

JOSÉ-LUIS HURTADO RUELAS
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EDUCATION

- Harvard University. Cambridge, MA. Ph.D. in Composition, 2009.
- Universidad Veracruzana. Xalapa, Mexico. M.A. in Composition, 2002.
- Conservatorio de las Rosas. Morelia, Mexico. B.M. in Composition and Piano Performance, 1999.

MAIN COMPOSITION TEACHERS

- Mario Davidovsky
- Helmut Lachenmann
- Brian Ferneyhough
- Magnus Lindberg
- Chaya Czernowin

SELECTED AWARDS AND HONORS

- Micro-Jornadas de Composición y Música Contemporánea. First Prize. Argentina, 2019.
- José Tocavén Lavín Medal recipient in recognition of his outstanding artistic trajectory. Mexico, 2009.
- Rodolfo Halffter Ibero-american Composition Prize Winner. Mexico, 2008.
- SCI/ASCAP Composers Commission Competition Regional Winner. USA, 2008.
- Harvard University John Green Prize for Excellence in Composition. USA-Italy, 2007.
- Premio Estatal de Composición del Festival Internacional de Música Contemporánea de Michoacán. First Prize. Mexico, 2007.
- International Ariel Piano Composition Competition. Second Prize. USA, 2007.
- Troisieme Concours International de composition du Quatuor Molinari. Second Prize. Canada, 2006.
- Kompositionspreis der Stadt Wolkersdorf. Austria, 2003.
- Julián Carrillo Composition Prize. Mexico, 1999, 2003, 2007.
- Troisieme Concours International de composition du Quatuor Molinari. Second Prize. Canada, 2006.
- Harvard University Adelbert W. Sprague Composition Prize. USA, 2004.
- Harvard University George Arthur Knight Composition Prize. USA, 2003, 2005.
- Kompositionspreis der Stadt Wolkersdorf. First Prize. Austria, 2003.
- IV National Contest of Choral Arrangement. Second Prize. Mexico, 2000.
- SCI/ASCAP National Composers Commission Competition. Third Prize. USA, 2009.
- Earplay Composition Competition. Finalist. USA. 2006, 2007, 2011.
- Jeunesses International Music Competition. Finalist. Romania 2005.
- Look and Listen Composition Competition. Semi-finalist. USA. 2006.

SELECTED GRANTS AND FELLOWSHIPS

- Civitella Ranieri Foundation Fellowship, to support a six-week artistic residency at the Ranieri Castle in Umbertide, Italy. USA-Italy. 2019.
- University of New Mexico CFA Research Grant. USA. 2019.
- *Ibermúsicas* grant, to support an artistic residency in Argentina to lecture and perform as a pianist with Low Frequency Trio at the Universidad de Quilmes, the Conservatorio Manuel de Falla, and the Jorge Luis Borges Auditorium of the Biblioteca Nacional. Buenos Aires, Argentina. 2017.

- *Ibermúsicas* grant, to support an artistic residency in Madrid to work in a new piece for Sigma Project Sax Quartet. Spain, 2016.
- Named member of the prestigious *Sistema Nacional de Creadores de Arte* in recognition to a distinguished artistic trajectory. The SNCA is a government supported program that converges the most renowned artists of Mexico, including writers, visual artists, dancers, film makers, and composers. Mexico, 2014-16, 2018-20.
- National Association of Latino Arts and Culture NALAC Master Artist Grant to write a 55-minute stage work for voice, piano, electronics and visuals. USA, June 2014.
- University of New Mexico CFA Research Grant. USA. 2013.
- National Council for Culture and Arts Fellowship in Composition. Mexico, 2000, 05, 08, 09, 10, 11.
- Harvard University John Knowles Paine Fellowship. USA, 2005, 06, 07, 08.
- Harvard University Wesley Weyman Fund Grant. USA, 2004, 05, 07, 08.
- American Music Center Composer Assistant Program Fellowship. USA, 2006 (2), 07.
- Harvard University Tuition Fellowship. USA. 2002- 09.
- Harvard University William Mitch Fund Award. USA. 2002.
- Wellesley Composer's Conference Christoph and Stephan Kaske Fellowship Award. USA, 2002.
- San Luis Potosí Estate Fund for the Arts and Culture Fellowship in Composition Mexico, 2000, 2005, 2008.
- San Luis Potosí Estate Fund for the Arts and Culture Fellowship in Performance. Mexico. 2002.
- Michoacán Estate Fund for the Arts and Culture Fellowship in Composition. Mexico, 1999, 2006, 2009.
- Telmex Foundation Student Grant. Mexico. 1997.
- J.P. Morgan Foundation Student Grant. Mexico-USA, 1995, 1996.

