my experiences interviewing bassoonists in Mexico, I found that most welcomed my efforts. Some, however, initially offered resistance when they discovered that I was living in the United States. Happily, they opened up upon learning that I was born in Mexico.
Additionally, a goal of this paper is to increase a sense of community among the bassoonists in Mexico by beginning the process of documenting their cohesive family tree. Gathering this type of information is a collaborative effort, and it is the hope of this author that those involved will expand upon the work. This dissertation will give international recognition to the Mexican bassoonists mentioned and is intended to inspire a younger generation of bassoonists to continue the effort.
CHAPTER 2

REVIEW OF EXISTING LITERATURE

The current state of research on the bassoon in Mexico is minimal. Most of the available resources on bassoon history in general are Eurocentric. Documentation of Latin American bassoon history has begun only recently, focusing on compositions but not performers.

One cannot discuss bassoon pedagogy without referencing Lyndesay G. Langwill’s *The Bassoon and Contrabassoon*, published in 1965. This book is part of a series published by W.W. Norton, researching the various instruments of the orchestra. Langwill was a British bassoonist and musicologist who contributed numerous articles in the *Grove’s Dictionary* pertaining to the bassoon. This book does a wonderful job of explaining the history of the bassoon in Europe. It begins with the bassoon’s predecessors and describes, in detail, the many iterations and developments that the bassoon underwent throughout its history. Langwill includes many illustrations of bassoon key work, iconography, fingering charts, and pictures of bassoons from various museums. He dedicates an entire chapter to the employment of the bassoon by the different composers of the various musical eras. One chapter includes an annotated list of notable bassoonists past and present, including a selected discography for these bassoonists. While Langwill is comprehensive in many ways, he fails to address the bassoon tradition in Latin America.

Another standard for bassoon research is Will Jansen’s *The Bassoon: Its History, Construction, Makers, Players and Music*. This five-volume collection culminates this retired Dutch mechanical engineer’s passion for the bassoon. Volume I includes chapters on the history of the bassoon’s development, acoustics, and an extensive biography of bassoon makers. Volume II focuses on the history of the Heckel bassoon company. Included in this volume are two
chapters on the contrabassoon, a chapter on bassoon reeds, another on the role of the bassoon in
the orchestra, two more on historical bassoon specimens, and finally a survey of bassoon
literature. Volume III is a bibliography of bassoon music, which is continued in Volume IV.
Volume V is an expansive collection of plates pertaining to the bassoon and players. These
books were published in The Netherlands beginning in 1978 and are now, unfortunately, out of
print. Jansen’s book is an exemplary resource, but like Langwill’s work, it fails to include Latin
American bassoonists and their rich musical history.

More recent publications from this century include Maggie Kilbey’s *Curtal, Dulcian, Bajón: A History of the Precursor to the Bassoon*. Published in 2002, this book is a valuable
addition to the resources pertaining to bassoon history from the 16th-18th centuries. Kilbey’s title
alone suggests that this book covers more than just the English and German history of the
bassoon. The inclusion of the instrument’s Spanish name, *Bajón*, a precursor of the bassoon,
indicates a more extensive approach to the history of the bassoon. Part I of this reference covers
the history of the *curtal* throughout the world, and it is organized by country: the *fagotto* in Italy,
the *curtal* in England and Scotland, the *bajón* in Spain and Latin America, the *dulcian* in
Germany and Northern Europe, and the *Fagot* in France and The Low Countries. Included in
each is the application of the instrument, the chronology of references to the instrument,
repertoire, and makers. This source includes names of bassoonists who held prominent church
positions in Mexico dating back to 1568. Part II of the book illustrates the locations of extant
instruments with pictures, drawings and descriptions of each of the existing instruments. Part III
is an appendix that includes a list of *curtal/dulcian/bajón* players. Also included in this work is a
chart of historical events from 1525-1750 including conflicts, different monarchs, composers,
and instrument makers.
Another notable author, James Kopp, followed in Maggie Kilbey’s footsteps. Published in 2012, his book *The Bassoon* is part of The Yale Musical Instrument Series. Conveniently, it is available digitally as an iBook. Kopp assumes Kilbey’s more worldly view of the classical music culture and applies it to the history of the bassoon from its early decedents to present day forms: the *bajón* of Latin America, the Heckel *fagot* of Germany, and the Buffet *basson* of France.

Kopp analyzes the different pedagogical schools of bassoon playing and includes the teachings of the celebrated French oboist, Marcel Tabuteau, on the “American School” of wind playing. Another chapter in this work focuses on bassoon repertoire from the different parts of the world. Kopp only includes the pedagogical concepts for bassoon of European and American influence and fails to address the development of bassoon pedagogy in Mexico. Kopp minimally addresses the bassoon’s history in Latin America, and it is far from comprehensive.

Professor Jeffrey Lyman’s project and supplemental website *El Bajón de México!* has proven to be an excellent resource for bassoonists interested in Mexican classical music and its performers. Lyman is Associate Professor of Bassoon at the University of Michigan. His 2008 research is focused on a study of the bassoon in Mexico during the Spanish conquest and its use in Mexico and the Southwestern United States. Lyman includes this history along with interviews with two bilingual bassoonists: the Mexican-born Fernando Traba, Principal Bassoonist with the Sarasota Symphony in Florida, and Wendy Holdaway, an American bassoonist who is currently a member of the *Orquesta Sinfónica Nacional*. This project also provides a list of bassoon works by Mexican composers and includes audio samples of Lyman performing selections of these works. The culmination of this informative project is a high-quality studio recording of works by Mexican composers. Lyman has become an important resource for my research. He encouraged me to continue his work and was particularly excited.
since he is not fluent in Spanish. Lyman was kind enough to lend me his copy of the programs and program notes of the Orquesta Sinfónica Nacional from 1943.

The *Grove Dictionary* is another standard resource. William Waterhouse was a famous bassoonist, pedagogue, musicologist, and avid collector of bassoon instruments. He is the author of the bassoon article in the *Grove Dictionary*. Like the Langwill and Jansen, this article includes the development of the bassoon, notable players and teachers, and repertoire. His 14,000-word article is expansive, to the say the least, but fails to mention Latin America.

This recent interest in the bassoon repertoire of Latin America has resulted in a few dissertation topics including Kristilyn Woods’ *An Overview of the History and Current State of Bassoon Music in Mexico*. Woods focuses her attention on compositions for the bassoon in Mexico. She references the work of both Lyman and Kilbey. Woods comments that many of the resources she hoped to find were too difficult to acquire as a result of the poorly maintained websites of organizations and individual composers, as well as a dearth of published scores. She stressed that a trip to Mexico would have been helpful to access this first-hand knowledge. The only bassoonist included in her dissertation was Wendy Holdaway. I have also been in contact with Dr. Woods. She encouraged me to focus on the bassoonists who have not yet received attention: those bassoonists who are native to Mexico and who speak only Spanish.

Todd Goranson’s dissertation *New Latin American Music for the Bassoon (1975-2006), an Annotated Bibliography of Selected Works* contains information about classical compositions from Latin America. Goranson annotates eighty-three works for bassoon ranging from solo to chamber music works. The annotations include a description of the piece along with additional information: the date of the composition, nation of origin, instrumentation, bassoon range, composer dates, publisher, difficulty level, approximate length, and name of commissioner.
Unfortunately, Goranson’s eighty-three annotations only include eight works from Mexico, most written for Wendy Holdaway. There are, however, many other significant works written for Mexican bassoonists. A number of these works are listed in the biographies in Chapter 4 in this dissertation. One of the shortcomings of Goranson’s dissertation is that it was written in 2006, and many Mexican bassoonists have commissioned works in the past eleven years.

Gina Davis received her Doctor of Musical Arts degree from Arizona State University in 2005. Her dissertation Nationalism and Cultural Influences in the Bassoon Music of Latin America in the Twentieth Century is similar to Goranson’s work. It focuses on works for the bassoon by Latin-American composers Francisco Mignone, Mario Lavista, and José Luis Campana. Davis introduces the compositional elements of nationalism, acculturation, and transculturation, all topics common to Latin-American composers of this time. She includes a chapter on the Mexican composer Mario Lavista, giving detailed information on his compositions for bassoon. She describes bassoonist Wendy Holdaway as a dedicatee of Lavista’s works. Davis includes incipits of the pieces and analyzes the works’ use of extended techniques. Unfortunately, Davis’s writing only focuses on one Mexican composer and bassoonist.

Lastly, María Delta Kuri Trujeque’s master’s thesis, La Orquesta Sinfónica de México, contains a wealth of information on Mexico City’s premier symphony orchestras in the twentieth century, focusing particularly the Orquesta Sinfónica Nacional (OSN). This extensive, nearly 200-page thesis is a historical account of the musical institutions from the nineteenth and twentieth centuries. Kuri Trujeque explains how Mexican symphony orchestras resulted from the Conservatorio Nacional de Música and hypothesizes that much of this development was made possible only after the separation of church and government. She explains in detail the various events that led to the success of the symphony orchestras in Mexico. Lastly, Kuri Trujeque
includes a roster of the OSN throughout the middle of the twentieth century, information that was particularly helpful to this dissertation.
CHAPTER 3
BRIEF HISTORY OF CLASSICAL INSTITUTIONS OF MUSIC

Although the bassoon was intermittently present from the sixteenth century on, current playing traditions were not established until the second half of the twentieth century. This is due in part to the social and political upheaval that dominated a large portion of the nineteenth century. Before the establishment of formal music education institutions in Mexico during the latter part of the nineteenth century, music pedagogy was passed on from private teacher to pupil. This system of apprenticeship was utilized in Europe and was how composers of the baroque and classical eras learned their craft. Bassoon education in Mexico flourished in the 1970s because several bassoonists became expatriates, choosing to live and work in Mexico for the entirety of their careers. In order to adequately understand the current state of the bassoon community in Mexico and its late development in comparison with other countries, it is vital to briefly examine its history and place in educational and performance institutions since the country’s conception.

