An Analysis of a Clarinet Recital

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AN ANALYSIS OF A

CLARINET RECITAL

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BY

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THESIS

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INTRODUCTION

Although the clarinet has seldom been employed in a solo capacity on the concert stage, the composers who have written major works for the instrument include such important musical figures as Mozart, Brahms, Debussy, Hindemith and Stravinsky.

The four works discussed in this paper represent the varied character of the clarinet repertoire. *Concerto No. 2* by Carl Maria von Weber is one of the first major compositions for clarinet. The *Sonatina* by Darius Milhaud is consistent with the twentieth century idiom. The "Arabesques" by Paul Jeanjean is one of those many small works which have been composed primarily for the use of the student clarinetist. "Rhapsody" by Willson Osborne is representative of the numerous compositions in the contemporary style.

The purpose of this paper is primarily to analyze the structure and spirit of these four compositions. In addition to outlining the structure, this analysis includes pertinent information about the composer and about the historical setting of the composition. It is hoped that this kind of analysis has presented the author with a more knowledgeable basis for interpretation.
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Carl Maria von Weber (1786-1826) gained a position in the history of music principally by his significant contributions toward the development of the German opera. His early childhood had well prepared him for this. At an early age his father, a traveling musician, took Carl Maria on a concert tour through Germany with the intention of establishing for his son the reputation of a musical prodigy. In the process the young Weber became an excellent pianist for his age, gained some skills and experience in composition and gained an invaluable acquaintance with the spirit and technic of the theater. At the age of fourteen he wrote an opera, Das Waldmädchen, which came to be performed in several of the European opera houses.

At the age of seventeen Weber acquired his first position, that of conductor of the opera at Breslau. In 1806 Weber resigned this position and became musical director for Duke Eugen of Württemburg. This was followed with a secretarial position with the Duke's brother. In 1810 Weber lost this position as a result of a questionable financial adventure by his father.

Weber was then left without a fixed means of support.
He spent several years touring as a concert pianist and conductor. His travels brought him to Munich in 1811 to produce his sinfonia, Abu Hassan. That year he and Heinrich Baermann, the clarinetist of the court orchestra, performed Weber's Concertino, op. 26, for clarinet and orchestra, at the court of King Maximilian of Bavaria. The king was so impressed with this work that he commissioned Weber to compose two concertos for the clarinet.

Weber accepted the commission and wrote the first concerto, op. 73, in F minor, in April and May of 1811. It was performed on June 13th of that year. The second concerto, op. 74, in E-flat major, was written soon after and performed, again in Munich, on November 25th. Heinrich Baermann, the soloist at these performances, was acclaimed as one of the finest clarinetists of that period. Weber, in his diary, attributed the success of the second concerto to the "godlike" performance of Baermann.¹ Carl Baermann claimed that his father, although he used a ten key boxwood clarinet, produced a tone comparable with the tone of the more developed clarinet of 1860.² The close contact which Weber had with this clarinetist must have given him some encouragement and an understanding of the abilities and limits of this relatively unexplored instrument.

¹Weber, Carl Maria von, Concerto No. 2, op. 74 (London: Ernst Bulenburg Ltd., n.d.); frontpiece.
The two concertos were not published until Weber had gained his reputation with the performance of Der Freischütz in 1822.\(^3\) Weber and Baermann gave several concerts together throughout Europe, and these works were undoubtedly featured on the programs. Around 1870 the concertos of Weber, along with those of Spohr, were revived by George Clinton at the Crystal Palace in London.\(^4\) Since then they have remained a significant part of the clarinet repertoire.

Weber, in his operatic works, was strongly influenced by the romantic spirit. In a later concerto, Konzertstück, he was to deviate substantially from the classical form. In this concerto, however, he still favored that form which was so clearly outlined by Mozart and Beethoven.

First Movement

The concerto begins with the exposition in the piano part. The first subject is stated at measure 1. It begins with a fanfare,

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\(^3\) Weber, *Concerto No. 2*, op. 74, frontpiece.

and quickly changes to a more florid line at measure 7.