PRIZES IN TEACHING

- University of New Mexico Outstanding New Teacher of the Year Award Nominee. 2011-2012.
- Donald Martino Memorial Teaching Award. Harvard University (awarded to the best Teaching Assistant of the Music Department of the year). 2009-10.
- Oscar Schafer Award for Excellence in Teaching. Harvard University (Awarded to the best Teaching Assistant of the Faculty of Arts and Sciences of the year). 2008-09.
- Certificate of Distinction in Teaching. Derek Bok Center for Teaching and Learning. Harvard University (award based on student evaluations). 2005-06, 2006-07, 2009-10. 2010-11.

• DISCOGRAPHY

All-Hurtado CDs

- 2nd CD Portrait: *Parametrical Counterpoint*. 6 new large ensemble pieces by New York based new music specialist Talea Ensemble. In preparation. Kairos Recordings. Spring 2020. Austria.
- First CD Portrait: *Agitato intenso*. Featuring The Arditti Quartet, White Rabbitt Ensemble, Garth Knox and Le Nouvel Ensemble Moderne. Urtext, Mexico, 2010.

Works in collections

- *1975*, included in *Scaling the Wall*, works for flute and piano by Expats Composers from the U.S., Mexico, and Canada. Elizabeth Janzen, flute, Sehee Lee, piano. In preparation. 2020. USA.
- *Palabras en alto*, included in *Voix*, music for singing violist. Wendy Richman, violist and singer. In preparation. Newfocus recordings, 2019. USA.
- *Incandescent*, for a 12 member amplified ensemble, included in *Denudatio Perfecta*. CEPROMUSIC Ensemble and José Luis Castillo, conductor. Tempus Fugit Records. 2016, Mexico.
- *Tenue* and *Son de la bruja* included in *100 years of Mexican Music for wind quintet*. Quinteto Latino. Con Brio Records. 2013, USA.

- *Intermezzo* for prepared piano, included in *ÁltaVoz, New Music from Latin America*. Independent label. 2011, USA.
- *L'ardito e quasi stridente gesto*, included in *Concours Molinari 2005-06*. Molinari String Quartet. ATMA Clasique. Canada, 2009.
- *3 Piezitas Op.15*, included in *Contemporary Eclectic Music for the Piano Vol. IX*. Jeffrey Jacob, pianist. Ariel Records. USA, 2009.
- Estudiantes del Conservatorio de las Rosas. Quindecim Records. Mexico, 1997.

PUBLICATIONS

- “Intermezzo” for prepared piano. Babel Scores. France, 2013.
- “L’ardito e quasi stridente gesto” for string quartet. Babel Scores. France, 2013.
- “Letargo e Instante” piano solo and 14 instruments. Babel Scores. France, 2013.

UNIVERSITY TEACHING HISTORY

- University of New Mexico. Associate Professor, Department of Music. Fall 2011 – present.
- Harvard University. Teaching Assistant, Department of Music. Fall 2004 – Spring 2011
- Conservatorio de las Rosas. Composition Professor. 1996-1998.

COURSES TAUGHT AT UNM

- Music 150: Theory I.
- Music 152: Theory II.
- Music 250: Theory III.
- Music 252: Theory IV.
- Music 309. Form and Analysis
- Music 309: Orchestration
- Music 437/537. Music and Latin American Identity
- Music 439/539. Messiaen’s Legacy
- Music 439/539. Theory and Contemporary Music Performance (Unconquered Music)
- Music 520: Music through the Masters (remedial online theory course for incoming graduates)
- Individual Composition lessons

DESCRIPTION OF COURSES TAUGHT AT UNM

- **University of New Mexico.** Assistant Professor of Music Theory & Composition. [Fall 2011 – to date].

