

Civic Morning Musicals

Presents its 127th Season



The Wednesday Recital Series

Concert Number 26

2017-2018 Series

Robbie Padilla, piano

Wednesday, April 25, at 12:15 p.m.

Park Central Presbyterian Church

504 East Fayette St, Syracuse, NY 13202

Artist



Robbie Padilla, piano

Robbie Padilla plays solo and collaborative piano throughout the Central New York Region and beyond. His keyboard experiences include solo recitals, vocal and instrumental recitals, large ensemble concerts, opera and musical theatre pits, and church organist.

Recent performances of Padilla include *The Addams Family*, *Singin' in the Rain*, and Johann Strauss' operetta *Die Fledermaus*. Padilla played with the Syracuse University Wind Ensemble twice in 2016 and studio recitals of Symphoria musicians. In 2017, Padilla premiered *Valzer tristi, nobili et sentimentali* by emerging composer Marco Giusto.

In recent years, Padilla has become fascinated with *Das Wohltemperierte Klavier* (The Well-Tempered Clavier) of J.S. Bach. He is currently undertaking the project of learning each of the 48 Preludes and Fugues, a gateway in the comprehension of counterpoint and artistry that continues to serve as a basis for classical compositions. Padilla intends to bring the works into new territory by recording their performance on a Rhodes electro-mechanical piano commonly used in rock and jazz music of the 1960s and '70s.

Padilla was the sole recipient of the 2016 Civic Morning Musicals Performance Award for "outstanding contribution to the Syracuse University music community". Since the few years he has lived in the Syracuse area, he has been both a collaborator and solo artist in several Wednesday recitals at the Everson Museum of Art. Padilla also serves as one of the collaborative pianists at the CMM Competitions for Singers.

Padilla earned his Master's and studied Piano Performance with Ida Trebicka at Syracuse University. His undergraduate studies were in Music Education where he studied piano with Dr. Anne Kissel. Padilla teaches vocal and general music to elementary and junior high school students in the Fulton City School District.

Program

Solo Piano Music from Four Centuries

Prelude and Fugue No. 3,
BWV 848, in C# Major (1722)

Johann Sebastian Bach (1685-1750)

Sonata No. 27,
Op. 90, in E Minor (1814)

Ludwig van Beethoven (1770-1827)

1. Mit Liebhaftigkeit und durchaus mit Empfindung und Ausdruck
2. Nicht zu geschwind und sehr singbar vorgetragen

Siete canciones populares españolas

Manuel de Falla (1876-1946)

transcribed for solo piano by Ernesto Halffter (1905-1989)

1. El paño moruno
2. Seguidilla murciana
3. Asturiana
4. Jota
5. Nana
6. Canción
7. Polo

Valzer tristi, nobili e sentimentali (2014)

Marco Giusto (b. 1984)

1. Tempo moderato
2. Lento, con gran espressione
3. Allegro sereno
4. Allegro spensierato
5. Con tristezza
6. Presto aggressivo
7. Lento assai
8. Trionfale

FUTURE PROGRAMS

The Wednesday Recital Series

May 2, 2018

Grace Episcopal Church

Maria Whitcomb, soprano; Nancy James, piano

Escape from Amherst: Emily Dickinson's Life of Freedom: songs by Copland, Laotian and Heggie

May 9, 2018

Grace Episcopal Church

Emily Martin, soprano; Elizabeth McDonald, soprano; Dr. Kathryn Tremills, piano

Women on the Verge: an eclectic compendium of songs utilizing the cries of the Lorelei, the last words of the wives of King Henry VIII, the poetry of Emily Dickenson, Jane Kenyon, Alice N. Parsons and Christina Rosetti

May 16, 2018

Park Central Presbyterian Church

Ann Barnes, piano

A collection of classically arranged songs from the Broadway Show, "Annie Get Your Gun".

May 23, 2018

Park Central Presbyterian Church

Lou Lemos, Conductor,

Madrigal Group of 16-20 select singers from the Syracuse Pops Chorus

A variety of composers such as Di Lasso, Wilkes, Morley, Byrd, Farmer, and Gibbons.

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This program is made possible by the Grace Episcopal and Park Central Presbyterian Churches, private donations, benefit recitals and with funds from the Decentralization Program, a regrant program of the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature and administered by CNY Arts.

