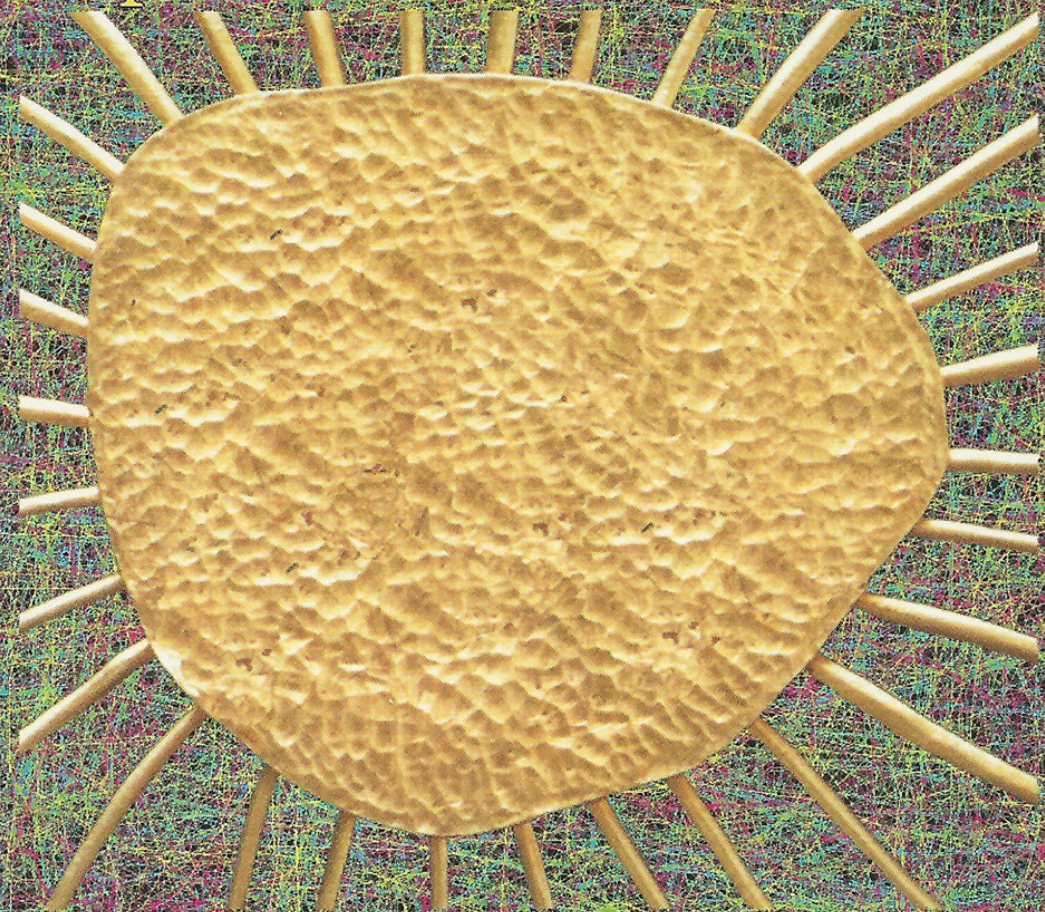


ARSIS

Daniel Pinkham

piano music



Sally Pinkas & Evan Hirsch
pianists

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Daniel Pinkham: Piano Music

Sally Pinkas & Evan Hirsch, pianists

HOLLAND WALTZES (1982) for two pianos		17	II. The fog will lift by noon	1:40	
1	I. Jovial	2:23	18	III. Little wind, but by dusk the snow will be deep	1:59
2	II. Langorous	3:46	19	IV. Thunderheads will build in the west	1:31
3	III. Fleeting	2:11	20	V. At dawn a gentle breeze will spring up	0:57
PRELUDES (1995-96) for piano solo		21	VI. Steady rainfall	2:31	
4	I. Agitato	0:29	22	VII. Occasional sudden gusts	1:32
5	II. Tranquillo e dolce	1:55	SHARDS (2000) Six Short Pieces for piano solo		
6	III. Lento e lasso	2:23	23	I. Allegro	1:04
7	IV. Scherzo	0:37	24	II. Con moto	1:22
8	V. Cantabile e legato ma non troppo flessibile	1:11	25	III. Sereno	2:09
9	VI. Andante dolente ma sereno	3:48	26	IV. Presto	0:56
10	VII. Pesante e mesto	2:24	27	V. Allegretto	3:12
11	VIII. Allegretto	0:45	28	VI. Romanza	3:12
12	IX. Leggiero	1:12	QUARRIES (1999) for piano four-hands		
13	X. Aria serena	2:54	29	I. Prelude	4:51
14	XI. Allegretto ballando	1:28	30	II. Variations	6:02
15	XII. Con moto	2:50	31	III. Interlude	1:16
WEATHER REPORTS (1999) Duet Book for Young Pianists		32	IV. Finale	3:05	
16	I. Starry skies and a gibbous moon	1:20	TOTAL CD TIME: 69:09		

The Composer Comments

In 1950 I composed *Concertino in A for Piano and Small Orchestra*, which the late Paul Doguereau premiered in May of that year in Sanders Theater in Cambridge, Massachusetts. With the exception of a few trifles, for years I wrote nothing for piano except accompaniments for numerous songs and *Holland Waltzes*.

