

2023 Our 48th Season

Music on the J Hill

Concerts in

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Cranston

John Pellegrino
Artistic Director

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2023 Music Festival

May 29th to June 10th

Featuring Rhode Island Musicians

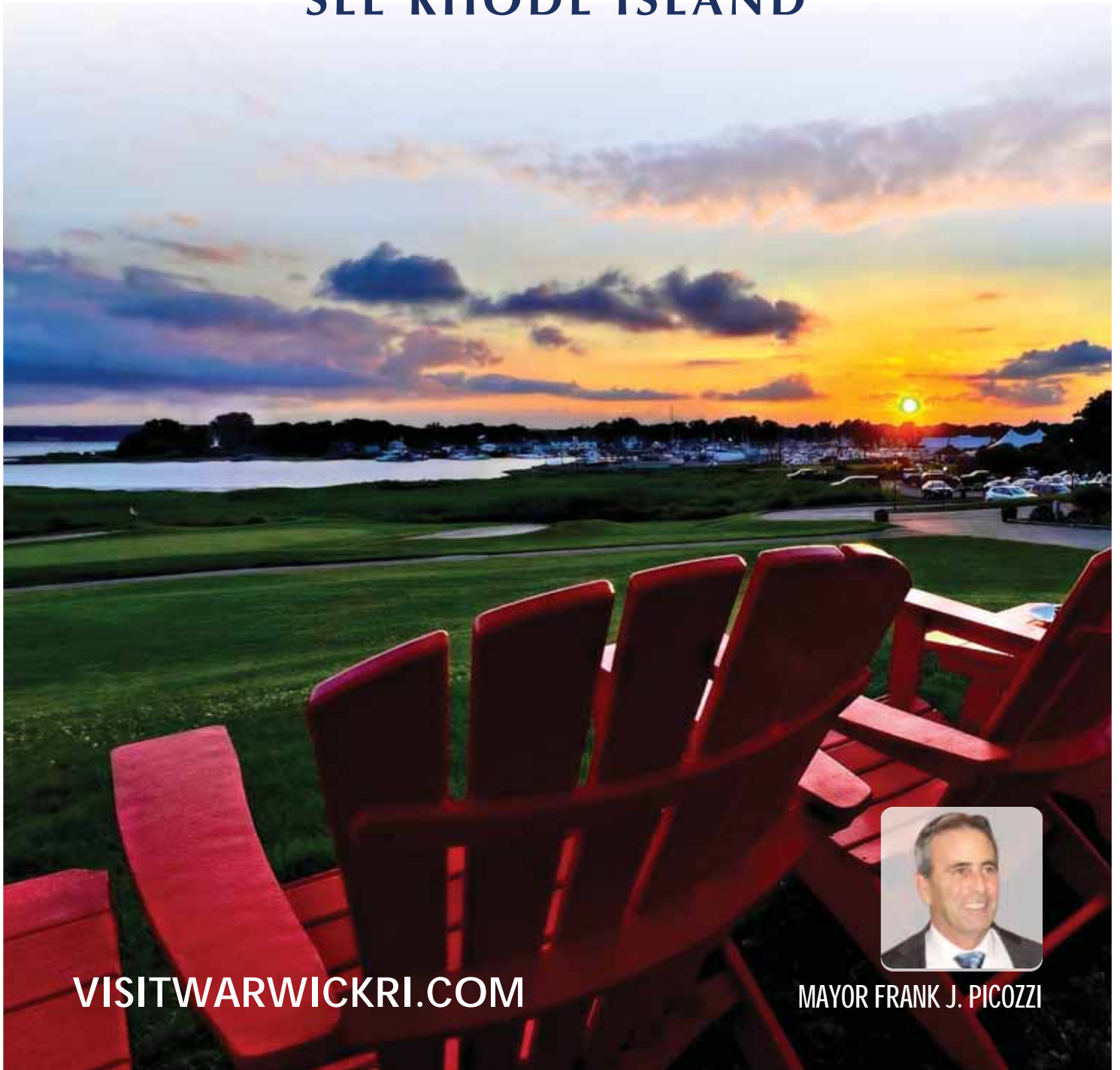


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Welcome to Music on the Hill's 15th Festival

2023's festival, "Fifteen Years of Favorites," showcases chamber music we've performed since our 2008 launch under new leadership. Please come and share our concerts in Warwick, Cranston and East Greenwich.

As we celebrate fifteen glorious years, we'll look to the future with a special presentation of our first-ever Music on the Hill Scholarship winner: sixteen-year-old violist Liam DeRosa, who will be featured in our June 5 concert.

2023's festival also offers a new and exciting concert venue on May 30 and June 7 at LineSider Brewing on Route 2, 1485 South County Trail in East Greenwich. You'll enjoy these comfortably relaxed concerts while sipping some suds, and food trucks will provide refreshments.

On May 29, we'll gather on the lawn at the Clouds Hill Museum with the Narragansett Brass Quintet. The June 6 concert will honor the memory of our longtime friend Mike Pandolfi at the "French Horn" concert. Returning are the Miller-Porfiris Duo, the Millar Piano Duo, vocalist Diana McVey, oboist Anne Marie Gabriele, guitarist Nick Goluses, flutist Anthony Trionfo, and French hornist Michelle Baker.

Keep in touch with Music on the Hill throughout the year via our website www.MusicOnTheHillri.org. Bring your nieces, nephews, children, and grandchildren to our concerts, because there's never a fee for students to attend.

We thank you for your support over the years!

John Pellegrino



Artistic Director



Our festival is made possible in part by a grant from the Rhode Island State Council on the Arts, through an appropriation by the Rhode Island General Assembly and a grant from the National Endowment for the Arts.



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This year, all tickets are \$25. You may purchase tickets at the door (cash or check only), by mail (order form on page 4), or online at www.musiconthehillri.org.

**We gratefully acknowledge our musicians' many contributions.
Their generosity and love for Music on the Hill
allows us to keep ticket prices low and to offer free admission to students.**

Music on the Hill thanks the many donors who have sustained our organization with contributions between April 14, 2022 and March 9, 2023.

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2023 Music Festival

Monday **May 29th** **Lawn Concert** Narragansett Brass Quintet
3:00 pm
Clouds Hill Victorian House Museum
4157 Post Road, Warwick, RI

Tuesday **May 30th** **Baroque and Mozart and Beers, Oh My!**
7:00 pm
LineSider Brewing Company
1485 South County Trail, East Greenwich, RI

Thursday **June 1st** **Spotlight**
7:00 pm
Immaculate Conception Catholic Church
237 Garden Hills Drive, Cranston, RI

Monday **June 5th** **Rhapsody in Blue**
7:00 pm
St. Luke's Episcopal Church
99 Peirce Street, East Greenwich, RI

Tuesday **June 6th** **French Horn**
7:00 pm
St. Luke's Episcopal Church
99 Peirce Street, East Greenwich, RI

Thursday **June 7th** **Potpourri and Pints**
7:00 pm
LineSider Brewing Company
1485 South County Trail, East Greenwich, RI

Saturday **June 10th** **Festival Finale**
7:00 pm
First Baptist Church
30 Peirce Street, East Greenwich, RI



Narragansett Brass Quintet

Monday, May 29, 2023 3:00 pm

Clouds Hill Victorian House Museum

4157 Post Rd, Warwick, RI



Narragansett Brass Quintet

Joseph Foley & Richard Kelley, trumpets Kevin Owen, French horn

Alexei Doohovskoy, trombone Thomas Gregory, tuba

Samuel Scheidt (1587-1654)

Canzon “Bergamasca”

(first performed June 2, 2019)

William Byrd (1539-1623)

Ne Irascaris Domine

(first performed May 30, 2021)

Giovanni Gabrieli (1554-1612)

Canzone per Sonare No. 4

(first performed June 4, 2017)

George Frideric Handel (1685-1759)

Suite from *Water Music* (arr. Foley)

- I. Prelude
- II. Coro
- III. Hornpipe

(first performed June 2, 2019)

Victor Ewald (1860-1935)

Brass Quintet No. 3 in D-flat Major

- I. Vivo

(first performed June 10, 2018)

Ralph Vaughan Williams (1872-1958) ***English Folk Song Suite***

- I. March: “Seventeen Come Sunday” (arr. Foley)
- II. Intermezzo: “My Bonny Boy”
- III. March: “Folk Songs from Somerset”

(first performed June 4, 2017)

Narragansett Brass Quintet *cont.*

Edvard Grieg (1843-1907)

- I. Sarabande
- II. Wedding Day at Troldhaugen

Holberg Suite (arr. Alan Civil)

(first performed June 2, 2019)

Morley Calvert (1928-1991)

- I. La Marche
- II. Danse Villageoise

Suite from the Monteregian Hills

(first performed June 4, 2017)

André LaFosse (1890-1975)

- I. Epithalame
- II. Mouvement

Suite Impromptu

(first performed May 29, 2022)

Charles Ives (1874-1954)

Variations on "America" (arr. Foley)

(first performed June 10, 2018)



This concert is funded in part by Greenwood Credit Union

Program subject to change ~ Recording is prohibited

Meet and Greet the Musicians following the Concert



Baroque and Mozart and BEERS, Oh My!

Tuesday, May 30, 2023 7:00 pm

LineSider Brewing 1485 South County Trail, East Greenwich, RI



Georg Philipp Telemann (1681-1767) Methodical Sonata No. 2 in A Major 13'
I. Adagio III. Cortesemente
II. Vivace IV. Vivace

Anthony Trionfo, flute; Trevor Handy, cello
(first performed June 12, 2014)

Wolfgang Amadeus Mozart (1756-1791) Horn Quintet in E-flat Major, K. 407 17'
I. Allegro II. Andante III. Rondo: Allegro

Anton Miller, violin; Rita Porfiris and Stephen Goist, violas; John Pellegrino, bass; Kevin Owen, French horn
(first performed June 13, 2013)

INTERMISSION

Luigi Boccherini (1743-1805) String Quintet No. 4 in D Major, G. 448 7'
Anton Miller and Kristen Pellegrino, violins; Stephen Goist, viola;
Elisa Kohanski, cello and castanets; Nicholas Goluses, guitar
(first performed June 9, 2011)

William Shakespeare (1554-1616) Sonnet 98

Georg Philipp Telemann (1681-1767) Fantasy No. 1 in B-flat Major, TWV 40-14 9'
Anton Miller, recitation and violin
(first performed June 16, 2012)

Johann Sebastian Bach (1685-1750) Sonata No. 2 in A Minor, BWV 1003/964 (arr. Goluses) 4'
I. Andante
Nicholas Goluses, guitar
(first performed June 6, 2015)

Luigi Boccherini (1743-1805) Night Music from the Streets of Madrid 10'
Anton Miller and Kristen Pellegrino, violins; Rita Porfiris, viola; Trevor Handy and Elisa Kohanski, cellos
(first performed June 3, 2010)

This concert is funded in part by Sue and Ken Loiacono and Birgitta Whited
Program subject to change ~ Recording is prohibited

Meet and Greet the Musicians following the Concert

Program Notes for **Baroque and Mozart and BEERS, Oh My!**

Georg Philipp Telemann (1681-1767) Methodical Sonata No. 2 in A Major

Georg Philipp Telemann was born in Magdeburg and was the son of a Lutheran deacon. His father died when Georg was a young boy, leaving his mother to raise her three children alone. As a young child, Telemann showed remarkable talent in music. Even though he was discouraged from following his dream by the Puritan Lutherans (who told Telemann's mother that he would turn out no better than "a clown, a tightrope walker or a marmot-trainer"), he still became one of the top composers of any era. Against his mother's wishes, Telemann studied in secrecy until she relented, allowing him to train under the highly respected Kantor, Benedict Christiani. Telemann was a self-taught instrumentalist capable of playing the flute, violin, viola da gamba, oboe, trombone, double bass, organ and harpsichord. He began writing music at a very young age and produced an opera by age 12. As a young man, he studied law in Leipzig, but it was a chance meeting in Halle with the then-16-year-old Georg Friedrich Handel that appears to have drawn him back to music. Telemann began composing cantatas for a church in Leipzig and soon became an area celebrity. In 1702, he was awarded the post of Director of the Leipzig Opera. Telemann's rising-star status was unfortunately accompanied by some serious personal challenges. In 1709, he married Amalie Eberlin, who died in childbirth during their first year of marriage. In 1714, Telemann married Maria Katharina Textor, whose gambling addiction was so bad (and so widely known) that the citizens of Hamburg took up a collection in order to save the couple from bankruptcy. Later, Textor would abandon him in favor of a Swedish military officer. More happily, Telemann was one of the first composers to concentrate on the business of publishing his own music, and this seemed to earn him fame across Europe. Telemann was considered the most important German composer of his day and his reputation outlasted him for some time.

