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2014 KINGSTON CHAMBER MUSIC FESTIVAL

Eight Concerts

Six Subscription Concerts: July 23, 25, 27, 30 and Aug. 1, 3

Piano Recital: July 26 **Composer's Concert:** July 31

HOW TO GET TICKETS AND INFORMATION

Online: at www.kingstonchambermusic.org

Call Or Visit Our New Box Office

BOX OFFICE

Phone number: 401-874-2106

Hours: 10 a.m. to 3 p.m. weekdays through July

Location: Near the back entrance to the Concert Hall,
 at the Fine Arts Center, Upper College Road, on the URI campus

Email: kcmfboxoffice@etal.uri.edu

Mailing address: P.O. Box 1733, Kingston RI 02881

Natalie Zhu, artistic director

P.O. Box 1733, Kingston, R.I. 02881

at the University of Rhode Island



Kingston Chamber Music FESTIVAL NOTES

Spring/Summer 2014

Natalie Zhu, artistic director

Vol. 16, No. 2

Piano Recital

A heavenly mix of styles for keyboard

Russian-born pianist Alexandre Moutouzkine describes the four selections for his solo piano concert in Kingston as “different universes together in one concert,” adding, “It should be a very exciting event.”



■ Alexandre Moutouzkine

The special event, the first ever concert by a solo artist in the 26-year history of the festival, will be at 8 p.m., Saturday, July 26, at the URI Fine Arts Center

Concert Hall.

Artistic Director Natalie Zhu said she hopes to make a piano recital by a single artist a regular feature of the festival.

“I’m so looking forward to introducing Alex in Kingston this summer,” Zhu said. “Alex’s deep musical and poetic sensibilities match his dazzling technique.”

Regarding the wide variety of pieces he will play at the July 26 concert, Moutouzkine called the Schubert Sonata in A Major “incredibly sweet and tender . . . I am absolutely in love with this sonata for those particular qualities.”

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Photo by Michael Patrick O’Leary

■ Hahn appears in three concerts, on July 23, 25 and 27.

HILARY HAHN IN KINGSTON

Violinist reunites with Zhu, her former partner on the road

It was more a case of when, not if, violinist Hilary Hahn would come to Kingston.

Festival Artistic Director Natalie Zhu and Hahn were recital partners for nearly ten years, and, as Natalie puts it now, “It felt like we visited every city in the world together.”

But Hahn, a superstar in the

classical music world, has a very busy schedule and usually takes some vacation time in late July when Kingston is going. Zhu invited her two years ago, and she tried again last year (for this season).

“I did tell her Rhode Island was a nice place to take a vacation, but that’s not why she’s coming,” Zhu said, “Hilary is always committed to music; she’s coming here to explore more chamber music repertoire

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Composer's Concert

Rare sighting of composer at his concert

Rich and diverse musical experiences during a child’s formative years are any help to a composer, 41-year-old David Ludwig is well equipped to create music.

“For me it was very normal that my grandfather was playing a grand recital at Carnegie Hall,” Ludwig said, referring to concerts he’d attended as a young boy featuring the celebrated pianist Rudolf Serkin. Not to mention that Ludwig’s uncle is pianist Peter Serkin and great grandfather the violinist and composer Adolf Busch.



■ David Ludwig

For him, even earlier musical memories — when he was two or three years old — were of singing tunes with his sister and mother. “When we got in tune it was a very special moment for me,” he said.

It will be a special moment in Kingston when the composer will be in attendance for an entire concert — at 8 p.m., July 31, at the Lutheran Church of the Good Shepherd — devoted to his own compositions.

“Eventually you want to do your own thing,” Ludwig said,

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Piano Concert

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At the other end of the spectrum, Moutouzkine said M.C. Graves, the composer of "Currency," a contemporary work on the program, "tries to defy the rules of gravity and sound." He called the work "incredibly interesting" and said he will speak about the piece before he performs it.

Also on the program is the pianist's own arrangement for piano of Stravinsky's colorful and dramatic Firebird Suite, originally composed for a ballet with full orchestra. Moutouzkine's arrangement was first performed as part of a project in Philadelphia that matched the music with animation, like in Disney's Fantasia. The piano version, which includes five different scenes from the ballet, "is wonderful and speaks for itself" without the animation, Moutouzkine said.

