



HOPKINS CENTER
FOR THE ARTS

presents

Sally Pinkas, piano

From Aleppo to Manila: Music of War and Love

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. Spaulding Auditorium's New York Steinway concert grand piano was restored with a generous gift by Huntley Allison '42 P'74.

Tue • April 10, 2018 • 7 pm
Spaulding Auditorium • Dartmouth College

Program

Aleppo Songs (2016) for Piano Solo

- I. How Beautiful the Light Of The Rising Sun
- II. Antiochian Hymn
- III. Oh People, Leave Me to My Sorrows
- IV. The Silenced Guardian
- V. Enough! I Intended To Leave You

Kareem Roustom (b. 1971)

Piano Sonata (1924)

- Lento ma non troppo - Allegro energico
Andante ben moderato
Lento - Allegro non troppo

Frank Bridge (1879–1941)

Intermission

Salon Music from Romantic Manila:

- Damdamin*, Romance
Gratitud (Valse Caprice)
Kayumangui - *Sa Kadalagahan Ng Akino*

Francisco Buencamino Sr. (1883-1952)

- Nocturne in E-flat Minor (1922)
In The Orient (Valse) (1946)
Purita, Two-step (1908)

Dr. Francisco Santiago (1889-1947)

- Pahimakas, Sonitus Planctus* (1897)
Recuerdos de Cápiz, (1891)

Julio Garcia Nakpil (1867-1960)

- Caricias, Danza*, Op. 43
Sonrisa (1949)
La Bella Filipina

Juan de Sahagun Hernandez (1881-1945)
Francisco Buencamino Sr.
Ignacio Massaguer, transcribed by F. Buencamino Sr.

Program Notes

Aleppo Songs (2016) for Piano Solo Kareem Roustom (b. 1971)

Kareem Roustom, who calls himself a “musically bilingual composer,” was born in Damascus, Syria, in 1971 and came to the United States when he was twelve. Roustom’s musical experience began with playing guitar, and as a teenager he explored a wide variety of styles from Miles Davis, John Coltrane and Pink Floyd to traditional Middle Eastern music and modern classical works. He took his undergraduate training at the Berklee College of Music in Boston and earned a master’s degree in ethnomusicology from nearby Tufts University. He now lives in the Boston suburb of Sharon, Massachusetts. Roustom has composed for orchestra, chamber ensembles, chorus, theater and in traditional Arabic styles, and he has received particular recognition for his music for film and television. His scores for theatrical releases include *May in the Summer*, *Amreeka* and *Shadow Glories*; among the documentaries on which he has collaborated are *The Iran Job*, *Encounter Point*, *Budrus*, *The Mosque in Morgantown* and *1913: Seeds of Conflict*, this last premiering on PBS in June 2015. Roustom has received commissions from the Kronos Quartet, Daniel Barenboim and the West-Eastern Divan Orchestra, Philadelphia Orchestra, Boston Children’s Chorus, clarinetist Kinan Azmeh and Damascus Festival Chamber Ensemble, and has arranged for such pop stars as Shakira and Beyoncé, whose duet “Beautiful Liar” in his arrangement became the fastest-rising single in Billboard’s history. Roustom’s distinctions include the Pete Carpenter Fellowship from BMI, CAP Award from the American Music Center, Sundance Film Composers Lab fellowship and an Emmy nomination for *The Mosque in Morgantown*.

Roustom wrote of his *Aleppo Songs* (2016):

To speak today of the richness of the arts and culture in the Syrian city of Aleppo is to speak in the past tense. After the non-violent uprising of 2011 slid into a devastating war, nothing in Aleppo remains the same. Aleppo was a city known for many things...its wonderful cuisine, its seven miles of covered markets, the warmth of its people...

and Aleppo was also known for its music. In writing this set of piano pieces, I hope to share some of Aleppo’s musical treasures in a new setting, one that complements the richness of this tradition but also avoids “orientalist” clichés.

