



HOPKINS CENTER

presents

Sally Pinkas, piano

Spaulding Auditorium's Hamburg Steinway concert grand piano was purchased with generous gifts from the Friends of the Hopkins Center and Hood Museum of Art; the class of 1942, in memory of Allan Dingwall '42; and anonymous donors.

Tuesday, May 29, 2007 • 7 pm

Spaulding Auditorium • Dartmouth College

PROGRAM

MUSINGS (2006)

- I. Allegretto*
- II. Adagietto*
- III. Poco allegro*
- IV. Ballando*
- V. Dolce e delicato*
- VI. Vivace e sciolto*

Daniel Pinkham (1923-2006)

Barcarolles for Solo Piano (1880-1906)

- No. 1 in A minor, Op. 26, Allegretto moderato*
- No. 4 in A-flat Major, Op. 44, Allegretto*
- No. 8 in D-flat Major, Op. 96, Allegretto moderato*
- No. 3 in G-flat Major, Op. 42, Andante, quasi allegretto*
- No. 5 in F-sharp minor, Op. 66, Allegretto moderato*
- No. 2 in G Major, Op. 41, Allegretto quasi Allegro*

Gabriel Fauré (1840-1925)

• INTERMISSION •

Keyboard Miscellany 1-13 (1997-)

Sonata in F-sharp minor, Op. 11 (1832-1836)

- Introduzione: Un poco Adagio– Allegro vivace*
- Aria*
- Scherzo e Intermezzo: Allegrissimo*
- Finale: Allegro un poco maestoso*

Christian Wolff (b. 1934)

Robert Schumann (1810-1856)

PROGRAM NOTES

MUSINGS, Daniel Pinkham

I. *Allegretto*. The work begins in imitation of the chain of sequences such as an extrovert Corelli might have written in a cheerful *Trio Sonata*.

II. *Adagietto*. Highly chromatic, its shifting harmonic centers produce an unsettling atmosphere.

III. *Poco allegro*. This gentle movement is a lively and genial pastorale.

IV. *Ballando*. Ballando means dancing. Do you not hear the haughtiness of the proud tango dancer?

V. *Dolce e delicato*. A solitary shepherd pipes his exotic melody from a high mountain pasture. From

the deep valley below comes a lyrical response.

VI. *Vivace e sciolto*. A rhythmic and nimble three-note motive opens this finale over a “walking bass.” A slower contrasting material enters. The opening motive is rejoined and the movement ends in a fiery display.

Daniel Pinkham

Pinkas’ recording of *MUSINGS* (which was written for, and premiered by her in September 2006), is included on *Daniel Pinkham: Piano Music, Volume II* (Sally Pinkas and Evan Hirsch, pianists), soon to be

PROGRAM NOTES CONTINUED

released on the Arsis label. Pinkas and Hirsch have had a close association with Pinkham, who passed away in December 2006.

Barcarolles for Solo Piano, Gabriel Fauré

Throughout his long career Fauré remained loyal to two intimate solo piano genres: the *Nocturne* and the *Barcarolle*. He wrote 13 *Nocturnes* and 13 *Barcarolles* between 1875 and 1921, and as his style evolved and matured, so did these works, ranging from sweet song-like salon pieces to haunting and remarkably somber late works.

With its undulating 6/8 meter, the *Barcarolle* typically conjures a boatman's song, as its title is derived from the old Italian word *barcaruoli* (gondoliers). Though not a direct reference to a Venetian song, the association is inevitable, and is exploited in the many uses of the *Barcarolle* in opera and art song throughout the 19th century. Fauré's *Barcarolles*, however, are definitely French, rather than Italian, in their diffused subtlety.

Tonight's selections include almost all of his salon-styled works (only No. 6 is missing): the first and fourth *Barcarolles* are charming, wistful or melancholy at times, reminiscent of Fauré's early *Nocturnes*. The eighth, full of imaginative passage-work, shows a greater shading of harmony and rhythm. The third is elusive and pensive, while the fifth, among his most striking works, is quintessentially romantic, almost Wagnerian in its intensity. The second (played last) is sparkly, cheery and shamelessly expressive.

