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GRADUATE RECITAL

by

Gerald Graham Peterson

A 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

ACKNOWLEDGEMENTS

The writer wishes to express appreciation to those who have contributed in making the recital and this report possible. Sincere thanks are due Dr. Max F. Dalby, Chairman of the Master of Music committee, for his time and effort spent in teaching musical concepts which helped in the preparation of the recital. Appreciation is also due to the other instructors on the Utah State University music staff for their contributions throughout the preparation period. Appreciation is also expressed to Reunell Bankhead, accompanist, for her dedicated work in preparing for the recital. Her musical sensitivity was essential for a successful performance. The writer also wishes to thank his wife Kathy for her understanding and support during this period of preparation.

Gerald Graham Peterson

TABLE OF CONTENTS

	Page
INTRODUCTION	1
RECITAL PREPARATION	2
ANALYSIS OF LITERATURE PERFORMED	7
EVALUATION OF THE RECITAL	20
LITERATURE CITED	22
APPENDIX	23

INTRODUCTION

For several years the writer had considered the idea that being an accomplished performer would be challenging and stimulating. He had been in public school music instruction and unable to develop this idea to the point that he would like. After his decision to work on a Master's Degree in music, the thought of performing a recital was greeted as a welcome experience.

Certain aspects had to be considered before actual practice on a recital could begin. When planning a program to present for the recital, two facts came to mind. The writer had played the clarinet for 16 years and had experience in many bands and solo performances for region contests. The writer also had experience on the flute, bass clarinet, saxophone, and oboe. It was decided that the B \flat clarinet would be the major performing instrument. Because of the limited practice time over the past two years on the flute, oboe, and saxophone, it was decided in conference with Dr. Max F. Dalby that the bass clarinet would provide a desirable companion. The contrast of sound between the B \flat and the bass clarinet lent variety to the program.

Selection of music then had to be made. Certain criteria had to be met by this literature to provide the performer stimulation, interest and intellectual growth. Again Dr. Dalby was consulted and a decision was made as to which pieces would best meet these criteria.

RECITAL PREPARATION

There are many things that can contribute to the preparation of a recital which will insure the performer confidence when performing. It is the purpose of this section to mention a few of the ideas that helped the author to perform his recital as near to potential as possible.

For most people the thought of performing in public causes a good deal of apprehension. It is comforting to know that practice will help to insure the quality of performance desired. It is for this reason that an early start on practicing is important.

There are many considerations to be made when practicing: for example, how should the activities of the practice period be constructed to make sure effective use of time is achieved? How long should the period be? How long should the warm-up time at the beginning of the practice period be? Is a rest period desirable in the middle of the period? Is private instruction by a qualified person necessary? What sections in the music need special attention beyond the regular playing? These questions should be answered.

When the writer started, a planned schedule of daily activities, including one to two hours practice time per day was of value. This schedule was maintained to insure sufficient time for practicing. Once the schedule was decided upon, the writer made sure that the instruments to be used were in working condition along with an adequate number of reeds. It was important to have the most desirable conditions possible

when practicing. It was disconcerting, for example, to have a poor reed and try to work out a soft, slow passage to be as beautiful as possible.

The question of effective use of the practice time was considered by the writer. Constant evaluation was made as to what composition and what passages needed the most work. Unnecessary effort could have been spent on sections that did not need special attention. There were areas in the pieces that required more time than others, and this was accomplished without lengthening the practice period.

There is a point in every practice period where the results become less desirable. This is called the point of diminishing returns. One should gauge the time so that this point comes at the end of the rehearsal.

The author found that private instruction was very helpful in providing motivation and necessary insight important for correct interpretation of the recital pieces.

Solutions to many problems within the pieces were found through private instruction and constant evaluation. Fingering combinations important for smooth execution were perfected. Certain hard passages, practiced slowly at first and gradually accelerated, helped facilitate fast precise technique. Proper phrasing by holding the last note to its full value or in a slow passage by diminishing the sound of the last note was developed. Musical expression utilizing volume and tempo changes was explained so that it could be interpreted in a practical manner. It is important to understand such concepts as correct tonguing, articulation and rhythmic values when practicing. The sooner these are understood and put into practice, the faster improvement will

be made. The hands should be placed in a position to facilitate fast, smooth technique. The author had trouble with this technique because his fingers were at differing heights above the keys. He was unable to correct it entirely since the wrong technique was so ingrained in his playing habits. Some improvement was made, however, which helped in playing evenly. Habits can be broken, but not very easily. Endurance was another problem considered. This took time to develop, so an early start was imperative. The author found that one should start slowly at first, and then build, allowing the muscles in the abdomen and embouchure to properly tighten. Correct breathing, with the stomach expanding, increases the air intake and overall endurance. One should practice breathing deeply, pushing the stomach out.

