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A Catalogue of Latin American Music for Clarinet and Piano

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UNIVERSITY OF MIAMI

A CATALOGUE OF LATIN AMERICAN MUSIC FOR CLARINET AND PIANO

By

Isabel Thompson

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2015

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UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of
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Doctor of Musical Arts

A CATALOGUE OF LATIN AMERICAN MUSIC FOR CLARINET AND PIANO

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A Catalogue of Latin American
Music for Clarinet and Piano

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Doctoral essay supervised by Associate Professor Margaret Donaghue-Flavin.

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The standard clarinet repertoire includes compositions written mostly by Europeans and Americans. However, Latin American compositions have emerged significantly for the last 150 years. Many conservatories in the Caribbean islands, South and Central American countries have begun to include a substantial amount of Latin American compositions in repertoires for all instruments. The purpose of this essay is to provide clarinet performers and mentors in the United States and in the rest of the world with an organized catalogue of compositions written for clarinet and piano by Latin American composers as an addition to their standard repertoire. Many of the reviewed works are categorized according to different levels of performance. Such levels can be used in an approximate guide, comparable to technical levels of performance ranging from first year in college to graduate clarinet performance studies. When available, publisher information is provided for each work. As a personal and professional endeavor, a website complementary to the study will maintain an updated catalogue.

To my mother, Maria Isabel Rojas Castro: She wrote her thesis while having me in her womb, today I write mine carrying her first grandchild in my womb. No words can express my eternal gratitude for trusting and loving me every step of the way. This work is for you.

A mi madre, Maria Isabel Rojas Castro: ella escribió su tesis mientras yo crecía en su vientre, hoy yo escribo la mía con mi bebé en mi vientre. No hay palabras que puedan expresar mi gratitud eterna. Por amarme y confiar en mí en cada paso de este proceso. Esta tesis es para vos.

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CHAPTER 1

INTRODUCTION

American clarinetists have shown profound interest in the unique compositions from Latin America written for clarinet. My recitals always feature at least one such composition; as a result, I have been inundated with requests for access to these works. It is with this need in mind that I am creating a catalogue of Latin American music for clarinet and piano.

This catalogue serves as a bridge between Latin America and the rest of the ‘Clarinet World’. Not only does it provide access for musicians and pedagogues, but also an opportunity for Latin American composers to become better known outside of their networks. The catalogue is a complementary part of an updated website that will continue to be updated to include as many works as possible.

In many Latin American countries, Costa Rica as personal example, clarinet mentors include Latin American repertoire as a standard part of their students’ requirements for juries and recitals. The scarcity of knowledge about this music in the United States has encouraged this research in order to provide clarinet performers and professors with more possibilities for their own repertoire and their students’.

Statement of the Problem

According to Ricardo Dourado Freire, there is a very interesting and large amount of repertoire written for clarinet in Latin American countries.¹ Unfortunately, there is not an appropriate access to these works. In a globalized world where the Internet has

¹ Ricardo Dourado Freire. “News from South America”. *The Clarinet* (June 2012): 85.

become a necessity rather than a luxury, unlimited access to most musical scores would be expected. However, this does not seem to be the case.

A research of Latin American music written for clarinet is more necessary than most clarinet scholars, teachers and students might imagine. In Dourado's own words: "... I was particularly astonished by the variety and quality of some pieces that were almost unknown, even among Latin American clarinet players".² A study that complements the existing catalogues of clarinet repertoire will be of fundamental use for performers and teachers all over the world.

The Problem

There are several published materials containing an annotated bibliography of clarinet repertoire and only a limited amount of Latin American works is included in these books. In 2004, Adam B. Ballif wrote his Doctoral dissertation: *A Clarinet repertoire software database for college teachers*.³ This is a very complete source of standard clarinet repertoire. It includes over 700 entries; however, less than 10 works belong to Latin American composers.

In 1960, famous clarinetist Kalmen Opperman published one of the best compilations of music: *Repertory of the Clarinet*.⁴ In his work, Opperman included over 100 works for clarinet and piano; none of these works belonged to Latin American composers. There are currently dozens of works written for clarinet and piano by Latin American composers. It is necessary to create access to these quality works.

² Ricardo Dourado Freire. "News from South America". *The Clarinet* (June 2012): 85.

³ Adam B. Ballif, "A Clarinet repertoire software database for college teachers.", (DMA diss., Arizona State University, 2004).

⁴ Kalmen Opperman, *Repertory of the Clarinet* (New York: Ricordi, 1960).

The Purpose of the Study

The purpose of this study is to create a catalogue that will serve as a guide for clarinet performers and mentors in and outside of the United States with an organized list of compositions written for clarinet and piano by Latin American composers. Many of these works are categorized according to different technical levels of performance. Such levels may be used as a range from freshman year of college until graduate clarinet performance studies. Many works include either publisher information or website/email where the composer can be contacted. The catalogue will continue to be updated through an online database with public access.

Historical Background

According to Mark Brill, Latin American composers Alberto Ginastera and Carlos Chavez developed a Nationalist genre within their music as clearly as Bartok and Stravinsky did.⁵ The difference between the Nationalist concept in European music and Latin American music resides in the fact that Latin American music lacks consideration as serious classical music. In the author's experience, there is a general misconception of Latin American music referring only to folk and popular music. Most of the Latin American music known in the United States seems to not be considered serious music. Although, much of the known Latin repertoire is considered popular, there is a substantial amount of 'classical music' written within these folk styles by Romantic and Contemporary Latin American composers.

Armando Sanchez, in his article "La educación musical Latinoamericana en la perspectiva del siglo XXI", mentions the fact that most successful Latin American

⁵ . Mark Brill, *Music of Latin America and the Caribbean* (New Jersey: Prentice Hall, 2011), p. 51.

musicians from the first half of the XXI century had the necessity of leaving their countries in order to professionally study music.⁶ Latin American composers, who studied away from home, applied Western composition styles to their new musical creations. The result of this fact: an exquisite combination of serious compositions that utilize Latin folk melodies and rhythms.

Mechanically, the clarinet became fully developed during the second half of the nineteenth century.⁷ Then, it became considerably popular among composers. Latin American composers were not an exception. There are more than enough musical compositions to create a significant catalogue of clarinet and piano music written in Latin American countries.

Research Questions

1. How is a Latin American composition identified as such? What if a Latin American composer resides outside of Latin America?
2. What type of instrumentation should the catalogue include and why?
3. What primary sources have been accessed and researched in order to compile sufficient information to create this catalogue?
4. How can the catalogue continue to be updated?
5. Task: The creation of a catalogue based on the information gathered after responding questions 1 through 4.

⁶ Armando Sanchez, “La educación musical Latinoamericana en la perspectiva del siglo XXI”, *CLARIPERU – El clarinete en Latinoamérica* (November 2011), accessed 11/12/13, <http://blog.clariperu.org/2011/11/la-educacion-musical-latinoamericana-en.html>.

⁷ Jack Brymer, *Clarinet* (London: Kahn & Averill, 1979), p. 46-49.

