

University of Missouri School of Music

Capstone Recital • 2024-2025 Series

Jack Ferry, piano

Joey Turner, piano

Dr. Natalia Bolshakova, piano

April 18 • 8:30 p.m. • Whitmore Recital Hall

Program

Sonata No. 9 in E Major, Op. 14, No. 1 Ludwig van Beethoven
(1770-1827)

I. Allegro

Jack Ferry, piano

Sonata No. 17 in D minor, Op. 31, No. 2, “Tempest” Ludwig van Beethoven
(1770-1827)

I. Largo - Allegro

Joey Turner, piano

Concerto No. 5 in F minor, BWV 105 Johann Sebastian Bach
(1685-1750)

I. Allegro maestoso

II. Largo

III. Presto

Jack Ferry, piano

Dr. Natalia Bolshakova, orchestral reduction

Short Break

Pour le piano, L. 95 Claude Debussy
(1862-1918)

II. Sarabande

Jack Ferry, piano

Pour le piano, L. 95 Claude Debussy
(1862-1918)

I. Prelude

Joey Turner, piano

12 Études, Op. 25, No. 2 Frédéric Chopin
(1810-1849)

Joey Turner, piano

9 Preludes, Op. 1..... Karol Szymanowski
(1862-1918)

- I. Andante ma non troppo
- II. Andante con moto
- III. Andantino

Jack Ferry, piano

Romeo and Juliet: Ten Piano Pieces, Op. 75..... Sergei Prokofiev
(1891-1953)

- IV. Juliet the girl

Joey Turner, piano

Misty..... Erroll Garner
(1891-1953)

Jack Ferry, piano

Piano Concerto in F Major..... George Gershwin
(1891-1953)

- I. Allegro

Joey Turner, piano

Dr. Natalia Bolshakova, orchestral reduction

*This recital is given in fulfillment of the capstone requirements for the Bachelor of Arts degree.
Joey Turner and Jack Ferry are students of Dr. Natalia Bolshakova.*

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Program Notes

Beethoven: Sonata No. 9 in E Major, Op. 14, No. 1: A composer that needs no introduction, Ludwig van Beethoven's influence on the world of music is undeniable. The highs and lows of his own life may be heard in his compositions throughout the years. *Sonata in E Major* is one of Beethoven's earlier opuses – when he was still receiving financial patronage from nobility, and before he knew about his impending hearing loss – and is appropriately playful, vibrant, and full of life. The melodies and countermelodies are introduced and played with via greatly exaggerated articulations and dynamics. This particular sonata was originally arranged for string quartet, and the string influence may be heard in the passagework of the inner voices. This unique background made *Sonata in E Major* a very enjoyable piece in my recital repertoire to learn.

Beethoven: Piano Sonata No. 17 in D minor, Op. 31, No. 2, “Tempest”: Despite never being referred to as such by Beethoven himself, “Tempest” became the nickname of Beethoven's seventeenth sonata after Beethoven told a close friend to revisit Shakespeare's play *The Tempest* to understand this piece. Similar to the opening scene of the play, Beethoven's life was turbulent around the time he composed this piece. His hearing was getting worse and worse, and he had a hard time coming to terms with this as a prolific composer. The same year this piece was written, Beethoven also wrote his Heiligenstadt Testament, which detailed a very dark period in his life; in the years to follow, he had a change of heart and decided to entirely focus on his music. In the first movement, the storminess of many of the sections is a direct reflection of the anxiety and turmoil he faced. As a performer, the most interesting part of this movement is the portrayal of the jarring shifts from a tranquil mood to a dark and agitated one.

Bach: Concerto No. 5 in F minor, BWV 1056: Truly one of the most prolific composers of his time, Johann Sebastian Bach's mark on musical history cannot be overstated. J.S Bach composed at a shockingly fast rate for a multitude of instruments, ensembles, and institutions. His ability to write melodies which continuously and seamlessly weave between each and every chord would influence countless composers of future musical eras. As is the case with many of his works, *Concerto in F Minor* puts melody at the forefront, embellishing, reprising, modulating, and imitating it between hands and even parts throughout its three movements. The lengthy *Concerto in F Minor* distinguishes itself from J.S Bach's other concertos, as it's the only concerto originally written for piano, rather than an interpolation of an orchestral piece. It's proven to be among the more challenging pieces I've learned in my time here, but it's also offered an excellent opportunity for personal growth.