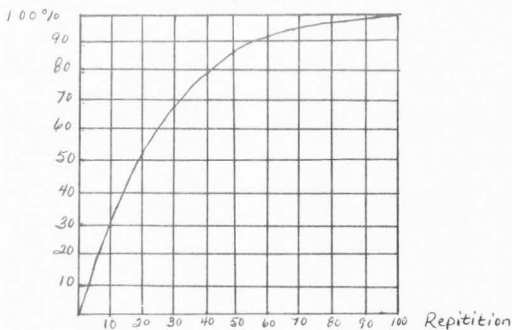
Memorization is a problem that can be overcome with insight and practice. The author found that three components make up this process. The first is kinesthetic or perceptual responses of parts of the body, second is melodic memory, and third is visual or mental image.

Kinesthetic response is achieved through much repetition of the pieces. The performer has the same "feel" as if he were actually playing when this response is developed. Because this kinesthetic response is so important to successful playing, the writer wondered if there were some way to achieve this response, other than playing through the piece time and time again creating a strain on the lower lip. The answer was, yes, there is another way. It was found that silent practice both mentally without the clarinet and with the clarinet, fingering all the notes and mentally thinking the melody without playing a note, was successful. It is surprising how well memorized the piece can become when this concept of practice is utilized along with the actual playing.

Melodic memory is also developed by repetition. Concentration is not upon individual notes, but upon the total idea of the melodic phrase. Repetition helps to impress the melody firmly on the performer's mind.

The visual image process is a reliable source when developed, to let the performer actually see the image of the page of music in his mind. He knows exactly what note or notes are coming next. He does not have to wait for one note to lead to another before knowing what to play.

These three concepts, when mastered, can be depended upon for complete memorization of a piece. If one device fails, the other two will be able to take hold and provide a bridge until complete memory is gained again. The whole idea is to over learn the piece to the point that it becomes almost automatic. If it were completely automatic, however, expressive sections might suffer. To show how important repetition is in memorization, a graph is given (8, p. 209).



As can be seen, learning is rapid at first, then tapers off. Over-learning occurs with a sufficient number of repeats to bring about an automatic response.

A word should now be said regarding final preparations for the night the recital is to be performed. It is advisable to have early care of details relating to lights, stage equipment, building, ushers, programs and publicity. Some preparations are of necessity accomplished at the last minute, so most details should be taken care of as early as possible.

One should perform on the stage under performance conditions many times. The author found that doing so helped him to become less anxious about the recital and to know what to expect at all times. Memorization was more completely achieved when much of the unknown regarding performance conditions was eliminated.

When all recital preparations have been completed and the time comes to perform, relaxation is one of the most important tools to remember. The performer should let the many hours of practice take over and guide him through the performance. The recital will be successful if the preparation has been organized, evaluated, and systematically adhered to; and if, when the time comes to perform, relaxation is accomplished, at least to the degree that mental and physical processes are allowed to occur naturally. The recital can be very enjoyable to perform.

ANALYSIS-OF LITERATURE-PERFORMED

Five Bagatelles for Clarinet and Piano by Gerald Finzi

A brief statement on the composer is contained in the following paragraph.

Gerald Finzi, born in London on July 19, 1901, died in Oxford September 27, 1956. He is an English composer and pupil of Bairstow. Teacher of composition, at Royal Academy of Music 1930-33. His works, which are mainly in the smaller forms, include settings for voice and piano of poems by Thomas Hardy and a Cello concerto. (12, p. 245)

The question of what a bagatelle is can be answered in the quote by David Ewen, a prolific writer on music and musicians. "A Bagatelle is a slight piece for piano, of brief duration and unpretentious in its content." (6, p. 338)

The Five Bagatelles are five short pieces for clarinet that are very interesting from the standpoint of polyphonic melodies and tempo changes. The harmony structure displays non-traditional chord intervals using numerous dissonances which produce the characteristic twentieth century sound. These works make very excellent contest materials for students of the clarinet. The polyphonic melodies of the piano and clarinet in a fugue style offer good practice in staying on the beat and playing together. From the Carol for beginning players to the Fughetta for the advanced, the material is well adapted to a sequential learning experience. Because of the length of the program, Romance and Forlana were omitted.