Common to all are an overriding melodic line (often shared between the two hands), metric subtleties involving cross-rhythmic patterns and the famous Fauré harmonic sophistication, making every turn unexpected and revelatory.

Keyboard Miscellany 1- 13, Christian Wolff

Christian Wolff's *Keyboard Miscellany 1-13* are part of an ongoing collection which began in 1997. The short occasional pieces, often written for somebody's birthday, are added to the collection as they are composed. Christian notes that "the idea of quite short pieces is of course an old one—well, maybe [it] starts with the Beethoven *Bagatelles*?—then Schumann, Webern and Kurtag. I didn't really think of this when I started doing them. Rather did them like drawings in a notebook, to keep one's hand in, make small scale experiments, usually when there wasn't time and space to work on some larger project."

The first piece is a 'thank you' to the Hungarian composer Kurtag (who himself included *Hommage a Christian Wolff* in his *Jatekok* collection). Other (silent) references include the second miscellany, referring to David Tudor (there is a bit of a tango in it because Tudor loved tangos); the third, to Alvin Lucier (the letters of his name produce those A minor triads); and the last, to Bjorn Nilsson, a friend and new music organizer in Sweden responsible for many performances and recordings of Wolff's music there (including some of the very same *Keyboard Miscellany* recorded by the composer).

Tonight's performance marks Pinkas' return to Wolff's music after many years—in 1995 she released a disc of his music named *Bread and Roses: Piano Works 1976-1983* on Mode Records. Wolff's music always invites the performer to put him/herself more prominently in the forefront, as a participant in the creative process rather than as an interpreter (though, to some degree, the performer always has to re-compose). Once again, in *Keyboard Miscellany*, Pinkas is called upon to decipher, according to her own tastes and predilections, a set of thoughts/ideas with an open-ended invitation to create.

PROGRAM NOTES CONTINUED

Sonata in F-sharp minor, Op. 11,

Robert Schumann

The early *Sonata Op. 11* by Schumann is a work of unsurpassed passion. Here the future master of small character pieces constructs, instead, a work of “higher form” (as he considered it): rather than exploring one primary idea per movement, he builds a complex emotional drama using two or three germinal ideas, manipulating them harmonically and rhythmically in an unprecedented way (all this just a few years after Schubert’s death).

In the first movement, after the slow entry (which returns at the center of the development), the action is defined by the relationship between the drum-like rocking interval of a fifth, and the ever-present fandangó rhythm.

In the last movement, a framing *Maestoso* theme alternates with fleeting fast music, building up to sweeping virtuoso passages, and leading (twice) to oases of simple melody. In both outer movements Schumann manages to maintain a sizeable *Sonata*

structure while opening it up to unexpected deviations. The duality of slow (expressive) and fast (manic) motions is always present.

The inner movements are simpler: there’s an *Aria* in which soprano and tenor alternate (here, again, material from the slow opening is used), and a Beethovenian *Scherzo* with two (not one!) *intermezzi*. The manic energy of the *Scherzo* ties it to the first and last movement, but the second recitative-like *intermezzo* again conjures the fundamental duality of the *Sonata*, that of the manic vs. the expressive poles.

The work is one of only three *Sonatas* Schumann wrote for the piano, and it pushes the formal envelope to its limits. It has been noted that commercial considerations (as well as Clara’s predilections) determined Schumann’s future concentration on “lower form” cycles of character pieces. One cannot help but wonder what music would have poured forth from this unique composer’s imagination, had it been let to roam freely.

