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Jeneile Tams

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A GRADUATE RECITAL REPORT

by

Jeneile Tams

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

of

MASTER OF SCIENCE

in

Music Education

UTAH STATE UNIVERSITY  
Logan, Utah

1965

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#### ACKNOWLEDGEMENT

The performance of a recital was not accomplished without the help of many people. My sincere thanks are due to Dr. Max F. Dalby for his guidance, suggestions, and the inspiration he has provided throughout my musical studies. I also wish to thank Professor Alvin Wardle and those teachers who have encouraged me in the study of music.

Jeneile Tams

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## INTRODUCTION AND PURPOSE

It is of utmost importance that the instrumental music teacher be able to demonstrate proper tone quality, breath control, fingering techniques, and phrasing. He must also understand the problems which the student will encounter and have to overcome in the study of the different instruments. One of the most effective methods of learning is through actual performance. The teacher learns many points during preparation for acceptable performance which may be applied to other instruments as well as the specific problems of that instrument. The writer felt that the performance of a woodwind recital would be the most practical and beneficial project to improve the knowledge of teaching instrumental music.

The clarinet, flute, and oboe were selected for solo performance. A clarinet quartet composed of former students of the writer was also included in the performance. The major works were performed on the clarinet, the performer's major instrument. The flute was also selected because it had been studied previously during undergraduate study. The oboe was selected because of the possibilities it offered for phrasing and control not possible on the clarinet and because of the availability of reeds which the writer had learned to make during undergraduate work.

Because of the great many endurance pressures which

accompany solo performances, it was necessary to provide a brief rest for the soloist. This need was fulfilled, and the teaching ability of the writer demonstrated by the student quartet composed of four members of the Sky View High School band. The quartet consisted of one junior and three sophomores. They had been playing the clarinet since they entered junior high school. They had studied privately from one to three years. They agreed to help with the recital, and practices were arranged on Saturday mornings. During the week prior to the recital, special rehearsals were arranged for during their school lunch period.

The choice of an accompanist was a very important consideration. Mrs. Vichy H. Furness was selected for this very vital role. The works selected for performance were difficult and called for an accompanist of exceptional ability. Mrs. Furness was a source of great assistance in rehearsals as well as the final performance.

## SELECTION OF MUSIC

The music to be performed was studied as many as three years before the recital was actually given. The author had a desire to perform the Mozart Clarinet Concerto and had attempted the first movement from this work in a student recital as an undergraduate. Even though this work is more satisfying when a complete performance is given and the entire Concerto was learned, cuts were made in the first movement to reduce the length, which was a challenge to the endurance of the performer.

From the first hearing the author was very impressed with the Debussy Premiere Rhapsodie. In spite of the extremely difficult technical passages in this work it too was played by the writer as an undergraduate. When it was decided that a recital would be given to help fulfill the requirements of a Master's Degree this was the first number chosen.

The selection of the numbers played on the minor instruments was made on the advice of Dr. Dalby. The Swan, although not technically difficult, requires a great amount of control and a well developed phrasing technique. The tone is also improved by working on this number.

The first number of the Three Romances for Oboe by Schumann completed the list of solos. It offered an opportunity to develop the expressive qualities of the oboe, which

is much more flexible than the clarinet in this facet of playing. The first number was selected because it did not go into extremes of range.

An arrangement of an Allemanda by Corelli and the first of Two Promenades by Francis McKay were selected as the numbers for the clarinet quartet. The inclusion of these pieces made a program with nearly every period of music represented.

The order of the program presented a problem. Several different criteria might have been used to select the order. It was decided to arrange the program so that the performer would be provided the best opportunity to play well on each of the instruments. The performer found that a pause of several minutes was required after playing the clarinet to relax the embouchure muscles so that a good tone could be produced on the flute. For this reason The Swan was played first. The Mozart Clarinet Concerto was performed early in the program because its length required great endurance and the final passages required a great amount of energy to be effective. There was a question as to whether the quartet should play following the clarinet or oboe solo. The later alternative was chosen so there would be a brief rest for the performer before the final clarinet piece, and the change from clarinet to oboe posed no special problem. The quartet seemed most confident with the Corelli Allemanda, so the Promenade was played first. The Premiere Rhapsodie was placed at the end of the program because the performer felt this had been practiced more effectively than the other selections.



