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RECITAL REPORT

by

Fae Patterson

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

of

MASTER OF MUSIC

in

Music

UTAH STATE UNIVERSITY
Logan, Utah
1973

ACKNOWLEDGMENTS

The writer wishes to express her sincere appreciation to Dr. Dean Madsen for his patient assistance and teaching, with special thanks to him for sharing his enthusiasm and ideas in education.

Fae Patterson

UTAH STATE UNIVERSITY

Logan, Utah

DEPARTMENT OF MUSIC

1972 - 73

 Graduate Recital
 FAE PATTERSON, CLARINET
 Judy Morgan, Accompanist

- Sonata for Clarinet Saint-Saens
 Allegretto
 Allegro animato
 Lento
 Molto allegro
- Concerto No. 1 in f minor von Weber
- Pace, Pace, Mio Dio Verdi
 from "La Forza del Destino"
 Judy Morgan, Soprano
 Louise Cuthbert, Accompanist
- Sonata for Clarinet Hindemith
 Massig bewegt
 Kleines Rondo gemachlich

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

 Chase Fine Arts Center
 Concert Hall
 Sunday Afternoon
 June Eighteenth
 Three O'Clock

PROGRAM NOTES

SAINT SAENS - The "Sonata for Clarinet and Piano" was written during the latter years of his life. Although it was written in the period of 'modern' music, it is traditional in form. It has four movements: the first is allegretto or moderately fast; the second is allegro animato, which is the 'dance' movement; the third is lento or very slowly; the fourth, started without a break, is molto allegro or very fast.

WEBER - The "Concerto for Clarinet" was commissioned by the King of Bulgaria after hearing the first work for clarinet by Weber, "The Concertino." The piece was written for and first performed by Weber's good friend Heinrich Barmann. The piece has three movements in traditional form: fast, slow, fast. However, only the first two will be presented.

HINDEMITH - This "Sonata for Clarinet" was written in 1939 to fill a need for music in the modern style. This piece, although demanding, shows more the flexibility and tonal beauty of the clarinet rather than the technical facility of which it is capable.

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INTRODUCTION AND PURPOSE

Performance is vital to a musician and educator because through understanding and analysis of problems the teacher can better help his students. The specific problems for this performer and for this recital were: (1) The interpretation of the music according to the style intended by the composer, and (2) The mastery of the technic needed to overcome difficult passages.

The purpose of the musician was to prepare a recital which would demonstrate tone quality, control, phrasing, musicianship, and confidence in performance. The basic assumption was that the teacher-musician needs to demonstrate these qualities to enable him to more effectively work with his students.

ANALYSIS AND PREPARATION

Historical Background of the Sonata and Concerto

The sonata is a nineteenth century form written for soloist with piano accompaniment. The term was used in early history to designate any instrumental piece. The sonata proper is traced from the French Chanson in the early sixteenth century. The form has come from multiple movements of from five to ten to a more standard four. Included in these four movements is a section using dance_type rhythms and is similar to a minuet or scherzo. The actual form of a sonata changed and became more refined and limited until it was formalized in the latter part of the eighteenth century.

Almost every composer has used the sonata form. However, in the modern era, composers have often ignored the sonata form for other free styles. Although the two sonatas presented here are both from the twentieth century, they use the traditional form of Allegro, Scherzo, Adagio, and Presto.

The concerto is also an outgrowth of the early sonata form. The Italian Overture of Scarlatti was used for the establishment of the concerto. This Italian overture came into importance in the latter part of the seventeenth century. This form was finalized by Vivaldi into the concerto form of Allegro, Adagio, Allegro, with the scherzo or minuet movement noticeably lacking.

The Romantic Concerto, of which the Weber concerto is an example, has sections designed just for virtuosity. Although earlier concertos

taxed the playing ability of the performer, performance was feasible because instruments were becoming more refined. The players likewise were looking for more difficult or challenging ways to perform on their instruments.