Tonight's work is the second from a set of twelve Methodical Sonatas for flute and basso continuo. It follows the usual four-movement Baroque sonata structure, slow-fast-slow-fast. This evening we should expect some playful imitation and delightful interplay between the flute and the cello.

Wolfgang Amadeus Mozart (1756–1791) Horn Quintet in E-flat Major, K. 407

Chamber music which involves primarily strings but includes one non-string instrument honors the guest by naming the work by his instrument. Thus, a piano trio is a work for piano, violin and cello, not a work for three pianos. Mozart's Horn Quintet in E-flat differs from a traditional horn quintet in that it features two violas rather than two violins and double bass instead of cello. This gives a warmer color and more depth to the entire work, while enabling the horn and single violin to stand out, almost as soloists. With the bass playing the bottom line (instead of the cello), never does the bottom voice of the quintet cross into or above the middle register of the violas. Mozart's scoring for the wider octave allows a clear path for the horn player. Many other works that Mozart wrote from this time period (including his many *Missae Brevis* and *Divertimenti*) have the same scoring with no cello part and the bass playing the bottom line. The possibilities for shifting textures are richly exploited, with segments containing wonderful interplay between the horn and lower strings, the string quartet, the horn and bass, and the horn and violin.

The three movements are the traditional ones for a three-movement work. The first movement is in sonata-allegro form, with additional elaboration during the recapitulation. The second movement is a sweet Andante, while the third is a bright, playful Rondo. Like Mozart's four horn concertos, this work was written for Salzburg horn virtuoso Ignaz Leutgeb. Mozart and Leutgeb moved to Vienna around the same time and became close friends. When Leutgeb opened a tiny cheese shop to support himself, Mozart's father lent him the money to get started. Later, Leutgeb provided similar financial assistance to Mozart.

Continued on the next page

Luigi Boccherini (1743-1805) String Quintet No. 4 in D Major, G. 448

The highly prolific Italian composer Luigi Boccherini lived during the height of the Classical era. He formed the Grave assai and Fandango of his fourth String Quintet—his most popular work—by weaving together two previously composed works. While living and working in Spain, Boccherini took the first two movements of his String Quintet in D for two violins, viola, and two cellos, Op. 10/6, G. 270 (1771), reversed their order and added them to the two first movements of his String Quintet in D for two violins, viola, and two cellos, Op. 40/2, G. 341 (1788) to create his String Quintet in D for two violins, viola, cello, and guitar, G. 448 (1798). The result? A piece that is totally unified by mood, key center and ensemble. For more than 200 years, Boccherini's Grave assai and Fandango has been arranged for a multitude of instruments, though the original version is still the most popular. Boccherini's use of a castanet obbligato in the closing bars evokes the sensuality and earthiness of the Spain of yesteryear.

Georg Philipp Telemann (1681-1767) Fantasy No. 1 in B-flat Major, TWV 40-14

Telemann composed 12 Fantasies for Solo Violin in 1735 for Panton Hebestreit, the music director at Eisenach. Unlike most of the other great Baroque works for solo violin (like the Sonatas and Partitas by Bach or the *Rosary* Sonatas of Biber), Telemann's Fantasies are wildly diverse works that are often comprised of three or four movements. The element of fantasy is key in their conception; one might even conclude that the music often seems improvised. Telemann explores twelve different key centers for this collection and he seems completely unbound by restrictions in his creative writing style.

Tonight you will hear Telemann's Fantasy No. 1 paired with a recitation of William Shakespeare's 98th Sonnet. Artistic Director John Pellegrino first chose to pair these two at our 2012 festival. The two compositions complement each other in the most exquisite way. Reflective, yearning, and touched with plenty of sadness, the Largo finds a pairing with the most heartfelt, desire-filled moments of Shakespeare's writing. Celebratory of spring and youthfulness, "laugh'd and leap'd" and "proud-pied April" reflect the energy of Telemann's Allegro.

Johann Sebastian Bach (1685-1750) Sonata No. 2 in A Minor, BWV 1003/964

In 1717, J. S. Bach decided to leave his position under Duke Wilhelm of Weimar and to accept employment under Prince Leopold at Anhalt-Cothen. Bach's duties in his new position would be to maintain the court orchestra and to be in charge of chamber music. Bach was assured that his work would be supported in his new position, for Prince Leopold was an able and committed player of the viola da gamba. Indeed, Leopold played regularly in Bach's orchestra. Bach was also aided in his new position by the ascension of Frederick Wilhelm of Prussia, who disbanded the renowned orchestra established by his father, King Frederick I, thinking the money spent on the orchestra would be better allocated to the military. As a result, several of King Frederick's former musicians relocated to Cothen, further adding to the tremendous talent of Bach's court orchestra.

Bach's Sonata No. 2 in A Minor is much more complicated in texture and style than his familiar Cello Suites, written around the same time. Its four movements follow the tempo sequence of the typical Baroque sonata (slow-fast-slow-fast), but tonight we will only hear the Andante third movement. The Andante cadences in C major (relative to A minor) at the end of the first section, while the Allegro cadences in E minor (the dominant) at the end of its first section. The Andante, with its repeated-note basses, seems to be a sort of 3/4 procession.

Luigi Boccherini (1743-1805) *Night Music from the Streets of Madrid*

We conclude tonight's concert with one of 141 string quintets by Luigi Boccherini, many of which are scored for two violins, viola, and two cellos. Boccherini was a fine cellist as well as a composer, so his fondness for expanding the traditional string quartet by adding a second cello part is no surprise. The effect is that of a cello concerto with string quartet accompaniment.

Boccherini's father was also a musician, and when Luigi was just 14, father and son were lured from Lucca, Italy, to Vienna to serve as court musicians in the Burgtheater. In 1761, at age 18, Luigi was hired by Infante Luis Antonio of Spain and he moved to Madrid. A few years later, patron and musician moved together to Arenas de San Pedro, a little town in the Gredos Mountains. There, Boccherini was isolated from the major musical centers of Europe, and so continued to write in a galante and courtly style, affected by Spanish and Mediterranean music more than by the newer features of the Viennese classicism. Boccherini's other works include a dozen guitar quintets, several string trios, 19 cello sonatas, 100 string quartets, 30 symphonies, and 12 virtuoso cello concertos.

This work, Boccherini's famous *La Musica notturna delle strade di Madrid*, might sound familiar to you because it was used in the movie *Master and Commander: The Far Side of the World* (2003). Boccherini actually provided program notes for this piece, one of only two programmatic works in his output. It is an attempt to recreate what the residents of Madrid heard every evening. First there is the "Ave Maria" of the cathedral, with the instruments imitating church bells. Next is the "Minuet of the Blind Beggars," to be played heavily and roughly. The cellists are directed to place their instruments on their knees and strum them like guitars. Then comes "The Rosary," a slow piece not to be played in strict time. Next-to-last comes the "Passacaglia of the Street Singers." It is not a true passacaglia, but imitates the way lower-class folks passed through the street, singing loudly to themselves. Finally comes "La Ritirata di Madrid," the retreat of the night watch. A person by the open window hears the band, beginning softly in the distance, becoming gradually louder as it approaches, and finally becoming fainter as the band moves off down the street.



Music on the Hill's Legacy Society: Planned Giving

In 1974, Priscilla Rigg established Music on the Hill as a nonprofit concert series at St. Luke's Episcopal Church in East Greenwich, RI. In 2007, Priscilla handed the reins to John Pellegrino, who converted the organization to an annual music festival. Since our evolution from a presenting organization to a music festival, Music on the Hill has grown into a financially stable and artistically excellent jewel in the crown of Rhode Island performing arts organizations. To help us continue to thrive for perpetuity, please consider a planned gift.

Legacy Society membership is available to all who inform us that they have included Music on the Hill in their will, or who have made it a beneficiary of any form of deferred gift. In 2012, Artistic Director John Pellegrino included Music on the Hill as a beneficiary from two separate, self-directed retirement plans. We encourage you to follow his lead, with a planned gift of any size. Your commitment to the organization will keep Music on the Hill thrilling audiences for years to come. Thank you.

For more information, contact: Craig Kohanski, President - Cskoha@verizon.net
or mail inquiry to: Music on the Hill, PO Box 633, East Greenwich, RI 02818



Spotlight

Thursday, June 1, 2023 7:00 pm

Immaculate Conception Catholic Church 237 Garden Hills Dr, Cranston, RI



Wolfgang Amadeus Mozart (1756-1791) Flute Quartet No. 4 in A Major, K. 298 12'
I. Andante II. Minuet III. Rondo
Anthony Trionfo, flute; Anton Miller, violin; Rita Porfiris, viola; Elisa Kohanski, cello
(first performed June 13, 2008)

Franz Schubert (1797-1828) "Auf dem Strom" for Voice, Horn and Piano, Op. posth. 119, D 943 10'
Diana McVey, soprano; Kevin Owen, French horn; Lisa Raposa, piano
(first performed June 17, 2011)

Manuel de Falla (1876-1946) Suite Populaire Espagnole 7'
I. Polo II. Asturiana III. Jota
Stephen Goist, viola; Nicholas Goluses, guitar
(first performed June 19, 2013)

Sebastian Currier (b. 1959) Variations on "Time and Time Again" 7'
Anthony Trionfo, flute; Gregory Millar, piano
(first performed June 6, 2009)

Antonin Dvorak (1841-1904) "Song to the Moon" from Rusalka, Op. 114 6'
Diana McVey, soprano; Lisa Raposa, piano
(first performed June 3, 2016)

Errollyn Wallen (b. 1958) Five Postcards 8'
I. Simple and Flowing IV. Soulfully
II. Furious V. Vigorous
III. Intense: Faster, with a little swagger
Miller-Porfiris Duo (Anton Miller, violin; Rita Porfiris, viola)
(first performed on June 11, 2015)

Program subject to change ~ Recording is prohibited
Meet and Greet the Musicians following the Concert

Program Notes for **Spotlight**

Wolfgang Amadeus Mozart (1756-1791) Flute Quartet No. 4 in A Major, K. 298

If the A Major Flute Quartet provides any indication of Mozart's relationship with the family that inspired him to write the work (a close-knit bunch in Vienna that he taught, ate with, drank with and visited often), then it must have been a joyous and uplifting friendship. Mozart's writing is playful and light-filled throughout, unruffled by either a slow movement or any serious or deep emotions. The first movement is an evenly balanced set of variations based on a theme attributed to the contemporary Viennese composer Franz Anton Hoffmeister. The flute introduces the subject and takes the first variation, after which the violin, viola and cello, in turn, provide their own embroidery around the theme. The trio section of the short middle movement gives a nod to an old French song titled "Il a des bottes, des bottes, Bastien." Mozart, who loved to play jokes and tease his friends, wrote on the closing Rondo, "Not too fast, but also not too slow – so-so – with much elegance and expression," and then went on to compose one of his most beguiling works based on a Paisiello operatic theme.

