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The Clarinet Repertoire of Puerto Rico: An Annotated Bibliography of Compositions Written for the Clarinet During the Twentieth and Twenty-First Centuries

María Ivelisse Ortiz-Laboy

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THE CLARINET REPERTOIRE OF PUERTO RICO:
AN ANNOTATED BIBLIOGRAPHY OF COMPOSITIONS WRITTEN FOR THE
CLARINET DURING THE TWENTIETH AND TWENTY-FIRST CENTURIES

by

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DEDICATION

To my parents, Raquel Laboy Castillo and Héctor Juan Ortiz Rodríguez. Thank you for teaching me to love music and starting me on the path to becoming a musician.

ACKNOWLEDGEMENTS

First, I would like to acknowledge Kathleen Jones, my mentor at the Conservatorio de Música de Puerto Rico, for her interest in promoting, conserving, and performing the Puerto Rican repertoire for the clarinet. I also want to thank composers and clarinetists who helped on this project for their support. Thanks to my parents and my family for their valuable support. I give special thanks to my uncle, Dr. Celestino Carrión, who opened doors that I never thought would open. I also want to thank the composers and clarinetists who helped with this project for their time and assistance. Thank you to Cristina Suheil Rodríguez-Fernández, Dr. Dawn Marie Lindblade-Evans, Dr. Oskar Espina-Ruíz, Emmanuel “Pochi” Díaz-Retamar, Dr. Kristina Belisle-Jones, Amitai Vardi, and Joseph Eller for supporting my work and encouraging me to succeed. Thank you to Kelsey Flint-Martin for her help in editing my dissertation. Finally, thank you to all of the teachers, friends, and colleagues throughout the duration of my career. You all have helped to make this possible.

ABSTRACT

In Puerto Rico, compositions for clarinet have not been well documented. This research intends to create the first academic document to catalog works written for the clarinet by Puerto Rican composers and composers who were greatly influenced by Puerto Rican culture in their compositions, to serve as a reference to future scholars, teachers, and performers, and to encourage and inspire knowledge of Puerto Rican culture and its clarinet repertoire.

The annotated bibliography presents information about the repertoire including year of composition, instrumentation, program notes, and related information. This document also includes a list of the compositions by instrumentation.

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LIST OF ABBREVIATIONS

CMPR	Conservatorio de Música de Puerto Rico
DGAPA.....	Dirección General de Asuntos del Personal Académico de UNAM
ELM	Escuela Libre de Música
ENM.....	Escuela Nacional de Música de México
ICPR.....	Instituto de Cultura de Puerto Rico
OSPR	Orquesta Sinfónica de Puerto Rico
PR.....	Puerto Rico
UCLA.....	University of California Los Angeles
UNAM	Universidad Nacional Autónoma de México
UIPR	Universidad Interamericana de Puerto Rico
UPRRP	Universidad de Puerto Rico

CHAPTER 1

INTRODUCTION

Importance of the Study

This project is the first academic document to list works for the clarinet written by Puerto Rican composers and composers who were greatly influenced by Puerto Rican culture in their compositions in order to promote future performances and research into the music of Puerto Rico.

Background

Upon preliminary research, the author found similar documents that have collected information about Puerto Rican repertoire and composers, including “The History of the Oboe in Puerto Rico” by Dr. Frances I. Colón Jimenez, “The Saxophone in Puerto Rico” by Dr. Marcos David Colón Martín, and “Puerto Rican Contemporary Music for Piano” by Dr. Marcos Daniel Flores Caraballo.¹ Not all these documents include an annotated bibliography, and none are written about the clarinet specifically. They do, however, mention repertoire and composers from Puerto Rico included in this project.

¹ Frances Ileana Colón Jimenez, “The History of the Oboe in Puerto Rico: An Overview of the Development of Oboe playing in Puerto Rico during the Twentieth Century, including the Festival Casals Orchestra, the Puerto Rico Symphony Orchestra and the Conservatorio de Música de Puerto Rico,” (DMA diss. University of Illinois, Urbana-Champaign, Illinois, 2000) ProQuest Dissertation & Thesis Global.; Marcos David Colón Martín, “The Saxophone in Puerto Rico: History and Annotated Bibliography of Selected Works,” (DMA diss., Louisiana State University, Louisiana, 2015) ProQuest Dissertation & Thesis Global.; Marcos Daniel Flores Caraballo, “Puerto Rican Contemporary Piano Repertoire: A Performance Project,” (DMA diss., Arizona State University, Arizona, 2004) ProQuest Dissertation & Thesis Global.

Existing documents about the clarinet in Puerto Rico, such as “An Annotated Bibliography on Works Written for Camerata Caribe” by Kathleen Jones, include repertoire for wind quintet, subset combinations, and solo repertoire for oboe, flute, clarinet, horn, and bassoon.² Jones’ annotated bibliography serves as the main reference for this document. A more recent source, “Three Danzas by Puerto Rican Clarinetist/Composer Juan Ríos Ovalle Arranged for Clarinet and Piano” by Dr. Evan T. Lynch, lists compositions by Ríos-Ovalle originally for piano and arrangements for clarinet and piano.³

Other resources about Puerto Rican composers include “A Catalogue of Latin American Composers for Clarinet and Piano” by Dr. Isabel Thompson, which only mentions five composers from Puerto Rico, and “Music for Unaccompanied Clarinet by Contemporary Latin American Composers” by Dr. Sallie Fukunaga, which mentions one Puerto Rican composer.⁴ These documents are outdated and lack composers and

² Kathleen Jones, “An Annotated Bibliography of Works Written for Camerata Caribe,” *Musiké*, Revista del Conservatorio de Música de Puerto Rico. September 2008, https://musike.cmpr.edu/docs/v002/camerata_caribe.pdf; Camerata Caribe is a wind quintet in residency at the Conservatorio de Música de Puerto Rico. Founded in 1982, the group has the goal of fostering works from local composers in order to highlight Puerto Rican music.; “Camerata Caribe,” Performances, Kathleen Jones, accessed July 23, 2020, https://www.kklarinet.com/2011/07/24/camerata-caribe/?fbclid=IwAR2hELM6CS0isaUUoSlq7aPYexaEvxnyCLn_vrRERIEJGGBXtq0kAI64A8M.

³ Evans T. Lynch, “Three Danzas by Puerto Rican Clarinetist/Composer Juan Ríos Ovalle Arranged for Clarinet and Piano,” (DMA diss., The Ohio State University, Ohio, 2017) ProQuest Dissertation & Thesis Global.

⁴ Isabel Thompson, “A Catalogue of Latina American Composers for Clarinet and Piano,” (DMA diss., University of Miami, Florida, 2015) ProQuest Dissertation & Thesis Global.; Sallie Diane Price Fukunaga, “Music for Unaccompanied Clarinet by Contemporary Latin American Composers,” (PhD diss., University of Kansas, Kansas, 1988) ProQuest Dissertation & Thesis Global.

compositions from the last 20 years. The research for this project lists forty-eight composers and their compositions.

Purpose

This document will be the first to catalog the majority of clarinet compositions from Puerto Rico. It will also promote the performance and composition of new works by serving as a reference for future research on Puerto Rican clarinet repertoire. The dissemination of the content will be shared through the publication of an online catalog of works for the clarinet by Puerto Rican composers on a website where clarinet performers and composers will be able to upload information about performances and new compositions.

Eligibility for Inclusion

Before deciding which compositions could be included in the annotated bibliography, the author first had to determine which composers would be considered. In order to have their compositions included, the composer needed to fulfill one or more of the following criteria: (1) contribute to the study of clarinet in Puerto Rico, (2) spend the majority of their musical career in Puerto Rico, and/or (3) show clear Puerto Rican influence in their compositions. After completing this selection process, the author chose 48 composers and their compositions to highlight in the annotated bibliography. Thirty-nine of these composers are native to Puerto Rico. Of the remaining nine, three are U.S.-born Puerto Ricans, three are European, and three are non-Puerto Rican Americans.

Methodology

The research gathered for this project included scores from Camerata Caribe Archives at CMPR, the Puerto Rican Collection (Colección Puertorriqueña) at the Library

of the CMPR, Kathleen Jones Personal Music Archives, The Clarinet Magazine, online reviews of performances, the ProQuest Dissertation and Thesis Database, scores and books accessed through interlibrary loans, personal and commercial websites, and online correspondence with composers. The search was limited by the availability of communication and the lack of previous records; therefore, each entry reflects the availability of information.

Annotated Bibliography Entries

The following is a sample of the list of information and formatting provided for each annotation within the annotated bibliography. If there are numerous compositions for one composer, the name of the composer will not be repeated.

Name of the Composer (birth year and location)

Name of the composition in its original language and translation when available

Year of Composition: Year of the original composition and/or arrangements

Instrumentation: Instruments included in the composition

Approx. Duration: Approximate duration of the composition

Movements: Number of movements/List of movements in the composition

Program Notes: Program notes provided by the composer or author

Dedication / Commission: Organization or individual that contributed to the composition or served as inspiration for the work

Premiere: Year, clarinetist and/or ensemble, and location of composition first performance

Significant Subsequent Performances: Important performances after the premiere (place, clarinetist or ensemble, year)

Publisher: Publisher data

Media: Any professional and/or institutional audio or audio-visual media record

Additional Notes: Information that does not belong in any other category.

CHAPTER 2

ANNOTATED BIBLIOGRAPHY OF COMPOSITIONS FOR CLARINET

Alejandro de León, Esther (b. 1947 in New York City, NY)

Sonsonete I

Year of Composition: 1989

Instrumentation: Flute, Oboe, and Clarinet

Approx. Duration: 10'00"

Movements: Single movement

Program Notes: “The construction of this work is based on a combination of rhythms associated with the *son* and other Afro-Caribbean rhythms. It was originally written for flute, oboe, and violin. The composer [transcribed the violin part for clarinet.] This work [received] its world premiere in Venezuela in 1985.”¹

Dedication / Commission: Not available

Premiere: April 1989, Camerata Caribe, Conciertos en Familia, Conservatorio de Música de Puerto Rico² (CMPR) arrangement

¹ Kathleen Jones, “An Annotated Bibliography of Works Written for Camerata Caribe,” *Musiké*, Revista del Conservatorio de Música de Puerto Rico. September 2008, https://musike.cmpr.edu/docs/v002/camerata_caribe.pdf; see Appendix A for more on *son*.

² The Conservatorio de Música de Puerto Rico was founded in 1959 as an institution to educate and develop classical music in Puerto Rico in service to the Casals Festival and the Orquesta Sinfónica de Puerto Rico.

Significant Subsequent Performances: April 1990, Semana de la Biblioteca at CMPR; October 1990, Camerata Caribe at Whim Greathouse, St. Croix; February 1991, Camerata Caribe, Colegio de Dentistas Cirujanos at El Casino de San Juan

Publisher: Camerata Caribe Archive, CMPR Library

Media: Not available

Additional Notes: The original composition premiered in Venezuela in 1985. The arrangement that includes the clarinet premiered in Puerto Rico in 1989.

Álvarez Santana, Luis Manuel (b.1939 in PR)

Seis piezas breves

Year of Composition: 1970

Instrumentation: Clarinet and Flute

Approx. Duration: 7'00"

Movements: I, II, III, IV, V, VI

Program Notes: “The *Seis piezas breves* for clarinet and flute is a serialist composition. The composer plays with a single series to create different melodic designs and sometimes small fugues with two voices. The pieces have traditional architectures and rhythmic structures of popular Latin American motifs. Both rhythm and melody are contrasted in a balance of musical purity and expressiveness.”³

Dedication / Commission: Not available

Premiere: Student recital, Indiana University, Bloomington, IN, USA.

³ Luis M. Álvarez, “Seis Piezas Breves,” recorded 1970, track 2 on *Serie de Música Contemporánea: Música de Cámara Puertorriqueña, Vol. I*, Instituto de Cultura Puertorriqueña, LP. Translated by Ortiz-Laboy.

Significant Subsequent Performances: 1970, Premiere in Puerto Rico, Peter Kern, flute and Efraín Guigui, clarinet; 1977, Casals Festival, Michelle Zukovsky, clarinet.

Publisher: Not available

Media: “Seis Piezas Breves,” *Música de Cámara Puertorriqueña: Vol. 1, Álvarez, Ramírez, Campos Parsi*, ICP-C8, 1969, LP.⁴

Additional Notes: Not available

Aponte, Nicky (b. unknown in PR)

Medley

Year of Composition: 2013 arrangement

Instrumentation: Clarinet and Violin

Approx. Duration: Not available

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Commissioned by Kathleen Jones for Margarita Pernikoff’s birthday.

Premiere: November 2013, Sala Martorell, Hotel El Convento, Old San Juan, PR.

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Four songs featured: *Danza Margarita, Bello Amanecer, Bobby Capó*, and *Preciosa*.

⁴ This recording features Efraín Guigui, clarinet.

Aponte-Ledée, Rafael (b.1938 in Guayama, PR)

Algo flota en El Palladium

Year of Composition: 1994

Instrumentation: Piano, Flute, Oboe / English Horn, Clarinet, Violin / Viola, and Cello

Approx. Duration: 13'00"

Movements: *Allegretto, Andante, Allegretto*

Program Notes: El Palladium, which doubled as a movie theater and nightclub, was located on the south side of East 14th Street in New York City, NY. “The management appealed to a clientele composed mostly of Puerto Rican emigrants... and the most prominent artists and ensembles dedicated to Caribbean popular music performed in the early 1950s.

Algo Flota en El Palladium (Something Floats at El Palladium) is divided into three movements. Its internal construction is colored with elements adopted from certain music that the dancers of the El Palladium enjoyed as well as quotes from the Renaissance song *¿De donde venís, amore?... [from Joaquín Rodrigo Vidres’s] Cuatro Madrigales Amatorios* among others.”⁵

Dedication / Commission: Commissioned by Meet the Composer/Reader’s Digest Commissioning Program, National Endowment for the Arts, and Lila Wallace Reader’s Digest Foundation.

Premiere: Not available

⁵ Unidentified composer, Juan Vázquez (ca. 1500-1560) wrote a polyphonic version of the melody, from where Joaquín Rodrigo took the melody.; Centro Cultural Borges, “Festival Internacional La Música en el Di Tella,” May 23, 2011, 45, https://issuu.com/festivalclaem/docs/claem_programacompletoweb/25. Translated by Ortiz-Laboy.

Significant Subsequent Performances: Not available

Publisher: Not available

Media: XXX Aniversario Festival BBK: síntesis fonográfica de la programación, CD1.⁶; festivallatinoamericanodemusica, “Rafael Aponte-Ledée – Algo flota sobre el Paladium (1993-4),” May 25, 2012, video, 12:53, accessed December 13, 2017, <https://youtu.be/IYTbN7Y5kTw>.⁷

Additional Notes: Not available

Azaleas

Year of Composition: 1988-89

Instrumentation: Solo Clarinet

Approx. Duration: 8’00”

Movements: *Ricercare, Campo, Festiva*

Program Notes: “The title is a reference to one of the first books by the great poet Luis Palés Matos, who, along with Aponte Ledée, is a native of Guayama.”⁸ Originally conceived for three different clarinets, it was revised for just clarinet in A by the composer.

Dedication / Commission: Not available

⁶ Rafael Aponte-Ledée, “Algo Flota sobre el Paladium,” track 5, CD 1 on *XXX Aniversario Festival BBK: síntesis fonográfica de la programación*, Laboratorio de Interpretación Musical Records, 1994, CD.

⁷ This performance features the Ensamble Latinoamericano de Música Contemporánea Simón Bolívar.

⁸ Premio de Composición Casa de las Américas, “Programa,” accessed March 6, 2019, <http://www.casa.co.cu/premios/composicion/2009/programa.php?pagina=Programa>. Translated by Ortiz-Laboy.

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: October 2018, *Rafael Aponte-Ledée Homage Recital*, Amaury Veray Music Library Archives, CMPR

Additional Notes: Not available

Divertimento Breve

Year of Composition: 1983

Instrumentation: Oboe, Clarinet, and Bassoon

Approx. Duration: 10'00"

Movements: Three movements

Program Notes: “The musical material in this composition is a compilation of two works written between 1962 and 1963. In *Divertimento Breve*, the first and second tempos use thematic ideas from *Divertimento para orquesta* (1963), while the third tempo comes from *Pequeña gavota para piano* (1962). The ‘harmonic’ organization is carried out by fourths' superposition and the rhythmic succession employed uneven measures.”⁹

Dedication / Commission: Dedicated to Figueroa Family / Commissioned by Instituto de Cultura Puertorriqueña (ICPR, Institute for the Puerto Rican Culture), 1975

Premiere: March 1983, Camerata Caribe, ICPR

⁹ Fundación Latinoamericana para la Música Contemporánea, Inc., “Camerata Caribe,” performed by Camerata Caribe, Sala Jesús María Sanromá, CMPR, San Juan, April 29, 1984, program notes. Translated by Ortiz-Laboy.

Significant Subsequent Performances: April 1983, Camerata Caribe, UNESCO, ICPR;
April 1984, Camerata Caribe, Fundación Latinoamericana para la Música Contemporánea,
Sala Jesús María Sanromá, CMPR.

Publisher: Not available

Media: Not available

Additional Notes: Not available

El otro cielo

Year of Composition: 1996, revised in 2014

Instrumentation: Flute, English Horn, Clarinet, French Horn, Trombone, Prepared Piano,
and 3 Percussion

Approx. Duration: Not available

Movements: Not available

Program Notes: Not available

Dedication / Commission: Not available

Premiere: July 1993, young artists and recent graduates of the Julliard School,
Summergarden Concert Series

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: The title is from a story by Julio Cortázar. The prepared piano is turned
into a gamelan. The piece is conceived as a block, and it has a fragment of a Bach choral
in the center.

Jardín de amores

Year of Composition: 1998-1999

Instrumentation: Mezzo Soprano, Flute, Oboe, Clarinet, Bassoon, and Piano

Approx. Duration: Not available

Movements: *La corza blanca*, *Si hubiese llovido*, *Jardín de amores*

Program Notes: “The composer describes this three-movement work as being a meeting of the new and old worlds. The first movement, *La corza blanca*, and last, *Jardín de amores*, are based on poems by Rafael Alberti, a Spaniard from the 20th century. The second movement, *Si hubiese llovido*, uses a poem by Felix Rivera-Guzmán, a young Puerto Rican piano professor at the CMPR and a colleague of the composer.”¹⁰

Dedication / Commission: Commissioned by Ilca López, mezzo-soprano and Camerata Caribe through Meet the Composer 1998.

Premiere: I. *La corza blanca*, May 1998, Ilca López, soprano, Vanesa Vasallo, piano, Kathleen Jones, clarinet, Ateneo Puertorriqueño; II. *Si hubiera llovido*, October 1999, Ilca López, soprano, Felix Rivera, piano, Kathleen Jones, clarinet, Conciertos en Familia, CMPR; III. *Jardín de amores*, premiere date, ensemble, and place not available.

Significant Subsequent Performances: November 2000, Camerata Caribe, Conciertos en Familia, CMPR; North-South Consonance, New York City, New York; Laboratorio de Interpretación Musical, Madrid, Spain.

Publisher: Only *Si hubiese llovido* is available at Colección Puertorriqueña (Puerto Rican Collection) at the Amaury Veray Music Library, CMPR. The other two movements have not been published.

¹⁰ Jones, “Annotated Bibliography,” 3.

Media: Not available

Additional Notes: Not available

Los Huevos de Pandora

Year of Composition: 1974

Instrumentation: Clarinets and Tape

Approx. Duration: 3'00''

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: "Huevos de Pandora." *Música Contemporánea Puertorriqueña - Rafael Aponte-Ledée*, 2017, ICPR, CP214, Creel Pone, Europe and UK. Genesio Riboldi, clarinet.

Keith Fullerton Whitman, "Rafael Aponte Ledée, 'Musica Contemporanea Puertorriqueña' [CP-214]," February 10, 2020, video, 36:04, <https://youtu.be/gKQJZ2FBZn0>.¹¹

Additional Notes: Not available

Streptomicyne

Year of Composition: 1969 / revised in 1973

Instrumentation: Flute, Clarinet, Trumpet, Piano, and Narrator

¹¹ This recording features Genesio Riboldi, clarinet.

Approx. Duration: 15'00''

Movements: Not available

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: "Streptomicyne," *Música Contemporánea Puertorriqueña - Rafael Aponte-Ledée*, 2017, ICPR, CP214, Creel Pone, Europe and UK. Genesio Riboldi, clarinet.

Keith Fullerton Whitman, "Rafael Aponte Ledée, 'Musica Contemporanea Puertorriqueña' [CP-214]," February 10, 2020, video, 36:04, <https://youtu.be/gKQJZ2FBZn0>.

Álea 21, "Estreptomicina-Rafael Aponte Ledée," April 2, 2016, video, 13:43, <https://youtu.be/1nsLr9cYGHI>.

Additional Notes: Not available

Ayala Román, Mateo (b. 1974 in San Juan, PR)

De Frolic Son for Solo Clarinet

Year of Composition: 2003 / revised in 2018

Instrumentation: Solo Clarinet

Approx. Duration: 3'30''

Movements: Single movement

Program Notes: "*De Frolic Son* is a composition inspired and dedicated to my first child. I chose to compose it for solo Clarinet because I am a clarinetist and he seemed to

love the sound of the instrument when I practiced in the house. The piece has a recurring theme which alternates with contrasting sections, symbolizing my optimistic thoughts on how his life will unfold. It finishes on what I characterize as an open and hopeful sound; a wonder on what the future will bring for him.”¹²

Dedication / Commission: Dedicated to Kathleen Jones

Premiere: 2006, Ian Tyson, clarinet, Washington D.C., US (2006 version)

Significant Subsequent Performances: 2018, Shannon Bishop, clarinet, North East, US. (2018 version)

Publisher: Latin Counterpoint Music

Media: This work has not been recorded.

Additional Notes: Not available

Bahuaud, François (b.1932, in Brest, France)

Divertimento para clarinete y cuerdas

Year of Composition: 1998

Instrumentation: Clarinet and String Orchestra

Approx. Duration: 12’00”

Movements: *Allegro moderato, Andante tranquilo, Tiempo de vals moderato, Allegro deciso*

Program Notes: Not available

Dedication / Commission: Dedicated to Maestro Bienvenido Bustamante

¹² Matthew Ayala, score notes to “De Frolic Son,” Latin Counterpoint Music, July 2020.

Premiere: Not available

Significant Subsequent Performances: 2011, Orquesta Filarmónica Arturo Somohano, Emmanuel “Pochi” Díaz, clarinet; ClarinetFest®2011, Kathleen Jones, clarinet, Los Angeles, California

Publisher: Kathleen Jones, Luyben Music

Media: Fundación Refidomsa, “Divertimento para Clarinete y Cuerdas: I. Allegro moderato – François Bahuaud,” August 13, 2020, video, 2:35, <https://youtu.be/Dewxg13eg4U>.

Darleny González, “Divertimento for clarinet and strings, François Bahuaud,” August 18, 2020, video, 11:32, <https://youtu.be/KJo2Tg2fog4>.

Additional Notes: Available for piano and string quartet arrangements by composer.

Bourns, David M. (b.1944 in Michigan, US)¹³

Cachita

Year of Composition: 2006 arrangement

Instrumentation: Oboe, Clarinet, Bassoon, French Horn, and Piano

Approx. Duration: Not available

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Written for Camerata Caribe

Premiere: April 2006, Camerata Caribe, Converse College, Spartanburg, South Carolina

¹³ All entries for David M. Bourns in this project are arrangements.

Significant Subsequent Performances: October 2006, Camerata Caribe, Conciertos en Familia: Homenaje a Compositores Puertorriqueños (Hommage to Puerto Rican Composers), CMPR; October 2007, Camerata Caribe, Centro Lito Peña, Humacao

Publisher: Available from the composer

Media: “Cachita,” Converse College School of Music, Camerata Caribe, Kklarinet Records, track 19, 2006.

Additional Notes: The original composer is Rafael Hernández (1892-1965), and lyrics are by Bernardo C. Sancristobal. Rafael Hernández, born in Aguadilla, PR, was one of the prolific songwriters and composers of popular music in the Americas and Europe. His popular music is known for its Puerto Rican and Cuban styles such as bolero and *guaracha*.

Danza ¡Margarita!

Year of Composition: 2002 arrangement

Instrumentation: Oboe, Clarinet, Bassoon, and Piano

Approx. Duration: Not available

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Written for Camerata Caribe

Premiere: November 2002, Camerata Caribe, Margarita Pernikoff’s 79th birthday (long-time Orquesta Sinfónica de Puerto Rico volunteer)

Significant Subsequent Performances: Not available

Publisher: Available from the composer

Media: Not available

Additional Notes: The original composer is Manuel Gregorio Tavárez (1843-1883). Tavárez is known as the Puerto Rican *danza* father and taught Juan Morel Campos, another famous *danza* composer. Kathleen Jones notes, "... *Danza Margarita* is set in E-flat minor and includes a cadenza near the end for the three winds, passing moving notes smoothly from one to the other."¹⁴

Danza Gratiud

Year of Composition: 1997 arrangement

Instrumentation: Oboe, Clarinet, Bassoon, and Piano

Approx. Duration: 4'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Dedicated to Luis and Evelyn Olivieri, parents of Emmanuel Olivieri, principal violist of the PRSO.

Premiere: October 1997, Camerata Caribe, Concierto en Familia, CMPR

Significant Subsequent Performances: November 1997, Camerata Caribe, Church: La Cantera; March 1999, Camerata Caribe, Conciertos en Familia, CMPR; October 2000, Camerata Caribe, Escuela Libre de Música de Arecibo; April 2001, Camerata Caribe, Cayey UPR Hommage to Héctor Campos Parsi; September 2001, Camerata Caribe, Ponce; April 2003, Camerata Caribe, CMPR

Publisher: Available from the composer

Media: Not available

¹⁴ Jones, "Annotated Bibliography," 5; see Appendix A for more on *danza*.

Additional Notes: Originally composed for piano solo by Esther Alejandro De León (b.1989). Kathleen Jones writes, “It is a charming piece, combining the traditional Puerto Rican *danza* form with the 20th century harmonies and some jazz elements.”¹⁵

Danza Impromptu

Year of Composition: 1910 original, 2007 arrangement

Instrumentation: Oboe, Clarinet, and Bassoon

Approx. Duration: Not available

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Available from the composer

Media: Not available

Additional Notes: The original composer is Luis R. Miranda (1875-1949). Born in Utuado, PR. Miranda best known works are *Danzas Impromptu* and *Recuerdos de Borinquen*. Kathleen Jones writes, “...this very famous *danza* [arranged] for oboe, clarinet and bassoon in two versions: one gives the *bombardino* solo in the *trio* section to the oboe, and the other gives it to the clarinet. Take your pick -can’t lose with this chart- although David thinks the one featuring the clarinet works better.”¹⁶

¹⁵ Jones, “Annotated Bibliography,” 2; see Appendix A for more on *danza*.

¹⁶ Jones, “Annotated Bibliography,” 4; see Appendix A for more on *danza*.

Danza Sara

Year of Composition: 1890 original, 2007 arrangement

Instrumentation: Clarinet and Piano

Approx. Duration: 3'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Commissioned by Kathleen Jones

Premiere: ClarinetFest®2008, Kansas City, MO, Kathleen Jones, clarinet

Significant Subsequent Performances: March 2009, Casals Festival, CMPR, Kathleen Jones, clarinet

Publisher: Luyben Music

Media: "Sara: Danza Puertorriqueña," *Caribe Clarinete*, Kathleen Jones Records, Kathleen Jones, clarinet, 2008, track 1, CD, <https://open.spotify.com/album/2r3qW2SEbSeHzavI8vNmvs>.

Additional Notes: The original composer is Ángel Mislán Huertas (1862-1911). The 2007 arrangement by David Bourns "lies well for the A-clarinet and begins with a little cadenza. It includes a couple *coquí* chirps (the local, vocal, tree frog that chirps loudly when it rains) and quotes a few notes of another famous *danza*-Quinton's *El Coquí*. The piano part does not lie as comfortably for the pianist, but the effect is so joyful that there shouldn't be much complaining."¹⁷

¹⁷ Jones, "Annotated Bibliography," 5; see Appendix A for more on *danza*.

Danza Sueño de amor

Year of Composition: 1994 arrangement

Instrumentation: Oboe, Clarinet, Bassoon, and Piano

Approx. Duration: Not available

Movements: Single movement

Program Notes: “As the name implies, the danza was originally intended as music for dancing. For this reason, many of Morel Campos’ *danzas* were not originally written for the piano, but rather for his own dance orchestra, *La Lira Ponceña*. Later, he transcribed many of his works for piano or piano and voice, and they are more widely performed in this manner today. Morel Campos’ inspiration came from many sources but remained true to the romantic tradition. Most of his *danzas* were inspired by women and love. *Sueño de Amor* (Love’s Dream) is one such *danza*.”¹⁸

Dedication / Commission: Written for Camerata Caribe

Premiere: May 1994, Camerata Caribe, CMPR CF.

Significant Subsequent Performances: October 1994, Camerata Caribe, Homenaje a Méndez Ballester, Universidad Interamericana de Puerto Rico, Aguadilla; March 1995, Camerata Caribe, Open House, Sala Jesús María Sanromá, CMPR; March 2002, University of Central Florida, Orlando, Florida; November 2002, Camerata Caribe, Casals Festival, CMPR.

Publisher: Available from the composer

Media: Not available

¹⁸ *Camerata Caribe*, performed by Camerata Caribe, Music Rehearsal Hall, University of Central Florida, Orlando, March 27, 2002, program notes; see Appendix A for more on *danza*. Translated by Ortiz-Laboy.

Additional Notes: The original composer is Juan Morel Campos (1857-1986). Jones explains, “Morel-Campos, Ponce-born student of Taváres, wrote more than 300 *danzas*, taking the form to a new level of popularity. This arrangement of *Sueño de amor* was David [Bourn’s] first arrangement, done in 1994. Set in b-minor, it has many of the standard characteristics of a *danza*: two-four time, the repeated eight-bar *paseo* ending in a *fermata* on the dominant, a melody in quarter-note triplets, the lilting accompaniment figure with the tie-overs to the second beat, and a vigorous passionate ending.”¹⁹ “*Danza Sueño de Amor* (Love’s Dream) should be played in a cantabile style at an andante tempo (perhaps 84 to the quarter note) without losing the essential rhythmic pulse.”²⁰

Danza Tú y yo

Year of Composition: 2000 arrangement, revised in 2008

Instrumentation: Oboe, Clarinet, and Bassoon

Approx. Duration: Not available

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Not available

Premiere: December 1999, Camerata Caribe, Citibank: Pro Juan Domingo.

Significant Subsequent Performances: March 2000/ October 2001/ April 2005, Camerata Caribe, Casals Festival, CMPR.

Publisher: Available from the composer

¹⁹ Jones, “Annotated Bibliography,” 6.

²⁰ David Bourns, email message to author, March 16, 2019.

Media: Not available

Additional Notes: The trio section has a bassoon solo.²¹ The original composer is Ángel Mislán Huertas (1862-1911).

Danza La Sensitiva

Year of Composition: 2000 arrangement

Instrumentation: Oboe, Clarinet, Bassoon, and Piano

Approx. duration: 4'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Not available

Premiere: November 1996, Camerata Caribe, Casals Festival, CMPR.

Significant Subsequent Performances: March 1997, Open House, Sala Jesús María Sanromá, CMPR; April 1997, Camerata Caribe, Casals Festival, CMPR; September 1997, Camerata Caribe, Press Conference, CMPR; April 1998/ March 2000/ October 2000, March 2001/ April 2001/ September 2001, Camerata Caribe, Casals Festival, CMPR; May 2002, Camerata Caribe, Miramar, CMPR; November 2005, Camerata Caribe, Casals Festival, CMPR; April 2006, Converse College, Spartanburg, South Carolina; November 2006, October 2007, Camerata Caribe, Casals Festival, CMPR.

