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GRADUATE WIND INSTRUMENT RECITAL

BY

Harold W. Boyce

A report of a recital given by Harold W. Boyce
submitted in partial fulfillment for the requirements

of

MASTER OF SCIENCE

in

MUSIC EDUCATION

Approved:

UTAH STATE UNIVERSITY
Logan, Utah

1961

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Dept. of Fine Arts.

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INTRODUCTION

Since the end of World War II most teacher-training institutions have reinforced and expanded requirements for graduation in instrumental music education; but the problem still remains of determining the actual training needs of the instrumental music educator and the manner in which these needs can best be fulfilled in the relatively brief period of time available for educating the teacher. It is the responsibility of the music departments of the teacher-training institutions to determine the most practical and efficient courses and projects which will better equip students in instrumental music education for teaching general music classes, performing on their major instruments, conducting, organizing instrumental courses of study, selecting suitable music, arranging, etc.

In an effort to fulfill the actual training needs of the instrumental music educator, Utah State University has supplemented its graduate program by providing the student the opportunity to elect a lecture-recital as a Master's project in lieu of a thesis. The lecture-recital supplements the graduate program not only by giving the student experience in performing on his major instrument, but also by giving him practical experience in rehearsing and conducting instrumental groups, choosing suitable music, selecting performers, organizing a program, and coping with the problems which pertain to these aspects of teaching, thus making the student aware of how effective he might be in the actual teaching field so that he might improve himself in those areas in which he recognizes weaknesses.

The first recital of this kind at Utah State University was

presented by the writer on May 28, 1959. The remainder of this paper is devoted to an exposition of how this recital was prepared, an illustration of the program, and notes on the performance of the music used on the recital.

PREPARATION OF THE RECITAL

In preparing for the recital the writer made an outline of objectives that were to be reached through the preparation and presentation of the recital. He selected the music that he wished to use on the program, examined it, and made a flexible outline, determining the time to be allotted to each number during each rehearsal. He then selected the performers and issued each of them a schedule indicating the time and place of each rehearsal. Following this, the writer arranged a date for the performance which did not conflict with other University activities, reserved the Edith Bowen Auditorium for the two final rehearsals and the performance, and made arrangements with the Utah State University Buildings and Grounds department for the transportation of the equipment (music stands, percussion, and bass) from the Music Building to the Auditorium prior to the performance and back to the Music Building after the performance. Two weeks before the performance the writer: prepared a copy of the program and directed the Utah State University Duplicating Service to print two-hundred copies; arranged to have the recital publicized through the medium of posters and the newspapers; and mailed invitations to friends and other persons of importance whom he wished to attend the recital. He then examined the Auditorium to be certain that it was clean and orderly and that its physical equipment was in working order.

THE RECITAL PROGRAM

UTAH STATE UNIVERSITY

Fine Arts Department

presents

A Wind Instrument Recital
Harold W. Boyce, DirectorEdith Bowen Auditorium
Thursday, May 28, 1959
8:15 p.m.

-Program-

Air et Rigaudon Edward MacDowell

Woodwind Choir

Allegro from Concerto for Horn Richard Strauss
Arlan R. Baird, Soloist
Karen Wells, AccompanistTonal Study for Three Clarinets Harold W. Boyce
Fred Doctor, Bonnie Baird, Larry Smith

Sarabande et Rigaudon Jean Clergue

Sonata VIII Arcangelo Corelli
Prelude
Allemande
Sarabande
GigueHarold W. Boyce, Trumpet Soloist
Bonnie Boden, Accompanist

Modern Moods Norman Dietz

Contrapunctus I (from the Art of Fugue) Johann Sebastian Bach

Introduction and Allegro Robert Beadell

Brass Choir

(This recital fulfills partial requirements for the Master of
Education degree in music.)

NOTES ON THE PERFORMANCE OF THE MUSIC

The "Air et Rigaudon," written by Edward MacDowell¹ and arranged by Juergen Sass, a senior student in music education at Utah State University, employs the following instruments of the woodwind family: one Eb flute, one Eb soprano clarinet, nine Bb soprano clarinets, two Eb alto clarinets, two Eb bass clarinets, and one Eb contrabass clarinet.

