

Hopkins Center for the Arts

at Dartmouth

presents

The Hirsch-Pinkas Piano Duo

Sally Pinkas and Evan Hirsch, piano

Shall We Dance?

Spaulding Auditorium's Hamburg Steinway concert grand piano was purchased with generous gifts from Members of the Hopkins Center and Members of the Hood Museum of Art; the class of 1942, in memory of Allan Dingwall '42; and anonymous donors. Its New York Steinway concert grand piano was restored with a generous gift by Huntley Allison '42 P'74.

Tue, Oct 29, 7:30 pm

2019 • Spaulding Auditorium • Dartmouth College

Program

Three Little Dances:

Sally's Waltz (2002)

Under the Lilac (2001)

Congada, for piano four-hands (1921)

Evan Hirsch (b. 1959)

Dora Draganova (b. 1946)

Francisco Mignone (1897–1986)

Concerto for Dancers (1958)

(Arr. by the composer for two pianos)

Allegro moderato

Andantino

Moderato con moto

Allegro vivace

Joseph Horowitz (b. 1926)

Scaramouche, for two pianos (1937)

Darius Milhaud (1892–1974)

I. Vif

II. Modéré

III. Brasileira

Intermission

Recuerdos, Three Traditional Latin-American Dances (1991)

William Bolcom (b. 1938)

For Two Pianos

I. Chôro (Homage to Nazareth)

II. Paseo

III. Valse Venezolano

Souvenirs, Op. 28 (1954)

Samuel Barber (1910–1981)

I. Waltz

II. Schottische

III. Pas de deux

IV. Two-Step

V. Hesitation-Tango

VI. Galop

Approx duration: 80 minutes with a 15-minute intermission

Program Notes

Notes written by Evan Hirsch and Sally Pinkas unless otherwise attributed.

Under the Lilac by Dora Draganova

Bulgarian composer Dora Draganova is well known for her musicals and chamber works and her many works for children. *Under the Lilac*, in its original version for violin and piano, was performed some years ago at Dartmouth by Yosif and Zornitsa Radionov. Tonight's version was arranged by the composer expressly for the Hirsch-Pinkas Duo. The work evokes the simple charm of a turn-of-the- (20th) century waltz, which then breaks into a jazz-inspired 5/4 rhythm at the center.

Congada by Francisco Mignone

One of the most influential figures in Brazilian classical music, Mignone was a versatile and prolific composer, who wrote solo songs, piano pieces and works for chamber, orchestral and choral ensembles, as well as five operas and eight ballets. Much of his music, with its lyricism, colorful instrumentation and improvisatory style, reveals the influence of Brazilian folk and popular melodies and forms. *Congada* (a Brazilian folk dance of African, Portuguese and Spanish origin) was originally written for orchestra and later transcribed by the composer for piano four-hands.

Concerto for Dancers by Joseph Horowitz

Joseph Horowitz was born in Vienna and immigrated to England in 1938. After receiving a music degree from Oxford University, he studied with Gordon Jacob at the Royal College of Music, London, and with Nadia Boulanger in Paris. His compositions range widely: ballets, including *Alice in Wonderland* (often performed in US), one-act operas, concertos and chamber music, pieces for brass and wind bands, choral works, *son et lumière* (sound and light shows) and more than seventy TV scores. Horowitz holds

two Ivor Novello Awards, the Gold Order of Merit of Vienna, the Nino Rota Prize of Italy, the Austrian Cross of Honour for Science and Arts and the Cobbett Medal for services to chamber music. In 2017 he was awarded an Honorary Doctorate of Music of the Royal College of Music, London.

Horowitz writes: "The origin of the *Concerto for Dancers* was a ballet commissioned for the Edinburgh Festival in 1958, with choreography by Wendy Toye. Many years later I reworked some of the themes into a piece for wind orchestra, widely performed under the title *Dance Suite*. However, the present version for two pianos retains many elements of the original ballet score, and vividly illustrates the following scenario: The first movement shows a typical classical ballet class at their daily exercises. In the next movement a group of calypso dancers, on their way to rehearsal, have entered the classroom by mistake, but soon become romantically involved with their classical colleagues. The third movement brings the calypso group into full swing, encouraging the ballet class to join them. The finale, a lively tarantella, proves that they have succeeded in bringing the two sides together in a joyful balance of traditions."

Scaramouche by Darius Milhaud

The title of Milhaud's *Scaramouche* was not meant as a reference to the popular stage character of Molière's day; rather, it was a name given after the fact, to a work based on material which the composer had previously composed as incidental music for the children's play *Le Médecin Volante* (movements I and III) and for *Bolivar* (second movement). As was common with Milhaud, he later transcribed the piece, both for saxophone and orchestra and, at the request of Benny Goodman, for clarinet and orchestra.

Always a popular piece, its beginnings were a little unsure, according to the composer: "At this period I

Program Notes *continued*

composed a piano work that gave me more than usual trouble. It was a suite for two pianos, to be played by Ida Jankelevitch and Marcelle Meyer. I took some passages from two sets of incidental music for the stage, and called the mixture *Scaramouche*. At once Deiss offered to publish it. I advised him against it, saying that no one would play it. But he was an original character who published only works that he liked. He happened to like *Scaramouche*, and insisted on having his way. In the event he was right, for while sales of printed music were everywhere encountering difficulties, several printings were made, and Deiss took delight in informing me: "The Americans are asking for five hundred copies, and one thousand are being asked for elsewhere."

