

KEVIN WILT

**GHOSTS OF
AEOLIAN HALL**

for solo B \flat clarinet

WHISTLING VINE MUSIC

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PROGRAM NOTE:

GHOSTS OF AEOLIAN HALL is a set of four miniatures for solo clarinet, each uniquely based on the famous opening clarinet excerpt from George Gershwin's *Rhapsody in Blue*. The first movement is meant to convey the young clarinetist tuning the radio to hear the Paul Whiteman Palais Royal Orchestra broadcasting the Rhapsody. The second movement is the aspiring clarinetist alone in the practicing room, either day dreaming or noodling on the piano: both of which we are all guilty of. The third movement is the anxious clarinetist waiting backstage, feeling nervous and jittery until the tuning note is given at the last suspenseful moment. The final movement is our clarinetist, on stage, confidently beginning the piece with the famous trill and glissando (or at least an abstract look at the two).

- KEVIN WILT

Approximate Duration: 7 minutes

for Sara Stolt

GHOSTS OF AEOLIAN HALL

I. Tuning into the Palais Royal Orchestra

KEVIN WILT

Fast, random, slurred smears between any pitches within the given interval. The effect should be one of someone tuning a radio, briefly catching a station as each "real" note is played.

0:00* Intermittently add and remove flutter of various lengths and oscillation rates.

pppp *sfz* *sfz* *sfz* *sfz*

0:07

♩ = 80, with a slight swing

0:12

(♩ = 80)

As before

mp *ppp* *sfz* *mf* *pppp*

0:20

(♩ = 80)

sfz *sfz* *sfz* *mf*

0:26

(♩ = 80)

pppp *mf* *pppp*

0:33

(♩ = 80)

f *pppp* *n*

* Timings listed indicate the approximate moment when each event should begin.

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** Breathe during "radio static."
Avoid breathing directly before or after any of the notated fragments.

II. Practice Room Lullabye

Con molto rubato ♩. = 44

The musical score is written in treble clef and consists of four systems of music. The first system (measures 1-6) starts in 6/8 time and changes to 9/8 time at measure 5. Dynamics include *n*, *p*, *pp*, and *n*. The second system (measures 7-11) continues in 9/8 time and changes to 6/8 time at measure 11. Dynamics include *mp*, *pp*, *p*, and *n*. The third system (measures 12-16) starts in 6/8 time and changes to 9/8 time at measure 16. Dynamics include *mf* and *f*. The fourth system (measures 17-20) starts in 9/8 time and changes to 6/8 time at measure 18. Dynamics include *ff*, *sub. mp*, *p*, and *n*. Performance markings include *rit.* and *molto rit.* in the third system, and *brief. N.B.* above measure 19.

III. Nervous in the Wings

Frantic ♩ = 100

f *ff* *f*

3 *ff* *sub. ff*

6 *sfz*

9 *sfz sfz sub. ff sfz sfz sfz sfz*

13 *f ff sfz sfz*

16 *f ff sfz sfz sfz*

Detailed description: The score is written in a single treble clef staff. It begins with a 6/8 time signature and a tempo marking of 'Frantic ♩ = 100'. The piece is characterized by rapid sixteenth-note passages, many of which are grouped into triplets. Dynamic markings include fortissimo (ff), sforzando (sfz), and piano (p). The score is divided into measures, with measure numbers 3, 6, 9, 13, and 16 indicated at the start of their respective lines. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) during the piece. The time signature is highly variable, shifting between 6/8, 4/4, 3/4, and 2/4. The music concludes with a final measure marked with a double bar line.

4

Musical staff 20-22. Measure 20: *f*. Measure 21: *ff* (triplets), *sfz*. Measure 22: *sfz* (triplets).

Musical staff 23-25. Measure 23: *f*. Measure 24: *ff sub. p*. Measure 25: *sub. ff* (triplets).

Musical staff 26-28. Measure 26: *sub. p*. Measure 27: *sub. p*. Measure 28: *sub. p* (triplets).

Musical staff 29-32. Measure 29: *sub. p*. Measure 30: *sub. p*. Measure 31: *sub. p*. Measure 32: *sub. ff* (triplets).

Musical staff 33-35. Measure 33: *mf*. Measure 34: *mf* (triplets). Measure 35: *sfz* (triplets).

Musical staff 36-39. Measure 36: *f* (triplets). Measure 37: *sfz*. Measure 38: *sfz*. Measure 39: *sfz sfz*.

Musical staff 40-43. Measure 40: *sfz* (triplets). Measure 41: *sfz* (triplets). Measure 42: *ff* (triplets). Measure 43: *f* (triplets).

43 *fff* *sfz*

46 *sfz*

50 *sfz*

53

continue frantic neighbor figures ad. lib. until "the wheels fall off"

57 *senza misura* *accel. out of control*
cresc. poco a poco

58 *(cresc. poco a poco)*

59 *A tempo* *a sudden tuning note*
(cresc. poco a poco) *fff* *ffpp* *n*

IV. Playing the Ross Gorman Lick

Bend pitch downward by dropping embouchure

1

ffpp ————— *ffpp* ————— *ffpp* < *ffpp* < *ffpp* < *ffpp* < *ffpp* < *ffpp* < *ffpp* < > *pp*

2

As before *pulse* *alternate various fingerings* *(not too fast)*

ffpp ————— *ffpp* *sim.* <> <> <> <> *sim.*

Rhapsodically ♩ = 100

3

ff ————— *pp* > *n*

4

pulse *alternate various fingerings* *now alternate only with "E" key*

<> <> <> <> <> *sim.*

For more information about this piece or any others written by Kevin Wilt, please visit:

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