Theory I & II [Fall 2011 – to date]: Basic first two-semester theory sequence for all majors and minors in music offered in the Fall and Spring respectively. Classes usually have thirty-five students average. Topics include intervals, scales, triads and seventh chords, rhythm and meter, embellishing tones and context, introduction to voice leading, introduction to harmonic analysis, melodic harmonization, musical textures, counterpoint first and second species. Lectures include extensive and deep sessions of harmonic analysis of the most representative works of Western Music and are accompanied by bi-weekly self-designed practical assignments. In addition, students work on a final composition project at the end of each semester where all the material covered should be put into practice.

Theory III & IV [Fall 2011 – to date]: Basic second two-semester theory sequence for all majors in music offered in the Fall and Spring respectively. Classes usually have thirty-five students average. Topics include harmonic sequences, applied chords, pivot chords, Neapolitan

chord, augmented sixth chords, modulation, tonicization, modal mixture, and form (binary, ternary, sonata, variation). Lectures include extensive and deep sessions of harmonic analysis of the most representative works of Western Music mainly of the XIX Century and accompanied by bi-weekly self-designed practical assignments. In addition, students work on a final composition project at the end of each semester where all the material covered should be put into practice.

Form and Analysis [Fall 2011 & 12]: Course aimed to Graduate students. Topics include: figure, motive and semi-phrase, phrase group, periods, song form, rondo, variation, contrapuntal forms (canon, invention, fugue), passacalia and chaconne, toccata and chorale-prelude, multi-movement and multi-sectional forms, irregular forms, concerto grosso and solo concerto, free forms and program music, sacred and secular vocal forms before 1600, Twentieth Century to 1950.

Messiaen's Legacy [Spring 2012, Spring 2018]: Course aimed to Graduate students. Olivier Messiaen's treatises *Technique de mon langage musical* and *Mode de valeurs et d'intensités* are the base to analyze a selection of his works such as *Harawi*, *Cinq rechants*, *Méditations sur le mystère de la Sainte Trinité*, *Le banquet celeste*, *La Nativité du Seigneur*, *Le Merle Noir*, *Catalogue d'Oiseaux*, *Et exspecto resurrectionem mortuorum*, *couleurs de la cité celeste*, *Quatuor pour la fin du temps*. Topics include Messiaen in context (the man, the music, the legacy), Messiaen's intervallic, chordal and rhythmic language, Messiaen's alphabet, colour and sound, Messiaen's pupils (Boulez, Stockhausen and Xenakis). Weekly listening sessions and three individual and group presentations during the semester are assigned. A final concert where the students play the music of Messiaen and his disciples complement and enrich the experience and represents a high percentage of their final grade.

Music and Latin American Identity [Fall 2012, 13 & 14]: This course provides a survey of the richness and diversity of the Music of the Americas and its impact in the development and transformation of their people and the making of their Individual Identity. Historical and social significance of mainly the music of Mexico, Argentina, Cuba and Brazil including relevant composers and works are covered. Topics include: Pre-Hispanic Music, African influence, Folk Music, Nationalism, Latin American prominent musical figures, Non-Latin American Composers influenced by Latin American Music, Latin American Avant-Garde Music, Latin Jazz and Latin American Rock.

Theory and Contemporary Music Performance after 1950 (Unconquered Music) [Spring 2012, 13, 15, 16, & 18]: This seminar/workshop focuses on works or sonic sculptures that do not respond to "traditional" analytical tools or preconceptions of thinking about music. Content includes: Noise, silence, timbre, time and space, non-traditional notation, non-traditional performance techniques, music of multiple results, modular music, guided textures, open form, mobile form, aleatoricism, indeterminacy, flexibility, improvisation, spontaneity, unrehearsed music, and "in the moment" reaction and decision making. There is a highly practical component to the course: by means of weekly practical sessions, small-group projects, listening assignments, analyses, readings, discussion and group reflection, students are challenged and provoked to explore beyond their familiar environments and create a more personal approach to music using their individual background, attentive ears, open mind and informed intuition. In addition, two one-week residencies are held by two guest artists who are invited to campus to work with the students. The course grows gradually introducing material step by step. Previous new music performance experience is not needed.

Music through the masters (online) [Fall 2019]. 8 week remedial online theory course for incoming graduate students. Responsible of designing the entire content of the course.

Composition (Individual lessons) [Fall 2013 to date].

DESCRIPTION OF COURSES TAUGHT AT HARVARD UNIVERSITY

- **Harvard University**. Teaching Assistant. [2004-07 and 2009-11].

