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## Orchestra violinist to visit schools for festival outreach

**D**aniel Han, a violinist with The Philadelphia Orchestra, will entertain elementary school children and lead master classes for older violin students the week of March 17 during the annual schools outreach program sponsored by the Kingston Chamber Music Festival.

Han said he is looking forward to returning to Kingston. "Bringing music into the communities, especially to the younger ones, is such an important responsibility. I hope the program will be as much fun for the kids as it will be for me," he said.

A native of Lexington, Kentucky, Han joined The Philadelphia Orchestra in September 2006 after having been a member of the Minnesota Orchestra and the Fort Worth Symphony, as well as guest concertmaster of the Daejeon Philharmonic in Korea.

He received his bachelor's and master's degrees and Artist Diploma from Boston University, where he was a student of



■ *Daniel Han*

Roman Totenberg and was awarded the prestigious Esther Kahn Award. Han also served on the faculties of several music schools in Boston.

Han performed in Kingston at the 2011 festival and once previously for the festival's schools outreach program.

The schedule for his school appearances is being prepared by festival board members Pat Petersen and Emily Chen.

The outreach program is supported, in part, by a contribution from the Wakefield Rotary Club.

*Natalie Zhu*, artistic director

# Kingston Chamber Music FESTIVAL NOTES

Fall/Winter 2013-14

Natalie Zhu, artistic director

Vol. 16, No. 1



■ *Violinists Jasmine Lin and Benjamin Beilman rehearse Schubert's String Quintet at last summer's 2013 festival.*

## An Uncommon Artist Finds Inspiration In A Variety Of Passions

Kingston is big favorite  
of violinist Jasmine Lin

By **BRIAN MITCHELL**  
Newsletter Editor

**Y**ou need more than a good ear to fully understand violinist Jasmine Lin's passion for music.

Seated on the edge of her chair, Lin rarely plays — whether it's a rehearsal or in performance — with both feet on the floor. She often leans back so far that her head extends over the back of the chair while her legs maintain the exact same trajectory to the front. Everything looks in sync as she stretches to extend a note to the tip of her bow, her balance and movements like dance, which just happens to be another of her many passions.

"Sometimes I'm aware of it after the fact, like, 'Oh my leg just came up,'" Lin said, "but I



■ *Lin in a publicity photo with the Formosa Quartet.*

don't really think about it that much. I'm really just trying to bring out the music."

Bring it out she does. Music critics have described her as playing with "electrifying assertiveness" and "virtuosic abandon."

When not in Kingston or another summer festival, or performing with one of the three music ensembles she belongs to,

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## Festival to open seasonal box office for the first time next spring

**T**he Festival will be opening a seasonal box office for the first time to better meet patron demands for the future, including what promises to be a very memorable 26th season in Kingston next summer.

The box office will be staffed five days a week beginning in early May to answer all inquiries and accept ticket orders over the phone using all major credit cards.

Artistic Director Natalie Zhu is putting the

final touches on the artist lineup and music programs, but already certain is the Kingston debut of a major star and a wide variety of instrumentation in both new and beloved chamber works. Six regular evening concerts in 2014 will be held on July 23, 25, 27, 30, and Aug. 1 and 3.

Opening of the seasonal box office will correspond with the closing of four remote ticket outlets hosted by Beekman Violin in

Peace Dale, AAA offices in Narragansett and Warwick, and Wilson's of Wickford. As always, tickets will also be sold by mail, currently the most popular method of buying tickets to Kingston, in response to the Festival's annual fund drive and program announcements in April.

Managing Director Brian Mitchell said the changes will be a long-term plus for the

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

## Practice, Practice, Practice



■ Most rehearsals take place on the spacious stage of the URI Fine Arts Center Concert Hall, where the festival's six evening concerts are held. Pianist and festival Artistic Director Natalie Zhu rehearses the Dvorak Piano Quintet last summer with violinists Jasmine and Joseph Lin, cellist Clancy Newman and violist Che-Yen Chen. Zhu's husband, violist Che-Hung Chen, turns the pages for his wife.

## Changes in ticketing next season

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Festival and its patrons. The box office, Mitchell said, will provide patrons a direct contact to a Festival staff member; add the convenience of using all major credit cards either on the phone, at the Festival's web site, or in the lobby before concerts; and give the Festival better real-time knowledge of the number of tickets sold and still available.

With the new ticketing system, the Festival will also gain a more complete computer database of its patrons that will improve communication and ultimately strengthen the festival. Tickets will continue to be general admission, unreserved seating.

Details of the new box office, as well as the 2014 music programs, will be included in the annual spring mailing and on the Festival's web site — [kingstonchambermusic.org](http://kingstonchambermusic.org) — in April.

## You can relive highlights of 2013 festival with new audio/video segments on web site

For the first time, highlights from the 2013 Festival combine video with digital audio samples and are now available for viewing on the festival's web site.

Previously, the Festival had produced only audio files for listening or recording. Last summer, the Festival used the URI Department of Music's digital recording equipment, including a video camera mounted from the ceiling of the Fine Arts Center Concert Hall, to produce the segments.

The segments can be viewed at

[kingstonchambermusic.org](http://kingstonchambermusic.org). Click on "About" the Festival and then on "Musical Samples."

