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## Graduate Recital

Steven W. Allen

*Utah State University*

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GRADUATE RECITAL

by

Steven W. Allen

Report of a recital performed in partial fulfillment  
of the requirements for the degree

of

MASTER OF MUSIC

in

Music Education

UTAH STATE UNIVERSITY  
Logan, Utah

1969

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Sept. 1966

ACKNOWLEDGMENTS

The writer wishes to express thanks to his accompanist, Mrs. Nancy Silvester, for the use of her most unusual talent and for her assistance. Appreciation is also extended to Dr. Max F. Dalby for many hours of patient counseling and criticism.

Steven W. Allen

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RECITAL COMMENTS AND EVALUATIONS

Preparation of Music for and Performance  
on the Clarinet

Mozart "Concerto, Op. 107" for clarinet

The writer, having performed all of Weber's concertos and Johannes Brahms' "Sonata in F Minor," found it necessary to adopt a change of style and concept in learning and performing the Mozart concerto. The light, flowing style of the young musical genius is a contrast indeed to the flamboyant flagrancy of Weber. Mozart's conception of the phrase, the musical line, the completeness of each melodic statement varies in large measure from that of Carl von Weber and Johannes Brahms.

The concerto itself covers every range of expression from the youthful vigor and ebullience of the first movement to the contemplative seriousness of the "Adagio" and then makes a return to even more vigor and humor in the third and final movement, the "Rondo." It is interesting to note that even though Mozart was suffering to a great extent during this last part of his short life, he was able to keep the concerto almost completely free of all bitterness and pain. Only in the second movement, the "Adagio," is there a hint of melancholy and regret.

Mozart wrote the concerto for a man named Anton Stadler, an Austrian clarinetist, whose virtuosity and beauty of tone encouraged

writing of this particular composition along with several others.<sup>1</sup>

In the preparation stage of the concerto, many hours were spent in achieving the smoothness and evenness that is so necessary in the performance of the composition. Careful attention was paid to the phrasing and articulation desired by the composer. The writer feels that he was most fortunate in this area of interpretation because he had access to a most valuable copy of the concerto. He secured this copy of the concerto from a close friend, who in turn had received it from a French clarinetist whose private teacher possessed some of Stadler's own musical collection. The writer feels that this copy is much closer to the original than editions that are edited by Bellison and Carl Fisher. Recently the International Music Company has published a copy of the Mozart by Reginald Kell which is very excellent and is perhaps the best authenticated edition in print.

Several accomplished musicians were consulted about the work of Mozart, along with two recordings by great concert artists who have performed and recorded the work. Dr. Max F. Dalby gave assistance on a number of occasions concerning the work. The writer spent three or four sessions with Martin Zwick just prior to his performance of the concerto with the Utah Symphony. In the end, he attempted to fuse all of the suggestions into a meaningful rendition of the concerto--one which he felt would characteristically represent the genius who composed the selection.

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<sup>1</sup> Ewen, David, The Complete Book of Classical Music (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1956).

Preparation of Music for and Performance  
on the Saxophone

The saxophone holds a prominent position in the areas of concert band, jazz, and entertainment. Its usefulness in the orchestral medium is, however, less significant.

The instrument was not invented until the year 1846 by a man named Adolphe Sax. Because of this late development, it received little or no attention from most of the composers of the time. At the turn of the century it was being used extensively in military bands and in early jazz circles, but only a few composers then and even now have bothered to include it in symphonic works. Some French composers like Thomas, Bizet, Saint-Saens, and d'Indy have written for the instrument. Debussy wrote a "Rhapsodie" for saxophone and orchestra, and Milhaud used it in the ballet, La Creation du Monde.

Because of the rarity of classical saxophone compositions and his interest in two prominent classical performers, the writer decided, upon the advice of Dr. Max Dalby, to perform some classical compositions on the alto saxophone for this recital.

Two numbers were selected which would demonstrate not only the versatility of the instrument but also the melodic, singing style characteristic of the instrument as it is used in classical music.

