



PANYAKORN
LERTNIMITPHAN, *piano*
Bachelor of Music Senior Recital
“PAN-ORAMIC”

Thursday, May 8, 2025
2. 00 p.m.

Concert Hall
Yong Siew Toh Conservatory of Music



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AN-ORAMIC

piano Senior Recital

anyakorn
Lertnimitphan

Beethoven · Barber · Bortkiewicz

THU
08.05.25
14.00

YST Conservatory
Concert Hall



PROGRAMME

Ludwig van Beethoven
(1770–1827)

Piano Sonata in D major, Op. 28 “Pastoral”

I. Allegro

II. Andante

III. Scherzo: Allegro vivace

IV. Rondo: Allegro ma non troppo



Intermission



Samuel Barber
(1910–1981)

Excursions, Op. 20

I. Un poco allegro

II. In slow blues tempo

III. Allegretto

IV. Allegro molto

Sergei Bortkiewicz
(1877–1952)

Selections from *Ten Preludes*, Op. 33

No. 5 in A major

No. 6 in C-sharp minor

No. 7 in F-sharp major

No. 8 in D-flat major

No. 9 in B-flat major

No. 10 in B-flat minor



PROGRAMME NOTES

Pan-oramic was crafted by Panyakorn's deep appreciation for nature, travel, and the spontaneous beauty found in both. The title is a combination of two words: *Pan*—the Greek god of shepherds, wilderness, and rustic music—and panoramic, which is often associated with a wide, sweeping view of landscape. Above all, *Pan* also happens to be Panyakorn's nickname among his family and friends.

This recital will take you to the serene natural world through music of the three composers hailed from different parts of the past world. The programme begins with Ludwig van Beethoven's *Sonata in D major, Op. 28*—the *Pastoral*—where you will hear echoes of Pan's rustic charm, with music that evokes the peaceful countryside and the gentle lilt of his panpipes. From there, Samuel Barber's *Excursions* channel Pan's spontaneity and love for freedom, painting a rugged, untamed American frontier life. Finally, we delve inward—not into nature, but into the nature of human emotion with Sergei Bortkiewicz's *Preludes, Op. 33*, offering a glimpse into *Pan*'s complex, often overlooked sentiment.



In Greek mythology, Pan is a wild, impromptu spirit—half-man, half-goat—who roams forests, playing his beloved panpipes and stirring up emotions with his unpredictable presence.

LUDWIG VAN BEETHOVEN

Sonata in D Major, Op. 28 “Pastoral”

Composed in 1801, a pivotal time in Beethoven’s life as he grappled with the onset of hearing loss, the “Pastoral” Sonata reflects a serene and idyllic character that stands in contrast to his physical struggles. Like the later Sixth Symphony, this sonata carries the nickname “Pastoral”, though not given by Beethoven himself—it aptly captures the work’s nature-inspired qualities. Especially in the first and last movements, the use of open fifths, bagpipe-like repeated bass lines, and simple chord progressions evoke the peace and contentment of the Viennese countryside—Beethoven’s beloved summer retreat.

The sonata **begins** with a constant timpani-like low D gently guiding the opening melody which is full of tender sighing gestures. With the D being repeated more than 60 times, it gives the opening almost dreamy and drowsy atmosphere. The exposition unfolds in a smooth, scalar motion from one musical idea to the next, occasionally disrupted by brilliant, sparkling runs in the treble that briefly awaken the listener before settling back into the opening mood.

Dramatic tension is reserved for the development section, where music shifts into minor and texture becomes increasingly fragmented. The lyrical lines begin to disintegrate into smaller motifs, pulled in opposing directions. This turmoil eventually gives way to the recapitulation, where the music returns to a peaceful state, calmly revisiting the earlier material before gently concluding.

In contrast to the flowing lyricism of the first movement, the *Andante* resembles an old mysterious shepherd song told beside a hearth – or what Carl Czerny called “an ancient ballad”.

The *Scherzo* takes rustic humor to the extreme. Repeated single notes at varying pitches are followed by sharp, laugh-like fragments, evoking echoes of rural sounds—perhaps birdsong or distant calls across a field. The *Trio* offers a more melodic contrast but retains the same folk-like simplicity and character.

The sonata concludes with a *Rondo* that recalls the opening in both structure and atmosphere. A low drone on D returns, beneath a playful melody reminiscent of alpine yodeling. A contrasting passage introduces a new texture, with misaligned arpeggios between the hands that suggest two harpists playing slightly out of sync. As in the first movement, the central section builds to the sonata’s peak intensity, dwelling on the dominant harmony to create tension. The work closes with an expanded version of the drone bass—this time transformed into a brilliant, virtuosic passage that, as András Schiff once noted, separates the amateur from the professional.