3.1  *El Bajón*: Baroque Era Bassoon in Mexico

Spanish settlers brought the precursor to the bassoon, *el bajón*, to Mexico in the late sixteenth century. The earliest record of the *bajón* in Mexico dates to 1588 when it was used in a cathedral in Mexico City.\(^{10}\) The instrument’s primary role was in religious settings, often used as the bass voice in choir music or as accompaniment for other religious vocal music. It was particularly suitable as a substitute in settings where no men were present, such as in convents.\(^{11}\) The bassoon and oboe were some of the first instruments brought to the Americas. Their portable

\(^{10}\) Kilbey, 54.
\(^{11}\) Kilbey, 44-45.
size, as opposed to larger pipe organs, made them easy to transport across the Atlantic. Missions built throughout Latin America and the southwestern United States were quite small, particularly their choir lofts, allowing space for only eight to ten musicians, including singers.¹²

Employment contracts from cathedrals or missions and instrument purchase receipts chronicled the Mexican bajón players (see Table 1) from the seventeenth and eighteenth centuries.¹³ Mexico City and Puebla were the centers for music culture in Mexico at that time. Some of the best instrument makers came from the latter (see Table 2).

Table 1: Index of Bajón Players from Mexico

<table>
<thead>
<tr>
<th>Name</th>
<th>Years</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lorenzo Martínez</td>
<td>1597-1611</td>
<td>Mexico City</td>
</tr>
<tr>
<td>Alexo García</td>
<td>1611</td>
<td>Mexico City</td>
</tr>
<tr>
<td>Francisco de Medina</td>
<td>1611</td>
<td>Mexico City</td>
</tr>
<tr>
<td>Diego Antonio</td>
<td>1639</td>
<td>Mexico City</td>
</tr>
<tr>
<td>Alonso de Rivas</td>
<td>1639</td>
<td>Mexico City</td>
</tr>
<tr>
<td>Simon Martínez</td>
<td>1641</td>
<td>Puebla</td>
</tr>
<tr>
<td>Nicolás Bernal</td>
<td>1681</td>
<td>Mexico City</td>
</tr>
<tr>
<td>Joseph de Espinosa</td>
<td>1695</td>
<td>Mexico City</td>
</tr>
<tr>
<td>Pedro Rodriguez</td>
<td>1734</td>
<td>Mexico City</td>
</tr>
<tr>
<td>Antonio Zerezo</td>
<td>1748-54</td>
<td>Mexico City</td>
</tr>
<tr>
<td>Juan de Velasco</td>
<td>1754</td>
<td>Mexico City</td>
</tr>
<tr>
<td>Nicolás Gil</td>
<td>1756</td>
<td>Mexico City</td>
</tr>
</tbody>
</table>

*Source:* Data adapted from Kilbey 2002, 47-92.

Table 2: Instrument Makers from Mexico

<table>
<thead>
<tr>
<th>Name</th>
<th>Years</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>Juan Gutiérrez de Padilla</td>
<td>1641-49</td>
<td>Puebla</td>
</tr>
<tr>
<td>José Ordóñez de Quiroz</td>
<td>1700-19</td>
<td>Puebla</td>
</tr>
</tbody>
</table>

*Source:* Data adapted from Kilbey 2002, 45.

3.2 Nineteenth-Century Wars and the Beginnings of a National Identity

Documentation of bassoonists in Mexico during the nineteenth century is scarce. Mexico’s musical culture during the beginning of this century shifted from a religious association to a social one, having a direct impact on the employment of the bassoon. As stated

¹² Lyman.
¹³ Kilbey, 45.
earlier, part of this was due to the tumultuous political climate that Mexico experienced during this century (see Table 3). Mexican musicologist María Delta Kuri Trujeque highlights this fact stating:

> Even before the Independence movement, a church monopoly could be observed in Mexico, that is, the music and education of the Church was under religious jurisdiction. The practice of musical art was very incipient, because there were no symphonic groups, only small orchestral groups. With the movement for independence in 1810, the musical environment would be subject to important changes, since music will begin to separate from that religious character (although not exclusive) of the church, that is to say, would be involved in a slow (but sure) process of secularization.\(^\text{14}\)

<table>
<thead>
<tr>
<th>Name</th>
<th>Country</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>The War of Independence</td>
<td>Spain</td>
<td>1810-1821</td>
</tr>
<tr>
<td>Plan de Casa Mata (End of Emperor Agustín de Iturbide’s rule)</td>
<td>Civil</td>
<td>1822-1823</td>
</tr>
<tr>
<td>Texan Revolution</td>
<td>United States</td>
<td>1836-1845</td>
</tr>
<tr>
<td>Mexican-American War</td>
<td>United States</td>
<td>1846-1848</td>
</tr>
<tr>
<td>Maya Caste War in Yucatán</td>
<td>Native Maya</td>
<td>1847-1849</td>
</tr>
<tr>
<td>Revolution of Ayutla</td>
<td>Civil</td>
<td>1854-1855</td>
</tr>
<tr>
<td>The Reform War</td>
<td>Civil</td>
<td>1858-1861</td>
</tr>
<tr>
<td>Franco-Mexican War</td>
<td>France</td>
<td>1861-1867</td>
</tr>
</tbody>
</table>


With its newly gained independence from Spain in 1821, Mexico began to create a national identity. Not having a western art music identity, the Mexican people looked to the European model. The bourgeoisie of Mexico sought to adopt the musical genres that were in fashion in the educated and civilized countries of Europe, specifically Italy. Opera was the preferred form of entertainment and was implemented into the various Mexican theaters

\(^{14}\) Kuri Trujeque, 15.
including the Coliseo de México, Teatro de los Gallos, and Teatro Iturbide. Melesio Morales was one of Mexico’s major composers of opera in the nineteenth century. He wrote his first opera, El Republicano (1851), at age thirteen and later wrote more operas including Romeo (1860), Ildegonda (1866) and Anita (1910).

The advent of Mexico’s independence in 1821 also created a strong desire for the betterment of social and cultural aspects of life, including music performance and education. Mexico formed its first symphony orchestra within a year of its independence, under the direction of José Mariano Elízaga. He was maestro de capilla (Kapellmeister) in Morelia and also the founding member of the Sociedad Filarmónica (1824), a society of composers and music teachers that would later establish the Conservatorio Nacional de Música (CNM). Unfortunately, Elízaga’s orchestra only lasted one year due to the fall of the Iturbide Empire, but his efforts would be realized at the end of the century with the formation of the CNM in 1866.

3.3 Conservatorio Nacional de Música and the Public School System

Formal music education in Mexico can be traced to the year 1743, when the Colegio de Niñas de Santa Rosa María was established in Morelia, Mexico. This all-girls school closed in

---

15 Ibid, 16.
18 Ibid, 105.
19 Ibid.
20 Kuri Trujeque, 16.
1870 but reopened in 1950 as the Conservatorio de las Rosas, now one of Mexico’s finest conservatories of music.\(^{21}\)

The combined efforts of José Mariano Elízaga, Father Agustín Caballero, and the Sociedad Filarmónica de México founded the privately owned Conservatorio Nacional de Música in 1866.\(^{22}\) It gained official status in 1877 when it became a public school funded by the state of Mexico. Alfredo Bablot, the second director of the conservatory and of French origin, would later design the music school around the Paris Conservatory’s model.\(^{23}\) These music institutions have catered to the development of professional musicians in Mexico.

During this time, Mexican public schools modeled their musical education traditions after Europe. Instrumental music was not taught in the public schools, which lead conservatories to teach musical instruments from a beginner level. As a result, the degree requirements of universities were extremely strenuous and took many years to complete. Joaquín Amparan, the director of the Conservatorio Nacional de Música in 1966, confirmed that the piano, violin, and cello degrees were ten-year programs, and the voice degree was a six-year program. There were three cycles that students needed to pass: the initial cycle was three years, the intermediate cycle four years, and the superior cycle another three years.\(^{24}\) Sergio Rentería Castillo, contrabassoonist with the Orquesta de Teatro de Bellas Artes, mentioned that he was the first and only bassoonist to complete the full curriculum at the conservatory.\(^{25}\)

The Mexican government’s involvement with public music schools developed slowly. Luis Sandi Meneses, Mexican musician, composer, and teacher, describes one of the weaknesses


\(^{23}\) Ibid, 98.

\(^{24}\) Ibid, 99.

\(^{25}\) Rentería Castillo
in music education in the public schools during the 1940s when stating, “Mexico is a very young
country in many respects, and seeks its own path and own form of expression through trial and
error. This results even now in an absence of tradition in several fields. Music education is one of
them.”

Sandi discusses that before the 1940s, music education in public schools existed for mere
enjoyment and as a form of fun or recess. He does, however, propose that music education was
heading in a more formal direction, its goal becoming “to develop musical qualities, the sense of
rhythm, and the capacity of hearing and reproducing sounds; to impart the data necessary to the
formation of aesthetic judgments; to make as direct contact as possible with the musical
achievement of the most important epochs and countries; to aid vocational adjustment, in so far
as this concerns music; to form an intelligent public.”

The 1940s mark the point at which Mexico developed a structured music education in the
public schools. Sandi outlines in detail the program implemented in the schools. There was a
five-year program for elementary schools and a two-year program for middle schools, both of
which included the incorporation of solfège, music theory, choral singing of different time
periods, and music history. After visiting the United States, Sandi felt that Mexico’s “technical
part of teaching music leaves a great deal to be desired.” To further clarify, this comment was
made in reference to the fact that Mexico did not focus on the performance aspect of
instrumental music in the public schools, unlike the orchestra and band programs in the United
States. Though Mexico lacked a strong instrumental program during this time, their focus on
musicianship contributed to a well-rounded knowledge of music.