(This piece was practiced immediately after warming-up early in the morning, and the performer had a tendency to devote more practice time to this piece than the other numbers).

The performer was also able to become more personally involved with the Rhapsodie and, therefore, assumed it would be played better than any of the other numbers.

## SELECTION OF REEDS

### Clarinet reeds

The selection of a clarinet reed is a task which requires time as well as a concept of the sound to be produced by the clarinet. This concept of sound varies to some degree because of personal differences. The performer purchased two boxes of reeds four months prior to the recital date. Each reed was played; some of them were eliminated immediately while others were played up to five minutes. After each reed had been played those which produced acceptable tone quality were played a second time. This time they were played for a longer period, and the resistance strength was noted. The performer classified the reeds into four groups; those which were discarded, those which might be good on other mouthpieces or for students, those which could be used as practice reeds, and two reeds which might be used in the recital. The reeds in the last two groups were then played for longer periods of time to determine their endurance possibilities and to find those which might be better after being "broken in." The two reeds first selected proved to be the most satisfactory. These were then put aside and most of the practicing was done using other good reeds. Two weeks before the performance the performer again played on the reeds which were to be used for the recital. The reeds

were played while holding the clarinet at an angle about 45 degrees to the right, then 45 degrees to the left of a vertical position to make sure the surface strength was uniform. The reeds were then played from that time until the recital so that the performer would be acquainted with the performance of the reed, and the reed would be shaped to the mouthpiece and "broken in." During the two week period the performer developed a preference for one reed and selected this as the reed to be used in the recital.

#### Oboe reeds

The reed is of major importance in the playing of the oboe. If the player has to be concerned with the reed, concentration on a musical performance is impossible. The oboe reed is the most important item in producing a good tone on the oboe. The reed also determines the range available to the player to a great extent. The performer's experience with oboe reeds was not extensive, but she had been quite successful in making reeds. The reeds were made about six months before the recital. At this time one reed was selected from three made by the performer.

The reed-making process requires careful attention. The oboe cane used was gouged, shaped, and folded, and was selected because of the even grain. The cane was soaked for about 45 minutes, then the ends were scraped and the cane was placed on the staple with about one-third of the metal tubing exposed. The nylon thread was attached to a solid object then wrapped around the cane and tube starting at the tip of

the metal tube. The cane was placed so that the two blades came together allowing no leakage. The reed was then soaked again while the other reeds were started. The performer found that there was less splitting of the cane if the reeds were scraped immediately after wrapping. The "W" cut was used by the performer because the unscraped ridge down the middle of the reed prevented the reed from closing when the lips were pressed too tightly together. The tip of the reed was scraped down so it could be cut off with a razor blade. The total length of the reed was approximately 70 mm. The tube was placed on a mandrill to hold it steady throughout the reed-making process, and a plaque was inserted between the blades of the reed after the tip was cut so there was less chance of damage while the scraping was being done.

To make the "W" cut the tip is scraped as thin as possible about  $1/8$  inch back. The sides are then scraped leaving a thin ridge of bark down the middle. The entire length of the scrape was about  $1/2$  to  $5/8$  inch. The reed was then tried, and the scraping was continued until there were two distinct pitches in the "crow." The reed was checked on the oboe and tuned. A piece of "goldbeater skin" about  $3/4$  inch wide and  $1\frac{1}{2}$  inches long was wrapped around the blades of the reed, slightly overlapping on the thread to prevent any air leakage. Then the pitch was checked again. The reed was allowed to dry and was then soaked and played again. A small amount of scraping was required at this time, and minor adjustments were made as the reed was played. One of the reeds

made at this time was selected for the recital, but about one month before the recital three more reeds were made to insure an extra playable reed.

