

## Dr. Matthew Nelson, 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  
#11 Larghetto, beginning to m. 16  
Tempo: half note = 52

- **Phrasing:** the phrases in this excerpt are often sequential, though the printed dynamics don't always reflect this (m. 4 – 8 in particular); try to highlight the increasing intensity in these ascending sequences. Phrase to appoggiaturas.
- The **meter** in this excerpt is 3/2, and is a simple meter (3 beats per measure, beat divides in 2); make sure that you are not accenting a 6/4 beat pattern, which is compound (2 beats per measure, beat divides in 3).
- The **articulation** in this excerpt is very specific. Where you see dots under a slur, tongue those notes legato. Also, articulate the notes with accents under a slur; still use a legato articulation, but be sure to engage the air to make the accent (don't tongue "harder"). The two staccato notes in bar 12 should be separate, but certainly not *secco*—match the character of the piece.
- Watch the **intonation** on your high notes, particularly the interval between D and F. D is typically a sharp note, and F tends to be quite flat. You can lower the D with half hole, and you can raise the F with your right hand sliver key, being careful not to press on the rings next to the sliver key.
- **Focus:** phrasing, drama/expression, tone, rhythm.

2. C. Rose *32 Etudes for Clarinet*, revised and corrected edition; pub. Carl Fischer  
#18 Vivace, 16<sup>th</sup> note pickup to m. 25 (Tempo I) to the end  
Tempo: eighth note = 152+

- **Speed/meter:** try to feel this excerpt in two dotted quarter notes rather than six eighth notes, regardless of speed. Choose a speed where you can play the figures with clarity and continuity, but shoot for dotted quarter = 66 – 80, if possible.
- The **breathing** gets easier when this gets faster. Some suggestions for breaths: big breath at the end of 35, possibly a breath after the long note in 38, try to make it to the end of 45, then all the way to 52 (after the long note). You can breathe at the end of 41 if absolutely necessary.
- **Left Hand C!!** Bar 40 contains the trickiest fingering sequence. I find it most efficient to use LH C on the first C, after which I switch back to RH C until it becomes necessary to use LH C later in the bar. You might find it easier to use LH C throughout the entire passage, but try it both ways.
- **Articulation:** be sure to articulate the groups under the big slurs in bars 46 - 48
- Use **chromatic fingerings** in bars 50 – 51.
- **Focus:** energy, breathing, speed, fingerings, 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 15<sup>th</sup>**, 8:00 pm, Comstock Concert Hall: Iris Trio, featuring clarinetist Christine Carter (clarinet faculty, Memorial University in St. John's, Canada)
- **October 21<sup>st</sup>**, 3:00 pm, Bird Recital Hall: Paradise Winds Reed Quintet (Arizona State University faculty); features clarinetists Joshua and Stephanie Gardner
- **October 29<sup>th</sup>**, 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 11<sup>th</sup>**, 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 28<sup>th</sup>**, 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](http://www.matthewphillipnelson.com)  
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