Summary

This Doctoral Essay is a catalogue of Latin American music written for clarinet and piano. The concept of creating this work was born from a combination of professional experiences along with a researched realization of one simple fact: it is necessary! Numerous Latin American composers have written outstanding music. In many instances, these composers have integrated Latin American folk styles such as melodies and rhythms to their compositions in a similar way that Bartok and Stravinsky did in their respective countries. The present contribution to the clarinet studios of the world is to make serious Latin American music written for clarinet and piano available to everyone.

CHAPTER 2

REVIEW OF LITERATURE

Composition Resources

“To say that Latin American music presents one of the broadest and most attractive fields for research would be acknowledging a fact equaled only by the offerings of very few other areas in the world today.”⁸

Juan Orrego-Salas, founder of the Latin American Music Center at Indiana University Jacobs School of Music, offers this statement within a published compilation of Latin American scores and recordings at such institution. His work is very significant for the purpose of researching material for this study. It offers a list of compositions and recordings organized by composer and country. Every composer’s information includes a brief biography and published works. While this is an outstanding work, it only includes music that is available through Indiana University.

A recently published source to mention is *A clarinet repertoire software database for college teachers* by Adam Ballif. It contains some Latin American repertoire for clarinet that is included herein. It also includes performance levels for every piece in its database. These levels serve as example to follow in order to organize the works in this study. Ballif utilizes three levels of difficulty mostly concerned with technique. For example, the Brahms sonatas are among the most musically challenging pieces for clarinet, however, Ballif grades them as difficulty number 2 due to the fact that in

⁸ Juan Orrego-Salas, “Introduction: Research and Promotion of Latin American Music in the United States and the Latin American Music Center at Indiana University”, In *Scores and Recordings at the Indiana University Latin American Music Center*, edited by Ricardo Lorenz, (Bloomington: Indiana University Press, 1995), p. ix.

technique terms, these sonatas are not as difficult to perform.⁹ His grading system seems very appropriate since musical difficulties tend to be more subjective than technical difficulties. As a result, a rubric based on technical levels is more objective in an approach to standardize new repertoire.

Clarinet Literature in Outline is a book written in 1984 by Norman Hein. This is a great resource for clarinet repertoire. It compiles brief information about many valuable works written for clarinet and different accompaniments as well as varied kinds of chamber groups. This source helps initiate the research for Latin American music that has been published.¹⁰ It suggests other works to examine, as well as composers to research.

Woodwind Music in Print by Harry B. Peters is another excellent source for finding repertoire that has been published. This book is more recent; as a result, it includes music from more diverse backgrounds. It not only provides information about original music, but also transcriptions. It also includes different publishers for every piece.¹¹ The publisher information is this work's most important asset; it appears impractical to know the name of a new piece when no publisher information is available for its access.

Lyle Merriman provides clarinet scholars with the *Woodwind Research Guide*. This book is a bibliography of data for woodwind players. Not only does it provide

⁹ Adam B. Ballif, "A Clarinet repertoire software database for college teachers." (DMA diss., Arizona State University, 2004).

¹⁰ Norman M. Heim, *Clarinet Literature in Outline* (Hyattsville: Norcat Music Press, 1984).

¹¹ Harry B. Peters, ed., *Woodwind Music in Print*, (Philadelphia: Musicdata, Inc., 1997).

repertoire information, but also history and acoustics of the different instruments. It is a very complete guide for researching material.¹²

A Guide to the Music of Latin America is the first valuable source of Latin American music information to be mentioned here.¹³ It provides a bibliography of music sources according to each country or region. It also serves as a guide to organizing the concept defining Latin American compositions for the purpose of this thesis. This book also points out the contribution that Latin American cultures provide to the rest of the world through their music.

The International Clarinet Association is a remarkable source of information through their website www.clarinet.org, along with its magazine *The Clarinet*. This quarterly magazine compiles information about clarinet activities, such as competitions, job openings, new music, and more. Through the website, members are able to access articles from *The Clarinet* at any time.¹⁴

CLARIPERU-El Clarinete en Latinoamérica is a blog created by Peruvian clarinetist Marco Mazzini in 2005. It is the most important Latin American website related to the clarinet. Not only does it include articles, but also interviews, news, and competitions, related to all clarinet events in every Latin American country.

CLARIPERU-El Clarinete en Latinoamérica is a predominant source for this investigation.¹⁵

¹² Lyle C. Merriman, *Woodwind Research Guide* (Illinois: The Instrumentalist Company, 1978).

¹³ Gilbert Chase, *A Guide to the Music of Latin America* (Washington: The Library of Congress, 1962).

¹⁴ “International Clarinet Association”, www.clarinet.org.

¹⁵ Marco A. Mazzini, “*CLARIPERU-El Clarinete en Latinoamérica*”, www.clariperu.org.

The dictionary *Latin American Classical Composers, A Biographical Dictionary* serves as a guide to find the main composers from different countries in Latin America. In this book we find very valuable information. The compilation of composer names from different countries guides this study by accessing the information of mainstream Latin American composers.¹⁶ A similar source that provides more information about Latin American composers is the article “Latin American Composers in the United States” found in the *Anuario Interamericano De Investigación Musical 1*. In this work we access information about composers who reside in the United States after being born in Latin America.¹⁷ Although the present study is focused on works written in Latin American countries, this dictionary provides access to Latin American composers that may have also composed while living in the United States.

Sound recordings are very helpful in this investigation. The titles of albums studied for repertoire information are: *Caribe Clarinete*¹⁸, *La Revoltosa*¹⁹, *Sul America*²⁰, *Zarabandeo*²¹, and *Melodías Argentinas*.²² These recordings not only provide repertoire options, but also information about performers who have been contacted for research purposes.

¹⁶ *Latin American Classical Composers A Biographical Dictionary* (Lanham: The Scarecrow Press, Inc., 1996).

¹⁷ Aurelio de la Vega, “Latin American Composers in the United States”, *Anuario Interamericano De Investigación Musical 1*, no. 2. (1980): 162-175.

¹⁸ Kathleen Jones, *Caribe Clarinete* (San Juan: KKlarinet, 2009), CD.

¹⁹ Jorge Montilla, *La Revoltosa* (The Classic Labels, 2010), CD.

²⁰ Luis Rossi, *Fantasia Sul America* (Georgina Records, 1992), CD.

²¹ Luis Rossi, *Zarabandeo: Live* (Georgina Records, 2012), CD.

²² Carlos Guastavino, *Melodías Argentinas*, Performed by Florent Heau and Marcela Roggeri, (Transart Live, 2011), CD.

*Musicaclasicaargentina.com*²³ is a website exclusively designed for Argentinian Music. Through this web page it is possible to access most published compositions for many instrument combinations, as well as songs and full orchestra scores. This Internet site also offers valuable information about recordings, books, and journals about Argentinian music and composers. Most of the clarinet works found herein are available for purchase through the web.

In Brazil, *musicabrasilis.org.br*²⁴ is the equivalent website that was mentioned in the previous paragraph. The information found in this site is basic for incorporating Brazilian compositions to the catalogue. Although the information is in Portuguese, the web page is easy to utilize. In there, it is also possible to find educational information about musical instruments, genres, and even videos related to music performances and education. The website also include access to different Brazilian folk music genres, as well as serious classical Brazilian compositions.

