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Graduate Recital

William D. Bertolio
Utah State University

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GRADUATE RECITAL

by

William D. Bertolio

A report of a recital performed in partial fulfillment of the requirements for the degree of

MASTER OF MUSIC

in

Music Education

UTAH STATE UNIVERSITY
Logan, Utah

1970
Sincere thanks are given to Dr. Max F. Dalby, Dr. Alvin Wardle, and the rest of the Utah State University music department staff, who have helped the writer gain educational and musical training during the past six years. They have worked hard and patiently trying to give the candidate a better understanding of the problems he will face in teaching music to young people.

The writer wishes to express his appreciation to his students, Jean Thomas, Jan Crowther, Robert Coleman, and Paul Willie, for the special effort they put forth in performing on the recital. Thanks are given to Gary Amano, Jay Mauchley, Elsie Hubbard, and Jan Crowther for their excellent work on the piano.

A special thanks is given by the writer to his wife, Arlene, for her part on the program, but especially for her support and co-operation in helping to make the recital a successful and rewarding experience.

William D. Bertolio
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INTRODUCTION AND SCOPE

The candidate selected the recital and recital report as the master’s project on the basis that they would effectively improve his musicianship, as well as bolster his teaching background, performance skills, teaching techniques, and general musical knowledge.

The recital included one major work on the B-flat clarinet, an alto saxophone solo, a clarinet quartet, and a woodwind trio. In addition, clarinet and saxophone solos were performed by two of the writer’s advanced students. The compositions were chosen because of their musical value and variety.

The performer’s experience included nine years of private instruction on the clarinet, eight years of teaching individual clarinet and saxophone, and one year of private instruction on the saxophone. This background experience was an important consideration in the selection of the program.

The candidate considered it advisable to use four of his private students on the recital in order to demonstrate teaching concepts. Because much of the candidate’s future success as a teacher will rely on his mastery as a performer, most of the preparation time was devoted to the performance of the major work for clarinet.

It was the goal of the candidate to realize a rewarding and worthwhile experience both in the preparation and performance of this project.
The writer felt the experience was stimulating, as well as challenging, and resulted in a sense of personal pride and satisfaction.
UTAH STATE UNIVERSITY MUSIC DEPARTMENT

presents

WILLIAM BERTOLIO

in a

GRADUATE RECITAL

Chase Fine Arts Center Rehearsal Hall

Sunday, March 30, 1969  3:00 P. M.

PROGRAM

Canzonetta .................................................. Mendelssohn
for Clarinet Quartet
  Jean Thomas
  Jan Crowther

Andante and Allegro ........................................ Chailleax
for Alto Saxophone
  Jay Mauchley, Piano

Sonata in f minor ........................................ Brahms
  Andante un poco Adagio
  Vivace
  Jean Thomas, Clarinet
  Elsie Hubbard, Piano

Three Seasons ............................................... Arvin
for Flute, Clarinet, Piano

Spring Sunshine
High Summer
Autumn Frolic
  Arlene Bertolio, Flute
  William Bertolio, Clarinet
  Jay Mauchley, Piano

First Concertino ......................................... Guilhaud
  Moderato
  Allegro
  Paul Willie, Alto Saxophone
  Jan Crowther, Piano

Duo Concertante ........................................ Weber
  for Piano and Clarinet
  Allegro con fuoco
  Andante con moto
  Rondo Allegro
  Gary Amano, Piano

In partial fulfillment of the graduation requirements for the Master of Music
Degree in Music Education
PREPARATION FOR THE RECITAL

Numerous hours of planning and preparation, as well as many hours of practice, had to be realized before the recital program could be presented. What would be the primary objective of this project? What should be included on the program? When and where would the performance be scheduled? Who should be invited? Which instruments should be used? These are just a few of the questions which confronted the candidate.

Much help was needed to organize and develop the program. Dr. Max F. Dalby spent many hours helping the candidate to structure a plan which might prove successful and rewarding.

Clarinet solo

The candidate felt fairly competent in preparing at least one major work on the clarinet because of considerable experience as a solo performer in high school and in college. Private clarinet instruction had been received over a period of nine years from Mr. Derrall L. Siggard, Dr. Max F. Dalby, and Mr. Dean Madson. Much time had been spent participating in various festivals and recitals prior to this experience. This helped immensely to reduce the anxieties connected with a performance of this type.
Much was learned in the preparation of *Duo Concertante* by Weber. Mr. Madson, who was giving the candidate clarinet lessons during the entire recital preparation, introduced many new concepts, which helped to achieve the kind of style demanded by the composer. Mr. Madson's ideas on interpretation and phrasing were refreshing and interesting; this made the work meaningful and exciting.