In his book, The Concerto, Abraham Veinus (1964), states concerning Weber and his Romantic concertos:

Carl Maria von Weber (1786-1826) was the most lamentable casualty in an era of great change. Certainly a composer of genius, his worthwhile accomplishment (apart from his last operas) is restricted to a few works such as the Konzertstuck and piano sonatas which still maintain a flickering existence in the modern concert repertoire. No one of his concertos, not even the Konzertstuck, is wholly admirable in the sense that most Mozart and Beethoven concertos are, yet none are devoid of worthwhile music, and some will repay occasional replaying with moments of genuine inspiration and beauty (p. 170).

The question of too frequent use of virtuosity and not enough 'worthwhile' music is one of the primary criticisms by Veinus of the Romantic concerto. This one characteristic is modified by later composers.

Brief Summary of the Life of Saint-Saens

Camille Saint-Saens was born in 1835. He lived a very full and productive life by taking part in a number of fields from the fine arts to the sciences. He was recognized as a child prodigy and at the age of two and one-half started on the piano. By age five, he began composing. His parents wisely did not exploit him but allowed his continued studies at the Paris Conservatory.

He received immediate acclaim for his first works although he was only seventeen at the time his first symphony was performed. He produced in the fields of literature, philosophy, painting, and the theatre. He was married in 1875 and continued his happy life until 1878 when his

two children died. Shortly thereafter Saint-Saens left his wife and spent the next twenty-five years working, writing music, and traveling. It was during these twenty-five years that he composed his Sonata for Clarinet.

Saint-Saens died in 1921 after living an active eighty-six years. He was one of the few composers who saw and enjoyed fame during their lifetime.

Analysis of the Sonata for Clarinet

The Sonata for Clarinet and Piano by Camille Saint-Saens is an extended work written to be performed in its entirety. The original theme stated by the clarinet is reiterated again at the conclusion of the fourth movement. The third and fourth movements are played without pause. The sonata begins and ends in the key of E flat concert, with the second movement progressing to A flat concert and the third in the melodic minor of g flat concert. Because of the awkward keys, there are some fingering problems which require the player to be aware of and use many alternate fingerings.

The first movement begins in twelve-eight time with the accompaniment playing alternating eighth notes which create a rippling, moving background for the clarinet. The theme played by the clarinet is very short, but is repeated and developed to create the longer melodic lines.



Figure 1. Theme one, first movement of Sonata for Clarinet by Saint-Saens.

Care must be taken by the performer that he does not play the quarter and eighth notes in the rhythm of a dotted eighth and sixteenth. The repetition of theme one and its development draws to a close with the first two notes of the theme being repeated five times.

The second theme is a descending scale in triplets with some pitches omitted; the first two scales are in the harmonic minor scale of the key.



Figure 2. Theme two, first movement of Sonata for Clarinet by Saint-Saens.

The melodic line is repeated, embellished, and developed. At the meter change to nine-eight, it is fragmented, that is, broken up, and short pieces of the melody are played interspersed with other material. When the meter returns to the original, the runs are reversed and proceed up through various keys in sixteenth notes which increase in difficulty. This section requires the use of alternate fingerings for low f, g flat, e flat, third space c, and fourth line d flat.

This technical section concludes with a combined fragmentation of themes one and two leading to a complete re-statement of theme two. At number two, theme one is recapitulated in its entirety. The alternating first two-note theme repeats three times with a soft, fragmented development of theme one preceding the end.

The second movement, the scherzo, is meant to be performed 'playfully.'



Figure 3. Theme one, Second Movement of Sonata for Clarinet by Saint-Saens.

Although the theme is very short, it is repeated and developed into an eight note passage and then a staccato arpeggio on the tonic and dominant of the key. This development, along with the quarter and eighth note figure which follows, is repeated in its entirety during the recapitulation. It is also fragmented then lengthened into a quarter-note descending scale leading into theme two.

Theme two is based upon interval skips of twelfths, which appropriately fit the clarinet, followed by a scale in triplets.



Figure 4. Theme two, second movement of Sonata for Clarinet by Saint-Saens.

