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Junior and Senior Recitals

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4-18-2024

## Olivia Mauterer, Senior Piano Recital

Olivia C. Mauterer

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THE CEDARVILLE UNIVERSITY  
DEPARTMENT OF  
MUSIC AND WORSHIP

PRESENTS THE

SENIOR PIANO RECITAL

OF

OLIVIA MAUTERER

THURSDAY, APRIL 18, 2024  
7:30 P.M.

RECITAL HALL  
BOLTHOUSE CENTER FOR MUSIC  
DIXON MINISTRY CENTER

**PROGRAM**

*Prelude and Fugue in F# Major, WTC 1, No. 13, BWV 858*  
..... J. S. Bach (1685–1750)

*Sonata No. 14 in c minor, K. 457* ..... W. A. Mozart (1756–1791)  
I. Allegro molto

*21 Hungarian Dances, WoO 1* ..... Johannes Brahms (1833–1897)  
1. Allegro molto in g minor

Assisted by Emma Ross, piano

**Students:**

*Robot* ..... Frances Clark (1905-1998), Louise Goss (1926-2014),  
and Sam Holland (n.d.)

Abigail Sultan

*Dragon Hunt* ..... Nancy (b. 1955) and Randall (b. 1954) Faber  
Sarah Lansford

*Nocturne in f minor, Op. 55, No. 1* ..... Frédéric Chopin (1810–1849)

*Las cuatro estaciones porteñas* ..... Ástor Piazzolla (1921–1992)  
arr. José Bragato (1915–2017)

Invierno porteño

Assisted by Megan Gorog, violin; and Savannah Atkins, cello

Olivia is a student of Michael Delfin

This recital is presented in partial fulfillment of the  
Bachelor of Music in keyboard pedagogy degree

*No flash photography, please.*

*Please turn off all cell phones*

## Program Notes

### Prelude and Fugue in F# Major

This prelude and fugue come from Bach's first book of The Well-Tempered Clavier, a collection of pieces in all 24 keys, which dates from around 1722. Well-known for his many works for solo keyboard instruments, orchestra, choir, and everything in between, Bach was a master of the fugue, intricately weaving in the voices together one at a time. I was drawn to this particular prelude and fugue not only for the challenge of overcoming the fugal texture with six sharps but also for the stubborn cheerfulness present in both pieces.

### Sonata No.14 in c minor

This sonata was written in 1784 while Mozart was in Vienna where he spent some of his most successful years. Having established a reputation as a keyboard performer, he gave regular concert and private performances and frequently published. This piece starts with a strong ascending octave figure followed by a quieter, more lyrical one; this drop from *forte* to *piano* occurs regularly throughout the movement, charging the piece with energy. Out of Mozart's keyboard sonatas only two, including this one, were written in minor keys, possibly giving even more weight to its dramatic tendencies.

### Hungarian Dances

Brahms's set of 21 dances were inspired by Hungarian folk music and likely influenced by the Brahms's admiration and time spent as an accompanist for Hungarian violinist Eduard Reményi. The dances were originally written as duets – then quite popular for social music-making – and were later arranged for orchestra by Brahms himself and colleagues such as Antonín Dvořák. As with most dances in this set, this piece is energetic and infused with drama. Changes in dynamics and in texture such as the opening minor Romantic melody punctuated by a flurry of descending notes to the following light staccato section lend to the excitement of the piece. Emma has been a wonderful colleague, musician, and friend, and I have been honored to work alongside her in preparing this piece.

### Nocturne in f minor

Invoking the idea of night with their title, nocturnes are often calm, meditative pieces with a single melodic line reminiscent of vocal music floating over a broken chord accompaniment. Through writing 21 of the pieces himself, Chopin did a great deal to popularize the nocturne as a genre in piano music, and he composed this piece along with another nocturne in E-flat major to make up Op.55 around 1842-44. The opening phrase is repeated several times throughout, although almost always slightly altered. As the piece progresses, it breaks away from F minor to a warm A-flat major before winding back to the original minor. A middle section juxtaposes roiling low octaves against steady chords before moving into an agitated section which builds to the climax of the piece. The original theme then returns with some alterations before a harp-like ending with a switch to F major.

### Las cuatro estaciones porteñas

Piazzolla, an Argentinian composer, used his experience with tango music, bandleading, and classical training in his compositions. His works are marked by the infusion of dissonance, chromaticism, and jazz elements into the traditional tango and are regularly arranged for ensembles of all shapes and sizes. I love the contrasts present throughout the piece with slow lyrical sections placed beside quick rhythmic ones. Megan and Savannah are a joy to work with as musicians and good friends; I have deeply enjoyed making music with them and am so glad to close my program with them and this lively piece!

