



Orcas Island Chamber Music festival

Classical Music with a View

“Treeble Clef”

by AI and Annie Moss Moore

Aloysia Friedmann
Founder and Artistic Director

26th Summer Concert Season | August 4 - 19, 2023 | www.oicmf.org



“An Oboe by the Sea”
(in memory of Laila Storch)
by Al and Annie Moss Moore

Season Program design by Wade Campbell

2023

Orcas Island Chamber Music festival

The Twenty-sixth Summer Concert Series

Aloysia Friedmann
Founder and Artistic Director

Jon Kimura Parker
Artistic Advisor

Welcome!

2023 has been a year of both return and renewal for the Orcas Island Chamber Music Festival. New projects and exciting artists complement genius programming that honors the past as much as it looks to the future.

We hope you enjoy reading about the current happenings and creative endeavors of our 26th Season. May it be a festive one!

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Artistic Director's Letter



This 26th Season of the Orcas Island Chamber Music Festival is dedicated to the memory of my mother, Laila Storch, a woman who was a true inspiration to me and so many others over her incredible 101 years of life. She was a wonderful mother, wife, grandmother, and mother-in-law, but it is during this festival season that I'd like to celebrate Laila the oboist and trailblazer, celebrate her love and vast knowledge of music both old and new, and most importantly, celebrate her love of Orcas Island and this amazing music festival.



Laila at her reed desk, 1961

I've been touched to hear from so many friends with fond memories of both my mother, Laila, and my father, Martin Friedmann. To reflect these memories in music, the pieces of the puzzle took a little longer to fall into place this year. Try creating programs with four oboists, an accordionist, a flutist, a string quartet, composers, premières, and more! In particular, I wanted to honor my mother with musicians who were dear to her in different ways, including women oboists and women composers, and I have included pieces of music that she played with her family over the history of the Festival. There are also works of Bach, a composer whom she loved, in the opening and closing concerts of the festival.

Other threads inspired my choices. This year we've truly emerged from a time where we've all struggled on some personal level. Composers John Wineglass and Caroline Shaw have written powerful works that interpret stories through music, connecting sound and ideas in ways that are beautifully tragic, imaginative, and uplifting.

These concerts are meant to be both moving and engaging in ways one might not expect. While some of the works might be challenging, there is always a purpose in everything I've programmed, from the music chosen, to the placement of the

pieces within the programs, to the artists performing each work. Much of my inspiration comes from you. I'm always trying to listen and, if possible, will include something that has a personal connection to many of you. I hope that our blend of artists and composers, both new and familiar, is pleasing and fulfilling.

I'm grateful to the Miró Quartet, OICMF's Quartet-in-Residence, who are performing works of both Samuel Barber and George Walker. We have included a photo of the 1945 graduating class of the Curtis Institute. My mother will never forget hearing Samuel Barber speak at her commencement. She and George Walker remained close friends throughout their lives. There's also a nod to lighter and more serious works that have entered the classical canon from Hollywood. Of course, what would a chamber music festival be without some works from the great masters: Mozart, Beethoven, Mendelssohn, and more!

Your support, whether you are one of our sponsors, volunteers, or enthusiastic listeners, is our *raison d'être*. All of us on stage feel your love of the music and take inspiration from it. For us, there is no greater excitement than turning our years of discipline and hours of practice into a precious few minutes of divine concentration.

Another vital component of the Festival's success is our Board. They support my dreams and continue to maintain a fiscally stable and mature organization. This has been a sad year with the passing of my dear friend and mentor in so many ways, OICMF's Board President, Sam Coleman. I miss my conversations with Sam and will always hear his voice guiding me with wisdom. Everyone at OICMF is so grateful to Lisa Bergman for graciously accepting the role of Board President. Lisa is not only experienced as a Board President but also as an Artistic Director and Executive Director. She's a wonderful musician and pianist, and most importantly, she's a dear friend. I thank Lisa so much!

I also am indebted to the OICMF staff. They oversee every conceivable logistical complexity, keeping OICMF going on all levels. As with performing a great masterwork of chamber music, my artistic passion is guided by their underlying structure and form.

I am able to express more through music than I ever can through words. Listen to our concerts and our music, for there you will hear my deepest gratitude to my parents and to all of you.

Aloysia Friedmann

Aloysia Friedmann

Founder and Artistic Director,
Orcas Island Chamber Music Festival

Board President's Letter



In our 26th year, it's tempting to review a key feature (pun intended) of what we present each season: chamber music. Definition, please. Chamber music has been called the music of friends. Some think of it as "equal-boundary music," or go so far as to call it "classical kissing." But what makes it so? Many say it is the communal nature of its decision making, a unique balance of assertiveness and flexibility. It represents the *intimacy of a shared experience*, reaching out beyond the edge of the stage, embracing the entire hall, making equal connections

between musicians and audience. And the Orcas Island Chamber Music Festival is the matchmaker!

The inner workings of our organization mirror the very qualities of a top-notch chamber music ensemble. Artistic Director Aloysia Friedmann lives in a laboratory of creativity, testing and tasting each ingredient, matching music with the special qualities of artists from around the globe. Our dedicated staff runs the mothership with thoughtful and brilliant results. Our Board embraces issues with care and generosity. The Miró Quartet is our outrigger of inspiration, talent, and guidance. Our volunteers throw themselves into their tasks selflessly and enthusiastically. Our audiences stoke the fires with grateful enthusiasm. Our financial angels hover above with generosity and loyalty.

But no description of the marvels of the Orcas Island Chamber Music Festival is complete without a tribute to the late Sam Coleman, Board President for eight years. He was a force majeure with his brilliant smile, square-jawed determination, and loving concern. As his successor, I use my "Sam Compass" daily, asking myself, "What would Sam do?" I feel in my bones that he would say, "Look into the future. Find courage and inspiration in the ageless stones of Orcas Island, upon which our team has built a fortress and safe haven through the years for 'Classical Music with a View' and all who cherish it." In a unanimous vote on June 12, 2023, Sam was respectfully and lovingly elected Chair Emeritus of our Board of Directors.

Our 26th Season is filled with the memory of Laila Storch – a brilliant oboist whose musicianship was linked keenly to her extraordinary roles as a founder, performer, and supporter of this festival. She was one in a billion.

Lisa Bergman

President, Orcas Island Chamber Music Festival

Executive Director's Letter



Welcome to our 26th Season!
Twenty-six years – what an amazing achievement.
Twenty-six...

26 is the atomic number of iron. Iron – it can be beautiful, decorative, and finely wrought, like chamber music. It can get

more beautiful with age, acquire a luscious patina, like the classics you'll hear performed this season. And when freshly mined, like the new works at this year's Festival, it is hard to beat its strength and steely firmness.

Sometimes putting together a Festival can seem a bit of a puzzle. But thanks to our amazing Board, volunteers, staff, and, of course, artists, when it is time for the music, everything clicks into place. I am reminded of another famous puzzle – the Rubik's Cube. Did you know the Rubik's Cube can always be solved in 26 moves or less? 26 is everywhere!

We all know there are 26 letters in our alphabet. Over our 26 years, each of those letters has been represented, from Albinoni to Ziegler. What an amazing array of music and performers we have enjoyed, and will continue to enjoy this year and going forward for another 26...or 52 (for those who like addition)...or perhaps 676 (for those who prefer multiplication) years to come.

In the bosonic string theory, there are 26 space-time dimensions. Enough said about that.

I know Thanksgiving isn't until November (some years on the 26th, of course...), but this is a time of year I am truly grateful, for the music and for everyone who makes it possible. I thank our ever-supportive Board, including our new President, Lisa Bergman. We are so fortunate to have her wisdom, grace, and good humor to guide us. I am grateful every day for our staff – Linda and Mary really make it all happen. For Aloysia, with Jackie by her side, for founding this extraordinary event and keeping it alive through her endless brilliant ideas and vision. For all our supporters – volunteers, donors, patrons – I truly appreciate how much overlap there is between these groups! For our artists, whose talents bring it all to life. And for you, whichever group(s) you are a part of – I am grateful to you, 26 times over!

Anita Orne

Executive Director, Orcas Island Chamber Music Festival

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. We are so indebted to each and every one of them!

Lisa Bergman President ❖ Jack Groban Vice President ❖ Carl de Boor Treasurer ❖ Marsha Waunch Secretary
Jeff Henigson ❖ Steve Jung ❖ Catherine Pederson ❖ Stu Rolfe ❖ Micki Ryan ❖ Roger Sherman ❖ Mimi Sommerville ❖ Robert Volk

Directors Emeriti

Valerie Anders Chair Emeritus ❖ Sam Coleman* Chair Emeritus
Marilyn Anderson* ❖ Alan Morgan* ❖ Laila Storch*

*Deceased

Orcas Island Chamber Music Festival Staff

Anita Orne Executive Director ❖ Linda Slone Festival Manager ❖ Mary Taylor Production Manager



“Kelpenhorn” (in homage to Bill VerMeulen)



“Winds in the Wood”



“The Nature of Music”



“Tree of Life”

Images by AI and Annie Moss Moore



Aloysia Friedmann

Founder and Artistic Director
violin, viola

Aloysia Friedmann is the Founder and Artistic Director of the Orcas Island Chamber Music Festival in Washington State, now in its 26th Season. Ms. Friedmann continues to reinvent the role of a modern performer in the music world. *Chamber Music America* recognized Aloysia's artistic leadership with its 2008 CMAcclaim Award and invited her to their national

Board in 2016. In December of 2018, she was given the special honor of being named a Musical America Top Professional of the Year.

While living in New York City, Ms. Friedmann performed with New York's most prestigious musical ensembles, including the Orchestra of St. Luke's and American Symphony Orchestra, and was concertmaster of The Fairfield Orchestra. She gave her Carnegie Recital Hall debut and was praised by the *New York Times* for her "fiery spirit." Her many Broadway credits include a special onstage role alongside Dustin Hoffman in the *Merchant of Venice*, as well as hundreds of performances of *Crazy for You*, *Candide*, *A Christmas Carol*, and appearances in many other shows, including Metallica at Madison Square Garden. A versatile artist, Ms. Friedmann also appeared on several *Live from Lincoln Center* productions, including a memorable one with Jessye Norman, and on a *Saturday Night Live* episode with Luciano Pavarotti.

In Houston, Ms. Friedmann is Associate Concertmaster of the River Oaks Chamber Orchestra. 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 *Rotbko Chapel* in the chapel itself. She has played with the Houston Grand Opera and was invited to play with the Houston Symphony on viola and with the San Diego Symphony on violin for several of their main concert series programs. She has taught as an Affiliate Artist of Viola and Violin at the Moores School of Music at the University of Houston and has coached at Rice University. This past season Ms. Friedmann was a guest artist at the Butler School of Music at the University of Texas in Austin, giving masterclasses, speaking, and performing with the Miró Quartet.

Recently, Ms. Friedmann played on The Eagles "Hotel California" 2023 tour in San Diego, where she is also a founding member of the Mainly Mozart Festival. In 2022, she played for "The Who Hits Back!" tour in Houston and performed with the Olmos Ensemble in San Antonio. Before Covid-19, she toured the Pacific Northwest, Vietnam, and France with pianist Jon Kimura Parker. They also appeared on KING-FM Rhine and Danube River Cruises with Earthbound Expeditions. Ms. Friedmann was the guest soloist in a Benaroya Hall performance of the Handel-Casadesus Viola Concerto conducted by Adam Stern, and she also appeared with Frederica von Stade in the 25th Anniversary Gala of the Noe Valley Chamber Music Series, giving the world premiere of *Meditation* by Jake Heggie.

Ms. Friedmann has performed at the Seattle Chamber Music Society and festivals in Hong Kong, Santa Fe, Portland, Reno, Napa Valley, Maui, Ottawa, Sarasota, and San Antonio. Her chamber music colleagues have included the Montrose Trio, the New Orford Quartet, Gervase de Peyer, Peter Schickele, Gary Hoffman, Jeffrey Kahane, the Miró Quartet, Cho-Liang Lin, Chee-Yun, Alisa Weilerstein, Gabriel Kahane, and Lynn Harrell. Versatile offstage as well, Ms. Friedmann has produced recordings for artists including Viktor Valkov, Lachezar Kostov, Stephanie Sant'Ambrogio, Orcas Island Chamber Music Festival, and Jon Kimura Parker.