Holland Waltzes was commissioned by the two-piano team of Conway and Ashbrenner for inclusion in the 1982 *Holland (Michigan) March Festival*. They premiered the work on March 12th at Hope College. Each of the three waltzes is in a radically different tempo and affect. The opening waltz is warm, sunny and tuneful. (Do we hear Brahms?) The second waltz, extremely slow and langorous, is veiled and smoky. The third, by contrast, is saucy, driven, and brilliantly virtuosic.

In 1995 I received a substantial commission from the Board of Trustees of the Longy School of Music in Cambridge, Massachusetts, to honor Victor Rosenbaum on his tenth year as Director of the school. For this I produced *Preludes for Piano*, which Sally Pinkas premiered on September 8th of that year. I subsequently composed six additional preludes and dedicated them to Sally. She performed the world premiere of the now dozen pieces on January 30th, 1997 at the Hopkins Center, Dartmouth College, Hanover, New Hampshire. There is an enormous range of intensities and structures in this set. The *Preludes* range from extremely simple to the complexities of a granitic *ricercare* in the finale.

Early in the spring of 1999, Sally and her husband Evan Hirsch talked about producing a CD of my piano works. As a result of our discussions, three large sets of pieces emerged over the subsequent months. *Quarries*, for piano four-hands, was the first and was premiered by Sally and Evan at the Abbazia di S. Lucia, Rocca di Cambio, Italy on August 11th, 1999. The work is for technically gifted performers. The four sections are marked Prelude, Variations, Interlude, and Finale. The theme of the variations is based on a psalm

setting, "Hear, O Shepherd of Israel" that I had earlier composed for tenor, double-bass and organ. The concluding movement is a brilliant fugue.

On their return home, Sally and Evan found *Weather Reports*, a duet book for young pianists. They presented the world premiere on October 20th, 1999 at the Longy School. The work comprises seven brief movements evoking various weather conditions.

In January 2000, I composed *Shards*, six short pieces for piano solo. They are inscribed "For Evan Hirsch." The opening movement, "Allegro," is terse and in C minor. The piano writing suggests early Beethoven. The second movement, a fugue, is marked "Con moto." It was only recently that I noticed the first four notes of the subject were the pitches B-flat, A, C, and B-natural, which is, of course, the celebrated B-A-C-H motive. The third movement is marked "Serenio" and is quietly confident. The fourth, marked "Presto" is a fleeting scherzo. The fifth is marked "Allegretto." Its harmonic language reflects my enthusiasm for the Nocturnes of Gabriel Fauré. The final movement, "Romanza," comprises several contrasting materials. It opens with a long-breathed melody harmonized with large chords. This material is then developed in contrapuntal style. The impressionistic section that follows has nebulous and vague sonorities produced by the blurring of the pedal. Clarity returns, as does the chordal writing with which the movement began. The work concludes powerfully.

— Daniel Pinkham

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- Recorded direct to digital master at Spaulding Auditorium, Dartmouth College, Hanover, NH, June 19-21, 2000 •
 - Recording Engineer: Toby Mountain, Northeastern Digital, Southborough, MA •
 - Executive Producer: Robert Schuneman, Arsis Audio, Boston, MA •
 - Editor: Evan Hirsch • • Piano Technician: Daniel Dover •
 - Cover Art: Adriaan Jobse •

DANIEL PINKHAM was born in Lynn, Massachusetts on 5 June 1923. He studied organ and harmony at Phillips Academy, Andover, with Carl F. Pfatteicher; then at Harvard with A. Tillman Merritt, Walter Piston, Archibald T. Davison and Aaron Copland (A.B. 1943; M.A. 1944). He also studied harpsichord with Putnam Aldrich and Wanda Landowska, and organ with E. Power Biggs. At Tanglewood he studied composition with Arthur Honegger and Samuel Barber, and subsequently with Nadia Boulanger. He has taught at Simmons College, Boston University, Dartington Hall (Devon, England), and was Visiting Lecturer at Harvard University (1957-58). In 1950 he was awarded a Fulbright Fellowship and in 1962 a Ford Foundation Fellowship as a choral conductor. He is a Fellow of the American Academy of Arts and Sciences. He is on the faculty of the New England Conservatory of Music where he is senior professor in the Musicology Department. He is Music Director Emeritus of historic King's Chapel in Boston where he actively served from 1958 until 2000. He is the recipient of six honorary degrees: Litt. D., Nebraska Wesleyan University, 1976; Mus. D., Adrian College, 1977; Mus. D. Westminster Choir College, 1979; Mus. D. New England Conservatory, 1993; Mus. D. Ithaca College, 1994; Mus. D., Boston Conservatory, 1998.

