

Civic Morning Musicals

Wednesday Recital Series

Jeanne Sperber, flute
Pej Reitz, piano

Wednesday, April 14, 2021
12:15 pm, [CMM on YouTube](#)

Suite (1943)

2. Mother and Child
3. Gamin

William Grant Still (1895-1978)
trans. Alexa Still (b. 1963)

Sonata para flauta sola (1961)

1. Preludio
2. Tonada

Leo Brouwer (b. 1939)

Tangente au Yanvalou (1975)

Julio Racine (1945-2020)

The Pied Piper of Harlem (1980)

1. Here Come De Piper
2. Wid A Twinkle In His Eye
3. Git On Board (The "A" Train) Li'l Chillun

Adolphus Hailstork (b. 1941)

Fanmi Imen (2018)

Valerie Coleman (b. 1970)

Upcoming Events with Civic Morning Musicals

Wed., April 21 – [Africa Gray, voice; Hannah Comia, piano](#)

Wed., April 28 – [Morgan Manificier, tenor](#)

Wed., May 5 – [Katie North Peck, soprano; Kathleen Haddock, piano](#)

Sun., May 9 – [CMM Live! Songs and Strings](#)



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About the Artists

Jeanne Sperber has been known to Southern Tier audiences for over twenty years, as a soloist and orchestral flutist. She serves as principal flute of the Orchestra of the Southern Finger Lakes in Corning and the MostArts Festival Orchestra, performing each summer in Alfred, New York. She also teaches flute privately, at Binghamton University and SUNY Broome.

Before relocating to beautiful upstate New York, she was a freelance flutist in New York City, performing in legendary venues such as Carnegie Hall, Alice Tully Hall, Weill Hall and Trinity Church. She has toured South America and Cuba twice as a concerto soloist. Radio and television coverage have included a BBC broadcast of one of her Trinity church recitals as well as various television commercials and public radio and television broadcasts.

Since residing in the Binghamton area, Jeanne Sperber has performed often with pianist, Margaret (Pej) Reitz. Currently, the duo is focusing on performing works by underrepresented composers, specifically supporting Black Lives Matter.

Pej Reitz attended Boston University, New England Conservatory and Binghamton University, earning both Bachelor and Master of Music degrees in piano performance.

She studied with Jean Casadesus, Victor Rosenbaum, Seymour Fink, Walter Ponce and Allen Rogers. Ms. Reitz has accompanied musicians throughout the US, England, South America, and in Graz, Austria. She was a winner of the Artistic Ambassadors Program by the United States Information Agency, in partnership with the JFK Center for the Performing Arts.

She teaches at Binghamton University and Ithaca college School of Music as well as a private piano studio in Vestal, NY.

Program Notes

Black Lives Matter

The mission of our presentation today is to honor and highlight composers and artists of color.

William Grant Still (1895-1978) is the composer of *Mother and Child* and *Gamin*. These two movements are part of a suite written for violin and piano and transcribed for flute and piano by Alexa Still. *Mother and Child* was inspired by artwork of the same name by Sargent Johnson. *Gamin* was inspired by a sculpture by Augusta Savage also by the same name. *Gamin* is a French word which refers to streetwise children. Both artists are very highly regarded and deserve discussion on their own right which we will reserve for another time. Grant Still has beautifully captured the essence of each piece of art in his music. He was very well respected and a pioneer as a composer of color in the classical music scene of his time.



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Mother and Child
Sargent Johnson



Gamin
Augusta Savage

Leo Brouwer (b. 1939) is an Afro-Cuban guitarist and composer who is very well known and appreciated for his extensive guitar music. *Sonata para flauta sola* (1961) is unpublished. I will be playing two of the three movements from a handwritten copy which I was lucky enough to be given while visiting Cuba in the 1980's. Brouwer has written for solo, small chamber groups, orchestra, ballet, and cinema. His style ranges from the most beautiful lullaby to the avant-garde. One of his more recent compositions is a score for the film *Like Water for Chocolate*.

Julio Racine (1945-2020) was a Haitian flutist, composer, and dedicated educator. *Tangent au Yanvalou* is a work which embodies Haitian folklore and history. The Yanvalou is a sacred Haitian dance which honors the spirit of Danbala, the primordial creator of life in the Vodou tradition. The rhythm and flow of the melody in Racine's work are greatly influenced by this dance.

Adolphus Hailstork (b. 1941) is a very well respected and successful composer and educator. He has written works for voice, solo instruments, chamber groups, orchestra and band. Hailstork has been a great friend to flutists, having written several beautiful and varied pieces for us! He has referred to his style as "authenticism" suggesting that it is all his own and cannot be categorized. "The Pied Piper of Harlem for solo flute was written to celebrate children at a Sunday service at the Unitarian Church of Norfolk, Virginia. The piper arrives in town, convinces the children to follow him, and tells them to take the "A" train to get to the magic land of Harlem!" *Adolphus Hailstork*

Valerie Coleman (b. 1970) is an award-winning flutist and composer. She is another great friend to the flute community, having written several fine pieces for us. *Fanmi Imen* is Haitian Creole for Human Family and was inspired by a poem of the same name by Maya Angelou. The poem highlights many of our differences but then concludes that "we are more alike, my friends, than we are unlike". Coleman includes references to many different cultures and sounds, in recognition of the contributions of immigrants to the building of our nation. At one point, she embeds a morse code message into the music, spelling U-N-I-T-Y. "The many twists and turns come together to create a sound that symbolizes a beautifully diverse human race." *Valerie Coleman*



Established 1990

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