



An Annotated Bibliography of Works Written for Camerata Caribe

From 1982 to 2008, for flute, oboe, clarinet, bassoon and piano, and combinations thereof, sometimes including horn, percussion, and/or voice

By Kathleen Jones

Introduction

Camerata Caribe was formed in August of 1982 by professors at the Conservatory of Music of Puerto Rico (CMPR): Peter Kern, flute; David Bourns, oboe; Kathleen Jones, clarinet; Alan Brown, bassoon and Vanessa Vassallo, piano. Prof. Bourns, Academic Dean at that time and principal oboist of the Puerto Rico Symphony Orchestra (PRSO) since 1968, had the idea of establishing a group in residence with his fellow PRSO woodwind principals, who, as he, also taught at the CMPR. Because of logistical considerations, the instrumentation was set as a woodwind quartet with piano, rather than a standard wind quintet.

We searched for interesting repertoire using any combination of our instruments, invited guests at times, and continuously asked composers to write for us. Twenty-five years later, the group is still active at the CMPR: Josue Casillas, flute; Frances Colon, oboe; this writer, (still) clarinet; Saxton Rose, bassoon; Benito Diaz, occasional horn; and Diana Figueroa, piano. We have given more than 110 presentations over the years, including concerts in three Casals Festivals (1989, 1994, and 2008,) and exchanges with Converse College and the University of Central Florida.

We have had more than 70 works written for us, all carefully filed away in cardboard boxes in the clarinet studio. This Annotated Bibliography is an attempt to share our repertoire with other musicians and libraries, and is written thanks to a sabbatical leave granted to the author by the CMPR for the year 2007-08. I hope that others will enjoy playing our wonderful music from *La Isla del Encanto* (The Island of Enchantment.)

Notes for users:

- This bibliography is in four parts:
 1. A list of works written for Camerata Caribe with brief annotations, alphabetically ordered by composer, or arranger.
 2. Some other works of interest (entries #78-101.)
 3. A quick-reference list by instrumentation
 4. An index by title.

- In Puerto Rico, a person's name is typically given as follows: John Q. Smith Jones, which is, name, initial or middle name, the father's last name (Smith,) and the mother's last name (Jones.) To avoid confusion, I have hyphenated the two last names (Smith-Jones): this is not common usage on the island, but will ensure correct alphabetization, by the father's last name, not the mother's.

- The primary entry for arrangements is under the name of the arranger; cross references are given from the original composer's name.

Part 1: Works written for Camerata Caribe, 1982-2008:

Composer and/or arranger	Title	Instrumentation
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Entry#

1. Alejandro, Esther (b. 1947, in New York)	<i>Sonsonete I</i>	fl,ob,cl
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Last address known to us was in Los Angeles; would like to re-establish contact

Esther arranged this short, well-crafted, one-movement work for Camerata by transposing the violin part for clarinet, and we premiered the version in April of 1989.

Composer's notes: "The construction of this work is based on a combination of rhythms associated with the 'son,' among other Afrocaribbean rhythms. It was originally written for flute, oboe and violin. The composer prepared the clarinet part by transposing the violin part. This work was given its world premiere in Venezuela in 1985."

Notas de la compositora: "Esta obra está construida a base de una combinación rítmica asociada con el son, entre otros ritmos afrocaribeños. Originalmente fué escrita para flauta, oboe y violín. La compositora preparó la parte de clarinete transportando la parte del violín. Esta obra se presentó en estreno mundial en Venezuela en 1985."

See also entries #8 and 78.

_____.	Danza: <i>Gratitud</i>	pno
See Bourns, David, arr.	Danza: <i>Gratitud</i>	ob,cl,bsn,pno

Anónimo	<i>El Niño</i>	voice
See Rodríguez-Alvira, José, arr.	<i>Suite de canciones puertorriqueñas</i>	ob,cl,hn,bsn,sop

Note: Part of this anonymous song was transcribed from a tape recording made by Pedro Escabí from the singing of Inés Dávila Sempritt in the Barrio Volcán (Volcano neighborhood) in Bayamón, Puerto Rico.

2. Aponte-Ledée, Rafael (b. 1938, in Guayama, Puerto Rico)	<i>Divertimento Breve</i>	ob,cl,bsn
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Contact information: Urb. Jardines Metropolitanos,
#977 Calle Volta; San Juan, P.R. 00927;
787 765-2769, home; 787 529-0865, cell

This difficult, dissonant and interesting work is based on a quintet the composer was commissioned by the Institute of Puerto Rican Culture (ICP) to write for the Figueroas (piano with string quartet) about 1975. He re-wrote it for Camerata several years later and we performed it first in March of 1983. Clarinet part is in A. Three movements; approx. 10 minutes.

David Bourns prepared a printed edition in 2000, and has copies available. See Bourns contact information in entry #6.

3. _____ *Jardín de Amores* fl,ob,cl,bsn,pno,mezzo sop

Commissioned by Meet the Composer in 1998, this three-movement work is described by the composer 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 Félix Rivera-Guzmán, a young Puerto Rican piano professor at the CMPR, colleague of the composer. The first movement is currently under revision. The work was performed in Puerto Rico by Camerata in November of 2000, in New York City by North-South Consonance, Max Lifchitz director, and in Madrid by LIM, headed by Jesús Villarojo.

Music available from the composer; see entry #2.

4. Atehortúa, Blas *Sonatina a Cinque, Op.129* fl,ob,cl,bsn,pno
(b.1943, in Medellín, Colombia)

This fine Colombian composer visited Puerto Rico in June of 1984 as a member of the Advising Board of the Organization of American States, and Camerata asked him to write a work for the group. He had sketched out his Op.129 by September, and we received this well-crafted five-movement piece in October and premiered it in March of 1985. It begins with a *Cadenza Prima*, featuring the clarinet, then piano, followed by bassoon. Second movement is a *Scherzo and Trio*; third is a *Passacaglia*; fourth the *Cadenza Seconda*, featuring flute, clarinet and oboe; last movement is a *Rondino*. A work that merits serious attention.

5. Bonotto, Robert *Quintettino Caribini, Op.37* fl,ob,cl,bsn,pno

We would like to re-establish contact with the composer. Last known address is:

89 Trowbridge St. #32; Cambridge, MA 02138-3106

Contact has been lost with the composer of this work, dedicated to Camerata Caribe, composed between 1992 and 1996, and not read until 2008. (Camerata didn't have a flutist from 1998, when Peter Kern retired, until 2008, when, for logistical reasons, it was possible to invite Prof. Josue Casillas to play.) The work has interesting colors and could be programmed if revised somewhat.

6. Bourns, David, arranger *Cachita* ob,cl,hn,bsn,pno
Hernández, Rafael *Cachita*

(1892-1965; born in Aguadilla, PR)

Contact information: David Bourns dmbourns@gmail.com

460 Pepin Drive,
Orlando, FL 32825
cell phone 787 461-7947

This lively song, by one of Puerto Rico's popular music giants, was arranged by David and premiered in Spartanburg, South Carolina in April of 2006, when Camerata played an exchange concert there at Converse College. The major work on the program was Mozart's great Piano/Wind Quintet, K.452, so *Cachita*, and Benito Diaz's arrangement of Piazzolla's *Verano Porteño* (see entry #34) were wonderful, contrasting complements for the second half. It is a guaranteed crowd pleaser! *Cachita* is available from David.

In alphabetical order, *Cachita* is the first listed of 20 arrangements that David has done for Camerata to date. As noted in the introduction, Camerata was formed on his impetus in 1982, while he was Academic Dean at the

Conservatory. Born in Michigan in 1944, he earned his B.A. in English from the University of Michigan; his M.M. is in oboe from the Manhattan School, where he studied with Robert Bloom. From 1968 until 2006 he was the professor of oboe at the CMPR, and the principal oboist of the PRSO. He was soloist with the PRSO on numerous occasions, and was teacher/mentor to dozens of oboists. David currently lives in Orlando, FL, and has left a positive legacy in Puerto Rico that is incalculable, as a player, teacher, administrator, arranger, and friend.

7. _____ Danza: *Felices Días* ob,cl,bsn,pno
 Morel-Campos, Juan Danza: *Felices Días*
 (1857-1896; born in Ponce, PR)

The Puerto Rican *Danza* is an instrumental dance form dating back to the 19th Century that begins with an eight-bar “*paseo*,” or introduction, during which the dancers circled the room. The *paseo* is repeated, and, this time, finishes with a *fermata*. The main theme follows, then a second section, and a third, contrasting, *Trio* section, often with an obbligato for a bass instrument such as a *bombardino* (tuba). There is a recapitulation of either the main theme or the second, usually ending with a coda. A typical *danza* is less than five minutes in total duration, which includes customary repetitions of all sections except the recap. They have been composed in Puerto Rico for more than a century, written for piano, or orchestra, sometimes with a vocal part added, and do not always strictly adhere to the structure described above. A good deal of freedom is historically noted in the form of this genre, according to Luciano Quiñones (see entries #62 and 51,) who contributed to this annotation. The Institute of Puerto Rican Culture (*ICP*) sponsors an annual *danza* competition for new works in this very popular Puerto Rican genre.

David’s arrangement of *Felices Días* (Happy Days) opens with a 10-bar cadenza for the three winds (with a prominent oboe solo) using material from the *paseo*. The piano joins in bar 11 for the official stating of the *paseo*, ending with the traditional *fermata*, and the whole group states the main theme (with the clarinet playing in the key of F-sharp major.) The piano has a cadenza near the end. A nice arrangement. Available from David Bourns: see entry #6, above. For more information about *danzas* see www.ladanza.com.

8. _____ Danza: *Gratitud* ob,cl,bsn,pno
 Alejandro, Esther Danza: *Gratitud* pno
 (1947 in New York)

This *danza* was written for piano solo and is dedicated to Luis and Evelyn Olivieri (parents of the current principal violist of the PRSO.) David arranged the work for three winds and piano in 2000. It is a charming piece, combining the traditional Puerto Rican “*danza*” form with 20th century harmonies and some jazz elements. About four minutes duration. Available from David Bourns: see entry #6, above. See also entry #1, Sonsonete, and #78, Portrait en Trois Profiles.

9. _____ Danza: *Impromptu* (2 versions) ob,cl,bsn
 Miranda, Luis R. Danza: *Impromptu*
 (1875-1949; born in Utuado, PR)

Luis Miranda was an excellent clarinetist and a band director as well as a composer. In 2007 David arranged this very famous *danza* 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 clarinet works better (yea!) Available from David Bourns: see entry #6, above. See also entry #50 for another setting of this *danza*.

