



# Orcas Island Chamber Music festival

*Classical Music with a View*

Aloysia Friedmann, Founder and Artistic Director



2021

*24<sup>th</sup> Season*

[www.oicmf.org](http://www.oicmf.org)

# Orcas Island Chamber Music festival

## *2021 Twenty-fourth Season Commemorative Program*

Aloysia Friedmann, Artistic Director

Jon Kimura Parker, Artistic Advisor

## Welcome!

Like its predecessor, 2021 offered no shortage of unforeseen challenges and opportunities. At Orcas Island Chamber Music Festival, we rose to the occasion, offering a hybrid of in person distanced concerts and livestreams for the first time. But the 24<sup>th</sup> Summer Festival was not only innovative, it was also deeply moving. After a year of hearing music only through our screens, the return of chamber musicians to the Orcas stage was a joyously unforgettable experience.

We hope you enjoy this commemorative book of concert programs and notes, taking time to remember and relive the music and the moments that made this year's festival so special.

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Image this page,  
"Spring Study –  
Camellia, Narcissus and Hellebore"  
Original Watercolor on Paper  
by **Shawna Franklin**

Cover image,  
"Red-winged Blackbird"  
Original Linoleum Block Print  
by **Shawna Franklin**

Program design by **Wade Campbell**

## Artistic Director's Message

During 2020, we were catapulted into an unknown world. Yet with perseverance and creative thinking, and a very willing Miró Quartet, OICMF had a festival unlike any we had presented before. With the advent of the summer of 2021, the Orcas Island Chamber Music Festival perseveres again in finally bringing live, in-person music back to you, our dedicated audience, from the stage of Orcas Center. For that, I am so extremely grateful.

Over this past year, I've woken up nearly every day on Orcas Island to its stunning beauty. My life completely changed. Time took on a different dimension. What does that mean when talking about our festival? With artistic creativity, support from the OICMF staff and board of directors, and the options of communication through Zoom and more, we were able to be flexible on a moment's notice and to keep the festival not only alive but also financially healthy. I thank you, our loyal supporters, who continue to have faith in OICMF! With that support and knowledge, we took our livestream experience from 2020 and are now able to offer concerts this summer both live onstage and livestreamed again, to the world.

The joy of playing on stage to an audience is palpable. Live performance has a special mystique. Without an audience, music played in the privacy of our practice rooms can only take us so far. It's playing for you – sitting in a hall, knowing you're hearing the phrases, the dynamics, the sonorities, and the energy that's created between us as performers and you as listeners – that truly keeps us going.

That being said, this year, on stage, we're still somewhat isolated in certain ways behind our masks. Even though so much communication is done through the eyes, I personally miss the smiles that come with a surprise twist of a musical phrase or a shared moment that

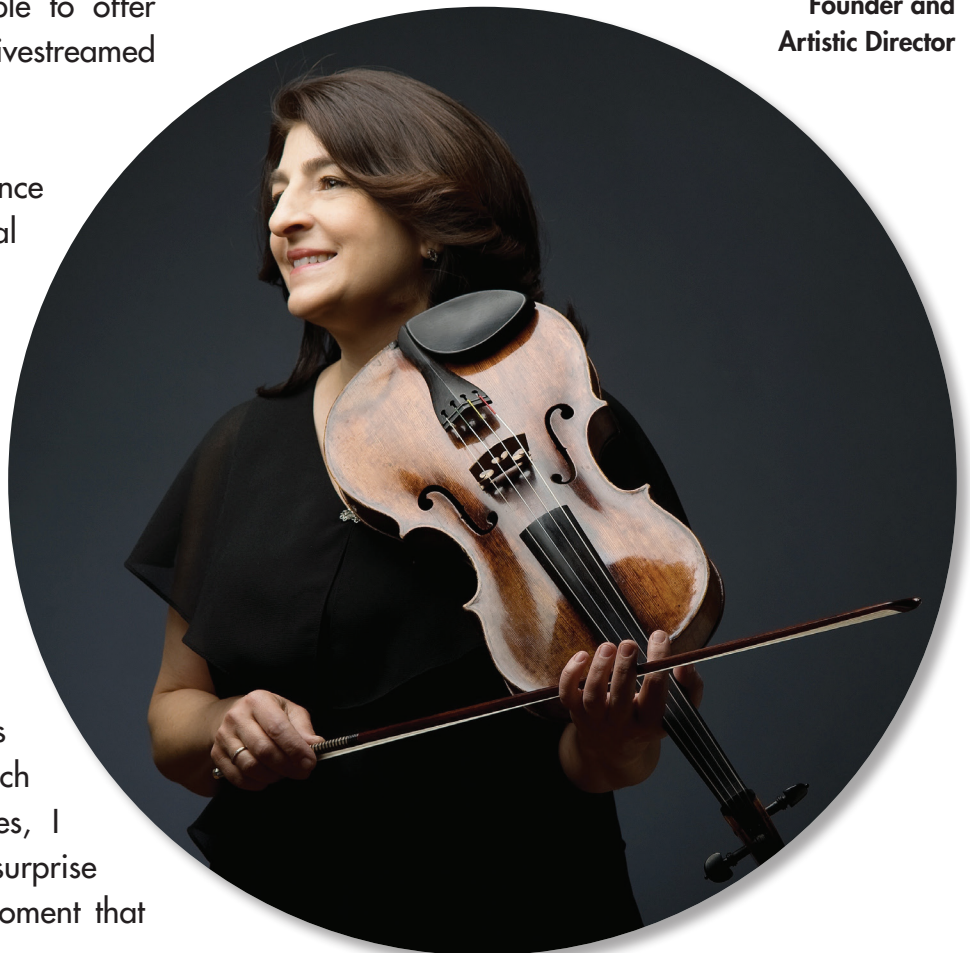
was discussed or practiced in rehearsal. All of us have adapted to playing with masks, but it's not so easy: our peripheral vision is compromised, our glasses fog up, and masks slip on our faces! All these minor things impinge upon the total focus and dedication we want in our performances for you. Regardless, we love making music for you and thank you for listening.

Our music reaches even greater meaning when each one of you is present, and I have a hopeful eye toward the day when we all feel comfortable filling the hall again. It's not quite the same if any one of you is missing, even when you are watching the livestream on your screen. Onstage we also need your focus and energy to give us inspiration! You bring out the best performance in us as musicians, and for that, we thank you so very much.

With gratitude,

*Aloysia Friedmann*

Aloysia Friedmann  
Founder and  
Artistic Director





# Anita's Letter

**2021...What a year. A year of many things to many people including, of course, the 24<sup>th</sup> Season of the Orcas Island Chamber Music Festival!**



## To me, our 24<sup>th</sup> Season was a time of **Bravery** ~

The bravery of our supporters, who, even through a forest of unknowns, believed in us and, with their trust and generosity, made our 24<sup>th</sup> Season possible.

The bravery of Aloysia, creatively scheduling, as always, despite new parameters, knowing it would be beautiful – and it was.

The bravery of our Board, guiding us through each twist and turn of that path, before and during the Festival.

The bravery of our staff, Linda Slone and Sarah Ogmundson, working through the planned and the unexpected, keeping us all safe while keeping the music playing.

The bravery of our volunteers, fewer in number due to our vaccination requirement, but filling every role – stage crew, home hosts, back-stager, ushers, flowers, house managers; the myriad ways they make it all possible, comfortable, and beautiful.

The bravery of our artists, who came from afar when many weren't traveling, to be on Orcas and fill our hearts with joy.

## Our 24<sup>th</sup> Season was a time of **Flexibility and Cooperation** ~

We worked more closely than ever with Orcas Center in many ways, including with their Artistic Director, Jake Perrine, who became our Livestream Director. Together with Video Director Adam Stern, Orcas Center made it possible for us to offer our first-ever hybrid Festival, livestreaming each concert into homes near and far.

Artists and live audiences alike cooperated by gathering only outdoors, even in rain showers.

Our artists uncomplainingly performed masked when the Delta variant arrived in the first week of the Festival. They, along with key staff and volunteers, gamely tested daily. We became very close with the County Department of Health who applauded us for going above and beyond with our protocols.

## Most importantly, our 24<sup>th</sup> Season was a time of **Music** ~

Wonderful, glorious, live music! As one patron told me, when Aloysia walked on to the stage that first night, the tears flowed freely – we were back! Hooray!

**And now...on to our 25<sup>th</sup>!**

**Anita Orne**  
Executive Director

## Board of Directors

*The OICMF Board of Directors is responsible for the organization's policy and planning. Each member also takes on special tasks, including financial oversight, personnel management, communications, event planning and hosting, and keeping in touch with our amazing donors.*



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### **Orcas Island Chamber Music Festival Staff**

Anita Orne *Executive Director*  
Linda Slone *Festival Manager*  
Sarah Ogmundson *Production Manager*



# Summer Festival Concerts



"Linnea Borealis – Twin Flowers" Original Linoleum Block Print by Shawna Franklin



## Welcome Back!

Friday, August 6 at 7:30 PM • Saturday, August 7 at 5:30 PM

### J. S. Bach (1685–1750)

Concerto No. 1 in D minor, BWV 1052  
for keyboard and strings

Allegro

Adagio

Allegro

Jon Kimura Parker piano

Sandy Yamamoto violin

Aloysia Friedmann violin

Eileen Swanson viola

Lachezar Kostov cello

David Grossman double bass

### Samuel Coleridge-Taylor (1875–1912)

*Ballade* in C minor, Op. 73 (arr. L. Kostov)

Lachezar Kostov cello

Viktor Valkov piano

### Robert Schumann (1810–1856)

Piano Quartet in E-flat Major, Op. 47  
for violin, viola, cello, and piano

Sostenuto assai – Allegro ma non troppo

Scherzo: Molto vivace – Trio I – Trio II

Andante cantabile

Finale: Vivace

Sandy Yamamoto violin

Aloysia Friedmann viola

Lachezar Kostov cello

Viktor Valkov piano



*Lachezar Kostov and Viktor Valkov*

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Friday, August 6 *Cynthia and Sam Coleman*

Saturday, August 7 *The Driftwood Fund, in honor of the staff of OICMF*

**Johann Sebastian Bach** (1685–1750)**Concerto No. 1 in D minor, BWV 1052 for keyboard and strings**

Bach left us seven concertos for keyboard and strings, but two of these are arrangements of his own violin concertos and one is an arrangement of the 4<sup>th</sup> Brandenburg Concerto. It is now widely believed that several – if not all of the others – were also arrangements of violin concertos by Bach, which have now been lost. (This has led to a whole “reconstruction” industry, yielding numerous recordings of these “virtual” violin concertos by Bach.)

The three movements of this concerto are in a fairly standard format for Baroque concertos, although Bach “works out” his thematic material at some length, making the concerto a little longer than usual for the era. The first movement is essentially monothematic, but Bach seems to be having great fun coming up with new kinds of figuration and passagework for the soloist. Much of this figuration is of a style which at least seems to suggest violin-writing, providing some evidence to support the theory that this was originally a violin concerto. The second movement continues in a serious mood. A short introduction for the strings alone leads to the aria-like entry of the soloist, whose part becomes increasingly florid as the movement proceeds. The final movement is still in D minor, but has a dance-like quality which – the minor key notwithstanding – provides a real sense of rhythmic buoyancy and joy in the music.

As eminent a musician and scholar as Albert Schweitzer thought that these keyboard concerto arrangements (assuming that is what they are) were made with incredible “haste and carelessness,” but their strong themes, lively rhythms, and even opportunities for virtuosic display have endeared them to musicians and audiences. The D minor concerto is, in fact, the earliest solo keyboard concerto to have won a permanent place in the standard repertoire.

**Samuel Coleridge-Taylor** (1875–1912)***Ballade* in C minor for violin and piano, Op. 73 (arr. L. Kostov)**

Born to a father from Sierra Leone and an English mother, Samuel Coleridge-Taylor rose in prominence through his short life to become one of the most performed composers in Great Britain and elsewhere during the final years of the 19<sup>th</sup> and early years of the 20<sup>th</sup> centuries. His father returned to Sierra Leone before Samuel was born and became a prominent administrator in west Africa. Samuel’s parents were not married and he grew up in a working class home which seems to have been loving, supportive of his musical talent and unconcerned by his mixed racial parentage. His mother’s family name was Taylor. She gave him the middle name Coleridge in honor of the poet Samuel Taylor Coleridge. He studied at the Royal College of Music, initially on violin then switching to composition, which he studied with Sir Charles Villiers Stanford. In 1898, Coleridge-Taylor wrote *Hiawatha’s Wedding Feast* to text from Henry Wadsworth Longfellow’s *The Song of Hiawatha*. Premiered that same year at the Royal College under the baton of Stanford, it was an immediate success, earning the praise of Sir Arthur Sullivan and Sir Hubert Parry. Despite the continued success of the work, Coleridge-Taylor had sold the rights to the work outright for a paltry sum, and financial troubles would plague him until his death from pneumonia. The financial injustice he suffered contributed substantially to a growing movement in the early years of the 20<sup>th</sup> century to protect the financial rights of composers.

