Jonathan Thompson is a Mexican-American oboist, educator, and international recitalist. He has performed in Mexico, Spain, and across the United States. In 2019, he started at the University of North Texas as adjunct oboe professor. Thompson is the oboist for Fonema Consort, an exciting contemporary chamber ensemble based in Chicago that specializes in Latin American music. He has performed with Fonema in residencies at Oberlin Conservatory, Columbia University, and the University of Minnesota. He is featured on their 2017 album Fifth Tableau. He has performed with the La Crosse Symphony Orchestra, Las Colinas Symphony Orchestra, Richardson Symphony Orchestra, Wisconsin Philharmonic, South Bend Symphony, and the Civic Orchestra of Chicago. Thompson received his Doctorate of Musical Arts from the University of North Texas and his Master of Music and Bachelor of Music from Northwestern University, where he was the inaugural recipient of the Ray Still Award.

Pianist **Talar Khosdeghian** is an active collaborator and educator in the Chicago area. She holds a Bachelor of Music in Piano Performance and a Bachelor of Arts in English Literature from Northwestern University. In addition to working as an accompanist at New Trier High School, Talar is also the Music Director of CHAI Collaborative Ensemble and the accompanist for Youth Chorus of the North Shore. She maintains a private studio and concertizes on a regular basis in and around Chicago. She has performed as a soloist and collaborator in festivals around the world. When she isn't at the piano, she sings with Coriolis, a classical a cappella group based in Evanston.



TOLLAN WAS FUNDED BY THE GRADUATE MUSIC AWARD THROUGH THE PRESSER FOUNDATION:

The Presser Foundation was established in 1939 under the Deeds of Trust and Will of the late Theodore Presser. It is one of the few private foundations in the United States dedicated solely to music education and music philanthropy. The Presser Foundation supports a broad range of classical symphonic, chamber, choral and vocal music performance and education through general operating and program grants to music organizations; capital grants for music building projects; undergraduate and graduate student awards; and assistance to retired music teachers. Much of the grant making focus of the Foundation is on organizations and institutions in the 75-mile radius surrounding Center City Philadelphia.

EQUILIBRIUM RECORDINGS

EQ158 ©℗ **2020** ALL RIGHTS RESERVED.*www.equilibri.com*



TOLLAN:
MEXICAN WORKS FOR OBOE

As a Mexican-American living in the United States, I have often found it difficult to connect with my Mexican heritage. Even though I traveled to Mexico several times during childhood, I felt a distance from that side of myself. As I started my doctorate, my dissertation research provided the perfect opportunity to study Mexican music –and in turn, the legacy of Mexican culture and history. Through the process, I have met a myriad of performers and composers, made good friends, and collaborated on exciting projects. This album is the culmination of those efforts. With this album, I introduce to the broader oboe community these excellent works in the hopes that oboists will perform them once they know they exist. The music featured is eclectic and highlights the many perspectives and styles coming from Mexico.

On another note, Mexican oboist Carmen Thierry once said that recording an album is like an author writing a novel. I feel that this album is a snapshot of these few years as a doctoral student. I will look back fondly at these recordings in this turning point of my career. Additionally, this collection pays homage to Thierry's "Oboemia: Música Mexicana para Oboe Solo." Her CD of Mexican oboe music is a tribute to the music written in the twentieth century. My album continues the legacy of Mexican oboe repertoire into the twenty-first century. It is my privilege to share this collection of Mexican works for the oboe.



MÚSICA PARA COCINAR, OP. 21 (2004, arr. 2018)

José Enrique González-Medina grew up in Tijuana and later studied music in Mexico City. The movements of Música para cocinar, translated to "music for cooking," represent the three meals of the day: breakfast, lunch, and dinner. Throughout the work, González-Medina fuses Latin dance rhythms with Western forms, including the typical fast–slow–fast movement scheme. González-Medina's interest in Latin dances and styles is evident in his other works, such as Pequeña suite latina for oboe, bassoon, and piano. Originally written for solo piano, González-Medina has made arrangements of Música para cocinar for contrabass, violin, cello, clarinet, viola, bassoon, and oboe. Jonathan Thompson premiered the version for oboe and piano in 2018 at the University of North Texas with Donna Tan Meinecke.

