KEVIN WILT

GHOSTS OF AEOLIAN HALL

for solo B♭ 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

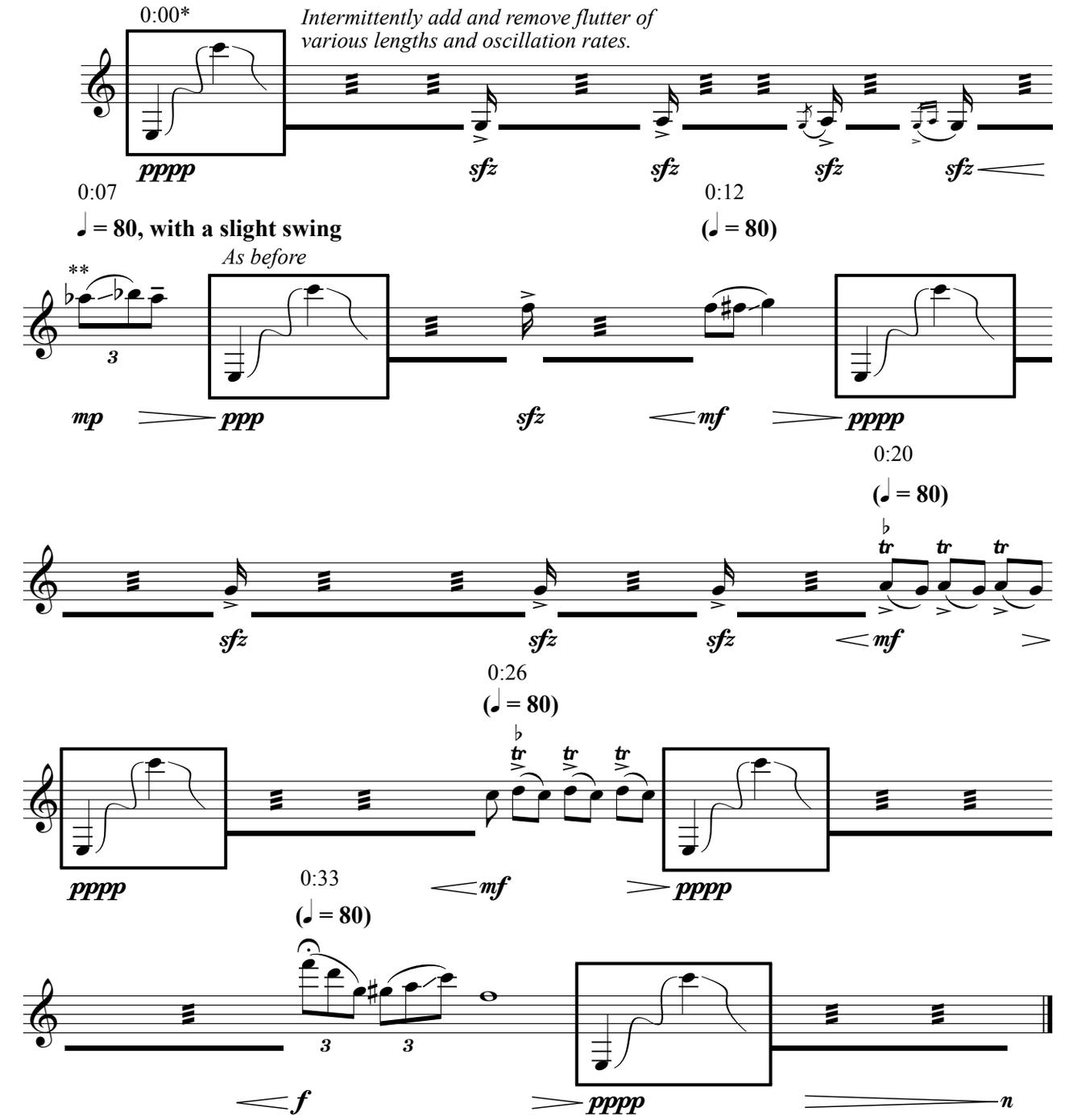
for Sara Stolt

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.