The "Air" is a largo, alla breve movement in the key of A minor, with the note values being predominantly halves and quarters. The melodic and harmonic lines contain much interest, making them very satisfying and pleasing to the performer and the listener as well. Observing the simplicity of the technical demands of this composition, the writer recognized that the performers should not have many problems. The only actual complexities in preparing this movement were those related to dynamics, expression, and shading. But these difficulties were not too critical in as much as the performers on each of the instruments were advanced and experienced.

The "Rigaudon" is, as its title indicates, a lively French dance which should be very light and delicate in quality. Attaining this quality was the most difficult task that was encountered while rehearsing this movement. Other problems were discovered in the pursuit of accuracy in the sudden dynamic changes which are sought throughout the movement. The Eb soprano and the first-Bb soprano clarinet parts contained some fingering problems in the upper register and it was

1. Edward MacDowell (1861-1908) was one of America's important Romanticists and poet composers. The "Air et Rigaudon," Op. 49 was written for piano in 1894. (Edward MacDowell, Lawrence Gilman.) New York: Dodd, Mead and Co., 1935, p. 188.

necessary to try alternate fingerings to achieve better intonation and easier technic.

Arlan Baird, a senior student in music education, performed the "Allegro" from Concerto for Horn, the second of two concerti composed by Richard Strauss. The first of these was composed in 1885, the second in 1943. The first performance heard in America of this second concerto was in 1948.² This is one of the more difficult compositions written for the horn, and its beauty and musical value are not easily surpassed. The most significant problem the player had in performing this work was the rapid changing from the extreme of one register to the extreme of the other. He also found that there must be a crispness in the articulation which is not easily attainable on the horn.

The "Tonal Study" for three Bb clarinets, composed by the writer, was written in the modern, atonal idiom, with the melodic lines being incidental to the dissonances and harmonies. There are three short movements in this work: The "Adagio," the "Andante," and the "Allegro." The performers were Fred Doctor, a junior in music education; Bonnie Baird, a freshman in music education; and Larry Smith, a senior in music education.

The "Adagio" is in the form of a chorale, with frequent meter changes, as is true in the following movements, but the value of the quarter note remains unchanged. The Andante is a simple, contrapuntal study with the motif being two measures in length. The second voice enters on the third measure with the motif a fourth lower than the first voice, and

2. Brockway, Wallace, and Weinstock, Herbert, Men of Music (New York: Simon and Schuster, 1950), p. 572.

the third voice enters on the sixth measure playing the motif an octave lower than the first voice. The Allegro is written in a lively, humorous dance form and contains many technical problems.

The "Sarabande et Rigaudon" for trumpet and piano was written at the National Music Conservatory of Paris by Jean Clergue. This composition is representative of the contemporary French school.

The Sarabande is a moderately slow movement in the key of Eb minor, and it required a great amount of control and expressiveness on the part of the writer and his accompanist, Bonnie Boden. There were problems which stemmed from the occurrence of unconventional intervals in the part that was played on the trumpet. These interval problems, however, were not too difficult after the writer gained experience in recognizing and hearing them.

The "Rigaudon," or dance, greatly taxed the writer's technique because of the presence of frequent accidentals and sixteenth note passages which contain unusual intervals. The fingering patterns and valve combinations required to play these sixteenth note passages were quite uncommon due to the frequent use of the third valve. The pianist also experienced fingering difficulties in the performance of her part.

The performance of this composition was a definite, worthwhile musical experience for both the writer and the accompanist.

The "Sonata VIII" was originally written for violin and piano by Arcangelo Corelli³ (1653-1713), who was the first composer for the violin whose works still survive. Bernard Fitzgerald has effectively transcribed

3. Hamilton, Clarence G., Outlines of Music History (New York: Oliver Ditson Co., 1943), p. 94.

this work for trumpet. The key, D minor concert, was a very easy, comfortable key for the trumpet because, with few exceptions, the fingering patterns employed only the use of the second valve, the open horn,⁴ and the first and second valves together.