This summer, Ms. Friedmann is a guest at the Highlands Cashiers Chamber Music Festival. Next season, she will join Jon Kimura Parker on another Earthbound Expeditions cruise in France.

Ms. Friedmann studied with Emanuel Zetlin at the University of Washington and with Margaret Pardee and Ivan Galamian at The Juilliard School. She plays on a Grancino violin and the ex-Rebecca Clarke Grancino viola, both made in Milan in the late 1600s.

Ms. Friedmann is married to concert pianist Jon Kimura Parker, and their daughter, Sophie, graduated from Rice University in 2021. She enjoys eating great meals with her family, especially sushi, walking their dog, Ricky, and brushing their cat, Oscar! For additional information, please visit aloyisafriedmann.com.

Sponsor: The Binkley Family



Jon Kimura Parker

Artistic Advisor
piano, harpsichord

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 Philharmonic, New York's Carnegie Hall, London's South Bank Centre, the Sydney Opera

House, and the Beijing Concert Hall. As the Creative Partner of the Minnesota Orchestra's Summer at Orchestra Hall, he has hosted and given multiple concerto performances with the orchestra since 2021. In addition, he serves as the Artistic Director for the Honens International Piano Competition in Calgary and Artistic Advisor for the Orcas Island Chamber Music Festival.

Dr. Parker is Professor of Piano and the Keyboard Chair at the Shepherd School of Music at Rice University. His students have performed extensively and won prizes in major competitions internationally. In the past two years, they have given concerto performances of Shostakovich, Beethoven, Khachaturian, and Prokofiev in Aspen, San Antonio, Houston, and China, performed at La Jolla Summerfest, have been Young Artists for da Camera Houston and the Chamber Music Society of Lincoln Center, and have made guest appearances with ROCO.

Highlights of Dr. Parker's past two seasons include concerto appearances with the Phoenix, San Antonio, Rhode Island, Kansas City, Sarasota, Vancouver, and Colorado orchestras, 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. He also toured as a member of the Montrose Trio, which he founded with Martin Beaver and Clive Greensmith. Last year, he chaired the jury of the Hilton Head International Piano Competition. In June, he was a teaching artist at the Cliburn Junior International Piano Competition and coached the finalists in their concerto rehearsals.

A collaborator in a wide variety of styles, Dr. 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 20th 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.

Dr. Parker's discography of a dozen albums features music ranging from Mozart and Chopin to Barber, Stravinsky, and John Adams. His most recent recording, *Fantasy*, built around Schubert's *Wanderer Fantasy*, was described by *Musical Toronto* as giving "a big, clear picture window of a rich soul and great artistic depth." His YouTube channel features a series of *Concerto Chat* videos, which explore the piano concerto repertoire. In addition, his *Whole Notes* series, featuring performances of great composers, is available on Amazon Prime Video. He is now recording masterclass videos for tonebase on major works of the piano concerto repertoire. His recent tonebase video on the 15th variation of the Rachmaninoff-Paganini Rhapsody has over 300,000 views.

Dr. 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, Dr. Parker has also become 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," Dr. Parker is married to violinist and violist Aloysia Friedmann, and their daughter, Sophie, graduated from Rice University in 2021. For further information, visit jonkimuraparker.com, minnesotaorchestra.org, oicmf.org, and honens.com.

Sponsors: Valerie and Bill Anders

Artistic Leadership Sponsor: Janet Ketcham

– DISTINGUISHED ALUMNI ARTISTS –

Recognizing artists who have played a significant role in the history of the Orcas Island Chamber Music Festival.

2022 Desmond Hoebig *cello*

2012 Wilmer Fawcett *double bass*

2010 Toby Saks *cello* and **Laila Storch** *oboe*

2009 Martin Friedmann *violin*



Oliver Aldort *cello*

Oliver Aldort joined the Boston Symphony Orchestra in 2015 and was appointed Assistant Principal Cello in the 2019–2020 season. Raised on Orcas Island, Mr. Aldort began his musical studies at the age of six. He has performed throughout North America as a soloist, appearing with the Victoria Symphony Orchestra, Philharmonia Northwest, and Newton Symphony Orchestra, and as a recitalist at the Miami International Piano Festival, Dame Myra Hess Concerts in Chicago, and the Chapelle historique du Bon-Pasteur in Montreal. Mr. Aldort has appeared on various media outlets, including KOMO-TV's *Northwest Afternoon*, NPR's *From the Top*, CBC Radio, and WFMT in Chicago.

An avid chamber musician, Mr. Aldort is a member of the newly formed Steans Piano Trio. He has performed internationally with Curtis on Tour, as well as at the Tanglewood Music Center, Verbier Festival Academy, Steans Music Institute at Ravinia, and Orcas Island Chamber Music Festival.

Mr. Aldort earned his Bachelor of Music from the Curtis Institute in 2015. His major teachers have included Carter Brey, Peter Wiley, Lynn Harrell, Ron Leonard, and Amos Yang.

Sponsor: **Anonymous**



Nikki Chooi *violin*

Praised for his powerful and poetic performances, internationally-acclaimed violinist Nikki Chooi has established himself as an artist of rare versatility. Described as “expressive, enchanting, and transcendent,” he is currently Concertmaster of the Grammy Award-winning Buffalo Philharmonic Orchestra and has previously served as Concertmaster of the Metropolitan Opera Orchestra. A Laureate of the Queen Elizabeth and Tchaikovsky Competitions, Mr. Chooi was the 1st Prize Winner of the Montreal Symphony's ManuLife Competition, the Klein International Strings Competition, and the Michael Hill International Violin Competition.

In 2022–2023, Mr. Chooi made critically-acclaimed debuts at Carnegie Hall's Stern Auditorium as soloist with the Buffalo Philharmonic and at Lincoln Center's Rose Hall with Orchestra NOW. He was also featured soloist with the Vancouver Symphony, Puerto Rico Symphony, National Taiwan Symphony Festival Orchestra, Santa Fe Symphony, and Manitoba Chamber Orchestra. In past seasons, he has appeared as soloist with orchestras across Canada and the world and has been featured at many international festivals with performances at the Marlboro Festival, Ravinia Festival, Rockport Chamber Music Festival, La Jolla Summerfest, Brevard Music Center, Vancouver Recital Series, Moritzburg Festival, Kammermusik Utrecht, Dresden Music Festival, Chamber Music New Zealand, and Fundación Beethoven in Chile.

A passionate educator, Mr. Chooi is currently on the violin faculty at University of Buffalo and University of Ottawa and has presented masterclasses at the San Francisco Conservatory, Morningside Music Program at the New England Conservatory, Orchestra of the Americas Academy, Sphinx Academy at the Curtis Institute of Music, Hong Kong Cultural Center, and the University of Auckland. He performs on a 1713 Stradivarius courtesy of the Canimex Group in Drummondville, Quebec, and a 1749 G.B. Guadagnini on extended loan through the Stradivari Society of Chicago. Mr. Chooi proudly endorses Thomastik-Infeld strings. For more information, visit nikkichooi.com.

Sponsors: **Lindy and Jack Groban**



Nathan Hughes *oboe*

Nathan Hughes is Principal Oboe of the Minnesota Orchestra and is a member of the faculty at The Juilliard School. He previously served as Principal Oboe of the Metropolitan Opera as well as the Seattle Symphony and has recorded, toured, and made guest appearances as Principal Oboe with the Chicago Symphony

Orchestra, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, and San Francisco Symphony.

An avid chamber musician, Mr. Hughes has performed with the Philadelphia, La Jolla, Seattle, and Brooklyn chamber music societies, as well as at ChamberFest Cleveland and Chamber Music Pittsburgh. In addition, he has made appearances at the festivals of Aspen, Bridgehampton, Lucerne, Marlboro, Pacific, Salzburg, Santa Fe, Sarasota, Spoleto, and Tanglewood. He has received critical acclaim for his performances as soloist with the Met Chamber Ensemble at Carnegie Hall, Mainly Mozart Festival Orchestra, Orchestra of St. Luke's, Seattle Symphony, La Jolla SummerFest Chamber Orchestra, and Verbier Festival Orchestra.

Mr. Hughes earned degrees from the Cleveland Institute of Music and The Juilliard School and has presented masterclasses at institutions around the world including at the Curtis Institute, Cleveland Institute, New World Symphony, Eastman, Oberlin, and Indiana University, as well as at the Munich Hochschule in Germany, National University in Korea, Stockholm Royal College of Music in Sweden, Toronto Royal Conservatory in Canada, and Pacific Music Festival in Japan. He enjoys working with young musicians during summer programs at the Marlboro Festival in Vermont and the Verbier Festival in Switzerland. A dedicated teacher, his students have earned significant positions in numerous major symphony orchestras. For more information, visit hughesoboe.com.

Sponsors: **Ginny Hawker and Theron Soderlund**



Sandy Hughes *flute*

Sandy Hughes was appointed Second Flute and Piccolo of the Los Angeles Chamber Orchestra by Jeffrey Kahane in 2012. She spent five seasons performing regularly with the New York Philharmonic, including a European tour and productions of *Company* and *Sweeney Todd*, both of which aired on PBS. Ms. Hughes has appeared at numerous summer music festivals including Bravo! Vail, Ravinia, and Sarasota, and has performed with the Chicago Symphony Orchestra, Pacific Symphony, San Diego Symphony, Colorado Symphony, and Hollywood Chamber Orchestra. She was previously a member of the Akron Symphony. Ms. Hughes is an active freelance, chamber, and studio musician. Her recording work may be heard across many forms of entertainment, including the TV series *Family Guy*, *American Dad*, and *Mozart in the Jungle*, the video game *League of Legends*, and several feature films.

A Fulbright Grant recipient, New World Symphony finalist, and twice a fellow of both the Tanglewood and Aspen summer festivals, Ms. Hughes earned her Master of Music in Orchestral Performance from the Manhattan School of Music, a Bachelor of Arts in English Literature from the University of Hartford, and a Bachelor of Music from the Hartt School of Music. Her major teachers include Robert Langevin, Cindy Meyers, and John Wion. To learn more, visit sandyhughes.net.

Sponsors: Lisa Bergman and David Fluharty



Jun Iwasaki *violin*

Jun Iwasaki was appointed Concertmaster of the Kansas City Symphony by Music Director Michael Stern and started his tenure at the beginning of the 2022–2023 season. A graduate of the Cleveland Institute of Music's prestigious Concertmaster Academy, he has been hailed for his combination of dazzling technique and lyrical musicianship. In a review of Mr. Iwasaki's performance at the Mimir Chamber Music Festival, the *Fort Worth Star Telegram* called him "the magician of the evening. He could reach into his violin and pull out bouquets of sound, then reach behind your ear and touch your soul."

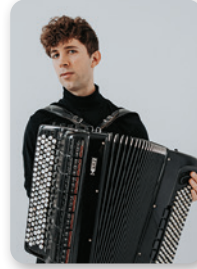
Prior to joining the Kansas City Symphony, Mr. Iwasaki served as Concertmaster of the Nashville Symphony from 2011–2022 and the Oregon Symphony from 2007–2011. Throughout his career, he has appeared with numerous other orchestras, including the Tokyo Symphony Orchestra, Columbia Symphony Orchestra, Blossom Festival Orchestra, Rome Philharmonic (Georgia), New Bedford Symphony, Canton Symphony (Ohio), Richardson Symphony, Cleveland Pops Orchestra, Plano Symphony Orchestra, and the Huntsville Symphony. In addition, he has served as Guest Concertmaster of the Pittsburgh Symphony, Gulbenkian Orchestra in Portugal, São Paulo Symphony Orchestra, Santa Barbara Symphony, and National Arts Centre Orchestra in Ottawa.

As a chamber musician, Mr. Iwasaki has performed with the Seattle Chamber Music Society, La Jolla Summerfest, Chamber

Music Northwest, Mainly Mozart, Chamber Music International, and Mimir Chamber Music Festival, among others.

