

Civic Morning Musicals

Wednesday Recital Series

Robbie Padilla, piano

Wednesday, March 17, 2021
12:15 pm, [CMM on YouTube](#)

Pierrette, Op. 41	Cécile Chaminade (1857-1944)
From the Southland	Harry Thacker Burleigh (1866-1949)
1. Through Moanin' Pines	
2. The Frolic	
3. In De Col' Moonlight	
4. A Jubilee	
5. On Bended Knees	
6. A New Hidin'-Place	
Augmented Reality	Robbie Padilla (b. 1992)
Bells in the Wind	
Little Demon Prelude	
Selma	Giuseppe Lupis (b. 1968)
Lilac from <i>Flower Catalog</i>	Stephanie Ann Boyd (b. 1990)
Children's Song No. 3	Chick Corea (1941-2021)
Children's Song No. 14	
Children's Song No. 19	
Irish Tune from County Derry	Percy Aldridge Grainger (1882-1961)

Upcoming Events with Civic Morning Musicals

Wed., March 24 – [Ronald Caravan, saxophone; Sar-Shalom Strong, piano](#)

Wed., March 31 – [Sarah Midgley-Scuderi, saxophone & clarinet; Robbie Padilla, piano](#)

Wed., April 7 – [Timothy Schmidt, classical guitar](#)

Sun., April 11 – [CMM Live! Reflections: Music of Jewish Composers and Themes](#)



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Program Notes, page 1 (Robbie Padilla, March 2021)



Described in her day as “not a woman who composes, but a composer who is a woman,” **Cécile Chaminade** enjoyed a career of popularity due to her tuneful melodies of the late Romantic style. The Frenchwoman made several tours in her own country as well as England and the United States during the 1890s and 1900s. Chaminade was one of the early musicians to record on piano rolls with the Gramophone and Typewriter Company in 1901.

Pierrette is the perfect opener for this program as it exudes energy and brings positivity to the listener’s mindset. In 1999, the work was described by Bryce Morrison as

“a feisty young lady, all flounces and ruffles, her gay insouciance contrasted by Autrefois, a charming pastiche evoking former times and, once again, Scarlatti’s alternating exuberance and introspection.”

In the modern day, **Harry Thacker Burleigh** is mostly known for his vocal transcriptions of American spirituals. He is often paralleled with composers Bartók, Dvořák, Grainger, and Grieg for his use of folk music in his classical compositions. In fact, Burleigh himself was close with Dvořák and even sang spirituals for the renowned Czech composer.



Oddly enough, *From the Southland* is Burleigh’s only known work for solo piano. The collection of six pieces is rather significant in depth and each is accompanied by its own poem by his wife, Louise Alston.

Through Moanin’ Pines

*“Along de desolate roads we pass thro’ lonely pines and wither’d grass:
De win’ moans in de branches tall an’ a heavy sadness broods o’er all!”*

The Frolic

*“Clean de ba’n an’ sweep de flo’, ring my banjo, ring!
We’s gwine dance dis ebenin’ sho’, sing my banjo, sing!
All day long in de burnin’ sun we wuk’d an’ toil’d, lost an’ won.
Now de ebenin’ shadders come, now de bendin’ wuk is done!
Den come ‘long Nancy, come ‘long Sue. We’ll dance down care de whol’ night thoo.”*

In De Col’ Moonlight

*“Just a tender heart repinin’: ‘Cased, yet ‘scapes its bindin’.
And in mem’ry of a home forgets it’s not its own.
Toil on seeker, stumble, cry, never know de reason why!
Alone in de moonlight call to the sky, listen for de col’ reply!”*

A Jubilee

*“Altho’ you see me go ‘long so, ma spirit’s boun’ fo’ de Hebbenly sho’.
Gwine walk right up to de golden do’ to my home in de New Jerusalem!”*

On Bended Knees

*“Oh, I look away yonder, what do I see? A band of angels after me.
Come to tote me away from de fiel’s all green ‘cause nobody knows de trouble I’ve seen!”*

A New Hidin’-Place

*“My Lord, what a mornin’, when de stars begin to fall!
De rocks an’ de mountains shall all flee away; but you shall have a new hidin’-place dat day.”*



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Program Notes, page 2 (*Robbie Padilla, March 2021*)



The piano music of **Robbie Padilla** is eccentric and quirky yet evokes the nuances of Romantic-era compositions as well as jazz harmonies. The three pieces you hear today were all written between 2019-2020 right here in Central New York. *Augmented Reality* is a fleeting, mystical work with sustained chords mixed in with improvisatory scalework. The second piece, *Bells in the Wind*, features a main theme in the style of Liszt with accented “bells” integrated in the sweeping hand-crossing arpeggios. It then features a straight-rhythmed rock theme with an improvised cadenza that will never be performed the same way twice. *Little Demon Prelude* is a tale of two demons, each represented by the right and left hands, respectively. It is an emotionally charged ballad of fire and passion written with a touch of influence from Chopin’s Études.

