

2017

## A graduate recital in piano

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*University of Northern Iowa*

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A GRADUATE RECITAL IN PIANO

An Abstract of a Thesis  
Submitted  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Music

Jennifer Regina LeGarde  
University of Northern Iowa  
May 2017

This Study by: Jennifer R. LeGarde

Entitled: A Graduate Recital in Piano

has been approved as meeting the thesis requirement for the

Degree of Master of Music

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Date

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Professor Sean Botkin, Chair, Thesis Committee

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Date

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Dr. Lynn Worcester, Thesis Committee Member

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Date

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Dr. Dmitri Vorobiev, Thesis Committee Member

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Date

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Dr. Randall Harlow, Thesis Committee Member

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Date

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Dr. Kavita R. Dhanwada, Dean, Graduate College

This Recital Performance by: Jennifer R. LeGarde

Entitled: A Graduate Recital in Piano

Date of Recital: February 24, 2017

has been approved as meeting the recital requirement for the  
Degree of Master of Music

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Date	Professor Sean Botkin, Chair, Recital Committee
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Date	Dr. Lynn Worcester, Recital Committee Member
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Date	Dr. Dmitri Vorobiev, Recital Committee Member
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Date	Dr. Randall Harlow, Recital Committee Member
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Date	Dr. Kavita R. Dhanwada, Dean, Graduate College

## ABSTRACT

This recital abstract examines the program that was performed by Jennifer R. LeGarde on Friday, February 24, 2017 at eight o'clock in the evening, in the Gallagher-Bluedorn Performing Arts Center's Davis Hall. This recital was performed in partial fulfillment of the degree of Master of Music in Piano Performance and Pedagogy. The pieces that were performed on this program were selected by Ms. LeGarde because of their representation of four general stylistic periods of music. The program was presented in two parts and in chronological order. While each piece showcases stylistic features unique to each time period, they also are representative of the overarching craftsmanship of the multi-movement form evident of each composer.

The first piece that was played was *Partita No. 1 in B-flat major, BWV 825* by Johann Sebastian Bach. *Partita No. 1* is one of six that were published consecutively starting in 1726 (*No. 1* being published first) and then again as an entire set in 1731.<sup>1</sup> True to the standard *Partita* format, *Partita No. 1* consists of several movements. Each of the seven movements are titled after dances: "Praeludium," followed by an "Allemande," "Corrente," "Sarabande," "Menuet I," "Menuet II," and ending with a "Gigue." The multi-movement dance suite is also typical of the *French Suites* and *English Suites* of J.S. Bach. Regarding the form of each dance in the *English Suites*, musicologist Stewart Gordon offers the following on the genre of dance suites:

The dance movements are almost always cast in two-part form, each part sharing the same thematic materials and each marked to be repeated. Modulation to the dominant typically occurs somewhere near the end of the first part. The second

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1. Rudolph Steglich, Preface to *Sechs Partiten*, by Johann Sebastian Bach. (Erlangen, Germany: G. Henle Verlag, 1970), iv.

part returns to the tonic, usually closing with materials heard near the end of the first part.<sup>2</sup>

Though Gordon speaks to the formal design of the movements within *English Suites*, this statement also applies to *Partita No. 1*.

The title *Partita* may understate the significance with which Bach intended this composition. According to musicologist Rudolph Steglich,

The title Clavichord Practice (as Johann Kuhnau, Bach's predecessor in the cantorship of St. Thomas's Church, Leipzig, had previously called his collection of Partitas) should not be understood in the pedagogic sense as a work for student's practice, but in the musical sense, as a composition for the pianoforte. The title itself indicates the nature of such a composition: it is to afford 'pleasurable diversion' in conformity with musical 'Galanteries'; that is, in accordance with the intellectual and gracious as well as vigorous culture of that age of which Dresden's baroque edifices and Meissen's old porcelains – as its visible witnesses in a sphere closely allied with that of Bach – speak more unmisconstruably than music.<sup>3</sup>

Steglich's point is that this *Partita No. 1* is an experience in Baroque culture. It is meant to be understood in its cultural richness, and not only to serve as pedagogical material.

