

Robin Padilla, piano



Setnor School of Music Student Recital Series

Setnor Auditorium

April 4th, 2015 2:00 PM

This recital is given in partial fulfillment of the degree Master of Music in Performance. Mr. Padilla is a student of Professor Ida Trebicka.

Prelude and Fugue in E Major, BWV 854

Johann Sebastian Bach
(1685-1750)

Sonata in D Major, Op. 10 No. 3

Ludwig van Beethoven
(1770-1827)

- I. Presto
- II. Largo e mesto
- III. Menuetto
- IV. Rondo

Préludes, Book 1

Claude Debussy
(1862-1918)

- I. Danseuses des Delphes
- II. Voiles
- IX. La sérénade interrompue
- XII. Minstrels

Valzer

Marco Giusto
b. 1984

- V. Con tristezza
- VI. Presto aggressivo
- VII. Lento assai, *In Memoriam Dimitri Shostakovich*

10 Pieces from *Romeo and Juliet*, Op. 75

Sergei Prokofiev
(1891-1953)

- II. Scene
- VI. Montagues and Capulets

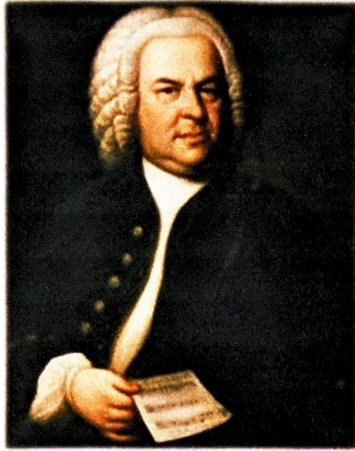
Setnor Auditorium Upcoming Events

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| Apr 4 | Katena Dinas, piano, 5pm |
| Apr 5 | Siyng Song, piano, 2pm
Sara Potocsny, viola, 8pm |
| Apr 7 | Mixed Chamber Music Ensembles, 8pm |

Reminder:

Please turn off/silence all electronic devices, and refrain from making extraneous noise, talking, taking flash photographs, or moving about the auditorium during the performance. Please be courteous to the performers as they have worked hard to give you a rich listening experience. It is important for performers and audience members to have the best possible concert-going experience in Setnor Auditorium. Thank you.

For more information, visit us on the web at
<http://vpa.syr.edu/music>



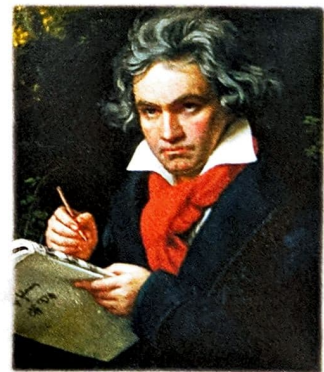
Johann Sebastian Bach was a master German composers of the late Baroque period. In his lifetime he wrote over a thousand compositions which include cantatas, liturgical works, and solos and concerti for stringed instruments, flute, and keyboard instruments. His compositional style is the epitome of the Baroque period of counterpoint between voices and strict harmonic form.

Keyboard instruments available to Bach were the harpsichord, clavichord, and organ, all of which are very different from the modern piano used today. A concert grand piano is designed to have a much more powerful sound than a harpsichord or clavichord and, therefore, Bach's music reflects a delicacy designed for the instruments available to him.

Das Wohltemperierte Klavier (*The Well-Tempered Clavier: Book 1*), BWV 846-893, is a set of 24 preludes and fugues written in 1722 to show off the new well temperament tuning system. With previous tuning systems, music only sounded decent when played in a few different keys; in other keys, ears would bleed. The new well temperament system allowed pieces to be played in any key and still please the ear. *Book 1* (as well as *Book 2* which was written 20 years later) of *The Well-Tempered Clavier* comprises of one prelude and fugue in each major and minor key.

Prelude and Fugue in E Major, BWV 854, is the seventh such set in *Book 1*. Both Prelude and Fugue feature three-voice harmonies. Prelude has a light and playful texture – it is almost dancelike. When we arrive at Fugue, the first two notes tell us that the character has changed. The playfulness still exists but a different intensity fuels the music. These two notes and the following four define the entire piece and are heard throughout until the very end. This musical work shows Bach's mastery of counterpoint to make each note work harmoniously with all others.

Ludwig van Beethoven walked the bridge from Classicism to Romanticism while he constructed it. His compositions include chamber works, choral works, nine symphonies, thirty-two piano sonatas, and much more. Arguably, he is most well-known for the opening movement of the 5th Symphony and the final movement of the 9th Symphony but there is other equally substantial music in his repertoire.



Beethoven's career is divided up into three periods: early, middle, and late. The early period was a time in which his music was strongly influenced by Classical composers Mozart and Haydn. In the piano sonatas of this time, he stuck to traditional musical forms used by his predecessors. The early 1800s, the start of the middle period, were a time in which Beethoven's music saw a transformation to more "heroic" works. Musically he was very progressive but, unfortunately, this was also the time when his hearing started to deteriorate. Throughout the late period, about the last decade of his life, his hearing continued to deteriorate to full deafness but some of his greatest masterpieces, including *Symphony No. 9* and Piano Sonata, Op. 111, were written.

