Three Danzas by Puerto Rican Clarinetist/Composer Juan Ríos Ovalle
Arranged for Clarinet and Piano

D.M.A. Document

Presented in Partial Fulfillment of the Requirements for the degree of Doctor of Musical Arts in the Graduate School of The Ohio State University

By

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Abstract

The history of the clarinet on the island of Puerto Rico has not been well documented. Preliminary research for this document aimed to catalog every solo clarinet work by Puerto Rican composers and define the history of the clarinet in Puerto Rico. Further research revealed the name of one intriguing individual who appeared time and time again and seemed worthy of further research. Juan Ríos Ovalle (1863-1928) was a clarinetist and composer who lived his entire life in Ponce, Puerto Rico.

The Puerto Rican General Archive houses a collection of compositions by Juan Ríos Ovalle; however, no solo clarinet works exist. There is no way to know whether or not this is his complete list of works because he lived in Puerto Rico during a time of social and political upheaval. It is very possible that some pieces may have been lost or destroyed in the midst of the Spanish American War or World War I. While there is not a lot of written documentation on the life of Juan Ríos Ovalle, it is possible to piece together the story of a prominent and influential Puerto Rican musician. An established list of works is included in this document along with an analysis of how Juan Ríos Ovalle used the clarinet in his compositions.
Ríos Ovalle favored a genre of music called “danza,” which simply translates to “dance” in English. It is characterized by the juxtaposition of triple and duple rhythms, rich harmonies, rigid form, and a Puerto Rican spirit. There are many excellent publications on the danza. This document is not intended to describe in detail the danza and its history, but rather to provide readers unfamiliar with this musical form a description of the significance of this music.

The overriding purpose of this document is to provide the clarinet world an opportunity to experience a genre of music that is not widely known. The document includes three danzas arranged for Bb clarinet and piano, a re-created orchestral score based on original manuscript parts, and a detailed bibliography of works by Juan Ríos Ovalle. The three selected danzas arranged by this writer have varying levels of separation from what is known as the standard danza. Two of the arranged pieces were taken from a solo piano part and the third piece was arranged using a combination of a piano part and original orchestral parts.
Acknowledgements

Thank you to my advisor, Caroline Hartig, for believing in me and guiding me through all aspects of the DMA program and thank you to my committee members, Dr. Russel Mikkelson, Dr. Charles Atkinson, and professor Katherine Borst Jones for all of their assistance through my tenure at OSU.

The list of individuals who have helped me succeed throughout my years of school is too long to name, but I would like to give special recognition to my main mentors prior to my DMA degree, Dr. Robert Spring, Dr. Richard Good, and Dr. David Odom.

Thank you to my parents and family for their constant support.

Thank you to Marcos Nieves of the Puerto Rican General Archive and Kathleen Jones, professor of clarinet at the Music Conservatory of Puerto Rico, for their generous assistance during my research trip to Puerto Rico.
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Chapter 1: Introduction

Preliminary research for this paper began with the idea to compile a list of all Puerto Rican clarinet pieces. Further research revealed one intriguing individual’s name that appeared time and time again, and thus potentially worthy of further investigation: Juan Ríos Ovalle (1863-1928). Ríos Ovalle was a clarinetist and composer who lived his entire life in Ponce, Puerto Rico. Several modern Puerto Rican composers such as Roberto Sierra feature the clarinet in their compositions; however, the history of Puerto Rican musical compositions using the clarinet is not well documented. This document focuses on the life and music of Juan Ríos Ovalle while also serving multiple purposes. The overriding purpose of this document is to provide the clarinet world an opportunity to experience a genre of music that is not widely known. This is accomplished by making three original arrangements of Ríos Ovalle’s music for clarinet and piano available to any interested clarinetist. The document also aims to give context to the importance of the clarinet in Puerto Rico circa 1900 and shine a light on several important Puerto Rican clarinetists.

The island of Puerto Rico is relatively small with a width of approximately 110 miles and length of approximately 40 miles. Figure 1.1 is a map of Puerto Rico and indicates all cities relevant to Juan Ríos Ovalle’s career.
The star next to San Juan indicates the capital city of Puerto Rico. Juan Ríos Ovalle was born in Ponce and lived there for his entire life. In order to research the music of Juan Ríos Ovalle, I took a trip to the National Archive of Puerto Rico in San Juan where twenty-six of his compositions are housed. Many of the manuscripts are in good condition, but some of them have edges torn off or holes through the middle of the page.

One of the amazing aspects of the Puerto Rican culture is its ability to combine aspects of other cultures while retaining a sense of national identity. The current Puerto Rican culture has been forged from combining indigenous Taino Indians, Spanish conquistadors, African slaves, European colonizers, neighboring Caribbean countries, and United States invaders. Every culture has added its own

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ingredients to the metaphorical pasteles (a typical Puerto Rican food), yet the final product always ends up being unique to the island. Puerto Rican music has been directly affected by all of these cultures, and one of the most endearing outcomes of this cultural phenomenon is the Puerto Rican danza.

The Puerto Rican danza began around the mid-nineteenth century as an upper-class couples dance. The form consists of an introduction, followed by an ABA structure with each section typically repeating itself. The introduction is usually slower than the rest of the piece in order to allow time for couples to parade onto the dance floor. While this music displays characteristics of many different cultures, its strongest influences come from the European contradanza and the Cuban danzón. European influence may be seen in instruments, chordal harmony, form structures, concepts of orchestration, and the practice of notating music, all of which are seen prominently in the danza. The unique rhythm of the Puerto Rican danza is shown in figure 1.2.

![Figure 1.2, Standard Danza Rhythm](image)

The triplet in beat one tied over to the first eighth note in beat two gives a sense of “lazy” island living, as the tempo of the danza is relatively slow. This was a perfect

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style of music for the newly growing aristocratic creole culture. It was a classy dance the people could enjoy without breaking a sweat, and the unique rhythm allowed them to be distinctive from the European colonizers. Although the danza began as an upper class dance, it quickly spread throughout all other class levels in society. Its musical traits were adopted by all as the definitive Puerto Rican national style of music.\(^4\) A beloved danza was declared the Puerto Rican national anthem in 1959.\(^5\)

The Puerto Rican danza was first cultivated in the Chopinesque piano pieces of Manuel Tavárez (1843-1883).\(^6\) Tavárez was born in San Juan and went on to study piano at the Paris Conservatory. Unfortunately, a paralysis of his left arm abruptly halted his studies, so he returned to Puerto Rico and settled in Ponce where he taught piano and composition.\(^7\) His presence in Ponce deeply impacted and enriched the entire city, which quickly became the musical center of Puerto Rico. Tavárez’s greatest protégé, Juan Morel Campos (1857-1896) would become the most prolific composer in Puerto Rican history and his activity as a pedagogue would impact the subject of this document, Juan Ríos Ovalle.

