

Forestine Wise Monsen Memorial Scholarship Recital
Evelina Bozhko, *piano*

Sunday, October 4, 2026, at 5pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
The College of Professional Studies and School of Music, Theatre & Dance present

Forestine Wise Monsen Memorial Scholarship Recital

Evelina Bozhko, *piano*

assisted by
Dr. Oksana Ejokina

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Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the concert.
Use of cameras, recording equipment, and all digital devices is not permitted in the concert hall.

PROGRAM

Introduction

Dr. Oksana Ejokina, *Professor of Piano*

Prelude and Fugue in A Minor, BWV 889..... J. S. Bach (1685-1750)
from The Well-Tempered Clavier, Book II

Pastoral Nikolai Kapustin (1937-2020)
from Eight Concert Etudes, op. 40

Sonata in E-flat Major, Hob. XVI:52 Joseph Haydn (1732-1809)
Allegro
Adagio
Presto

Sonetto 104 del Petrarca, S. 161, no. 5 Franz Liszt (1811-1886)

Piano Concerto No. 2 in C Minor, op. 18..... Sergei Rachmaninoff (1873-1943)
Moderato

Program Notes

J.S. Bach's *Prelude and Fugue in A Minor* comes from the second book of *The Well-Tempered Clavier*, a collection of preludes and fugues in all 24 major and minor keys. The prelude features a melancholy mood, exploring chromaticism and gentle dialogue between two voices. The fugue opens in a direct manner with a forceful subject that reappears through the movement, a stark contrast to the wistful prelude.

Nikolai Kapustin was a contemporary classical composer, known for blending classical music with jazz harmonies and idioms. Typically, a pastorale explores ideas of peace, serenity, and the slow pace of life experience in the countryside. In contrast, Kapustin's rendering of pastorale is lively and lighthearted, punctuated by quirky syncopations and whimsical rhythms.

During his second trip to London, **Joseph Haydn** encountered the new English fortepiano, which had a fuller sound and the capability for a broader range of expression compared to the instruments he was familiar with in Vienna. Inspired by this trip, he wrote three English sonatas, with the *Piano Sonata in E-flat Major*, Hob. XVI:52 being the third and last sonata of this set. The first movement, *Allegro*, explores the new dynamic possibilities of the English fortepiano, opening with grand sweeping chords, which cycle between delicate and humorous themes. *Adagio* begins in the key of E major, an unusual tonal change for listeners during the Classical period. This movement brings a large contrast to the sonata, slow paced with an improvisatory feel, filled with ornamental, scalar, and arpeggiated runs. Lastly, *Presto* concludes the sonata by showcasing Haydn's humor. The movement is brisk and lighthearted, filled with interruptions and unanticipated accents on off beats.

Franz Liszt's *Sonetto 104 del Petrarca* is a programmatic work inspired by Renaissance poet Francesco Petrarch's sonnet *Pace non trove* ("I find no peace"). The sonnet explores the painful emotional contradictions of unrequited love. Liszt portrays these feelings of agitation, tenderness, and passion through a vast range of dynamics and the clash between the major and minor mode. The work concludes on a reflective and meditative note.

After the failure of his First Symphony's premiere in 1897, **Sergei Rachmaninoff** fell into deep depression and composed little to no music in the course of three years. Eventually, he began hypnotherapy sessions with Dr. Nikolai Dahl, who helped restore Rachmaninoff's confidence and allowed him to return to composing. *Piano Concerto No. 2* is dedicated to Rachmaninoff's therapist, Dr. Dahl. The iconic opening begins with distant church bells that grow heavier and louder with each strike, before moving into a passionate minor theme. The piece altogether expresses deep passion and Rachmaninoff's internal struggles.

About the Performers



Evelina Bozhko is a graduating student at Pacific Lutheran University where she studied piano performance with Dr. Oksana Ejokina. Throughout her studies at PLU, she also participated in violin lessons with Dr. Svend Ronning, harpsichord lessons with Dr. J. Murphy-Mancini, piano ensemble, PLU orchestra, and string quartet. Outside of school, she teaches children and plays in a saxophone, violin, and piano trio.

Pianist **Oksana Ejokina** appears frequently on concert series across the United States. She has soloed with the Seattle Symphony, Symphony Tacoma, Olympia Symphony and St. Petersburg Philharmonic, has performed at many distinguished venues in the US and has been featured on multiple live radio broadcasts on WFMT-Chicago, KUOW and KING FM in Seattle, and Maine Public Radio. Oksana is the pianist of the Volta Piano Trio, whose recordings for the Con Brio label received accolades in *The Strad*, *Gramophone*, and *American Record Guide*. She currently serves as Professor of Piano at PLU. Oksana is also a sought-after pre-college teacher, whose students regularly distinguish themselves at national and international piano competitions. She is the Artistic Director of the T-Town Chamber Music Festival and Institute, a summer program that brings together internationally renowned faculty and pre-professional young artists for intensive chamber music study and performance.



Support the Forestine Wise Monsen Memorial Endowed Piano Scholarship



Forestine Wise Monsen (1944-1981) was the inspiration for this memorial scholarship. A lifelong music student and teacher, she studied with Calvin Knapp and graduated from PLU with degrees in education and sacred music. This piano music scholarship has helped many accomplished students since it began in 1982.

Your donations to further the scholarship are greatly appreciated.



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