



# SENIOR RECITAL

Program Notes for Anna Prykhodko

## ABOUT THE PIANIST



Anna Prykhodko is a non-traditional adult student at the WSU School of Music who began her piano studies in Ukraine. She is graduating with a degree in piano performance and pedagogy upon performing her senior recital. Over her career as a student, she has notably studied with Sue Piatt, Judy Baker, Dr. Gerald Berthiaume, Dr. Jeffrey Savage, and Dr. Yoon-Wha Roh.

She has been a private piano instructor since 2007 and is the co-founder of the Solovei School of Music & Arts. She believes that a pianist who is cared for wholeheartedly will play with heartfelt care. Because of that, Anna is an advocate for and an ally to her students and their diverse backgrounds.

She also loves video games, puppies, running, and tea.

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### PERSONAL NOTE FROM ANNA:

Global pandemic or not, the music must go on... Thank you for making it to this virtual event and for listening to my program.

This recital has been a long time in the making for me due to various health issues during my last year at the WSU campus in 2017. I want to say a sincere thank you to Dr. Savage who showed me a lot of grace and patience during our time together. I also want to thank Dr. Roh for being such a joy to finish this with.

Dear best co ever, I'm so sorry for all of the earworms I've given you. And Elena? You get it. It's done, done, done. And mom and dad? /Big sigh of relief./ This four-year degree only took eleven years...

I love you all.

# PROGRAM OVERVIEW

For the graduating recital, it is expected of a pianist to demonstrate a clear understanding of stylistic differences between the four major music eras as they pertain to Western keyboard works. Spanning from the 17th century to now, these four eras are: Baroque, Classical, Romantic, and Contemporary.

In addition to including a piece from each era, I thought it would be especially interesting to juxtapose the same type of a piece from several eras to showcase rhythmic, melodic, harmonic, and textural developments over time. As such, the unifying theme of today's recital is GROWTH & DEVELOPMENT.

I will present a complete Beethoven sonata, a set of two nocturnes, a set of three preludes, and a fun encore piece with a bit of a holiday twist.

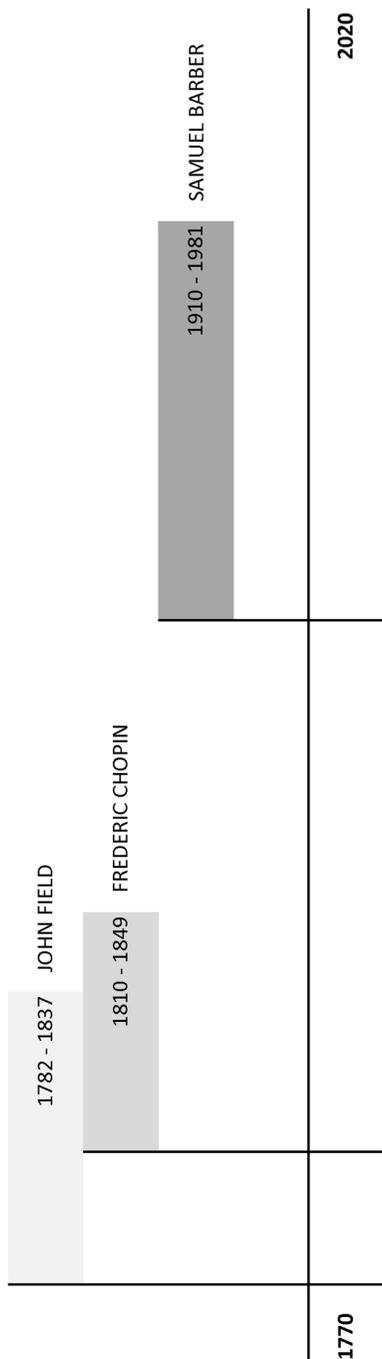
## PART 1: COMPLETE SONATA

### **LUDWIG VAN BEETHOVEN (1770 - 1827)**

SONATA #10 in G Major (Op. 14, No. 2),  
composed in 1798-1799

Composed by the giant of late Classical and early Romantic eras, Beethoven's Sonata #10 in G major is one of his early-period works. He composed it while residing in Vienna. Lyrical yet light and with a great sense of humor, this piece showcases various characters through catchy melodies.

The opening movement uses the standard sonata form with three primary themes, and this is the first sonata where Beethoven uses variations form in the second movement. It is interesting to note that while the final movement is marked Scherzo, it is composed in a rondo form.



## PART 2: NOCTURNE SET

### JOHN FIELD (1782 - 1837)

NOCTURNE #5 in B-flat Major,  
composed in 1814

Although Chopin made them famous, an Irish composer by the name of John Field started the trend. The first ever book of solo piano nocturnes was composed by Field and published in 1814. Nocturne means “nocturnal” in French and, at the core, it is simply a character piece that draws inspiration from the calm of the night.