Ex. 2 Weber, Concerto No. 2, First Movement, mm. 7-9.

At measure 14 the first subject ends. A transitory section
the leads to the entrance of the second subject at measure
30.
A transition section beginning at measure 39 leads into the end of the first exposition at measure 49.

The second exposition begins at measure 50. In four short measures the clarinet is allowed to demonstrate two of its strongest characteristics: the ability to change registers with facility and the ability to play rapid scale passages in a forceful manner.

At measure 54 the piano and clarinet together play the fanfare which opened the concerto.
The clarinet part contains the remainder of the theme from measure 58 to measure 63.

A transition passage begins at measure 68. It is composed largely of material from the first subject. At measure 85 is an interesting treatment of the figure from measure 50.

Ex. 6 Weber, Concerto No. 2, First Movement, mm. 85-88.

The second subject begins at measure 103 in the dominant key.
A transition begins at measure 118 leading to the beginning of the development at measure 137. This transition, in the piano part, uses material from the first subject, but in the dominant. At measure 151 the key changes to D-flat major. The clarinet part introduces some new material at measure 151.

and again at measure 159.
A transition section using material from measure 68 begins at measure 162. A brilliant scale passage in the clarinet part at measures 190 and 191 leads into the recapitulation at measure 192. The piano plays the first subject in the tonic. The clarinet part contains the second subject at measure 205 in the tonic key. The piano part finishes the second subject from measure 213 leading into the coda at measure 220. The coda is a brilliant display of arpeggios and scales in the clarinet part. At measure 249 the piano part contains the fanfare from the opening. The piano part closes the movement at measure 255.

Second Movement

The second movement, "Romance," is in ternary form. The key changes to G minor. The first theme, entering after two measure of piano introduction, is voiced in the clarinet part.
This theme builds into a climax at measure 16, then dies away to the entrance of the second section at measure 21.

The second section is divided into two parts. The first part is in ternary form. At measure 21 the piano enters with the first melody in G major.

At measure 29 the clarinet part contains the contrasting melody in C minor.
The piano part then repeats the first melody at measure 34.

The second half of the second section begins at measure 47. The clarinet part, now in E-flat major, becomes more rhythmically involved, preparing for a more effective entrance of the recitative at measure 63. The use of the recitative, more commonly thought of as an operatic device, shows Weber's penchant for the operatic idiom. Weber ensures an accurate performance of this recitative by being quite explicit in tempo and dynamic indications, as for example measures 63-66.

The recitative gradually increases in intensity, and then dies away, establishing a calm entrance for the restatement of the first theme at measure 74. The restatement is brief, being interrupted by a clarinet cadenza at measure 84.
Third Movement

The third movement, Polacca, is written in rondo form. The piano establishes the return to the key of E-flat major in the first measure. The rondo theme is then stated in the clarinet part measure 2.

Ex. 14 Weber, Concerto No. 2, Third Movement, mm. 2-5.

The theme starts, stops, and starts again in a jerking and almost comic manner. The uneven quality of the melodic line is further accentuated by the use of a feminine ending of every phrase with the cadence on the third beat.

The first episode begins at measure 37. It is composed of two separate themes. The first, lyrical and expressive, goes from measure 37 to measure 49.

Ex. 15 Weber, Concerto No. 2, Third Movement, mm. 37-40

The second part, bright in contrast, begins at measure 59.
in the dominant, and ends at measure 68.

Ex. 16 Weber, *Concerto No. 2*, Third Movement, mm. 59-62.

The rondo theme then makes two false entrances, once at measure 69 in the clarinet part, and once again, in the piano part, at measure 79, both times in the dominant. At measure 90 the clarinet part contains the rondo theme in the tonic.

The second episode begins at measure 103. This section is in the dominant, but eludes a feeling of tonality by the use of diminished seventh arpeggios.

Ex. 17 Weber, *Concerto No. 2*, Third Movement, mm. 103-106.