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

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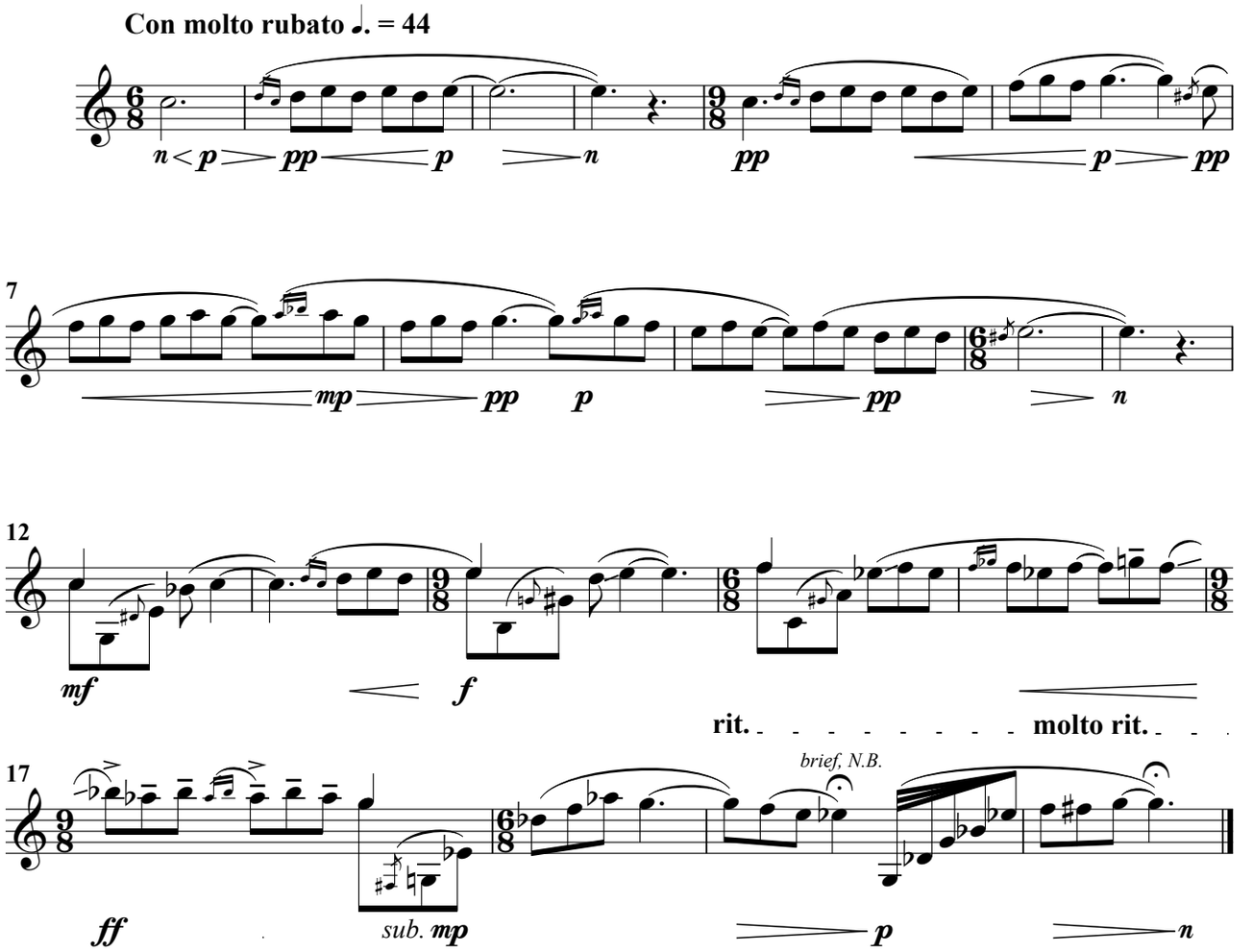
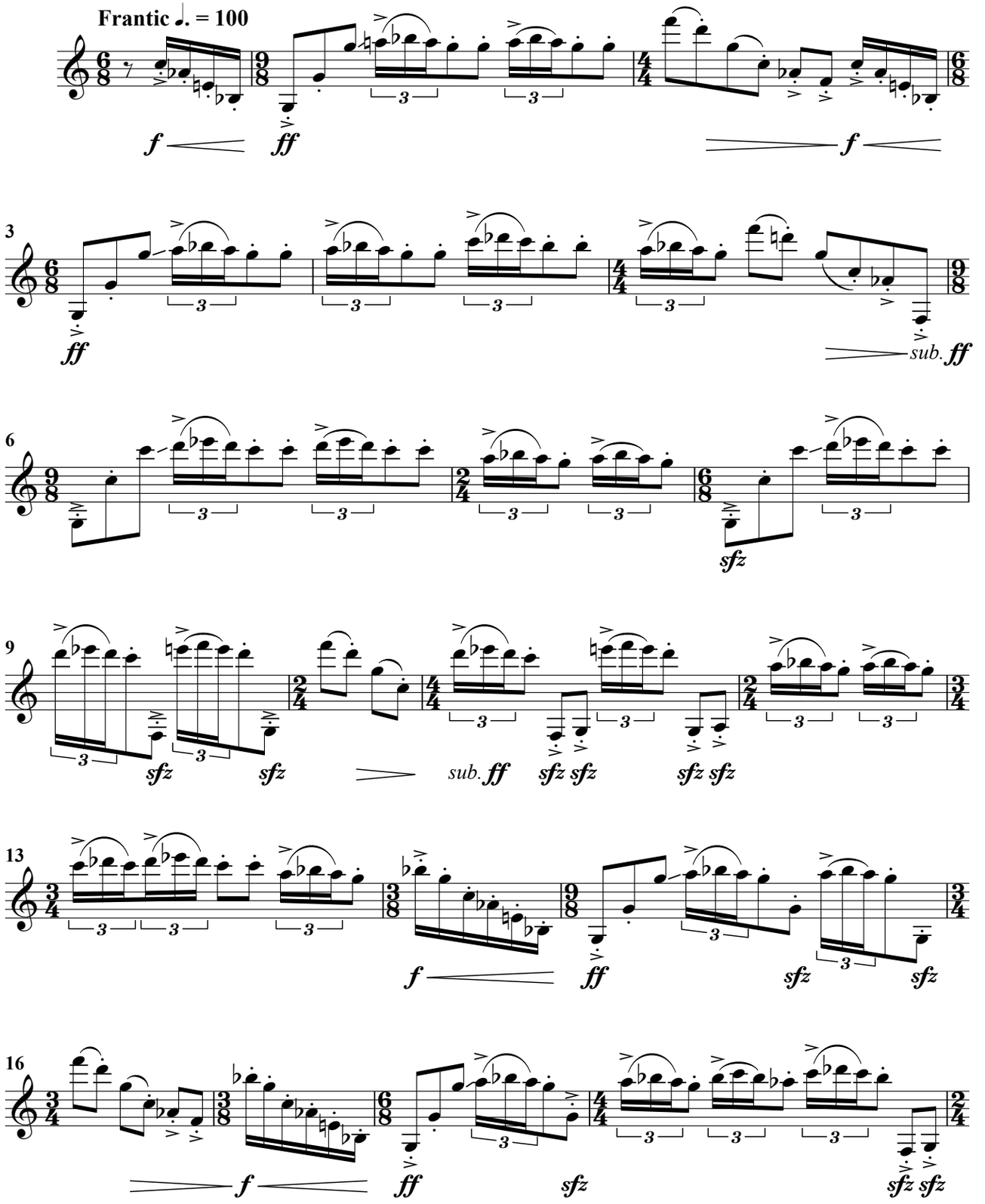
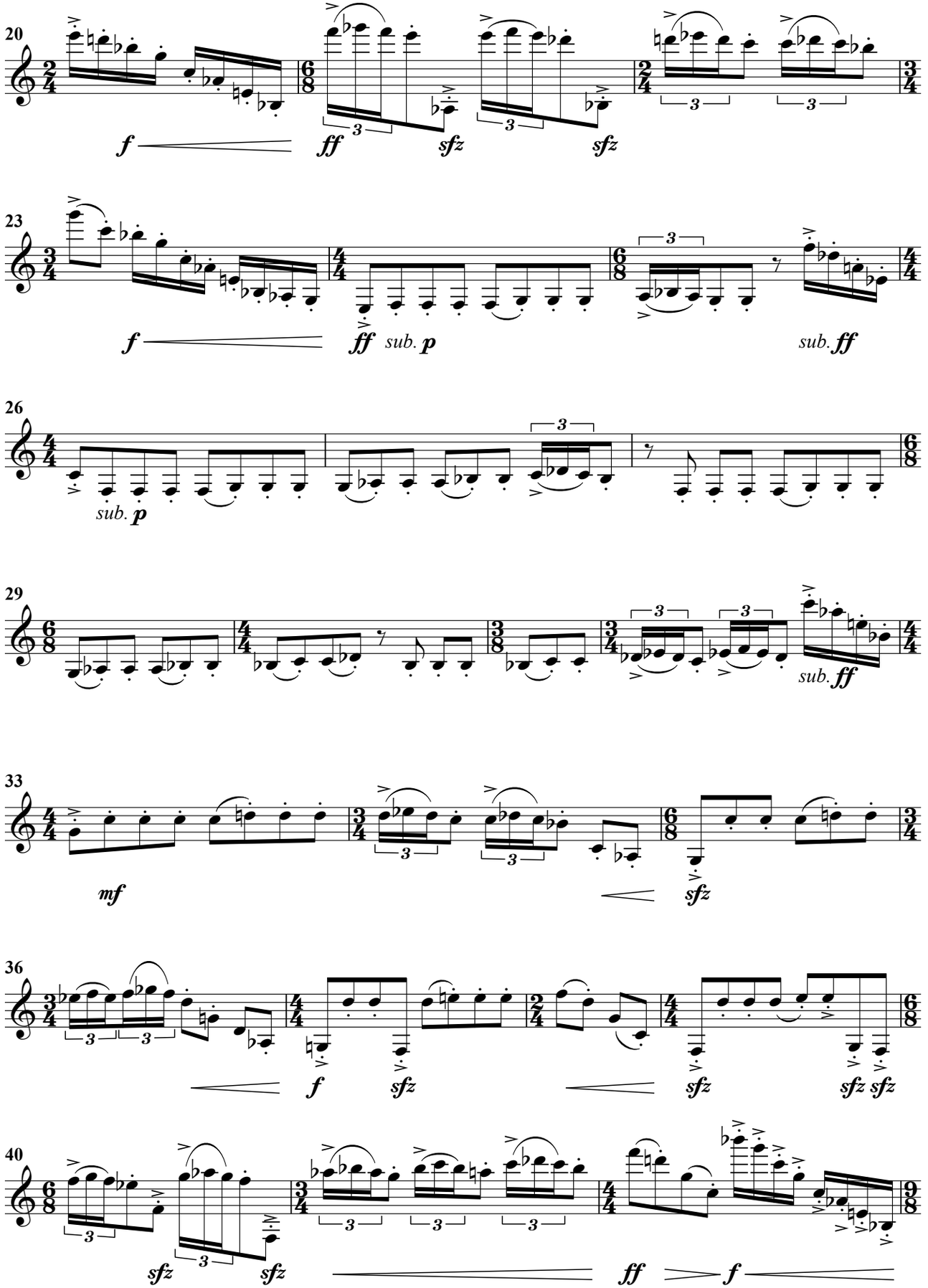
*** Breathe during "radio static." Avoid breathing directly before or after any of the notated fragments.*