Dr. Ricardo Dourado Freire has personally shared his dissertation *The History and Development of the Clarinet in Brazil*²⁵ with the purpose of helping developing the present catalogue. Dr. Dourado's work is an essential contribution for this research. Brazil is currently the Latin American country that counts with the largest amount of compositions for clarinet and piano. Dr. Dourado has listed many compositions for clarinet as an appendix to his historical essay.

²³ "Musica Clasica en la Argentina", www.musicaclasicaargentina.com.

²⁴ "Lanzelotte, Rosana, "Musica Brasilis", www.musicabrasilis.org.br.

²⁵ Dourado Freire, Ricardo, "The History and Development of the Clarinet in Brazil" (DMA diss., Michigan State University, 2000), p. 148.

Once the basic information of a Latin American composition is discovered, *worldcat.org*²⁶ becomes an outstanding source for continuing the research for the exposed work of music. This website serves as integral part for identifying a composition's publisher information. It is also possible to find different details such as length and duration of the work, libraries where available, year of composition, and number of movements.

Performance Level Resources

In order to understand the different performance levels utilized in standard clarinet works, the syllabus used by Professor Michelle Gingras has been thoroughly reviewed. This public resource serves as a model to base the Latin American repertoire annotated in this study. Gingras has divided standard clarinet repertoire in four undergraduate levels mostly based on the technical difficulty of the pieces. This study's approach is to base the Latin American repertoire grade system in an also technically based rubric. This rubric based on both Gingra's and Ballif's sources will be developed in Chapter 3.²⁷

²⁶ "WorldCat", www.worldcat.org.

²⁷ Michele Gingras, "Michele Gingras Clarinet Studio", www.arts.muohio.edu/faculty/gingram/Site/StudioProgram.html.

CHAPTER 3

METHOD

Overview

The purpose of this study is the creation of a catalogue of Latin American repertoire for clarinet and piano. The catalogue will serve as a guide for clarinet mentors and professionals around the world to access printed music scores. A number of the reviewed works are categorized according to 3 technical performance levels. These levels may be related to technical difficulties seen in students from freshman year of college until graduate clarinet performance studies. The works include publisher information when available. Some works include the composer's contact information. The catalogue will continue to be updated through an online database with public access. The following answers for these research questions will guide the organization of the catalogue

1. How is a Latin American composition identified as such? What if a Latin American composer resides outside of Latin America?
2. What type of instrumentation should the catalogue include and why?
3. What primary sources have been accessed and researched in order to compile sufficient information to create this catalogue?
4. How can the catalogue continue to be updated?
5. Task: The creation of a catalogue based on the information gathered after responding questions 1 through 4.

1. For the purpose of this essay, a Latin American composition is defined as such when a Latin American composer has written it. The general conception of Latin Music, which may be based merely on Latin rhythms, does not apply as definition for the works studied herein. Several Latin American composers use compositional styles such as romantic, avant-garde, and 12-tone row technique in their works. If a Latin American composer resides in a different country other than his or her country of origin he or she is still considered a Latin American composer and as a result, his or her compositions are included in the catalogue.
2. This research includes works written exclusively for clarinet and piano. The reason for such limitation resides in both tradition and necessity. There has not been a doctoral thesis that compiles information about music specifically composed for clarinet and piano, and it is necessary. The reason why it is necessary comes from tradition. Recitals are required as part of any classical performance education. In these recitals, the most traditional ensemble to perform is a solo instrument with piano accompaniment. The catalogue presented in Chapters 4 and 5 is an ideal contribution for clarinet educators in the college level, as well as for clarinet performers in general.
3. The primary sources accessed in this research are explained in the following section *Interviewing Scholars*. Seven professional clarinetists from Latin America countries have been interviewed for this purpose.

4. The Catalogue of Latin American Music for Clarinet and Piano will continue to be updated at the author's website *latinclarinet.wordpress.com*
5. Chapters 4 and 5 become the catalogue.

Interviewing Scholars

In an era where technology plays the most important role for human communications, it is a significant advantage to be able to contact scholars from distant countries and have consultations with them. A few important clarinet scholars from different Latin American countries have participated via electronic mail regarding the collection of information necessary to create this catalogue. The scholars contacted are:

- Camila Barrientos Ossio from Bolivia,
- Ricardo Dourado Freire from Brazil,
- Luis Adolfo Viquez, Ana Catalina Ramirez, and Adrian Sandi from Costa Rica,
- Mauricio Murica from Colombia, and
- Alexis Fong from Panama.

These clarinetists and mentors have provided valuable information about new repertoire that has been recently composed in and around their respective countries. They have also contributed to specify technical performance levels for some of the works.

A performance level system

It is necessary to create a rubric in order to determine the levels of performance for each reviewed piece of music included in the catalogue²⁸. In his database, Ballif has created a 3 level grading system that is divided as: Freshman/Sophomore, Junior/Senior,

²⁸ Please see Appendices.

and Graduate/Professional.²⁹ In her syllabus, Michele Gingras has divided the four college undergraduate years as four different levels.³⁰ Both clarinet professors work mostly around consideration for technique difficulty in order to grade the repertoire. This Latin American catalogue uses a performance level system based on these two approaches taken by Adam Ballif and Michele Gingras.

There will be three levels of performance assigned to the works herein. The first one will be given a number 1 and it will be technically comparable to clarinet works by composers Saint-Saens, Schumann, and Osborne. It may be related for students in freshman and sophomore college years. The second one will be given a number 2 and it will imply recommendation for college upperclassmen. It will be technically comparable to clarinet works by composers Brahms, Mozart, and Stravinsky. The last performance level will be given a number 3 and it will imply recommendation for professionals or graduate performance students. It will be technically comparable to Nielsen, Francaix, and Mandat. Performance level 3 is also included in repertoire that requires extended techniques on the clarinet.

Limitations

The performance level numbers only pertain to the clarinet part. The piano accompaniment part has not been reviewed nor included in such level system. Although determining the technical level of difficulty is a simple task and can be successfully achieved by looking and analyzing the score, there were instances when the score was not available before the completion of this study. In which case, the author is taking the

²⁹ Adam Ballif, "Adam Ballif Clarinetist", www.adamballif.com/clarinetresource/repertoire

³⁰ Michele Gingras, "Michele Gingras Clarinet Studio", www.arts.muohio.edu/faculty/gingram/Site/StudioProgram.html.

word of the clarinet scholars approached as a valid recognition of a performance level in order to assign a level number to the non-accessed work. Some of the works do not include a technical difficulty level whatsoever.

In many instances, Latin American composers do not publish their works as soon as they are finished; however, they still premiere them and provide them to many musicians. This catalogue includes works that have been published, unpublished and self-published. Hopefully this essay will serve as a motivation for Latin American composers to publish more of their music.

The catalogue developed herein continues to be updated through the website *www.latinclarinet.wordpress.com*. The author is dedicated to maintain a constant research for repertoire that fits the specifications of this study. Composers and clarinetists are able to send information about new compositions they may wish to list in the online catalogue.