What seems to be a new theme enters at measure 119. However, it is actually a composite theme derived from previously stated material. Measures 119 and 120 are a mutation
of the theme at measures 38 and 39. Measure 121 bears a strong resemblance to measure 4 of the rondo theme, as does measure 122 to measure 10. There is sufficient material from the rondo theme to consider this section a restatement of the rondo.

Ex. 18 Weber, Concerto No. 2, Third Movement, mm. 119-122.

Measure 135 begins a transition to the entrance of the third and final episode at measure 162.

Ex. 19 Weber, Concerto No. 2, Third Movement, mm. 162-165.

This pleasing theme, in A-flat major, is the last pause before the brilliant finale.

At measure 177 the rondo theme makes a rather startling entrance a half step above the tonic. It is then stated briefly in the tonic at measure 185.

The coda begins at measure 202, with the clarinet
part containing a florid display of scales and arpeggios. In this manner the concerto is brought to a close.

This concerto was written at a time when the virtuoso musician was coming into a position of prime importance. The musician was no longer performing background music at the court of the kings. His task now was to please the paying customers of the concert hall. To accomplish this task the composer was required to adopt a new attitude. Mozart was not allowed to have more than slightly startling moments, and Beethoven was condemned for having too many. Weber, however, was commissioned to write works such as this one, filled with cascading scales, arpeggios, and abrupt register changes.

To write a third movement such as the finely balanced rondo from Mozart's clarinet concerto was no longer possible. Weber found it necessary to write a Polacca, with its angular, earthy rhythms. Weber found it more expedient to compose the development section of the first movement almost entirely of new material. It was not necessary to find a theme which was capable of being dissected and painstakingly reassembled to produce an acceptable development. Instead the theme had to sound well on the instrument and demonstrate the capabilities of the instrument and the soloist. In fact, Weber, due to his unorganized schooling in theory, was not especially adept at handling the sonata form. Very often the first movement was the last that he finished. In several cases his works came to be published without a first movement.

The strength of this concerto does not come from its
finely balanced form; it lies in its value as an excellent composition for the clarinet. The themes as they are played by the clarinet, with a minimum of accompaniment, are among the most beautiful written for the instrument. In this composition, Weber has emphasized the good features of the clarinet, such as abrupt register changes and sudden changes in the dynamic level, and although he has presented technical demands for player and instrument, he has done so without emphasizing some of the clarinet's weaknesses, such as awkward fingerings and the extended use of the high register. Every note can be played with surprising effectiveness. Every brilliante is naturally brilliant and every dolce naturally tender. Playing this concerto for the first time must have been a joy to Heinrich Baermann as it has been to thousands of clarinetists since that time.
"Arabesques"
Paul Jeanjean

At the close of the nineteenth century the clarinet had been perfected to such a degree that composers were writing increasingly demanding music for it. The use of new scales, arpeggios and rhythmic units greatly increased the problems of the performer. Paul Jeanjean, a French clarinetist and teacher, understanding these problems, wrote several studies for the clarinet emphasizing the contemporary idiom. These studies have been his main contribution to the literature of the clarinet.

In addition to these studies, he has written several short solos for the clarinet, oboe, and bassoon. These solos, rather than being extensions of his modern studies, are written in a romantic spirit.

"Arabesques," written in 1926, for clarinet and piano, is notable for its diatonic melodies and simple structure. The presentation of the three melodic groups, A B A C A, is done with no transition and no development sections. The introduction and cadenza make brief reference to the themes.

"Arabesques" begins with a ten measure introduction; the first four measures are from the principal theme and the next six a series of accelerating arpeggios. The main theme
begins at measure 11. It contains two contrasting elements: a graceful triplet figure and a declamatory figure in ascending sixteenth notes at measure 13.

Ex. 1 Jeanjean, "Arabesques", mm. 11-14.

