



College of Music
MICHIGAN STATE UNIVERSITY

ARTIST-FACULTY SERIES
Sponsored by WKAR

Stanislav Khristenko, piano

24 Preludes

Wednesday, February 12, 2025
Cook Recital Hall, 7:30 p.m.

PROGRAM

Unmeasured Prelude in F Major (c. 1658)	Louis Couperin (c. 1626-1661)
Prelude from Suite No. 6 in F-sharp Minor, HWV 431 (1720)	George Frideric Handel (1685-1759)
Prelude in A Minor from <i>Premier livre de pièces de clavecin</i> (1706)	Jean-Philippe Rameau (1683-1764)
Little Prelude in C Minor, BWV 934 (1720)	Johann Sebastian Bach (1685-1750)
Prelude in C Major, K. 284a (1777)	Wolfgang Amadeus Mozart (1756-1791)
Prelude No. 1 through All the Major Keys, Op. 39, (1789)	Ludwig van Beethoven (1770-1827)

Praeludium from <i>Holberg Suite</i> , Op. 40 (1884)	Edvard Grieg (1843-1907)
Prelude in D Minor, Op. 1 (1899) from 9 Preludes	Karol Szymanowski (1882-1937)
Prelude from <i>Chants d'Espagne</i> , Op. 232 (1892)	Isaac Albéniz (1860-1909)
Prelude in C-sharp Minor, Op. 9, No. 1 (1894)	Alexander Scriabin (1872-1915)
Prélude from <i>Suite Bergamasque</i> , L. 75 (1890)	Claude Debussy (1862-1918)
Prelude in B-flat Minor, Op. 28, No. 16 (1839)	Frédéric Chopin (1810-1849)

Intermission

Prelude in G Minor, Op. 23, No. 5 (1903)	Sergei Rachmaninoff (1843-1943)
Prelude in B Minor, (1912) <i>after Prelude in E Minor, BWV 855a by J.S. Bach</i>	arr. Alexander Siloti (1863-1945)
Prelude, Op. 12, No. 7 (1913)	Sergei Prokofiev (1891-1953)
Prélude in A Minor, M.65 (1913)	Maurice Ravel (1875-1937)
Prelude No. 17 in A-flat Major, Op. 53 (1988) from 24 Jazz Preludes	Nikolai Kapustin (1937-2020)
Prelude No. 1 in B-flat Major (1926) from Three Preludes	George Gershwin (1898-1937)

PROGRAM (cont.)

Prelude IV (2005) from 9 Preludes	Maxim Shalygin (b. 1985)
Prelude No. 5 “Sincopado” (2013)	Fabian Beltran (b. 1993)
Prelude No. 4 from <i>Songs of Bukovina</i> (2017)	Leonid Desyatnikov (b. 1955)
Prelude for Paul (2021)	John Corigliano (b. 1938)
*Prelude (2023) <i>Michigan Premiere</i>	Zhou Tian (b. 1981)
Thumper from <i>The Anne Landa Preludes</i> (2006)	Carl Vine (b. 1954)

PROGRAM NOTES

24 Preludes

The prelude, originally an improvisatory form, evolved into a standalone genre throughout music history. While often used to introduce larger works, composers increasingly treated preludes as self-sufficient pieces, allowing for the expression of a wide range of musical ideas and characters. The concept of writing a set of 24 preludes, covering all major and minor keys, was popularized by J.S. Bach's *Well-Tempered Clavier* and later expanded upon by composers like Chopin, Scriabin, and Rachmaninov, among many others. This program brings together preludes from various composers across different centuries, creating a sense of time travel through the genre's development and the history of keyboard music. The brief notes about each piece below serve as a guide to accompany this musical journey.

Louis Couperin – Unmeasured Prelude in F Major - Louis Couperin is one of the earliest composers to develop the keyboard prelude as an independent genre. A defining feature of the French harpsichord tradition, the unmeasured prelude is written without rhythmic notation, leaving phrasing and pacing to the performer's discretion.

George Frideric Handel – Prelude from Suite in F-Sharp Minor, HWV 431 - This prelude is the opening movement of Handel's Suite in F-sharp Minor, HWV 431, published in 1720 as part of his Eight Great Suites for keyboard. Unlike the unmeasured preludes of the time, it features the dotted rhythms of the French overture, a style frequently used in the openings of Baroque operas, oratorios, and instrumental works.