---

27 Ibid.
28 Ibid, 14.
3.4  *El Sistema* and Other Youth Programs

In the past thirty years, Mexico has successfully implemented many youth programs that have changed the way music education is conducted. Instrumental music is now introduced to students during their adolescence. These recent Mexican youth programs were all modeled after the *El Sistema* program of Venezuela, which began in 1975. Its founder, José Antonio Abreu, fulfilled the need for both social change and music education in his country.\(^{29}\) The youth program has succeeded in helping students, particularly those in lower income areas, to experience a positive musical education. Eduardo Mata, the illustrious Mexican conductor, traveled to Venezuela during the beginning of the “El Sistema” program. He would later introduce the idea to Mexico.

The *Sistema Nacional de Fomento Musical* is modeled after the highly successful Venezuelan program. It has grown to include 64 cities in Mexico and encompasses 114 musical ensembles. Founded in 1989 by Fernando Lozano and Manuel de la Cera, the program was originally named *Coros y Orquestas Juveniles de México*.\(^{30}\) The *Sistema Nacional de Fomento Musical* currently encompasses both youth ensembles and also a semi-professional orchestra and school, the *Orquesta Escuela Carlos Chávez*. This music school functions similarly to the New World Symphony in Miami Beach, Florida.\(^{31}\) The program offers students a hands-on orchestral training and simulates the schedule of a professional symphony orchestra. The *Orquesta Escuela Carlos Chávez* also offers a Bachelor of Music degree.

The *Sistema Nacional de Fomento Musical*’s success has inspired many similar programs in Mexico. The *Esperanza Azteca* was formed in 2009 with the help of Mexican businessman

---


\(^{30}\) Ibid.

\(^{31}\) Ibid.
Ricardo B. Salinas Pliego. This program has grown to over 87 satellite campuses in the form of community orchestras, wind bands, and choirs. The *Esperanza Azteca* program has educated over 13,000 students and has employed over 800 teachers, including many of the bassoonists interviewed for this project. There is also a university-level aspect to *Esperanza Azteca* called the *Instituto Superior de Música Esperanza Azteca (ISMEA)*, located in Puebla. The purpose of the ISMEA is to provide a conservatory environment to the students who attended the youth version of *Esperanza Azteca*. The program will soon graduate its first class of students.\(^{32}\)

Today, the majority of the Mexican music conservatories and universities offer youth program divisions that train young musicians to play orchestral instruments. This prepares younger students to eventually enroll in the music program at that same university. The most notable examples include the *Orquesta Sinfónica Infantil de Mexico*, the *Orquesta de la Escuela Nacional de Música*, the *Orquesta Juvenil Universitaria Eduardo Mata de la OFUNAM*, the *Ensemble Instrumental Oaxaca*, *Orquesta Juvenil del Estado de Veracruz*. More examples can be found in Appendix B.\(^{33}\)

These youth programs have both educated a new generation of young musicians as well as altered the way that music education is approached in Mexico. Aspiring bassoonists may now begin their training before finishing high school. The hundreds of new youth orchestras in Mexico have inaugurated a system that has grown exponentially the number of young bassoonists throughout the country. These adolescent musicians have attended the various conservatories in Mexico, and are now filling the positions of the professional orchestras.

---


3.5 Twentieth-Century Bassoonists

The early part of the twentieth century was a flourishing time for orchestras in Mexico. When one thinks of famous Mexican composers, salient figures include Carlos Chávez, Silvestre Revueltas, and Mario Lavista, paralleling the way that North Americans idolize Aaron Copland, George Gershwin, and Leonard Bernstein. The Orquesta Sinfónica Nacional programs from the year 1943 illustrate the prosperity of the classical music scene in Mexico. This orchestra performed ambitious programs every week including works in the classical canon that featured bassoons and contrabassoon (See Appendix D).34

Carlos Chávez founded the Orquesta Sinfónica Nacional (OSN) in 1928. The OSN and the Conservatorio Nacional de Música have employed some of the finest bassoonists from all over the world. Some of these bassoonists will be covered in more detail in Chapter 5, but Table 4 and 5 on pages 22 and 23, respectively, show an abbreviated timeline of their employment.

<table>
<thead>
<tr>
<th>Table 4: Orquesta Sinfónica Nacional Bassoonists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bassoonists</td>
</tr>
<tr>
<td>Apolo Arias</td>
</tr>
<tr>
<td>Julio Montero</td>
</tr>
<tr>
<td>Lorenzo Ramirez</td>
</tr>
<tr>
<td>Luis Arreola</td>
</tr>
<tr>
<td>Alfredo Bonilla</td>
</tr>
<tr>
<td>Gregorio Vargas</td>
</tr>
<tr>
<td>Pablo González</td>
</tr>
<tr>
<td>Julio Montero</td>
</tr>
<tr>
<td>Fidel Ramírez</td>
</tr>
<tr>
<td>Louis Salomons</td>
</tr>
<tr>
<td>Joaquin Palencia</td>
</tr>
<tr>
<td>Timoteo Traba</td>
</tr>
<tr>
<td>Michael O’Donovan</td>
</tr>
<tr>
<td>Joaquin Palencia</td>
</tr>
<tr>
<td>Kirkland Ferris</td>
</tr>
<tr>
<td>Neil McDonald</td>
</tr>
<tr>
<td>Joaquin Palencia</td>
</tr>
<tr>
<td>Lazar Stoychev</td>
</tr>
<tr>
<td>Luciano Magnanini</td>
</tr>
<tr>
<td>Wendy Holdaway</td>
</tr>
<tr>
<td>Carolina Legunes Becerril</td>
</tr>
<tr>
<td>Cecilia Rodriguez Salvador</td>
</tr>
<tr>
<td>Ernesto Martínez Ramos</td>
</tr>
</tbody>
</table>

Table 5: Conservatorio Nacional de Música Bassoon Professors

<table>
<thead>
<tr>
<th>Name</th>
<th>Country of Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alfredo Bonilla</td>
<td>Spain</td>
</tr>
<tr>
<td>Joaquin Palencia</td>
<td>Spain</td>
</tr>
<tr>
<td>Louis Salomons</td>
<td>Netherlands</td>
</tr>
<tr>
<td>Michael O’Donovan</td>
<td>United States</td>
</tr>
<tr>
<td>Joaquin Palencia (continued teaching)</td>
<td>Spain</td>
</tr>
<tr>
<td>Kirkland Ferris</td>
<td>United States</td>
</tr>
<tr>
<td>Lazar Stoychev</td>
<td>Bulgaria</td>
</tr>
<tr>
<td>Sergio Rentería Castillo</td>
<td>Mexico</td>
</tr>
<tr>
<td>Juan Bosco Correro</td>
<td>Mexico</td>
</tr>
</tbody>
</table>

Similar to the bassoon lineage of the United States, early bassoon pedagogues of Mexico came from foreign countries. Because of this, the formation of an organized Mexican bassoon community was not established until the 1970s. It is important to note that this establishment occurred much later than in the United States. Arguably, the American “school of bassoon” can be traced back to the early twentieth century with three specific bassoonists: Simon Kovar of Russia; Vincent Pezzi of Italy; and Frederick Moritz of Germany.³⁵ In Mexico, this international influence existed as well, as seen in Table 5 above and as will be described further in Chapter Five. Everardo Gastélum Anduaga, one of the interviewees in this study, explains, “The North American School of bassoon predominated in Mexico City, while the other provinces were divided between Europeans and North Americans. Personally, my studies have been with Slavic professors, at the school where I now teach in Morelia.”³⁶

The bassoonists that taught the current generations of Mexican bassoonists include those mentioned in Table 5 above, in addition to others. Perhaps the most influential of these pedagogues were Lazar Stoychev and Jerzy Lemiszka. Both of these men taught the majority of the current professional Mexican bassoonists. These foreign bassoonists paved the way for a younger generation of players, allowing them to become self-reliant.

³⁶ Everardo Gastélum Anduaga, email message to author, February 12, 2017.
CHAPTER 4

BIOGRAPHIES OF BASSOONISTS IN MEXICO

This chapter provides the biographical information of selected notable bassoonists in Mexico. The majority of the biographies were compiled by phone and email interviews. The questions asked (see Appendix G) encompassed biographical information, pedagogical methods, instruments, reed-making techniques, and commissioned works. Many of these commissioned works were written in the last ten years. Most of the dissertations and articles covering Latin-American compositions for the bassoon were written before 2006. Not all interviewees provided complete answers to all questions asked; therefore, each listing may not include the same amount of information. The biographies are organized by the bassoon family trees of the three notable players that contributed to the Mexican bassoon community: Lazar Stoychev, Jerzy Lemiszka, and Louis Salomons. Following these biographies are other notable bassoonists not included in the first three groups but who are also vital to the current state of bassoon playing in Mexico. It is important to note that with the exceptions of Louis Salomons, Wendy Holdaway, and Fernando Traba, the biographies in this chapter have not been documented in the United States. The names of current bassoonists in Mexico not covered in this chapter can be found in Appendices A through B. The nomenclature for institutions of higher education in Mexico uses the following format: the term Escuela refers to a university that offers only undergraduate degrees; the term Facultad refers to a university that also offers graduate degrees; the term Conservatorio refers to a university that focuses only on music rather than a broad education. A map of Mexico showing the locations of the cities relevant to this topic can be found in Appendix C. Finally, all method books referenced in the biographies are listed in full in Appendix F.
4.1 Lazar Stoychev, Jerzy Lemiszka, and Louis Salomons

4.1.1 Lazar Petrov Stoychev (1929-2004) is considered to be one of the most influential bassoon teachers in Mexico. Stoychev taught the majority of the most recent generation of bassoonists in Mexico, most of whom hold positions in prominent orchestras today. Notable students include Everardo Gastélum Anduaga of the Orquesta Sinfónica de Michoacán, Nylsa Evelia Avalos Caballero of the Orquesta Sinfónica del Estado de México, Gerardo Ledezma of the Orquesta Filarmónica de la UNAM, and Sergio Rentería Castillo of the Orquesta de Teatro de Bellas Artes.