The second section begins with two measures of the second theme being stated in the piano part. The clarinet then states the second theme at measure 29. This theme is in two contrasting statements; the first a calm melody in florid triplets,

Ex. 2 Jeanjean, "Arabesques", mm. 29-32.

and the second a more angular line at a faster tempo.
A chromatic scale leads into the restatement of the first theme at measure 49. The theme is repeated in its entirety.

The third section begins at measure 65 in A-flat major. This section contains two segments. The first is a series of arpeggios in triplets.

The contrasting segment begins at measure 73.
The movement in this segment is increased by the use of chromatic harmony and the shortness of the phrases.

A *rallentando* then leads into the melodic line that opened the third section. The section closes at measure 98, making this section a three part form - A A B A.

The principal theme, in E-flat major, enters again at measure 99. It is altered at measure 113 to prepare for the cadenza. The cadenza contains material from the introduction, with the addition of a florid scale passage leading into the coda at measure 115. The coda, built on the E-flat major chord, is taken at a faster tempo.

Jeanjean, through his understanding of the clarinet, chose those notes, intervals and phrases which have a natural sonority and at the same time are easily executed on the instrument. This ease of performance, rather than detracting from its musical effectiveness, makes the "Arabesques" a pleasant study in the beauty and flexibility of the clarinet tone.
Sonatine
Darius Milhaud

Darius Milhaud (1892– ), one of the most prolific composers of the twentieth century, has written over three hundred works of all kinds, including fifteen operas, twelve cantatas, one hundred songs, four vocal quartets, five symphonics, five concertos, dozens of sonatas, seven string quartets, numerous ballets and countless works for the theatre and films. He studied violin and theory at the Paris Conservatory from 1909 to 1915. In 1917 and 1918 he was attached with the French legation in Rio de Janeiro. In 1919 he returned to France. At that time he became associated with a group of composers who came to be called "The Six". This association brought his name into the musical world, but at the same time impaired his success in later years, as the musical ideals of "The Six" were appraised by certain journalists as immature, modern for the sake of being modern, primarily interested in the comic, and relying heavily on extra-musical ideas. At a performance of Milhaud's opera, Homme et Son Désir, someone in the audience remarked of this serious work that he didn't think it was "as funny as all that".¹

Sonatine, written for clarinet and piano in 1927, is a serious work. In the structure of this work Milhaud shows his respect for the beauty and logic of the sonata form. The three movements are presented in the fast-slow-fast arrangement. The first movement deviates from the standard sonata form in two aspects. First the tonal relationships are more harshly presented, and secondly the two subjects are stated in reverse order in the recapitulation. The second movement is a simple three part form. The third movement could be viewed as a three part movement except that the relationship between the piano and clarinet seems to suggest a more loosely built structure.

The texture of the Sonatine is largely contrapuntal. The presence of two independent melodic lines is almost always heard. Occasionally the left hand of the piano part introduces even a third melodic idea. The contrapuntal nature of this work is accentuated even further by the use of contrasting tonalities.

Polytonality, a salient feature in most of Milhaud's works, appears in varying degrees, ranging from bitonality in his smaller forms to the appearance of six different keys, at the same time, in some of his opera scores. To Milhaud polytonality was not a novel concept. He believed that polytonal structure was the natural outgrowth of contrapuntal writing. He points out that the use of eleventh and thirteenth chords by Debussy could be interpreted as bitonal writing. He even felt that polytonality was expressed in
nature. He expresses it in this way:

When I am in the country on a beautiful, calm night like this, I get the feeling that all points on the horizon, of the stars, and in the earth's core send me rays, silent signs. That feeling that you are in the midst of it, is intoxicating. I have always tried to express these multiple lines of force, these multiple rays that permeate you in the heart of the nocturnal silence.2

By 1927, when the Sonatine was written, Milhaud had become well acquainted with the expressive effects of the different combinations of tonalities. In the two movements indicated Tres Fure the stridency of the tonalities involved increases the roughness of the individual melodic lines. In the slow movement the tonalities were closely enough related that the dissonances produced create only a little more tension than the dominant seventh effect.