Mr. Iwasaki has taught at Vanderbilt University's Blair School of Music and served as the artistic director of Portland Summer Ensembles, a workshop for young Oregon musicians focusing on chamber music.

Sponsors: Marsha and Bob Waunch



Iwo Jedynecki *accordion*

A versatile and experienced performer once described as the "Glenn Gould of the Accordion," Iwo Jedynecki is changing perspectives for the instrument with his original and unique approach to concert programming and presentation. Winner of top prizes at over 30 national and international music competitions, he has performed as a soloist in 25 countries across four continents.

In 2022, Mr. Jedynecki received his doctoral degree with a dissertation about 19th-century music for harmonium. He won Astral Artists National Auditions in Philadelphia and received a Fulbright scholarship to become the first classical accordionist in the history of New York University. Since then, he has presented ground-breaking concert projects on both the East and West coasts and lectures introducing the classical accordion to American composers.

He has premiered many pieces, including Marcin Blazewicz's unique Double Concerto for violin, accordion, and orchestra. After working with Krzysztof Penderecki, Mr. Jedynecki was given the composer's approval to perform his violin-accordion arrangement of Penderecki's Sonata No. 1 for violin and piano in 2019.

In addition to his solo career, highlights of Mr. Jedynecki's regular collaborations and performances in duos have been appearing at Carnegie Hall and Guangzhou Opera House with violinist Karolina Mikołajczyk, winning First Prize at the Boulder International Chamber Music Competition "The Art of Duo" with pianist Ignacy Krzyżanowski, and pioneering transcriptions and performances of Johann Sebastian Bach's *Magnificat* and *Die Kunst der Fuge* and Gabriel Fauré's *Requiem* with accordionist Hubert Giziewski as Harmonium Duo. To learn more, visit mikołajczyk-jedynecki.pl.

Sponsor: Sallie Bell



Alecia Lawyer *oboe*

Considered daring, inventive, and a trailblazer, oboist Alecia Lawyer is the Founder and Artistic Director of ROCO, a Houston-based 40-piece professional classical music ensemble. She has championed accessibility and inclusion in the field, constantly on the leading edge of the way classical music is created and experienced with endeavors such as Braille programs, QR codes, and the signature ROCOrooters music education and childcare program during and after concerts. Focusing on relationships rather than transactions and referring to her business style as "Wildcatting in the Arts," Ms. Lawyer has built an orchestra model that leans into "pay what you wish," supported by a vast portfolio of contributors to achieve 90% revenue from donated dollars.

ROCO presents dozens of concerts in multiple venues throughout Houston, which are nationally broadcast on APM's *Performance Today* and have also been livestreamed to the world for free since 2013, with 250,000 concert views during Covid-19. ROCO's unique industry-changing initiative "ROCO on the Go" has placed QR codes that link to ROCO's free music streaming throughout Houston's parks, hospitals, and schools. With 35,000 scans and counting, ROCO weaves music through Houston's community in this fully-accessible way. ROCO has performed 132 world première commissions in 18 seasons, and ROCO's debut album producer Blanton Alspaugh was recognized with a Grammy Award for Producer of the Year.

Ms. Lawyer was one of Musical America's Top 30 Influencers in 2015, named a finalist for Texas Musician of the Year (along with the winner, Willie Nelson), and was listed as one of Houston's Top 50 Most Influential Women. She regularly presents her innovative and entrepreneurial ideas throughout the U.S., using ROCO as a case study for community-specific orchestra building. To learn more, visit roco.org-Alecia Lawyer.

Sponsor: Karen Schwitters



Yura Lee *violin, viola*

Violinist and violist Yura Lee is a multifaceted musician, one of the very few who is equally virtuosic on both violin and viola. Her performances span musical mediums, captivating audiences with music from baroque to modern. She enjoys a worldwide career of almost three decades.

Ms. Lee has performed with major orchestras, including those of New York, Chicago, Baltimore, Cleveland, San Francisco, and Los Angeles. She has given recitals across Europe in Wigmore Hall, Musikverein, Mozarteum, the Palais des Beaux-Arts, and the Concertgebouw. At age 12, she became the youngest artist ever to receive the Debut Artist of the Year prize at the Performance Today awards given by National Public Radio. She is the recipient of a 2007 Avery Fisher Career Grant, and among her many top awards was the only first prize winner awarded across four categories at the 2013 ARD International Music Competition in Germany.

As a chamber musician, Ms. Lee regularly takes part in the festivals of Seattle, Marlboro, Salzburg, Verbier, La Jolla, and Caramoor, to name a few. She is currently a member of the Chamber Music Society of Lincoln Center in New York and the Boston Chamber Music Society.

Ms. Lee is a professor at the University of Southern California, Thornton School of Music, holding the Alice and Eleonore Schoenfeld Endowed Chair. She plays a Giovanni Grancino violin kindly loaned to her through the Beares International Violin Society. Her viola was made in 2002 by Douglas Cox in Vermont.

Ms. Lee lives in Los Angeles with her dog, Nugget, and spends most of her free time in the Pacific Northwest. To learn more, visit yuralee.com.

Sponsor: Carol Econn



Ann Lemke *English horn*

Ann Lemke enjoys a multifaceted career as a performer of the oboe, oboe d'amore, and English horn. She is a teacher and scholar of women composers, and she performs internationally as a soloist and chamber and orchestral musician. Her chamber music duo Ginkgoh Salon, with pianist Amanda Sabelhaus, delights audiences with rediscovered repertoire and fresh interpretations. Their album *Oboe Salon* features beautiful chamber music by 19th-century women composers, including many première recordings.

Ms. Lemke is Principal Oboist with the Rochester Symphony Orchestra (Michigan) and the International Symphony Orchestra, comprised of U.S. and Canadian members. She gave the modern-day première of Clémence de Grandval's Oboe Concerto, Op. 7, with the International Symphony and has been a featured presenter at The Juilliard School, the Beethoven-Haus Bonn, and International Double Reed Society conferences.

A native of Metro Detroit, Ms. Lemke studied with Elaine Douvas at the Manhattan School of Music before completing a doctoral degree at Indiana University in Music and German Literature. Fascinated with the lives and works of women composers, Ms. Lemke conducted research in Germany as a Fulbright scholar and has written numerous publications on women composers. She taught at Indiana University and Oakland University and has been a member of the Cranbrook Schools music faculty for over 20 years. In her renowned Ann Lemke Oboe Studio, Ms. Lemke offers quality instruction and enriching opportunities to students of all ages, both in-person and online, including the Summer Oboe Seminar for middle and high school students. For more information, visit lemkestudio.com.

Ms. Lemke and her husband, Reinhard, live in Troy, Michigan, and have three children, whom they raised bilingually.

Louisa Lundgren Legacy Artist, Laura and Roy Lundgren, Lia Lundgren



Karolina Mikołajczyk *violin*

Karolina Mikołajczyk is a prize-winning soloist and chamber musician, a virtuoso violinist resonating with individuality. Recent highlights include performances in Europe, Asia, and North and South America in acclaimed venues such as Carnegie Hall, Guangzhou Opera House, Norwegian National Opera and Ballet, the Star Performing Arts Centre in Singapore, and National Philharmonic Hall in Warsaw.

An ambassador of new music, Ms. Mikołajczyk has been praised for her attention to detail and her creative approach to programming in stage performances and in a number of audio and video recordings that she has developed and supervised. Her latest release, featuring a unique double concerto by the late Polish composer Marcin Błażewicz, was nominated for the prestigious Fryderyk Award, the Polish equivalent of a Grammy. She has worked with Krzysztof Penderecki, one of the most important contemporary classical music composers, and accordionist Iwo Jedynecki as part of their widely-acclaimed chamber music duo. The duo has garnered an online audience of more than a million people with popular recordings of

Bach's *Goldberg Variations* and Mozart's Violin Sonata K 301, which have both been shared by Classic FM, The Violin Channel, and other classical music streaming platforms.

A Doctor of Musical Arts, Ms. Mikołajczyk graduated with honors from universities in Warsaw and Cologne, where she studied with Zakhar Bron, considered one of the world's most influential violin teachers. To learn more, visit mikołajczyk-jedynecki.pl.

Sponsor: [The Langley Family](#)



Miró
Q|U|A|R|T|E|T

The Miró Quartet is one of America's most celebrated string quartets, having performed throughout the world on the most prestigious concert stages. For 25 years, the Miró has performed a wide range of repertoire that pays homage to the legacy of the string quartet while looking forward to the future of chamber music by commissioning new works and collaborating with some of today's most important artists.

Based in Austin, Texas, and thriving on the area's storied music scene, the Miró Quartet takes pride in finding new ways to communicate with audiences of all backgrounds. Committed to music education, members of the Quartet have given masterclasses at universities and conservatories throughout the world, and the Quartet has served as quartet-in-residence at the Sarah and Ernest Butler School of Music at the University of Texas at Austin since 2003.

Formed in 1995, the Miró Quartet has been awarded first prize at several competitions, including the Banff International String Quartet Competition and Naumburg Chamber Music Competition, and in 2005, the Quartet became the first ensemble ever to be awarded an Avery Fisher Career Grant. The Miró Quartet is quartet-in-residence at Orcas Island Chamber Music Festival in Washington State.

The Miró Quartet took its name and its inspiration from the Spanish artist Joan Miró, whose Surrealist works – with subject matter drawn from the realm of memory, dreams, and imaginative fantasy – are some of the most groundbreaking, influential, and admired of the 20th century. For more information, visit miroquartet.com.

Sponsors: [Annie Moss Moore](#) and [Carl de Boor](#)



Daniel Ching *violin*

Daniel Ching, a founding member of the Miró Quartet, began his violin studies at age three under the tutelage of his father. At age five, he entered the San Francisco Conservatory Preparatory Division on a full 12-year scholarship, where he studied violin with Serban Rusu and Zaven Melikian, and chamber music with Susan Bates. At the age of 10, Mr. Ching was first introduced to string quartets. A graduate of the Oberlin Conservatory of Music, he studied violin with Kathleen Winkler, Roland and Almita Vamos, and conducting with Robert Spano and Peter Jaffe. Mr. Ching completed his master's degree at the Cleveland Institute of Music, where he studied with former Cleveland Quartet violinist Donald Weilerstein. He also studied recording engineering and production with Thomas Knab of Telarc, and subsequently engineered the Miró Quartet's first promotional disc. Mr. Ching is on faculty at the Sarah and Ernest Butler School of Music at the University of Texas at Austin, where he teaches private violin students and coaches chamber music. He concurrently maintains an active international touring schedule as a member of the Miró Quartet.

Mr. Ching is a discerning connoisseur of all things cinematic and electronic. Before he became a busy parent, he was an avid skier and a dedicated reader of science fiction – he looks forward to returning to those passions, some day. In his free time, Mr. Ching enjoys hosting happy hours with friends and lounging at home with his wife, Sandy, their two sons, and two cats.

Sponsors: [Carol Marcin](#) and [Tom Burg](#)



William Fedkenheuer *violin*

William Fedkenheuer is widely respected as a performer, teacher, and consultant. Uniquely drawing on two decades of experience onstage and off as a member of three internationally renowned string quartets (The Miró Quartet, Fry Street, and Borromeo Quartets), he dedicates his life to serving others through performance, teaching, and personal and professional development.

Growing up in Calgary, Alberta, Canada, Mr. Fedkenheuer became the youngest member of The Calgary Fiddlers in 1983 and was named a Canadian national fiddle champion in 1989 before making his solo debut with the Calgary Philharmonic in 1994.

As a soloist and chamber musician, Mr. Fedkenheuer performs on the world's most prestigious stages, including Carnegie Hall, Esterhazy Castle, Suntory Hall, and the Taipei National University of the Arts. He has appeared on NPR, PBS, NHK (Japan), and the Discovery Channel, as well as in *Strings* and *Strad* magazines. Mr. Fedkenheuer is the recipient of Lincoln Center's Martin E. Segal Award, and serves as an associate professor of instruction at the University of Texas at Austin's Butler School of Music and oversees its Young Professional String Quartet Program.