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Solo Piano Music from Four Centuries

Robbie Padilla, Piano

Program Notes

The idea behind this recital program is to showcase the evolution of solo piano music from the early 1700s through our present day. I chose four pieces that were each from the early part of their respective centuries so that each successive piece would be about 100 years newer than its former. There is so much more music that I wish I could showcase but that would take days to play straight through - that may or may not be a little too long for a recital!

Each piece of music I play gives me a certain imagery or tells me a certain story. As I show this music to you, I want you, as an audience member, to go into your own world and let the images and stories come to you.

1722

Johann Sebastian Bach (1685-1750)

Prelude and Fugue in C# Major, BWV 848

C# Major is "a leering key, degenerating into grief and rapture. It cannot laugh, but it can smile; it cannot howl, but it can at least grimace its crying. Consequently, only unusual characters and feelings can be brought out in [C# Major]." Well, at least that's the opinion of Christian Schubart, an 18th-Century German musician who wrote on the affect, or characteristic, of each musical key. It was believed during this time that each of the twenty-four different keys had a unique feeling. As a result, composers like J.S. Bach and those after him for over a century wrote their music to evoke these feelings and characteristics.

This particular Prelude and Fugue is number three out of twenty-four such pieces in the first book of Bach's *The Well-Tempered Clavier*, a musical volume to show off the characteristics of every possible major and minor key. The C# Major Prelude is relentless yet flowing and repeats the same theme many different ways through leaps, fast scales, and arpeggios. The complementing 3-voice Fugue begins as a simple melody and grows ever more complex as each new voice introduces the same melody in its own way. Throughout this piece, we hear up to three completely different melodies harmoniously blended into one uniform sound to achieve musical and mathematical precision.

1814

Ludwig van Beethoven (1770-1827)

Sonata in E Minor, Op. 90

Beethoven could have kept to the convention of his predecessors like Mozart and Haydn and written his 27th piano sonata with three movements rather than two. He also could have named those movements after simple Italian tempo markings like *allegro*, *adagio*, or *moderato*. Instead, Beethoven began to use significantly longer German phrases to more give a deeper description for how he intended his works to be played.

The first movement, *mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck* (*with vivacity and absolutely with sensation and expression*), edges on extremes with no shortage of energy. The movement jumps between strong and abrasive and soft and lyrical.

The second movement, *nicht zu geschwind und sehr singbar vorzutragen* (to be played not too fast and very songfully), is written in stark contrast to the first in that it is meant to be played sweetly with a constant motor facilitating a soaring melody. There are, however, allusions to the abrasiveness of the first movement.

1914

Manuel de Falla (1876-1946)
Siete canciones populares españolas
trans. Ernesto Halffter (1905-1989)

Siete canciones populares españolas (Seven Spanish Folk Songs) is probably most widely known by its original form as a set of songs for voice and piano. The seven songs are each based on a different dance from various regions of Spanish. Ernesto Halffter, a pupil of Falla, eventually transcribed the set into a solo piano version that was published in 1951. Other transcriptions have used traditional Spanish instruments including the classical guitar and castanets.

El paño moruno	The Moorish Cloth
Al paño fino en la tienda, una mancha le cayó;	To the fine cloth in the store, a stain has fallen upon it;
Por menos precio se vende, porque perdió su valor.	It sells for a lesser price because it lost its value.
Seguidilla murciana	Murcian Seguidilla
Cualquiera que el tejado tenga de vidrio, no debe tirar piedras al del vecino.	Anyone whose roof is made of glass should not throw stones at the neighbor's.
Arrieros semos; Puede que en el camino ¡nos encontremos!	Let's be muleteers; Maybe on the way we'll find ourselves!
Por tu mucha inconstancia yo te comparo con peseta que corre de mano en mano;	For your great inconstancy I compare you with peseta that runs from hand to hand;
Que el fin se borra, y creyéndola falsa ¡nadie la toma!	That the end is erased and believing it false nobody takes it!
Asturiana	Asturian
Por ver si me consolaba, arriméme a un pino verde.	To see if it consoled me, I approached a green pine.
Por verme llorar, lloraba. Y el pino, como era verde.	To see me weep, I wept. And the pine, how it was green.

