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GRADUATE RECITAL

by

Fredrick L. Doctor

A report of a recital performed in partial fulfillment
of the requirements for the degree

of

MASTER OF SCIENCE

in

Music Education

Approved:

UTAH STATE UNIVERSITY
Logan, Utah

1962

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PROGRAM NOTES

Preceding the performance of each recital work, the following comments were made by the writer concerning the composers and the music.

First Concerto for Clarinet

First Concerto for Clarinet was written by Carl Maria von Weber. Von Weber, although noted for his new ideas in opera, composed in many mediums. His music significantly reflects the German temperament and tradition. His inclination to write for solo instruments is shown in his works for clarinet, an instrument which he may be said to have re-discovered.

Weber was the son of an itinerant actor-manager. As a boy he traveled with his father's troupe, thereby gaining not only a most intimate knowledge of the stage, but also an appreciation for the German scene that undoubtedly formed the basis for his intense patriotism. Weber's father, who was an accomplished amateur musician, and a cousin of Mozart's wife, made every effort to give his son a thorough musical education. Owing to the fact that the Weber family did not remain for long in one place, Weber's musical instruction was diversified, but it included adequate instruction in piano and composition, with some lessons from Michael Haydn at Salzburn and acquaintance with, and advice from, musicians in almost every important musical center in southern Germany. His first important post was at Breslau (1804-1806), where his gifts, not only as pianist and composer but also as conductor, received further development and recognition. Aside from much remarkable instrumental music and several very interesting early operas, Weber's lasting fame rests upon the three great romantic German operas which were his last works. Der Freischutz (1821), Euryanthe (1823), and Oberon (1826), but particularly Der Freischutz, are not only master works which have retained their places in the operatic repertoire for more than a century, but also they are the first great milestones in the history of romantic opera.¹

¹Theodore M. Finney, A History of Music (New York: Harcourt, Brace and Company), pp. 438-439, 1947.

The First Concerto for Clarinet was written in 1811 and consists of three movements: Allegro, Adagio ma non troppo, and Rondo. It is in F minor.

Canzonetta

The French have made a notable contribution not only to woodwind literature but also to the art of woodwind instrument manufacturing. Among Frenchmen who have added much to the world of music is Gabriel Pierne. In addition to being a composer, Pierne was a great organist, pianist, and conductor. As a composer of remarkable skill, Pierne left an abundant and varied production in all branches of music. In his compositions he took no interest in the attempt to create new forms, but rather devoted himself to the expression of esthetic beauty, keeping well within the province of the medium with which he worked. One of his better known clarinet works is his Canzonetta, which was written in 1888.

Pierne belonged to a musical family who took refuge in Paris when the Franco-Prussian war broke out and remained there. He studied at the Conservatoire, winning the first medal for solfege in 1874, the first prize for pianoforte in 1879, for organ in 1882, and for counterpoint and fugue in 1881; he gained the Prix de Rome in 1882 with his cantate "Edith." His first masters were Lavignac, Marmontel and Emile Durand, and later he learned the organ from Franck and composition from Massenet. He succeeded Franck as organist of Sainte-Clotilde in 1890 and held the post for eight years. In 1903 he became deputy conductor at the Colonne concerts and he replaced Colonne at his death in 1910. He held this post with great distinction till his retirement in 1932. He was a member of the directing committee of studies at the Conservatoire and (1925) a member of the Academie des Beaux-Arts. In April, 1933, he was succeeded by Paul Paray as conductor of the Colonne concerts. He was made a chevalier of the Legion of Honour in 1900.²

French Suite

Yvonne Desportes is another of the world reknowned French composers.

²Eric Blom, Grove's Dictionary of Music and Musicians (5th ed., New York: St. Martin's Press Inc.), p. 762, 1960.

She is one of the few women to win the Prize of Rome, which she did in 1932 with her composition for four clarinets, French Suite. It consists of six movements: Prelude, Sarabande, Gavotte, Menuet, Bouree, and Gigue.