- 10a. _____ Danza: *La Sensitiva* ob,cl,bsn,pno
 Tavárez, Manuel Gregorio Danza: *La Sensitiva*
 (1843-1883; born in San Juan, PR)

Tavárez is known as the father of the Puerto Rican *Danza*, and was teacher to Juan Morel Campos, another famous composer of this genre. 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 clarinet. It ends quietly on a three-bar *diminuendo* from mf. About four minutes. Arranged in 2000; edition includes notes and is available from David Bourns: see entry #6, and entry 10b, below. See also entries #11, 13 and 70.

- 10b. _____ Danza: *La Sensitiva* ob,cl,hn,bsn,pno
 Tavárez, Manuel Gregorio Danza: *La Sensitiva*

This arrangement is the same as the quartet version, 10a, above, with an added horn part. Also very effective; available from David Bourns: see entry #6.

11. _____ Danza: *Margarita* ob,cl,bsn,pno
 Tavárez, Manuel Gregorio Danza: *Margarita*

Arranged in 2002 and premiered on November 10th, the eve of Margarita Pernikoff’s (long-time PRSO volunteer’s) 79th birthday, this *danza* 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. Another winner available from David Bourns: see entry #6.

12. _____ Danza: *Mis Amores* ob,cl,bsn,pno
 Madera, Simón Danza: *Mis Amores*
 (1872-1952; born in Mayagüez, PR)

Simón Madera is best known for this lovely *danza*, whose main melody is characterized by quarter-note triplets. It is set in c minor, and includes a lyrical bassoon solo and a short clarinet cadenza before coming to a forte conclusion. Premiered in April of 2002. Available from David Bourns: see #6.

13. _____ Danza: *Pobre Corazón* ob,cl,bsn
 Tavárez, Manuel Gregorio Danza: *Pobre Corazón*

In 2006 David arranged *Pobre Corazón* for two oboes and bassoon, for a CMPR student group traveling to Panama, then did this, second, version, saying “but it (amazingly) seems almost better with clarinet instead of oboe-- a rare anomaly.” Set in the key of G major. Available from David Bourns: see contact info in entry #6.

14. _____ Danza: *Sara* A-cl, pno
 Mislán, Angel Danza: *Sara*
 (1862-1911; born in San Sebastian, PR)

Mislán studied music in Spain, played clarinet, tuba (*bombardino*) and conducted bands. He is one of the best-

known composers of Puerto Rican *danzas*, and *Sara*, written about 1890, is one of his most famous. Completed in late 2007 for Kathleen Jones' CD *Caribe Clarinete*, David's arrangement lies well for the A-clarinet and begins with a little cadenza. It includes a couple "coqui," chirps (the local, vocal, tree frog that chirps loudly when it rains) and quotes a few notes of another famous *danza*-Quinton's *El Coqui*. The piano part does not lie as comfortably for the pianist, but the effect is so joyful that there shouldn't be much complaining. Highly recommended. Premiered live at ClarinetFest 2008, in Kansas City, and recorded on *Caribe Clarinete*. Available from David Bourns: see contact information in entry #6; and from Luyben Music in Kansas City, MO. For another of Mislán's *danzas*, see entry #16.

15a. _____ Danza: *Sueño de Amor* fl,ob,cl,bsn,pno
 Morel-Campos, Juan Danza: *Sueño de Amor*
 (1857-1896; born in Ponce, PR)

Morel-Campos, Ponce-born student of Tavárez, wrote more than 300 *danzas*, taking the form to a new level of popularity. This arrangement of "Dream of Love" was David's first, 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. Available from David Bourns; see entry #6.

15b. _____ Danza: *Sueño de Amor* ob,cl,bsn,pno
 Morel-Campos, Juan Danza: *Sueño de Amor*

This is David's re-working of the above *danza* arrangement (#15a,) done in 2001 to accommodate our lack of a full-time flutist. Also very good. Available from David Bourns: see entry #6.

16. _____ Danza: *Tú y Yo* ob,cl,bsn
 Mislán, Angel Danza: *Tú y Yo*

This arrangement, done in 1999, is a convenient one if there is no piano available. The bassoon has a nice solo in the Trio section. It is a great little chart. Available from David Bourns, see #6.

17. _____ En Casa 'e Tata ob,cl,bsn
 Veray, Amaury En Casa 'e Tata pno
 (1922-1995; born in Yauco, PR)

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. We have played David's arrangement many, many times: it works very well for the three instruments. Available from David Bourns, see #6.

18. _____ *Medley de Canciones Navideñas* ob,cl,bsn
 Traditional *Pastorcillos, Aguinaldos, Silent Night*

This group of four Christmas songs (three Puerto Rican and the internationally known *Silent Night*) was arranged by David for Camerata to play at a holiday party where there was no piano. It works. Available from David Bourns, see #6.

By Kathleen Jones

19. _____ *Milanesas* ob,cl,hn,bsn
 Milano, Roberto *Five Character Pieces for Piano* pno
 (1936-2005; born in New York)

Roberto Milano was an internationally known composer who chose to live in Puerto Rico for many years and taught at the CMPR, which he called his home. His *Five Character Pieces for Piano* were chosen by David to arrange for wind quartet (including horn,) to a very pleasing effect. 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. Highly recommended; available from David Bourns, see #6. See also #88,89.

20. _____ *Miniature Suite on American Tunes* ob,cl,bsn,pno
 Traditional *I Ain't Gwine Study War No More,*
The Band Played On,
America the Beautiful,
Battle Hymn of the Republic

These American songs were ably arranged by David Bourns for oboe, clarinet, bassoon and piano. Especially beautiful is *America*, which sets the melody in the low range of the B-flat clarinet. Available from David Bourns: see #6.

21. _____ *Noche de Ronda (Fantasia)* ob,cl,bsn
 Lara, Augustín *Noche de Ronda*
 (1897-1970)

Premiered on Camerata's 20th anniversary concert in April of 2003, David's "Fantasy" for the three reeds is based on Augustin Lara's popular song "Noche de Ronda," and is dedicated to his wife, Nedis. (She sang this "bolero" to him when they were courting, more than three decades earlier, he told us.) There are two cadenzas, which would benefit from cues written in for easier rehearsing, and a *forte* ending. A good, four-minute arrangement of a popular Latin song. Available from David Bourns: see #6.

22. _____ *Puntos Cubanos* ob,cl,bsn
 Campos-Parsi, Héctor *Puntos Cubanos* soprano, pno
 (1922-1998; from Utuado, PR)

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, David's reed trio arrangement works well. Its four movements give each instrument a chance to "sing." Players should read the texts so they know what they are "singing" about. Good piece. Available from David Bourns, see #6.

23. _____ *Que Rico El Mambo* ob,cl,hn,bsn,pno
 Pérez-Prado, Dámaso *Que Rico El Mambo*
 (1916-1989; born in Matanzas, Cuba)

This very lively arrangement was premiered in March of 2007 at the Conservatory, where our audience got a good chuckle out of the piano's opening two bars, quoted from the Grieg Concerto. A *coqui* chirp given by the oboe and clarinet launch the "Fast Mambo." The horn player needs to have a pair of claves at hand for a twelve-bar Latin rhythm

solo, while the pianist is playing a salsa *montuno*. All five give a good “Uhh!” at a key change, and rollick to a rousing finish. This is the same instrumentation as Mozart’s K. 452, and is about as much of a contrast as one might be able to find. Lots of fun. Available from David Bourns: see #6.

24. _____ *Rimba Samba* ob,cl,pno
 Hatch, Earl *Rimba Samba* marimba,pno
 (1906-1996)

Originally a work for marimba and piano, this arrangement, which was premiered in 2003, is a crowd pleaser: one light and short movement of about four minutes. Opens with a cadenza featuring each instrument. Fun. Available from David Bourns: see #6.

25. _____ *Schilflieder* ob,A-cl, pno
 Klughardt, August *Schilflieder* ob,viola,pno
 (1847-1902; born in Cöthen, Germany)

In order to present this 1872, romantic composition (subtitled “Song of the Reeds,” and dedicated to the composer’s friend Franz Liszt,) on a Camerata concert, David Bourns arranged the viola part for A-clarinet. We premiered this version on April 5, 1998. Clarinetist needs an extension to play two low E-flats (a 3-inch piece of garden hose in the bell works quite well.) This is a fine addition to the oboe/clarinet/piano repertoire, which is short on German works from the late Romantic period. Clarinet part available from David Bourns: see #6. (3-inch piece of garden hose available in your back yard.)

26. Cabrer, Carlos *Los Misterios de la Geografía* ob,cl,bsn,pno
 (b. 1950, in San Juan, P.R.)
 Contact information: crcabrer@uprrp.edu

Carlos Cabrer, a professor of theory and composition at the University of Puerto Rico, Rio Piedras campus, was inspired to write this work by a 2005 meeting with three of his composer colleagues: William Ortiz, José Rodríguez-Alvira, and Alberto Rodríguez-Ortiz. It consists of three movements, and is of approximately 10 minutes duration. Shows promise, and awaits its premiere. This and others of his works are available from Carlos Cabrer, as above.

27. Campos, Carlos *Portrait in Black and White* fl,ob,cl,bsn,pno
 (b.1958, in Lima, Peru)

This was one of the first pieces we received, and is one of the most interesting. Campos, a pianist, earned his bachelor’s degree from Berklee College and his master’s from New England Conservatory. This quintet would be classified as a “cross-over” piece for its use of jazz idioms, chord indications at places in the piano rather than a written-out part, and improvisatory sections for each instrument. Effective, if the players are comfortable with these elements. Written in 1984; premiered Nov. 17, 1985. Last known address we had for the composer was in Brighton, MA.

- Campos-Parsi, Héctor *Puntos Cubanos* soprano,piano
 See Bourns, David, arr. *Puntos Cubanos* ob,cl,bsn

28. Dávila-Barreto, Wanda Cecile *Marabaré* ob,cl,bsn,pno
(b.1983 in San Juan, PR)

Contact info: wandacecilepr@gmail.com
Urb. Hipódromo;
#855 Calle Avelino Vicente;
San Juan, P.R. 00909
phone: 787 643-1817

Wanda was a CMPR flute and composition student when she wrote this work and asked if Camerata could read it. We found it interesting-her inspirations were the novel 100 Años de Soledad, by Gabriel García Márquez, the movie “Amelie,” and the *Cirque du Soleil*. Has not yet been premiered. Wanda is now pursuing a master’s degree at the University of Arizona. Five movements; about 15 minutes duration.

29. Delano, Jack *Crepúsculo* cl solo
(1914-1997; born near Kiev, Russia)

When Jack Delano passed away, his ¾-page obituary in the New York Times headlined his photography, which was prodigious, including a book and traveling exhibition, “Contrasts,” sponsored by the Smithsonian. But many of us who were privileged to know this Renaissance man especially loved his music. (He also was an artist, a cartoonist, film-maker, and an author-his autobiography, Photographic Memories, is published by the Smithsonian.)

