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Graduate Recital

Dow H. Young
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GRADUATE RECITAL

by

Dow H. Young

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

1971
ACKNOWLEDGMENTS

The writer wishes to express thanks to his accompanist, Mrs. Bonnie Bennett, for her cooperation and help. He also extends appreciation to the fellow members of the Utah Symphony: violinists, Bonnie Bennett and Art Peterson; violist, Dorothy Freed; and cellist, David Freed. Their assistance in the quintet performance was greatly appreciated.

Thanks is also extended to the following:

Dr. Max Dalby, long time friend and colleague, for his advice, counsel, and inspiration which certainly made all this possible.

Mr. Loel Hepworth for generosity in loaning the soloist his bass clarinet.

My wife, Shirley, and family, Becky and Win, for their support, assistance, patience, and perseverance in the completion of this endeavor.

Dow H. Young
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PROGRAM NOTES

Ballad

Ballad by Eugene Bozza is one of the more significant selections composed for the bass clarinet. It contains both musical and technical challenges and is well written in the range and style of the instrument.

Eugene Bozza, French composer and conductor; born Nice, April 4, 1905. He studied violin, conducting, and composition (with Busser) at the Paris Conservatory, won the Premier Prix as a violinist in 1924, as a conductor in 1930, carried the Grand Prix de Rome in 1934. In 1939, Bozza became conductor at the Opera Comique. He wrote an opera Leonidas (1947) and Juez de Plage (1946), the ballets Fete Romaine (1942), a symphonie (1948), symphonic poem Pax Triomphants (1948), violin concerto (1938), cello concerto (1947), Concertino for Trombone and Orchestra (1947), and several sacred choral works.¹

Claude Debussy

Claude Debussy was born August 22, 1862, in Saint-Germain-en-Laye. His early childhood was not especially musical, and he showed no capacity for music until he was 10 years old. He entered the Paris Conservatory in 1873 and studied piano with Marmontel. His composition teachers included Guiraus, Lavignac, Massenet, and Emile Durand. In 1884 he was awarded the highest honor of the conservatory, the Grand Prix de Rome, for the cantata "L 'Enfant prodigue."

During 1880 and 1881 he traveled to Switzerland, Italy, and Moscow with Nadezhda von Meck as tutor to her children. He spent some time in Rome but returned to Paris in 1887 and settled down to a composer's career to which (apart from occasional journalistic activities) he confined himself for the remainder of his life. He rarely appeared in public and preferred the company of artists and poets to other musicians. He frequented the progressive artistic and literary circles and became acquainted with the poetry of Baudelaire, Mallarme, and Verlaine. In 1887 he went to Vienna where he met Brahms and visited London in an unsuccessful attempt to get some of his work published. The following two years he attended the Wagner performances at Bayreuth. He was not particularly influenced by Wagner, but other influences came his way. He was enchanted for a time by the Javanese music he heard at the Paris Exposition Universelle of 1889, and he showed much interest in the work of Mussorgsky and Erik Satie.

In 1899 Debussy married Rosalie Texier, a young unpretentious dressmaker. She was devoted to her husband, but he abandoned her in 1904 for Emma Bardac, a woman of superior culture, whom he married after his divorce in 1905. Debussy dedicated his suite "Children's Corner" to their only daughter, Claude-Emma.

Debussy's earliest surviving work, "Nuit d'étoiles," was composed at the age of 14. This French composer worked out new outlooks on harmony and musical structure to which the name "Impressionism" reveals its kinship with contemporary visual art. Debussy's technique
was specialized but as solidly founded as any composition technique has ever been. His most significant compositions include: "String Quartet in g minor," "L'Apres-midi d'un faune," the three "Nocturnes" for orchestra, "Chanson de Bilitis," the opera "Pelleas et Melisande," and the orchestral suit "La Mer."

Though reluctant to appear in public, in 1908 he conducted "L'Apres-midi d'un faune" and the symphonic impressions "La Mer" and "Nocturnes" in London before the queen.²

Syrinx

Syrinx is defined according to the Dictionary of Music and Musicians as an instrument blown into, like a flageolet. It was probably an ancestor of the hydraulis or water organ. The number of closed pipes was commonly seven in this instrument which dates from the third century B.C.