## ANALYSIS OF MUSIC

### The swan

The Swan by Camille Saint Saens appears deceptively simple as one looks at the music. The tempo marking is adagio, and eighth notes are the fastest encountered. This slow tempo and the length of the phrases make The Swan a very demanding solo. The tone must be steady and controlled with a strong vibrato. The performer worked almost entirely with a four pulsation vibrato per count, but a few times slipped into a six while practicing with the piano accompaniment. During the actual performance, perhaps because of the tension, both numbers of pulsations were used. The flute entrance in the second measure required complete breath control so that the air would not be wasted making it necessary to take a second breath before the phrase was finished. Correct breathing was vital in a successful performance of this piece. The performer found it helpful to breath deeply filling chest cavity "out and not up."

The high "D" in the fifth measure climaxing the phrase proved to be very difficult, but when the same phrase occurred nine measures from the end it was played much more successfully. Apparently the performer "warmed-up" during the playing of the solo and was better able to control the embouchure muscles and appeture thus producing a more acceptable tone and phrase ending. The high "F" in the ninth measure was

usually played without trouble if the performer made sure the first finger of the right hand pressed the key firmly enough to stop any air leakage. The player had to be careful not to let the pitch drop at the end of the phrases. This was especially critical on the final "Bb" which is held for ten counts at a dynamic marking of pianissimo.

Another problem which might be mentioned was the piano accompaniment. The performer had learned the piece in the key of B flat during study in the Rubank Advanced Method for Flute Volume I by Voxman and Gower. However, the only piano accompaniment available was in the key of G. The performer learned the piece in that key and performed it once but felt that she would be more successful using the key of B flat because of the low register problem in the key of G. This made it necessary to recopy the entire piano accompaniment.

Practice on the flute was usually done during any spare minutes the performer had in her teaching job, between classes and at noon. The flute was almost constantly used in class instruction because it was quickly assembled and did not require a reed. Also, many of the performer's teaching scores were in the concert key, and using the flute made transposition unnecessary. The Swan is a very short solo and could be practiced more effectively at these moments than some of the longer clarinet works.

The practices with the accompanist were arranged for the weekends and presented no particular problems because of the excellence of the pianist who had played the piece many times.

Because The Swan was to be the first number on the program it was played at the beginning of the practice session to approximate as nearly as possible the actual performance conditions.

Concerto, op. 107

The Clarinet Concerto written by Mozart in 1791 is the first major work for clarinet which employed the instrument to full advantage. The first movement was cut in several places for the recital performance because of its length. Most of the introduction was left out. The piano began eight measures before the clarinet entrance. The register is not extreme in the first measures, and the fingerings seem to lay in a very natural sequence. However, articulation at the correct tempo proved quite difficult, and where extended patterns of tongued sixteenth notes occurred slurs were inserted affecting the first two notes of a group of four or eight sixteenth notes. Frequently these passages, which were usually in a scale pattern or intervals of a third, were followed by longer notes which were more than an octave apart. These large skips upward are not extremely difficult to perform on the reed instruments but great care must be taken when they are performed on the clarinet because the embouchure must be tightened slightly when the higher note is played to avoid "scooping."

The trill from "fourth line D" to "E" requires special attention because the third finger does not seem to move as freely as the others. The performer found it helpful to



play the "C" which follows the trill with the left hand because of the tension which builds up in the right hand during the execution of the trill.



The scale passage fourteen measures after letter E (Cundy Bettoney Inc. edition) requires increasing breath support and embouchure control as the performer approaches the high "F." This performer found it helpful to "aim" for this note and pull the lower lip away from the reed slightly. At the tutti marking after letter E a cut was made to letter I. Most of the cut was a recapitulation of that which had already been played. However, the section between letters F and G is different and requires much practice if it is to be played artistically. The rhythmical change from triplets to sixteenths requires special attention in the section. Several times in the first movement a skip of a twelfth downward is encountered.