The beats are misplaced according to the natural accents with emphasis placed on the last half of the beat. There is a demand for technical development in this section with great need for alternate fingerings within some of the triplet runs. The slower quarter note theme returns with the scale broken up into intervals of sixths and fifths, with the entire scale eventually being played.

The recapitulation of theme one follows entirely with a short

return to the triplets of the second section, then ending on a G major arpeggio to a sustained B flat.

This section must be played lightly with the staccatissimo style. Care should be taken with the slurs placed over the eight notes in theme one, with the second note of the slur being separated from the following note.

The third movement is very slow in a minor tonality and it has only one theme which is developed for one-half of the piece. It begins in the low chalumeau register at a dynamic level of forte. After seven fortissimo chords by the piano, the soft second section is introduced. The clarinet plays the first half exactly as before, but two octaves higher and very softly.

This section is technically not difficult but endurance, dynamics, and control are challenging. There are few places to breathe and most phrases are long. Control of the upper register, tone quality, and intonation make the second half very difficult.

The fourth movement begins without break, with the piano starting on arpeggiated chords and becoming a low tremolo. Above this tremolo, the clarinet comes in with a number of sixteenth note runs. When the clarinet breaks off a run, the piano continues until the clarinet returns. The opening is a brilliant display of technical speed. The piece gradually slows and moves to triplet runs alternating with quarter notes. The excitement returns with a trill on the clarinet and descending triplets. Sixteenth notes are added and a small climax is reached when the first non-technical theme is presented. The theme is syncopated and is repeated, ascending by seconds, until two climactic triplet passages are reached. The quarter note theme in seconds is again repeated, followed by the clarinet trill and descending triplets.

A modification of the melodic theme appears leading to a climax of a sixteenth note run the entire range of the clarinet to high trills. The piece calms to a return of the scale passages from the beginning played softly in a different key. The section ends softly on a tonic note.

The fourth movement now returns to the beginning of the first movement re-stating the theme completely and ending softly on three tonic chords.

Brief Summary of the Life of Weber

Carl Maria von Weber was born on December 18, 1786. He was raised by an aged father and a young, sixteen-year-old mother. Weber was a sickly child afflicted with a hip injury which impeded his walking until the age of four and in later life left him lame.

Weber's father, Franz Anton, was a minor member of a royal court. His desire for fame and quick fortune far exceeded his ability to achieve. Franz Anton's unruly ways often led his son to cover many debts and to receive unjust criticism and punishment.

Carl Maria von Weber lived a very wild and unschooled young life with much travel and many different teachers. One of his teachers was Michael Haydn, the brother of the great Joseph Haydn.

Fortunately, just after the turn of the century, Weber freed himself temporarily from the interfering rule and influence of his father and served in a number of royal courts. From his experience in these courts Weber received letters of introduction to a number of the nobility throughout Germany and Switzerland. It was while visiting the other parts of Germany, mainly during his stay in Munich, that the clarinet works were written.

The first work written for the clarinet was the Concertino in c minor. Upon its performance for the king, Weber was commissioned to write two more concertos for clarinet, to be performed upon his return to the court. Heinrich Baermann was the clarinetist in the king's court for whom the work was written. Baermann and Weber became friends and the two of them made a concert tour of other parts of Germany where the clarinet works of Weber were presented and well received.

Analysis of the Concerto No. 1

The Concerto No. 1 by Weber starts with an extended introduction in the piano with the theme being stated in the bass part, and then again in the treble. The dotted eighth and sixteenth note pattern is then developed and interspersed with snatches of the original theme.

When the clarinet enters it is with a smooth, longer note theme which is in direct contrast to the moving forceful beginning. The distinctive part of the opening clarinet theme is the grace note figure. In the works of Weber the grace note is played quickly and played on the beat.

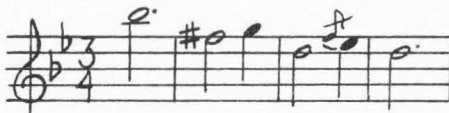


Figure 5. Theme one, first movement, Concerto No. 1 by Weber.