Jean- Philippe Rameau – Prelude in A Minor from *Premier livre de pièces de clavecin* - The Prelude in A Minor is part of Rameau's *Premier livre de pièces de clavecin*, his first published collection of harpsichord works. The prelude begins with an unmeasured section, where phrasing and rhythm are left to the discretion of the performer. Following this free-flowing introduction, the piece transitions into a measured section with clear rhythmic notation, creating a striking contrast between the two sections.

PROGRAM NOTES (cont.)

Johann Sebastian Bach – Little Prelude in C Minor, BWV 934 - Unpublished until 1802, the Little Prelude in C minor, BWV 934, is part of Bach's set of Six Little Preludes (BWV 933-938). While simple in structure, the prelude contains musical ideas and harmonic progressions that Bach would later develop in his more advanced works, showcasing his early experimentation with chromaticism and contrapuntal textures.

Wolfgang Amadeus Mozart – Prelude in C Major, K. 284a - Often referred to as the Capriccio (K. 300g/395), the Prelude in C Major, K. 284a is believed to have been composed by Mozart for his sister, Nannerl, as a warm-up exercise. The piece is structured in four distinct sections, leading some to refer to it as the "Four Preludes."

Ludwig van Beethoven – Prelude in All Major Keys, Op. 39, No. 1 - At just 19 years old, Beethoven composed a piece that cycles through all twelve major keys in a continuous, unbroken progression. Though published much later and assigned a higher opus number, Prelude in All Major Keys, Op. 39, No. 1 stands as a unique example of Beethoven's early compositional style, with his distinctive energy evident from the very first note.

Edvard Grieg – Praeludium from *Holberg Suite*, Op. 40 - The Praeludium is the opening movement of Edvard Grieg's Holberg Suite, Op. 40, composed in 1884 to commemorate the 200th anniversary of the birth of Norwegian playwright Ludvig Holberg. The suite is inspired by 18th-century dance forms, with each movement reflecting Baroque style, reimagined through Grieg's Romantic lens.

Karol Szymanowski – Prelude in D Minor, Op. 1 - Often called 'The Father of 20th-Century Polish Music,' Karol Szymanowski composed the Prelude in D minor, Op. 1, while still a teenager in a small town in present-day central Ukraine, where he was born and lived until the age of 19. The prelude reflects the influence of Chopin, while also foreshadowing the harmonic innovations that would come to define Szymanowski's later works.

PROGRAM NOTES (cont.)

Isaac Albéniz – Prelude from *Chants d'Espagne*, Op. 232 -

Isaac Albéniz's Prelude, also known as Asturias and Leyenda, is one of his most famous works. Originally composed to recreate the sounds of flamenco guitar on the piano, it was later transcribed for guitar and has since become one of the most performed pieces in the guitar repertoire.

Alexander Scriabin – Prelude in C-Sharp Minor, Op. 9, No. 1 -

Scriabin composed a total of 90 preludes across his three main compositional stages, including his Chopin-inspired 24 Preludes, Op. 11, in all keys. The earlier Prelude, Op. 9, No. 1, was written for the left hand alone, a result of the composer's overuse injury to his right hand during practice.

Claude Debussy – Prelude from *Suite Bergamasque*, L. 75 -

Inspired by Bach's and Chopin's sets of preludes, Debussy would later compose his own set of 24 Preludes. An earlier example of his approach to the genre is the opening movement of Suite Bergamasque, which already reflects his distinctive Impressionist musical language.

Frédéric Chopin – Prelude in B-Flat Minor, Op. 28, No. 16 -

Chopin's 24 Preludes, Op. 28, is considered the most influential 19th-century work in the prelude genre, inspiring generations of composers to write their own sets of piano preludes, a tradition that continues today. Prelude No. 16 stands out as an example of the extraordinary virtuosity in Chopin's works, showcasing both his technical brilliance and expressive depth.