The performer found that the lower note was often played flat especially if it were in the low register of the clarinet. This may have been caused by loosening the embouchure or the

dynamic level at which the note was played.

Nine measures after letter K the climax is begun with piano sixteenth notes which require very fast movement in the left hand. The movement is finished brilliantly with scale passages and ends with the "D" trill mentioned before.

The second movement, marked adagio, is in beautiful contrast to the lively first movement. The first note was not tongued but started with the breath only. The seventh measure contains a thirty-second grace note which was played slightly before the beat. The first three notes of the solo passage after the second tutti are very critical.



They require a great amount of breath support and careful tonguing, and they must be controlled if the dolce marking is to be observed. Two measures later the thirty-second note run is played very deliberately and should not be rushed. The seven measures immediately preceeding letter L offer a challenge in rhythmical accuracy.



The first measure contains two counts of sextuplets and one of four-sixteenths. Then in the third measure a quarter note is tied to the first of eight thirty-second notes which are followed by another Sextuplet. It proved to be very difficult to execute the sextuplet properly because it contains three descending notes, then an upward leap of a seventh to three more descending notes. This arrangement of the notes naturally divides the six notes into two triplets and requires tremendous concentration to avoid this pitfall. Two measures before letter L there is a chromatic passage of sextuplets which leads into the "D" trill which is found in all three movements of this work.

The cadenza played by the performer was very simple and followed the interval and rhythmical pattern of the composer with the exception of the seventh which led into the "C" in the next measure.



The thirty-second notes four measures after letter M also required special attention because of the finger combinations and range involved. Eight measures before the end of the movement there is a chromatic passage of four triplets and four sixteenths which lead to a trill from "G" above the staff to "A." The movement closes with three quarter notes

and a half note on first space "F" which lead into the third movement.

The articulation at the beginning of the third movement is written with two slurred sixteenth notes followed by three staccato eighth notes. The performer experienced some difficulty in playing this passage correctly because it was learned incorrectly and had to be relearned. The solo passage following the first tutti to letter N proved to be the most difficult for the soloist to perform. This part requires much flexibility in the fingering and tonguing, and one difficult passage is followed so closely by another there is no chance to prepare for each part. Five measures before letter P there is a measure containing an "A minor" arpeggio extending to high "G." The performer found that this note was played more successfully if the pressure on the reed was relaxed slightly by tightening the lower lip and pulling it down and away from the reed.

Thirteen measures after Q there is a measure in the low register at a forte marking followed by a figure of four sixteenth notes and an eighth note in the upper register marked piano which must be played very delicately if the full effect in contrast is to be achieved.



Twenty-two measures after letter S there are four dotted quarter notes; low "C" to middle "C," up to high "Eb" which is played with the third finger and little finger of the left hand, then back to fifth line "F#" which is also played with the same fingers of the left hand.



Twenty-five measures after letter T the first climax build-up begins with a figure of four sixteenth notes and an eighth starting at piano then ascending in thirds and making a crescendo. Eleven measures later there is a very difficult figure of sixteenth notes.



This figure then repeats and is very difficult because it requires that almost all fingers move on every note.

The Mozart Clarinet Concerto was a very satisfying composition to work with. It exploits the strong points of the clarinet most effectively. Many of the very brilliant passages are not extremely difficult and can be performed with confidence. Even though it requires a great deal of practice

it never becomes tedious. The performer found that the key to successful performance of this composition is to relax as much as possible. Study of this Concerto contributes greatly to the understanding and knowledge of the clarinet.