First Movement

The first movement, Tres Fure, of the Sonatine begins in the piano part with a dissonant four note arpeggio followed by a five note scale passage in D major.

This small melodic unit is used generously throughout the movement. On the last note of the first full measure the clarinet part begins the first subject with an angular, declamatory phrase in D major.

After a rapid scale passage in D major the clarinet part continues with the second section of the first phrase. This enters at measure 5 in a much more freely moving line than that of measure 2.
Ex. 3 Milhaud, Sonatine, First Movement, mm. 5-7.

The piano part at measure 5 contains a rhythmically altered version of measure 1 but in G major.

Ex. 4 Milhaud, Sonatine, First Movement, mm. 5-8.

At measure 12 the theme from measure five is stated in the clarinet part. The piano part contains the melodic unit of the beginning in an melodically altered form.
The first subject comes to a close with the ritard at measure 15.

A transition section begins at measure 16. The clarinet part contains a rather free treatment of material from the first subject in D major. The piano part in this transition contains two mutations of its opening statement. The first at measure 16 is in D major.

The second mutation at measure 20 is in A major.
Ex. 7 Milhaud, Sonatine, First Movement, mm. 20-21.

The left hand touches the keys of A and B major.

The second subject enters at measure 34 with the clarinet part changing to G-flat dorian mode and the piano part to G-sharp major.

Ex. 8 Milhaud, Sonatine, First Movement, mm. 34-37.

The mood is changed considerably by the use of two related keys and a lower dynamic level. The left hand part includes a few notes out of the keys, but at this dynamic level the effect is to dampen the harmony rather than to agitate it. The clarinet part, indicated très doux, and the piano part, très calme, create a very peaceful contrast to the harshness of the first subject.

A transition section begins at measure 52 with a
repetitious figure in the clarinet part in E major, the right hand of the piano part in A major and the left hand part in C major.

The development section begins at measure 56 with two strident statements of the piano figure of measure 1 in the clarinet part. The piano part contains an extremely dissonant statement of the same figure. Most of the development, measures 46-70, consists of a series of questions and answers derived from the first subject.

Ex. 9 Milhaud, Sonatine, First Movement, mm. 48.

At measure 72 the clarinet part contains material from the second subject while the piano part contains material from the first subject. The development ends with the rallentando at measure 75.

The recapitulation begins at measure 76 with the second subject being stated first. The clarinet part opens in C major, but changes to the tonic, D major, at measure 94.
At measure 87 the first subject returns in the tonic to end the movement at measure 94.

Second Movement

The second movement, Lent, presents a complete contrast to the mood of the first. This is achieved in two ways. The lessening of the tempo is the most obvious, but the change in tonal construction is equally significant. The piano part opens, tres doux et calme, in A-flat major. The unhurried, lyrical theme enters at measure 2 in the clarinet part in A-flat major.

Ex. 11 Milhaud, Sonatine, Second Movement, mm 2-4.

The left hand of the piano part makes an excursion into C major in measures 7-11. The dissonance created is not harsh enough, however, to interrupt the calm mood. The piano part, throughout the first section, contains the melodic figure of measure 1.

The second section of this movement begins at measure 16 with an increase in tempo. The clarinet part and the upper voice of the piano part are in the B locrian mode. The other voices of the piano part center around E major. The theme,
first stated in the clarinet part from measure 16 to measure 20, is played four times.

Ex. 12 Milhaud, Sonatino, Second Movement, mm. 16-20.

The first two times it is stated in the low register, the third time in the middle and the fourth time in the high register. Throughout this section the piano part contains a canonic imitation of this theme. Tension increases gradually in the second section for two reasons. The theme, in the clarinet part, is stated successively higher each time, and the piano part becomes increasingly more dissonant.

At measure 51 the theme is stated in the clarinet part with only a slight alteration of the original melodic line. The sonority of the restatement is increased by the addition of notes in the piano part. A brief coda is attached at measure 64. In the coda the piano part contains material from the second section, and the clarinet part a soft descending passage dying away to the end of the movement.

