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Graduate Recital

Larry G. Smith
Utah State University

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GRADUATE RECITAL

by

Larry G. Smith

A 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

1966
ACKNOWLEDGEMENTS

The writer wishes to express his sincere thanks to Dr. Max F. Dalby, who has been his inspiration for the past eight years of his musical career. The friendship, guidance, discipline, and encouragement which Dr. Dalby has given the writer are deeply appreciated.

The writer also extends his thanks to Mrs. Carol Hurst, his accompanist, to Prof. Richard Strawn, Mr. George Alderson, and Prof. Warren Burton of the Utah State University String Quartet, and to Mr. Darrell Land, Mrs. Ivaloo Land, Mr. Fred Doctor, Mr. Douglas Smith, and Prof. Earl Erickson for their participation on the recital program.

The writer wishes to give special thanks to his wife Bonnie. Her suggestions, her excellent musicianship, and her unselfish co-operation have been most essential to the success of this recital.
UTAH STATE UNIVERSITY MUSIC DEPARTMENT

presents

LARRY SMITH

in a

GRADUATE RECITAL

Carol W. Hurst, Accompanist

Old Main Auditorium

Sunday, July 25, 1965 3:30 P. M.

PROGRAM

Fantasie ----------------------------- Gabriel Faure
   Flute Solo

Suite for Cello ------------------------------- J. S. Bach
   Prelude
   Allemande
   Baritone Saxophone Solo

Two Piece for Woodwinds ---------------------- Larry Smith
   Modal Caper
   Day Dream
   Iva Loo Lund ....... Flute
   Bonnie Smith ....... Clarinet
   Fred Doctor ....... Clarinet

Syrinx ----------------------------- Claude Debussy
   Flute Solo

Ballade ----------------------------- Eugene Bozza
   Bass Clarinet Solo

Quartet for Flute and Strings ---------------- W. A. Mozart
   Allegro
   Adagio
   Rondo
   Larry Smith ......... Flute
   Richard Strawn ....... Violin
   George Alderson ....... Viola
   Warren Burton ......... Cello
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INTRODUCTION

As long as the writer has been considering his graduate program, he has felt, because of his own peculiar limitations as a performer, that a recital project would be more beneficial to his developing musicianship than a research and thesis project.

Strangely enough, the writer had participated quite actively for seventeen years in a most varied succession of musical organizations without having acquired that badge of authority that his successful colleagues wore so proudly: mastery of a particular instrument.

During those years, the writer had sung soprano, alto, tenor, baritone, and bass in various choral groups, performed upon the piano, clarinet, alto saxophone, bassoon, string bass, bass saxophone, tuba, bass clarinet, trumpet, tenor saxophone, ukulele, flute, baritone saxophone, contra-bass clarinet, baritone, and guitar, with varying degrees of success in instrumental groups of widely varying types and abilities; all without acquiring enough proficiency on any one instrument to be able to call it his major instrument. The writer had literally become a musical "jack of all trades, master of none".

The author had found his acquaintance with all the wind instruments most helpful to him in his work as a band director, but still felt quite inadequate as an instrumentalist because of his lack of a major performance instrument and his inexperience as a soloist.

The graduate recital seemed to offer to the writer the prospect of overcoming some of his inadequacies and, by its limitations of time and types of performance, forcing him to concentrate on a few instruments and
increase his proficiency on them.

The writer was helped in his choice of a solo instrument when, in 1962, he began to study flute with Eugene Foster, first flutist of the Utah Symphony. He had begun these lessons with the intention of adding to his teaching knowledge of the flute, but soon decided, because of his rather encouraging progress, to concentrate on the flute and try to become a competent performer on that instrument. He studied with Mr. Foster whenever possible and soon decided that this was the instrument he could use as his major instrument for the graduate recital.