Born in Burgas, Bulgaria, Stoychev began his bassoon studies at age eleven under the tutelage of Hristo Proshkov at the Academy of Music of Sofia. He quickly displayed aptitude on the bassoon by winning first prize at a national competition in Bulgaria only five years into his bassoon studies. One year later, he won the position of principal bassoon of the Varna Symphony Orchestra and Varna Opera Orchestra in Bulgaria. He was employed as professor of bassoon at the Music Conservatory of Varna in 1960. 37

Stoychev immigrated to Cuba in 1966 to play Principal Bassoon with the Havana Opera and National Symphony Orchestra of Cuba. He became Professor of Bassoon at the National School of Art in Havana in 1970 and later with the University of Arts of Cuba. Stoychev continued his musical career in Mexico City where he won the principal position with the Orquesta Filarmónica de la Ciudad de México in 1980. He commissioned Tres Piezas para fagot y piano by the Mexican composer Jorge Córdoba in 1988. 38 Stoychev became Professor of Bassoon at the newly opened music school, the Escuela de Música “Vida y Movimiento” Ollin Yoliztli in Mexico City. This remains one of the leading institutions for bassoonists in Mexico.

37 Ibid.
38 Ibid.
today. In 1995, he began teaching bassoon at the Conservatorio Nacional de Música in Mexico City and was hired as Principal Bassoonist of the Orquesta Sinfónica Nacional. Five years later, in 2000, he retired from performing due to a serious illness but continued to teach bassoon in Morelia at the Conservatorio de las Rosas. His final years were spent teaching at the Escuela Popular de Bellas Artes de la Universidad Michoacana de San Nicolás de Hidalgo, also in Morelia. His students hold him in great esteem, describing his abilities on the bassoon:

“Stoychev had the reputation of being able to play anything. He had a photographic memory and memorized all of the wind section excerpts and could play them on demand.”

After his passing in 2004, his wife moved back to their hometown in Bulgaria.

4.1.2 Jerzy Lemiszka was another influential bassoonist and teacher in Mexico who taught many of the current generation of bassoonists. Lemiszka was born Warsaw, Poland and played Principal Bassoon with the Warsaw Symphony Orchestra from 1967-1975. He immigrated to Mexico in 1975 to play Principal Bassoon with the Orquesta Sinfónica de Xalapa.

Lemiszka began his studies on piano at age five with his mother Anastazja Demska. Ten years later, he began his bassoon instruction with Victor Osadzin at the Karol Szymanowski Academy of Music in Katowice, Poland. He graduated with honors in 1967 at the Music Conservatory of Warsaw where he studied bassoon with Benedykt Górecki, Principal Bassoonist of the Polish Radio Symphony. Górecki also premiered Andrzej Panufnik’s woodwind quintet Quintetto Academico.

Lemiszka was an accomplished bassoonist at a young age, having been a prizewinner in three prestigious competitions: the Music Competition of Russian Music in Katowice (First

---

40 Everardo Gastélum Anduaga, email message to author, February 12, 2017.
Place, 1961), the National Bassoon Competition of Warsaw (First Place, 1961), and the Bedrich Smetana Competition (Second Place, 1964). As a professional bassoonist, he has been a featured soloist with symphony orchestras in Warsaw, Moscow, Berlin, Prague, Budapest, Turin, Vienna, Innsbruck, Bayreuth, Miskolc, and Bucharest. In 1966, he recorded Kazimierz Sikorski’s *Polifonic Concerto for Bassoon (1965)* with the RAI National Symphony Orchestra in Turin. He won the principal bassoon position with the Warsaw National Philharmonic Orchestra in 1967 and performed with the Warsaw Chamber Orchestra (Karol Teutsch, director), the Polish Chamber Orchestra (Jerzy Maksymiuk), and the Warsaw Chamber Opera.

Lemiszka was Principal Bassoonist with the *Orquesta Sinfónica de Xalapa* from 1975-2011. He was appointed Professor of Bassoon at the *Facultad de Música de la Universidad Veracruzana* in Xalapa in 1976. During his tenure as a professional bassoonist in Mexico, he performed as a soloist with the *Orquesta Sinfónica de Xalapa, Filarmónica de la Ciudad de México, Orquesta de Cámara de Bellas Artes, Orquesta de Minería, Orquesta Juvenil de Tampico*, and at the International Double Reed Society Convention in Baltimore (1982). He is currently retired and lives in both Mexico and Poland.41

4.1.3 Louis Salomons was born to Jewish parents in 1921 in Amsterdam. He began playing the bassoon at age ten under the tutelage of P.J. Elders, Principal Bassoon of the Concertgebouw Orchestra. Salomons showed great promise on the bassoon early on, winning the position of Second Bassoon with the same orchestra at age seventeen. At the onset of WWII, Salomons was invited by renowned conductor Erich Kleiber to play with the Havana Symphony Orchestra. Circa 1950, Salomons moved to Mexico City to serve as Principal Bassoon with the *Orquesta*

41 Ibid.
Sinfónica Nacional under the direction of Carlos Chávez. He became Professor of Bassoon at the Conservatorio Nacional de Música and bassoonist with the Quinteto de Alientos de Bellas Artes (woodwind quintet) and the Mexican Woodwind Trio. Carlos Chávez eventually capitalized on Salomons’ virtuosity, composing his Soli II specifically for him and his woodwind quintet.

Though Salomons only lived in Mexico for a short time, he seemed to identify himself as a Mexican bassoonist. During his interview for this project, Sergio Rentería Castillo, Professor of Bassoon at the Conservatorio Nacional de Música, highlighted that when he visited the Heckel bassoon company, he signed the Heckel guest book that includes names of famous musicians and bassoonists who have visited the factory. Richard Strauss was one of the first names, and Rentería was one of the last. When he perused the rest of the book, he found Salomons. Even though Salomons was born of Dutch heritage and spoke Yiddish, he wrote in the Heckel book in Spanish.

According to Rentería, Salomons was “the best bassoonist that has ever lived in Mexico” and, though they never met, Salamons had a huge impact on Rentería’s life. Rentería stated that Salomons built bassoons modeled after Heckel bassoons and branded them “Mexico.” Salomons often traveled to the Heckel factory and was good friends with Wilhelm Hermann Heckel himself. The two men collaborated on instrument-making techniques. Salomons used this knowledge to improve his own instruments. Rentería now owns most of Salomons’ tools, materials, and one “Mexico” bassoon. He acquired the tools from Salomons’ late wife.

42 Jansen, 1783-84.
44 Rentería Castillo.
45 Ibid.
46 Ibid.
Salomons’ life in Mexico was cut short and his output of students was limited due to his unexpected death at age 49, when he was struck by a car while crossing a street during a visit to the Netherlands in 1970. However, his excellent musical reputation in Mexico has persisted in the minds of the subsequent generations.

4.2 Students of Lazar Stoychev

4.2.1 Everardo Gastélum Anduaga was born in 1977 in Alamos, Sonora, Mexico and began his bassoon studies at age 21, studying with Lazar Stoychev at the Conservatorio de la Rosas in Morelia, Michoacán. He later worked with Jerzy Lemiszka at the Facultad de Música de la Universidad Veracruzana in Xalapa, Veracruz, then returned to the Conservatorio de las Rosas in order to study with Russian bassoonist Piotr Turkin. In addition to his formal education, Gastélum participated in master classes with Pascal Gallóis, Marco Lugaresi, Peter Whelan, Rob Weir, and Whitney Crockett.
Gastélum joined the *Orquesta Sinfónica de Michoacán* as Second Bassoonist in 2002 and as Principal in 2007. He briefly served with the *Orquesta Sinfónica de la Ciudad de México*, but returned to his post in Michoacán one year later. An avid proponent of chamber music, Gastélum founded various small ensembles such as *Ensamble Liminar* and *Trío Valladolid*. His contributions to the bassoon repertoire include these works dedicated to him: Ernesto Zavala’s *Ju Jowsi* (2009) for bassoon and electronics; *Intro Version* (2011) for solo bassoon; Teófilo Wronskiano’s *Miserere* for bassoon and wine glass choir; and Ignacio Martínez Madrigal’s Concerto for Bassoon and Orchestra “Ópalos” (2014).

Gastélum is professor of bassoon and chamber music at the *Facultad de Bellas Artes de la Universidad Michoacana de San Nicolás de Hidalgo*, in Morelia, a position he has held since 2012. He is also on the bassoon faculty at the youth program *Sistema Nacional de Fomento Musical*, the campus in Michoacán. This organization has grown to consist of 132 youth groups, including 29 orchestras, 48 choirs, 45 bands, and 10 small ensembles. It encompasses 78 cities and 22 states in Mexico.47

In his teaching, Gastélum uses the standard method books: Weissenborn, Milde, Hara, Pivonka, Bruns, and Satzenhofer. His reed-making tools consist of a profiler, shaper, and standard hand tools. He uses Rieger, Glotin, and Danzi cane and plays on a Fox Model 601 D Compact bassoon.48

4.2.2 Javier Martínez Olivares was born in 1968 in Mexico City. He began his bassoon studies at the *Escuela Superior de Música de INBA*, located in the borough of Coyoacán, which is part of the federal district of Mexico City. His teacher, Ricardo Varela, serves as the director of the

---

48 Gastélum Anduaga
**Escuela de Música de Aguascalientes** (located 140 miles north-east of Guadalajara). Martínez Olivares studied with Lazar Stoychev for eighteen years, following him to the various universities where he taught. Included in this list are the **Escuela Superior de Música del INBA** and **Escuela de Música “Vida y Movimiento” Ollín Yoliztli** in Mexico City, in addition to the **Conservatorio de las Rosas, Escuela de Bellas Artes de la Universidad Michoacana de San Nicolás de Hidalgo (UMSNH)** in Morelia.