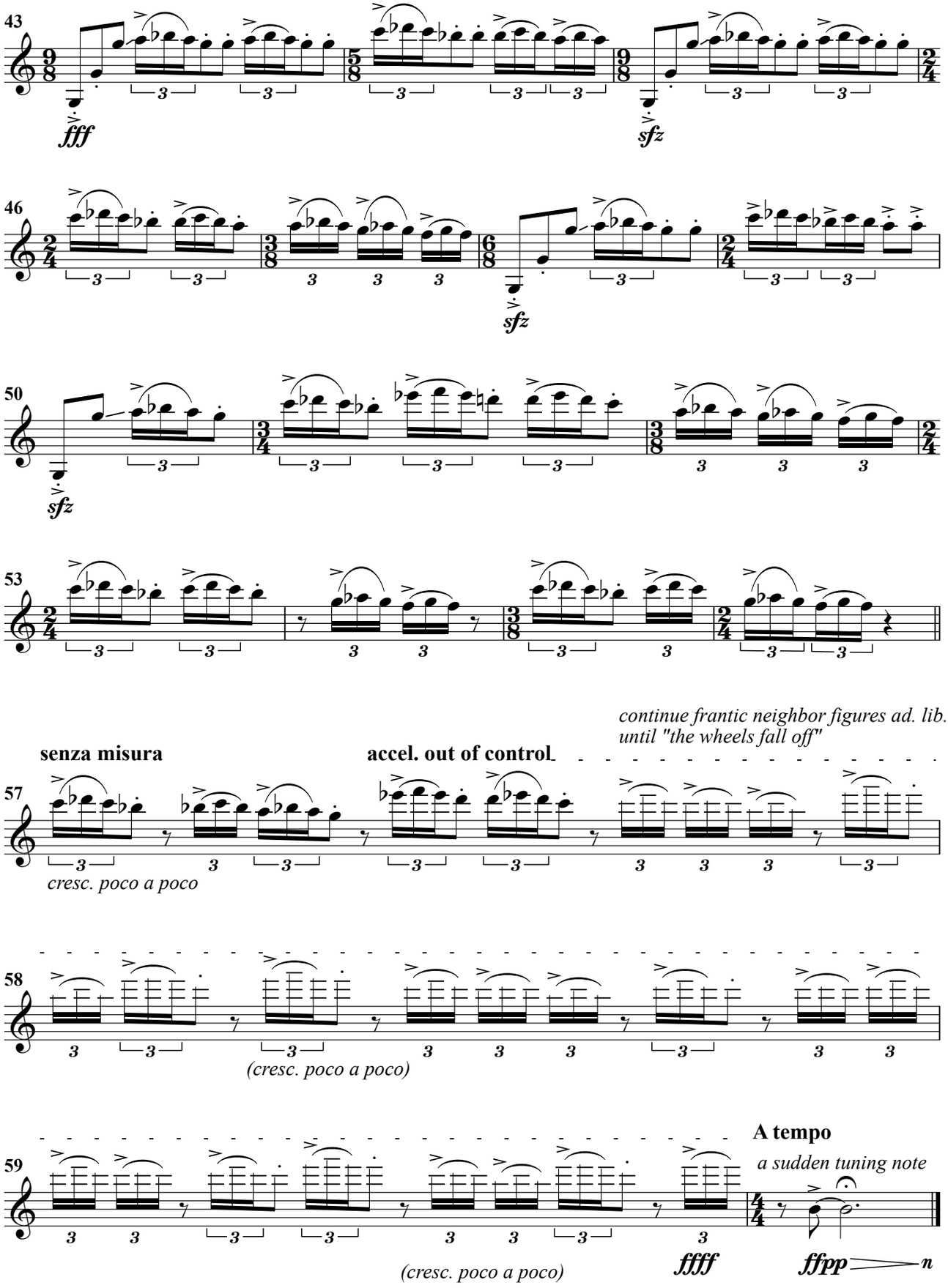
II. Practice Room Lullabye



III. Nervous in the Wings



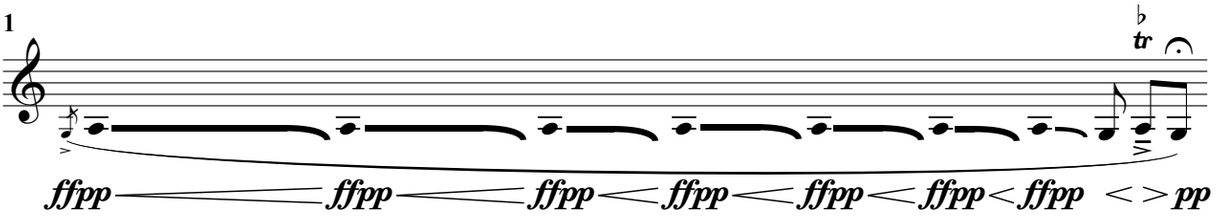

20
f
ff
sfz
sfz
23
f
ff
sub. p
sub. ff
26
sub. p
29
sub. ff
33
mf
sfz
36
f
sfz
sfz
sfz sfz
40
sfz
sfz
ff
f


43
fff
sfz
46
sfz
50
sfz
53
continue frantic neighbor figures ad. lib.
until "the wheels fall off"
senza misura
accel. out of control
57
cresc. poco a poco
58
(cresc. poco a poco)
59
A tempo
a sudden tuning note
(cresc. poco a poco)
ffff
ffpp
n