Highlights available now include the "Winter" movement from Vivaldi's Four Seasons, featuring festival founder David Kim on violin; the first movement of Mozart's Horn Quintet, featuring David Jolley on French horn; and the first and third movements of Mendelssohn's Octet, the closing number of the 2013 Festival.

Other music segments may be added at a later date

## Lin enjoys the beach and lobster in visits to Kingston

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Lin teaches violin at Roosevelt University in her home base of Chicago.

Right after departing Kingston last summer, Lin and her three colleagues in the prize-winning Formosa Quartet, which includes violist Che-Yen Chen, a frequent performer here, conducted the first edition of what they hope will be the annual Formosa Chamber Music Festival in Taiwan. The quartet fashioned the 10-day festival after student-oriented music camps long held in places like Aspen, Taos and Marlboro that combine teaching young people with student and faculty concerts.

"We all have a very strong bond with our homeland. Not all those kids have the opportunity we had. This was very meaningful to us," Lin said.

Twenty-one students attended the first camp, including some applicants from mainland China. "It was all a very emotional experience. The students, everyone was crying, not wanting it to end. All came away with a deeper understanding."

Lin marries her musical instincts with at least two of her other passions — poetry and salsa dancing. Her New York City music debut in Merkin Hall included one of her poems set to music, an art form in which she has collaborated with several contemporary composers.

"Poetry is similar to music, both exist in time and space," Lin said. "In poetry there's a lot that's left unsaid and I like the eloquence of that. It forces you to make a lot of leaps; it's not linear; there are uncommon and unexpected associations and uncommon thinking."

Lin herself is uncommon in much of what she does. A Kingston regular since 2009, the year pianist Natalie Zhu succeeded David Kim as artistic director, she is always the first artist to ask for the sheet music for the upcoming festival and the only one who records most of her rehearsals.

"My recorder is my best friend. It never lies to me; it always tell me the absolute brutal, honest truth," Lin said. "It's work that I enjoy and I guess I want to be the best that I can. My recorder is with me everywhere."

Lin's concert and casual dress also set her apart. She favors loose fitting, soft and natural materials and the occasional flower in her hair.

As for the salsa dancing, Lin said she finds Latin music and dance "very addictive." She is particularly drawn to bachata, a blend of

### Rehearsal

We play  
Korngold  
today.

I may  
cease hold  
and play

forte  
with bold  
take. Days

gold, gray,  
sunned, cold,  
we play —

this way,  
they're sold,  
one day —

a Way  
set old,  
new-play,  
today.

### Jasmine Lin

■ Lin was asked if she'd like to submit one of her poems for publication with this story. She composed the above work specifically to appear here. She said the work "took little liberties" with a villanelle, a 19-line form that prescribes certain rhyme and repeated line patterns.

African and Caribbean music elements, and is also a fan of the late French jazz violinist Stephane Grappelli. She says she is trying now to arrange her own jazz pieces for violin.

At last summer's festival, Lin played alongside festival founder David Kim for the first

time in Kingston. Nearly 30 years earlier, Lin was a "stand mate" of Kim's at Aspen when she was a 12-year-old girl and Kim a senior student, nearly 10 years older. "All the Korean mothers told me they thought I had won the lottery" with the seating arrangement, Lin said.

Not the least of Lin's passions is her love for studying and speaking German, which she was first exposed to in high school foreign language classes. She has been to Germany twice for total immersion, four-week language classes.

"I'm very passionate about it and always looking for people to speak with," Lin said. "Language is like a relationship...acquiring vocabulary, traveling to the country, learning a different culture."

Lin's individuality apparently didn't suit joining an orchestra. Early in her career she won a spot as second assistant concertmaster in the Cincinnati Orchestra. During her first season she said she was "commended for playing inaudibly." As Lin explains it, a principal in the violin section turned around to admonish her with a "Tone it down, I can hear you," later adding a "Bravo!" after the next movement when she, presumably, couldn't be heard.

"I want to be heard. And didn't want to pass up the chance to play more chamber music," she said of her decision to leave Cincinnati after one year.

Lin's parents immigrated to the U.S. from Taiwan and Jasmine was born in Ohio; six years later the family moved to Chicago. Both her parents played instruments but neither was a professional musician. Lin met her quartet mate, violist Che-Yen Chen, and his brother, violist Che-Hung Chen, as well as pianist and future Kingston Artistic Director Natalie Zhu, Che-Hung's future wife, while all were students at Curtis Institute of Music in Philadelphia.

Lin is also a member of Trio Voce and the Chicago Chamber Musicians.

When Zhu became artistic director in 2009 she began inviting Lin to Kingston, which has fast become one of Lin's favorite places to visit and perform.

"Every little need of the artists has been thought of and taken care of; the audience is very attentive and knowledgeable and the level of music making is among the best I've ever experienced," Lin said, adding, "I mean it's just a pleasure ... and then there's the lobster and the swimming."

(Lin will appear during the second week of the 2014 festival, on July 30, and Aug. 1 and 3.)

**You Can Help:** If you'd like to help the Festival with a tax-deductible donation at this time of year, a remittance envelope is enclosed for your convenience. Any contribution of \$50 or more will be recognized in next summer's program book.