Mr. Fedkenheuer also maintains an active schedule as a consultant and professional development coach. Drawing on his past twenty-five years of experience developing highly effective strategies, principles, and tools for how to thrive as a classical musician, ensemble, and organization, his mission is to empower each individual to give permission to be their most impactful, creative, and alive self.

An active hiker, fly-fisherman, and burger connoisseur, Mr. Fedkenheuer has two sons, Max and Olli, who share his love of curiosity, discovery, innovation, and chocolate. He performs on a violin by Peter and Wendy Moes, and bows by Charles Espey and Ole Kanestrom. For more information, please see williamfed.com.

Sponsor: [The Orcas Fund in honor of Sam Coleman](#)



Joshua Gindele *cello*

Cellist Joshua Gindele, a founding member of the Miró Quartet, began his cello studies at the age of three, playing a viola his teacher had fitted with an endpin. As cellist for the Miró Quartet, Mr. Gindele has taken first prizes at several national and international competitions, including the Banff International String Quartet Competition and the Naumburg Chamber Music Competition. In 2005, the Miró Quartet became the first ensemble ever to be awarded the coveted Avery Fisher Career Grant.

Mr. Gindele has shared the stage with some of the classical world's most renowned artists, including Yo-Yo Ma, The New York Philharmonic, Pinchas Zuckerman, Joshua Bell, Midori, Andre Watts, and Menahem Pressler. He continues to perform across four continents and on some of the world's most prestigious concert stages.

The Miró Quartet began recording the complete Beethoven String Quartets in 2004, and released the first volume, featuring Opus 18 in 2005. The completed cycle, released as an 8-CD set in 2019, represents not only Beethoven's journey as a composer, but also a 15-year journey for the Quartet.

In 2006, Mr. Gindele co-founded classicalounge.com. This was an online networking site where you could meet musicians, both professional and amateur, discover new talent or get discovered, share music, post and get concert information, share opinions, post classified ads, and more. The site was sold to classicalconnection.com in August of 2009.

Deeply committed to music education, the Miró Quartet is currently the Faculty String Quartet-in-Residence at the Sarah and Ernest Butler School of Music at the University of Texas at Austin.

An active gym rat and tennis player, Mr. Gindele is married to Rebecca Gindele, and they have a son and daughter, George and Nora.

Sponsor: [Carl de Boor](#)



John Largess *viola*

Violist John Largess began his studies in Boston at age 12 in the public schools, studying with Michael Zaretsky of the Boston Symphony, and later as a student of Michael Tree at the Curtis Institute of Music in Philadelphia. In 1995, he graduated from Yale University to join the Colorado String Quartet as interim violist. He toured the United States and Canada with the quartet, teaching and concertizing. The following year, Mr. Largess was appointed Principal Violist of the Charleston Symphony Orchestra in South Carolina, a position he held until joining the Miró Quartet to take part in the Eighth International String Quartet Competition at the Banff Centre for the Arts in Alberta, Canada, in 1997. Also an active speaker and writer about all things chamber-musical, he was invited to give a week-long audience lecture series at the Banff Competition in 2004; he repeated this series in 2007 and again in 2010.

With his training in Greek and Latin literature and his Bachelor's degree in archeology from Yale University, as well as studies at the Hebrew University in Israel, Mr. Largess has participated in excavations in Greece, Israel, and Jordan. He loves to cook gourmet cuisine, particularly French pastry and fine desserts; luckily, he also enjoys exercising. Mr. Largess is a trained yoga instructor, having studied Vinyasa Power Yoga with Baron Baptiste. He also practices Kundalini, Bikram, and Astanga styles, and he teaches yoga at 24 Hour Fitness and the Bodhi Yoga studio in Austin, Texas, where he lives. When not standing on his head, he enjoys making his Tibetan Singing Bowl sing.

Mr. Largess serves as Senior Lecturer and Coordinator of String Chamber Music at the University of Texas at Austin Butler School of Music.

Sponsor: [Helen Bee](#)



Photo by Kait Moreno

Caroline Shaw *composer, reader*

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship.

Ms. Shaw has written over 100 works in the last decade for Anne Sofie von Otter, Davóne Tines, Yo-Yo Ma, Renée Fleming, Dawn Upshaw, LA Phil, Philharmonia Baroque, Seattle Symphony, Cincinnati Symphony, Aizuri Quartet, The Crossing, Dover Quartet, Calidore Quartet, Brooklyn Rider, Miró Quartet, I Giardini, Ars Nova Copenhagen, Ariadne Greif, Brooklyn Youth Chorus, Britt Festival, and the Vail Dance Festival. She has contributed vocal work and compositions to films and television series including *The Humans*, *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, *Tár*, *Dolly Parton's America*, *More Perfect*, and Beyoncé's *Homecoming*. For the live stage, she composed and arranged music for the National Theatre's production of *The Crucible*, Justin Peck's *Partita* for the New York Ballet, and Gandini Juggling's riveting contemporary art piece, *LIFE*, created in tribute to the great choreographer Merce

Cunningham. Ms. Shaw also co-composed a live orchestral score with Andrew Yee for Wu Tsang's silent film *Moby Dick*, and premiered *Microfictions*, Vol. 3, with the New York Philharmonic and Roomful of Teeth.

Ms. Shaw makes occasional chamber music appearances as violist with the Chamber Music Society of Minnesota and La Jolla Music Society. Her favorite color is yellow, she loves otters, Beethoven Opus 74, and Mozart operas, and her favorite smell is rosemary. For additional information, please visit carolineshaw.com.

Sponsors: [Eric Ewing and Bruce Redman](#)



Bion Tsang *cello*

Winner of an Avery Fisher Career Grant and Bronze Medal in the International Tchaikovsky Competition, cellist Bion Tsang has appeared with the New York, Mexico City, Moscow, Busan, and Hong Kong Philharmonic Orchestras, the Atlanta, Pacific, Civic, American, and National Symphony Orchestras, the Hollywood Bowl Orchestra, the Saint Paul and Stuttgart Chamber Orchestras, and the Taiwan National Orchestra. He has been a guest of the Chamber Music Societies of Boston, Brooklyn, and Fort Worth, Chamber Music International (Dallas), Da Camera of Houston, and Camerata Pacifica (Los Angeles), and has performed at the festivals of Marlboro, Tucson, Bravo! Vail, Chamber Music Northwest, the Bard Festival, and the Laurel Festival of the Arts, where he served as Artistic Director for ten years.

Mr. Tsang's discography includes three live recordings: *Beethoven: Sonatas and Variations for Cello and Piano* (Artek), *Brahms: Cello Sonatas and Four Hungarian Dances* (Artek), and *Bion Tsang & Adam Neiman: Live at Jordan Hall* (BHM). Mr. Tsang released *The Blue Rock Sessions* (BHM) in 2017, featuring eighteen virtuoso miniatures, *Dvořák/Enescu Cello Concertos* (Sony) in 2019, with conductor Scott Yoo and the Royal Scottish National Orchestra, and *Bach Cello Suites* (Sony) in 2021. His latest album, *Cantabile* (Universal), with Scott Yoo and the RSNO, was released this past spring, coinciding with the premiere of PBS Great Performances *Now Hear This* episode "Schumann: Genius and Madness," which features footage from the making of *Cantabile*.

Mr. Tsang holds the Long Chair in Cello at the University of Texas at Austin Butler School of Music. He plays on a 2011 Wayne Burak cello. To learn more, see biontsang.com.

Sponsors: [Susan McBain and Steve Jung](#)



Mary Lynch VanderKolk *oboe*

Hailed as "the star of the evening" by *The Philadelphia Inquirer* and praised for her "wistful and evocative" playing by *The Seattle Times*, Mary Lynch VanderKolk has been Principal Oboe of the Seattle Symphony Orchestra since 2014. She previously held the position of Second Oboe with The Cleveland Orchestra and has performed as Guest Principal Oboe with the Los Angeles Philharmonic, San Francisco Symphony, Chicago

Symphony Orchestra, and the Norwegian Radio Orchestra. She has performed many times as soloist with the Seattle Symphony, including the world premiere recording of Marc-André Dalbavie's Oboe Concerto on Seattle Symphony Media. Her growing list of solo recordings also includes two albums of music by Canadian composer Christopher Tyler Nickel (Avie Records) as well as Dutilleux's *Les Citations* (Seattle Symphony Media).

An avid chamber musician, Ms. VanderKolk regularly performs at the Marlboro Music Festival, the Newport Music Festival in Rhode Island, the Philadelphia Chamber Music Society, and Seattle Chamber Music Society. Her chamber music performances have been enthusiastically reviewed and broadcast on radio stations around the world, including on American Public Media's *Performance Today*.

Ms. VanderKolk received her Bachelor of Music at New England Conservatory and her Master of Music from The Juilliard School; on her graduation from Juilliard, she was awarded the prestigious William Schuman Prize for outstanding achievement and leadership in music. Her teachers include John Ferrillo, Elaine Douvas, and Nathan Hughes, and she studied at Interlochen Arts Academy with Daniel Stolper. Now a devoted teacher herself, she regularly presents masterclasses around the country and maintains a private studio in Seattle. For more information, visit marylynchoboe.com.

Sponsors: [Laila Storch and Martin Friedmann Legacy Artist](#)



Annamarie Wellems *cello*

Cellist Annamarie Wellems is a member of the Civic Orchestra of Chicago, where she has performed as Principal Cello under conductor Ken-David Masur. She has performed with the Chicago Symphony Orchestra and the Chicago Fringe Opera, and was Principal Cello of the Shepherd School Chamber Orchestra under Larry Rachleff.

Ms. Wellems was awarded fellowships at the Sarasota and Colorado College music festivals and at the Aspen Music Festival and School, where she sat Assistant Principal Cello of the Aspen Chamber Symphony. As a chamber musician, she has won Gold Medals at the M-Prize, St. Paul, and ENKOR competitions and a Silver Medal at the Fischhoff National Chamber Music Competition.

Ms. Wellems appeared on the PBS television show *Now Hear This*, performing Aaron Copland's *Appalachian Spring* with members of the Cleveland Orchestra. She has collaborated with pianist Jon Kimura Parker and participated in masterclasses with artists including Clive Greensmith, Timothy Eddy, Laurence Lesser, and Menahem Pressler.

Originally from Chicago, Illinois, Ms. Wellems received her early training at the Music Institute of Chicago, where she studied with Tanya Carey and Hans Jørgen Jensen. She earned her Bachelor of Music at Rice University with Desmond Hoebig and will begin her master's degree this fall at the Cleveland Institute of Music with Melissa Kraut. Beyond performing, Ms. Wellems is also a teacher and administrator. She maintains a private studio and was recently an artistic intern at the Chicago Symphony Orchestra and Spoleto Festival USA.

Sponsors: [Catherine and Douglas Ellis](#)



Chad Wesselkamper *double bass*

A native of Cincinnati, Chad Wesselkamper is a graduate of Rice University, where he studied double bass performance at the Shepherd School of Music under the tutelage of Timothy Pitts and Paul Ellison. He has played with orchestras such as the National Youth Orchestra of the USA, The Aspen Festival Orchestra, The New World Symphony, the Conservatorium van Amsterdam Symphony, The Shepherd School Symphony Orchestra, and many more. Mr. Wesselkamper performed at Carnegie Hall three times before the age of 19, and he has toured the world performing in countries such as South Korea, Japan, Prague, the Netherlands, France, Denmark, England, and more.

After beginning to play piano at age three, Mr. Wesselkamper started double bass studies in high school. Since then, he has learned from jazz greats such as Benny Golson, Antonio Sanchez, Carl Allen, Rodney Whitaker, Erwin Stuckey, Michael Dease, and Rufus Reid. His dedication to the music was awarded with a position in the Jazz Hall of Fame.

Mr. Wesselkamper has performed with acclaimed artists such as the Eagles, Phyllisia Ross, Vincent Powell, T. NAVA (Free Nationals), Jens Lindemann, Jon Kimura Parker, Aloysia Friedmann, Mary Griffin, Donald Harrison, Gil Shaham, Dennis Matsuev, and Valery Gergiev. He leads several bands in Houston, including the Chad Wesselkamper Quintet and the Houston Ensemble. He performs jazz and jazz-inspired music every week with the Vanguard Collective, which is sought after at some of Houston's top venues, and he also plays with artists all over Houston and the state of Texas.