Many of the sources on the danza and the individuals mentioned in this document are written in Spanish. For readers who do not speak Spanish, but want

\(^4\) Ibid., 67.
more information on the topics listed in this document, there are several sources in reference section of this document written in English. Any of the books by Donald and Annie Thompson are good places to begin preliminary research. They list the locations of many other relevant sources. One of the most in depth sources of information about Juan Ríos Ovalle written in English is *Puerto Rican Music Following the Spanish American War* by Catherine Dower. This book mentions many active Puerto Rican musicians during the early twentieth century, and contains a detailed bibliography in each chapter. A useful source about life in Ponce, Puerto Rico written in Spanish is *Album Historico De Ponce, 1692-1963*. This book gives an overview of musicians, politicians, educators, religious leaders, and military members in Ponce during the listed time period.

The following chapters discuss select pieces by Juan Ríos Ovalle and give context to the clarinet and clarinetists in Puerto Rico during Ríos Ovalle’s lifetime. Chapter 2 provides a list of known clarinetists in Puerto Rico circa 1900. Several clarinetists on the list had similar careers as Juan Ríos Ovalle. On the other hand, minimal biographical information was available for many of the other listed clarinetists. Chapter 3 briefly highlights the career of Juan Morel Campos. Juan Ríos Ovalle played clarinet in several of Juan Morel Campos’ ensembles and would succeed Morel Campos as the leader of his dance orchestra. Chapter 4 contains biographical information about Juan Ríos Ovalle. Most of the information is from 1898 to 1913, which are the years in between the Spanish American War and World
War I. Chapters 5 through 7 detail three arrangements of Juan Ríos Ovalle’s music for clarinet and piano. Each of these chapters contains background information about each piece, insight into the composition/arrangement process, and details about the clarinet parts.
Chapter 2: The Clarinet and Clarinetists in Puerto Rico circa 1900

Similar to the lack of information about Puerto Rican clarinet compositions, there is a lack of information about Puerto Rican clarinet players. This chapter’s main purpose is to serve as a jumping off point for future research into Puerto Rican clarinetists. As given evidence by the numerous sources listed in this chapter, information pertaining to active Puerto Rican clarinetists circa 1900 is not centralized. Since the danza was such a popular musical form in Puerto Rico and the clarinet played a major role in danza ensembles, there was a relatively large interest in playing the clarinet. Clarinetists were also able to make a living playing in military bands, police bands, fireman’s bands, and teaching. Clarinet tradition in Puerto Rico is rich and shows that Juan Ríos Ovalle was not alone in his enthusiasm for the melodious instrument.

Several of the clarinetists mentioned in this chapter were discovered in part thanks to Lieutenant James Reese Europe, band director of the United States Army’s 369th Infantry “Hellfighters” Band.8 When he was first hired to lead this all-Negro

band in 1917, he was begged by Colonel Hayward to organize “the best damn brass band in the United States Army.” In order to accomplish this, Reese knew he had to travel to Puerto Rico in order to recruit musicians who had the ability to read sheet music, play in different social settings, and play different styles of music. In total, he left Puerto Rico with 18 new musicians for his band, including 7 clarinetists. The 369th US Infantry Regiment would eventually become the most decorated US combat unit in WWI. The rest of this chapter is an alphabetical listing of clarinet players in Puerto Rico around the end of the nineteenth century/beginning of the twentieth century.

Arturo B Ayala was recruited by James Reese Europe as a clarinetist of the 369th Infantry “Hellfighters” Band in 1917.

Gregorio Felix Delgado was recruited by James Reese Europe as a clarinetist of the 369th Infantry “Hellfighters” Band in 1917.

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11 Ibid., 8.
12 Ibid., 8.
**Casimiro Duchesne (1850-1906)** was a clarinetist, conductor, and composer living in San Juan, Puerto Rico. His career included leading his own orchestra, conducting the police band and orchestra, being a member of the Artillery Band, playing principal clarinet in the dance orchestra of Carlos Segnet, and being an award-winning composer.13

**Rafael Duchesne** was the son of Francisco Duchesne, a flutist and orchestra director, and the nephew of clarinetist Casimiro Duchesne. He was recruited by James Reese Europe and became band sergeant and principal clarinet of the 369th Infantry “Hellfighters” Band in 1917.14

**José Damián Esturio** was the nephew and adopted son of a dance orchestra director in San Juan. His father taught him rudimentary musical skills and through his own hard work, gained fame as a clarinetist and composer.15

**Antonio Gonzales** was recruited by James Reese Europe as a clarinetist of the 369th Infantry “Hellfighters” Band in 1917.16

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Jesús Hernández was the brother of noted Puerto Rican musician Rafael Hernández. He was recruited by James Reese Europe as a clarinetist of the 369th Infantry “Hellfighters” Band in 1917.17

Jesús Figueroa Iriarte (1878-1971) started his musical studies on the clarinet at age 8 under the tutelage of José Lequerica in Aguadilla. He was a composer, orchestral conductor, and father to one of the most celebrated musical families in Puerto Rican history.18

José María Lago was a famous amateur clarinetist born in Arecibo, Puerto Rico who studied with Juan Inés Ramos.19

Ignacio Martí was a professional clarinetist from Mayagüez, Puerto Rico. He was supposedly “the best clarinetist the country ever produced” having a career in military bands, as an artistic director, and clarinet soloist.20

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17 Ibid., 8.
20 Ibid., 224.
Juan Inés Ramos was a clarinetist born in Spain. He moved to Arecibo, Puerto Rico in 1840 and became a music teacher.\textsuperscript{21}

Elige Rijos was recruited by James Reese Europe as a clarinetist of the 369\textsuperscript{th} Infantry "Hellfighters" Band in 1917.\textsuperscript{22}

Cosme Tizol (1864-1934) played clarinet for Juan Morel Campos’ orchestra, La Lira Ponceña. It is said that Morel Campos composed many of his melodies with Tizol’s prodigious playing in mind.\textsuperscript{23} In 1912 he began playing principal clarinet in the newly formed Cocolía Orchestra.\textsuperscript{24} In 1960 he was included in a mural by Miguel Pou titled, “Music History in Ponce.” This mural was painted in the Ponce Fireman’s Park and included seventeen of the most influential Ponce musicians.\textsuperscript{25}