The main problems in the preparation of the clarinet solo were the development of a firm embouchure and adequate breath support needed to achieve tone control over the wide range encountered. The variously articulated runs moved back and forth over three registers from low "E" below the staff to high "G" four ledger lines above. In the last measures of the composition a solid quarter note "A" above the high "G" is required. This note can only be played with false fingerings. Mr. Madson introduced several good exercises which would help build the embouchure needed for such an extended range.

Reed selection was an important consideration. The reed had to have adequate characteristics to respond well in the bottom register as well as in the extreme top of the range. The candidate switched to a harder reed and then shaved the reed to the desired strength needed.

The piano part was extremely difficult. Many hours of practice were spent with the pianist, Gary Amano, before the work reached the desired unity. The composition, *Duo Concertante*, was indeed a duet with clarinet and piano, rather than a clarinet solo with piano accompaniment.
The writer felt that the experience of working with Mr. Madson on the clarinet was vital and worthwhile because of the increased understanding of interpretation and style. Additional performance practices were learned as well as the beneficial concepts in tone production.

**Saxophone solo**

Study was seriously undertaken with Dr. Max F. Dalby on the saxophone which introduced the performer to many excellent playing concepts. The candidate's concept of blowing the instrument was changed. In addition, he had to learn to play it in tune. The writer had been playing the saxophone for five years, mostly in dance bands, and had not realized that he did not have an acceptable concept of the saxophone tone. Recordings by Marcell Mule and other fine artists were used to introduce the candidate to the legitimate sounds of the instrument.

The biggest problem confronting the performer on the saxophone was to achieve an acceptable embouchure transfer from the clarinet. The concept of pulling the chin down and tightly stretching the bottom lip had to change to forming a saddled cushion on the lower lip and making a round opening. The concept not only helped the sound but also improved the intonation problems.

Mastering vibrato became exciting and made the saxophone a much more desirable solo instrument, in some ways, than the clarinet. Dr. Dalby's method of teaching the saxophone student how to make the tone
live made it possible to play with a warm, rich feeling.

Many of the runs in the allegro selection of the *Andante and Allegro* by Chailleax were technically difficult. The fingerings were similar to those of the clarinet and yet different enough to cause transfer problems for the performer.

The writer felt that the recital experience on the alto saxophone was valuable. The new concepts learned from Dr. Dalby are applicable to the candidate's future teaching of the instrument.

**Clarinet quartet**

*Canzonetta* by Mendelssohn, transcribed by DeBueris, was performed by three of the candidate's advanced students and himself. This experience was challenging and beneficial as were the solo experiences. The complete ensemble met once a week for ten weeks. Each part was also rehearsed at the student's private lesson each week. It was interesting to see the ensemble developed as the group continued to play together.

The selection was a transcription of a string quartet written by Mendelssohn which presented some peculiar problems for the clarinet quartet. The group listened to a recording of the composition by the Budapest String Quartet many times in order to achieve an accepted interpretation of the piece. Modification in style and tempo were made to fit the different medium, but the general effect remained close to the original.
Woodwind trio

Three Seasons by Arvin, written for Flute, Clarinet, and Piano, was interesting to the candidate because of its contemporary flavor. Many strong dissonances were used and were not resolved. It was interesting because of the textural changes between the flute and clarinet. The piece took on added meaning because the candidate's wife played the flute part. It was quite convenient to rehearse the two instrumental parts as often as necessary.

One of the biggest problems which arose was that of balance and blend. Many recordings were made so that the performers could better hear which parts were coming out and which parts needed more support.

The third member of the trio, Jay Mauchley, worked often and hard with the group to achieve the desired perfection. This work was one of the best received and most successful pieces of the program.

Clarinet solo (student)

Sonata in f minor by Brahms was played by Jean Thomas, a senior at Malad High School. She was extremely talented and musically mature. She had studied privately with the candidate for three years and had exhibited an extraordinary interest in great pieces of music.

The composition by Brahms was extremely demanding in both technique and musical understanding. Much time was spent working on breath support
and tone control. This was necessary because of the long, flowing, and seemingly endless phrases in the andante section.