Foundations of tonal music (for non-concentrators) [Fall 2010]: Course designed to learn to read music notation, understand the organizing principles of tonal harmony, and develop perceptive and critical listening. Music-making sessions are accompanied by broader discussions of aesthetics and philosophy. Assignments include written weekly exercises, harmonic analysis and notation practice. Two composition projects are due at the middle and end of the term respectively.

Ear training [2009-10]: Written and aural skills. Sight-singing. Melodic, harmonic and rhythmic dictation.

Figured-bass and keyboard skills [2009-2010]: Figured-bass realization, melodic harmonization, advanced transposition, improvisation and individual instruction in piano playing technique. Sight-reading and score reading.

Intermediate theory [2005-06, 2006-07, 2009-10]: Advanced harmony, Part writing, J.S. Bach chorales analysis, tonal analysis (Baroque, Classical and 18th Century repertoire), standard basic harmonic progressions, chromatic harmony (modulation, augmented sixth, Neapolitan, mixture and many other uncategorized chromatic chords result of linearity. Introduction to functional harmony). Advising on midterm and final projects written for ensembles of varying instrumentation.

Advanced theory [Spring 2011]: Chromaticism, Lieder, Chopin, Schumann, Schubert, Wagner.

Modal Counterpoint [Spring 2005]: Species counterpoint according to *Fux's Gradus ad Parnassum*. Analysis of works by Palestrina and Monteverdi among others.

Tonal Analysis [Spring 2005]: from Bach to Debussy.

Tonal Counterpoint [Fall 2004]: Teaching of compositional models such as canon, inventions, invertible counterpoint and fugue. Analysis of works by baroque composers such as Handel, Corelli and J.S. Bach mainly.

Twentieth Century Analysis [Fall 2004]: Analysis and discussion of works by composers including Ravel, Revueltas, Brouer, Schoenberg, Ligeti, Stockhausen, Nono, Carter, Grisey, Reich, Ferneyhough and Lachenmann among others. Introduction to different Twentieth Century techniques in composition (Serialism, Poltonalism, Atonalism, Minimalism, Electronic Music), orchestration and modern notation.

Introduction to Electronic Music [Fall 2010, Spring 2011]: Gradual and accumulative weekly exercises to develop critical observation of non-pitch material are combined with weekly listening assignments involving pieces of the classical electro acoustic repertoire, such as Stockhausen's *Jesang der Jünglinge*. The course aim is to acquire familiarization with the basic equipment of an electronic music studio (microphones, mixers, externals), understanding the techniques of recording, editing, and mixing as well as learning basic treatments and processes using software such as pro tools, audiosculpt, peak and diphonie among others. Topics include an introduction to the physical properties and behavior of sound and the use of filters. An stereo acousmatic composition should be turned in at the end of the term in order to be panned and specialized by the student live in a concert using two mixers and a 32 speaker orchestra.

• **Conservatorio de las Rosas (Mexico).** Composition Teacher.[1996-98].

Weekly composition lessons. Advice and guidance on individual projects. Preparatory composition assignments in pitch material, melody design, harmony, rhythm structure and variation, use of timbre and form.

SELECTED LIST OF WORKS

- 2019 *Tied Up*
solo percussionist or percussionist and pianist duo / 15 minutes
- 2019 *Umbra (1975b)*
flute in C and three (cracked) cymbals / 9 minutes
- 2019 *To minutes to midnight on the Doomsday clock*
four guitarists or more / 15 minutes
- 2019 *Ten thousand suns*
cello, viola, and two more bowed strings in any combination / 12 minutes
- 2018 *The untitled Ibc*
solo bass clarinet and optional fixed media / 5 minutes
- 2018 *The untitled Is*
solo violin and fixed media / 5 minutes
- 2018 *Unconquered Music*
solo bass clarinet and variable ensemble / 6 minutes
- 2018 *The exerting forces of Theia and Gaia*
4 percussionist soloists, fixed media, and optional percussion ensemble / 16 minutes
- 2018 *The caged, the immured*
one or two pianos, and optional electronics / 13 minutes
- 2018 *The right side of the Witches' Sabbath or the sixteenth painting*
four saxophones in any combination / 10 minutes
- 2017 *Stabiles III*
solo violin and fourteen performers / 6 minutes
- 2017 *Hanging Mobile*
piano six-hand / 4 minutes
- 2017 *1975*
alto or bass flute, piano and fixed media / 7 minutes
- 2017 *Action painting*
piccolo, piano, and percussion / 5 minutes
- 2016 *Stabiles II*
chamber orchestra or 14 instruments / 12 minutes
- 2016 *Stabiles I*
15 instruments / 9 minutes
- 2016 *All the names*
6 voices of any type / 7-9 minutes
- 2015 *The unlimited space of time and lustrous monoliths*
duet for piano and fixed media / 9 minutes
- 2015 *Coontinum móvil*
stage work for live and recorded electronics, live visuals, and voice performer and pianist performing piano, accordion and synthesizers / 55 minutes
- 2015 *Le Stella*
piano and fixed media / 7:30 minutes
- 2015 *Parametrical counterpoint*
two simultaneous ensembles of eight variable instruments each
- 2015 *Incandescent*
12 member amplified mixed ensemble / 7 minutes
- 2014 *Inducendus in tractus sensim*
organ soloist and orchestra / 14 minutes
- 2013 *Retour*
seven variable instruments / 7 minutes
- 2013 *Derrapante 5.19*
any number of strings, amplified piano and fixed media / 7 minutes