Franz Schubert (1797-1828) "Auf dem Strom" for Voice, Horn and Piano, Op. posth. 119, D 943

Franz Schubert based his work "Auf dem Strom" ("On the River") on a poem by Ludwig Rellstab, which was originally presented to Ludwig van Beethoven for a musical setting. Unfortunately, Beethoven was not able to put the poetry to music before his death. So moved was Franz Schubert, that he set "Auf dem Strom" as an homage to Beethoven, and this work was premiered on the first anniversary of Beethoven's death in 1828.

"Auf dem Strom" is a through-composed song in five verses. Each verse is based on a different melody, but they are all connected by a sense of deep and dignified beauty from the voice. The horn and piano also contribute a noble and moving tone to the work, as they both precede and intersperse with the singer's text. Schubert's talent for integrating the music of others into his own compositional style allowed him to incorporate the Marcia Funebre theme from Beethoven's Symphony No. 3 into the second verse of this elegiac work, without drawing obvious attention to it. As a result, Beethoven's spirit is brought out through Schubert's pen.

Manuel de Falla (1876–1946) *Suite Populaire Espagnole*

Manuel de Falla was born in Cadiz, Spain, but moved to Madrid for his education in 1896. In 1907, he moved to Paris, and it was here that he wrote his wonderful arrangement of seven Spanish songs, *Siete canciones populares españolas*, for voice and piano. Violinist Paul Kochanski (1887-1934) later worked with Falla to transcribe six of these songs for violin and piano, but tonight we will hear three of them performed for viola and guitar. *Polo* is an original Falla piece in the style of a folk dance, sometimes described as flamenco-like. *Asturiana* is a lament from northern Spain, played on muted strings. *Jota* is once again Falla's own composition in the style of a folk dance from the province of Aragon. Here, Kochanski uses pizzicato chords in imitation of castanets. The suite dates from 1914, shortly before Falla had to leave Paris to escape World War I. In 1939, he also had to leave Spain for Argentina to escape the Franco regime.

Sebastian Currier (b. 1959) Variations on "Time and Time Again"

In his Variations on "Time and Time Again," Sebastian Currier upends the typical theme-and-variations genre, in which a melody for other generative material will be introduced at or near the outset, and then deconstructed, expanded upon, or otherwise developed. In Currier's compact work, melodic and harmonic cells or fragments appear during the course of the four interconnected variations. For most of the piece, the theme seems almost like a mirage, just imagined or hinted at—reinterpreted before the fact, as it were. The theme finally appears near the end of the work, and turns out to be a languid, richly-harmonized bluesy ballad Currier has called "Time and Time Again" (and worthy of being expanded into its own independent composition). As in other Currier works, the title evokes multiple meanings. The literal passing of time is suggested at the work's very beginning, with delicate specks of sound and the clicking of keys on the flute proceeding only a little slower than a clock's ticking seconds.

Continued on the next page

This fragmentary chronological landmark reappears throughout the work as a buffer between each variation, reminding us of time's inexorable presence. The first variation brusquely interrupts, with a vigorous, declamatory gesture contrasting starkly with the soft tread of bluesy chords that already hint at the impending theme's jazzy harmonies. Variation 2 is a brilliant little dance in which the main theme's melodic contours begin to assume greater prominence. Variation 3 seems almost improvisatory—an expansive, highly-embellished meditation set atop a sumptuous harmonic background—and grows an impetuous fugal variation that recapitulates some of the previously-heard material. Stark silence follows a massive climax, heralding the long-awaited appearance of the brief, sultry theme, which disappears quickly—almost an illusion. Passing time returns, but now dissolves into an ascending stream of trills that evaporate into silence. (Notes by Michael Boriskin)

Antonin Dvorak (1841-1904) “Song to the Moon” from *Rusalka*, Op. 114

After returning home from the United States in 1895, Dvorak turned away from composing symphonies and chose instead to devote himself to opera. Composed in 1900, *Rusalka* is the most familiar of Dvorak's nine operas and is by far the most popular Czech opera in today's opera halls. In fact, *Rusalka* arguably represents the finest output of Dvorak's final years and was an immense popular success following its 1901 premiere in Prague.

Rusalka is a fairy tale about a water nymph (the title character) who falls in love with a (human) prince who regularly visits her lake home. Rusalka longs to become human so that she can spend time with her prince. In this aria, from Act I of the opera, Rusalka pleads for the moon to show her love to the prince. “Song to the Moon” has long been a favorite excerpt from this popular opera.

Errollyn Wallen (b. 1958) *Five Postcards*

Errollyn Wallen is an award-winning Belize-born British composer and performer. Her prolific output includes 22 operas and orchestral, chamber and vocal works which are performed and broadcast throughout the world. The first black woman to have a work featured in the Proms, she composed for the Queen's Golden and Diamond Jubilees and COP 26, the climate change conference. Recent and forthcoming premieres include a piano concerto composed for pianist Rebeca Ormodia, an orchestral work premiered by BBC Scottish Symphony Orchestra, and new choral works for King's College Choir, Westminster Abbey, Salisbury Cathedral and Harrow School. Her acclaimed opera *Dido's Ghost* will receive its US premiere in 2023 in San Francisco. Errollyn was awarded an MBE in 2007 and a CBE in 2020, for services to music. Her recordings have traveled in space, completing 186 orbits around the Earth on NASA's STS115 mission. She lives and composes in a Scottish lighthouse. *Five Postcards* was commissioned by the Miller-Porfiris Duo in 2010 and features as the title tracks on their first CD, *Five Postcards: Music of the Americas*.



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Congratulations to our 2023 Scholarship Winners

Liam DeRosa, 16 - First Prize Winner

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Rhapsody in Blue

Monday, June 5, 2023 7:00 pm

St. Luke's Episcopal Church

99 Peirce Street, East Greenwich, RI



- Cecil Forsyth (1870-1941) *Concerto in G Minor for Viola and Piano*** 8'
II. Andante un poco sostenuto
Liam DeRosa, viola, winner of Music on the Hill's 2023 scholarship; Juan Rios, piano
- Francis Poulenc (1899-1963) *Sonata for Piano Four-Hands*** 6'
I. Prelude II. Rustique III. Final
Millar Piano Duo (Gregory Millar and Lisa Raposa, piano)
(first performed June 12, 2019)
- Heitor Villa-Lobos (1887-1959) *Song of the Black Swan, W122*** 4'
Elisa Kohanski, cello; Gregory Millar, piano
(first performed June 11, 2010)
- Samuel Barber (1910-1981) *Souvenirs, Op. 28*** 18'
I. Waltz III. Pas de deux V. Hesitation-Tango
II. Schottische IV. Final VI. Galop
Millar Piano Duo
(first performed June 12, 2019)
- George Gershwin (1898-1937) *Rhapsody in Blue (arr. Levine)*** 18'
Millar Piano Duo
(first performed June 12, 2019)

Program subject to change ~ Recording is prohibited
Meet and Greet the Musicians following the Concert

Program Notes for **Rhapsody in Blue**

Cecil Forsyth (1870-1941) Concerto in G Minor for Viola and Piano

Cecil Forsyth was an English composer, violist, and musicologist of the late 19th and early 20th centuries. Born in 1870 in Greenwich, England, he studied at the University of Edinburgh and the Royal College of Music and played in the Queen's Hall Orchestra. Perhaps his best known work is his Concerto in G Minor for Viola and Orchestra, which premiered at the BBC Proms in 1903. The piece became instantly popular at its premiere; however, it was quickly overshadowed by other 20th century viola concertos. Only very recently has its popularity increased again. After a flashy first movement, filled with octaves, quick-paced double stops, and dramatic phrases, the second movement begins with a meditative orchestral introduction followed by a tranquil theme played by the solo viola. A second section in A minor, more agitated in character and quicker in tempo, follows, until the viola reaches a climax at the very top of the register that returns the listener to the opening theme, mood and tempo. The overall style of the piece is firmly rooted in the romantic tradition, similar to the operas of Giacomo Puccini and Hector Berlioz, and overall styles of composers such as Camille Saint-Saens and Edouard Lalo.

Francis Poulenc (1899-1963) Sonata for Piano Four-Hands

Francis Poulenc composed the Sonata for Piano Four-Hands in 1918 and revised the work in 1939. He dedicated the work to Simone Tilliard and performed the premiere with French pianist and Les Six favorite Marcelle Meyer. At six minutes in length, it is one of the most succinct and witty pieces of its kind. The piece opens with a pulsating rhythm in the middle of the keyboard by the "secondo" player, upon which "primo" makes a dramatic left-handed leap into the bass register. In the gentler passages that follow, the hands uncross and a piano solo provides a moment of relaxation. Like an aristocrat who loses his temper, however, this charming music quickly turns stormy, and the crashing chords from the beginning return. The second movement, docile and rather slow, bears the qualities of a children's folk tune. Finally, a fast and motoric third movement provides the excitement of a chase with earlier material ingeniously incorporated. The whole piece cools off with the final "jazzy" chord.

Heitor Villa-Lobos (1887-1959) Song of the Black Swan, W122

Heitor Villa-Lobos was the most significant Brazilian composer of the 20th century. He learned to play the cello, clarinet and guitar as a youth, and many of his earliest compositions are outgrowths of guitar improvisations. Villa-Lobos lost his father at the age of twelve, and he began to earn money by playing in theater and cinema orchestras. He spent several years exploring folk music and the music of Brazil's indigenous cultures. He had an awareness of the European classical tradition as well, and sought to combine these two influences in his compositions. When he wanted to emphasize the European connection, he often used the title *Bachianas Brasileiras* (Brazilian Bach). He produced a large quantity of orchestral, chamber, instrumental and vocal works. He became friendly with both the pianist Artur Schnabel and the guitarist Andres Segovia, both of whom became champions of his music.

Tonight's piece was based on a section of Villa-Lobos's 1916 symphonic poem *Naufragio de Kleonicos*. In 1948, he set it for cello and piano, and also for violin and piano. It is a touching melody accompanied by light and rapid arpeggios in the piano.