"Syrinx" by Debussy was performed in this recital on the alto saxophone and, even though written originally for the flute, it adapts very well to the lyrical timbre of the alto saxophone.

Jacques Ibert

Jacques Ibert was born in Paris on August 15, 1890. His father, wanting him to be a businessman, objected to a thorough musical training for Jacques. Nevertheless, Ibert studied the

piano with his mother and then, in 1910, enrolled in the Paris Conservatory where his teachers included Gedalge and Fauré. World War I interrupted these studies. During this period, Ibert served in the Navy and after that was an officer in the French Naval Reserve. Despite the demands made on him by his naval duties, he was able, in 1915, to write his first orchestral work, a tone poem entitled "Noel en Picardie." The war over, Ibert returned to music study at the conservatory and won the Prix de Rome with the cantata "Le Poète et la fée." He married Rose-Marie Veber, daughter of the famous artist, and spent a three-year period at the Villa Medici in Rome with her, where he completed his first two successful compositions for orchestra, "The Ballad of Reading Gaol" and "Escales." His first opera, "Angelique," was successfully performed on January 28, 1927.

In 1937, Ibert was appointed director of the Academy of Rome, the first musician to hold this post. After World War II, he became the assistant director of the Paris Opera and divided his time and energies between Paris and Rome. He resigned from the Academy in Rome to become director of the combined management of the Paris Opera and Opera-Comique, but he retained this post only two years. During the summer of 1950, Ibert paid his only visit to the United States to conduct a master class in composition at the Berkshire Music Center at Tanglewood. During this visit, his first opera produced in the United States, "Le Roi d'Yvetot," was given at Tanglewood. Ibert's last two works for orchestra were commissioned in the United States. The "Louisville Concerto" was introduced by the Louisville Orchestra under Robert Whitney on February 17, 1954, and the "Mouvement Symphonique," composed in 1956, was written for the seventy-fifth anniversary of the Boston Symphony. 3

Ibert wrote works, which often tend toward a light style, including "Divertissement," arranged from his music to the play "The Italian Straw Hat," "Concerto da Camera" for alto saxophone and eleven instruments, and "The Little White Donkey." The serious Ibert, beginning with his most popular orchestral work "Escales," utilizes impressionistic writing and method in the style of Maurice Ravel.

Ibert was a neo-impresariosm who was partial to colorful orchestration, subtle effects, and chords moving in parallel motion. His writing had clarity, deftness, and refinement; his

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technique was self-assured. He was even, as Andre George said of him, "an artist of breeding ... . His musical temperament expands with singular felicity in the orchestra, where he revels in the subtlest management of exquisite sound values. ... His music is always found to reflect his apt sense of color and his gifts of contriving those iridescent effects which are so striking a feature of his work." Ibert died in Paris on February 5, 1962.  

Concertino da Camera for alto saxophone and orchestra

This charming chamber concerto is not an excursion into jazz, as the solo instrument might suggest. Tart modern harmonies and cross rhythms appear within the old chamber-concerto structure with delightful effect. The music is brisk and witty. Its artistic intent may be slight, but what it sets out to do—namely, to produce a workmanlike and aurally pleasing vehicle for an unorthodox solo instrument—it does successfully. There is buoyant, lyrical material that is fresh and singable; the principal themes of both the first and the larghetto movements are introduced by the soloist. In the Larghetto, Ibert's melodic writing grows mellow and thoughtful. But besides being lyrical, the Concertino is witty, as in the fugato of the first movement in which the various voices take part in a kind of rowdy abandon, or as in the leap frog pranks of the rhythms in the closing page. The Concertino received its first performance in Paris on May 2, 1935. 