### Drei romanzen

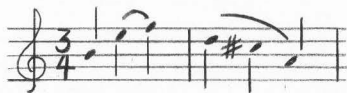
The three Romanzen for oboe and piano. Op. 94, are similar in texture and structure. The first, in A minor, is the best, partly because it is ternary without being positively sectional. The second, in A major, has a middle section in the relative minor, which dips a good deal into the oboe's bottom register in a suspiciously casual manner; it is on the naive side and offers no new material for the critic. The third returns to A minor and a certain affinity with the opening, make a better sequence than the clarinet pieces. It is in a somewhat rhapsodic mood, and for interlude there is a brief stanza which begins in F, the key into which Schumann is so much too prone to drop from A minor. The coda exploits (or happens on) the oboe's low register. The suite, if suite it is, is of the slightest order. It sounds better in my judgment when the wind part is played on the more sympathetic clarinet.<sup>1</sup>

The opening figure of the first number is difficult to perform on the oboe. The grace note is accented and then leads to a high "A" which is marked piano. Because of the great amount of pressure required to play in the upper register it is difficult to play at this dynamic level. Six measures following the opening this problem is again encountered, and this time complicated because the note preceeding is a low octave "A" which requires a leap to the high octave which is marked pianissimo. The "F natural" in the measure at

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<sup>1</sup>Gerald Abraham, Schumann, A Symposium; London, New York, Oxford University Press, 1952, p. 172.

letter A must be played with the first, third, and little finger of the right hand to avoid skipping the third finger to the "D" which follows.



Five measures after letter A the "F" must be played with the left hand little finger to make it possible to play the low "C#" which follows.



The performer found that it was helpful to breath after the "F." This made it easier to play the "C#" which is one of the difficult notes in the low register. Two measures later there is a crescendo to a high "G" dotted half note followed by a dotted half note tied to a half note on high "C" which requires a tremendous amount of air pressure and embouchure control. At the scherzando the "D" grace note must be played with the trill key.



Two measures after letter C there is a difficult passage



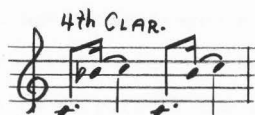


satisfactory degree because of the wide range of dynamic variations and tone quality possible on the oboe. In this respect the performer disagrees with the statement Mr. Abraham makes regarding his preference for the clarinet as the solo instrument in this piece. The performer felt the oboe was well suited to the first number of this suite.

### Two promenades

The first number played by the quartet was the first of Two Promenades by Francis H. McKay. The first part is marked Con calma (Tranquil) = 84. The melody in the first clarinet part is characterized by an eighth note followed by a dotted quarter. The remaining three parts are smooth chromatic progressions. Five measures before letter C the tempo accelerates to a ♩ = 120 tempo at letter C. The first clarinet part controls the speed entirely because of the eighth note figure in this part against half notes and whole notes in the other parts.

Two measures before letter C the second and fourth clarinets have a figure containing a dotted eighth followed by a sixteenth note tied (slurred) to a quarter note with a leap of an octave in the second part and a leap of a seventh to the sixteenth note and changing to an octave on the quarter note in the fourth part.



The first and third parts repeat the same figure in the following measure.



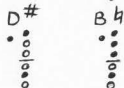
This figure must be studied carefully and played in exact rhythm to be effective.

At letter C McKay makes use of dual meters by using 12/8/ time against 4/4. One measure before letter D the "D#" in the second clarinet part should be played with the side key fingering to avoid jumping the third finger of the left hand to play the fifth line "F#" in the following measure. Five measures after letter D the first clarinet should play the first "C#" with the left hand, the "D#" with the right, the "C#" again with the left hand, and the "C#" in the following measure with the right hand so the left hand is free to play the "G#" which follows.



Four measures before the da capo the second clarinet part should be played with the thumb and first finger of the left hand and the second finger of the right hand on the "D#" so the addition of the second and third fingers of the left

hand is all that is necessary to play the "B natural."



After a fermata in all parts followed by a descending chromatic run in the first clarinet part, there is a da capo with the fine occurring six measures after letter B.