"Sarabande Largo"

The "Sarabande" composed by George Friedrich Handel was an extremely popular style during the seventeenth century. A complete breadth of style is absolutely essential in the proper interpretation

of a classic composition of this kind.<sup>2</sup>

The smooth singing nature of the composition demanded a close observance of each phrase, beginning and ending. A wide use of dynamics was necessary to give meaning to the same musical statement which recurred several times. Unless the extensive use of dynamic variation was employed, the only variety was experienced in the differing pitch positionings of the melody.

"Allegro Moderato, A Minor Violin Concerto"

The "Allegro Moderato, A Minor Violin Concerto" composed by Johann Sebastian Bach is considered by many authorities to be one of the greatest works for the instrument written in the classical period. Bach, like Corelli, rarely composed for the violin in its higher register, the note E on the third line above the treble staff being the highest note in this movement.<sup>3</sup> The selection is therefore admirably adapted to performance on the alto saxophone. The movement is not only splendid solo material for the saxophone, but it is also equally useful in the development of technique.

The writer listened to the styles of several classical saxophonists. Included among these were Sigurd Rascher and Marcel Mule. The writer had the opportunity of studying with Sigurd Rascher in Salt Lake City some years before this recital was presented. His flowing style and depth of technique left a lasting impression.

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<sup>2</sup>J. A. Westrup and F. L. Harrison, The New College Encyclopedia of Music (New York: W. W. Norton and Company, Inc., 1960).

<sup>3</sup>Eric Blom, Grove's Dictionary of Music and Musicians (5th ed.; New York: St. Martin's Press Inc., 1960).



In listening to these great performers and through the intensive study of the instrument which preceded the recital, many new things were learned which had not been observed in previous study.

The first observation came in the realization that most saxophonists play the B and C above the staff and the accompanying chromatics extremely sharp. Few performers realize that the embouchure, in most instances, must relax more for these higher notes than it does for notes found lower in the register. The second observation brought about the conclusion that the embouchure employed by the clarinetist and the saxophonist must be significantly different. If the saxophone performer attempts to set and sustain the rigid tight embouchure used by the clarinetist, his tone will be strident and thin, lacking that quality of depth and warmth that the great artists so ably display. The chin must not be allowed to bunch up around the reed, but a looseness is allowed in the embouchure in comparison to that of the clarinet embouchure, and slightly more cushion is used with the lips to mellow the tone.

The writer also employed the use of a mute during both numbers on the recital. The mute covers some of the higher overtones of the saxophone timbre, thereby mellowing the tone. This process can be visually demonstrated through the use of the Strobe-Tuner. The tonal image will shade the viewer with various patterns when the mute is employed. Less stringency is experienced when one uses the mute and also the ability to control each facet of tone quality was heightened.

Constant performing in front of the Strobe-Tuner helped improve the intonation and gave the performer greater insight into the intonation trouble spots common to the alto saxophone.

### Flute Evaluation and Critique

The writer had received little previous instruction on the flute before beginning graduate studies at Utah State University. Dr. Max F. Dalby instructed the writer on the flute throughout the entire year at the university. Appreciation is expressed for the excellent foundation and establishment of correct procedures that Dr. Dalby gave during the initial contact with the instrument. Since working with Dr. Dalby, the writer has studied flute with Eugene Foster and has attempted to improve his proficiency.

The two large concepts that demanded the most attention were embouchure differences with accompanying breath control and fingering requirements. Once these concepts were partially mastered, the expression, phrasing, dynamic differences, etc., offered the same challenge that one faces with any instrument. The aperture adjustment between registers and even between individual notes was a difficult concept: one which required daily tonal studies and octave interval exercises.

#### "Minuet and Dance of the Blessed Spirits" from Orpheus

The selection decided upon for the recital was the "Minuet and Dance of the Blessed Spirits." The slow section at the beginning of the piece was most difficult because of the lack of consistency in intonation stability. Much time was spent on long tones. The vibrato was mastered in three weeks. The rest of the preparation time was spent in learning to use the vibrato as a coloring device to enrich or beautify a passage rather than as a cover-up of intonation fluctuation or poor tone. Much time was also spent in learning to lift the head

and to avoid flattening the pitch when the air stream diminishes.