Martínez currently plays with the **Orquesta Sinfónica de Michoacán** and the **Quinteto de Alientos de la UMSNH**. He has also played in professional orchestras in Torreón, Durango, Oaxaca, Coyoacán, and Aguascalientes. Martínez is on the faculty of the **Conservatorio de las Rosas** in Morelia and previously taught at the **Escuela de Bellas Artes de UMSNH** and the **Escuela de Bellas Artes de la Universidad Autónoma Benito Juárez** (Oaxaca). He uses the Weissenborn, Milde, Kopprasch, Bozza, Piard, Bianchi, and Proshkov method books in his teaching and plays both a Fox 601 and Pühchner bassoon.

The city of Morelia, where Martínez resides, has a population of approximately one million people. There is an active bassoon presence in the city, boasting over thirty bassoonists, both professional and student. By comparison, a similar number of bassoonists reside in Mexico City, where the population is twenty-two million. Martínez has dedicated the past twenty-five years to the betterment of the bassoon community in Morelia.49

4.2.3 Gerardo Ledezma, born in Mexico City in 1960, began playing the bassoon at the age of nineteen. He studied with Lazar Stoychev at the **Conservatorio Nacional de Música** and **Escuela de Música Ollín Yoliztli**. In addition, he studied with Harold Goltzer, Milan Turković, and Joep Terwey and participated in the Aspen Music Festival. Ledezma has served as Principal

49 Javier Martínez Olivares, email message to author, March 22, 2017.
Bassoonist with the Orquesta Filarmónica de la UNAM in Mexico City since 1986. He also performed with the Orquesta Sinfónica del Estado de México, Filarmónica de la Ciudad de México, and the Orquesta Sinfónica de Minería.\textsuperscript{50}

Ledezma is Professor of Bassoon at the Escuela Superior de Música del Instituto Nacional de Bellas Artes in Mexico City. He has commissioned numerous works for bassoon. Including Eugenio Toussaint’s Trio de Alientos (2000), Leonardo Coral’s Sonata para fagot y piano (2009) and Apariciones para oboe, fagot y piano, and Adrián Escamilla’s “La Sexta Felicidad” (2012). Ledezma plays on a Heckel 9000 series bassoon.\textsuperscript{51}

4.2.4 Nylsa Evelia Avalos Caballero was born in 1969 in Monterey, Nuevo Leon. She began her musical studies at the Escuela Superior de Música y Danza de Monterey and later studied with Lazar Stoychev at the Escuela Superior de Música del INBA (ESMINBA) in Mexico City. She received her undergraduate degree from the ESMINBA under the tutelage of Manuel Hernández, Lazar Stoychev’s successor after he moved to Morelia. Avalos is currently bassoonist with the Orquesta Sinfónica del Estado de México in Toluca, located forty miles west of Mexico City. She is also the bassoon professor at the Facultad de Música de la UNAM in Mexico City.\textsuperscript{52}

4.2.5 Jose García was born in Mexico City in 1981, but he did not begin studying the bassoon until 2001 at the age of 20. He studied with Lazar Stoychev at the Universidad Michoacana de San Nicolás de Hidalgo (UMSNH). This was toward the end of Stoychev’s life and, as a result,

\textsuperscript{50} Gerardo Ledezma, email message to author, March 18, 2017.
\textsuperscript{51} Ibid.
García only studied with him for three years. García continued his studies with Rodolfo Mota and Piotr Turkin. He is currently Co-Principal Bassoon of the *Orquesta Filarmónica de Queretaro*. Pedagogically, he uses the Weissenborn, Milde, and Satzenhofer method books, in addition to others. He plays on a Moosmann Model 200 bassoon. 53

4.2.6 Sergio Rentería Castillo is the Contrabassoonist of the *Orquesta de Teatro de Bellas Artes*, the leading opera orchestra in Mexico City. He is the only Mexican-born bassoonist to have played Principal Bassoon with that orchestra. Rentería is also the professor of bassoon at the *Conservatorio Nacional de Música*, his alma mater.

Rentería was born in 1956 in Guadalajara, Jalisco. He began his bassoon studies at age thirteen with Alfredo Lopez Anguiano, who played in the *Orquesta Filarmónica de Jalisco*. Anguiano was a former student of Louis Salomons.

After his studies in Guadalajara, Rentería, who was only seventeen at the time, traveled to Mexico City to study at the *Conservatorio Nacional de Música*. He enrolled as a piano/composition major. Shortly thereafter the faculty discovered he was also a bassoonist and was convinced to switch his major to bassoon. Rentería studied under seven teachers at the conservatory. This was likely because of the fact that the bassoon professors who played in the major orchestras in Mexico City were usually from the United States and would only stay for a few years before returning back to their home country. Michael O’Donovan was Rentería’s first professor at the conservatory. O’Donovan was Principal Bassoonist with the *Sinfónica Nacional* and later moved to California where he played in many of the movie soundtracks in Hollywood. Rentería’s next teacher, Neil McDonald, was a graduate of the Cleveland Institute of Music and a student of George Goslee. Then, Rentería began taking lessons with Kirkland Ferris who also

53 Jose García, email message to author, March 2, 2017.
played in the *Sinfónica Nacional*. Both O’Donovan and Ferris were students of Norman Herzberg. Rentería then transferred to the newly formed *Escuela de Música “Vida y Movimiento” Ollin Yoliztli* to study with Luciano Magnanini, and later with Lazar Petrov Stoychev. Rentería adored Stoychev as a musician and a teacher - their lessons would last up to four hours. Rentería mentioned that, at first, Stoychev’s sound was a bit harsh to his ears. Rentería had studied predominantly with American bassoonists, who, in his opinion, had a “warmer and more centered tone.” Rentería believed that American bassoonists had more discipline in their reed making and felt that this was why Stoychev’s sound was different. Apparently, most European bassoonists at that time bought reeds from designated reed makers. Because they did not spend enormous amounts of time making reeds, however, European bassoonists were able to spend time on tone quality, musicianship, and technical abilities on the instrument. Rentería later idolized Stoychev’s playing and learned to appreciate his tone quality and phrasing. Stoychev was hired to teach at the conservatory and Rentería followed.

In 1991, Rentería pursued his graduate studies at the Royal Conservatory of The Hague in the Netherlands. He studied with both Joep Terwey and Brian Pollard, bassoonists in the Concertgebouw orchestra.

Upon his return to Mexico, Rentería was hired to play bassoon and contrabassoon with the *Orquesta de Teatro de Bellas Artes* and as Professor of Bassoon at the *Conservatorio Nacional de Música*. He owns a large collection of instruments: Heckel 10,000 and 15,000 series bassoons, a Mexico (Salomons), a new Fox 680, a Heckel (opera model) contrabassoon, in addition to Fox, Mollenhauer, and Sonora (Adler) contrabassoons.54

---

54 Rentería Castillo
Juan Carlos Villaseñor Patiño was born August 26\textsuperscript{th}, 1981 in Mexico City. He began playing the bassoon at age 15. He enrolled in the Conservatorio Nacional de Música where he studied with Sergio Rentería Castillo. He also studied bassoon in France at the Conservatory of Nice, with Jose Castillo, a student of the well-known Italian bassoonist Sergio Azzolini.

Upon his return to Mexico, Villaseñor began freelancing with some of the best orchestras in Mexico, including the Orquesta Filarmónica del Estado de Queretaro. In 2000, he joined the Orquesta Filarmónica de Acapulco, followed by the Orquesta Filarmónica Jalisco in 2001 and the Orquesta Sinfónica de la Universidad Autónoma de Hidalgo in 2002. He served a one-year appointment with the Orquesta Sinfónica Nacional in Mexico City in 2004. Villaseñor plays contrabassoon and contraforte with the Orquesta Filarmónica Jalisco. The OFJ is the first orchestra in Latin America to own a contraforte, an instrument similar to the contrabassoon in range and invented by Benedikt Eppelsheim and Guntram Wolf.\textsuperscript{55}

As an educator, Villaseñor taught at youth orchestras in Nezahualcoyotl: the Centro Musical Jose Jaciento Cuevas, Centro Cultural Mejoraba, Orquesta Juvenil de Yucatan; La Escuela Superior de Artes, and the Esperanza Azteca.

Villaseñor regularly performs solo recitals in some of Mexico’s best venues, such as the Palacio de Bellas Artes, as well as in churches, cathedrals, and art museums. These recitals showcase contemporary solo works, many of which he has commissioned. Included in these commissioned works are Sendas de Una Ciudad Perdida (2011) by Sergio Berlioz and Conexión XIII-XXI (2014) by Enrique Dimitrof Marín.\textsuperscript{56}

\textsuperscript{56} Juan Carlos Villaseñor Patiño, email message to author, October 28, 2015.
4.3 Students of Jerzy Lemiszka

4.3.1 Jesús Armendáriz Ramírez was born in Mexico City in 1964. He grew up in Ciudad Madero, Tamaulipas, and began studying bassoon at age eighteen with woodwind specialist Roberto Mendez. He soon moved to Xalapa, Veracruz to study with Jerzy Lemiszka, the professor who would have the biggest influence on his playing. A few years later, Armendáriz graduated with a music degree from the Universidad Autónoma de Tamaulipas.

Armendáriz won his first bassoon job in 1988 with the Filarmónica del Bajío in Guanajuato under the direction of Maestro Sergio Cardenas. In 1992, he won the Principal Bassoon job with the Orquesta Sinfónica de Xalapa, a position he still occupies. He also joined Xalapa Symphony Wind Quintet in 2000.

As an educator, Armendáriz taught at the Facultad de Música en la Universidad de Tamaulipas and the Esperanza Azteca youth program in Puebla. He taught at the Esperanza Azteca at its inception. His students went on to study bassoon at the best universities in Mexico.
He continues to guide young bassoonists in the *Banderilla* youth program in Xalapa. He uses the Weissenborn, Milde, and Pivonka methods with his students.