Movements I, III and V are drawn from a musical tradition called *qudud*, which are urban folk songs. Over the years I’ve performed these songs in a traditional setting, with Arab instruments such as the *oud* and *qanun*, but recent events inspired me to give these songs a new medium: the solo piano. Despite their very Aleppean flavor, two of these songs were composed by Egyptian composer Sayed Darwish (1892-1923). Darwish’s songs are so universally known and loved in the Arab world that non-Egyptians often claim his melodies as their own.

I. *How Beautiful the Light of the Rising Sun*. Based on a melody by Sayed Darwish, the text of this song describes an idyllic rural setting where the rising sun accompanies the milking of the water buffalo, and a flirtatious young man is taken by the beauty of a dark-haired young lady.

II. *Antiochian Hymn*. This movement is a re-imagining of an Antiochian (Syrian Christian Orthodox) melody that I found in a collection titled *Beth Gazo*. In this movement, I imagine the listener in a neighborhood of the old city of Aleppo where the sound of a loud church bell is heard: the opening and recurring note spread across four octaves. After the dissipation of the bell’s tone, a faintly audible choir from behind the closed doors of the church draws the listener closer, and the choir’s sound becomes louder. Upon entering the church, the bell’s sound fades into the background and the choir’s sound comes to the fore. A moment of intensity follows once inside the church, where the hymn envelops all thoughts and sense of place.

III. *Oh People, Leave Me to My Sorrows*. Also based on a melody by Sayed Darwish, this movement was the first to be composed and is the

Program Notes continued

structural and emotional center of *Aleppo Songs*. The song's lyrics tell of a broken-hearted lover whose grief seeks only the consolation of solitude. Although my interpretation of this melody is, at times, pointillistic and vague, it is nonetheless faithful to the general structure of the melody as well as the emotions of the text.

IV. *The Silenced Guardian*. Syrian-Armenian-American artist Kevork Mourad very generously donated the cover illustration of the folio for this composition: a charcoal drawing of the medieval Aleppo citadel. This movement is a meditation on Kevork's evocative drawing.

V. *Enough! I Intended to Leave You*. One common theme in *qudud* texts is love and its often-unrequited consequences. The song on which this movement is based is no exception. However, its title and lyrics might also address the desperate situation of Syrian refugees; despite loving one's home, there is only so much suffering one can stand before taking the decision to leave.

My goal in writing *Aleppo Songs* is not only to share the musical riches of Aleppo but also to bring awareness to the needs of both internally and externally displaced refugees. As such, I will donate all profits from sheet music sales as well as any royalties from ticketed concert performances for the 2017-2019 concert seasons to Doctors Without Borders, whose work in the region has been a lifeline to many. I invite performers to join me in making a humanitarian statement at a time when one is desperately needed.

Premiered on March 3, 2017, in Boston by Thomas Stumpf.

Piano Sonata (1924) Frank Bridge (1879-1941)

Frank Bridge was one of the leading English musicians during the years before World War II. Born in 1879 in Brighton, where he played violin as a boy in a theater orchestra conducted by his father, he entered the Royal

College of Music as a violinist but turned to composition after winning a scholarship in 1899 to study with Sir Charles Villiers Stanford. After graduating, Bridge played in the Grimson Quartet as a violinist and as violist in the Joachim and English String Quartets. He also earned a good-enough reputation as a conductor that Thomas Beecham appointed him as Beecham's assistant with the New Symphony Orchestra in 1906. Bridge thereafter conducted opera at the Savoy Theatre and at Covent Garden, and appeared at the Promenade Concerts and with such major orchestras as the London Symphony and the Royal Philharmonic. In 1923, he toured the United States as conductor of his own music, giving concerts in Boston, Cleveland, Detroit and New York. When he returned to England, he bought a small country house at Friston in Sussex, near Eastbourne, and spent most of his remaining years there, composing, accepting an occasional conducting engagement, and guiding the progress of his gifted student Benjamin Britten.