Genaro Torres was recruited by James Reese Europe as a clarinetist of the 369\textsuperscript{th} Infantry "Hellfighters” Band in 1917.\textsuperscript{26}

\begin{flushleft}
\textsuperscript{22} Elena Martínez. “Rafael Hernández and the Puerto Rican Legacy of the 369\textsuperscript{th} Regiment’s Harlem Hellfighters.” \textit{Voices-The Journal of New York Folklore} 40.1-2 (Spring/Summer 2014): 8.
\textsuperscript{23} Luis Foruño Janeiro. \textit{Album Histórico de Ponce: 1692-1963} (Ponce, Puerto Rico), 59.
\textsuperscript{24} Ibid., 405.
\textsuperscript{25} Ibid., 403.
\textsuperscript{26} Elena Martínez. “Rafael Hernández and the Puerto Rican Legacy of the 369\textsuperscript{th} Regiment’s Harlem Hellfighters.” \textit{Voices-The Journal of New York Folklore} 40.1-2 (Spring/Summer 2014): 8.
\end{flushleft}
Francisco Verar (b. 1850) was a military clarinetist, band director, and composer. Verar became the director of the newly created San Juan Insular Police Band in 1901 and would perform as clarinet soloist with the ensemble to high praise. "In a letter from Louis Sutzbacher in The San Juan News, Verar was complimented on his clarinet solo which "was very fine and impressed me favorably. In the short time the band has been under your leadership it has made wonderful progress. You deserve great praise, and fame as a band leader."\textsuperscript{27}

Chapter 3: The Danza and Juan Morel Campos (1857-1896)

Juan Morel Campos (1857-1896) was one of the most famous and prolific Puerto Rican composers of his time. A student of Manuel Tavárez (the father of the danza), he was born in Ponce, Puerto Rico on May 16, 1857.28 His illustrious career included composing over 500 pieces, even though he did not live to see thirty-nine years old. The majority of his compositions were danzas, but he also composed religious music, symphonies, mazurkas, polkas, gallops, paso-dobles, waltzes, funeral marches, guarachas, operettas, seis, and aguinaldos among others.29 As a young musician he studied solfège and violin with Antonio Egipcico and would later become proficient on the flute, double bass, euphonium, and piano.30 His early career included playing euphonium in the Cazadores Battalion Band, and he would sometimes take over as the leader of the ensemble. At the Ponce Exhibition 1882, he won first prize in a composition competition, won second prize in an orchestra competition with his Ponce-based orchestra, “La Lira Ponceña,” and was selected to

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conduct an opera. His career also included an operetta tour of South America and the foundation of the Ponce Fireman’s Band.\textsuperscript{31}

Juan Morel Campos paved the career path for Juan Ríos Ovalle. Ríos Ovalle played principal clarinet in Morel Campos’ orchestra, played clarinet in the Ponce Fireman’s Band, studied composition with Morel Campos, and eventually took over as leader of La Lira Ponceña. A standard instrumentation for La Lira Ponceña consisted of flutes, clarinets, trumpet, euphoniums, violins, a double bass, a guiro, and a small drum. Morel Campos’ danza piano reductions became popular in concert halls and salons around the world, similar to Chopin, Schumann, and Liszt.\textsuperscript{32} His danza for orchestra was meant for dancing, but the danza for solo piano had more room for expression, dynamics, and tempo changes. He did not originally write danzas for singers; however lyrics were typically added afterward by fans of a given piece.\textsuperscript{33} Morel Campos’ illustrious career was cut short when he had a heart attack on the podium directly following the overture to a Spanish operetta.\textsuperscript{34} The heart attack occurred on April 26, 1896 and he would die on May 12, 1896, only four days before his thirty-ninth birthday. Some of the composers to carry on the tradition of

\textsuperscript{31} Luis Foruño Janeiro. \textit{Album Histórico de Ponce: 1692-1963} (Ponce, Puerto Rico), 57.
\textsuperscript{33} Vicente Báez, editor. \textit{La Gran Enciclopedia de Puerto Rico. La música en Puerto Rico”} (San Juan: Puerto Rico en la Mano y La Gran Enciclopedia de Puerto Rico, Inc., 1976), 99.
the “Juan Morel Campos School of Composition” were Domingo Cruz, Juan Ríos Ovalle, and Jaime Pericás.\textsuperscript{35}

\textsuperscript{35} Vicente Báez, editor. \textit{La Gran Enciclopedia de Puerto Rico. La música en Puerto Rico}” (San Juan: Puerto Rico en la Mano y La Gran Enciclopedia de Puerto Rico, Inc., 1976), 100.
Chapter 4: Juan Ríos Ovalle (1863-1928)

(Figure 4.1, Portrait Drawing of Juan Ríos Ovalle)

“Hard-working like an ant, modest like a violet, of natural intelligence and great musical intuition and with a gathered knowledge acquired assiduously, he is one of Ponce’s most dedicated composers to the production of the dance genre... A good clarinetist and a correct tutor of music.”

These are words of high praise from fellow composer Fernando Callejo Ferrar (1862-1926) about the study of this document: Juan Ríos Ovalle. Despite the fact that Ríos Ovalle receives great recognition in several sources, no more than a few brief paragraphs exist in any given source. The Dictionary of Spanish and Latin

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36 Juan Ríos Ovalle. _Amor Bendito_ (San Juan, Puerto Rico: Instituto de Cultura Puertorriqueña), 1961.
American Music contains only one small paragraph about him and the Grove Dictionary of Music contains no entry. While some biographical details are missing, the following information has been recorded. Juan Ríos Ovalle was born into a family of musicians. His parents, Eulogio Ríos and Amalia Ovalle, passed away while he was young, so his oldest sister, Rosalina Ríos Ovalle de Arías, began his early musical training. He played principal clarinet in Juan Morel Campos’ orchestra, La Lira Ponceña, and later succeeded Morel Campos as leader of the ensemble. In 1882 he played under Morel Campos’ baton at the Ponce Exposition and would later play clarinet in the Ponce Fireman’s Band. Ríos Ovalle was the successor to Morel Campos as leader of La Lira Ponceña, and he also carried on the tradition of composing danzas in Morel Campos’ unique Ponce style. Musicologist Amaury Venray wrote a brief introduction to the published piano score of Ríos Ovalle’s piece Amor Bendito and described his danzas as being “distinguished by their prolific lyrical inspiration and grand melodic flight, united by a deep feeling of harmonic conception. Some of Juan Ríos Ovalle’s traditional danzas are the most beautiful of our musical cultural heritage.” In 1912 Ríos Ovalle joined the newly formed Cocolía

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Orchestra as second clarinet, while Cosme Tizol played first clarinet.\(^{40}\) Additionally, he played the guitar, and was a scenographer and inventor.\(^{41}\)

Juan Ríos Ovalle was colloquial with fellow clarinetist Francisco Verar, director of the Police Insular Band of San Juan. Several of Ríos Ovalle’s compositions are dedicated to Verar and Verar often featured Ríos Ovalle’s works on his band concerts to audience acclaim.\(^{42}\) A letter of appreciation to Francisco Verar circa 1907 thanks the band “for the fine presentation, and for the brilliant execution of the many compositions, among them were the danzas by ‘the immortal’ Morel Campos and his ‘illustrious successor’ Juan Ríos Ovalle.”\(^{43}\) Following in his predecessor’s footsteps, Ríos Ovalle conceived his danzas orchestrally, but unfortunately, not many orchestral scores survive today. Many piano reductions were created for home use, most of which are currently housed in the General Archive of Puerto Rico.\(^{44}\)