The *Ballade* in C minor was written in 1907 for Russian-born violinist Michael Zacherewitsch who performed frequently in England and later became a citizen of that country. Some commentators find a Slavic mood in the *Ballade* – perhaps because of its dedicatee. The opening of the piece, which keeps the violin in its lowest register, certainly has an air of melancholy, but there isn’t any particular Russian “accent” to it. There are, however, aspects of Coleridge-Taylor’s writing in the piece – melodic contours, textures and rhythmic patterns – that are reminiscent of Tchaikovsky, but it would be a mistake to suggest that the music actually sounds like it’s by that composer. The *Ballade* is freely rhapsodic with a motto-theme heard at the very beginning that recurs throughout the piece, often in rhythmic or tempo transformations. Coleridge-Taylor’s harmonic language isn’t particularly chromatic. Most of his chords are easily analyze-able and on the printed page they look rather unadventurous. However, they support his easy melody-spinning beautifully which, combined with his idiomatic writing for both instruments, gives a real air of freshness to many of the pages of this piece.



**Robert Schumann** (1810–1856)  
**Piano Quartet in E-flat Major, Op. 47**

In 1839, Robert Schumann and Clara Wieck were married after a lengthy and obstacle-laden courtship. Schumann had completed his major works for piano solo and a number of songs, but he had yet to produce a large-scale orchestral or chamber work. In 1841, with encouragement from Clara, he wrote his First Symphony. He then began to study string quartets by masters of the Classical period: Haydn, Mozart, and Beethoven. The fruits of this study followed quickly, as three string quartets, the Piano Quintet, and the Piano Quartet tumbled out in less than two years.

The first movement is in sonata-allegro form. Schumann uses a sustained theme to delineate the structural sections. This *sostenuto* theme is heard at the beginning and again between the exposition and development. At the recapitulation it provides a thrilling climax to the entire movement.

The G minor Scherzo alternates a scurrying staccato theme with two “trio” sections. The first trio is in fluid quarter-notes. The second, using a device surely learned from Beethoven, begins with block chords that suspend the tempo until the scurrying motif sneaks back in. The Scherzo has been likened to those by Mendelssohn, but where a Mendelssohn sparkles, this one is more mysterious, even sinister. No elves or fairies dance here – only shadows chasing shadows.

The third movement is in simple ABA form. The principal theme is based on rising and falling sevenths, an interval often used to express yearning. The central section’s theme, removed to a distant G-flat Major, moves in a more stepwise fashion. The first theme returns with the viola, while the violin traces delicate embroidery around it. The piano provides a simple accompaniment, suggestive of plucked guitar chords. During this passage the cellist re-tunes the lowest string down a whole-tone to permit a low B-flat octave.

The piano’s final notes in the Andante are a premonition of the bold rhythm that opens the Finale. This is followed by a rapid fugal passage. The movement builds to two climaxes with fast repeated notes and octaves for the strings, the second climax culminating in a *fermata* (“pause”) before the final rush homeward in the coda.



*Sandy Yamamoto, Viktor Valkov, Lachezar Kostov, Aloysia Friedmann, Jon Kimura Parker, Eileen Swanson, and David Grossman*



## Old World, New World

Tuesday, August 10 at 7:30 PM • Wednesday, August 11 at 5:30 PM

### George Gershwin (1898–1937)

*Three Preludes* for clarinet and piano  
(arr. J. Cohn)

Allegro ben ritmato e deciso

Andante con moto e poco rubato

(*Blues Lullaby*)

Allegro ben ritmato e deciso

Richie Hawley clarinet

Jon Kimura Parker piano

### Amy Beach (1867–1944)

Quartet for Strings (in One Movement),  
Op. 89

Sandy Yamamoto violin

Jeff Thayer violin

Aloysia Friedmann viola

Lachezar Kostov cello

### Ludwig van Beethoven (1770–1827)

*Music, Love and Wine* from Scottish Songs,  
Op. 108 (words by William Smyth)

Sharon Abreu soprano

Sandy Yamamoto violin

Lachezar Kostov cello

Mystery Artists

Andrea Bautista piano

Gordon Koenig singer

Jon Kimura Parker singer

### Ludwig van Beethoven (1770–1827)

Clarinet Trio in B-flat Major, Op. 11  
III *Tema con Variazioni*

Richie Hawley clarinet

Lachezar Kostov cello

Viktor Valkov piano

### Franz Schubert (1797–1828)

Piano Quintet in A Major, D. 667, *Trout*  
IV Andantino (Theme and Variations)

Jeff Thayer violin <sup>pia</sup>

Aloysia Friedmann viola

Lachezar Kostov cello

David Grossman double bass

Jon Kimura Parker piano

### Astor Piazzolla (1921–1992)

*Libertango* for strings (arr. R. Sokruta)

Jeff Thayer violin

Sandy Yamamoto violin

Aloysia Friedmann viola

David Grossman double bass

### Astor Piazzolla (1921–1992)

*Michelangelo '70* for piano four-hands  
(arr. P. Ziegler)

Viktor Valkov  $\frac{1}{2}$  piano

Jon Kimura Parker  $\frac{1}{2}$  piano

(continued on next page)

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CONCERT SPONSORS

Tuesday, August 10 *Carl de Boor*

Wednesday, August 11 *Terry Neill, in memory of Carroll Neill*

## Old World, New World

(continued from previous page)

**Manuel de Falla** (1876–1946)

*Ritual Fire Dance* for solo piano

Viktor Valkov piano

**Aram Khachaturian** (1903–1978)

*Sabre Dance* for piano four-hands  
(arr. G. Anderson)

Viktor Valkov ½ piano

Jon Kimura Parker ½ piano

**Jennifer Higdon** (b. 1962)

*A Gentle Notion* for clarinet and piano

Richie Hawley clarinet

Viktor Valkov piano



Richie Hawley, Viktor Valkov, and Lachezar Kostov

**Morton Gould** (1913–1996)

*Jaunty* from *Benny's Gig*  
for clarinet and double bass

Richie Hawley clarinet

David Grossman double bass

**Dick Hyman** (b. 1927)

*Jazz Sextet* for clarinet, strings, and piano  
IV Allegro

Richie Hawley clarinet

Jon Kimura Parker piano

Jeff Thayer violin

Sandy Yamamoto violin

Aloysia Friedmann viola

Lachezar Kostov cello



Jeff Thayer, Sandy Yamamoto, David Grossman, and Aloysia Friedmann



**George Gershwin** (1898–1937)***Three Preludes* (arranged for clarinet and piano by James Cohn)**

For someone who was such a talented pianist, it's surprising that George Gershwin only wrote a small handful of original pieces for solo piano. In this context, his *Three Preludes* loom large, despite their brevity. Gershwin originally planned to write a complete set of 24 preludes – presumably covering all the major and minor keys as did Chopin, Scriabin, and many others. Other demands on his time encroached on the planned set of preludes, and in the end only five were written. Two of these weren't published and the composer later re-utilized their thematic material elsewhere. The remaining three preludes were premiered by the composer in 1926.

The first prelude employs a samba-based rhythm, but the lively syncopations are more reminiscent of “jump blues.” To anyone familiar with Gershwin's orchestral writing in pieces like *An American in Paris* and *Rhapsody in Blue*, it will be immediately apparent that the composer had the sound of the clarinet in mind for the two short, introductory phrases. The second prelude is pure blues, its soulful outer sections enveloping a somewhat bouncier central passage. Gershwin referred to the third prelude as his “Spanish” prelude, but it is the urban bustle and energy of the composer's beloved New York City that informs the piece. All three preludes are in some version of an ABA form and, their brevity notwithstanding, they are full of attractive musical ideas and gestures. Their popularity has resulted in a wide variety of arrangements for various instrumental resources – a test of the music's durability which Gershwin passes with flying colors.

**Amy Beach** (1867–1944)***Quartet for Strings (in one movement), Op. 89***

Born in New Hampshire, Amy Cheney showed herself to have a prodigious talent early on – her first piano pieces were written at the age of four. She continued her studies in piano and received some instruction in theory and composition but was largely self-taught in the latter areas. Her parents resisted offers for her to begin a concert career while still in her childhood – a decision she later praised. As a young woman, she did establish a career as a pianist and continued her efforts at composing, though with little commercial success. She was married in 1885 to Dr. Henry Beach, a surgeon who was more than two decades her senior. Dr. Beach placed severe strictures on her musical career – no more than two performances a year as a pianist, no teaching of students, and no furthering of her own education with private teachers – but he was fully supportive of her continuing her work as a composer, and their marriage seems to have been fairly happy. After Dr. Beach's death in 1910, Amy resumed her career as a pianist and began to receive greater acclaim for her compositions. For the remainder of her life, her compositions still received some acclaim (although tempered by changing tastes). She travelled widely, still performing occasionally, and became a champion of musical education in the United States.

She began work on her only string quartet in 1921, continuing work over the next few years and completing it in 1929. The main thematic material of the quartet comes from three Inuit folk songs that Beach found in a book on Inuit culture by anthropologist Franz Boas. To grossly oversimplify, the quartet is in three main sections, but it is a complex tapestry with frequent interweaving of thematic material, and subsidiary musical ideas derived from the folk songs. Beach's music is usually categorized as “late romantic” in style, and while that is accurate enough here, it doesn't begin to suggest the intense chromaticism and frequently dark, even disturbing turbulence of the music. Some passages in the quartet – and the opening *Grave* (“serious”) section is an excellent example – seem to hover on the edge of atonality. This quartet reveals Beach to be a composer of considerable muscle and sinew. Outdated impressions of her as a dilettante (primarily based on the fact that she was a woman composer) can be discarded. Happily, in the last few years more musicians have explored Amy Beach's music, and it seems to be enjoying something of a renaissance in the concert hall and recordings.

(Any birders who are reading this are encouraged to listen to Beach's pair of piano pieces *Hermit Thrush at Morning* and *Hermit Thrush at Eve*. In these two pieces she establishes a mood for the respective time of day and adds some of the most accurate musical representations of bird song to be heard before those of Olivier Messiaen. The Hermit Thrush is a common species in the Pacific northwest, so listeners can readily compare the real thing to Beach's transcription.)

**Ludwig van Beethoven** (1770–1827)*Music, Love and Wine* from *Scottish Songs*, Op 108

O let me Music hear  
 Night and Day!  
 Let the voice and let the Lyre  
 Dissolve my heart, my spirit's fire;  
 Music and I ask no more,  
 Night or Day!

Hence with colder world,  
 Hence, Adieu!  
 Give me. Give me but the while,  
 The brighter heav'n of Ellen's smile,  
 Love and then I ask no more,  
 Oh, would you?

Hence with this world of care  
 I say too;  
 Give me but the blissful dream,  
 That mingles in the goblet's gleam,  
 Wine and then I ask no more,  
 What say you?

Music may gladden Wine,  
 What say you?  
 Tendrils of the laughing Vine  
 Around the Myrtle well may twine,  
 Both may grace the Lyre divine,  
 What say you?

What if we all agree,  
 What say you?  
 I will list the Lyre with thee,  
 And he shall dream of Love like me,  
 Brighter than the wine shall be,  
 What say you?

Love, Music, wine agree,  
 True, true, true!  
 Round then round the glass, the glee,  
 And Ellen in our toast shall be!  
 Music, wine and Love agree,  
 True, true, true

Beethoven's settings of folk songs from the British Isles are one of the least-known corners of his compositional output. They were commissioned by the Scotsman George Thomson, who had approached a few other composers for similar settings, and he received at least a few from Joseph Haydn. There was considerable back-and-forth between Beethoven (who never visited Great Britain) and Thomson over what was to be included, what instrumental and vocal resources they would require, and, of course, Beethoven's fee. Remarkably, between 1809 and 1820, Beethoven set more than 150 Scottish, Welsh, and Irish songs for piano trio with variable vocal forces.