Debussy: *Pour le Piano*, I. Prelude and II. Sarabande: As a leading figure of the impressionist movement, Claude Debussy stood as one of the most influential composers of his time. His sound is often described as vivid, colorful, and deeply evocative, taking inspiration from the narrative and emotional emphasis of romantic music, while applying the subtlety and abstraction of impressionism. Debussy composed *Pour le piano* in 1901 when he started to undergo a shift in his compositional style, creating pieces that showcased the range of the piano and emphasized atmosphere over strict tonality. *Pour le piano* was his first larger work in Sonata-like form. All the pieces in this work are named after the sections of a Baroque suite, although they sound very different from traditional Baroque music. The “Prelude” features a wide range of dynamic contrast and seems to flutter from soft pianissimos and grand fortes into a final virtuosic cadential section. Gong-like passages were largely inspired by Javanese music. Consistent with Debussy's compositional approach, this movement depicts atmospheric feelings of suspense and arrival rather than a strict, formal melody. “Sarabande” is Debussy's take on the third movement of the Baroque suite, a slow and dignified dance in triple meter. The piece explores a huge sonic palette, ranging from moody and ominous to soaring and proud, exuding the elegance and explorations which the impressionist movement is often known for.

Chopin: 12 Études, Op. 25 No. 2: Polish Romantic-era composer Frédéric Chopin composed two sets of études in his lifetime, the first set (Op.10) when he was 21 years old and the second set (Op. 25) in 1836. These sets of études are now considered foundational to piano repertoire because they are extremely challenging yet very expressive and moving - thus, they are performed quite often. The pianist Alfred Cortot even published a book of exercises meant to help pianists prepare to perform Chopin's Études. The second piece from the second set of études is nicknamed "The Bees" likely because the continuous, buzzing line can evoke the nonstop fluttering of a bumblebee. Despite the consistency of rhythmic ideas, the phrasing and dynamics make this piece virtuosic and lively.

Szymanowski: 9 Preludes, Op. 1: Polish composer Karol Szymanowski lived in a unique period of musical history, and his life saw a drastic evolution in sound. When he began publishing works, the Romantic and Impressionistic eras of music had already passed, but a certain level of dissonance which would become a hallmark of the 20th-century may be heard. This is the case with *9 Preludes Op. 1*, Szymanowski's very first published piece, which draws heavy inspiration from the vivid, moody imagery of Chopin, alongside the early dissonant works of Scriabin. Perhaps reflecting the turmoil of the First World War, as well as living in a country which was a frequent victim of invasion and takeover, Szymanowski's later compositions would progress into the fully atonal, highly dissonant style which 20th century repertoire became known for.

Prokofiev: 10 Pieces from Romeo and Juliet, Op. 75, "Juliet the girl": Sergei Prokofiev was a 20th-century Russian composer associated with the Modernist movement. Prokofiev had a very eccentric writing style for the time – his music was described as "avant-garde" and was thought of as one of the best composers of his time period. He wrote many operas, ballets, and piano pieces. *Romeo and Juliet: Ten Piano Pieces, Op. 75* is a piano transcription of the ballet of the same name, which premiered in 1940. Despite conflicts between Prokofiev, the choreographers, and the dancers, the ballet was received extremely well when it premiered. For those familiar with the classic Shakespeare story, "Juliet the girl" is near the beginning of the ballet and features two contrasting sections: a fast, lively section meant to evoke the feeling of youthfulness, and a suspenseful, slow section meant to foreshadow Juliet's fate.

Garner: Misty – In 1954, jazz pianist and composer Erroll Garner was on a flight which passed through a thunderstorm, and on the other side of the storm, Garner witnessed a rainbow glowing through a peaceful haze. At that moment, he began writing the iconic melody and warm chords of *Misty*, perhaps as a testament to the good that can persist despite turmoil, and lyrics were written for the piece by Johnny Burke three years later. As one of the most revered jazz ballads ever composed, it's understandable that *Misty* has been arranged and performed countless times; I am most certainly not the first to do so. But in times as turbulent and uncertain as these, I think that *Misty* serves as a reminder to push forward, despite the uncertainty of the world.

Gershwin: Piano Concerto in F Major, I. Allegro: George Gershwin was a 20th century American composer of pop, jazz, and orchestral music. His *Piano Concerto in F*, considered to be one of his most important works, premiered at Carnegie Hall in 1925. His intent with this piece was to prove that he was a serious orchestral composer, as many music critics believed the circumstances behind *Rhapsody in Blue* were based on pure luck. While I was working on this piece, I had the opportunity to visit New York City. I found that the first movement's syncopation and jazz elements are a strong reflection of the energy and excitement of the city, while the slower sections perhaps represent slower areas of the city, like Central Park; overall, my visit to New York inspired my interpretation of this piece. Just as Gershwin wanted to prove he was a serious orchestral composer; I wanted to prove that I could play this challenging piece – and I had a lot of fun in the process.