Publisher: Available from the composer

Media: Not available

²¹ Jones, "Annotated Bibliography," 15; see Appendix A for more on *danza*.

Additional Notes: The original composer is Manuel Gregorio Tavárez (1843-1883). “*Danza La Sensitiva* is a good example of this [danza] romantic style”.²² “This lovely arrangement in concert C minor gives the clarinet a somewhat uncomfortable opening to a high ‘F.’ The *Trio* section begins with a nice bassoon solo, accompanied by the oboe and the clarinet. It ends quietly on a three-bar *diminuendo* from [*mezzo-forte*].”²³

Medley de Canciones Navideñas

Year of Composition: 2002 arrangement

Instrumentation: Oboe, Clarinet, and Bassoon

Approx. Duration: Not available

Movements: *Pastorcillos, Aguinaldo, Aguinaldo, Silent Night*

Program Notes: Not available

Dedication / Commission: Not available

Premiere: December 2009, Camerata Caribe, Citibank: Pro Juan Domingo

Significant Subsequent Performances: Not available

Publisher: Available from the composer

Media: Not available

Additional Notes: Jones writes, “This group of four Christmas songs (three Puerto Rican and the internationally known *Silent Night*) was arranged by [Bourns] for Camerata to play at a holiday party where there was no piano.”²⁴

²² Bourns, email message; see Appendix A for more on *danza*.

²³ Jones, “Annotated Bibliography,” 5.

²⁴ Jones, “Annotated Bibliography,” 6.

Milanescas

Year of Composition: 2005 arrangement

Instrumentation: Oboe, Clarinet, Bassoon, and French Horn

Approx. Duration: Not available

Movements: *March, Ritual Dance, Wandering, Sarabanda, Moorish Dance*

Program Notes: Not available

Dedication / Commission: Written for Camerata Caribe

Premiere: April 2006, Camerata Caribe, Converse College, Spartanburg, South Carolina

Significant Subsequent Performances: Not available

Publisher: Available from the composer

Media: *Milanescas*, Converse College School of Music, Camerata Caribe, Kklarinet Records, track 5-9, 2006.

Additional Notes: The original composer is Roberto Milano (1936-2005). Kathleen Jones write, “It is not a technically difficult work, except for the oboe part in the last movement, but the colors are very interesting, and tuning is somewhat challenging.”²⁵

Suite En Casa é Tata

Year of Composition: 1996 arrangement

Instrumentation: Oboe, Clarinet, and Bassoon

Approx. Duration: 7’00”

²⁵ Jones, “Annotated Bibliography,” 14.

Movements: *Introducción, Moderato con gracia, Rápido, Ligero, Temperamente, Tempo di valse, no-name, Tierno y cantábile, Con tempo rubato, Lento, Rapidísimo, Como al principio.*

Program Notes: Not available

Dedication / Commission: Written for Camerata Caribe

Premiere: November 1996, Camerata Caribe, Actos de Recordación del Maestro Amaury Veray, CMPR.

Significant Subsequent Performances: November 1996, February/ April/ September/ November 1997, May 1998, October, December 1999, February, October 2000, April, October 2001, March 2002, May 2002, November 2005, Camerata Caribe, CMPR.

Publisher: Available from the composer

Media: Not available

Additional Notes: The original composer is Amaury Veray (1922-1995). “Amaury Veray, well known Puerto Rican composer and professor at the CMPR for many years, for whom the library is now named, wrote this group of ten short piano pieces for his niece, about going to grandma's (Tata's) house.”²⁶

“Through his work, Amaury Veray exhibits folklore as the main element of inspiration. In the piano suite *En casa E' Tata'* and in the children's songs *Arroz con leche* and *Al alimón*, you can subtly appreciate the folklore. Natural from Yauco, Puerto Rico, it

²⁶ Jones, “Annotated Bibliography,” 6.

emphasizes southern rhythms such as the *plena*. The ballet *Cuando las mujeres* is based on a popular form of this dance.”²⁷

Danza Pobre Corazón

Year of Composition: 2006 arrangement

Instrumentation: Oboe, Clarinet, and Bassoon

Approx. Duration: Not available

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Written for Camerata Caribe

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Available from the composer

Media: Not available

Additional Notes: The original composer is Manuel Gregorio Tavárez (1843-1883). Originally arranged for two oboes and bassoon, and later arranged for oboe, clarinet, and bassoon. David Bourns says that “...it (amazingly) seems almost better with clarinet instead of oboe – a rare anomaly.”²⁸

²⁷ Marisa Vega, “Esos trabajos de la universidad,” *Trepada en la sillita* (blog), June 28, 2019, <https://trepadaenlasillita.blogspot.com/2019/06/esos-trabajos-de-la-universidad.html>. Translated by Ortiz-Laboy.

²⁸ David Bourns, email message to author, March 16, 2019; see Appendix A for more on *danza*.

Puntos Cubanos

Year of Composition: 1960 original, 2001 arrangement

Instrumentation: Oboe, Clarinet, and Bassoon

Approx. Duration: Not available

Movements: *Muerta, Mi rancho, Madrugada, Vida criolla*

Program Notes: Not available

Dedication / Commission: Not available

Premiere: September 2001, Camerata Caribe, Museo de Arte de Ponce, Ponce, PR

Significant Subsequent Performances: October 2001, Camerata Caribe, CMPR;
February 2004, CMPR, Casals Festival.

Published: Original published by ICPR in 1960.

Media: Not available

Additional Notes: “Originally a song cycle, with music by one of Puerto Rico’s best known 20th century composers, Héctor Campos-Parsi, on poems by Luis Llorens-Torres (1876-1944).”²⁹

Cabrer Montalvo, Carlos (b.1950 in PR)

Los Misterios de la Geografía

Year of Composition: 1997

Instrumentation: Oboe, Clarinet, Bassoon, and Piano

Approx. Duration: 10’00’’

Movements: Three movements

²⁹ Jones, “Annotated Bibliography,” 7.

Program Notes: “The main idea of *Los Misterios de la Geografía* is the concept of boundary and counterpoint. In this work, Cabrer obscured references to his Puerto Rican national identity, hiding them in the composition, and took advantage of the instruments' timbre both individually and in the harmony. He wrote this piece in a period of transition when he was trying to move into a different style of writing without knowing the final result.”³⁰

Dedication / Commission: Not available

Premiere: 2010, Camerata Caribe, Teatro Arriví, ICPR.

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Campos Parsi, Héctor (1925-1998, b. in Ponce, PR)

Divertimento del Sur

Year of Composition: 1953

Instrumentation: Flute, Clarinet, and String Orchestra

Approx. Duration: 20'00”

Movements: *Escena callejera, Canción diurna, Pausa y canción nocturna, Fiesta*

³⁰ Carlos Cabrer Montalvo, email message to author, July 10, 2019. Translated by Ortiz-Laboy.

Program Notes: “The form of the work as a whole could be described as an arch or Bogenform³¹. The first and last movements are related to the use of common motivic and gestural material. These outer movements also are the longest, have the fastest tempos, and are the most difficult to perform. The three inner movements are to be played without a break, as the composer has included "attacca" indications after movements two and three... The brevity and slow tempos of the inner movements *Adagio cantabile*, *Maestoso*, and *Poco adagio* create a sense of flow that contributes to the listener's perception of a long, poetic middle movement.”³²

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: 1954 Frankfort Music Concert; February 2008, Centro de Bellas Artes Luis A. Ferré de Santurce (CBA, Luis A. Ferré Performing Arts Center), Kathleen Jones, clarinet

Publisher: Peer / Southern

Media: Recorded in 1957 by the Instituto de Cultura Puertorriqueña, Bernard Goldberg, flute, Wallace Shappiro, clarinet, and Milton Katims conducting the Casals Festival Orchestra.³³

³¹ Bogenform [Ger.] Bow or arch form i.e., a musical form that is roughly symmetrical; thus, ABA, ABCBA, etc. (The Harvard Dictionary of Music, 2003, 106.)

³² José A. Montalvo, “Héctor Campos Parsi His Life and Music: A Biographical Study with an Analysis of Four Selected Works” (PhD diss., New York University, 1992), 85-6, ProQuest Dissertations & Theses Global.

³³ Héctor Campos Parsi, *Divertimento del Sur/Sonata in G for Piano*, with Bernard Goldberg and Wallace Shappiro, conducted by Milton Katims, 1957, Cook 1061, 1974, LP.

Additional Notes: “The work sounds neoclassic, and somewhat Stravinsky-ish.” This work won a contest for classical compositions sponsored by WIPR radio in 1953 and reflects Campos-Parsi’s studies with Nadia Boulanger in Paris. It has been “[p]layed various times by the Puerto Rico Symphony Orchestra, with Peter Kern, Milton Dávila or Josué Casillas, flute, Kathleen Jones, clarinet, Guillermo Figueroa or Roselín Pabón, conducting.”³⁴

Sonetos Sagrados

Year of Composition: 1986

Instrumentation: Oboe, Flute, Clarinet, Bassoon, French Horn, and Voice (Soprano or Tenor)

Approx. Duration: 22’00”

Movements: *No me mueve, mi Dios, Siguiendo va , O dulces prendas, Contento, amor y paz, Levántate y despierta*

Program Notes: “*Sonetos Sagrados* (Sacred Sonnets), the first Puerto Rican score written for the 500th anniversary of Columbus’ voyage of discovery, commemorates an Old-World Spanish heritage, albeit from a period slightly later than that of Columbus. The five songs are based on four sources from the sixteenth and early seventeenth centuries, known as the *Siglo de Oro* (Golden Age) of Renaissance Spain. The songs explore the various aspects of the relationship between God and the human individual. The composer describes this

³⁴ Jones, “Annotated Bibliography,” 23.

work as “a small sacred cantata, each section casting a different light on the many faces of divine love.”³⁵

Dedication / Commission: Not available

Premiere: 1986, Inter-American Arts Festival, Tamara Escribano and the Aulos Wind Quintet

Significant Subsequent Performances: May 1988, Bronx Arts Ensemble, Merkin Concert Hall, New York

Publisher: International Opus

Media: “Sonetos Sagrados,” *Works by Héctor Campos Parsi, Max Lifchitz, Roberto Sierra*, Bronx Arts Ensemble, New World Records, 1988, track 2-6, CD.

Additional Notes: There are several instances where ossia parts have been added by the editors.³⁶

Cardona Pellot, Ketsia Janisse (b.1987 in PR)

Always a Kid

Year of Composition: 2017

Instrumentation: Clarinet in Eb, 3 Clarinets in Bb, Alto Clarinet, and Bass Clarinet

Approx. Duration: 3’00”

Movements: Single movement

³⁵ Héctor Campos Parsi, *Sonetos Sagrados* (Sacred Sonnets), International Opus score, liner notes, 2001.

³⁶ Campos Parsi, *Sonetos Sagrados* liner notes, 1.

Program notes: “*Always a Kid* was composed in 2017 for the Coro de Clarinetes del Conservatorio de Música de Puerto Rico (CMPR Clarinet Choir). It was inspired by the world of children, where curiosity and joy are joined in promoting constant learning. One of the most emotional parts of the work is when the clarinets imitate the sound of laughter. The composer invites you to listen to games, dances, and laughter among moments of suspense and surprises.”³⁷

Dedication / Commission: Commissioned by the CMPR Clarinet Choir

Premiere: ClarinetFest®2017 in Orlando, Florida, CMPR Clarinet Choir

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Ketsia Cardona, “Always a Kid - Clarinet Choir Conservatorio de Música de Puerto Rico - by Ketsia Cardona,” July 30, 2017, video, 3:30, <https://www.youtube.com/watch?v=ivrv-kpyMiM>.³⁸

“Always a Kid,” *Coro de Clarinetes CMPR*, track 9, 2017, <https://www.kklarinet.com/2019/07/24/coro-de-clarinetes-del-cmpr/>.

Additional Notes: Not available

Entre el bosque

Year of Composition: 2017

Instrumentation: Flute, Oboe, Clarinet, Bassoon, and French Horn

³⁷ Ketsia Janice Cardona Pellot, email message to author, March 23, 2019. Translated by Ortiz-Laboy.

³⁸ This recording features Coro de Clarinetes CMPR.

Approx. Duration: 4'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Not available

Premiere: 2017, CMPR student recital

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Recording CMPR student recital 2017

Additional Notes: The piece contains influences from Debussy and Ravel.

Punto de Encuentro

Year of Composition: 2016

Instrumentation: Clarinet in Eb, 3 Clarinets in Bb, Alto Clarinet, and Bass Clarinet

Approx. Duration: 4'00"

Movements: Single movement

Program notes: "This work won second prize at the Conservatory's 2016 Composition Competition. It is inspired by the Youth Group of the Christian church *Dios Siempre Presente*. The melodies and rhythms, with jazz influences, represent the personalities of the individuals of the youth group which create harmonies and rhythms that complement each other."³⁹

Dedication / Commission: Commissioned by the CMPR Clarinet Choir

Premiere: ClarinetFest®2017, CMPR Clarinet Choir, Orlando, Florida

³⁹ Cardona Pellot, email message.

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Ketsia Cardona, “Punto de Encuentro por Ketsia J. Cardona – Coro de Clarinetes CMPR, Orlando,” August 4, 2017, video, 4:01,

https://www.youtube.com/watch?v=eKd_WD2Gpkc.⁴⁰

“Punto de Encuentro”, Coro de Clarinetes CMPR, track 8, 2017.

<https://www.kklarinet.com/2019/07/24/coro-de-clarinetes-del-cmpr/>.

Additional Notes: Not available

Carrillo Cotto, Carlos R. (b.1968 in San Juan, PR)

Como si fuera la primavera

Year of Composition: 1996

Instrumentation: Clarinet, Bass Clarinet, Cello, and Percussion

Approx. Duration: 7’00”

Movements: Single movement

Program Notes: “The title *Como si fuera la primavera* is taken from the Cuban poet Nicolás Guillén’s poem *Canción (Song)*. The poem speaks of expectations, and expectations were very present when the composer wrote this composition. If there are expectations that music written by a Latin man would be “sizzling hot,” then the quietness of this piece clearly and purposefully contrasts with those expectations.”⁴¹

⁴⁰ This recording features Coro de Clarinetes CMPR.

⁴¹ Carlos R. Carrillo Cotto, email message to author, May 24, 2019. Translated by Ortiz-Laboy.

Dedication / Commission: Dedicated to George Crumb/Commissioned by the Concert Artists Guild for Ana Maria Baeza

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Composers Recordings, Inc. (Cri), eXchange Latin America (CRi-CD 848, 2000), Tony Burr, bass clarinet, Garrick Zoeter, clarinet.

Additional Notes: Julio Quiñones write, “Through subtle harmonies and layers of orchestration that progressively develop, the work unfolds as an introspective setting that shyly or violently invites the listener to meditate and reach their own conclusions.”⁴²

Storie

Year of Composition: 2013 - 2014

Instrumentation: Clarinet and Harp

Approx. Duration: 4’00”

Movements: *Omaggio dell’uomo semplice, Prova del fuoco*

Program Notes: Each movement depicts a Giotto’s fresco from the Basilica of Saint Francis of Assisi, Italy⁴³

Dedication / Commission: Commissioned to play at ClarinetFest®2013 Assisi, Italy

⁴² Julio Elvin Quiñones, “Relatos, microformas y vanguardia: 80 años de Rafael Aponte Ledée,” *Julio Elvin Quiñones*, November 1, 2018, <https://www.julioquinonesmusic.com/relatos-microformas-y-vanguardia-80-anos-de-rafael-aponte-ledee/>. Translated by Ortiz-Laboy.

⁴³ Kathleen Jones, email message to author, October 12, 2020.

Premiere: 2014, Kathleen Jones, clarinet, Elisa Torres, harp, CMPR, San Juan, PR

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Dávila Barreto, Wanda Cecile (b.1983 in PR)

Dusk to Dawn

Year of Composition: 2003

Instrumentation: 3 Clarinets

Approx. Duration: 3'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Not available

Premiere: November 2003

Significant Subsequent Performances: Not available

Publisher: Not available

Media: CMPR Recordings

Additional Notes: Originally composed for three flutes (two flutes and one alto flute), it is arranged for clarinet trio by the composer.

Marabaré

Year of Composition: 2004

Instrumentation: Oboe, Clarinet, Bassoon, and Piano

Approx. Duration: 15'00"

Movements: Five movements

Program Notes: Not available

Dedication / Commission: Not available

Premiere: December 2004

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: "Inspired by the novel "A Hundred Years of Solitude" by Gabriel García Márquez, the French movie "Amelie," and the Cirque du Soleil."⁴⁴

Delano, Jack (1914-1997; b. in Kiev, Ukraine)

Crepúsculo

Year of Composition: 1994

Instrumentation: Clarinet Solo

Approx. Duration: 3'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Written for Kathleen Jones as a thank-you gift for her family's visit during an 80th birthday celebration for the composer.

⁴⁴ Jones, "Annotated Bibliography," 9

Publisher: Luyben Music

Media: “Crepúsculo,” *Caribe Clarinete*, Kathleen Jones Records, Kathleen Jones, clarinet, 2008, track 11, CD, <https://open.spotify.com/album/2r3qW2SEbSeHzavI8vNmvS>

Additional Notes: “These few, meditative minutes reflect [Delano’s] life’s work, according to his son, Pablo, a professor of photography at Trinity College in Hartford, Connecticut.⁴⁵

La Machina

Year of Composition: 1987

Instrumentation: Flute, Oboe, Clarinet, Bassoon, and French Horn

Approx. Duration: 4’00”

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Written as a gift for Camerata Caribe

Premiere: May 1991, Camerata Caribe, CMPR.

Significant Subsequent Performances: 2005, Camerata Caribe, Jack Delano’s 80th birthday celebration; March 2008, Camerata Caribe, Casals Festival

Publisher: Camerata Caribe Archives, CMPR

Media: Not available

⁴⁵ Jones, “Annotated Bibliography,” 9.

Additional Notes: Jones explains, “As the *Merry-Go-Round* starts up slowly, the music finds its tempo, only to wind down to a stop less than four minutes later, as would a real *machina*. The concept and melody are pure Delano.”⁴⁶

Sabios árboles, mágicos árboles

Year of Composition: 1974 / 1986

Instrumentation: Flute, Clarinet, Bassoon, Percussion, and Piano

Approx. Duration: 3’00”

Movements: Five movements

Program Notes: “This work was composed in 1986 for the cartoon film *Sabios Árboles, Mágicos Árboles*. The film is based on a book written by Delano and his late wife, Irene Delano, and was produced and illustrated by him, with the collaboration of Poli Marichal and a contribution from the Conservation Trust [of Puerto Rico] to stimulate tree conservation.”⁴⁷

Significant Subsequent Performances: Not available

Premiere: November 1997, Camerata Caribe, Conciertos en Familia, CMPR

Publisher: Camerata Caribe CMPR Archives

Media: Not available

⁴⁶ Jones, “Annotated Bibliography,” 9.

⁴⁷*Conciertos en Familia*, performed by Camerata Caribe, Jesús María Sanromá Recital Hall, CMPR, San Juan, November 29, 1987, program notes. Translated by Ortiz-Laboy.

Additional Notes: Translated to Spanish by Inés María Mendoza.⁴⁸

Siete Dúos a Canon

Year of Composition: 1966

Instrumentation: 2 Clarinets

Movements: Seven short movements

Program Notes: Not available

Dedication / Commission: Written for José and Kashiro Figueroa, violins

Premiere: February 1967

Significant Subsequent Performances: October 1994, Camerata Caribe, oboe and clarinet, UIPR, recinto de Aguadilla

Publisher: Not available

Media: Not available

Additional Notes: Originally written for two violins. Jones explains, “they would work well with equally balancing treble instruments in the right range, as suggested by the clarinetist Sandra Ortiz de Bermúdez, who performed them with her husband, Luis Bermúdez, on trumpet in August 1989 at the ICPR.”⁴⁹ Each movement is based on the following intervals: unison, seconds, thirds, fourth, fifth, sixth and seventh, in succession.

⁴⁸ The Antiquarian Booksellers’ Association of America, “Sabios Árboles, Mágicos Árboles (Wise Trees, Magic Trees),” accessed April 5, 2019, <https://www.abaa.org/book/385079869>.

⁴⁹ Jones, “Annotated Bibliography,” 23.

Sonata en La menor

Year of Composition: 1955

Instrumentation: Clarinet and Piano

Approx. Duration: 17'00''

Movements: *Allegro vivace, Andante cantabile, Allegro con brio*

Program Notes: Not available

Dedication / Commission: Dedicated to Tomás Blanco, viola.

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: "Sonata en La Menor," *Caribe Clarinete*, Kathleen Jones Records, Kathleen Jones, clarinet, 2008, track 2-4, CD, <https://open.spotify.com/album/2r3qW2SEbSeHzavI8vNmvS>

Additional Notes: Originally written for viola and piano. The piece was a first prize winner in a competition sponsored by the government radio station, WIPR.

Tres Payasadas

Year of Composition: 1997

Instrumentation: Clarinet and Bassoon

Approx. Duration: 7'00"

Movements: *Payaso gracioso, Payaso triste, Payaso bobo*

Program Notes: "*Tres Payasadas* is the last piece of music Delano composed. It was conceived as a dance between two clowns, choreographed by Ballets de San Juan and

presented at the Luis A. Ferré Performing Arts Center shortly before the composer's death.”⁵⁰

Dedication / Commission: Commissioned by Kathleen Jones.

Premiere: National premiere: February 1997, CMPR; International premiere: ClarinetFest®2000, Kathleen Jones, clarinet, Norman, Oklahoma,

Significant Subsequent Performances: Not available

Publisher: Not available

Media: March 1997, recorded for Ana Garcia’s Ballet de San Juan by Kathleen Jones and Alan Brown; *Tres Payasadas*, Converse College School of Music, Camerata Caribe, Kklarinet Records, track 2-4, 2006.

Additional Notes: “Delano explained his idea for the second movement as a happy clown trying to cheer up a depressed friend, and ending up himself depressed, while his friend cheered up.”⁵¹

Figueroa Sanabria, Narciso (1906-2004; b. Aguadilla, PR)

Cuatro estampas de la colonización

Year of Composition: 1991

Instrumentation: Flute, Oboe, Clarinet, Bassoon, and Piano

Movements: *La andaluza garbosa, La Taína canta a su niño, La Doña del Friquitín, ¡Ay!*

Qué linda es mi Tierra

⁵⁰ *Conciertos en Familia*, “Homenaje a los compositores puertorriqueños,” performed by Camerata Caribe, Jesús María Sanromá Recital Hall, CMPR, San Juan, October 8, 2006, program notes. Translated by Ortiz-Laboy.

⁵¹ Jones, “Annotated Bibliography,” 10.

Program Notes: “*Cuatro estampas de la colonización* is based, according to the author, on his memories from his childhood in Río Piedras, San Juan. The work was originally written for piano, and the composer selected several movements for this arrangement for Camerata Caribe. The music is cheerful and uses folk rhythms of Puerto Rico and Spain in a musical recreation of three typical women from the time of his childhood. It ends with a song that expresses the author's deep love for his homeland.”⁵²

Dedication / Commission: Commissioned by Camerata Caribe

Premiere: May 1991, Camerata Caribe, Sala Jesús María Sanromá, CMPR

Significant Subsequent Performances: October 1991, Camerata Caribe, Sala Jesús María Sanromá, CMPR; June 1994, Camerata Caribe, Casals Festival, Teatro Yagüez, Mayagüez; October 1994, Camerata Caribe, Méndez Ballester Hommage, Universidad Interamericana, Aguadilla; October 1996, Camerata Caribe, Pro-Fondo Víctimas Huracán Hortensia, CMPR; November 2000, Camerata Caribe, Conciertos en Familia, CMPR

Publisher: Not available

Media: Not available

Additional Notes: In April 2000, David Bourns prepared a limited edition of *Cuatro estampas de la colonización* from the original score. The parts are intended solely for study and performance purposes. “The Narciso’s style reflects romantic, impressionistic, and Puerto Rican (*criollo*) elements.”⁵³

⁵² Jones, “Annotated Bibliography,” 10.

⁵³ Jones, “Annotated Bibliography,” 10.

Danza La Perla

Year of Composition: 1983 original, 1985 arrangement

Instrumentation: Flute, Oboe, Clarinet, Bassoon, and Piano

Approx. Duration: 4'00"

Movements: Single movement

Program Notes: “*Danza Festiva La Perla* was written for solo piano in 1983 and was part of a ballet titled *Estampas del San Juan que yo amo*. It was arranged for Camerata Caribe by the composer in 1985. According to its author, the *danza* shows the joy and spirit of outdoor dancing in the San Juan of his youth.”⁵⁴

Dedication / Commission: Not available

Premiere: 1994 Casals Festival Puerto Rico; March 1985, Camerata Caribe, CMPR Series for the 25th Anniversary (premiere of the arrangement)

Significant Subsequent Performances: April 1985 Camerata Caribe, Sala Experimental, Centro de Bellas Artes Luis A. Ferré de Santurce (CBA, Luis A. Ferré Performing Arts Center) ; November 1985, Camerata Caribe, Conciertos en Familia, CMPR; January 1986, Camerata Caribe, “Pena en Downbeat” (taped on December 1985); October 1986, Camerata Caribe, Festival Interamericano, Sala de Drama, CBA; April 1987, Camerata Caribe, Homenaje a la Danza, UPRRP Theater; Junio 1989, Camerata Caribe, Casals Festival 1989; October 1990, Camerata Caribe, Whim Greathouse, St. Croix; September 1992, Camerata Caribe, Sala Jesús María Sanromá, CMPR; June 1994, Teatro Yagüez, Casals Festival, Mayagüez; October 1994, Homenaje a Mendez Ballester, Universidad

⁵⁴ Jones, “Annotated Bibliography,” 10.

Interamericana, Aguadilla; March 2001, Open House, Sala Jesús María Sanromá, CMPR;
April 2001, Camerata Caribe, Conciertos en Familia, CMPR

Publisher: Not available

Media: Not available

Additional Notes: “The composer’s arrangement of the *danza* depicts life in La Perla, the community perched between the Old Spanish wall and the sea in Old San Juan.”⁵⁵

Danza Reflejos de la Laguna

Year of Composition: 1985 arrangement

Instrumentation: Flute, Oboe, Clarinet, Bassoon, and Piano

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Not available

Premiere: November 1985, Camerata Caribe, Conciertos en Familia, CMPR

Significant Subsequent Performances: September 1992, Camerata Caribe, Sala Jesús María Sanromá, CMPR; November 2000, Camerata Caribe, Conciertos en Familia, CMPR.

Publisher: Not available

Media: Not available

Additional Notes: Kathleen Jones write, “When Narciso demonstrated the piece on the piano for Camerata Caribe, this piece sounded very lush and impressionistic. It should be played with much rubato and sensibility.”⁵⁶

⁵⁵ Jones, “Annotated Bibliography,” 10.

⁵⁶ Jones, “Annotated Bibliography,” 11.

Diario de Teresita

Year of Composition: 1984 arrangement

Instrumentation: Flute, Oboe, Clarinet, Bassoon, and Clarinet

Movements: *Amanecer, Despertar, Ir a la escuela, Ir a dormir*

Program Notes: Originally written for piano, “[Figueroa] was inspired to write this piano suite by a charming young girl, Teresita Carrión, whom he observed when she came to the Conservatory for her violin lessons from Jack Delano’s brother, Sol Ovcharov.”⁵⁷

Dedication / Commission: Not available

Premiere: April 1984, Camerata Caribe, Sala Experimental, CBA

Significant Subsequent Performances: April 1984, Camerata Caribe, Fundación Latinoamericana para la Música Contemporánea; April 1986, Camerata Caribe, Semana de la Biblioteca, CMPR; March 2001, Camerata Caribe, Open House, Sala Jesús María Sanromá, CMPR; April 2001, Camerata Caribe, Conciertos en Familia, CMPR

Publisher: Not available

Media: Not available

Additional Notes: Not available

Suite de Canciones Infantiles

Year of Composition: 1986

Instrumentation: Flute, Oboe, Clarinet, Bassoon, Piano, and Soprano

⁵⁷ Jones, “Annotated Bibliography,” 11.

Movements: Songs: *Mambrú fue a la guerra, Hilo verde, Las Cortinas, Al alimón, Alfonso XII, La Cotija, Ambos a dos, Doña Ana, La Pastora, La Tablita, La Caraqueña, Arroz con Leche, Nanas* and *El Hijo del Conde*

Program Notes: Not available

Dedication / Commission: Not available

Premiere: 1986, María Esther Robles (arrangement for soprano and Camerata Caribe)

Significant Subsequent Performances: May 1998, Camerata Caribe, Ateneo Puertorriqueño.

Publisher: Not available

Media: Not available

Additional Notes: The original piano version was published in 1954.

Fuentes Colón, Alfonso (b.1954 in PR)

Siete mantras para clarinet solo

Year of Composition: 2009

Instrumentation: Clarinet Solo

Approx. Duration: 7'00"

Movements: Seven movements

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: These are short pieces, and they can be performed in any order or independently.

Clarinet Concerto No. 1

Year of Composition: 2019

Instrumentation: Clarinet and Piano

Approx. Duration: 22'00"

Movements: *Óde para los árboles caídos*, unknown

Program Notes: Not available

Dedication / Commission: Commissioned and dedicated to Oskar Espina-Ruiz

Premiere: Gordon Hall, Connecticut / North Folk Chamber Festival, Yale University, New Haven, Connecticut

Significant Subsequent Performances: Not available

Publisher: Available from the composer

Media: Norfolk Chamber Festival, Yale University/ WHYY Philadelphia

Additional Notes: The piece was originally composed for clarinet and symphony orchestra.

Cuarteto para la Coexistencia

Year of Composition: 2010

Instrumentation: Flute, Clarinet, Violin, and Cello

Approx. Duration: 13'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Commissioned by Conservatorio de Música de Puerto Rico for the 50th Anniversary Commemoration, 2010.

Premiere: 2010 Sala Sinfónica (Symphony Hall), CBA, Oskar Espina-Ruiz, clarinet

Significant Subsequent Performances: Not available

Publisher: Not available

Media: DVD from 2010 Symphonic Hall

Additional Notes: Not available

Klarinet 3.2

Year of Composition: 2007

Instrumentation: 2 Clarinets

Approx. Duration: 9'00"

Movements: K+P, K+N, K+D

Program Notes: Not available

Dedication / Commission: Commissioned by Kathleen Jones, May 2008

Premiere: ClarinetFest®2008, Kathleen Jones with Emmanuel Díaz, Noel Marcano, Dr. Dawn Lindblade-Evans, clarinets, Kansas City, MO.

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Personal video from the composer

Additional Notes: Not available

Tres piezas para quinteto de vientos

Year of Composition: 1988

Instrumentation: Oboe, Flute, Clarinet, French Horn, and Bassoon

Approx. Duration: 13'00"

Movements: *Apariencia desnudo, Rumor del cuero barro*

Program Notes: Not available

Dedication / Commission: Commissioned by Asociación Nacional de Compositores Puertorriqueños (ANCO)

Premiere: George Morales, clarinet, Carlos Marichal Performing Arts Center

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Available from the composer

Additional Notes: Not available

Voces del Barrio

Year of Composition: 2006

Instrumentation: Clarinet Solo

Approx. Duration: 10'00"

Movements: *De la calle, Prikítin pin pon, Clamor de piel pandero*

Program Notes: "*Voces de Barrio (Voices from the Latin Ghetto)*, for solo clarinet, consists of three pieces or studies built on Afro-Antillean rhythmic elements. The first movement, *De la calle*, is inspired by everyday life in the streets of *El Barrio*. The second movement *Prikítin pin pon* are words without meaning, like humming. This movement has

a lighter or more popular character than the others, based on the tropical 2:3 clave. The third movement, *Clamor de piel pandero*, is a collage of different moments of pain in the neighborhood; among other rhythms, the Puerto Rican *bomba* is used in this movement.”⁵⁸

Dedication / Commission: Dedicated to Kathleen Jones

Premiere: International premiere: ClarinetFest@2006, Mitchel Lurie Tribute, Atlanta, Georgia, Kathleen Jones, clarinet. Premiere in Puerto Rico: October 2006, Kathleen Jones, clarinet, *Conciertos en Familia*, CMPR.