Prelude is an interesting melodic movement that provides experiences for rhythmic varieties, and tempo changes. Musical interpretation and technical ability of the student is developed as this piece is practiced. The 3/2 time signature gives one valuable experience for playing in "cut time."

Carol is an appropriate selection for a beginning player. Tone control with accompanying breath support and an accent on smoothness combine for a very desirable musical experience.

Fughetta is an exciting composition for the advanced student and is excellent in showing the complete playing and dynamic range of the clarinet. Taken at the proper tempo of ♩=138, it provides a challenge technically and musically for any accomplished player. Dynamic contrasts, extreme ranges, accidental notes, certain fingering combinations and articulation problems present some formidable challenges to even the most experienced player.

To achieve correct rhythms and proper control, one should practice slowly at first and gradually work up to the correct tempo. An example to practice slowly to achieve accuracy is the section at 4.

The musical notation consists of two staves in treble clef with a key signature of two flats (B-flat and E-flat). The first staff shows a sequence of notes starting with a quarter note G4, followed by a quarter note F4, and then a series of eighth notes. There are triplets indicated by a '3' over the notes. The second staff continues the sequence with eighth notes, some marked with 'tr' (trills) and 'tr am' (trills with accents), and ends with a sixteenth-note triplet marked with a '6'.

The author had difficulty in playing rhythms correctly. His style seemed to be smooth and flowing, characteristic of Mozart, rather than

the marked rhythmic style of Finzi. His thought was centered in making rhythmic pulsations of the notes achieve a more definite pulse.

As a result of this experience with the Bagatelles, the author feels that valuable information was learned about student contest material and how to help students through a progressive experience.

Premiere Rhapsodie for Clarinet and Piano by C. Debussy

Claude Debussy, a great French composer was born at Saint-Germain-en-Laye on August 22, 1862. He began his study of music under a piano teacher who had been a pupil of Chopin. Debussy showed such musical talent that he was admitted to the Paris Conservatory at the age of 11. He made a brilliant record at the conservatory, winning several prizes.

Debussy's music sets a mood and stirs the listener's imagination by suggesting beautiful sights or sounds in nature. Debussy achieved this by developing a new and original kind of harmony. Though it is dissonant, it sounds dreamlike and strange rather than harsh and unpleasant. (9, p. 55)

Debussy's style of expression came to be known as impressionism. His Afternoon of a Faun (1894), La Mer (The Sea), and the opera, Pelleas et Melisande (1902), are well known examples of this style of writing.

A Rhapsody, as understood from a Greek concept, is "a poetic utterance of epical character." Most often, the term has come to apply to "an orchestral fantasia of folk or popular melodies, usually gay, with sharp contrasts of feeling." (12, p. 544)

Claude Debussy's First Rhapsody for Solo Clarinet and Piano was written in 1910.

The Rhapsody was conceived by Debussy as a piece to be used by competing clarinet students at the Paris Conservatory's prize clarinet competition in 1910. At least to a M. Vandercryssens, a M. Heur and a M. Brussai, the piece must have served admirably, for these were the gentlemen who won first prize. The work is dedicated to Prosper Charles Mimart, "with feelings of sympathy" Debussy writes,

who was clarinet professor at the Conservatory. The Rhapsody was published in the year it was composed and again in 1911, this time in orchestral garb. (2)

The piece is composed in a single, extended movement, free as to structure and marked, "dreamily slow;" the strongly contrasted tempos and moods serve to demonstrate the clarinet's technical and expressive virtuosity.

The author played this composition while in high school, but without much insight and feeling concerning what was to be expressed. As a result, the music was not as well appreciated as it might otherwise have been. Through working on the piece for a recital, the author gained new insight and general interest which have made it many times more enjoyable and musically satisfying than previously.

While working on the Rhapsodie for performance, a few helpful things were found. It was important to find out what the interpretive signs given in the French language meant. The piece begins with a slow section, then moves to a section with a little more movement, and on into a section in double time or twice as fast. It then returns to a slower section and then back to the original tempo and feeling. Without a knowledge of the terms, it would have been difficult to arrive at the correct interpretation.

Paying particular attention to all dynamic changes and articulations was helpful in portraying the proper feelings and moods in the piece. Using the proper fingering combinations and controlling the tone were essential for correct performances. Examples of some rhythmic problems are given:

The image contains two musical staves. The top staff is in G major (one sharp) and 4/4 time. It shows a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There is a slur over the first six notes and a fermata over the last two. The bottom staff is in D major (two sharps) and 3/4 time. It shows a sequence of eighth notes: D4, E4, F#4, G4, F#4, E4, D4, C#4, B3, A3. There is a slur over the first six notes and a fermata over the last two.