- 2011 *Mar Eterno*
children's choir / 5 minutes
- 2009 *Intermezzo*
prepared piano / 4:30 minutes
- 2008-09 *Letargo e Instante*
piano soloist and 14 instruments / 8:30 minutes
- 2006 *L'ardito e quasi stridente gesto*
string Quartet / 11 minutes

PEDAGOGICAL TEXTS

- 2018 *Classical music for my little hands Vol. 2*
A compilation of keyboard works of the great masters to introduce the beginner piano performer to the world of classical music. Edited by J.L. Hurtado.
- 2017 *Classical music for my little hands Vol. 1*
A compilation of keyboard works of the great masters to introduce the beginner piano performer to the world of classical music. Edited by J.L. Hurtado.
- 2015 *My first book of traditional children's songs*
A collection of original two-part melodic arrangements of all-time favorite children's classics designed to promote hand independence. Through a diversity of contrapuntal techniques (canon, free imitation, parallel, oblique and contrary motion), it introduces the child or piano beginner of any age to a richer and more elaborated polyphonic musical world where the two hands are equally important, dialogue and complement each other.

Selected list of ENSEMBLES AND SOLOISTS that have performed Hurtado's music

Arditti Quartet	Sehee Lee, pianist
JACK Quartet	Stephen Drury, pianist
Le Nouvel Ensemble Moderne	Yukiko Takagi, pianist
The Boston Modern Orchestra Project BMOP	Carmen Morales, pianist
Pierrot Lunaire Ensemble Wien	Daniela Mineva, pianist
International Contemporary Ensemble ICE	Phyllis Chen, pianist
Sigma Project Sax Quartet	Kentaro Noda, pianist
Vertixe Sonora Ensemble	Mauricio Náder, pianist
Danish CRAS Guitar Sextet	Emanuele Arciuli, pianist
The New York Miniaturist Ensemble	
Talea Ensemble New York	
Quatuor Molinari	
San Francisco Contemporary Chamber Players	
Concorde Ensemble	
Interensemble	
Ensemble Vertebrae	
Seattle Chamber Players	
Octandre Ensemble	
Callithumpian Consort	
A Tempo Ensemble	
The SEM Ensemble	
CNM Ensemble	
UNT Nova Ensemble	
Timetable Percussion Ensemble	
line upon line Percussion Ensemble	
Versus 8 Percussion Ensemble	
Piedmont East Bay Children's Choir	
Ensamble del CEPROMUSIC	
Ensamble Ónix	
Ensamble 3	
Ensamble de las Rosas	
Quinteto Latino	
North/South Consonance Chamber Orchestra	
Camerata de las Américas	
Orquesta Uninorte	
Orquesta Sinfónica de San Luis Potosí	
Orquesta Sinfónica de la Universidad de Guanajuato	
Elizabeth Janzen, flutist	
Irvine Arditti, violinist	
Garth Knox, violist	
Camilla Hoitenga, flutist	
François Minaux, flutist	
Claire Chase, flutist	
Elizabeth Janzen, flutist	
Weny Richman, violist	
Mario García, guitarist	