Wolfgang Amadeus Mozart

Mozart was born in Salzburg on January 27, 1756. As a child he demonstrated great musical ability and aptitude. Even the short exercises he composed before the age of five betray his feeling for beauty of sound and forms. During his childhood years, Mozart traveled extensively

\[4\text{Ibid.}, p. 387.\]

\[5\text{Ibid.}, p. 390.\]
through the countries of Europe, performing with his sister, Marianne, for the nobility. In the summer of 1764, while his father was recovering from a severe illness, Mozart composed his first two symphonies and amused himself with a number of experiments in composition which possess special interest, because these works were not corrected by his father and show a marked difference from those written under his father's supervision. In 1765, Mozart's father had six of Wolfgang's sonatas for harpsichord and violin engraved and dedicated to the queen. After extensive traveling and performances, the Mozart family returned to Vienna in January, 1768. During this time, Mozart composed an opera, based on Coltellini's "La finta semplice," and two symphonies. The opera was not performed until Mozart returned to Salzburg, and the archbishop had the opera performed at the palace.

Mozart gave the well-known demonstration of his aural acuity and memory when he wrote the entire "Miserere" by Allegri after one hearing in the Sistine Chapel. This feat made a great sensation, and Rome received him with open arms.

The whole of 1776, and the greater part of the following year, was a time of great industry for Mozart. This period may be divided into three main divisions: the first, which extended from January to September, 1776, shows an effort to refine certain features of his style, partly under the influence of some of the cultivated members of Salzburg society; the second, from October to December, was devoted almost
exclusively to religious music; the third, from January to September, 1777, was spent studying works of other composers.

It was probably during the winter of 1778 that Mozart first met Haydn. From this meeting dates a 10-year friendship which influenced, for good, the compositions of both masters. It is no coincidence that the greatest works of both were written after 1781. Haydn learned from Mozart a rounder phrase, a richer harmonization, and a fuller command of the orchestra; Mozart learned from Haydn a wider range of structure and a gravity and dignity of expression which are particularly noticeable in his later symphonies.

In spite of the successful performances of three operas, "Entfuhrung aus dem Serail," "Le nozze di Figaro," and "Don Giovanni," Mozart's pecuniary conditions were desperate. Yet, at the very height of his distress, he manifested extraordinary power. Besides other compositions, he wrote within six weeks (June 26 to August 10) his three last and finest symphonies, in Eb, g minor, and C ("Jupiter").

The year 1790 was a critical period in Mozart's life. The previous nine years, with all their hardships, had been for him one prolonged spell of creative activity, during which he had written nearly 200 compositions of the most varied character, including the clarinet Concerto (K. 622). In September of 1789, he had produced the Quintet for clarinet and strings (K. 581). These two compositions are illustrative of Mozart's creative genius and understanding of woodwind instruments. In this, if in nothing else, Mozart was emulated by Brahms, a century later.
Mozart's composing for the clarinetist Anton Stadler and Brahms's writing for Richard Muhlfeld are curiously analogous.

In July, a stranger commissioned him to write a Requiem for an unknown individual. Mozart set to work, but he was interrupted by an urgent invitation from the Estates of Bohemia to compose an opera for the approaching coronation of Leopold II at Prague. Mozart was on the point of stepping into the carriage when the mysterious messenger suddenly approached him and asked what had become of the Requiem. Mozart assured the man that he would do his best on his return; he then departed with his pupil, Süssmayr. Mozart returned home in the middle of September and completed the opera "Die Zauberflote." He then hoped to be able to devote his whole time to the Requiem, but the exertions and excitement of the trip had proved too much for him. He began to talk of death and said that he was writing the Requiem for himself. Now, when it was too late, favorable prospects opened before him. He was informed that some of the nobility of Hungary had joined together to guarantee him a yearly sum, and at the same time a subscription was raised in Amsterdam for which he was to furnish compositions that would become the property of the subscribers.

The Requiem continued to occupy his mind. On December 4, 1971, he had the score brought to him in bed and tried a passage. He, however, realized that he would never finish it. By one o'clock in the morning, December 5, 1971, he was dead of malignant typhus fever. At three o'clock on the afternoon of December 6, his body was removed to
St. Stephen's where the service was held in the open air. Mozart was buried in the pauper's grave in the churchyard of St. Marx.  