The last recorded event in Juan Ríos Ovalle’s career was his position as an adjudicator in a contest held by the Ponce Progressive League in 1913.\(^{45}\) The fifteen-year gap of information between 1913 and 1928 is perplexing, but it is likely that

\(^{41}\) Emilio Casares Rodicio. *Diccionario de la Música Española e Hispanoamericana* (Sociedad General de Autores y Editores, 2002), 200.
\(^{43}\) Ibid., 49.
\(^{44}\) Ibid., 138.
\(^{45}\) Ibid., 159.
WWI had a negative impact on music in Ponce. The 1920 United States census reveals that Ríos Ovalle was living in Ponce with his wife Catalina Lusino Hernandez, sister-in-law Antonia Lusino Hernandez, nephew Ramon Rios Vasquez, and a 45 year old male “boarder” named Rafael Fortier. At this time, his two sons, Octavio and Ramón Ríos had moved out of the house.

Two events took place posthumously to honor the memory of Juan Ríos Ovalle. First, in 1931 an homage concert was held in his memory at the Ateneo Puertorriqueño in San Juan. Second, in 1960 he was included in a mural by Miguel Pou titled, “Music History in Ponce.” This mural was painted in the Ponce Fireman’s Park and included seventeen of the most influential Ponce musicians. While a complete picture of Juan Ríos Ovalle’s life does not exist, his legacy will live on through his surviving compositions.

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48 Ibid., 138.

Chapter 5: Teresa by Juan Ríos Ovalle

More information survives about Teresa than the other two danzas arranged for this document, in part because it won a silver medal in the Ateneo Puertorriqueño composition contest on August 12, 1908.\(^{50}\) The adjudicators at this competition were Francisco Verar, Braulio Dueño Colón, Luis Miranda, and Justo Pastor Torres.\(^{51}\) Verar was a clarinetist and bandleader in San Juan, Dueño Colón was one of the most prominent Puerto Rican composers of this era, and Miranda was a corporal/band director of the Puerto Rico Regiment Band.\(^{52}\) Teresa is dedicated to Miss Teresa Veray from Aguadilla, Puerto Rico.

The General Archive of Puerto Rico has one printed copy of this piece and two manuscript copies of an orchestrated version for 1\(^{\text{st}}\) clarinet, 2\(^{\text{nd}}\) clarinet, cornet in Bb, 1\(^{\text{st}}\) euphonium, 2\(^{\text{nd}}\) euphonium, 1\(^{\text{st}}\) violin, 2\(^{\text{nd}}\) violin, and double bass.\(^{53}\) Teresa is an excellent example of a rhythmically lively danza with flowing melodic lines and rich harmonic accompaniment. As previously mentioned, danzas for solo use have more room for rubato than danzas for dancing purposes. The arranger of this piece


\(^{51}\) Ibid., 79.

\(^{52}\) Ibid., 98, 141.

\(^{53}\) The General Archive of Puerto Rico. Juan Ríos Ovalle, 23A.
for Bb clarinet and piano recommends playing the introduction at 92-96 beats per minute and the rest of the piece at 108-116 beats per minute.

It is interesting to note that the original clarinet parts (located in appendix B) appear in concert pitch. In the few surviving pieces that use clarinet, Ríos Ovalle sometimes specifies “clarinet in Bb,” or “clarinet in A,” or simply writes “clarinet.” When the key of the clarinet is not specified, it is written for clarinet in C. This means that Ríos Ovalle either owned or had access to a C clarinet, Bb clarinet, and an A clarinet. Figure 6.1 shows all known compositions with clarinet parts by Ríos Ovalle and compares which pieces use which type of clarinet:

<table>
<thead>
<tr>
<th>Clarinet in C</th>
<th>Clarinet in Bb</th>
<th>Clarinet in A</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Jeffries”</td>
<td>“Así Eres Tú”</td>
<td>“Tu Belleza”</td>
</tr>
<tr>
<td>“María”</td>
<td>“Casino de Ponce”</td>
<td>“Tuy res mi reina”</td>
</tr>
<tr>
<td>“Teresa”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(Figure 5.1, Types of Clarinets Used)

The use of multiple clarinets begs the question: what brand of clarinet did Juan Ríos Ovalle play? Unfortunately, the answer is unknown. Clarinets of varying keys were originally created due to the difficulty in playing all of the chromatic pitches on one instrument. The clarinet has seen constant improvements and additions throughout its history all the way up to present day. The clarinets of Ríos Ovalle’s era would
have likely had at most around 17 keys, whereas the modern day clarinet has upwards of 26 keys.\textsuperscript{54} When playing in a key signature that was distant from the key of the clarinet, the awkward chromatic produced weaker sounding pitches. Keeping the clarinet part in a manageable key allowed a more even and smooth sound. A practical example of avoiding difficult keys can be seen in the clarinet part to \textit{Teresa}. The original C clarinet part has to play technical embellishments as well as the melody in the key of A Major on the eighth system down. If this were to be played on a Bb clarinet, it would be in the key of B Major, which would require the use of more challenging fingerings. Modern day clarinetists are trained to seek facility in all keys using only a Bb clarinet. Since the C clarinet is not commonly used anymore, a recreation of the full score to \textit{Teresa} has been made using clarinets in the key of Bb (shown in Appendix C). Figure 6.2 gives an example of difficult trill fingerings for the Bb clarinet. The tempo in this section is approximately quarter note equals 116 beats per minute, which means each of the trills need to be executed quickly. The trill on the high B to C\# in the ninth measure of figure 6.2 requires the use of an alternate fingering; however, the original C clarinet part is a trill from high A to B and both pitches can be played using regular fingerings.

There are several discrepancies with regard to dynamics, articulations, embellishments, and rhythms between each of the original manuscript parts as well as between the published piano score and the original manuscript parts. These discrepancies give some insight into the compositional process and performance practices of Juan Ríos Ovalle and his ensemble. Dynamics in the original manuscript parts are sometimes listed on one part of a like instrument, but not on the other. Articulations are not written with care or attention to detail. Sometimes the end of a slur mark will ambiguously appear between two notes, other times an articulation mark will appear in one measure, but not continue in subsequent measures, even though it would appear the articulation should be continued. The repetitive nature of danzas allows room for certain amounts of improvisation. One of the euphonium players in La Lira Ponceña, Domingo Cruz (nicknamed “Cocolía”), has been praised for his use of malabarisms (or speeches) on the euphonium decades before the jazz
improvisation era. Two minor examples of embellished improvisation occur in measures 29 and 45 of the printed piano score of *Teresa*. Figure 6.3 shows a comparison of the original clarinet manuscript part and the published piano score.