Significant Subsequent Performances: March 2010, doctoral recital, Katherine Palmer, clarinet, Katzin Concert Hall, Arizona State University; May 2010, senior recital, María Ivelisse Ortiz Laboy, Sala Jesús María Sanromá, CMPR; January 2013, master’s recital, María Ivelisse Ortiz Laboy, clarinet, Guzzetta Hall, The University of Akron, OH; April 2016, doctoral recital, María Ivelisse Ortiz Laboy, clarinet, Recital Hall, University of South Carolina, SC; July 2018, master’s recital, Edannette Tirado Torres, clarinet, Sala 4, L’Auditori, Escola Superior de Música de Catalunya, Barcelona, Spain.

Publisher: Not available

Media: “Voces del Barrio,” *Caribe Clarinete*, Kathleen Jones Records, Kathleen Jones, clarinet, 2008, track 12-14, CD, <https://open.spotify.com/album/2r3qW2SEbSeHzavI8vNmvS>

edaclarinete, “Voces del barrio, Alfonso Fuentes (Edannette Tirado, clarinet),” July 4, 2018, video, 12:17, accessed March 13, 2019, <https://youtu.be/j9Y9yRAioYk>.⁵⁹

⁵⁸ *Conciertos en Familia*, “Homenaje a los compositores puertorriqueños;” Translated by Ortiz-Laboy.

⁵⁹ This recording features Edannette Tirado, clarinet.

Andy Maldonado, “Voces del Barrio – Andrés Maldonado,” June 29, 2015, video, 12:24, <https://youtu.be/nbZyKgAEz88>.

Additional Notes: *Voces del Barrio* was originally written for Julian Jervé; however, Kathleen Jones needed a composition, so she and Fuentes worked on it together and he ended up dedicating the composition to her. In 2018, Edannette Tirado Torres wrote a master’s thesis titled “Introduction/Study Guide to Voces del Barrio” about this composition. In 2009, Alfonso Fuentes: *Voces del Barrio* was nominated for a Latin Grammy in “Best Classical Contemporary Composition.”

Claribongo

Year of Composition: 2012

Instrumentation: Clarinet, Bongo, and String Quartet

Approx. Duration: 25’00”

Movements: Two movements

Program Notes: Not available

Dedication / Commission: Commissioned by the Treetops Chamber Music Society, Stamford, Connecticut

Premiere: Treetops Chamber Music Society Auditorium

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Media concert and lecture American String Quartet (Faculty of Manhattan School of Music.)

Additional Notes: The clarinetist plays bongo and clarinet in different movements.

Guidobaldi, Alberto (b.1967 in Italy)

3 Minute Rag

Year of Composition: 2014

Instrumentation: Clarinet in Eb, 3 Clarinets in Bb, Alto Clarinet or Bass Horn, and Bass Clarinet

Approx. Duration: 3'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Commissioned by CMPR Clarinet Choir

Premiere: ClarinetFest®2014, CMPR Clarinet Choir

Significant Subsequent Performances: Not available

Publisher: Jeanné Music Inc.

Media: Alberto Guidobaldi, "3-minute rag," September 27, 2014, video, 3:07, https://www.youtube.com/watch?v=zL6_q1_q7SQ.⁶⁰

"3-minute rag," *Coro de Clarinetes CMPR*, track 5, 2017,

<https://www.kklarinet.com/2019/07/24/coro-de-clarinetes-del-cmpr/>.

Additional Notes: Ragtime in 12/8. Short ragtime for clarinet choir.

Concertino para clarinete y orquesta de cámara

Year of Composition: 2019

Instrumentation: Clarinet and Chamber Orchestra

Approx. Duration: 10'00"

⁶⁰ This recording features CMPR Clarinet Choir.

Movements: *Moderato con energia, Andante, Allegro*

Program Notes: The musical language of the work is mainly modal; the harmony is mainly quartal (chords built on fourths and fifths).

Dedication / Commission: Commissioned by Kathleen Jones

Premiere: ClarinetFest®2019, Kathleen Jones, clarinet, Knoxville Symphony Orchestra

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: This work will not be published until 2021. The instrumentation of the chamber orchestra includes 2 flutes, bassoon, piano and strings.

Danza Eliet Marie

Year of Composition: 2017 original / 2020 arrangement

Instrumentation: Clarinet and Piano

Approx. Duration: 5'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: It was originally written for violin and piano. The piece won third place in the 2017 José Ignacio Quintón Award, Certamen de Composición de Danzas del ICPR.

Fantasia para clarinete y piano

Year of Composition: 2013

Instrumentation: Clarinet and Piano

Approx. Duration: 5'30"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Commissioned by Emmanuel Olivieri, viola, in 2013.

Premiere: 2015 CMPR Clarinet Day, Kathleen Jones, clarinet/ Ivonne Figueroa, piano

Significant Subsequent Performances: Not available

Publisher: Jeanné Publications Inc.

Media: Clarinet Day 2015, Kathleen Jones, clarinet / Ivonne Figueroa, piano (CMPR Audio Archives)

Additional Notes: “The music is a beautiful ballad and will be very appealing to both performer and audience.”⁶¹ It was originally written for viola and piano.

In paradisum

Year of Composition: 2016

⁶¹ Jeanné Inc., “Product Description,” Guidobaldi: Fantasia for Clarinet and Piano, accessed March 12, 2019, https://www.jeanneinc.com/product/JP2137.html?Session_ID=ba03b8a9a83c50fd0c66fb74697783cb.

Instrumentation: Clarinet in Eb, 3 Clarinets in Bb, Alto Clarinet, and Bass Clarinet and Soprano

Approx. Duration: 6'00"

Movements: Single movement

Program Notes: *In paradisum* is the text from the *Liber Usualis* responsorial Gregorian chant sung (still sung in the Catholic liturgy) during the Mass of the Dead. The composer only took the text, not the melody.

Dedication / Commission: Dedicated to the victims of the shooting at Pulse Nightclub in Orlando, Florida

Premiere: ClarinetFest®2016, CMPR Clarinet Choir, Lawrence, Kansas

Significant Subsequent Performances: Not available

Publisher: Jeanné Publications Inc.

Media: "In Paradisum," *Coro de Clarinetes CMPR*, track 3, 2017.

<https://www.kklarinet.com/2019/07/24/coro-de-clarinetes-del-cmpr/>.

Additional Notes: Not available

Páuper et húmilis

Year of Composition: 2013

Instrumentation: Flute, Clarinet, and Harp

Approx. Duration: 3'00"

Movements: Single movement

Program Notes: The composer harmonized and transformed the first notes of the Gregorian chant *Franciscus pauper et humilis* into the main theme.⁶²

Dedication / Commission: Commissioned by Kathleen Jones / Dedicated to San Francisco de Asís

Premiere: ClarinetFest®2013, Assisi, Italy

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Sonatina para clarinete y piano

Year of Composition: 2004

Instrumentation: Clarinet and Piano

Approx. Duration: 8'00"

Movements: *Allegro moderato, Tempo rubato, Vivo*

Program Notes: “The first movement is primarily based on a Lydian scale; the melody of the second has a light impressionistic influence, and the third exploits the entire range of the instrument with frequent use of the hemiola (6/8 and 3/4) typical of South American dances such as the Venezuelan *Joropo*... the composer also notes that although no

⁶² Alberto Guidobaldi, email message to author, November 6, 2020. Translated by Ortiz-Laboy.

particular Latin American rhythms are used in the composition, the syncopated Latin style was certainly a strong influence.”⁶³

Dedication / Commission: Not available

Premiere: Not available

Publisher: Jeaneé Publications Inc.

Media: Not available

Additional Notes: Originally for oboe and piano.

The Adventures of Pinocchio: Inspired by Carlo Collodi’s 1883 Original Tale

Year of Composition: 2013

Instrumentation: Solo Clarinet or Bass Clarinet

Approx. Duration: 12’00”

Movements: *Geppetto, Pinocchio, The Talking Cricket, Fire Eater, The Fox and the Cat, The Lovely Maiden with Azure Hair, The Land of Toys, Pinocchio Becomes a Boy.*

Program Notes: “Eight movements tell the story of Pinocchio: *Geppetto* – An older man makes a wooden marionette; *Pinocchio* – The marionette walks on his own; *The Talking Cricket* – A talking cricket warns, “Woe to boys who refuse to obey their parents;” *Fire Eater* – The Fire Eater had such a fearful appearance that one look at him would fill one with horror; *The Fox and the Cat* – Pinocchio meets and follows a lame Fox and a blind Cat; *The Lovely Maiden with Azure Hair* – This charming, loving, and kind Fairy nurtures Pinocchio; *The Land of Toys* – A magically wicked place where children were

⁶³ Jeaneé Inc., “Product Description,” Guidobaldi: Sonatina for Clarinet and Piano, accessed March 12, 2019, https://www.jeanneinc.com/product/JP2137.html?Session_ID=ba03b8a9a83c50fd0c66fb74697783cb.

encouraged to enjoy sweets, carousels, parades, circus, theaters and parties; *Pinocchio Becomes a Boy* – At the end of this story.”⁶⁴

Dedication / Commission: Not available

Premiere: Alternate versions in 2014, performed by Luis Flores, solo bass clarinet; Kathleen Jones, clarinet, and Ivonne Figueroa, piano

Significant Subsequent Performances: Not available

Publisher: Jeanné Publications Inc.

Media: Esto es el agua..., “Las Aventuras de Pinocchio / Alberto Guidobaldi,” April 14, 2016, video, 15:49, <https://youtu.be/SpiaVT7IDS0>.⁶⁵

Additional Notes: “The piece won Honorable Mention in the 2013 International Clarinet Association Contest for bass clarinet compositions. Timbral trills are required in *Five Eaters*. They may be accomplished by trilling any key that alters the primary pitch as little as possible. The composition has an optional piano accompaniment arrangement and optional narrator.”⁶⁶

Danza Festiva Tiripitápate

Year of Composition: 2015

Instrumentation: Clarinet in Eb, 3 Clarinets in Bb, Alto Clarinet, and Bass Clarinet

⁶⁴ Jeanné Inc., “Product Description,” Guidobaldi: The Adventures of Pinocchio for bass or soprano clarinet with optional piano accomp., accessed March 12, 2019, <https://www.jeanne-inc.com/product/JP2113.html>.

⁶⁵ This performance occurred on April 3, 2016 and features Kathleen Jones, clarinet.

⁶⁶ Jeanné Inc., “Product description,” Guidobaldi: The Adventures.

Approx. Duration: 4'30"

Movements: Single movement

Program Notes: "There are two types of 'Danza puertorriqueña': *romántica* and *festiva*. Although they have similar rhythms, the *festiva* is usually faster and 'happy'. During the first section of the *festiva*, called 'paseo'(stroll), the dancers walk in a circle around the dance floor. Then, after the typical and necessary fermata on the dominant chord, the dance starts."⁶⁷

Dedication / Commission: Not available

Premiere: June 2016, Serenata Cantabile, CMPR Clarinet Choir, Sala Jesús María Sanromá, CMPR

Significant Subsequent Performances: ClarinetFest®2016, CMPR Clarinet Choir, Lawrence, Kansas

Publisher: Jeanné Publications Inc.

Media: "Tiripitápate", *Coro de Clarinetes CMPR*, track 4, 2017,
<https://www.kklarinet.com/2019/07/24/coro-de-clarinetes-del-cmpr/>.

Additional Notes: "*Tiripitápate* was originally composed for piano solo and won second place in the 2015 Manuel G. Tavárez Composition Contest of the Instituto de Cultura de Puerto Rico."⁶⁸

⁶⁷ Jeanné Inc. "Product Description," Guidobaldi: Tiripitápate for clarinet ensemble, accessed on October 14, 2020, <https://jeanne-inc.com/collections/alberto-guidobaldi/products/guidobaldi-tiripitapate-clarinet-ensemble>.

⁶⁸ Jeanné Inc. "Product Description," Guidobaldi: Tiripitápate

Harvey, Paul (b.1935 in Sheffield, England)

Green Island Sonnets

Year of Composition: 1984

Instrumentation: Oboe, Clarinet, Bassoon, and Piano

Approx. Duration: 13'00''

Movements: Six movements

Program Notes: “The movements are described as sonnets not entirely for poetic reasons but for their forms unifying elements. Each movement is constructed in the musical equivalent of a fourteen-line sonnet, divided into three and a half verses: ABCD / EFGH / IJKL / MN.”⁶⁹

Dedication / Commission: Dedicated to Camerata Caribe

Premiere: March 1985, Camerata Caribe, CMPR, Series for 25th Anniversary

Significant Subsequent Performances: April 1985, Camerata Caribe, Sala Experimental, CBA; January 1986, Camerata Caribe, “Peña en Downbeat”; April 1986, Camerata Caribe, Semana de la Biblioteca, CMPR; June 1989, Camerata Caribe, Casals Festival 1989, Ponce, San Germán, Humacao and Arecibo; October 1990, Camerata Caribe, Whim GreatHouse, St. Croix; November 1990, Camerata Caribe, Semana Sanromá, CMPR; February 1991, Camerata Caribe, Colegio de Dentistas Cirujanos, El Casino de San Juan; March 1991, Camerata Caribe, Open House, Sala Jesús María Sanromá, CMPR.

Publisher: Not available

Media: Not available

⁶⁹ Paul Harvey, *Green Island Sonnets*, Conservatorio de Música de Puerto Rico Camerata Caribe Archives score, December 1984.

Additional Notes: “The order can be changed, and any movements can be omitted to suit a particular performance. Harvey has not overburdened the parts with dynamic markings, allowing the performers to decide on their dynamic in rehearsal based on the balance, current acoustics, and tone quality of the relevant piano.”⁷⁰

Caribbean Dance

Year of Composition: 1984

Instrumentation: Flute, Oboe, Clarinet, and Bassoon

Approx. Duration: 2’30”

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Dedicated to Kathleen Jones

Premiere: April 1985, Camerata Caribe, Sala Experimental, CBA

Significant Subsequent Performances: April 1987, Camerata Caribe, UPR Theater; October 1994, Camerata Caribe, Asociación Pro-Orquesta Sinfónica (APOS, Pro-Orquesta Sinfónica de Puerto Rico Association), Teatro de Ponce; October 1996, Camerata Caribe, Ave. Ponce de León, OSPR Strike, CBA.

Publisher: Not available

Media: Not available

Additional Notes: The original title was an anagram of the name Kathleen Jones (*Joyethanks*). The composer described the composition as “a trifle.”

⁷⁰ Harvey, *Green Island Sonnets*.

Paul Harvey's Puerto Rican Suite for Clarinet Sextet

Year of Composition: 2005

Instrumentation: Clarinet in Bb [Eb alternate], Clarinet in Bb 1-2-3, Clarinet 4 [Alto alternate], Eb Alto Clarinet, Bb Bass Clarinet [Alto alternate], Bb Bass Clarinet, Eb Contra Alto Clarinet [Bass alternate]

Approx. Duration: 20'00"

Movements: *Preciosa, Verde Luz, Danza del Coquí, Seis Chorreao, La Ciudad Gris, Magos del Oriente, El Cumbanchero*

Program Notes: “*Preciosa* (Precious) by Rafael Hernández (1891-1965), a native of Aguadilla, is considered by many to be Puerto Rico's second national anthem. The music is a *canción bolero* (a passionate love song in bolero style), as the words describe the beauty of the island and how precious it is to its people; *Verde Luz* (Green Light), music and lyric by Antonio Cabán-Vale, born in Moca, Puerto Rico in 1942, is one of the most popular songs from the 20th century. It speaks of the beauties of the island and is universally known and beloved. The composer, known as "El Topo," is also a guitarist and singer in the folk idiom; *Danza El Coquí* (Dance of the *Coquí*) or *The Amorous Tree Frog*, Puerto Rico's iconic animal is a little tree frog which chirps a major 7th, especially before or after it rains. *Seis Chorreao* is a popular folk-dance melody in Puerto Rico, often played at Christmas time to signal the end of a party. The roots of the form of the *seis* date back to the time of the Spanish Conquistadors and show the influence of classical Baroque style, using contrapuntal rhythmic figures. The *seis* form varies from region to region on the island and has been passed down from generation to generation of folk musicians. *La Ciudad Gris* (The Grey City) was written in 1938 by a youthful Angel "Lito" Peña (1921-

2002), inspired by the native city of Humacao, known as The Grey City. It later became the city's hymn, written in the style of a Puerto Rican Danza. From a highly respected musical family, Lito was amongst the first graduates of the CMPR, and he went on to form the Orquesta Panamericana, and conducted *Banda de Conciertos* (Concert Band) of Puerto Rico for many years. *Magos de Oriente* (Magi from the Orient) is a traditional *aguinaldo* or Christmas carol, written by Coamo native son José Ignacio Quintón (1881-1925). The song asks the Three Kings to bestow blessings during the coming year and is usually sung on January 6th, *El Día de Los Reyes* or Three King's Day, the holiday celebrating the arrival of the three wise men in Bethlehem with their gifts for the Christ Child. *El Cumbancho* (Rumba Guaracha) by Rafael Hernández (1892-1965) is arguably the island's best-known work in the rumba style. *El Cumbancho* is a joking happy chap who dances *El Cumbancho*, an energetic dance influenced by traditions of the Antilles (Caribbean) islands. The result in a truly "criollo" work, which is typically performed using lots of local percussion instruments (as the lyrics say), including congas, bongos, cowbells, among others. Hernández nicknamed "El Jibarito," lived many years in Mexico, writing more than a thousand compositions during his lifetime. *El Cumbancho* is known around the world and has been recorded more than a half-million times. In the 1960s, when Hernández was invited to the White House, President Kennedy greeted him as "Mr. Cumbancho."⁷¹

Dedication / Commission: Commissioned by the CMPR Clarinet Studio 2005 and supported by Reinhold Jewelers

⁷¹ Kathleen Jones et al., score notes to "Paul Harvey's Puerto Rican Suite for clarinet sextet," Reynard Music, June-September 2011.

Premiere: ClarinetFest®2008, CMPR Clarinet Choir, Kansas City, Kansas

Significant Subsequent Performances: Not available

Publisher: Reynard Music, Northampton, UK, September 2011.

Media: Not available

Additional Notes: “The *Puerto Rican Suite for Clarinet Sextet* is a group of six beloved works from the ‘Island of Enchantment,’ arranged by Paul Harvey, who added the seventh work of his composition, *Danza del Coquí*, to complete the suite.”⁷²

Hertlein, Lotta Maria (1935-2007 in Philadelphia, PA, US)

Homage for Clarinet Solo and Piano

Year of Composition: 1989

Instrumentation: Clarinet and Piano

Approx. Duration: 11’00”

Movements: *Fantasia, Canzona, Tarantella*

Program Notes: Not available

Dedication / Commission: Written for Vanessa Vasallo and Kathleen Jones

Premiere: December 1986, Kathleen Jones, clarinet and Vanessa Vasallo, piano

Significant Subsequent Performances: 1990, Camerata Caribe, CMPR; ClarinetFest®2000, Norman, Oklahoma

Publisher: Southern Music Company, San Antonio, TX/ Publisher ID 03775372

Media: Not available

⁷² Jones et al., “Paul Harvey’s.”

Additional Notes: This is a contemporary work in the Indiana University Series of Clarinet Solos as selected by Bernard Portnoy. Hertlein explained that the writing was romantic, and she thought of the work as an homage to Brahms.

Piano Woodwind Quintet

Year of Composition: 1984

Instrumentation: Flute, Oboe, Clarinet, Bassoon, and Piano

Movements: *March, Fugato, Waltz*

Program Notes: Not available

Dedication / Commission: Commissioned by the Latin American Foundation for Contemporary Music, Inc.

Premiere: November 25, 1984, Cuarta Bienal de San Juan de Música del Siglo Veinte, Fundación Latinoamericana para la Música Contemporánea, CMPR

Significant Subsequent Performances: April 1986, Camerata Caribe, Semana de la Biblioteca CMPR; October 1986, Camerata Caribe, Festival Interamericano, Drama Hall, Luis A. Ferré Performing Arts Center; October 1991, Camerata Caribe, ICPR; February 1996, Camerata Caribe, Semana de la Música Puertorriqueña, CMPR

Publisher: Not available

Media: Not available

Additional Notes: Not available

Juliá, Luis Enrique (b.1950 in PR)

Quinteto para clarinete y cuerdas

Year of Composition: 2008

Instrumentation: Clarinet and String Quartet

Approx. Duration: 25'00”

Movements: *Aire detenido* (Still breeze), *Desnudez cristalizada* (Crystallized Nakedness), *Sollozo de espuma* ((Variations on Dowland's “Flow my Tears”), *Tambor de arena* (Drum of Sand), *Catedral de ceniza* (Cathedral of Ashes)

Program Notes: “The *Quinteto*'s five movements are inspired by Mercedes López-Baralt's analysis of three of the Filí-Melé poems by Luis Palés Matos. López-Baralt essay evolved into her book *Orfeo mulato: Palés ante el umbral de lo sagrado*, a close reading of several of the Filí-Melé poems, which she envisions as a modern literary version of the myth of Orpheus and Eurydice. *Puerta al tiempo en tres voces* (A Door to Time in Three Voices) is arguably the most important poem of Palés. It is the center of his last cycle of poems, in which the poet evokes Filí-Melé, his last and lost love. They even borrow their titles from specific poetic images.

The first movement, *Aire detenido* (Still Breeze), pays musical tribute to the poem titled *Boceto*, a sonnet. The music of the *Quinteto* was conceived as a prolonged conversation between the violoncello, representing the masculine voice of the poet, and the clarinet, which takes on the role of pure beauty: Filí-Melé. In many instances, the two violins and the viola portray the universe of circumstances that keep the lovers apart. The second movement, *Desnudez cristalizada* (Crystallized Nakedness), is a parallel reading to the first part of the poem *Puerta al tiempo en tres voces*. The center movement, *Sollozo de*

espuma (Sea-foam Tears), an adagio, consists of four variations on the ornamented theme from John Dowland's "Flow my Tears," sung by the cello. The fourth movement, *Tambor de arena* (Drum of Sand), is a kind of Caribbean minuet, or rather a "guajira," a reaction to the image of the sea pounding on the island shore, inspired by the second part of *Puerta al tiempo en tres voces*. It is also a celebration of Palés' invaluable contribution to black poetry in his book *Tuntún de pasa y grifería*. The title of the fifth movement, *Catedral de ceniza* (Cathedral of Ashes), is an image that had been used by Spanish poet Federico García Lorca eleven years before Palés wrote his poem. The movement is a reflection on the final section and coda of *Puerta al tiempo en tres voces*, and it starts with an organ-like sonority and a modal theme that evokes Medieval rituals."⁷³

Dedication / Commission: Commissioned by 75th anniversary of ProArte Musical

Premiere: May 8, 2008, Antonio Paoli Festivals Hall, CBA

Significant Subsequent Performances: Not available

Publisher: University of Puerto Rico Press

Media: "Quinteto para Clarinete y Cuerdas," *Concierto 75 Aniversario*, Digital Pressure/CEMCA Records, track 5-9, 2008.⁷⁴

Additional Notes: "The piece was nominated for a 2009 Latin Grammy award in Best Classical Album Category, *Concierto de Aniversario*, Pro Arte Musical, Ricardo Morales,

⁷³ Luis Enrique Juliá, email message to author, March 6, 2019. Translated by Ortiz-Laboy.

⁷⁴ This recording features Ricardo Morales, clarinet and Pacifica String Quartet.

clarinet and Pacifica String Quartet. The parts for the quintet were reviewed by Kathleen Jones, clarinet and Emanuel Olivieri, strings.”⁷⁵

Lamboy Caraballo, Carlos M. II (b. 1986 in PR)

Cascadas

Year of Composition: 2016

Instrumentation: 2 Clarinets in Eb, 2 Clarinets in Bb, Alto Clarinet, and Bass Clarinet.

Approx. Duration: 5’00”

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Commissioned by CMPR Clarinet Choir

Premiere: ClarinetFest®2017, CMPR Clarinet Choir

Significant Subsequent Performances: Not available

Publisher: Not available

Media: “Cascadas,” *Coro de Clarinetes CMPR*, track 11, 2017,

<https://www.kklarinet.com/2019/07/24/coro-de-clarinetes-del-cmpr/>

Additional Notes: “Featuring two E-flat clarinets in a tempestuous and stormy musical odyssey filled with extended techniques such as flutter tonguing, bends, and glissandos.”⁷⁶

⁷⁵ Juliá, email message. Translated by Ortiz-Laboy.

⁷⁶ Sam Davies, “ClarinetFest®2016, Day 5: Central Oklahoma, Conservatorio de Música de Puerto Rico, University of Wisconsin-Eau Claire, and University of Texas Rio Grande Valley-Edinburg Clarinet Choirs,” *International Clarinet Association*, August 11, 2016, <http://clarinet.org/2016/08/11/ClarinetFest®2016-day-5-central-oklahoma-conservatorio-de-musica-de-puerto-rico-university-of-wisconsin-eau-claire-and-university-of-texas-rio-grande-valley-edinburg-clarinet-choirs/>.

The work starts with simulations of waterfalls from the El Yunque, Puerto Rico, using Eb clarinet to create the effect.

Pieza para clarinete, trombón bajo y piano

Year of Composition: 2006

Instrumentation: Clarinet, Bass Trombone, and Piano

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Commissioned by Liza Nazario, clarinet

Premiere: 2006 senior recital, Liza Nazario, clarinet, Sala Jesús María Sanromá, CMPR

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Lynch, Evan T. (b. 1987 in US)

Danza in Two-Step Néctar Criollo

Year of Composition: 1904 original / 2016 arrangement

Instrumentation: Clarinet and Piano

Approx. Duration: 2'15"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Dedicated to the Puerto Rican colony in the United States.
Ponce, PR, September 1904.

Premiere: September 1904 original / ClarinetFest®2019, CMPR Clarinet Choir,
Knoxville, TN, US.

Publisher: Lit. Boletín, San Juan, PR

Additional Notes: Originally composed for piano by Juan Ríos Ovalle. Arranged for 3
clarinets and bass clarinet by the composer. See Appendix A for more on *danza*.

Danza María

Year of Composition: 2019 arrangement

Instrumentation: Clarinet in Eb, 3 Clarinet in Bb, Alto clarinet, and Bass clarinet

Approx. Duration: Not available

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Not available

Premiere: ClarinetFest®2019, CMPR Clarinet Choir, Knoxville, TN

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Originally composed for piano by Juan Ríos Ovalle. See Appendix A
for more on *danza*.

Danza Teresa

Year of Composition: 1908 original / 2016 arrangement

Instrumentation: Clarinet and Piano

Approx. Duration: 2'45"

Movements: Single movement

Dedication / Commission: Dedicated to Miss Teresa Veray from Aguadilla, Puerto Rico (original)

Premiere: August 12, 1908, *Ateneo Puertorriqueño* composition contest (original)

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Recorded on "Juan Ríos Ovalle, Arturo Pasarell" by Dr. Esteban Moreno (original)

Additional Notes: Originally composed for piano by Juan Ríos Ovalle. The piece won a silver medal in the *Ateneo Puertorriqueño* composition contest on August 12, 1908.⁷⁷ See Appendix A for more on *danza*.

Danza Vibraciones del alma

Year of Composition: 2016 arrangement

Instrumentation: Clarinet and Piano

Approx. Duration: 2'40"

Movements: Single movement

Program Notes: Not available

⁷⁷ Evans T. Lynch, "Three Danzas by Puerto Rican Clarinetist/Composer Juan Ríos Ovalle Arranged for Clarinet and Piano," (DMA diss., The Ohio State University, Ohio, 2017) ProQuest Dissertation & Thesis Global.

Dedication / Commission: Dedicated to Miss Milagros Amell Esteves de Aguadilla
(original)

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Lit. Boletín. San Juan, PR (original)

Media: Not available

Additional Notes: Originally composed for piano by Juan Ríos Ovalle. The printed version includes lyrics by Luis A. Torregrosa y Liceaga in the piano part, but no separate vocal part. See Appendix A for more on *danza*.

Martínez, José Daniel (b. 1956 in San Juan, PR)

Danza Impromptu

Year of Composition: 1983 arrangement

Instrumentation: Flute, Oboe, Clarinet, Bassoon, and Piano

Approx. Duration: 4'00"

Movements: Single movement

Program Notes: "...this very famous danza [is arranged] for oboe, clarinet and bassoon in two versions: one gives the *bombardino* (euphonium) solo in the trio section to the oboe, and the other gives it to the clarinet. Take your pick... although [Bourns] thinks the one featuring the clarinet works better."⁷⁸

Dedication / Commission: Commissioned by the Corporación de las Artes Musicales de Puerto Rico, CAM

⁷⁸ Jones, "Annotated Bibliography," 4.

Premiere: October 1983, Camerata Caribe, CMPR

Significant Subsequent Performances: February 1984, Camerata Caribe, Paul Wolfe, Memorial Chapel, Universidad Interamericana de San Germán; March 1984, Camerata Caribe, ICPR; April 1984, Camerata Caribe, Sala Experimental, CBA; September 1984, Camerata Caribe, CMPR; February 1985, Camerata Caribe, ProArte, Programa de Cuerdas, CMPR; May 1985, Camerata Caribe, Foro de Educación Musical, Pro Arte, Programa de Cuerdas, CMPR; January 1986, Camerata Caribe, “Peña en Downbeat,” Chanel 7; March, 1986, Lecture Demonstration Formas Musicales, Pro Arte, Programa de Cuerdas CMPR; April 1987, Camerata Caribe, Teatro UPR; October 1988, Camerata Caribe, CMPR; October 1990, Camerata Caribe, Whim GreatHouse, St. Croix; November 1990, Camerata Caribe, Semana Sanromá, CMPR; February 1991, Camerata Caribe, Colegio de Dentistas Cirujanos, El Casino de San Juan; March 1991, Open House Sala Jesús María Sanromá, CMPR; October 1991, Camerata Caribe, ICPR; October 1994, Homenaje a Mendez Ballester, Universidad Interamericana de Aguadilla; March 1995, Camerata Caribe, Open House, CMPR; October 1995, Homenaje a Amaury Veray, Sala Jesús María Sanromá, CMPR; October 1996, Camerata Caribe, Pro-Fondo Víctimas del Huracan Hortensia, CMPR; May 1998, Camerata Caribe, Ateneo Puertorriqueño; March 2002, Camerata Caribe, University of Central Florida, Orlando, FL, US.

Publisher: Not available

Media: Not available

Additional Notes: The piece was originally composed for piano by Luis R. Miranda (1875-1949). See Appendix A for more on *danza*.

Danza Mi Linda Mayagüezana

Year of Composition: 1985 arrangement

Instrumentation: Flute, Oboe, Clarinet, Bassoon, and Piano

Approx. Duration: 3'05"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Not available

Premiere: April 1986, Camerata Caribe, CMPR

Significant Subsequent Performances: October 1986, Camerata Caribe, Festival Interamericano, CBA; April 1987, Camerata Caribe, Teatro UPR; October 1988, Camerata Caribe, CMPR; October 1990, Camerata Caribe, Whim GreatHouse, St. Croix; February 1991, Camerata Caribe, Colegio de Dentistas Cirujanos, El Casino de San Juan; October 1991, Camerata Caribe, ICPR; September 1992, Camerata Caribe, Sala Sanromá, CMPR; June 1994, Camerata Caribe, Casals Festival, Teatro Yagüez; October 1994, Homenaje a Mendez Ballester, Universidad Interamericana de Aguadilla; March 1995, Camerata Caribe, Open House, CMPR

Publisher: Not available

Media: Not available

Additional Notes: The original composer is Luciano Quiñones (b.1948).

