

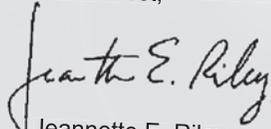
MUSIC  
IS THE  
LANGUAGE  
THAT BRINGS  
THE WORLD  
TOGETHER.

**Dear Music Lovers,**

The College of Arts and Sciences congratulates the Kingston Chamber Music Festival (KCMF) on its 30th festival season, a fantastic milestone for this acclaimed series! We are pleased to continue our support of this wonderful festival by sponsoring the opening concert, Music of Four Centuries. We look forward to another exciting season under the direction of KCMF's artistic leader, Natalie Zhu.

We thank Natalie Zhu, the KCMF Board of Directors, donors, sponsors, the University of Rhode Island, and the festival's loyal patrons for their ongoing support of this outstanding festival.

All the best,



Jeannette E. Riley  
Dean, College of Arts & Sciences

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WEDNESDAY, JULY 25, 2018 ■ 7:30 P.M.

AT THE UNIVERSITY OF RHODE ISLAND FINE ARTS CENTER CONCERT HALL

## MUSIC OF FOUR CENTURIES

SPONSORED BY URI COLLEGE OF ARTS AND SCIENCES

**MOZART** Piano Trio in B-flat Major, K. 502

*Allegro*  
*Larghetto*  
*Allegretto*

**PIANO:** RONALDO ROLIM  
**VIOLIN:** DAVID KIM  
**CELLO:** PRISCILLA LEE

**FRIEDLAND** *Riding Waves: Duet for Violin and Piano*  
*World Premiere of a Festival Commission*

**VIOLIN:** DAVID KIM  
**PIANO:** NATALIE ZHU

**PROKOFIEV** Quintet in G Minor, Op. 39

*Tema con variazioni*  
*Andante energico*  
*Allegro sostenuto, ma con brio*  
*Adagio pesante*  
*Allegro precipitato, ma non troppo presto*  
*Andantino*

**OBOE:** JAMES AUSTIN SMITH  
**CLARINET:** RICARDO MORALES  
**VIOLIN:** NOAH GELLER  
**VIOLA:** CHE-HUNG CHEN  
**DOUBLE BASS:** HAROLD HALL ROBINSON

**INTERMISSION**

**SCHUMANN** Piano Quintet in E-flat Major, Op. 44

*Allegro brillante*  
*In modo d'una marcia. Un poco largamente*  
*Scherzo: Molto vivace*  
*Allegro ma non troppo*

**PIANO:** NATALIE ZHU  
**VIOLINS:** AMY OSHIRO-MORALES AND DAVID KIM  
**VIOLA:** BURCHARD TANG  
**CELLO:** EFE BALTACIGIL

THE  
UNIVERSITY  
OF RHODE ISLAND  
COLLEGE OF  
ARTS AND SCIENCES

## Piano Trio in B-flat Major, K. 502

WOLFGANG AMADÈ MOZART (1756–1791)

Mozart wrote five piano trios in his maturity, two of them in 1786, three in 1788. The second of the five, K. 502, completed on Nov. 18, 1786, ranks as one of the two finest in the genre (its only challenger for the title is the trio in E, K. 542, composed in the short breathing space that Mozart took after the composition of Symphony No. 39 and before Nos. 40 and 41). The medium of the piano trio was popular in Vienna, and since all five of these works lack dedications, we can perhaps assume that Mozart turned to the genre in part, at least, for its sales value. The piano trio grew out of the “accompanied sonata” — a keyboard work with optional parts for violin and cello doubling the top and bottom lines. Gradually the string parts were becoming more independent; the violin freed itself of keyboard domination earlier, while the cello tended to follow along with the bass line as the old Baroque continuo parts had done. But by the end of K. 502 the strings challenge the piano fully with their independent parts.

Though this trio is thoroughly suited to chamber music, it bears a certain affinity to Mozart’s piano concertos, if only for the loving treatment of the principal instrument. K. 502 could well be a sibling of the piano concerto K. 450, which is also in B-flat: its first movement has the same kind of passing chromaticisms in the first theme, the Larghetto is as pensive and moving, and the closing Rondo begins with a gesture straight out of the world of the piano concerto, with a phrase quietly introduced by the “soloist” and echoed, *forte*, by the “orchestra.”

## Riding Waves: Duet for Violin and Piano

World Premiere of a Kingston Chamber Music Festival Commission

ZACHARY FRIEDLAND (B. 1990)

Zachary Friedland’s symphonic band pieces have been performed and recorded by some of the finest ensembles on the Eastern Seaboard, including the Metropolitan Wind Symphony, the Savannah River Winds Ensemble, and the American Band.