Bridge began composing around 1901. Though he first became known as a competent dispenser of salon music, he was also a highly skilled composer of chamber, vocal and orchestral music from his earliest years. His first works show the influences of Stanford, the Impressionists and Delius, and are expansive in scale and warm in expression. Though Bridge was a pacifist and therefore exempt from active duty in World War I, he was profoundly affected by the conflict, and the years after the war saw an evolution in his style from the conservative idiom of his early compositions to a more modernistic expression occasionally approaching the iconoclastic musical language of Schoenberg and his Viennese colleagues. Bridge's catalog includes an opera (*The Christmas Rose*), three symphonic poems, concerted works for cello and piano, eighteen independent orchestral scores, much chamber music, four dozen songs, some twenty choral works with and without accompaniment and pieces for piano and organ.

Bridge was an avowed pacifist and so exempt from military service, but World War I still worked a profound effect on him. Unable to sleep, he wandered London's streets at night, contemplating the carnage and the

Program Notes continued

fate of friends and students caught in the hostilities, and he was particularly saddened to learn of the death of Ernest Farrar, a fellow composer and close friend from his Royal College of Music days. Farrar had just begun to establish his reputation when he volunteered for the Grenadier Guards and joined his regiment in August 1916. He was stationed in London and Cambridge until 1918, when he accepted a commission as a second lieutenant in the 3rd Battalion Devonshire Regiment. After conducting the premiere of his orchestral *Heroic Elegy (For Soldiers)* in July, he sailed for France on September 6 and took over his command on September 16. Two days later he was killed by machine gun fire while leading his men in the Battle of Épéhy at the age of 33. The armistice ending the war was signed less than two months later.

The tragedy of the war caused Bridge to reevaluate his creative philosophy, to question whether the comfortable pastoralism of his earlier work was still suited to a world in which ancient monarchies had been toppled, national boundaries redrawn and more than eighteen million people killed. His *Piano Sonata*, begun on Easter 1921 but not completed until May 1924, attested to his belief that a sterner music was needed for such a new, less certain age. The score was dedicated "to the memory of Ernest Bristowe Farrar."

The opening movement, occupying almost half of the Sonata's 35-minute length, is large in scale and complex in form. There is almost a stream-of-consciousness quality about its progression, shifting, sometimes nearly lurching, among moods and thematic ideas, though there are several elements that help the form cohere: the solemn bell-tones and cortège-like chords at the outset, which recur, frame-like, near the end of the movement; the short, lyrical, (perhaps) consolatory phrases that immediately follow (and which return as a motto later in the Sonata); an aggressive, dotted-rhythm theme heard when the tempo suddenly quickens; a rhapsodic melody of gentler character; and a sad, tender strain soothingly harmonized. These ideas, especially the motto phrases from the slow introduction, course throughout the movement in repetitions and transformations and shuffled order, like

midnight thoughts on a sleepless night. It is brilliant and profoundly moving music.

"The still slow movement, arch-form in structure," wrote British musicologist Andrew Burn, "offers a haven of calm amidst the slaughter, an elegy mourning not only the waste of life but equally the futility of war." Sadness permeates the movement, but it is internalized rather than overt. The melodies stretch out but seem to push on more through will than through inevitability, with the harmony not aggressively dissonant but never comfortable or secure, either. Vague memories of the motto from the previous movement drift in before the movement ends on deep, nearly inaudible bell-tones, a sort of mirror sound-image of those that began the Sonata at the other extreme of the keyboard.

The finale begins with music of war, music made from relentless rhythmic movement, compounded fanfare-like motives and acerbic harmony. The motto phrase from the first movement is threaded into the transition to a contrasting theme that is less intense and more expressive but no brighter in mood. The martial music returns in a development section and continues into a fearsome extended recapitulation of the movement's opening theme. Warfare's toll is accounted in the coda, which is based on the bell-tones and solemn chords of the Sonata's beginning. The motto, sapped of all energy, is heard one last time before it is subsumed into sepulchral bell-tones, which, like the dead of war, fade finally from memory into silence.