The *Scottish Songs*, Op. 108, come from 1818. *Music, Love and Wine* is the first in the set, with words by William Smyth. Although Beethoven could have treated these settings as mere hack work, he seems to have lavished a great deal of care over them. An examination of the score shows numerous small felicities in the part-writing. To a pianist, at least, these unassuming little arrangements look as if they could have been written by no one *but* Beethoven, so distinctive are certain characteristics of his writing for the piano. For the listener, these pieces are a delight – full of variety of mood, but also variety in the textures and colors Beethoven creates through skillful handling of the vocal and instrumental parts.



Sandy Yamamoto, Andrea Bautista, Lachezar Kostov, Gordon Koenig,  
 Sharon Abreu, and Jon Kimura Parker

**Ludwig van Beethoven** (1770–1827)***Tema con Variazioni* from Clarinet Trio in B-flat Major, Op. 11**

Beethoven's Opus 11 trio was written in 1797 on a commission from clarinetist Franz Josef Bähr. It is the composer's only piano trio to include a wind instrument. With a practical approach to sales and performance, Beethoven authorized its performance with violin instead of clarinet, but also authorized a "no strings allowed" version for clarinet, bassoon, and piano. It is a relatively large-scale piece, but not a heavy one – not yet "Beethoven the philosopher." The theme of the final movement – suggested to Beethoven by Bähr – comes from a comic opera by Joseph Weigl. It was a tune that became so popular with the Viennese public that people could be heard singing it in the streets. This gave the trio its nickname *Gassenhauer* ("street song"). Beethoven's sets of variations (in almost whatever type of work they occur) are frequently epic, taking the listener on a kind of spiritual journey. Here, in keeping with the theme, Beethoven does not take us as far into "the empyrean" as in other places. He is content to entertain and delight – as is the case with other Beethoven pieces on this year's Festival, such as the Septet and the Scottish folk song setting.

**Franz Schubert** (1797–1828)***Andantino (Theme and Variations)* from Quintet in A Major, D. 667, *The Trout***

*The Trout* Quintet was written in 1819 at the behest of wealthy amateur cellist Sylvester Paumgartner. Its somewhat unusual instrumentation was specified by Paumgartner, who planned to perform it with a quintet by Johann Nepomuk Hummel for the same instrumental combination. The fourth movement – a theme and variations on Schubert's song *Die Forelle* (*The Trout*) – gives the quintet its nickname. The song tells of a sly fisherman and a hapless trout, but is really an allegorical warning to young women about the wiles of casual suitors. A reference to the fisherman's rod (German "*Rute*") is surely an intentional sexual pun. The theme is stated in a stripped-down version for strings only. The variations proceed, using brilliant instrumental writing and processes of rhythmic intensification. The final (sixth) variation is a transcription of Schubert's original song, which seems, in context, like a culminating transformation. Stroke of genius or a labor-saving device? You be the judge.

**Astor Piazzolla** (1921–1992)***Libertango* for strings; *Michelangelo '70* for piano four-hands**

In the years since his death, Astor Piazzolla has become one of the most revered composers in the far-flung and wildly passionate community of tango lovers. It was not always so. The composer led a peripatetic life – Argentina, the United States, France, and Italy serving as his homes at various times. His development of a new style of tango – which came to be simply known as *Tango Nuevo* – began in the 1950s after he had studied composition with the *doyenne* of composition teachers, Nadia Boulanger, in Paris. Influences of (then) modern composers like Stravinsky and Bartók found their way into the *Tango Nuevo* and Piazzolla began to encounter very strong hostility in his native Argentina. By the 1970s, this had become so strong that Piazzolla moved his family to Italy for a few years, in part to avoid death threats. (I did say that tango lovers were a "passionate community.") Eventually, support for the *Tango Nuevo* equaled or outweighed the opposition. By the 1980s, Piazzolla was recognized worldwide as one of the greatest living exponents of the tango and began to be recognized as a composer of considerable talent and originality in the field of classical music.

Both *Libertango* and *Michelangelo '70* come from the late 1960s and early 1970s. They are excellent examples of (just) two of the moods Piazzolla captured so well in the *Tango Nuevo*. *Libertango* is sultry and seductive – about as sexy as music can get. *Michelangelo '70* (named for a nightclub in Buenos Aires) on the other hand is more tense, capturing a real sense of the menace that lurks in so much of Piazzolla's music. His tangos are readily transferable from one medium to another – as much (or more) depends on the spirit of the musicians as on the actual instruments used. In this concert, though, the arrangements are ideally suited to the different characters of the two pieces: strings for the more lyrical *Libertango*, piano duet for *Michelangelo '70*, which is much more percussive in nature.

**Manuel de Falla** (1876–1946)***Ritual Fire Dance* for solo piano**

Manuel de Falla's one-act ballet *El Amor Brujo* (translated in a variety of ways, but something like "Bewitched Love" probably comes closest) had its earliest genesis in 1914 as a piece for singers, actors, and orchestra. It was premiered the following year without success. Falla withdrew it and began re-working it – ultimately, in 1924 it became the ballet-pantomime as we know it now. In the ballet, the *Ritual Fire Dance* is performed by a woman who is trying to stop her dead husband from haunting her. The dance is powerful, full of musical motifs that have a definite Iberian flavor, but which never coalesce into a full tune: this music is more about rhythm and color than melody. Although the early 1914 version of what would become the ballet was not a success, the *Ritual Fire Dance* was, leading Falla in 1915 to make a chamber version of the dance for piano and strings. In any form, it is Falla's biggest hit and has been arranged for a wide variety of instruments and ensembles.



**Aram Khachaturian** (1903–1978)*Sabre Dance*

Did Soviet-Armenian composer Aram Khachaturian<sup>1</sup> know that his *Sabre Dance* would become one of the most familiar and widely heard pieces of classical music in western culture? Did the Soviets know? This campy, kitschy, trashy, and utterly delightful piece of music is so familiar as to need little introduction. It has been heard in everything from *The Jack Benny Show* to *The Simpsons*. It comes from Act IV of Khachaturian's ballet *Gayaneh*<sup>2</sup> (1939–1942). The ballet tells a love story in the midst of social and political turmoil but ends happily with three weddings. The *Sabre Dance* has been arranged for nearly every instrumental combination imaginable and is nearly indestructible, so an arrangement for piano duet is quite conservative in this context, but also extremely effective – a little more exciting and dangerous, even, than on two pianos. (Those who enjoy this piece are urged to explore the whole ballet, which is full of joy, color, and fun. Do *not* miss the *Lezghinka*<sup>3</sup> about 13 minutes into the ballet.)

<sup>1</sup>Spelling may vary. <sup>2</sup>Spelling may vary. <sup>3</sup>Spelling may vary.

**Jennifer Higdon** (b. 1965)*A Gentle Notion* for clarinet and piano

Born in Brooklyn, Jennifer Higdon's initial musical exposure was primarily to rock. In high school band she took up percussion and later the flute. In university she continued her flute studies, but was also encouraged to pursue composition. She was lacking in formal training compared to most of her fellow students, but worked hard to overcome this deficit. Since then, she has gone on to a distinguished career, earning numerous awards and prizes. Her music is sometimes described as “Neo-romantic,” but she draws on a wide variety of musical influences. In *A Gentle Notion*, jazz harmonies prevail, but there is a complete absence of obvious or predictable syncopation. This “ironing out” of the rhythm clearly reveals the connections between and influence of the Impressionist composers on jazz harmony.

**Morton Gould** (1913–1996)*Jaunty from Benny's Gig*

Behind this unassuming miniature lies one of the greatest musical geniuses and most diverse talents in 20<sup>th</sup> century American music – Morton Gould. Composer, conductor, arranger, and pianist – he composed music in almost every genre, and his discography includes music from Beethoven through to Copland and beyond. Gould had plenty of experience with jazz and jazz styles, so it was nearly inevitable that at some point he and Benny Goodman would cross paths. In 1962, Gould wrote *Benny's Gig* for Goodman – a suite of seven short movements for clarinet and double bass. In 1979, Gould added the movement heard here as an eighth and final movement to the suite – a 70<sup>th</sup> birthday gift to Goodman. The movement lives up to its name but maintains a sense of rhythmic ambiguity throughout. It is a mark of Gould's genius that rather than simply writing “imitation jazz,” he transforms jazz into something that speaks with his own voice – much as Béla Bartók did with Hungarian folk song, although that is not to suggest that the two composers sound in any way alike.

**Dick Hyman** (b. 1927)*Allegro from Jazz Sextet* for clarinet, piano, and string quartet

A native of New York, Dick Hyman received early instruction in classical music from his uncle Anton Rovinsky, a concert pianist. Chopin was an early and lifelong love for Hyman, but his older brother also introduced him to jazz, which became a major part of his life. His earliest albums were released in the 1950s – solo piano albums – with his name given first as “Knuckles O'Toole” and later “Willie the Rock Knox” and “Slugger Ryan.” From then on he has been almost exclusively associated with jazz, although his love for classical music never waned.

Hyman proclaimed the *Jazz Sextet* (written in the late 1980s, premiered in 1988) to be at least an attempt to “blur the lines” between classical music and jazz. The final movement, subtitled “Jazz-Samba,” is an unbuttoned, joyous romp – full of bouncy fun – particularly for the clarinet and piano, who are both required to improvise in a few specific places. Although it starts out sounding like nothing *but* jazz, the classical influences are still evident in this movement, with tricky rhythms for all the instruments and complex polyrhythms that twist the players' brains while delighting the listeners' ears.



## *Beethoven, Interrupted*

Friday, August 13 at 7:30 PM • Saturday, August 14 at 5:30 PM

### **Ludwig van Beethoven** (1770–1827)

Sonata No. 5 in D Major, Op. 102, No. 2

for cello and piano

Allegro con brio

Adagio con molto sentimento d'affetto

Allegro – Allegro fugato

Lachezar Kostov cello

Viktor Valkov piano

### **Johan Halvorsen** (1864–1935)

*Sarabande con Variazioni*

(on a theme of Handel) for violin and viola

Sandy Yamamoto violin

Aloysia Friedmann viola

### **Ludwig van Beethoven** (1770–1827)

Septet in E-flat Major, Op. 20

for winds and strings

Adagio – Allegro con brio

Adagio cantabile

Tempo di Menuetto

Tema con Variazioni: Andante

Scherzo: Allegro molto e vivace

Andante con molto alla Marcia - Presto

Richie Hawley clarinet

Dana Jackson bassoon

Rodger Burnett horn

Jeff Thayer violin

Aloysia Friedmann viola

Lachezar Kostov cello

David Grossman double bass

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Friday, August 13 *Gail and Harvey Glasser*

Saturday, August 14 *Janet Ketcham*



*Sandy Yamamoto and Aloysia Friedmann*



*Lachezar Kostov and Viktor Valkov*

**Ludwig van Beethoven** (1770–1827)**Sonata No. 5 in D Major, Op. 102, No.2 for cello and piano**

Beethoven's music is often assigned to his early, middle, and late periods. This division can be both useful and misleading, but in the case of his five sonatas for cello and piano it's clear, even just from looking at their opus numbers (Op. 2 – two sonatas, Op. 69 – one sonata, Op 102 – two sonatas), that the periodic division is quite distinct. (Opus numbers cannot always be taken as a reliable guide to the relative chronology of a composer's work, but in this case they are not at all misleading.) In common with many of his other late works, the D Major cello sonata shares an increasingly complex rhythmic language, an interest in counterpoint – especially fugue – and a complete disregard for the technical challenges he sets for his performers. In respect of the latter, many passages in Beethoven's late works (and in some cases, complete works such as the *Hammerklavier* Sonata or the *Diabelli* Variations) can quite reasonably leave even modern listeners and performers wondering “What was he thinking?” To use a modern abbreviation: SMH (shaking my head). Evidently he had future generations in mind, and rightly so: it was only in the 20<sup>th</sup> century that large numbers of performers began to take up and overcome the hurdles presented in his late works.

This sonata opens with a pair of aspirational gestures from the piano, which provide important thematic material in this generally extroverted movement. Storm clouds appear briefly in the short development before the opening gestures (this time in the cello with the piano echoing them across four octaves) mark the beginning of the recapitulation. The first motif – finally played in unison by both instruments – ushers in a short coda, which builds to a brisk conclusion. The second movement begins with a simple dirge-like melody for the cello. Thereafter, the emotional intensity and rhythmic complexity increase, leading to a gorgeous central major key section. This modulates through several keys back to the minor mode for a recapitulation of the first theme – this time given to the piano with the cello accompanying in skipping (also known as “dotted” because of their notation involving dots) rhythms. The movement ends on an incomplete cadence with only the briefest of pauses before the concluding fugue. This starts innocently enough with a rising scale. However, it builds in complexity to one of Beethoven's most technically challenging fugues. He walks a fine line here, somehow managing to write a movement which sounds learned, courtly, joyous, and heroic – all at the same time.