ASYLUM (2015)

Singer and composer **Diana Syrse** is from Mexico City. Her music has a diverse range of influences including jazz, rock, fusion, avant-garde, and traditional music. Syrse wrote Asylum using interviews of Syrian refugees in Germany, where she currently resides. The work incorporates fragments of the interviews into the electronic sounds. Syrse also integrates sounds of bombs, missiles, gunfire, and radio transmissions taken from video of the Syrian civil war. The oboe and English horn represent a refugee searching for safety, longing for peace, and thinking of his family and religion after fleeing his country. Asylum was commissioned by the Festival Internacional Instrumenta Oaxaca 2015. The piece is dedicated to Alejandro Tello, who premiered it.

CORAZÓN DE COLIBRÍ (2017)

A native of Mexico City, **Cristóbal MarYán** began playing piano at the age of eight and started composing at the age of twelve. MarYán has composed works for soloists, ensembles, theater productions, and film and television. Corazón de Colibrí was commissioned by and dedicated to Jonathan Thompson. Meaning "a hummingbird's heart," this delicate piece is based on a repeating note in irregular rhythmic patterns. These rhythms are inspired by the vocal rhythms in Indian Carnatic music, in which subdivisions have specific syllables. MarYán includes extended oboe techniques such as multiphonics and timbral trills. The work makes use of resonance in both the piano and performance hall and requires great skill and refinement in the extreme registers.

SEMELÍAMI (1996)

Mexican composer **Alejandra Odgers** studied oboe and composition at the Conservatorio Nacional de Música. Later, she completed graduate studies in composition at the Université de Montréal and she currently resides in Canada. The title, Semelíami, translates to "music to be danced" in rarámuri, an indigenous language of northern Mexico. Odgers had two ideas in mind when composing Semelíami. The first is a snake charmer where the music conjures an image of a snake coming out of its case to dance and then slowly returning to its shelter. The other is a journey from the calm of meditation to the lively activity of dancing.

ARANEA (2016)

Charly Daniels was born in Mexico City and subsequently studied music at Trinity College London. He has worked with and composed for many prominent performers and groups in the Mexican contemporary music scene, such as the Mexico City Woodwind Quintet, Signos Ensemble, Ensamble Tres, José White String Quartet, and the Philharmonic Orchestra of Mexico City. Daniels is also the founder and percussionist in Orkvs, a rock chamber ensemble. Aranea is Daniels' only solo work for oboe and is inspired by a spider he observed outside his home ensnaring insects in its web. The form of the piece is A-B-C-B-A. The slower and more lyric A sections follow a serial structure. Influenced by rock, the B sections are driving and rhythmic. The stagnant C section uses multiphonics and microtones. Aranea is dedicated to Jonathan Thompson, who premiered the piece in Mexico City in 2017.

CASCABEL (2018)

Mexican guitarist and composer **Jorge Calleja** was born in Mexico City and completed his music studies in composition at the Universidad Nacional Autónoma de México. His work, Cascabel, is dedicated to Jonathan Thompson, who premiered it in 2020 at the University of North Texas. The title refers to a rattlesnake as well as the Aztec god, Quetzalcoatl, which means "feathered serpent" in Nahuatl. Drums, marimbas, and rattles feature prominently in the audio track and invoke indigenous music and dance. The audio track also uses sounds recorded by Thompson to add dissonance and intensity to chords. At times, the oboe creates soloistic passages, and at others uses percussive effects to enhance and blend in with the sounds of the audio track. Calleja describes the piece as a shamanic dream.