Steglich urges that the performance of *Partita No. 1* – and subsequent *Partitas* – should be historically informed. The historically informed performance does not draw from the musical score alone. As Steglich asserts,

Bach demands an extraordinary elastic and expressive touch. Formerly this was self-understood; although even then it was not always easy to find the right solution. Thus Bach rarely gave any directions in this respect since there were so many degrees and styles of legato and staccato that any symbol could therefore only represent rough approximations. The responsive performer must sense, and bring out, the finest and best from the internal evidence of the music itself.<sup>4</sup>

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2. Stewart Gordon, *A History of Keyboard Literature: Music for the Piano and its Forerunners* (Belmont, CA: Schirmer Thomson Learning, 1996), 59-60.

3. Steglich, Preface to *Sechs Partiten*, iv.

4. Ibid.

According to Steglich, to play *Partita No. 1* well, the player must be previously informed about what would have been expected of Baroque players playing this piece.

Furthermore, Steglich asserts, “[i]n short, the proper rendering of these Partitas demands a sensitive feeling for Bach’s polyphonic musical language (melody and form) especially where he notates it in compressed form, so that it cannot be perceived immediately from the notes.”<sup>5</sup> The key to playing this *Partita No.1* musically is an implicit part of Bach’s writing.

The key to understanding the implicit musicality of Bach’s writing is in understanding the character of each dance movement of *Partita No. 1*. Each movement serves a sort of musical purpose or presents a feature unique to its style of dance. The opening movement, “Praeludium” is an “introductory movement.”<sup>6</sup> The next movement, “Allemande,” is a dance that features, “figural writing in broken counterpoint, the use of duple meter to be played at a moderate tempo, each section opening with an upbeat.”<sup>7</sup> The next movement, “Corrente” is a dance characterized by “rapid, running figurations in two-part counterpoint.”<sup>8</sup> The following “Sarabande” is markedly the slowest of all the movements, characterized by its “slow and expressive nature...[which] invites ornamentation.”<sup>9</sup> The next movements, “Menuet I” and “Menuet II” are the same dance,

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5. Steglich, Preface to *Sechs Partiten*, iv.

6. Gordon, *A History of Keyboard Literature*, 66.

7. *Ibid.*, 60.

8. *Ibid.*

9. *Ibid.*

which is characterized by its 3/4 meter and its association with the French Court.<sup>10</sup> The last movement, “Gigue” is noted for being of Italian style, “featuring a figural pattern that requires constant crossing and uncrossing of the hands.”<sup>11</sup>

The next work that was performed on this recital was Ludwig van Beethoven’s *Piano Sonata No. 7 in D major, Op. 10, No. 3*. The date of publication for this sonata is most likely also its date of composition. According to musicologist Eric Blom,

The three Sonatas, Op. 10, published in 1798, may have been composed at any time between the summer of that year and 1796. The end of 1796 may perhaps be suggested as not improbably correct for No. 1 and 1797 for No. 2, while No. 3 is likely to belong to the year of publication.<sup>12</sup>

Blom also indicates for whom these sonatas were published: “They are dedicated to the Countess von Browne, to whose husband Beethoven had already inscribed the three string Trios, Op. 9, with the following words, at once grateful and self-congratulatory: ‘*Au premier Mécène de sa Muse la meillure de ses oeuvres.*’ It is clear that at this time Beethoven had a very good notion of his own worth.”<sup>13</sup> In making this statement, Blom asserts an imperative point: with *Op. 10, No. 3*, Beethoven was realizing that his own creative potential was blossoming. Musicologist Kenneth Drake claims that, “[t]he traditionalist of Beethoven’s day might have observed that the sonata as a whole revealed an imagination that was too profligate, darting in new directions and leaving too suddenly

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10. Gordon, *A History of Keyboard Literature*, 61.

11. *Ibid.*, 66.

12. Eric Blom, *Beethoven’s Pianoforte Sonatas Discussed* (New York: Da Capo Press, 1968), 32.

13. *Ibid.*, 33.



what has only begun.”<sup>14</sup> In making this claim, Drake is providing a glimpse into how this sonata may have been received by the more conservative listeners of Beethoven’s day. Even if we put this into consideration, Blom affirms that this sonata “blends character and maturity of presentation in a way that makes it most lastingly interesting of the earlier piano Sonatas.”<sup>15</sup> Blom’s statement is a powerful one. Basically, this sonata can not only be considered richest in musical character and content in Opus 10, but of all the early sonatas. Musicologist Denis Matthews argues that rich musical character and content were influenced partially by Beethoven’s predecessors and partially drawn from Beethoven’s own original ideas:

The splendours of the D major Sonata place it in a higher category altogether. Some of the keyboard patterns can be traced to the influence of Clementi, whose new pianistic style was known in Bonn before Beethoven left there, but the architectural certainty and economy are Beethoven’s own from start to finish. Who else could have extracted such meaning from the first four notes of the unison opening subject?<sup>16</sup>

In making this statement, Matthews acknowledges Clementi as one (if not, the) main influential predecessor of Beethoven; but also the budding musical genius of Beethoven himself, as demonstrated by his use of a four-note subject that is the structural basis for the entire four movements of the sonata. If anything, Matthew’s statement affirms Beethoven’s absolute command of style.

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14. Kenneth Drake, *The Beethoven Sonatas and the Creative Experience* (Indianapolis: Indiana University Press, 1994), 220.

15. Blom, *Beethoven’s Pianoforte Sonatas*, 33.

16. Denis Matthews, *Beethoven Piano Sonatas* (Seattle: University of Washington Press, 1969), 19.

Musicologist Stewart Gordon attests to the importance of the second movement in Beethoven's sonatas: "The slow movement emerged as a vehicle for Beethoven's inner spiritual quest. Sweet cantabile melodies were often abandoned in favor of heavy, slow-moving, motivic gestures."<sup>17</sup> Additionally, musicologist Robert Taub argues that the second movement is the focal point of this sonata, citing that "[t]his movement, *Largo e mesto*, is the expressive center of the work, unrivaled in stature and emotional depth until the *Adagio sostenuto* of Op. 106, composed more than two decades later."<sup>18</sup> Kenneth Drake further corroborates this claim: "[t]his may be the ultimate 'piano lesson,' that the material instrument – wood, steel, felt, plastic – becomes the flesh-and-blood extension of the human body; on some miraculous meeting ground, one touches Beethoven's touch, as though clasping hands with the composer in life."<sup>19</sup> In making this comment, Drake explains how the second movement connects us to Beethoven's heart. The process of connecting to Beethoven's heart is an unmistakable reference to *Innigkeit* ("inmost," "heartfelt") that is characteristic of Absolute Music.<sup>20</sup> *Innigkeit* was a concept that was certainly important to Beethoven, at least the idea that music can communicate emotions absolutely. According to Denis Matthews,

Even those s[k]eptical of the power of absolute music to convey specific emotions must sense the grief-laden atmosphere, the quiet heaviness of the chords that pull the theme earthwards, the anguished outbursts, the final extinction of hope... Was

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17. Gordon, *A History of Keyboard Literature*, 144.

18. Robert Taub, *Playing the Beethoven Piano Sonatas* (Portland, OR: Amadeus Press, 2002), 134.

19. Drake, *The Beethoven Sonatas*, 218.

20. *The Oxford Dictionary of Music*, 2<sup>nd</sup> ed., s.v. "Innig," accessed March 7, 2017, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e5169>.

it written from a general observation of life, or as an expression of personal grief, an unhappy love-affair, the memory of his mother's death, or a premonition of his own deafness? The craft of composition alone cannot account for the overtones, any more than it can explain the pathos of Mozart's minor-key *andantes* and *adagios*. This *largo* strikes deeper than anything Beethoven had composed up to that time.<sup>21</sup>

The essence of Matthews's claim is that anyone, regardless of level of belief in the power of *Innigkeit*, can comprehend the emotionality that this second movement conveys.

After the catharsis of the second movement, Beethoven was still able to craft solid unity between all four of the movements. According to Matthews, "[t]he [third movement] is witty and full of quick repartee, but by now we have adjusted to the world of daylight and are ready to enjoy the Haydnish humour of the rondo-finale, with its ubiquitous, questioning three-note motive."<sup>22</sup> Matthews recognizes Beethoven's masterful craftsmanship in navigating out of the emotional depths of the second movement into the last two movements. Matthews also references another influential predecessor of Beethoven, Josef Haydn, which indicates yet again Beethoven's mastery of musical styles. According to Drake, the most important aspect of this sonata that is indicative of Beethoven's craftsmanship is in the parallels between the first and fourth movement: "The parallels between the outer movements are numerous enough to prove an intent to unify the sonata, perhaps because, with the presence of a slow movement of such great passion, it is difficult to conceive of four movements as one dramatic unit."<sup>23</sup>

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21. Matthews, *Beethoven Piano Sonatas*, 20.

