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Gary Steigerwalt in a Guest Artist Recital

Gary Steigerwalt

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MUSIC

AT OUACHITA

Monday, October 23, 1978, 7:00 P.M.

Recital Hall, Mabee Fine Arts Center

GUEST ARTIST RECITAL

GARY STEIGERWALT

piano

Joseph Haydn
(1732-1809)

Sonata in F Major, Hob. XVI/23
Allegro moderato
Adagio
Presto

Aaron Copland
(b. 1900)

Piano Variations (1930)

Robert Schumann
(1810-1856)

Etudes Symphoniques, Op. 13

INTERMISSION

Johannes Brahms
(1833-1897)

Sonata in F Minor, Op. 5
Allegro maestoso
Andante espressivo
Scherzo: Allegro energico
Intermezzo (Ruckblick): Andante molto
Finale: Allegro moderato ma rubato

PROGRAM NOTES

Sonata in F major, Hob. 23

Franz Joseph Haydn (1732-1809)

The F major sonata dates from 1773 and is one of the more popular works among Haydn's unfairly neglected output of sonatas. It is a good-natured work that exhibits the traditional classic sonata form.

Piano Variations

Aaron Copland (b. 1900)

The Variations of Aaron Copland dates from 1930 and ranks as a masterpiece of the mid-twentieth century. The work displays influences that crop up frequently in other Copland works of the period, among them serial technique and jazz. In form the work consists of a short, jagged theme, twenty variations, and a coda. Each variations assumes a character of its own varying from the tender, melancholic second variation to the "naive" third variation to the granitic finale.

Etudes Symphoniques, Op. 13

Robert Schumann (1810-1856)

It was in 1834 that Robert Schumann met Ernestine von Fricken, the lovely girl with whom he was to have an on-again off-again courtship for the better part of three years. In an attempt to win the approbation of Ernestine's father, Schumann offered in that year to write a set of variations upon a flute theme by Herr von Fricken. Although von Fricken's melody shows all too well the barely competent musicianship of its creator, Schumann's treatment of the theme in the Symphonic Etudes is masterful work. Consisting of the theme, nine variations, and a marchlike finale, the work explores a large variety of moods and technical figurations. In the opinion of several critics, Schumann's inventive resource is nowhere more fully displayed.

Sonata in F minor, Op. 5

Johannes Brahms (1833-1897)

Brahms completed his three sonatas for piano within an eighteen-month period in 1852-53. The F minor sonata was the last of the set and remained his final statement in the solo piano sonata idiom.

From the heroic opening bars one hears a warmth of expression that belies Brahms' age of twenty years. Passionate themes alternate with others of tenderness and simplicity.

The beautiful "Andante espressivo" is inspired, according to Brahms' manuscript, by the following lines of a poem by Sternau:

The eve is falling
The moonbeams rise
And light two lovers
Who mingle their sighs
And commune in fondness together.

Brahms scholar Edwin Evans wrote that the overpowering climax of this movement "is not only representative of the piano's maximum power of expression but also of the range possible to the lyric form."

A quick arpeggio introduces the "Scherzo", a vigorous waltz with a quiet, sustained middle section.

The fourth movement, "Intermezzo", bears the subtitle "Rückblick". In its tranquility the movement may be interpreted as a "remembrance"--perhaps and echo of things past; but the work is also a "retrospection" in that it contains fragments of themes from each of the preceding movements.

The final movement is a rondo of kaleidoscopic moods. It caps the entire sonata, with a joyful coda in F major.