Having cleared this first and most difficult hurdle, the writer was able to arrange the rest of the program quite easily. He felt that the recital should present a good cross-section of his capabilities as a musician. In conference with Dr. Max F. Dalby, chairman of his committee, it was concluded that he should play several major flute works, perform on the bass clarinet, a saxophone, and the bassoon. Because of his interest in composition and arranging, it was felt that an example of his work in this area should also be presented. With this program outline in mind, it was possible for the writer to choose music for the recital.

The writer feels that, on the whole, the recital was successful, and that many of his long-term ambitions have been fulfilled. He has found a major instrument, he has developed considerably in his musicianship and ability to interpret woodwind literature, he has been able to hear several of his compositions well performed by competent woodwind players, and he has had the opportunity to perform with the members of an excellent string quartet. In view of these fulfillments, the writer feels that the recital was a most worthwhile endeavor which has paid handsome musical rewards that will benefit him throughout the rest of his musical career.
ANALYSIS OF THE LITERATURE PERFORMED

Fantasie by Gabriel Faure

This composition is one of the modern flute classics. It is one of the most interesting woodwind works with which the writer is acquainted. Its unusual harmonic scheme, its varied rhythmic effects, and its challenging melodic lines make it a most gratifying subject for study.

David Ewen, a prolific writer on music and musicians, says of Faure's music:

The delicacy and refinement of Faure's style, his classic restraint and tendency toward understatement, his purity of expression, his fastidious attention to detail, and his exquisite workmanship—all these betray the nationality of the composer. Indeed, so French is Faure's art that it is sometimes said that only a Frenchman can properly appreciate it. His is a intimate art that does not wear its heart on its sleeve. In his music, modern technique is beautifully blended with the classic spirit of ancient Greece (twenty years before Debussy, he wrote impressionistically, while the harmonic language of his later works is an independent one). (p. 124)

Faure (1845-1925) is one of the important figures in the development of French music. He was a teacher of composition, first at the Ecole Niedermeyer, and later at the Paris Conservatory. He became director of the Paris Conservatory in 1905, and served in this position until 1922, when his deafness caused him to resign. An entire generation of French musicians studied under him and were influenced by him, including Maurice Ravel, Florent Schmitt, Roger Ducasse, and Nadia Boulanger.

Fantasie is Faure's only composition for flute solo. It was written in 1898 and dedicated to the eminent French flute virtuoso, Paul Taffanel. It consists of an E minor Andantino in $\frac{3}{8}$ time, and a C major Allegro in $\frac{2}{4}$ time.
The Andantino is harmonically interesting and unique. Major major seventh, minor minor seventh, minor with added sixth, and seventh chords in third inversion are used and resolved in unconventional manner. Full cadences are prepared, then avoided. Four times, the raised leading tone, instead of resolving to the tonic, moves to the lowered second tone of the scale, while the anticipated tonic chord becomes a $I^7$, with the lowered second scale step becoming a minor ninth in the chord. This harmonic effect is most interesting and gives the music a strangely unsettled effect. In total, the full cadence is prepared but not realized six times during the thirty nine measures of the Andantino. Only twice does the $V^7$ chord lead to an unaltered tonic chord, and both of these instances are within the last seven measures.

The Andantino is a well realized slow movement which produces a hauntingly beautiful effect. It is clearly the product of an unusual and searching mind. It is often played alone as a solo.

The Allegro, like the Andantino, is harmonically varied and unusual. It contrasts rapid scales and arpeggios with smooth songlike melodies. The flute often plays chordal backgrounds while the piano carries the melody. The rapid arpeggiated harmonic changes present some most difficult problems for the performer. In one particularly demanding passage, the arpeggios, changing each measure, are C7, A7, G9, F, B7, C, D7, Eb, F7, Gb, Ab7, F#/min., D7, C, D7, and C7. This passage certainly is not motivated by the usual harmonic movements, and for this reason is very difficult.

