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Lizzy Prettyman
Utah State University

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Monica
Mayer

Lizzy Prettyman
Graduate Recital
Spring 2016



Sonata D. 537 op. 164.....Franz Schubert (1797-1828)
I. Allegro ma non troppo (A minor)
II. Allegretto quasi Andantino (E major)
III. Allegro vivace (A minor)

Preludes op. 37.....Alexander Scriabin (1872-1915)

Intermission

Moment Musical.....Sergei Rachmaninoff (1873-1943)
III.
IV.
V.

Tres Danzas Andaluzas Op. 8.....Joaquin Turina (1882-1949)
I. Petenera
II. Tango
III. Zapateado

Even though Austrian composer **Franz Schubert** only lived to age 31, he had a prolific musical output of over 1,500 works. Known for his lyrical melodies, he had an especially large impact in the genre of Lied. Schubert was never rich and didn't enjoy teaching very much, which led to his constant composing. Schubert is considered one of the last classical composers and first romantic composers, known for bridging the gap between these two musical eras. He admired Beethoven during his life and even requested to be buried next to him, though he was too shy to even introduce himself when they passed each other in the streets of Vienna. His health began to significantly decline in his last years of life, and his early death has been attributed to typhoid fever and syphilis.

Piano Sonata in A minor D. 537 was written in 1817, a year in which Schubert paid special attention to the sonata form, writing six sonatas that year, the first two of which are incomplete. This sonata displays Schubert's innovative use of harmonies and attention to melodic lines. The first movement is in sonata form with a driving 6/8 meter and yearning, dissonant theme. The second movement displays a more song-like melody, is highly sectionalized, and evokes the feeling of being played by a string ensemble rather than a solo piano. The third movement opens with a call and answer theme and returns to the key of A minor. Written in sonata form without development, it characteristically explores unlikely key areas and ultimately concludes in A major.

The composition style of Russian composer **Alexander Scriabin** evolved drastically over his 43 years of life. Beginning as a Romantic composer, much like Chopin, he quickly began exploring atonality. **Preludes op. 37** was written in 1903, and is considered quite colorful, for this stage of his life, as he was drawn more and more toward mysticism. Each prelude has a distinct character, ranging from solemn and haunting to robust and impetuous. His personality and thought processes were extremely complicated and he even wrote "I am God" in one of his secret philosophical journals. "Scriabin considered his last music to be fragments of an immense piece to be called *Mysterium*. This seven-day-long mega work would be performed at the foothills of the Himalayas in India, after which the world would dissolve in bliss. Bells suspended from clouds would summon spectators. Sunrises would be preludes and sunsets codas. Flames would erupt in shafts of light and sheets of fire. Perfumes appropriate to the music would change and pervade the air. At the time of his death, Scriabin left 72 orchestral-size pages of sketches for a preliminary work *Prefatory Action*, intended to 'prepare' the world for the apocalyptic ultimate masterpiece."

*cited from the scriabinsociety.com

Sergei Rachmaninoff is one of the most popular composers in the classical repertoire. Born in Russia, he began studying piano at age four and later graduated from the Moscow Conservatory. Following the Russian revolution, Rachmaninoff and his family moved to America, where he lived the rest of his days. Rachmaninoff is known for his melodicism, expressiveness, and his use of rich colors in his compositions.

Moment Musical was written in 1896 at a time when Rachmaninoff was desperate for money. It is a set of six pieces, each depicting a specific musical form. *Andante Cantabile* is a somber, mourning piece, rightfully nicknamed "Funeral March". *Presto* is a nod to Chopin's etudes, requiring great technical focus and exhibiting an explosion of musical intensity. *Adagio Sostenuto* is in barcarolle form and emotes a gentle lullaby mood. Rachmaninoff said, "What I try to do, when writing down my music, is to make it say simply and directly that which is in my heart when I am composing". Especially in these last few months of my life, I have yet to find music which can express "that which is in my heart" more accurately than these profound pieces.

Joaquin Turina, a native of Seville, Spain, made his debut as a pianist in 1897. Shortly after, he moved to Madrid and composed while associating with composers such as De Falla, Albéniz, and Granados. While preserving his Spanish roots, Turina frequented Paris and was influenced by composers such as Claude Debussy. Turina was appointed professor of composition at the Madrid Conservatory in 1930, won many national awards for his music, was a music critic, and wrote a dictionary of music and treatise on composition.

Tres Danzas Andaluzas were written in 1812 in a series of works depicting the scenery and local music of Turina's homeland, Andalucia. The name of the opening *Petenera* denotes a flamenco dance, but Turina uses the dance rhythms to give the piece a Spanish character rather than to accompany dancing. The second dance, called a *Tango*, bears little relation to the Argentine "tango" but rather is a slow movement emphasizing dotted rhythms. *Zapateado* (Shoe Dance), often performed on its own, is more percussive, and incorporates the dance rhythms throughout, partially hidden within the texture. The *Danzas Andaluzas* also exist, and work well, in guitar versions.



Lizzy Davis Prettyman has been studying at Utah State University under Professor Gary Amano and Luke Hancock since 2010, receiving a bachelor's degree in Piano Pedagogy in 2014 and a master's degree in Piano Performance and Pedagogy in 2016. During her time there she has accompanied the USU Chamber Choir and Women's Choir, performing in venues such as the Salt Lake tabernacle, the Grand America, Abravanel Hall, distance campuses across the state, and recently finished recording a CD to be released May 2016. Lizzy has been the recipient of a Dean's academic scholarship, Sons of Utah Pioneers Scholarship, Days of '47 royalty scholarship, Marie Eccles Caine Collaborative Artistry stipend, the Rigby Music scholarship, and the Carol Laub Opportunity scholarship. She loves teaching piano privately, as well as through Youth Conservatory group classes, and accompanying vocal and instrumental soloists. Originally from Salt Lake City, Utah she and her husband Jed are currently living in Logan, Utah and plan to stay in Cache Valley.

Special thanks to my family, professors, and incredible husband for all they have taught me personally and professionally these past six years. I couldn't have done it without their sacrifices, expertise, and support and am eternally grateful to each of them.