This theme is repeated twice with the second repetition a step above the original. It is then followed by a diminution of the same theme on the original pitches. The next section develops the theme into a display of technic on triplets and sixteenths with a return

to a fragmentation of the original melody. Starting at letter D, there is another variation of the original theme.

The second theme is introduced after the letter E.



Figure 6. Theme two, first movement, Concerto No. 1 by Weber.

The dotted eighth and sixteenth note pattern appears now for the first time in the clarinet part. The accompaniment has been almost entirely based on this pattern. The second theme introduced by the clarinet is repeated twice with the last repetition at the second above, which was the same device used when theme one was introduced at the beginning of the piece. Theme two is then developed into a variation in triplets.

The piano has another long interlude with its part still based on dotted eighths and sixteenths, and eighth notes. When the clarinet comes in after the letter H with the second variation of theme one, it is leading up, by ascending notes and dynamics, to a recapitulation of theme two with embellishments. The theme is then developed, and turns into a display of technic and articulation. Care must be taken by the performer that the carefully marked articulations are observed.

The second variation of theme one is repeated with gruppetto embellishments leading into the re-statement of theme one. Again the theme is developed into a technical exercise, and builds to a large climax ending on a trill to high g. The piece dies down and ends on a fragmentation of the first theme.

The second movement again has in the piano accompaniment the eighth note figure. But, rather than using repeated and accented eighths, the composer uses eighths alternating the root and third with the fifth. This accompaniment figure is very legato and soft. Over this accompaniment the clarinet has a lyrical, expressive melody.



Figure 7. Theme one, second movement, Concerto No. 1 by Weber

This melody is developed slightly, then repeated and again developed. Each development consists of much ornamentation which is either written out or abbreviated. The melodic line rises and falls with a small climax being reached at the top of the rise. Almost all phrases have long, sustained ascensions with very short declines. Weber has marked his phrases by either a rest or a sudden change in style or dynamics. He is also careful that the melodic line basically ascends when building in intensity and descends to achieve repose.

The second melodic idea is not really a completely new theme but is a variation on theme one. Again the grace note returns to a theme, but appears below the note rather than above it as at was used in the first movement. This theme is repeated twice then developed in the characteristic triplets, also used in the first movement.

At letter P, theme one returns and remains until the contrast section at Q appears. In this section the tempo is increased, the dynamics become loud, and the style is staccatissimo. The sixteenth

note arpeggio runs start in the natural minor scale in the key of the piece, and modulate through various keys until they return to the original scale at the end of the section.

The tempo and style return with a development theme of portions of each of the preceding two themes until after the letter S. The piece has a recapitulation of theme one with small developments and some fragmentation, then concludes.

Brief Summary of the Life of Hindemith

Paul Hindemith was born in Hanau, Germany in 1895. After leaving home to escape his father's opposition to a musical career, Hindemith moved to Frankfurt where he supported himself and received his musical training. After the first world war he became prominent as a composer in Germany, but with the Nazi takeover his music was banned. This persecution and criticism led him to come to America before the outbreak of the second world war.

Upon Hindemith's arrival in America, he joined the faculty at Yale University. He was a guest teacher and lecturer at many universities across the country, including Harvard. His lectures were later collected into a book which gives much of Hindemith's philosophy on music and education.

Even though he became a citizen of the United States, he returned to Zurich to live. He traveled extensively in both Germany and America. He died in 1963.

Brief Summary of His Philosophy of Music

Hindemith is associated with a very pragmatic philosophy. He believed in music that could be used and enjoyed by the public. He was a great supporter of general public education. Before the second world war he helped organize the musical education in his own country and was so successful that he was asked to organize a complete system of musical education for the country of Turkey. This he did and, after only three trips to the country, had it established. He started in the elementary schools and ended in teacher training colleges. He also founded a number of symphony orchestras throughout Turkey.

Hindemith believed that a musician should be a functional person and avoid being just a devoted, over-specialized virtuoso. He was primarily a viola player, though he learned to play all of the instruments well.