Christoph Willibald Gluck

Gluck was born July 2, 1714. His father was a forester in the service of the Elector, Max Emanuel of Bavaria. There seems to have been no early evidence of exceptional musical gifts in Gluck's boyhood. He received a good education from about the age of eight onward which included instruction in music, but he was 23 before he studied with an accredited musician, Giovanni Battista Sammartini. Sammartini seems to have subjected his fully grown pupil to no severe schooling, except perhaps in the matter of thorough bass; he discussed with him new ways and means of writing expressively in single melodic lines supported by chordal harmony of the kind suggested by a figured bass. On December 26, 1741, Gluck's first opera "Artaserse" was produced at Milan. Gluck traveled extensively in Germany, England, and France, and he became acquainted with Rameau, Handel, Hasse, and Haydn. In October, 1762, "Orfeo et Euridice" was produced in Vienna, and the second of Gluck's operas, which still survives, "Alceste," was performed December 16, 1767.

The secret of Gluck's greatness lies chiefly in the impression of sublimity which he is capable of conveying by means of the utmost simplicity. He confined himself almost entirely to music for the stage where he seemed to possess the ability to understand a dramatic

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situation and to clothe it in notes capable of embodying its essentials in sound and at the same time conveying them to an audience by music that is acceptable in itself and capable of interpreting action and characters as well as the composer's emotional reactions to them. Gluck possessed a wonderful limpid, lucid melodic invention and an instinctive knowledge of how to handle the orchestra in a suitable manner without often, or at all, drastically departing from the plainest kind of scoring. Some technical deficiencies, however, cannot be ignored, especially his weakness in counterpoint and the too often poor quality of his musical texture. Gluck was involved in a kind of "aesthetic strife" in Paris with the followers of Piccini; he started reform in the opera that may be said to have anticipated Wagner in converting opera into music-drama. Gluck died November 15, 1787, at the age of 73.  

Dance of the Happy Spirits

"Dance of the Happy Spirits" from "Orpheus," a flute solo, was performed in a special recital July 16, 1970, for a separate auditioning committee composed of Dr. Max F. Dalby and Dr. Alvin Wardle. Under the advisement of Dr. Dalby, the performer was allowed to play a special recital on flute because of the amount of rehearsal on the clarinet and saxophone prior to the formal recital. It was felt that the extensive practice on the clarinet would endanger an adequate flute performance. Dr. Dalby's most qualified judgment was respected and appreciated, and it resulted in an advantage to the performer in the special flute audition.

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Ballade . . . . . . . . . . . . . . . . . . . Bozza
   for Bass Clarinet and Piano

Syrinx . . . . . . . . . . . . . . . . . . . Debussy
   for unaccompanied Alto Saxophone

Concertino da Camera . . . . . . . . . . . Ibert
   First Movement for Alto Saxophone

Quintet for Clarinet, Two Violins,
   Viola, and Cello . . . . . . . . . . . . . . . Mozart
   Viols
   Bonnie Bennett
   Art Peterson
   Viola
   Dorothy Freed
   Cello
   David Freed

Minuet and Dance of the Blessed Spirits . . . . . . . . . . . . Gluck
   From Orpheus
   for Flute and Piano

Chase Fine Arts Center
Concert Hall
Friday Evening
July Tenth
Seven-thirty O'Clock
VITA

Dow H. Young

Candidate for the Degree of

Master of Music

Report: Graduate Recital

Major Field: Music Education

Biographical Information:

Born at Salt Lake City, Utah, June 17, 1921; served with the 587th Army Air Force Band during World War II; graduated from the University of Utah in 1949 with a Bachelor of Arts degree in music; music instructor at Horace Mann Junior High School in Salt Lake City for five years; presently employed as instrumental music instructor at East High School, Salt Lake City, Utah; prior to teaching career, auditioned by Maestro Maurice Abravanel and Napolea Cerminara for second clarinetist with the Utah Symphony in 1949, an assignment held since that time; studied clarinet privately with Napoleon Cerminara, Hebert Blaymon, Martin Zwick, and Simeon Bellison; served on staff of summer music clinics at Western State College, Gunnison, Colorado; Brigham Young University, Provo, Utah; University of Utah, Salt Lake City, Utah; and Utah State University, Logan, Utah.