Third Movement

The third movement, Tres Haste, returns to the spirit of the first. It is divided into three sections. The first
two sections present contrasting thematic material. The third section is then composed of material presented in the first section.

The first section opens with the piano part introducing the first theme, a pithy, two measure line.

Ex. 13 Milhaud, Sonatine, Third Movement, mm. 1-2.

The right hand of the piano part is in C major, while the left hand is partially in F-sharp major and partially in C major. At measure 3 the same theme enters in the clarinet part in C major, with more elaboration and extension. The clarinet part introduces the second theme at measure 8.

Ex. 14 Milhaud, Sonatine, Third Movement, mm. 8-9.

At this statement of the second theme the piano part contains
the first motive. At measure 14 another motive is introduced in the clarinet part, and the piano part is changed to a less dramatic figure. The first section ends at measure 27 with two bold statements in the piano part.

The second section begins with a series of three measure phrases built on the motive from measures 28-30,

Ex. 15 Milhaud, *Sonatine*, Third Movement, mm. 28-30.

At this time the clarinet part is in E-flat major and the piano part is in A-flat major. The third section begins at measure 51. The thematic material from measure 51 to measure 60 is taken largely from measure 3 and 3 of the first section. From measure 61 to the end the piano part contains an increasingly intricate presentation of measures 1 and 2. The clarinet part at the same time contains the same motive, but is altered rhythmically to obscure the meter of the piano part. From measure 72 to the end of the movement the clarinet part continues in the same manner, but with material from measure 28 of the second section. The movement ends in a very forceful manner with the meter of the clarinet and piano parts coinciding at measure 79.

The outstanding feature of the *Sonatine* is the rich-
ness of the melodic material. From the time of Wagner on there has been an effort by certain composers to discredit the importance of the melodic line. Milhaud is not a member of this faction. His preference for the polytonal idiom guides him somewhat in his choice of melody. If he were to use tonally complex melodies the polytonality would then approach untonality. Instead he uses simple, lyrical and surprisingly diatonic melodic lines. As a result, the sonatine is one of the more playable works in the modern idiom. In this work Milhaud wants the soloist to play dolce, but not sentimentally; energetically, but not erratically; and even harshly, but not vulgarly. The result is a musical composition which is a worthwhile experience for both the performer and listener.
Willson Osborne, a contemporary American musician, born in 1906, has written several published works in small forms, including several compositions for mixed chorus, four brass ensembles, and some woodwind solos.

"Rhapsody", published in 1958, is an unaccompanied solo for B-flat clarinet or bassoon. The term rhapsody is of Greek origin; to the ancient Greeks it was a freely combined medley of portions of an epic poem. The composers of the romantic period used the term to indicate a fantasy of an epic or national flavor. In more recent times it has come to indicate merely a free treatment of melodic material. It is with this meaning of the word that Osborn has titled his work "Rhapsody". Although the work is in three part form, this is not of primary importance to the structure. The irregular manner in which the two themes are altered and combined is of more significance.

The first theme contains two phrases. The first, a plaintive song in F natural minor, is given the tempo marking 60.
The second, a more highly decorative line in D-flat natural minor, is at a faster tempo.

The theme is then restated at measure 10, in D-flat natural minor, in an altered form. The first phrase is shortened to two measures and a different second phrase, in F natural minor, is added. At measure 13 the tempo is again increased. At measure 15 the first section closes with an implied cadence in F natural minor.

A short transition passage, ritardando at measure 17, prepares for the entrance of the second theme at a slower tempo at measure 20. This theme is in G natural minor.
At measure 23 the theme is extended with material taken from the theme itself. At measure 29 the second theme is restated, now in A-flat minor. The section closes at measure 33.

An elaborate and decorative transition begins at measure 33. At measure 42 the third section begins with a restatement of the first theme in its original form. A slight alteration is made at measure 50 with the tempo indication rallentando and one new note added to the melodic line. At measure 51 the first theme is restated a second time as it was in the first section. At measure 53 this theme is interrupted by a transition section preparing for the coda.