Continued on the next page



Samuel Barber (1910-1981) *Souvenirs*, Op. 28


Samuel Barber first composed *Souvenirs*, Op. 28 for one piano, four hands in the early 1950s. Whimsical and tuneful, the dances caught the attention of New York City Ballet director Lincoln Kirstein, and Barber was soon after commissioned to orchestrate the work for ballet. The pieces tend toward the quick side, with the exception of the poignant Pas de deux occurring towards the middle of the work. Harmonically lush and spread over the full range of the piano, the four-hand version itself requires a considerable degree of choreography. Barber writes: “One might imagine a divertissement in a setting reminiscent of the Palm Court of the Plaza Hotel in New York, the year about 1914, epoch of the first tangos; *Souvenirs* -- remembered with affection, not in irony or with tongue in cheek, but in amused tenderness.”

George Gershwin (1898-1937) *Rhapsody in Blue*

Ever since its illustrious debut in 1924, *Rhapsody in Blue* has held a beloved place at concerts throughout the world. Its transcendent popularity has led to the creation of countless arrangements, and many may remember hearing the closing music in the United Airlines advertising campaign, “Fly the Friendly Skies.” The first performance took place in the former Aeolian Hall in New York on a program titled “An Experiment in Modern Music,” with bandleader Paul Whiteman at the podium and George Gershwin at the piano. This arrangement for piano duet was created faithfully by Henry Levine, who himself worked with the composer. It contains several moments in which the two players must seamlessly transfer long scalar passages from one end of the piano to the other. The visual element, in combination with the inherent syncopations and clear inspiration of jazz, makes this version equally delightful to see as it is to hear.



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French Horn

Tuesday, June 6, 2023 7:00 pm

St. Luke's Episcopal Church

99 Peirce Street, East Greenwich, RI



Johannes Brahms (1833-1897) Trio for Violin, French Horn and Piano in E-flat Major, Op. 40 30'

- I. Andante
- II. Scherzo-Allegro
- III. Adagio Mesto
- IV. Finale-Allegro con brio

Lina Bahn, violin; Adam Pandolfi, French horn; Gregory Millar, piano
(*Music on the Hill premiere*)

Nico Muhly (b. 1981) *A Hudson Cycle* 4'

Gregory Millar, piano
(first performed June 4, 2010)

Carl Reinecke (1824-1910) Trio in A Minor for Oboe, French Horn and Piano, Op. 188 23'

- I. Allegro Moderato
- II. Adagio
- III. Scherzo
- IV. Finale

Anne Marie Gabriele, oboe; Michelle Baker, French horn; Lisa Raposa, piano
(first performed June 5, 2008)

This concert is funded in part by Anne Marie Gabriele and John Pellegrino,
in memory of Michael Pandolfi

Program subject to change ~ Recording is prohibited

Meet and Greet the Musicians following the Concert

Program notes for **French Horn**

Johannes Brahms (1833-1897) Trio for Violin, French Horn and Piano in E-flat Major, Op. 40

Pastoral, majestic, and poignant, Brahms's esteemed trio for violin, horn and piano showcases the horn and reflects a meaningful place and time. Nature and nostalgia inspired the composer as he walked through the Black Forest, mourning his mother's recent passing. Rather than the more modern "French" horn, Brahms calls for the valveless "natural horn," or "Waldhorn" (forest horn). For the composer, it evoked childhood, when his father had taught him the horn. For the modern-day player, however, only the most modern version of a French horn would be played.

The trio opens with an unusual, leisurely Andante. The second movement is a galloping Scherzo conversation among all three voices, before darkening into a minor-key lament. This sorrow emerges fully in the third movement, an aching elegy for Brahms's departed mother. The horn offers a hopeful folk melody, to be unleashed in a galloping Finale. This is Brahms's only chamber music work for horn; he composed no other chamber pieces of any kind for eight more years. Orrin Howard wrote, "One can only speculate that, having produced this uniquely wonderful piece, the composer felt that he had said all he had to say about the horn in a chamber context. Indeed, musically and instrumentally the Trio makes such a special statement, establishes such a magical aura, that anything further by Brahms on the horn subject might easily have been anti-climactic."

Nico Muhly (b. 1981) *A Hudson Cycle*

Born in Vermont in 1981, composer Nico Muhly grew up in Providence before earning a degree in English literature from Columbia University and a Master of Music degree from the Juilliard School. His principal teachers were Christopher Rouse and John Corigliano. Muhly writes orchestral music, works for the stage, chamber music and sacred music. He's received commissions from The Metropolitan Opera: *Two Boys* (2011), and *Marnie* (2018); Carnegie Hall, the Los Angeles Philharmonic, The Australian Chamber Orchestra, the Tallis Scholars, and King's College, Cambridge, among others. He is a collaborative partner at the San Francisco Symphony and has been featured at the Barbican and the Philharmonie de Paris as composer, performer, and curator.

A Hudson Cycle was written as a wedding present for two friends, one of whom was departing from New York to join the other. This is music of desire, longing, and anticipation – losing a beautiful place while approaching a beloved person. One can hear the right hand struggle to synchronize with the left, sometimes succeeding but often failing to coincide. The main pulsing figure, a restless rhythm of two uneven beats in the right hand for every three in the left, recalls the rush of the Hudson River. This might remind us of Philip Glass, one of Muhly's most important compositional influences. Glass's and Muhly's style is commonly referred to as "minimalism." Regardless of its scope or complexity, music that delivers a steady pulse, restricted pitch material, and slowly developing, repetitive structures is usually labeled minimalist. Minimalism often uses an erotic aural language, both in the frenzied repetition of its outward gestures and in the slowness of its progress. While Glass is famous for the neoclassical "cool" of his music, Muhly seems more interested in the unsettled bumps and blips with which a minimalist score develops. This work's relentless rhythms move forward as a river of sound, rather liquid and dark. *A Hudson Cycle* is driven, smooth, tense, restless, and sensual.

Carl Reinecke (1824-1910) Trio in A Minor for Oboe, French Horn and Piano, Op. 188

Carl Reinecke was a pianist, violinist, composer and conductor who lived from 1824 to 1910. The Trio in A Minor was written for piano, oboe, and horn and is classic in form. It showcases Reinecke's compositional preference for refinement with plenty of clarity. This trio is one of the most often played works for oboe, horn, and piano. The four-movement work explores a range of styles and textures that include dramatic lyricism in the first movement, a simple heartfelt Adagio, then a fleet Scherzo (Italian for "joke") before ending with the jolly, folk-like Finale. The oboe explores much of its gorgeous low register in this piece, which leads to a rich blend of warm colors when combined with the French horn.



Potpourri and Pints

Wednesday, June 7, 2023 7:00 pm

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1485 South County Trail, East Greenwich, RI



Ralph Vaughan Williams (1872-1958) *Three Vocalises* 5'
I. Prelude II. Scherzo III. Quasi menuetto
Diana McVey, soprano; Kathleen Costello, clarinet
(first performed June 11, 2010)

Morton Gould (1913-1996) *Benny's Gig* 5'
I. Calypso Serenade II. Brisk, with drive III. Jaunty
Kathleen Costello, clarinet; John Pellegrino, bass
(first performed June 7, 2008)

George Gershwin (1898-1937) *Lullaby* 9'
Lina Bahn and Kristen Pellegrino, violins; Stephen Goist, viola;
Trevor Handy, cello; John Pellegrino, bass
(first performed June 3, 2010)

Josef Suk (1874-1935) *Meditation on the Old Czech Hymn "St. Wenceslas," Op. 35a* 7'
Lina Bahn and Kristen Pellegrino, violins; Stephen Goist, viola;
Trevor Handy, cello; John Pellegrino, bass
(first performed June 3, 2016)

INTERMISSION

Anton Arensky (1861-1906) *String Quartet No. 2 in A Minor, Op. 35* 29'
I. Moderato II. Variations on a theme of Tchaikovsky: Moderato III. Finale: Andante
Lina Bahn, violin; Stephen Goist, viola; Trevor Handy, cello; John Pellegrino, bass
(first performed June 5, 2017)

This concert is funded in part by
Carol, Kristen, David & Lauren Pellegrino,
in memory of Gerard Pellegrino
Program subject to change ~ Recording is prohibited
Meet and Greet the Musicians following the Concert

Program Notes for **Potpourri and Pints**

Ralph Vaughan Williams (1872-1958) *Three Vocalises*

Ralph Vaughan Williams was one of England's greatest musicians and composers. He leaves a substantial output of symphonies, chamber music, opera, choral music, and vocal music. He did the same sort of research for English folk songs that Bartok and Kodaly did for Eastern European folk music, and at the same time. These men all took recording equipment into the countryside, listened to true folk music, recorded it, and transcribed it. Vaughan Williams incorporated folk-like melodies into many works, imbuing much of his music with a flavor which is unmistakably English. The three vocalises on tonight's program were written in 1958, the year of Vaughan Williams's death, at age 86. Combining a solo voice with one or more melodic instruments held a particular appeal for Vaughan Williams. He wrote at least half a dozen works with this sort of unusual scoring.

Morton Gould (1913-1996) *Benny's Gig*

Born in Richmond Hill, New York, in 1913, Morton Gould was recognized early on as a child prodigy with the ability to improvise and compose. At the age of six, he had his first composition published. Gould's most important teachers were Abby Whiteside (piano) and Vincent Jones (composition). Morton Gould was a prolific and versatile composer whose works throughout the twentieth century reflected the moods and outlook of America in all its rough-and-tumble optimism. Like Gershwin, Copland and Ives, Gould turned to the indigenous musical styles of the peoples of this country for inspiration--jazz, folk, hymns, spirituals, gospel, and Latin American music--and produced full-blown orchestral works that are immediately accessible and unmistakably American.

Morton Gould wrote the first seven duos of *Benny's Gig* in celebration of Benny Goodman's 1962 Russian tour, and he wrote the final movement in 1979 as a 70th birthday gift for Benny. They range in style from blues to calypso.

George Gershwin (1898-1937) *Lullaby*

Lullaby was written while Gershwin was honing his harmony and counterpoint skills with Edward Kilenyi, Sr. However, Gershwin was not merely an innocent composition student at the time, as his first Broadway musical had already been presented. Contrary to the Hollywood picture of him, Gershwin was devoted to studying music throughout his short life. He was constantly expanding his knowledge and refining his technique.

Lullaby was used as part of an aria ("Has Anybody Seen My Joe?") in Gershwin's unsuccessful one-act opera of 1922, *Blue Monday*. Even though the stage work wasn't successful, Paul Whiteman heard it and as a result commissioned a much more successful work, *Rhapsody in Blue*. The manuscript for *Lullaby* sat on Ira Gershwin's shelves until he shared it with harmonica virtuoso Larry Adler. Adler transcribed the piece for harmonica and string quartet and premiered it at the Edinburgh Festival in 1963. It was then transcribed for harmonica and orchestra. It was not performed in its original form until 1967. Tonight we hear it in a string quintet version.

Josef Suk (1874-1935) *Meditation on the Old Czech Hymn "St. Wenceslas," Op. 35a*

Like his teacher Antonin Dvorak, Josef Suk displayed an unmistakable love for his native Bohemia in his compositions (and, unlike Dvorak, Suk lived long enough to witness his country's independence). The son of a village choirmaster, Suk spent his youth in southern Bohemia. Having studied piano, organ and violin with his father, Suk furthered his studies at Prague Conservatory, where he eventually studied composition under Dvorak.