This three-minute work (“Twilight”) for clarinet alone was written for Kathleen Jones as a thank-you gift for her family’s visit celebrating his 80th birthday. These few, meditative minutes reflect Jack’s life’s work, according to his son, Pablo, a professor of photography at Trinity College in Hartford, CT. Recorded on *Caribe Clarinete* by Kathleen Jones. Music available from Luyben Music. See also entries # 30,31,32, 33, 81,82 and 83.

30. _____ *Glosas Sobre un Tema de Velorio* ob solo

Quoting from David’s notes on his CD *Caribe Oboe*: “Jack Delano was born in 1914 near Kiev, Russia, where he began studying the violin at age five with his father. In 1923 his family moved to the United States, where he continued musical studies in Philadelphia at the Settlement Music School. Delano also studied art at the Pennsylvania Academy of Fine Arts and distinguished himself as a photographer during the Depression era. In 1946 he moved to Puerto Rico, where he had a multi-faceted career as a film-maker, photographer, composer and administrator. Many of his works are based on Puerto Rico’s musical folklore and they include art songs, ballets, chamber and solo works, as well as choral and symphonic works. His *Glosas Sobre Un Tema De Velorio* was written in 1985 at the request of David Bourns and is based on a Puerto Rican lament for the death of a child.” Recorded on *Caribe Oboe*, and available from David Bourns: see entry #6, above.

31. _____ *La Machina* fl,ob,cl,hn,bsn

Jack brought me an envelope with the score and parts to this woodwind quintet with no explanation that I remember. We premiered it on May 12, 1991 at the CMPR with Prof. Luis Arroyo, horn. Beginning slowly, as the “Merry-Go-Round” starts up, the music finds its tempo, only to wind down to a stop less than four minutes later, as would a real “*machina*.” The work was also played at Jack’s 80th birthday celebration, at his memorial concert three years later, and as an encore in the Festival Casals concert of March 9, 2008. The concept and melody are pure Delano-a real little treasure.

32. _____ *Sabios Arboles, Mágicos Arboles* fl,cl,bsn,perc,pno

“Wise Trees, Magic Trees” is music written for the sound track of the animated film by the same name. The five movements can be played “as is” in concert. Charming illustrations and music. DVD and book are available from Puerto Rico Conservation Trust.

33. _____ *Tres Payasadas (Three Burlesques)* cl,bsn

Three movements, conceived by the composer as music for two clowns dancing, and completed early in 1997. Jack 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. The duo was recorded by Kathleen Jones and Alan Brown on March 7, 1997 for Ana Garcia’s *Ballets de San Juan*; it was choreographed, and Jack attended the performance on May 16th. The following day, not feeling well, he entered the hospital, and never left, dying there on August 12th. This is probably his last completed work. A wonderful duet; highly recommended. Performed at ClarinetFest 2000 in Norman, Oklahoma. Available through Luyben Music.

34. Díaz, Benito, arranger *Verano Porteño* ob,cl,hn,bsn,pno
Piazzolla, Astor *Verano Porteño* tango ensemble

Contact: bennytrompa@hotmail.com 787 525-8472

This wonderful tango arrangement, done in 2004 by our horn player (who is also principal in the PRSO,) is a short and colorful addition to a program. Works well, and has a nice horn solo!

- Dueño Colon, Braulio *El Platanar* canción escolár
El Café de Puerto Rico sop,ob,cl,vln,cello,guitar
See Rodriguez-Alvira, José, arr. *Suite de canciones puertorriqueñas* sop,ob,cl,hn,bsn

35. Figueroa, Narciso *Cuatro Estampas de la Colonización* fl,ob,cl,bsn,pno
(1906-2004; born in Aguadilla, PR)

Narciso Figueroa was the third of eight children in Puerto Rico’s famed and beloved Figueroa family, documented at www.familiafigueroa.com. A student of Cortot at the *Ecole Normal* in Paris, Narciso was a fine pianist and composer, whose style reflects romantic, impressionistic, and Puerto Rican (“*criollo*”) elements. He arranged several of his piano works for Camerata. *Cuatro Estampas (Four Impressions of the Colonization)* are short movements, three of which depict women of earlier epochs: the Spanish lady, the Taino Indian singing to her baby, and the owner of the corner café, with a finale movement, titled “*Ay! Que Linda Es Mi Tierra*” (“*Ay! How Pretty is my Country.*”) It was commissioned by Camerata thanks to donations from the *Fundación de Puerto Rico*, the *Fondo Permanente para las Artes*, and the National Endowment for the Arts. Well constructed and available in a nice, clear edition published in 2000 by David Bourns: see contact info in entry #6.

36. _____ *Danza: La Perla* fl,ob,cl,bsn,pno

This is the composer’s own arrangement of his *danza* depicting life in *La Perla*, the community perched between the old Spanish wall and the sea in Old San Juan. It is lively, and about four minutes long. Performed in the 1994 Casals Festival. Available in a clear, printed edition made by David Bourns: see entry #6.

37. _____ Danza: *Reflejos en la Laguna* fl,ob,cl,bsn,pno

The composer's own arrangement of his *danza* for piano solo "*Reflections in the Lagoon.*" When Narciso demonstrated at the piano for us, this piece sounded very lush and impressionistic. It should be played with much rubato and sensibility. Available in a clear edition from David Bourns: see entry # 6.

38. _____ *Diario de Teresita* fl,ob,cl,bsn,pno

Narciso was inspired to write this piano suite by a charming young girl, Teresita, whom he observed when she came to the Conservatory for her violin lessons from Jack Delano's brother, Sol Ovcharov. The four tuneful movements depict events in her day: dawn, waking up, going to school, and going to sleep. He arranged the work for Camerata in 1984. (She grew up and went to Harvard.) Not a technically difficult piece. Available in a clear edition made by David Bourns in 2000; see entry #6.

39. _____ *Suite de Canciones Infantiles* fl,ob,cl,bsn,pno,sop

These are well-known Puerto Rican children's songs for which Narciso published piano accompaniments in 1954. In 1986 he arranged them for Camerata, and Maria Esther Robles, the CMPR's beloved voice department chair for many years, came out of her retirement and sang this Suite with us in December of that year. Songs include: *Mambro Se Fue a la Guerra, Hilo Verde, Las Cortinas, A la Limon, Alfonso XII, La Cojita, Ambos a Dos, Doña Ana, La Pastora, La Tablita, La Caraquéna, Arroz con Leche, Nanas, and El Hijo del Conde.*

40. Fuentes, Alfonso *Klarinet 3.2* 2 cls

(b. 1954, Canóvanas, PR)

Contact: afuentespr@gmail.com

Commissioned by Kathleen Jones in May of 2008, these are three short, Latin-style duets, premiered at ClarinetFest 2008 in Kansas City, MO. The first duo (*K+P*) is for Kathy and "Pochi," (Emmanuel Diaz, CMPR graduate and the second clarinetist of the OSPR since August of 1999;) the second (*K+N*) is for Kathy and Noel (Marcano, a CMPR graduate now working on his Artist's Diploma at the Cincinnati Conservatory,) and the third (*K+D*) was written for Kathy and Dawn (Lindblade, Michigan State, ABD, as a thank you for having taught the CMPR clarinet students while Kathy was on sabbatical during 2007-08.) It is challenging, needs to be played in Latin style, and makes an interesting set. Available from TrevCo Music in Florida or from the composer.

41. _____ *Mejunje del Fagobong* obsn,bongos

Commissioned by Saxton Rose in 2007, this "*Hodge-podge of Bassoobongo*" is a challenging duo for bassoon and bongos that is based in Afro-Caribbean rhythms. The 12-minute, one movement work takes the bassoon into its highest register, and requires tight ensemble playing with the bongo player. The work is unique, and is an audience pleaser. Premiered on Oct. 21, 2007; performed in the Festival Casals on March 9, 2008, and at the International Double Reed Convention in Utah in 2008. Available from TrevCo, in Florida. Composer may be contacted at: afuentespr@gmail.com.

42. _____ *Voces del Barrio* cl solo

Written in 2006 and dedicated to Kathleen Jones, with whom the composer consulted about the work, this fascinating and difficult clarinet solo in three movements was premiered at ClarinetFest 06 in Atlanta, GA. It is written in Latin popular style (Fuentes is a professor at the CMPR renowned for his piano improvisations and creative compositions,) and includes sequences sounding like *salsa*, *montuno* and *plena*, this last being represented in the third movement by a recognizable drum beat in the low register of the clarinet. Recorded by Kathleen Jones on *Caribe Clarinete* (CD available at www.kklarinet.com) Music available from Luyben Music or TrevCo. Composer may be contacted at: afuentespr@gmail.com.

43. Harvey, Paul *Green Island Sonnets* fl,ob,cl,bsn,pno
(b.1935 in Sheffield, England)

Paul Harvey, British clarinetist/saxophonist/composer/arranger, wrote these six movements in strict, 14-line sonnet form for Camerata in 1984. It is a beautiful group and would fit well into just about any program. Highly recommended. Available from Ian Haysted at www.Reedimensions.com.

44. _____ *Joyethanks* fl,ob,cl,bsn

Now titled *Camerata Caribe*, this quartet was written in 1984 as an encore piece for Camerata (“a trifle,” in Mr. Harvey’s words.) Short (2 ½ minutes,) and fast, it is an audience pleaser. (The original title was an anagram of the name Kathy Jones.) Available from Ian Haysted at www.Reedimensions.com.

Hatch, Earl *Rimba Samba* marimba,pno
See Bourns, David, arranger *Rimba Samba* ob,cl,pno

Hernández, Rafael *Cachita* Latin ensemble
See Bourns, David, arranger *Cachita* ob,cl,bsn,pno

45. Hertlein, Lotta Maria *Homage* cl,pno
(1935-2007; born in Philadelphia)

Lotta was born to German parents in Philadelphia, earning her bachelor’s degree in violin at the Academy of Music in that city, and her master’s in music education at Temple University. She lived in Puerto Rico from 1961 until her death, and was married to Luis Riefkohl, with whom she had one son, also named Luis. She was a staff pianist at the CMPR for many years, accompanying voice students of Prof. Maria Esther Robles. The first work she wrote for Camerata was her *Piano Woodwind Quintet* (see entry #65, listed under her married name.)