Medina Cáceres, Fernando (b. 1969 in PR)

Danza El Coquí

Year of Composition: 2001

Instrumentation: Eb Clarinet and Vibraphone

Approx. Duration: 2'05"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Arrangement commissioned by Elizabeth Cintrón

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: The original composer is José Ignacio Quintón (1881-1925). Like Gregorio Tavárez and Morel Campos, Quintón cultivated the *danza* as a pianist and composer. His series of *Danzas de Concierto* (Concert *Danza*) showcases his musical knowledge and skills. *Danza El Coquí* simulates the sound of the coquí. See Appendix A for more on *danza*.

Danza Netiquette

Year of Composition: 2007

Instrumentation: Clarinet and Euphonium or Trombone

Approx. Duration: 2'00"

Movements: Single movement

Program Notes: “*Danza Netiquette* describes how two people meet through the internet. The man is represented by the euphonium, while the clarinet represents the female. The first part of the *danza* is El Paseo (The Walk), a compositional representation of the

gentleman walking around the ballroom and searching for his dance partner. The composition is intended to be a little cautious and shy, somewhat vague in tonality, and imitating someone who is not sure who to ask to dance. The *danza* section begins with a scale in a larger and lighter tone by the clarinet, reflecting a young woman happy to dance. In the second part of the *danza*, the young man (euphonium) projects himself in a more secure and virile manner. The melody is romantic and calm with some “flirtatious reactions” from the clarinet. The third part shows better rapport between the couple who finish their dance with the same note.

The *danza* title is a combination of the words internet and etiquette to reference the etiquette observed in conversations and relationships with other people online. The instrument selection represents the pair of sounds that best distinguishes the *danza* orchestra.”⁷⁹

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: “Netiquette: Danza Puertorriqueña,” *Caribe Clarinete*, Kathleen Jones Records, Kathleen Jones, clarinet, 2008, track 15, CD, <https://open.spotify.com/album/2r3qW2SEbSeHzavI8vNmvS>

⁷⁹ Fernando Medina Cáceres, email message to author, March 23, 2019. Translated by Ortiz-Laboy; see Appendix A for more on *danza*.

Additional Notes: Kathleen Jones recorded this work with Luis Fred on trombone, instead of the euphonium in her CD *Caribe Clarinete*. This composition was written for the 2007 *Danza* Contest of ICPR. See Appendix A for more on *danza*.

Meléndez Döhnert, Víctor (b. 1952 in PR)

Cinco Miniaturas Infantiles (Five Children's Miniatures)

Year of Composition: 1974 original / 1986 arrangement

Instrumentation: Flute, Oboe, Clarinet, Bassoon, and Piano

Approx. Duration: 12'00"

Movements: *Llegada de los niños, Juego de los soldaditos, Burla, Juego del tren, Duerme*

Program Notes: "*Cinco Miniaturas Infantiles* was composed in 1974 for solo piano and describes the characteristics of the nature of children. The harmonic structure of the work is essentially tonal, and sometimes more than one tonality is heard simultaneously. Besides the melodic and harmonic content, these pieces are distinguished by the great variety of sonorities the composer extracts from the piano. The arrangement for chamber music was made by the composer, especially for Camerata Caribe."⁸⁰

Dedication / Commission: Not available

Premiere: October 1986, Festival Interamericano, Camerata Caribe, Sala de Drama, CBA

Significant Subsequent Performances: February 1987, Camerata Caribe, CMPR; April 1987, Camerata Caribe, UPR Theater, UPRRP; June 1989, Casals Festival 1989, Camerata Caribe; October 1990, Camerata Caribe, Whim Greathouse, St. Croix.

⁸⁰ 5to Festival Interamericano de las Artes, *Cinco Miniaturas Infantiles*, performed by Camerata Caribe, Drama Hall, San Juan, October 5, 1986. Translated by Ortiz-Laboy.

Publisher: Not available

Media: Not available

Additional Notes: “The movements include a *Train Game*, with the effect of a whistle, and *Burla*, a musical expression of children teasing each other -nyah nyah- among other things.”⁸¹

Recordando a María

Year of Composition: 1986

Instrumentation: Flute, Oboe, Clarinet, Bassoon, and Piano

Movements: Single movement

Program Notes: “Originally written for piano, the composer captured his humorous and melancholic reminiscences of his grandmother, to whom he had strong ties since childhood.”⁸²

Dedication / Commission: Commissioned by Camerata Caribe using a donation from Banco Popular de Puerto Rico (Popular Bank of Puerto Rico)

Premiere: October 1986, 5to Festival Interamericano, Camerata Caribe, Sala de Drama, CBA, Santurce, PR.

Significant Subsequent Performances: February 1987, Camerata Caribe, CMPR; April 1987, Camerata Caribe, UPR Theater, UPRRP; June 1989, Camerata Caribe, Casals Festival 1989; October 1990, Camerata Caribe, Whim GreatHouse, St. Croix; June 1994,

⁸¹ Jones, “Annotated Bibliography,” 14.

⁸² 5to Festival Interamericano de las Artes, *Cinco Miniaturas Infantiles*.

Casals Festival 1994, Camerata Caribe, Teatro Yagüez, Mayagüez; March 2002, Camerata Caribe, University of Central Florida, Orlando, FL, US.

Publisher: Not available

Media: Not available

Additional Notes: Thanks to a donation from Banco Popular de Puerto Rico, and at the request of the composer, the piece was arranged for Camerata Caribe in 1986 by Ángel “Lito” Peña.

Mercado Acevedo, Jeriel (b. 1992 in Aguadilla, PR)

Introspección: Despojo de un alma rota

Year of Composition: 2016

Instrumentation: Clarinet in Eb, 3 Clarinets in Bb, Alto Clarinet, and Bass Clarinet

Approx. Duration: 5’00”

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Not available

Premiere: ClarinetFest®2016, CMPR Clarinet Choir, Lawrence, Kansas

Significant Subsequent Performances: 2015 Clarinet Day, CMPR Clarinet Choir, CMPR

Publisher: Not available

Media: *Introspección, Coro de Clarinetes CMPR*, track 7, 2017,

<https://www.kklarinet.com/2019/07/24/coro-de-clarinetes-del-cmpr/>

Additional Notes: “*Introspección* combines elements of minimalism and apposition of rhythmic cells.”⁸³ The piece won first prize at the CMPR Composition Competition.

Milano, Roberto (1936-2005 born in New York City, NY)

Concertino para clarinete y orquesta de cuerdas

Year of Composition: 2004

Instrumentation: Clarinet, String Orchestra, and Mandolin

Approx. Duration: 20’00”

Movements: Three movements

Program Notes: “Roberto Milano (1936-2005) wrote four concertinos for wind soloists with each representing an Old Testament Prophet. He intended for all four to be performed together under the title *Prophetic Visions* with this *Concertino* representing Job. In a conversation three months before his passing, the composer said that the string accompaniment should be romantic, having the warmth of Ormandy conducting the Philadelphia Orchestra in works by Rachmaninoff, and the clarinet should also sound warm and romantic, like Benny Goodman. The *Concertino* has three movements and is scored for strings, including a mandolin in the first and third movements. Milano’s other wind concertos were written for saxophone (2002), flute (2003), and French horn (2004) and were recently recorded at the CMPR under the direction of Manuel Olivieri.”⁸⁴

Dedication / Commission: Dedicated to Kathleen Jones

⁸³ Jeriel Mercado Acevedo, Facebook message, November 2, 2020. Translated by Ortiz-Laboy.

⁸⁴ Kathleen Jones, email message to author, February 2, 2020.

Premiere: September 2007, Kathleen Jones, clarinet and Orquesta Sinfónica de Puerto Rico String section

Significant Subsequent Performances: ClarinetFest®2008, Kathleen Jones, clarinet, Kansas City, MO

Publisher: Not available

Media: “Concertino para clarinete y orquesta de cuerdas,” *Roberto Milano: Cuatro Concertinos para instrumentos de aliento y orquesta de cuerdas*, March 2020, San Juan, Puerto Rico, Sala Jesús María Sanromá, Teatro Bertita y Guillermo L. Martínez, CMPR, track 1-3, CD.

Additional Notes: Not available

Consorte No. 1 (Divertimento)

Instrumentation: Flute, Clarinet, Violin, and Cello

Approx. Duration: 3’25”

Movements: *Toccatina, Canzona d’amore, Rondo alla Haydn*

Program Notes: Not available

Dedication / Commission: Dedicated to Dorothy and Richard Draper

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: The piece can be accessed at the Roberto Milano Archives, Amaury Veray Library, CMPR.

Consorte No. 2 (12 Dances in 3 parts)

Instrumentation: Flute, Viola, and Bass Clarinet

Approx. Duration: Not available

Movements: 12 Dances in 3 parts

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: The piece can be accessed at the Roberto Milano Archives, Amaury Veray Library, CMPR.

Four Arabesques for Solo Clarinet

Year of Composition: 1966

Instrumentation: Solo Clarinet

Approx. Duration: 7'40"

Movements: *Prologue, Etude, Dialogue, Dithyramb (Festival)*

Program Notes: Not available

Dedication / Commission: Dedicated to his wife

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: The copyright is held by Merrymount Music, Inc. New York.

Media: Not available

Additional Notes: The piece can be accessed at the Roberto Milano Archives, Amaury Veray Library, CMPR.

Scherzo

Instrumentation: 4 Clarinets in Bb and Bass clarinet

Approx. Duration: 3'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: The piece can be accessed at the Roberto Milano Archives, Amaury Veray Library, CMPR.

Mirón, Julio C. (b. unknown in PR)

Tropical para clarinete y orquesta

Year of Composition: 1978

Instrumentation: Clarinet and Orchestra

Approx. Duration: Not available

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Dedicated to George Morales

Premiere: May 1979 Casals Festival, Kathleen Jones, clarinet, OSPR, CMPR

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: The work is arranged for clarinet and piano by the composer.

Morales Matos, Sonia Ivette (b. 1961 in San Juan, PR)

Divertimento Caribeño No. 2

Year of Composition: 2008

Instrumentation: Clarinet and Piano

Approx. Duration: 6'00"

Movements: Single movement

Program notes: “*Divertimento Caribeño No.2* includes a middle section using bongos.

The work is a fast and fun romp through Latin popular music idioms. The composer had her brother, Ricardo Morales, in mind while writing, because he played the bongos as a child before he started learning the clarinet.”⁸⁵

Dedication / Commission: CMPR

Premiere: Not available

Significant Subsequent Performances: Not available

⁸⁵ “Divertimento Caribeño No. 2,” *Camerata Caribe: Obras Puertorriqueñas Contemporáneas Volumen I*, recorded 2012, CEMCA Records, CD, liner notes; Translated by Ortiz-Laboy.

Publisher: Not available

Media: “Divertimento Caribeño No. 2,” *Camerata Caribe: Obras Puertorriqueñas Contemporáneas Volumen I*, Camerata Caribe Woodwinds Ensemble, CEMCA Records, 2012, track 2, CD.⁸⁶

Additional Notes: The piece was originally commissioned by David Bourns for oboe and piano but was so well received that the CMPR commissioned an arrangement for clarinet and piano. The clarinetist can play the bongos with their hands or drumsticks.

Divertimento Caribeño No.5

Year of Composition: Work in progress as of 2020

Instrumentation: Violin, Clarinet, Trombone, Piano, and Clave

Approx. Duration: Not available

Movements: Not available

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

⁸⁶ This recording features Kathleen Jones, clarinet.

Introspección

Year of Composition: 1994

Instrumentation: Clarinet and Piano

Approx. Duration: 8'00"

Movements: Single movement

Program Notes: "The piece represents a profound inward look, sometimes expressing sentiments like *¡No aguanto más!* (I won't take any more!)."⁸⁷

Dedication / Commission: Written for Ricardo Morales

Premiere: ClarinetFest®1994, Chicago, Illinois

Significant Subsequent Performances: ClarinetFest®2006, Atlanta, Georgia, Kathleen Jones, clarinet; October 2006, Camerata Caribe, Casals Festival, CMPR.

Publisher: Not available

Media: "Introspection for B-flat clarinet and piano," *Caribe Clarinete*, Kathleen Jones Records, Kathleen Jones, clarinet, 2008, track 10, CD, <https://open.spotify.com/album/2r3qW2SEbSeHzavI8vNmvS>.

Additional Notes: Not available

Nostalgia

Year of Composition: Unknown

Instrumentation: Clarinet and Piano

Approx. Duration: Not available

Movements: Not available

⁸⁷ Jones, "Annotated Bibliography," 2

Program Notes: Not available

Dedication / Commission: Written for Sonia's brother, Ricardo Morales (clarinet)

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Originally written for clarinet and a "lead sheet," Morales-Matos later transcribed the lead sheet to piano.

Tríptico

Year of Composition: 1987 / 1992

Instrumentation: Clarinet and Cello

Approx. Duration: Not available

Movements: Three movements

Program Notes: Not available

Dedication / Commission: Written for Sonia's brothers Ricardo (clarinet) and Jesús (cello)

Premiere: Indiana University, graduation recital of composition

Significant Subsequent Performances: October 2003, Kathleen Jones, clarinet, Jesús Morales, cello, Camerata Caribe concert

Publisher: Not available

Media: Not available

Additional Notes: Not available

Morales Matos, José Mariano (b.1960 in San Juan, PR)

Impromptu

Year of Composition: 2012

Instrumentation: Solo Clarinet

Approx. Duration: 9'00"

Movements: *Lamento, Holandé*

Program Notes: "*Impromptu for Clarinet* (2012) is a two-movement solo composition that draws inspiration from the Puerto Rican *bomba* (see Appendix A for more on *bomba*) rhythm. It places virtuosic demands on the performer as it exploits the full range of registers and dynamics of the instrument.

Movement I, "Lamento" is based on the *Cuembé del Sur* slow rhythmic pattern. The composition begins with a long introduction reminiscent of a call to response. The call is restated a minor third higher as if creating harmony with the previous statement. Then, the response begins with a simple melodic pattern imitating the *barril* drum. This drum pattern has some melodic variation when repeated. The theme ("song") is stated and repeated an octave higher. After some development, the response pattern returns, leading to a variation of the thematic material with some development. The response pattern returns in a fragmented form interrupted by elements of the call and response, creating an argument's impression. After the argument, the response theme is stated in its complete form, followed by fragments of the call. The movement ends with the reverse order of events with the response pattern followed by the call pattern. After several rhythmic interruptions, there is a final statement of the "call," which remains unanswered.

Movement II (Holandé) is faster in tempo and begins with a melodic reinterpretation of the *holandé* rhythmic pattern. After the interpretation of the rhythm, the melody (principal theme) is stated. There are variations to the percussion pattern that serve as interludes between improvised-like passages. Later, there is a frantic development that leads to incorporating stomping and dance movements into the composition. In this case, the stomping should be taken literally like the performer is dancing the *bomba*, while the melodic responses are the reaction to those dance movements. The stomping and melodic response allude to the “call and response” interaction present between the dancer and the *barril* performer in the *bomba* tradition. There are no indications as to how the performer should do the stomping. The performer may use only one-foot, alternate feet, or small jumps with both feet and add movements of the torso while stomping. There is then a return to the principal theme and some extended material. After a short pause, a faster Coda *Prestissimo* begins with elements of the introductory material and concludes with the stomping, reaffirming the *bomba* as an integral part of the composition.”⁸⁸

Dedication / Commission: Dedicated to Yurina Berríos

Premiere: December 2012, Yurina Berríos, CMPR

Significant Subsequent Performances: Not available

Publisher: Not available

Media: CMPR senior recital, Yurina Berríos, 2012

Additional Notes: In April 2020, the composition was revised with an extended finale and it was arranged for solo viola.

⁸⁸ José Mariano Morales Matos, email message to author, August 13, 2020.

Navarro, Johanny I. (b.1992 in Bayamón, PR)

Guakía Baba

Year of Composition: 2014

Instrumentation: Mezzo-soprano, Flute, Clarinet, Violin, Cello, and Piano

Approx. Duration: 3'30"

Movements: Single movement

Program Notes: "This work is a setting of the Lord's Prayer, translated by Cayetano Coll y Toste (1850-1930) in the extinct language of the Taíno. At the time of Christopher Columbus's exploration, the Taíno people inhabited what are now Cuba, Jamaica, Hispaniola (Haiti and the Dominican Republic), Puerto Rico, and the Virgin Islands."⁸⁹

Dedication / Commission: Commissioned by Esthermarí Barbosa, soprano

Premiere: May 2014, Esthermarí Barbosa, soprano, senior recital, CMPR

Significant Subsequent Performances: January 2016, Catholic University of America, Washington D.C.

Publisher: Cayambis Music Press, Latin American Classical Sheet Music

Media: Not available

Additional Notes: Not available

Ópera Frenesí

Year of Composition: 2018

Instrumentation: Soprano, Tenor, Baritone, Clarinet, Piano, and String Quartet

⁸⁹ Cayambi Music Press, "Extended Description," *Guakía Baba* by Johanny Navarro, accessed March 12, 2019, <https://www.cayambismusicpress.com/navarro-guakia-baba-p/cmp-1288.htm>.

Approx. Duration: 45'00”

Movements: Opera in one act

Program Notes: “The plot of the opera is as follows: Camila has confined herself in a convent and asks God to grant her the oblivion of her terrible past. In the convent, she remembers that her husband, Anselmo, doubted her love and tested her faithfulness. As part of the test, Anselmo proposed his best friend, Lotario, to seduce Camila to make her fall in love with him. Lotario, hurtfully surprised, refuses the proposal. After long obstinacy from his dear friend, Lotario accepts to be the test for Camila’s faithfulness. Throughout the test, love surprises Camila and Lotario, and they fall deeply in love with each other. Anselmo, coming upon the love of his friend and his wife, feels betrayed and vows to get revenge. Now, [the] new lovers escape [to fulfill] their new and true happiness. Camila finds her happiness, but her lover is called to serve in the military during the war. Despite his love for Camila, Lotario fulfills his patriotic duty and dies in the front-line of battle. Camila, tormented and heartbroken, decides to confine herself in a convent. Anselmo, demented and hunted by the treachery of his friend and wife, dies of love.”⁹⁰

Dedication / Commission: Written as a master’s thesis

Premiere: April 2017, Catholic University of America, Washington D.C.

Significant Subsequent Performances: June 2018, CMPR Alumni, Sala Jesús María Sanromá at the Teatro Bertita y Guillermo L. Martínez of the CMPR

Publisher: Not available

⁹⁰ Johanny Navarro, “Frenesí (Chamber Opera) – Johanny Navarro,” conducted by Daniel Peterson, directed by Wyatt Thompson, recorded June 14, 2018, video, accessed on July 28, 2020, https://youtu.be/nhP_-Q6oo24.

Media: Johanny Navarro, “Frenesí (Chamber Opera) – Johanny Navarro,” June 19, 2019, video, 52:38, https://youtu.be/nhP_-Q6oo24.

Additional Notes: Not available

Ortiz Alvarado, William (b.1947 in Salinas, PR)

Acordes Cotidianos

Year of Composition: 2003

Instrumentation: 4 Clarinets in Bb

Approx. Duration: 4’00”

Movements: Single movement

Program Notes: “The composition works melodic and contrapuntal lines together to create chordal interactions producing a general effervescing appeal. The piece also displays the diversity and versatility of the clarinet, exploring the instrument’s register and timbre possibilities at different levels.”⁹¹

Dedication / Commission: Written for the clarinet section of the Concert Band of the University of Puerto Rico, Bayamón Campus.

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: CMPR Clarinet Quartet 2010, WIPR Radio Station

“Acordes Cotidianos,” *Coro de Clarinetes CMPR*, track 2, 2017,

<https://www.kklarinet.com/2019/07/24/coro-de-clarinetes-del-cmpr/>.

⁹¹ William Ortiz Alvarado, email message to author, March 29, 2019.

Additional Notes: “This work is marked quarter note at 132, unchanging and rubato-free for all 176 bars. The fastest rhythmic value is the eight-note, but the meter changes from 3/4 to 2/4 various times. So, there are challenges for less advanced players, who must learn to count independently for the piece to work. The first clarinet has written high Gs on several occasions. It sounds a bit minimalist in style and is quite effective when all four parts are played correctly; recommended as a teaching quartet.”⁹²

Araguaco Coabey

Year of Composition: 2009

Instrumentation: Clarinet in Eb, Ocarina, *Fotuto* (Conch Shell), and Percussion

Approx. Duration: 10'00”

Movements: Not available

Program Notes: “Aboriginal tribes from South America (the Orinoco region) populated the Caribbean more than 2200 years ago. Their evolution and development gave rise to the Taíno, the first indigenous people the European colonizers encountered. The Taíno already had a well-established society, religion, language, and music when the Europeans arrived. Among the many cultural manifestations were songs and dances, which the Spaniards called *araguacos* (after which the *Arawak* idiom is used). Thus, *Araguaco Coabey* is an imaginary Taíno musical ceremony. *Coabey*, according to Taíno religious beliefs, means a region or island where the dead go to find peace. The composition also evokes a nightingale’s musical ritual, that is, *Yahubabayael*. the Taíno/Arawak word for nightingale is chanted throughout the piece by the performers, as is “*atabey*” (mother goddess). The

⁹² Jones, “Annotated Bibliography,” 26-27.

ocarina alludes to the nightingale's song, which symbolizes the "messenger of distant worlds and good omens." In the Caribbean, the nightingale is also synonymous with song and poetry."⁹³

Dedication / Commission: Dedicated to Dúo Avanzado

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: The percussion includes Marimba, Log Drum, Guiro, Maracas, Wind Chimes, Rain Stick, Sleigh Bells.

Calle y Sueños

Year of Composition: 2011

Instrumentation: Clarinet and Piano

Approx. Duration: 10'45''

Movements: Single movement

Program Notes: "While it is only one movement, the work consists of two states of mind. The first is very vital with some characteristics of techno music, and the second state is contemplative and somewhat surreal. It is a work where the possibilities of the clarinet are explored and where the virtuosity of the performer is distinguished."⁹⁴

Dedication / Commission: Written for Kathleen Jones

⁹³ Ortiz, email message.

⁹⁴ Ortiz, email message.

Premiere: 2012 Camerata Caribe, Conciertos en Familia, CMPR

Significant Subsequent Performances: 2012, Symposium “Boricua Rhythms” at State University of New York

Publisher: Not available

Media: Not available

Additional Notes: Not available

Caribe Urbano

Year of Composition: 1990

Instrumentation: Flute, Oboe, Clarinet, and Piano

Approx. Duration: 8’00”

Movements: Single movement

Program Notes: “The composer’s notes say: ‘The one-movement work uses rhythmic and melodic motives associated with the Caribbean *bolero* and urban street rhythms. Structurally, it is free, wherein the rhythmic motives and melodies are developed in a tight relationship with the timbrical possibilities of this combination of instruments.’”⁹⁵

Dedication / Commission: Commissioned by Camerata Caribe with funding from Fundación de Puerto Rico, Fundación Permanente para las Artes, and the National Endowment for the Arts.

Premiere: November 1990, Camerata Caribe, Sala Jesús María Sanromá, CMPR

Significant Subsequent Performances: April 1995, Camerata Caribe, Conciertos en Familia, CMPR.

⁹⁵ Jones, “Annotated Bibliography,” 16.

Publisher: Score Exchange

Media: Accessible from the Amaury Veray Library Archive at the CMPR

Additional Notes: Not available

Dios de mudó de North Philadelphia

Year of Composition: 1996

Instrumentation: Flute, Saxophone / Clarinet, and Percussion

Approx. Duration: 8'00"

Program Notes: “*Dios de mudó de North Philadelphia* is a Latin quasi-jazz work in which the saxophone/clarinet, flute, and percussion have sections for improvisation. In this way, an eclectic discourse is musically transmitted that intuitively reflects the city of North Philadelphia.”⁹⁶

Dedication / Commission: Relâche (contemporary ensemble)

Premiere: Not available

Significant Subsequent Performances: Not available

Published: Score Exchange

Media: Not available

Additional Notes: The piece was written during the composer’s residency at the Atlantic Arts Center, FL.

Illuminación

Year of Composition: 1977-88

⁹⁶ Ortiz, email message.

Instrumentation: Solo Clarinet (or any solo instrument)

Approx. Duration: Depends on the performer

Movements: Single movement

Program Notes: “For any wind instrument, [the work] is a study that renounces preferences for instrumentation, phrasing, and musical continuity. The score lacks a regular metric pulse, and the abundance of rhythmic and melodic fragments require the performer to draw their musical sense, based on the information given in the score. The effect in the execution of this work must be that of an inspired improvisation.”⁹⁷

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Kool Breeze

Year of Composition: 1982

Instrumentation: Flute, Clarinet, and Bassoon

Approx. Duration: 6’00”

Movements: Single movement

Program Notes: “*Kool Breeze* is a composition representing a vigorous breath of fresh air in the literature for woodwinds. Its bucolic-sounding motifs and the technique of hocketing

⁹⁷ Ortiz, email message.

are the basic characteristics of the composition, creating a playful interaction between flute, clarinet, and bassoon. The work also explores the possible combinations of the trio, while rapid runs and modal scales enhance the sensation of wind, metaphorically speaking. Those combinations form timbres, harmonies, and rhythmic polyphonies distinguishing each instrument.”⁹⁸

Dedication / Commission: Commissioned by Oxford Trio, SUNY, Buffalo, New York

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Score Exchange

Media: Not available

Additional Notes: The piece was first written in 1982 but revised extensively in 2014.

Latino

Year of Composition: 1988

Instrumentation: Flute, Clarinet, Bassoon, and Piano

Approx. Duration: 10’00”

Movements: Single movement

Program Notes: “*Latino* is a ‘divertimento’ in one movement, which alludes to urban Latin music. The work is conceived as an expression of screams in the street for those who feel repressed. I intended to convert street language into a legitimate instrument.”⁹⁹

Dedication / Commission: Commissioned by Camerata Caribe

⁹⁸ Ortiz, email message.

⁹⁹ Ortiz, email message.

Premiere: April 1988, Camerata Caribe, CMPR (flute version); March 2007, Camerata Caribe, CMPR (oboe version)

Significant Subsequent Performances: March 2008, Casals Festival, Luis A. Ferré Performing Arts Center (oboe version); November 2012, Camerata Caribe, Conciertos en Familia, CMPR

Publisher: Available from the composer

Media: “Latino,” *Camerata Caribe: Obras Puertorriqueñas Contemporáneas Volumen I*, Camerata Caribe Woodwinds Ensemble, CEMCA Records, 2012, track 9, CD.

<https://open.spotify.com/album/03aC0S9cAm4oXeW6YL92LE>

Additional Notes: There are two versions of instrumentation for this composition – 1) flute, clarinet, bassoon, and piano and 2) oboe, clarinet, bassoon, and piano. The piece was arranged for oboe in 2007. “I believe that flute is better suited for the piece in terms of register but both versions are well-crafted.”¹⁰⁰

Loaisai

Year of Composition: 1993

Instrumentation: Bass Clarinet and Marimba

Approx. Duration: 5’25”

Movements: Single movement

Program Notes: “The title of the piece is a take on the words “Lower East Side” with a Spanish accent. Motivic sixteenth notes interplay with two against three rhythms creating a catch-me-if-you-can musically discourse. As if in a jazz setting, the instruments play off

¹⁰⁰ Jones, “Annotated Bibliography,” 16.

each other, highlighting several urban melodic and rhythmic grooves keeping with the “sonorous graffiti” aesthetics. It may be possible to imagine a person strolling through the streets of the Lower East Side on a cool summer evening.”¹⁰¹

Dedication / Commission: A revised version was written in 2010 for Dúo Avanzado at the University of Oklahoma.

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Score Exchange

Media: *Loisai, William Ortiz*, Dúo Avanzado, Projecting Back, Duo Avanzado Records, David Carter, clarinet, 2011, track 1, CD.

Additional Notes: Not available

Música para dos violonchelos, flauta y clarinete

Year of Composition: 1978

Instrumentation: 2 Cellos, Flute, and Clarinet

Approx. Duration: 8'00”

Movements: *Allegro intenso, Grave con profunda tristeza y soledad, A lo tango, Andantino doloroso*

Program Notes: “This work consists of four movements following the pattern of fast/slow/rapid/slow as in baroque sonatas. The third movement, *A lo tango*, quotes a motif from the second movement of Dvorak's “New World Symphony.” The piece has considerable hocketing passages and uses the technique of metrical modulation in the last

¹⁰¹ Ortiz, email message.

two movements. It is a quasi-serial work that attempts to reflect the deep solitude of human existence.”¹⁰²

Premiere: Not available

Significant Subsequent Performances: Not available

Dedication / Commission: Not available

Publisher: Score Exchange

Media: Not available

Additional Notes: Not available

Nocturno en una noche perdida

Year of Composition: 1984

Instrumentation: Solo Clarinet with Optional Staging and lights.

Approx. Duration: Dependent upon the performer

Movements: Single movement

Program Notes: “*Nocturno de una noche perdida* is a multimedia work where the musician symbolizes the comings and goings of a neighborhood street wanderer and their various affective states. The staging and lights, suggested by the composer in the score, support the theatrical and programmatic aspects of the composition but are not essential for its realization. Musical motifs and sonorous graffiti lead the listener along different and unexpected imaginary paths, including surprising vocal exclamations. These elements serve as awareness for and reflection on this crude urban experience.”¹⁰³

¹⁰² Ortiz, email message.

¹⁰³ Ortiz, email message.

Dedication / Commission: Dedicated to James Perone

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: The music is available at Colección Puertorriqueña, Amaury Veray Library, CMPR. “The work features extended techniques such as flutter tongue, glissando, hum and play simultaneously, key sounds, and vocalization. The stage lights color suggestions are blue, red, and green, and the piece includes instructions for staging and light changes.”¹⁰⁴

Nueva York Tropical

Year of Composition: 1990

Instrumentation: Flute, Oboe, Clarinet, Violin, Cello, and Percussion

Approx. Duration: 8’45”

Movements: Single movement

Program Notes: “*Nueva York Tropical* is in one movement and reflects a musical portrait of everyday New York life. In New York City today, there is a strong Caribbean and Latin American presence. Therefore, this composition presents a sonorous panorama of Latin urban music in that city - from *bolero* and *salsa* to hip-hop. The composer’s commitment to social change through music is also manifested through the use of “vocalized graffiti”

¹⁰⁴ Ortiz, email message.

exclaimed by the musicians. Together they create a work that conveys the hopes, frustrations, and joys of the race.”¹⁰⁵

Dedication / Commission: Written for the North / South Consonance Ensemble of New York

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: JW Pepper

Media: Not available

Additional Notes: Not available

Obra Pública

Year of Composition: 1992

Instrumentation: Oboe, Flute, Clarinet, French Horn, and Bassoon

Approx. Duration: 8’00”

Program Notes: “The title of the composition, *Obra Pública (Public Work)*, states that music is something useful - a type of “Gebrauchsmusik.” I see the possibility of changing old-fashioned Eurocentric musical concepts that contradict the current conditions of world communication and the possibility of opening music to a diversity of influences without social, aesthetic, or dogmatic prejudices. Elements of “Rhythm & Blues” and “Rock” music are presented and integrated to achieve a musical synthesis that concerns the American and Caribbean cultural history.”¹⁰⁶

¹⁰⁵ Ortiz, email message.

¹⁰⁶ Ortiz, email message.