The fast, and difficult Vivace section demanded several hours of practice by the student. The movement begins in the extreme upper register at a volume level of forte. The succeeding runs weave up and down over the register break creating many technical problems.

The candidate had performed this selection on a recital the year previously and this helped in enabling him to demonstrate the desired effects to the student. Several rehearsals were scheduled in addition to the weekly private lessons in preparing the Brahms selection, and the candidate felt that the performance by Miss Thomas was a success.

**Saxophone solo (student)**

Paul Willie, a senior at Malad High School, seemed to have a natural embouchure for playing the saxophone. He studied with the writer for three years prior to the recital. Paul had a devoted interest in playing the saxophone which made him a reliable and capable student and player.

Several hours were spent teaching Mr. Willie many of the same concepts previously learned from Dr. Dalby. The student worked with the stroboscope in order to improve his intonation.

**First Concertino** by Guilhaud was technically very difficult. The Moderato and Andante sections gave Paul the opportunity to play with the rich full vibrato which he had developed. The Allegro permitted him to
exhibit the technique of which he was capable. The candidate was completely satisfied with the performance of Mr. Willie. He demonstrated fine musicianship and artistic technique.
ANALYSIS OF LITERATURE PERFORMED

Duo Concertante by Carl Maria Von Weber

Carl Maria Von Weber, born in Eutin in 1786 and died in London in 1826, gained most of his recognition for establishing German Opera with the definitive work, Der Freischutz. He is considered by some writers as being the Father of German Opera. Weber substituted the Romantic German spirit for the technical Italian display in opera. He made use of the orchestral overture as a definite form, instead of a medley of airs from the opera.

Weber was the son of a traveling actor and manager and thus accomplished his music study with various teachers. Although a member of the lesser nobility, Weber's father lived a life of dissolution and passed his careless habits on to his son. However, this was the first example of a composer of aristocratic birth. Weber died of tuberculosis while producing his opera, Oberon.¹

Although Weber is considered a great opera writer, his clarinet works are unsurpassed. The Concertino for Clarinet in E-flat Major is

probably his best known work for that instrument. Two other important compositions for the clarinet are his concertos. The Concerto No. I in F is probably the best among Weber's interesting and effective works for the clarinet.

Somewhat less known, but certainly equal to the First Concerto is Weber's Grand Duo Concertante Pour Pianoforte Et Clarinette. This is considered by some authorities to be the most effective duet ever written for these two instruments. It was composed and dedicated to his lifelong friend, Heinrich Baermann, as were his other clarinet works. Duo Concertante is well known to musical amateurs in England by the masterly performance of Mr. H. Lazarus. "Hans Von Bulow has arranged it most skillfully as a duet for two pianos."²

The first movement entitled "Allegro con fuoco" is written in sonata allegro form. This first movement form consists of three main divisions: exposition, development, and recapitulation. In the exposition the principle theme is stated in the key of E-flat major or tonic key. The subordinate theme is introduced in the dominant or key of B-flat major. The whole first section repeats which suggests that movement was written in the older style of sonata allegro form. The development section follows with some interesting bridge-work in the keys of b minor, D major, G major, and d minor. The principle

theme is then restated in the key of B-flat major. Stress builds through the section with the use of a sequence and a series of modulations. The feeling of tension is relieved when the principle theme is restated in the tonic key or E-flat major. This places us in the recapitulation section and now the subordinate theme is stated in the tonic key. Another sequence is used in the closing section and the movement comes to the end on a solid low note "F" or E-flat concert.

The movement is written in 4 meter but is played in cut time to bring about the desired effect. It begins with a two measure introduction by the piano, followed by a strong accented statement from the clarinet outlining the dominant seventh chord. Then quietly, the clarinet gives us the first presentation of the introductory theme. Chromatic alterations is used all through the first movement. This tends to give us a feeling of getting away from the tonic or modulating even through no key changes take place. Use of chromaticism provides us with some interesting textural changes in addition.

Fire and passion can be used to describe the effect that Weber is trying to bring about in this great piece of music in the first movement. However, amid the tension and fury are well defined flowing and lyric melodies which need to be played with animation. Some of the musical terms which occur quite often in the movement are "con passione," "con anima," "lusingando," and "con fuoco."
The second movement, "Andante con moto," is written in three-part form. It is in E-flat major and 4 time. The section is full of pathos and sentiment and the phrases are extremely lyrical. The movement starts out in a subtle manner and builds to a contrasting, slightly faster section, only to return and end as calmly as it began.