**Johan Halvorsen** (1864–1935)***Sarabande con Variazioni*, for violin and viola**

It's not Edvard Grieg's fault that most Norwegian composers after him have had to live more or less in his shadow. Although some of these composers and their music are well-known in Scandinavia, orchestras and recording companies elsewhere still have a lot of exploring to do. In Johan Halvorsen's case, he is inextricably linked to Grieg. The latter – 20 years Halvorsen's senior – was a friend and mentor, and Halvorsen married Grieg's niece. Halvorsen had a long and successful career. Before the age of 30, he variously worked as a concertmaster in Bergen and Aberdeen, played in the Leipzig Gewandhaus Orchestra, taught music in Helsinki, and continued his own musical studies in St. Petersburg, Leipzig, Berlin, and Liège. Much of his later career was as a conductor, particularly with the Oslo (then known as “Kristiania”) Philharmonic.

In the *Sarabande con Variazioni*, Halvorsen uses the sarabande (a slow dance in triple-meter) from one of Handel's keyboard suites. The variations pursue the usual course of gradual intensification of rhythm and tempo. At the center of the whole piece lies a variation in the form of a very leisurely, sentimental waltz. After this the process of intensification begins again, culminating in the final sequence of variations, which elevate the music to a level of quasi-orchestral brilliance and sonority.



**Ludwig van Beethoven** (1770–1827)**Septet in E-flat Major, Op. 20 for winds and strings**

The Septet is written on a grand symphonic scale. Mozart had written chamber pieces for mixed winds and strings, but they usually received the name *Divertimento* or *Serenade* and were essentially used as background music (some background!) at social functions. Beethoven was loath for his music to be anyone's aural wallpaper. He intended this as concert music.

The 1<sup>st</sup>, 2<sup>nd</sup>, 5<sup>th</sup>, and 6<sup>th</sup> movements of the septet function as the four movements of a classical symphony. This “virtual symphony” (i.e., just those four movements) is a little longer than Beethoven's own First Symphony, suggesting the importance he attached to this composition. Nevertheless, the Septet finds Beethoven in very good humor. The 3<sup>rd</sup> movement is an old friend of many an amateur pianist: a reworking of the modest minuet from Beethoven's G Major piano sonata, Op. 49 no. 2. Minor key passages occur in some movements, but episodically or in the course of modulation. The sole exception to this is the minor-key fourth variation in the 4<sup>th</sup> movement. This theme and variations entertains more and philosophizes less than usual for Beethoven, but that fourth variation hovers on the edge of a shadowy and slightly terrifying world. The Scherzo restores not only Beethoven's good humor, but is full of his special kind of musical laughter – the tone set by the jolly hunting calls passed between horn and bassoon at the outset.

All the instruments except the double bass have their moments in the foreground, but the clarinet and violin carry the bulk of the thematic presentation, with a virtuosic cadenza for the latter, before the recapitulation of the finale. While exploring instrumental color was never Beethoven's primary interest, he was too good a composer not to have used the instrumentation to create the many rich sonorities which this combination of instruments is capable of. From its premiere in 1801 (on a concert that included the contemporaneous First Symphony), the Septet has remained one of Beethoven's most endearing and enduring works – a fact which rather irked the composer during his lifetime – he thought he had done much better work after he had written it.



*Lachezar Kostov, David Grossman, Aloysia Friedmann, Roger Burnett, Jeff Thayer, Dana Jackson, and Richie Hawley*



## *Chamber Music on Lopez Island: From Bach to Beethoven*

Sunday, August 15 at 3:00 PM

**J.S. Bach** (1685–1750)

Concerto No. 1 in D minor, BWV 1052  
for keyboard and strings

Allegro

Adagio

Allegro

Jon Kimura Parker harpsichord

Sandy Yamamoto violin

Jeff Thayer violin

Aloysia Friedmann viola

Lachezar Kostov cello

David Grossman double bass

*Harpsichord by Hill & Tyre Opus 184 (1982),  
after H.A. Hass (1710 Hamburg), on generous  
loan from Roger Sherman.*

**Johan Halvorsen** (1864–1935)

*Sarabande con Variazioni*

(on a theme of Handel)

for violin and viola

Sandy Yamamoto violin

Aloysia Friedmann viola

**Ludwig van Beethoven** (1770–1827)

Septet in E-flat Major, Op. 20

for winds and strings

Adagio – Allegro con brio

Adagio cantabile

Tempo di Menuetto

Tema con Variazioni: Andante

Scherzo: Allegro molto e vivace

Andante con molto alla Marcia – Presto

Richie Hawley clarinet

Dana Jackson bassoon

Rodger Burnett horn

Jeff Thayer violin

Aloysia Friedmann viola

Lachezar Kostov cello

David Grossman double bass



*Musicians perform for concertgoers at  
Grace Episcopal Church on Lopez Island*

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**Johann Sebastian Bach** (1685–1750)  
**Concerto No. 1 in D minor, BWV 1052 for keyboard and strings**

Bach left us seven concertos for keyboard and strings, but two of these are arrangements of his own violin concertos and one is an arrangement of the 4<sup>th</sup> Brandenburg Concerto. It is now widely believed that several – if not all of the others – were also arrangements of violin concertos by Bach, which have now been lost. (This has led to a whole “reconstruction” industry, yielding numerous recordings of these “virtual” violin concertos by Bach.)

The three movements of this concerto are in a fairly standard format for Baroque concertos, although Bach “works out” his thematic material at some length, making the concerto a little longer than usual for the era. The first movement is essentially monothematic, but Bach seems to be having great fun coming up with new kinds of figuration and passagework for the soloist. Much of this figuration is of a style which at least seems to suggest violin-writing, providing some evidence to support the theory that this was originally a violin concerto. The second movement continues in a serious mood. A short introduction for the strings alone leads to the aria-like entry of the soloist, whose part becomes increasingly florid as the movement proceeds. The final movement is still in D minor, but has a dance-like quality which – the minor key notwithstanding – provides a real sense of rhythmic buoyancy and joy in the music.

As eminent a musician and scholar as Albert Schweitzer thought that these keyboard concerto arrangements (assuming that is what they are) were made with incredible “haste and carelessness,” but their strong themes, lively rhythms, and even opportunities for virtuosic display have endeared them to musicians and audiences. The D minor concerto is, in fact, the earliest solo keyboard concerto to have won a permanent place in the standard repertoire.

**Johan Halvorsen** (1864–1935)  
*Sarabande con Variazioni, for violin and viola*

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**Ludwig van Beethoven** (1770–1827)  
**Septet in E-flat Major, Op. 20 for winds and strings**

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*Sandy Yamamoto, Jeff Thayer, Aloysia Friedmann, and Jon Kimura Parker*



## Montrose Trio

Tuesday, August 17 at 7:30 PM • Wednesday, August 18 at 5:30 PM

**Joseph Haydn** (1732–1809)

Piano Trio in E Major, Hob. XV:28

Allegro moderato

Allegretto

Finale: Allegro

Montrose Trio

Martin Beaver violin

Clive Greensmith cello

Jon Kimura Parker piano

**Frédéric Chopin** (1810–1849)

*Ballade* No. 4 in F minor for solo piano, Op. 52

Jon Kimura Parker piano

*In memory of longtime OICMF friend John Gorton*

**Franz Schubert** (1797–1828)

Piano Trio No. 1 in B-flat Major, D. 898

Allegro moderato

Andante un poco mosso

Scherzo. Allegro

Rondo. Allegro vivace

Montrose Trio

Martin Beaver violin

Clive Greensmith cello

Jon Kimura Parker piano

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Tuesday, August 17 *The Daniel and Margaret Carper Foundation*

Wednesday, August 18 *KCTS9*



**Joseph Haydn** (1732–1809)  
**Piano Trio in E Major, hob. XV:28**

Soon after Haydn's death, his more than 40 piano trios fell by the wayside. The main reason for this simply lies with the way in which he wrote them. Although they contain some of his finest music (and that's saying a lot when speaking about this master of the symphony and string quartet) they are, to a large extent, accompanied piano sonatas. In most of them, the violin has sufficient independence to engage in dialogues with the piano, but the cellist is relegated primarily to doubling the piano's bass line. Haydn (with two very fine cello concertos to his name) certainly could have written cello parts with greater independence, but this music – in its published form – was largely aimed at an amateur market where capable pianists and decent violinists were relatively easy to find, but cellists were a little “thinner on the ground.” So it made perfect sense to write music that was aimed at the skill levels of the performers involved. About 50 years ago, the celebrated Beaux Arts Trio undertook the quixotic (or so it seemed at the time) project of recording all of Haydn's trios. Since then, musicians have come to appreciate the high quality of the music and its level of sophistication.

This E-Major trio is one of the better-known of the bunch. The opening movement begins with plucked strings and quasi-plucked piano, sounding a little like a guitar, but soon the movement explodes with brilliance – virtuosity, even – for the pianist. It proceeds in high spirits with plenty of Haydn's wit in evidence. The *Allegretto* second movement is somewhat unsettling. A rather sinister “walking bass” accompanies a jumpy main theme. The movement is begun by the piano alone then joined by the strings. The unsettling nature of this movement becomes even stronger when Haydn moves the “walking bass” into the treble range and the jumpy theme to the bass. Although this movement functions as the “slow” movement of the trio, its tempo, intensity of mood, and complete lack of sentimentality make it one of the strangest “slow” movements he ever wrote. Where one might expect the mood of the first movement to return for the finale, Haydn gives it a distinctly different character of its own. The brilliance and humor are replaced by elegant amiability.

As a final thought, words of praise are due to those string players – and particularly cellists – who recognize that Haydn's piano trios are great music and who set aside their own egos to provide this music the exposure it deserves.



*Montrose Trio: Martin Beaver, Jon Kimura Parker, and Clive Greensmith*



**Frédéric Chopin** (1810–1849)***Ballade* No. 4 in F minor, Op. 52 for solo piano**

By the age of 18 or so, Chopin had found his musical voice. Thereafter, almost everything he wrote sounds like no one *but* Chopin – so much so that even many non-musicians can quickly recognize his music when they hear it. As a result, it can seem like his language didn't change all that much, but a close examination of his music shows a gradual increase in the complexity of his use of harmony and texture over the 20 or so years of his mature career. *Ballade* No. 4 comes from 1842, by which time the complexity was much greater than is found in, for example, his early nocturnes. A few clearly identifiable themes are presented, either in semi-discrete “panels” or flowing smoothly from one to the next. Chopin varies and transforms his themes with a general movement from serenity to extreme agitation over the *Ballade*'s twelve-minute duration, until a series of quiet, organ-like chords bring the momentum to a halt. It proves to be a brief respite, though, before Chopin plunges into the coruscating rain of fire that brings this *Ballade* – widely considered to be one of his greatest pieces – to its tragic conclusion.

**Franz Schubert** (1797–1828)**Piano Trio No. 1 in B-flat Major, D. 898**

Franz Schubert must have been one of the most lovable composers in the history of music. He was of low social status, perpetually impoverished and an unprepossessing figure (affectionately known among his acquaintances as *Schwammerl*, i.e., “little mushroom”). Nevertheless, such was his genius that he spontaneously gathered a circle of friends for whom he was the emotional and creative “glue.” The frequent social gatherings of Schubert's circle often centered on first readings of his latest compositions, and so, naturally came to be known as “Schubertiades.” It was at the last Schubertiade before the composer's death that the Piano Trio in B-flat was first played.

In the last two years of Schubert's life his inspiration and craftsmanship reached new heights, resulting in a string of masterpieces including this trio – which is just one among many large-scale pieces from these two years. The first movement unfolds its opposing major and minor key themes on a leisurely scale, with a lengthy development and a recapitulation that begins in the wrong key before finding its way home. The second movement, beginning innocently enough, evolves into one of Schubert's fantastic and far-ranging movements – on a par with those of the C Major string quintet and the A Major piano sonata – works that also come from the Schubert's last two years. The *Scherzo* features gentle contrapuntal dialogue between all three instruments and a central section where humor is added by the piano's *oom-pah-pah* accompaniment – the catch being that the “*oom*” is silent. The finale is a joyous *Rondo* with a skipping theme first heard from the violin. Two episodes in the movement create the illusion of a slower tempo before a *Presto* coda brings the trio to a lively conclusion.