Dedication / Commission: Written for Aulos Wind Quintet, CMPR

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: JW Pepper

Media: Not available

Additional Notes: Not available

Tríptico

Year of Composition: 1990

Instrumentation: Mezzo-soprano, Flute, Oboe, Clarinet, Bassoon, and French Horn

Approx. Duration: 8'00"

Movements: *Génesis, Gesta, Apoteosis*

Program Notes: “*Tríptico* is a cycle of songs for mezzo-soprano and woodwind quintet, with texts by Cesar A. Toro, the father of Puli Toro. There are three titled songs: I. *Génesis*, II, *Gesta*, and III. *Apoteosis*. The music of the quintet often supports and illustrates the meaning of the text.”¹⁰⁷

Dedication / Commission: Puli Toro and the Quinteto de las Américas

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: JW Pepper

Media: Not available

Additional Notes: Not available

¹⁰⁷ Ortiz, email message.

Quevedo García, Verónica (b.1987 in San Juan, PR)

El salón inundado

Year of composition: 2009

Instrumentation: Oboe, Bass Clarinet, French Horn, Trombone, Timpani, Violin, and Double Bass

Approx. Duration: 5'00"

Movement: Single movement

Program notes: “*El Salón Inundado (The Flooded Room)* was composed to showcase various orchestral instruments and their ranges. The title came after the first rehearsal of the composition. Because of the use of the timpani, the rehearsal was set in what was then the percussion room at the Conservatorio de Música de Puerto Rico (now a utility room), and since it was in a basement, it had been flooded before that rehearsal. The piece goes back and forth between fast and slow sections, and every instrument gets solos throughout.”¹⁰⁸

Dedication / Commission: Not available

Premiere: May 2009, composition studio recital, CMPR

Significant Subsequent Performances: April 2010, masterclass/recital, Primer Congreso Puertorriqueño de Creación Musical del CMPR (First CMPR Puerto Rican Congress of Musical Creation)

Publisher: Not available

Media: Not available

Additional Notes: Not available

¹⁰⁸ Verónica Quevedo, email message to author, January 30, 2020.

Impresiones para cuarteto de clarinetes

Year of composition: 2013

Instrumentation: Clarinet in Eb, 2 Clarinets in Bb, and Bass Clarinet.

Approx. Duration: 4'27"

Movements: Single movement

Program notes: “A through-composed composition, *Impresiones* for clarinet quartet, is meant to push the boundaries of technique and range of the instruments. It features musical elements and sounds from Puerto Rico, like the sounds of popular tropical music in the bass line and sounds of the *coqui* singing.”¹⁰⁹

Dedication / Commission: Not available

Premiere: April 2013, graduate clarinet quartet recital, The University of Akron, OH

Significant Subsequent Performances: May 2014, composition recital, The University of Akron, OH

Publisher: Not available

Media: Not available

Additional Notes: Not available

Trio for Violin, Clarinet, and Piano

Year of composition: 2013

Instrumentation: Violin, Clarinet, and Piano

Approx. Duration: 10'00"

Movements: Three movements

¹⁰⁹ Quevedo, email message.

Program notes: “*Trio for Violin, Clarinet, and Piano* was inspired by many other works of the same instrumentation. It is written in a standard three-movement (fast-slow-fast) format. It often features the violin and the clarinet in their high ranges. The clarinet presents the main theme of the first movement, which is transformed throughout and presented in a small fugue. The second movement features one of the themes from the first movement, along with different textures. The third and last movement is meant to be played fairly fast. The piano begins in a 5/8 meter and later transforms into a 3-3-2 rhythmic pattern that carries through most of the movement.”¹¹⁰

Dedication / Commission: Not available

Premiere: December 2012, Composer’s Forum, Guzzetta Hall, The University of Akron, OH (first movement only); March 2013, New Music Festival, The University of Akron, OH (second movement only); May 2014, composition recital, The University of Akron, OH (third movement only)

Significant Subsequent Performances: May 2014, composition recital, The University of Akron, OH (second movement); March 2018, CMPR (first movement)

Publisher: Not available

Media: Not available

Additional Notes: Not available

Quintana, Luis G. (b.1988 in Ponce, PR)

Acople, ou la simplicité du geste

Year of Composition: 2017

¹¹⁰ Quevedo, email message.

Instrumentation: 3 Clarinets in Bb

Approx. Duration: 3'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Written for the Conservatoire de Garches

Premiere: January 31, 2018

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Cantigas do desassossego

Year of Composition: 2019

Instrumentation: Flute / Bass Flute, Oboe, Clarinet / Bass Clarinet, Bassoon, Tenor, Saxophone, Trumpet, Trombone, Piano, 4 Percussionists, Female voice, 2 Violins, Viola, Cello, Double Bass, and Electronics.

Approx. Duration: 15'00"

Movements: Single movement

Program Notes: "The silence that emerges from the sound of the rain spreads in a crescendo of greyish monotony... And I don't know what I feel, I don't know what I want to feel, I... don't know what I'm thinking or what I am... I'm looking for. I don't see, I don't think anymore." These words, taken from Fernando Pessoa's *Livro do Desassossego*,

translate the atmosphere that the author creates throughout the book and that the composer creates throughout this piece.

A collection of sketches, wandering and erratic ideas, like sparks of fleeting thoughts from a diary, would blur the point (if there was ever one) in favor of the enchantment of words. The piece leads the player along ambiguous paths of anxiety and *intranquillity*. However, the atmosphere is always the same as that in Pessoa's book.

That same unquietness character seems to find comfort with nothing, only the act of writing without any satisfaction results. In this manner, the player generates formulas of reserved expressions with tenderness that are always retreating.”¹¹¹

Dedication / Commission: Dedicated to the memory of Narcis Bonet & Éric Daubresse/
Commissioned by Pièce de Prix (CNSMDP)

Premiere: October 4, 2019

Significant Subsequent Performances: Not available

Publisher: Not available

Media: *Cantigas do desassossego*, Luis Quintana, SoundCloud, <https://soundcloud.com/quintana-luis/cantigas-do-desassossego>

Additional Notes: Not available

Miniaturas

Year of Composition: 2010

Instrumentation: Flute and Clarinet

¹¹¹ Luis G. Quintana, email message to author, July 14, 2020. Translated by Ortiz-Laboy.

Approx. Duration: 10'00"

Movements: Five movements

Program Notes: Not available

Dedication / Commission: Not available

Premiere: 2010

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Seamless Patterns

Year of Composition: 2014

Instrumentation: Flute, Clarinet, Piano, Violin, and Cello

Approx. Duration: 6'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Not available

Premiere: 2015

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Smudges over Dripping Ink

Year of Composition: 2018

Instrumentation: Flute, Bass Clarinet, Tenor Saxophone, Trumpet, Piano, Violin, Viola, Cello, and Five-string Double Bass

Approx. Duration: 7'15"

Movements: Single movement

Program Notes: “The title of this composition was chosen from the *pictural* world. *Smudges over Dripping Ink* suited the poetic image that guided the composer throughout the composition process. The choice of an English title, a language with which the composer entertains a rather conflicting rapport, seemed equally pertinent for its capacity to condense in a few words the intentions of this piece. Smudge does not have an easy equivalent in either of the languages (Spanish and French) with which the composer is familiar. The present work has not been conceived as a concerto but rather as a piece where the piano has a central role from which the music flows and drips, analogous to a plastic artist who composes on their canvas. The ensemble is, therefore, subordinate to the piano and depends on its propositions, gestures, and whims. The piano proposes one-note, as one would cast a drop of ink that collapses in the emptiness of the canvas. It is then blurred, smudged, and transformed until it inevitably loses its initial identity and becomes nothing more than a blemish: an awkwardly delicate stain. Once dried, more ink would be thrown, this time dripping and effusing in all its fluidity, like a fragile and childish swaying that oddly resembles a music box. The flow of ink pursues, randomly and minutely, insinuating candid and playful images. It will not take long to brush it away until it is blurred or even erased. Moreover, as if displeased with the result, one throws one last savage burst of ink

on the totality of the canvas until it is entirely covered. The piece is conceived in one continuous movement with short sceneries, like windows that reflect the variations and transformations of the ink, its different movements, flows, and its smudges.”¹¹²

Dedication / Commission: Written for Ensemble InterContemporain

Premiere: January 30, 2019

Significant Subsequent Performances: Not available

Publisher: BabelScores®: contemporary music online

Media: *Smudges over dripping ink*, Luis Quintana, Soundcloud, <https://soundcloud.com/quintana-luis/smudges-over-dripping-iink>

Additional Notes: Not available

Sombras

Year of Composition: 2012

Instrumentation: Flute, Clarinet, Piano, Violin, Viola, and Cello

Approx. Duration: 6’00”

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Not available

Premiere: 2012

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

¹¹² Quintana, email message.

Additional Notes: Not available

Textos Invisibles

Year of Composition: 2015

Instrumentation: Voice, Flute, Clarinet, Piano, Violin, Viola, and Cello

Approx. Duration: 9'00"

Movements: Three movements

Program Notes: “*Textos Invisibles* (Invisible Texts) is based on a book by the writer Eduardo Lalo called *Los Países Invisibles* (The Invisible Lands). Lalo, as a writer, is always in between what appears to be an autobiographical style and philosophical style. He has a very piecemeal method in which he talks about different things in each paragraph that have a direct or distant relationship with the main subject. Lalo writes, “It is a room in which we find various elements that either coexist together, or contrast with each other, thus being a reflection of what we are doing.” In *Los Países Invisibles*, the subject of globalization, in Quintana’s opinion, is allowed to be hyper-visible for some countries, while others are kept as completely invisible.”¹¹³

Dedication / Commission: Written for Ensemble TM+

Premiere: December 10, 2015

Significant Subsequent Performances: 2018

Media: Luis Quintana, *Textos Invisibles*, <https://soundcloud.com/quintana-luis/sets/textos-invisibles>

Additional Notes: Not available

¹¹³ Quintana, email message.

Quiñones Lugo, Luciano (b. 1948 in San Germán, PR)

Danza Mis Tesoros

Year of Composition: 1978 original for piano / 1994 arrangement

Instrumentation: Flute, Oboe, Clarinet, Bassoon, and Piano

Approx. Duration: 4'00"

Movements: Single movement

Program Notes: “*Mis Tesoros* (My Treasures) was inspired by his two children and won the third prize in the 1978 [Annual *Danza* Contest of the ICPR.]”¹¹⁴

Dedication / Commission: Dedicated “To my child” / Commissioned by Camerata Caribe

Premiere: 1988, Camerata Caribe arrangement

Significant Subsequent Performances: 1994, Camerata Caribe, *Conciertos en Familia*, Sala Sanromá, CMPR

Publisher: Personal publication

Media: *Danza Puertorriqueñas de Luciano Quiñones Vol. 1*, 2015, digitally mastered.

Additional Notes: Not available

Quiñones Santiago, Julio Elvin (b. 1996 in Yauco, PR)

Mosaicos

Year of Composition: 2016

Instrumentation: Clarinet in Eb, 3 Clarinets, Alto Clarinet, and Bass Clarinet

Approx. Duration: 3'30"

Movements: Single movement

¹¹⁴ Jones, “Annotated Bibliography,” 18.

Program Notes: “A mosaic is an artistic work that is made up of small pieces of colored glass, stones, and other materials used in combination to create an image or any design. In this piece, I tried to use the same concept by using a persistent rhythmic theme that appears throughout the work in conjunction with other elements inspired by Caribbean rhythms and Puerto Rican folk music as well as traditional and contemporary harmonic practices. I conceived the work as a challenging piece demonstrating technical proficiency and showcasing the clarinet’s rich timbre in all the ensemble’s parts.”¹¹⁵

Dedication / Commission: Written for the Third Composition Contest of the CMPR

Premiere: ClarinetFest®2017, Coro de Clarinetes CMPR, Orlando Florida,

Significant Subsequent Performances: Not available

Publisher: Available from the composer

Media: “Mosaicos,” *Coro de Clarinetes CMPR*, track 10, 2017,

<https://www.kklarinet.com/2019/07/24/coro-de-clarinetes-del-cmpr/>.

Additional Notes: “The piece won third place at the Third Composition Contest at the CMPR in 2016. The Young Artist Concert Orchestra of Puerto Rico commissioned an orchestration of this piece.”¹¹⁶ In 2018, Quiñones wrote an arrangement for band.

Ramírez, Armando Luis (b.1970 in San Juan, PR)

Seven Colors of the Rainbow

Year of Composition: 2017

Instrumentation: Clarinet in Eb, 3 Clarinets, Alto Clarinet, Bass Clarinet, and Soprano

¹¹⁵ Julio E. Quiñones Santiago, email message to author, June 30, 2020.

¹¹⁶ Quiñones Santiago, email message.

Approx. Duration: 7'00”

Movements: *Red: Vibrancy, Green: Nature, Indigo: Infinity, Yellow: Wisdom, Violet: Spirituality, Orange: Creativity, Blue: Divinity*

Program Notes: “*Seven Colors of the Rainbow* is a work that captures the events of 2016 at Pulse nightclub in Orlando, Florida, USA. This tragic event claimed the lives of 49 victims at the hands of a murderer. None of the victims imagined that this could happen on American soil. The work revolves around seven randomly selected victims, representing the seven colors of the rainbow, a symbol of the gay community. It has a division of seven sections of approximately one minute each.”¹¹⁷

Dedication / Commission: Commissioned by CMPR Clarinet Choir

Premiere: 2017, CMPR Clarinet Choir, Sala Jesús María Sanromá, CMPR

Significant Subsequent Performances: ClarinetFest®2017, CMPR Clarinet Choir

Publisher: Cayambis Music Press (2019)

Media: “Colors of the Rainbow,” *Coro de Clarinetes CMPR*, track 6, 2017.

<https://www.kklarinet.com/2019/07/24/coro-de-clarinetes-del-cmpr/>.

Additional Notes: The work was premiered at Sala Jesús María Sanromá, using color changes in the hall as the pieces/colors were presented.¹¹⁸

Sketches

Year of Composition: 1994

Instrumentation: Flute, Oboe, Clarinet, Bassoon, and Piano

¹¹⁷ Armando Luis Ramírez, email message to author, June 22, 2020.

¹¹⁸ Ramírez, email message.

Approx. Duration: 4'00”

Movements: Single movement

Program notes: “This piece contains two main parts. After a brief introduction, the theme begins with a country-like melody totally tonal; the second theme is interpreted only by the woodwinds, and despite having a tonal approach, it is mostly atonal in structure.”¹¹⁹

Dedication / Commission: Commissioned by Camerata Caribe

Premiere: 1994, Camerata Caribe, Sala Jesús María Sanromá, CMPR

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: The clarinet, bassoon, and piano are mainly accompaniment.

Rodríguez Alvira, José (b.1954 in PR)

Potpourri sobre Aires del País from A. Heraclio Ramos

Year of Composition: 2019

Instrumentation: Clarinet in Eb, 3 Clarinets in Bb, Alto Clarinet, and Bass Clarinet

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Commissioned by Kathleen Jones

Premiere: 2019, Serenata Cantabile III, CMPR Clarinet Choir, CMPR.

Significant Subsequent Performances: Not available

¹¹⁹ *Conciertos en Familia*, performed by Camerata Caribe, Jesús María Sanromá Recital Hall, CMPR, San Juan, May 15, 1994, program notes.

Publisher: Not available

Media: Not available

Additional Notes: This is a medley of popular songs written by A. Heraclio Ramos (1837-1891), great-grandfather of Ernesto Ramos Antonini, founder of the Escuelas Libres de Música in Puerto Rico. This group of popular songs from the beginning of 20th century is well-known in New York, USA.

Suite de Canciones Puertorriqueñas

Year of Composition: 1987 / revised in 2006

Instrumentation: Soprano, Flute, Clarinet, French Horn, and Bassoon

Approx. Duration: 14'00"

Movements: *Ya brilla la aurora, La Paloma, El Platanar, El Niño, Puesta de Sol, Turulete, El café de Puerto Rico*

Program notes: “This composition included the following songs arranged by José Rodríguez Alvira. *El platanar* is part of the collection of school songs of the composer Braulio Dueño Colón. The author of the text is A. Fernández Grillo; *Ya brilla la aurora* has music by Manuel Gregorio Tavárez, lyrics by Víctor Hugo (a version with text by Manuel Fernández Juncos.) This song was taken from the book *Canciones Populares de Ayena Luce*, published by the Silver Burdett Company, NY, Chicago, S.F., in 1921; *El niño* is an anonymous song. The melody of the first part comes from Ayena Luce's book mentioned above. The central part was collected by Mr. Pedro Escabí in the *Volcán* neighborhood of Bayamón from the mouth of Inés Dávila Sempritt. The lyrics are from an old Spanish romance; *Puesta del sol* is from the composer Jaime Pericás with the text of

the poet Felix Matos Bernier. This song is also part of Ayena Luce's book; *El café de Puerto Rico* is an original manuscript by Braulio Dueño Colón found in the Puerto Rico General Archives. The original instrumentation included soprano, oboe, clarinet, violin, cello, and guitar. This version is for soprano, flute, clarinet, French horn, and bassoon.”¹²⁰

Dedication / Commission: Dedicated to Don Pedro Escabí / Commissioned by ICPR

Premiere: April 2006, Converse Horn College, Spartanburg, SC, with Elizabeth Pacheco Rose, soprano and Benito Díaz, French (revised).

Significant Subsequent Performances: 2006, *Conciertos en Familia*, Sala Sanromá, CMPR.

Publisher: Colección Puertorriqueña, Amaury Veray Library, CMPR

Media: “Suite de Canciones Puertorriqueñas,” *Converse College School of Music*, Camerata Caribe, kklarinet Records, track 10-14, 2006.

Additional Notes: Five Puerto Rican songs from Manuel Tavárez, Braulio Dueño Colón, and J. Pericás.

Toccata para cuarteto de maderas y piano

Year of Composition: 1991

Instrumentation: Oboe, Clarinet, Bassoon, and Piano

Approx. Duration: 8’30”

Movements: Single movement

Program Notes: “The work consists of a single movement, which can be divided into three sub-sections: a central part with a slow and expressive character and two other moving

¹²⁰ *Conciertos en Familia*, “Homenaje.”

parts with rhythmic character. The three sections share melodic, harmonic, and rhythmic elements that impart unity to the work.”¹²¹

Dedication / Commission: Dedicated to Camerata Caribe / Commissioned by Fundación de Puerto Rico, Fondo Permanente para las Artes and National Endowment for the Arts

Premiere: October 1991, Conciertos en Familia, Sala Sanromá, CMPR

Significant Subsequent Performances: Not available

Publisher: Not available

Media: “Toccata,” *Camerata Caribe: Obras Puertorriqueñas Contemporáneas Volumen I*, Camerata Caribe Woodwinds Ensemble, CEMCA Records, 2012, track 8, CD.

Additional Notes: Not available

Rodríguez Morales, Luis F. (b. 1980 in San Juan, PR)

¡Qué Tapón!

Year of Composition: 2006 original / 2009-2010 arrangement

Instrumentation: Flute, Oboe, Clarinet, French Horn, Bassoon, and Piano

Approx. Duration: 3’30”

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Not available

Premiere: 2006, Certamen de Composición de Danza del ICP (original); February 2010, Camerata Caribe (arrangement)

¹²¹ Kathleen Jones, personal fax correspondence, September 20, 1995.

Publisher: ICP publication of awarded *Danzas* from 2010-2015, piano part; from the composer.

Significant Subsequent Performances: Not available

Publisher: Not available

Media: “¡Qué Tapón!” *Camerata Caribe: Obras Puertorriqueñas Contemporáneas Volumen I*, Camerata Caribe, CEMCA Records, 2012, track 10, CD.

Additional Notes: *Tráfico Puertorriqueño* (Puerto Rican traffic). The original composition is for piano, and the work was first expanded to include flute, oboe, French horn, and bassoon; the clarinet part was added later by Camerata Caribe. See Appendix A for more on *danza*.

Imágin Borinquense

Year of Composition: 2002

Instrumentation: Violin, Viola, Cello, Flute, Clarinet, French Horn, Conga, Bongo, and *Güiro*

Approx. Duration: 12'00”

Movements: *Plena, Danza, Seis*

Program Notes: “This composition has three movements: *Plena, Danza*, and *Seis*. The first movement includes rhythms and variations of *plena* (see Appendix A for more on *plena*). The second movement has a non-traditional structure and form of the Puerto Rican *danza*. The third movement is country music from the mountains of Puerto Rico. It includes a short introduction, a short climatic area in the strings, and a repeated pattern that allows

the musicians to play improvisations emulating the kind of improvisation performed by troubadours from Puerto Rico.”¹²²

Dedication / Commission: Not available

Premiere: May 2002, Princeton, New Jersey, master’s composition recital

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Suite para flauta, clarinete y fagot

Year of Composition: 2002

Instrumentation: Flute, Clarinet, and Bassoon

Approx. Duration: 9’30”

Movements: *Allegretto moderato, Canción (Andante lento), Rondo (Molto allegro)*

Program Notes: “The *Suite for Flute, Clarinet, and Bassoon* incorporates world music based on the Indonesian pentatonic scale and its inversions. The first movement has the form of a neoclassical sonata with metric changes and a contrasting middle area. The second movement combines the sound of the clarinet as the bass voice, the flute as the accompaniment, and the bassoon as the leading voice in AB form. The third movement is a light rondo with interlinked episodes.”¹²³

¹²² Luis F. Rodríguez Morales, phone call to author, April 6, 2019.

¹²³ Rodríguez Morales, phone call.

Dedication / Commission: Written for Sonora Winds, faculty members at Westminster Conservatory

Premiere: October 2002, Sonora Winds, Westminster Conservatory, Princeton, New Jersey

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Recording available from the composer

Additional Notes: Not available

Rodríguez Morales, Raúl (b.1950 in Humacao, PR)

Danzón El Grano

Year of Composition: 2009

Instrumentation: 2 Clarinets and Bass Clarinet

Approx. Duration: 4'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Dedicated to Nelson Vega

Premiere: 2008, Teatro Antonio Paóli, Escuela Libre de Música, Caguas, Puerto Rico

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Impresiones

Year of Composition: 1986

Instrumentation: Clarinet and Piano

Approx. Duration: 3'42"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Dedicated to Johanna Roldán/Commissioned by Carmen Milagros Aponte

Premiere: May 1986, Antonio Paoli Magnet Music School, Caguas, PR

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Ideas poéticas

Year of Composition: 2009

Instrumentation: Clarinet and Piano

Approx. Duration: 3'18"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Dedicated to Sandra Ortiz

Premiere: April 2009, Teatro Antonio Paoli, Antonio Paoli Magnet Music School, Caguas, PR

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Jazz Hamilton, “Idea Poeticas,” November 26, 2019, video, 3:17,
https://www.youtube.com/watch?v=CjN9ai_4AMk&ab_channel=JAZZHAMILTON-Topic.

Additional Notes: Not available

Rodríguez Ortiz, Alberto (b. 1971 in PR)

Memorias del Compay Hugo

Year of Composition: 2007

Instrumentation: Oboe, Clarinet, Bassoon, and Piano

Movements: *Jalda arriba, Seis chorreao, Jalda abajo*

Program Notes: “*Memorias del Compay Hugo* was written in 2007 by Rodríguez-Ortiz, a faculty member at CMPR. In the work, the composer remembers a friend who died at a young age and the *parrandas* (Puerto Rican roving Christmas parties) in which they participated. *Jalda Arriba* gets them up the hill; *Seis Chorreao* is music from the festivities; and *Jalda Abajo* is a musical descent in a somewhat altered state.”¹²⁴

Dedication / Commission: Commissioned by Camerata Caribe

Premiere: October 2007

Significant Subsequent Performances: September 2010, Teatro Arriví, ICPR;

November 2012, Conciertos en Familia, Sala Sanromá, CMPR

¹²⁴ Camerata Caribe Woodwind Ensemble, *Camerata Caribe: Obras Puertorriqueñas Contemporáneas Volumen I*, recorded 2012, CEMCA Records, CD, liner notes.

Publisher: Colección Puertorriqueña, Amaury Veray Library, CMPR

Media: “Memorias del Compay Hugo,” *Camerata Caribe: Obras Puertorriqueñas Contemporáneas Volumen I*, Camerata Caribe Woodwinds Ensemble, CEMCA Records, 2012, track 3-5, CD.

Additional Notes: Not available

Román, Dan (b. unknown in PR)

Tres Valses Bellísimos para conjunto de vientos-madera y piano

Year of Composition: 1995

Instrumentation: Flute, Oboe, Clarinet, Bassoon, and Piano

Movements: *Andante, Adagio delicato, Allegro non troppo*

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Simple vales. Available at Camerata Caribe Archives, CMPR

Rosado Navarro, Jubal (b. 1986)

Danza Sara

Year of composition: 2015

Instrumentation: Clarinet in Eb, 3 Clarinets in Bb, Alto Clarinet, and Bass

Clarinet Approx. Duration: 2'30"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Commissioned by Kathleen Jones

Premiere: ClarinetFest®2016, CMPR Clarinet Choir, Lawrence, Kansas.

Significant Subsequent Performances: 2016 Clarinet Day, CMPR

Publisher: Not available

Media: "Danza Sara," *CMPR Clarinet Choir*, 2017.

<https://www.kklarinet.com/2019/07/24 /coro-de-clarinetes-del-cmpr/>

Additional Notes: *Danza* was composed by Ángel Mislán, arranged for A-clarinet and piano by David Bourns, and adapted for clarinet ensemble by Jubal Rosado Navarro.

Dos piezas pequeñas para trío

Year of composition: 2018

Instrumentation: Flute, Clarinet, and Bassoon

Approx. Duration: 2'30"

Movements: Two movements

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Medley Sylvia Rexach

Year of composition: 2011

Instrumentation: Clarinet and Piano

Approx. Duration: 9'30"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Commission by Edannette Tirado Torres

Premiere: 2011

Significant Subsequent Performances: April 2017, Foyer ASLN, Vevey, Switzerland

(clarinet in A and vibraphone)

Publisher: Not available

Media: Not available

Additional Notes: Medley of three famous songs by Sylvia Rexach

Para Andrés Maldonado

Year of composition: 2007

Instrumentation: Solo Clarinet

Approx. Duration: 2'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Dedicated to Andrés Maldonado

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: This piece was composed as part of a composition exercise.

Rosado Rodríguez, Juan Antonio (1922-1993 in San Juan, PR)

Danza de los Saltarines

Year of Composition: 1953 original for piano / 1957 arrangement

Instrumentation: Clarinet and Piano

Approx. Duration: 2'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Dedicated to Maria de Lourdes Zaharías El-Azar

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Divertimento I

Year of Composition: 1959

Instrumentation: Flute, Oboe, Clarinet, French Horn, and Bassoon

Approx. Duration: 9'35"

Movements: *Scherzo, Interludio, Tropicana*

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: The score was edited by Programa de Apoyo a Proyectos de Investigación e Innovación Tecnológica (PAPIIT, Program of Support to Research and Technological Innovation Projects) from Universidad Nacional Autónoma de México (UNAM)'s Dirección General de Asuntos del Personal Académico (DGAPA).

Divertimento III

Year of Composition: 1962

Instrumentation: Saxophone Quintet and Clarinet

Approx. Duration: 10'00"

Movements: *Jazzetto, Nocturno, Antillana, Revoltillo*

Program Notes: "The work was composed in 1962, the year Juan Antonio Rosado graduated with a degree in composition from the Escuela Nacional de Música (National School of Music) of the Universidad Nacional Autónoma de México. "It consists of four movements, in which the composer shows his particular sense of humor through constant

allusions to Mexican, African American, and jazz rhythms. The listener will find an improbable *Jazzetto*, a *Nocturno* enormously dotted with luminosity, the inevitable *Antillana*, and a *Revoltillo* plagued with humor that makes up this work. A sample of the aesthetic eclecticism of the author, who in an interview in Mexico, the country that adopted him as its son, commented: ‘My goal as a composer is to achieve the greatest musical truth without [being trapped] in a certain school or trend, this is my aesthetic musical ideal.’¹²⁵

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: *El Saxofón Contemporáneo de México, Vol. 1*, Urtext Digital Classics.

Additional Notes: The score was edited by Programa de Apoyo a Proyectos de Investigación e Innovación Tecnológica (PAPIIT, Program of Support to Research and Technological Innovation Projects) from Universidad Nacional Autónoma de México (UNAM)'s Dirección General de Asuntos del Personal Académico (DGAPA).

Divertimento V

Year of Composition: 1964

Instrumentation: Flute, Oboe, Clarinet, and Bassoon

Approx. Duration: Unfinished

¹²⁵ Lucía Álvarez, *Catálogo: Juan Antonio Rosado Rodríguez (1922-1993)*, Universidad Nacional Autónoma de México Escuela Nacional de Música, 2014, 43, http://www.repositorio.fam.unam.mx:8080/xmlui/bitstream/handle/123456789/21/CAT_Juan_Antonio_Rosado.pdf?sequence=1&isAllowed=y. Translated by Ortiz-Laboy.

Movements: Not available

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Divertimento VI

Year of Composition: 1965

Instrumentation: Flute, Clarinet, and Bassoon

Approx. Duration: 9'00"

Movements: *Diálogo, Evocación, Tropicana, Romance, Fuga en Fa*

Program Notes: “*Divertimento VI* premiered in April 1965. It consists of five pieces relatively short within a comfortable time. *Diálogo (Allegro moderato)*, possesses a romantic and cantabile character. The second piece, *Evocación (Adagio)* and the fourth, *Romance (Andante cantabile)*, can be cataloged in the same way. Quite a contrast with these is the third piece, *Tropicana (Allegro vivace)*, with a *bullanguero* character and in which rhythmic motifs typical of Afro-Cuban popular dance music are used. The last piece, *Fuga en Fa (Allegro)*, is a fugue in three voices, elaborated in a traditional way, and where the three instruments, in a fast time, present, in an alternated way, the subject or initial

theme through the fugue. The different episodes, melodic and somewhat romantic, contrast with the aggressive character of the subject.”¹²⁶

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Divertimento VII

Year of Composition: 1964-85

Instrumentation: Flute, Oboe, Clarinet, French Horn, and Bassoon

Approx. Duration: 8’24”

Movements: *Preámbulo* (1985), *Fantasia* (1967), *Vals* (1964), *Mutaciones* (1967)

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

¹²⁶ Álvarez, *Catálogo*, 48.

Additional Notes: “This quintet has been performed on several occasions by the wind quintet of the Escuela Nacional de Música of UNAM.”¹²⁷

Elegía or Homenaje a Igor (Suite Contrastes, second movement)

Year of Composition: 1961

Instrumentation: Clarinet and Piano

Approx. Duration: 6’00”

Movements: Single movement

Program Notes: “Work for clarinet and piano, written in 1960, can be placed within a somewhat enlarged tonality, without a main tonal center. It has characteristics typical of classical tonality. With a neo-romantic style, wide melodies, a simple rhythm, and ternary form, it develops within an almost slow time, at times calm and sometimes very tense during its six minutes duration.”¹²⁸

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

¹²⁷ Álvarez, *Catálogo*, 44.

¹²⁸ Álvarez, *Catálogo*, 47.