Sergei Rachmaninov – Prelude in G Minor, Op. 23, No. 5 -

One of Rachmaninov's most well-known preludes, the G minor Prelude, is part of his set of 10 preludes, Op. 23, dedicated to his cousin Alexander Siloti. Later, Rachmaninov composed 13 more preludes, Op. 32, which, along with his early Prelude, Op. 3, completed his own collection of 24 preludes.

PROGRAM NOTES (cont.)

Alexander Siloti – Prelude in B Minor (after Prelude in E Minor, BWV 855a by J.S. Bach) - Alexander Siloti is perhaps better known for his famous Prelude in B minor than for his varied contributions, including conducting the premiere of Rachmaninoff's Second Piano Concerto, introducing Stravinsky's music to Diaghilev, or being a Liszt student that later taught at Juilliard for many years. The arrangement of Bach's Prelude is just one of over 200 similar works by Siloti.

Sergei Prokofiev – Prelude, Op. 12, No. 7 - Sergei Prokofiev did not attempt to compose a complete set of 24 preludes and wrote only one short prelude. This early composition, created during his conservatory years, is one of 10 pieces in a set primarily based on Baroque genres, where Prokofiev's distinctive musical language is already clearly evident.

Maurice Ravel – Prelude in A Minor - Ravel's Prelude in A minor was commissioned for the 1913 sight-reading competition at the Paris Conservatory and was later dedicated to its winner, Jeanne Leleu. She went on to become a professor of sight-reading at the Conservatoire and is also renowned for premiering Ravel's *Ma mère l'oye* Suite.

Nikolai Kapustin – Prelude in A-Flat Major, Op. 53 - Nikolai Kapustin, trained as a classical pianist at the Moscow Conservatory, never received formal composition training but became captivated by jazz while listening to Voice of America radio during his conservatory years. He later gained recognition for his unique style, combining jazz harmony with classical genres. His contributions to classical and jazz music include composing 24 preludes as well as 24 preludes and fugues.

George Gershwin – Prelude No. 1 - Originally planned as a set of 24 preludes titled *The Melting Pot*, George Gershwin ultimately composed only three. In 1926, he premiered them at the Roosevelt Hotel, bringing the prelude genre into the New York jazz scene.

Maxim Shalygin – Prelude IV - Maxim Shalygin, a Ukrainian-born composer based in the Netherlands, is known for his approach that expands traditional playing techniques while maintaining a tonal language and avoiding avant-garde radicalism. His 9 Preludes for piano solo were among his first published compositions.

PROGRAM NOTES (cont.)

Leonid Desyatnikov – Prelude No. 4 from Songs of Bukovina -
"The Songs of Bukovina" by Leonid Desyatnikov is a cycle of 24 preludes inspired by folklore melodies originating from the region of Bukovina, which today is divided between Romania and Ukraine. In Prelude No. 4, Desyatnikov, who describes his style as "an emancipation of consonance, transformation of banality, and 'minimalism' with a human face," incorporates the melody of the Ukrainian folk song "Oh, Petrivochka, a night so short."

Fabian Beltrán – Prelude V "Sincopado" - Fabian Beltran, a New York-based composer born in Bogotá, Colombia, composed Prelude V in a single night. The piece features a descending chromatic idea that is developed through mixed meter, syncopation, and additive rhythm.

John Corigliano – Prelude for Paul - John Corigliano composed "Prelude for Paul" as a commission for Paul Sekhri, an amateur pianist and biotech CEO, who has a tattoo of the opening measures from Rachmaninov's Piano Concerto No. 2 on his forearm. Given this, John Corigliano felt it would be fitting to incorporate those measures into the piece.

Tian Zhou – Prelude - *Michigan Premiere* - Commissioned by Salon de Virtuosi, the piece was first premiered by Claire Huangci on February 28, 2024. Inspired by an imaginary ballet, Prelude consists of several contrasting sections with a hint of Chinese folk elements.

Carl Vine– *Thumper* from *The Anne Landa Preludes* -
Commissioned in memory of Anne Landa, a major supporter of the arts in Sydney, The Anne Landa Preludes is a set of 12 preludes. Prelude No. 3, titled "Thumper," features complex rhythmic patterns and frequent meter changes.

ARTIST-FACULTY BIO

Stanislav Khristenko has been praised for “emotional intensity”, “charismatic expression”, “palette of touches”, “solid” and “precise technique” by *The New York Times*, *The Washington Post*, *Miami Herald*, *Gramophone*, *BBC Music Magazine*, and *El País*.