Suk would ultimately earn an appointment at the school and served out his life as director of the institution. Suk's *Meditation on the Old Czech Hymn "St. Wenceslas"* actually reflects a nationalistic agenda, having been composed on the eve of World War I, a time when Czechs sensed the long-awaited possibility of final independence. Hoping to help ignite nationalistic fervor, Suk incorporated a chorale melody attributed to St. Wenceslas, Bohemia's patron saint, into a one-movement work for string quintet (also scored for string orchestra).

Continued on the next page

Included in the chorale's text are the words: "Let not our nation and future generations perish." However, Suk's musical message, rather than acting as a war cry for liberation, begins meditatively, as the viola expressively intones the notes of the haunting, medieval chorale melody. Other voices quickly follow suit, creating a densely layered texture, perhaps a metaphor for the voices of the Czech people clamoring for independence. The work builds in intensity by way of a series of driving rhythms—the first a triplet gesture introduced by the second violin, the second based on an increasingly agitated declaration of the chorale melody, which is now embedded in a texture of thick bass chords and wailing violin fragments. Then, as if exhausted, the music's pacing quickly gives way. As Suk's score approaches its final bars, the once complex web of activity relaxes and unifies, as the quintet gently fades into silence.

Anton Arensky (1861-1906) String Quartet No. 2 in A Minor, Op. 35

Anton Arensky was born into a wealthy, music-focused family in Novgorod, Russia, in 1861, but moved to St. Petersburg when he was a boy. At the age of sixteen, young Anton was admitted to the St. Petersburg Conservatory, where he was able to graduate with honors before reaching the age of twenty. While in school, Arensky's major compositional influence appears to have been Rimsky-Korsakov. Later in life, Arensky taught at the Moscow Conservatory, where he became close friends with (and compositionally influenced by) Tchaikovsky. Arensky passed away on February 25, 1906, in St. Petersburg.

Composed in 1895, Arensky's second string quartet is dedicated "to the memory of Tchaikovsky." Originally scored for the rare combination of violin, viola, and two cellos, the version you will hear this evening has been arranged for a bass to replace the second cello part. The darker sonority caused by the use of two cellos was a conscious choice of Arensky's, so this faithful bass arrangement by Dr. Anthony Scelba would likely have appealed to the composer. Arensky's desire to create a darker tone is further evidenced by the Russian Orthodox funeral opening in the first movement, which may remind some listeners of Tchaikovsky's third string quartet. "Based on a theme by Tchaikovsky" is part of the title of the second movement, which is arranged in a theme and variations format, paying an obvious somber compositional tribute to Arensky's favorite composer. The third movement is relatively short in length, spirited and uplifting in mood after a memorial-like start, and finishes with a rich excitement that should lift all spirits. With financial considerations in mind, Arensky rewrote this quartet at the urging of his publisher in 1895, for the more traditional arrangement of two violins, viola and cello. This version, known as Opus 35a, has an understandably brighter timbre, and is not generally performed by modern ensembles. By contrast, the violin, viola, cello and bass version has found its place in string quartet performance today.



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Festival Finale

Saturday, June 10, 2023 7:00 pm

First Baptist Church

30 Peirce Street, East Greenwich, RI



Sergei Prokofiev (1865-1953) Quintet in G Minor, Op. 39 24'

- I. Tema (moderato)--Variation 1 (L'istesso tempo)--Variation 2 (Vivace)
- II. Andante energico
- III. Allegro sostenuto, ma con brio
- IV. Adagio pesante
- V. Allegro precipitato
- VI. Andantino

Lina Bahn, violin; Stephen Goist, viola; John Pellegrino, bass;
Anne Marie Gabriele, oboe; Kathleen Costello, clarinet
(first performed June 14, 2008)

Johann Sebastian Bach (1685-1750) Suite No. 3 in C Major, BMV 1009 21'

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Bourrees I and II
- VI. Gigue

Trevor Handy, cello
(first performed June 6, 2015)

Dave Anderson (b. 1962) Quintet for Oboe, Clarinet, Violin, Viola and Bass 14'

- I. Moderato
- II. Adagio
- III. Scherzo: Presto

Lina Bahn, violin; Stephen Goist, viola; John Pellegrino, bass;
Anne Marie Gabriele, oboe; Kathleen Costello, clarinet
(first performed June 10, 2010)

This concert is funded in part by John Pellegrino
in memory of Alice & John Pellegrino

Program subject to change ~ Recording is prohibited

Meet and Greet the Musicians following the Concert

Program Notes for **Festival Finale**

Sergei Prokofiev (1865-1953) Quintet in G Minor, Op. 39

Chamber music plays a very small part in Prokofiev's overall compositional output. Penning the G Minor Quintet was the result of working for a living--it was a commission. Prokofiev was living in Paris at the time and received the good news that he would be paid to write for Boris Romanov, a dancer and choreographer in Diaghilev's Ballet Russes troupe. Though the commission was for a very small ballet, titled *Trapeze*, Prokofiev was not burdened with having to compose to a predetermined story or plot. Therefore, the piece could work as a ballet or as a pure chamber work. It has lived on mostly as a chamber music work but is still occasionally performed as a ballet. This six-movement work is reminiscent of some of the "Russian Period" works of Prokofiev's friend, Igor Stravinsky--like *Le Sacre du Printemps*, which was written in 1913.

In 1919, Prokofiev was present at the American premiere of some Stravinsky songs based on popular Russian folk poetry. He wrote to Stravinsky sharing his enjoyment of the work, most notably the song "Uncle Armand," about which he opined, "the oboe and clarinet are like the gurgle of a bottle emptying. You express drunkenness through your clarinet with the skill of a real drunkard." This quintet of Prokofiev's uses the same two wind instruments. While Stravinsky's soul may from time to time visit this quintet, it is nonetheless a provocatively playful, brightly colored work. It could be described as a glimpse into Paris during the 1920s. The concert version of this work for five players was first performed in Moscow in 1927. The ballet production was not performed in the then-Soviet Union until 1972.

Johann Sebastian Bach (1685-1750) Suite No. 3 in C Major, BMV 1009

Among the great musicians Bach worked with in his post in Cothen from 1717 to 1723 was gifted cellist and gambist Christian Ferdinand Abel. The two became close, and Bach was named godfather to Abel's daughter Sophie-Charlotte, born in 1720. It is presumed that Bach's three sonatas for gamba and keyboard were written for Abel to teach Bach's employer Prince Leopold, and it is certainly likely that the six suites for cello were written for him as well. The original manuscript of the cello suites has disappeared, and so the dates are uncertain; however, the manuscript of the six works for unaccompanied violin is dated 1720, and most scholars believe that the cello suites are contemporaneous or slightly older. Bach himself was a respectable violinist and probably also played the cello. In these pieces, Bach seems to be exploring possibilities previously not imagined. It is not known whether any of the unaccompanied violin or cello pieces were publicly performed during Bach's lifetime. The violin works were first published in 1802 and the cello suites about 1824-26, but both were almost unknown until the 20th century. The cello suites were considered exercises until a young cellist named Pablo Casals chanced upon a used copy and had a huge success when he performed Suite Number 3 in London in 1909. Casals continued studying the suites and by 1939 had finally recorded all six.

All of Bach's suites have four obligatory movements: Allemande, Courante, Sarabande and Gigue. Some suites, including all of those for cello, place a Prelude before the Allemande. When other movements are added, they are called Gallantries and are placed between the Sarabande and the Gigue. In every suite, all movements are in the same key, although the second Bourree in this suite is in minor rather than major. The Prelude comes from a tradition of improvisation. From the second measure on, it moves through scales and arpeggios in constant 16th notes until eleven measures before the conclusion. Particularly noteworthy is an A section of sixteen measures where the key of C is strongly affirmed by placing the dominant note G on every single beat. Bach takes advantage of the fact that the next-to-bottom string is tuned to this G, so that no finger work is necessary to find this pitch. All of the remaining movements are dances. All are titled in French, although the courante and the gigue actually use a more Italianate style, with uncomplicated rhythms and very few double-stops. In actuality, the suite is multinational, with the second movement an Allemande (meaning German), the Sarabande coming from Spanish tradition, the Bourrees French, and the Gigue (jig) having a suggestion of both Italy and the British Isles. All

Continued on the next page

the dance movements are in binary (2-section) form, with the first section moving from the key of C to G (its dominant) and the second section moving from G back to C. Each of the two sections is repeated. The first Bourree is played again after the second Bourree, but without repeats. The Allemande is in 4/4 time and begins with an upbeat of three sixteenth notes. The main accent is on beat one, and the mood emphasizes order, calm, and stateliness. The Courante is in 3/4 and moves in steady eighth notes almost throughout. The style is corrente, which is Italian for “running.” The measures are often grouped in pairs, with the accent coming on alternate downbeats. The 3/4 Sarabande grows out of the Chaconne, which is a variation form. It feels like a slow and majestic procession. Its harmonic richness comes from its abundant use of double-stops. The strong beat is often the second rather than the first. The Bourrees are in 2/2 time, and begin with a two eighth-note upbeat. They flow naturally, with uncomplicated rhythms and few double-stops. The Gigue is in a rollicking 3/8 time. This quick dance makes an effective ending to the suite after the serious Sarabande and the innocent Bourrees.

Dave Anderson (b. 1962) Quintet for Oboe, Clarinet, Violin, Viola and Bass

David Anderson is the principal double bassist of both the Louisiana Philharmonic in New Orleans and the Britt Festival Orchestra in Oregon. He was drawn to composition originally because of the paucity of solo repertoire for his instrument. His writings have since expanded to include works for other solo instruments, full orchestra, chamber orchestra and chamber ensembles. Having grown up as the son of a bass trombonist, Dave has also favored writing for the trombone.

Tonight’s quintet was originally conceived as a companion piece for the above-described Prokofiev quintet for the same unusual combination of instruments (violin, viola, bass, oboe and clarinet). Heavy rock and jazz influences can be detected in this work, but one will also hear a lot of homage paid to Shostakovich and Stravinsky. The melodic techniques, harmonic architecture and structural style of this writing emerge from classical training, but there’s no doubt that an individualistic contemporary style will make its appearance. Andrew Adler of the *Louisville Courier* writes of this work: “splendidly fresh and provocative, ingenious in how it distributes material...the jazzy syncopations and ethnic flavorings reflect a diverse, expertly distilled inspiration.” This quintet was premiered and commissioned by the Kentucky Center Chamber Players in 1996.

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Meet the Festival Performers

Artistic Director: John Pellegrino

John Pellegrino is Principal Bass of ProMusica Chamber Orchestra and Peninsula Music Festival, Assistant Principal Bass of Columbus Symphony Orchestra, a member of Grand Teton Music Festival, and teaches bass at Capital and Ohio State Universities. In addition, John enjoys performing, touring, and recording with many of this country's leading orchestras. In the 1980s, John earned performance degrees from both the Manhattan School of Music and the Juilliard School. In 2008, John was the recipient of the Ohio Private/Studio Teacher of the Year award given by the Ohio String Teachers Association. His students have won competitions held by the International Society of Bassists, Columbus Symphony Orchestra, Aspen Music Festival, Ohio String Teachers Association, Interlochen Arts Camp and the Philadelphia Orchestra, as well as positions in major American orchestras. John was born and raised in Warwick, RI, and owes much to his family of music educators/performers, private teachers, the public school music program in Warwick and to the Rhode Island Philharmonic Youth Orchestra.