When he is not performing, you can find Mr. Wesselkamper creating visual art, podcasting, cooking, and exploring nature. For more information about Chad Wesselkamper, visit chadwesselkamper.com.

Sponsor: Keiko Parker



John Christopher Wineglass *composer*

John Christopher Wineglass has written scores for shows on major television networks and for documentaries. Several of his nationally syndicated commercials include music for the U.S. Army, American Red Cross, and Texaco. He is a recipient of three Daytime Emmy Awards, three ASCAP Film and Television Music Awards, and seven Emmy nominations.

Mr. Wineglass has garnered many commissions, from the Cabrillo Festival of Contemporary Music with Maestra Marin Alsop to the Kennedy Center Concert Hall. His compositions are inspired by the beauty of creation and the splendor of nature, and bring to light social issues of the past and present. *The Washington Post* described his work as having “iridescent colors in the world premiere of a beautifully crafted suite,” while conductor Marvin Hamlisch introduced and congratulated the occasion by commenting “... with a name like Wineglass, it had to be good.”

In 2021–2022, the London Symphony Orchestra recorded Mr. Wineglass' concerto *#elijah*, a tribute to the life of Elijah Jovan McClain who died at the hands of those who are entrusted to serve and protect. His pandemic response works, *Alone* for Solo Violin, Live EFX, and Electronica and *Alone Together* for Percussion, Harp, and Strings, are included in the permanent collection of Covid-19 response art at the Library of Congress.

Mr. Wineglass received his Bachelor of Music in Music Composition with a minor in Viola Performance at The American University and his Master of Music Composition with an emphasis in Film Scoring for Motion Pictures, Television, and Multi-Media at New York University, studying primarily with Justin Dello-Joio of The Juilliard School.

For more information about John Wineglass and his work, visit johnwineglass.com.

Sponsors: Birch and Galen Burghardt



Michell Marshall *reader*

In 2007, Michell Marshall left Seattle and Microsoft and purchased The Office Cupboard on Orcas. During 2017, she founded Woman in the Woods Productions, which promotes an appreciation of racial and cultural differences by offering various forms of artist expression. For more information,

please visit womaninthewoodsproductions.org.

Sponsors: Aloysia Friedmann and Jon Kimura Parker



Lisa Bergman *program annotator*

In addition to serving as President of the OICMF Board of Directors, pianist Lisa Bergman is a national Gracie Award-winning radio announcer on Classical KING. An acclaimed concert and recording artist, she graduated from The Juilliard School, Stony Brook University, and the University of Washington. Her many accomplishments include serving on University of Washington's Music Faculty and touring the Pacific Rim as an American Artistic Ambassador for the United States. She is the Founder of the Mostly Nordic Chamber Music Series, President of Northwest Opera in Schools, Etcetera, and Adult Piano Retreat Director at the Icicle Creek Center for the Arts, where she served as Executive Director for seven years.



Adam Stern *video director*

Adam 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. He also serves as associate conductor/“Pops” conductor at the Oregon Coast Music Festival in Coos Bay. Chief among Mr. Stern's passions is bringing to light symphonic repertoire that has been forgotten or passed over by other orchestras and conductors;

he is at 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. Mr. Stern and the Seattle Philharmonic will be presenting the second-ever performance, and the U.S. première, of Gipps’ Symphony No. 5 during the 2022–2023 season. Mr. Stern is delighted to be working behind the scenes again this year as OICMF’s video director, overseeing the marriage of sight and sound for the Festival’s livestreamed concerts.

Sponsor: Jim Harvey

Martha Farish *artist*

This is the second year Martha Farish’s abstract paintings have been featured. For Martha, what matters most is what a piece invokes in the viewer. Whether that is a feeling, a memory, or an unconscious response, music deepens the experience in powerful ways. For more information, visit marthafarish.com.

Michael Lundgren *artist*

Michael Lundgren is a Guggenheim fellow, and his featured photograph is from his Geomancy collection. His photographic pilgrimages are an attempt to restore what he feels we have lost touch with – Earth-centered mythology. For more information, visit michaeldlundgren.com.

Susan Singleton *artist*

Susan Singleton’s featured works are layered architectural surfaces made with handcrafted papers and paint. Her works have been included in Smithsonian Institute collaborations and graced the walls of some of the most beautiful hotels, museums, and galleries around the world. For more information, visit susansingleton.com.

Annie Moss Moore *AI digital artist*

Computers have been Annie Moss Moore’s partners in imagery since 1991 when Photoshop 2 sent a Tesla Coil blast to her fingers, making them capable of previously impossible creations. Now that AI is knocking us all into a new electron orbit, she is delighted, as a longtime devotee and integral part of OICMF, to share Festival memories through her creations.

Annie & AI

Artificial Intelligence is the next great thing. Greater than the Industrial Revolution. Greater than “*The Great Wave off Kanagawa*.” Maybe even *2001: A Space Odyssey* great, the cosmic ending part that no one understands. I’m writing this in March, so by the time you read it in August, this statement is probably “duh.”

Programs like ChatGPT have pioneered the use of AI in natural language conversations with humans.

If you are curious, sign up and ask a question. It’s that simple. But bear in mind Sturgeon’s Law. When someone once complained to the science fiction writer Theodore Sturgeon that 90% of science fiction was crap, he wittily replied, “90% of everything is crap.” Apply that to AI, too.

The artificial intelligence programs I used for this project, Midjourney, Dall-E, and Gigapixel AI, are “iffy” when it comes to answering requests.* You often find yourself sitting on the riverbank waiting for the right fish to swim by. (The official Midjourney motto is “Patience is our virtue.”) And you laugh when “large flower arrangements” turn into arrangements of large flowers, or “a man with a t-shirt on” becomes a t-shirt with a man on it, or a prompt for “an owl and a pussycat in a beautiful pea green boat” gives you cute owlcats instead. Sometimes the “right fish” never does appear, and it’s up to Photoshop and me to stitch a frankenfish together from the best bits that floated our way.

Lest you think all AI programs of this sort are the same, let me forewarn you: they’re not. While Midjourney defaults to intricate, beautiful detail and gloomy lighting filled with foreboding, and is entirely responsible for the *Kelpenhorn*, *Winds in the Wood*, and *Tree of Life* images, it faceplants around whimsy. *Raccoon Point Strings* is pure Dall-E, which is airy and flippant and clever. The rest involved varying amounts of frankenfishery. So, is AI a wonderland where all your dreams come true? Only in a psychedelic way. Like ChatGPT, if it doesn’t know what you’re talking about, it just makes stuff up. And sometimes it ignores every word you say. Ah AI, must you imitate our bad habits, too?

I thoroughly enjoyed my AI adventure. When the image *An Oboe by the Sea (in memory of Laila Storch)* came together, I knew that AI could help me share my feelings. I hope you consider these pieces my humble homage to the music, the musicians, and the memories this Festival has given to us all.

– Annie Moss Moore

*No artists were named in any of the prompts for this project.



Summer Festival Concerts and Events

“Come Draw We Round a Cheerful Ring”
by AI and Ammie Moss Moore



Trailblazer

In memory of Laila Storch

Friday, August 4 at 7:30pm • Saturday, August 5 at 5:30pm

Johann Sebastian Bach (1685–1750)

Goldberg Air and Variations (excerpts) for accordion and violin (arr. I. Jedynecki/K. Mikołajczyk)
Aria – Variation I – Variation IV –
Variation VI (Canone alla Seconda) –
Variation VII – Variation X (Fughetta)

Iwo Jedynecki *accordion*
Karolina Mikołajczyk *violin*

Ernö Dohnányi (1877–1960)

Serenade in C Major, Op. 10, for string trio
Marcia (Allegro)
Romanza (Adagio non troppo)
Scherzo (Vivace)
Tema con variazioni (Andante con moto)
Rondo

Jun Iwasaki *violin*
Yura Lee *viola*
Oliver Aldort *cello*

Alyssa Morris (b. 1984)

Trailblazer for two oboes, English horn, and string trio (2023)
In memory of Laila Storch – West Coast Première

Alecia Lawyer *oboe*
Mary Lynch VanderKolk *oboe*
Ann Lemke *English horn*
Daniel Ching *violin*
Aloysia Friedmann *viola*
Oliver Aldort *cello*

César Franck (1822–1890)

Offertoire for solo accordion (arr. I. Jedynecki)

Iwo Jedynecki *accordion*

Ástor Piazzolla (1921–1992)

Escualo for violin and accordion (arr. I. Jedynecki)

Iwo Jedynecki *accordion*
Karolina Mikołajczyk *violin*

Marcin Błażewicz (1953–2021)

Allegro from Sonata for violin and accordion
“Night Full of Sins” (2019)

Karolina Mikołajczyk *violin*
Iwo Jedynecki *accordion*

~ INTERMISSION ~

Mario Castelnuovo-Tedesco (1895–1968)

Aria, Op. 146, for oboe and strings

Alecia Lawyer *oboe*
Jun Iwasaki *violin*
Daniel Ching *violin*
Karolina Mikołajczyk *violin*
Yura Lee *viola*
Aloysia Friedmann *viola*
Oliver Aldort *cello*

Ludwig van Beethoven (1770–1827)

Serenade in D Major, Op. 25, for flute, violin, and viola
Entrata. Allegro
Tempo ordinario d'un Menuetto
Allegro Molto
Andante con variazioni
Allegro scherzando e vivace
Adagio-Allegro vivace e disinvolto

Sandy Hughes *flute*
Daniel Ching *violin*
Aloysia Friedmann *viola*

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TONIGHT'S SPONSORS

Friday, August 4

Concert: **Anonymous in honor of Laila Storch, Aloysia Friedmann, and Leslie Seaman**

Reception: Lisa Skumatz and Jim Heidell

Saturday, August 5

Concert: **Phyllis Henigson**

Reception: Leni Roberts

Johann Sebastian Bach (1685–1750)
Goldberg Air and Variations (excerpts)
 for accordion and violin
 (arranged by I. Jedynecki/K. Mikołajczyk)

One of the pinnacles of all works composed for the keyboard was actually written as a mild sedative for an insomniac – no kidding! Count Keyserling, the Russian Ambassador at the court of Dresden, commissioned this work, insisting that it be “soft and yet a little gay” to help him nod off. The name of the work comes from Johann Gottlieb Goldberg, a local musician who was hired to perform this work for the Count, presumably in his bedroom! The variations are based on the opening aria that Bach had written earlier for his second wife, Anna Magdalena.

The excerpts we hear today have been arranged by Iwo Jedynecki. Here are his chosen comments about the music:

Among the greatest of Johann Sebastian Bach’s timeless masterpieces is the *Goldberg Air and Variations*, a set of 30 variations based on its opening Air. The recurring theme is not to be found in the aria’s melodic line, but rather in its bass line and in the associated harmonic sequences. This explains why all the variations seem so different from one another at first listen.

With our transcription for violin and accordion, Karolina and I are hoping to spark new life into this great work. Our inspiration came from Dimitri Sitkovetsky’s version for string trio. Our method was initially to assign the viola and cello parts to the right- and left-hand manuals of the accordion respectively, but then we realized it was not so simple. Multiple tweaks to the arrangement were required to produce the desired sound. When finished, we realized this unusual combination of instruments brings something unique to this masterpiece. It has become one of the most important of our many projects as a duo.

Ernö Dohnányi (1877-1960)
 Serenade in C Major, Op. 10, for string trio

At the height of his career, Ernő Dohnányi had rock star status in Hungary. Already an international star as a pianist, he had considerable influence on his home turf as director of the Budapest Academy, music director of Hungarian Radio, and chief conductor of the Budapest Philharmonic. The cultural climate of Hungary had nearly become his one-man-show! But Nazi power exceeded his, and with the rumbling of World War II, his network of supporters weakened, resulting in his resignation from many of his posts. The sequence of these events and decisions is unclear – was he being forced out, or was he being opportunistic in parlaying Nazi decisions to benefit his own plans? Sadly, he paid dearly when one of his sons (by then a German officer) was executed for an alleged role in the “Stauffenberg Plot” to assassinate Hitler. In post-war 1949, he settled in Tallahassee as a faculty member of Florida State University, where his grandson, the conductor Christoph von Dohnányi, was enrolled as a graduate student.