Chopin's Twelve Etudes, Op. 25, was the only work requested by Zhu for the Kingston concert, but Moutouzkine has his own history with the piece. He had moved to Germany to study at the Hochschule für Musik und Theater in Hannover, but he performed the Etudes for the first time when he returned to Russia for a tour when he was 16 years old. The performance, in the Great Hall of the Moscow Conservatory, was recorded live and released on the Classical Music Archives label in Russia.

Of course, the Etudes are more than studies, the pianist said, "They are very special, full of different characteristics, but together they form a perfect cycle and tell a dramatic story."

Moutouzkine (pronounced Moo-too-skin) was born in Russia into a family of musicians; his father is a professor of clarinet and his brother a professor of flute, both at the Nizhny Novgorod Conservatory, and his mother is a pianist and famous music teacher in the same city.

Moutouzkine holds undergraduate degrees from the music schools in Hannover and Nizhny Novgorod and post-graduate degrees from the Manhattan School of Music, where he studied with Solomon Mikowsky. He received a 2012 Distinguished Alumnus Award from MSM, and joined its faculty in September 2013.

The winner of many renowned competition awards, Mr. Moutouzkine claimed top prizes at the Walter W. Naumburg, New Orleans, Cleveland, Montreal, and Arthur Rubinstein international competitions, among others.

Recent highlights include debuts at the Great Hall of the Berlin Philharmonic in Brahms' Piano Concerto No. 1 with the Berliner Symphoniker, a chamber music concert in Lincoln Center's Kaplan Penthouse with the Jasper String Quartet, an appearance with The Philadelphia Orchestra on its "Beyond the Score" series, performances in Colombia, a recital in Puerto Rico, and recitals throughout Asia, including appearances in the Beijing Concert Hall and Japan's Yokohama Hall.

In addition to his piano recital in Kingston, Moutouzkine performs in ensemble works at two regular subscription concerts, in Shostakovich's Piano Quintet in G Minor on July 25 and Ravel's Piano Trio in A Minor on July 27.

Some Highlights of Season 26



Festival Founder and Philadelphia Orchestra Concertmaster **David Kim** appears in all four concerts in the second week of the festival.



Pianist **Stewart Goodyear** makes his festival debut July 30, playing Beethoven's Diabelli Variations; he returns Aug. 1 in Schumann's Piano Quartet and Aug. 3 in a Beethoven Piano Trio.

Mesmerizing flutist **Mimi Stillman** returns for three concerts, playing a Beethoven Serenade on Aug. 1, a work for flute and piano by David Ludwig on Aug. 2 and a Prokofiev Flute Sonata on Aug. 3



Clarinet wizard **Ricardo Morales** returns to Kingston for three concerts in week one, in works by Milhaud, Weber and Messiaen.



Guitarist extraordinaire **Jason Vieaux** makes his Kingston debut Aug. 1, playing four works, from Bach to Piazzolla



Kansas City Symphony Concertmaster **Noah Geller** comes back east to Kingston for lead roles in several ensemble pieces during week one of the festival.

Hahn, Zhu joining up again in Kingston

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and work with other great performers."

It will be a reunion, of sorts, and not just for Hahn and Zhu; several of Hahn's collaborators at three concerts in Kingston this summer were fellow classmates at Curtis Institute of Music in Philadelphia.

Hahn, who is as busy as she wants to be performing concertos with major orchestras all over the world, recently completed an extraordinarily ambitious project of personally commissioning composers to create 26 encore pieces for violin and piano. She also opened a competition that attracted more than 400 entries for a 27th encore. The resulting CD, "In 27 Pieces, The Hilary Hahn Encores," with pianist Cory Smythe, is drawing rave reviews.

The Hahn-Zhu collaboration began when Zhu's piano teacher at Curtis, Gary Graffman, arranged a student concert tour of France in 1997. He paired Hahn, still a young teenager, and Zhu for a joint recital

and the partnership was born.

For the first two years of the pairing, beginning when Hahn was only 16, Hahn's father accompanied the pair on tours. After that, it was just two young women traveling and performing in some of the world's greatest concert halls, some of them places where Hilary would later return to perform violin concertos with great orchestras.

In 2005, the pair recorded four Mozart sonatas for a Deutsche Grammophon CD; they will perform another of the composer's violin sonatas at a July 25 concert in Kingston.

The two other works Hahn will perform in Kingston are Chausson's Concerto in D, for Piano, Violin, and String Quartet, on July 23, and Messiaen's Quartet for the End of Time, on July 27. Zhu plays a role in all three of her friend's pieces.