One could disagree with Robert Schumann's assessment of this trio as “passive, feminine, lyrical,” both for its musical inaccuracy and a kind of gender-profiling which we are still trying to evolve beyond. However, he came nearer the mark when he wrote “One glance at it and the troubles of our human existence disappear and the whole world is fresh and bright again.” It is astonishing that Schubert – in dire financial straits and his health already entering its final decline – could still produce such life-affirming music.



Jon Kimura Parker

Photo: Barry Carlton



## *A Montrose Foray*

Friday, August 20 at 7:30 PM

Saturday, August 21 at 5:30 PM

**Fanny Mendelssohn** (1805–1847)

Piano Trio in D minor, Op. 11

I Allegro molto vivace

Montrose Trio

Martin Beaver violin

Clive Greensmith cello

Jon Kimura Parker piano

**David Baker** (1931–2016)

Roots II for Piano Trio

IV *Boogie Woogie*

Montrose Trio

**Rebecca Clarke** (1886–1979)

Piano Trio in E-flat minor

II Andante molto semplice

Montrose Trio

**Mieczysław Weinberg** (1919–1996)

Piano Trio in A minor, Op. 24

II *Toccata*

Montrose Trio

**Gabriel Fauré** (1845–1924)

Piano Quartet No. 1 in C minor, Op. 15

Allegro molto moderato

Scherzo: Allegro vivo

Adagio

Allegro molto

Martin Beaver violin

Aloysia Friedmann viola

Clive Greensmith cello

Jon Kimura Parker piano

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Friday, August 20 *Ann and Geoff Shilling, The Shilling Family Foundation*

Saturday, August 21 *Valerie and Bill Anders*

**Fanny Mendelssohn** (1805–1847)***Allegro molto vivace* from Piano Trio in D minor, Op. 11**

Fanny Mendelssohn was born, raised, and educated in the same comfortable, cultured household as her brother Felix. They received the same musical education and Fanny showed considerable talent both as a pianist and composer early on. Her musical talent was encouraged by her family, but any musical ambitions she may have had were not – nor by society in general. When some of Felix's fairly early songs were published, Fanny – with her brother's connivance – slipped a few of her own songs into the set under Felix's name. No one questioned their quality or inclusion. In 1829 she married artist Wilhelm Hensel, who not only appreciated her talent, but supported her desire to compose professionally. In 1846 Fanny finally had her Opus 1 – a group of songs – published. Just a few months later she died of a stroke. Felix was devastated by her death and died himself just a few months after his beloved sister.

The D-minor piano trio was written in the last year of her life. It is a powerful work with the same sense of urgent forward momentum found in so much of Felix's instrumental music. The first movement surges with tempestuous passion, but is blended with tender lyricism as well. The second theme of this sonata-allegro movement is particularly charming. Towards the end of the movement, without ever changing the tempo, she creates a greater sense of urgency, with nearly perpetual octaves from the piano and fast scale-based patterns for the strings bringing it to an exciting conclusion.

In her lifetime, few appreciated the high quality of her music. Within a few years of her death several more of her compositions were published, and over the decades since, her name has been remembered but her work has had only a small handful of champions. From the late 20<sup>th</sup> century onward this has changed, and now there are numerous recordings of her songs and chamber music.

**David Baker** (1931–2016)***Boogie Woogie* from *Roots II***

Born in Indianapolis, David Baker was a jazz musician through and through. He worked as a trombone player until a car accident in the 1950s that affected his *embouchure* (positioning of the mouth on the mouthpiece of a wind or brass instrument), at which point he switched to the cello. Later in life he continued performing and composing, and increasingly turned to music education, founding the jazz school at the University of Indiana in Bloomington. He received numerous commissions, honors, and awards throughout his life.

Two of the commissions he received were from the Beaux Arts Trio. In 1978 he wrote a piano trio for them simply called *Roots*, and in 1992 the five-movement suite *Roots II*. Boogie-woogie only provides a starting point for the fourth movement of the suite. Like several other composers in this year's Festival, Baker derives thematic and motivic material from an external source (not in this case an actual song, but simply a musical style) and creates something all his own. There is a kind of "openness" – suggestive of vast expanses of uninhabited land – in some of the string writing, which links to a similar quality found in the music of Copland, Roy Harris, and a number of other American composers. There are still moments where jazz "breaks out," though, and elements of boogie-woogie piano style lurk in the piano part – especially the bass.

**Rebecca Clarke** (1886–1879)***Andante molto semplice* from Piano Trio in E-flat minor**

Rebecca Clarke was born in Harrow, England, to an American father and a German mother. She began studying violin at an early age, later switching to the viola. She was the first woman to become a student of composer Charles Villiers Stanford. She had to leave her studies at the Royal College of Music when her father cut off her funds. (She had confronted him about his extra-marital affairs.) Thereafter, she supported herself and her composing career for many years by working as a violist – one of the first women to regularly work in England as an orchestral musician. She later spent several years living in the United States. In 1921 her piano trio in E-flat minor was well-received in a competition sponsored by Elizabeth Sprague Coolidge, but failed to receive top prize. (Two years earlier, a similar result in another competition sponsored by Coolidge demonstrated at least some of the forces at work. The earlier competition was won by Ernest Bloch. Some listeners seem to have suspected that Clarke's viola sonata – her entry in the 1919 competition – was also by Bloch. In other words, they liked the music, but didn't want it to have been written by a woman.) At the outbreak of World War II, Clarke was in the United States. Unable to get back to England, she made the United States her home for the rest of her life, marrying pianist and composer James Friskin.

The second movement of her Piano Trio in E-flat minor is a splendid example of both the skill and appeal of her music. All three instruments play in hushed tones throughout the movement – literally so in the case of the strings, which are muted. There is a calm, somewhat elegiac mood about the opening of the movement. The center of the movement is a nocturnal, moonlit scene after which the elegiac mood returns but with a touch of sourness. At the end of the movement the violin intones a brief solo – rather like a sad version of a children's song – before the concluding major chords provide some relief from a feeling of quiet desolation.



**Mieczysław Weinberg** (1919–1996)  
***Toccata from Piano Trio in A minor, Op. 24***

Mieczysław Weinberg's music remains little-known to a wider classical music audience in the West. It simply can't be described as "easy listening" in any way, and it's understandable that even larger orchestras (for instance) might be hesitant to risk it. Nevertheless, attention to his music has slowly grown over the last few decades. Born in Poland, Weinberg moved to the Soviet Union at the age of twenty and lived there for the rest of his life. For much of his life there, his music was ignored by musical officials and performing ensembles, although he did not escape condemnation in the "Zhdanov Decree" (it's a long story) of 1948. In 1953 he was arrested for suspicion in "The Doctor's Plot." This was a conspiracy theory concocted by Stalin and his cronies as a way of pursuing their anti-Semitic policies (another long story). Stalin's death a month later almost certainly saved Weinberg from a prison term in a gulag, if not worse.

Similarities in the music of Weinberg and Shostakovich have been often noted – justifiably so. But Weinberg employs a more extended use of tonality even than the senior composer (who was Weinberg's friend, mentor and defender) and is less given to musical irony (or much musical humor at all). The *Toccata* from the 1945 Piano Trio is a hard-driving *moto perpetuo* that never lets up in intensity. Is it pretty? Probably not. Will you get an adrenaline rush? You bet.

**Gabriel Fauré** (1845–1924)  
**Piano Quartet No. 1 in C minor, Op. 15**

This quartet was written in the wake of the collapse of Gabriel Fauré's engagement to Marianne Viardot, daughter of the famous singer Pauline Viardot. There are none of the pastel colors of, say, the incidental music to *Pelleas et Mélisande* or the celebrated *Pavane*. This is hot-blooded music in a rich, romantic vein. The quartet opens with a splendid orchestral texture – strings stating the main theme with punctuating chords from the piano. Throughout the movement, the strings stay in close harmony or unison, frequently in their lower ranges. Contrasting with this is the inventive piano writing – particularly Fauré's use of arpeggiated figures – a lifelong characteristic of his piano writing. The sparkling *Scherzo* follows. (Fauré might be offended, but I can never hear this movement without the image of one or more kittens playing with a ball of yarn coming to mind.) The *Adagio* slow movement begins in a mood of subdued grief, but builds in eloquence and power before subsiding to a quiet close. The final movement opens in the home key of C minor but is full of lively skipping rhythms and more rippling arpeggios from the piano. Eventually, the piano begins what sounds like a cadenza but is soon joined by the strings for a lengthy modulation to C Major. The movement ends in a brilliant burst of virtuosity – a relative rarity for Fauré.



*Montrose Trio (Martin Beaver, Jon Kimura Parker, and Clive Greensmith) with Aloysia Friedmann*



### Aloysia Friedmann

Founder and Artistic Director  
violin, viola

Aloysia Friedmann is firmly established as a major influence in the American chamber music scene. Chamber Music America recognized her artistic leadership with the 2008 CMAcclaim Award and in 2016 invited her to their national Board. In December of 2018, she was given the

special honor of being named a Musical America Top Professional of the Year.

Ms. Friedmann graduated from The Juilliard School, and the *New York Times* praised her “fiery spirit” after her Carnegie Recital Hall debut. While living in New York City, she performed with New York’s most prestigious musical ensembles, including the Orchestra of St. Luke’s. Ms. Friedmann also had an onstage role on Broadway alongside Dustin Hoffman in the *Merchant of Venice*.

In Houston, Ms. Friedmann is Associate Concertmaster of the River Oaks Chamber Orchestra and is a frequent guest artist on both violin and viola on concert series at Da Camera and Rice University. She also served on the Advisory Council for Chamber Music Houston. Highlights of concerts in Houston include her solo viola performance of Morton Feldman’s *Rothko Chapel* in the Rothko Chapel. Ms. Friedmann has taught as an Affiliate Artist of Viola and Violin at the Moores School of Music at the University of Houston.

This past season, in addition to enjoying being on Orcas Island with her family, Ms. Friedmann hosted numerous online events for the Orcas Island Chamber Music Festival, including the highly-acclaimed 2020 livestream broadcast series of the complete Beethoven Quartet Cycle, performed by the Miró Quartet and co-produced with OurConcerts. live. She was also a guest lecturer at Rice University and in June of this year, she returned to the Mainly Mozart Festival All-Star Orchestra.

Ms. Friedmann frequently performs at the Seattle Chamber Music Society and as a founding member of the Mainly Mozart Festival in San Diego. She has been a guest artist with the New Orford String Quartet and a violist and teaching artist at the Sarasota Music Festival. She has performed in chamber music festivals in Hong Kong, Santa Fe, Seattle, Portland, Reno, Napa Valley, Maui, Ottawa, and San Antonio. Her chamber music colleagues have included Gervase de Peyer, Jake Heggie, Peter Schickele, Gary Hoffman, Jeffrey Kahane, the Miró Quartet, the Montrose Trio, Cho-Liang Lin, the New Orford String Quartet, Chee-Yun, Alisa Weilerstein, Gabriel Kahane, and Lynn Harrell. She has also produced recordings for artists including Viktor Valkov and Lachezar Kostov, Stephanie Sant’Ambrogio, Orcas Island Chamber Music Festival, and Jon Kimura Parker.

Aloysia Friedmann was recently the guest soloist in a Benaroya Hall performance of the Handel-Casadesus Viola Concerto, and she also appeared with Frederica von Stade in the 25<sup>th</sup> Anniversary Gala of the Noe Valley Chamber Music Series, where they performed the world premiere of *Meditation* by Jake Heggie.

Aloysia Friedmann plays on a Grancino violin and a Grancino viola, both made in Milan in the late 1600s. The viola was once owned by British composer and violist Rebecca Clarke. She currently resides on Orcas Island and in Houston, Texas, with her husband, pianist Jon Kimura Parker, and their daughter, Sophie. For additional information please visit [aloyisafriedmann.com](http://aloyisafriedmann.com)



### Jon Kimura Parker

Artistic Advisor  
piano

Pianist Jon Kimura Parker is known for his charisma, enthusiasm, and dynamic performances. A veteran of the international concert stage, he has performed regularly in the Berlin Philharmonie, Carnegie Hall, London’s South Bank, the Sydney Opera House, and the Beijing Concert Hall. He is

the Creative Partner of the Minnesota Orchestra, having hosted and given seven concerto performances with them in July 2021 with Osmo Vänskä, Karina Canellakis, Ken-David Masur. He is Artistic Director of the Honens International Piano Competition and Artistic Advisor for the Orcas Island Chamber Music Festival.

Highlights of Jon Kimura Parker’s 2021–22 season included concerto appearances with the Phoenix, Peninsula, San Antonio, Rhode Island, and Kansas City orchestras, a special appearance with the Galilee Chamber Orchestra in Toronto, recitals at series including Portland Piano International, and performances with Cho-Liang Lin at Chamber Music International in Dallas, and with Paul Huang at the Chamber Music Society of Lincoln Center in New York. He also toured as a member of the Montrose Trio, which he founded with Martin Beaver and Clive Greensmith.