IV. Playing the Ross Gorman Lick

Bend pitch downward by dropping embouchre

1



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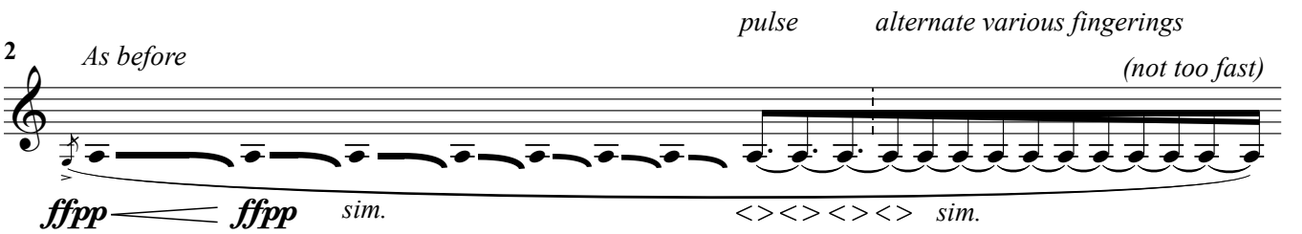
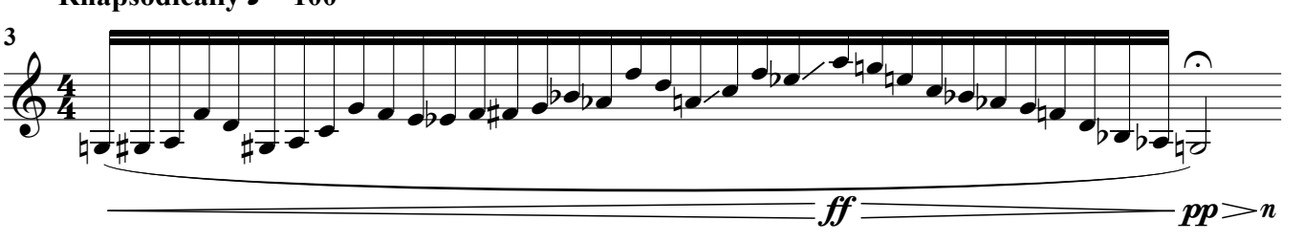
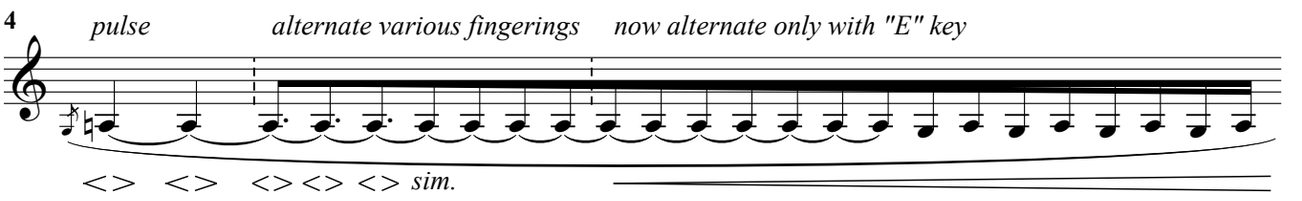


