

# KCMF'S EDUCATION PROGRAMS: REACHING STUDENTS THROUGHOUT RHODE ISLAND



David Kim initiated the Festival's schools outreach program in 1991. Since then, KCMF musicians representing virtually every orchestral instrument have introduced classical music to over 15,000 students throughout Rhode Island. The schools outreach program often provides students with their first opportunity to hold an instrument, talk to a professional musician, and listen to a live performance, all in a classroom setting.

Thanks to a grant from the White Family Foundation, KCMF expanded this year's program from one week to two. We were able to reach more students and engage older students as well as younger ones. Trombonist Ben Griffin (above, left) captivated students in elementary, middle and high schools from Woonsocket to North Smithfield to South County with his explanation of what differentiates a brass instrument from other instruments in an orchestra. Violinist Jasmine Lin and cellist Deborah Pae (above, right) similarly enthralled students at elementary schools throughout South County, with demonstrations of string instruments, duo string performances, and interactive musical quizzes.

We want to continue to expand this important program, providing a more permanent link between the Festival and area schools. But we can't do this without additional funding, which is why we are establishing an educational endowment to help ensure we can raise the funding needed to build an ongoing relationship with area schools.

For more information on how you can support these programs, contact Winnie Brownell, Chair of KCMF's Development Committee, at [winnie.brownell@kingstonchambermusic.org](mailto:winnie.brownell@kingstonchambermusic.org) or 401-932-2991, or Carol Golden, Senior Philanthropic Advisor at the Rhode Island Foundation, at [cgolden@rifoundation.org](mailto:cgolden@rifoundation.org) or 401-427-4027.



SATURDAY, JULY 28, 2018 ■ 7:30 P.M.

AT THE LUTHERAN CHURCH OF THE GOOD SHEPHERD, KINGSTON

## AN ENCHANTED EVENING: INTRODUCING PIANIST RONALDO ROLIM

SPONSORED BY THE MARY LEMOINE POTTER FUND  
AT THE RHODE ISLAND FOUNDATION

### DEBUSSY

#### *Préludes, Book 1*

*Danseuses de Delphes*

*Voiles*

*Le vent dans la plaine*

*Les sons et les parfums tournent dans l'air du soir*

*Les collines d'Anacapri*

*Des pas sur la neige*

*Ce qu'a vu le vent d'Ouest*

*La fille aux cheveux de lin*

*La sérénade interrompue*

*La Cathédrale engloutie*

*La danse de Puck*

*Minstrels*

### INTERMISSION

### GRANADOS

#### Goyescas "Los majos enamorados," Op. 11

*Los Requebros (Flatteries)*

*Coloquio en la Reja (Dialogue in the Jailhouse)*

*El Fandango de Candil (Fandango by Candlelight)*

*Quejas, o la Maja y el Ruiseñor  
(Laments, or the Maiden and the Nightingale)*

*El Amor y la Muerte: Balada (Ballad: Love and Death)*

*Epílogo: Serenata del Espectro (Epilogue: Serenade of the Spectre)*

PIANO: RONALDO ROLIM

*Please join us at a reception in the church hall  
immediately following the concert.*

## Préludes, Book 1

CLAUDE DEBUSSY (1862–1918)

Debussy was a superb pianist, and he composed important piano works all his life. In 1910 and 1913 he published two books of preludes — relatively short, colorful works identified by a term already honored in music history particularly from its use with the “preludes and fugues” of Bach’s *Well-Tempered Clavier* and the *Préludes* of Chopin. Bach’s and Chopin’s preludes were purely abstract compositions, each growing from a single musical idea or gesture and with no verbal indication of its significance or inspiration.

Unlike his predecessors, Debussy quietly appended a word or phrase to each of the movements in his preludes, making more explicit the image that the music might be expected to conjure up. They are wonderfully varied and evocative, making them miniature tone poems in just a page or two. It is worth recalling that the composer put the title at the *end* of each piece, not at its head, as if to suggest that we should not worry about their meaning, but simply to accept them as hints — and even then, *after* experiencing the music.

