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### Phyllis Ray in a Senior Piano Recital

Phyllis Ray

*Ouachita Baptist University*

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O u a c h i t a B a p t i s t  
U n i v e r s i t y

*Dr. Ralph A. Phelps, Jr., President*

*The Division of Fine Arts*

*Dr. Robert Bruner, Chairman*

*presents*

***PHYLLIS RAY, PIANIST***

*in*

***Senior Recital***

*Mitchell Hall Auditorium*

***May 17, 1966***

***8:00 p.m.***

Two Sonatas

Padre Antonio Soler

(1729-1783)

D Flat Major

F Major

Sonata, Op. 57

Ludwig van Beethoven

(1770-1827)

Allegro assai

Andante con moto

Allegro ma non troppo

Carnaval, Op. 9

Robert Schumann

(1810-1856)

Preambule, Pierrot, Arlequin, Valse Noble, Eusebius,  
Florestan, Coquette, Replique, Papillons, Ciarina,  
Chopin, Estrella, Reconnaissance, Valse Allemande,  
Paganini, Aveu, Promenade, Pause, Marche des Davids-  
buendler contre les Philistins.

AM

Concerto, No. 2, Op. 16

Serge Prokofieff  
(1891-1953)

Allegro tempestoso

(Orchestral parts played on the second piano

by Miss Bowden)

This recital is given in partial fulfillment for the degree of Bachelor of Music in Piano. Miss Ray is a pupil of Evelyn Bowden.

You are cordially invited to a reception in the drawing room of the Student Center.

*Ushers*

Carol Cantrell

Ron Lewis

## PROGRAM NOTES

### Two Sonatas

Padre Antonio Soler

Spanish keyboard music of the seventeenth and eighteenth century is sporadic and limited. Music for the guitar seems to have occupied first place in the attention of Spanish musicians. Padre Soler probably studied with Scarlatti. The texture of his keyboard speech is akin to the Italian master and is full of delightfully characteristic traits.

### Sonata, Op. 57

Ludwig van Beethoven

The "Appassionata" Sonata (Op. 57) belongs in the middle period when Beethoven produced some of his most celebrated masterworks. It was written in 1804, the year of stress when the full impact of his tragic deafness had been met. The "Appassionata" can be said to voice Beethoven's defiance of his fate, his grim determination to meet his destiny and meet it courageously. ("I shall seize fate by the throat," he said, "it shall certainly never overcome me.") The name "Appassionata" was invented by the publisher Cranz to describe the passionate emotions of this music.

### Carnaval, Op. 9

Robert Schumann

Tiny scenes based on four notes.

In the autumn of 1830, Schumann came to Leipzig to devote himself seriously to the study of music. He lived at the home of his piano teacher, Friederich Wieck, and also took a course in composition under H. Dorn. Clara Wieck, who ten years later was to become his wife, was then a girl of eleven and Schumann's current heart-throb was a fellow student, Ernestine von Fricken, to whom he became briefly engaged.

Carnaval is one of the masterpieces of piano literature. It consists of a number of small pieces suggesting the familiar scenes or figures of a carnival. The theme of four notes (in German A, S, C, H) is a compliment to Ernestine whose home was in Asch. She also reappears as Estrella, Clara is Ciarina. Schumann, himself, both Eusebius, the dreamy and poetic one, and Florestan, fiery and passionate. Other sketches portray traditional characters of a carnival such as Pierrot and Harlequin, or actual persons such as Chopin and Paganini. The composition ends with a triumphant march of the new school of music under the leadership of the "Davidsbündler" against the academical "Philistines."

### Concerto, No.2, Op. 16

Serge Prokofieff

By the time Prokofieff was twelve years old he had written a great deal of music. He brought some of it to Taneiev who said, "You must develop a more interesting harmony. Too much of your music employs a tonic, dominant and subdominant." At the age of thirteen he entered the St. Petersburg Conservatory and remained there ten years studying with Rimsky-Korsakov, Tcherepnin and Liadov. Much of the music he wrote had unorthodox chords, tonalities and melodies. Some of his teachers were horrified at the kind of music he was writing. When the Piano Concerto No. 1 was played for the first time at a concert of the St. Petersburg Conservatory, Alexander Glazunov, professor and composer, cupped his hands over his ears to drown out the sounds. Then he could stand it no longer and fled from the hall. Even Taneiev was shocked. When he grumbled at the boy's liberties Prokofieff told him, "I have merely followed your advice, master." In 1914 he was graduated with diplomas in composition, piano and conducting. He also won the honored Rubinstein Prize for his Second Piano Concerto, though the more conservative professors objected violently to its advanced technique. In all, Prokofieff wrote five concertos for piano and orchestra.