Giuseppe Lupis’ piano music is regularly performed by concert artists in major concert halls and events, including Beijing Conservatory, Copenhagen Opera House, Berlin Philharmonic, Munich Gasteig, Martha Argerich Present Project, Szafarnia Chopin Festival; Sidney, New York, Chicago, Vancouver, Rio de Janeiro, Buenos Aires, Seoul, Tel Aviv, Rome, Madrid, Brussels, London, Edinburgh, Helsinki, Oslo; BBC, ABC Australia, Hungarian, Danish, Swiss, Italian, Vatican broadcasting; and through a series of recordings. Lupis’ music has additionally been performed and presented in academic settings such as Harvard, Eastman, and the Peabody Conservatory. Lupis is also a (now retired) concert pianist. He has been teaching piano for over twenty-five years and currently teaches piano as adjunct faculty at Aquinas College in Grand Rapids, Michigan. Lupis holds a Doctorate from the University of Georgia.



Selma is a Neapolitan tango with subtle integrations of the rhythm of the tango led by a melody with roots in Southern Italy, where Lupis was born. It is simplistic on the surface though heavily nuanced to form a truly beautiful interlude.



Michigan-born, Manhattan-based American composer **Stephanie Ann Boyd** writes melodic music about women’s memoirs and the natural world for symphonic and chamber ensembles. Her work has been performed in nearly all 50 states and has been commissioned by musicians and organizations in 37 countries. A contemporary music critic for *American Record Guide* and *I Care if You Listen*, Stephanie was one of the last students of the violin pedagogue John Kendall and is a graduate of Roosevelt University and the New England Conservatory of Music.

In 2018, Boyd wrote *Lilac* as part of *Flower Catalog*, a collection of twelve piano pieces commissioned by twelve performers to paint a musical picture of their favorite flowers, respectively. From the composer:

Lilacs are my favorite flower, this probably arising from a childhood spent running around in the back yard of my home that was graced by two gigantic lilac bushes whose blooms appeared for two weeks every May. It made sense to have lovely things in twos: after all, the back yard was a secret garden playspace only inhabited by two little Boyd girls as their childhood together ran its span.



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Program Notes, page 3 (Robbie Padilla, March 2021)

Chick Corea was an American jazz composer, keyboardist, bandleader, and occasional percussionist. His compositions *Spain*, *500 Miles High*, *La Fiesta*, *Armando's Rhumba* and *Windows* are widely considered jazz standards. As a member of Miles Davis's band in the late 1960s, he participated in the birth of jazz fusion. In the 1970s he formed Return to Forever. Along with Herbie Hancock, McCoy Tyner, Keith Jarrett and Bill Evans, he is considered one of the foremost jazz pianists of the post-Coltrane era.



Corea composed *Children's Songs* in the 1970s, intended to evoke the playfulness children have that they lose when they become adults. He released *Children's Songs* as a solo album in 1984 then published the twenty works as sheet music in 2020. From the composer:

“Children remind us of and give us back that spirit of freedom we all so dearly want. We are all basically that free but often need the reminder. In that spirit, I once again invite you to take the songs, play them and play with them. Re-harmonize, improvise, orchestrate. Take a child's approach and fool around with them. Then write some of your own.”



Australian-born composer **Percy Grainger** is known for his instrumental transcriptions of folk tunes mostly from the British Isles. The upcoming concert pianist spent his early adult life in London where he collected British folk melodies, along the lines of contemporaries Bartók, Burleigh, Dvořák, and Grieg. He then moved to the United States in his early 30s where he became a bandsman in the U.S. Army during World War I before attaining United States citizenship. Much of Grainger's music was transcribed for wind band, a setting in which much of his music is performed today.

Irish Tune from County Derry is one of these very pieces played frequently by wind ensembles. In the 1911 publication of *Irish Tune's* sheet music, Grainger claims to not know the name of the tune. However, this tune is very recognizable as *Danny Boy*.



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