Quinteto de alientos No. 3

Year of Composition: 1984-85

Instrumentation: Flute, Oboe, Clarinet, French Horn, and Bassoon

Approx. Duration: 7'00"

Movements: Single movement

Program Notes: “Although the work consists of a single movement, in the sense that there are no interruptions during its execution, nevertheless, in it, several contrasting sections follow one another, determined by the changes of time, compass, and character. The first section is a kind of *scherzo*, where the bassoon introduces the first theme. Within a moderate time, at times, a contrapuntal texture is used in which the instruments imitate each other, alternating this polyphony with five-voice chords, sometimes at a setback. This playful character is maintained for thirty bars to enter a second section where time becomes very slow and expressive, giving rise to various melodic motifs that arise quietly from the five instruments, which at times coincide in some chord or "cluster" separated from each other by intervals of a second. This slow and melancholic time is abruptly interrupted by the bassoon, which starts the third section, cheerful, with rhythmic motifs of popular, jazz, and Afro-Antillean style in a festive tone, an atmosphere that will lead to a fourth section, where time changes to moderate and cadenced. It is based on the rhythm of bossa-nova (Brazilian dance), which is accompanied by the horn and bassoon. Within an atonal language, this dance is briefly developed (11 bars) and ends with a prolonged chord that takes us to the fifth section. This last part begins in a very animated way, in a six-octave measure, where the bassoon introduces another Afro-Antillean dance rhythm. The work ends with a *coda* of five bars in an extremely slow time and in a low voice, whose intensity

diminishes towards the end, where the five instruments join in a chord that disappears. The structure of this quintet is rhapsodic. Practically every section introduces a theme and creates a different atmosphere.”¹²⁹

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Rhapsodia Callejera, ballet

Year of Composition: 1956

Instrumentation: Clarinet, Alto Saxophone, 2 Tenor Saxophones, Baritone, Trumpet, Double Bass, Piano, Xylophone, and Percussion

Approx. Duration: 12’45”

Program Notes: “It is not a descriptive work, but a popular environment represented through different rhythms such as jazz, Mexican rhythms, and Antillean rhythms. The harmonic plot is highly dissonant; the seventh chords, eleventh, and thirteenth abound preferably, with whose effects the author expresses the street noise and the noise of the disorderly agglomerated loudspeakers. The end of the work is a *coda* that freely links the themes. As has been said, the work does not presume to contain high ideas or deep developments, but an experiment in rhythmic ensembles: a work without pretensions but

¹²⁹ Álvarez, *Catálogo*, 45.

to seek instrumental color and a certain musical atmosphere, employing chords full of dissonances, in exotic instruments and, above all, of great rhythmic variety.”¹³⁰

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: The score was edited with thanks to the Program of Support to Research Projects and Technological Innovation (PAPIIT), of the DGAPA of the UNAM. According to Alvarez, “In 1958, Rosado wrote an "Extra Dance" that should be inserted before the essay letter *A Allegro*, from the first version. In the version recorded by Maestro Cruz Rojas, this dance is not included.”¹³¹

Sonatina

Year of Composition: 1961

Instrumentation: Clarinet and Piano

Approx. Duration: 13'00”

Movements: *Allegro, Largo, Rondó*

Program Notes: “The work uses several *dodecaphonic* series: one different for each movement. It begins very cheerfully and vivacious, preserving time throughout this entire part. The themes derived from the series are developed in the classical style, as is the

¹³⁰ Álvarez, *Catálogo*, 49.

¹³¹ Álvarez, *Catálogo*, 49.

rhythmic treatment, and for the structure of the three movements, the ternary form is used with some variants. The second (slow) movement uses a more melodic series that lends itself to giving it a romantic and sentimental character. The second section, in 6/8, contrasts markedly with the first part in terms of tempo (*Allegro subito*), rhythm and character: it is ternary, cheerful, and spirited dance. After a brief canon between clarinet and piano, it returns in majestic form and in slow time to the second theme with which the movement ends. The third movement is a "rondo" (*Allegro moderato*) in the classical style in terms of its structure and where the chorus, humorous and playful, appears about four times, interspersed with various *cuplés*¹³² including a cadenza for clarinet alone in a time *a gusto*. The work ends with a coda based on the various motifs of the movement, preserving the cheerful character with which it began."¹³³

Premiere: Not available

Significant Subsequent Performances: 2001, Festival Internacional de Música del Siglo Veinte; March 2001, Museo de Arte de Ponce, Puerto Rico; March 2001, Kathleen Jones, clarinet and Max Lifchitz, piano, CMPR

Publisher: Not available

Media: Radio UNAM, Francisco Garduño, clarinet and Federico Ibarra, piano.

¹³² *Cuplés*, or *couples* in French, was a popular cabaret Spanish theater song in the 1890s.

¹³³ Álvarez, *Catálogo*, 35.

Additional Notes: The *Sonatina for Clarinet and Piano* was written in 1961 but not performed in Puerto Rico until March 2001 when it was presented in Rafael Aponte Ledee's *Festival Internacional de Música del Siglo Veinte*.¹³⁴

Suite Contraste (Suite Popular)

Year of Composition: 1957-60

Instrumentation: Clarinet, Alto Saxophone, Trumpet and Bugle, Trombone, Jazz Drum Set, and Piano

Approx. Duration: 24'00"

Movements: *Prólogo, Elegía (Homenaje a Igor), Vals (Salchichas vienesas), IV.*

Leyenda, V. Marcha

Program Notes: “*Elegía* was initially titled *Homenaje a Igor*, but it was later renamed by the composer. *Vals* (originally for alto sax and piano) was initially titled as *Viennese Sausages* on January 27, 1960 but was later renamed by the composer.”¹³⁵

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: “Juan Antonio Rosado Zacarías notes that “the manuscript is presented in sheets written on both sides. Due to an error, the author wrote down in the upper left

¹³⁴ Kathleen Jones, email message to author, February 2, 2020.

¹³⁵ Álvarez, *Catálogo*, 47.

corner the page number '39' after '34' Therefore, there is no jump. The work is complete."¹³⁶ Alvarez adds, "There are two versions of the same work; one is shorter. The first one dates from 1957 and the second version from 1960. From one to the other, there are certain differences in the writing of the phrasing. The world premiere of this work took place at the Escuela Nacional de Música of UNAM on October 21, 1960, with the original names of the dances. The Score of 1960 is deposited in the library of the ENM."¹³⁷

Transmutaciones II

Year of Composition: 1961 original / 1980

Instrumentation: Clarinet and Piano

Approx. Duration: 7'00"

Movements: Two movements

Program Notes: The work "is based on a dodecaphonic series. However, in many moments the order of the sounds is broken in order to proceed freely both melodically and harmonically. The piece consists of two movements: the first movement, in ternary form, begins in the tempo of habanera cheerful and lively; it later becomes calm and cadenced into the second part and then return to the initial tempo. The second movement begins with a romantic style "andante" in 6/8, where, by introducing enough foreign sounds to the order of the series, breaks with this system to approach a classic tonality. This movement has a second section in 2/4, a kind of 'scherzo,' where the music acquires a character playful and

¹³⁶ Álvarez, *Catálogo*, 47.

¹³⁷ Álvarez, *Catálogo*, 46.

very rhythmic, a character that contrasts with the first part, to which it returns. Towards the end of the work, the theme starts one more time.”¹³⁸

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Transmutaciones IV

Year of Composition: 1969

Instrumentation: Flute / Piccolo, Clarinet, Bassoon, Cello, Timpani, Glockenspiel, Piano, and Percussion

Approx. Duration: 16’00”

Movements: *Presto Allegro, Adagio, Allegretto (Scherzo)*

Program Notes: Federico Ibarra adds the following note: “*Transmutar* means change, transfer, which in the case of this work can be applied to the change of small musical motifs throughout the work, and within the instrumental group: made mostly within the serial technique, which he uses quite freely; introduces frankly tonal passages that produce an unexpected effect within the whole. It is divided into three parts that are executed without interruption. It has the character of a small concert both by the structure and by the almost soloistic handling (*sic*) of the performers. The work is in itself one of the great contrasts

¹³⁸ Álvarez, *Catálogo*, 28.

because, in front of passages full of rhythmic force (that sometimes are products of jazz), other lyrics are opposed (of great beauty but not exempt from an ironic tone), achieving unity by the used themes.”¹³⁹

Dedication / Commission: Not available

Premiere: June 1973, Grupo Universitario de Composición X-I ("University Composition Group "X-I")¹⁴⁰, *Asociación Musical Manuel M. Ponce*, A.C., Sala Manuel M. Ponce del Palacio de Bellas Artes.

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Sandín, José Daniel (b. unknown in PR)

Una mesa para cuatro

Year of Composition: 2002

Instrumentation: Oboe, Clarinet, Bassoon, and Piano

Approx. Duration: 9'00"

Movements: Single movement

¹³⁹ Álvarez, *Catálogo*, 48.

¹⁴⁰ Grupo Universitario de Composición X-I ("University Composition Group "XI"), integrated by Juan Antonio Rosado, Federico Ibarra, Graciela Morales, and Antonio Cortés Araoz. Student Orchestra of the ENM of the UNAM, Principal Conductor: Ivo Valenti, Choir of the ENM of the UNAM Principal Conductor: Jorge Medina Leal, Guest Conductor: Luis Herrera de la Fuente.

Program Notes: “In this story, four friends (personified respectively by the quartet) meet to tell what is new, discuss the most recent gossip, present their beliefs, and, above all, enjoy their mutual company.”¹⁴¹

Dedication / Commission: Not available

Premiere: November 2002, Camerata Caribe

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: “A meal inspired *A Table for Four* in a restaurant: a CMPR student, studying composition with Professors Roberto Milano and Alfonso Fuentes at the time, was sharing a table with his girlfriend and her sisters (aged 13 and 14). As the conversation progressed, [Sandín] drew a parallel with music—that each person had his or her characteristic voice, sometimes speaking individually and sometimes all talking at once.”¹⁴²

Sanz González, Luis (b. 1994 in Bayamón, PR)

Conversación Campesina

Year of Composition: 2013

Instrumentation: Clarinet / Bass Clarinet and Bassoon

Approx. Duration: 7'00”

Movements: *Andante, Lento, Vivace*

¹⁴¹ Jones, “Annotated Bibliography,” 21.

¹⁴² Jones, “Annotated Bibliography,” 2.

Program Notes: “*Conversación Campesina* means a conversation between two Puerto Rican peasants called *jibaros* that sing in the style of *Aguinaldo jibaro* and *Aguinaldo quinto al aire*. Elements of Puerto Rican folkloric music are heard throughout the work. There is a strong influence of baroque music with the use of contrapuntal phrases. The improvisatory and virtuosic passages, frequently played on the Puerto Rican *cuatro* (see Appendix A for more on *cuatro*) and acoustic guitar, are given to the clarinet and bassoon, making this a challenging and appealing addition to the chamber music repertoire for these instruments.”¹⁴³

Dedication / Commission: Not available

Premiere: April 29, 2013, Students Concert at CMPR

Significant Subsequent Performances: April 2013, October 2013, May 2014, April 2016, student recitals, CMPR; December 2013, composition recital, CMPR; November 2017, Stony Brook University, NY; October 2018, Hunan Technology Institute at Yueyang; October 2018, Wuhan Conservatory of Music; April 2019, Luis Sanz master’s composition recital, UNCSA.

Publisher: Jeanne Publications Inc., Sanz Music Publishing, American Society of Composers, Authors and Publishers (ASCAP)

Media: Luis Sanz Music, “Conversación Campesina | Luis Sans,” June 6, 2017, video, 6:56, <https://youtu.be/7w2Kwe0rCWA>.¹⁴⁴

Additional Notes: Not available

¹⁴³ Luis Sanz González, email message to author, May 10, 2019.

¹⁴⁴ This recording features Erika Silva, clarinet.

Neblina

Year of Composition: 2015

Instrumentation: Clarinet and Oboe

Approx. Duration: 3'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Not available

Premiere: April 2015, Students Concert, CMPR

Significant Subsequent Performances: April 4, 2016, CMPR

Publisher: Sanz Music Publishing, ASCAP

Media: Luis Sanz Music, "Neblina | Luis Sanz," June 14, 2017, video, 3:57, clarinet,

https://youtu.be/JoRS1A8R_Iw.¹⁴⁵

Additional Notes: The work uses twelve-tone technique.

Schwartz, Francis (b.1940 in Texas, US)

Clarimunos: 3 Short Movements

Year of Composition: 1995

Instrumentation: Solo Clarinet

Approx. Duration: 9'00"

Movements: Three short movements

Program Notes: Not available

Dedication / Commission: Not available

¹⁴⁵ This recording features Jesuet González.

Premiere: Jesús Villa-Rojo, clarinet, Madrid, Spain

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Inspired by the writing of the Spanish philosopher-novelist Don Miguel de Unamuno.

Don Quijote: Dreams of Marta

Year of Composition: 2004

Instrumentation: Solo Clarinet

Approx. Duration: 7'00"

Movements: Not available

Program Notes: Not available

Dedication / Commission: Dedicated to Mrs. Marta Moreno de Schwartz on her 40th birthday

Premiere: Henri Bok, bass clarinet, Beijing, China

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: This work exists for Clarinet and bass clarinet. It is inspired by Don Quijote of Cervantes.

Five Songs of Loneliness

Year of composition: 1991

Instrumentation: Mezzo-soprano, Clarinet, Violin, and Piano

Approx. Duration: 15'00"

Movements: Not available

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Continuum of New York, Prague, Czech Republic

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: The songs use texts from poetry by Josemillo González, Miguel de Ferdinandy, Anna Akmatova, Jorge Luis Borges and Allen Ginsberg.

Hommage a K...

Year of composition: 1978

Instrumentation: Solo Clarinet, Tape, and Aroma

Approx. Duration: 10'00"

Movements: Not available

Program Notes: Not available

Dedication / Commission: Dedicated in memory of Franz Kafka

Premiere: International premiere: Joelle Leandre, clarinet, Paris, France; USA Premiere: David Krakauer, clarinet, Vassar College, New York

Significant Subsequent Performances: Not available

Publisher: Editions Salabert, Paris

Media: Not available

Additional Notes: “The work utilizes two atomizers: one of swiss pine extract and another of odorless water. The soloist at times uses the pine and at other moments utilizes the odorless water. The object is to make the audience imagine the pine aroma even when the pure water spray is used. This is a type of audience manipulation that mirrors the way society manipulates its citizens.”¹⁴⁶

En tiempos difíciles

Year of Composition: 2020

Instrumentation: Oboe, Clarinet, Alto Saxophone, Bass Clarinet, and Bassoon

Approx. Duration: 6’30’’

Movements: Not available

Program Notes: “The pandemic that has hit the world with the COVID-19 virus has caused suffering and chaos in many societies. After six months of necessary confinement and great caution in our daily lives, I have decided to express myself through my musical creativity. The experience of seeing beings disregard the truth of Science and the terrible results of this blindness on the part of many leaders has affected my usual optimism. But the invitation of the Oreka Reed Quintet to compose for them has been a positive stimulus. It is very pleasing to find five young professionals who dedicate their lives to something as wonderful as music and clearly show me that the future has great possibilities. As long

¹⁴⁶ Francis Schwartz, email message to author, November 5, 2020.

as young professionals are willing to seek excellence in the humanistic disciplines, the Human Race flame will be kept burning. These difficult times will end soon, and music will continue to light up the world.”¹⁴⁷

Dedication / Commission: Commissioned by Oreka Reed Quintet

Premiere: 2020, San Sebastián, País Vasco, Spain

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Available from the composer

Additional Notes: Not available

Maqroll's Dream

Year of composition: 1999

Instrumentation: Violin, Flute, Clarinet, Oboe, Cello, and Piano

Approx. Duration: 12'00”

Movements: Not available

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Laboratorio de Interpretación Musical de Madrid, Madrid, Spain

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

¹⁴⁷ Schwartz, email message.

Additional Notes: The piece is inspired by the novels of the Colombian writer Álvaro Mutis.

Ophelia's Cry

Year of Composition: 2007

Instrumentation: Solo Clarinet and Histrionics

Approx. Duration: 5'00"

Movements: Single movement

Movements: Not available

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Edannette Tirado, clarinet, San Juan, Puerto Rico

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Inspired by *Hamlet* by William Shakespeare, "Ophelia's cry uses different types of facial gestures as well as body movement during the performance. I conceived it as part of my instrumental-theater compositions."¹⁴⁸

Sierra, Roberto (b.1963 in Vega Baja, PR)

Concierto de Cámara

Year of Composition: 2008

¹⁴⁸ Schwartz, email message.

Instrumentation: Woodwind Quintet and String Quartet

Approx. Duration: 18'00"

Movements: *Obertura, Primer interludio, Juegos, Segundo interludio, Danza*

Program Notes: Not available

Dedication / Commission: Co-commissioned by the Santa Fe Chamber Music Festival, Chamber Music Northwest and Stanford Lively Arts

Premiere: July 2008, Chamber Music Northwest, Imani Winds and Miami String Quartet

Significant Subsequent Performances: July 2016, Chamber Music Concert, Pavel Vinnitsky, clarinet Festival Concert Hall, Round Top Festival Institute; October 2013, Quinteto Latino and Musical Arts Quintet, Latin American Chamber Music Festival, San Francisco, CA; November 2013, New Juilliard Ensemble, Paul Hall, Juilliard School, New York, NY; July 2012, New Juilliard Ensemble, MoMa Summergarden New Music Series, New York, NY.

Publisher: Subito Music Publishing Inc.

Media: Imani Winds Channel, "Roberto Sierra's Concierto de Camara World Premiere," August 31, 2010, video, 5:02, <https://youtu.be/JCb9horabP8>.

Round Top Festival Institute, "Roberto Sierra Concierto da Camara for Wind Quintet and String Quartet (2008)," July 19, 2016, video, 23:01, <https://youtu.be/pW9nynQCcLI>.

Additional Notes: A review of the Imani Winds concert notes, "But the real meat of the program was Puerto Rican composer Roberto Sierra's *Concierto de Cámara* for winds and

string quartet...a sturdily wrought, player-friendly score sure to enter the mainstream woodwind repertoire.”¹⁴⁹

Cancionero Sefardí

Year of Composition: 1999

Instrumentation: Soprano (or Tenor), Flute, Clarinet, Violin, Cello, and Piano

Approx. Duration: 16’00”

Movements: *A la luna nació yo, El mi querido bebió vino, Al kenar de la xixana, Pregoneros van y vienen, Una matica de ruda, Dolores tiene la reina, Avridme galanica*

Program Notes: “My intention in using traditional melodies as basic materials in *Conjuros* and *Cancionero Sefardí* was not to do a mere ‘arrangement,’ but rather recreate them within the composer’s musical language.”¹⁵⁰

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: “Cancionero Sefardí,” *Cancionero: Chamber Music of Roberto Sierra*, Fleur de Son Classics, FDS57950, 2000, track 1-7, CD. William Helmers, clarinet.

¹⁴⁹ *New Haven Advocate* (November 2009) quoted in “Concierto de Cámara,” Reviews, Roberto Sierra, accessed August 10, 2020, <https://www.robertosierra.com/markdown-6/>.

¹⁵⁰ Roberto Sierra, *Cancionero: Chamber Music of Roberto Sierra*, Fleur de Son, FDS57950, 2000, liner notes.

“Cancionero Sefardí,” *Turner: Chamber Music of Roberto Sierra*, Continuum, New Albion, 2007, track 17-23, CD.

Additional Notes: The text for this composition is from ancient texts: songs of the Sephardic Jews. In a review of the piece, Harry Rolnick wrote, “I was surprisingly emotionally moved by two of the works ... Roberto Sierra’s Sephardic Songs, sung by Sharla Nafziger with the breathtaking line of Dawn Upshaw, made these seven melodies utterly bewitching ... Particularly exciting, though, was the concordance of Jewish, Moorish, and Spanish motifs. Yes, one heard the Jewish klezmer clarinet (finely tootled by Carol McGonnell) and the Arabic octaves by all the instruments and the Spanish jumping rhythms at times. But personally, it brought me back to Morocco, also a trilogy of these cultures, and the music gave it emotional meaning.”¹⁵¹

Caprichos

Year of Composition: 2012

Instrumentation: Flute, Clarinet, Violin, Cello, Piano, and additional Percussion

Approx. Duration: 6’00”

Movements: Five movements

Program Notes: Not available

Dedication / Commission: Written for Ensemble Music New Mexico/Chatter 20-21

Premiere: November 2012, Centennial Concert, Chatter 20-21 Ensemble, St. Francis Auditorium, Santa Fe, CA

¹⁵¹ Harry Rolnick, “Writing Round the Moon,” *ConcertoNet.com*, September 12, 2010, http://concertonet.com/scripts/review.php?ID_review=6807.

Significant Subsequent Performances: December 2018, Balance Campaign, UDC Performing Arts Recital Hall, Washington, DC; June 2018, Victory Players, Massachusetts International Festival of the Arts, El Mercado, Holyoke, MA; January 2018, Ensemble from the RTVE, Raúl Benavent, conductor, Madrid, Spain; March 2017, Society for New Music, St. Paul’s Episcopal, Syracuse, NY

Publisher: Subito Music Publishing Inc.

Media: Chatterabq, “Caprichos by Roberto Sierra,” November 14, 2012, video, 7:15, <https://www.youtube.com/watch?v=BwUoNct3IX0>.

Additional Notes: “Sierra has wonderful connections and friendships with New Mexico... [and] we believe he loves New Mexico as much as New Mexico loves and admires him. Chatter’s artistic directors David Felberg and James Shields felt Roberto’s aesthetic and style would beautifully fit the occasion and, especially, the Chatter Ensemble.” David Felberg adds, “Roberto Sierra’s *Caprichos* lives up to its name, as a whimsical, virtuoso, ‘tour-de’force.’ Composed for Chatter’s core group of six, the piece is written with incredible flair and... of which Roberto is a [master of virtuosity]. We’ve had an incredibly satisfying time working on it. We are so thrilled to be premiering this piece and are convinced it will become a staple of the contemporary chamber music repertoire.”¹⁵²

Cinco Bocetos

Year of Composition: 1984

Instrumentation: Solo Clarinet

¹⁵² Subito Music Corporation, “‘First’ Thoughts about Roberto Sierra,” accessed April 18, 2019, <http://www.subitomusic.com/first-thoughts-about-roberto-sierra/>.

Approx. Duration: 9'00"

Movements: *Preludio*, *Canción del campo*, *Interludio nocturno*, *Canción de la montaña*,
Final con pájaros

Program Notes: “Latin American composer Roberto Sierra has written these colorful *bocetos* (sketches) of tropical scenery to explore the different registral, timbral, and virtuosic possibilities of the clarinet. The first movement, *Preludio*, starts the set with exciting rhythms of salsa while *Interludio nocturno* (Nocturnal Interlude) glances at the beautiful and ephemeral images of the tropical nights. Rustic songs inspired *Canción del campo* (Country Song) and *Canción de la montaña* (Mountain Song). The cycle closes with *Final con pájaros* (Finale with Birds) that quotes an old Catalonian folk tune.”¹⁵³

Dedication / Commission: Dedicated to Kathleen Jones / Commissioned by Pueblo International, Puerto Rico’s largest supermarket chain.

Premiere: 1984 International Clarinet Congress, Kathleen Jones, clarinet.

Significant Subsequent Performances: October 2017, Kyra Zhang, clarinet Woodward D. Pealer Performing Arts Center, Frostburg State University, Maryland; August 2017, Fifth House Ensemble, Elizandro García-Montoya, clarinet, White Lake Chamber Music Festival, Montague, Michigan; July 2017, Carmen Borragales, clarinet, Sala Fedora Alemán, Caracas, Venezuela; September 2018, Jackie McIlwain, clarinet, Faculty Artists Series, Marsh Auditorium, University of Southern Mississippi; October 2013, Rick Faria, clarinet 3rd Latin American Clarinet Competition, Brazil; July 2012, Garth Newel Music Center, Warm Springs, Virginia

¹⁵³ Just for Winds, “Cinco Bocetos for Clarinet Solo,” accessed August 10, 2020, justforwinds.com/cinco-bocetos-for-clarinet-.

Publisher: Long Island City, NY: Subito Music; Bryn Mawr, Pa: Sole selling agent, T. Presser, c1990.

Media: “Cinco Bocetos,” *Roberto Sierra: New Music with a Caribbean Accent*, Naxos, Continuum Ensemble, David Krakauer, clarinet, 1991, tracks 11-16, CD.

“Cinco Bocetos,” *New Dialects*, Centaur Records, Gregory Oakes, clarinet, 2009, track 7-12, CD.

“Cinco Bocetos,” *Roberto Sierra: Piezas Características*, Anthology of Recorded Music, Inc., William Helmers, clarinet, 2006, track 12-17, CD.

“Cinco Bocetos,” *Roberto Sierra: Clarinet Works*, Fleur de Son, Richard Faria, clarinet, 2011, track 5-10, CD.

“Cinco Bocetos,” *Single Reed Expressions: A Clarinet and Saxophone Recital Series*, Vol. 8, Mark Records, Ronald L. Caravan, clarinet, 2017, tracks 11-15, CD.

“Cinco Bocetos,” *Caribe Clarinete*, Kathleen Jones Records, Kathleen Jones, clarinet, 2008, track 5-9, CD, <https://open.spotify.com/album/2r3qW2SebSeHzavI8vNmvs>.

Additional Notes: “Phrases of many different lengths and accents characterize the rhythm of the first movement in *Cinco Bocetos*. Because the music lacks bar lines, it is vital to find a way to organize the pulse. The usual organization of the pulse can be achieved by carefully looking at the rests, dynamic indication, and accents. In addition, the metronome marks provided in the *Bocetos* should be strictly followed. As previously mentioned, the movement is written without any meter, but it is organized into notation based on the metric division of a quarter-note. It is very useful to add bar lines at the first stage of learning the piece, as it will contribute to a better understanding of the pulse as well as the length of

phrases. Kathleen Jones states: ‘The opening phrase could have been written as a 5/4 bar, followed by a 3/4 and a 4/4 bar.’¹⁵⁴

Con Tres

Year of Composition: 1990

Instrumentation: Clarinet, Bassoon, and Piano

Approx. Duration: 15’00”

Movements: *Pasacallejera*, *Adagio lírico*, *Un motivo para establecer algunas diferencias*

Program Notes: “The sultry rhythm that opens *Con Tres* inserts a teasing clarinet into the somehow soothing textures of a nervous bassoon. The 1990 score, with its Spanish punning titles, is tough to explain in any language but is nevertheless among Sierra's most disarmingly accessible. It opens with a throbbing *Passacallejera*, the title a saucy neologism that combines the works for "passacaglia," in Italian and "streetwise," in Spanish. Sierra's very contemporary passacaglia, to be sure, is far from any Baroque ideal. The *Adagio* that follows is all about the metamorphosis of the opening melodies into what the composer calls the "vaporized harmonies" of the final bars. *Un motivo para establecer algunas diferencias* (*Motive for establishing certain differences*), the final movement of *Con Tres*, is a play on words but also an apt description of Sierra's method: the initial

¹⁵⁴ Alejandro L. Lozada, "Roberto Sierra's Compositions for Solo Clarinet" (DMA diss., University of Nebraska, Lincoln, 2008), 41, ProQuest Dissertations & Theses Global.

piano figure is used in several guises, establishing different statements of what is ultimately the same material.”¹⁵⁵

Dedication / Commission: Commissioned by Trio Neos

Premiere: Not available

Significant Subsequent Performances: October 2013, Concierto del ciclo “Música plural”, Auditorio Jorge Luis Borges de la Biblioteca Nacional, Buenos Aires, Argentina; March 2012, Larry Combs, clarinet, Chicago Chamber Musicians.

Publisher: Subito Music Publishing Inc.

Media: “Con Tres,” *Roberto Sierra: Piezas Características*, Anthology of Recorded Music, Inc., William Helmers, clarinet, 2006, track 18-20, CD.

Additional Notes: Not available

Doña Rosita la soltera

Year of Composition: 1985

Instrumentation: Mezzo-soprano, Wind Quintet

Approx. Duration: 6’00”

Movements: Single movement

Program Notes: “Somewhat daunting and difficult, the [vocal] line is treated as another instrument in the ensemble. While the quintet paints a surrealist landscape in which the voice, set up very much like a star actress that interprets the marvelous Lorca text of the piece, interacts dynamically with the melodic lines of the instruments in the score (flute,

¹⁵⁵ Octavio Roca, liner notes to *Roberto Sierra: Piezas Características*, performed by William Helmers, clarinet, CRI CR725, 1995, accessed April 18, 2019, DRAM.

oboe, clarinet, horn, bassoon); the instrumental gestures are filled with witty quips that come out to announce a quick pick up or a new melody. The piece alternates between two modes, a slow-motion tempo that allows drama, and stretches of dance- like quick tempo sections. The text describes an odd and unlikely *Lorcian* parade in the middle of the night in Granada (Spain): three Spanish girls in full Spanish costume walking in a single file, with geese and doves trailing behind. The poet speaks of possible lover trysts, sobbing fountains, and bronze church bells that rustle softly in the wind. Humor is mixed with wit, sarcasm, and fantasy – kind of like an Almodóvar movie, packed in six minutes! The only way I have felt comfortable with this difficult piece is to memorize large sections, especially the playful and unexpected rhythms. With nothing in the ensemble to rely on, listening and learning cues from the instruments has been the only way to navigate the piece for me as a singer. The *tessitura* is perfect for the lyric mezzo. Entertaining and theatrical, the piece calls for a lot of personality and imagination.”¹⁵⁶

Dedication / Commission: Commissioned by Puli Toro, mezzo-soprano

Premiere: 1980s Quinteto de las Américas, Puli Toro, mezzo-soprano, and Benjamin Baron, clarinet/bass clarinet

Significant Subsequent Performances: May 2014, Anna Tonna, mezzo-soprano, Quintet of the Americas,

Publisher: Subito Music Corporation

¹⁵⁶ Anna Tonna, “Doña Rosita la soltera, a work for mezzo and wind quintet by composer Roberto Sierra,” *Spanish Song Singer* (blog), April 29, 2014, <https://spanishsongslinger.wordpress.com/2014/04/29/dona-rosita-la-soltera-a-work-for-mezzo-and-wind-quintet-by-composer-roberto-sierra/>.

Media: “Doña Rosita la soltera,” *Works by Héctor Campos Parsi, Max Lifchitz, Roberto Sierra*, Bronx Arts Ensemble, New World Records, 1988, track 1, CD.

Additional Notes: The text is by Federico García Lorca, translated by James Graham-Lujan and Richard L. O’Connell.

El Sueño de Tartini

Year of Composition: 2007

Instrumentation: Flute, Clarinet, Violin, Cello, and Piano

Approx. Duration: 9’00”

Program Notes: “El Sueño de Tartini was inspired by the story of Tartini’s famed dream. ... My piece evolved when I tried to imagine what Tartini’s own dream would have been like, with the devil appearing and playing strangely, fascinating ethereal music that the Italian composer could only vaguely remember when he woke up. Dreams are based on reality, but they seem to have their own, often illogical, narrative that isn’t really controlled by our conscious mind.”¹⁵⁷

Dedication / Commission: Not available

Premiere: July 2017, New Juilliard Ensemble, MoMa Summergarden New Music Series (revised)

Significant Subsequent Performances: Not available

Publisher: Subito Music Publishing Inc.

Media: Not available

¹⁵⁷ Subito Music Corporation, “Sierra: ‘El Sueno’ at MoMA,” accessed on April 18, 2019, <http://www.subitomusic.com/sierra-el-sueno-at-moma/>.

Additional Notes: Not available

Essays for Woodwinds Quintet

Year of Composition: 1987

Instrumentation: Woodwind Quintet

Approx. Duration: 10'00"

Movements: I, II, III, IV, V (short movements)

Program Notes: Not available

Dedication / Commission: Quintet of the Americas

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Subito Music Publishing Inc.

Media: "Essays for Woodwind Quintet," *Visiones Panamericanas*, Mexico City
Woodwind Quintet, Urtext Digital Classics, 2002, track 4.

"Essays for Woodwind Quintet," *Never Sing Before Breakfast*, Quintet of the Americas,
Newport Classic, 1993, track 5-9.

