



HOPKINS CENTER  
FOR THE ARTS

presents

# Sally Pinkas, piano with Patricia Shands, clarinet

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Wed • November 8, 2017 • 7 pm  
Spaulding Auditorium • Dartmouth College

# Program

## Little Suite Op. 28 (1924)

- I. Praeludium
- II. Air
- III. Bourrée
- IV. Adagio
- V. "Moderner" Tanz

Ernst Krenek (1900-1991)

## Sonatine, Op. 65, No. 3 (1948)

- (Duck Sonatine)
- Sehr schnell
  - In langsamer Bewegung
  - Munter bewegt

Günter Raphael (1903-1960)

## The window that opens your soul (2017)

World Premiere

Ileana Perez Velazquez (b. 1964)

## Intermission

## Vier Stücke, Op. 5 (1913)

- Mäßig
- Sehr langsam
- Sehr rasch
- Langsam

Alban Berg (1885-1935)

## Sonata No. 1 in F minor, Op. 120 (1894)

- Allegro appassionato
- Andante un poco Adagio
- Allegretto grazioso
- Vivace

Johannes Brahms (1833-1897)

# Program Notes

## Little Suite, Op. 28 (1924)

### Ernst Krenek (1900-1991)

Ernst Krenek, working in Berlin and Vienna in the 1920s, helped shape the fresh and freewheeling sound of a new, post-war reality. By 1926, when he composed his most notorious work—the irreverent opera *Jonny Spielt Auf*, centering on a black jazz violinist—Krenek was already a central figure in

European musical life, friendly with Alban Berg on one side of the musical spectrum and Igor Stravinsky on the other.

As much as he was willing to break with conventions and adopt new sounds, Krenek was also a keen student of his craft, as can be heard in the *Little Suite* for clarinet and piano from 1924. The five miniature

# Program Notes continued

movements map out a dance suite in the vein of J. S. Bach, complete with a contrapuntal prelude. The “Modern Dance” that closes the suite hybridizes jazz, ragtime and other popular American styles.

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## **Sonatine, Op. 65, No. 3 (1948)** **Günter Raphael (1903-1930)**

Günter Raphael grew up surrounded by the liturgical music composed by his father, who was born Jewish but later joined the Protestant church (a change partly inspired by his love of Bach). On his mother’s side, Raphael could look to the example of his late grandfather, a distinguished composer who was offered the same Leipzig church position once held by Bach himself. Raphael’s promising career was derailed by the Nazis, who classified him as a “half-Jew” in 1934 and forced him out of his conservatory job. That same year he contracted tuberculosis, a terrible illness that may actually have prolonged his life, since hospital doctors protected him from SS roundups during the war.

Those trying circumstances never dimmed the sense of humor that enlivened some of Raphael’s finest compositions. In 1948, he composed the cheeky Sonatine for clarinet and piano, a work that earned the nickname “Enten-Sonatine,” or “Duck-Sonatina.” The fast outer movements are both based on versions of the same raucous piano ostinato; when it returns in the finale, it supports phrases of repeated notes from the clarinet that do have a certain “quack” to them. The slower middle movement, built on an alluring cycle of wandering harmonies, shows another aspect of Raphael’s personal (and enduringly tonal) take on Schoenberg’s twelve-tone principles.

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## **The window that opens your soul (2017)** **Ileana Perez Velazquez (b. 1964)**

The title reflects my idea of capturing the essence of the soul of a loved one, and reflect it through music. We are complicated individuals, full of spiritual beauty simultaneous with other feelings that at times are contradictory with our beautiful essence. This piece is written in one movement, including sections

reflecting these contrasts, these other sides of ourselves in addition to our true soul that will always be present in different ways. Musically I use different ideas in a fusion of aesthetics coming from different places in space and time. The piece contain a fusion of post impressionism, post minimalism, jazz and Cuban music. The pianistic textures of the 19th century are present combined with displacement of accents and rhythms, at times treating the piano as two different instruments—resulting in a displacement of gestures in the piano and clarinet, as echoes or waves. The combination and development of the interaction of these different styles produced musical ideas of my own. This composition was written for Sally Pinkas and Patricia Shands.

Ileana Perez Velazquez

## **Vier Stücke, Op. 5 (1913)** **Alban Berg (1885-1935)**

Until the age of 19, Alban Berg had no formal training in music beyond childhood piano lessons with his family’s governess. His early, self-guided attempts at composing focused on *lieder*, and he wrote some 80 songs in a Romantic style indebted to Schumann and Brahms. Berg finally found an unlikely mentor in Arnold Schoenberg, a composer only eleven years older and still fairly early in his own musical development. Despite his own lack of formal credentials, Schoenberg was a natural leader and teacher, and the two eager pupils who joined him in 1904 (Berg and Anton Webern) would remain devoted disciples for life.