Ernö Dohnányi’s Serenade in C Major for string trio is a hybrid of 18th- and 20th-century styles. It is a bit old-fashioned in structure while using daring, modern harmonic touches. The opening march serves as a curtain-raiser, then a heartfelt romance is heralded by the viola with a touch of tenderness from the other strings. A chaotic scherzo intervenes, followed by a theme and entertaining set of variations. The work concludes with a lively rondo, set aglow by the rural residents of the Hungarian countryside with plenty of goulash, Bikavér wine, and dancing around the campfire.

Alyssa Morris (b. 1984)
Trailblazer for two oboes,
 English horn, and string trio
 In memory of Laila Storch – West Coast Première

Program note by Alyssa Morris

Trailblazer was written in honor of oboist Laila Storch, the first female oboist to graduate from the Curtis Institute of Music. She studied at Curtis with the internationally acclaimed Marcel Tabuteau, then was revered in her own right as Professor of Oboe at the University of Washington. A renowned oboist throughout the United States and Europe, Professor Storch served as Principal Oboe of the Houston Symphony Orchestra and the Mozarteum Orchestra in Salzburg and performed with the National Symphony, the Kansas City Philharmonic, the Puerto Rico Symphony, and the American Wind Ensemble of Vienna. As an author, Professor Storch penned the important biography of her former teacher, *Marcel Tabuteau; How Do You Expect to Play the Oboe if you Can’t Peel a Mushroom?*, published by Indiana University Press. In 2020, she was featured in the cover story – *Laila Storch at her Centenary* – of the International Double Reed Society’s quarterly journal, and in a statement released by the Curtis Institute, Laila Storch is described as “a trailblazing musician.”

In writing this dedicatory work for Laila Storch, my hope is that it will represent a triumphant journey. I am very grateful for the trailblazer that Laila was in her life as a female American oboist. She is an example to performers everywhere of musicianship and leadership, and she is an example to female oboists that you can be the one to open new doors of possibility. I am very grateful for the many doors that Laila Storch opened for possibility in her life, and for how it has impacted female American oboists who have come after her.

Many thanks to ROCO for commissioning this work. I feel honored to have had the opportunity to share a celebration of Laila Storch’s life in this way.

The following three program notes are by Iwo Jedynecki

César Franck (1822–1890)
Offertoire for solo accordion
 (arranged by I. Jedynecki)

One of the most famous organists of the second half of the 19th century in Paris, acclaimed composer César Franck was very fond of another keyboard instrument that became increasingly popular in his time, the harmonium. This “portable organ,” used specifically in smaller churches and for salon music, featured characteristics that the grand organ did not possess, most especially the possibility to dynamically shape the sound with the use of a bellows operated by the player’s feet. This, together with the inner construction of free reeds, wind chests, and registers, makes the harmonium a true predecessor of the modern concert accordion – very different at first glance, yet very similar when you close your eyes and listen.

Harmonium literature of the 19th century is surprisingly rich, with many Romantic composers exploiting the sound possibilities of this new instrument to a great extent in solo, chamber, and orchestral music (Liszt, Saint-Saëns, Berlioz, Tchaikovsky, Mahler, to name just a few), but the instrument became practically forgotten in the 20th century, and its music disappeared from view in the process. For accordionists, whose instrument started its concert journey in the second half of the 20th century, these pieces are like hidden gems, forming a natural connection to one of the most beautiful periods in classical music. *Offertoire* by César Franck is a prime example of rediscovering the forgotten masterpieces of the past, of which it is such a joy to be part!

Ástor Piazzolla (1921–1992)
Escualo for violin and accordion
 (arranged by I. Jedynecki)

The ultimate master of *tango nuevo*, Argentinian Astor Piazzolla was a composer whose music springs to mind first when thinking of the rare combination of violin and accordion. However, the instrument that Piazzolla championed and used in so many of his compositions was actually the bandoneon, a 19th-century invention by the instrument builder Heinrich Band. European emigrants brought it to South America, where it became prominent in tango music.

Although the bandoneon has a very specific and unique “sharp” sound, it is a much less versatile instrument than modern concert accordion. With its many different sounds and registers, the accordion blends more easily with other instruments, which is what you will hear in this arrangement of *Escualo*, one of countless pieces Piazzolla wrote for his original quintet of violin, bandoneon, piano, guitar, and double bass. *Escualo* is Spanish for *shark*, so expect sharp dynamic turns and melodies flowing up and down – let’s see what Orcas Islanders have to say about it!

Marcin Błażewicz (1953–2021)
 Allegro from Sonata for violin and accordion
 “Night Full of Sins”

“Night Full of Sins” is a very special piece. Released a few months after the composer’s death, the three-part sonata is saturated with sonic tension and extraordinary emotion. Of the many Polish composers whose works we’ve premiered, Marcin Błażewicz is the most singular. Karolina and I were surprised and thrilled when he dedicated his Double Concerto for violin, accordion, and orchestra to us, and even more so, months later, when he presented us with this sonata as a gift. We knew this was a gift to share with the world and so recorded both the sonata and concerto on a future album, which received a Fryderyk Prize nomination in 2022.

When programmed with other sonatas by Handel, Mozart, or Penderecki, often this sonata is the audience’s favorite. Bridging simplicity and complexity, with dramatic depth and feeling, “Night Full of Sins” identifies Marcin as a truly original voice in the classical contemporary canon. We hope you enjoy this 3rd movement.

Mario Castelnuovo-Tedesco (1895–1968)

Aria, Op. 146, for oboe and strings

Mario Castelnuovo-Tedesco was born in Florence, Italy, where his ancestors had lived since the expulsion of Jews from Spain in 1492. He received his first musical instruction in piano and composed his first pieces when he was just nine years old. He established himself as a composer of note (pun intended), hobnobbing with such notables as Mario Casella and Andrés Segovia, whose influence spurred his meteoric rise to prominence in the 1920s. But with the rise of Nazi power in Germany and Mussolini’s grip in Fascist Italy, and the banning of his music from the radio and concert hall, his growing discomfort became unbearable. Fortunately, with Arturo Toscanini as his sponsor, he abandoned Italy for Southern California in 1939, finding a safe haven in the United States. Happy in Hollywood, he flourished in the company of expatriate artists and composers and made a handsome living as a film score composer (over 200 films) and as a professor of composition at the LA Conservatory. Two of today’s best known movie composers – John Williams and the late Jerry Goldsmith – were students of Castelnuovo-Tedesco!

This aria was originally a part of Tedesco’s *Concerto da camera*, later excerpted and arranged for oboe and strings by the composer himself.

Ludwig van Beethoven (1770–1827)

Serenade in D Major, Op. 25,
for flute, violin, and viola

Will the real Beethoven please stand up? It’s a good question to ask ourselves. The portraits we see of him indicate an intensely serious, almost angry countenance. He had a lot to be angry about, not the least of which was his increasing hearing loss, which at the time of composing this serenade had reached a crisis point. But never mind! Astoundingly, another side of Beethoven simultaneously emerged: the lighter entertaining side of the great titan.

He composed his Serenade in D Major when he was in Vienna, eager to make new friends and a good impression on audiences and patrons. The Viennese tastes of the time favored informal outdoor music, probably with a bit of champagne and toast points adorned with paprika-infused Liptauer cheese. Beethoven, wearing his virtual chef’s hat, came to the party with this delightful serenade consisting of seven short, carefree movements, each a different flavor. For example, the dainty entrata is a petit four with the flute tiptoeing through the tulips in a procession with the violin and viola following along. The movements are both savory and sweet – the perfect addition to a summer evening’s picnic in...Eastsound!



Mario Castelnuovo-Tedesco

Historian James Westby, an authority on Castelnuovo-Tedesco, aptly sums up the composer’s American experience and its relation to his Jewish sensitivity, quoting from his memoirs:

For Castelnuovo-Tedesco, composition in America became “an act of faith,” an act born out of “the faith I inherited from my father, from my mother, from my grandfather, and which is so well expressed in the words of the Psalm which my grandfather used to sing [part of the grace after meals]: ‘I have been young and now I am old, yet I have not seen the just abandoned.’”

[photo and quote courtesy of ICAMus,
The International Center for American Music]

Orcas~trations: Voice of the Whale

In memory of Sam Coleman

Artwork by Martha Farish

Tuesday, August 8 at 7:30pm

(6:30pm Pre-Concert Talk: *Oboe Lore* with Alecia Lawyer, Ann Lemke, Mary Lynch VanderKolk, Aloysia Friedmann, and Jon Kimura Parker)

Wednesday, August 9 at 5:30pm

(4:30pm Pre-Concert Talk: *Oboe Lore* with Alecia Lawyer, Ann Lemke, Mary Lynch VanderKolk, Aloysia Friedmann, and Jon Kimura Parker)

Robert Schumann (1810–1856)

Scherzo from String Quartet in A minor, Op. 41, No. 1

Samuel Barber (1910–1981)

Adagio for Strings from String Quartet
in B minor, Op. 11

Miró Quartet

Daniel Ching *violin*

William Fedkenheuer *violin*

John Largess *viola*

Joshua Gindele *cello*

Alyssa Morris (b. 1984)

“Yellow” from *Four Personalities* for oboe and piano

Alecia Lawyer *oboe*

Jon Kimura Parker *piano*

Marie Clémence de Grandval (1828–1907)

Andante espressivo and Final
for English horn and piano

Ann Lemke *English horn*

Jon Kimura Parker *piano*

Ennio Morricone (1928–2020)

“Gabriel’s Oboe” from *The Mission* for oboe and strings

Mary Lynch VanderKolk *oboe*

Daniel Ching *violin*

Jun Iwasaki *violin*

William Fedkenheuer *violin*

Karolina Mikołajczyk *violin*

Nikki Chooi *violin*

John Largess *viola*

Yura Lee *viola*

Aloysia Friedmann *viola*

Joshua Gindele *cello*

Bion Tsang *cello*

Chad Wesselkamper *double bass*

John Corigliano (b. 1938)

The Red Violin Caprices for solo violin (1999)

Nikki Chooi *violin*

Wojciech Kostrzewa (b. 1992)

The Hollywood Fantasy I: 1940–1972
for violin and accordion

Iwo Jedynecki *accordion*

Karolina Mikołajczyk *violin*

~ INTERMISSION ~

Wolfgang Amadeus Mozart (1756–1791)

Duo in B-flat Major, K. 424, for violin and viola
Adagio-Allegro

Andante cantabile

Tema con variazioni

Jun Iwasaki *violin*

Yura Lee *viola*

George Crumb (1929–2022)

Vox Balaenae (Voice of the Whale)

for Three Masked Players

Vocalise (...for the beginning of time)

Variations on Sea-Time

Sea Theme

Archeozoic (Variation I)

Proterozoic (Variation II)

Paleozoic (Variation III)

Mesozoic (Variation IV)

Cenozoic (Variation V)

Sea Nocturne (...for the end of time)

Sandy Hughes *amplified flute*

Bion Tsang *amplified cello*

Jon Kimura Parker *amplified piano*

SERIES SPONSORS: David and Amy Fulton

TONIGHT'S SPONSORS

Tuesday, August 8

Concert: Joseph J. Cohen and Martha P. Farish

Reception: Randi Beck

Pre-Concert Talk: Cathy and Steve Henderson

Wednesday, August 9

Concert: The Daniel and Margaret Carper Foundation

Reception: Carolyn and Bob Volk

Pre-Concert Talk: Gretchen and Stan Liebenberg

Robert Schumann (1810–1856)

Scherzo from String Quartet in A minor, Op. 41, No. 1

Program note by John Largess

The life of Robert and Clara Schumann is one of the greatest love stories of classical music: their early friendship and young love, then forced separation because of Clara's father (who was also Robert's piano teacher) opposing the match, and their final triumphant marriage after six years of lawsuits, makes for a tale of true-life epic romance. Up until 1840, Robert had composed exclusively for the piano, but the great joy and happiness that the couple shared after their marriage unleashed a torrent of creativity in new genres: first songs, and then symphonies, and, in 1842, "the Year of Chamber Music," almost all of the chamber works that now stand in his oeuvre.

