

MARIANNA PRJEVALSKAYA (SPAIN/USA)

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Praised by critics as “a grand pianist” (Il Cittadino, Italy), Marianna Prjevalskaya has appeared with major orchestras such as the Cincinnati Symphony Orchestra, Louisiana Philharmonic Orchestra, National Lithuanian Symphony Orchestra, and has collaborated with renowned conductors such as Ion Marin, Roberto Trevino, Carlos Prieto, and David Danzmayr. As a recitalist, she has performed in venues such as the Mozarteum in Salzburg, Accademia Santa Cecilia in Rome, Teatro Goldoni in Florence, Minato Mirai Hall in Yokohama, and Carnegie Hall in New York. Her debut at Weill Hall was praised by Frank Daykin as “one of the major piano recitals of the season” and “a stunning display of mature pianism” (New York Concert Review, New York). Marianna is the gold medalist of the 2014 New Orleans International Piano Competition, the 2013 World Piano Competition in Cincinnati, and the 2011 Premio Jaén. Her CDs released by Naxos and Fanfare Cincinnati labels have been praised by critics in the US and in Europe. She holds a doctorate in Musical Arts from Peabody Institute of Music, an Artist Diploma and a Master of Music degree from the Yale School of Music and a Bachelor of Music degree from the Royal College of Music in London. Dr. Prjevalskaya served as adjudicator at the Open Piano Competition in London, Albacete National Piano Competition, and New Orleans International Piano Competition, and offered master classes at the InterHarmony International Music Festival in Italy, Iturbis Piano Festival in Valencia, and New Orleans Piano Institute.

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Domenico Scarlatti in Galicia: Tracing Influence in 18th-century northwestern Spanish sources

Domenico Scarlatti and his vast output of keyboard sonatas significantly influenced the stylistic development of European art music in the second half of the 18th century. Through publications of his sonatas in France and England, and the endorsement by such prominent figures as Clementi and Czerny, Scarlatti’s keyboard music circulated widely throughout Europe. Due to Scarlatti’s decades of work in the Iberian peninsula, a concentrated Scarlattian influence was felt in central Spain, where his keyboard works were in common circulation among organists. Numerous copies of Scarlatti’s sonatas were found in private collections and archives in Zaragoza, Valladolid, Montserrat, País Vasco, and Tenerife. In Galicia, however, research of the eighteenth-century music has focused primarily on sacred repertoires by local composers, owing to the relative lack of instrumental music preserved in Galician archives. Notwithstanding the scarcity of documentary evidence, there can be little doubt that Scarlatti’s music circulated in the region and that it influenced the work of a number of eighteenth-century Galician musicians. In my presentation, I will argue that Scarlatti’s music was known and revered by musicians active in major religious centers in Galicia, and that it played an important role in their artistic development.

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