Berg’s *Four Pieces* (in German, *Vier Stücke*), composed in 1913, continued his recent exploration of highly compressed miniatures, a practice associated more with Webern. Schoenberg was not impressed with Berg’s new style, and he minced no words in calling out its “insignificance and worthlessness.” (Their relationship was complicated; Berg later wrote to his mentor, “My self doubt is so strong that the least criticism from you, who alone are qualified to give it, robs me of almost all hope.”) Berg ultimately moved toward more grand and lyrical applications of Schoenberg’s techniques, fueling his two spectacular operas: *Wozzeck*, first staged in

# Program Notes continued

1925, and *Lulu*, not quite finished when Berg died in 1935.

As short as they are, *Four Pieces* contains as much richness and sophistication as Berg's more substantial constructions. The slow second and fourth movements are especially characteristic of Berg's voice, with pulsing chords and languorous melodies that preserve echoes of tonality and song-like phrases.

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## **Clarinet Sonata in F minor, Op. 120, No. 1 (1895) Johannes Brahms (1833-1897)**

Were it not for Johannes Brahms, the rich flow of chamber music from Germany and Austria might have run dry. Few composers of his generation were interested in those formal models perfected by Mozart and Beethoven, but Brahms was encouraged in that direction by his mentor, Robert Schumann. Brahms' earliest surviving chamber music emerged from his first encounter with Schumann in 1853, when they each composed a sonata movement for their mutual friend, the violinist Joseph Joachim. What fun it must have been the day that Joachim came over to read through the new pieces, joined by Clara Schumann at her own piano!

The chamber music that Brahms composed over the next forty years never lost that personal, intimate quality. It was a new friendship with clarinetist Richard Mühlfeld that brought Brahms back to composing a year after he declared himself retired. While vacationing in an Austrian spa town, he wrote the Clarinet Trio (Opus 114) and Clarinet Quintet (Opus 115) to feature Mühlfeld. Brahms again hinted in 1894 that he was done composing, and yet he spent another summer vacation writing for Mühlfeld, this time completing a pair of sonatas that would be published as Opus 120.

The scene described in the diary of Ferdinand Schumann, grandson of Robert and Clara Schumann, highlights the affection and camaraderie among this close-knit circle of musicians. "In the evening Brahms brought Herr Mühlfeld to supper," Schumann wrote on November 9, 1894. "For the first time we heard the newly composed Clarinet Sonata. Brahms was at the piano, grandmother at his right turning over the leaves. At the end of each movement she expressed her delight; Brahms would then ask, "Should we go on?" and observing her pleased nod, continued to play." Brahms accompanied the public premiere of the sonatas two months later, but it's hard to imagine how it could have topped that private reading in his dear friend Clara's house.

The Allegro appassionato movement that opens the F-minor Clarinet Sonata (Op. 120, No. 1) exhibits the elemental clarity that Brahms inherited from Beethoven, beginning with the naked piano introduction that sets up the clarinet's first theme. The most poetic touch might be the "sustained and expressive" coda that re-examines the central themes from a slower, more contemplative perspective.

The second movement, marked Andante, un poco adagio, brings Mozart to mind in how the clarinet approximates an operatic mezzo soprano pouring her heart out. (Mozart, also inspired by a friend, happened to write two of his own late masterpieces for clarinet, a quintet and a concerto.)

The good-natured Allegretto grazioso is mellower than a true scherzo, with a three-beat, dancing pulse that recalls the minuet or *ländler* styles from generations past. The lively finale strikes up the key of F major, bringing this introspective sonata to rest on a more extroverted note.

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# About the Artists

**Patricia Shands clarinet** has appeared to popular and critical acclaim throughout the United States, South America and Europe. Her performances have been applauded by the critics of such publications as *The New Yorker*, *The Los Angeles Times*, *The Boston Globe*, *Il Giornale* (Milan), *Fanfare* and *The American Record Guide*.

Shands has performed as concerto soloist with the symphonies of Stockton, Portland, Cape Ann, Round Top, Chautauqua, Colorado Philharmonic, the St. John's Orchestra and the Orquesta Filarmonica de Bogotá. In 1994, she was a featured soloist for composer Luciano Berio's presentation of the Charles Eliot Norton Lectures at Harvard University. She has appeared at the summer festivals of Spoleto (Italy), Round Top, Chautauqua, Bear Valley, and Bellingham, the National Repertory Orchestra, the Wellesley Composers Conference, the New Hampshire Music Festival, the Festival of New American Music in Sacramento and the April in Santa Cruz New Music Festival.

