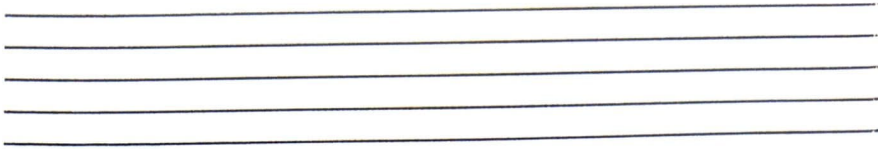


**SETNOR
SCHOOL OF
MUSIC**

Robin Padilla, Piano

**Setnor Auditorium
April 2, ~~2015~~ 11:00AM
2016**

**SETNOR
SCHOOL OF
MUSIC**



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

Siete Canciones Populares Españolas

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

Manuela de Falla

(1876-1946)

trans. Ernesto Halffter

5 Préludes, Op. 15

No. 1, in A Major

No. 2, in f-sharp minor

Alexander Scriabin

(1872-1915)

Histoire du Tango

Bordel-1900, trans. Dmitriy Varelas

Café-1930, trans. Robin Padilla

Christine Sicurella, flute

Astor Piazzolla

(1921-1992)

Prélude, Choral et Fuge, FWV 21

César Franck

(1822-1890)

SETNOR SCHOOL OF MUSIC



Please be sure to turn off all electronic devices, and please refrain from making extraneous noise, talking, taking flash photographs, or moving about the auditorium during the performance. It is important for performers and audience members to have the best possible concert-going experience in Setnor Auditorium. Thank you.

Robin Padilla, Piano
April 2, 2016, Setnor Aud.

Manuel de Falla lived the first three decades of his life along the southern coast of Spain along the Mediterranean. The Spanish orchestral style of his music has become iconic since the last century. Falla was so respected that in 1970 his portrait appeared on Spain's 100-peseta bill.



Siete Canciones Populares Españolas (Seven Popular Spanish Songs) was written originally as a set for voice and piano in 1914 while he lived in Paris. It is based on a diverse set of dances from different parts of Spain and in different moods. For example, *Nana* is a nurturing lullaby but *Canción* possesses a vengeful character. Below are the lyrics for the folksongs when sung:

1. **El paño moruno** (The Moorish cloth)

Al pano fino en la tienda,
una mancha le cayó;
Por menos precio se vende
Porque perdió su valor.

On the fine cloth in the store,
a stain has fallen;
For a lesser price it sells
Because it has lost its value.

2. **Seguidilla murciana** – dance in triple meter from Murcia, southern Spain

Cualquiera que el tejado
tengo de vidrio
No debe tirar piedras
al del vecino.
Arrieros semos;
Puede que en el camino
nos encontremos.

Anyone whose roof
has panes of glass
should not throw rocks
at the neighbor's.
Let us be horsemen;
Maybe on the road
we will meet

Por tu mucha inconstancia
yo te comparo
con peseta que corre
de mano en mano;
Que al fin se borra,
y creyéndola falsa
nadie la toma!

For your great inconstancy
I compare you
with peseta that runs
hand in hand;
At last it's erased,
and believing it false,
nobody takes it!

3. **Asturiana** – from Asturias, northern Spain

Por ver si me consolaba,
arriméme á un pino verde,
por ver si me consolaba.

To see if it consoled me,
I came near a green pine,
to see if it consoled me.

Por verme llorar, lloraba.
Y el pino, como era verde,
por verme llorar, lloraba.

Seeing me weep, it wept.
And the pine, as it was green,
seeing me weep, it wept.

4. **Jota** – a dance in triple meter with guitar and Mediterranean percussion

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

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

Ya me despido de ti
de tu casa y tu ventana.
y aunque no quiera tu madre,
adios, niña, hasta mañana

Already I say goodbye to you
from your house and your window.
And though your mother is not wanted,
goodbye, little girl, until tomorrow.

Aunque no quiera tu madre...

And though your mother is not wanted...

5. **Nana** (Lullaby)

Duérmete, niño, duérmete,
duérmete, mi alma,
duérmete, locento de la mañana.
Nana, nana

Go to sleep, little boy, sleep,
go to sleep, my soul,
go to sleep, little morning star.
Little lullaby

6. **Canción** (Song)

Por traidores, tus ojos,
voy a enterrarlos.
No sabes lo que cuesta,
"del aire".
Niña, el mirado
"Madre, la onila."

Traitors, your eyes,
I am going to bury them;
You do not know what it costs,
"of the air".
Little girl, the gaze,
"Mother, the brink."

Dicen que no me quieres,
ya me has querido...
Vayase lo ganado,
"del aire".
Por lo perdido,
"Madre, la onila."

They say that you do not love me,
already you have loved me...
Go the gains,
"of the air".
For the lost,
"Mother, the brink."

7. **Polo** – a style with Flamenco roots; has improvisatory melody with open-string guitar chords

Guardo una pena en mi pecho
que a nadie se la diré!
Mal ha ya el amor,
y quien me lo dió á entender? Ay!

I keep a secret in my chest
that to nobody I will tell!
Evil already has the love,
and who will imply it to me!

This particular piano transcription was done by Ernesto Halffter, a fellow Spanish composer who had personally known Falla since 1923. Other arrangements exist for guitar, orchestra, and other instrumental ensembles, with and without singing.