### Allemanda

The Allemanda by Arcangelo Corelli arranged for clarinet quartet by Quinto Maganini is in direct contrast with the Promenade by McKay. This piece also contains two sections which are repeated. The tempo is marked allegro, and the composition is to be played very staccato. Because of the importance of the fourth part the player must be able to give the solid tone which is necessary and have the technical facility to cover the notes. Ten measures before the end of the piece the third and fourth parts require special attention. The regular fingerings should be used in this measure, but they are somewhat awkward and must be practiced diligently to be played in the correct rhythm. The dynamic changes are made suddenly except for the crescendo eight measures before the end. Careful attention to the dynamics and articulation is essential to an effective performance of the number.

It appeared to the author that more time could have been spent with individual members of the quartet while they were learning their parts thus freeing the time in full rehearsal

for problems of ensemble playing; intonation, precision, and phrasing. The problem of tempo was not solved until the final rehearsals and the members of the quartet regressed into the more familiar slow tempi in the performance of the two works especially the McKay number.

Ensemble performance is a very effective method of developing good woodwind players. Each player is responsible for the part he is playing and cannot follow another player, but the player still feels the security of playing with a group.

#### Premiere rhapsodie

The Premiere Rhapsodie for Clarinet by Claude Debussy is recognized as one of the most difficult yet one of the most beautiful pieces written for the clarinet. It is a typical example of the French impressionism which is always connected with Debussy. According to Peter S. Hansen, Debussy's aim in music "was the creation of exquisite, evocate sounds..."<sup>2</sup> and the Premiere Rhapsodie certainly fulfills this aim. "Beauty must appeal to the senses, must provide us with immediate enjoyment, must impress us or insinuate itself into us without any effort on our part."<sup>3</sup> This was the feeling which prompted the performer to select this number for the recital.

The first three notes are an example of the impressionistic quality. They are simple notes in the middle register

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<sup>2</sup>Peter S. Hansen, An Introduction to Twentieth Century Music (Allyn & Bacon, Inc., Boston, Mass. 1961), p. 13.

<sup>3</sup>Op cit, Hansen, p. 11.

of the clarinet marked piano, doux et expressif, but in the hands of a sensitive artist they can become vibrant, shimmering sounds which mean much more to the listener. Only through studying the music of Debussy extensively can the performer recreate the sound or "impression" which Debussy probably had in mind.

At number 1 the basic theme of the Rhapsodie is introduced. It presents no particular fingering problems, however the third space "C" which preceeds and follows the "Eb" should be played with the little finger of the left hand. The performer also lengthened the "Eb" very slightly to make it lead into the "C" more effectively.

Three measures before 2 the rhythm is complicated and must be counted carefully to match the piano accompaniment.

The performer felt that many times the thirty-second note modal scale passages were written merely for effect. However, each note must be played correctly in order to produce the

desired result. The sixth and eighth measures following [2] are good examples of this fact. The two measures are identical except for one note.



The sixth measure contains a second line "G#" which is changed to "A natural" in the eighth measure. This is a very subtle change and would not be noticed by the layman or even musician on the first few hearings. However, after the listener has become familiar with this figure the difference is readily apparent, and the change gives the impression of leading to the next figure rather than just a static repetition.

At this point the tempo is accelerated until it is doubled three measures later. Four measures before [3] the tempo begins to slow again to the original tempo.

The trills on the first line "Eb" and the third line "Bb" can be played easily by using the first finger of the right hand on the two lower side keys. The fourth space "Eb" trill offers a problem because it is played with the second finger of the right hand while all other fingers are placed on the clarinet. This condition causes the muscles of the hand to become tense, and the movement of the fingers is not as free as it would be if the other fingers were not

being used.

The measure before [3] contains another thirty-second run ascending with a sweeping effect into the theme mentioned before which is played an octave higher than the first time.

