

Manuel Enríquez (1926–1994)

MANUEL ENRÍQUEZ (*b* Ocotlán, Jalisco, June 17, 1926; *d* Mexico City, April 26, 1994) headed the post-Chávez generation of Mexican composers whose accomplishments kept pace with European vanguardists' conquests. *Inter-American Music Review* paid him tribute as early as the Spring-Summer issue of 1980 in a notice headed, "El violinista Manuel Enríquez al Seminario de Cultura Mexicana," derived from *Excelsior*, October 26, 1979. Enríquez's inaugural address, commented on by Juan D. Tercero, gave way to a program during which he played his own compositions and works by Mario Lavista and by his accompanist Federico Ibarra.

In December 1983, the same year in which the International Music Council of UNESCO (meeting at Stockholm) named him its Vice-President, the president of Mexico awarded him the Premio Nacional de Arte (in the field of the Fine Arts). Alicia Urreta (*b* Veracruz, October 12, 1933; *d* Mexico City, December 20, 1987) responded to his honors won in 1983 that included also his participation in that year's I Encuentro Latinoamericano de Compositores, Críticos y Musicólogos held at Caracas October 29 to November 5¹ and the first performance of his String Quartet No. 4 at Berlin²

¹ In his *ponencia*, "Necesidad de un intercambio latinoamericano de obras y materiales musicales," *Revista Musical de Venezuela*, Año VI, Nos. 15–17 (January–December 1985), pp. 111–113, he blames lack of communication between Latin Americans for the neglect of Latin American compositions in the prestigious "Warsaw Autumn" festivals of new music (initiated by the Union of Polish Composers in 1956).

² Claus-Henning Bachmann in his review, "Die 33. Berliner Festwochen: 'Symbolismus und Futurismus,'" *Österreichische*

with an *hommage* published in *Pauta*, III/10 (April–May–June 1984), pages 65–68, portions of which here merit paraphrase:

Manuel Enríquez's father not only taught him violin but also implanted ambitions that he had not himself succeeded in realizing. At age 18 or 19 Enríquez was already an accomplished musician who performed brilliantly all the varied types of music in which at Ocotlán an artist was expected to shine—orchestral works, ensemble pieces, solos, wedding and banquet items. Although not a prodigy, at age 11 he began composing and in earliest years he learned to appreciate erudite as well as popular music. From 1935 to 1945 he studied violin with Ignacio Camarena at Guadalajara and in 1954–1955 received theory instruction from Miguel Bernal Jiménez at Morelia. After serving six years (1949–1955) as concertmaster of the Guadalajara Symphony Orchestra, the Instituto Mexicano-Norteamericano at Guadalajara awarded him a violin scholarship to study 1955–1957 at the Juilliard School with Ivan Galamian and Louis Persinger (M. Sc.,

Musik Zeitschrift, xxxviii/11 (November 1983), pp. 649–651, cited Enríquez's three-movement Cuarteto IV, lasting 13 minutes as one of the best works premiered during the 1983 Berlin Festival:

Von den Uraufführungen . . . greife ich die letzte heraus, sicher eine der besten: das Cuarteto IV in drei Sätzen des Mexikaners Manuel Enríquez. Das dreizehn Minuten dauernde Stück verbindet konzentriertesten Ausdruck mit einer Vorbildern gelösten, Persönlichkeit vorweisenden Handschrift. Es ist so gebaut, dass die Spieler—hier das Kreuzberger Streichquartett—animiert und aktiviert werden.

For Leonora Saavedra's analysis of the Cuarteto IV, see her "Los cuartetos de cuerdas de Manuel Enríquez (última parte)," *Pauta*, v/20 (October–November–December 1986), pp. 79–85. Under the auspices of CENIDIM, organ of the Instituto Nacional de Bellas Artes (INBA), the Cuarteto de Cuerdas Latinoamericano recorded all four Enríquez quartets in Serie Siglo XX, No. 1 (1986).



1957). Apart from composition studies with the president of the school, Peter Mennin, he also took lessons in 1957 from Stefan Wolpe (1902–1972).³

Upon returning to Mexico he was invited by Luis Herrera de la Fuente to join the Orquesta Sinfónica Nacional (OSN) in 1958, and that same year received the “José Clemente Orozco” medal awarded by the government of Jalisco. Throughout the 1960’s he received numerous commissions—in 1963 from Francisco Savín to write an *Obertura lírica* for the Orquesta Sinfónica de Xalapa, in 1965 from the Instituto Nacional de Bellas Artes (INBA) to write *Transiciones* for the OSN, and numerous INBA commissions thereafter. In 1971 he received a Guggenheim award; from 1972 to 1974 he directed the Conservatorio Nacional; from 1975 to 1977 the Mexican Government pensioned him to promote Mexican music in Europe. During 1977–1988 he was director of CENIDIM (Centro Nacional de Investigación, Documentación e Información Musical,

Liverpool 16, Colonia Juárez, 06600 México, D. F.) and upon leaving CENIDIM he became music director of INBA in 1988.

He was elected a member of the Mexican Academia de Artes in 1982. From 1992 to his death he held various teaching appointments at the University of California, Los Angeles, where in 1993 he was offered but declined the chairmanship of the UCLA Music Department.

Gerald R. Benjamin’s Manuel Enríquez (-Salazar) article in *The New Grove Dictionary* (vi, 208) concludes with an authoritative analysis of Enríquez’s stylistic development. Both his article and Gerard Béhague’s in the *Dizionario enciclopedico universale della musica e dei musicisti. Le Biografie* (Turin: Unione Tipografico-Editrice Torinese, 1985), ii, 662, append a list of his works (Benjamin’s being “selective”). The article in *Enciclopedia de México*, Tomo v (1987), 2489–2490, carries his work-list forward to 1987. The “Classified Chronological Catalog” of his works in *Compositores de América*, xv (Secretaría General, Organización de los Estados Americanos, 1969, 98–100), provides more details concerning works antedating 1970 than encyclopedias can publish. Conflicting and incomplete information in the most recent published work-lists await resolution with the issue by CENIDIM of a comprehensive catalogue to match Carlos Chávez’s *Catálogo completo de sus obras* redacted by Rodolfo Halffter (1971).

³ Concerning Wolpe, Enríquez’s enthusiasms knew no limits (*Pauta*, iii/10, 66–67): “He was my teacher not only of music but of all the related interdisciplinary humanities. His classes began at 8 A.M. and lasted until midnight. The day passed in discussions—conversations ranging from culture to politics, from composers in general to Mendelssohn and Chopin in particular, from analyses of works and reading of their scores at the piano to analysis and criticism of our own compositions and exercises, from attendance at concerts to meals together during which Wolpe stimulated further commentary and criticism.”