Some fingering solutions found useful by the author are shown below:

Proper use of the right and left hand fingering helped to produce facility in certain passages.

A recording of the piece by an accomplished soloist was also helpful in achieving correct interpretation.

The main attraction of the composition is its dynamic and tempo contrasts, leaving the listener full of anticipation as to what will happen next. This was the most difficult of the pieces performed by the author because of these contrasts and also because of its rhythms, accidentals and key changes: $A\flat$, $E\sharp$, $E\flat$, $B\flat$. The author experienced enjoyment and satisfaction, however, and definitely recommends it to other experienced players.

Concerto K. 622 for Clarinet and Piano by W. A. Mozart

Wolfgang Amadeus Mozart was born on January 27, 1756, in Salzburg, Austria. By the age of five Wolfgang was writing little minuets and playing the harpsichord. His father taught him composition, counterpoint, and harmony. In 1762 his father decided to take his two child prodigies on tour. The children played in the Imperial court in Vienna. The Emperor was delighted and called Wolfgang "a little magician." (10, p. 502)

Thus began the life of a composer who was to go down in history as one of the great composers of his era. Mozart had many problems

throughout his life. He was always in search of happiness, and, for a brief period in Vienna, he seemed to achieve it. Financial and other problems forced him to move many times, but he was unable to find what he sought. He went back to Vienna where he wrote his last three symphonies, his finest piano concertos, and many other masterpieces which brought him success.

Debt and sickness neither kept him from completing the Magic Flute, nor starting the Requiem, although it was left uncompleted because of sickness and finally death. It was during this period in his life that he wrote his famous Clarinet Concerto K. 622 in 1791, just two months before his death at age 35. "Mozart may well be considered to have invented or at least discovered the clarinet." (11, p. 52)

"The concerto being filled with gentle romanticism is Mozart's last work in the concerto form and one of his most perfect of its kind and one of the very few to be written for the clarinet." (7, p. 746)

The concerto was written for Anton Stadler, the Viennese clarinet virtuoso and long-time friend of Mozart.

A concerto usually consists of three or four movements much resembling those of the sonata. There are first and second subjects, and often a third. Frequently, but not always, these subjects are first given out by the orchestra, then elaborated by the soloist. The themes may be divided between the orchestra and soloist, voice answering voice.

The concerto is perhaps one of the best known works for the clarinet being performed in high schools and colleges today. The author became acquainted with it while in junior high and has heard it performed a number of times.

This particular work by Mozart has been revised and arranged for clarinet by Simeon Bellison, who is an accomplished musician in his own right. He has been able to capture Mozart and his famed style exceptionally well. The edition by Fisher Publishing Company has a number of mistakes, so another edition would be advisable.

The original work is in A Major for use with the A clarinet in the orchestra. It was later transposed to B \flat Major to give the \flat clarinet an easier key. The traditional three movements are used: Allegro, Adagio, and Rondo:Allegro. There is an element in the work that gives it a chamber music quality. This quality is particularly striking in the imitative passages of the exposition of the last movement, and in parts of the development where the clarinet assumes the accompanying figure to the piano. All of the color qualities of the instrument are utilized to the fullest extent. Leaps and skips are utilized in such a way that they seem natural. They are not used for their own sake, but for specific purposes.

The author found a tendency to rush the 16th note passages and slow other parts, thus not keeping a correct rhythm. The style of Mozart is one of clock-like precision with no surprises. Every tempo or dynamic change is prepared so that it is expected. The three movements require a great deal of control and resistance to fatigue. It is a challenge to play this work through and keep the same freshness and accuracy so necessary for proper performance.

Memorization was definitely an aid to help learn the concerto more thoroughly. Thus, it was necessary to practice and study much harder to commit the piece to memory and in the process greater insight was gained.