Six measures after [3] a cut was made to eight measures after [6]. Here the music becomes a playful scherzando, with sharp, staccato eighth notes played piano. The passage beginning at [7] is a definite challenge to the technical ability of any clarinet player. This passage like that encountered at the end of the Mozart Concerto requires a tremendous amount of finger dexterity. The tempo is very fast, and the tongue must be coordinated with the fingers.



The most difficult problem is the leap from "Bb" to "E natural" then back to "Bb." It is almost impossible to make this leap while slurring without also sounding the "G" between. Only by many hours of diligent practice can this problem be mastered.

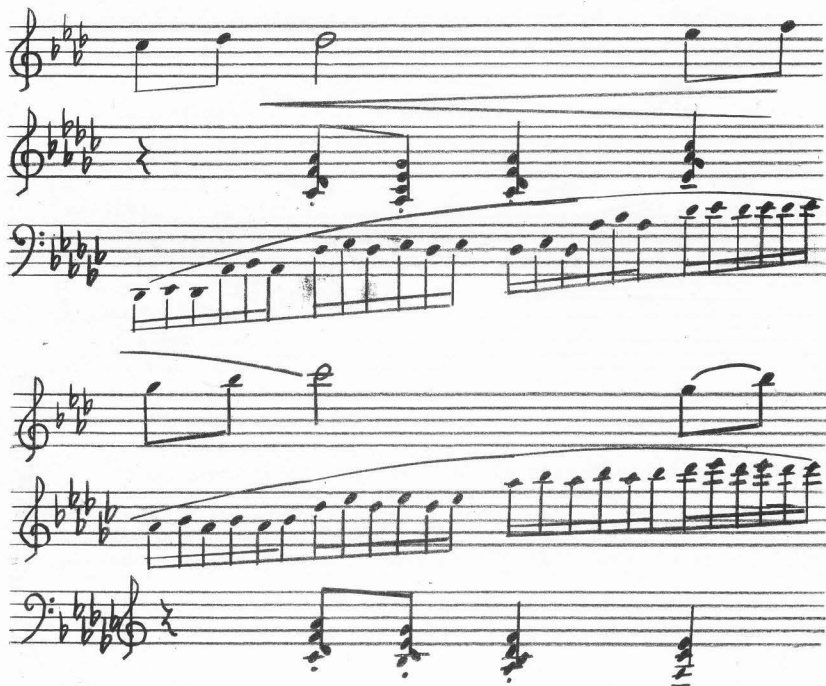
Seven measures after [8] the most difficult phrasing problem for the performer was encountered.



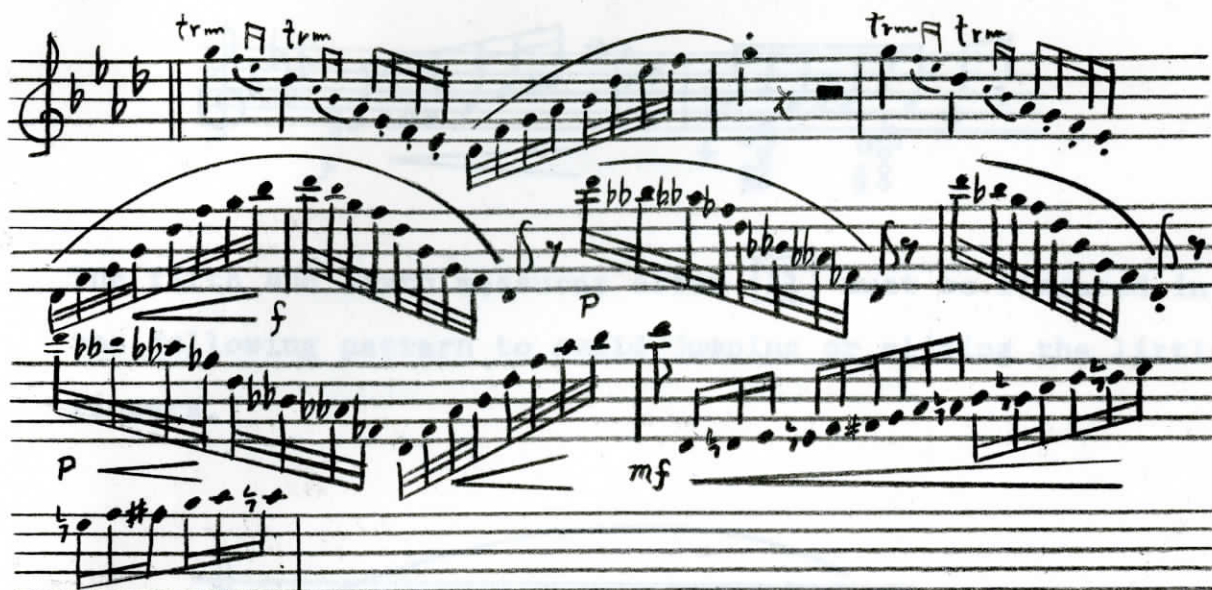
This figure requires much embouchure and breath control to be played in the correct style, once this has been determined. Only after studying several other impressionistic compositions was the performer able to determine how this passage should be interpreted.