The coda begins at measure 58 with an ornamental alteration of the first theme.
A decorative scale passage begins at measure 61, dying away in measure 62. Measure 63 begins a contrasting section of the coda. This section makes reference principally to measure 8 of the first section. The tempo and dynamic level gradually decreases throughout the last few measures. The solo closes in the key of the beginning at measure 72.

One of the major tasks of the composer is to treat his thematic material in such a manner that it does not become either chaotic or monotonous. In orchestral writing the solution may be simply that of alternating the melodic material from one instrument to another. In chamber and solo forms a more virtuoso style of writing is often used to compensate for the sameness of timbre. Osborne, writing "Rhapsody" as an unaccompanied solo, was presented with this problem to a greater degree. He approached the problem in several ways.

His selection of easily recognizable, recurring themes is significant. The attention of the listener is, in this manner, more readily directed toward the presentation of these themes. The continuous changing of the tempo definitely
adds contrast. The composition is seventy-two measures long. In those seventy-two measures the tempo is changed forty-nine times.

The constant changing of the meter increases the movement of the melodic lines. Measure 3, for example, could have been written with the meter of the preceding measures in this manner.

Ex. 5

Instead the meter was changed and the figure became more rhythmically exciting.

Ex. 6 Osborne, "Rhapsody", m. 3.

The principal melodic material is diatonic, but the extention of the phrases and transition passages are diatonic.
In this way all the nonharmonic tones and passages appear in greater contrast.

The ornamentation of the melodic line is of prime importance throughout the work. The alteration of the first theme at measure 58 has already been cited in example 4. The extension of the phrases is at times done almost in the manner of a cadenza, as at measure 34.

Ex. 7 Osborne, "Rhapsody", mm. 34.

Another notable use of ornamentation is that of the appearance in various forms of the last sixteenth note figure of measure 8. The figure originally appears in this manner.
At measure 50 one note is added to the figure.

At measure 64 it is stated in a different context and key.

At measure 65 it is extended.
Ex. 11 Osborne, "Rhapsody", m. 65.

At measure 68 it is altered tonally.

Ex. 12 Osborne, "Rhapsody", m. 68-69.

At measure 70 and 71 the note values are changed.

Ex. 13 Osborne, "Rhapsody", mm. 70-71.

The writing in this work is not especially characteristic for the clarinet. For example, the melodic line pro-
gresses largely by scale steps, in this way ignoring the colorful effect which the clarinet can create by the playing of rapid arpeggios. One example of this is the cadenza type figure at measure 61.

Ex. 14 Osborne, "Rhapsody", m. 61.

![Musical notation]

The choice of register and key at times does not exploit the natural sonority of the clarinet. The first theme at measure 1, for example, would be much more expressive a fifth higher as would the second theme at measure 20 a fourth lower. The fact that this work is written also for bassoon, an instrument of a completely different character, may have limited the freedom of the composer somewhat.

Those considerations are of value to the performer in that they emphasize his responsibility to the composer. Even though some passages are not especially conceived for the clarinet, the composer has written with a detailed indication of the value of each note and phrase, which, when observed, will result in an effective solo for clarinet in the contemporary style.
EASTERN ILLINOIS UNIVERSITY
SCHOOL OF MUSIC

GRADUATE RECITAL

In partial fulfillment of the requirements for the degree of Master of Science in Education.

CHARLES ELLIS, Clarinet
Carol Walgren, piano
John Reglin, piano

★

Concerto No. 2 in E-flat major, Op. 74
Allegro
Romance
Polacca
Arabesques

Carl Maria von Weber

Paul Jeanjean

INTERMISSION

Sonatine
Tres Rude
Lent
Tres Rude
Rhapsody

Darius Milhaud
Willson Osborne

SUNDAY, JULY 24
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London: Ernst Bulenberg, Ltd, n.d.