Recuerdos, Three Traditional Latin-American Dances (1991), by William Bolcom

Recuerdos was inspired by a volume of turn-of-the-century dances given me by the critic and translator Michael Feingold. Falling in love with these wonderful dance pieces from Ecuador, Brazil, Puerto Rico, Venezuela and other Latin American countries, I became aware of the fact that the Scott Joplin ragtime tradition was only part of a larger tradition of piano dance-music that flourished through the First World War. The three pieces are evocations of that style-period which, I hope, capture the flavor of that music and the time.

The first, *Chôro*, is in the style of Ernesto Nazareth, who invented the form, and is written in memory of the great French popular musician, Jean Wiéner, a friend of my teacher, Darius Milhaud. The second, *Paseo*, is in honor of Louis-Moreau Gottschalk and partakes of his untrammled romanticism.

The composer I most want to evoke in *Valse Venezolano*, Ramon Delgado Palacios, is not well-known but is considered to be one of the seminal composers of the Venezuelan musical tradition. Palacios's pieces are full of surprising leaps, modulations and phrase lengths, and quite often are in 5/8 time."

William Bolcom

Souvenirs, Op. 28 (1954) by Samuel Barber

In 1952 I was writing some duets for one piano to play with a friend, and Lincoln Kirstein suggested that I orchestrate them for a ballet. Commissioned by Ballet Society, the suite consists of a waltz, schottische, pas de deux, two-step, hesitation-tango and galop. One might imagine a divertissement in a setting reminiscent of the Palm Court of the Hotel Plaza in New York, the year about 1914, epoch of the first tangos; "Souvenirs"—remembered with affection, not in irony or with tongue in the cheek, but in amused tenderness.

Samuel Barber

About the Artists

The Hirsch-Pinkas Piano Duo was launched at a warmly received Valentine's Day concert at Dartmouth College. Already married though pursuing separate careers, Pinkas and Hirsch followed with a European debut at the Officina Scotese in Italy, and have since continued to tour widely, garnering critical acclaim and forging a strong rapport with audiences and students alike. Among performance highlights are concerts at Boston's Jordan Hall, the Curtis Institute in Philadelphia, the Conservatorio di Santa Cecilia in Rome, the Gnessin Academy in Moscow, the Muson Center in Lagos and the Cultural Center of the Philippines in Manila. Festival credits include the Apple Hill Center and Monadnock Music in New Hampshire, Kfar Blum in Israel, Pontlevoy in France and PpIANISSIMO in Bulgaria.

The Duo's extensive repertoire features many of the masterpieces for the genre, including works by Mozart, Schubert, Brahms, Rachmaninoff, Debussy, Ravel, Messiaen, Milhaud and Bartók. They have commissioned and recorded the works of American composers Daniel Pinkham, Peter Child, Thomas Oboe Lee, Harold Shapero and Kui Dong for the Arsis, Albany, Toccata Classics and Otherminds labels. Their special friendship with composer George Rochberg culminated in the commission of his monumental *Circles of Fire* for two pianos, which the two premiered and recorded for Naxos, along with three more discs featuring Rochberg's solo piano works. Seasoned and passionate educators, Sally and Evan have conducted masterclasses at the Rice School of Music in Houston, Washington University in St. Louis, the China Conservatory in Beijing, and the Conservatories of St. Petersburg, Xian, and Ho Chi Minh City.

Pinkas and Hirsch hold teaching positions at Dartmouth College and Brandeis University, and live in Medford, Massachusetts. They will be making their debut in Brazil in the autumn of 2019.

Following her London debut at Wigmore Hall, Israeli-born **Sally Pinkas** has been lauded for her performances as soloist and chamber musician. Recent collaborations include the Adaskin String Trio, Ensemble Schumann, the Apple Hill Quartet, Cuarteto Latinoamericano and the UK's Villiers Quartet. Pinkas holds performance degrees from Indiana University and the New England Conservatory of Music, and a Ph.D. in Composition from Brandeis University. She is the Pianist-in-residence at the Hopkins Center at Dartmouth College. Sally loves to garden, hike and bake when time permits.

Evan Hirsch, an active recitalist and chamber player, holds a Bachelor of Fine Arts from SUNY Purchase and a Master of Music from New England Conservatory. In addition to teaching piano and chamber music at Brandeis University, he teaches frequently at Dartmouth College, and has been on the Adult Education faculty at the New England Conservatory. Hirsch has performed with many contemporary ensembles throughout the Northeast, and has recorded for New Albion, MSR and Arsis. His release of selections from *Vingt Regards* by Olivier Messiaen (MSR) has received critical acclaim. When not practicing, Evan enjoys climbing, running and woodworking.

Upcoming Events



Philharmonia Baroque Orchestra

Tue, Nov 5, 7:30 pm

Time-travel to a Jewish ghetto in 17th-century Italy with America's foremost early music ensemble.



Dartmouth Symphony Orchestra

Filippo Ciabatti, conductor

Sat, Nov 9, 7:30 pm

The Hop's resident orchestra plays Mozart and Sibelius.



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