22. Ibid.

23. Drake, *The Beethoven Sonatas*, 219.

Basically, Beethoven's style of composition focused on unity, and it was imperative for the first and fourth movements to contain parallels between each other.

The third work that was performed was *Kinderszenen, Op. 15* by Robert Schumann. This piece is comprised of thirteen movements, each assigned an evocative title by Schumann in reference to childhood. This is what one might expect, as the English translation of *Kinderszenen* is "Scenes from Childhood." Additionally, this piece displays Schumann's love for poetic writing. According to musicologist John Daverio,

Not surprisingly, the *Kinderszenen* feature many of the traits familiar to us from Schumann's earlier poetic cycles: a variety of topics (extending from stylized folksong and dance to lullaby, chorale, and recitative), tonal dualism (represented by the interplay of E minor and G in Nos. 11 – 13), and witty motivic connections (for example, between Nos. 1 and 4, or 2 and 6).<sup>24</sup>

In making this comment, Daverio is reminding us about Schumann's love of variety and that this can be seen in each of the thirteen scenes. Though each of the movements are crafted to illustrate scenes from childhood, Daverio insists that this work is not meant to be played by children. Daverio argues,

It would be a mistake to conclude from its title and also from its character, however, that Schumann intended his cycle *for* children. On the contrary, he took pains to emphasize in a letter to Carl Reinecke dated 6 October 1848 that the pieces comprising *Kinderszenen* were "reflections of an adult for adults." More specifically, they reflect an adult's ability to place himself or herself into a child's state of mind.<sup>25</sup>

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24. John Daverio, *Robert Schumann: Herald of a "New Poetic Age"* (New York: Oxford University Press, 1997), 165.

25. *Ibid.*, 166.

In making this claim, Daverio upholds the musical depth of character that is in *Kinderszenen*. By extension, Daverio is saying that Schumann implores both the player and the listener to reflect on and contemplate these scenes from childhood. Musicologist Eric Frederick Jensen also draws a connection between the notion of reflection in the last movement of the work, titled “Der Dichter spricht,” or, “The Poet Speaks.” Jensen asserts that, “[i]n Schumann’s mind, the child and the poet are the same person – the poet representing the child in its natural and unconscious state.”<sup>26</sup> Jensen’s idea certainly coincides with the dreamy quality of the penultimate movement (“Kind im Einschlummern” or, “Child Falling Asleep”) and the final movement. Jensen’s assertion also affirms a conceptual cyclicism of the entire work.

The fourth and final piece that was performed was a set of movements from Sergei Prokofiev’s *Visions Fugitives, Op. 22*. According to musicologist David Goldberger, the title and Prokofiev’s inspiration for the work came from a poem by Russian symbolist poet, Konstantin Balmont, who was also a contemporary of Prokofiev, and eventually a close friend.<sup>27</sup> The poem is as follows:

I do not know wisdom – leave that to others –  
 I only turn fugitive visions into verse.  
*In each fugitive vision I see worlds,*  
*Full of the changing play of rainbows.*  
 Don’t curse me, you wise ones. What are you to me?  
 The fact is I’m only a cloudlet, full of fire.  
 The fact is I’m only a cloudlet. Look: I’m floating.

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26. David Nice, *Prokofiev: From Russia to the West 1891-1935* (New Haven, CT: Yale University Press, 2003), 338.

27. *Ibid.*, 177-8.

And I summon dreamers... You I summon not.<sup>28</sup>

*Visions* was recognized as showing Prokofiev's maturation and versatility as a composer:

The Russian composer Miaskovsky said of these pieces, 'In the *Visions Fugitives* one already senses a kind of organic deepening, an enrichment of the composer's soul. One feels that he has stopped running at top speed and is now beginning to slow down and look around, to notice that the universe reveals itself not only in furious vortexes but that while in continuous motion it has moments of repose and quiet which soothe the soul.'<sup>29</sup>