Hindemith's early works directly reflect his philosophy of music. He composed a playlet for children and an entire collection of songs for people who "just wanted to play for the sake of playing." This music was intended for performance and enjoyment by amateurs and was neither too difficult nor uninteresting.

It was during the next period of about 1930 to 1940 that Hindemith undertook the task of writing music for instruments which had limited repertoires. It is during this time that the Sonata for Clarinet was written. Music after this period included some of his larger works and works for unusual combinations of instruments and orchestra.

Paul Hindemith, in his book The Composers World, which was the

compilation of his lectures in the United States, gives four elements of music necessary for the understanding of his music:

(1) Communication between the composer and the consumer. The goal of the composer is to reach the musical understanding of the listener. His music is not intended to be for music's sake only.

(2) Craftsmanship. This is the ability of anyone to put his musical inspiration down in a communicable form so others may enjoy it. It is theory put into practice. Under this also comes the requirement of the aspiring composer's performance in groups, to gain practical experience which relates to his pragmatic philosophy.

(3) Symbolism. Since 1940, Hindemith embraced the idea of order in musical compositions with each idea within a composition being represented by a motif, theme, or key.

(4) Tonality. This is one of the primary parts of any composition; every piece must have a central tonality. Even though he uses all twelve tones, Hindemith still centers around a tonal pattern. He does not, however, imply a return to eighteenth or nineteenth century tonality, but believes that the composer should observe the natural laws of tonal relationships.

Hindemith's theory of composition could be summarized as follows:

Meter is no longer allowed to place everything else under its yoke, but is relegated to its proper sphere, and basic rhythmic forms of greater extension, resting on irregular proportions are preferred as the source material in the field of temporal relations.

Melody then does not remain confined to the explicit interval steps from each tone to the next, but is laid out in advance over longer periods, and then subdivided.

Individual harmonies are then considered important only to the extent that they take their assigned place in the working out of the superior harmony principle -- that of tonality. (Ewen, 1961, pp. 216-217).

In The Composer's World, Hindemith has an entire section devoted to a discussion of the instruments. Through this section the reader gains the impression that Hindemith leans toward the clarinet and saxophone, two instruments other composers tend to ignore.

The strangest fact in this cycle of life, atrophy, death, and re-birth is the rise of the clarinet. This instrument towards the end of the seventeenth century begins to push itself into the ranks of the tone producers, first as an ordinary intruder. Soon it is recognized as a useful addition with great potentialities, and its shape and fingering mechanism is subject to a continuous improvement so that already, towards the end of the eighteenth century, Mozart can write his clarinet concerto and the clarinet quintet and the trio with clarinet, pieces which use the new instrument in the most perfect and exhaustive way. The newcomer is strong enough to develop a complete family, and now days the clarinet is the only woodwind instrument that has a representative in each section of the musical tone range, from the bass clarinet to the E Flat soprano, or even (with the inclusion of two extreme outsiders) from the contrabass clarinet to the small A Flat piccolo (Hindemith, 1952, pp. 157-158).

Analysis of the Sonata for Clarinet

The Hindemith Sonata for Clarinet and Piano was written in 1939. As is often the case in works of the twentieth century, this piece has no key signature. The opening, however, appears to be generally in the key of E Flat. This key does not hold but for a short time until the piece moves to other key centers. Because of the constant shifts in tonal centers and the lack of key signatures, there are a number of accidentals to be interpreted by the performer.

Perhaps the most striking facet of the Sonata is the rhythm. Hindemith begins the first movement in three-four, but constantly

alternates with two-four to give the effect of a measure of five-four. The middle section of the first movement proceeds into nine-eight time after a three-measure introduction on triplets to set the new rhythm. After Hindemith has established his rhythm based on three, he places in the clarinet part four quarter notes to be played evenly over three beats. This measure is very difficult to play correctly since most performers have a tendency to play the first three notes of the four with too much time value and cheat the last note.

The clarinetist will not be aware, unless he studies the piano score, of the difference in meter. The piano begins in three, alternating with measures of two. This is replaced by measures of nine, alternating with measures of six. The effect desired by Hindemith was a feeling of five with the piece basically in three, with a continuous, smooth, moving background upon which to place the solo part.