A collaborator in a wide variety of styles, Jon Kimura Parker has performed with Doc Severinsen, Audra McDonald, Bobby McFerrin, Pablo Ziegler, and Sanjaya Malakar. As a founding member of Off the Score, he also performed with Stewart Copeland – the legendary drummer of The Police – for the Orcas Island Chamber Music Festival’s 20<sup>th</sup> Anniversary Season, featuring his own arrangements of music by Prokofiev, Ravel, and Stravinsky. He has accompanied Frederica von Stade, Susan Graham, and Luca Pisaroni in recital.

A committed educator, Mr. Parker is Professor of Piano at the Shepherd School of Music at Rice University. His students have won prizes in major competitions internationally, and given concerto performances in the US, Europe, Russia, and China. He has also lectured at The Juilliard School, and given master classes at Yale. This season he also chaired the jury of the Hilton Head International Piano Competition.

Parker’s discography of a dozen albums features music ranging from Mozart and Chopin to Barber, Stravinsky, and John Adams. His most recent CD *Then and Now* features Gershwin’s *Rhapsody in Blue* with Jens Lindemann. His YouTube channel features a series of *Concerto Chat* videos, which explore the piano concerto repertoire. His *Whole Notes* series, featuring performances of great composers, is available on Amazon Prime Video, and he is now recording master class videos for Tonebase, on major works of the piano concerto repertoire.

Jon Kimura Parker studied with Edward Parker and Keiko Parker, Lee Kum-Sing at the Vancouver Academy of Music and the University of British Columbia, Marek Jablonski at the Banff Centre, and Adele Marcus at The Juilliard School. Winner of the Gold Medal at the 1984 Leeds International Piano Competition, Parker is an Officer of The Order of Canada and has received Honorary Doctorates from the University of British Columbia and the Royal Conservatory of Music, Toronto.

Known to friends – new and old – as “Jackie,” Jon Kimura Parker is married to violinist/violist Aloysia Friedmann, and their daughter Sophie graduated from Rice University in 2021. For further information, please visit [jonkimuraparker.com](http://jonkimuraparker.com), [montrosetrio.com](http://montrosetrio.com), [offthescore.com](http://offthescore.com), [minnesotaorchestra.org](http://minnesotaorchestra.org), [oicmf.org](http://oicmf.org), and [honens.com](http://honens.com).





**Sharon Abreu** soprano

Sharon Abreu is delighted to make her third appearance with the Orcas Island Chamber Music Festival. In previous Festivals, she sang the “Cantilena” from Villa-Lobos’ *Bachianas Brasileiras No. 5* and the Papagena-Papageno duet from Mozart’s *The Magic Flute*.

Ms. Abreu has sung lead roles in operas including *The Marriage of Figaro*, *Don Giovanni* and *The Magic Flute*. She has been a soloist for Mozart’s *Vespers* with Orchestra Seattle, Bach’s *Magnificat* and *B Minor Mass*, Mozart’s *Requiem*, and Haydn’s *Missa Brevis* with the Orcas Choral Society, and she starred in a sold-out run of the musical *The Taffetas* at Orcas Center. She also sang at the United Nations and the World Summit on Sustainable Development in South Africa, and has sung in concert with Pete Seeger and for Nobel Peace Prize winner Wangari Maathai.

In 2016, Ms. Abreu performed her one-woman musical show *The Climate Monologues* in the Los Angeles Women’s Theatre Festival and the United Solo Theatre Festival in New York. She composed and recorded songs for Zero Waste Washington’s public-school education program. As half of the acoustic duo “Irthlingz” with Michael Hurwicz, Ms. Abreu co-wrote and recorded the “Switch It Up” song for OPALCO, the Orcas Power & Light Cooperative.

During her 20 years living on Orcas Island, Ms. Abreu has been a private voice teacher and vocal coach for the Orcas Choral Society and musicals at Orcas Center, including *Billy Elliot* and *Mamma Mia*. For two and a half years, she was an OICMF Musician-in-Residence, bringing music and singing to local preschools.

*Sponsors: Judy and Allan Dorosin*



**Andrea Bautista** mystery pianist

Andrea Bautista received her J.D. from Catholic University’s Columbus School of Law and her M.B.A. and B.S. from the George Washington University. For the past ten years, Ms. Bautista was a regulatory counsel at the U.S. Food and Drug Administration, providing advice on complex regulatory and policy issues

related to tobacco product and generic drug regulation. She now serves as the Associate Director of Regulatory Affairs in the FDA’s Office of Generic Drug Policy.

Ms. Bautista began studying the piano at the age of four and continued to do so through her college years. Due to the COVID-19 pandemic, she was asked by her partner, Lachezar Kostov, to collaborate with him on pieces for cello and piano to perform for live-streamed concerts for COVID-19 patients and their doctors at Baltimore hospitals and for underserved communities in Baltimore, as well as for the patrons of the Baltimore Symphony Orchestra. It has been an exhilarating experience, and Ms. Bautista is grateful to have rediscovered her love of the piano and to have the opportunity to, as the old adage goes, make beautiful music with Lachezar.

*Sponsors: Valerie and Bill Anders*



**Martin Beaver** violin (Montrose Trio)

Canadian violinist Martin Beaver was first violin of the world-renowned Tokyo String Quartet from 2002 until its final season in 2013. As such, he appeared to critical and public acclaim on the major stages of the world, including New York’s Carnegie Hall, London’s Wigmore Hall, Tokyo’s Suntory Hall, and the Sydney Opera House.

Concerto and recital appearances have taken Mr. Beaver to North and South America, Europe, and Asia with orchestras such as the San Francisco Symphony, l’Orchestre Philharmonique de Liège, the Montreal Symphony, and the Sapporo Symphony and with conductors including Kazuyoshi Akiyama, Gilbert Varga, and Yannick Nézet-Séguin.

Mr. Beaver’s chamber music collaborations include eminent artists such as Leon Fleisher, Pinchas Zukerman, Lynn Harrell, Sabine Meyer, and Yefim Bronfman. He is a founding member of the Montrose Trio with pianist Jon Kimura Parker and cellist Clive Greensmith.

Mr. Beaver’s mentors include Victor Danchenko, Josef Gingold, and Henryk Szeryng. A laureate of the Queen Elisabeth, Montreal, and Indianapolis Competitions, he has subsequently served on juries of major international violin and chamber music competitions, including the Queen Elisabeth Competition and the Osaka International Chamber Music Competition.

A devoted educator, Mr. Beaver has conducted masterclasses on five continents. He has held teaching positions at the Royal Conservatory of Music, the University of British Columbia, Peabody Conservatory, and New York University. More recently, he was Artist-in-Residence at the Yale School of Music. He currently serves as Professor of Violin and Chamber Music at the Colburn Conservatory of Music and Colburn Music Academy in Los Angeles. For more information, see [colburnschool.edu](http://colburnschool.edu), and [montrosetrio.com](http://montrosetrio.com).

*Sponsors: Carol Marcin and Tom Burg*



**Rodger Burnett** horn

Rodger Burnett is principal horn and personnel manager of both the Pacific Northwest Ballet Orchestra and the Auburn Symphony. He has also been a member the Hong Kong Philharmonic and was principal horn of the Northwest Chamber Orchestra. A graduate of Illinois State University and the University of Washington, he studied with Christopher Leuba, David Krehbiel, and Julie Landsman. As a student, he participated in the Aspen, Claremont, and New College Music Festivals and was a finalist in the Heldenleben International Horn Competition.

Throughout his career, Mr. Burnett has performed regularly with the Seattle Symphony, 5<sup>th</sup> Avenue and Paramount Theaters, Bellingham Festival of Music, and Seattle Opera, with which he has



performed all four tuba parts in Wagner's Ring Cycle. As a member of the Northwoods Woodwind Quintet, Mr. Burnett performed hundreds of educational recitals throughout Washington State. He has been a featured chamber musician with the Second City Chamber Series, Jacobsen Recital Series, Walla Walla Chamber Music Festival, Methow Music Festival, and Icicle Creek Festival. He has appeared as soloist with Northwest Chamber Orchestra and the Auburn Symphony.

Mr. Burnett has served on the faculty of the University of Puget Sound School of Music since 1987. His last appearance with the Orcas Island Chamber Music Festival was in 2010.

An avid cyclist, Mr. Burnett once rode cross-country from Los Angeles to Orlando in support of Fred Hutchinson Cancer Center. He is also an intrepid traveler, kayaker, gardener, and nature photographer.

*Sponsors: Marty and Bruce Coffey*



**Clive Greensmith** cello (Montrose Trio)

Clive Greensmith is the former principal cellist of the Royal Philharmonic Orchestra and was the cellist of the renowned Tokyo String Quartet. With the quartet, he gave more than 100 international performances each year. He has collaborated with artists such as Andrés Schiff, Pinchas Zukerman, Leon Fleisher, Lynn Harrell, Dmitry Sitkovetsky, Alicia de Larrocha, and Emanuel Ax. As a soloist, he has performed with the London Symphony Orchestra, Royal Philharmonic Orchestra, Seoul Philharmonic Orchestra, and the RAI Orchestra of Rome.

At age 20, Mr. Greensmith came to the music world's attention during an international broadcast of a BBC master class series hosted by legendary cellist Paul Tortelier. He studied at the Royal Northern College of Music in England with American cellist Donald McCall, and continued his studies at the Musikhochschule Köln in Germany with Russian cellist Boris Pergamenschikow. As a major prizewinner in the first-ever Premio Stradivari held in Cremona, Italy, Mr. Greensmith was launched into a series of major recital and concerto appearances throughout Europe.

In addition to a 15-year residency with the Tokyo String Quartet at Yale University, Mr. Greensmith has served as a member of the faculty at the Yehudi Menuhin School, Royal Northern College of Music, the San Francisco Conservatory of Music, Manhattan School of Music, and New York University. He joined the faculty of the Colburn School Conservatory of Music in 2013 as Professor of Cello and has served as Co-Director of String Chamber Music Studies.

Mr. Greensmith is a founding member of the Montrose Trio with pianist Jon Kimura Parker and violinist Martin Beaver. For more information, see [clivegreensmith.com](http://clivegreensmith.com), and [montrosetrio.com](http://montrosetrio.com).

*Sponsors: Frances K. Walton and Kathryn A. Zufall,  
in honor of Laila Storch and Martin Friedmann*



**David Grossman** double bass

Double bassist and composer David Grossman enjoys a multi-faceted career in classical and jazz music. Born and educated in New York City, he joined the New York Philharmonic as its youngest member in Spring 2000. Mr. Grossman has been an ardent student of Orin O'Brien, with whom he now enjoys playing in the Philharmonic bass section. He is also a member of the double bass faculty of Manhattan School of Music.

Mr. Grossman performs in the New York Philharmonic Ensembles Concerts at Merkin Hall and has performed at the 92<sup>nd</sup> Street Y, and with the Chamber Music Society of Lincoln Center. In 2011 he was a featured artist at the Mt. Desert Chamber Music Festival. As a soloist and clinician, Mr. Grossman has given recitals and masterclasses at many prestigious music schools across the country, including The Boston Conservatory, Yale School of Music, the Hartt School of Music, Penn State University, and the New York Summer Music Festival.

In the field of jazz, Mr. Grossman was a member of the Marcus Roberts Trio and has performed with Wynton Marsalis, Lew Tabackin, Toshiko Akiyoshi, and Mark O'Connor, and he has recorded with Donald Vega, David Morgan, and Loston Harris.

Mr. Grossman's compositions include *Mood Swings* for trombone and double bass, written for New York Philharmonic Principal Trombone Joseph Alessi, *Fantasy on "Shall We Gather at the River?"*, *Plaintive Melody*, and two early compositions, *Swing Quartet* and *String Quintet No. 1*, which were premiered by The Chamber Music Society of Lincoln Center. For more information, see [davidjgrossman.com](http://davidjgrossman.com)

*Sponsor: Carl de Boor*



**Richie Hawley** clarinet

There are those who define their instrument and those who are defined by their instrument. Richie Hawley is among the distinguished former group. He is a sought-after recitalist and chamber musician who regularly appears on stages around the world. During his 17 years as principal clarinet of the Cincinnati Symphony Orchestra, he made an indelible mark and appeared on dozens of albums with the orchestra.