Friedland attended the University of Rhode Island and graduated magna cum laude with a bachelor’s degree in music composition in 2013. He went on to pursue a master’s degree at the Longy School of Music of Bard College, finishing in 2015. During this time, he also worked as an administrative assistant for the Kingston Chamber Music Festival. He is now completing a Doctorate of Musical Arts in Composition at The Ohio State University, under the guidance of Thomas Wells and Russel C. Mikkelsen.

Themes of Friedland’s work include American music, folk music, and music that brings awareness to our relationship with nature. In addition to numerous symphonic band commissions, recently he has written string quartets. The latest, *Confluence*, was premiered this year by the Anacostia String Quartet to open the North Pacific Marine Science Organization’s 4th International Symposium on the Effects of Climate Change on the World’s Oceans. Friedland has provided his own commentary on the piece that was commissioned for tonight’s program, *Riding Waves*.

*“Riding the wave” is a phrase commonly used by surfers to describe the excitement and euphoria of being on top of rushing water. When asked to write a duet for the opening concert of this year’s thirtieth anniversary season, I reflected back on my experiences over the past six years working with and learning from so many great musicians and colleagues at the Kingston Chamber Music Festival.*

*The ground swell of energy and enthusiasm among new and old friends and colleagues returning year after year to make music together has been contagious. Much like surfers who catch that perfect wave, the musicians working together are Riding Waves.*

*The piece starts small and grows, just as a wave slowly develops from within the vast ocean. As the music grows, more voices join in as performers from all around the world come together for each season of the festival. Eventually, the music erupts in a joyous fanfare with the excitement and urgency associated with the beginning of a new season. From there, the tempo picks up and the music takes us on a journey through ever faster movement and more intense excitement, combined with slower and more peaceful moments of reflection. As it reaches its end, the music slowly becomes small again, just as each season draws to a close and gets packed away into our memories.*

*I hope this piece can be a celebration of everything the Kingston Chamber Music Festival means to everyone involved, in particular to David Kim and Natalie Zhu who have built this festival into what it is today. Let the music remind each musician, staffer, and audience member what it is like to be surrounded by the beauty of the Ocean State, listening to the music, and Riding Waves!*

— Zachary Friedland

## Quintet in G Minor, Op. 39

SERGEI PROKOFIEV (1891–1953)

While living in Paris in the mid-1920s, Prokofiev was eager to compose a second symphony far different from his first, the witty “Classical” Symphony of his schooldays. He was widely regarded as an *enfant terrible*, writing in an advanced and difficult musical style, but some of his works had been performed in Paris already under the sponsorship of conductor Serge Koussevitzky, so he had hopes of attracting attention there. In order to support himself while working on the new symphony, he accepted a commission from Romanov’s “Wandering Ballets,” a company that planned to tour a series of short ballets with an “orchestra” of but five instruments. Prokofiev proposed that the ensemble consist of oboe, clarinet, violin, viola, and double bass, and for that unusual quintet he composed a circus ballet entitled *The Trapeze*. Yet all the while he intended also that the music should also be performable as a self-sufficient concert work.

*The Trapeze* was performed in Italy and Germany with fair success, although Prokofiev recalled that the dancers had difficulty with his unusual rhythms, such as a 5/4 measure, consisting of ten eighth notes, divided into 3 + 4 + 3 eighths. But if that was indeed the case, these dancers must have been out of touch with current trends in ballet scores; Stravinsky’s *Rite of Spring* had made far greater demands on dancers for over a decade (though, to be sure, it had come to be performed only as an orchestral piece, rarely as a ballet). That the complicated metrical patterns of the third movement caused trouble not only for the dancers, but also for the players, is indicated by the fact that the score prints the third movement twice — once in Prokofiev’s original notation, once in a “Simplified” form, of which the only change is to break up the long 5/4 bars into more readily apprehended 3/8, 2/4, and 3/4 bars.