Fantasie abounds in technical problems and demands. It is so well conceived that it is always exciting to study and perform. Although the writer studied it intermittently for three years, it remained ever fresh and interesting to him. His only regret is that Faure wrote nothing more for the flute.
Debussy (1860-1918) is considered to be one of the great geniuses of French music. He evolved a style of expression, known as Impressionism, which is unique in the annals of music. In speaking of Debussy's Impressionism, David Ewen says:

He no longer concerned himself with the thing he was writing about, but rather the impressions and sensations the thing aroused in him. He too, became concerned with color, atmosphere, mood, and not with form and the traditional development of thematic material. In his search for new effects of the most subtle kind, he evolved a harmonic language of his own which exploited unresolved discords and permitted chords to move with independence from a tonal center. He arrived at new exotic melodies through the use of unorthodox scales: the Oriental pentatonic scale; the whole tone scale; the seven tone scale of the church modes. He achieved vagueness and mystery through avoidance of cadences and through deft alternation of rhythmic patterns. Such technical elements were absorbed into his art, opening up vistas of sensitive, delicate, exquisite, dream-like impressions that music had rarely known up to his time.

(I, p. 84)

The flute is said to be the orchestral instrument most characteristic of Impressionism. Debussy used it as a solo instrument in his first Impressionistic orchestral piece, Afternoon of a Faun, and featured it prominently in his later orchestral works.

Syrinx is an Impressionistic piece for solo flute. The title is taken from Greek mythology. In the classic tale, Mercury told this story to Argus to explain how the instrument on which he played was invented:

"There was a certain nymph named Syrinx," said he, "much loved by the satyrs and spirits of the wood. She would have none of them, but was a faithful worshipper of Diana and followed the chase. Pan, meeting her one day, wooed her with many compliments, likening her to Diana of the silver bow. Without stopping to hear her she ran away. But on the bank of the river he overtook her. She called for help on her friends, the water nymphs. They heard and consented. Pan threw his arms around what he supposed to be the form of the nymph and found he embraced only a tuft of reeds. As he breathed a sigh, the air sounded through the reeds and produced a plaintive melody. Whereupon the god, charmed with the novelty and with the sweetness of the music, said 'Thus, then, at least, you shall be mine.' Taking some of the reeds of unequal lengths and placing them together, side by side, he made an instrument and called it Syrinx, in honor of the nymph." (2, p. 66)
Leon Vallas gives this information on the origin of *Syrinx*:

Prior to *Pelleas*, Debussy had planned to write music for Gabriel Mourey’s *Psyche*; but when the work came to be performed at Louis Mors’ on the 1st of December, 1913, Debussy had only written one short page for flute. It was played behind the scenes by Louis Fleury, who kept the manuscript jealously to himself, and performed it frequently at concerts in France and elsewhere, always with great success. This very expressive little work represents Pan’s song as he breathes his last. It was published in Oct. 1927 under the title of *Syrinx*, instead of the original one, *Flute de Pan*, which would have duplicated the title of the first of the ‘Chansons de Bilitis’. (3, p. 219)

*Syrinx* abounds in the special melodic effects for which Debussy is noted. It is in moderate $\frac{4}{4}$ time and has five flats in the key signature. Although Db seems to be the most important note throughout its thirty-five measures, the piece ends on Db. There is very little feeling of key, and the piece could not be said to be in either Db major or Db minor. Several unusual scales are utilized, there are many very chromatic passages, and suggestions of the whole tone scale are evident. The final phrase, in fact, is a descending whole tone scale.

In all, *Syrinx* is a most interesting work. The pastorale feeling is beautifully conveyed and a feeling of mystery and otherworldliness is always present. The piece probably was very effective as background music for *Psyche*.

**Suites for Unaccompanied Cello**

Johann Sebastian Bach (1685–1750) was the culminating figure of an epoch. He is known as the greatest of the polyphonists and so perfected the polyphonic style that whatever else has been composed in the style since Bach seems to be anticlimactic.