The keyboard music of **Alexander Scriabin** is important in the literature as it bridges a gap between tonal music of the Romantic period and atonal music of the early 20th Century. Though Scriabin's works are distinguishable from those of his contemporaries, his early style carries a huge influence from Frédéric Chopin. He even wrote many of the same types of works as Chopin, such as mazurkas, the nocturnes, impromptus, and, of course, preludes.

Scriabin's Op. 15 set of preludes was written mostly in Moscow between 1895 and 1896 when he was in his early twenties. Scriabin was still in his early compositional period and this was just a few years before he would heavily explore atonality. Each of these preludes is a short work that makes one or two main statements. The complete set contains five preludes but, today, we are hearing the first two.

Op. 15, No. 1, is extremely motivic. The main motive appears immediately in the beginning of the piece and is repeated in different ways to express a different thought. Sometimes the rhythm is straight and sometimes there is an asymmetry similar to Chopin's writing. This motive frequently switches between the hands to be expressed from different voices.

The "vivo" tempo marking of Op. 15, No.2, expresses the desire that this piece should be played with energy, but not agitated. This piece features a series of scales in the right hand and



arpeggios in the left that allow a sense of constant motion. Here the mood is determined by the harmonic structure that changes dramatically in the middle section. In the middle section there is brief contrast before we return to the original familiar texture.

Astor Piazzolla was the Argentinian bandoneon player known for bringing the tango from the streets to the concert halls. His Italian immigrant parents raised him in New York City where he was exposed to the likes of Ellington, Gershwin, and Rachmaninoff, until the age of 15 when the family returned to Argentina. Piazzolla's music has appeared on hundreds of records beginning with *Sinfonia de Tango* released in 1958. He performs his own music on many of these albums.



Histoire du Tango (History of the Tango) was written in 1986 to overview the evolution of the tango with examples in the styles of four historical periods: 1900, 1930, 1960, and the modern day. The original intended instruments were flute and classical guitar but, due to *Histoire du Tango's* massive popularity, arrangements have been made for many instrument combinations including flute and piano.

Bordel 1900 represents the early days of the tango when it was heard in the bordellos of Buenos Aires. It represents liveliness and excitement. In this setting the tango was a means to dance and have a good time. The piece itself features virtuosic solo passages from the flute a driving accompaniment. Call and response happens between the two instrumentalists where one makes a statement and the other replies. Some of the call and response is done with hand percussion. The structure of this piece is kept simple like anything that would be played in the social setting it represents but the writing within the structure is very intricate.

Café 1930 paints a picture of when the tango evolved from dance music to music people simply listened to. The tango is taking on an intimate nature here. The accompanimental instrument introduces the mood before the flute enters and sings the *molto espressivo* theme. A guitar cadenza concludes the first section then the mood becomes bizarrely but not quite uplifting. As in *Bordel 1900*, this sunny section ends and we return to the original theme. We finally hear a coda of descent through the unknown that finally ends on our home chord, the familiar.

César Auguste Franck composed a relatively small amount of works for few instrument types, but many of his works were on the larger scale. Though starting his career as a virtuoso pianist, his three-decade tenure as *Organiste titulaire* at Sainte-Clotilde, Paris, inspired organ characteristics in his piano works. *Prélude, Choral et Fugue* (Prelude, Chorale and Fugue) was written in 1884 which was towards the end of the veteran organist's life.



Prélude, Choral et Fugue is composed in three continuous movements exactly as the title suggests and each is equally spectacular. The prelude is based on a simple five-note motive, sweeping arpeggios, and a following theme with the rhythmic figure that is later used in the fugue subject. The prelude grows passionately before we finally reach a high point and the sounds dies down.

The chorale is in a different world from the prelude through the use of a distant new key area and a change of mood. Where the prelude is agitated and weeping, the chorale is calm and steady. A new theme that is reminiscent of church bells is introduced here and repeats a total of three times in three different keys. Each time this theme occurs, the piano speaks exponentially louder and more strongly. At the peak of the final theme, the music once again dies.

There is a bridge between the chorale and the fugue and this is where the fugue subject first introduces itself in its entirety. The fugue subject starts from nothing then opens up immensely. We are at a fortissimo level before the real fugue begins. The fugue itself takes the initial subject and, in the manner of what J.S. Bach did in his legendary fugues, is reinterpreted in modulated keys and different ranges of the instrument. Sometimes the fugue is even played upside-down.

After many versions of the fugue subject, Franck has a quasi-cadenza written. This cadenza is significant in that it is built on the same arpeggiated motion that occurred at the beginning of the prelude – part of the prelude has been reintroduced. The cadenza ends with the first three notes of the fugue subject then, with the prelude's arpeggios still happening, the bell theme from the chorale returns – Franck has now combined materials from the prelude and chorale. This combination develops itself into something grand, continues as the fugue is reintroduced in the middle range of the piano, and at this point all three movements are happening at the same time.

Franck took musical ideas that were initially independent of one another and combined them to form a perfectly harmonious trio. For this reason, *Prélude, Choral et Fugue* has been referred to by keyboard literature experts as Franck's masterwork. The smooth melodic lines and the epic grandeur of this piece contribute to its overall greatness.