Homage is a three-movement sonata for clarinet and piano, written for Vanessa Vassallo and myself, which we premiered on December 7, 1986 (the composer’s 51st birthday.) Lotta explained that the writing was romantic in character, and she thought of the work as an homage to Brahms. The movements are titled *Fantasia*, *Canzona* (written very much like a popular “torch” song for the clarinet) and *Tarantella*. She sent a tape of our performance to Bernard Portnoy, who selected the work for publication in the Indiana University Series of Clarinet Solos bearing his name. It is available from Southern Music. *Homage* was performed at ClarinetFest in Norman, OK in 2000. See also #65, 66, 67.

46. Kirlin, June *Autumnal Transition* fl,ob,cl,bsn,pno
(b.1910, in Columbus, WI)

Contact: June Kirlin, Phone: 541 850-3300
2205 Town Center Drive,
Klamath Falls, OR 97601.

June Kirlin studied music at Drake University in Iowa, piano at the American Conservatory of Music in Chicago, organ at Chicago's Webb Organ School, and composition at the University of Oregon in Eugene. She served as conductor of the Emmet County (Iowa) Little Symphony, music director for radio station WMT in Cedar Rapids, Iowa, and as organist and choir director in numerous churches, in addition to writing dozens of published and unpublished compositions during her long career. She was the first composer to write for Camerata, presenting us with Three Vignettes in 1983 (see #49, below) and the Double Fugue in 1984 (see #48, below.)

Autumnal Transition is a one-movement, six-minute jewel! Written in 1995 and finally premiered on April 20, 2008, it has beautiful colors, as the changing leaves, which inspired it. Impressionist in style. Highly recommended. See also #47, 48, and 49.

47. _____ *Double Concerto* ob,cl,fl,bsn,pno

Written at the request of David Bourns, this *Double Concerto for Oboe, Clarinet and Symphony* is a beautiful work in its original form, which is with orchestra. The composer's 1989 reduction of the orchestra score for flute, bassoon and piano allowed us to premiere the work April 1, 1990 in this chamber music version (ob,cl,fl,bsn,pno,) which is no less beautiful. The three movements (*Allegro, Andante, Allegro scherzando*) total about 17 1/2 minutes in duration. The orchestral version has been played in Springfield, MO, Columbus, OH, and in San Francisco by the Women's Philharmonic. Highly recommended. Available from June Kirlin: see also entries #46, #48 and #49.

48. _____ *A Double Fugue for Quintet* fl,ob,cl,bsn,pno

This *Double Fugue* was arranged by the composer for Camerata Caribe from her earlier *Double Fugue for Organ*. Premiered April 8, 1984. Later renamed "*Two Fugues for Five Instruments*." Works well. Available from June Kirlin: see #46; and also # 47, #49.

49. _____ *Three Vignettes* fl,ob,cl,bsn,pno

This was the first piece written for Camerata (1983) and was premiered on March 4, 1984, at the Institute of Puerto Rican Culture. Its three movements (*Moderato, Andante, and Capriccio*) total about ten minutes and give solos to each instrument. June Kirlin composes with long melodic lines, balanced counterpoint, and beautiful harmonies and colors. Highly recommended. Available from June Kirlin: see #46; also #47, and 48. (At this writing, June is 98 years old, perfectly lucid, and, in phone conversations, her voice shines with her ever-present kindness, love, and faith.)

Klughardt, August *Schilflieder* ob,vla,pno
See Bourns, David, arranger *Schilflieder* ob, cl in A, pno

Lara, Augustín *Noche de Ronda*
See Bourns, David, arranger *Noche de Ronda, Fantasia* ob,cl,bsn

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Madera, Simón	Danza: <i>Mis Amores</i>	
See Bourns, David, arranger	Danza: <i>Mis Amores</i>	ob,cl,bsn,pno

50. Martínez, José Daniel, arranger	Danza: <i>Impromptu</i>	fl,ob,cl,bsn,pno
Miranda, Luis. R. (1875-1949; born in Utuado, PR)	Danza: <i>Impromptu</i>	

Impromptu is one of Puerto Rico's most famous *danzas* and was beautifully arranged for Camerata Caribe in 1983 by the pianist Jose Daniel Martínez, thanks to a donation from AFAC (*Administración de las Artes y Cultura.*) One movement; approx. 4 minutes duration; highly recommended—we have performed it nearly two dozen times. José Daniel, we believe, is in Salzburg, Austria. See also entries #9 and #51.

51. Martínez, José Daniel, arranger	Danza: <i>Mi Linda Mayagüezana</i>	l,ob,cl,bsn,pno
Quiñones, Luciano (b. 1948)	Danza: <i>Mi Linda Mayagüezana</i>	

José Daniel picked this *danza* to arrange for Camerata thanks to a donation from AFAC, which became the CAM (Corporation for the Musical Arts.) Very nice work. Performed in the 1994 Casals Festival. Highly recommended. See also entries #50, #62.

52. Meléndez-Dohnert, Victor (b. 1952)	<i>Cinco Miniaturas Infantiles</i>	fl,ob,cl,bsn,pno
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Contact information: c/o Conservatorio de Música de PR; 787 751-0160, x227.

Victor is a pianist, composer and professor at the CMPR, the only person to have graduated from the Conservatory with three bachelor's degrees (piano, composition and music education.) These "*Five Children's Miniatures*" were arranged for Camerata by the composer from a 1974 piano work of the same name, thanks to a donation from *Banco Popular de Puerto Rico* in 1986. This new version was premiered that year on Oct. 5th, during the *5to Festival Interamericano de las Artes*. The movements include a "*Train Set*," with the effect of a whistle, and "*Burla*," a musical expression of children teasing each other—nyah nyah—among other things. Charming, not difficult to put together and very effective. This is a wonderful set of miniatures. See also entry #53.

53. _____.	Danza: <i>Recordando a María</i>	fl,ob,cl,bsn,pno
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As with the *Cinco Miniaturas*, above, this *Danza* was originally composed for piano, a humorous and melancholic remembrance of Victor's grandmother María. Thanks to a donation from *Banco Popular de Puerto Rico*, and at the request of the composer, it was arranged for Camerata in 1986 by Angel "Lito" Peña, and premiered on October 5th in the Interamerican Arts Festival. It was also played in the 1994 Casals Festival. It is a great chart. See also entry #52.

Milano, Roberto	<i>Five Character Pieces</i>	piano solo
See Bourns, David, arranger	<i>Milanescas</i>	ob,cl,hn,bsn

Miranda, Luis R.	Danza: <i>Impromptu</i>	
See Martinez, José Daniel, arr.	Danza: <i>Impromptu</i>	fl,ob,cl,bsn,pno

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See Bourns, David, arranger Danza: *Impromptu* ob,cl,bsn

Mislán, Angel Danza: *Sara*
See Bourns, David, arranger Danza: *Sara* A-cl, pno

Mislán, Angel Danza: *Tú y Yo*
See Bourns, David, arranger Danza: *Tú y Yo* ob,cl,bsn

54. Morales-Matos, Sonia I. *Divertimento Caribeño #1* ob,pno
(b.1961, in San Juan, PR)

Contact information: simoralesmatos.composer@gmail.com

This work was commissioned by David Bourns in 2000 for his CD *Caribe Oboe*. Excerpts from his notes: “Sonia Morales is one of a growing number of young *Puerto Rican* composers who are distinguishing themselves on the current musical scene. She studied composition at the Berklee College of Music in Boston, and at the University of Indiana. Her music often makes use of elements of *Puerto Rican* folklore and latin rhythms to forge a unique sound and character. Her works have been performed on many occasions by the PRSO, including *Tembandumba’s Court Dance*, and the first-ever concerto for *cuatro* (a *Puerto Rican* stringed instrument similar to the guitar) and orchestra.”

She currently lives in Cincinnati, OH. *Divertimento Caribeño #1* was played on Camerata’s Oct. 8, 2006 concert by Frances Colón; a middle section of the work calls for the oboist to play *claves*. Available from Sonia Morales. See also entries #55, 90 and 91.

55. _____ *Divertimento Caribeño #2* cl, pno

I loved the oboe’s *Divertimento* so much that, with the much appreciated support of the CMPR, we commissioned this work for clarinet and piano, which includes a middle section in which to put down the clarinet and play bongos. (Sonia, no doubt, had in mind her brother Ricardo, who, as a kid, played the bongos before he started learning the clarinet.) Finished in early June and premiered on July 5th, in Kansas City at ClarinetFest 08, this is a fast and fun romp through Latin popular music idioms. Destined for high appeal, in my opinion! Available from Sonia Morales: simoralesmatos@gmail.com. See also entries #54, 90, and 91.

Morel-Campos, Juan Danza: *Felices Días*
See Bourns, David, arranger Danza: *Felices Días* ob,cl,bsn,pno

Morel-Campos, Juan Danza: *Sueño de Amor*
See Bourns, David, arranger Danza: *Sueño de Amor* ob,cl,bsn,pno
Danza: *Sueño de Amor* fl, ob,cl,bsn,pno

56. Ortiz, William *Bolero & Hip-Hop En Myrtle Avenue* ob,pno
(b.1947, in Salinas, PR)

Contact info: e-mail: williamortizupr@yahoo.com

web-page: <http://www.geocities.com/williamortiz00953>

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Urb. Plaza de la Fuente; 1275 Calle España,
Toa Alta, PR 00953
Phone 787 779-2610.

David Bourns' CD *Caribe Oboe* includes this work, about which his notes say: "William Ortiz ... was raised in New York City. He is a graduate of the PR Conservatory of Music, where he studied composition with Campos Parsi and Veray. He holds a Ph.D in music composition from the State University of New York at Buffalo. His music has been widely performed and published, and is recorded on Opus One Records, Centaur and New World Records.... He is currently professor of music at the University of Puerto Rico at Bayamón. His *Bolero & Hip-Hop En Myrtle Avenue* was written for David Bourns and Alberto Hernández in 1986." Performed Oct. 31, 1993 on a Camerata concert. Available from William Ortiz. See also entries #57, 58, 59, 92, 93, and 94.

57. _____ *Caribe Urbano* fl,ob,cl,bsn,pno

Caribe Urbano is one of three works commissioned for Camerata thanks to donations from the *Fundación de Puerto Rico*, the *Fondo Permanente para las Artes*, and the National Endowment for the Arts in 1990. It is about 10 minutes in length. The composer's notes say: "The one-movement work uses rhythmic and melodic motives associated with the Caribbean bolero, and urban street rhythms. Formally it is free in character, wherein the rhythmic motives and melodies are developed in a tight relationship with the timbral possibilities of this combination of instruments." The work was premiered on Nov. 4, 1990 at the CMPR. Available from William Ortiz: see #56, above.