Mr. Hawley is dedicated to inspiring future generations. Since 2011, he's been Professor of Clarinet at Rice University's Shepherd School of Music. During the summers, he is in residence at the Music Academy of the West in Santa Barbara, where students and audiences are drawn to his impeccable musicianship and charming, seemingly effortless teaching style.

Mr. Hawley has garnered awards as a performer and as an educator, including the Coleman-Barstow prize at the Coleman Chamber Ensemble Competition in 1988 with Trio con Brio, the Gold Medal

as a Presidential Scholar in the Arts, the Léni Fé Bland Foundation Career Grant, and the 2009 Glover Award for outstanding teaching at the University of Cincinnati College Conservatory of Music.

A native Angeleno, Mr. Hawley began studying clarinet with Yehuda Gilad at the Colburn School of Performing Arts at age nine. He made his orchestral solo debuts with the Los Angeles Philharmonic at age 13 and the New York Philharmonic at 14, and appeared as a soloist with the Philadelphia Orchestra while a student of Donald Montanaro at the Curtis Institute of Music. For more information, see [richiehawley.com](http://richiehawley.com), and [hanickhawleyduo.com](http://hanickhawleyduo.com).

*Sponsor: Sallie Bell*



### **Dana Jackson** bassoon

Dana Jackson has served as 3<sup>rd</sup> Bassoon and Contrabassoon with the Seattle Symphony and Seattle Opera, and is a current member of the Pacific Northwest Ballet Orchestra and Santa Barbara Symphony. She maintains an active freelance career up and down the West Coast, which includes recording studio work and chamber music performances.

When performing in a chamber music concert with Yoyo Ma in Chicago's Symphony Center, the *Chicago Tribune* noted that Martinu's Tango "had its most seductive effect when led by Dana Jackson's bassoon."

Ms. Jackson holds degrees from the Colburn School, Northwestern University, and University of Southern California. She is founder and director of the Archipelago Collective, a summer chamber music festival on San Juan Island that provides classical music to the island community and outreach concerts to local school-aged children. For more information, see [archipelagocollective.org](http://archipelagocollective.org).

*Sponsors: Susan McBain and Steve Jung*



### **Gordon Koenig** "mystery" singer

Gordon Koenig was born in Chicago, Illinois, and migrated West with his family to Southern California as a young boy. Music has been a huge part of his life since he joined the school choir in the fourth grade. He received vocal coaching from then on in a variety of choral groups, including Madrigal Singers, Men's Chorus, Glee Club, and Acapella Singers through the end of high school. Mr. Koenig took up the guitar at age nine, stand-up bass at 15, mandolin at 34, and the ukulele when he met his wife, OICMF Executive Director Anita Orne, 31 years ago. He is a founding member of the Olga Symphony and is the only original member left in the group. Those who have witnessed the Olga Symphony in concert know full well that the only thing symphonic about them is the way they dress.

Flying took up a large portion of Mr. Koenig's adult life. He operated a flying service on Orcas Island in the mid-1980s and then flew heavy airtankers with the U.S. Forest Service, fighting wildland fires until 2004. He and Anita built their home in West Sound with their own hands, finishing it in 2000. He now spends his days teaching guitar, bass, mandolin, ukulele, and voice, and he builds ukuleles under the brand he founded, Barn Swallow Ukuleles. Mr. Koenig is a Vietnam Era veteran and currently serves on the San Juan County Veterans Advisory Board. He has been a full-time Orcas Island resident since 1983.

*Sponsors: Valerie and Bill Anders*



### **Lachezar Kostov** cello

Hailed by European and American critics for "the awesome purity of his playing" and described as "prodigiously skilled protagonist," Lachezar Kostov is Associate Principal Cello of the Baltimore Symphony Orchestra. He made his official debut at Carnegie Hall's Zankel Hall in 2009, performing rarely heard works

for cello and piano by Ellen Zwilich, Nikolay Roslavets, and Dimitri Kabalevsky.

Mr. Kostov was the National Winner at the 2006 MTNA Young Artists Competition and has won the Cello Award at the Kingsville Competition, the Grand Prix at the International Music and Earth Competition in Bulgaria, and the concerto competitions at the University of North Carolina School of the Arts and Rice University. With pianist Viktor Valkov, he won the First Prize and all the special prizes at the Third International Liszt-Garrison Piano and Duo Competition. His major teachers include Bogomil Karakonov, Aldo Parisot, Norman Fischer, and David Grigorian.

Prior to his appointment with the Baltimore Symphony, Mr. Kostov was a tenured member of the San Antonio Symphony and also performed with the Houston Symphony. He has appeared as a soloist in some of the world's leading concert venues, including Carnegie Hall, The Kennedy Center for the Performing Arts, Gewandhaus, and Oji Hall. He has appeared as a guest soloist and chamber musician throughout the United States, Japan, Italy, Germany, the United Kingdom, and Bulgaria, and has performed in La Jolla Summer Fest and Cactus Pear Music Festival, and is a guest on faculty at the Texas Music Festival. For more information, see [bsomusic.org](http://bsomusic.org).

Mr. Kostov plays on a modern cello made by his friend, luthier Sam Matthews in Houston.

*Sponsors: Galen and Birch Burghardt, in honor of Joyce Burghardt*





### Montrose Trio

Formed in 2013, the Montrose Trio is a collaboration stemming from a long and fruitful relationship between pianist Jon Kimura Parker and the Tokyo String Quartet. Mr. Parker was the quartet's final guest pianist, and a backstage conversation he had with first violinist Martin Beaver and cellist Clive Greensmith led to the Montrose Trio's creation.

Named after Chateau Montrose, a storied Bordeaux wine long favored after concerts, with a nod to the Montrose Arts District of Houston and the street in Winnipeg where Mr. Beaver was raised, the Montrose Trio has quickly established a reputation for performances of the highest distinction. In 2015 the *Washington Post* raved about their "absolutely top-notch music-making, as fine as one could ever expect to hear...they are poised to become one of the top piano trios in the world."

The Montrose Trio gave their debut performance for the Chamber Music Society of Detroit, with subsequent performances at Wolf Trap in Montreal, and at the Santa Fe Chamber Music Festival. They have continued to perform on major series in cities including New York, Baltimore, Buffalo, Chicago, Cleveland, Detroit, Houston, Indianapolis, Jacksonville, La Jolla, Menlo Park, Philadelphia, Phoenix, Portland, Seattle, Vancouver, at the Hong Kong Chamber Music Festival, and throughout Italy.

In the 2021–23 seasons the Montrose Trio performs on concert series across the United States including at the University of Chicago, and returns to Italy. For more information, please see [montrosetrio.com](http://montrosetrio.com).

*Sponsor: Keiko Parker*



### Eileen Swanson violin

Eileen Swanson is grateful for a long and fulfilling musical life in the Seattle area. Born and raised in Longview, Washington, she entered the University of Washington in the fall of 1967, studying music history, viola with Donald McInnes, and harpsichord and chamber music with Silvia Kind. While still a graduate student, Ms. Swanson joined the Northwest Chamber Orchestra at its founding in 1973, and performed with the orchestra until its disbanding in 2006. She continues playing in the Pacific Northwest Ballet Orchestra, of which she was a founding member in 1989. For over 30 years she managed and performed in the Cathedral Chamber Orchestra of St James Cathedral.

Ms. Swanson's chamber music life started with an invitation to play in the Cornish String Quartet founded by Martin Friedmann, the beginning of a decades-long friendship with the Friedmann family. Later, she founded the Providence Point String Quartet, which played for 20 seasons at Providence Point in Issaquah. Her summers for over 30 years (until Covid) included a week working with adult amateur musicians at Midsummer Musical Retreat on the Whitman College campus in Walla Walla. She has also coached at the Puget Sound Chamber Music Workshop.

Career highlights more far-flung than Seattle include playing in a string quartet on the Great Wall of China and appearances at the Alaska Festival of Music, the Grand Canyon Chamber Music Festival, the Berkshire Bach Festival, and the Orcas Island Chamber Music Festival. Orcas Island has been a treasured part of life since her late husband, Al Swanson, became OICMF's recording engineer. Their son Stephen, a double bassist, has also performed with the festival.

*Sponsor: Martin Friedmann Legacy Artist Fund*



### Jeff Thayer violin

Violinist Jeff Thayer holds the Deborah Pate and John Forrest Concertmaster Chair of the San Diego Symphony Orchestra and is a founding member of the Camera Lucida chamber music ensemble at the Conrad Prebys Music Center at University of California, San Diego. He has been concertmaster of the Atlanta Symphony Orchestra, associate concertmaster of the North Carolina Symphony, and concertmaster of the Canton Symphony Orchestra in Ohio, and was on the violin faculty of the Music Academy of the West, where he also served as concertmaster.

Mr. Thayer is a graduate of the Cleveland Institute of Music, the Eastman School of Music, and The Juilliard School's Pre-College Division. He began violin lessons with his mother at age three, and at 14 he studied for a year at the Conservatorio Superior in Córdoba, Spain. He attended Keshet Eilon, Ernen Musikdorf, Music Academy of the West, and Interlochen Arts Camp as the 1992 Pennsylvania Governor Scholar.

Mr. Thayer was a laureate of the Wieniawski Violin Competition and was winner of the Tuesday Musical Club Scholarship Auditions in Akron and the Cleveland Institute of Music Concerto Competition. His solo appearances have included the San Diego Symphony Orchestra, the Atlanta Symphony Orchestra, the Jupiter Symphony, and the North Carolina Symphony, and he



has performed at Interlochen and in the Pierre Monteux Festival, Grand Teton Music Festival, Astoria Music Festival, Amelia Island Chamber Music Festival, La Jolla SummerFest, Mainly Mozart Festival, Festival der Zukunft, and the Tibor Varga Festival. For more information, see [sandiegosymphony](#).

Through a generous gift to the SDSO from Joan and Irwin Jacobs and the Jacobs Family Trust, Mr. Thayer performs on the 1708 “Bagshawe” Stradivarius.

*Sponsor: One Well World*



**Viktor Valkov** piano

Winner of the 2015 Astral Artists National Auditions and a Gold Medalist at the 2012 New Orleans International Piano Competition, Viktor Valkov has been highly acclaimed by critics as “sensational” and a “lion of the keyboard.”

Along with numerous chamber music and solo appearances, Mr. Valkov has performed with the Louisiana Philharmonic Orchestra, Baton Rouge Symphony Orchestra, Acadiana Symphony Orchestra, San Antonio Symphony Orchestra, Columbus Symphony Orchestra, Springfield Symphony Orchestra, and West Virginia Symphony Orchestra.

Since 2002, Mr. Valkov has given a number of recitals in the United States, Japan, China, England, Norway, Germany, Italy, Greece, Bulgaria, and Macedonia in prestigious concert venues including Zankel and Weill Halls at Carnegie Hall, Kennedy Center in Washington, D.C., Wigmore Hall in London, Sakura Hall and Okinawa Convention Center in Japan, and Alte Aula Heidelberg in Germany. In Bulgaria, he has appeared in performances with several major orchestras and music festivals.

Viktor Valkov is an Assistant Professor of Piano at the University of Utah in Salt Lake City.

*Sponsors: Louisa Lundgren Legacy Artist Fund,  
Laura and Roy Lundgren, Lia Lundgren*



**Sandy Yamamoto** violin

Violinist Sandy Yamamoto has dazzled audiences in concert performances around the globe for the past three decades as a soloist and as a member of the Miró Quartet. The *New York Times* describes her performance as playing with “explosive vigor and technical finesse.” With the Quartet, she performed on the major concert stages of the world, regularly

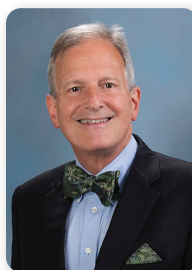
concertizing in North America, South America, Europe, and Asia. She was a recipient of the Naumburg Chamber Music Award and Cleveland Quartet Award, won First Prize at the Banff International String Quartet Competition and was one of the first chamber musicians to be awarded an Avery Fisher Career Grant. She has shared the stage with many prominent musicians, including Leif Ove Andsnes, Joshua Bell, Eliot Fisk, Lynn Harrell, Midori, Jon Kimura Parker, and Pinchas Zukerman.

Ms. Yamamoto is an Associate Professor of Practice in Violin Performance at the Butler School of Music at the University of Texas at Austin and was the recipient of the 2016 Butler School of Music Teaching Excellence Award. At the Butler School, she regularly presents recitals with the Butler Trio and Schumann Chamber Players, performs duo recitals with piano faculty members, and curates the Sandy Yamamoto and Friends concert series.