SAMUEL BARBER

Excursions, Op. 20

After the successful premiere of the Adagio for Strings back in 1938, American Composer, Samuel Barber gained rapid recognition among the American music society as a highly talented young composer. His fame caught attention of the legendary pianist Vladimir Horowitz, who, having transitioned from the immigrant status into full American citizen, would like to declare his patriotism to the newly adopt nation. As a result, a solo piano work was commissioned to Barber, which later be named “Excursions”.

Composed between 1942 and 1944, *Excursions, Op. 20* are a set of four bagatelles, in which, each of them is based on American folk tunes or idioms hailed from various part of the countries. Barber described these ‘Excursions’ to be in “small classical forms” while the employment of “folk materials and their scoring” reminds the audience the smell of “local instruments”. The **opening movement**, *Un poco allegro*, immediately captures attention with its perpetual ostinato bassline, on top of which the right hand plays syncopated, improvisatory melodies in the style of boogie-woogie. Yet, it is well-balanced with a classical five-part rondo form.

The second bagatelle unfolds ‘*in slow blues tempo*’. A poignant melody seems to emerge with the languid expressiveness of a blues singer, or in some areas, an accordion. The tune is often interrupted by a rhythmic guitar strum pausing the music from being over-sentimentality. The middle section is particularly expressive with the melody perfectly match accordion’s rich deep sound.

Meanwhile, the **third movement**, marked *Allegretto*, is a lullaby that is based on a cowboy ballad. One possibility is the song The streets of Laredo, which was written in 1910 describing a life of a sad cowboy in southern Texas. Barber’s approach here is sparse and direct, with a straightforward melody that never aligns with the banjo-like accompaniment. There’s no complex harmony, just a repetition of progression that speaks to the unpretentious simplicity of rural life.

In the **final excursion**, Barber gives a visit to American Rodeo and witnesses a hoedown, which is American version of barn dance. The rapid chords and jumps requires as much rhythmic precision as it is demanded from a duo of mandolin and fiddle players.



SERGEI BORTKIEWICZ

Selections from *Ten Preludes*, Op. 33

A contemporary of Scriabin and Rachmaninoff, **Sergei Bortkiewicz** was a Russian-born pianist and composer who spent most of his life in exile by the revolution and war. Despite the sweeping modernist movements that defined much of the 20th-century music in Western Europe, Bortkiewicz remained devoted to the post-Romantic Russian tradition, which grew out of the style of Chopin, Liszt, Tchaikovsky and Russian folklore. Unsurprisingly, you may come across a faint reminiscence of Scriabin and Rachmaninoff in his music

His output for piano repertoire was substantial. Beyond his piano concertos and sonatas are numerous smaller solo works – hidden gems that have yet to secure a place in the standard repertoire. The *Ten Preludes*, Op. 33, composed in 1934, are a good representation of Bortkiewicz's idiomatic writing: a lush instrumental texture and harmony underlying the sentimental melody. The six performed here contains a cycle of emotions, from yearning to anger.

Prelude No. 5 in A major, marked *Andantino semplice*, is hazy and dreamy. Here Bortkiewicz seemed to have drawn inspirations from Borodin's "Gliding Dance of the Maidens" from *Polovtsian Dances* considering its pizzicato-like syncopated drone note and singable, beautifully arched melody that evokes maidens dancing softly across the field.

Opposed to this lightness, is the dark anguished tone of **No. 6 in C-sharp minor**, where the whole piece being developed on one motivic idea gliding through various harmonic realms as if searching for a resolution.

No. 7, 8, and 9, present many traces of Chopin and Liszt influences. While No. 7 and 9 are dreamy nocturnes, No. 8, set in the most romantic of keys - D-flat major, unfolds a ballad with a highly expressive, lyrical melody. In ternary form, since each prelude starts off with a theme in a simple manner, the return gets more intensified and dramatic by the thickened texture, and for No. 9 in B-flat major, the melody is decorated with small running notes found in the Chopin Nocturnes.

Finally, we are awoken from the day-dream by the fiery **Prelude No. 10 in B-flat Minor**, marked *Patetico*, which directly translate to *pathetic*. This dramatic movement is nothing but a reflection of Bortkiewicz's defiance towards his destiny, the war that has taken away his hometown, like millions of other people in the first world war.





“I am a part of all that I have met”

*With deepest gratitude
to my teachers, parents,
and everyone who has helped me grow —
because of you,
I can share my love for music with the world.*

*A special thanks
to my incredible teacher, Mr. Tiu,
for your wisdom, patience,
and incomparable dedication.*

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and my former teacher in Thailand, Dr. Nopanand —
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*My time at YST
has been one of the most valuable chapters of my life.
It wouldn't have been the same without my friends —
thank you for bringing
so much laughter to my days.*

*Lastly, a sincere thank you
to the YST Conservatory
for giving me the opportunity
to follow my dream.*