58a. _____ *Latino* fl,cl,bsn,pno

58b. _____ *Latino* ob,cl,bsn,pno

Latino, for flute, clarinet, bassoon and piano, was written in 1988 for Camerata. The composer included the following notes: "*Es un tipo de "divertimento " en un movimiento con allusion a la música latina urbana.*" ("It is a type of "divertimento" in one movement alluding to urban Latin music.") And, "*Yo concibo la música como una expresión de los gritos de la calle-los que se sienten, los que estan reprimidos. Es mi intento a convertir el lenguaje de la calle en un instrumento legítimo.*" ("I conceive music as an expression of the screams in the street-those which are felt and those which are repressed. My intention is to convert this street language into a legitimate instrument.") The work was premiered April 17, 1988 at the CMPR.

In 2007 we asked William for a version using oboe instead of flute. This version was premiered March 18, 2007 at the CMPR, and presented in the Casals Festival on March 9, 2008 at the Fine Arts Center in Santurce. Both versions are well crafted and interesting. The flute is perhaps better suited for the piece in terms of register. About ten minutes in duration. Available from William Ortiz: see #56, above.

59. _____ *Soirée at La Playa Hotel* bsn,pno

This work was originally for double bass and piano, written in 2005 for Allen von Schenkel. The Puerto Rican premiere was given by Héctor Tirado at the Ateneo on November 26, 2006, at which time this writer thought a transcription for bassoon would be a wonderful idea. Saxton Rose and William concurred; the bassoon version was premiered on a Camerata concert April 20, 2008 at the CMPR, with the following notes offered by the composer: "*El propósito de la obra fue penetrar la realidad, sin pretensiones, de nuestra cultura musical urbana de 'cabaret.'* La pieza toma conciencia del potencial sonoro cotidiano para articular un mundo empírico, visceral y sensual. Es una celebración

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y reencuentro con esa vida nocturna caribeña: sus pasiones, pertenencia y sobretodo vigor calidoscópico.”

Translation: “The purpose of the work was to penetrate the reality, without pretensions, of our urban musical ‘cabaret’ culture. The piece considers the use of common sounds to articulate an empirical, visceral and sensual world. It is a celebration and re-encounter with the Caribbean night-life: its passions, characteristics, and above all its kaleidoscopic vigor.” Saxton presented the “Soirée” at the International Double Reed Conference in Utah in 2008. It is approximately 8 ½ minutes in duration. Available from William Ortiz: see entry #56.

Peña, Angel (Lito)	Danza: <i>La Ciudad Gris</i>	
See Peña, Miguel, arranger	Danza: <i>La Ciudad Gris</i>	fl,ob,cl,bsn,pno

60. Peña, Miguel, arranger	Danza: <i>La Ciudad Gris</i>	fl,ob,cl,bsn,pno
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Peña, Angel (“Lito”)	Danza: <i>La Ciudad Gris</i>	
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(1921-2002; born in Humacao, PR)

Contact information: Miguel Peña Phone 787 751-3340
 Urb. El Cerezal;
 #1662 Calle Lena,
 San Juan, PR 00926.

Angel “Lito” Peña composed this beautiful *danza* in 1938, honoring his native city, Humacao, where his father, Juan Peña Reyes, had been an instrumentalist, composer and music teacher in the City Hall. Lito played flute, clarinet and saxophone, and was highly respected, as well, for his conducting, composing and arranging. He was the founder of the famed *Orquesta Panamericana*, and the director of Puerto Rico’s *Banda Estatal* (State Band) for 18 years. This adaptation of “The Gray City” (Humacao’s nickname) was made for Camerata by Lito’s youngest brother, Miguel, and premiered on April 20, 2008 at the CMPR. It is a fine arrangement, of approximately 3 ½ minutes in length.

61. _____.	<i>Polonesa Caprícho</i>	fl,ob,cl,bsn,pno
Peña-Reyes, Juan	<i>Polonesa Caprícho</i>	pno

(1879-1948; born in Humacao, PR)

This *Polonesa Caprícho* was written for piano in 1923 by Lito and Miguel Peña’s father, Juan, the patriarch of what is now four generations of fine musicians and educators, who have made a tremendous contribution to the island’s musical life. Miguel is in the process of making this arrangement for Camerata as this [Bibliography](#) is being finished. I have no doubt it will be a fine work, of the high quality that characterizes his family’s endeavors. Stay tuned, so to speak.

Peña-Reyes, Juan	<i>Polonesa Caprícho</i>	pno
See Peña, Miguel, arranger	<i>Polonesa Caprícho</i>	fl,ob,cl,bsn,pno

Pérez-Prado, Dámaso	<i>Qué Rico el Mambo</i>	
See Bourns, David, arranger	<i>Qué Rico el Mambo</i>	ob,cl,hn,bsn,pno

Pericás, Jaime	<i>Puesta de Sol</i>	voice,piano
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See Rodríguez-Alvira, José	<i>Suite de Canciones PR</i>	ob,cl,hn,bsn,sop
Piazzolla, Astor	<i>Verano Porteño</i>	tango ensemble
See Diaz, Benito, arranger	<i>Verano Porteño</i>	ob,cl,hn,bsn,piano
Quiñones, Luciano	Danza: <i>Mi Linda Mayagüezana</i>	piano
See Martínez, José Daniel, arr	Danza: <i>Mi Linda Mayagüezana</i>	fl,ob,cl,bsn,pno
62. Quiñones, Luciano (b. 1948, in San German, PR)	Danza: <i>Mis Tesoros</i>	fl,ob,cl,bsn,pno

To date, Luciano Quiñones-Lugo, from Mayagüez, has received 29 prizes during the past 31 years from the Institute of Puerto Rican Culture (*Instituto de Cultura Puertorriqueña*) in their annual *danza* contest. *Mis Tesoros* (*My Treasures*,) inspired by his two children, won the third prize in the 1978 competition. He arranged it for Camerata in 1994 and we premiered the new arrangement October 30, 1994 on an 11 a.m. concert at the CMPR. Then we drove to Aguadilla and played it on a 4 p.m. concert at the Interamerican University. It bears repeating. Nice chart. For more information, go to www.ladanza.com, where one can even download this *danza*. See also entry #51.

63. Ramírez, Armando Luis (b. 1970, in San Juan, PR)	<i>Sketches</i>	fl,ob,cl,bsn,pno
Contact information:	www.ramirezcomposer.com	
	P.O. Box 1228	
	Trujillo Alto, PR 00977-1228	
	phone: 787 469-4744	

Written in 1994, while a CMPR student under the supervision of Professor Ignacio Morales Nieva, and premiered in May of that year. Excerpts from the composer's notes: "*La obra 'Sketches' que se estrena hoy.. ...contiene dos partes principales: luego de una breve introducción, comienza el tema con un ambiente campestre, totalmente tonal; el segundo tema es interpretado solo con las maderas y a pesar de tener una aproximación tonal, es mayormente atonal en su estructura.*"

"The work 'Sketches' which is premiered today, contains two principal parts: after a short introduction, a theme begins which is bucolic in nature, and completely tonal; the second theme is played just by the winds, and in spite of having tonal similarity, is mostly atonal in its structure." Armando graduated from the CMPR in composition in 1996, earned a master's at Temple University, and has been a faculty member in the CMPR's Theory and Composition Department since 1998. *Sketches* is available from him: see above.

64. Ramírez-Lugo, Raúl (b.1972 in Ponce, PR)	<i>Meditación, Op. 1</i>	ob,bsn,pno
Contact: 787 410-1846, or 787 688-1773		

This *Andante* movement was written when Raúl was studying piano at the CMPR with Prof. Maria del Carmen Gil (who is now Chancellor.) It was originally scored for oboe, cello and piano, and at the suggestion of David Bourns was performed on a Camerata concert on May 23, 1993 with bassoon instead of cello. The oboe and bassoon inter-

change the melodic line. Raúl finished his bachelor's degree in piano in 2000, and went on to earn a master's in public affairs, specializing in arts administration from the University of Turabo, in 2005. He is currently on the faculty of the CMPR's Preparatory School.

Riefkohl, Lotta Maria Hertlein *Homage* cl,pno
See Hertlein, Lotta

65. _____ *Piano Woodwind Quintet* fl,ob,cl,bsn,pno

This piano/wind quintet was composed in the spring and summer months of 1984, and was premiered Nov. 25th of that year, on a concert given at the CMPR as part of the *Cuarta Biental de San Juan de Música del Siglo Veinte*, sponsored by the Latin American Foundation for Contemporary Music, Inc., Rafael Aponte-Ledée, Music Director. It has three movements: *March*, *Fugato* and *Waltz*. We performed the whole piece four times, and just the *Waltz* on one occasion. A well constructed and interesting piece. See entry #45 for more information about Lotta.

66. _____ *Allegro (Vals Tempo)* voice,ob,pno

One short movement, presented on May 23, 1993 in a Camerata concert. Poetry by Doris Compten. Available from David Bourns: dmbourns@gmail.com. He also has Lotta's *Jazz for Oboe* (and Piano.) See entry #45 for more information about Lotta.

67. _____ *Farm Boys Don't Cry* voice, pno

Lotta set five poems written by David Bourns to music in this song cycle of about ten minutes in duration. (Titles include "*In a Pine Grove*," "*Farm Boys Don't Cry*," "*Lullaby*," "*Hired Man*," and "*Elegy*".) They were sung in a faculty concert by the soprano Susan Young. Available from David Bourns: dmbourns@gmail.com. See entry #45 for more information about Lotta.

68. Rodríguez-Alvira, José *Arboles* soprano,ob,bsn
(b.1954, in Habana, Cuba)

Contact information: jra@teoria.com or www.teoria.com/jra

José has been on the faculty of the CMPR since 1983, teaching guitar, and theory and serving as Webmaster for the CMPR's highly respected website, www.cmpr.edu. He was Dean of Academic Affairs for several years, and has written compositions premiered by the PRSO, and the Padre Soler Orchestra as well as by Camerata. He studied guitar at the CMPR, and in France at the *Ecole Normale* and the National Conservatory of Aubervilliers.

Arboles (Trees) was presented on May 23, 1993 in a concert given by Camerata with Susan Young, invited soprano, and again on Feb. 9, 1997, on a contemporary music concert. Available from José Rodríguez-Alvira, above. See also entries # 69, 70 and 71.

Postscript: As this Bibliography was about to be printed, I received notes explaining that, in fact, *Arboles* was not written for Camerata, rather commissioned by *Pro Arte Contemporáneo* in 1984, honoring the poet Clemente Soto-Vélez, who wrote the texts. The work was premiered in the 1985 Interamerican Festival by Virginia Gutiérrez, soprano, with Harry Rosario, oboe, and Roberto López-Olmedo, bassoon. José writes that he exploits the expressive force of the unaccompanied melody, and uses old polyphonic devices such as parallel fourths. The work has three sung sec-

tions, separated by two instrumental interludes, and the oboe and bassoon were selected partly because they were once trees.