Ballad

Ballad by Eugene Bozza is one of the more significant selections composed for the base clarinet. It contains both musical and technical challenges and is well written in the range and style of the instrument.

Eugene Bozza, French composer and conductor; born Nice, April 4, 1905. He studied violin, conducting and composition (with Busser) at the Paris Conservatory, won the Premier Prix as a violinist in 1924, as a conductor in 1930, carried the Grand Prix de Rome in 1934. In 1939, Bozza became conductor at the Opera-Comique. He wrote an opera Leonidas (1947) and Juez de Plage (1946), the ballets Fete Romaine (1942), a symphonie (1948), symphonic poem Pax Triomphans (1948), violin concerto (1938), cello concerto (1947), Concertino for Trombone and Orchestra (1947), and several sacred choral works.³

Novellette

Novellette was written by Sol. B. Cohen, who was a violinist and a composer.

He was born in Urbana, Illinois. He was educated at Chicago Musical College and at the Ecole Normale De Musique, Paris. He has appeared with the Los Angeles Philharmonic Orchestra and the Cincinnati Symphony Orchestra. He has given recitals throughout the midwest. He was the musical director of the Ruth St. Denis and Ted Shawn Ballet (1929-1930). He has composed sacred songs under the pen name of Andre Vaneuf. He has also composed many works for woodwind and brass instruments. Mr. Cohen is a member of many musical societies.⁴

Saxophone Symphonette

There are many composers in our own country who do considerable

³Nicolas Slonimsky, Baker's Biographical Dictionary of Musicians (5th ed., New York: G. Schirmer, 1958).

⁴Who Is Who in Music (New York: Lee Stern Press, 1941).

writing for woodwind instruments and for the saxophone. David Bennett has written many excellent selections for school ensembles. His Saxophone Symphonette is an example of the better type of music available to student groups.

METHOD OF PROCEDURE

In the writer's preparation for the recital, he experimented with several procedures which were very beneficial to him in rehearsing several of the works for performance.

The first experiment was made in the early attempts to memorize von Weber's First Concerto for Clarinet. The writer found that he was trying to memorize too much at one time. Breaking each movement into shorter sections and memorizing each section at a time seemed to make the process of memorization much easier. It was also found to be very important to fit these individual sections together as quickly as possible so as to finish with a complete and unified composition rather than with a group of unrelated short themes.

The second experiment the writer worked with was on the tone quality of the bass clarinet. It is quite well known that the clarinet, unlike most other woodwind instruments, must be played very near the peak of each pitch. It would seem logical that the bass clarinet should be played the same way due to the similar single reed and the likewise similar cylindrical bore that would give the same acoustical reactions. However, the writer found that in playing the bass clarinet at its peak of pitch it was very difficult to produce the tone quality and amount of vibrato that he wanted. The amount of embouchure pressure he found best for him was approximately half way between what he normally would use on a Bb clarinet and an alto saxophone.

Another experiment the writer worked with was the perfecting of a melodic line in David Bennett's Saxophone Symphonette. The writer found

that by practicing through many repetitions of this melody, he could play it with ease. The writer believes this process may be applied to almost any difficult passage and will definitely improve the coordination in the fingering, rhythm, and over-all technique.

It might also be noted that no difficulty was experienced in the transfer of instruments, as might well be expected from the brass instruments.

CONCLUSION

The writer's presentation of this recital was concerned with the demonstration of various playing techniques of the woodwind instruments in order to give students attending the 1961 Utah State University summer music clinic a concept of what can be achieved through consistent, motivated practice and to stimulate in them a desire to perform in ensembles and as soloists. The writer was also concerned with giving music teachers an idea of some of the better music that is being published for the woodwind instruments so that musicianship can be developed in their groups through the use of worthwhile solo and ensemble literature.

The preparation of this recital was also beneficial to the writer in helping him gain more facility on and a better knowledge of the instruments demonstrated. Both the knowledge and the facility are essential in effective music teaching.

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