The theme occurs again at [9] this time returning to the original octave. However, the accompaniment is altered, and five measures after [9] the combination of the melody in a simple meter against the sextuplet figure in the piano make this passage one of the most beautiful in the piece.



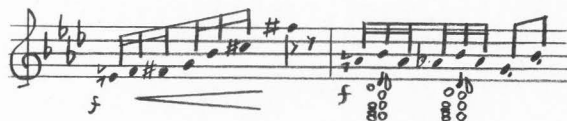


The final section which begins at 10 is without doubt the most difficult ever encountered by the performer. Because of their obvious extreme difficulty the first six measures were memorized as the first step in preparing the solo. Then each time the performer could find a spare moment this passage could be played even if the music was not available. Eventually, this passage was also incorporated into the daily warm-up routine. Several weeks of this consistent practice made it possible to play the passage at some degree of proficiency.



The first trill, "G" to "Ab" is played using the regular fingering. However, the trill from "Db" to "Eb" must be played with the little finger of the left hand on the "C#(Db)" key, while the trill is executed by the little finger of the right hand on the "Eb" key, which then had to be used to play the following "C" grace note. The rest of the passage is then just a matter of practicing until the performer can play it.

At the 2/4 the performer found the "forked" fingering for "Bb" was the most practical. Eight measures before 11 the "Bb" trill is again played with the two side keys and the "D" trill using the regular fingering. At 11 the "F#" is played with the two side keys, and in the following measure the "Bb" is also played with the side key.



The fifth and sixth measures after [11] must be fingered in the following pattern to avoid jumping or sliding the little fingers.



The remaining measures to [12] are repetitions of the last four notes mentioned above. Five measures after [12] a thirty-second note scale passage in D Major leads to a high "G." The performer found that the harmonic played with the forked "Bb" fingering proved the most satisfactory in playing this note. The solo closes on a high "Eb" followed by a "Gb" major chord in the accompaniment.

LITERATURE CITED

Abraham, Gerald. Schumann, A symposium. Oxford University Press, London, New York. 1952.

Hansen, Peter S. An introduction to twentieth century music. Allyn & Bacon, Inc., Boston, Mass. 1961.

## APPENDIX

UTAH STATE UNIVERSITY

Fine Arts Department  
Graduate Recital

Jeneile Tams

Vicky H. Furniss, Accompanist

November 8, 1964

3:00 p.m.

Main Auditorium

Concerto, Op. 107 . . . . . Mozart  
clarinet

Allegro  
Adagio  
Rondo

The Swan . . . . . Saint Saens  
flute

Drei Romanzen . . . . . Schumann  
oboe

Promenade . . . . . McKay

Allemanda . . . . . Corelli  
clarinet quartet

Karen Olsen  
Maxine Olsen

Ann Young  
Laura Lee Olsen

Premiere Rhapsodie . . . . . Debussy  
clarinet