The last movement, "Rondo Allegro," gives us an excellent example of rondo form. Here the opening section or theme alternates with a number of different sections, or "episodes," in the form ABACADA. Each new theme is clearly stated before bringing us back to the original main theme.

The candidate found this work to be one of the most interesting compositions written for the clarinet with which he has been introduced. He learned much about form and style from his association with this fine piece of music and enjoyed the experience of performing it.

Sonata in F Minor by Johannes Brahms

Brahms wrote two clarinet sonatas, one in "F minor" and one in "E-flat major," Op. 120. They were written in the summer of the year 1894 and are the last chamber-music works of Brahms. ³

In the Sonata in F Minor, Brahms makes a wonderful exploitation of the possibilities of the clarinet, particularly in the effective change from

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the higher to the lower registers, coupled with a certain austerity of tone. He creates a tender melancholy which seldom breaks out into more energetic or joyous accents. In all the movements, Brahms displays an accurate adherence to form. The composition starts somewhat gloomily but achieves a cheerful conclusion.

The Sonata in F Minor is written in four movements, although two were performed on the recital because of the time element. The second movement, "Andante un poco Adagio" is written in $\text{\frac{2}{4}}$ meter, but because of the slow, flowing quality of each phrase, was performed in $\text{\frac{4}{8}}$ meter. The movement demands much breath control and development in order to keep each phrase moving for its entire length. The main theme is introduced at the start of the movement at a forte volume level, and the exact same notes end the section at pianissimo. The mood of the "Andante un poco Adagio" is one of mystery and melancholy. The music demands a mature performer besides a mature audience in order to be fully appreciated.

The last movement, "Vivace," begins with clarinet entering on a high C-sharp above the staff, accented and forte. This calls for complete concentration and preparation on the part of the performer to prevent a scooping effect on the attack. The movement, written in cut time, moves fast and steadily from start to finish with no hesitation in tempo. There are cross-rhythms, throughout, which complicate the seemingly innocent runs. The runs weave back and forth over the register break of the clarinet, making
it difficult for the performer to develop the fluency needed to keep the section moving. The piano part is extremely difficult and needs much rehearsing with the clarinet.

Brahms was born in Hamburg in 1833 and died in Vienna in 1897. He was the son of a string bass player and had a meager but severe classic training in piano and composition. His life was comparatively uneventful although he was acquainted with most of the outstanding musicians of his day. Wagner was exceedingly jealous of him, and their respective followers waged a bitter, noisy war, in which Brahms had little interest. 4

As Wagner developed the program possibilities of theatrical music and emphasized the freedom of melodic expression, so Brahms developed the possibilities of abstract music and emphasized the value of definite form. Brahms' works are characterized by interesting cross rhythms, by intensive thematic development, by complex simultaneous melodic development, and by emphasis on low registers. His greatest contribution to music was probably to put a damper on unrestricted Romanticism. With Bach and Beethoven, Brahms makes the "three B's," considered by many the greatest composers of all time. 5


5 Ibid., pp. 185-188.
The candidate gained a much better understanding of Brahms through this great piece of music, *Sonata in F Minor*. He found this experience to be rewarding and enjoyable and learned a good deal which would help him to become a better teacher.

**Three Seasons by Andrew Arvin**

This composition is a suite for flute, clarinet, and piano. Mr. Arvin is a recent contemporary composer, and as far as this writer could tell, there was no available literature on him. The composition is written in three movements entitled "Spring Sunshine," "High Summer," and "Autumn Frolic."

The first movement is played at approximately (M. M. \( \frac{3}{4} = 138 \)) and is written in common time. It is written in the key of G major, but because of many altered chords is difficult to find any kind of tonality. The clarinet starts out with a ground bass which is maintained predominately throughout the movement. The melody which begins with the flute is imitated twelve measures later by the clarinet. The clarinet then returns to the ground bass. The piano maintains a supporting chordal role throughout.

The second movement, still in the key of G major, begins with the piano playing tonic and dominant chords with the added fourth alternating on the first and second beats of the measure. The flute and clarinet enter with the clarinet imitating the melody in the flute and, occasionally, the piano relieves the flute and carries the melody for a few measures. The
movement is in a very tranquillo style and always calm and steady.