Khristenko has appeared as a piano soloist with many orchestras including the Cleveland Orchestra, National Orchestra of Belgium, and Madrid Symphony Orchestra. His performance highlights include solo recitals at Carnegie Hall, Vienna Konzerthaus, and Palais de Beaux-Arts in Brussels. His recordings were released on the Steinway & Sons, Oehms, and Toccata Classics labels. Khristenko is a prizewinner of numerous piano competitions including the Cleveland Piano Competition and Queen Elisabeth Music Competition.

In his hometown in Ukraine, Khristenko co-founded Kharkiv Music Festival, one of the country’s leading classical music festivals. As a Music Director, he founded Nova Sinfonietta Chamber Orchestra of Ukraine that performed works of over 40 composers in its first three seasons. Khristenko graduated from the Moscow Tchaikovsky Conservatory and Cleveland Institute of Music. He also completed Orchestral Conducting training at Chopin University in Poland and Royal Northern College of Music in England.

In 2024, Khristenko was appointed Assistant Professor of Piano at Michigan State University College of Music. Stanislav Khristenko is a Steinway Artist.

PRIVATE GIFTS play a vital role in our ability to maintain and enhance the quality of the programs we offer. Donations support student scholarships, fellowships, student travel and performance opportunities, instrument acquisitions, guest artists, outreach activities, operations, and other crucial areas that make the College of Music an exemplary place of learning.

THANK YOU TO OUR 2024-2025 SPONSORS

- **Anonymous Donor Family** (Holiday Glory)
- **Sam and Mary Austin** (Musique 21 concerts)
- **Sam and Mary Austin Fund for New Music** (Wind Symphony, Oct. 25; Symphony Orchestra, Oct. 27; Musique 21, Oct. 28; Tambuco Mexican Percussion Ensemble, Nov. 21)
- **Ken and Sandy Beall** (Cello Plus Chamber Music Festival Series; Jazz Spectacular)
- **James and Susan Bonfiglio** (Symphony Orchestra, Apr. 26; Fall Opera)
- **Jenny Chung and Family for Human Rights Fund** (Jazz Nonets concerts)
- **Joanne and Bill Church** (West Circle Series)
- **April Clobes and Glen Brough** (Celebrating the Spectrum; Whirlwinds)
- **Trustee Emerita Dee Cook in memory of her husband Byron Cook** (Baroque Fest)
- **Susan Davis** (Fall Opera)
- **Dean Transportation** (Celebrating the Spectrum)
- **Alena Fabian, M.D.** (Votapek, Sept. 25; Piano Monster)
- **John and Gretchen Forsyth** (Sinder, Feb. 16; Oboe, Trumpet and Organ, Feb. 11)
- **Stanley and Selma Hollander Endowment for Chamber Music** (Happy Birthday Mozart!)
- **Thea Glicksman** (From Vienna with Love, Jan. 17)
- **Howard and Pam Gourwitz** (Lulloff, Nov. 25)
- **Anne Hiller** (Celebrating the Spectrum)
- **Lauren Harris** (Celebrating the Spectrum)
- **Taylor Johnston Early Music Series Endowment established by Taylor Johnston** (Taylor Johnston Early Music Series)
- **Hari Kern and the late Ralph R. Edminster, M.D.** (Votapek, Mar. 27)
- **Michael and Paula Koppisch** (Zuber, Feb. 17)
- **Robert Last and Jill Canny** (MSU Federal Credit Union Jazz Artist in Residence, J. Clayton, Dec. 8; Jazz: Spirituals, Prayer and Protest Concert)
- **Eleanor H. and Harold E. Leichenko Opera Endowment established by Lauren Julius Harris** (Fall and Spring Opera)
- **Ann, John and Abby Lindley** (Holiday Glory; Wind Symphony, Nov. 24)
- **Merritt Lutz** (Celebrating the Spectrum; Wind Symphony, Apr. 24)
- **Clare Mackey** (Pass a Good Time, Oct. 6; Oboe, Trumpet and Organ, Feb. 11)
- **Joseph and Jeanne Maguire** (A Jazzy Little Christmas)

