

A MASTER'S RECITAL
and
LECTURE RECITAL

by

DIANE LEGGE

Bachelor of Science in Music Education
Kansas State University, 1975

A MASTER'S REPORT

submitted in partial fulfillment of the
requirements for the degree

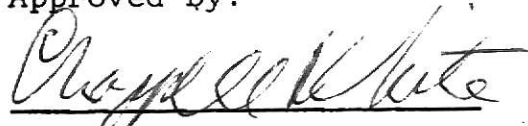
MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1977

Approved by:



Major Professor

Document

Presents

LD
2668
.R4
1977
L46
C.2

DIANE LEGGE, Pianist

Bachelor of Science in Music Education

Kansas State University

November 1, 1977

8:00 p.m.

All Faiths Chapel

A MASTER'S RECITAL

PRESENTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE OF

MASTER OF MUSIC

PROGRAM

THEME AND VARIATIONS OP. 73, IN C SHARP MINOR . *Gabriel Faure*
(1845-1924)

SONATA OP. 81A, IN E FLAT (LES ADIEUX) . *Ludwig van Beethoven*
Adagio; Allegro (1770-1827)
Andante espressivo
Vivacissimamente

SOLITAIRE (1971) *Barbara Kolb*
(for Piano and Tape) (1939-)

FASCHINGSSCHWANK AUS WIEN OP. 26,
IN B FLAT *Robert Schumann*
Allegro (1810-1856)
Romanze
Scherzino
Intermezzo
Finale

This volume contains accompanying media (slides, audio recording, etc.), which was not scanned.

The accompanying media is available with the original print version of this volume. Ask at a library help desk for information on how to obtain the print version.

Due to age, some media may be deteriorated or unusable.

BIBLIOGRAPHY

- Austin, William. Music in the Twentieth Century. New York: W.W. Norton and Company, Inc., 1966.
- Bauer, Marion. "Darius Milhaud," Musical Quarterly, XXVII, April, 1942, 139-159.
- Copland, Aaron. "The Lyricism of Milhaud," Modern Music, Series 4, 6, No. 2 (1928), 14-19.
- Gaster, Theodor, H. Festivals of the Jewish Year. New York: William Sloane Associates, 1953.
- Gradenwitz, Peter. The Music of Israel. New York: W.W. Norton and Company, Inc., 1949.
- Gradenwitz, Peter. "Israel's Festival-Minded," Musical Courier, 146, No. 8 (1952), 8-9.
- Hughes, Allen. "Les Six," Musical America, 74 (Feb. 15, 1954), 12.
- International Jewish Encyclopedia. Ed. Rabbi Ben Issacson and Deborah Wigoder. Engelwood Cliffs: Prentice-Hall, 1973.
- Jewish Catalog. Ed. Richard Siegel, Michael Strassfeld, Sharon Strassfeld. Philadelphia: The Jewish Publication Society of America, 1973.
- Milhaud, Darius. Notes Without Music. New York: DaCapo Press, 1953.
- Salzman, Eric. Twentieth-Century Music; and Introduction. Engelwood Cliffs: Prentice-Hall, Inc., 1967.
- Seidman, Hillel. The Glory of the Jewish Holidays. Ed. Moses Zalesky. New York: Shengold Publishers, Inc., 1969.

LECTURE RECITAL
THE SEVEN-BRANCHED CANDELABRA
By
DARIUS MILHAUD

presented by

DIANE LEGGE

Bachelor of Science in Music Education
Kansas State University, 1975

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the
requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1977

ABSTRACT

The Seven-Branched Candelabra, Opus 315, by Darius Milhaud, was written in 1951 and premiered at a music festival at Ein Gev, Israel in 1952. This piano composition consists of seven short pieces whose titles correspond to the seven major festivals of the Jewish year: New Year, Day of Atonement, Tabernacles, Maccabeans, Feast of Queen Esther, and Feast of Weeks.

The Jewish festivals are a practical expression of the Jewish commitment, and there is no doubt that Milhaud's Jewish heritage did affect his life, his artistic growth, and his aesthetics.

His music can be quite French when it is gay and light, and his fondness for folk-like melodies and clear-cut rhythms becomes quite apparent. However, when the harmonies become harsh and the rhythm oddly accented the mood becomes more fierce and "truculent." This serious side Copland described as a sign of Milhaud's Jewish spirit and heritage.

The seven pieces are depicted in varying degrees of difficulty. Dynamic markings and metronome markings are the only performance directions given; therefore, the performer needs a general knowledge of the festivals to interpret the music sensibly. There is no reference of the music contained in these pieces to the music heard in the synagogue service. Rather, Milhaud depicts the festivals abstractly, which is partly a result of the aesthetics of the Neo-Classic composers.

Milhaud's forms are small, sharp, and clear, the melodies distinctly phrased, the harmonies dissonant, and the rhythmic element is always strong. Milhaud wrote music for the musician, and these pieces are very suitable for study as well as for