Selected list of Venues where Hurtado's music has been performed

Art Summit / Studio Theatre – Tarman Ismail Marzuki, Jakarta, Indonesia.
Koendori Classics, Tokio, Japan.
Oplevelsescenter Vestvolden - Ejbybunkeren. Copenhage, Denmark.
Darmstadt Akademie fur Tonkunst, Darmstadt, Germany.
The Herbert Von Karajan Centrum Viena, Austria.
Museum of Modern Art. Dublin, Ireland.
Foro Austriaco di Cultura. Roma, Itay.
Conservatorio San Pietro a Majella Venerdi. Naples, Italy.
Catelli Romani. Genazanno, Italy.
Ateneu Barcelones. Barcelona, Spain.
Teatro Galileo. Madrid, Spain.
Festival Punto de Encuentro, Centro Cultural de la SGAE, Valencia, Spain.
Centro Cultural Galileo, Madrid, Spain.
Frederick Chopin Academy of Music. Varsovia, Poland.
Poznan Academy of Music. Poznan, Poland.
Druskomanija Festival. Vilnius, Lithuania.
Volta Festival. Vilnius, Lithuania.
Gordon Institute for performing and creative arts. Cape Town, South Africa.
Redpath Hall. McGill University. Montréal, Canada.
Juilliard School of Music Alice Tully Hall. New York, USA.
Americas Society. New York, USA.
Mannes Institute for Contemporary Music. New York, USA.
The Players Theatre. New York, USA.
Pregones Theatre. New York, USA.
Harvard University. Cambridge, USA.
TUFTS University, Cambridge, USA.
Boston University, Boston, USA.
TSAI Performance Center. Boston, USA.
New England Conservatory SICPP. Boston, USA.
ODC Theatre. San Francisco, USA.
Festival of New Music for Treble Voices. Palo Alto, USA.
June In Buffalo. Buffalo, USA.
SLAM New Music Festival. Seattle, USA.
San Jose State University. San Jose, USA.
Montalvo Arts Center. Saratoga, USA.
Museum of Modern Art. Tucson, USA.
Sound Modern Series. Museum of Contemporary Art. Forth Worth, USA.
University of North Texas. Denton, USA.
University of Iowa Riverside Recital Hall. Iowa, USA.
Strathmore Mansion. North Bethesda, MD, USA.
National Hispanic Cultural Center, Albuquerque, USA.
Universidad de Costa Rica. San José, Costa Rica.
Biblioteca Nacional, Buenos Aires, Argentina.
Micro-Jornadas de Composición y Música Contemporánea. Buenos Aires, Argentina.
Festival Internacional de Música Contemporánea. Asunción, Paraguay.
Jornadas de Música Contemporánea. Bogotá, Colombia.

Universidad Nacional de Colombia, Bogotá, Colombia.
Festival Internacional Cervantino. Guanajuato, Mexico.
Festival Internacional de Órgano. Guanajuato, Mexico.
Museo Iconográfico del Quijote. Guanajuato, Mexico.
Callejón del Ruido, Guanajuato, Mexico.
Festival Internacional de Arte Contemporáneo. León, Mexico.
Mexican Center for Music and Sonic Arts Morelia, Mexico.
Festival Internacional de Música Contemporánea de Michoacán. Morelia, Mexico.
Festival Cultural Zacatecas. Zacatecas, Mexico.
Instrumenta. Oaxaca, Mexico.
Festival Internacional de Arte Contemporáneo. León, Mexico.
Complejo Cultural Universitario BUAP, Puebla, Mexico.
Centro Cultural Pedro López Elías, Tepoztlán, Mexico.
Conservatorio de Puebla. Puebla, Mexico.
Teatro Angela Peralta. San Miguel de Allende, Mexico.
Palacio de Bellas Artes. Mexico City, Mexico.
Festival Vértice UNAM. Mexico City, Mexico.
Centro Nacional de las Artes. Mexico City, Mexico.
Colegio de México. Mexico City, Mexico.
Antiguo Palacio de Medicina, Mexico City, Mexico.
Anfiteatro Simón Bolívar. Mexico City, Mexico.
Museo Universitario de Arte Contemporáneo UNAM, Mexico City, Mexico.
Auditorio Blas Galindo, Mexico City, Mexico

PERFORMANCE EXPERIENCE

- Pianist of *Low Frequency Trio* [bass cl, double bass and piano]. 2016 – to date.
- Pianist of *Liminar* [Mexican New Music Camerata]. 2011 – 2013.
- Pianist of *Nueva Música Dúo* [Mexican Contemporary Music Violin and Piano Duo] 2006 – 2016.
- Pianist of *Camerata XXI*. [Mexican Contemporary Music Ensemble]. 1994 – 1996.
- Pianist of *Distemporáneos*. [Mexican Collective of Composers-Performers]. 1993 – 2001.