- **Patrick and Victoria McPharlin Guest Artist Endowment for Jazz Studies in the College of Music** (Jazz: Spirituals, Prayer and Protest Concert)
- **Pat & Mary McPharlin** (Tambuco Mexican Percussion Ensemble, Nov. 21)
- **Dr. Roy and Christine Meland** (Vive La France)
- **Gordon E. Miracle** (Votapek, Sept. 25; Helton, Oct. 31)
- **MSU Federal Credit Union** (Showcase Series; Spartan Spectacular; Celebrating the Spectrum)
- **MSU Federal Credit Union Entrepreneurial Musical Artist-in-Residence Endowed Fund** (Tambuco Mexican Percussion Ensemble, Nov. 21)
- **George Orban and Rae Ramsdell** (Red Cedar Organ, Sept. 15)
- **Milton Powell, in memory of Sue Powell, accomplished pianist and organist** (Red Cedar Organ, Sept. 15)
- **Liz and Tony Raduazo in honor of Andrew Raduazo** (Sensory Friendly Spartan Concert, Nov. 9 and April 8)
- **Joy A. Rimpau** (Tuba and Euphonium Alumni Concert, April 13)
- **Nancy and Charlie Seebeck** (MSU-Stanford Piano Quartet)
- **Michael and Elaine Serling** (A Celebration of the Beautiful Voice)
- **Leonard and Sharon Tabaka** (Jazz Spectacular Finale Concert)
- **TechSmith** (Celebrating the Spectrum)
- **Dr. Robert W. Uphaus and Dr. Lois M. Rosen** (Symphony Orchestra, Sept. 27; Woodward String Quartet, Mar. 13; Bagratuni, Mar. 31)
- **Linn Van Dyne and Mike Knox** (Symphony Orchestra, Feb. 7)
- **Barbara E. Wagner** (Wagner Chamber Music Competition)
- **Dr. Charles and Philippa Webb** (Beacon Hill Music Series)
- **Richard Witter** (A Celebration of the Beautiful Voice)
- **WKAR** (Artist-Faculty and Guest Recital Series)
- **Teresa K. Woodruff, Ph.D. and Thomas V. O'Halloran, Ph.D.** (Holiday Glory)
- **Worthington Family Foundation** (Opera Season)
- **Andrea L. Wulf** (Piano Monster)

SPONSORSHIPS AND RECOGNITION

Sponsorships are available at \$1,000, \$2,500, and \$5,000. Sponsors will receive recognition in the form of event publicity, promotions, programs, and through online recognition. For information about event sponsorships and giving to the college, please call (517) 353-9872 or e-mail music.giving@msu.edu.

MAKE A GIFT



UPCOMING EVENTS

2/14 Friday

MSUFCU Jazz Artist in Residence

Jazz Nonets

Murray, 8:00 p.m. \$\$

2/16 Sunday

Artist-Faculty and Guest Recital Series sponsored by WKAR

Phil Sinder, tuba

Cook Recital Hall, 3:00 p.m. \$

2/17 Monday

Artist-Faculty and Guest Recital Series sponsored by WKAR

Eric Zuber, piano

Cook Recital Hall, 7:30 p.m. \$

2/18 Tuesday

Artist-Faculty and Guest Recital Series sponsored by WKAR

Dmitri Berlinsky, violin

Cook Recital Hall, 7:30 p.m. \$

2/19 Wednesday

Concert Band/Campus Band

Cobb Great Hall, 7:30 p.m. \$

2/20 Thursday

Artist-Faculty and Guest Recital Series sponsored by WKAR

Nicolas Prost, saxophone

Cook Recital Hall, 7:30 p.m. \$

2/20 Thursday

Concert Orchestra, "Movie Night"

Cobb Great Hall, 7:30 p.m. \$

TICKET PRICES

\$ \$12 Adults, \$10 Seniors (age 60 and older), Students with ID and anyone under age 18 are free but require a ticket for admission.

\$\$ \$17 Adults, \$15 Seniors, \$7 Students with ID and anyone under age 18.

\$\$\$ \$22 Adults, \$20 Seniors, \$12 Students and those under age 18.

Please note: *All events scheduled in Murray Hall are general admission seating.*