Armendáriz stated that he adapts his reed making philosophy to each particular player and adjusts the reed to fit each student’s embouchure. Armendáriz delays reed-making instruction until his students can properly play scales, display aptitude in various method books, and assemble repertoire for a solo recital. When these benchmarks of musicianship are met, Armendáriz allows his students “begin to make reeds and find their own sound, comfort, tranquility, and possibilities.” In his own reed making, Armendáriz uses a Prestini Knochenhauer shaper and a Pfeifer profiler. He performs on a Moennig bassoon.

4.3.2 Juan Pablo Linares Cruz is currently Principal Bassoonist with the *Camerata de Coahuila*, a chamber orchestra in the city of Torreón formed in 1994. He previously performed with the *Sinfónica de Chiapas*. Linares is also the bassoon teacher for the *Esperanza Azteca* program in both Chiapas and Coahuila. As stated previously, this youth program is based on the “El Sistema” program from Venezuela, providing music education in rural and lower income areas of Mexico.

Linares was born in 1981 in Tampico, Tamaulipas, Mexico. He started playing the bassoon at age twelve and studied with Roberto Mendez, Principal Bassoonist with the *Orquesta Sinfónica de la Universidad Autónoma de Tamaulipas*. He later studied with Mendez’ successor, Edith Violeta Gómez Delgado, who now plays contrabassoon with the *Sinfónica de Aguascalientes*. Linares subsequently moved to Xalapa at age sixteen to study at the *Facultad de Música de la Universidad Veracruzana* with Jerzy Lemiszka.

---

57 Armendáriz Ramírez.
58 Ibid.
After receiving his undergraduate degree, Linarez traveled to Norway to study at the Universitetet i Stavanger with Robert Rønnes, Principal Bassoonist with the Stravanger Simfoniorkester and Kari Foss, Principal Bassoonist with the Norwegian National Opera. In 2006, Linares relocated to Leuven, Belgium, to study with Dirk Noyen, Principal Bassoonist with the National Opera of Belgium. He then enrolled in the masters program at the Royal Conservatory of Ghent to study with Pierre Martens, Principal with the Bamberg Symphony. He followed Martens to Lübeck, Germany, studying towards an artist’s diploma at the Lübeck Academy of Music. Linares has recently commissioned a piece for bassoon and men’s choir by the French composer and conductor, Maxime Aulio.59

4.3.3 José Alberto Barrera Moreno graduated with honors in 2003 from the Facultad de Música de la Universidad Veracruzana in Xalapa, where he studied with Jerzy Lemiszka. He has attended master classes with Andrea Merenzón, Robin O’Neill, Nancy Goeres, and David Thomas Realp. Barrera also studied baroque and chamber music with Ryo Terakado, Richard Luby, Ingo Goritzky and Thomas Indermühle. Barrera performs with the Sinfónica del Gobierno de Estado de Veracruz and Orquesta de Cámara de Xalapa. He teaches at the Escuela Municipal de Bellas Artes de la Ciudad y Puerto de Veracruz.

4.3.4 Carolina Legunes Becerril was born in 1975 in Veracruz. She began her bassoon studies at age seventeen with Angel Durán. Durán was bassoon professor at the Banda del Estado de Veracruz and was a student of Jerzy Lemizska. Legunes received her Bachelor of Music degree from the Escuela Nacional de Música de la UNAM (now named the Facultad de Música de la UNAM) where she studied with Manuel Hernandez, a student of Harold Goltzer. In 2000,

59 Juan Pablo Linares Cruz, email message to author, March 2, 2017.
Legunes continued her bassoon studies by pursuing a Masters Degree with Stephane Levesque at McGill University in Montreal, Canada. Levesque studied with Stephen Maxim and Frank Morelli.

Legunes was a product of the Sistema Nacional de Fomento Musical where she played with the semi-professional youth orchestra Orquesta Carlos Chavez. As stated earlier, this organization is similar to the New World Symphony, an orchestral academy in the United States.

Legunes taught at the Escuela Municipal de Bellas Artes de Veracruz, a youth program founded in 1955 and designed for students ages 5-19. In 2004, Legunes was appointed Second Bassoon with the Orquesta Sinfónica Nacional de México. She has been Professor of Bassoon at the Escuela Superior de Música Instituto Nacional de Bellas Artes since 2012. She uses the Weissenborn, Milde, Pivonka, Piard, Giampieri, and Gatti method books in her teaching and a Rieger prolifer and shaper, a Reeds N’Suff profiler and tip profiler, and plays on a Fox 660 bassoon.⁶⁰

4.4 Students of Louis Salomons

⁶⁰ Carolina Legunes, email message to author, February 12, 2017.
Little is known of Louis Salomons’ student lineage. Salomons’ career in Mexico only lasted about twenty years, and he was pedagogically active in the mid-twentieth century. Many of his students are no longer living or of retirement age. These retired bassoonists have limited online presence and have distanced themselves from the current bassoon community. Others, like Alfredo Anguiano, passed away in recent years. I initially made contact with Jaime Hernández Lino, and he seemed receptive to my project. However, unfortunately, he was not available after my first contact. Regrettably, Salomons passed too early at the age of 49. His output of students was small compared to the other pedagogues mentioned in this dissertation, but nevertheless, he has a lasting impact on subsequent generations of bassoonists in Mexico.

4.5 Other Notable Bassoonists

4.5.1 Wendy Holdaway is a driving force for aspiring bassoonists in Mexico. She is currently the Principal Bassoonist of the Orquesta Sinfónica Nacional in Mexico City and is Professor of Bassoon and chamber music at the Escuela de Música “Vida y Movimiento” Ollin Yoliztli. Holdaway moved to Mexico City in 1982 and has since performed with the Orquesta del Teatro de Bellas Artes and the Sinfónica del Estado de Mexico, the Mexico City Woodwind Quintet, and Trio Neos. Her involvement with woodwind quintet and trio music has paved the way for numerous commissioned works for both mediums.

Holdaway was born in Oceanside, California, and grew up in Vineyard, Utah. She began her bassoon studies at the age of sixteen and attended the New England Conservatory shortly thereafter. Her primary teachers include Matthew Ruggiero, longtime Assistant Principal

\[61\] Lyman.
Bassoonist of the Boston Symphony Orchestra, and Stephen Maxym of the Metropolitan Opera Orchestra.\footnote{Wendy Holdaway, email message to author, February 20, 2017.}

The Escuela de Música “Vida y Movimiento” Ollin Yoliztli (EMVMOY) is considered to be one of the finest music schools in Mexico today, particularly for bassoon instruction. This is due in part, to Holdaway’s reputation. This music school falls under the purview of the Ollin Yoliztli Cultural Center, which is a branch of the Department of Culture in Mexico City. The EMVMOY was founded in 1978 and currently employs Wendy Holdaway and Manuel Hernandez as bassoon faculty.\footnote{Secretaría de Cultura, “Escuela de Música Vida y Movimiento,” http://www.cultura.cdmx.gob.mx/recintos/emvm (accessed February 12, 2017).}

The EMVMOY has brought together bassoonists from all over Mexico as well as worldwide. The university hosts the “Encuentro Nacional de Fagot Ollin Yoliztli,” an annual bassoon festival begun in 2011 that has invited internationally renowned bassoonists like Dag Jensen, Nancy Goeres, and Benjamín Coelho. The festival includes various master classes, recitals, and a competition.

Some of Holdaway’s major contributions to the bassoon world include the over one hundred works that she has commissioned. In addition to solo works, her chamber group Trio Neos has commissioned works by major composers such as Graciela Agudelo, Gabriela Ortiz, and Mario Lavista.

In my interview, I asked Holdaway about her pedagogical methods. Her primary method books used are the standards: Milde, Giampieri, Gatti, Piard, Pivonka, Orefici, and Bitsch. Her reed making tools include an MD Profiler, although she used a Pfeifer for many years before and a Rieger #2 Shaper. She plays on a Heckel bassoon.
4.5.1.1 Students of Wendy Holdaway

Rocio Yllescas Jacobo was born in 1984 and began playing the bassoon at age twelve. She was accepted into the newly formed youth program *Orquestas y Coros Juveniles de México* in the federal district of Iztapalapa (Mexico City). This program was the precursor to the *Sistema Nacional de Fomento Musical (SNFM)* and allowed Yllescas to study bassoon with Rodolfo Mota and Nylsa Avalos, both students of Manuel Hernández. In 2002, she enrolled in the *Escuela de Música “Vida y Movimiento” Ollin Yoliztli* with Wendy Holdaway and officially began her undergraduate studies there in 2005. Three years into her undergraduate studies, Yllescas studied abroad in the Netherlands with Ronald Karten and Bram Van Sander and in Germany with Dag Jensen. In 2010, she was accepted into Nancy Goeres’ studio at the Carnegie Mellon Institute where she completed her master’s degree. Yllescas has participated in master classes with Daniel Matsukawa, Robin O’Neal, Andrea Merenzón, Fernando Traba, Whitney Crockett, David Tomas Realp, Judith Farmer, and Stephan Levesque.
Yllescas is currently Assistant Principal Bassoon with the Orquesta Filarmónica de la Ciudad de México, a position she has held since 2015. Prior to this appointment, she was Second Bassoon with the Orquesta Sinfónica de Sinaloa de la Artes (2014-2015). She has performed with the Orquesta Sinfónica de Minería, Pittsburgh Philharmonic Orchestra, Pittsburgh Savoyards Orchestra, Orquesta Sinfónica de México, and the Orquesta Filarmónica de la Ciudad de México.

Yllescas is the bassoon instructor for the program Sistema Sonemos, under the direction of Arturo Marquez. Like others, this program is a subsidiary of the larger Sistema program that the Mexican government adapted from the Venezuelan model. Yllescas is also a professional reed maker, selling reeds to many bassoonists in Mexico and the United States. She plays on a Moosmann 220 bassoon.

