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**Classical guitarist to visit schools in region
as part of festival's annual outreach program**

One of the "top young guitarists of his generation" (Performance Today), Jordan Dodson will perform for children in several schools the week of March 22-27 as part of the Kingston Chamber Music Festival's Schools Outreach Program.



Photo by Vanessa Briceno

■ *Jordan Dodson*

Dodson was one of two guitarists selected in 2011 to inaugurate the Curtis Institute of Music's new program in classical guitar. His teachers included Jason Vieaux, who made a well-received debut at Kingston last summer.

A winner of Astral Artists' 2013 National Auditions, Dodson has also been awarded prizes in the 2011 Lillian Fuchs Chamber Music Competition, the 2010 Indiana International Guitar Competition, and the 2008 American String Teachers Association Competition. He also received the Segovia/Augustine Classical Guitar Award from the Manhattan School of Music and was a scholarship student in Sharon Isbin's class at the Aspen Music Festival.

Dodson holds a bachelor's degree from the Cincinnati College-Conservatory of Music and a master's degree from the Manhattan School of Music.

While in Rhode Island, he will visit as many as 16 schools to perform, as well as talk about music and his personal experiences. His schedule in Rhode Island schools is currently being arranged by Kingston board members Pat Petersen and Emily Chen.

Natalie Zhu, artistic director

Kingston Chamber Music
FESTIVAL NOTES

Fall/Winter 2014-2015

Natalie Zhu, artistic director

Vol. 17, No. 1

Our new president:

**Encounter
in a school
drew me in**

In 1990, violinist David Kim, founder of this music festival, came to visit and play for my third grade class at West Kingston Elementary School.

The connection to the children that David made that day, both with the force of his personality and his music, was a joy for my students — and for me.



■ *Michelle Little*

That was my first contact with the Kingston Chamber Music Festival. It wasn't to be my last.

The following summer I began attending festival concerts and fell in love with the music, the magical exchange between the musicians, and the sense of community and connectedness felt by the audience. I have been attending concerts ever since and became a member of the festival's Board of Directors in 2008. The board recently gave me the honor of electing me its president.

I served as an elementary school teacher and administrator for nearly 30 years, most recently, before retiring, as principal of Wakefield Elementary School in South

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MORE VARIATIONS FROM GOODYEAR



Photo by Yin Yefko

■ *Stewart Goodyear in his Kingston debut performance last summer.*

Pianist to reach personal milestone in 2015 return to Kingston

Stewart Goodyear, who made his Kingston debut last summer, speaks about Bach's Goldberg Variations with a kind of reverence and familiarity that only a pianist could have.

"They're the pieces that I always work on, the first thing I play in the morning. It feels absolutely perfect, the perfect way to start the day," Goodyear said in a telephone interview from his residence in Philadelphia.

"It's an exercise in musicality, in technique, in testing every part of the brain. So many aspects of pianism are explored in the Goldberg Variations."

Goodyear, a pianist of extraordinary accomplishment, performed variations of a different sort

— Beethoven's Diabelli Variations — in Kingston last summer. Oddly enough, he has never performed the Goldberg Variations in concert, a milestone he will put behind him here next summer.

Festival Artistic Director Natalie Zhu said it was an easy choice when she and Goodyear discussed possible repertoire for a solo concert on Saturday evening, Aug. 1, in the nearby Lutheran Church of the Good Shepherd in Kingston. "When he brought up the Bach I immediately said, 'Yes,'" Zhu said, adding, "We are thrilled to have him back and are very much looking forward to this recital."

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P.O. Box 1733, Kingston, R.I. 02881
at the University of Rhode Island



Festival records small deficit for 2014 fiscal year

Festival revenues fell just short of expenses for the 2014 fiscal year ending on Oct. 31, 2014, Treasurer Harold Bibb reported recently to the Board of Directors.