Premiered on October 15, 1925, at Wigmore Hall in London by Myra Hess.

Salon Music from Romantic Manila

The Philippines—named in honor of Philip II King of Spain from 1556 to 1598, by the explorer Ruy López de Villalobos in 1542—was a Spanish colony until 1898, when, after two years of armed insurrection, it was ceded to the United States as a result of the American victory in the Spanish-American War. The Spanish priests came first, of course, establishing Christian churches as well as the schools and performers to fulfill

Program Notes continued

the musical requirements of the liturgy. Secular Spanish culture followed soon thereafter, and by the late 19th century Manila was hosting frequent programs of light music (Philippine versions of popular European and Mexican dances were greatly favored—Spain ruled the country through its Mexican colony), *zarzuelas* (Spanish operettas with spoken dialogue), operas, contests and other events. During the American period, conservatories, bands and orchestras were established, research on the country's indigenous music was systematized, European and American musicians came to perform, and the influence of American popular music was widely felt. This recital offers a sampling of music created during the early 20th century by several of the Philippines' most talented native-born composers.

Composer and conductor **Francisco Buencamino Sr. (1883-1952)** was born into a large family of musicians in San Miguel, fifty miles north of Manila, and introduced to the rudiments of music by his father, an organist and bandmaster, and his mother, a singer. Buencamino undertook his formal study of composition at Liceo de Manila at age thirteen and showed a special affinity for writing kundimans (popular Philippine love songs) and *zarzuelas* (Spanish-language operettas). He taught at the Ateneo de Manila, Centro Escolar University (where he headed the music department for thirty years) and the music academy he established in 1930. In the 1940s, he worked as musical director for film companies and even appeared on screen on several occasions. Soon after Buencamino died, he was given a posthumous Outstanding Composer Award by the Manila Music Lovers Society.

Dr. Francisco Santiago (1889-1947) rose from humble circumstances to become one of the Philippines' most highly regarded composers, conductors and pianists. Born into a poor but musical family in the northern Manila suburb of Santa Maria in 1889, Santiago showed precocious talent and was sent to be trained as a choirboy at the Manila Cathedral when he was ten. His music studies progressed rapidly and he attended Colegio de San Juan de Letran and then the University of the Philippines Conservatory, where he earned

degrees in piano (1921) and composition (1922). While teaching at the university after his graduation, he made arrangements of traditional Filipino folksongs and began composing *kundimans* so successfully that he became known as "The Father of Kundiman Art Song." Santiago continued his education in Chicago at the American Conservatory of Music (master's degree, 1924) and the Chicago Musical College (doctorate, 1924), and on his return to Manila was appointed to the faculty of the University of the Philippines Conservatory; he became its first native Filipino director in 1931 and held that post until the outbreak of World War II. In addition to many *kundimans*, Santiago composed a piano concerto, a symphony, two string quartets, a *Sonata Filipina* for piano, sacred vocal works and chamber music. He died in Manila in 1947.

Julio García Nakpil (1867-1960) is remembered equally in the Philippines as a talented musician and as a leader of the revolution against Spain. Nakpil was born in Manila, the fourth of the twelve children of a prosperous jeweler and amateur musician, but he proved to be a poor student and was withdrawn after only two years of formal educational and put in charge of the stables on the family's estate. He continued his education informally at home, including learning to play piano, at which he became so proficient by practicing European dance music that he started writing his own pieces and frequently performed as a teenager at Malacañang Palace, the governor's residence. It is therefore particularly ironic that at age 29 Nakpil joined the movement to overthrow Spanish rule, taking a leading role in the uprising (he was responsible for supplying the revolutionaries with weapons and once led a raid on a government munitions dump to steal gunpowder) and composing songs and hymns in support of the cause, one of which served as the country's national anthem for a time. After the revolution, Nakpil settled down to family life, raising six children (he married the widow of the commander of the revolutionary forces in the northern Philippines, who was killed in the hostilities), composing numerous pieces, and writing his memoirs. He died in Manila of a heart attack in November 1960.