<table>
<thead>
<tr>
<th>Original Clarinet Part</th>
<th>Published Piano Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure 29</td>
<td><img src="image1" alt="Original Clarinet Part" /></td>
</tr>
<tr>
<td>Measure 45</td>
<td><img src="image3" alt="Original Clarinet Part" /></td>
</tr>
</tbody>
</table>

(Figure 5.3, *Teresa* Measures 29 and 45 Comparison)

The melody has been slightly embellished, which was likely a common practice for all of the musicians in La Lira Ponceña. These musicians would play many danzas over and over again, each one of which had multiple repeated sections as well as a D.C. at the end, which indicated to repeat the piece from the beginning. This excessive amount of repetition called upon the musicians to be creative in order to

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keep the music interesting for their audiences, as well as themselves. Several of the rhythmic figures from the original manuscripts parts are too complicated for one pianist to play, so certain rhythms are simplified in the published piano score for Teresa. For example, a sixteenth note, eighth note, sixteenth note rhythm in one beat is played against an eighth note triplet at the same time in the full-score recreation (shown in Appendix C). Since it would be very difficult for a pianist to play both rhythms at the same time, only one of the rhythms is used in the published piano score. The same challenge exists in the arrangement process for solo Bb clarinet and piano. If the contrasting rhythms are used, the harmonic accompaniment doesn’t align with the melody, but changing the rhythms to match between clarinet and piano takes away from the original intent of the full orchestration. The full arrangement for Bb clarinet and piano (located in Appendix D) uses the modified rhythms in the published piano score in order to maintain harmonic integrity.

All of these differences and lack of consistency demonstrate the freedom given to the performers, and also give evidence to the fact that these musicians were professionals and knew how to play a danza without explicitly notated instructions. Another strong indication of implicit danza knowledge is the fact that there is no surviving sheet music for any percussion instruments. La Lira Ponceña is documented as having a guiro player and drummer, but none of Ríos Ovalles scores include these parts.
Chapter 6: Vibraciones del Alma by Juan Ríos Ovalle

Like most danzas, Vibraciones del Alma is dedicated to a woman. In this case, the dedicatee is Miss Milagros Amell Esteves from the city of Aguadilla (pictured on the cover of the published piano score in Appendix A). According to a 1910 United States census, Milagros Amell Y. Esteves was 23 years old, single, and living in her parent’s house in Aguadilla.\(^56\) Unfortunately, the composition date is unknown; however, all of the known composition dates by Juan Ríos Ovalle fall between 1902 and 1910, so this piece was likely dedicated to the woman recorded in the census. Interestingly, this would mean that Juan Ríos Ovalle was approximately 25 years older than Milagros Amell Esteves. Vibraciones del Alma translates to “Vibrations of the Soul” and is more rhythmically homogenous and introspective than Teresa.

Several of Juan Ríos Ovalle’s compositions include lyrics by different lyricists, but it is unclear how the collaborative process worked. The printed piano score of this piece includes lyrics by Luis A. Torregrosa Y Liceaga written between the treble and bass-clef staves, but no separate vocal part (shown in Appendix A). This suggests that singers would just sing the melody in the top right hand piano part.

According to the 1910 United States census, Luis Liceaga was 25 years old, single,

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and living in his own household in Aguadilla. The lyrics to this piece of music would suggest that Mr. Liceaga was in love with miss Esteves, but a 1930 United States census reveals that they did not end up getting married. The printed lyrics from the published piano score and their English translation are shown below:

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57 Ibid., Household ID: 44.
59 Translated by Evan Lynch.
En el sueño sutil de mis amores
surjes, ¡oh niña! cual estrella hermosa
Esparciendo sus vivos resplandores
En noche tenebrosa.

De dichas y alegrías el derroche,
Siento en mi pecho amante, enamorado,
De un lirio q. al abrir su tierno broche,
Las áuras han besado.

Grande es mi amor; yo mismo lo comprendo,
Y solo tú bien sabes apreciarlo;
Y pues q. con su llama el tuyo enciende,
Tu puedes apagarlo.

Presta á mis versos tu dulce inspiracion;
Deja mi mente soñadora en calma,
Para q. pueda exhalar el corazón
¡Vibraciones del alma

In the delicate sleep of my loves
surges, oh girl! What a beautiful star
Spreading your lively brightness
In the dark night.

Of luck and happiness the profusion
I feel in my lover's chest, in love,
Like a lily that has opened its tender clasp,
The auras have kissed.

My love is large; I myself understand it,
And only you know well how to appreciate it;
Like with one's burning passion yours burns,
You can turn it off.

My verses borrow from your sweet inspiration;
Leave my dreamy mind in peace,
So the heart can exhale
Vibrations of the soul!

Vibraciones del Alma was selected for this document because of its consistent use of the traditional danza rhythm with a slight embellishment. Beginning in measure 11, the rhythm of the left hand in the piano, shown in figure 5.1, is nearly unchanged for the rest of the piece:

(Figure 6.1, Vibraciones Del Alma Danza Rhythm)

The embellishment occurs on the "and" of beat two with a sixteenth note triplet in the first measure rather than one eighth note. Not only does Ríos Ovalle manage to use the triple vs. duple rhythm within one measure, he also uses augmentation to stretch the triple vs. duple rhythm over the course of two measures. The melody
uses this augmented rhythm beginning in measure 11 and is only slightly altered throughout the rest of the piece. Figure 5.2 shows the arranged Bb clarinet opening Danza melody at measure 11.

(Figure 6.2, Vibraciones del Alma Melodic Rhythm)

While no original orchestral score or parts exist for this piece, it can be speculated that the original clarinet part was likely written for C clarinet. The two most convincing pieces of evidence for this are the key signature and range. The key signature is E Major (4 sharps) for Bb clarinet, but would be D Major (two sharps) for C clarinet, which is a much more manageable key. The range for the Bb clarinet goes up to a written high F# multiple times throughout the piece and this note is one of the most unstable notes on a clarinet to control with a beautiful sound in a melodic setting. The arranger of this piece for Bb clarinet and piano recommends playing the introduction at 80-86 beats per minute and the rest of the piece at 104-108 beats per minute. The full arrangement for Bb clarinet and piano can be found in Appendix D.
Chapter 7: Néctar Criollo by Juan Ríos Ovalle

*Néctar Criollo* is an outlier from the previously mentioned two danzas in this document because it is not a pure danza. The styles of danza and two-step are fused to create a unique sound in this piece. Two-Step is a fast paced dance of American origin that became popular in the 1890s. The fusion of danza and two-step creates a more energetic piece of music compared to the two other danzas arranged in this document. A dedication is printed at the top of the cover page of the published piano score that reads: “Dedicada A La Colonia Puertorriqueña En Los Estados Unidos.” The literal translation is: “Dedicated to the Puerto Rican colony in the United States.” Written on September 12, 1904, the title of this piece translates to “Creole Nectar.”