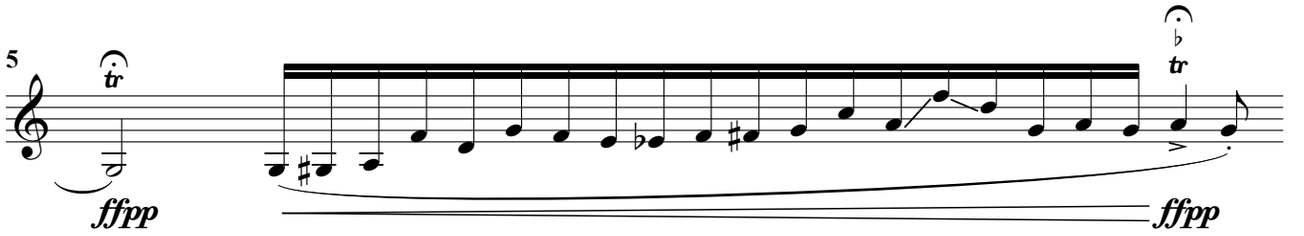
Rhapsodically ♩ = 100

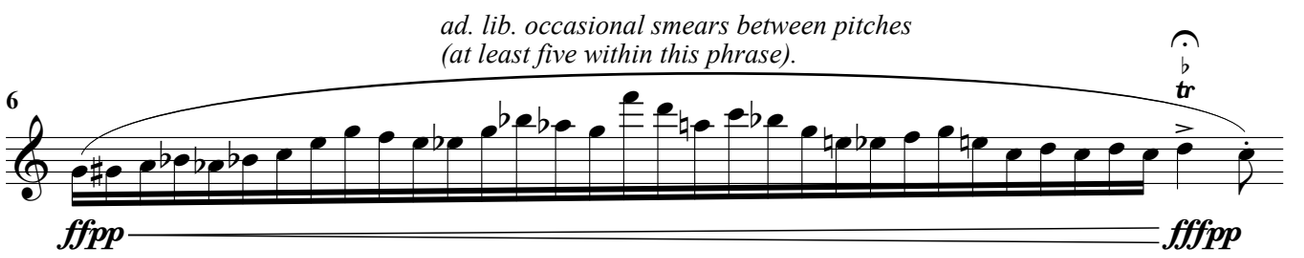
3

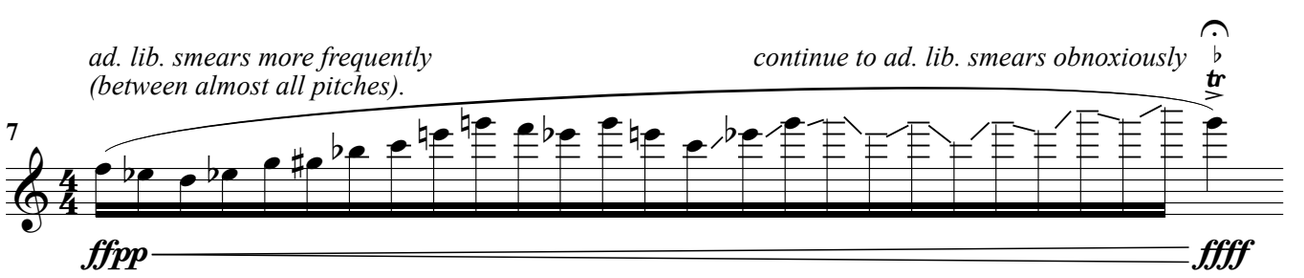


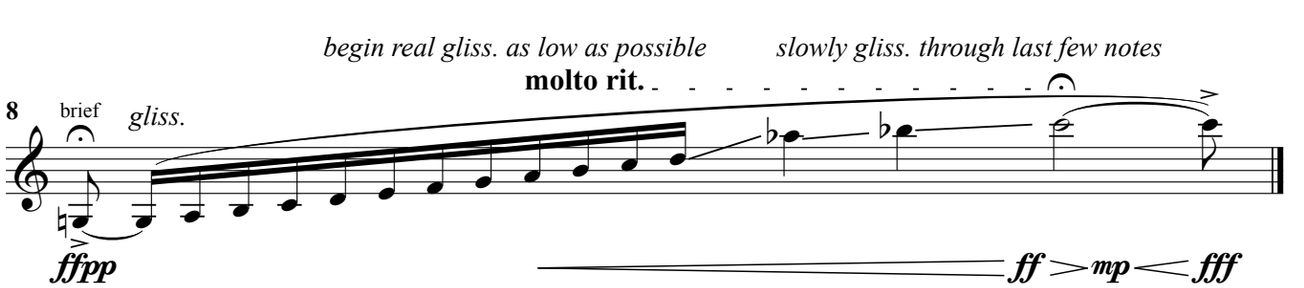
4




5
tr
ffpp
tr
ffpp


ad. lib. occasional smears between pitches
(at least five within this phrase).
6
tr
ffpp
fffpp


ad. lib. smears more frequently
(between almost all pitches).
continue to ad. lib. smears obnoxiously
7
tr
ffpp
ffff


begin real gliss. as low as possible
slowly gliss. through last few notes
molto rit.
8
brief
gliss.
ffpp
ff
mp
fff

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

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