

Hopkins Center for the Arts
presents

Sally Pinkas, piano



THE
HOP

Tuesday, May 20, 8 pm
Rollins Chapel
Dartmouth College • 2025

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Memorial Fund, Kenneth 1952 & Ellen Roman,
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Sidney Stoneman 1933 Fund.*

*We thank Mrs. Selma Bornstein for her
generous donation of the Petrof concert
grand piano, given in loving memory of her
husband Dr. Murray Bornstein and used
for today's concert.*

Program

Approximate duration: 75 minutes

Fugue (2019/20, with minor revisions 2021)

Rowland Moseley (1983–)

April Préludes, Op. 13 (1937)

Vítězslava Kaprálová (1915–1940)

- I. Allegro ma non troppo
- II. Andante
- III. Andante semplice
- IV. Vivo

Piano Sonata No. 15 in F major, K. 533/494 (1788/86)

Wolfgang Amadeus Mozart (1756–1791)

- I. Allegro
- II. Andante
- III. Rondo: Allegretto

14 Bagatelles, Op. 6 (1908)

Béla Bartók (1881–1945)

- I. Molto sostenuto
- II. Allegro giocoso
- III. Andante
- IV. Grave
- V. Vivo
- VI. Lento
- VII. Allegretto molto capriccioso
- VIII. Andante sostenuto
- IX. Allegretto grazioso
- X. Allegro
- XI. Allegretto molto rubato
- XII. Rubato
- XIII. Elle est morte. Lento funebre
- XIV. Valse: Ma mie qui danse. Presto

Program Notes

Rowland Moseley (1983–)

Fugue (2019/20, with minor revisions 2021)

A fugue is a piece that begins by launching several musical lines or “voices,” one by one, using the same melody or *subject* and it continues by prosecuting a kind of musical argument with and around that single, recurring subject. In my piece, the fugue proper starts after a short introduction, building up from one voice to four and

proceeding to a series of *middle entries* that become increasingly assertive until the subject is played in both hands at the same time but out of sync (*stretto*). After a climactic outburst that includes the lowest note of the piano, the final entry is presented at quarter-speed as a kind of meditative tribute to the subject, striking a tone of acceptance and serenity. A resolute coda completes the piece, using elements of the introduction. Listen

for an upside-down statement of the subject, which I use as the first middle entry, and a backward statement, which I use at the end of the introduction.

The piece owes much to organ writing and to the harmonic style of diatonic twentieth-century repertoire such as Maurice Duruflé’s glorious *Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons* (1962).

But I decided to adapt the piece for piano soon after I wrote the final entry, which in that case meant giving to one thumb the work of two feet! I am truly delighted that Sally Pinkas wanted to program my fugue today and I hope you enjoy hearing this creative side-product of my daily work studying and teaching music theory.

—Rowland Moseley,
senior lecturer in the Music
Department at Dartmouth

Vítězslava Kaprálová (1915–1940) April Préludes, Op. 13 (1937)

Vítězslava Kaprálová left behind a substantial catalog of compositions and a stellar reputation as a conductor of 20th-century music, notwithstanding her short life. She was born in Brno, Czechoslovakia, to a family of professional musicians (her father was trained by Leoš Janáček). Her talent was nurtured from infancy: she went on to study in Prague before moving on to Paris, where her teachers were Charles Munch and Bohuslav Martinů (who became a close friend). Among performers dedicated to her work were the conductor Rafael Kubelík and the pianist Rudolf Firkušný, for whom she composed the four April Préludes (he premiered them in 1940, the year she died).

The short Préludes explore neo-Classical and Impressionistic sonorities but stay close to Czech folk roots. The first, *Allegro*, is built on one repetitive three-note motive which keeps recurring, interspersed with a little dance tune which dominates the middle section. The second, a serious *Andante*, expands the three-note motive in expressive and at times bitonal harmonic context. A simple folk tune appears in the *Andante*

semplíce, in conversation with two or three other voices. The last Prélude, a *Vivo*, is a frolicking dance which seems to expand and explode in the middle, before it exits in a bang.