While rehearsing, the author found some things that helped him play the work more competently. The sections that seemed to go better with alternate fingerings are these: (a) before 1, the trill should end with the left hand playing the grace notes;



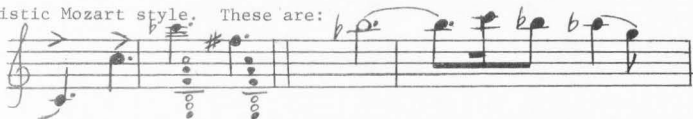
(b) a B \flat cross fingering seven measures before 4 on high G;



(c) an open D 11 measures before 1 in the Rondo;



(d) several key fingerings and rhythms are important to achieve characteristic Mozart style. These are:



Several Fisher Publishing Company misprints were noticed. Fermatas over the 1st and 3rd notes at 3 and 12 were left out. In the Adagio other misprints were also noticed.

The Allegro movement starts with the piano stating the themes for the movement. The clarinet then comes in to state and give variations on the themes. Here are some of the main themes presented:



First subject



Transition



Transition



Transition



Second Subject



It is important to notice such things as phrasing, articulation and dynamic levels throughout this and the other movements. The movement closes with a section of sixteenth notes giving rise to excitement and interest and ending with the piano confirming this feeling.

The Adagio is a change of mood to a slower, more melancholy section with the middle part spiced with a delightful *cadenza* by Carl Baermann. Throughout this section are changes of dynamics, with nine levels in one 16-measure section. "The Adagio is particularly moving, one of the most poignant and lyrical movements Mozart ever wrote." (3)

The primary theme of the second movement is as follows:



The Rondo movement is a light, dance type section in 6/8 rhythm that seems to unite the previous two sections. This and the other movements give notation that encompasses the entire range of the clarinet, letting the performer display the clarinet to its fullest in beauty and versatility. Dynamic level changes, scale passages and trills induce a feeling of romance and joy that seem to be unparalleled by any other major work for the clarinet. Tempo change, ornamentation and dynamic levels permeate the concerto to give it a style and beauty which is so characteristic of the Mozart era. The main themes of the Rondo movement are noted below:

The musical notation consists of three systems of a single treble clef staff in 6/8 time. The first system shows the beginning of the first subject, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note D5. The second system continues the first subject with eighth notes E5, F5, G5, A5, B5, and a quarter note C6. The third system shows the end of the first subject with a quarter note B5, eighth notes A5, G5, and a quarter note F5. The second subject begins in the fourth system with a quarter note G4, eighth notes A4, B4, and a quarter note C5. The fifth system continues the second subject with eighth notes D5, E5, F5, G5, and a quarter note A5. The sixth system shows the end of the second subject with a quarter note B5, eighth notes A5, G5, and a quarter note F5. The middle episode begins in the seventh system with a quarter note G4, eighth notes A4, B4, and a quarter note C5. The eighth system continues the middle episode with eighth notes D5, E5, F5, G5, and a quarter note A5. The ninth system shows the end of the middle episode with a quarter note B5, eighth notes A5, G5, and a quarter note F5.

First subject:

Second subject:

Middle Episode:

As can be seen from these melodies, even though Mozart was having a very difficult time with health and finances at the time this piece was being written, the concerto does not give indication of this; thus showing the genius of the man.

Canzonetta Op. 19 for Clarinet and Piano by Gabriel Pierne'

Henri Constant Gabriel Pierne', a French conductor and composer; was born in Metz, Germany, August 16, 1863 and died in Morlaix, France, July 17, 1937. He graduated from the conservatory in Paris and in 1882 won the Prix de Rome; in 1890 was appointed organist at the St. Clotilde, in Paris, and thereafter devoted much time to composition. Pierne's operas were very successful, particularly Salome (1895), He brought out the oratorios of Les Enfants de Bethleem (1907) and St. Francois d' Assise (1912). (5, p. 76)

The above is a brief background of a relatively well known French composer.

Canzonetta, a brief canzona, was written in the year 1888. A Canzona is a little song or instrumental piece with a marked melody. It is in the setting of a "song in polyphonic style." The canzonetta refers to a "light, flowing kind of song, shorter and less elaborate than the aria of an oratoria or opera." (4, p. 540)

Canzonetta is a delightful composition in 6/8 time that gives the writer a feeling of rhythmic dance and light-heartedness. This feeling comes from the dotted eighth, 16th and eighth note rhythm, with a break after the first eighth note. The first half of the measure is played as a glissando with a slight tenuto on the first dotted eighth, and a short pause after the top eighth, giving a feeling of lift. This



combined with the arpeggios and rests, gives one a mood of gaiety and festivity. The mood changes for a moment in a Lento section to a slow, reflective spirit lasting for eight measures, then quickly returns to the previous tempo and spirit. The work ends with a very soft passage that denotes an end to the festive occurrences, ending on an extremely soft high F.