ARTS ADMINISTRATION

- Artistic director and curator of *La Mansión de la Cantante Muda / The Mansion of the Mute Singer*, a music, surrealist film, and storytelling multidisciplinary festival taking place during the summer at the Museo Leonora Carrington of the Centro de las artes in my hometown, San Luis Potosí, Mexico. 2019 - to date.
- Advisor of the *Jóvenes Creadores / Young Creators* program. A Mexican government funded program that supports projects of composers 35 and younger. Mexico, 2018- 2020.
- Director of *Jornadas Potosinas para la Formación de Jóvenes Compositores*. A summer program for young composers that includes lectures, workshops, reading sessions as well as concerts taking place at the Centro de las artes in my hometown, San Luis Potosí, Mexico. 2018 - to date.
- Julián Carrillo New Music Center. Artistic Director. San Luis Potosí, Mexico. 2017 - to date. New projects to be created during 2020: workshop for young composers, composition summer course, series of new music concerts, as well as a National Composition Competition.
- Artistic Director of *Low Frequency Trio* [bass cl, double bass and piano]. 2016 – to date.
- Artistic Director of *Nueva Música Dúo* [violin and piano]. 2006 - 2016.
- Member of the Comité Consultivo de Programación / Programing Committee of the Centro de Producción y Experimentación de Música Contemporánea CEPROMUSIC. Mexico City. 2016 – to date.
- President of the Fundación Educativa Mexicana de Nuevo México. Albuquerque, NM. 2016 – to date.
- Founder and coordinator of the *Music from the Americas Concert Series* at UNM. 2012 – to date. Responsibilities include programming, curating and producing 6 concerts/yr. and other activities such as lectures and interviews. Managing budget of 7,000 +, applying for grants, scheduling workshops, lectures, rehearsals, recording sessions, advertising (designing web page(s), programs, posters, doing radio interviews), and acting as a liaison between students, fellow colleagues and visiting artists. *The Music from the Americas Concert Series (MACS)*, is a permanent personal initiative supported by The UNM Department of Music, the UNM College of Fine Arts, the UNM Latin American and Iberian Institute, the Mexican Consulate in Albuquerque, The Fundación Educativa Mexicana de Nuevo México, The National Institute of Fine Arts of Mexico and other private sponsors. Its main purpose is to present concerts and lectures by Latin American artists of the highest level (or Non-Latin American guests presenting Latin American music/composers programs) that complement and enrich the musical/cultural vision and experience of our students and academic community in general. The activities of MACS coincide with the topics covered in the upper division courses that I teach and are free and open to the public.
- Director of *The Harvard Group for New Music*. [Composers collective at Harvard University]. 2007-09.

- Founder Member of *áltaVoz*. [Consortium of Latin American Composers living in the US]. Boston, 2004 – to date.
- Founding member of the Associazione Italiana Silvestre Revueltas, Bologna Italy. 2019 - to date.

OTHER PERSONAL ACHIEVEMENTS

- Listed in Robin Moore's *Musics of Latin America* text, published by W. W. Norton & Company (2012) as one of the most outstanding Contemporary Latin American Composers. The list includes names such as Mario Davidovsky, Leo Brouwer, Tania León, Mario Lavista, Julio Estrada, Roberto Sierra among others. Hurtado is among the youngest in this list.
- Selected by *Babel Scores*, French publisher specialized in new music to have Hurtado's compositions distributed worldwide. December 2013. France.
- Selected by the Mexican Government through the Secretary of Foreign Affairs to be part of a book entitled *100 Mexicanos en el extranjero, la generación que tiene el país en sus manos / 100 Mexicans abroad, the generation that has the country in his hands*. The book contains a biography, interview and pictures of Mexican outstanding artists, philosophers and intellectuals, between 35 and 45 years old who live outside of Mexico. It was published at the end of 2014 and it is being distributed worldwide.