69. _____ . *Canción Callada* ob,bsn,pno

Translated excerpts from the composer's notes: "...short work finished in 2004, based entirely on three notes from the first bars.... After an eight-bar introduction the principal idea is developed in following sections. The piano serves as the harmonic and rhythmic base to the oboe and bassoon's melodic dialogue." Premiered on a Camerata concert Oct. 10, 2004 at the CMPR. Also performed at the International Double Reed Convention in Utah, 2008. Fine piece. Available from the composer: see entry #68.

70. _____,arr. *Suite de Canciones Puertorriqueñas* ob,cl,hn,bsn,sop

Various songs

Premiered on April 10, 2006 at Converse College in Spartanburg, SC, this group of five Puerto Rican art songs (*El Platanar, Ya Brilla la Aurora, El Niño, Puesta de Sol, and El Café de Puerto Rico*) is a jewel. Prof. Rodríguez-Alvira creates beautiful arrangements of the accompaniments with the colors of the winds. Performed in the Casals Festival, 2008 with Elizabeth Pacheco-Rose, soprano. (Titles' translations: *The Plantain Grove, The Sun is Rising, The Boy, Sunset, and The Coffee of Puerto Rico.*) Available from the composer: see entry #68.

71. _____ . *Toccata* fl,ob,cl,bsn,piano

This marvelous quintet was commissioned by Camerata in 1991, thanks to a donation from the *Fondo Permanente para las Artes de la Fundación de P.R.* and the National Endowment for the Arts. It was premiered on Oct. 13, 1991 at the CMPR. It appears to be rhythmically complicated, but makes perfect sense when put together. It has a repeated fast section, alternating with more lyrical ones. An excellent work, which is highly recommended. One movement, 8 1/2 minutes in length. Available from the composer: see entry #68.

72. Rodríguez Ortiz, Alberto *Memorias del Compay Hugo* ob,cl,bsn,piano

(b.1971 in Aibonito, PR)

Contact information: bertomusic@yahoo.com or nuevavenecia@gmail.com

Phone 787 557-3324 or 787 754-2921

Written in 2007 by this guitarist/composer colleague at the CMPR, the work 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 Chorreo*" is music for the festivities, and the third movement "*Jalda abajo*" is a musical descent, in a somewhat altered state. A fun, Latin influenced piece with some dissonant colors. Available from the composer, as above.

73. Roman, Dan *Tres Valses Bellísimos* fl,ob,cl,bsn,piano

Contact information: dan@foreversound.com

This quintet was given a brief reading many years ago. It was written in December of 1995, by a CMPR guitar student who has since graduated and is living in the United States. The bassoon and piano play in all three waltzes; the flute, oboe and clarinet each have at least one movement *tacet*. Neatly copied out by hand. Merits another read.

74. Sandín, José Daniel *Una Mesa para Cuatro* ob,cl,bsn,piano
(b.1977. in San Juan, PR)

Contact information: jose_sandin@yahoo.com

“*A Table for Four*” was inspired by a meal 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, José Daniel drew a parallel with music--that each person had his or her own characteristic voice, sometimes speaking individually and sometimes all talking at once. The work was completed in 2002 and Camerata premiered it on November 10th.

The composer’s notes for the program were: “*En estos tiempos, en que la prisa opaca nuestros objetivos y consume el espacio necesario de reflexión, no debemos olvidar la importancia que posee una tertulia. Una conversación entre amigos debe ser primordial en nuestro diario vivir. En esta historia, cuatro amigos (personificados respectivamente por el cuarteto) se reúnen para contarse sus nuevas, discutir los chismes más recientes, apelar a sus creencias y, sobre todo, disfrutar de su compañía mutua. Les exhorto a que separen un tiempo adecuado para el diálogo. Extiendan una invitación a sus más queridos amigos, y únense en una refrescante conversación.*” Translation: “In these times, in which haste obscures our objectives and consumes the space necessary for reflection, we should not forget the importance of a chat. A conversation between friends should be of primary importance in our daily life. 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. I beg you to make adequate time for dialogue. Extend an invitation to your best friends, and unite in a refreshing conversation.” The work is one movement of less than ten minutes in length. Sandín has earned two master’s degrees, one in composition, the other in education, and is now teaching in New York City. Music available from the composer, above.

75. Sierra, Roberto *Cinco Bocetos* cl solo
(b. 1953, Vega Baja, PR)

These “*Five Sketches*” were commissioned by Kathleen Jones in May of 1984, with a donation from Pueblo International, Puerto Rico’s largest supermarket chain, to present on a delegate’s concert at the International Clarinet Congress in London. The work was completed on June 18th, premiered at the Robert Marcellus Master Classes at Northwestern University on June 27, 1984, and played in London in August. It was premiered in Puerto Rico on October 20, 1985, in a CMPR faculty concert in which Camerata members participated. The five short movements marvelously responded to the request to evoke the life and people of the island, and include, in the last sketch, fragments of the *Song of the Birds*, a Catalan folk song that Pablo Casals played at the Casals Festivals, representing his longing for peace and freedom in Spain while Franco was dictator.

Recorded by Kathleen Jones in 1987 on the VRAS label, and in 2008 on her CD *Caribe Clarinete*. *Cinco Bocetos* was chosen as a 2001 Young Artists Competition piece, and a “Master Class” article on the work was published in [The Clarinet](#) in March of that year. Available from Subito Music. See also entries #98 and 99.

Tavárez, Manuel Gregorio *Danza: La Sensitiva*
See Bourns, David, arranger *Danza: La Sensitiva* ob,cl,bsn,pno
Danza: La Sensitiva ob,cl,hn,bsn,pno

By Kathleen Jones

Tavárez, Manuel Gregorio See Bourns, David, arranger	Danza: <i>Margarita</i> Danza: <i>Margarita</i>	ob,cl,bsn,pno
Tavárez, Manuel Gregorio See Bourns, David, arranger	Danza: <i>Pobre Corazón</i> Danza: <i>Pobre Corazón</i>	ob,cl,bsn
Tavárez, Manuel Gregorio See Rodríguez-Alvira, José	<i>Ya Brilla la Aurora</i> <i>Suite de Canciones Puertorriqueñas</i>	voice ob,cl,hn,bsn,sop.
Tradicional See Bourns, David, arranger	<i>Canciones Navideñas</i> <i>Medley de Canciones Navideñas</i>	ob,cl,bsn
Tradicional See Bourns, David, arranger	<i>I Ain't Gwine Study War No More</i> <i>The Band Played On</i> <i>America the Beautiful</i> <i>Battle Hymn of the Republic</i> <i>Miniature Suite</i>	ob,cl,bsn,pno
76. Vázquez-Candelario, José A. This one-movement quintet dates from April 21, 1992. I believe it is a student work, which was given to a member of Camerata. Bears a second reading.	<i>Capriccio, Op. 8</i>	fl,ob,cl,bsn,pno
Veray, Amaury See Bourns, David, arranger	<i>En Casa 'e Tata</i> <i>En Casa 'e Tata</i>	pno ob,cl,bsn
77. Vlaun, Kim Daniel (b.1955 in Curacao) Would like to re-establish contact with the composer.	<i>Suite Antiyano</i>	fl,ob,cl,bsn

Written in 1981, while Kim was a third-year student at the CMPR studying composition with Rafael Aponte-Ledée, this dance suite was premiered on Camerata's first concert, February 6, 1983. Kim's notes were as follows:

"*Suite Antiyano*" es una suite basada en bailes folkloricos de Curacao (antillas holandesas.) *La Mazurka, el Wals* y la *Dansa* son de origen europeo y la *Tumba* de origen africana.

"Los temas de la suite fueron compuestas a principio utilizando la armonía tradicional, y luego elaborados en un contexto armonico bitonal, pandiatonico y armonía derivada de escalas simétricas."

Translation: "*Suite Antiyano*" is based on folkloric dances from Curacao, Dutch Antilles. *The Mazurka, Waltz,* and *Danza* are European in origin, and the *Tumba* is African.

"The themes were composed first, using traditional harmony, then elaborated in the contexts of bi-tonal harmony, pan-diatonic harmony, and harmony derived from symmetrical scales."

This is an interesting work, which Camerata performed three times; bears repeating.

Part 2: Some Other Works of Interest

(not dedicated to Camerata Caribe, but commissioned, played in concerts, read, or recorded by members of the group.)

78. Alejandro, Esther *Portrait En Trois Profiles* ob,pno

“Esther Alejandro studied composition at the PR Conservatory of Music under Luis Antonio Ramírez and was a pupil of Nadia Boulanger at the American School of the Arts at Fontainebleau, France.her works have been performed in Puerto Rico, the Dominican Republic, Brazil, the United States, Uruguay and Mexico. She has received various awards and prizes including the José Ignacio Quintón Prize. ... Her *Portrait en Trois Profiles (Portrait in Three Profiles)* was written in 1973 and revised in 1982.” Excerpted from David Bourns’ notes for his CD *Caribe Oboe*, which includes this attractive three-movement duo. See also entries #1 and #8.

79. Aponte-Ledée, Rafael *Azaleas* A-cl
(b. 1938, in Guayama, P.R.)

This work was written by CMPR composition professor Aponte-Ledée about 1989, in consultation with his colleague, Kathleen Jones. Originally conceived for three different clarinets, it was revised for just the A-clarinet. Contact: Rafael Aponte-Ledée (now retired): Urb. Jardines Metropolitanos; 977 Calle Volta; San Juan, P.R. 00927. Telephone: 787 764-6503, or cell 787 529-0865. See also entries #2 and 3.

80. Campos-Parsi, Héctor *Divertimento del Sur* fl,cl, string orch
(1922-1998; born in Utuado, PR)

This marvelous work won a contest for classical compositions sponsored by WIPR radio in 1953 and reflects Campos-Parsi’s studies with Nadia Boulanger in Paris. The flute and clarinet are soloists with string accompaniment; the work sounds neoclassic, and somewhat Stravinsky-ish. Recorded in 1957 by the Institute of Puerto Rican Culture, Bernard Goldberg, flute, Wallace Shapiro, clarinet, and Milton Katims conducting the Casals Festival Orchestra. Played various times by the Puerto Rico Symphony, with Peter Kern, Milton Davila or Josué Casillas, flute, Kathleen Jones, clarinet, Guillermo Figueroa or Roselin Pabon, conducting. A piece that should be heard more. Available by rental from Peer. See also entry #22.

