



HOPKINS CENTER
FOR THE ARTS

presents

SALLY PINKAS *PIANO*

Funded in part by the NEA Access to Artistic Excellence and an Anonymous Fund No. 136.

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.

Monday, March 3, 2014 | 7 pm
Spaulding Auditorium | Dartmouth College

PROGRAM

Sonata in C Major, Op. 2 No. 3 (1794-5)

Allegro con brio

Adagio

Scherzo: Allegro

Allegro assai

Ludwig Van Beethoven (1770-1827)

Variations in C minor (1947)

Harold Shapero (1920-2013)

• INTERMISSION •

Estampes (1903)

Pagodes (Pagodas)

La soirée dans Grenade (The Evening in Granada)

Jardins sous la pluie (Gardens in the Rain)

Claude Debussy (1862-1918)

Faschingschwank aus Wien, Fantasiebilder, Opus 26 (1839)

Allegro: Sehr lebhaft

Romanze: Ziemlich langsam

Scherzino

Intermezzo: Mit größter Energie

Finale: Höchst lebhaft

Robert Schumann (1810-1856)

PROGRAM NOTES

Sonata in C Major, Op. 2 No. 3 (1794-5) **Ludwig Van Beethoven (1770-1827)**

Beethoven's most significant body of works for solo piano is his cycle of thirty-two sonatas, written at every stage throughout his career. Though the keyboard sonata was a well-established, indeed ubiquitous genre by the end of the eighteenth century, it was largely considered the province of amateurs and composed with their needs and abilities in mind. This held true even for such masters as Haydn and Mozart, who devoted their energies in this area mainly to producing satisfying pieces for their students and friends to play. It was Beethoven who transformed the sonata genre into a brilliant and complex new medium for the piano, expanding the technical demands on

the instrument, experimenting with innovative structural designs, and infusing the sonata's traditional framework with the profoundest expression. These changes may be detected even in his earliest sonatas, which would already have been slightly beyond the reach of the typical amateur pianist.

In November 1792, the twenty-one year old Beethoven arrived in Vienna in order to study composition with Haydn and to make his way as a professional musician. Though the lessons with Haydn were apparently not very successful, Beethoven did receive a warm welcome from the aristocratic patrons on whom music making in the Imperial city largely depended. Beethoven enjoyed immediate and impressive success in

PROGRAM NOTES CONTINUED

appearances as a piano virtuoso in private salon concerts sponsored by the nobility. His first two publications, a set of piano trios (Opus 1) and piano sonatas (Opus 2), were designed with the tastes and interests of his noble patrons in mind. Both the trios and the sonatas received their first performances in the palace of Prince Karl Lichnowsky, a pianist and connoisseur of music who was one of Beethoven's earliest supporters. Beethoven played the Opus 2 sonatas for Haydn, to whom he dedicated them, at a Friday morning concert chez Lichnowsky in 1795, and published them the following March. The third sonata of the set, in C major, opens with the kind of soft, witty motivic idea that one associates with Haydn's music; but it suddenly explodes into a fury of fortissimo broken octaves that are entirely Beethovenian. This well-defined dichotomy directs the movement, culminating in a flashy cadenza at the coda. A lavishly textured *Adagio* in E major provides the expressive core of the work, contrasted by a crisply accented *Scherzo* and *Trio*. The sonata concludes with a virtuosic and exuberant finale.

Kathryn Libin @2014

Variations in C minor (1947)

Harold Shapero (1920-2013)

Shapero's *Variations in C minor* were completed in November 1947, a few months after he finished his *Symphony for Classical Orchestra*. There is no record of a first performance, but those were prolific years for Shapero, and it may be that *Variations* simply got overlooked. R. James Tobin suggests that the single-movement work was based on a theme originally intended for the *Sonata in F Major*, the next major piano work Shapero wrote.

The theme, an angular *Adagio* in the dark key of C minor, uses extreme registers in slow-to-resolve dissonant intervals. The first three variations present an initially sweet, eventually

fast and explosive dialogue between the two hands. This comes to a halt with a return to the gestural music of the theme, now in C Major, followed by a *tranquillo, dolcissimo ma mosso* section. A few more variations are presented: a jaunty E minor variation, a *Semplice* one in C Major, and the most complex one in A minor. The slow theme returns in C minor, and the work concludes with an expansive cantabile section and a cadenza, ending with a quote of the last phrase of the theme. Individual variations are not identified by title, and there is no tempo change throughout. Shapero uses the contrast between busy and sparse textures to form a symmetrical structure, a novel approach to a classical Variations movement.