The writer found playing the flute to be an expressive and exciting experience. It, perhaps more than any other wood-wind instrument, allows for complete expression and a wide degree of variety.

## CONCLUSION

It is of unparalleled importance that the music educator be able to demonstrate a high level of ability on his instrument or instruments. Too often, educators complete their formal training and then also complete their advancement as performers on their chosen instruments at the same time. The sensitivity that a performer maintains and must sustain is soon lost when the individual stops performing and working. This sensitivity can be expressed in the form of concrete concepts that must accompany a complete and satisfying experience for young people involved in secondary education. This sensitivity encompasses an awareness of pitch problems, the importance of accurate attacks, the concept of phrase and melodic line interpretation, the value of private lessons, the necessity of sectional rehearsals, and empathy for the student performer. An educator who is also a performer lives, as he expects his students to do, close to these elements each day. It is the writer's thesis that the educator who no longer can perform on his instrument in a professional manner has also lost a certain amount of this sensitivity to these building blocks of music education.

This recital has stimulated the writer to achieve greater abilities on his instruments. It aided in the acquisition of knowledge concerning other wood-wind instruments. It provided the opportunity to gain new ideas, new suggestions and new experiences from people well qualified in their respective endeavors.

Performing the recital during summer music clinic was a great opportunity. The writer hopes that it was of some value to the many young musicians who were in attendance.

The writer also wishes to express his most sincere appreciation to Dr. Max F. Dalby, who not only gave great assistance at the time of the recital preparation and performance, but who also has given him great inspiration to achieve his very best in the field of music education.

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RECITAL PROGRAM

## Utah State University

Logan, Utah

## Department of Music

1966-67

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## Graduate Recital

## STEVEN W. ALLEN

Nancy Silvester, piano

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Minuet and Dance of the Blessed Spirits . . . . . Gluck  
 from "Orpheus"

Flute

Concerto, Op. 107 . . . . . Mozart

Clarinet

Sarabande

Largo . . . . . Handel

Alto Saxophone

Allegro Moderato . . . . . J. S. Bach  
 (A Minor Violin Concerto)

Alto Saxophone

In partial fulfillment of the graduation requirements for the Master  
 of Music degree in Music Education.

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Main Building Auditorium  
 Sunday Evening  
 June Twenty-Fifth  
 Eight O'clock



## VITA

Steven Wallace Allen

Candidate for the Degree of

Master of Music

Report: Graduate Recital

Major Field: Music Education

## Biographical Information:

Personal Data: Born at Logan, Utah, October 27, 1943, son of Wallace F. and Alice Simmonds Allen; married Anne Rogers, July 14, 1967; one child--Troy Steven.

Education: Attended elementary school at Layton and Kaysville, Utah; graduated from Davis High School in 1961; received Bachelor of Science degree from University of Utah, with a major in music education and minor in sociology, in 1966; did graduate work in music education at Utah State University, 1966-1968; completed requirements for the Master of Music degree, specializing in music education, at Utah State University in 1969.

Professional Experience: 1969, clinician at Utah State University on clarinet and saxophone; 1969, Bountiful Symphonic Band was first place winner of symphonic band competition in Western States Music Tournament, LeMesa, California; 1968 to present, regional representative for state professional organization, Music Educators National Conference; 1967 to present, director of bands at Bountiful High School, Bountiful, Utah; 1968, member and student director of Utah State University wood-wind quintet which represented Utah at the Western Divisional Music Educators National Convention; 1968, Bountiful Symphonic Band took top honors at Southern Colorado Music Festival, Durango, Colorado. Student of Mitchell Luri, Dr. Max F. Dalby and Martin Zwick on clarinet. Student of Don Sinta and Sigurd Rascher on saxophone. 1964, studied at Music Academy of the West under the direction of Maurice Abravanel, Santa Barbara, California.