Ms. Yamamoto performs with the East Coast Chamber Orchestra, River Oaks Chamber Orchestra, and St. Paul Chamber Orchestra, and in the summers she teaches at the Green Mountain Chamber Music Festival and performs regularly at the Orcas Island Chamber Music Festival.

When she is not busy teaching and performing, Sandy Yamamoto enjoys spending time with her husband, Daniel, their two sons, Adrian and Brian, her cat, Poko, and two gerbils, Silas and Sawyer. For more information, see [music.utexas.edu/yamamoto-sandy](http://music.utexas.edu/yamamoto-sandy).

*Sponsors: Connie and Jack Bloxom*



**Adam Stern** video director

Mr. Stern is proud to be attached to yet another iteration of OICMF this year. He is currently Music Director and Conductor of three orchestras: the Seattle Philharmonic, the Sammamish Symphony, and the Federal Way Symphony, as well as serving as Associate Conductor/“Pops” Conductor at the Oregon Coast Music Festival in Coos Bay. Chief among

Adam’s passions is bringing to light symphonic repertoire that has been forgotten or passed over by other orchestras and conductors; he is in the forefront of the revival of interest in the work of Ruth Gipps (1921–1999), a major British composer whose career was suppressed due to her gender and her unwillingness to compose in a then-fashionable contemporary vein. Adam Stern and the Seattle Philharmonic will be presenting the second-ever performance, and the U. S. premiere, of Gipps’ *Symphony No. 5* during the 2022–23 season. Mr. Stern is delighted to be working behind the scenes again this year as OICMF’s Video Director, overseeing the marriage of sight to sound of the Festival’s livestreamed concerts.



**Jeff O’Kelly** program annotator

Jeff O’Kelly studied piano and voice at the University of British Columbia and was a member of the Vancouver Opera Chorus for 20 seasons before retiring to Lillooet, British Columbia, in 2006. He also worked as music consultant for *Whole Notes*, a TV series about classical music (cable channel BRAVO). Mr.

O’Kelly is the station manager of Radio Lillooet (CHLS – 100.5 FM) and hosts a weekday morning show featuring classical music called *Snooze Button*, which can be heard in podcast form or livestreaming weekday mornings from 8:00-9:00 at [radiolillooet.ca](http://radiolillooet.ca). He is the director of the Lillooet Community Choir and is also a founding member of the Lillooet Naturalist Society and an avid birder.



**Shawna Franklin** artist

Shawna’s art is a deep dive into places she literally cannot go. Fascinated with varying perspectives, Shawna is inspired by how humans and other animals see and experience the world, and she explores these concepts through her printmaking and painting. Her work as a biologist, a designer, and a professional paddlesports coach informs her art.

# People

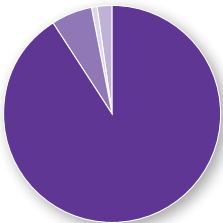


"Toad Stool!" Original Linoleum Block Print by Shawna Franklin

# Orcas Island Chamber Music festival

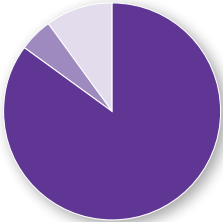
## MISSION

- To present an annual Chamber Music Festival dedicated to the highest standards of musical excellence, brought to life through visionary, creative, inclusive, and innovative programming, and through Festival-related events during the year,
- To assure the Festival’s long-term sustainability and its strong tradition of volunteer participation and community support,
- To participate in the preservation of exceptional examples of chamber music performance,
- To share stimulating musical insights and experiences with all amidst the natural beauty of Orcas Island, creating  
*Classical Music with a View*



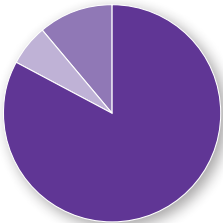
### Operating Revenue

Donations	91%
Tickets & Tuition	6%
Grants & Foundations	1%
Other	2%



### Expenses

Programming	85%
Fundraising	5%
Administration	10%



### Programming Expenses by Activity

Summer Festival Concerts	94%
Special/Salon Concerts	3%
Music Education	3%

OICMF is registered as a 501(c)(3) non-profit corporation in the state of Washington.  
All contributions are acknowledged for tax preparation and documentation.  
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# Festival Contributors

*The Orcas Island Chamber Music Festival is honored and humbled by the generosity of the following individuals, foundations, and corporations, whose gifts and grants were received between September 1, 2020, and August 31, 2021.*

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## Quartet \$2,000+

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 Kathy Carr in honor of Laila Storch on her 100<sup>th</sup> Birthday  
 Nancy and Martin Chalifour in honor of Aloysia Friedmann and Jon Kimura Parker  
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 The Driftwood Fund in honor of Laila Storch on her 100<sup>th</sup> Birthday

\*in memoriam



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 Rita and Herb Kornfeld in honor of  
   Laila Storch on her 100<sup>th</sup> Birthday  
 Nancy Lee in honor of  
   Laila Storch on her 100<sup>th</sup> Birthday  
 Anita Orne and Gordon Koenig in honor  
   of Louellen and Miles McCoy  
 Mary and John Poletti in honor of  
   Laila Storch on her 100<sup>th</sup> Birthday  
 Tracy Thompson in honor of  
   Valerie Anders  
 Frances Walton in honor of Laila Storch  
   and Martin Friedmann  
 Zufall Family Foundation in honor of  
   Laila Storch and Martin Friedmann

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## 2021 Corporate Sponsors



# 2021 Marilyn Anderson Young Musician's Award

Each year the Marilyn Anderson Young Musician's Award honors one or more graduating high school seniors who have demonstrated that music is an important element in their lives.

This year's recipients are **Landon Carter**, **Christian Heisinger**, and **Alanna Lago**.

Sponsor: *Marilyn Anderson Estate*



Landon Carter



Christian Heisinger



Alanna Lago

## Festival Flowers

*At every turn there are flowers, adding beauty in the concert hall and throughout the building since the very first Festival 24 years ago. Our heartfelt thanks go to all listed below, who grow and create the magical tradition of Festival Flowers for the enjoyment of all.*

### 2021 Festival Flower People

#### Co-Leaders and Flower Arrangers

**Rosemarie Altberg**

**Birch Burghardt**

**Anita Holladay**

**Betsy Louton**

**Issa Parker**

**Diane Farris**



*Rosemarie Altberg and Anita Holladay give their lovely floral arrangements some final touchups before their concert debut*

#### Gardens

**Rosemarie Altberg**

**Birch Burghardt**

**John Eichenlaub**

**Anita Holladay,**

**Reddick Community Garden at OPAL**

**Betsy Louton**

**Issa Parker**

**Victoria Parker**

**Abby and Rollie Rueb**

**Bari and Andy Willard**



*Anita Holladay flashes a smile, pruning scissors in hand*

# Festival Home Hosts

*We are so grateful to our Home Hosts, who welcome OICMF artists and their families for a memorable stay on Orcas Island.*

**Helen Bee and Carl de Boor**  
**Barbara Bentley**  
**Susan and Rex Chadwell**  
**Aloysia Friedmann and Jon Kimura Parker**  
**Sara Jane Johnson**  
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**Baird and Neal Nuckolls**  
**Ann and Geoff Shilling**  
**Lisa Skumatz and Jim Heidell**  
**Laila Storch**  
**Marsha and Bob Waunch**

---

## Fine Food and Libations

*Grateful appreciation goes to the purveyors of delightful food and drink for our Festival Artists' meals.*

### Rehearsal Lunches

Chimayo	<b>Bill Patterson</b>
Orcas Village Store	<b>Mary Russell and Ron Rebman</b>
The Kitchen	<b>Charles Dalton and Jasmine Townsend</b>
Voyager	<b>Jon Chappelle and Sara Lucia</b>
Wild Island	<b>Wendy Thomas</b>

### Artists' Dinners

Orcas Café at Orcas Hotel	<b>John Cox and Julia Felder</b>
---------------------------	----------------------------------

### Wine and Beer for Artists' Dinners

The Orcas Project	<b>Cole Sisson</b>
Orcas Island Wine Co.	<b>Steve Stanzione and Monique Turner</b>
Woody's Taphouse at Island Market	<b>Steve Sapp, Jacob Linnes</b>

### COVID-19 Protocols Assistance

Ray's Pharmacy  
Nurse Alex Assaf  
Dr. Frank James



# Volunteers

*Bravo to our amazing volunteers!*

*It is impossible to put into words the appreciation we feel – the Festival could not happen without you.*

*Your gifts of time, skill, and creativity truly boggle the mind. Thank you, one and all!*

Steve Alboucq  
Gary Alexander  
Rosemarie Altberg  
Cindy Andrew  
Marilyn Andrews  
Helen Bee  
Barbara Bentley  
Lisa Bergman  
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Karen Blinn  
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Sara Jane Johnson  
Steve Jung  
Ginni Keith  
Jamie Klukow  
Gordon Koenig  
Gretchen Liebenberg  
Stan Liebenberg  
Bob Littlewood  
Pat Littlewood  
Betsy Louton  
Rosalie Mandich  
Dick Mariotti  
Shari Mariotti  
Jan McCorison  
Jim McCorison  
Louellen McCoy  
Miles McCoy  
Annie Moss Moore  
Baird Nuckolls  
Neal Nuckolls  
Issa Parker  
Jon Kimura Parker  
Sophie Parker  
Victoria Parker  
Joyce Pearson  
Catherine Pederson

Vaughn Ploeger  
Madeline Renkens  
Bruce Richardson  
Mindi Richardson  
Rosario Resort & Spa,  
Jan and Jerry Barto,  
Christopher Peacock  
Abby Rueb\*  
Rollie Rueb  
Micki Ryan  
Loree Shade  
Roger Sherman  
Margot Shaw  
Ann Shilling  
Geoff Shilling  
Brian Silverstein  
Lisa Skumatz  
Mimi Sommerville  
Laila Storch  
Elaine Thomas  
Joan Thomas  
Suzanne Trebnick  
Vicki Twedell  
Rafael Velazquez  
Sandy Vietzke  
Robert Volk  
Bob Waunch  
Marsha Waunch  
Patrick Whitely  
Janice Wiemeyer  
Andy Willard  
Bari Willard  
Paris Wilson

*Thank you also to the Orcas Center staff and volunteers, who contribute immeasurably to the success of the Orcas Island Chamber Music Festival each season.*

*Our sincere gratitude is extended to all who have helped; our apologies if we missed someone on the Festival Volunteers list for the 2021 Season. Please let us know!*

# Seasonal Staff & In-Kind Support

*Many thanks go to each of these individuals for their gifts of dedication, talent, and time.  
Their spirit of generosity and camaraderie is inspiring!*

## Seasonal Staff

Assistant to the Artistic Director	<b>Hae-a Lee</b>
Lopez Concert Coordinator	<b>Micki Ryan</b>
Livestream Engineer	<b>Jake Perrine</b>
Sound Engineer	<b>Roger Sherman</b>
Piano Technician	<b>Dan Rue</b>
Video Director	<b>Adam Stern</b>
Stage Manager	<b>David Shade</b>
Lighting Designer	<b>Jake Perrine</b>
Program Annotator	<b>Jeff O'Kelly</b>
Graphic Designer	<b>Wade Campbell</b>
Web Master	<b>Highwaters Media, John King</b>



*Barbara Carlton, Adam Stern, and Jake Perrine in the tech booth*

## Volunteer Staff

Festival Flowers Leaders	<b>Rosemarie Altberg, Birch Burghardt, Anita Holladay, Betsy Louton, Issa Parker</b>
House Managers	<b>Anita Holladay, Janice Wiemeyer</b>
Stage Crew	<b>Phil Burbo</b>
Lighting Tech	<b>Barbara Carlton</b>
Photographers	<b>Steve Alboucq, Barry Carlton</b>
Maintenance Projects	<b>Phil Burbo</b>

## In-Kind Services

Accounting Services	<b>Gunning, Stenson &amp; Price, CPA PS, John Price</b>
Legal Services	<b>Garvey Schubert Barer, Mike Brunet</b>
Bookkeeping	<b>Annie Moss Moore</b>
Audio Recording	<b>Loft Recordings, Roger Sherman</b>
Broadcast Media	<b>KCTS9, KING FM 98.1</b>
Off-Site Storage	<b>Bob and Marsha Waunch</b>
Landscaping	<b>Jean Dickerson, Kerissa Thorson</b>
Landscaping Plants	<b>Driftwood Nursery, Lorna Vester</b>



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Orcas Island Chamber Music Festival



OICMF logo: **Kevin Kelliher**

*Classical Music with a View* © **Ed Wilson**

Season Program design: **Wade Campbell**