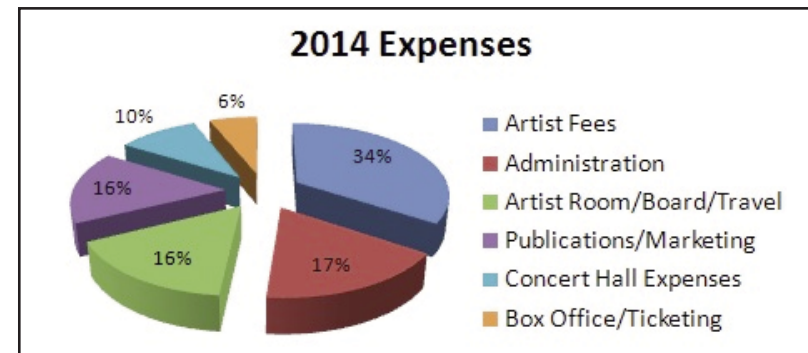
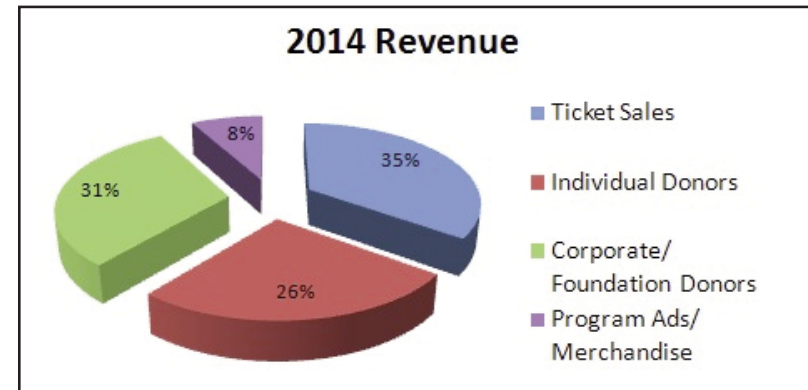
Revenues totaled about \$152,000, while expenses were \$156,000, leaving a small deficit of about \$4,000. Both revenue and expense totals were the second highest in the festival's 26-year history.

The previous highs were \$159,755 for expenses, recorded in 2008 for the festival's 20th anniversary season, and \$164,959 for revenues, recorded in 2013.

For 2014, the greatest expense was for artists' fees, at 34% of budget, while the biggest source of revenue, from ticket sales, just about matched that, at 35%.

Also remaining relatively constant through the past several years — as a percentage of the total budget — has been the combined individual, corporate and foundation donations, at 57% of revenue this year. The exact same percentage was recorded in 2007, though in recent years individual giving has seen a small percentage drop, with corporate and foundation giving making up the difference.

Besides artist fees, the next three largest festival expenses came in with very similar costs: administration, at 17%; artists' room/board/travel, at 16%; and publications/marketing, at 16%.



You Can Help Close Our Small Deficit

If you'd like to help the festival close its small deficit for the fiscal year just past with a tax-deductible donation (near the end of your own tax year), a remittance envelope is enclosed for your convenience. Any contribution will be greatly appreciated. Donations of \$50 or more will be recognized in next summer's program book.

Encounter in school with David Kim drew me to Kingston festival

From Page 1

Kingstown.

Because I didn't have the opportunity as a child to play an instrument or be exposed to a great variety of music, and because of the joy David Kim first brought to my classroom 24 years ago, I am now passionate about continuing to try to inspire children through our Schools Outreach Program. You never know what seeds will take root along the way.

It is with great pleasure and enthusiasm that I take on my new role. Board members and Managing Director Brian Mitchell work hard to support the vision of pianist Natalie Zhu, our very talented artistic director.

Outgoing board President Martin Sadd has faithfully served the festival for the past 10 years. Marty will remain on the board and has continued to be of great help to me in my new role. Steve Letcher, a founding member of the board, is stepping down but will continue to share his talents with us in many ways.

And we are also excited to welcome three new board members, Susan Markus, Deborah Grossman-Garber and Shaughn Robinson.

I feel honored to have the opportunity to work with all of these fine people.

May we stay true to our mission by honoring our past, celebrating our present, and supporting our future. We are so appreciative of you, our

faithful audience and benefactors. We welcome your comments, suggestions, and continued financial support.

I just love this quote, which I understand is on the exterior of the Vienna Opera House:

Bach gave us God's Word.

Mozart gave us God's laughter.