81. Delano, Jack *Siete duos a canon* two violins
(1914-1997; born near Kiev, Russia)

These seven canons, composed at the unison, second, third, fourth, fifth, sixth and seventh in successive, short movements, were written for José and Kachiro Figueroa, well known violinist brothers in Puerto Rico, who premiered them on Feb. 12, 1967. Though not dedicated to Camerata Caribe, they were performed on two of our concerts by oboe and clarinet (Oct. 1994, Sept. 1997, CMPR.) They would work well with any equally balancing treble instruments in the right range, as suggested by the clarinetist Sandra Ortiz de Bermúdez, who performed them with her husband on trumpet in August of 1989 at the *Instituto de Cultura*. Written in 1966, and highly recommended. See also entries #29-33, and 82 -83.

82. _____ *Sonata en la menor* cl in B-flat or A, pno

This *Sonata* is recorded by Kathleen Jones on her CD *Caribe Clarinete*, with the following notes: “Born Jacob Ovcharov en Voroshilovka, Ukraine, Jack Delano was raised in Philadelphia, where he studied viola at the Settlement School. He arrived in Puerto Rico for the first time in 1941, working four months as a photographer for the FSA (Farm Security Administration.) He returned in 1946 with his wife, Irene, a graphic artist, and they lived the rest of their lives on the island that had captivated their hearts. Among the dozens of his musical works is this *Sonata in a minor* for viola, clarinet or cello, based on elements of Puerto Rico’s musical folklore and dedicated to Tomás Blanco. Written in 1955, the *Sonata* won first prize in a competition sponsored by the government radio station, WIPR. Ms. Jones played the work (on B-flat clarinet) at ClarinetFest 1997, in Lubbock, TX. In 2007 David Bourns conceived of and wrote this transcription for A-clarinet, to better imitate the sonority of the viola.” Available from Luyben Music. See also entries #29-33, 81, and 83.

83. _____ *Sonatina para Flauta y Piano* fl, pno

Written in 1958 and published in 1965 by Peer International Corporation (Southern.) Four movements: Allegro, Adagio, Allegretto Grazioso, and Allegro, totaling about 10 ½ minutes in duration. Josue Casillas gives the following description: “...has the compositional traits of similar works composed for the flute from the beginning of the 20th C.: simple, abstract and clear-cut in classical format.” See also entries #29-33, and 81-82.

84. Figueroa, Guillermo *Danza: Que No Me Miren tus Ojos* ob,pno
(1910-2001, born in Rio Piedras, PR)

David recorded this lovely *danza* in 2000 on his CD *Caribe Oboe*, with the following notes: “Guillermo Figueroa is a member of the famous Figueroa family of musicians in Puerto Rico, where he served for decades as violist in the Figueroa Quintet and principal viola of the PRSO. Mr. Figueroa has had a distinguished career as a performer throughout Europe, Latin America and the United States, as well as being recognized as a composer and educator. He remains active as a conductor and teacher in Puerto Rico. ... (This) *danza* is an arrangement for oboe and piano by the composer of his original work for piano.”

Guillermo, who passed away in 2001, should also be recognized for his role as a father: his daughter, Ivonne, is a concert pianist, educator and administrator; his son, Juilliard-graduate “Guillermito,” a violinist and conductor, was a member of the chamber orchestra Orpheus, was music director of the PRSO for six seasons, and is currently music director of the New Mexico Symphony.

85. Harvey, Paul *Puerto Rico Suite* six clarinets
(b. 1935, in Sheffield, England)

This Suite (scored for six clarinets: E-flat soprano, 1st, 2nd, 3rd in B-flat, E-flat alto, and bass) was commissioned by the CMPR with funds from Puerto Rico’s Reinhold Jewelers, at the request of Kathleen Jones, for use with her clarinet students. ClarinetFest 2003, where Mr. Harvey’s Three *Utterances* was masterfully played by the West Point Quartet, was the catalyst for the commission. The agreement was to arrange works from Puerto Rico, so, with student input, we sent *Preciosa* and *El Cumbanchero* by Rafael Hernández, *La Ciudad Gris*, by Lito Peña, and *Verde Luz*, by Antonio Cabán-Vale (*El Topo*) to England to be arranged. He added Andino’s *Seis Chorreaos*, the traditional *Los Magos del Oriente*, and, in 2004, inspired by “Seeing the commission fee from the CMPR check successfully changed into

pounds sterling on my bank statement,” Mr. Harvey composed one last, original, movement, *Danza del Coqui*. These are high quality chamber works, which work well for five or six clarinets (if necessary, the third clarinet part may be omitted.) A couple misprints need to be corrected. *Verde Luz*, *Preciosa* and *El Cumbanchero* were presented at ClarinetFest 08 in Kansas City. Available from www.reedimensions.com. See also entries #43 and #44.

86. Juliá, Luis Enrique *Quinteto para clarinete y cuerdas* (2008) cl,str 4tet
(b.1953, in Humacao, PR)
Contact information: luisejulia@gmail.com
phone: 787 568-9077

Guitarist, composer and CMPR professor Luis Enrique Juliá was commissioned to write a quintet for clarinet and strings to be premiered by Ricardo Morales and the Pacifica String Quartet on May 4, 2008, in celebration of the 75th anniversary of Pro Arte Musical, Puerto Rico’s oldest private musical entity. The commission included not just music, but also a work of art (a seriagraph created by Rafael Trelles,) and a literary treatise (authored by Mercedes López-Baralt,) all referencing poetry written by Luis Palés- Matos about his beloved Filí-Melé. The resulting five-movement, 27-minute work is classically well crafted and also full of Caribbean colors, harmonies, idioms and symbolism. This is a very interesting new work. Available from the composer, as above.

87. Medina-Cáceres, Fernando *Danza: Netiquette* cl,tbn
(b. 1969, in Queens, NY)
Contact information: fernan_violinist@yahoo.com

This engaging *danza* is recorded by Kathleen Jones and Luis Fred on *Caribe Clarinete*, with the following notes: “Fernando Medina studied violin with his uncle Jaime, and with Jose “Pepito” Figueroa in the CMPR, where he earned his BM. He sat principal second violin in the PRSO for several years, has a master’s degree from Queens College, and is president of the Artistic Dignity Foundation. His *Danza Netiquette* won 1st prize in the 2007 instrumental category in the ICP’s annual *Danza* competition. Of his work, he says: ‘*Netiquette* ... is a combination of the words internet and etiquette: the rules of accepted behavior during an internet conversation. ... I imagine a girl and a boy (two teenagers) connected to ‘messenger,’ unsure if anyone will make contact with them...Just before beginning the ‘*danza*’ I visualize a ‘click,’ they connect and the virtual courtship begins. First, the girl (the clarinet) starts with a witty and flirty expressiveness, while the boy (the trombone) gives her support. The second section is the boy’s chance to project himself as big, strong and romantic; he sings in an ample and deliberate way (possibly due to his typing limitations) while the clarinet reacts in a tentative manner. In the third part, the clarinet interrupts before the trombone has finished what he has to say; there’s a little more trust between them, so in the end they finish in a perfect cadence...or at least on the same note.’ This *Danza* was performed as an encore at ClarinetFest 2007 in Vancouver, B.C., by Kathleen Jones and Eric Wilson (cello.)” Music available from the composer, above.

88. Milano, Roberto *Concertino for clarinet and strings* cl,string orch
(1936-2005; born in New York)

Dedicated to Kathleen Jones, who premiered the work in September of 2007 with the Puerto Rico Symphony Orchestra, Manuel Hernandez-Silva conducting, this three- movement work belongs to a cycle of six concertinos written by the New York born Milano, for piano, viola, horn, saxophone, flute, and clarinet. He imagined them all played

in sequence under the title *Prophetic Visions*. Ms. Jones played the work with a piano reduction by Javier de la Torre in Kansas City at the ClarinetFest 08. This is a marvelous addition to the clarinet concerto repertoire. See also entries #19 and 89.

89. _____ *Duo para Oboe y Piano* ob,pno

This *Duo* is recorded by David Bourns on his CD *Caribe Oboe* with the following notes: “Roberto Milano studied composition with Ludmila Ulehla at the Manhattan School of Music and has taught theory and composition at the Puerto Rico Conservatory of Music, the Institute of Sacred Music and Interamerican University of Puerto Rico. He has received commissions for a wide variety of mediums, including chamber music, choral, religious and symphonic works, operas and music for stage and television. His compositions have been performed throughout the world, and his operas *The Hired Hand* and *Four Motets* were performed at Carnegie Hall. Critics have praised his craftsmanship and unique style, accessible to audiences and performers alike. His *Duo para Oboe y Piano* was written at the request of Eunice Lebrón, a former oboe student of Mr. Bourns.” See also entries #19 and #88.

90. Morales-Matos, Sonia I. *Introspection* cl,pno
(b.1961, in San Juan, PR)

Contact information: simoralesmatos@gmail.com

Sonia is the second of six children, all of whom are currently illustrious, professional musicians. (The fifth is Ricardo, principal clarinetist of the Philadelphia Orchestra, formerly of the Met.) Her first incursion in composition was in junior high, when she belonged to a church youth group, and composed religious choral music. She plays piano, violin, and the Puerto Rican *cuatro*. She holds a bachelor’s degree from Berklee College and a master’s in composition and jazz from the University of Indiana. She currently lives in Cincinnati, where she is active as a pianist and composer. *Introspection* was written in 1994, conceived as a piece for 22-year-old Ricardo to play at the ClarinetFest of that year in Chicago. Ms. Morales says that the piece represents a profound inward look, sometimes expressing sentiments like “¡No aguanto más!” (“I won’t take any more!”) Kathleen Jones played the work in Atlanta at ClarinetFest 06, presented it on a Camerata concert on Oct. 8th, 2006 and recorded it on *Caribe Clarinete*, from whence these notes are adapted. *Introspection* is available from Sonia Morales. See also entries # 54, 55, and 91.

91. _____ *Tríptico* cl,cello

Written in 1987 for Sonia’s brothers Ricardo (clarinet) and Jesús (cello,) this three-movement duo is technically challenging and worth the work. It was premiered by her brothers on her graduation recital in composition at Indiana University. Jesús and I performed it on a Camerata concert on Oct. 26, 2003 at the CMPR. Available from Sonia Morales. See entries #54, 55, and 90.

92. Ortiz, William *Acordes Cotidianos* 4 B-flat cls
(b.1947 in Salinas, PR)

Contact information: see entry #56

This is an interesting quartet for B-flat clarinets, written for the clarinetists in the band at the University of Puerto Rico, Bayamón campus in 2003. The title translating as “*Common Chords*,” this work is marked quarter note at 132, unchanging and rubato-free for its 176 bars. The fastest rhythmic value is the eighth 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 part 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, especially as a teaching quartet. Available from the composer. See also entries #56, 57, 58, 59, 93, and 94.