Sally Pinkas @2014

Estampes (1903)

Claude Debussy (1862-1918)

Claude Debussy studied piano with Marmontel at the Paris Conservatoire, where he enrolled as a boy and remained for eleven years. In 1884 he won the highest honor that the Conservatoire bestowed, the Grand Prix de Rome, and as its recipient Debussy went to Rome for an extended stay; but by 1887 he had returned to his quiet life of composing in Paris. One of his greatest, most far-reaching, and permanent achievements was the cultivation of a new kind of pianism that featured a highly refined use of touch both on keyboard and pedals. His piano works show a fertile imagination at work in exploring every shade of timbre and dynamic inflection available on the instrument. At the turn of the twentieth century a handful of pieces, such as *Estampes* (1903) and the two sets of *Images* (1905 and 1907) opened colorful new technical and expressive territory for pianists.

Estampes, which means "engravings," beautifully illustrates Debussy's affinity for visual imagery and exotic aural effects. Dedicated to Debussy's

PROGRAM NOTES CONTINUED

friend, the painter Jacques-Emile Blanche, the work presents three sharply etched, evocative soundscapes. The first, *Pagodes (Pagodas)*, represents Debussy's exploration of the Javanese music that he had encountered at the Exposition Universelle held in Paris in 1889. It features not only the pentatonic scales that one superficially associates with Asian music; more significantly, it captures the layered rhythms and rhythmic cycles of Javanese gamelan ensembles, with the long slow cycles of the deep gongs in the low part of the keyboard and the increasingly active rhythmic patterns of the smaller, higher pitched percussion instruments rising through the texture. *La soirée dans Grenade (Evening in Granada)* turns to Spanish idioms, including the Arabic sounding mode, guitar-like strumming effects, and the distinctive habañera dance rhythm established at the opening. Though the mood that Debussy initially requests is "nonchalantly graceful," the music builds "with great abandon" to a sensual and stirring climax. In *Jardins sous la pluie (Gardens in the rain)* Debussy stays closer to home, depicting rain-drenched gardens during a summer thunderstorm in Normandy; the sound of flying raindrops emerges in rapid arpeggiations and crisply articulated staccato patterns. Here Debussy also quotes French folk melodies, *Nous n'irons plus aux bois (We'll not go back to the woods)* and the sweet lullaby *Do do, l'enfant do (Sleep, baby, sleep)*.

Kathryn Libin @2014

Faschingsschwank aus Wien, Fantasiebilder, Opus 26 (1839)

Robert Schumann (1810-1856)

Written in 1839 in Leipzig after a visit to Vienna, *Faschingsschwank aus Wien (Carnival prank from Vienna)* is one of Schumann's most ebullient works. The opening *Allegro* is an extended rondo, in which a declamatory refrain alternates with many different episodes (one of which is a quote from the Marseillaise). At the close of this

unusually long movement, the composer brings back an earlier, brooding episode, before he launches into a triumphant ending.

There is an apparent imbalance between the long first movement and the ensuing three brief ones. The single-page *Romanze* is sad and a little cryptic; only in the middle is there a tender C-Major chorale, which immediately falls back into melancholy. The *Scherzino* is childishly playful, with a contrasting middle section of downbeat accents alternating between the left and the right hands. The dark *Intermezzo* blows in like a tumultuous little storm, aptly marked *Mit größter Energie (with greater energy)*.

The sizeable *Finale*, while still shorter than the *Allegro*, offsets the durational imbalance. Next to the stormy *Intermezzo*, the *Finale* is a full-scale tsunami of notes, with inner sections involving hand- and voice-crossings, and its charged ending (*Presto*) serving as a grand coda. Interestingly, the harmonic design of the *Finale* is in sonata form, suggesting a reversed large-scale Sonata structure for the entire cycle: starting with the rondo and ending with the sonata, instead of the other way around.

Faschingsschwank aus Wien is best heard as a fairground promenade among various display booths, along the lines of Mussorgsky's *Pictures at an Exhibition*. In *Faschingsschwank* the promenade (the refrain of the opening *Allegro*) eventually disappears, as we move from visiting external displays (such as the *Allegro's* Viennese and French episodes) to internal ones (the *Romanze* and the *Intermezzo*). The *Finale's* exuberance brings back the dazzling atmosphere of the fair. Few of Schumann's works are as accessible to young pianists as *Faschingsschwank*, which is often assigned to students, despite its challenges.

Sally Pinkas @2014

ABOUT THE ARTIST

Sally Pinkas *piano* has been heard as recitalist and chamber musician throughout the USA, Europe, China, Southeast Asia, Russia and Nigeria. Described by *Gramophone Magazine* as “an artist who melds lucid textures with subtle expressive detailing, minus hints of bombast or mannerism,” she has appeared as soloist with the Boston Pops, the Aspen Philharmonia, Jupiter Symphony and the Bulgarian Chamber Orchestra. Summer credits include festivals at Monadnock, Apple Hill, Rockport, Marlboro, Tanglewood and Aspen, as well as Kfar Blum in Israel, Officina Scotese in Italy, and Masters de Pontlevoy in France.