A prizewinner in the Concert Artists Guild Competition, Shands has collaborated in chamber music performances with many of the finest musicians of today, and she recently performed with the Kodály and Stamic Quartets on their American tours. She currently performs with the Trois Bois Wind Trio and the Pacific Arts Woodwind Quintet and was a founding member of the award-winning Block Ensemble. With these groups she has toured throughout the United States and Latin America.

Her frequent appearances at the Tucson Winter Chamber Music Festival have led to critically acclaimed recordings of works by Bartók, Dahl and Guastavino. In addition, Shands has been featured on NBC's *Today Show*, National Public Radio's *Performance Today*, and regional live broadcasts by WGBH (Boston), KXPR (Sacramento) and WVPR (Vermont Public Radio). Her recorded works are featured on the Centaur, Albany, Onossa and Round Top labels.

A native of Auburn, Alabama, Shands received her bachelor of music degree from the Peabody Conservatory of Music. At the completion of her studies, she was invited to serve as principal clarinetist of the Orquesta Filarmonica de Bogotá. Following a residency at the Banff Centre for the Performing Arts, she attended the University of Southern California, studying clarinet with Mitchell Lurie and David Shifrin and taking her master of music degree. She spent several years in New England performing as a member of the Block Ensemble and the symphonies of Portland and Vermont as well as teaching at Dartmouth College and the University of New Hampshire. After returning for doctoral studies at Rice University, Shands joined the faculty of the University of the Pacific in 1995 where she is currently professor of clarinet and director of chamber music in the Conservatory of Music. In 2009 the University of the Pacific awarded her the Eberhardt Teacher/Scholar award and in 2013 she was awarded the Hoefler Prize for Outstanding Student/Faculty Research. Shands last performed at the Hopkins Center with Sally Pinkas in 1996.

**Sally Pinkas piano**, since her London debut at Wigmore Hall, has been heard as soloist and chamber musician throughout the world. Among her career highlights are performances with the Boston Pops, the Aspen Philharmonia and New York's Jupiter Symphony, and appearances at the festivals of Marlboro, Tanglewood, Aspen and Rockport, as well as Kfar Blum in Israel, Officina Scotese in Italy, and Masters de Pontlevoy in France. Committed to working with young artists, she has presented masterclasses at Oxford and Harvard Universities, the Conservatorio Di Musica S. Cecilia in Rome, the China Conservatory in Xian and the Ho Chi Minh City Conservatory, to name a few.

Praised for her radiant tone and driving energy, Pinkas commands a wide range of repertoire. In 2015 she made her debut in the Philippines, performing and recording rarely heard Filipino

# About the Artists continued

salon' music for the University of the Philippines' Centennial. With her husband Evan Hirsch (the Hirsch-Pinkas Piano Duo) she has toured widely, and has premiered and recorded works by Rochberg, Pinkham, Peter Child, Kui Dong and Thomas Oboe Lee. She is a member of Ensemble Schumann, an oboe-violoncello-piano trio, and collaborates frequently with the Adaskin String Trio, the Apple Hill String Quartet and the UK-based Villiers Quartet.

Pinkas' extensive discography includes solo works by Schumann, Debussy, Rochberg, Ileana Perez-Velazquez and Christian Wolff for the MSR, Centaur, Naxos, Albany and Mode labels. Long drawn to the music of Gabriel Fauré, she followed her critically acclaimed release of Fauré's *13 Nocturnes* (on Musica Omnia) with a recording of Fauré's Piano Quartets and his *13 Barcarolles*, earning the title "A Fauré Master Returns" on an enthusiastic review by *ClassicsToday*. *The Wall Street Journal* noted her "exquisite performance" in her "superlatively well-played" recording of Harold Shapero's piano music, released on the UK label Toccatà Classics.

Pinkas holds performance degrees from Indiana University and the New England Conservatory of Music, and a PhD 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 in Dartmouth's Music Department.

**Ileana Perez Velazquez composer** lives in upstate New York and is a professor of music composition at Williams College in MA. *The New York Times* has praised the "imaginative strength and musical consistency" and the "otherworldly quality" of her compositions. Her music has been heard in concerts and international festivals in Cuba, the United States, Mexico and Panama, and throughout South

America, Europe, China and the Middle East. Perez Velázquez has been awarded a 2015 Commission from the Fromm Music Foundation at Harvard University.