93. _____ *Cool Breeze (Brisa)* fl,cl,bsn

Cool Breeze was written in 1982 for the Oxford Trio, a flute, clarinet, bassoon group at the S.U.N.Y. at Buffalo at that time. It is one movement; when revised in 2006, the tempo marking was changed from *Largo vigorizante*, quarter note = 48, to *Andantino vigorizante*, quarter note = 72. There are other substantial melodic and rhythmic changes in the revised version, and, as well, it has been logistically upgraded, to include individual parts for the three instrumentalists (rather than scores with cumbersome page turns) and includes bar numbers. It looks interesting. Available from William: see entry #56. See also entries #57, 58a, 58b, 59, 92 and 94.

94. _____ *Nocturno en una Noche Perdida* cl solo

This solo (“for B-flat Clarinet, Movement & Lights”) was written in 1984 for James Perone, clarinetist at S.U.N.Y., Buffalo, at that time. It is somewhat of a “theatre piece,” in that it begins with the instruction: “Clarinetist is left of center stage, stage is dark.” The work requires walking on stage, humming, changes of lighting and some speaking. It ends quietly, with the lights fading and the clarinetist walking off stage while clicking keys. It looks interesting. Available from William: see entry #56. See also #57-59, 92 and 93.

95. Rodríguez, Francis *Trio* ob,cl,pno
(b.1982)

Vanessa Vassallo brought this one-movement work to our attention on May 10, 2004; we read it briefly but never proceeded to program it. The copyright date is 25 September 2003, and Carolina, PR is indicated. It includes some aleatoric passages, with “cells” of repeated notes, and is indicated to last about nine minutes. We need to re-establish contact with the composer.

96. Rodríguez, Luis F. *Suite para flauta, clarinete y fagot* fl,cl,bsn
(b.1980, in San Juan, PR)

Contact information: mymacbox@mac.com
phone 787 550-1060

Pianist and composer, Luis is currently on the CMPR faculty, having graduated from there in 2000 (studying piano with Marisa Garcia and composition with Roberto Milano,) and then gotten his master’s at Westminster Choir College, (studying piano with José Ramos-Santana and composition with Stefan Young.) His compositions have been played by the PRSO, and he has won several prizes in the ICP *Danza* contest. This *Suite* was commissioned by the Sonora Winds, faculty members at Westminster Conservatory, and was premiered there in October 19, 2002. Its three movements are pleasant and well crafted. The clarinet part is written for both B-flat and A clarinets. Worth playing.

Note: Luis is in the process of making an arrangement of his wonderful work *¡Qué Tapón!* for Camerata (for flute, oboe, clarinet, horn, bassoon and piano.) Originally for piano, this *danza* won a prize in the ICP *Danza* competition recently, and is a humorous, sonic description of a traffic jam. We eagerly await the arrangement!

97. Rosado, Juan Antonio *Sonatina para clarinete y piano* cl,pno
(1922-1994, born in PR)

This three-movement *Sonatina*, written in 1961, was not premiered in Puerto Rico until March of 2001. Rosado, Puerto Rican by birth, went to study in Mexico with some friends, got married there, and never returned to live on his native island. His friend the artist Tufiño did return. An unpretentious and well crafted piece. Worth doing.

98. Sierra, Roberto *Poema y Danza* 2 oboes,string orch
(b.1953, Vega Baja)

“This piece was commissioned by Frances Colón, Principal Oboist of the Puerto Rico Symphony Orchestra, and the Puerto Rico Symphony Orchestra with generous support from Mr. Carlos López and the WESTERNBANK Corporation. It was premiered January 12, 2008 in the inaugural concert of the Puerto Rico Symphony Orchestra’s 50th anniversary season.” *Poem and Danza* was dedicated to Frances Colón by the composer, Roberto Sierra.

“*Esta pieza fue comisionada por Frances Colón, oboísta principal de la Orquesta Sinfónica de Puerto Rico y por la Orquesta Sinfónica de Puerto Rico gracias al auspicio del Ing. Carlos López y de WESTERNBANK. Se estrenó el 12 de enero del 2008 en el Concierto Inaugural del Cincuentenario de la Orquesta Sinfónica de Puerto Rico.*”

Poema y Danza (2007) fue dedicada a Frances Colón por el compositor, Roberto Sierra.

Notes supplied by Dr. Frances Colón, who, with Dr. Nancy King, played this wonderful new work also at the International Double Reed Society Convention in Utah in July 2008.

See also entries #75 and 99.

99. _____ *Clarinet Quintet* cl, str 4tet

Written in London in 1977, this 234-bar quintet in one movement has several sections, delineated by tempo changes: *Lento, Allegro, Adagio, Presto* and a final *Lento*. Roberto calls it a student work. I played it several times and found it very effective. Performing this Quintet, which has many time changes, is what inspired me to commission the *Cinco Bocetos*. See also entries #75 and 98. Not published.

100. Torres-Santos, Raymond *Cordillera Central: Five Shades of Green* cl, cuatro
(b. 1958, in Rio Piedras, PR)

This duo, Op.24, from 1980, has to be interesting. It was premiered at UCLA in 1981 by Peter Yates and Douglas Scott as part of the New Music Series. The *cuatro* is a Puerto Rican stringed instrument similar to a guitar. Raymond studied at the CMPR, and later returned to be chancellor. He holds a Ph.D and an M.A in composition from UCLA. His Catalogue of Works, published by RLA Associates, lists many pieces with winds.

101. Vázquez, Carlos *Sonata Boricuotica* cl, pno
(b. 1952, in Mayagüez, PR)

Contact information: carlosvazquez.tripod.com

This three movement *Sonata* was written in 1991 for Costa Rica’s Yamileth Pérez. The word *Boricuotica* is a combination of *Boricua* (a Puerto Rican) and *tica* (a Costa Rican girl.) Kathleen Jones recorded it with pianist Félix Rivera-Guzmán for the collection *La Música en el Caribe II, Edición Sonora*, produced by the *Organización Foro de Compositores del Caribe*. The composer’s notes are (in translation:) “The *Sonata* consists of three contrasting move-

ments. The first develops around two musical fragments indigenous to Costa Rica. The second movement is inspired by the *Nocturnal* of my *Symphonic Suite, Brisas del Caribe (Breezes of the Caribbean.)* The third movement uses rhythms and melodic phrases common in “Afroboricua “ and “Antillean” music. They are ideas and generalized gestures, which don’t constitute direct quotes. The structure of the third movement is like Sonata form.”

Carlos Vázquez also wrote *Dos Piezas para Clarinete (Two Pieces for Clarinet, Surcos* from 1976 and *Palmera* from 1996,) and a trio for clarinet, bassoon and piano. He is a professor at the University of Puerto Rico, in the music department of the Rio Piedras campus. His works are available from him, as above.

One final note: Part 1: Works Written for Camerata Caribe, is a specific group of pieces. **Part 2: Some Other Works of Interest** is by no means a definitive listing. There are many more “works of interest” that are simply beyond the scope of the present Bibliography. Some additional sources to consult for compositions by Puerto Rican composers are:

Catálogo de Música Clásica Contemporánea de Puerto Rico (Puerto Rican Contemporary Classical Music Catalogue.) Kerlinda Degláns and Luis E. Pabón Roca, 1989, Pro-Arte Contemporáneo, Rio Piedras, PR.

The Violin and Piano Repertoire of Twentieth-Century Latin America: A Bibliography with Annotations of Selected Compositions, Francisco J. Cabán-Vales, 2003.

La Gran Enciclopedia de Puerto Rico, Volumen 7, Música, Héctor Campos Parsi, 1976, C. Corredera, Madrid.

Conservatorio de Música de Puerto Rico, Biblioteca Amaury Veray, #350 Calle Soldado Rafael Lamar, Esq. F.D. Roosevelt, San Juan, PR 00918-2199. www.cmpr.edu

Universidad de Puerto Rico, Departamento de Música, Rio Piedras, PR; 787 764-0000, x2293.

The Institute of Puerto Rican Culture, Music Division (El Instituto de Cultura Puertorriqueña, Division de Música.)

La Orquesta Sinfónica de Puerto Rico, P.O. Box 41227, Minillas Station, San Juan, P.R. 00940-1227

There is also a General Archive (Archivo General,) said to be full of uncatalogued treasures, waiting to be discovered.

There is a saying that in Puerto Rico even the rocks sing! Enjoy the chorus!

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Delano, Jack	<i>Sonatina para Flauta y Piano</i>	83
Oboe and Piano:		
Alejandro, Esther	<i>Portrait En Tres Profiles</i>	78
Figueroa, Guillermo	<i>Danza: Que No Me Miren tus Ojos</i>	84
Milano, Roberto	<i>Duo para Oboe y Piano</i>	89
Morales-Matos, Sonia I.	<i>Divertimento Caribeño #1 (oboist also plays claves)</i>	54
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Tavárez/Bourns	<i>Danza: Margarita</i>	11
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Acknowledgements:

This Bibliography has been written as a sabbatical project during the academic year 2007-08. I am deeply grateful to the administration of the *Conservatorio de Música de Puerto Rico* for its continued support of Camerata Caribe.

I dedicate this document to the composers it lists, with thanks for all the wonderful works they have created for us to play, and I hope that this compilation will help others to share our riches.

I am also eternally grateful to Paul Cleary, my husband, for his superb technical support.

Professor Kathleen Jones

September 2008

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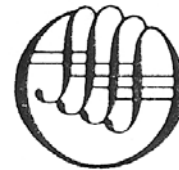
Biography

Kathleen Jones, born and raised in a musical family in Eugene, Oregon, has been the professor of clarinet at the Conservatory of Music of Puerto Rico (CMPR) and the principal clarinetist of the Puerto Rico Symphony Orchestra (PRSO) since 1975. She is a founding member of the chamber group Camerata Caribe, in residence at the CMPR since 1982. She holds a Master of Music in clarinet performance from Northwestern University, where she was a student of, and assistant to, Robert Marcellus. Her Bachelor of Music degree is from the University of Southern California, with Mitchell Lurie, with whom she also worked for two summers at the Music Academy of the West. In addition, she studied with William McColl at the University of Washington, in Seattle, Leon Russianoff in New York, and Clark Brody in Chicago. She attended Tanglewood in 1982, where she coached chamber music with the violinist Rafael Druian.

She has been soloist with the PRSO on eight occasions, premiered dozens of works by Puerto Rican composers, played recitals at ClarinetFests, and written articles for The Clarinet. Her CD *Caribe Clarinete*, works for clarinet by Puerto Rican

By Kathleen Jones

composers, and more information are available at www.kklarinet.com. A printed copy of her Annotated Bibliography of Works Written for Camerata Caribe may be requested by e-mailing kklarinet@hotmail.com.



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