Piano Sonata in D Major, Op. 10, No. 3 is an early work of Beethoven. It was published in a set with two preceding sonatas in 1798, merely seven years after Mozart had passed. Op. 10, no. 3, clearly shows its classical influence but is grander than other piano sonatas of its time. A four-note descending motive commences the first movement and is heard throughout its entirety amidst other lyrical themes. After the triumphant ending of the first movement, the music becomes slow and melancholy. The themes are again lyrical but with moments of schizophrenia. The middle section temporarily draws away from this gloom and madness as we enter into a chorale that is shortly lasted before we return to the main theme of the movement. The third movement, a light minuet and trio, is a warm ray of sunshine which enters after the clouds of the previous movement have slowly moved away. The final movement continues energetically as a whimsical rondo that wraps up this sonata neatly.

Claude Debussy was a major contributing part the French impressionist movement around the turn of the 20th Century. This movement began when painters broke free from traditional rules of technique and artistry taught by the masters before them. Paintings became less rigid and intentionally blurry. Like contemporary paintings, Debussy allowed the notes in his music to be blurred together.



Debussy wrote two books of *Les Préludes* – book one was composed from 1909-10 and book two from 1912-13 – each containing twelve pieces. Each piece is programmatic, meaning there is an extramusical meaning. These sets are a multicultural exposition from the composer's imagination. In the four preludes on this program alone, we explore Ancient Greece, Spain, and the United States; Debussy had never visited any of these places but his representations are fantastic.

Danseuses de Delphes (Dancers of Delphi) depicts a six foot tall statue from Delphi, Greece, dating between 375 and 330 B.C. The statue is of three female dancers who are believed to be the daughters of Cecrops I, the mythological merman king who first deified Zeus. The statues were discovered about fifteen years before this prelude was written.

"Voiles" literally translates to English as "sails" or "veils". Debussy's use of the whole-tone scale is revolutionary in this piece because, not at any single given moment, is there ever a sense of major or minor tonality which was an absolute essential of pre-impressionistic music. Due to the lack of major or minor tonality, *Voiles* emits an aura of calming mysticism.

Many Europeans circa 1900 saw Spain as an exotic land even though it shared a border with France. *La sérénade interrompue (The Interrupted Serenade)* takes us to this filled with the sounds of Spanish guitar. The first theme imitates plucked guitar. The second theme is the longing serenade which is interrupted by theme one regularly. Other themes interrupt each other. The cycle continues many times within an exciting yet brief period of time.

Minstrels is a fun depiction of the horribleness of 19th Century American culture. Minstrel shows featured performers in blackface making fun of black culture. The performers, however, were often talented as musicians, dancers, and acrobats. Debussy takes us through a musical adventure of what a minstrel show would have been like. We hear marching, scurrying, drums, orchestral music, and more marching, drums, and scurrying to conclude the performance.

Marco Giusto writes music with the ferocity of Prokofiev, the melodic lyricism of Chopin, and the contrapuntal beauty of J.S. Bach. He was born in Rome, Italy, where he graduated in composition at Conservatorio di Musica Santa Cecilia ("S. Cecilia") under the tutelage of the Maestro Luciano Pelosi. After completing his study in Italy he moved to the United States where he will graduate from Syracuse University in 2015. Here at Syracuse he studied with Dr. Waggoner, Dr. Godfrey, and Dr. Scherzinger.



He attended several seminars and summer courses with important composers including Louis de Pablo, Simon Bainbridge, and Sofia Gubaidulina

As the name suggests, *Valzer Tristi, Nobili e Sentimentali* is a work that wants to recall the masterwork by Ravel, *Valses Nobles et Sentimentales*, which, at the same time, recalls Schubert's *Valses Sentimentales*. The *Valzer* in Giusto's work is a suggestion and is not to be conceived as a dance. The *Valzer* were composed during the spring of 2014.

Sergei Prokofiev began his career as a concert pianist and left a legacy as an innovative composer of the first half of the 20th Century. His music has been described as having "mock Baroque or Classical textures and "anti-Romantic" by pianist Boris Berman. Prokofiev identified five qualities to his own style: the Classical, modern, toccata, scherzando, and lyrical. He mixed the old and the new, the heavy and the playful, and the harsh and the beautiful.



Prokofiev was born to a musical family in present-day Ukraine. As a teenager he moved to Russia to study piano and composition at St. Petersburg Conservatory. Coming of age shortly before World War I then the Russian Bolshevik Revolution, Prokofiev dealt with many political hardships that served as obstacles for his career. To escape these problems, he set out for America the following year, though he eventually returned to the Soviet Union in 1936.

Prokofiev's *Romeo and Juliet* was originally a ballet, written in 1935, based on Shakespeare's famous play of the same title. *Ten Pieces for Piano*, Op. 75, is the composer's 1937 transcription for solo piano.

The piece *Scene*, in the ballet, is called *The Street Awakens*. It is an early scene in the first act that shows the villagers in the streets of Verona. In the orchestral suite, the melody of *Scene* is traded between bassoon, oboe, flute, and both arco and pizzicato strings. This piece is an example of Prokofiev's playful musical style.

Montagues and Capulets, also known as *Dance of the Knights* represents the everlasting feud between Romeo's family, the Montagues, and Juliet's family, the Capulets. This music represents Prokofiev's angry and heavy style. The melodies are relentless. Strings are bowing with extreme determination while the low brass relentlessly drives the warlike dance. One could think all is peaceful when we hear a single flute sing over bell-like percussion and woodwind accompaniment, but Prokofiev uses a saxophone followed by a clarinet to introduce the relentlessness of the powerful orchestra one more time.