Jota

Dicen que no nos queremos
porque no nos ven hablar;
A tu corazón y al mío
se lo pueden preguntar.

Ya me despido de tí,
de tu casa y tu ventana.
Y aunque no quiera tu madre,
Adiós, niña, hasta mañana.

Aunque no quiera tu madre...

Jota

They say we don't love each other
because they don't see us speak;
To your heart and to mine
they can ask it to themselves.

I already say goodbye to you
From your house and your window.
Even though you don't want your mother,
Goodbye, child, until tomorrow.

Even though you don't want your mother...

Nana

Duérmete, niño, duerme,
duerme, mi alma,
duérmete, lucerito
de la mañana.

Nanita, nana.

Lullaby

Go to sleep, child, sleep,
sleep, my soul,
go to sleep,
morningstar.

Little lullaby, lullaby.

Canción

Por traidores, tus ojos,
voy á enterrarlos;
No sabes lo que cuesta, "del aire"
Niña, el mirarlos. "Madre, á la orilla."

Dicen que no me quieres,
ya me has querido...
Váyase lo ganado "del aire"
Por lo perdido. "Madre, á la orilla."

Song

For traitors, your eyes,
I will bury them;
You don't know what it costs, "of the air"
Child, to look at them. "Mother, to the shore."

They say you don't love me,
you have loved me already...
Go the gains "of the air"
For the lost. "Mother, to the shore."

Polo

Guarda una pena en mi pecho
¡que á nadie se la diré!

Mal ha ya el amor
¡y quien me lo dió entender!

Polo

I keep a secret in my chest
that I will tell to nobody!

Evil already has the love
and the one who gave me understanding!

2014

Marco Giusto (b. 1984)

Valzer tristi, nobili e sentimentali

From the composer himself: "As the name suggests, *Valzer tristi, nobili e sentimentali* is a work that wants to recall the [1911] masterwork by Ravel, *Valses nobles et sentimentales*, which, at the same time, recalls Schubert's [1825] *Valses sentimentales*. The *Valzer* in Giusto's work is a suggestion and is not to be conceived as a dance." Despite the intention to not be heard as a dance, each of these waltzes is in a traditional triple meter, though not much more is traditional in this very modern work.

The first *Valzer*, *Tempo moderato*, introduces with a cute accompaniment followed by a goofy melody. It later develops into a grandiose piece with thick harmonies before returning to its original light style.

The second *Valzer*, *Lento, con gran espressione*, is very characteristic of a second movement from a classical or romantic sonata in that the tempo is dramatically slower than the first movement. This piece uses a simple and slow melody with not-so-simple harmonies. In the middle there is a whirlwind-storm effect followed by the return of an alteration of the original melody we heard.

Allegro sereno gives us another simple melody that is intertwined with zippy scales and arpeggios that give flair to the musical work. There is even a hint at Spanish-style hemiolas in the bass line.

Valzer number four, *Allegro spensierato*, is meant to have a feeling of carefreeness. The pianist spends most of their time in the higher half of the piano except in key moments for added dramatism.

Con tristezza (with sadness) is written with the counterpoint of a Bach cantata. There is a soprano, alto, tenor, and a bass line that each would be singable by advanced choirs except for two stratospheric chords. Please be sad during this *Valzer*!

Number six, *Presto aggressivo*, hits hard after the petite ending of the fifth *Valzer*. This one is full of an angry accented bass line and a determined melody. Giusto even employs the compositional technique of octave displacement just to make this piece crazier.

The seventh *Valzer*, *Lento assai*, is extremely melodic à la Chopin with its jumping melody filled with rubato scales. Giusto also entwines his sense of humor into the music to create a kind of scene for us listeners to put ourselves in.

The final *Valzer*, *Trionfale-Vivo (Triumphant-Lively)*, opens up all the stops. The dynamics range from forte, or strong, to pianissimo, very soft, in a matter of seconds many times throughout this piece. In an attempt to calm down, Giusto quotes the serene second *Valzer* but in an odd key before returning to the frantic main *Vivo* theme. Somewhere in this piece, you may also notice a quote of a famous piano work by Rachmaninoff...

2018

Thank you!

Thank you so much for being here with me today and being a wonderful audience! Please keep up with my musical life and follow my Facebook page, **Robbie Padilla - pianist**.