How to use the Catalogue

Chapter 4 is a summarized version of the catalogue, while Chapter 5 is the complete version of it. In Chapter 4 there are 14 tables, one for every country that is included in the catalogue. Countries are listed in alphabetical order. Each table contains the name of the composition, and it is followed by the name of the composer. Compositions in each table are listed in alphabetical order.

In Chapter 5 there are 170 outlined entries. Each entry equals a composition. Despite the country of origin, this outline is organized by the composer's last name listed in alphabetical order. The outline is presented in the following order,

Last, First name of composer

1. Name of the composition

- Year of composition
- Difficulty level number
- Number of movements (if available, if more than one)
- Length of performance / duration of the piece
- Publisher / contact / access information
- Extra information (ISBN, library of access, website)
- Country of origin

Unfortunately, not every entry includes the totality of information listed above.

The author has made sure to compile as much information as possible from each title and include it in Chapter 5. A horizontal line separates each one of the 170 entries. Whenever no composer name is listed after the horizontal line, the composition belongs to the last composer named above it.

Summary

“The emphasis on instrumental virtuosity and arrangements of folkloric repertoire with a Euroclassical sound makes one wonder how to draw the line between “classical” and “traditional.” As in other parts of Latin America, Venezuelans do not feel bound to separate these repertoires and their creative talents draw from multiple sources.”³¹

The past pages have examined the importance of creating a Latin American catalogue for clarinet and piano. Perhaps many will still wonder if the works included herein absolutely belong as part of the very selective standard clarinet repertoire. As a Latin American and a clarinet scholar, I encourage teachers and students to learn this

³¹ *Musics of Latin America* (New York: W.W. Norton & Company, 2012), p. 171.

music. Maybe not all of it will be of great interest for everyone, but it is worth the risk in order to learn new repertoire.

The level of performance presented in each piece is only a guide based on basic technical difficulties. Each teacher may adjust and decide whether or not a certain piece of music fits their students' technical level.

Chapters 4 and 5 present the Catalogue of Latin American Music for Clarinet and Piano.

CHAPTER 4
THE CATALOGUE BY COUNTRY

Table 4.1. **Argentina**

<i>Cancion y Danza</i>	Juan Jose Castro
<i>Canticos</i>	Dante Grela
<i>Central Park Variations</i>	Lalo Schifrin
<i>Cinco Esquinas Porteñas</i>	Fernando Lerman
<i>Cinco Piezas</i>	Cesar Franchicena
<i>Composicion Dodecafonica N°3 Op. 32</i>	Juan Carlos Paz
<i>Crepusculos</i>	Dante Grela
<i>Dialogo</i>	Washington Castro
<i>Dos Piezas Op. 33</i>	Emilio Dublanc
<i>Entrada y Tango Op. 34</i>	Gunter Papart
<i>Estudios Tanguisticos</i>	Astor Piazzolla
<i>Fantasia</i>	Gerardo Gandini
<i>Fantasia</i>	Tirso de Olazabal
<i>Histoire du Tango</i>	Astor Piazzolla
<i>Momentos</i>	Susana Anton
<i>Pastorales</i>	Regina Benavente
<i>Preludio y Fuga</i>	Honorario Siccardi
<i>Romances</i>	Osias Wilensky

<i>Sale con Fritas</i>	Juan Maria Solare
<i>Sonata</i>	Jean Almouhian
<i>Sonata</i>	Washington Castro
<i>Sonata</i>	Juan Carlos Figueroa
<i>Sonata</i>	Carlos Guastavino
<i>Sonata</i>	Sergio Haulpa
<i>Sonata</i>	Juan Carlos Paz
<i>Sonata Op. 35</i>	Gunter Parpart
<i>Sonatina</i>	Dante Grela
<i>Sonatina</i>	Juan Carlos Paz
<i>Talisman</i>	Juan Maria Solare
<i>Tengo un Tango</i>	Juan Maria Solare
<i>Tonada y Cuenca</i>	Carlos Guastavino
<i>Tres Piezas</i>	Jose Maria Castro
<i>Tres Piezas</i>	Juan Maria Solare
<i>Un eremita</i>	Juan Maria Solare
<i>Valsesito Bombon</i>	Gabriel Senanes
<i>Vuelvo al Sur</i>	Astor Piazzolla

Table 4.2. **Bolivia**

<i>Fantasia</i>	David Valdivieso
<i>Munirando I</i>	Agustin Fernandez

Table 4.3. **Brazil**

<i>Aguas Claras</i>	Edmundo Villani Cortes
<i>Allegro e Largo Cantabile</i>	Lycia de Biase Bidart
<i>Anima</i>	Marisa Rezende
<i>Aria</i>	Antonio Carlos Gomez
<i>Azul Escuro</i>	Luis Carlos Czeko
<i>Blues & Spiritual</i>	Arthur Louis Bosmans
<i>Canção Sertaneja</i>	Mozart Camargo Guarnieri
<i>Cantilena</i>	Setti Kilza
<i>Concertino</i>	Francisco Mignone
<i>Concerto Op. 116</i>	Ernst Widmer
<i>Curtas Peças nos Modos Diatonicos</i>	Vicente Greco
<i>Desafio XI Op. 31</i>	Marlos Nobre
<i>Duas Bucolicas</i>	Dinora de Carvalho
<i>Duo</i>	Fabia Ricci
<i>Espaços Sonoros</i>	Cesar Guerra-Peixe
<i>Estudo</i>	Lycia de Biase Bidart
<i>Fantasia sobre NOITE ALTA</i>	Antonio Carlos Gomes
<i>Frevo de Besouro</i>	Fernando Deddos
<i>Humoresque</i>	Joao de Souza Lima
<i>Le Sorcier Fou, a la Campagne</i>	Lourival Silvestre
<i>Lenda Brasileira</i>	Orestes Farinelli
<i>Luz</i>	Edmundo Villani Cortes

<i>Magic Square Op. 34</i>	Liduíno Pitombeira
<i>Melodias da Cecília</i>	Ernst Mahle
<i>Miniatura</i>	Ernst Mahle
<i>Miniaturas</i>	Ernani Aguiar
<i>Mobile II Op. 85-a</i>	Ernst Widmer
<i>Momentos Musicais</i>	Hubertus Hofmann
<i>Musica para Clarineta e Piano</i>	Estercio Marques Cunha
<i>Musica para Clarineta e Piano N° 3</i>	Estercio Marques Cunha
<i>Musica para Clarineta e Piano N° 4</i>	Estercio Marques Cunha
<i>Notturmo</i>	Jose Lino de Almeida Fleming
<i>Peça N° 1</i>	Heitor Alimonda
<i>Peça Op. 31</i>	Gilberto Mendes
<i>Quarta Seresta</i>	Carlos Vianna de Almeida
<i>Quatro Peças</i>	Osvaldo Costa de Lacerda
<i>Recordando Nazareth</i>	Neusa França
<i>Romance Op. 10 N° 2</i>	J. Ribeiro
<i>Saudade</i>	Bruno Kiefer
<i>Sonata</i>	Ernst Mahle
<i>Sonata</i>	Jayoleno dos Santos
<i>Sonata</i>	Jose Guerra Vicente
<i>Sonata (1)</i>	Vicente Greco
<i>Sonata (3)</i>	Vicente Greco
<i>Sonata (4)</i>	Vicente Greco