Creolization -- the development of a distinctive new culture out of the prolonged encounter of two or more other cultures -- is the entire basis of the Puerto Rican culture, with roots mixed between Taino Indians, African slaves and Spanish conquistadors. The title of this piece could also be interpreted as referring to

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creoles of European and African decent living in the United States.\textsuperscript{62} Evidence that the title does in fact refer to both definitions of Creole is found in a January 1899 performance of a musical band from Lafayette Quarters in Juan Ríos Ovalle’s hometown of Ponce, Puerto Rico.\textsuperscript{63} This performance likely triggered Ríos Ovalle’s interest in “music of the invaders” as Puerto Rico first became a territory of the United States in 1898 following the Spanish-American War.

Out of the three arranged danzas in this document, \textit{Néctar Criollo} is in the most manageable key for the Bb clarinet. It begins in the key of G Major (one sharp) and ends in the key of C Major (no sharps or flats); however, as with the other two arrangements, the range of this piece may be an issue for some performers. The last phrase of the piece goes up to a written high Ab. The dynamic marking of triple forte with accent marks does not require any kind of careful subtlety in reaching this high note, but it may be out of the range of younger clarinetists. There is no tempo marked in this piece, but since it is a danza two-step, it should be played faster than the other two arrangements in this document. A typical tempo for two-steps is quarter note equals 120 beats, and that tempo, or one slightly slower, would be appropriate for this piece.


The typical danza rhythm is almost entirely absent from this piece as the bass line plays in duple rhythm the entire time. Ríos Ovalle uses a modified danza rhythm in the section beginning at measure 35 with a melody that could almost fit in with any of his standard danzas. Instead of using a quarter note triplet in one measure and four eighth notes in the next measure (as shown in figure 5.2), he makes the triplet fit into the duple two-step rhythm as seen in figure 7.1.

(Figure 7.1, Néctar Criollo Modified Danza Rhythm)

The full arrangement for Bb clarinet and piano can be found in Appendix D.
Chapter 8: Conclusion

What began as a project to compile all Puerto Rican clarinet works was narrowed down to the study of one Puerto Rican clarinetist/composer, Juan Ríos Ovalle, and has now opened a window for further study on the use of the clarinet in traditional Puerto Rican music. A search for “Juan Ríos Ovalle” on Grove Music Online, “the leading online resource for music research,” currently yields no results. A search spelling his name without an accent mark reveals one entry that simply mentions the fact that some of his music is housed in the Puerto Rican General Archive.64 Perhaps the research done on this document will lead to an entry into the Grove Dictionary, which might help to inspire future music researchers to dig further into the life and music of Juan Ríos Ovalle.

Two open-ended questions remain: Do other compositions by Juan Ríos Ovalle still exist? What types of clarinets were imported and used in Puerto Rico circa 1900? Other compositions may be in the hands of a private collector or sitting in the basement of a family member. History tells us they were most likely playing French clarinets imported from Europe, but it would be interesting to know

precisely what types were used. Through further research, perhaps these questions will be answered.

This document is intended to make traditional Puerto Rican danza sheet music available to any interested clarinetist. The clarinet plays an important role in the history of the Puerto Rican danza; however, many modern day clarinetists do not study the genre of danza. One reason for this is the fact that danza sheet music exists in ensemble or piano solo form. The addition of the arranged pieces in this document for Bb clarinet and piano enhances the solo repertoire of the clarinet and allows clarinetists who do not have access to a traditional danza orchestra to study the genre. Any clarinetist interested in acquiring the solo clarinet parts to these arrangements or the edited parts to the re-created score of Teresa may contact the writer of this document.65

65 Evan.Lynch@gmail.com
Provisional Catalog of Works by Juan Ríos Ovalle

One of the most important achievements of this paper is the following provisional catalog of works by Juan Ríos Ovalle. Previously, the largest compilation of works listed in one source listed fourteen compositions by title only. This catalog contains thirty-four compositions with details about title, date, publisher, instrumentation, notes, recordings, and location. The title "provisional catalog of works" is used because no assumption can be made about the completeness of this list. The piece Soledad de un Bohémio is marked as opus 51, which suggests that Juan Ríos Ovalle composed at least 51 pieces. One can hope that future research will unearth any missing compositions, so a complete list of works can be created.

Title: A la Unión
Subtitle: Himno Puertorriqueño
Publisher: Honslow, N.Y.
Instrumentation: Piano, Choir, and Children’s Choir
Notes: Lyrics by Eugenio Astól.
Location: General Archive of Puerto Rico, Music Division.

Title: Aguinaldo Puertorriqueño
Instrumentation: Piano
Notes: Listed in the Juan Ríos Ovalle bibliography by Marta Suárez Merced.
Location: Unknown.
Title: Amor Bendito
Subtitle: Danza para Canto y Piano
Dedication: A gift to my friend Callejo
Publisher: Instituto de Cultura Puertorriqueña, San Juan de Puerto Rico, 1961
Date: Lyrics added by M. Dessuse on August 27, 1902
Instrumentation: Piano and Singer
Notes: The Puerto Rican General Archive has three different copies of this piece. One of the manuscripts is for piano solo and the other two have M. Dessuse’s lyrics. The version published by the Instituto de Cultura Puertorriqueña includes a brief biography of Juan Ríos Ovalle written by Amaury Veray.
Recordings: Recorded on “Danzas Vol. 2” by Rafael Alers Y Su Orquesta.
Location: General Archive of Puerto Rico, Music Division. Also located at the Hartford Public Library in Connecticut, Indiana University, University of Notre Dame, Conservatory of Music of Puerto Rico, and the University of Puerto Rico.

Title: Angelina
Subtitle: Danza para Piano
Dedication: Dedicated to Miss Angelina Oppenheimer, Ponce, PTO. Rico
Publisher: Lit. Boletin, PTO. Rico.
Instrumentation: Piano
Notes: Performed in 1905 by the Insular Police Band. The General Archive also has five copies of the manuscript.
Recordings: Recorded on “Juan Ríos Ovalle, Arturo Pasarell” by Dr. Esteban Moreno.
Location: General Archive of Puerto Rico, Music Division.

Title: Así Eres Tú (1906)
Subtitle: Danza para Piano
Dedication: Dedicated to the girl Victoria Tristan Rameri
Publisher: Property of the author. Lit. J. Mora. Aragón, 217. Barcelona
Instrumentation: Piano
Notes: Lyrics by Luis Felipe Dessús. The General Archive has one manuscript copy of this piece, as well as a manuscript copy of an orchestrated version of the piece for flute, clarinet in Bb, euphonium, violin A, violin B, and piano. The piano manuscript copy says on the front – “Aguadilla, May 8, 1906.”
Location: General Archive of Puerto Rico, Music Division.