This first Opus 41 quartet was written in a rush of creativity during June of that year, with the second movement scherzo evoking the fairy-tale seriousness of Robert's piano pieces from *Kinderszenen* and the music of the main theme reminding me of little tin soldiers marching to battle! There is playfulness to this music; even the central trio with its sighing legato theme is almost tongue-in-cheek in its juicy and delicious contrast to the rest of the movement. This scherzo is a short virtuoso piece for the string quartet, a delight for us to play, and a veritable burst of spice onstage!

Samuel Barber (1910–1981)

Adagio for Strings from String Quartet in B minor, Op. 11

Program note by John Largess

The Adagio for strings began its life as the second movement of Barber's first string quartet written in 1936. Barber famously wrote in a letter to his mother, "I've just finished the slow movement of my quartet, and it is a Doozy!" And indeed, this is one of the most emotionally impactful pieces of music ever written. At once tragic, mournful, and comforting, having moments of both calm and ecstasy, this is music that is extremely emotionally powerful, even life-changing. It was famously played over the radio after the tragic events of Pearl Harbor in 1941, and ever since has stood as a musical "In Memoriam" in times of our nation's greatest tragedies. This movement has also become one of the best-known works of classical music today and is familiar to the general public from many movie soundtracks throughout the last decades (such as *Platoon*).

Alyssa Morris (b. 1984)

"Yellow" from *Four Personalities* for oboe and piano

Award-winning oboist and composer Alyssa Morris wows audiences with imagination and wit in both her playing and compositions. She is Assistant Professor of Oboe and Music Theory at Kansas State University and is the Principal Oboist of the Topeka Symphony and Wichita Grand Opera. She has appeared as soloist throughout the U.S. and Western Europe. Her skills as a composer have propelled her around the world to double-reed conventions and festivals and as Composer-In-Residence for ROCO's 2020–2021 season.

Four Personalities is a four-movement work for oboe and piano based on the colors used by Hartman Personality Test. Each movement represents a different color, complete with its corresponding personality: white (reflective, peaceful), blue (stable, emotionally deep), red (independent, logical, productive), and yellow (fun-loving and adventurous – taking pleasure in doing just for the sake of doing).

Marie Clémence de Grandval (1828–1907)

Andante espressivo and Final for English horn and piano

Program note by Dr. Ann Lemke

Marie Clémence de Grandval was a French composer, pianist, and singer who was highly successful in her day, although she is all but forgotten now. She composed symphonic works, operas, oratorios, and chamber music, and was awarded the coveted *Prix Rossini* and *Prix Chartier* composition prizes. Grandval was born into an affluent family and had the advantage of studying with renowned teachers. Through marriage, she became Countess de Grandval.

For a few years she studied composition with Camille Saint-Saëns, who became a lifelong friend. As an active member of the *Société nationale de musique* in Paris, Grandval premiered many of her works in the company of composers such as Saint-Saëns, Franck, Bizet, and Berlioz. Inspired by the legendary oboist Georges Gillet (1854–1920), she composed remarkable music for oboe and English horn, including an Oboe Concerto and chamber music, which she dedicated to him.

Thanks in part to the research of oboists Laila Storch and Lajos Lencsés, Grandval's music has been recently rediscovered.

The soulful *Andante espressivo* and virtuosic *Final* on our program are from a group of Four Pieces for English horn and piano dedicated to Gillet, which he premiered in 1878.

Ennio Morricone (1810–1856)

"Gabriel's Oboe" from *The Mission* for oboe and strings

The compelling melody *Gabriel's Oboe* is forever linked with the oboe. It is the main theme of the 1986 film *The Mission*, a drama about a Jesuit missionary in South America. The theme is used unforgettably when the Jesuit Father Gabriel plays his oboe in an attempt to befriend the Guarani natives and convert them to Christianity. The general reaction is one of curiosity, but the chief, displeased by the intrusion, destroys the oboe! Despite this shocking start to their relationship, their collaboration improves when it becomes clear that the Spanish Jesuits are attempting to protect this South American tribe from exploitation.

Morricone's iconic soundtrack won the Academy Award and the Golden Globe Award for Best Original Score, which includes chorales, indigenous drumming, and the flair of Spanish guitars. *Gabriel's Oboe* has been adopted by multiple artists, including Yo-Yo Ma, and has become immensely popular as wedding music. More people have probably heard this piece than have seen the film it was written for.

John Corigliano (b. 1938)

The Red Violin Caprices for solo violin

The Red Violin Caprices were composed in conjunction with the score for the film *The Red Violin*. The story follows a fictional 18th-century violin maker and his magnum opus, a violin he has created for his son-to-be. Tragedy ensues, his son and wife die, and in grief he adds his blood to the varnish of the instrument. With this extraordinary DNA infused into the violin, we follow the instrument around the world and watch in both horror and glee as it continues to change hands from one owner to the next.

John Corigliano has described the violin as his “first love.” This is not surprising. He grew up in a home filled with the music of his father practicing and performing beautifully on the violin as concertmaster of the New York Philharmonic. *The Red Violin Caprices* were composed for Joshua Bell, whom Corigliano described as “the voice of the violin...his playing resembles that of my father; he is an artist in the grand tradition.” These caprices are poignant, bittersweet, and exotic. Listen for colorful techniques such as bowing and plucking simultaneously.

Wojciech Kostrzewa (b. 1992)

The Hollywood Fantasy for violin and accordion

Program note by Iwo Jedynecki

In 2019, inspired by concert fantasies from the likes of Pablo de Sarasate and Franz Waxman, we approached Wojciech Kostrzewa, one of the Poland’s greatest young composers, to commission a virtuoso piece inspired by iconic themes from Hollywood movies. The result left us in awe and was exactly what we had dreamed of – a three-part journey through the decades of the Silver Screen, where audiences can play a guessing game with beloved melodies often masterfully hidden behind much different rhythmic and harmonic structures. In the first movement, there are a total of eight tunes from movies spanning from 1940 to 1972, some arranged in a straightforward manner, others ultimately complex. Will you catch all of them? Watch out for the Pink Panther!

Wolfgang Amadeus Mozart (1756–1791)

Duo in B-flat Major, K. 424, for violin and viola

A friend in need is a friend indeed, no?...Yes! Michael Haydn (Franz Joseph Haydn’s younger brother) was struggling to complete an important commission: six duos for violin and viola. But he had become ill and could only finish four of the six. When asked, Mozart lovingly agreed to compose the two missing duos, allowing Michael Haydn to submit the set to Archbishop Colloredo of Salzburg (who had commissioned the works) under *Haydn’s* name, not Mozart’s! Michael was overcome with gratitude and for the rest of his life considered the last two duos “as something sacred.” The duo we hear today is the final duo of the set.

Mozart, too, was proud of his own work and later presented them in public at the earliest opportunity. But this was not without some

hesitation, because only a short time earlier, Mozart had abruptly resigned from service to the court of the very same Archbishop Colloredo. Mozart’s greatest fear was to be discovered in Salzburg, risking possible arrest by the Archbishop!

George Crumb (1929–2022)

Vox Balaenae (Voice of the Whale) for Three Masked Players

Who would ever imagine that a pianist would need to visit the hardware store to gear up for a chamber music performance? Read on!

American composer George Crumb has tilted the norms of composition as a brilliant innovator of sound production. He invented a wide variety of “extended techniques,” namely producing sound from traditional instruments in wildly new ways. He also employed exotic instruments in his works, such as tuned prayer stones and musical saws.

Vox Balaenae was inspired by his hearing a recording of actual sounds from a humpback whale. His fascination was not only with the quality of the sounds but also with the phenomenon of such enormous marine mammals singing while they swim.

To imitate these incredible voices, he added electronic amplification to sounds created by

- a flutist who sings while flutter tonguing simultaneously
- a cellist who retunes the strings and plays glissandos using quarter tones and trills and bows near the bridge, producing an eerie imitation of seagulls
- a pianist who reaches into the piano to pluck the strings, slide a fingernail on the strings for a buzzing effect, rattle a paper clip on vibrating strings, use a chisel to slide on a string while simultaneously plucking, and place a solid nine-inch-long glass rod on the strings to produce jangling sounds
- all three players who intermittently play crotales (tuned antique cymbals) and sing and whistle exact pitches

But Crumb didn’t stop there. He also created visuals, with each of the three performers wearing masks to “efface the sense of human projection...to represent, symbolically, the powerful impersonal forces of nature” while flooding the stage with deep-blue lights to achieve a subaquatic effect. The final movement, *Sea Nocturne*, is marked with the words “serene, pure, transfigured.” Using a 10-note repeated figure, the final moments are a suspension in time...“a pantomime to suggest a diminuendo beyond the threshold of hearing.”

“The rhythms of nature – the sounds of wind and water, the sounds of birds and insects – must inevitably find their analogues in music.”

– George Crumb

From Darkness to Light

Artwork by Susan Singleton

Friday, August 11 at 7:30pm (6:30pm Pre-Concert Talk with John Wineglass, Michell Marshall, and Aloysia Friedmann)

Saturday, August 12 at 5:30pm (4:30pm Pre-Concert Talk with John Wineglass, Michell Marshall, and Aloysia Friedmann)

George Walker (1922–2018)

Lyric for Strings

Miró Quartet

Daniel Ching *violin*

William Fedkenheuer *violin*

John Largess *viola*

Joshua Gindele *cello*

John Williams (b. 1932)

Schindler's List

Theme for violin and piano

Yura Lee *violin*

Jon Kimura Parker *piano*

John Wineglass (b. 1973)

...And The Summer Was Over for piano quintet (2023)

Northwest Première

Frayed and Rotten – Persecution –

Stolen Innocence – Back to Summer Days

Nikki Chooi *violin*

Jun Iwasaki *violin*

Aloysia Friedmann *viola*

Bion Tsang *cello*

Jon Kimura Parker *piano*

Michell Marshall *speaker*

Dedicated to all the lost lives, survivors, and descendants of the Jim Crow Era.

Commissioned by Stephanie Sant'Ambrogio representing Cactus Pear Music Festival in consortium with Bach Dancing & Dynamite Society, Music Reno,

Music in the Vineyards, and Orcas Island Chamber Music Festival.

Underwritten for OICMF by The Driftwood Fund

Dmitri Shostakovich (1906–1975)

Gavotte, Waltz, and Polka from

Five Pieces for two violins and piano

Yura Lee *violin*

Nikki Chooi *violin*

Jon Kimura Parker *piano*

Dmitri Shostakovich

Prelude and Scherzo, Op. 11, for string octet

Jun Iwasaki *violin*

Yura Lee *violin*

Nikki Chooi *violin*

William Fedkenheuer *violin*

John Largess *viola*

Aloysia Friedmann *viola*

Bion Tsang *cello*

Annamarie Wellems *cello*

Dmitri Shostakovich

“Cheremyushki Galop” from *The Gadfly*, Op. 97

(arr. J. Milone)

Jun Iwasaki *violin*

Yura Lee *violin*

Nikki Chooi *violin*

William Fedkenheuer *violin*

Chad Wesselkamper *double bass*

~ *INTERMISSION* ~

Johann Christian Bach (1735–1782)

Allegro from Quintet in D Major, Op. 22, No. 1,
for oboe, violin, viola, cello, and keyboard

Alecia Lawyer *oboe*

Yura Lee *violin*

Aloysia Friedmann *viola*

Annamarie Wellems *cello*

Jon Kimura Parker *piano*

Wolfgang Amadeus Mozart (1756–1791)

String Quartet in C Major, K. 465 “Dissonance”

Adagio-Allegro

Andante cantabile

Menuetto. Allegro

Allegro

Miró Quartet

Daniel Ching *violin*

William Fedkenheuer *violin*

John Largess *viola*

Joshua Gindele *cello*

SERIES SPONSORS: **David and Amy Fulton**

TONIGHT'S SPONSORS

Friday, August 11

Concert: **KCTS9**

Reception: **Thomas Pullano and Brad Waites**

Pre-Concert Talk: **Family and Friends of Ruth and Rolf Nedelmann**

Saturday, August 12

Concert: **Gail and Harvey Glasser**

Reception: **Bonnie and Joe Sedivec**

Pre-Concert Talk: **Connie and Jack Bloxom**

George Walker (1922–2018)

Lyric for Strings

Program note by John Largess

George Walker was one of the most important and influential composers during the 20th century. The first Black American composer to receive the Pulitzer Prize in Music in 1996, Walker holds many awards and honors.