Violin

Lina Bahn A violinist with a keen interest in collaborative and innovative repertoire, Lina Bahn has been called "brilliant" and "lyrical" by the *Washington Post*. Her *Mean Fiddle Summer* (Naxos) was hailed, "From start to finish, the violinist demonstrates her adroit technical facility, kaleidoscope of colors, and consummate musical taste." She is a dedicated collaborator, with recent performance at the Oregon Bach Festival with Matt Haimovitz, Kathleen Tagg, and David Krakauer. She was a guest performer with the Takacs Quartet at Strathmore Hall, Concertgebouw Hall, Carnegie Hall, the Mariinsky Theater, and Queen Elizabeth Hall. From 1998-2010, Lina was a member of the award-winning Corigliano Quartet, lauded by *Strad*, and which earned the ASCAP/CMA Award for Adventurous Programming. Their Naxos recording was selected by *The New Yorker* as one of the year's "Best 10 Recordings," and can be heard on the Albany, CRI, Naxos, and Bayer Labels. For fourteen years, Bahn served as Executive Director and violinist with the VERGE Ensemble of the Contemporary Music Forum in residency at the Corcoran Gallery of Art. She was on faculty at University of Colorado-Boulder from 2008-2015, and is currently on faculty and serves as Chair of the Strings department at Thornton School of Music, USC.

Anton Miller made his Carnegie Hall concerto debut in 1992, and has appeared throughout the United States and abroad as a soloist, chamber musician, recitalist and pedagogue. He has performed over fifty violin concertos with a number of orchestras on four continents. His most recent solo release on Naxos features the Kurt Weill Concerto for Violin and Wind Ensemble. Anton is Professor of Violin and chamber music faculty at the Hartt School; he previously has been on the faculty of the Oberlin Conservatory, Lawrence University, Swarthmore College, and New York University. He and his wife Rita Porfiris are the members of the critically acclaimed violin and viola ensemble, Miller-Porfiris Duo, as well as QuartetES. Anton completed his Master of Music degree at The Juilliard School studying violin with renowned pedagogue Dorothy DeLay and chamber music with Felix Galimir and members of the Juilliard Quartet. He received his Bachelor of Music Degree from Indiana University as a student of Franco Gulli. www.antonmiller.com

Dr. Kristen Pellegrino is Professor of Music Education at University of Texas at San Antonio and the Past-President of American String Teachers Association (ASTA) (2022-2024). Kristen's degrees are from University of Michigan (Ph.D. music education and M.M. violin/chamber music performance) and Eastman School of Music (B.M. music education and applied violin). Her teachers included Camilla Wickes, Paul Kantor, Lynn Blakeslee, Eric Rosenblith, and Gregory Fulkerson. She has 40 scholarly publications, has presented over 100 sessions, and was awarded ASTA's String Researcher Award and AERA's Outstanding Early Career Paper Award in Music Education. Kristen is co-editor of *Oxford Handbook of Preservice Music Teacher Education in the United States* and the forthcoming *Teaching Instrument Music: Contemporary Perspectives and Pedagogies*. Dr. Pellegrino's background in music education includes eight years of public-school string teaching at the high school and elementary levels, and 15 years of collegiate teaching experience. Before teaching full-time, she performed full-time in the Chagall String Quartet through Chamber Music America's Rural Residencies Grants. She continues to perform as a member of Music on the Hill and Music Across the Pond, a music festival in England. Kristen graduated from Toll Gate High School, where she also taught for six years.

Viola

Liam DeRosa, age 16, has performed in a variety of musical settings from fiddle gigs at the neighborhood Farmers Market to orchestra concerts at Tanglewood. He is currently a sophomore at Cranston High School East, where he plays with the orchestra and additionally participates in the Italian program and school musicals. He has been a member of the Rhode Island Philharmonic Youth Orchestra program since 2014, where he is currently co-principal violist of RIPYO's top-level Symphony Orchestra. In addition, Liam is a first violinist with the Warwick Symphony Orchestra and a member of the Music School's chamber ensembles, and does community and freelance work around the state. He studies violin with Laura Gulley at the Rhode Island Philharmonic Music School, and viola with Daniel Dona and Michelle LaCourse at the Boston University School of Music. Last summer, he attended the Boston University Tanglewood Institute. Awards and honors include First Prize, Music on the Hill's 2023 Inaugural Scholarship Competition; Merit Prize, 2023 National YoungArts Competition; and Winner, 2022/23 Rhode Island Philharmonic Music School Concerto and Aria Competition.

Stephen Goist enjoys a multifaceted career as an orchestral player, chamber musician, and historical performance specialist based in New York City. A graduate of The Juilliard School and the University of Cincinnati College-Conservatory of Music, Stephen has performed throughout the United States, Europe, India, and New Zealand. Stephen is currently a member of the ProMusica Chamber Orchestra in Columbus, Ohio, and is an active performer in New York's early music community. He regularly shares the stage with many of the world's leading period instrument ensembles including Philharmonia Baroque Orchestra, The Handel and Haydn Society, The English Concert, Les Arts Florissants, and Bach Collegium Japan.

Rita Porfiris has performed in major concert halls across the globe as a chamber musician, orchestral musician, and soloist. Currently the Co-Principal Viola of the Iceland Symphony, she has also been a member of the Houston Symphony, and played with the Chicago Symphony, the Indianapolis Symphony and others, working with conductors such as Leonard Bernstein, Sergiu Celibidache, Kurt Masur, Michael Tilson Thomas, Claudio Abbado, and Christoph Eschenbach. Ms. Porfiris is a member of the Miller-Porfiris Duo and QuartetES. She received Austria's Prix Mercure, was a prize winner in the Fischhoff Chamber Music Competition and the Primrose International Viola Competition, and a laureate of the Paolo Borciani International Quartet Competition. Formerly Professor of Viola, Chair of Strings and Chair of Chamber Music at The Hartt School, she has also been on faculty at New York University, University of Houston Moores' School of Music, Florida International University, and the Harlem School for the Arts in New York. She has given master classes,

Continued on the next page

lectures and clinics worldwide. Ms. Porfiris received her BM and MM in Viola Performance from The Juilliard School. Teachers and mentors included William Lincer, Paul Doktor, Norbert Brainin, and Harvey Shapiro. www.ritaporfiris.com

Cello

Trevor Handy enjoys an active career in Los Angeles as principal cellist of Santa Barbara Symphony Orchestra, member of Los Angeles Chamber Orchestra and Hollywood studio musician. He has performed with LA Philharmonic, LA Opera, at festivals such as La Jolla Summerfest, Ojai Music Festival, on chamber music series such as Portland Chamber Music Festival, and has taught at Pepperdine University and Westmont College. He has toured in Asia, Europe, and Costa Rica. In 1994 he participated in Sir George Solti's Orchestral Project at Carnegie Hall. Following studies, he helped to form Griffon String Quartet in New York City, which was awarded the grand prize at the 1991 Fischhoff National Chamber Music Competition. He has been a member of Columbus, Honolulu, Jacksonville, and New Haven Symphonies, studied and played baroque cello professionally while in New York, and taught solfege at Juilliard's Pre-College division. Born and raised in Boston, he made his solo debut with Boston Symphony Orchestra at age 14 and received his B.M. and M.M. from The Juilliard School, where he studied with Leonard Rose, Channing Robbins, Joel Krosnick and Lorne Munroe. Summers were spent at Aspen, Tanglewood, and in Switzerland at Yehudi Menuhin's Academy in Gstaad, and Lausanne Academie de Musique under the tutelage of Maurice Gendron.

Elisa Kohanski enjoys a diverse career as soloist, chamber musician, and orchestral player, while championing unique artistic collaborations. She has performed with the Miami String Quartet, Olivia Newton John, Robert Shaw, Gustavo Dudamel, Garrison Keillor, Harry Connick, Jr., and in halls around the world including Carnegie Hall; Royal Albert Hall; Schlossfestspiele in Heidelberg; and Stefaniensaal in Graz, Austria. She is Principal Cellist of Pittsburgh Ballet and Wheeling Symphony, a member of Pittsburgh Opera, performs with Pittsburgh Symphony, Taconic Music and has played with Columbus Symphony. A founding member of Trio Nova Mundi and IonSound Project, Elisa's recordings include TNM's *Canticum*; IonSound's *Inspired By, Separate Self*, and Jeremy Beck recordings; and Daphne Alderson's *Joan of Arc*. She is adjunct faculty at Grove City and Washington and Jefferson Colleges and has taught and performed in festivals around Italy, Germany, Austria and Bosnia. She earned her Bachelor's from Eastman School of Music and her Master's from CMU. A native Rhode Islander, Elisa has performed on six continents, most uniquely on an Arctic iceberg, and in Antarctica for an audience of people and penguins. Her seventh continent performance (Australia) is in the works!

Bass see Artistic Director

Guitar

Nicholas Goluses's concert tours as soloist, with orchestra, and as chamber musician have taken him across North America, South America, Europe, Australia, and the Far East to critical acclaim. He is Professor of Guitar at the Eastman School of Music, where he is the recipient of the Eisenhart Award for Excellence in Teaching. Additionally, he has held the Andrés Segovia Professorship at Manhattan School of Music, where he received the Doctor of Musical Arts degree and was the recipient of the Pablo Casals Award, the Distinguished Faculty Award and the Manhattan School's Centennial Distinguished Alumni Award. His students have won major competitions and professorships throughout the world. His 2022-23 season was highlighted by world premiere performances by Samuel Adler, Cynthia Folio and Maria Newman as well as a UK residency where he gave the European premiere of Stephen Goss's *Concerto of Colours*. He has recorded for NAXOS, Linn, Albany, Nuevo Venecia and BMG. His performance editions are published by Alfred Masterworks. He is a member of the National Academy of Recording Arts and Sciences and has been named Musician of the Year by Mu Phi Epsilon, and a Fulbright Specialist Professor for 2019-2024. www.GOLUSES.COM

Voice

Diana McVey is an artist whose consummate skills as both singer and actress have made her highly visible in opera, oratorio, and as soloist with symphony orchestras. She is known for her riveting and moving portrayals of Countess Madeleine in *Capriccio*, Contessa in *Le Nozze di Figaro* and Lucia in *Lucia Di Lammermoor*. She has sung leading roles with Florentine Opera, Opera Theater of Pittsburgh, Opera Omaha, Opera Dubai, Opera Tampa, Opera Columbus, Lake George Opera Festival, Opera Naples, Light Opera Oklahoma, Ocean State Lyric Opera, Salt Marsh Opera Company, RI Philharmonic and Opera Providence, among others. Recent engagements include Puccini's *La Bohème* and Verdi's Requiem with Helena Symphony, Contessa in *Le Nozze di Figaro* with Opera Idaho, the US premiere of Patrick Hawes's *The Great War Symphony* at Carnegie Hall, and Brahms's *Ein deutsches Requiem* with Great Falls Symphony, *A Night in Italy* gala with Helena Symphony and Southeastern Pennsylvania Symphony Orchestra, Beethoven's Ninth Symphony with Helena Symphony, Barber's *Knoxville: Summer of 1915* with the Chamber Orchestra of Barrington at St. John's, and the world premiere of the one-act opera *Whaling Women* with Seaglass Theater Company. Upcoming engagements include Mozart's Requiem, a spring performance of Handel's *Messiah*, and Beethoven's Ninth Symphony.

