PROGRAM

La Julita– Pequeña Walz Lento
La Marieta– Allegro (Tempo di mazurka)
Kayumangui– Sa Kadalagahan Na Akino
Andantino (Tempo di valse)
In The Orient (Valsette)

Nocturne in E-flat Minor (Moderato cantabile)
First Nocturne (Moderato cantabile)

“Camia”, based on Tinguian and Tagalog Songs
Poem by Francisco Icasiano (Andante contemplativo)

Romance in B-flat Major (Moderato)
Kapis Souvenirs, Characteristic Dance
(Reprise– Habanera)
Harana– Serenade
(Moderato, quasi lento)

“Malikmata” (Transfiguration)
Poem by R. Zulueta da Costa (Andante misterioso)

La Bella Filipina (Daciso)

Texts

CAMIA
Poem “To a Camia” by Francisco B. Icasiano (1938), Music by Antonio J. Molina (1942)

WAYWARDNESS
In a moment of waywardness, the soft scent of a lone camia flower in a neighbor’s garden so filled me with an inordinate desire to pluck and possess what was not mine own. Desisting I poured out all my weakness in these lines as a measure of self-inflicted penance:

To a Camia
I should not hold your whiteness in my hands:
Frail are your petals and they might yield
To my unthinking touch.

I should not even see the loveliness of you:
A curse resides in glances wild, they say,
    Or looking long might tempt me overmuch.

I must not press your softness and your charm
    Against my tainted lips— they’re warm, --
    You might then wilt and die; and such
    An end is undeserved.

But you will wilt tonight, you must –
    And vain regret will force me then declare:
    You bloomed but once, and I have failed to touch,
    To look at, or to kiss what will never, never be
    Again!

MALIKMATA (Transfiguration)
Poem by R. Zulueta da Costa, Music by Antonio J. Molina (1939)

Now is the godly hour when loving hands
    Distil the earth anew. We shall awake
    And tear the sunrise from the womb of dawn,
    Until the running of our mystic blood
    Becomes one with the running of the tide,
    One with the white cathedrals of the sky,
    One with the wonder of the bursting seed,
    One with the splendor of the rising sap,
    One with all glorious flow on glorious earth:
    Until the running of our blood becomes
    One with the whirlings of forgotten suns,
    One with the heavings of forsaken seas,
    One music with the all that is dear earth;
    Until there is no more for armoured life
    But, lovingly, to lay down arms before
    The earth imperative, transfigured Earth:
    Until we find night-breathing pray’r upon
    Our twisted lips:
    We are commemoration
    Of a dead, but resurrected life.

Note: this is the second part of the poem Eroica included in “like the Molave”. It is the literary embodiment of ideas and emotions expressed in the music.
Since her London debut, pianist Sally Pinkas has concertized widely in the USA, Europe, Russia, China, Africa and her native Israel, both as soloist and as half of the Hirsch-Pinkas Piano Duo (with her husband, Evan Hirsch). Pianist-in-residence of the Hopkins Center at Dartmouth College, Pinkas is Professor of Music at the College’s Music Department, and a faculty member at the Longy School of Music in Cambridge, Massachusetts.

Pinkas has participated in the Marlboro, Tanglewood and Aspen Music Festivals, and appears regularly in summer festivals in the USA, Italy and France. Her solo discography includes works by Debussy, Fauré, George Rochberg and Christian Wolff on the Centaur, Musica Omnia, Gasparo and Mode labels. A 3-CD recording of Gaubert’s Complete Chamber Works for Flute and Piano (with Fenwick Smith) was recently released on Naxos. Upcoming releases include the Fauré Piano Quartets (with the Adaskin Trio) and solo works by Schumann.