

Junior Recital Series

# Anastasiia Ivchenko

23rd November 2021, 5:30pm  
YSTCM Concert Hall



*Works by:*  
*Mozart*  
*Filippenko*  
*Liszt*

23 November 2021 | TUESDAY

# *Anastasiia Ivchenko*

## *Piano Recital*

### ***Programme***

#### **MOZART**

Piano Sonata in A Minor, KV 310

I. Allegro Maestoso

II. Andante Cantabile con Espressione

III. Presto

#### **ARCADY FILIPPENKO**

Toccata in C Major

#### **LISZT**

Hungarian Rhapsody No. 2 in C-sharp Minor

## ***About The Performer***

**Anastasiia Ivchenko** was born in 2001, in Poltava, Ukraine. From 2008 to 2014 she was studying in the Government Music School No.3 named after Hmyry (Poltava). In 2014 Anastasiia was entered the Kyiv Specialized Music School named by M.Lysenko (piano teachers - Boris Fedorov, Margaryta Golovko). Anastasiia has been studying in the Young Siew Toh Conservatory of Music since 2019. She is a student of the class of the Head of Piano Department Dr Thomas Hecht. Education: 2008-2014 - Poltava Government Music School No.3, Ukraine 2014-2019 - Kyiv Specialized Music School named after M. Lysenko 2019 and still studying (for now is Year 3 student) - Yong Siew Toh Conservatory of Music, Singapore Competitions: 2011 - participant of the IX Horowitz International Piano Competition, Kyiv (Ukraine) - nomination «Debut». 2016 - the National Music Competition «Classic Meridian», Kyiv, (Ukraine). Second prize (the nomination "Piano solo"). 2018, March - the VI International Instrumental Competition of Eugene Stankovych, Kyiv (Ukraine). Second prize in the nomination "Piano with orchestra". 2018, May - the 1st International Piano Competition «Piano Talents for Europe», Dolny Kubin, Slovakia. Third prize (the fourth category). 2018, October - participant of the First Kyiv International Piano Competition, Kyiv (Ukraine). 2018, April - performed as a soloist with Poltava Philharmonic Orchestra Rachmaninov Second Piano Concerto during the national culture project «Talented Children» in Poltava, Ukraine.

## ***Programme Notes***

### **MOZART**

Piano Sonata in A Minor, KV 310

I. Allegro Maestoso

II. Andante Cantabile con Espressione

III. Presto

Wolfgang Amadeus Mozart (1756–1791) - was the great Austrian composer, conductor, representative of the Vienna Classical School of Music. During his very short life, he wrote more than 600 pieces of music, the first of which were written in early childhood.

The Sonata in A minor was written in a key that is extremely rare in Mozart, while Haydn avoided it altogether, considering it to be the key of death. The sonata was composed in the summer of 1778 in Paris and was published in 1782 as Op. 4 No. 3. That trip to France was tragic for Mozart. On July 3, his mother died in the arms of the composer. Unfortunately, he was pursued by professional failures. Hopes to find a permanent job in a Catholic country did not come true. The French ordered music from him, performed it, but did not pay for the orders. Moreover, Mozart was not in awe of French music. It is not surprising that, among his other Parisian works, the Sonata in A minor arose. The first movement was written in a highly pathetic style, which is emphasized by the use of polyphony in the development. The final rondo is filled with confusion. And in the second movement Mozart turns to the music of the composer Johann Schobert whom he loved from early childhood and quotes a theme from his sonata, Op.17 No.1. Schobert died in 1767, however, Mozart remembered him and in 1778 in Paris he asked students to learn Schobert's sonatas.

## **ARCADY FILIPPENKO**

### **Toccata in C Major**

Arcady Filippenko was a Soviet Ukrainian composer. He was born in 1912 in the small village of Puscha-Vodycia, now a suburb of Kiev (the capital of Ukraine). The first instrument that Arcady learned to play was the shepherd's pipe. Other instruments that he learned in the school were the guitar, mandolin and balalaika, later he played in the school orchestra. After 1926, the director of the private music school, composer Ilya Vilensky, invited Filippenko to attend his school, therefore, the first knowledge of piano, music theory and composition came from that music school. Since Arcady was progressing very fast, Vilensky sent him to the Lysenko Music Institute, it was the most important music school in Ukraine. Filippenko His main teachers were Boris Lyatoshinsky, Lev Revutsky and Victor Kosenko.

In 1939 Arcady Filippenko graduated from the Institute and was immediately drafted into the Red Army. After the war, Filippenko returned to Kyiv where he started a career as a composer. He died in Kyiv on 24th August 1983. Throughout Arcady's second part of life he helped to organise the Ukrainian Composers Union. Filippenko wrote a lot of music and almost for every genre, including several symphonies, an opera, nine works of chamber music and more than 500 songs. In the Soviet Union he was best known as a composer for cinema.

Toccata in C major is bright, dynamic, contrasting, solid in form, conveying the flavor of folk music. Imitation of playing the cymbals enriches the flavor of the piano in Filippenko's Toccata: fast and prolonged repetition of sounds by alternating wrist strikes on the keyboard like a tremolo, imitation of the movement of sticks in glissando, which is carried out by sliding along the strings in a chromatic scale, double martellato with crossing hands.

## **LISZT**

### **Hungarian Rhapsody No. 2 in C-sharp Minor**

Franz Liszt (1811 - 1886) was a brilliant composer and pianist of the 19th century, one of the greatest musicians in the world, he lived an amazing life in which poverty and wealth, love and contempt, divine talent and fantastic performance were closely intertwined. Liszt's unique talent manifested itself in early childhood, was noticed and supported in time by caring parents, thanks to which the world became richer in one composer, pianist and critic. Liszt's entire fate was closely connected with music, literally every step of his life was inseparable from creativity. He not only reproduced great musical masterpieces, but was also an innovator in adapting them for his beloved piano. Franz Liszt also created his own works, absolutely unique and recognizable from the first notes, making the soul freeze and tremble, succumbing to the author's mood, forever imprinted in his compositions. A native of a small Hungarian village, he conquered the whole of Europe with his talent and charisma, his performances were accompanied by constant sold-out.

Hungarian Rhapsody no.2 is the most characteristic piece in this genre, and also the most famous and performed. In Hungarian rhapsodies, Franz Liszt managed to embody all the colourfulness of the country's culture. The structure is two-part with an introduction, built on a suite principle. The first movement is based on the slow lyrical folk song Lashan. The part has a pronounced Hungarian flavor, thanks to the dotted endings. Further, the topic will vary. The composer uses his characteristic melodic development techniques, we can say the inclusion of a large number of passages. The second theme is presented in higher registers and has a dance character. With the introduction of material reminiscent of the playing of strings and plucked

instruments, created a light image. The topic is actively developing and leads to the return of the first two topics, namely the introduction and the main topic. We can say that the first part has a Sonata form with a varied reprise. The second part is dance, based on the national Friska dance. \* Friska is the second part of the famous Czardash dance. It was popular thanks to Verbunkos. The main features of friski are liveliness and swiftness. The dance allows you to display a picture of folk festive fun. Gradually, the texture becomes more complex, and the theme is accelerated to the limit. The wave-like dynamics either brings the listener closer, sometimes removes the listener from the epicenter of events. It is noteworthy that the composer uses the most characteristic harmony, namely the alternation of tonic and dominant. Thanks to the many variations on the theme, the music does not become monotonous. After a grand climax, the movement begins to slow down. A special theatricality is a symbol of code construction. The work conquers the listener with its own variety of musical themes.

*Programme notes by Anastasiia Ivchenko.*