The composition of the work gave Prokofiev no trouble (unlike the Second Symphony, over which he slaved for months). But as a concert work, separated from the visual elements of the ballet, it was regarded as one of the composer’s most advanced and daring, often turning polytonal and remaining intensely chromatic virtually throughout. Years later, after he returned to Russia, where he had perforce to accommodate his musical style to Soviet demands

for simplicity and lyricism, Prokofiev “confessed” in his memoirs that the Quintet, along with the Second Symphony, his “most chromatic” works, had been tainted by his contact with the West: “This was the effect of the Parisian atmosphere where complex patterns and dissonances were the accepted thing, and which fostered my predilection for complex thinking.” We may wonder whether this scapegoating of Paris is to be taken at face value. To be sure, Prokofiev was never again so far advanced in harmonic complexity, but the more lyric side that he showed in his later years had been a part of his personality from early in his career as well. In any case, it is always fascinating to hear a piece in which the composer steps outside his normal habits and attempts something quite new. In Prokofiev’s case, that step took him to the edge of an abyss, from which he quickly recoiled.

## Piano Quintet in E-flat Major, Op. 44

ROBERT SCHUMANN (1810–1856)

Schumann wrote this quintet early in the fall of 1842, his “chamber music year.” He had just finished the three string quartets, Opus 41, and was soon to turn to the Piano Quartet, Opus 47. Both the string quartet and the piano quartet genres had notable histories, going back to the classical works of Haydn and Mozart, but the piano quintet was an entirely new medium, created singlehandedly by Schumann with this, his one contribution to it — and his most popular work of chamber music. But clearly the combination of piano and string quartet had its attractions, for he was soon followed by other composers in many countries:

Brahms and Reger in Germany, Dvořák in Bohemia, Franck and D’Indy in France, Chadwick, Foote, Beach, Farwell, and Piston in America, Elgar in England, and Shostakovich in Russia, to name only a few.

Up until 1840, Schumann had composed entirely for the piano, and almost entirely in miniature. He always found it something of a strain to think in the large scale terms necessary for a symphony or a major work of chamber music, but in this quintet he succeeded in reconciling the demands of form and expression as rarely before or after. He was, of course, completely at home with the piano, his own instrument, but he also gave the string parts beautiful and expressive things to do, though at times they are almost symphonic in character (and sometimes, it must be admitted, he simply lets the piano take over).

The first movement grows from an energetic, upward leaping theme that is related by distinct family resemblance to most of the remaining ideas of the movement, including the lyrical piano afterthought that becomes the transition theme and generates in its turn the secondary theme of the movement. The piano functions as forceful leader, but also as subdued accompanist. During the development section the piano tosses off vigorous, speeded-up motives from the opening idea against slower moving chords in the strings, producing a gradual rotation through the tonal universe before rolling around to the tonic and the recapitulation.

The C-minor funeral march of the slow movement was almost certainly inspired by Beethoven. Dotted rhythms, played softly but clearly marked with moments of silence between the chords, create a hushed and expectant atmosphere. A lyrical Trio in C major provides contrast of mood but fails to prepare us for the dramatic surprise of the second Trio, a stormy F minor passage against which the viola attempts to recall the funeral march. The minor mode yields to F major for a new statement of the lyrical first Trio, now especially sweet for coming after such an outburst. The funeral march itself returns with a dying fall and longer periods of silence, recalling the Beethoven of the *Eroica* Symphony and the *Coriolan* Overture. The dramatic turn of the second Trio was an afterthought, suggested to Schumann by Mendelssohn, who sight read the piano part in a private performance held in December 1842 (Mendelssohn was deputizing for Clara Schumann, who was ill and unable to take part). The original second Trio was in A flat major and surely lacked the dramatic energy that the minor key imparts to the definitive version.

The scherzo is built on rushing scales, punctuated by heavy chords and syncopated cadences. The first Trio features a canon between first violin and viola with a theme built on a descending fifth, a motive prominent from the beginning of the quintet. The second Trio, again suggested by Mendelssohn, changes the meter from 6/8 to 2/4 for a striking contrast of mood. The final coda of the scherzo firmly reestablishes the tonic key of E flat, which is necessary in part because the finale opens in a distant key and only works around to the tonic after two full statements of the theme.

The entire last movement carries on a wide-ranging modulation, and even the recapitulation (like the opening of the movement) begins outside the home key. But in order to make up for all this distant traveling (and also, no doubt, to provide a heady climax), Schumann creates a fugato, working in all the themes of the last movement. Then, in a massive fugal coda, he combines the opening themes of the first and last movements in a memorable moment that sets off a splendidly vigorous free fugue to bring the quintet to its resonant conclusion.

# THANK YOU

TO THE FOLLOWING INDIVIDUALS AND BUSINESSES  
WHO HAVE GRACIOUSLY HELPED SUPPORT OUR FESTIVAL THIS YEAR  
BY HOSTING OUR MUSICIANS DURING THEIR STAY IN SOUTH COUNTY.

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