Miaskovsky's statement includes two important claims; first, that Prokofiev's writing was, up until and including this point, greatly virtuosic; and secondly, that Prokofiev aimed at more than virtuosity in *Visions* and succeeded in cultivating that emotional depth. According to Goldberger, "[t]he *Visions* represent a relaxation of the harshness and ferocity for which [Prokofiev's] early works were famous. Many of the pieces are lyrical, some have a naïve simplicity, while others are almost impressionistic."<sup>30</sup>

Goldberger's point is that *Visions* illustrates Prokofiev's fluidity of musical style and that each of the *Visions* have their own unique character. Israel Nestyev, a renowned Prokofiev historian, brilliantly and succinctly ascribed the success of the *Visions Fugitives* to its capability of "express[ing] simple human emotions; [where] the lyricism

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28. Nice, *Prokofiev: From Russia to the West*, 129. The italicized portion represents the couplet of the poem that is most often associated with *Visions Fugitives*. In the Schirmer edition of the piece, this couplet is presented as follows: "In each fugitive vision I see worlds/Full of the changing play of rainbow hues."

29. David Goldberger, Preface to *Visions Fugitives* Goldberger, by Sergey Prokofiev. (Milwaukee, WI: G. Schirmer, Inc., 1973), 1.

30. Ibid.

is natural and the humor unforced.”<sup>31</sup> These qualities considered, it is also no wonder why Prokofiev performed the entirety of Op. 22 frequently in recitals from 1920-1936.<sup>32</sup>

Of the twenty total *Visions*, Ms. LeGarde played a selection of five; beginning with no. 2, *andante*; no. 4, *animato*; no. 7, *pittoresco* “The Harp”; no. 10, *ridicolosamente*; and no. 15, *inquieta*. The careful selection of these movements was centered on contrasting different musical affects and characters. No. 2, *andante*, opens with a steady tempo and maintains tempo throughout, but sustains an air of mystery throughout (indicated by Prokofiev through the marking, *misterioso*). The harmonies are ambiguous. No. 4, *animato* is truly animated in its dynamic contrasts and rhythm. No. 7, *pittoresco*, was given its title, “The Harp” by Prokofiev. This movement is richly picturesque in its sonorous chords and arpeggiated harmonies. No. 10, *ridicolosamente*, contains pantomime-like rhythms that conjure Pierrot-like imagery. No. 15, *inquieta*, concludes this set of selections with decisive rhythms and restless motion.

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31. Israel V. Nestyev, *Prokofiev*, Translated by Florence Jonas (Stanford, CA: Stanford University Press, 1960), 80.

32. Nice, *Prokofiev: From Russia to the West*, 370-1.

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*School of Music*  
**University of Northern Iowa**

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presents

Jennifer LeGarde, Piano  
 In a Graduate Recital

In partial fulfillment of the requirement  
 for the Master of Music degree in Piano Performance and Pedagogy  
 From the Studio of Professor Sean Botkin

Partita No. 1 in B-flat major, BWV 825

Praeludium  
 Allemande  
 Corrente  
 Sarabande  
 Menuet I  
 Menuet II  
 Gigue

Johann Sebastian Bach  
 (1685-1750)

Piano Sonata No. 7 in D major, Opus 10, No. 3

Presto  
 Largo e mesto  
 Menuetto: Allegro  
 Rondo: Allegro

Ludwig van Beethoven  
 (1770-1827)

**Intermission**

Kinderszenen, Opus 15

Vom fremden Ländern und Menschen  
 (From Foreign Lands and People)  
 Curiose Geschichte (A Curious Story)  
 Hasche-Mann (Blindman's Bluff)  
 Bittendes Kind (Pleading Child)  
 Glückes genug (Happy Enough)  
 Wichtige Begebenheit (An Important Event)

Robert Schumann  
 (1810-1856)

Träumerei (Dreaming)  
Am Camin (At the Fireside)  
Ritter vom Steckenpferd (Knight of the Hobbyhorse)  
Fast zu ernst (Almost Too Serious)  
Fürchtenmachen (Frightening)  
Kind im Einschlummern (Child Falling Asleep)  
Der Dichter spricht (The Poet Speaks)

Visions fugitives, Opus 22

2. Andante  
4. Animato  
7. Pittoresco – “The Harp”  
10. Ridicolosamente  
15. Inquieto

Sergei Prokofiev  
(1891-1953)

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Davis Hall, at 8:00 P.M.

Friday, February 24, 2017