Writing largely to commission, Perez Velázquez has written works for numerous performers and ensembles, including Continuum (NYC), Momenta String quartet (NYC), Ensemble Dal Niente (Chicago), Flux Quartet (NYC), Quartet Eco (Madrid, Spain), Insomnio ensemble (the Netherlands), Berkshire Symphony Orchestra, the Minneapolis Guitar Quartet (by the Jerome Foundation), Aguava New Music (IN), the instrumental ensemble Nuestro Tiempo from the National Symphony Orchestra of Cuba (Casa Editorial de Cuba), Miranda Cuckson and NUNC (NYC), Nodus Ensemble (Miami), the Hammond piano duo (IN), the Williams Chamber Players, and by performers such as Joan La Barbara, Sally Pinkas, Tom Chiu, Adrian Morejon, Matt Gold and Doris Stevenson, Pola Baytelman, Thierry Mirogoglio, Ancuza Aprodu and Iliana Matos, among others.

Her music has been featured regularly in numerous international festivals and concerts around the world including the Sonidos de las Americas Cuba Festival at Carnegie Hall, by the American Composers Orchestra Chamber Players; Composers Now Festival in New York City; Latino Music Festival in Chicago; International Double Reed Society Conference, New York City; the Here and Now Series of the Bargemusic Concert Hall, New York City; The Saint Paul Chamber Orchestra "Liquid Music Concert Series"; at the Sonic Circuits XII International Electronic Music Festivals at Berklee College, Boston (American Composers Forum); Boston Cyber Arts Festival; Bowling Green State University New Music Festival; New Music Miami Festival; Festival of Women Composers International, Pittsburgh; "Music From Almost Yesterday" concert series, Milwaukee; Third Practice Electronic Music Festival (VA); Indiana University's Crossroads of Traditions, a Latin American music festival; the

# About the Artists continued

Dartmouth College New Musics Festival; and by the ensemble Sequitur at Merkin Hall, NYC. The list of international festivals that have also featured her music is equally impressive, including the Q-ba Festival in Amsterdam, the Netherlands, at the Muziekcentrum De Ijsbreker; New Music International Festival of the Tres Cantos Auditorium of Madrid, Spain; International Festival of Contemporary Music in Bogotá, Colombia; Eighth Forum of Caribbean Composers in Venezuela; Fourth International Festival of Electroacoustic Music, Santiago de Chile; Third International Festival of Asuncion, Paraguay; Second Festival Iberoamericano de Guitarra in Beirut, Lebanon; the Vendsyssel Festival, Denmark; the Music Festival Counter-point Italy in Lucca, Tuscany; a concert of the International Musical Academy "Masters of Pontlevoy," Ivry-sur-Seine, France; concert in the Auditorium St. German in Paris, France; the Auditorium di Vittorio in Milan, Italy; the Foro Internacional de Musica Nueva Manuel Enriquez of Mexico City; at the MusicArte Festival of New Music in Panama. Her music has also been performed in National Conferences of the Society of Composers Inc., the College Music Society, the Chamber Music of the League of Composers New York City, the International Confederation of Electroacoustic Music, the International Society for Contemporary Music and the International Alliance for Women in Music.

Perez Velazquez has also worked in interdisciplinary projects, including the composition of original music for the theater play *Blood Wedding* directed

by Kameron Steele in 2016 at the 62 Center, Williamstown, MA.

Born in Cienfuegos, Cuba, Perez Velázquez received her BA in piano and composition from the Higher Institute of Arts (ISA), Havana, Cuba. When she moved to the United States in 1993, she was already recognized as one of the up-and-coming talents in Cuban composition, winning several national composition awards in Cuba, including the first prize of composition for chamber music in the contest of the National Union of Writers and Artists of Cuba, and the first music composition prize from the first national competition of the Youth Music of Cuba (Juventudes Musicales).

After obtaining her master's in 1995 in electro-acoustic music from Dartmouth College—where her teachers included Jon Appleton, Charles Dodge, Larry Polansky and Kathryn Alexander—Perez Velázquez began her doctoral studies at Indiana University, studying with Claude Baker, Eugene O'Brien and Marta Ptaszynska, receiving her DMA in 2000. Perez Velázquez was a recipient of a 1999 Cintas Fellowship in Composition. She was on the faculty of Portland State University for two years (1998-2000) and since 2000 has been a professor of music composition and electronic music at Williams College.

Albany Records released a CD of her music on January 2008. Recordings of her music have also been released by Innova Recordings and Urlicht Audiovisual.

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*While at Dartmouth, Sally Pinkas and Patricia Shands performed a house concert, shared dinner with students in a residential community, and conducted a master class for student musicians. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit [hop.dartmouth.edu/online/outreach](http://hop.dartmouth.edu/online/outreach).*

# Upcoming Events



## Musicians from Marlboro

Wed • January 24 • 7 pm

Stellar quintet from one of the world's great musical festivals plays Beethoven, Brahms and more.



## Dartmouth College Wind Ensemble *Journey to the East*

Sun • February 18 • 2 pm

Wind ensemble music from Japan, China and Thailand.



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