He composed the *Six Suites for Cello* in 1720 while he was Kapellmeister for Prince Leopold at Cothen. The prince’s passion was for orchestral music and Bach wrote the bulk of his orchestral music at this time; the overtures,
and six Brandenburg concertos, the violin concertos, and various sonatas or suites.

All his cello works, were neglected until the turn of the century, when they were rediscovered by Pablo Casals and popularized in his concerts. As with his violin sonatas and partitas, Bach's writing for cello is extraordinary for its polyphonic skill, rich sonorities, and variety of tone colors. In addition, all these cello compositions extend the then limited technique of that instrument so that it can be said that with them the cello achieves emancipation as a solo instrument. (4, p. 454)

The writer performed the Prelude in D minor from Suite II and the Allemande in Eb major from Suite IV.

The Prelude of a Baroque suite is in a very free style and not based on a dance form as are the other movements. This particular prelude is filled with broken chords and intricate contrapuntal passages. Even though only one instrument is playing, the effect is often one of several interweaving voices.

The harmonies are not complex, but many chords are outlined that the performer did not expect to encounter in Baroque music. Major major seventh, major minor seventh, minor minor seventh, diminished seventh, and half diminished seventh chords are arpeggiated in root position. In short, the same types of chords used in Faure's very individual harmonic treatment are used. The difference is that Bach's seventh chords resolve in the traditional manner of root motion over the fourth or fifth, while Faure's move with no regard for this traditional movement. The effect is one of surging movement and freedom, building tension to the rousing climax.

The Allemande was a dance of the Renaissance period which, by Bach's time had become stylized and was no longer danced. It was in moderate \( \frac{4}{4} \) time with a short upbeat and made use of short running figures. The effect of the Allemande, contrasted to the Prelude, is one of rhythmic vigor and definite pattern. It is mostly scalar in nature with some skipping over
large intervals, but with none of the broken chords that were so evident in the Prelude. The feeling is one of leaping ever forward until the final cadence is reached.

These pieces were very interesting and challenging studies and would be worthwhile literature for many instruments. The writer transposed them from the original cello parts. They fit perfectly the range of the saxophone and were excellent pieces for development of saxophone technique.

**Ballade for Bass Clarinet and Piano**

The Ballade is in two sections. The first (Allegro moderato) begins as a dialogue between the bass clarinet and piano. The piano in no sense of the word accompanies the bass clarinet here. The predominating rhythmic pattern is a dotted eighth and sixteenth followed by a long tone. There is a short cadenza in this section which is soon followed by an expressive Lento melody, accompanied by piano arpeggios. After this melodic idea is explored, the first conversational idea returns.

The second section is Allegro and features a theme which receives considerable contrapuntal development before moving into an Allegro vivo where the first conversational theme is again heard in the piano. The Allegro Vivo contains some difficult bass clarinet arpeggios on the E major and A minor triads.

The Ballade is a most interesting and challenging piece. It contains some very demanding passages for bass clarinet and is not easily learned. The facility required and the thoughtful melodic development employed make it a very rewarding composition. The composer makes good use of the lower register of the wind instrument and maintains interest through the interweaving of the two voices.

Ballade was published in 1939 and dedicated to the clarinetists R. M. Arey, J. E. Elliot, M. Possenkemper, E. Schmachtenberg, and G. E. Waln.
Eugene Bozza (b. 1905) French composer and conductor, studied at the Paris Conservatoire, 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 Opéra-Comique. (5, p. 266)

Quartet for Flute and Strings by W. A. Mozart

This quartet is one of three commissioned by the Dutch patron and amateur flutist DeJean. Had it not been for DeJean's commission, flute music would be much the poorer. Mozart, according to all accounts, disliked the flute and otherwise would probably have written nothing for it. This single commission inspired all of Mozart's output of flute music, which also includes two concertos.