The portion toward the end becomes very peaceful and placid, and has less movement in both the solo and the piano parts. The melodic idea remains the same in the clarinet part but is slowed down; thus, the first movement comes to a very subdued ending.

The opening theme presented by the clarinet is repeated in increasingly shortened versions four times, and with increased emphasis on the longer notes as the theme is shortened.



Figure 8. Theme one, first movement, Sonata for Clarinet by Hindemith.

The second theme presented by the clarinet has a feeling of two alternating with a feeling of three.



Figure 9. Theme two, first movement, Sonata for Clarinet by Hindemith.

In subsequent measures, the two sixteenth notes are changed and played as eighths and fragmented. Later still, the two sixteenth note figure is played as part of a triplet figure. It is in this form that the center of the piece is developed. At number eight, a distant variation of the first theme is introduced with a recurrence of fragments of the developed second theme. A complete re-statement of the first theme a perfect fourth higher appears three measures before ten. This is followed by a re-statement of the second theme in its entirety beginning four measures before eleven. The re-statement is, however, a third above the original.

The slower final section is a variation of dotted-eighths and sixteenths on the first theme. The time values of the notes have been augmented, but the original syncopation and rhythm remains.

The fourth movement starts out in direct contrast to the first movement in style. The first movement is smooth and flowing; the fourth is short and spaced with moving eighth notes played in two which are placed so that the melody comes to rest only on longer, full value notes.



Figure 10. Theme one, fourth movement, Sonata for Clarinet by Hindemith.

The theme is repeated twice, first in the upper register, the second time in the lower register.

The second theme of the fourth movement is very similar to the second theme in the first movement.



Figure 11. Theme two, fourth movement, Sonata for Clarinet by Hindemith.

This theme, with its further development, is repeated three times with the development the third time leading into a repetition of the first theme a third higher. This section is followed by a variation of theme one from the first movement, with the use of the alternating sixteenth note pattern followed by a fragmentation of theme one placed on different portions of the beat.

It is at this point where the second very difficult measure of rhythm occurs. Within this fragmentation of theme one is a measure of five-four, which must be played in tempo. The performer must be able to count from two to a measure of one plus a triplet. Although this is

not a true picture of the beats of this measure, the rhythmical effect is similar. From this fragmentation comes a repeat of theme one which is developed and is followed by a recapitulation of theme two. The piece ends on a repetition of theme one.

CONCLUSION

Performance is a very important aspect of music education. The teacher-musician must maintain a high level of proficiency on at least one instrument to enable him to competently demonstrate to his students various concepts of musicianship. In performing this recital the writer developed in many ways, two of which were: first, musicianship -- the interpretation of melodic lines. This was obtained not only by analysis but also through the classes in music literature which explained the style of the musical periods; second, harmonic structure, techniques of composition. Analysis of the pieces was aided by the study of composition and theory in classes taken during graduate study.

The performance of the Hindemith sonata was new and very worthwhile to the writer. Although the music is rewarding in and of itself, it led the writer to further study and understanding of music from the twentieth century. This composition, along with the related music courses, changed the writer's opinion of modern music and its place in education and society.

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VITA

Fae Patterson

Candidate for the Degree of

Master of Music

in

Music Education

Report: Recital Report

Major Field: Music Education

Biographical Information:

Personal Data: Born at Ogden, Utah, October 31, 1947, daughter of John Alexander and Fern Alberta Neilsen Patterson.

Education: Attended the public schools in Weber County, Utah, graduating from Weber County High School in 1965; received Bachelor of Science degree in Music Education from Weber State College in 1969; completed requirements for Master of Music degree in Music Education at Utah State University, 1973.

Professional Experience: Teacher of instrumental and vocal music in the Lyman School District, 1969-1970 in Lyman, Wyoming; teacher of instrumental and vocal music, West Side High School, Dayton, Idaho, 1970 to present; private instructor in clarinet from 1967 to present; presented recital, Weber State College, 1969.