



Inspiring Artistry Repertoire Project

A Piano Inspires digital resource

Jordan Karrigan Presents:

Adagio in F minor by Joseph Bologne, Chevalier de Saint-George

Preparation and Presentation

Context: pieces that are helpful to have experienced or played before approaching this one

- Muzio Clementi: Piano Sonatina No. 1 in C Major, Op. 36 – II. Andante
- Anton Diabelli: Piano Sonatina No. 4 in B-flat major, Op. 168 – II. Andantino
- Louise Farrenc: Etude No. 2 in A minor, Op. 50 – Andantino
- Friedrich Kuhlau: Piano Sonatina in C Major No. 1, Op. 20 – II. Andante
- Hélène de Montgeroult: Cours complet pour l'enseignement du forte piano – Etude No. 8 in A Minor

Get Ready: creative activities to explore before the first encounter with the score, to prepare student for deeper engagement and more immediate success

- Improvise over frequently used chord progressions built into the piece, e.g., i6–iv–V–i, in the key of F minor
- Compose a small piece with similar features, e.g., with the above chord progression, with the same meter, scalar melodic ideas, same key, etc.

Initial Focus: features to pay attention to first; priority steps in reading and absorbing the music

- Composed in the lyrical/arioso topic and features a cantabile melody over a simple LH accompaniment.
- While St. Georges indicated Adagio, he did not indicate the BPM on the score. Consider playing this piece at a slightly brisker tempo so the lines move.
- Appropriate Classical era stylistic practices with ornamentation involve beginning these on the upper note of the indicated pitch, beginning ornaments on the beat for dissonance.

Coordination Essentials: physical skills and drills for common technical challenges in the piece

- Scalar passages in blocked, parallel thirds are often used in the RH. Technical work to facilitate ease of playing should be assigned either prior to or alongside study.
- Special care is needed for proper balance and voicing by singing the RH over the LH.
- In the LH, broken triads and blocked octave accompaniment played at softer volumes need to be addressed.
- Semi-rapid and light ornamentation comprised of grace notes and trills should be isolated and addressed.
- Shaping repeated pitches over long lines should be practiced with single gestures where possible.

Expressivity: ideas to connect with the expressive and musical nature of the piece

- Great example of rococo style and how to play expressively but without excess sentimentality.
- Loudest dynamic indicated is mezzo forte. While phrases need forethought in how they will be shaped, especially those with repeated notes, care is needed not to go too far because of its thin, transparent texture.

Look Forward: approaches to set up for success with refinements that will need attention a few weeks down the road

- Assign pieces that are “spritelier” in character alongside this one to help keep variety, e.g., first or third movement from a Clementi or Kuhlau sonatina.
- Technical work involving balance and voicing with heavier arm weight in the RH and lighter LH should be broached as soon as possible once a sense of the piece has been established.
- Consider assigning other shorter, simpler pieces in F minor or A-flat major to further facilitate familiarity with the harmonies used and their relationship to one another.