Program Notes continued

Juan de Sahagun Hernandez (1881-1945), born in Manila, graduated with a law degree from the University of Santo Tomas in 1901 but never took the bar exam and instead followed a career in music, his true passion. He had begun writing waltzes and playing piano in clubs and cafés as a teenager, and eventually earned a degree in music from the University of the Philippines Conservatory. He went on to compose a total of fifteen waltzes (he is sometimes known as the “Johann Strauss of the Philippines”), *kundimans*, songs, a piano

concerto, orchestral pieces and arrangements, chamber music and operettas. During the Japanese occupation of the Philippines in World War II, Hernandez composed a *Victory March*, which he dedicated to General MacArthur and the hoped-for triumph of United States forces. He died in a bomb blast in Manila on February 10, 1945 with his *USAFFE March (United States Army Forces in the Far East)* still clutched in his hand.

Dr. Richard E. Rodda ©2018

About the Artist

Sally Pinkas (piano), since her London debut at Wigmore Hall, has been heard as soloist and chamber musician throughout the world. Among career highlights are performances with the Boston Pops, the Aspen Philharmonia, Jupiter Symphony and the Bulgarian Chamber Orchestra, 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.

Pinkas' extensive solo discography includes 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 *Classics Today*. *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 Toccata Classics and *Gramophone* hailed her as “the scintillating force...” in a recent Mozart release (MSR). Praised for her radiant tone and driving energy, Pinkas

commands a wide range of repertoire and continues to explore rarely-glimpsed musical realms. In 2015, she made her debut in the Philippines, performing 19th-century Filipino Salon Music for the University of the Philippines' Centennial celebrations. She returns to this repertoire in tonight's program, as she prepares to record it for MSR. With her husband Evan Hirsch (The Hirsch-Pinkas Piano Duo) she has toured extensively, and has premiered and recorded works by Rochberg, Pinkham, Peter Child, Kui Dong and Thomas Oboe Lee (the duo will be making its debut in Indonesia in 2019). Other collaborations include Ensemble Schumann, the Adaskin String Trio, the Apple Hill String Quartet and the Villiers Quartet in the UK.

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 for the Arts at Dartmouth College, she performs two concerts per year, sometimes with guest musicians. She also is a professor of music.

Connecting Artists to the Community

As part of her residency, Sally Pinkas visited classes in the Spanish Department. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu/online/outreach.

Upcoming Events



ChamberWorks: Locking Horns

Sun • April 22 • 1 pm

Saxophonists and Dartmouth music faculty members Fred Haas and Michael Zsoldos revisit Tenor Saxophone Gladiator albums of the 1950s and '60s.



Inon Barnatan, piano

Wed • April 25 • 7 pm

"Poet of the keyboard" delights with program of musical moments by Schubert, Rachmaninoff and Avner Dorman.



For tickets or more info, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Share your experiences! #HopkinsCenter

Hopkins Center Directorate

Mary Lou Aleskie, Howard L. Gilman '44 Director

Michael Bodel, Director of External Affairs

Jan Sillery, Director of Financial and Administrative Operations

Joshua Price Kol '93, Managing Director/Executive Producer

Margaret Lawrence, Director of Programming

Sydney Stowe, Director of Hopkins Center Film

Hopkins Center Board of Advisors

Austin M. Beutner '82, P'19

Anne Fleischli Blackburn '91

Kenneth L. Burns H'93

Barbara J. Couch

Allan H. Glick '60, T'61, P'88, GP'19

Barry Grove '73

Caroline Diamond Harrison '86, P'16, P'18, Chair

Kelly Fowler Hunter '83, T'88, P'13, P'15, P'19

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

Michael A. Marriott '84, P'18

Nini Meyer

Laurel J. Richie '81, Trustee Representative

Jennifer A. Williams '85



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.