Flute

Anthony Trionfo Praised for his "breezily virtuosic" (*The New York Times*) performances, Anthony Trionfo enjoys actively building one of today's most exciting musical careers. As a concerto soloist, Anthony has performed with Grant Park Festival Orchestra, Orchestra of St. Luke's, Edmonton Symphony, ProMusica Chamber Orchestra, McCall Festival Orchestra, Stockton Symphony, Riverside Symphony, Gulf Coast Symphony Orchestra, Orpheus Chamber Orchestra, Longwood Symphony, and Oregon Chamber players. Recital engagements include Kennedy Center, Morgan Library & Museum, Juilliard, Festival de Ibagué in Colombia, Tennessee Arts Academy, Kravis Center, Alys Stephens Center, Clemson University, Cosmos Club in Washington, DC, Artists Series of Sarasota and Ithaca College. Anthony currently serves as second flutist with ProMusica Chamber Orchestra in Columbus, OH, and appears often with Orpheus Chamber Orchestra, Kaleidoscope Chamber Orchestra, and Jupiter Chamber Players. Anthony began studying flute at age eleven before appearing as a concerto soloist just three years later with Las Vegas Philharmonic. In 2016, Anthony won First Prize in the Young Concert Artists Susan Wadsworth International Auditions and made his YCA Series debuts at Merkin Concert Hall and Kennedy Center in 2018. Toney created Umoja Flute Institute, a non-profit organization dedicated to providing flutists of African descent with tools to succeed and thrive. www.trionfoflute.com @Toneyflute www.yca.org

Clarinet

Kathleen Costello has served as Principal Clarinet with the Alabama Symphony Orchestra since 2006. Since joining the orchestra she has appeared as soloist with the renowned clarinetist David Shifrin, in addition to appearing as soloist in a variety of formats, including Steve Reich's NY Counterpoint, a performance which was regarded as "flawlessly executed" by *ARTS bham*. Committed to both new music and innovation in the arts, Kathleen continues to spend time in Pittsburgh performing as a founding member of the ensemble IonSound Project. Dedicated to commissioning works of new music and collaborating with artists in a variety of disciplines, IonSound Project has received critical acclaim for their original programming, fresh approach to contemporary music, and commitment to the city of Pittsburgh. IonSound has two recordings with another scheduled for release in 2022. In addition to maintaining an active teaching studio both at home and at the University of Alabama at Birmingham, Kathleen publishes a blog on her website about motherhood, music, education, and holistic topics. Recently, her passion for the visual arts has inspired her to rekindle her love for drawing and portraiture. To see her work or find out more information, please visit: www.kathleenbcostello.com.

Oboe

Anne Marie Gabriele joined the Los Angeles Philharmonic in January 2000 as second oboist, a position she held in the Columbus Symphony Orchestra from 1993 to 1999 and in the Honolulu Symphony from 1990 to 1993. In addition to her duties in Columbus, she was Principal Oboist of the Canton Symphony Orchestra (Ohio) from 1993 to 1999. A native of Rhode Island, Gabriele accredits her musical inspiration to an exceptionally strong public high school music program whose wind ensemble performed and competed internationally. At the Juilliard School in New York City, she earned bachelor's and master's degrees under the tutelage of John Ferrillo and Elaine Douvas of the Metropolitan Opera Orchestra. While at Juilliard, she performed at the nationally televised Kennedy Center Honors to William Schuman and recorded several 20th-century works for the Juilliard American Music Recording Institute on New World Records. Gabriele has participated in numerous music festivals, including the Aspen, Kent/Blossom, and Waterloo festivals, as well as the National Orchestra Institute and the Breckenridge Music Festival. Since 2006, she has been Principal Oboist of the Mozaic Festival in San Luis Obispo, California, and since 2008 she has been a founding member of Music on the Hill Chamber Music Festival in Rhode Island. She has served on the faculty of Colorado College Music Festival and is an adjunct faculty member at New England Conservatory.

Piano

Gregory Millar is a versatile soloist and chamber musician whose career has taken him to several Canadian provinces, the Northeastern United States, and Europe. In 2019, he appeared as a concert pianist in the Netflix sci-fi thriller *In the Shadow of the Moon*. Millar has performed as concerto soloist with the Kindred Spirits Orchestra and the Mississauga Symphony. He can be heard on two recordings of chamber music by Frank Horvat, *Me to We* and *The Current Agenda*, and plays alongside New York City freelance musicians on *Phibbs and Phriends*, a CD of music for horn ensemble and percussion by Milton Phibbs. Millar served as resident collaborative pianist for the Kendall Betts Horn Camp in New Hampshire and the Banff Centre's summer masterclasses. He holds a DMA from the Eastman School of Music, an Artist Diploma from the Glenn Gould School, a MusM from the University of Toronto, and a BMus from McGill University. In addition to performing, Millar teaches private lessons in piano and theory, and self-publishes a growing catalog of original compositions, transcriptions, and pedagogical materials.

Lisa Raposa Millar leads a varied career as a piano recitalist, adjudicator, and instructor. Recognized for the clarity and tonal beauty of her playing, she has appeared in established venues including Koerner Hall, the Toronto Convention Centre, the Gardiner Museum, Heliconian Hall, and the former Gallery 345. She has also performed on *The Piano Lunaire*, a series devoted to music of the 20th and 21st centuries, and worked as a rehearsal pianist with the Iranian-Canadian Composers of Toronto (ICOT) on the opera *The Journey: Notes of Hope* featuring soprano Zorana Sadiq. Raposa Millar has contributed to *American Music Teacher* magazine and currently co-runs a private studio in Toronto. She began playing the piano at the age of four in Tiverton, RI, where she studied with JoAnn Mello. Prior to moving to Canada, she completed BA, MM, and DMA degrees at the University of New Hampshire, University of Massachusetts-Amherst, and Eastman School of Music respectively, earning top awards for her solo and collaborative performances. Lisa enjoys running, writing, and coding in her spare time.

Juan Rios is a Colombian pianist and educator. He received his Doctorate of Musical Arts from West Virginia University (WVU) studying under Dr. Peter Amstutz. He also got both his Bachelor's and Master's degree in Piano Performance from Universidad Eafit (UE) in Medellin, Colombia. There, Mr. Rios studied under Blanca Uribe and Teresita Gomez, both known for their distinguished international careers. During his time at both UE and WVU, Mr. Rios has done extensive research on the American composer, Paul Bowles. Currently, Mr. Rios is performing and teaching in Providence as a piano instructor at the Rhode Island Philharmonic Music School (RIPMS), teaches for and owns Juan Rios Piano, LLC., performs recitals in the New England area, and works as a collaborative pianist at RIPMS. He is also the Music Director at The Church of the Redeemer in Providence.

Trumpet

Joseph Foley, a native of Concord, New Hampshire, received Bachelors and Masters of Music degrees from Boston University. He has performed in more than a dozen countries on four continents. Principal Trumpet of Portland Symphony, Rhode Island Philharmonic, and River Oaks Chamber Orchestra of Houston, he recently toured China as Guest Principal Trumpet of Pacific Symphony. He has performed and toured with Boston Symphony, Boston Pops, Boston Ballet, Metropolitan Opera, Royal Ballet of London, and New York Philharmonic. As soloist, he has performed with Boston Pops Orchestra, Boston Landmarks Orchestra, Rhode Island Philharmonic, Pro Arte Chamber Orchestra, River Oaks Chamber Orchestra, Juneau Symphony, and at Carnegie's Weill Recital Hall. He was soloist in world premieres of Harold Shapero's Trumpet Concerto and Nan Schwartz's *Angels Among Us*. His recording with Bonnie Anderson, *Nightsongs*, earned critical acclaim. A former member of Atlantic Brass Quintet, he has performed with Boston Symphony Brass Quintet, Empire Brass, Burning River Brass, and ALEA III. Mr. Foley has taught at Boston University, Berkshire Summer Music, Boston Conservatory at Berklee, and New England Conservatory Preparatory Division. He is Professor of Trumpet at Rhode Island College, where he also teaches chamber music and directs Wind Ensemble and Jazz Band.

Richard Kelley's career as a trumpeter is a testament not only to the versatility of his instrument, but also to the ability of one individual to excel across the broadest possible range of music. From symphony orchestras and chamber music to jazz, studio work, and Broadway shows, Kelley has built a formidable track record of working at the highest level of the profession. Kelley performs regularly with the Boston Symphony Orchestra, Boston Pops, Boston Philharmonic, and Boston Classical Orchestra. Previously based in New York City, Kelley was principal trumpet of the Queens Symphony Orchestra and the Philharmonia Virtuosi. He also performed regularly with the Metropolitan Opera, the Brooklyn Philharmonic, the New York Pops, and many other orchestral ensembles.

French Horn

Michelle Baker was second horn of the Metropolitan Opera Orchestra from 1990-2017. Prior, she was a member of the New Jersey Symphony Orchestra. Her new life finds her focusing on teaching and giving masterclasses, freelancing, and spending time with family. Michelle serves on the faculty of the Manhattan School of Music, Montclair State University and Mannes College of Music. She appears each summer at Music on the Hill in Rhode Island and at the Round Top Music Festival in Texas. Michelle has performed several times with Michael Buble and Sting, recorded and performed with James Taylor and Harry Connick, Jr., and can be heard on the soundtracks for several movies such as *The Greatest Showman*, *The Good Shepherd*, *True Grit*, *Failure to Launch*, *Manchurian Candidate*, *Hail Caesar!*, *Moonrise Kingdom*, *Extremely Loud and Incredibly Close*, and *Zoolander 2*.

Kevin Owen has been a soloist with many orchestras, including the Boston Pops, Boston Philharmonic, Rhode Island Philharmonic, New Haven Symphony, North Shore Philharmonic, Portland (ME) Symphony, Pro Arte Chamber Orchestra, and many others. Kevin has also toured with the Empire Brass, the Boston Chamber Music Society, A Far Cry, the Beacon, Atlantic and Epic Brass Quintets. He won five international chamber music competitions in a single year as a member of the Boston Wind Quintet. He has appeared on the David Letterman and Conan O'Brien television shows with the bands Guster and My Morning Jacket. He's backed up the Moody Blues, Kansas, Frank Sinatra, Jr., and many other popular artists. In addition to his solo and chamber music experience, Kevin serves as the Principal Horn of the Boston Philharmonic, Rhode Island Philharmonic, Boston Lyric Opera, Odyssey Opera, Boston Landmarks Orchestra, and the Boston Pops Esplanade Orchestra. He performs regularly with the Boston Symphony and Boston Pops and has played "extra" horn with the Vienna

Continued on the next page

Philharmonic and St. Petersburg Philharmonic. His compositions and arrangements for chamber groups and orchestra have been performed by the Rhode Island Philharmonic, the Portland Symphony, the Beacon Brass and the Boston Pops Esplanade Brass Ensemble.