Praised for her exquisite tone and driving energy, Pinkas commands a wide range of repertoire. With Evan Hirsch (The Hirsch-Pinkas Piano Duo) she has toured extensively, and has premiered and recorded works by George Rochberg, Daniel Pinkham and Thomas Oboe Lee for the Naxos and Arsis labels. With flutist Fenwick Smith, Pinkas has recorded a 3-CD set featuring the music of Philippe Gaubert, as well as a Martinu disc, for the Naxos label. She is a member of Trio

Tremonti and Ensemble Schumann, and appears regularly with the Adaskin String Trio.

Pinkas’ solo discography includes *Debussy: Etudes and Estampes* (on Centaur), *Bread and Roses: Piano Works by Christian Wolff* (Mode), *Rochberg: Piano Music Vols. III-IV* (Naxos), and *Robert Schumann: Works for Piano* (MSR). Following her critically acclaimed release of Fauré’s *13 Nocturnes* (Musica Omnia), she has recorded the Fauré *Piano Quartets* with the Adaskin String Trio, and most recently released Fauré’s *13 Barcarolles and Dolly Suite* (both with MSR). Pinkas holds performance degrees from Indiana University and the New England Conservatory of Music, and a Ph.D. in Composition from Brandeis University. Her principal teachers were Russell Sherman, George Sebok, Luise Vosgerchian and Genia Bar-Niv (piano), Sergiu Natra (composition) and Robert Koff (chamber music). Pianist-in-residence at the Hopkins Center at Dartmouth College, she is Professor of Music at Dartmouth’s Music Department.



MUSIC DEPARTMENT RESIDENCY **ARDITTI QUARTET**

WED | MAR 26 | 7 PM
SPAULDING AUDITORIUM

Few ensembles demonstrate as fierce a devotion to the music of today as the Arditti Quartet, and even fewer offer such illuminating and commanding interpretations. Through close collaboration with the composers whose works it plays, the quartet is uniquely able to communicate their visions. Its Hop program features three works the quartet has premiered—by Harrison Birtwistle, Jonathan Harvey and Dartmouth music professor Kui Dong—along with Igor Stravinsky’s *3 Pieces* (1914) and Elliott Carter’s *Elegy* (1946).

For tickets or more info call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Sign up for weekly HopMail bulletins online or become a fan of “Hopkins Center, Dartmouth” on Facebook

HOP CO-COMMISSION/WORLD PREMIERE

IMANI WINDS with JASON MORAN piano

THU | APR 3 | 7 PM | SPAULDING AUDITORIUM

With warm, spontaneous performances, and a commitment to encouraging young musicians and listeners, Imani Winds is one of America's most exhilarating chamber ensembles. Performing with zest and imagination, the group also has invigorated wind ensemble repertoire with works commissioned from jazz and Latin music artists. Imani plays an excitingly diverse program including works by Piazzolla, Hindemith and the premiere of a Hop co-commissioned piece by jazz composer Jason Moran.



GABRIELA MONTERO piano

WED | APR 16 | 7 PM | SPAULDING AUDITORIUM

This Venezuelan-born artist refreshes the classical repertoire, playing with "crackling rhythmic brio, subtle shadings, steely power...soulful lyricism... unsentimental expressivity" (*The New York Times*). Her Hop concert includes Brahms' *Four Pieces for Piano*, Op. 119, among his most personal and moving compositions; and Schumann's *Fantasy in C Major*, Op. 17, considered a defining Romantic work. She'll also offer her fascinating improvisations based on audience-suggested tunes that she transforms into impromptu "classical" compositions.



For tickets or more info call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Sign up for weekly HopMail bulletins online or become a fan of "Hopkins Center, Dartmouth" on Facebook

HOPKINS CENTER MANAGEMENT STAFF

Jeffrey H. James Howard Gilman Director

Marga Rahmann Associate Director/General Manager

Jay Cary Business and Administrative Officer

Margaret Lawrence Director of Programming

Joseph Clifford Director of Audience Engagement

Bill Pence Director of Hopkins Center Film

Joshua Price Kol Director of Student Performance Programs

HOPKINS CENTER BOARD OF OVERSEERS

Austin M. Beutner '82

Kenneth L. Burns H'93

Barbara J. Couch

James W. Giddens '59

Allan H. Glick '60, T'61, P'88

Barry F. Grove, II '73

Caroline Diamond Harrison '86, P'16

Kelly Fowler Hunter '83, T'88, P'13, P'15

Richard P. Kiphart '63

Robert H. Manegold '75, P'02, P'06

Nini Meyer

Hans C. Morris '80, P'11, P'14 Chair of the Board

Robert S. Weil '40, P'73 Honorary

Frederick B. Whittemore '53, T'54, P'88, P'90, H'03

Jennifer A. Williams '85

Diana L. Taylor '77 Trustee Representative



Please turn off your cell phone inside the theater.



Assistive Listening Devices available in the lobby.



Dartmouth
RECYCLES

If you do not wish to keep your playbill, please discard it in the recycling bin provided in the lobby. Thank you.