Title: Bayamón (1910)
Subtitle: Two Step for orchestra
Notes: Won first prize at the Lirico-literario contest in Bayamón in 1910. 
Location: Unknown.

Title: Casino de Ponce
Subtitle: Fox Trot
Publisher: Unknown. Copy of manuscript is at the General Archive
Instrumentation: 2 clarinets in Bb, alto saxophone, cornet in Bb, 2 trombones, 1st violin, String Bass
Notes: It is likely missing parts, since a first violin part was specified, but no other violin parts were included with the copies.
Location: General Archive of Puerto Rico, Music Division.

Title: Divina Angela, Op. 18 (Ponce, Pto Rico.)
Subtitle: Danza para Piano
Dedication: Dedicated to Miss Angela Negrón Sanjurjo
Publisher: Property of the author. Lit. J. Mora. Aragón, 217. Barcelona
Instrumentation: Piano
Notes: Edited for Paris Bazar by Pedro Giusti, San Juan, Puerto Rico.
Location: General Archive of Puerto Rico, Music Division.

Title: Dos Estrellas, Op. 34
Subtitle: Danza para Piano
Dedication: To the distinguished ladies Mrs. Estrella Green de Bianchi and Estrella Bianchi Y Green as a testimony of sympathy.
Publisher: Lit. Boletin. P.R.
Instrumentation: Piano
Notes: The Puerto Rican General Archive also has a manuscript copy of this piece.
Recordings: Recorded on “Juan Ríos Ovalle, Arturo Pasarell” by Esteban Moreno and “Danzas Puertorriqueñas” by Rafael Alers Y Su Orquesta.
Location: General Archive of Puerto Rico, Music Division.

Title: En mi Ausencia
Publisher: Unknown. Copy of manuscript is at the General Archive
Instrumentation: Vocal Duet and Piano
Notes: One of the chords contains three voice parts. This is possibly a mistake that Ríos Ovalle attempted to erase, or perhaps the top note is optional.
Location: General Archive of Puerto Rico, Music Division

67 Ibid., 137.
Title: Graciosita (1905)
Subtitle: Danza para Piano
Publisher: Copy by Frisalda Azulás, 10-4-61, San Juan, P.R.
Instrumentation: Piano
Notes: The Puerto Rican General Archive has three different manuscripts and two printed versions of this piece.
Recordings: Recorded on “Juan Ríos Ovalle, Arturo Pasarell” by Esteban Moreno.
Location: General Archive of Puerto Rico, Music Division.

Title: Herminia, Op. 20
Subtitle: Danza para Piano
Dedication: Dedicated to Miss Herminia Cancio from Mayagües
Publisher: Property of the author
Instrumentation: Piano
Notes: Edited for Paris Bazar by Pedro Giusti, San Juan, Puerto Rico. There is a hole going through the middle of all pages in the copy at the General Archive, so measures are missing throughout the score.
Location: General Archive of Puerto Rico, Music Division.

Title: Jeffries
Subtitle: One Step
Publisher: Unknown. Copy of manuscript is at the General Archive
Instrumentation: Flute, 1st clarinet, 2nd clarinet, alto saxophone, cornet in Bb, 1st euphonium, 2nd euphonium, 1st violin, double bass
Notes: The manuscript at the General Archive is likely missing at least a second violin part.
Location: General Archive of Puerto Rico, Music Division.

Title: Josefina, Op. 24
Subtitle: Danza para Piano
Dedication: To Mrs. Dona Josefina Finlay de Fabian, San Juan
Publisher: Property of the author
Instrumentation: Piano
Notes: The Puerto Rican General Archive has two copies of this piece.
Location: General Archive of Puerto Rico, Music Division.
Title: Lira de Oro
Subtitle: Vals Lento
Publisher: Unknown. Copy of manuscript is at the General Archive
Instrumentation: Violin and piano
Notes: The Police Band premiered this waltz in 1907 under the direction of Francisco Verar.\(^{68}\)
Location: General Archive of Puerto Rico, Music Division.

Title: Lluvia de Perlas
Subtitle: Danza para Piano
Dedication: Dedicated to Miss Aurea Brau. Añasco, P.R.
Publisher: Lit. Boletin, P.R.
Instrumentation: Piano
Notes: Performed by the Police Band in 1904.\(^{69}\) The introduction is written in 3/8 time. The General Archive also has a copy of the manuscript.
Recordings: Recorded on “Juan Ríos Ovalle, Arturo Pasarell” by Dr. Esteban Moreno.
Location: General Archive of Puerto Rico, Music Division.

Title: Margarita
Subtitle: Danza
Recordings: Recorded on “Juan Ríos Ovalle, Arturo Pasarell” by Esteban Moreno.
Location: Unknown.

Title: Maria, Op. 30 (1908)
Subtitle: Danza para Piano
Dedication: To Miss Maria Diez – Añasco
Publisher: Propiedad del autor. Lit. Boletin, P.R.
Instrumentation: Piano
Notes: The Puerto Rican General Archive has two printed copy of this piece, one manuscript piano part, and a manuscript copy of an orchestrated version of the piece for Flute, Clarinet, Euphonium, Violin A, and Violin B. Possibly missing other wind or string parts.
Location: General Archive of Puerto Rico, Music Division.

\(^{68}\) Ibid., 137.
\(^{69}\) Ibid., 94
Title: Mi adoración
Subtitle: Danza
Notes: Listed on the back cover of ¡No hay pá Nadie! by Juan Ríos Ovalle.
Location: Unknown.

Title: Mi Adorado
Notes: Performed by the San Juan Police Band in 1904.\textsuperscript{70}
Location: Unknown.

Title: Mi Amiguita
Publisher: Unknown. Copy of manuscript is at the General Archive
Instrumentation: Piano
Notes: The copy at the Puerto Rican General Archive is low quality; it is difficult to see many of the staff lines.
Location: General Archive of Puerto Rico, Music Division.

Title: Néctar Criollo (1904)
Subtitle: Danza Two-Step para Piano
Dedication: Dedicated to the Puerto Rican colony in the United States. Ponce, September 12, 1904
Publisher: Lit. Boletin, P. Rico.
Instrumentation: Piano
Notes: The Puerto Rican General Archive has two copies of this piece, but one is in poor condition.
Location: General Archive of Puerto Rico, Music Division.

Title: ¡No hay pá Nadie!, Op. 17 (1906)
Subtitle: Danza para Piano
Dedication: Dedicated to my distinguished friend Federico Font Camuñas
Publisher: Tip. Boletin – San Juan, Puerto Rico.
Instrumentation: Piano
Notes: Printed on August 7, 1906. The back cover lists other works by Juan Ríos Ovalle; Danzas: Vibraciones del alma, Lluvia de Perlas, Sofía, Mi adoración, Graciosita, Amor Bendito, Angelina, Así eres tú, Odalisca, Rosa María, Margarita; Two-Steps: Néctar Criollo, Team Atenas, Well Come.
Location: General Archive of Puerto Rico, Music Division.