Pinkham is a prolific and versatile composer whose catalog includes four symphonies and other works for large ensembles; cantatas and oratorios; concertos and other works for solo instrument and orchestra for piano, piccolo, trumpet, violin, harp and three organ concertos; theatre works and chamber operas; chamber music; electronic music; and twenty documentary television film scores.

Pinkham's orchestral works have been played by major orchestras in the United States including the New York Philharmonic under the direction of Leonard Bernstein, the Buffalo Philharmonic (which he conducted in the premiere of his *Organ Concerto Number One*), the Boston Pops Orchestra under the direction of John Williams and the composer himself, The Portland Symphony Orchestra, the Louisville Symphony Orchestra, the Orchestra Sinfonica Nacional de Mexico and many others. In June 1994 the London Symphony Orchestra recorded his *Symphony Number Three* and *Symphony Number Four*, *Serenades for Trumpet* and *Symphonic Wind Orchestra* and *Sonata Number Three for Organ and Strings*, with the American organist James David Christie as soloist. In 1995 Dr. Christie premiered his *Organ Concerto Number Two* with the Rheinland Philharmonic Orchestra in Koblenz, Germany. In May 1997 Ray Cornils premiered his *Organ Concerto Number Three* with the Portland (Maine) Symphony Orchestra. In 1996 he received the Alfred Nash Patterson Foundation Lifetime Achievement Award for contributions to the Choral Arts, and in 1990 he was named Composer of the Year by the American Guild of Organists.

Since its 1992 debut, the **HIRSCH-PINKAS PIANO DUO** has presented one- and two-piano recitals to enthusiastic audiences throughout the USA. Sally Pinkas and Evan Hirsch, each an active soloist, bring to their collaborations virtuosity, enthusiasm, and striking warmth (they are married). Dedicated to an exploration of twentieth-century music, their repertoire includes rarely-heard works such as Messiaen's *Visions de l'amen*, Milhaud's *La création du monde*, and Copland's *Billy the Kid*. Equally at ease with the standard repertoire, the Duo's offerings range from Byrd to Mozart, Brahms, and Rachmaninoff, and include works especially arranged by Hirsch.

In 1998 the Duo premiered George Rochberg's *Circles of Fire* for two pianos, commissioned for and dedicated to Pinkas and Hirsch. Premier performances of the work in North Carolina, Pennsylvania, Vermont, New Hampshire and Arizona were followed by concerts in Cincinnati and in Kfar Blum Chamber Music Festival, Israel, where the Hirsch-Pinkas Duo was in residence during the summer of 1998. The work was featured in their Russian tour in 1999, and their recording of it is now available on the Gasparo label (GSCD-343).

Following an acclaimed 1995 European debut at the Officina Musicale dell'Altopiano in Abruzzo, Italy, Pinkas and Hirsch returned to Abruzzo for the second time in the summer of 1999, and premiered a new work, *Quarries*, written for them by Daniel Pinkham. Later that year the Hirsch-Pinkas Duo made its African debut in Lagos, Nigeria, and presented recitals at the Rubin Academy in Tel Aviv and Eckerd College in Florida. The 2000 season included appearances in St. Louis, Boston, and Houston.

SALLY PINKAS is Associate Professor of Music at Dartmouth College, an Artist-in-Residence at the College's Hopkins Center, and an Artist-teacher at the Longy School of Music in Cambridge, Massachusetts. She holds performance degrees from Indiana University and the New England Conservatory of Music, and a PhD in Composition and Theory from Brandeis University. Since her 1983 London debut she has concertized widely in the USA, Europe, and Israel, both as soloist and as part of the Hirsch-Pinkas Duo.

Pinkas' discography includes works by Debussy, Schulhoff and Christian Wolff on the Centaur, Northeastern and Mode labels. Most recently, two discs featuring the solo piano works of George Rochberg were released on the Gasparo label (GSCD-340/2).

EVAN HIRSCH, an active recitalist and chamber player throughout the northeastern USA, holds degrees from SUNY, Purchase and the New England Conservatory of Music. In addition to teaching piano and chamber music at Brandeis University, he has been on the Adult Education faculty at the New England Conservatory, and in the spring of 1999 was a Visiting Professor at Dartmouth College. A dedicated champion of new music, Hirsch has performed with numerous contemporary ensembles, and has recorded for New Albion and Gasparo Records.