The last movement is written in the key of D minor with a short modulation to the key of A-flat major in the middle of the section. The meter is \( \frac{2}{4} \) and the tempo is Allegro molto (M. M. \( \frac{\dot{\ddot{\cdot}}}{\cdot} = 138 \)). In the piano there is a repetition of chords in both the right and left hands moving throughout the movement. The progression is primarily I to V with an occasionally added IV chord. The clarinet introduces the main theme and is imitated eight measures later in the flute. The imitation changes parts later and, periodically, the two instruments proceed in parallel fourths.

*Three Seasons* is an exciting contemporary work, light in musical content, but heavy in enjoyment and extremely stimulating to perform.

**Andante and Allegro by Andre Chailleux**

*Andante and Allegro* is an exciting and interesting work for the alto saxophone. It covers almost the full range of the instrument and contains many varied rhythms as well as some peculiar harmonies.

The "andante" section of the piece is written in the key of A-flat major with a short modulation into the key of F minor and back again eight measures later into the original key. The main theme flows steadily and smoothly, being completed with two four measure phrases. A wide vibrato, not too fast, helps to bring out the desired expression demanded of each well-written phrase. The meter is 4 and the tempo marking is "assez lent" or very slow.
The Allegro movement displays quite a contrast to the lyrical flowing first movement. Written in compound 8 meter, the pace keeps moving steadily at (M.M. \( \bullet = 126 \)) until the last six measures where a ritard and allargando appear and the meter changes to 4. The composer creates much excitement through the use of trills and fast sixteenth note chromatic runs. The movement is written in the key of F minor with some chord alteration but no definite modulation.

**First Concertino by George Guilhaud**

Until the last fifty years or so there has not existed a good selection of music for the alto saxophone. Recently, contemporary composers have discovered the beautiful solo quality of the saxophone and have produced some fine masterpieces for it. First Concertino by Guilhaud is one of these excellent works.

The solo begins with six measures of sixteenth note runs marked "Quasi Recit." or very recitativo. Then the movement unfolds into a flowing melody to be played in a singing style with much emphasis on keeping the tempo moving at an even moderate pace. The section is written in three part form A B A. A short lyrical cadenza appears in the final measures of the movement which enables the performer to use his own musical taste to add to what has already been stated.

The second movement is Allegro. It is characterized by sudden dynamic changes and lasting momentum. It contains runs that are both
challenging and interesting. Periodically, the pace is relieved by a two measure ritard but immediately restored with an "a tempo." It is written in 4 meter and the key signature is B-flat major. Violent energy is created through Mr. Guilhau's expert use of trills and runs. The work is extremely interesting and the candidate recommends it for anyone wishing to experience a worthwhile musical encounter.

**Canzonetta by Felix Mendelssohn-Bartholdy**

Mendelssohn is considered the most fortunate musician in history. He was born in a wealthy family which moved to Berlin when he was three years old. He had the very best of musical training and became a child prodigy in both playing and composition. Mendelssohn was director of the Gewandhaus Concerts in Leipzig. He had many friends and was popular throughout his life.  

Mendelssohn was as versatile in composition as in life. Flowing from his pen in rapid succession were lyrical melody, religious harmony, brilliant passage work, mysterious ornamentation, and bravura passages. He combined classic harmony and form with Romantic melody and color.

Mendelssohn was an influential conductor, particularly of large festivals, and was largely responsible for the importance which all musicians since

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7 Ibid., p. 515.
him have attached to Bach. He introduced a brilliant conducting technique and founded the Leipzig Conservatory. 8

_Canzonetta_ is a transcription for four B-flat clarinets or two B-flat clarinets, alto, and bass clarinet by John DeBueris from an original string quartet. It is one of the best ensembles for clarinet with which the writer is acquainted.

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8 Ibid.
EVALUATION OF THE RECITAL

The recital proved most beneficial and rewarding to the candidate. The experience was extremely valuable in teaching the writer performing skills, practice habits, and overall musicianship. In addition, it has given the candidate a far greater insight into teaching concepts which will help him become a more effective teacher.

The writer felt that the experience of working with private students was of extreme importance in preparation for the recital. The experience provided the opportunity to help the students endure some of the fears or anxieties associated with this kind of situation.

The candidate was glad he chose the recital project for partial fulfillment of his Master of Music degree. The knowledge gained through the practice, private lessons, rehearsals, and research will certainly help to provide a more effective teaching future.
SELECTED BIBLIOGRAPHY