<i>Sonata en Mi Menor</i>	Vicente Greco
<i>Sonata Piccola</i>	Hubertus Hoffmann
<i>Sonatina</i>	Jose Siqueira
<i>Sonatina</i>	Roseane Yampoishe
<i>Sonatina N° 1</i>	Ernst Mahle
<i>Sonatina N° 2</i>	Ernst Mahle
<i>Sonatina Op. T. 63</i>	Brenno Blauth
<i>Three Rituals</i>	Livio Tragtenberg
<i>Tres Estudos</i>	Jose Siqueira
<i>Tres Momentos Musicais</i>	Oswaldo Costa de Lacerda
<i>Tres Peças Pequenas</i>	Willy Correa de Oliveira
<i>Triptico</i>	Edmundo Villani Cortes
<i>Valsa – Choro</i>	Oswaldo Costa de Lacerda
<i>Valsa da Dor</i>	Nelson Macedo
<i>Valsa Op. 39 N° 15 de Johannes Brahms</i>	Eduardo Escalante
<i>Variações sobre “A MARE ENCHEU”</i>	Sergio O. de Vasconcelos Correa
<i>Variazioni</i>	Antonio Carlos Gomes

Table 4.4. Chile

<i>Añoranzas</i>	Carlos Priesco
<i>De los Sueños</i>	Fernando Garcia
<i>Para seguir sin Rumbo en el Desierto</i>	Pedro Alvarez
<i>Sonus Dulcis</i>	Adrian Perout

Variations for a Quiet Man Op. 79	Juan Orrego-Salas
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Table 4.5. **Colombia**

<i>Fantasia</i>	Luis Angino
<i>Fantasia</i>	Jorge Salazar
<i>Preludio y Fuga</i>	Jorge Humberto Pinzon
<i>Sonata</i>	Fabio Gonzalez Zuleta
<i>Sonata</i>	Sergio Mesa
<i>Sonata</i>	Diego Vega
<i>Sonatina</i>	Mario Gomez-Vignes
<i>Triptico N° 1</i>	Andres Posada Salfarriaga

Table 4.6. **Costa Rica**

<i>Cancion sin Palabras</i>	Vinicio Meza
<i>Concierto</i>	Benjamin Gutierrez
<i>Cuento N° 5</i>	Nelson Ramirez
<i>El Puente de los Suspiros</i>	Vinicio Meza
<i>Fantasia en Si bemol</i>	Sergio Delgado
<i>Preludio y Dislocacion</i>	Marvin Camacho
<i>Rapsodia sobre un Tema Costarricense</i>	Sergio Delgado
<i>Retratos</i>	Vinicio Meza
<i>Sambalada</i>	Vinicio Meza
<i>Sonata</i>	Benjamin Gutierrez
<i>Sonata Eunice</i>	Luciano Brenes

<i>Sonata Pentatonica</i>	Bernal Flores
<i>Tango</i>	Vinicio Meza
<i>Tres Bagatelas</i>	Carlos Jose Castro
<i>Vals de la Mariposa</i>	William Porras

Table 4.7. **Cuba**

<i>Cancion para un Clarinetista</i>	Javier Zalba
<i>Capricho N° 2</i>	Alfredo Diez Nieto
<i>Capricho N° 3</i>	Alfredo Diez Nieto
<i>Lines at Nightfall</i>	Orlando Garcia
<i>The Cape Cod Files</i>	Paquito d’Rivera
<i>Three Pieces</i>	Paquito d’Rivera
<i>Vals Venezolano y Contradanza</i>	Paquito d’Rivera

Table 4.8. **Ecuador**

<i>Lejos de ti en Do Menor</i>	Alejandro Morocho
<i>San Juanito</i>	Jannet Alvarado Delgado

Table 4.9. **Mexico**

<i>Cristales</i>	Horacio Uribe
<i>El Trauco</i>	Hebert Vazquez
<i>Improvisaciones</i>	Eduardo Mata
<i>Instantes Sonores</i>	Alejandro Gomez
<i>La Tortura</i>	Diana Syrse

<i>Maniqui</i>	Felipe Perez Santiago
<i>Nata Roja</i>	Diana Syrse
<i>Piece</i>	Alida Vazquez
<i>Sonata</i>	Jesus Bal y Gay
<i>Sonata</i>	Leonardo Coral
<i>Variaciones</i>	Leonardo Velazquez
<i>Zarabandeo</i>	Arturo Marquez

Table 4.10. **Panama**

<i>Recado Montuno</i>	Gonzalo Brenes
<i>Sonatina</i>	Gabriel Tapia
<i>Tonada</i>	Eduardo Charpentier

Table 4.11. **Peru**

<i>Visiones de la Noche</i>	Gonzalo Garrido-Lecca
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Table 4.12. **Puerto Rico**

<i>Divertimento Caribeño N° 2</i>	Sonia Morales-Matos
<i>Introspection</i>	Sonia Morales-Matos
<i>Sonata</i>	Roberto Sierra
<i>Sonata Boricuoica</i>	Carlos Vazquez
<i>Sonatina</i>	Juan Antonio Rosado
<i>Tema y Variaciones</i>	Roberto Sierra
<i>Tres Piezas Fantasticas</i>	Awilda Villarini

Table 4.13. Uruguay

<i>Concerto Op. 33</i>	Miguel del Aguila
<i>Pacific Serenade</i>	Miguel del Aguila
<i>Sonata</i>	Hector Tosar

Table 4.14. Venezuela

<i>Dos Miniaturas Medievales</i>	Adina Izarra
<i>Eli</i>	Daniel Hurtado
<i>Invencion</i>	Alfredo Rugeles
<i>Sonata N° 1</i>	Daniel Hurtado
<i>Sonata N° 2</i>	Daniel Hurtado
<i>Three Equinoxius</i>	Luis Perez Valero
<i>Tres Cuentos Op. 15</i>	Gerardo Gerulewicz

CHAPTER 5

THE COMPLETE CATALOGUE

Aguila, Miguel del

1. Concerto opus 33

- Composed in 1990
 - 17'
 - Published by *Southern Music Publishing*
 - Uruguay
-

2. Pacific Serenade

- Composed in 2002
 - 16'
 - 4 movements
 - Published by *Peer International*
-

Aguiar, Ernani

3. Miniaturas

- Revised by Roberto Duarte in 2006
- Difficulty level 1
- Self-published
- Contact: bancodepartituras@abmusica.org.br.
- Brazil

Alimonda, Heitor4. *Peça N°1*

- Brazil
-

Almeida, Carlos Vianna de5. *Quarta Seresta*

- Brazil
-

Almouhian, Jean6. *Sonata*

- Published by *Barry Editorial* in 1972
 - Argentina/Armenia
-

Alvarado Delgado, Jannet7. *San Juanito*

- Composed in 2003 as part of the author's cycle of contemporary compositions "Imaginary Lines"
 - 5'
 - Published by *Cayambis Music Press*
 - Ecuador
-