It is ironic that Mozart could write such delightful music for an instrument which he said he could not bear. The final irony is that even though Mozart produced five excellent pieces for which flutists will always be grateful, he did not fulfill completely the terms of the commission and received only about half of the payment promised him.

The quartet consists of three movements. Throughout, the flute assumes the function performed by the first violin in the string quartet.

The first movement is Allegro. It is very light and melodic and contains some scalar runs that are very similar to the runs in the first movement of the Flute Concerto in D Major, K. 314. There is much interplay among the instruments and some interesting dynamic contrasts.

The second movement is Adagio with the flute carrying a beautiful lyric melody supported by pizzicato strings. The movement ends on an incomplete cadence which leads into the final Rondo.

The Rondo is bright and tuneful and contains some challenging passages for the flute. It is filled with delightful interplay among the instruments and ends with a mechanically complex flute passage.

This quartet presents a fine opportunity for the flutist to experience
the excitement of playing with strings in an ensemble situation. The
music is fairly easy in all the parts, yet is sufficiently challenging
to make necessary several intensive rehearsals.

Two Pieces for Woodwind Ensemble by Larry Smith

These works were written as assignments for the theory seminar class
taught at Utah State University by Dr. Alma Dittmer.

The unusual instrumentation of these works was adopted because the
composer desired several instrumental colors and a wide range from high
to low. The instrumentation is: flute, two or three Bb soprano clarinets,
bassoon, and contra-bass clarinet.

The first piece, Modal Caper, is a quick dance in triple time with one
beat to the bar. It is in AABA form with one short transitionary passage
and a coda.

The melody of the A section is in the Dorian mode on G. It is harmonized
using polychords, a root and third of one chord in the lower voices, a
different triad in the upper three voices.

The B section is very free melodically, and moves rapidly through
several unrelated keys.

The second piece, Day Dreams, consists of a slow section, a middle
section in the same tempo but with faster note values, and an ending in
which the opening melody is heard again.

The melody is composed mainly of perfect fourth and major second
intervals. It does not, therefore, outline chords and can be harmonized
quite freely. The melody of the middle section is based on a fragment of
the first melody.

The harmonization is again polychordal. The two lower parts are
voiced in major tenths and almost always move in whole tones. Because of
the whole tone flavor and neutral melodic line, there is no feeling of key.
The middle section has some passages in which the upper voices are harmonized in fourths against the major tenths in the low register.

Though the entire work is harmonized in polychords, the final cadence is a simple Bb triad.

The experience of composing these pieces, rehearsing them, and hearing them performed has given the composer great satisfaction. He is left with the desire to learn more about composition and to write more original works, using different approaches and techniques.
PREPARATIONS FOR THE RECITAL

Flute Selections

At the time the writer began his studies with Eugene Foster, he had been playing flute for about four years. His playing was severely limited by lack of tone control and flexibility. In his first few lessons with Mr. Foster, he was introduced to some ideas and techniques which have helped him to make quite rapid progress in correcting his deficiencies.

One of the concepts the writer has found most helpful is that the flute has three separate registers and each register must be played with a slightly different jaw position and orifice shape. The lower register is played with the jaw slightly back as when pronouncing "ah", while the lips are drawn back slightly. In the middle register the jaw moves slightly forward into the "oo" position and the lips become more puckered. The high register is played in the "eu" position with the jaw more forward and the lips still more puckered. The exercise used to develop these embouchure changes proceeds as follows: Play low "G" in the "ah" position, change gradually to the "oo" position and the pitch will easily slip up an octave. Move gently to an "eu" position and the pitch will raise to the twelfth. The process is then reversed to return to the starting note. This same pattern is practiced chromatically up to third space "C". The player must strive to perform this exercise with smoothness and restraint, the tone becoming softer as the pitch changes upward. When the player can perform this exercise smoothly and fluently, he will have developed a great deal of lip flexibility.