Wolfgang Amadeus Mozart (1756–1791)

Piano Sonata No. 15 in F major, K. 533/494 (1788/86)

The late 1780s found Mozart in financial difficulties, as his family's expensive tastes far exceeded his modest income. The loss of his father in 1787 brought about a fallow summer of “black thoughts,” and despite an appointment to a court post, Mozart's concert appearances were declining, and he was borrowing money to keep afloat. His music, on the other hand, was reaching new heights: he had recently written the opera *Don Giovanni* as well as some of his finest works, *Eine kleine Nachtmusik*, the Serenade and the piano and violin sonata K. 526. The first two movements of the Piano Sonata in F Major, K. 533/494 were written during this period.

The *Allegro* starts with a simple statement in the right hand, which then gets repeated in the left hand. The two voices continue to converse throughout the movement, and their exchanges lead to interesting and unexpected new ideas and harmonies. There is a restlessness in the abundance of figuration and in the unusual phrase structure: Mozart is trying new ways of molding material. At the recapitulation's conclusion there is a moment where the first theme is combined with the third, bringing about the end. This is one of the longest first movements among his piano sonatas. A beautiful singing *Andante* ensues, contrasting a

steady slow melody with florid figuration.

Mozart ends the Sonata with a Rondo (*Allegretto*) which he wrote earlier as a stand-alone work. Its cheery refrain contrasts with increasingly tumultuous episodes, the last of which presents two voices in imitation, in a minor mode.

An embellished refrain leads to an unexpected little fugue, adding gravitas to the Rondo and, by extension, to this unusual Sonata. The ending is aptly soft.

—Sally Pinkas

Béla Bartók (1881–1945) 14 Bagatelles, Op. 6 (1908)

Bartók and his friend Kodály travelled extensively throughout Hungary and beyond from 1906 on, researching and collecting folk music. In 1907, Bartók met and fell in love with Stefi Geyer, a 19-year-old violinist who did not return his affection. The two experiences seem to be reflected in his 14 Bagatelles, written during that period. Bartók later wrote that “...this exploration [of folk music] seems to have been the inevitable result of a reaction against the ultra-chromaticism of the Wagner-Strauss period. The genuine folk music of Eastern Europe is almost completely diatonic... Curiously enough, at the same time an apparently opposite tendency became apparent, a tendency towards the emancipation of the twelve sounds comprised within our octave from any system of tonality.”

The Bagatelles were his first work to incorporate elements of folk idiom into a non-tonal environment, of which the prevalent intervals

Program Notes continued

were seconds, fourths and tritones. The Bagatelles seem to relate to each other, as they touch upon a myriad of emotions and experiences in similar ways. They share a few motives and are characterized by Bartók's hallmark *parlando rubato* (speaking rubato), making the listener feel included

in a conversation. Notable are the bitonality of the first (*Molto sostenuto*), the openly expressive folk tune of the fourth (*Grave*), and the mercurial and acerbic nature of the seventh and the eighth (*Allegretto molto capriccioso* and *Andante sostenuto*). The tenth (*Allegro*) reaches a savage climax,

and the melancholy of the two penultimate ones (*Rubato* and *Elle est morte*) may reflect Bartók's bitter lover's disappointment. The final *Ma mie qui danse* brings the set to a flashy though sarcastic close. Bartók, who was a brilliant pianist, premiered this work in Berlin that same year.

About the Artist

Following her London debut at Wigmore Hall, pianist **Sally Pinkas** has garnered universal praise as an eloquent and versatile performer. Among career highlights are performances with the Boston Pops, the Aspen Philharmonia,

New York's Jupiter Symphony and Indonesia's Bandung Symphony. Pinkas tours widely as a member of Ensemble Schumann and collaborates often with the Adaskin String Trio and the Apple Hill String Quartet. Pianist-in-

residence at the Hopkins Center at Dartmouth College, she is Professor of Music at Dartmouth's Music Department, and a summer faculty at the Apple Hill Center for Chamber Music in New Hampshire.

Arts in the Curriculum

Sally Pinkas will perform in a concert organized by Allen House and South House.

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