Additional Notes: Advanced difficulty level

Glosa a la sombra

Year of Composition: 1987

Instrumentation: Mezzo-soprano, Clarinet, Viola, and Piano

Approx. Duration: 10'00"

Movements: Single movement

Program Notes: “Sierra's inspiration was the Puerto Rican poet Joserramón Meléndes, especially his *Poema a la luz* (Poem to Light) and subsequent poetic cycle *Glosa a la Sombra* (Commentary upon the Shadow). Just as medieval writers wrote commentaries upon biblical phrases (glosses), Meléndes uses each line of the *Poema a la Luz* as the starting point for a new poem that expands the source line's thoughts. In Sierra's song-cycle, he performed an analogous task: taking each line of the *Poema a la luz* and composing a musical 'commentary' expanding the ideas of that line into a musical entity.”¹⁵⁸

Dedication / Commission: Written for Continuum Ensemble

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Subito Music

Media: “Glosa a la Sombra,” *Roberto Sierra: New Music with a Caribbean Accent*, Continuum Ensemble, Naxos, 1992/2007, tracks 11-17, CD.¹⁵⁹

Additional Notes: Not available

Octeto para vientos

Year of Composition: 2003

Instrumentation: 2 Oboes, 2 Clarinets, 2 French Horns, and 2 Bassoons

¹⁵⁸ Roberto Sierra, liner notes to *Glosa a la Sombra*, performed by Continuum Ensemble and David Krakauer, clarinet, conducted by Joel Sachs, recorded 1991, tracks 11-17 on *Roberto Sierra: New Music with a Caribbean Accent*, Naxos 8.559263, 2007, CD.

¹⁵⁹ This recording features David Krakauer, clarinet.

Approx. Duration: 10'00"

Movements: *Obertura, Salseado, Ecos, Danzante, Tonos, Columnas, Colores, Escalas y algunos arpeggios, Finale*

Program Notes: Not available

Dedication / Commission: Written for Mark Scatterday, Eastman Wind Ensemble

Significant Subsequent Performances: February 2019, Wind Ensemble (Mark Scatterday, conductor), Eastman School of Music, Rochester, NY¹⁶⁰

Publisher: Subito Music Corporation: Verona, NJ

Media: Not available

Additional Notes: Not available

Octeto en cuatro tiempos

Year of Composition: 2014

Instrumentation: Clarinet, French Horn, Bassoon, and String Quintet

Approx. Duration: 12'00"

Movements: *Intenso, Rapidísimo, Expresivo, Rítmico*

Program Notes: "The octet's four movements are based on a scale of nine notes, which provides much of the basis for the melodic and harmonic material, as well as the general formal structure. The pitch material is not intended to be at the conscious level of the listening process, but rather gives the work a sense of harmonic direction. Furthermore, Sierra's recent thinking has focused on rhythm and how to create layers that move using

¹⁶⁰ The Wind Repertory Project, "Octeto para Vientos," accessed April 22, 2019, https://www.windrep.org/Octeto_para_Vientos.

different clocks. The composer has also continued to reimagine and reuse his rich Afro-Caribbean heritage. Many transformations of the basic salsa clave can be heard, as well as melodic contours that allude to Puerto Rican music. While the work was commissioned as a companion piece to Schubert's Octet in F, He did not use his material in the form of quotes. His approach to the ensemble was orchestral; mine is more like chamber music. Sierra does, however, allude to the Octet at the end of the second movement, where he inserted a gesture reminiscent of the beginning of Schubert's work. An important aspect of Schubert's Octet—also present in his other chamber works—is his use of short rhythmic structures as autonomous entities not bound to specific pitch content. His approach ties very much into his thinking of rhythmic structures.”¹⁶¹

Dedication / Commission: “Written for the Saint Luke’s Orchestra in celebration of the 40th anniversary of the ensemble in 2014, with funding from Linda and Stuart Nelson in honor of their friend Charles Hamlen.”¹⁶²

Premiere: 2014, Saint Luke’s Orchestra

Significant Subsequent Performances: November 2018, New Juilliard Ensemble, Bruno Walter Orchestral Studio, Juilliard School, New York, NY

Publisher: Subito Music Publishing Inc.

Media: Not available

Additional Notes: Not available

¹⁶¹ Joel Sachs, program notes to *Octeto en cuatro tiempos*, performed by New Juilliard Ensemble, conducted by Joel Sachs, Studio 309, New York, November 13, 2018, accessed April 18, 2019, https://www.juilliard.edu/sites/default/files/11.13_nje.pdf.

¹⁶² Sachs, *Octeto en cuatro tiempos*.

Piezas Características

Year of Composition: 1992

Instrumentation: Bass Clarinet, Trumpet, Violin, Cello, Piano, and Percussion

Approx. Duration: 16'00"

Movements: *Segundas menores – Agresivo y articulado, Segundas mayores – Suave, Breve Interludio en Cuartas, Terceras mayores – Sereno, Terceras menores – Rítmico*

Program Notes: “The ambitious *Piezas Características* from 1992 gathers together bongos and congas with bass clarinet, trumpet, percussion, piano, violin, and cello. It recalls Amadeo Roldan's *Rítmicas* experiments of another era, or Leonard Bernstein's multicultural accessibility in ‘Fancy-Free.’ These five marvelous [characteristic] pieces were taken together from perhaps Sierra's most distinctive chamber work. ‘I confess that I do not know Roldan,’ says Sierra, ‘but I suspect we all draw from the same sources - same with Bernstein. Latin American and especially Caribbean music has been a major force in American concert music and popular music.’ Each of the five *Piezas Características* explores a different interval which provides the basic material for the harmonic and melodic structures. The first, *Segundas menores*, deals with minor seconds; the next, *Segundas mayores*, with major seconds *Breve interludio en cuartas* offers a perfect fourth, if briefly, and serves as a breaking point. *Terceras mayores* and *Terceras menores* deal with the major and minor thirds, respectively. The augmented fourth is used in all pieces as a common denominator. All five have in common Sierra's gift for capturing the listener's attention through arrhythmic life that is impossible to ignore.”¹⁶³

Dedication / Commission: Commissioned by William Helmers

¹⁶³ Octavio Roca, *Roberto Sierra: Piezas Características*, liner notes.

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Subito Music Publishing Inc.

Media: “Piezas Características,” *Roberto Sierra: Piezas Características*, Anthology of Recorded Music, Inc., 2006, track 1-5, CD.¹⁶⁴

Additional Notes: Not available

Recordando una melodía olvidada

Year of Composition: 2008

Instrumentation: Clarinet, Violin, and Piano

Approx. Duration: 11’00”

Movements: Single movement

Program Notes: “The concept of memory as a process guides the form of this work (“Remembering a Forgotten Melody”). The initial melodic statement captures the act of remembering an old tune, one perhaps heard many years ago. As the melody is interrupted by new ideas, new fragments are added/remembered, as old ones are transformed or are lost altogether.”¹⁶⁵

Publisher: Subito Music Publishing Inc.

Dedication / Commission: Not available

Premiere: Not available

¹⁶⁴ This recording features William Helmers, clarinet.

¹⁶⁵ Roberto Sierra, “Recordando una melodía olvidada,” Audio, Roberto Sierra, accessed April 22, 2019, <http://www.robertosierra.com/audio/audio.html>.

Significant Subsequent Performances: Not available

Publisher: Not available

Media: “Recordando una melodía olvidada,” *The Verdehr Trio: American Images 5*, Elsa Verdehr, clarinet, Crystal Record, 2011, track 4, CD.

Additional Notes: Not available

Ritmorroto

Year of Composition: 1995

Instrumentation: Solo Clarinet

Approx. Duration: 6’00”

Movements: *Con absoluta precisión rítmica, Con calma, Agresivo*

Program Notes: “The clarinet is mainly a single voice instrument, but the illusion of polyphony is created in *Ritmorroto* (*Broken Rhythms* – 1995), but the use of the extreme dynamics and register in juxtapositions [layered] the music into separate strands. Using the solo instrument in this way is also present in *Cinco Bocetos*, where jumps from the low to high register of the clarinet create the *polyphonic mirage*. What is different in *Ritmorroto* is the utilization of what Sierra calls ‘irrational rhythms.’ These are juxtapositions of, for example, a truncated triplet (only one or two of the triplet’s eight notes) with the sixteenth notes. The effect is that of a broken or truncated pulse, hence the title.”¹⁶⁶

Dedication / Commission: Dedicated to William Helmers

¹⁶⁶ Roberto Sierra, *Roberto Sierra: Clarinet Works*, performed by Richard Faria, clarinet, Fleur de Son, FDS57978, 2007, liner notes, Naxos Music Library.

Premiere: February 1997, Continuum, David Gresham, clarinet, *Conciertos de Música Contemporánea*, UPRRP

Significant Subsequent Performances: Kathleen Jones, Hartford, CT

Publisher: Subito Music Publishing Inc.

Media: “Ritmorroto,” *Roberto Sierra: Piezas Características*, Anthology of Recorded Music, Inc., William Helmers, clarinet, 2006, track 6-8, CD.

Additional Notes: Not available

Salsa para vientos

Year of Composition: 1983

Instrumentation: Flute, Clarinet, English Horn, French Horn, and Bassoon

Duration: 7’00”

Movements: *Tropical, Antillana..., Jaleo*

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: March 2012, Prairie Winds, Norton Building Concert Series, Lockport, IL

Publisher: Editio Música, Budapest, 1984, Printed in Hungary Z.12 649; Subito Music

Media: “Salsa para vientos,” Bronx Arts Ensemble, *Works by Héctor Campos Parsi, Max Lifchitz, Roberto Sierra*, New World Records, 1988, track 7-9, CD.

Additional Notes: The composer donated the score that is available at CMPR. The piece won a prize at the International Composers' Competition organized in the framework of Budapest Spring Festival, 1983.

Sonata para clarinete y piano

Year of Composition: 2005-06

Instrumentation: Clarinet and Piano

Duration: 12'00"

Movements: *Salseado, Delicado y expresivo, Enérgico, Veloz* (with swing)

Program Notes: "The Sonata for Clarinet and Piano (completed in 2006 and commissioned by Joan Sears) forms part of a series of sonatas for different instruments that I started to write in 2001 (the Sonata for Cello and Piano was the first in this yet to be completed series of works). Contrary to the belief held by some modernist composers, I feel the sonata form still remains a viable and wonderful vessel for my musical imagination: its classical four movement structure provides needed contrast as well as formal continuity. The first movement of the Sonata (*Salseado*) follows the traditional allegro sonata pattern, while the second (*Delicado y expresivo*) is nocturnal. The scherzo that follows (*Enérgico*) and the closing boogie-woogie (*Veloz-a Rondo*) is lively and fast, demanding high virtuosity from both players. My harmonies are not traditional in the sense of classical period sound; they are rather a mixture of sonorities that freely incorporate consonance and dissonance, as evidenced in the Sonata, or the earliest work in the CD (*Cinco Bocetos – Five Sketches – from 1984*). I relish melody, while at the same time, he does not shy away from dissonant or complex sounds. Rhythm is also an important element

in my music. The initial measures of the *Sonata* contain additive rhythms (uneven alteration between short and long duration), which were put together to evoke a Caribbean pulse. The same rhythmic cells are heard in different guises in the fast sections of *Cinco Bocetos* (*Preludio*, *Canción de la montaña*, and *Final con pájaros*) and the initial sound of *Tema y variaciones* (Theme and Variations – 1999).”¹⁶⁷

Dedication / Commission: Commission by Joan Sears

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: “Sonata para clarinet y piano,” *Roberto Sierra: Kandinsky*, Continuum Ensemble, Moran Katz, clarinet, Naxos, 2018, track 12-15, CD.

“Sonata para clarinet y piano,” *Roberto Sierra: Clarinet Works*, Fleur de Son, Richard Faria, clarinet, 2011, track 1-4, CD.

Additional Notes: “As it happens, he failed to mention that the enormous challenges posed by his limitless melodic and rhythmic imagination requires players to put in a lot practice time. Many of the musical obstacles are especially formidable for the pianist, who frequently has to play in two simultaneous tempos, cleverly notated so that the contrasting layers of time can be accurately coordinated, thus permitting no excuses for inaccuracy. Yet those temporal relationships must not sound as if they are laboriously calculated but must convey the sense that the pianist’s hands are functioning in two different worlds, each of the natural and above all, musical. The same is true in the stunning slow movement, a kind of nocturne. Here, incredibly intricate ornamental melodies must move at almost

¹⁶⁷ Sierra, *Roberto Sierra: Clarinet Works*, liner notes.

impossible speeds to sound like hovering clouds of sound, almost motionless in their effect. Again, however, the pianist is often given a second stream of melody in a different tempo to be played simultaneously. While much of the *scherzo* is in rhythmic unison between the players, the rhythms require a strong feeling of the intricate swing of Caribbean mixed meters. Even trickier metric counterpoint also returns from time to time in the *scherzo*; the intrusion of those events is always very clear in the context of the basic rhythms. To stabilize the Sonata in the classic manner, its final movement is texturally and harmonically the clearest, and filled with wonderful melodies. The ‘wild boogie-woogie,’ however, is the ultimate challenge to both players’ endurance.”¹⁶⁸

Tema y variaciones para clarinete y piano

Year of Composition: 1999

Instrumentation: Clarinet and Piano

Duration: 7’00”

Movements: Single movement (theme and variations)

Program Notes: “The constant transformation of small rhythmic and melodic cells in *Tema y variaciones* is another technique I started to exploit in my earliest works. While the formal aspects and the integrity of the musical material are very important to me, of equal or perhaps greater importance is the potential expressive power that lies behind the sounds.

¹⁶⁸ Cheryl Seltzer and Joel Sachs, “About this recording,” Continuum® 2018, accessed on November 11, 2020, https://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.559849&catNum=559849&filetype=About%20this%20Recording&language=English

The central role that the clarinet has played in his creation can also be explained by the huge potential and inherent expressive power of the instrument.”¹⁶⁹

Dedication / Commission: Written for Franklyn Esenberg

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Subito Music Publishing Inc.

Media: “Tema y variaciones,” *Roberto Sierra: Clarinet Works*, Fleur de Son, Richard Faria, clarinet, 2011, track 10, CD.

Additional Notes: Not available

Tres Fantasías

Year of Composition: 1994

Instrumentation: Clarinet, Cello, and Piano

Duration: 11’00”

Movements: *Montuno – Con gusto, Coral – Espacioso y sereno, Doce – Agresivo y rítmico*

Program Notes: “The material is a bit more complex in *Tres Fantasías*, a 1994 score for clarinet, cello, and piano. that boasts a triple source of inspiration: a Bach chorale, an austere twelve-tone row and an old Afro-Caribbean rhythm called the *montuno*. *Montuno* is also the name of the first of the three musical fantasies, where Sierra's insistent layering of short and aggressive melody seems to flirt with minimalism. A simple beat and a hexachord are the basic stuff of *Montuno*, treated independently and recalling the middle ages' isorhythms. Towards the end of the movement, in the section marked *Un poco más*

¹⁶⁹ Sierra, *Roberto Sierra: Clarinet Works*, liner notes.

movido, the clarinet, and the cello take over the isorhythmic structure that was first heard in the piano, while a new rhythmic structure in the piano proclaims the harmonies of Bach's chorale *Es ist genug*. The clarinet and the cello join in a jazzy fusion after a complete reiteration of the hexachordal material. In the following section, *Coral*, Bach's theme is deconstructed and refined into a new figure that remains intrinsically linked to the original *Es ist genug*. The intermittent violence is implied in the instrumental; interruptions of the chorale creates the illusion of parallel layers. *Doce* brings the work to an end with a wild exploration of the same tone row that Arnold Schoenberg used in his Suite, Op. 25.”¹⁷⁰

Dedication / Commission: Commissioned by Syracuse Society for New Music

Premiere: Not available

Significant Subsequent Performances: October 2013, Spectrolite Ensemble, D.F. Cook Memorial Hall, Memorial University of Newfoundland, St. John's, Newfoundland, Canada

Publisher: Subito Music Publishing Inc.

Media: “Tres Fantasías” *Roberto Sierra: Piezas Características*, Anthology of Recorded Music, Inc., William Helmers, clarinet, 2006, track 6-8, CD.

“Tres Fantasías,” *Cancionero: Chamber Music of Roberto Sierra*, William Helmers, clarinet / Philip Bush, piano, 2000.

Additional Notes: Not available

Tres Pensamientos

Year of Composition: 1990

Instrumentation: Bass Clarinet and Percussion

¹⁷⁰ Octavio Roca, *Roberto Sierra: Piezas Características*, liner notes.

Duration: 9'00"

Movements: *Con precisión rítmica, Sensual con momentos de violencia, Cortante*

Program Notes: “A different type of pulse is felt in the first movement of *Tres Pensamientos* (Three Thoughts – from 1990). Here the rhythm is driven by the uneven accentuations and the type of rhythmic groupings found in Afro-Caribbean music. The bass clarinet and the drum (*bongos* and *congas*) become, in the first movement, one rhythmic-melodic entity. The second movement is a surreal habanera where the gentle flow of the slow rhythms is interrupted by violent outburst. In the third movement, the bass clarinet plays in rhythmic unison with the *congos* and *cencerros* (Latin cowbells), thus once again becoming one with the percussion part.”¹⁷¹

Premiere: Not available

Significant Subsequent Performances: February 2012, Stealth Trio, KWCMS Music Room, Kitchener-Waterloo, Ontario, Canada

Media: “*Tres Pensamientos*,” *Roberto Sierra: Clarinet Works*, Fleur de Son, Richard Faria, clarinet, 2007, track 14-16, CD.

Publisher/location of Manuscript: Subito Music Publishing Inc.

Additional Notes: Advance level of difficulty. The percussion includes bongo, congas, sizzle cymbal, güiro, 2 cencerros, and wood block.

Turner

Year of Composition: 2002

Instrumentation: Flute, Clarinet, Violin, Cello, and Piano

¹⁷¹ Sierra, *Roberto Sierra: Clarinet Works*, liner notes.

Duration: 12'00"

Movements: *Sun Setting Over a Lake, The Burning of the Houses of Lords and Commons, Moonlight, Sunrise with Sea Monsters, The Sun Setting among Dark Clouds, Festive Lagoon Scene, Venice?*

Program Notes: "Turner is one of two chamber works inspired by painters (the other piece is Kandinsky for piano, violin, viola, and cello). As the titles of the movements indicate, each one takes inspiration from a particular painting. The movements are reflections, where Turner's use of color and space influence my harmonic, melodic and rhythmic language."¹⁷²

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Subito Music Publishing Inc.

Media: "Turner," *Turner: Chamber Music of Roberto Sierra*, Continuum Ensemble, New Albion Records, 2007, track 1-6.

Additional Notes: Not available

Torres Santos, Raymond (b. 1958 in Río Piedras, PR)

Cordillera Central: Cinco Tonalidades de Verde

Year of Composition: 1980

Instrumentation: Clarinet and *Cuatro* (See Appendix A for more on *cuatro*)

¹⁷² "Turner," Audio, Roberto Sierra, accessed on November 4, 2020, <https://www.robertosierra.com/audio/audio.html>.

Duration: 7'00"

Movements: *Green* (Theme), *First Shade of Green*, *Second Shade of Green*, *Third Shade of Green*, *Fourth Shade of Green*, *Fifth Shade of Green*

Program Notes: Not available

Dedication / Commission: Not available

Premiere: January 1981, Peter Yates and Douglas Scott, New Music Series, University of California Los Angeles, California.

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Theme and five variations

Divertimento: Tropical Nights, also *Danza Tropical*

Year of Composition: 1996

Instrumentation: Flute/Piccolo, Oboe, Clarinet, Bass Clarinet, and French Horn

Duration: 8'20"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: New Jersey Chamber Music Society at Upper Montclair and Morristown, New Jersey.

Premiere: April 1996, New Jersey Chamber Music Society.

Significant Subsequent Performances: March 1997, Members of the American Composers Orchestra; 1997, Bronx Arts Ensemble; 1998, Quintet of the Americas; July

2001, United State Military Academy of West Point Woodwind Quintet, Storm King Festival, New York and March 2002, West Point Jewish Chapel

Publisher: Not available

Media: Not available

Additional Notes: Not available

Movements

Year of Composition: 1980

Instrumentation: Flute, Clarinet, Violin, Cello, Piano, and Percussion

Duration: 8'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Written for UCLA Dance Company

Premiere: 1981, UCLA Dance Company, Royal Hall, University of California, Los Angeles, CA

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Summertime

Year of Composition: 1982

Instrumentation: Clarinet in Eb, Clarinet in Bb, Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Violin, Cello, Piano, and Percussion

Duration: 3'00"

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Not available

Premiere: May 1982, Villa Rojo Ensemble, San Juan, Puerto Rico.

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Trio No. 2 or Concertino (Concerto Grosso)

Year of Composition: 1998

Instrumentation: Clarinet, Cello, and Piano

Duration: 15'00"

Movements: *Sublime visión, Palm Trees*

Program Notes: Not available

Dedication / Commission: Written for State University of New Jersey, Rutgers for the ensemble-in-residence D'Rivera-Tavares-Zinger Trio (Triángulo)

Premiere: March 1999, D'Rivera-Tavares-Zinger Trio (Triángulo), Newark Library, Newark, New Jersey

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Other arrangements of this work include versions for the clarinet, horn, and piano, or clarinet, horn, piano, percussion, and strings.

Vázquez, Carlos Alberto (b.1952, San Germán, PR)

Cuatro sombras de una palma

Year of Composition: 2007

Instrumentation: Clarinet, Viola, and Piano

Duration: 20'00"

Movements: *Maka's Dream, La desimprovisación de los Morisson, Aquel aroma a jazmines, La guayabera izada*

Program Notes: “Each movement is inspired by and in tribute to a Caribbean writer. The first movement is inspired by a Derek Walcott play written in the 1970, *Dream on a Monkey Mountain*. The second is based on the work of Luis Rafael Sánchez's *Quintuples*. The third movement makes a reference to García Márquez's short novel *La Hojarasca* (*The Leaf*). The fourth movement refers to Ana Lydia Vega's story *Encancaranublado*.¹⁷³ These movements vary widely in character, technique, and mood, ranging from strong ostinato

¹⁷³ Carlos Alberto Vázquez, email message to author, March 29, 2019. Translated by Ortiz-Laboy.

patterns to ethereal-sounding extended techniques and chromatic passages. The overall narrative structure of the work helps to tie it all into a symbiotic whole.¹⁷⁴

Dedication / Commission: Commissioned by Camerata Caribe

Premiere: March 2015, Camerata Caribe, San Juan, Puerto Rico

Significant Subsequent Performances: Not available

Publisher: Not available

Media: “Cuatro sombras de una palma,” *Tríos Americanos*, Trío Acuarimántima, Universidad Escuela de Administración, Finanzas e Instituto Tecnológico (EAFIT, School of Management, Finance and Technological Institute), Colombia, 2018.

Additional Notes: Not available

Divertimento Tre Colori

Year of Composition: 2016

Instrumentation: Oboe, Clarinet, and Bassoon

Duration: 16’0”

Movements: *Ochre, Pistachio, Granite Blue, Sky Magenta*

Program Notes: “This composition was written by request of *Ensemble Tre Colori* of Stuttgart, Germany. As the group's name implies, the group deals with three different enchanting timbres, or colors, as musicians often prefer to say. The composer thought of the colors of the flags of the nations involved (performers and composers): Germany,

¹⁷⁴ Don Bowyer, College Music Symposium, Audio Performance Reviews, “Trío Acuarimántima, Tríos Americanos para clarinete, violín y piano,” published on September 20, 2018, accessed September 4, 2020. <https://symposium.music.org/index.php/58-2/item/11398-trios-americanos>.

Cuba, Puerto Rico, and Switzerland. The colors are black, yellow, red, blue, and white. Combining each color in a kind of synesthesia, Vázquez came with four colors-sounds, one for each movement: Ochre, Pistachio, Granite Blue, and Sky Magenta.”¹⁷⁵

Dedication / Commission: Commissioned by Ensemble Tre Colori

Premiere: June 2016, Ensemble Tre Colori, Stuttgart, Germany

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Dos piezas para clarinete

Year of Composition: 1976-1986

Instrumentation: Solo Clarinet

Duration: 8'00”

Movements: *Surcos, Palmera*

Program Notes: Not available

Dedication / Commission: Not available

Premiere: USA Premiere: 1976, Surcos, New York; Puerto Rico Premiere: 1986, Festival Interamericano de las Artes, San Juan, Puerto Rico

Significant Subsequent Performances: Not available

Publisher: Música en el Caribe, Editorial UPR

¹⁷⁵ Vázquez, email message.

Media: “Dos piezas para clarinete,” *Cuba y Puerto Rico: Dos Compositores Contemporáneos*, Guido López Gavilán y Carlos Alberto Vázquez, Caribe Net, 2001.

Additional Notes: Not available

Interioridades

Year of Composition: 2011

Instrumentation: Flute, Clarinet, Violin, Cello, and Piano

Duration: 13’00”

Movements: Single movement

Program Notes: Not available

Dedication / Commission: Written for Plural Ensemble

Premiere: 2012, Plural Ensemble, Auditorio, Barcelona

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Quintet in one movement with five sections (*Pesaroso, Furioso, Doloroso, Ansioso, Dudoso*)

Simple and Free

Year of Composition: 2017

Instrumentation: Flute, Clarinet, Saxophone, Piano, Percussion, and Electronic recorded sounds

Duration: 9’00”

Program Notes: “This work can be considered retro as it recalls the decade from 1963 to 1973. The title comes from a song by Chicago, *Just You ‘N Me*, which sums up the period of breaking with rigid models typical of the postwar period and the cold war. This begins with Martin Luther King Jr.'s famous “I Have a Dream” speech, which Vázquez quotes at the beginning of the work, and the struggle for civil rights. There were protests against the Vietnam War and in support of sexual liberation and feminism, while the hippie movement was motivated by the ideals of peace and love. The work has aspects of collage, a technique of use in those years, but also a kind of trip, not only to that time but also a psychedelic one. Some of the electronic aspects of *Simple and Free* were composed, handled or processed in the distinguished study of *Phonos*, located in the Universitat Pompeu Fabra (UPF, Pompeu Fabra University) of Barcelona.”¹⁷⁶

Dedication / Commission: Written for Nuevo Ensemble Segovia

Premiere: October 2018, Segovia, Spain

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: The instrumentation includes doubling: Flute (Piccolo/Alto), Clarinet (Clarinet in Eb/Bass), and Saxophone (Alto/ Baritone).

Sonata BoricuoTica

Year of Composition: 1991

Instrumentation: Clarinet and Piano

¹⁷⁶ Vázquez, email message.

Duration: 12'00"

Movements: *Libre, Místico y ceremonioso, Adagio tropical, Larghetto*

Program Notes: Not available

Dedication / Commission: Dedicated to Yamileth Pérez

Premiere: 1992, Foro de Compositores del Caribe, Caracas, Venezuela,

Significant Subsequent Performances: Not available

Publisher: SMP Press

Media: "Sonata BoricuoTica," *Música en el Caribe II*, Foro de Compositores del Caribe, Kathleen Jones, clarinet, Felix Guzmán, piano

Additional Notes: Not available

Tagorismo

Year of Composition: 2011

Instrumentation: Flute, Bass Clarinet, Alto Saxophone, Piano, and Percussion

Duration: 17'00"

Movements: *No se puede cruzar el mar con tan solo pararse a mirarlo., No por deshojar sus pétalos se atrapa la belleza de una flor., El amor es un misterio interminable ya que no hay nada más que lo explique., La mariposa no cuenta los meses, sino los momentos, y le sobra el tiempo., Deja que tu vida baile ligeramente sobre los bordes del tiempo como el rocío en la punta de una hoja., La muerte no es la luz que se extingue, es tan solo apagar la lámpara porque ha llegado la mañana., El amor no reclama posesión, por el contrario, da libertad.*

Program Notes: Rabindranath Tagore's seven quotations motivated the composer to create musical atmospheres to describe the text for each movement. Tagore was a poet, writer, composer, painter, and philosopher from Bengal, India. Nobel Prize in Literature 1913.

Dedication / Commission: Commissioned by Nuevo Ensemble de Segovia

Premiere: 2009, Ensemble Latinoamericano, Caracas, Venezuela

Significant Subsequent Performances: Not available

Publisher: Universidad del Valle, Cali, Colombia

Media: Available from the composer

Additional Notes: Not available

Trío Deleites

Year of Composition: 2003

Instrumentation: Clarinet, Bassoon, and Piano

Duration: 15'00"

Movements: *Imaginado, Vivido, Recordado*

Program Notes: “Life can be full of all kinds of delights. However, it is not until full recognition by those who have them within their reach that a delight takes their body. Great, deep, light, subtle, abrupt, gradual, ephemeral, prolonged, overwhelming, or sublime delights are among the supreme manifestations of the beauty of life. The work tries to exploit the sound resources of the three instruments in the Taku Ensemble, keeping them at the same level of protagonism and seeking to recognize Taku's virtuosity. In *Imaginado*, desire, craving, and invocation are manifested in brilliant rhythmic patterns. The continuous dialogue between instruments sustains the passion of the moment in *Vivido*.

Recordado opts for more reflective nuances interrupted by the rebirth of delight in the unique dimension of memory.”¹⁷⁷

Dedication / Commission: Written for the Taku Ensemble

Premiere: 2003, Taku Ensemble, FIA, San Juan, PR

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Tzintzuntzan

Year of Composition: 2001

Instrumentation: Bass Clarinet, Marimba, Violin, Double Bass, Electronic Recorded Sounds, Live Electronics, and Images.

Duration: 9’00”

Movements: Single movement

Program Notes: “*Tzintzuntzan* is a town in the state of Michoacán, Mexico. The indigenous presence is noticeable since one enters and notes the pyramids. The composer had the opportunity to be present in this historic place during the Night of the Dead. The pyramids, the cemetery on both sides of the road with people celebrating with music, food and drinks the dead, and the colonial town with its artisans and vendors served as an

¹⁷⁷ Vázquez, email message.

impression and inspiration to the author to create a multimedia work with theatrical strokes.”¹⁷⁸

Dedication / Commission: Written for *Grupo Contemporáneo* (Denmark)

Premiere: 2001, International Computer Music Conference, La Habana, Cuba

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

Villarini, Awilda (b. unknown in Patillas, PR)

Silhouette

Year of Composition: 2012

Instrumentation: Clarinet, Violin, and Cello

Duration: 11'40"

Movements: *Andante, Adagio, Moderato, Allegro*

Program Notes: Not available

Dedication / Commission: Not available

Premiere: Not available

Significant Subsequent Performances: Not available

Publisher: Not available

Media: Not available

Additional Notes: Not available

¹⁷⁸ Vázquez, email message. Translated by Ortiz-Laboy.

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APPENDIX A

LIST OF TERMS

Bomba: *Bomba* is a traditional dance and musical style native to Puerto Rico. It was created on sugar plantations by African slaves as a communal activity. The instruments include *barriles* or *bombas* (*buleador* and *subidor*), *cúa* (two sticks to hit the side of the *barril*), and a maraca (shaker).

Cuatro: The *cuatro* is the national instrument of Puerto Rico. It is a plucked string instrument from the lute family and similar to a violin in shape. The *cuatro* has ten strings in five courses and it is tuned in fourths. It is one of the most familiar instruments in the *Jibaro* orchestra (a Puerto Rican country folk ensemble). The instrumentation includes the *tiple* (a four or five string instrument that usually plays the melody in the orchestra) and the *bordonúa* (a bass guitar native to Puerto Rico).

Danza: *Danza* is a traditional dance and musical style native to Puerto Rico. It originated in Ponce in the nineteenth century and resembles European classical music in its melodic and harmonic form and character. Traditional *danzas* are classified into two categories: romantic (slow and melodic) and festive (fast, rhythmic, and cheerful).