Alvarez, Pedro8. *Para Seguir sin Rumbo en el Desierto*

- Composed in 2002
 - Chile
-

Angino, Luis9. *Fantasia*

- Composed in 1987
 - Colombia
-

Anton, Susana10. *Momentos*

- Composed in 1977
 - Published by *Editorial Argentina de Compositores*
 - Access: musicaclasicaargentina.com/4partituras.htm³²
 - Argentina
-

Bal y Gay, Jesus11. *Sonata*

- Published by *Ediciones Mexicanas de Musica* in 1953
 - Mexico
-

³² “Musica Clasica de la Argentina”, www.musicaclasicaargentina.com

Benavente, Regina*12. Pastorales*

- Published by *Editorial Argentina de Compositores*
 - Access: musicaclasicaargentina.com/4partituras.htm³³
 - Argentina
-

Biase Bidart, Lycia de*13. Allegro e Largo Cantabile*

- Brazil
-

14. Estudio

Blauth, Brenno*15. Sonatina opus T. 63*

- Published by *Novas Metas* in 1985
 - Brazil
-

Bosmans, Arthur Louis*16. Blues & Spiritual*

- Brazil
-

³³ “Musica Clasica de la Argentina”, www.musicaclasicaargentina.com

Brenes, Gonzalo*17. Recado Montuno*

- 4 movements
 - Panama
-

Brenes, Luciano*18. Sonata Eunice*

- Composed in 2010
 - Difficulty level 2
 - 4 movements
 - Contact: lucianovich@gmail.com
 - Costa Rica
-

Camacho, Marvin*19. Preludio y Dislocacion*

- Composed in 2009.
 - Difficulty level 2
 - Costa Rica
-

Carlos Gomes, Antonio*20. Aria*

- Composed in 1857
- Difficulty level 2

- 10'
 - Brazil
-

21. Fantasia sobre Noite Alta

- Composed in 1859
-

22. Variazioni

Carvalho, Dinora de

23. Duas Bucolicas

- Brazil
-

Castro, Carlos Jose

24. Tres Bagatelas

- 3 movements
 - Difficulty level 3
 - 4'
 - Costa Rica
-

Castro, Jose Maria

25. Tres Piezas

- Published by *Ediciones Musicales EAM*
- Argentina

Castro, Juan José*26. Cancion y Danza*

- Composed in 1914
- Argentina

Castro, Washington*27. Dialogo*

- Composed in 1988
- Argentina

28. Sonata

- Composed in 1941

Charpentier, Eduardo*29. Tonada*

- Panama

Coral, Leonardo*30. Sonata*

- Composed in 2003
- 12'
- Mexico

Cseko, Luis Carlos*31. Azul Escuro*

- 7'
 - Difficulty level 3
 - Extended techniques required
 - Brazil
-

Cunha, Estercio Marques*32. Musica para Clarineta e Piano*

- Composed in 1983
 - Difficulty level 2
 - Brazil
-

33. Musica para Clarineta e Piano N° 3

- 3'
 - Difficulty level 1
-

34. Musica para Clarineta e Piano N° 4

- Composed in 2007
- 4'
- Difficulty level 1

- Access to *Cunha* scores:

painelsesc.sesc.com.br/partituras.nsf/viewCompositores/941DFE12749D9

[BFA83257AD0004AD651?OpenDocument](http://painelsesc.sesc.com.br/partituras.nsf/viewCompositores/941DFE12749D9/BFA83257AD0004AD651?OpenDocument)³⁴

d’Rivera, Paquito

35. The Cape Cod Files

- Composed in 2009
 - 20’
 - Difficulty level 3
 - Published by *Boosey & Hawkes*
 - Cuba
-

36. Three Pieces

- Composed in 1991
 - Difficulty level 1
 - Published by *Boosey & Hawkes*
-

37. Vals Venezolano y Contradanza

- Difficulty level 1
 - Published by *International Opus*
-

³⁴ “Sesc Partituras”, www.painelsesc.sesc.com.br/partituras.nsf/

Deddos, Fernando*38. Frevo do Besouro*

- Published by *Potenza Music*
 - Brazil
-

Delgado, Sergio*39. Fantasia en Si Bemol*

- Composed in 2011
 - Difficulty level 1
 - Costa Rica
-

40. Rapsodia sobre un Tema Costarricense

- Composed in 2012
 - Difficulty level 2
 - Contact: serproko@hotmail.com
-

Diez Nieto, Alfredo*41. Capricho N° 2*

- Composed in 1973
 - Cuba
-

42. Capricho N° 3

- Composed in 1981

- Published by *Editorial de Musica de Cuba*
-

Dublanc, Emilio

43. Dos Piezas Op. 33

- Argentina
-

Escalante, Eduardo

44. Valsa Op. 39 N° 15 de Johannes Brahms

- Brazil
-

Farinelli, Orestes

45. Lenda Brasileira

- Brazil
-

Fernandez, Agustin

46. Murinando I

- Difficulty level 3
 - Bolivia
-

Figuroa, Juan Carlos

47. Sonata

- Composed in 1958
- Argentina

Fleming, Jose Lino de Almeida*48. Notturmo*

- Brazil
-

Flores, Bernal*49. Sonata Pentantonica*

- Costa Rica
-

França, Neusa*50. Recordando Nazareth*

- Brazil
-

Franchicena, Cesar*51. Cinco Piezas*

- Argentina
-

Gandini, Gerardo*52. Fantasia*

- Composed in 1967
 - Argentina
-

Garcia, Fernando*53. De los Sueños*

- Composed in 1996
 - Chile
-

Garcia, Orlando Jacinto*54. Lines at Nightfall*

- Composed in 1998
 - Difficulty level 2
 - Cuba
-

Garrido-Lecca, Gonzalo*55. Visiones de la Noche*

- Composed in 2001
 - 4 movements
 - Difficulty level 3
 - Self-published
 - Contact: gonzalogarrido-lecca.com/#!contact/c124e³⁵
 - Peru
-

³⁵ “Gonzalo Garrido-Lecca Composer”, www.gonzalogarrido-lecca.com/#!contact/c124e

Gerulewicz, Gerardo*56. Tres Cuentos Op. 15*

- Composed in 2005
 - Venezuela
-

Gomez-Vignes, Mario*57. Sonatina*

- Composed in 1966
 - Published by *Ediciones Musicales Universidad EAFIT* in 2000
 - ISBN 958-9041-45-0
 - Colombia
-

Gomez, Alejandro*58. Instantes Sonores*

- Composed in 2002
 - Published by *Universidad Autonoma de Nuevo Leon*
 - Mexico
-