\textsuperscript{70} Ibid., 94.
**Title:** Odalisca  
**Subtitle:** Danza para Piano  
**Publisher:** Copyright 1906 by J. Villamil y Ca.  
**Instrumentation:** Piano  
**Notes:** The Puerto Rican General Archive has two printed copy of this piece, one manuscript piano part, and a manuscript copy of an orchestrated version of the piece for Piano, Flute, Clarinet in Bb, Euphonium, Violin A, and Violin B. The front cover of the orchestrated manuscript has a note that says “Defective, do not use.” It is possibly missing other wind or string parts. There are parts on one of the piano manuscripts marked “Tutti” and “Solo,” which might indicate that this part is to be played with orchestra.  
**Recordings:** Recorded on “Juan Ríos Ovalle, Arturo Pasarell” by Dr. Esteban Moreno.  
**Location:** General Archive of Puerto Rico, Music Division.

**Title:** Que Buenas Firmas  
**Subtitle:** Jugete Cómico en un Acto by Andres Santamaria, music by Juan Ríos Ovalle  
**Publisher:** Unknown. Copy of manuscript is at the General Archive  
**Instrumentation:** Piano and 3 singers: Don Generó, Luisa, Pefrito  
**Location:** General Archive of Puerto Rico, Music Division.

**Title:** Rosa Maria  
**Subtitle:** Danza para Piano  
**Instrumentation:** Piano  
**Notes:** Front page says “Aguadilla, July 23, 1906;” however, the piece was performed in 1905. The Puerto Rican General Archive has two different manuscript copies of this piece, but one of them has measures cut off.  
**Location:** General Archive of Puerto Rico, Music Division.

**Title:** Sofía  
**Subtitle:** Danza  
**Notes:** Listed on the back cover of ¡No hay pá Nadie! by Juan Ríos Ovalle.  
**Location:** Unknown.

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71 Ibid., 96.
Title: Soledad de un Bohémio, Op. 51
Subtitle: Vals Lento para Piano
Dedication: Dedicated to my good friend and companion Luis F. Dessus
Publisher: J. Laza & CO. Musica, Pianos, Instrumentos, Accessorios, San Juan, Puerto Rico. Copyright 1921 by Juan Rios Ovalle, Ponce, P.R.
Instrumentation: Piano
Location: General Archive of Puerto Rico, Music Division.

Title: Tema Atenas
Subtitle: Two Step
Notes: Performed by the Police Band in 1905.72
Location: Unknown.

Title: Teresa, Op. 39 (1908)
Subtitle: Danza para Piano
Dedication: Dedicated to Miss Teresa Veray from Aguadilla
Publisher: Copyright by Juan Rios Ovalle
Instrumentation: Piano
Notes: The Puerto Rican General Archive has one printed copy of this piece and two manuscript copies of an orchestrated version of the piece for 1st clarinet, 2nd clarinet, cornet in Bb, 1st euphonium, 2nd euphonium, 1st violin, 2nd violin, and double bass. This piece won a silver medal on August 12, 1908.73
Recordings: Recorded on “Juan Ríos Ovalle, Arturo Pasarell” by Dr. Esteban Moreno.
Location: General Archive of Puerto Rico, Music Division.

Title: Tu Belleza
Subtitle: Mazurka para Orquesta
Publisher: Unknown. Copy of manuscript is at the General Archive
Instrumentation: Flute, 2 clarinets in A, oboe, 2 cornets in A, 3 horns in D, bassoon, 3 trombones, timpani, 1st violin, 2nd violin, viola, cello, double bass
Location: General Archive of Puerto Rico, Music Division.

72 Ibid., 95.
73 Ibid., 79.
Title: Tu eres mi reina  
Subtitle: Danza para Orquesta de Salon  
Dedication: A gift for my friend Fran Verar, Maestro director of the Insular Band  
Publisher: Unknown. Copy of the manuscript score only is at the General Archive.  
Instrumentation: Flute, 2 clarinets in A, oboe, 2 horns in Eb, cornet in Bb, 1st euphonium, 2nd euphonium, 1st violin, 2nd violin, cello, double bass  
Location: General Archive of Puerto Rico, Music Division.

Title: Vibraciones del Alma  
Subtitle: Danza para Piano  
Dedication: Dedicated to Miss Milagros Amell Esteves de Aguadilla  
Publisher: Lit. Boletin. San Juan, P.R.  
Instrumentation: Piano  
Notes: The printed version includes lyrics by Luis A. Torregrosa Y Liceaga in the piano part, but no separate vocal part. The Puerto Rican General Archive also has two separate manuscript copies of this piece. One of them was possibly copied by Lola Tizol, but Amaury Veray's name is written on the top of pages two and three.  
Location: General Archive of Puerto Rico, Music Division.

Title: Well Come  
Subtitle: Two Step  
Notes: Listed on the back cover of ¡No hay pás Nadie! by Juan Ríos Ovalle.  
Location: Unknown.
References


1930 United States Federal Census. Official Enumeration Date: April 1, 1930.


Appendix A: Published Piano Scores
Dedica a la Señorita Teresa Veray de Agü

"Teresa"

DANZA

para PIANO

JUAN RÍOS OVALLE

Premiada con medalla de plata en el Certamen efetuado en San Juan de Puerto Rico en el cuarto Centenario de la Colonización Cristiana el 12 de Agosto de 1908.

Copyright © JUAN RÍOS OVALLE.
TERESA
Danza para Piano.

PIANO

Por Jorge Rica Ovalle
Op. 39
A LA SEÑORITA MILAGROS AMELL ESTEVES
DE AGUADILLA

VIBRACIONES
DE ALMA

DANZA
PARA
PIANO

JUAN RIOSOVALLE
PONCE

LIT. BOLETIN, SAN JUAN, P. R.
Dedica a la Colonia Puertorriqueña en los Estados Unidos.

"Nectar Criollo"

Danza Two-Step para Piano

por

John Rios Ovalle

Ponce, Setiembre 12 de 1904

Lit. Boletín, P. Rico.
Appendix B: Manuscript Orchestral Parts
Dedica a la Sra. Teresa Veray, de Aguadilla.

Con ánimo...
Appendix C: Re-Creation of *Teresa* Score from Manuscript Parts, Edited by Evan Lynch
Appendix D: Arrangements by Evan Lynch
Teresa

Danza for Clarinet and Piano Op. 39

Juan Ríos Ovalle

arr. Evan Lynch

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Vibraciones del Alma
Néctar Criollo

Danza Two-Step para Piano y Clarinete

Juan Rios Ovalle
Evan Lynch

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Néctar Criollo

con molto grazia