The flowy, arpeggiated left hand is one of the most-recognizable characteristics of a nocturne, something Field exemplifies well in this specific piece. The main opening theme comes back multiple times with new additions and ornamentations upon each repetition, which arguably makes nocturnes some form of variations.

### SAMUEL BARBER (1910 - 1981)

NOCTURNE Op. 33 (Homage to John Field),  
composed in 1959

The passage of time is well-captured between these two Nocturnes. Barber composed his Op. 33 nocturne 145 years after Field's nocturne was published, to whom Barber also dedicated this particular piece.

Barber adds touches of contemporary by infusing twelve-tone serialism and octatonic scales into the melody, which he hovers over unusual harmonic progressions. At the same time, he maintains the defining current of a constantly-moving left hand and still captures the essence of the night's beauty and its mystery.

# PART 3: PRELUDE SET

## **JOHANN SEBASTIAN BACH (1685 - 1750)**

PRELUDE from the English Suite #6 in D Minor,  
composed in 1713-1714

Historically, preludes were used to introduce church music or dance suites. Over time, the prelude developed so it could be improvisatory or be strictly in time. It could be performed at church, at a concert hall, or in someone's wedding or a living room. Nowadays, it could even be a stand-alone virtuosic solo piece.

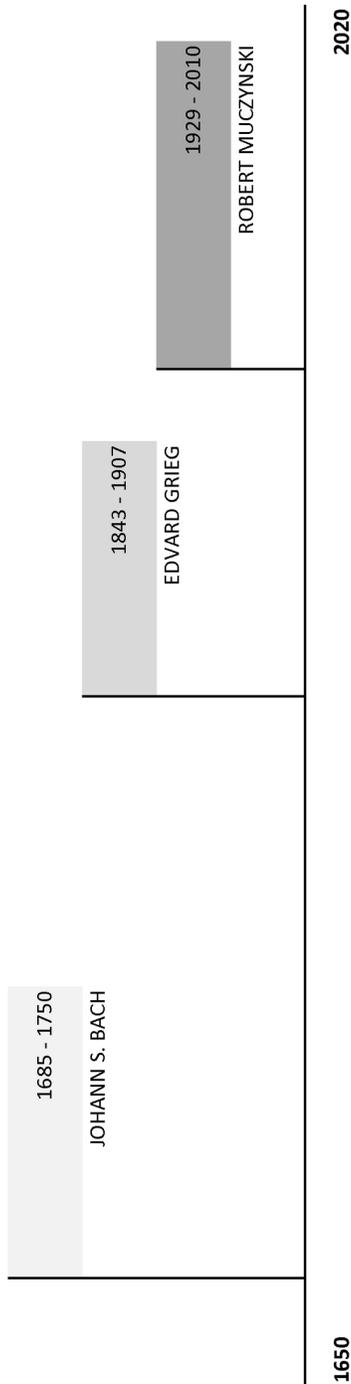
Bach, a Baroque era genius, used preludes to open all six of his English Suites. This particular prelude from the English Suite #6 in D Minor begins with a short improvisatory section. It then transitions into an exciting rhythmic and melodic motif that contrapuntally ties together the rest of the piece.

## **EDVARD GRIEG (1843 - 1907)**

PRELUDE from the Holberg Suite (Op. 40),  
composed in 1884

A Norwegian Romantic-era composer, Grieg based the Holberg Suite on the eighteenth-century dance suites such as Bach's. This particular suite is more well-known in a string orchestra arrangement, but it was originally composed as a solo piano piece and arranged for orchestra by Grieg himself a year later.

The most drastic change between a Baroque-style prelude and a Romantic-era one is the simplification of texture. This is something that could be credited to the era in between - the Classical era - where counterpoint was generally abandoned for a single leading melody with an accompaniment. Just like in Bach's prelude, however, one can still hear and pinpoint the melodic and rhythmic motifs that Grieg weaves throughout the piece.



## PART 3: cont.

### ROBERT MUCZYNSKI (1929 – 2010)

PRELUDE Op. 6, No. 6,  
composed in 1954

The third prelude presented in this set is composed by an American composer. Unlike Bach's and Grieg's pieces that were opening dance suites, this prelude is a stand-alone prelude that is published in a book of six preludes.

In true Contemporary style, Muczynski abandons tonality and uses stark accents throughout the piece to highlight the melody and the underlying current of the left hand. Texturally this does not have the complexity of contrapuntal Baroque and it is arguably even simpler in texture than Grieg's prelude.

#### ENCORE:

I have arranged a short and a sweet encore to echo the variation in Beethoven's second movement as well as honor the overall theme of my recital. It is also inspired by the holiday season. May we all enjoy a well-deserved break.