His two sets, of a dozen pieces each, come at a point when he was moving far beyond the delicate salon-music elements of his early piano music to a newer, subtly mature style. Some of the preludes look back, others forward.

*Danseuses de Delphes* (“Dancers of Delphi,” 1) The “dancers of Delphi” are drawn from classical antiquity, figures presumably assigned to care for the famous oracle, so the dance would have a religious quality, hence its stately pace, rather like the Baroque sarabande. The pentatonic melody descends “slowly and gravely,” while a rising stream of parallel chords, major and minor, serves as an unusual counterpoint.

*Voiles* (“Sails,” 2) The meaning could be “veils” or “sails” — probably a seascape, since the clearest melody in the piece seems related to a ringing theme in the last movement of *La Mer*. It is built almost entirely out of a whole-tone scale.

*Le vent dans la plaine* (“The wind in the plain,” 3) This is a subdued wind that crosses the plain, never achieving anything like gale force, but delicately maintaining the character of a toccata beginning with a pentatonic character, then turning whole-tone toward the center until the wind dies away in a gentle rush of breath.

*Les sons et les parfums tournent dans l’air de soir* (“The sounds and the perfumes turn in the evening air,” 4) The title comes from Beaudelaire’s *Harmonies du soir* (“Harmonies of evening”), a poem Debussy had set as a song about 1888; here it becomes the basis of a remarkable prelude, with a lush, even “perfumed” harmonization of the opening, and a magical passage at the end in which Baudelaire asks the observer to imagine distant horns.

*Les collines d’Anacapri* (“The hills of Anacapri,” 5) celebrates the view from Anacapri (on top of a hill on Capri, in the Bay of Naples), which is at the top of a climb of 552 steps. Debussy’s Italian landscape begins in a tarantella rhythm which, in its middle section, turns into what might well be an Italian folk song.

*Des pas sur la neiges* (“Footsteps in the snow,” 6) suggests weary footsteps, boots clogged with snow, moving at a steady, weary pace, with a weary fragmented melodic line.

*Ce qu’a vu le vent d’ouest* (“What the west wind saw,” 7) shows how differently the French consider the west wind than we do. For us it is the mild breeze the brings in the spring. In France it blows wildly off the North Atlantic as a destructive element. Hence Debussy’s

prelude is a virtuoso Lisztian showpiece with performance directions that translate into phrases like “animated and tumultuous,” “outside and anxiously,” “fast and furious,” and more. It is harmonically complex, with portions based on the pentatonic scale, others on the whole-tone scale (which is, much too simplistically, the standard image of Debussy’s harmony), and chromatic passages filling in.

*La fille aux cheveux de lin* (“The girl with the flaxen hair,” 8) was for a long time the most popular piano piece Debussy ever wrote, and it exists in many transcriptions. The title comes from a collection of *Scottish Songs* by Lecomte de Lisle that had attracted Debussy’s attention two decades earlier.

*La sérénade interrompue* (“The interrupted serenade,” 9) is one of Debussy’s Spanish pieces, as indicated by the instruction “quasi guitarra” in the score. The serenader’s song does not sound very convincing to his lady, it seems, because interruptions (possibly a chamberpot tossed from the widow?) cause him to try again. A second interruption has him almost angrily attacking the very strings of his instrument. Finally he manages to finish his song, but no fair damsel responds, and he creeps away to some lonely consolation.

*La Cathédrale engloutie* (“The sunken cathedral,” 10) is among the most famous of the preludes — and among the most explicitly visual. It was inspired by an old Breton legend that the Cathedral of Ys sank beneath the waves in the fourth or fifth century, owing to the impiety of the populace, but that it can be glimpsed at dawn as a reminder and a warning. Debussy’s atmospheric music simultaneously recreates a sense of the sea’s rocking, music of the Middle Ages (with hints of chanting and parallel fifths), the bells of the cathedral ringing (at first far away and faintly), and a mysterious sense of mistiness overall.

