32 ETUDES FOR CLARINET
C. ROSE
SEAN OSBORN
CYRILLE ROSE (1830-1903) WAS ONE OF THE MOST RESPECTED CLARINET PERFORMERS OF THE NINETEENTH CENTURY.

A student of Hyacinthe Klosé at the Paris Conservatoire, he won the first prize in clarinet in 1847. Rose taught at the Conservatoire from 1876 to 1900. From 1857 to 1891, he served as clarinetist at the Paris Opera. A highly respected professor renowned especially for his insistence on careful phrasing, many of his students went on to win first prizes. Today, Rose is remembered for his series of clarinet etudes and studies, most of them arrangements of earlier works for other instruments. His best-known collection is the 32 Etudes for Clarinet. Rose based all but one of these studies on Franz Wilhelm Ferling’s 48 Etudes for Oboe, Op. 31. He generally preserved the outline of Ferling’s original etude, but transposed the key and made alterations at times in the melody, rhythm, and articulations to render the etudes stylistically idiomatic for the clarinet: his goal was to develop control and good phrasing in the performer. In two etudes, nos. 16 and 20, Rose incorporated passages from Johann Sebastian Bach’s solo violin works.

Franz Wilhelm Ferling (1796-1874) started out as a clarinetist himself, but became a successful oboist, filling first chair at the Hoftheaters in Brunswick from 1815 to 1859. His 48 Etudes for the Oboe consist of one fast and one slow etude, with special attention paid to dynamic contrasts. The etudes support the technique of the clarinet by blending its rich timbral qualities with the wide range of the instrument.
3. a minor - Andante sostenuto (No. 7 in e minor - Largo) – A bridge between the less tumultuous No. 1, and the gigantic No. 5.

4. a minor - Allegro (No. 8 in e minor - Allegro moderato con fuoco) – Mostly about tonguing, this is one of the faster etudes. It is also interesting that the bulk of the etude is piano with forte only in the coda.

5. G major - Adagio (No. 1 in C major - Adagio con espressione) – The longest etude, this one contains some of the greatest variety in the set, with very long phrases, short fragments, legato, staccato, and a passage that sounds like an accompaniment with no tune.

6. G major - Allegro (No. 2 in C major - Moderato risoluto) – All about nuance related to the many different articulations which give it life. For example, the first four bars are all the same chord, but it isn’t dull or without variety. This etude is one of five with a repeated section. It is somewhat related to No. 8 in mood.

7. e minor - Allegretto (No. 3 in a minor - Andantino) – Similar to No. 25, this Siciliana contains dance elements and very long crescendos.
13. D major - Adagio non troppo (No. 9 in F major - Adagio con espressione) – Another long etude, this one brings to mind No. 5, which also contains three statements of the first theme. This etude demands total control at its sublime ending, just when one is most fatigued.

14. D major - Tempo di Polacca (No. 10 in F major - Tempo di Polacca) – Unequivocally a dance, this bouncy etude is often published with an ambiguous *dal Segno*, which I have omitted.

15. b minor - Adagio (No. 31 in c-sharp minor - Adagio pietoso) – This forlorn, depressed, and desperately lonely etude remains one of my favorites, and is a great recital piece.

16. b minor - Allegretto (No 20. in g minor - Allegretto) – This short, neo-baroque etude contains some difficult ornaments and elements of J. S. Bach.

17. B-flat major - Adagio cantabile (No. 17 in B-flat major - Adagio cantabile) – The beautifully sighing opening theme gives way to a seemingly unrelated, entirely Rose-composed, g minor middle section before calmly returning to the pastoral nature of the opening.
22. A major - Allegro moderato – This repetitive etude is difficult to find music in, and probably has more different possibilities for phrasing than any other. From a technical standpoint, deciding how consistently to play each off beat in order to remain uniform, or how inconsistently to play it for the sake of the music remains its most troubling intellectual challenge.

23. E-flat major - Andante con moto - Adagio (No. 41 in D-flat major - Adagio) – Rose took Ferling’s de facto introduction and turned it into a real one for this expressive, but never tense, etude.

24. E-flat major - Allegro moderato (No. 30 in E major - Allegro poco moderato) – Related to No. 12 in tempo, articulation, and three-phrase length, this easy-going etude bears no resemblance to No. 12’s mood. It does, however, contain another set of cumbersome octaves, and is one of the shortest of the set.

25. c minor - Andante con moto (No. 11 in d minor - Larghetto) – Related to No. 7, this etude reminds me of a British sea ballad with its lilting lamentations.

26. c minor - Allegro furioso (No. 12 in d minor - Allegro furioso) – Along with No. 18 the fastest in the set, this is certainly the most storm-tossed etude, with wild leaps and sweeping chromatic climbs followed by arpeggiated falls.
31. D-flat major - Adagio (No. 25 in E-flat major - Adagio con espressione) – This apotheosis of romance shares its first three notes in common with No. 15. But where 15 plumbs the depths of passion, this etude explores the heights of passion from declamatory to intimate.

32. D-flat major - Allegro moderato (No. 26 in E-flat major - Allegro con brio) – The final etude in the set is in many ways a culmination, though probably not intentionally so. It is the most forward looking harmonically, contains a great variety of articulations, and uses one of the widest ranges of any etude. Elements of Nos. 4, 6, 8, 12, 19, 26, and 30 are used. It also contains Rose’s characteristic truncated and run-on phrases, ending with a run-on that takes three lung-fulls to perform.

—Program notes Melvin Warner, Brian Hart, and Sean Osborn
ACKNOWLEDGEMENTS

This CD was made possible by a grant from Jack Straw Productions. It was recorded in the summer of 2006 at Jack Straw Studios, Seattle, WA using two Royer 121 ribbon microphones. The engineer was Moe Provencher, and the editor was Sean Osborn.

Sean Osborn plays Selmer Signature clarinets, a Dan Johnston modified H3 mouthpiece, Mitchell Lure Ligature with Cork, and makes his own reeds.

Sean would like to thank Moe and all the people at Jack Straw; Jennifer Nelson for her friendship, her artistry, and her ears; and all the people I studied Rose with, particularly Krina Allison who introduced them to me.

32 Etudes for Clarinet are published by Carl Fischer.