



**UNIVERSIDADE FEDERAL DA BAHIA
ESCOLA DE MÚSICA – 70 ANOS**

**The Hirsch-Pinkas Piano Duo
Sally Pinkas & Evan Hirsch, Piano**

Música p/ Piano a duas e quatro mãos



**Salão Nobre da Reitoria da UFBA
Quinta-feira, 06 de junho de 2024, 19 horas**

PROGRAMA

Souvenirs, Op. 28, p/ piano a quatro mãos (1954) **Samuel Barber** (1910-1981)
I. Waltz

Variações Variadas p/ piano solo (1980) **Jamary Oliveira** (1944-2020)

Autumn in Boston, p/ piano solo (2022) **Alda Oliveira** (b. 1945)
Prelude – Moderato *

La création du monde, Op. 81 (1922-1923) **Darius Milhaud** (1892-1974)
(Arr. pelo compositor)

* * * * *

12 Bagatelles p/ piano solo (1952) **George Rochberg** (1918-2005)

Drammaticamente e con un tempo libero

Scherzoso e tempo giusto

Con brio

Tempo di marcia

Quasi parlando

Satirico

Teneramente e liricamente

Giocososo

Intenso, con un sentiments di destino

(Waltz)

Con moto, passionatamente

Burlesca

6 Pieces, Op. 11 (1894) **Sergei Rachmaninoff** (1873-1943)

1. *Barcarolle*

2. *Scherzo*

3. *Russian Theme*

4. *Waltz*

5. *Romance*

6. *Slava (Glory)*

Sally Pinkas & Evan Hirsch, Piano

* estreia brasileira

Notas de Programa (por Sally e Evan)

Hirsch-Pinkas Piano Duo, Brazil Tour 2024

Music for two and four hands (one piano)

Program notes

Souvenirs, Op. 28 (1954) by Samuel Barber

Samuel Barber writes about his work: “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.”

Variações Variadas (Varied Variations) by Jamarly Oliveira

Having completed his MA in Composition at Brandeis University in 1979, Brazilian composer Jamarly Oliveira wrote the two brief movements of his *Variações Variadas* back in Salvador, Bahia in 1980. Perhaps a reflection of his Brandeis sojourn, the work is motivically and rhythmically tightly controlled, in a post-Webern idiom (Brandeis faculty was heavily tilted towards a twelve-tone aesthetic at the time). Musicologist Celso Loureiro Chaves suggests that “everything [in the work] originates from three basic tonal elements based in short sequences of fourths, and fifths. From these three elements, variety is obtained through technical procedures.” To the listener, the repetition and intensification is perhaps the most obvious quality of the first movement, while the second movement is sparse and cryptic. The work is permeated by deep lyricism, and its brevity encourages repeated hearings.

Autumn in Boston (2022) by Alda Oliveira

Alda Oliveira writes: “After my husband's death in March 2022, I experienced a difficult period of loneliness and sadness; it was a time of grief. At my son's suggestion I travelled to Boston, encountering a new circle of friends and novel cultural experiences. It was the beginning of autumn, a season which always dazzles me with its falling leaves of different nuance. I started to compose ‘Autumn in Boston’; I felt life again connected with nature and people.

The piece describes my impressions of falling leaves of autumn, so I ask for much improvisation. The performer is to conjure in sound the movement of the wind on the trees, the leaves drifting and falling to the ground. Instead of specific notes, I chose to evoke the randomness of environmental and interpersonal tides. F and D are chosen as motive for the *Prelude*, as if I were calling my friend (the work is dedicated to Ferdi Buonanno). The second part, *Moderato*, expresses love and tenderness towards nature, people, and humanity.”

Twelve Bagatelles for Piano Solo (1952) by George Rochberg

A leading 20th-century American composer, George Rochberg experimented with various musical styles throughout his long career. The Twelve Bagatelles were his first piece to employ serial technique; cognizant of the potential blandness of twelve-tone rows with their inherent ‘democratic’ use of pitch, Rochberg structures his rows carefully, always giving primacy to musical narrative. The titles are poignantly descriptive, and despite their brevity (only four of them exceed one minute in duration), each Bagatelle is a complete and fully evolved story.