"It's going to be nice for us to get back together again," Zhu said.

And nice for us, too.

Cellist Baltacigil winning new fans out West



Efe Baltacigil, a popular fixture here in Kingston almost every season since 2005, has quickly expanded his fan base to the West Coast. Baltacigil was associate principal cellist of the Philadelphia Orchestra when he headed west to take the principal cellist's chair in the Seattle Symphony in 2011. Baltacigil will be in Kingston for the first week of the 2014 festival. Since he last appeared in Kingston in 2012, Baltacigil has married and the couple now has a baby girl. The following excerpt was taken from a recent edition of the Seattle Times:

You could tell the audience was primed for a great performance from Efe Baltacigil on Thursday evening. The cellist — principal cello of the Seattle Symphony, and the current concerto soloist — got a hero's welcome as he came out to play the Dvorák Cello Concerto with the orchestra and music director Ludovic Morlot.

Immensely popular with Seattle audiences (partly from his stellar stints with the Seattle Chamber Music Society), Baltacigil gave a brilliant and deeply personal performance of a concerto that has been played here by so many greats, from Rostropovich to Starker. This is an interpretation that can stand with the best of them.

Effortlessly lyrical and very subtle, Baltacigil made a lot of

points with an elegant pianissimo, well-supported by Morlot and the orchestra. The cellist sailed through the bravura passages that often cause trouble with an ease that belied their difficulty. After the triumphant ending of the first movement, you could almost hear the audience's effort in trying not to applaud and spoil the moment.

Baltacigil's joy in the music was reflected in his expressive face, which frequently wore the expression of a World Cup player who has just scored the winning goal. That joy was echoed in the audience after the final chords, when the standing ovation was so enthusiastic that the cellist finally returned for an encore.

The Allemande movement from Bach's Suite No. 6 in D Major was enough to make listeners wish for an all-Bach evening from this remarkable player. We can only hope he's very, very happy in Seattle.

Melinda Bargreen for the Seattle Times

Composer Ludwig in residence for week 2 in Kingston

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but, as it turned out, not so divergent that it departed from music. He began with percussion at age 5, then cello for a few years, then a few different wind instruments, before finding the most proficiency with classical guitar. From there, it was a short leap into playing guitar in a rock band.

"Music is a language like any other language. I feel really lucky to have heard the best of popular and classical music at a very young age. Letting children hear different kinds of music is an enormous benefit to them," he said.

In college, he said, he didn't want to tell people about his family because he wanted to be judged on his own accomplishments. "Later in life, when I was a little more secure in my own development, I've opened up and been really proud to let people know about it."

Learning to compose classical music, Ludwig explained, is like the last vestige of the guild system, when tradesmen, artisans and even

composers learned through association with their contemporaries. Here, too, Ludwig took full advantage, exposing himself to the best teachers. He holds degrees from Oberlin, The Manhattan School of Music, The Curtis Institute of Music, and The Juilliard School, as well as a PhD from the University of Pennsylvania.

What is classical music?

It can be confusing, he said, because classical music is much more rich and deep than what was composed only during the Classical period of history. Novels, to take another creative genre, were not so categorized by a period. "Beethoven is like reading Tolstoy," he said as a way of illustrating his point — with no reference to a period necessary.

Ludwig would prefer to substitute the term "concert music" for classical. "Unlike popular music, these incredible webs of sound are best heard in live concerts . . . Listening to a recording of Mozart is actually like seeing a postcard of the Mona Lisa," he said.

About the concert in Kingston, the listener

gets a hint of what the music is about from one word, references to earlier eras, in the titles of each of the four works to be performed that evening: Ladino, Yiddish, Madrigal and Canzoniere.

The Five Ladino Songs are arrangements for violin of medieval Jewish folk songs. The other works are less literal and more interpretational, but still include "echoes of ancient music," Ludwig said.

"I wanted with this program to show how as a composer I've taken my own most personal influences and filtered them into my music." Ludwig will introduce his works and all are invited to a reception following the concert.

Ludwig, a kind of composer-in-residence at Kingston in 2014, will also be in attendance when his "Aria Fantasy" for piano quartet will be performed on Wednesday, July 30, at a regular subscription concert. In fact, the work was composed for a residency last summer with the Ravinia Festival Steans Institute near Chicago, which was celebrating its 25th anniversary.