4.5.2 Rex Gulson is Principal Bassoon with the Orquesta Sinfónica de Xalapa (OSX) located in Xalapa, Veracruz. He emigrated from the United States to Mexico in 1986 when he won the Assistant Principal position with the OSX. In 2009, he was hired as Principal Bassoon. He teaches both bassoon and saxophone at the Facultad de Música de la Universidad Veracruzana and the Instituto Superior de Música del Estado de Veracruz, both located in Xalapa.

Gulson received his Bachelors and Masters degrees from the University of Iowa, where he worked with Ronald Tyree. In 2004, he received his Doctorate of Musical Arts degree from Indiana University, studying modern bassoon with Kim Walker and baroque bassoon with Michael McCraw. In addition to his duties in Mexico, Gulson regularly performs with the Nashville Chamber Orchestra, Bach Camerada in Washington D.C., and Smithsonian Early Music Ensemble also in Washington D.C.64

---

4.5.2.1 Armando Salgado Garza was born in 1986 in Monterrey, Nuevo Leon. At the age of fifteen, he began working with Vladimir Petrov at Orquestas, Coros, y Bandas Juveniles de Nuevo León, a youth program located there. He graduated from the Facultad de Música de la Universidad Veracruzana in 2006, where he had been under the tutelage of Rex Gulson. Garza won first price at the Encuentro Nacional de Fagot Ollin Yoliztli in 2010. He is Assistant Principal and Contrabassoon with the Orquesta Sinfónica de Xalapa, a position he has held since 2008.  

4.5.3 Fernando Traba was born in Mexico City and began the bassoon at age eleven. His father, Timoteo Traba, was a bassoonist and emigrated from Spain in 1939 to escape the Spanish Civil War. Timoteo Traba played in the Orquesta Sinfónica Nacional and taught his son to play the bassoon in his adolescence. Fernando Traba won his first job at age sixteen, playing contrabassoon with the Orquesta Filarmónica de la UNAM in Mexico City. Two years later, he enrolled in the Cleveland Institute of Music (CIM), where he studied with George Goslee and

---

65 Ibid.
66 Lyman.
earned his Bachelor and Masters degrees. His time at CIM was intermittent, as he was forced to travel back and forth to Mexico to earn money for living expenses in the United States.\textsuperscript{67}

While only twenty years old, Traba was appointed Principal Bassoonist of the \textit{Orquesta Sinfónica Nacional} and the \textit{Orquesta Filarmónica de la UNAM}. He later made his professional debut in several other countries: the \textit{Nova Philharmonia Portugesa} in Portugal; the \textit{Orquesta del Teatro San Carlos} also in Portugal; and the \textit{Orquesta del Principado de Asturias} in Spain. In 1992, Traba was appointed Principal Bassoon of the Sarasota Orchestra in Florida, a position he has held since.

Traba has commissioned a new sonata for bassoon and piano by Robert Acevedo, a composer and his nephew, to be premiered in May of 2017. He uses the Weissenborn, Giampieri, and Bozza method books in his teaching. Traba also uses an RDG gouger and Rieger profiler and shaper. He plays on a late 5000 series Heckel from 1923, a bassoon that was purchased by his father when Traba was two years old.\textsuperscript{68}

\textsuperscript{67} Fernando Traba, email message to author, March 2, 2017.
\textsuperscript{68} Lyman.
CHAPTER 5

CONCLUSION

Bassoon performance in Mexico is currently thriving. Bassoonists in Mexico have established themselves as musicians worthy of international recognition; this dissertation highlights their successes. The expatriate musicians who came to Mexico in the 1950s and 1970s, most notably Lazar Stoychev, Jerzy Lemiszka, and Louis Salomons, paved the way for the vibrancy and success of current generation of bassoonist.

Commissioning new works for bassoon has been an especially important contribution of Mexican bassoonists. Wendy Holdaway has commissioned over one hundred works for solo bassoon, Trio Neos, and the Mexico City Woodwind Quintet. Scholars have documented many of these works in dissertations and articles. However, there are “hidden gems” written for other bassoonists in Mexico that have not been recognized. For example, Leonardo Coral’s Sonata para fagot y piano, written for Gerardo Ledezma, is a wonderful bassoon sonata that should be heard worldwide. It is important to note that even though Mexico’s “bassoon school” blossomed much later than in the United States, its exponentially higher output of commissioned works surpasses those of its northern neighbor. This plethora of new works for the bassoon is one of Mexico’s most significant contributions to the bassoon world.

The combined efforts of Wendy Holdaway and other bassoon professors in Mexico have increased a sense of a bassoon community in the country. Programs like the Encuentro Nacional de Fagot Ollin Yoliztli, an annual bassoon festival that began in 2011, have improved the collaboration between Mexican bassoonists and bassoonists from around the world.

This dissertation documents the history and pedagogy of the bassoon in Mexico. Because of the distance between Mexico’s cultural centers, and the lack of an organized effort on the part
of the bassoonists in the country, this history has traditionally been somewhat fragmented and incomplete. However, the activities of many individuals in the Mexican bassoon community have resulted in a rich diversity of new music and a concerted effort to establish a “Mexican bassoon school.” Thanks to the efforts of its current players and teachers, the future of the bassoon in Mexico is in an upward trajectory.
APPENDIX A

BASSOONISTS IN MEXICAN ORCHESTRAS
Orquesta Sinfónica Nacional (Mexico City)
Wendy Holdaway
Carolina Legunes Becerril
Cecilia Rodríguez Salvador
Ernesto Martínez Ramos (CB)

Orquesta Filarmónica de la UNAM (Mexico City)
Gerardo Ledezma Sandoval
Manuel Hernández Fierro
Rodolfo Mota Bautista
David Ball (Contra)

Orquesta Sinfónica del Instituto Politécnico Nacional (IPN) (Mexico City)
Eduardo Luis Valencia
Manuel Hernández Fierro
Rodolfo Mota Bautista

Orquesta Filarmónica de la Ciudad de México (Mexico City)
Samantha Brenner
Rocío Yllescas Jacobo
Anatoli Loutchinine
Juan Bosco Correro

Orquesta Sinfónica de Minería (Mexico City)
Samantha Brenner (OFCM)
Anatoli Loutchinine (OFCM)
Manuel Hernandez Fierro (OFUNAM)
Cecilia Rodríguez Salvador (OSN)
Sergio Rentería Castillo (OTBA)

Orquesta de Teatro de Bellas Artes (Opera) (Mexico City)
David Ball
Armando Hernandez
Sergio Rentería Castillo

Orquesta Sinfónica del Estado de México (Toluca, State of Mexico)
Virya Maria Quesada Monga
Sebastian Chavez Vargas
Nylsa Evelia Avalos Caballero
Orquesta Sinfónica de Xalapa (Xalapa, Veracruz)
Rex Gulson
Armando Salgado Garza
Arturo Hernandez Salgado
Jesús Armendáriz Ramirez

Banda Sinfónica del Gobierno del Estado de Veracruz (Xalapa, Veracruz)
José Alberto Barrera Moreno
Angel Duran

Orquesta Sinfónica de Boca de Río (Boca de Río, Veracruz)
Nadir Fernández Bahillo
Cítlali Medina

Orquesta Sinfónica de Michoacán (Morelia, Michoacán)
Everardo Gastélum Anduaga
Javier Martínez Olivares

Orquesta Sinfónica Universidad Autonoma de Nuevo León (Monterrey, Nuevo León)
Alfredo Mojica
John Veloz

Camerata de Coahuila (Torreón, Coahuila)
Juan Pablo Linares Cruz
Konstantin Melik-Vrtanesyan

Orquesta Sinfónica de Yucatán (Mérida, Yucatán)
Miguel Galván
Gustavo Conejo
Monica Zepeda

Orquesta Sinfónica de San Luis Potosí (SLP, SLP)
Stanislav Kotov
Mikhail Mamedov
Edvardo de Caldera Lopez

Orquesta Sinfónica de la Universidad de Guanajuato (Guanajuato, Guanajuato)
Katherine Snelling
Ariel Rodríguez Samaniego
Alan Monahan

Orquesta Filarmónica de Estado de Querétaro (Santiago de Querétaro, Querétaro)
Petr Tourkinc
José Garcia Mendoza
Cesáreo Pérez
Orquesta Filarmónica del Estado de Chihuahua (Chihuahua, Chihuahua)
Alberto Caldera
Angélica Barroso
Erik López

Orquesta Sinfónica de la Universidad Autónoma del Estado de Hidalgo (Pachuca, Hidalgo)
Julián García
Fernando Trejo García

Orquesta Filarmónica de Jalisco (Guadalajara, Jalisco)
Christobal Acosta
Anani Donev
Juan Carlos Villaseñor Patino
Cristian Coliver

Sinfónica de Aguascalientes (Aguascalientes, Aguascalientes)
Igor Boudniak Titov
Maria de los Ángeles López Carrasco
Edith Violeta Gómez Delgado (contrabassoon)
APPENDIX B

BASSOONISTS AT MEXICAN MUSIC SCHOOLS AND YOUTH MUSIC PROGRAMS
Concervatorio Nacional de Música (Mexico City)
Sergio Rentería Castillo
Juan Bosco Correro

Facultad de Música de la UNAM (formerly Escuela Nacional de Música de la UNAM)
(Mexico City)
Nyrsa Evelia Avalos Caballero
Manuel Hernandez

Escuela de Música “Vida y Movimiento” Ollín Yoliztli (Mexico City)
Wendy Holdaway
Manuel Hernandez

Escuela Superior de Música Instituto Nacional de Bellas Artes (Mexico City)
Carolina Legunes Becerril
Gerardo Ledezma

Orquesta Escuela Carlos Chávez (part of Sistema Nacional de Fomento Musical) (Mexico City)
Virya Maria Quesada Monga

