

University of Missouri School of Music
Senior Capstone Recital • 2024-2025 Series

Kelsey Atteberry, double bass
Bomi Kim, piano

Saturday, March 15, 2025 • 12:30 p.m. • Sheryl Crow Hall

Program

- Sonata in G minor** **Henry Eccles**
(1670-1742)
Largo
Allegro con spirito
Adagio
Vivace
- Concerto No. 2 in B minor** **Giovanni Bottesini**
(1821-1889)
I. Andante
- Elegy, Op. 24** **Gabriel Fauré**
(1845-1924)
- Concerto in E minor, Op. 3** **Serge Koussevitsky**
(1874-1951)
Allegro
Andante
Allegro

This recital is presented as a Capstone Project towards the completion of a Bachelor of Arts Degree in Music. Kelsey Atteberry is a student of Sue Stubbs

Program Notes

Henry Eccles (1670-1742) was an English Baroque composer and violinist. After studying in England, he moved to France where he worked for the French ambassador, Duke d'Aumont. He had various roles during his tenure with the ambassador, including being a soloist for the French Royal Opera. The Sonata in G minor comes from a volume of sonatas classified as Baroque "Sonata da chiesa" or church sonata, which features slow-fast-slow-fast tempos as one progresses through the movements. The volume has historically been criticized for being filled with themes and ideas that were potentially plagiarized, a common accusation that Eccles faced throughout his life. Nonetheless, he enjoyed a successful career as a composer and is credited with contributing to the development of sonata form.

The Sonata in G Minor was originally written for the violin but has since been adapted for all string instruments. The piece has gained a strong footing in the double bass repertoire, due in part to performances by well-known soloists, Edgar Meyer, Gary Karr, and Entcho Radoukanov.

Giovanni Bottesini (1821-1889) was an Italian composer and conductor who originally studied violin but switched to the double bass to gain a scholarship position at the Milan Conservatory. After completing his training, he continued to compose and perform, launching a successful career as the "Paganini of the Bass." Additionally, he became well known as an opera conductor and participated in the production of many notable works, including the premier of *Aida* in Cairo in 1871 after being recommended by Verdi. While this was happening, he maintained his career in performing and composing for the bass, and the influence of opera is apparent in many of his instrumental compositions. Among his vast compositional output are fourteen operas and forty-eight works for the double bass.

The Concerto No. 2 in B minor is not spared from his operatic style. In the second movement, elements of lament style singing can be heard in conjunction with dramatic dynamic changes, and a constantly fluctuating tempo, giving the bass the impression of a vocalist singing a solemn aria. The work was written in 1845 and has since become one of the most performed works for double bass, despite not published until 1925.

French composer, organist, pianist and teacher, Gabriel Fauré (1845-1924), was one of the most prominent French composers of his generation and composed a large number of works for various solo instruments (particularly the piano), solo voice, full orchestra, chamber orchestra, and choir. In his early life, it was apparent that Fauré was an immensely talented pianist and began training with Louis Niedermeyer in 1854. Niedermeyer had the goal of producing highly qualified organists and choirmasters, and focused Fauré's training on church music, which was an influence that can be heard in many of Fauré's compositions years later. After Niedermeyer's untimely death in 1861, Saint-Saëns took over as Fauré's new teacher. Under Saint-Saëns, Fauré learned about contemporary music, and was introduced to works from influential composers like Liszt and Schumann, something that would have been censored while he was studying with Niedermeyer. Fauré flourished under Saint-Saëns, and the two remained close lifelong friends.

Fauré's Elegy, Op. 24 was originally published in 1883 for cello and piano. The composer later orchestrated the piano part so that the work could be performed in a symphonic setting. This

version helped the piece grow in notoriety, and variations for other solo instruments, including the bass, soon followed. The work is highly romantic in nature, featuring an elegant and somber opening theme, followed by a temperamental middle section, and concluding with a reminiscent return to the opening theme. Fauré describes the piece as one of his last expressions of Romanticism before turning to a more discrete, modernistic compositional style.

Serge Koussevitzky (1874-1951) was a Russian conductor, composer, and double bassist who was most famous for his role as the director of the Boston Symphony Orchestra from 1924 to 1949. In his early life, he was known as a talented bass player and became principal bass for the Bolshoi Theater Orchestra at the age of 27. He continued to enjoy success both playing and composing for the double bass. His career in conducting began in 1908, directing orchestras in Berlin and his native Russia before moving to the United States in 1924 to begin his long tenure with the BSO.

The Concerto in E minor, Op. 3 was premiered by Koussevitzky in 1905 in Moscow. The work follows the traditional three movement concerto structure with the main theme of the first movement recurring in the third movement. Sandwiched in between the two fast outer movements, the second movement showcases a slow, lyrical melody that quotes the first movement, and gives both the performer and the audience a chance to catch their breath. The work showcases a wide range of challenging techniques for the bass, including double stops and harmonics, and has become one of the most often performed concertos for double bass.

As I share my senior recital with you all today, I find myself quite excited to represent a collection of works that not only reflects my growth as a musician but also symbolizes the progression through my undergraduate education as a whole. Each of the pieces that you will hear this afternoon is of special significance to me in some way, and the time I have spent thinking about, preparing, and performing these works has helped me develop essential skills that will serve me in, not only my pursuits within music, but in any area of professional study. I would like to thank my bass instructor, Sue Stubbs, for her time and patience. Her support has helped me tremendously both as a musician, but also in other academic areas, and I will carry her lessons with me as I enter the next phase of my life. I would also like to thank the UPO director John McKeever and the string faculty for their support over the past four years, my brothers Christian and Kip, my parents and my grandparents.

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