The first three are expostulatory, with ascending intervals marking the bold opening of each; they are followed by a humorous March. Numbers five and seven are both soliloquies, the former a bit more troubled than the latter. The sixth is a perversely facetious blustering, pointing out the angular dissonance which can be produced in a twelve-tone world. Number eight, the shortest, is a brief waltz, bringing back the ascending idea of the first few pieces. The ninth is the Word of God or, at least, of an authoritarian sort of person. Ten, which bears no title, is a waltz as well. Eleven is a desperately troubled narrative, accompanied by a chaotically frantic left hand. The last is a cha-cha-cha, winking farewell.

Darius Milhaud— *La création du monde* (1923)

Milhaud wrote the ballet *La création du monde* immediately after returning to Paris from his first visit to New York. Based on an African legend of creation, it abounds with the rhythms and harmonies that he had encountered in Harlem nightclubs. Originally for chamber orchestra, it was transcribed for four-hand piano by the composer. The following is the scenario:

I__ *The curtain goes up very slowly and reveals a dark stage.*

One perceives in the middle of the stage a confused heap of intertwined bodies, primeval chaos before the creation. Three giant deities slowly move around. They are Nzame, Mebere, and Nkwa, the masters of the creation. They hold consul, turning around the shapeless mass, uttering manic incantations.

II __ The mass in the center reacts with somersaults. A tree grows little by little, growing, always growing, standing up straight, and when one of its seed pods falls on the ground, a new tree surges forth. When one of the leaves of the tree touches the soil, it grows, swells, oscillates, begins to walk and it is an animal.

An elephant suspended in the air

A slow tortoise

A clumsy crab

Some monkeys sliding on the ceiling

The stage lights slowly come up during the creation and each new animal is brightly lit.

III__ Each creature is a dancer, male or female, spouting out of the center, moving around individually, taking several steps, then moving in a circle as an amorphous mass around the three deities seen before. The circle opens, the three deities once again make incantations, the spotlights spring up and one sees the amorphous mass seething. Everything is in motion. A monstrous leg appears, backs shudder, a hairy head appears, legs are extended. Suddenly two torsos stand erect, clinging together: it is the man; it is the woman, suddenly standing. They recognize each other: they stand up face to face.

IV__ And while the couple execute the dance of passion, then the coupling (the mating), the amorphous mass appears snake-like, intertwining with the circle and dragging it to the point of vertigo. They are the N'Guils, the cursed ones, male and female, the sorcerers, the animal cultists.

V__ The couple is clasped in each other's arms. The circle becomes calmer throughout: The circle is dispersed as small groups form. The couple is alone in a kiss which transports them like a wave.

It is the springtime.
(*The curtain descends rapidly*)
CENDRARS

--Blaise

Sergei Rachmaninoff, Six Pieces, Op. 11

In the years 1894-1901, the young Rachmaninoff composed three seminal works for piano duo, which are now part of the standard repertoire. The *Fantasia-tableaux*, Op. 5, for two pianos, is a set of four tone-poems: it is free in its organization and is dedicated to the exploration of the timbral colors of the ensemble. The second suite, Op. 17, also for two pianos, is a large four-movement sonata, possessing the massive texture of the symphonies and piano concerti. Tonight's featured work, the Op 11, is scored 'only' for one piano four hands, though no less impressive in its coloristic achievement. It consists of mostly ballet dances and breaks new ground in stretching the sonic capabilities of the instrument.

This program, as well as our visit to Brazil this year, are the fruits of a friendship which begun in the late 1970's, when Sally met Jamary and Alda Oliveira at Brandeis University. A few decades later this friendship was rekindled during the Oliveiras' visit to Boston, and Sally's subsequent first visit to Salvador. Deeply saddened by Jamary's untimely death, we wish to honor our dear friend by playing his and Alda's music, in celebration of Music and Friendship!

—Sally and Evan