Adam Pandolfi, a native of Birmingham, Alabama, holds a Bachelor's degree in Psychology from Auburn University. While attending college he was named Principal Horn of Montgomery Symphony Orchestra as well as fourth horn of Columbus (GA) Symphony Orchestra. Since completing his degree he has performed regularly, toured, and recorded with both the Alabama and Atlanta Symphonies. After a twenty-year freelance career, he won a full-time position with Alabama Symphony Orchestra in 2021. From 2008 to 2010, Adam was the Acting Principal Horn of Atlanta Opera and, in 2009, he won the position of Principal Horn with Columbus (GA) Symphony, a position he still holds. In 2012, he traveled to Romania where he, alongside his father, David, was featured as soloist with Filarmonica De Stat Sibiu. Adam has performed with Florida Orchestra, North Carolina Symphony, Chattanooga Symphony, and Memphis Symphony Orchestra. In addition to performing, he holds adjunct positions at Troy University and at University of Montevallo. Adam has studied with his grandfather Nedo Pandolfi, as well as Richard Sebring, Brice Andrus, Kevin Kozak, and William VerMeulen, but his primary teacher and principal influence has always been his father, David Pandolfi. He is pursuing an MBA from Collat School of Business at UAB.

Trombone

Alexei Doohovskoy is an active New England area freelance trombonist and music educator. He is a member of both the Rhode Island Philharmonic and the Orchestra of Indian Hill. He has performed with the Boston Symphony and Pops Orchestras, the Boston Lyric Opera, the Boston Ballet, the Boston Landmarks Orchestra, the Boston Modern Orchestra Project, the Springfield Symphony, and the Portland Symphony. As a chamber musician, he has toured nationally and internationally with the Empire Brass Quintet. Mr. Doohovskoy has earned fellowships from the New World Symphony in Florida, the Aspen Music Festival in Colorado, and the Norfolk Chamber Music Festival in Connecticut. He has been a featured soloist with the Northeast Pennsylvania Philharmonic, the U.S. Air Force Band, the Sounds of Stow Festival Orchestra, the Lynn University Symphony, and the Brown University Wind Symphony. Mr. Doohovskoy currently serves on the faculties of Brown University and Rhode Island College. Since 2009, he has directed a unique summer trombone choir program in Concord, Massachusetts, combining the talents of players from around New England. Mr. Doohovskoy holds a Master of Music degree from New England Conservatory and a Bachelor of Arts degree from Brown University.

Tuba

Thomas Gregory, a Rhode Island native, is an adjunct professor of tuba and elementary music theory at Rhode Island College. He also teaches at Providence College and CCRI. Tom received his Bachelor's degree from Boston Conservatory and his masters from Rhode Island College. While still an undergraduate he performed with the Bolshoi Ballet Orchestra in Boston. Tom served in the U.S. Navy music program performing on the tuba and electric bass. He performed for the 50th anniversary of D Day in Normandy. He has also performed with the Civic Orchestra of Chicago and Harry Connick, Jr. After leaving the Navy he became brass product manager for Boosey and Hawkes, USA. He was frequently asked to perform as soloist, adjudicator and give master classes. He has performed in 38 of the United States, England, France and Iceland

Narragansett Brass Quintet

Narragansett Brass Quintet was founded in 2003 and serves as the Faculty Brass Quintet at Rhode Island College. In addition to teaching at the college, the group has presented clinics and master classes at numerous schools throughout New England. With a repertoire spanning from Gabrieli to Gershwin, the group has entertained audiences with their virtuosity and engaging stage presence. Members of the group regularly perform with the top ensembles in the area.

Millar Piano Duo

The Millar Piano Duo has been giving high-energy performances since 2008, appearing in venues and series in Canada and the U.S., including Westwood Concerts (Toronto), Tapestry Concerts (Lancaster, ON), Sunday Rendez-vous at Stewart Hall (Pointe-Claire, QC), Gallery 345 (Toronto), the Musideum (Toronto), Music on the Hill (Rhode Island), Virginia Tech (Blacksburg, VA) and the Arlene Kies Piano Recital and Master Class Series at the University of New Hampshire.

In 2019, they launched a new show in collaboration with artist Antonietta Kies, titled *Clavier à Couleurs: An Exhibit of Piano Preludes*. The event attracted a full house at Heliconian Hall in Toronto and included a vernissage followed by a concert. The first half featured the solo preludes of Scriabin (Op. 11) with projections of artwork created by Kies specifically for the occasion. The preludes of Chopin (Op. 28) rounded out the second half of the program and were accompanied by texts penned by piano legends Hans von Bülow and Alfred Cortot.

At the onset of the global pandemic, the husband and wife duo were among the first to stage a triptych of popular livestream concerts, attracting hundreds of viewers on both sides of the border.

Miller-Porfiris Duo

The Miller-Porfiris Duo has been delighting audiences worldwide since 2005. Past seasons have seen appearances with Chamber Music of Little Rock, Chamber Music Pittsburgh, Tel Aviv Museum, and Sheldon Friends of Music; and in major concert halls worldwide. On faculty of The Hartt School at University of Hartford, the duo has been in residency and given seminars and masterclasses at New York University, Duke University, Kutztown University, University of New Mexico, the Foulger Festival, St. George International Festival in Greece, ARIA International Arts Academy at Mt. Holyoke College, Three Bridges International Chamber Music Festival at University of Minnesota Duluth, *Conciertos de la Villa Santo Domingo*, Harpa International and Iceland Academy for the Arts and the Music and More SummerFest in Bosnia-Herzegovina. They are co-directors of Point Counterpoint Chamber Music Camp. Recordings include *Five Postcards*, *Eight Pieces*, *Divertimenti*, and *Threaded Sky*. In 2020, the duo was featured in nine cross-continental premiere performances of music by women composers at the Spitalfields Festival in London, held virtually. For The Uncertainty of Fate Festival, a 2021 five-day streaming festival of over 100 musicians, dancers and writers sponsored by the University of Hartford, they commissioned 21 of the 39 premiered works. www.millerporfirisduo.org



About Music on the Hill

Music on the Hill was born in 1974 at St. Luke's Episcopal Church, East Greenwich, when Music Director Priscilla Rigg launched a series of traditional chamber music concerts at the church, featuring well-known artists and ensembles. In 1981, Music on the Hill became incorporated, with elected officers and a board of directors.

In 2007, a group of native Rhode Island professional musicians—led by John Pellegrino, Principal Bass of the Columbus Symphony Orchestra and graduate of Warwick's Toll Gate High School, and now Artistic Director of Music on the Hill—proposed a new festival concept for Music on the Hill. John was inspired by the fellow Rhode Islanders he'd met at festivals and concerts around the country, who lamented the fact that they hadn't played in the Ocean State since high school. Friends and family recruited volunteer administrators with a range of expertise and connections. Priscilla Rigg and the board enthusiastically endorsed the new idea, and rededicated the nonprofit organization to the new festival concept.

The new festival launched in 2008, and since then Music on the Hill has welcomed thousands of music lovers to concerts in venues across the state, from our "hometown" of East Greenwich, to Providence, Jamestown, Wickford, Cranston, Warwick, Westerly, North Kingstown, East Providence and North Providence. Our ensemble includes musicians based in our region, musicians native to Rhode Island with successful careers across the country and around the world, as well as friends and colleagues who have come to see Rhode Island as their home away from home, with many returning to the Ocean State for the Music on the Hill Festival every year.

Education is an important part of our mission. Students of all ages are welcomed with free admission to all our concerts. Again this year, we offer a free concert for hundreds of elementary and middle school students. Our musicians take a morning off from rehearsal to introduce the instruments, share selections from festival repertoire, and answer children's questions about the life of a professional musician. Our annual scholarship honors the Ocean State's classical musicians ages 13-18, and supports their music study.

There are many ways to support Music on the Hill. First and most importantly, come to our concerts! If you enjoy what you see and hear, tell your friends! We love seeing familiar faces as well as new friends at each event, and your attendance and spreading the word help us to continue to grow and reach new audience members every year. Music on the Hill depends on the generosity of donors like you to present our annual chamber music festival. We are a 501(c)3 organization and all contributions are tax-deductible. Checks may be made payable to Music on the Hill and mailed to Music on the Hill, PO Box 633, East Greenwich, RI 02818, or visit <http://musiconthehillRI.org/support> to donate with a Paypal account or a debit/credit card.

Thank you very much for your support!



The mission of Music on the Hill is to present an annual nationally recognized concert series. This music festival brings home professional musicians and their friends who are eager to share their passion for music with a community they love. Music on the Hill hopes to inspire future generations with exciting performances featuring chamber music and innovative programming in both traditional and nontraditional settings.

Musicians

Violin

Lina Bahn
Anton Miller
Kristen Pellegrino

Viola

Liam DeRosa
Stephen Goist
Rita Porfiris

Cello

Trevor Handy
Elisa Kohanski

Bass

John Pellegrino

Guitar

Nicholas Goluses

Voice

Diana McVey

Piano

Gregory Millar
Lisa Raposa
Juan Rios

Narragansett Brass Quintet

Joseph Foley, Trumpet
Richard Kelley, Trumpet
Kevin Owen, French Horn
Alexei Doohovskoy, Trombone
Thomas Gregory, Tuba

Miller-Porfiris Duo

Anton Miller, violin and Rita Porfiris, viola

Flute

Anthony Trionfo

Oboe

Anne Marie Gabriele

Clarinet

Kathleen Costello

French Horn

Michelle Baker
Kevin Owen
Adam Pandolfi

Trumpet

Joseph Foley
Richard Kelley

Trombone

Alexei Doohovskoy

Tuba

Thomas Gregory



Board of Directors

Craig Kohanski, *President*
Vyra Imondi, *Vice President*
Nick Butziger, *Treasurer*
Kathleen Bucci Ball
Suzanne Boffi
Anne Holst
Maria Kohanski
Barbara Lamagna
Carol Pellegrino
Marie Petrarca
Bob Petrarca
Donald Rankin
Jeanne Spira

Advisory Board

Kate Cardoza
Elisa Kohanski
Kristen Pellegrino

John Pellegrino, *Artistic Director*
Emily Atkinson, *Executive Director*

Millar Piano Duo

Gregory Millar and Lisa Raposa, Piano



Clouds Hill Museum . . . A Portal to the Past

4157 Post Road, Warwick, RI 401-884-9490 www.cloudshill.org

Victorian House | Carriage Museum | Center for the Outdoors | Arboretum
Pre-scheduled Exhibits and Tours by Appointment

Art

History

Community





2023 Festival Schedule

Students with ID are admitted free

- | | | |
|----------------------|-----------------------|---|
| Monday
3:00 pm | May 29 th | Narragansett Brass Quintet
Clouds Hill Victorian House Museum
4157 Post Road, Warwick, RI |
| Tuesday
7:00 pm | May 30 th | Baroque & Mozart & Beers, Oh My!
LineSider Brewing
1485 South County Trail, East Greenwich, RI |
| Thursday
7:00 pm | June 1 st | Spotlight
Immaculate Conception Catholic Church
237 Garden Hills Drive, Cranston, RI |
| Monday
7:00 pm | June 5 th | Rhapsody in Blue
St. Luke's Episcopal Church
99 Peirce Street, East Greenwich, RI |
| Tuesday
7:00 pm | June 6 th | French Horn
St. Luke's Episcopal Church
99 Peirce Street, East Greenwich, RI |
| Wednesday
7:00 pm | June 7 th | Potpourri and Pints
LineSider Brewing
1485 South County Trail, East Greenwich, RI |
| Saturday
7:00 pm | June 10 th | Festival Finale
First Baptist Church
30 Peirce Street, East Greenwich, RI |



For more information visit:

www.MusicOnTheHillri.org