A *Danza* consists of four sections: the introduction or *paseo* (usually eight bars in 2/4 time), a first theme, a second theme, and a third theme (usually more cheerful or more melodic), each of which are 16 bars. In the third theme or section, the *bombardino*

(euphonium), an accompanying instrument, leaves its role as accompanist to interpret the melody. After the third theme, there is a recapitulation of the first theme and sometimes a coda at the end. All the parts, except the coda and the recapitulation, are repeated. There can be variants such as the introduction of "bridges" or parts of 8 bars instead of 16.¹⁸³

The interpretation of *danzas* is controversial for the use of the "elastic triplets." As stated by Inesa Gegprifti, "The concept of the *tresillo elástico* (elastic triplet) implied that the conventionally known triplet in the bass figuration was not to be played as such, but as syncopated rhythm with uneven, nearly swung note values."¹⁸⁴ The musical notation doesn't reflect the interpretation of the triplets in binary tempo. The performer has the license of interpretation to stretch or shorten the figure to create the desired effect.

The original *Danza* ensemble instrumentation included violins playing the melody, clarinets doubling the melody or contrapuntal parts, cornets to accentuate phrasing, double-bass and *bombardinos* (euphonium) for accompaniment, and the *guiro* (an untuned raspy percussive instrument). The snare drum was later introduced to complete the rhythmic section of the ensemble. Recently, the *danza* is considered a pianistic genre.

Plena: *Plena* is a musical style and dance from Puerto Rico. It originated in the Barrio San Antón of Ponce in the eighteenth century. *Plena* blends elements of *bomba*, ceremonial Taíno music, and Spanish descendent instruments. The instrumentation includes the *güiro*,

¹⁸³ La Danza, "Forma," accessed on November 9, 2020, <https://www.ladanza.com/danza.htm>.

¹⁸⁴ Inesa Gegprifti, "The Puerto Rican Danza: A Stylistic Study with Emphasis on Performance, Teaching, and Practicing Strategies," (DMA diss., University of Miami, WHAT STATE, 2017) ProQuest Dissertations & Theses Global.

cuatro, and *panderos* (a hand-held drum resembling a tambourine). *Plena* was used by the lower classes in Puerto Rico to spread messages or tell stories.

Son: *Son* is a genre of music and dance that originated in Cuba during the nineteenth century. In his article in *Latin American Music Review*, the musicologist Peter Manuel talks about how the *contradanza* influenced the *son's* structure after the 1850s in Havana, Cuba. Among those influences are melodies in parallel thirds, clave rhythms, vocal refrains, syncopation, and two-part songs with ostinato.¹⁸⁵ Other influences for the *son* include the African vocal style of call and response and vocal improvisation.

The instrumentation of the *son* is influenced by Spanish instruments, such as the *bandurria* (similar to the mandolin but used for Spaniard folk music) and *tres* (a Cuban six strings instrument).¹⁸⁶ Other instruments included in the ensemble are the guitar, *marímbula* (bass lamellophone), *bongó*, and *clave*.

¹⁸⁵ Peter Manuel, "From Contradanza to Son: New Perspectives on the Prehistory of Cuban Popular Music," *Latin American Music Review* 30, no.2 (Fall/Winter 2009): 184-212.

¹⁸⁶ Ned Sublette, *Cuba and Its Music: From the First Drums to the Mambo*, (Chicago: Chicago Review Press), 333-334.

APPENDIX B

REPERTOIRE LIST BY INSTRUMENTATION

Table A.1 Compositions by Instrumentation

Chamber Music Ensembles	Instrumentation	Title	Composer
Solo Clarinet	Clarinet	<i>Siete mantras para clarinet solo</i>	Alfonso Fuentes Colón
Solo Clarinet	Clarinet	<i>Azaleas</i>	Rafael Aponte-Ledée
Solo Clarinet	Clarinet	<i>Cinco Bocetos</i>	Roberto Sierra
Solo Clarinet	Clarinet	<i>Clarimunos: 3 Shot Movements</i>	Francis Schwartz
Solo Clarinet	Clarinet	<i>Crepúsculo (Twilight)</i>	Jack Delano
Solo Clarinet	Clarinet	<i>De Frolic Son</i>	Matthew Ayala Román
Solo Clarinet	Clarinet	<i>Don Quijote: Dreams of Marta</i>	Francis Schwartz
Solo Clarinet	Clarinet	<i>Dos piezas para clarinete</i>	Carlos Alberto Vázquez
Solo Clarinet	Clarinet	<i>Four Arabesque for Solo Clarinet</i>	Roberto Milano
Solo Clarinet	Clarinet	<i>Iluminación</i>	William Ortiz Alvarado
Solo Clarinet	Clarinet	<i>Impromptu</i>	José Mariano Morales Matos
Solo Clarinet	Clarinet	<i>Nocturno en una noche perdida</i>	William Ortiz Alvarado
Solo Clarinet	Clarinet	<i>Ophelia's Cry</i>	Francis Schwartz
Solo Clarinet	Clarinet	<i>Para Andrés Maldonado</i>	Jubal Rosado

Solo Clarinet	Clarinet	<i>Ritmorroto</i>	Roberto Sierra
Solo Clarinet	Clarinet	<i>Voces del Barrio</i>	Alfonso Fuentes Colón
Solo Clarinet	Clarinet, Electronics (Tape Recorder) and Aroma	<i>Hommage a K...</i>	Francis Schwartz
Clarinet and Piano	Clarinet and Piano	<i>Calle y Sueños</i>	William Ortiz Alvarado
Clarinet and Piano	Clarinet/Bongo and Piano or String Quartet	<i>Claribongo</i>	Alfonso Fuentes Colón
Clarinet and Piano	Clarinet and Piano	<i>Clarinet Concerto No. 1</i>	Alfonso Fuentes Colón
Clarinet and Piano	Clarinet and Piano	<i>Danza de los Saltarines</i>	Juan Antonio Rosado Rodríguez
Clarinet and Piano	Clarinet and Piano	<i>Danza in Two-Step Néctar Criollo</i>	Evan Lynch/Juan Ríos Ovalle
Clarinet and Piano	A Clarinet and Piano	<i>Danza Sara</i>	David Bourns/Ángel Mislán Huertas
Clarinet and Piano	Clarinet and Piano	<i>Danza Teresa</i>	Evan Lynch/Juan Ríos Ovalle
Clarinet and Piano	Clarinet and Piano	<i>Danza Vibraciones del Alma</i>	Evan Lynch/Juan Ríos Ovalle
Clarinet and Piano	Clarinet/Bongo and Piano	<i>Divertimento Caribeño No. 2</i>	Sonia Ivette Morales-Matos
Clarinet and Piano	Clarinet and Piano	<i>Elegía or Homenaje a Igor (Suite Contrastes, second movement)</i>	Juan Antonio Rosado Rodríguez
Clarinet and Piano	Clarinet and Piano	<i>Fantasia for clarinet and piano</i>	Alberto Guidobaldi
Clarinet and Piano	Clarinet and Piano	<i>Hommage</i>	Lotta Maria Hertlein
Clarinet and Piano	Clarinet and Piano	<i>Ideas Poéticas</i>	Raúl Rodríguez Morales
Clarinet and Piano	Clarinet and Piano	<i>Impresiones</i>	Raúl Rodríguez Morales
Clarinet and Piano	Clarinet and Piano	<i>Introspección</i>	Sonia Ivette Morales Matos

Clarinet and Piano	Clarinet and Piano	<i>Medley Sylvia Rexach</i>	Jubal Rosado
Clarinet and Piano	Clarinet and Piano	<i>Nostalgia</i>	Sonia Ivette Morales Matos
Clarinet and Piano	Clarinet and Piano	<i>Sonata</i>	Roberto Sierra
Clarinet and Piano	Clarinet and Piano	<i>Sonata BoricuoTica</i>	Carlos Alberto Vázquez
Clarinet and Piano	Clarinet and Piano	<i>Sonata en la Menor</i>	Jack Delano
Clarinet and Piano	Clarinet and Piano	<i>Sonatina</i>	Juan Antonio Rosado Rodríguez
Clarinet and Piano	Clarinet and Piano	<i>Sonatina for clarinet and piano</i>	Alberto Guidobaldi
Clarinet and Piano	Clarinet and Piano	<i>Tema y Variaciones</i>	Roberto Sierra
Clarinet and Piano	Clarinet or Bass Clarinet Solo or with Piano	<i>The Adventures of Pinocchio: Inspired by Carlo Collodi's 1883 Original Tale</i>	Alberto Guidobaldi
Clarinet and Piano	Clarinet and Piano	<i>Transmutaciones II</i>	Juan Antonio Rosado Rodríguez
Clarinet and Chamber Orchestra	Clarinet and Chamber Orchestra	<i>Concertino para clarinete y orquesta de cámara</i>	Alberto Guidobaldi
Clarinet and Chamber Orchestra	Clarinet, String Orchestra, and Mandolin	<i>Concertino para clarinete y orquesta de cuerdas</i>	Roberto Milano
Clarinet and Orchestra	Clarinet and Orchestra	<i>Divertimento</i>	François Bahuau
Clarinet, Flute and String Orchestra	Flute, Clarinet, and String Orchestra	<i>Divertimento del Sur</i>	Héctor Campos-Parsi
Clarinet and orchestra/piano	Clarinet and orchestra/piano	<i>Tropical para clarinet y orquesta</i>	Julio C. Mirón
Chamber Music Duet	Bass Clarinet and Percussion (Tenor Drum, Snare Drum and Cymbal)	<i>Loisai</i>	William Ortiz Alvarado
Chamber Music Duet	Clarinet and Bassoon	<i>Tres Payasadas (Three Burlesques)</i>	Jack Delano

Chamber Music Duet	Clarinet and Cello	<i>Tríptico</i>	Sonia Ivette Morales-Matos
Chamber Music Duet	Clarinet and Cuatro (Puerto Rican string instrument)	<i>Cordillera Central: 5 Tonalidades de Verde (Five Shades of Green)</i>	Raymond Torres-Santos
Chamber Music Duet	2 Clarinets	<i>Klarinet 3.2</i>	Alfonso Fuentes Colón
Chamber Music Duet	Clarinet and Electronics (Tape Recorder)	<i>Los Huevos de Pandora</i>	Rafael Aponte-Ledée
Chamber Music Duet	Clarinet and Euphonium/Trombone	<i>Netiquette</i>	Fernando Medina Cáceres
Chamber Music Duet	Clarinet and Harp	<i>Storie</i>	Carlos R. Carrillo Cotto
Chamber Music Duet	Clarinet and Latin Percussion (Bongo, Güiro, Sizzle Cymbal, Cencerros, and Wood Block)	<i>Tres Pensamientos</i>	Roberto Sierra
Chamber Music Duet	Clarinet, Bassoon or Bass Clarinet	<i>Conversación Campesina</i>	Luis Sanz González
Chamber Music Duet	Eb Clarinet and Percussion	<i>Araguaco Coabey</i>	William Ortiz Alvarado
Chamber Music Duet	Eb Clarinet and Vibraphone	<i>Danza El Coquí</i>	Fernando Medina Cáceres / Jose Ignacio Quintón
Chamber Music Duet	Flute and Clarinet	<i>Miniaturas</i>	Luis G. Quintana
Chamber Music Duet	Flute and Clarinet	<i>Seis Piezas Breves</i>	Luis Manuel Álvarez Santana
Chamber Music Duet	Oboe and A Clarinet	<i>Neblina</i>	Luis Sanz González
Chamber Music Duet	Violin and Clarinet	<i>Medley</i>	Nicky Aponte
Chamber Music Trio	Clarinet, Bass Trombone, and Piano	<i>Pieza para clarinete, trombón bajo y piano</i>	Carlos M. II Lamboy Caraballo

Chamber Music Trio	Clarinet, Bassoon, and Piano	<i>Con Tres</i>	Roberto Sierra
Chamber Music Trio	Clarinet, Bassoon, and Piano	<i>Trio Deleites</i>	Carlos Alberto Vázquez
Chamber Music Trio	Clarinet, Cello and Piano	<i>Trio No. 2 or Concertino (Concerto Grosso)</i>	Raymond Torres-Santos
Chamber Music Trio	Clarinet, Cello and Piano	<i>Tres Fantasías</i>	Roberto Sierra
Chamber Music Trio	Clarinet, Viola and Piano	<i>Cuatro Sombras de una Palma</i>	Carlos Alberto Vázquez
Chamber Music Trio	Clarinet, Violin, and Cello	<i>Silhouette</i>	Awilda Villarini
Chamber Music Trio	Clarinet, Violin, and Piano	<i>Recordando una Melodía Olvidada</i>	Roberto Sierra
Chamber Music Trio	Flute, Bass Clarinet, and Viola	<i>Consorte No. 2 (12 Dances in 3 parts)</i>	Roberto Milano
Chamber Music Trio	Flute, Clarinet, and Bassoon	<i>Suite para flauta, clarinete y fagot</i>	Luis F. Rodríguez Morales
Chamber Music Trio	Flute, Clarinet, and Bassoon	<i>Dos Piezas Pequeñas para trío</i>	Jubal Rosado
Chamber Music Trio	Flute, Clarinet, and Bassoon	<i>Kool Breeze</i>	William Ortiz Alvarado
Chamber Music Trio	Flute, Clarinet, and Bassoon	<i>Divertimento VI</i>	Juan Antonio Rosado Rodríguez
Chamber Music Trio	Flute, Clarinet, and Cello	<i>Música para dos violonchelos, flauta y clarinete</i>	William Ortiz Alvarado
Chamber Music Trio	Flute, Clarinet, and Harp	<i>Páuper et Húmilis</i>	Alberto Guidobaldi
Chamber Music Trio	Flute, Oboe, and Clarinet	<i>Sonsonete I</i>	Esther Alejandro de León
Chamber Music Trio	Flute, Saxophone/Clarinet, and Percussion	<i>Dios de Mudó de North Philadelphia</i>	William Ortiz Alvarado
Chamber Music Trio	Oboe, A Clarinet, and Bassoon	<i>Divertimento Breve</i>	Rafael Aponte-Ledée

Chamber Music Trio	Oboe, Clarinet, and Bassoon	<i>Divertimento Tre Colori</i>	Carlos Alberto Vázquez
Chamber Music Trio	Oboe, Clarinet, and Bassoon	<i>Puntos Cubanos</i>	David Bourns/ Héctor Campos Parsi
Chamber Music Trio	Oboe, Clarinet, and Bassoon	<i>Danza Tú y Yo</i>	David Bourns/Ángel Mislán Huertas
Chamber Music Trio	Oboe, Clarinet, and Bassoon	<i>Danza Impromptu</i>	David Bourns/Luis R. Miranda
Chamber Music Trio	Oboe, Clarinet, and Bassoon	<i>Danza Pobre Corazón</i>	David Bourns/Manuel Gregorio Tavárez
Chamber Music Trio	Oboe, Clarinet, and Bassoon	<i>Medley de Canciones Navideñas</i>	David Bourns/Traditional
Chamber Music Trio	Oboe, Clarinet, and Bassoon	<i>Piano Suite en Casa é Tata</i>	David Bourns/Amaury Veray
Chamber Music Quartet	Clarinet, Bass Clarinet, Cello, and Percussion	<i>Como si fuera la Primavera</i>	Carlos R. Carrillo Cotto
Chamber Music Quartet	Clarinet, Viola, Piano, and Voice (Mezzo Soprano)	<i>Glosa a la Sombra</i>	Roberto Sierra
Chamber Music Quartet	Clarinet, Violin, Piano and Voice (Mezzo Soprano)	<i>Five Songs of Loneliness</i>	Francis Schwartz
Chamber Music Quartet	Clarinet, Violin, Viola, and Cello	<i>Quinteto de clarinete y cuerdas</i>	Luis Enrique Juliá
Chamber Music Quartet	Flute, Clarinet, Bassoon, and Oboe	<i>Diario de Teresita</i>	Narciso Figueroa Sanabria
Chamber Music Quartet	Flute, Clarinet, Violin, and Cello	<i>Consorte No. 1 (Divertimento)</i>	Roberto Milano
Chamber Music Quartet	Flute, Clarinet, Violin, and Cello	<i>Cuarteto para la Coexistencia</i>	Alfonso Fuentes Colón
Chamber Music Quartet	Flute, Oboe, Clarinet, and Bassoon	<i>Divertimento V</i>	Juan Antonio Rosado Rodríguez
Chamber Music Quartet	Flute, Oboe, Clarinet, and Bassoon	<i>Joyethanks (Camerata Caribe)</i>	Paul Harvey

Chamber Music Quartet	Flute, Oboe, Clarinet, and Piano	<i>Caribe Urbano</i>	William Ortiz Alvarado
Chamber Music Quartet	Flute, Oboe, Clarinet, and Piano	<i>Cuatro Estampas de la Colonización</i>	Narciso Figueroa Sanabria
Chamber Music Quartet	Oboe, Clarinet, Bassoon, and Piano	<i>Cachita</i>	David Bourns/Rafael Hernández
Chamber Music Quartet	Oboe, Clarinet, Bassoon, and Piano	<i>Danza Gratiitud</i>	David Bourns/Esther Alejandro
Chamber Music Quartet	Oboe, Clarinet, Bassoon, and Piano	<i>Danza La Sensitiva</i>	David Bourns/Manuel Gregorio Tavárez
Chamber Music Quartet	Oboe, Clarinet, Bassoon, and Piano	<i>Danza Sueño de Amor (Dream of Love)</i>	David Bourns/Juan Morel Campos
Chamber Music Quartet	Oboe, Clarinet, Bassoon, and Piano	<i>Danza: ¡Margarita! Único Amor</i>	David Bourns/Manuel Gregorio Tavárez
Chamber Music Quartet	Oboe, Clarinet, Bassoon, and Piano	<i>Green Island Sonnets</i>	Paul Harvey
Chamber Music Quartet	Oboe, Clarinet, Bassoon, and Piano	<i>Los Misterios de la Geografía</i>	Carlos Cabrer Montalvo
Chamber Music Quartet	Oboe, Clarinet, Bassoon, and Piano	<i>Marabaré</i>	Wanda Cecile Dávila Barreto
Chamber Music Quartet	Oboe, Clarinet, Bassoon, and Piano	<i>Memorias del Compay Hugo</i>	Alberto Rodríguez-Ortiz
Chamber Music Quartet	Oboe, Clarinet, Bassoon, and French Horn	<i>Milanesca (Five Character Pieces for Piano)</i>	David Bourns/Roberto Milano
Chamber Music Quartet	Oboe, Clarinet, Bassoon, and Piano	<i>Toccata para cuarteto de maderas y piano</i>	José Rodríguez-Alvira
Chamber Music Quartet	Oboe, Clarinet, Bassoon, and French Horn	<i>Una Mesa para Cuatro</i>	José Daniel Sandín
Chamber Music Quintet	Clarinet, Trombone, Violin, Piano, and Percussion	<i>Divertimento Caribeño No.5</i>	Sonia Ivette Morales-Matos

Chamber Music Quintet	Flute (Piccolo/Alto), Clarinet (Clarinet in Eb/Bass Clarinet), Saxophone (Alto/Baritone), Piano, and Percussion	<i>Simple and Free</i>	Carlos Alberto Vázquez
Chamber Music Quintet	Flute, Bass Clarinet, Alto Saxophone, Piano, and Percussion	<i>Tagorismo</i>	Carlos Alberto Vázquez
Chamber Music Quintet	Flute, Clarinet, Bassoon, Piano, and Percussion	<i>Latino</i>	William Ortiz Alvarado
Chamber Music Quintet	Flute, Clarinet, Bassoon, Piano, and Percussion	<i>Sabios Árboles, Mágicos Árboles (Wise Trees, Magic Trees)</i>	Jack Delano
Chamber Music Quintet	Flute, Clarinet, Cello, Violin, and Piano	<i>El Sueño de Tartini</i>	Roberto Sierra
Chamber Music Quintet	Flute, Clarinet, Cello, Violin, and Piano	<i>Seamless Patterns</i>	Luis G. Quintana
Chamber Music Quintet	Flute, Clarinet, Trumpet, Piano, and Voice (Narrator)	<i>Streptomicyne</i>	Rafael Aponte-Ledée
Chamber Music Quintet	Flute, Clarinet, Violin, Cello, and Piano	<i>Interioridades</i>	Carlos Alberto Vázquez
Chamber Music Quintet	Flute, Clarinet, Violin, Cello, and Piano	<i>Turner</i>	Roberto Sierra
Chamber Music Quintet	Flute, Oboe, Clarinet, Bassoon, and French Horn	<i>Divertimento I</i>	Juan Antonio Rosado Rodríguez
Chamber Music Quintet	Flute, Oboe, Clarinet, French Horn, and Bassoon	<i>Divertimento VII</i>	Juan Antonio Rosado Rodríguez
Chamber Music Quintet	Flute, Oboe, Clarinet, French Horn, and Bassoon	<i>Essays for woodwinds quintet</i>	Roberto Sierra
Chamber Music Quintet	Flute, Oboe, Clarinet, French Horn, and Bassoon	<i>Introducción</i>	Juan Antonio Rosado Rodríguez

Chamber Music Quintet	Flute, Oboe, Clarinet, French Horn, and Bassoon	<i>La Machina</i>	Jack Delano
Chamber Music Quintet	Flute, Oboe, Clarinet, French Horn, and Bassoon	<i>Obra Pública</i>	William Ortiz Alvarado
Chamber Music Quintet	Flute, Oboe, Clarinet, French Horn, and Bassoon	<i>Quinteto de Alientos No. 3</i>	Juan Antonio Rosado Rodríguez
Chamber Music Quintet	Flute, Oboe, Clarinet, French Horn, and Bassoon	<i>Tres Piezas para quinteto de cuerdas</i>	Alfonso Fuentes Colón
Chamber Music Quintet	Flute, Oboe, Clarinet, Bassoon, and Piano	<i>Cinco Miniaturas Infantiles (Five Children's Miniatures)</i>	Victor Meléndez-Döhnert
Chamber Music Quintet	Flute, Oboe, Clarinet, Bassoon, and Piano	<i>Danza: La Perla</i>	Narciso Figueroa Sanabria
Chamber Music Quintet	Flute, Oboe, Clarinet, Bassoon, and Piano	<i>Danza Mis Tesoros</i>	Luciano Quiñones
Chamber Music Quintet	Flute, Oboe, Clarinet, Bassoon, and Piano	<i>Danza: Reflejos de la Laguna</i>	Narciso Figueroa Sanabria
Chamber Music Quintet	Flute, Oboe, Clarinet, Bassoon, and Piano	<i>Piano Woodwind Quintet</i>	Lotta Maria Hertlein
Chamber Music Quintet	Flute, Oboe, Clarinet, Bassoon, and Piano	<i>Recordando a María</i>	Victor Meléndez-Döhnert
Chamber Music Quintet	Flute, Oboe, Clarinet, Bassoon, and Piano	<i>Salsa para vientos</i>	Roberto Sierra
Chamber Music Quintet	Flute, Oboe, Clarinet, Bassoon, and Piano	<i>Sketches</i>	Armando Luis Ramírez
Chamber Music Quintet	Flute/Piccolo, Oboe, Clarinet, Bass Clarinet, and French Horn	<i>Divertimento (Tropical Nights), also Danza Tropical</i>	Raymond Torres-Santos
Chamber Music Quintet	Oboe, Clarinet, Alto Saxophone, Bass Clarinet, and Bassoon	<i>En tiempos difíciles</i>	Francis Schwartz
Chamber Music Sextet	Bass Clarinet, Trumpet, Violin,	<i>Piezas Características</i>	Roberto Sierra

	Cello, Piano, and Percussion		
Chamber Music Sextet	Clarinet and Saxophone Quintet	<i>Divertimento III</i>	Juan Antonio Rosado Rodríguez
Chamber Music Sextet	Clarinet, Alto Saxophone, Trombone, Trumpet, Piano, and Percussion	<i>Suite Contraste (Suite Popular)</i>	Juan Antonio Rosado Rodríguez
Chamber Music Sextet	Clarinet, String Quartet, and Piano	<i>Ópera Frenesí</i>	Johanny I. Navarro
Chamber Music Sextet	Flute, Clarinet, Bassoon, French Horn, Trumpet, and Tuba	<i>Sexteto</i>	Luis Manuel Álvarez Santana
Chamber Music Sextet	Flute, Clarinet, Cello, Viola, Violin, and Piano	<i>Sombras</i>	Luis G. Quintana
Chamber Music Sextet	Flute, Clarinet, Cello, Violin, Piano, and Voice (Mezzo Soprano)	<i>Guakía Baba</i>	Johanny I. Navarro
Chamber Music Sextet	Flute, Clarinet, Cello, Violin, Piano, and Voice (Soprano)	<i>Cancionero Sefardí</i>	Roberto Sierra
Chamber Music Sextet	Flute, Clarinet, Violin, Cello, Guitar, and Voice (Soprano)	<i>Suite de Canciones Puertorriqueñas</i>	José Rodríguez-Alvira
Chamber Music Sextet	Flute, Clarinet, Violin, Cello, Piano, and Percussion	<i>Movements (ballet)</i>	Raymond Torres-Santos
Chamber Music Sextet	Flute, Oboe, Clarinet, Bassoon, French Horn, and Piano	<i>¡Qué Tapón!</i>	Luis F. Rodríguez Morales
Chamber Music Sextet	Flute, Oboe, Clarinet, Bassoon, French Horn, and Voice (Mezzo Soprano)	<i>Doña Rosita la soltera</i>	Roberto Sierra
Chamber Music Sextet	Flute, Oboe, Clarinet, Bassoon, French	<i>Tríptico</i>	William Ortiz Alvarado

	Horn, and Voice (Soprano)		
Chamber Music Sextet	Flute, Oboe, Clarinet, Bassoon, French Horn, and Voice (Soprano or Tenor)	<i>Sonetos Sagrados</i>	Héctor Campos Parsi
Chamber Music Sextet	Flute, Oboe, Clarinet, Bassoon, Piano, and Voice (Mezzo Soprano)	<i>Jardín de Amores</i>	Rafael Aponte-Ledée
Chamber Music Sextet	Flute, Oboe, Clarinet, Bassoon, Piano, and Voice (Soprano)	<i>Suite de Canciones Infantiles</i>	Narciso Figueroa Sanabria
Chamber Music Sextet	Flute, Oboe, Clarinet, Violin, Cello, and Piano	<i>Maqroll's Dream</i>	Francis Scharwtz
Chamber Music Sextet	Flute/Piccolo, Clarinet, Bassoon, Cello, Piano, and Percussion (Timpani and Glockenspiel)	<i>Transmutaciones IV</i>	Juan Antonio Rosado Rodríguez
Chamber Music Septet	Flute, Clarinet, Cello, Viola, Violin, Piano and Voice (Soprano)	<i>Textos Invisibles</i>	Luis G. Quintana
Chamber Music Septet	Flute, Clarinet, French Horn, Cello, Viola, Violin, and Percussion (Conga, Güiro, Bongo)	<i>Imáginé Borinquense</i>	Luis F. Rodríguez Morales
Chamber Music Septet	Flute, Oboe, Clarinet, Violin, Cello, Piano, and Percussion	<i>Nueva York Tropical</i>	William Ortiz Alvarado
Chamber Music Septet	Oboe, Bass Clarinet, Horn, Trombone, Violin, Double Bass, and Timpani	<i>El Salón Inundado</i>	Verónica Quevedo García
Chamber Music Octet	2 Oboes, 2 Clarinets, 2 Bassoons, and 2 French Horns	<i>Octeto para vientos</i>	Roberto Sierra

Chamber Music Octet	Clarinet, Bassoon, French Horn and String Quintet	<i>Octeto en cuatro tiempos</i>	Roberto Sierra
Chamber Music Octet	Flute, Oboe, Clarinet, Bassoon, Tenor Saxophone, Trombone, Trumpet, and Percussion.	<i>Cantigas do desassossego</i>	Luis G. Quintana
Chamber Music Mixed Ensemble	Bass Clarinet, Violin, Double Bass, Marimba, Electronic Recorded Sounds, Live Electronics, and Images	<i>Tzintzuntzan</i>	Carlos Alberto Vázquez
Chamber Music Mixed Ensemble	Clarinet and Mixed Ensemble	<i>Cannibal-Caliban</i>	Francis Schwartz
Chamber Music Mixed Ensemble	Clarinet, Alto Saxophone, 2 Tenor Saxophones, Baritone, Trumpet, Double Bass, Piano, Percussion and Xylophone	<i>Rhapsodia Callejera</i>	Juan Antonio Rosado Rodríguez
Chamber Music Mixed Ensemble	Flute, Bass Clarinet, Tenor Saxophone, Trumpet, Viola, Double Bass, Piano, and String Orchestra	<i>Smudges over Dripping Ink</i>	Luis G. Quintana
Chamber Music Mixed Ensemble	Flute, English Horn, Clarinet, French Horn, Trombone, Prepared Piano and 3 Percussionist	<i>El Otro Cielo for mixed ensemble</i>	Rafael Aponte-Ledée
Chamber Music Mixed Ensemble	Flute, Oboe, Clarinet, Bassoon, French Horn, and String Quartet	<i>Concierto de Cámara</i>	Roberto Sierra
Chamber Music Mixed Ensemble	Flute, Oboe/English, A Clarinet, French Horn, Violin/Viola, Cello, and Piano	<i>Algo Flota en El Palladium (Piano Concerto)</i>	Rafael Aponte-Ledée

Pierrot Ensemble	Flute, Clarinet, French Horn, Violin, Piano, and Percussion	<i>Caprichos</i>	Roberto Sierra
Clarinet Ensemble	2 Clarinets	<i>Siete Dúos a Canon</i>	Jack Delano
Clarinet Ensemble	2 Clarinets and Bass Clarinet	<i>Danzón El Grano</i>	Raúl Rodríguez Morales
Clarinet Ensemble	2 Eb Clarinet, 2 Clarinets, Alto Clarinet and Bass Clarinet	<i>Cascadas</i>	Carlos M. II Lamboy Caraballo
Clarinet Ensemble	3 Clarinets	<i>Acople, ou la Simplicité du Geste</i>	Luis G. Quintana
Clarinet Ensemble	3 Clarinets	<i>Dusk to Dawn</i>	Wanda Cecile Dávila Barreto
Clarinet Ensemble	4 Clarinets	<i>Acordes Cotidianos</i>	William Ortiz Alvarado
Clarinet Ensemble	4 Clarinets and Bass Clarinet	<i>Scherzo</i>	Roberto Milano
Clarinet Ensemble	Eb Clarinet, 2 Clarinet, Alto Clarinet, Bass Clarinet	<i>Paul Harvey's Puerto Rican Suite for clarinet sextet</i>	Paul Harvey
Clarinet Ensemble	Eb Clarinet, 2 Clarinets and Bass Clarinet	<i>Impresiones para cuarteto de clarinetes</i>	Verónica Quevedo García
Clarinet Ensemble	Eb Clarinet, 3 Clarinets, Alto Clarinet, and Bass Clarinet	<i>3 Minute Rag</i>	Alberto Guidobaldi
Clarinet Ensemble	Eb Clarinet, 3 Clarinets, Alto Clarinet, and Bass Clarinet	<i>Danza Sara</i>	Jubal Rosado
Clarinet Ensemble	Eb Clarinet, 3 Clarinets, Alto Clarinet, and Bass Clarinet	<i>Mosaicos</i>	Julio Elvin Quiñones Santiago
Clarinet Ensemble	Eb Clarinet, 3 Clarinets, Alto Clarinet, and Bass Clarinet	<i>You Ain't Nothing but a Hound Dog</i>	Jubal Rosado

Clarinet Ensemble	Eb Clarinet, 3 Clarinets, Alto Clarinet, Bass Clarinet, Voice (Soprano)	<i>In Paradisum for soprano and clarinet choir</i>	Alberto Guidobaldi
Clarinet Ensemble	Eb Clarinet, 3 Clarinets, Alto Clarinet, Bass Clarinet, Voice (Soprano)	<i>Seven Colors of the Rainbow</i>	Armando Luis Ramírez
Clarinet Ensemble	Eb Clarinet, Clarinet, Alto Clarinet, Bass Clarinet, Contra Bass Clarinet, Percussion, Violin, Cello, and Piano	<i>Summertime</i>	Raymond Torres Santos