Ballade for Bass Clarinet and Piano by Eugene Bozza

Eugene Bozza is not a very well known composer, but the writer understands that his Ballade stands among the five best bass clarinet solos ever written.

Eugene Bozza. French composer and conductor; born Nice, April 4, 1905. He studied at the Paris Conservatorie, winning first prize as a violinist in 1924, first prize as a conductor in 1930, and the Grand Prix de Rome in 1934. In 1939 he became a conductor at the Opera-Comique. He wrote an opera Leonidas (1947); the ballets Fete Romaine (1942) and several smaller works. (1, p. 195)

A ballade is an instrumental piece with lyrical and romantic character. It is comparatively free in form and improvisatory in style. While most ballades do not have a specific program, they all appear to tell some kind of story through the dramatic character of the music.

Ballade was published in 1939 and dedicated to the clarinetists R. M. Arey, J. C. Elliot, M. Fossenkemper, E. Schmachtenbery, and G. E. Waln.

Ballade is a gay piece, showing off the bass clarinet to very good advantage. It is divided into two primary parts: an Allegro moderato section in 4/4 and an Allegro section in 3/4. Sections of Lento and Allegro vivo along with numerous key changes add variety and contrast to the work, displaying the technical and expressive qualities of the bass clarinet. The Allegro vivo contains some difficult arpeggios on the E Major and A Minor triads.

A short cadenza, two measures before K, starts from the upper register D to low F, setting the mood for what is to be expected in the rest of the composition. Ballade displays the dark, rich, reedy sound of the low register along with the more nasal string sound of the higher register. The bass clarinet is thought of as an

accompanying instrument in the band. Technically and expressively it was found that the bass clarinet can do anything within its range that the B \flat clarinet can do. Mr. Bozza scores the accompaniment quite sparsely, allowing the solo instrument to display all of its rich sounds and technical facility. The bass clarinet has been unjustly neglected in the solo composition area, but it seems that now it is coming into its own as a performing instrument.

A few comments are appropriate regarding the rehearsal of the piece. The writer found that in the upper register the bass is difficult to control. It was found that a tight ligature, open throat, and firm embouchure were helpful. Tonguing was improved by using the breath and diaphragm in a pulsating, rhythmic "ha, ha," fashion since the tongue cannot do it all. It was important to work with the instrument consistently to become familiar with it and to avoid these problems.

Ballade was one of the best received pieces on the recital and a fitting climax to the program. The author enjoyed performing this work very much because of the freshness it seemed to give to the repertoire. The decision to include this number was an excellent one.

EVALUATION OF THE RECITAL

The writer feels that the recital was most beneficial to him as a performer and teacher. It was important to have goals to work toward which, when accomplished, would supply him with a great source of satisfaction. This was one of the purposes of the recital.

Through preparing for performing a recital, greater insight was achieved into the problems of performance and some of the solutions to these problems. The controlling of the emotions was found vital to the successful rendition of music under performance conditions. Greater understanding was gained by the writer in helping students to perform competently, displaying skills that they have developed. Unless a teacher has this type of experience in his own background, his ability to help his students will be limited.

A greater understanding of what musicality is and how it should be taught is another knowledge that comes from recital preparation. It can and should be taught along with other facets of music.

Music is not an easy subject and must not be treated as such, but it must be taught as an important, purposeful activity that requires a strict discipline of the person. It is very difficult to interpret the language of the composer in the way it is meant unless control is achieved by the performer. This, the writer feels, is one of the major purposes of a recital.

The recital was very well received by the audience and was a source of great satisfaction for the writer. It is hoped that he can continue to progress in the performance area by building a larger performing repertoire.

The writer is grateful to the Utah State University Music Department for the inclusion of the recital in the Master's program. He feels that more personal growth was gained through this experience than through any other phase of graduate work.

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APPENDIX

UTAH STATE UNIVERSITY
Logan, Utah
DEPARTMENT OF MUSIC
1968-69

Graduate Recital
Gerald Graham Peterson
Reunell Bankhead, Piano

Concerto for Clarinet Mozart
Allegro
Adagio
Rondo - Allegro

Premiere Rhapsodie Debussy

Canzonetta, Op. 19 Pierne'

Five Bagatelles Finzi
Prelude
Carol
Fughetta

Ballade for Bass Clarinet Bozza

In partial fulfillment of the graduation requirements
for the Masters of Music Degree in Music Education.

Chase Fine Arts Center
Concert Hall
Thursday Evening
August First
Eight O'Clock