Conservatorio de las Rosas (Morelia, Michoacán)
Javier Martínez Olivares

Facultad de Bellas Artes de la Universidad Michoacana de San Nicolás de Hidalgo (Morelia, Michoacán)
Everardo Gastélum Anduaga

Benemérita Universidad Autónoma de Puebla (Puebla, Puebla)
JP Abraham Rueda Cocone

Facultad de Música de la Universidad Veracruzana (Xalapa, Veracruz)
Rex Gulson

Instituto Superior de Música del Estado de Veracruz (ISMEV) (Xalapa, Veracruz)
Rex Gulson

Escuela de Música de Aguascalientes (Aguascalientes, Aguascalientes)
Ricardo Varela

Escuela Municipal de Bellas Artes de la Ciudad y Puerto de Veracruz (Xalapa, Veracruz)
José Alberto Barrera Moreno

53
Orquesta Sinfónica Juvenil del Estado de México (Mexico City)
Jaqueline Zarate

Orquesta Sinfónica Infantil y Juvenil de Mexico (OSIM)
Esperanza Azteca (Puebla, Puebla)
Jesús Armendáriz Ramírez

Instituto Municipal de la Cultura
Jose Garcia

Escuela Municipal de Bellas Artes de Veracruz (Veracruz, Veracruz)
Nadir Fernández Bahillo

Orquetas, Coros y Bandas Juveniles de Nuevo Leon (Monterrey, Nuevo Leon)
Vladimir Petrov
APPENDIX C

MAP OF MEXICO
PROGRAMAS
DE LOS CONCIERTOS DE ABONO

I
JUNIO 4 y 6

* "La Serva Padrona".
  Solistas: Irma González.
  y Roberto Silva.
  Pergolesi

  Orquestación de Carlos Chávez.
  "Danza Macabra".
  Sinfonía Núm. 7.
  Saint-Saëns
  Beethoven

II
JUNIO 11 y 13

* Preludio y Fuga en La menor.
  Orquestación de Candelario Huizar.
  Sinfonía "Júpiter".
  Bach
  Mozart

* Concierto Campestre, para piano y orquesta
  Solista: Miguel García Mora.
  Poulenc

* "El Teniente Kijé", Suite para orquesta.
  Prokófiev

III
JUNIO 18 y 20

* Sinfonía Núm. 5.
  Sibelius

* "Tierra Mojada"
  Chávez.

* Sinfonía Núm. 5.
  Shostakóvitch

* Huapango.
  Moncayo

IV
JUNIO 26 y 27

* "Francesca da Rimini", Fantasía sinfónica.
  Tchaikowsky

* "Schelomo", Rapsodia hebreo para cello y
  orquesta.
  Solista: Imre Hartmann.
  Bloch

* Sinfonía Núm. 4.
  Tchaikowsky

TEMPORADA 1943
ORQUESTA SINFÓNICA DE MÉXICO
DIRECTOR: CARLOS CHÁVEZ

V
JULIO 2 y 4
Sinfonía Núm. 1.
* Fantasía para dos pianos y orquesta
Solistas: María Antonieta y María Teresa Velázquez.
Sinfonía "Inconclusa".
* "Catalonia", Rapsodia para orquesta.

VI
JULIO 9 y 11
* Suite para orquesta.
* Sinfonía Núm. 2.
Concerto para piano y orquesta.
Solista elegido en concurso.
"Schéhérazade".

VII
JULIO 16 y 18
Director Huésped:
EUGENE GOOSSENS

VIII
JULIO 23 y 25
Director Huésped:
SIR THOMAS BEECHAM

IX
JULIO 30 y AGOSTO 1
* Concerto Grosso de Navidad.
Requiem
CON SOLISTAS Y COROS.

X
AGOSTO 6 y 8
Divertimiento de "El Beso del Hada".
* Concerto para piano y orquesta.
Solista: Claudio Arrau.
Sinfonía Núm. 3, con órgano y piano.

TEMPORADA 1943
ORQUESTA SINFÓNICA DE MÉXICO
DIRECTOR: CARLOS CHÁVEZ

XI
AGOSTO 15 y 15

* Suite de “The Double Dealer”.
* Serenata.
* Sinfonía Núm. 97, en Do mayor.
  “Los Planetas”.
  Tres Danzas de “El Sombrero de Tres Picos”.

Purcell
Bal y Gay
Haydn
Holst
Falla

XII
AGOSTO 20 y 22

* Sinfonía Asturiana.
  Nocturnos: Nubes, Fiestas, Sirenas.
  Concerto Núm. 2, para piano y orquesta.
    Solista: Salvador Ordóñez.
  Bolero

Ma. Teresa Prieto
Debussy
Brahms
Ravel

XIII
AGOSTO 27 y 29

* Concerto Grosso.
* Concerto para violín y orquesta.
    Solista: Henryk Szeryng.

* Sinfonía Núm. 4.
  “Los Preludios”, Poema sinfónico.

Geminiani
Ponce
Glazunoff
Liszt

XIV
SEPTEMBRE 3 y 3

* Suite de la ópera “Dardanus”.
  “Romeo y Julieta”, Sinfonía dramática.
    CON COROS.

Rameau
Berlioz

* Primera vez en México.

TEMPORA 1943
APPENDIX E

ORQUESTA SINFONICA NACIONAL 1943 ROSTER
PERSONAL

AYUDANTE
EDUARDO HERNÁNDEZ MONCADA

VIOLINES PRIMEROS
Francisco Contreras
Ezequiel Sierra
Arturo Romero
Francisco Moncayo
Luis Roa
Andrés Alba
Luis Guzmán
Luis Antonio Martínez
Jesús Ruvalcaba
César Quirarte
José Gorgonio Cortés
Claviano Cervantes
Antonio Devodier
C. Maldonado
Simón Tapia Colman
Balbino Cotter
José Hdez. Durán
Benjamín Cuervo
Horacio G. Meza
Luis Alfonso Jiménez

VIOLINES SEGUNDOS
Enrique Barrientos
José Trejo
Salvador Contreras
José Medina Gutiérrez
José Noyola
Manuel Allende Quinto
Salv. Valdés Galindo
Ricardo López
Raymundo Apodaca
Antonio Bravo
Martín Villaseñor
Isaac Ivker
José Rodríguez
Jorge Juárez
Daniel de los Santos
Juan José Osorio
Raúl Contreras Alemán
Delfo Sola
Eduardo del Rio Ortiz

VIOLAS
Miguel Bautista
Fernando Jordán
J. Jesús Mendoza
David Saloma
Alfredo Cárdenas
Julio Escobedo
Abel Eisenberg
Enrique Jiménez
Rogerio Burgos
Manuel Torres

CELLOS
Francisco Gil
Marcelino Ponce
Francisco Contreras R.

CELLOS
Domingo González
Teófilo Ariza
Rafael Adame
Luis G. Galindo
Jesús Reyes
Pedro Angulo
Manuel Garnica
J. M. Téllez Oropeza
Tirso Rivera Jr.
Carlos Mejía Barajas
Luis Hernández Bretón
Pedro García

CONTRABAJOS
Jesús Camacho Vega
Guido Gallignani
Leañas Mejía
Cruz Garnica
José Luis Hernández
Braulio Robledo
Enrique Tovar
Ricardo González

FLAUTAS
Agustín Oropeza
José Islas

FLAUTIN
Noé Pajarito

OBOES
Bert Gassman
Antonio Hernández
Pedro Moncada

CORNO INGLES
Jesús Tapia

CLARINETES
Martin García
(Fefe de aliasientos)
Fernando Morales

REQUINTO
Guillermo Robles

CLARINETE BAJO
Guillermo Cabrera

FAGOTES
Alfredo Bonilla
Gregorio Vargas

CONTRAFAGOT
Joaquín Palencia

CORNOS
José Sánchez
Valentín García
Alberto G. Barroso
Sebastián Rodríguez
William Namen

TROMPETAS
Benjamín Klatkin
Luis Fonseca
Fidel G. Rodríguez
Epifanio Cerda

TROMBONES
Fernando Rivas
Próspero Reyes
Felipe Escorcia

TUBA
Rosendo Aguirre

ARPA
Judith Flores Alatorre

PLANO Y CELESTA
José Pablo Moncayo

TIMBALES
Carlos Luyando

PERCUSSIONES
Enrique Moedano
Felipe Luyando
Julio Torres
José Pablo Moncayo

BIBLIOTECARIO
Candelario Hufzar

JEFE DE PERSONAL
Guillermo Robles
APPENDIX F

METHOD BOOKS


Proshkov, Hristo. *Estudios Técnicos* PUBLISHER AND YEAR UNKNOWN


APPENDIX G

INTERVIEW QUESTIONS
1. Where were you born and where did you grow up?

2. When did you begin to play the bassoon?

3. Where did you go to school and whom did you study with? Do you know who taught your teachers?

4. What positions have you held both as a musician and as a teacher? Or administrative positions you have held?

5. Have you commissioned any works for bassoon? Do you know if any were written for your teachers?

6. What method books have you used and what are your reed-making methods and tools? What type of bassoon do you play?

7. What are the best music schools for bassoon in Mexico? Has this changed over the years?

8. Do you know of any articles or books that have covered the subject of the lineage of the bassoon in Mexico? Do you know of any other bassoonist that might be able to help me with this project?

9. Do you have contact information for your teachers and their families (this will help me complete this family tree)?

10. Lastly, can you give me historical information about the various musical organizations in Mexico (conservatories and orchestras)? Do you know any musicologists that may be able to help?
CONSUELO MORA ZAMudio

REFERENCES

Conservatorio de las Rosas. “Historia del Conservatorio.”


Orquesta Escuela Carlos Chávez. “Licenciatura.”

Orquesta Sinfónica del Estado de México. “Integrantes.”


Orquesta Sinfónica del Xalapa. “La Orquesta.”


Secretaría de Cultura. “Escuela de Música Vida y Movimiento.”