Gonzalez Zuleta, Fabio*59. Sonata*

- Composed in 1958
 - Colombia
-

Greco, Vicente*60. Curtas Peças nos Modos Diatonicos*

- Brazil
-

61. Sonata en Mi Menor

62. Sonata (1)

63. Sonata (3)

64. Sonata (4)

Grela, Dante*65. Canticos*

- Composed in 1985
 - Argentina
-

66. Crepusculos

- Composed in 1975
-

67. Sonatina

- Composed in 1963
-

Guarnieri, Mozart Camargo*68. Canção Sertaneja*

- Brazil
-

Guastavino, Carlos*69. Sonata*

- Composed in 1969
 - Difficulty level 2
 - Published by *Editorial Lagos*
 - Argentina
-

70. Tonada y Cuenca

- Difficulty level 2
-

Guerra-Peixe, Cesar*71. Espaços Sonoros*

- 2 movements
 - Brazil
-

Gutierrez, Benjamin*72. Concierto*

- Composed in 1958
- Difficulty level 3

- Published by *Roncorp Inc* in 1989
 - Costa Rica
-

73. Sonata

- Composed in 1959
 - Difficulty level 3
 - 4 movements
-

Haulpa, Sergio

74. Sonata

- Composed in 1984
 - 10'
 - Argentina
-

Hofmann, Hubertus

75. Momentos Musicais

- Brazil
-

76. Sonata Piccola

Hurtado, Daniel

77. Eli

- Composed in 2007

- Difficulty level 2
 - Venezuela
-

78. Sonata N° 1

- Composed in 2007
 - 3 movements
 - Difficulty level 2
-

79. Sonata N° 2

- Composed in 2007
 - Difficulty level 2
 - 3 movements
 - Access to *Hurtado* scores: hurtadodaniel.com³⁶
-

Izarra, Adina

80. Dos Miniaturas Medievales

- Composed in 2003
 - Venezuela
-

Kiefer, Bruno

81. Saudade

- Brazil
-

³⁶ “Daniel Hurtado”, www.hurtadodaniel.com

Kilsa, Setti*82. Cantilena*

- Brazil
-

Lacerda, Osvaldo Costa de*83. Quatro Peças*

- Published by *Funarte/AMP* in 1986
 - Brazil
-

*84. Tres Momentos Musicais**85. Valsa-Choro*

Lerman, Fernando*86. Cinco Esquinas Porteñas*

- Composed in 2012
 - Argentina
-

Macedo, Nelson*87. Valsa da Dor*

- Brazil
-

Mahle, Ernst*88. Melodias da Cecilia*

- Brazil
-

*89. Miniatura**90. Sonata**91. Sonatina N° 1**92. Sonatina N° 2***Marquez, Arturo***93. Zarabandeo*

- Composed in 1950
 - Difficulty level 2
 - Published by *PeerMusic* in 2005
 - Mexico
-

Mata, Eduardo*94. Improvisaciones*

- Composed in 1961
- Mexico

Mendes, Gilberto*95. Peça Op. 31*

- Brazil
-

Mesa, Sergio*96. Sonata*

- Composed in 1989.
 - Published by *Fondo Editorial Universidad EAFIT* in 1999
 - Colombia
-

Meza, Vinicio*97. Cancion sin Palabras*

- Costa Rica
-

98. Retratos

99. Sambalada

- Difficulty level 1
-

100. Tango

- Difficulty level 1
-

101. El Puente de los Suspiros

- Contact: viniomeza.com/#!contacto³⁷
-

Mignone, Francisco

102. Concertino

- Composed in 1957
 - Brazil
-

Morales-Matos, Sonia

103. Introspection

- Composed in 1994
 - Puerto Rico
-

104. Divertimento Caribeño N° 2

Morocho, Alejandro

105. Lejos de Ti en Do Menor

- Difficulty level 1
 - Ecuador
-

³⁷ “Vinicio Meza”, www.viniomeza.com

Nobre, Marlos

106. Desafio XI Op. 31

- Composed in 1968
 - Brazil
-

Ozabal, Tirso de

107. Fantasia

- Argentina
-

Oliveira, Willy Correa de

108. Tres Peças Pequenas

- Brazil
-

Orrego-Salas, Juan

109. Variations for a Quiet Man Op. 79

- Composed in honor of Aaron Copland's 85th birthday
 - Published by *Fragnipani Press* in 1980
 - Chile
-

Parpart, Gunter

110. Entrada y Tango Op. 34

- Composed in 1985
- Published by *Editorial Argentina de Compositores*

- Argentina
-

111. Sonata Op. 35

- Composed in 1985
 - Published by *Editorial Argentina de Compositores*
-

Paz, Juan Carlos

112. Composicion Dodecafonica N° 3 Op. 32

- Published by *New Music Society* in 1943
 - Argentina
-

113. Sonata Op. 35

114. Sonatina

Perez Santiago, Felipe

115. Maniqui

- Composed in 1997
 - Difficulty level 3
 - Contact: felipeperzsantiago.com/contact.html³⁸
 - Mexico
-

³⁸ “Felipe Perez Santiago”, www.felipeperzsantiago.com

Perez Valero, Luis*116. Three Equinoxius*

- Composed in 1997
 - Venezuela
-

Pertout, Adrian*117. Sonus Dulces*

- 8'
 - Difficulty level 3
 - Chile
-

Piazzolla, Astor*118. Estudios Tanguisticos*

- Argentina
-

119. Histoire du Tango

- Arranged by Dimitrii Varelas
 - Published by *H. Lemoine* in 2005
-

120. Vuelvo al Sur

- Arranged by Hywel Davies
 - Published by *Boosey & Hawkes* in 2006
-

Pinzon, Jorge Humberto*121. Preludio y Fuga*

- Composed in 1998
 - Colombia
-

Pitombeira, Liduino*122. Magic Square Op. 34*

- Self-published in 1999
 - Access can be found at the Library of the University of Georgia, USA³⁹
 - Brazil
-

Porrás William*123. Vals de la Mariposa*

- Costa Rica
-

Posada Salfarriaga, Andres*124. Triptico N° 1*

- Composed in 1987
 - Colombia
-

³⁹ “World Cat”, www.worldcat.org

Priesco, Carlos*125. Añoranzas*

- Composed in 1984
 - 8'
 - 5 movements
 - Chile
-

Ramirez, Nelson*126. Cuento N° 5*

- Composed in 2010
 - Clarinet in C
 - Costa Rica
-

Rezende, Marisa*127. Anima*

- Composed in 2001
 - Brazil
-

Ribeiro, J. Lambert*128. Romance Op. 10 N° 2*

- Published by *Irmaos Vitale* in 1942
 - Brazil
-

Ricci, Fabia*129. Duo*

- Brazil
-

Rosado, Juan Antonio*130. Sonatina*

- Composed in 1961
 - Puerto Rico
-

Rugeles, Alfredo*131. Invencion*

- Composed in 1976
 - Venezuela
-

Salazar, Jorge*132. Fantasia*

- Colombia
-

Santos, Jayoleno dos*133. Sonata*

- Brazil
-

Schifrin, Lalo*134. Central Park Variations*

- Composed in 1984
 - Published by *Henri Lemoine*
 - Argentina
-

Senanes, Gabriel*135. Valsesito Bombon*

- Composed in 2011
 - Argentina
-

Siccardi, Honorario*136. Preludio y Fuga*

- Composed in 1945
 - Published by *Editorial Argentina de Musica*
 - Argentina
-