ABOUT THE ARTIST

Sally Pinkas, pianist-in-residence of the Hopkins Center, pursues an active performing career as both a soloist and a chamber musician. Among her credits are solo recitals at London's Wigmore Hall, Villa Serbelloni (Bellagio) and Villa Aurelia (Rome) in Italy, Israel Radio 'Etnachta' Series in Jerusalem, The Phillips Collection in Washington D.C. and Jordan Hall in Boston. Ms. Pinkas has participated in summer festivals at Marlboro, Tanglewood, Aspen, Kfar Blum (Israel), Lucerne (Switzerland), Rocca di Mezzo (Italy) and Pontlevoy (France). She has appeared as concerto soloist with the Boston Pops, Aspen Philharmonia, Jupiter Symphony and the Tallahassee Symphony Orchestra, among others.

An avid chamber musician, Pinkas has collaborated with Cuarteto Latinoamericano, the Ciompi, Leontovych and Lydian String Quartets, the Adaskin Trio and flutist Fenwick Smith. Since 1992 she has also been active as part of the Hirsch-Pinkas Piano Duo, with her husband Evan Hirsch. The two have performed throughout the U.S. as well as in Nigeria, Israel, Italy and Russia. In 2003-2004 they made their first appearances in Bulgaria and France, and most recently they performed and taught in Beijing and Xian, China. The Duo has commissioned, premiered and recorded major works by George Rochberg, Daniel Pinkham, Thomas Oboe Lee and Peter Child for the Gasparo and Arsis labels.

Pinkas' extensive repertoire ranges from the traditional to the contemporary, and includes many works written for her. In 1996 she was awarded a Howard Fellowship by Brown University for a 2-CD recording of George Rochberg's solo piano works, which was later released by Gasparo. Other solo discography includes Debussy's *Twelve Etudes and Estampes* (Centaur), *Bread and Roses: Piano works by Christian Wolff* (Mode) and Fauré's *Thirteen Nocturnes* (Musica Omnia), which was named one of 2002's best CD's by Richard Dyer of the Boston Globe. Her 3-CD recording of Philippe Gaubert's *Complete Chamber Works for Flute and Piano* (with Fenwick Smith) was recently released by Naxos. Current projects include Fauré's two *Piano Quartets* (with the Adaskin Trio) and a solo Schumann disc.

Born and raised in Israel and educated in the U.S., Pinkas holds performance degrees from Indiana University and the New England Conservatory of Music, and a Ph.D. in Composition and Theory from Brandeis University. Her major teachers were Russell Sherman, George Sebok, Luise Vosgerchian and Genia Bar-Niv (piano), Sergiu Natra (composition) and Robert Koff (chamber music). A dedicated teacher, she serves as Professor of Piano at Dartmouth's Music Department, and an Artist-teacher at the Longy School of Music in Cambridge, Massachusetts.

COMING EVENTS

AURÉLIA'S ORATORIO

Directed and designed by Victoria Thierrée Chaplin

Performed by Aurélia Thierrée

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Saturday, June 23 • 8 pm & Sunday, June 24 • 3 pm

The Moore Theater • \$28 • Dartmouth students \$5

★ *Post-performance discussion with the artists, The Moore Theater*



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Friday, June 22 • 5:30 pm • Faulkner Recital Hall • Free

Aurélia Thierrée, Dartmouth faculty members and local artists examine the power of creativity in a variety of fields. For more info, call Hop Outreach at 603.646.2010.

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SWOON!

An utterly captivating, daredevil fusion of dance, theater and circus performed atop 13-foot high flexible poles.

Thursday, June 28 • 4 pm, 5 pm & 6 pm

Hanover Green • Free



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Wednesday, June 27 • 3:30 pm (ages 16 & under) & 5:30 pm (ages 16 & up) • Collis Common Ground • \$5

Let your imagination run wild with Strange Fruit in this fast-paced workshop exploring creativity through theater games, movement and acrobatics. No experience necessary. Each session limited to 25. To register, call the Hop Box Office at 603.646.2422 or sign up online at hop.dartmouth.edu.

For tickets or information call the Box Office at 603.646.2422 or visit hop.dartmouth.edu

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