A tonal study the performer found most useful is contained in the Marcel Moyse De La Sonorité. (6, p. 3 ) This exercise begins on "B"
above the staff and, through long tones, proceeds chromatically to the bottom of the instrument. The idea behind this exercise is that each note must be practiced separately if the performer is to play all notes well.

The writer at various times had problems with clarity of articulation. At first, he believed that this was the result of poor tonguing action. However, he observed that when his articulation was poor, his tone was not at its best. Conversely, when his tone was very clear, the articulation was better. He therefore, concluded that his unclear articulation was more a result of embouchure problems than of poor tonguing. Consequently, he began working still more diligently on tone control and lip flexibility.

The writer simplified troublesome runs by breaking them into groups and practicing them out of tempo, emphasizing the first note of each group. In this way, the long run becomes a succession of short runs and is more easily treated than in its entirety.

Because of his inexperience as a soloist, the performer was lacking in interpretive understanding. He feels that his studies with Mr. Foster helped him greatly in his ability to phrase artistically. Mr. Foster is a very sensitive performer and, because of his studies with such famed flutists as George Barrere, Marcel Moyse, William Kincaid and Julius Baker, he has a definitive knowledge of the traditional interpretation of the flute literature.

The writer hopes that through further study with Mr. Foster, he will be able to continue to progress as a flutist and as a musician.

Paritome Saxophone Solos

The writer has probably spent more actual hours playing saxophones than he has any of the other wind instruments. He has been a self-taught player and has played the saxophone almost exclusively in dance bands and jazz groups. His experience as a "legitimate" saxophonist was very limited.
In the past several years, he has played baritone saxophone in a saxophone quartet and has become quite taken with the thick deep sound of that awkward instrument. In view of the fact that most saxophone soloists perform on the alto saxophone, he felt that a baritone sax solo would be a novel change and an interesting challenge. He was fortunate to be able to use a new instrument and thus avoid one of the major problems of saxophonists, a poorly adjusted saxophone.

The writer found his main problem with the saxophone solos was one of style. It seemed that the instrument deliberately misinterpreted his intentions. Though he carefully tried to shape the phrases in "classic" style, they often came out "jazzy".

The numbers performed were most demanding physically because of the very long, connected phrases. Perhaps they were physically impossible to play effectively on a saxophone. Be that as it may, the performer felt that he gained much from his endeavors on these pieces and studied some unusual literature with which he would not otherwise have become acquainted.

Bass Clarinet Solo

The bass clarinet has long been one of the writer's favorite instruments. He feels a deep affinity for the dark, rich tones of its low register.

The bass clarinet usually responds well in the chalumeau register, but is thin and stuffy in the clarion. The writer, by keeping a very open throat, endeavored to carry the rich sound into the upper notes and not let them become thin.

The writer did not have a great many mechanical difficulties with Ballade. The main problems were ones of interpretation and expression. Because many sections are in a very free style, the writer strived to bring a freer feeling into his playing.

The fingerling problems were mostly confined to some A minor arpeggios
and some passages over the "break". Here, the sluggish long keys of the instrument presented some difficulties. The position of several of the keys of the particular instrument used helped to make some passages troublesome.

The writer feels that his work on bass clarinet was very rewarding. This was one of the most successful and best received numbers on the program.
EVALUATION OF THE RECITAL

The writer feels that his recital has been most beneficial to him as a performer and teacher. The knowledge gained through the practice, private study, and introspection required has contributed a great deal to his teaching abilities. The prolonged practice and study have made him a more competent and expressive performer.

The performing experience gained during the recital was very valuable. A performer does not realize until he has had experiences of this type how many unexpected things can happen in so short a period of time. The effect a public performance will have on an instrumentalist's emotional and physical responses is difficult for him to estimate. The writer feels he has a better understanding of these problems after his experiences with them.

The writer is grateful that the Music Department of Utah State University has included the recital performance in the Master's degree program. He feels that he has gained more personal growth here than in any other phase of his Graduate study.
LITERATURE CITED