Sierra, Roberto*137. Sonata*

- Published by *Subito Music* in 2006
 - Puerto Rico
-

138. Tema y Variaciones

- Published by *Subito Music* in 2003
-

Silvestre, Lourival

139. Le Sorcier Fou, a la Campagne

- Brazil
-

Siqueira, Jose

140. Sonatina

- Composed in 1978
 - Brazil
-

Siqueira, Jose

141. Tres Estudos

- Composed in 1964
-

Solare, Juan Maria

142. Sale con Fritas

- Composed in 2005
 - Argentina
-

143. Talisman

- Composed in 2008

144. Tengo un Tango

- Composed in 2005

145. Tres Piezas

- Composed in 1986

146. Un Eremita

- Composed in 2005
- Access to *Solare* scores and contact information:
juanmariasolare.com/solareclarinete.pdf⁴⁰

Souza Lima, Joao de

147. Humoresque

- Published by *I. Vitale* in 1972
- Brazil

Syrse, Diana

148. La Tortura

- Composed in 2012
- 4'
- Mexico

⁴⁰ “Juan Maria Solare”, www.juanmariasolare.com

149. Nata Roja

- Composed in 2008
 - 9'
 - Contact: dianasyrse.com
-

Tapia, Gabriel

150. Sonatina

- 3 movements
 - Panama
-

Tosar, Hector

151. Sonata

- Composed in 1957
 - 18'
 - Manuscript can be found at the Library of Congress⁴¹
 - Uruguay
-

Tragtenberg, Livio

152. Three Rituals

- Brazil
-

⁴¹ “World Cat”, www.worldcat.org

Uribe, Horacio*153. Cristales*

- Mexico
-

Valdivieso, David*154. Fantasia*

- Difficulty level 2
 - Bolivia
-

Vasconcelos Correa, Sergio O. de*155. Variações sobre “A MARE ENCHEU”*

- Brazil
-

Vazquez, Alida*156. Piece*

- Published by *Seesaw Music* in 1974
 - Mexico
-

Vazquez, Carlos*157. Sonata Boricuoica*

- Composed in 1991
 - Puerto Rico
-

Vazquez, Hebert*158. El Trauco*

- Mexico
-

Vega, Diego*159. Sonata*

- Composed in 1990
 - Colombia
-

Velazquez, Leonardo*160. Variaciones*

- Composed in 1978
 - Published by *Ediciones Mexicanas de Musica* in 1982
 - Mexico
-

Vicente, Jose Guerra*161. Sonata*

- Composed in 1962
 - 17'
 - Brazil
-

Villani Cortes, Edmundo*162. Aguas Claras*

- Composed in 1995
 - Brazil
-

163. Luz

- Composed in 1991
-

164. Triptico

Villarini, Awilda*165. Tres Piezas Fantasticas*

- Composed in 1977
 - Published by *GP Publisher*
 - Puerto Rico
-

Widmer, Ernst*166. Concerto Op. 116*

- Composed in 1980
 - Published by *Aarau Musikedition Nepomuk* in 1993
 - Brazil
-

167. Mobile II Op. 85-a

Wilensky, Osias

168. Romances

- Composed in 1979
 - Argentina
-

Yampoishé, Roseane

169. Sonatina

- Brazil
-

Zalba, Javier

170. Cancion para un Clarinetista

- Published by *Advance Music* in 2010
 - Difficulty level 1
 - Cuba
-

CHAPTER 6

CONCLUSION



Figure 6.1. Map of Latin America⁴²

Including the island of Puerto Rico, there are over 20 countries and territories considered to be Latin American⁴³. Out of all those countries, the present catalogue contains works from 14 of them. It is certain that not every single composition has been included in this research. Even the studied 14 countries possibly include more works that the author has been unable to locate and include herein. One of the main ideas of the present research is to continue to update online.

⁴² Paul Sherman. “WPclipart, a public domain PGN page”,
http://www.wpclipart.com/geography/Earth/globes/globes_2/Latin_America.png.html

⁴³ “LANIC: Latin American Network Information Center”,
www.lanic.utexas.edu/subject/countries/

A total of 170 compositions for clarinet and piano have been listed in Chapters 4 and 5 of the present essay. Nonetheless, only 42 of these works have been published. Brazil has the largest number of works for clarinet and piano in this catalogue, 62, followed by Argentina, which has 36, and Costa Rica with 15. Mexico has 12 works, Colombia has 8, and Cuba, Puerto Rico and Venezuela have 7 compositions each. Chile has 5, Panama and Uruguay have 3, Bolivia and Ecuador count with 2 works each, and finally Peru has 1 composition for clarinet and piano. It is the author's hope that this essay will serve as a cultural bridge and a knowledge base for professional clarinetists both inside and outside of Latin America. Hopefully, publishers around the world will consider facilitating publishing services for the brilliant unpublished Latin American works.

The main limitation for the present research was the ability to review scores of every researched work. Due to the difficulty of accessing all 170 listed compositions in this essay, only 32 include a technical level number. Part of the author's mission for the future includes continuing to find access to the music listed herein in order to include the difficulty levels in as many compositions as possible.

The website www.latinclarinet.wordpress.com is committed to maintain the present catalogue updated, as well as to begin including other genres of clarinet compositions. In the future, the author expects to create an up-to-date catalogue of Latin American unaccompanied clarinet music, as well as solo clarinet with orchestra or wind ensemble accompaniment. In a more distant future, the author looks forward to including a list of Latin American chamber works that include the clarinet.

The research of music for clarinet and piano from Latin American countries was a challenge; however, it was a humbling as well as fulfilling one. The current essay would not have been possible without the help of a few Latin American clarinetists and more than a few composers. For the author, the most rewarding part of this work is to have experienced the enthusiasm of the contacted scholars. Most of the emailed people found this catalogue to be a valuable idea that has been necessary for a long period of time. This catalogue is a gift from the Latin American culture to the Latin American culture and to everyone else.

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APPENDIX A

Difficulty Levels RubricTable A.15. **Rubric For Technical Difficulty Levels**

Difficulty Level 1	Saint-Saens Sonata Schumann Fantasy Pieces Osborne Rhapsody
Difficulty Level 2	Mozart Concerto and Quintet Brahms Sonatas, Trio, and Quintet Stravinsky 3 Pieces
Difficulty level 3	Nielsen Concerto Françaix Concerto Mandat Folk Songs

APPENDIX B

Figures of Technical Examples

Molto allegro
3

Figure-1. Clarinet Sonata by Saint Saens, 4th mov.⁴⁴ – Difficulty level 1

Figure-2. Clarinet Sonata N° 2 by Brahms, 3rd mov.⁴⁵ – Difficulty Level 2

Solo

Figure-3. Clarinet Concerto by Nielsen.⁴⁶ – Difficulty Level 3

⁴⁴ “Petrucci Music Library”. www.imslp.org.

⁴⁵ *Ibid.*

⁴⁶ *Ibid.*