

Dr. Matthew Nelson, Bass Clarinet

All-State Audition Clinic
University of Louisville
September 25, 2019

1. C. Rose *32 Etudes for Clarinet*, revised and corrected edition; pub. Carl Fischer
#21 Adagio, measure 23 to the end (3 measures before *dolce* recap)
Tempo: quarter note = 52

- **Ornaments:** Play the turn in bar 30 just like the analogous figure in bar 3, including the B-sharp.
- This excerpt has some tricky **high notes**; try playing the D-sharp with an over-voiced throat G-sharp fingering, the D with an over-voiced throat G, and the C-sharp with an over-voiced F-sharp fingering to get better connection and sound. Sometimes I add the register key to these fingerings if the voicing needs some help. I find that many high school and college bass clarinetists are not using enough mouthpiece, so experiment with the amount of mouthpiece you are using.
- Where you see dots under a slur, tongue each note using a legato articulation.
- **Phrase** to non-chord tones/appoggiaturas.
- **Focus:** rhythm, expression, even tone throughout the registers, high note response.

2. C. Rose *32 Etudes for Clarinet*, revised and corrected edition; pub. Carl Fischer
#9 Maestoso, three pickup notes before measure 20 to the end
Tempo: quarter note = 78 - 80

- **Ornaments:** place the grace notes in bar 33 just before the beat.
- Try to create different **characters** throughout this excerpt, and get familiar with the various themes so that you can differentiate them with precision.
- Pay close attention to the different types of **articulation** employed throughout the excerpt. Bar 19 is *piano* but “bouncy”, bar 23 is more *détaché*, and bars 43 and 47 - 49 should be played more staccato.
- **Lead with the register key** when crossing the break, especially on particularly large intervals. This will greatly improve your response.
- This excerpt provides many opportunities for **dynamic contrast**, despite its lack of explicit dynamic markings. Make a plan, and exaggerate the dynamics throughout.
- **Focus:** energy, articulation, character, interpretation

Resources:

- **imslp.org:** Go to this site to download the old Carl Fischer edition of C. Rose's etudes. Once on the site, click the following to find the music: Composers – Roa – Rose, Cyrille – 40 Studies for Clarinet – Complete Score. (Or 32 Etudes for Clarinet – Complete Score.)
- ***Artistic Studies Book 1 – From the French School***, Edited by David Hite, published by Southern Music Company. This edition of the Rose etudes provides useful musical/breathing/fingering suggestions, many of them directly from Daniel Bonade as passed on through his student David Hite.
- ***The Complete Daniel Bonade***, Edited by Larry Guy, published by Rivernote Press. This includes Bonade's annotated edition of the "Sixteen Phrasing Studies," which are the odd-numbered etudes from the Rose 32 Etudes.

Upcoming Clarinet Events at the UofL:

- **October 15th**, 8:00 pm, Comstock Concert Hall: Iris Trio, featuring clarinetist Christine Carter (clarinet faculty, Memorial University in St. John's, Canada)
- **October 21st**, 3:00 pm, Bird Recital Hall: Paradise Winds Reed Quintet (Arizona State University faculty); features clarinetists Joshua and Stephanie Gardner
- **October 29th**, 8:00 pm, Comstock Concert Hall: Guest Artist Recital with Beijing Opera concertmaster Xuan Du, Mongolian piano soloist Sayá Sangidorj, and UofL faculty Matthew Nelson and Paul York; including works by Ingolf Dahl and Norbert Burgmüller.
- **November 11th**, 8:00 pm, Comstock Concert Hall: UofL New Music Festival Faculty Chamber Music Concert; Matthew Nelson and oboist Jayne Drummond will perform Marc Satterwhite's *A Murmuration of Starlings* (2018)
- **January 28th**, 8:00 pm, Comstock Concert Hall: Matthew Nelson faculty clarinet recital, featuring works by Muczynski, Satterwhite, Matthew-Walker, and Horowitz

Hailed for his "astounding range and virtuosity" (*CD HotList*), **Matthew Nelson** is Associate Professor of Clarinet at the University of Louisville, where he performs with the Louisville Winds woodwind quintet and the Grawemeyer Players contemporary music ensemble. He has performed as guest principal clarinet with the Virginia and Utah Symphonies, and his performances throughout the United States, Europe, and Asia include international competitions and premieres. He maintains an international profile as both performer and pedagogue, with engagements as invited professor on the faculties of the Beyond the Music International Chamber Music Festival, the Conservatorio Superior de Música de Castilla-La Mancha, and the *Curso Internacional "Eduardo Ocón"* in Spain. Nelson's recent solo CD release, *Meditations and Tributes*, was lauded as "an unreserved success" (*Fanfare*), demonstrating a "staggering command of the instrument" (*textura*). Prior to his appointment at the UofL, Nelson held the position of principal clarinet with the Utah Chamber Orchestra (Ballet West). He served on the faculty of Utah Valley University for five years, where he was a founding member of the critically acclaimed Alpine Chamber Winds woodwind quintet. He was a NOVA Chamber Music Series artist from 2011 – 2014, and he also held an artist/faculty position at the Tuacahn Summer Symphonic Institute in St. George, UT. Nelson's frequent chamber music collaborations have reached enthusiastic audiences at the Schumann Festival, the Gentse Vleugels Festival, the Utah Music Festival, the Beethoven Festival Park City, and the Park City International Music Festival. He has also performed at the International Clarinet Association's annual *ClarinetFest* in Knoxville, Ostend, Orlando, Lawrence, Baton Rouge, Assisi, Tokyo, and Washington, D.C. Nelson is a Buffet Crampon Artist/Clinician and a D'Addario Woodwinds Artist.

For more information, including sound and audio clips, visit: www.matthewphillipnelson.com
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