*La danse de Puck* (“The dance of Puck,” 11) immediately evokes mental images from Shakespeare’s *Midsummer Night’s Dream*, where Puck is the playful and good-natured sprite, a “joyous nomad of the night” who can, at the command of his master Oberon, “put a girdle round about the earth in forty minutes.” It goes without saying, perhaps, that such a piece is conceived in an ethereal scherzando style, with the occasional appearance of a motif (possibly intended as a Wagnerian parody?), a horn call figure that brings Puck to a momentary halt in his capricious activity.

*Minstrels* (12) is Debussy’s evocation of American music in the form of the blackface minstrel shows that appeared in Paris. (The title of the movement appears in English in Debussy’s score.) The piece suggests the busy, colorful atmosphere of the music hall, where such performances were played — bits and pieces of tunes, and especially the cakewalk, an exotic (to Parisians) dance that was the highlight of the show.

## Goyescas “Los majos enamorados,” Op. 11

ENRIQUE GRANADOS (1867–1916)

Granados, a Catalan by birth and ancestry, established his reputation as a Spanish nationalist with a set of *Danzas españolas* (“Spanish dances”) for piano, composed over the years 1892 to 1900, and much admired by nationalist composers of other countries, such as Edvard Grieg. His best-known composition is also a set of piano pieces begun in 1909 and continued until 1912. He had seen and much admired some large paintings by Goya in the Prado. These were “cartoons,” full-scale images of designs that were to be executed in

tapestries portraying the lives of the colorful *majos* and *majas* of 18th-century Madrid living lives of easy-going sensuality and love-making. Indeed, the subtitle of the set is *Los Majos Enamorados* (“The Enraptured Lovers”). It is among the most delightful of all Granados’ works, full of color and life. The first book of the suite was performed with great success in 1911 in Barcelona and Paris, the full work (two books) in 1912.

Its success prompted an American friend of Granados, the pianist Ernest Schelling, to propose the composition of an opera based on the piano work — surely a unique impetus for an opera. Even more unusual was the fact that Granados worked out the score of the opera before trying to fit Fernando Periquet’s libretto to the music. The opera, also called *Goyescas*, premiered at the Metropolitan Opera on Jan. 28, 1916, the first work to be performed in Spanish in that house. It was a great success at the time, though the piano suite that inspired it has long since surpassed it in popularity. (It was while returning from the U.S. two months after the opera’s premiere that both Granados and his wife drowned at sea after their ship was attacked by a German U-boat.)

The opening number, *Los Requebros* (“Flatteries”) is at once a delightful picture of romantic flirtation and a brilliant showpiece for the piano. It is cast in the style of the *jota*, a dance from the region of Aragon in northern Spain, calling for a wide range of expressive feelings and tempo flexibility to suggest the swirl of romance, the subtle flashing of dark eyes behind flickering fans, gentle pleadings, and passionate outbursts.

*Coloquio en La Reja* (“Dialogue in the Jailhouse”) involves a tragic discussion between the prisoner and his sweetheart. Granados specifies that the right hand should sing like a human voice, while the left represents a guitar accompaniment. *El Fandango de Candil* (“Fandango by Candlelight”) evokes the flickering half-light, possibly in a tavern at night, as dancers move sensuously back and forth. *Quejas, o la Maja y el Ruisenor* (“Laments, or The Maiden and the Nightingale”) is perhaps the most famous number in the suite, one that was converted to a musical highpoint in the operatic version: It is night in the garden of a palace in Madrid, and Rosario listens in a dreamy state to the singing of the nightingale while awaiting the arrival of Fernando. There she contemplates the fate of love and its fragility, so soon to be brought home to her in the sudden death of her beloved.

*El Amor y La Muerte: Balada* (“Ballad: Love and Death”) opened the second book of the original suite, with a summation, in a narrative style, of the theme of the tale, with references to early musical passages. On the closing page, which represents “the death of the *majo*,” Granados asks the performer to be “very expressive, as though experiencing a happiness in grief.” *Epilogo: Serenata del Espectro* (“Epilogue: Serenade of the Spectre”) begins as a light ghostly waltz in 3/8 time but grows more and more intense and, perhaps, frightening until finally the tolling of church bells signals the time for spirits to depart — and this one does, “strumming the strings of his guitar,” as the instructions note in the last three measures.