The "Prelude" and the "Sarabande" both required emphasis upon tonal shading and expressive style rather than technical fluency. These movements appeared deceptively simple but required careful study for the development of tone control, correct phrasing, and musical discrimination necessary to an artistic musical performance.

The articulation of the staccato passages in the Allemande had to be firm and crisp but not percussive. The Gigue had to be lively and lilting with emphasis upon dynamic shadings and continuity of the phrase line.

Norman Dietz, the composer of "Modern Moods," stipulates that this composition be performed using the following instrumentation: two Bb trumpets, one French horn, one baritone, one trombone, and one tuba. It is a light, vivacious composition which requires a great amount of technical fluency on the part of every performer. There are many meter changes, such as 2/4 to 3/8 to 5/8 and back again to 2/4, which presented problems in conducting and difficulties in placing the accents correctly.

The "Art of Fugue," Johann Sebastian Bach's final work, is a volume of fourteen fugues, four canons, and one chorale prelude. The work is based on a single subject which occurs in its simplest form in "Contrapunctus I."⁵ Bach made no indication concerning the instrumental

4. Open horn, in this instance, refers to those notes which are played without depressing any of the valves.

5. David, Hans T., and Mendel, Arthur (ed.). The Bach Reader (New York: W. W. Norton and Co., Inc., 1945), pp. 20, 214, 220.

medium through which he wished this music to be performed, but the composition lends itself quite well to the brass choir.

This edition transposes the music down a major second from the original score, doubles the bass part in the lower octave and, very discriminately, adds dynamic, phrase, and tempo markings. For the best blend and sonority it was necessary to use from four to six players on each part.

The "Introduction and Allegro" by Robert Beadell, was the second prize winner of the Thor Johnson Brass Composition Award in 1950. Utilizing the polytonal technique, it was written for three Bb trumpets, three French horns, three trombones, one baritone, one tuba, and four timpani.

The "Introduction" is a slow, chorale style movement which employs modern harmonies to build to a forceful climax of great depth and sonority. It was necessary that dynamics, articulation, phrasing, and blend be observed very carefully so that no subjectiveness of interpretation on the part of the director or the players entered into the performance of this composition.

The metronome marking for the "Allegro" indicates that this movement of the composition should be performed at 168 beats per minute, and this tempo should remain constant throughout the movement. The most difficult characteristic of this movement was the accented syncopation which falls on a different after-beat in almost every measure. It was mandatory that these syncopated notes not be accented too much because an overly percussive accent would have had a retarding effect upon the tempo.

The composer exploits the range and possible technical fluency of every instrument, a condition which made it necessary to perform this work with advanced and experienced players only.

It is the writer's opinion that this is one of the best, yet most difficult contemporary compositions available for large brass choirs.

EVALUATION

The preparation and presentation of a lecture-recital was a very valuable educational experience for the writer. Not only did the recital experience aid him in becoming more proficient on his major instrument, the trumpet, but it also helped him to become more familiar with the capabilities and limitations of the other instruments which were represented. The many rehearsals with the brass and woodwind choirs were beneficial in improving his conducting ability and rehearsal procedures. Selecting the music for the recital provided the writer with a situation in which he became more familiar with both solo and ensemble literature for wind instruments. The most important, comprehensive result of this experience was the insight that it gave the writer into certain inadequacies in his teaching potentiality, which, with this awareness, he can begin to remedy immediately through practice and study.

The writer wishes to express his appreciation and gratitude to his adviser, Professor Max F. Dalby, for the many hours of guidance and friendship he has given toward making the writer a better music educator and a better person. The writer also wishes to acknowledge Mrs. Fay Hanson, his trumpet instructor, for her efforts toward improving his performing ability on his major instrument. In addition, the writer is particularly grateful to those college students who gave so freely of their time to help make the recital a success.

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