Beethoven gave us God's fire.

God gave us Music that we might pray without words.

With enthusiasm and gratitude for your support,

Michelle Little



Big Smiles All Around

Posing after a recent concert by the Variation String Trio, with guest pianist Natalie Zhu, are, from left, cellist Wilhelmina Smith, violinist Jennifer Koh, composer David Ludwig, Kingston Artistic Director Zhu, and violist Hsin-Yun Huang. The concert — held in Benjamin Franklin Hall at the American Philosophical Society in Philadelphia — featured that city's premiere of Ludwig's *Aria Fantasy* for piano quartet — a work performed in Kingston last summer. Koh made her Kingston debut two seasons ago and was a soloist with the Rhode Island Philharmonic last month. Ludwig will be returning to Kingston next season. Other works performed at the concert, presented by the Philadelphia Chamber Music Society, included Fauré's *Piano Quartet in G Minor*. "Any concert that includes Natalie Zhu is going to leave the audience shaking their heads in awe. Her remarkable hands once again proved they can deliver the exact volume and tempo a musical passage requires . . ." the *Broad Street Review* wrote after the concert.

The Times They Are A-Changin'

Concert dates for next summer's 27th annual Kingston Chamber Music Festival at the University of Rhode Island are July 22, 24, 26, 29, 31 and Aug. 2.

The six subscription concerts over two weeks will follow the usual Wednesday-Friday-Sunday format, but earlier start times for all concerts have been approved by the festival's Board of Directors. The Wednesday and Friday concerts will start at 7:30 p.m., instead of 8, and both Sunday concerts will start at 4.

Complete programs and the lineup of artists will be posted in early spring on the festival's web site and in our annual brochure mailed to patrons.

Audio-video excerpts of 2014 available soon

Excerpts from last summer's Kingston Chamber Music Festival will be available for viewing on the festival's web site before the end of January. Check at kingstonchamber-music.org.

Goodyear to play Bach's Goldberg Variations in Kingston

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Born and raised in Toronto, Goodyear said he grew up listening to a recording of the Goldberg Variations by another Canadian pianist, the late Glenn Gould. "It's always been a part of my life. I just loved it from the very beginning. . . It's in my brain, my fingers, my psyche."

Asked if he felt, as some do, that Gould took liberties with his performances of Bach's piece, Goodyear replied, "That's the point, really. Every pianist has his own personal journey, some were unique to him, some will be uniquely mine. That's the beauty of the Goldberg Variations — there is no wrong or right interpretation, but it must be from personal conviction."

Also large in Goodyear's psyche in recent years have been Beethoven's 32 piano sonatas — every one of them. He has performed the sonatas three times in single, marathon concerts.

The first, in 2011, was in his native Toronto; a fourth performance is scheduled in Dallas this spring. Goodyear plays the sonatas in chronological order, from memory, an event that takes about 11 hours. Is this a stunt or a worthwhile musical journey for performer and audience?

He told the Philadelphia Enquirer's David Patrick Stearns that returning to Beethoven's music — the original inspiration for so many pianists — was something like a personal calling that he wanted to do.

"I felt reborn. For real. I really did. I was ready to do the cycle all over again," he said.

Goodyear said his first visit to Kingston last summer was like a reunion of sorts with many of the musicians he went to school with at Curtis Institute in Philadelphia or played with at the Marlboro festival in Vermont. In Kingston, Goodyear made fast friends with artists and staff members alike, displaying a keen intellect for listening, conversation and good humor.

In his first two seasons at Kingston, Goodyear will have performed two of the most famous sets of "variations" by two giants of classical music. How does he compare or contrast the Diabelli and Goldberg variations of Beethoven and Bach?

"The similarity is that all the variations are like character pieces, all complement each other but each has a very different character. It keeps the audience guessing what's coming next; it's part of a roller coaster ride," he said.

(The Goodyear recital will be the third successive year that the festival has ventured a short distance off campus to hold a concert in the beautiful and intimate setting of the Lutheran Church of the Good Shepherd. Zhu is still finalizing artists and programming for the six subscription concerts for 2015. Details and ticket information will be announced on the festival's web site and in the mailing to patrons early next spring.)