Lyric for Strings, like the Barber *Adagio for Strings*, was originally the slow movement from Walker's first string quartet, written in 1946, and it is that original form we will play this evening. The movement, originally titled *Lament*, was written in memory of his grandmother Malian King, who was enslaved in the American South and whose life was an inspiration to Walker, with whom she was very close. The hushed opening leads into lush music full of reminiscence and love...this piece never fails to touch our hearts as we play it. Walker always would refer to this work as "my grandma's piece," and I know that everyone in the audience can relate to the deep emotions of family, love, loss, and comfort that Walker has so beautifully captured in this very special movement.



From *The Curtis Institute of Music Archives – Class of 1945*.
Oboist Laila Storch (bottom row, 2nd from right)
Composer George Walker (top row, 2nd from right)
Composer Samuel Barber (middle row, right)



Composer George Walker and oboist Laila Storch, old friends from their academic career days at the Curtis Institute of Music, reunite for a warm chat in 1994

John Williams (b. 1932)

Schindler's List Theme for violin and piano

Schindler's List, a 1993 film directed and co-produced by Steven Spielberg and scripted by Steven Zaillian, is based on the story from the novel *Schindler's Ark* by Australian novelist Thomas Keneally. The central character is Oskar Schindler, a German businessman who saves the lives of more than a thousand Jews by employing them in Nazi factories. The theme we hear today opens the film and captures its heartbreak from the first note – it is simple and touching.

John Williams was hesitant at first to accept the invitation from Spielberg to compose the score for the film, blurting out to him, "You need a better composer than I am for this film." "I know," Spielberg responded. "But they're all dead!" In the end, Spielberg's choice was the right one.

The soundtrack won the Oscar for Best Original Score at the 1994 Academy Awards.

"You never write a theme for a movie thinking, 'This will live forever.'"

– John Williams

John Wineglass (b. 1973)

...And The Summer Was Over for piano quintet

*Dedicated to all the lost lives, survivors, and
descendants of the Jim Crow Era.*

Northwest Première

Program note by John Christopher Wineglass

...And The Summer Was Over is commissioned by Stephanie Sant’Ambrogio, representing Cactus Pear Music Festival in a consortium with Bach Dancing & Dynamite Society, Chamber Music Reno, Music in The Vineyards, and Orcas Island Chamber Music Festival for a 2023 summer of season premières.

This music is inspired by the author Alice Walker’s “The Flowers,” from her book *In Love & Trouble: Stories of Black Women*, published in 1973. In our initial discussions, Stephanie Sant’Ambrogio brought this short fiction back into my purview; I remember reading it when I was young.

My personal approach to this work actually chronicles the story in reverse, beginning with the end narrative where the young character Myop’s perception of the world has been scarred, to conclude with the triumphant beginning of the story, celebrating her song and beautiful innocence during a wretched Post-Civil-War era in the farm country of the segregated American South. I flipped the story to take the listener on a journey of resilience despite harshly challenging times.

The first movement, “Frayed and Rotten,” is a depiction of Myop’s discovery of the rotted skull of a man who has been lynched in her back yard. With a surprised yelp, she steps upon his tall form, taking in his naked grin, with its cracked white teeth, and his long fingers. Myop’s perception of the world shifts as she also notices a decaying remnants of a noose hanging over a limb of a large oak tree. From irregular meters and extended techniques in the piano to high bird calls distorted like sharp glass in the violins, this movement is a stark reminder of the eerie, icy, and cold atmosphere of the scene in the middle of a hot summer.

The second movement, “Persecution,” is an arduous musical framework describing the pursuit and chase of the victim, perhaps months or years before Myop’s gruesome discovery.

The third and fourth movements, “Stolen Innocence” and “Back to Summer Days,” are musical offerings of vigilance for those who suffered through the Jim Crow Era.

I composed this piece for those who didn’t make it and for their descendants, who continue to press the issues of liberty, freedom, and equality for all mankind.

“The Flowers” by Alice Walker

It seemed to Myop as she skipped lightly from hen house to pigpen to smokehouse that the days had never been as beautiful as these. The air held a keenness that made her nose twitch. The harvesting of the corn and cotton, peanuts and squash, made each day a golden surprise that caused exciting little tremors to run up her jaws.

Myop carried a short, knobby stick. She struck out at random at chickens she liked, and worked out the beat of a song on the fence around the pigpen. She felt light and good in the warm sun. She was ten, and nothing existed for her but her song, the stick clutched in her dark brown hand, and the tat-de-ta-ta of accompaniment.

Turning her back on the rusty boards of her family’s sharecropper cabin, Myop walked along the fence till it ran into the stream made by the spring. Around the spring, where the family got drinking water, silver ferns and wildflowers grew. Along the shallow banks pigs rooted. Myop watched the tiny white bubbles disrupt the thin black scale of soil and the water that silently rose and slid away down the stream.

She had explored the woods behind the house many times. Often, in late autumn, her mother took her to gather nuts among the fallen leaves. Today she made her own path, bouncing this way and that way, vaguely keeping an eye out for snakes. She found, in addition to various common but pretty ferns and leaves, an armful of strange blue flowers with velvety ridges and a sweetsuds bush full of the brown, fragrant buds.

By twelve o’clock, her arms laden with sprigs of her findings, she was a mile or more from home. She had often been as far before, but the strangeness of the land made it not as pleasant as her usual haunts. It seemed gloomy in the little cove in which she found herself. The air was damp, the silence close and deep.

Myop began to circle back to the house, back to the peacefulness of the morning. It was then she stepped smack into his eyes. Her heel became lodged in the broken ridge between brow and nose, and she reached down quickly, unafraid, to free herself. It was only when she saw his naked grin that she gave a little yelp of surprise.

He had been a tall man. From feet to neck covered a long space. His head lay beside him. When she pushed back the leaves and layers of earth and debris Myop saw that he’d had large white teeth, all of them cracked or broken, long fingers, and very big bones. All his clothes had rotted away except some threads of blue denim from his overalls. The buckles of the overalls had turned green.

Myop gazed around the spot with interest. Very near where she’d stepped into the head was a wild pink rose. As she picked it to add to her bundle she noticed a raised mound, a ring, around the rose’s root. It was the rotted remains of a noose, a bit of shredding plowline, now blending benignly into the soil. Around an overhanging limb of a great spreading oak clung another piece. Frayed, rotted, bleached, and frazzled — barely there — but spinning restlessly in the breeze. Myop laid down her flowers.

And the summer was over.

Dmitri Shostakovich (1906–1975)

Gavotte, Waltz, and Polka from *Five Pieces*
for two violins and piano

Art for art's sake is one thing, putting food on the table, quite another. Shostakovich was caught between Soviet totalitarianism and paying the bills. During the periods when he found himself at odds with the authorities, he discovered a way to pluck the lowest hanging fruit through the lure of the enormous Soviet film industry. Shostakovich snuck in, and the rest is history: 36 film scores (parts of which he entrusted to a friend to arrange for performance in schools and in homes) kept him alive.

The three movements we hear today (from *Five Pieces* for two violins and piano) are in that vein. They are light, entertaining, and have a popular music feel. The Gavotte is a trifle of a dance, the Waltz swings, and the Polka begs for a spotlight in a talent show.

Dmitri Shostakovich

Prelude and Scherzo, Op. 11, for string octet

Sometimes less is more. Shostakovich began composing his *Two Pieces for String Octet* while still a student at the Moscow Conservatory in 1924. But he was interrupted by the demands of completing his Symphony No. 1 with all the trimmings: final tweaks, orchestration, and copying left his first draft of his *Two Pieces for String Octet* in the dust. A year later he returned to complete the draft but had second thoughts about the enormity of it due in part to a lengthy, heavy-weight fugue. Aha! To lighten the load, he would scrap the fugue and replace it with a devilish and spiky scherzo – an ideal counterbalance to the ominous, powerful prelude meant as a memorial to a close friend. Was it the right choice? Shostakovich later claimed: the Scherzo is “the very best thing I have written!”

Dmitri Shostakovich

“Cheremyushki Galop” from *The Gadfly*, Op. 97
(arranged by J. Milone)

From Shostakovich's only operetta comes a galop named “Cherry Trees,” after a high-rise apartment in late-1950s Moscow. (Good thing this particular high-rise has a name to distinguish it from countless others looking just like it!) At the time, there was a housing shortage and renting space was a challenge due to the meddling and control of a corrupt bureaucrat. Responding to the collective angst, the operetta is filled with satire and in-jokes about Soviet life: “There's a medicine for colitis, but a person is defenseless against his relatives.”

Shostakovich squirmed at the rehearsals for the première of the operetta. He had become its harshest critic. “I am burning with shame,” he wrote. He felt the music to be “boring, unimaginative, stupid” and warned his friends against wasting their time attending the première. *Really?*

The Galop is short and frenzied (a mere two minutes in length), the perfect dance music for a housewarming party. Before you know it, the energy grabs your feet and toes, too – just try containing them!

Johann Christian Bach (1735–1782)

Allegro from Quintet in D Major, Op. 22, No. 1,
for oboe, violin, viola, cello, and keyboard

The acorn fell not far from the tree – *and then it rolled!* Johann Christian Bach was a maverick. Leaving behind the demands of his father's rules and regulations (musically and personally), he left for Italy, converted to Roman Catholicism, changed his name to Giovanni, and threw himself into the Italian musical styles of the day. That was just for starters!

Yet another name change came about when he relocated to London. Giovanni realized the fit wasn't quite right with his Italianized moniker, so the composer (trading Chianti for English breakfast tea) changed his name to John.

One day John's older brother, Carl Philipp Emanuel Bach, cattily asked him why he wrote “music fit for children.” Replying, John took the high road, explaining that he and his colleague had established the première series of public subscription concerts in London and catered to the approval of their audiences and sponsors. Their objective was to compose music for social gatherings that reflected the peace and prosperity of England. And the results? Entirely successful! Thanks to John Bach, London saw the growth of an enlightened and enthusiastic audience enjoying music appealing to the entire household. This quintet is a perfect example of his clever and brilliant style. Enjoy!

Wolfgang Amadeus Mozart (1756–1791)

String Quartet in C Major, K. 465 “Dissonance”

Program note by John Largess

Completed on January 14, 1785, and one of the six string quartets Mozart wrote in dedication to Haydn, this quartet marks the apogee of Mozart's creative invention in the medium of the string quartet. The wealth of ideas, the complexity of the counterpoint, and the originality of the forms and the material are simply astounding, yet this in no way occludes the simple beauty and enjoyment of the music and its story. This is music for the first-time listener of chamber music as well as the ultimate connoisseur. The Miró Quartet has performed this piece many times, and truthfully, every time we do, I am astounded by the beauty and ingenuity and sheer deliciousness of this entire piece.

The opening movement begins with a slow introduction, full of dissonant “wrong” notes that magically resolve into harmony (it is this opening dissonance which gives the quartet its nickname), while never giving away what key we are truly going to be in until the first fermata, after which our lively Allegro begins! Full of virtuoso passages for every instrument, joyous themes, dramatic interludes, and endless invention, this movement is pure delight. The slow movement has all the beauty and quiet drama of a Mozart opera scene: one can imagine the Countess of Figaro in a nighttime scene as she strolls onstage singing her aria. The minuet of this quartet is full of playfulness and surprise, with a melodramatic trio replete with restless intrigue! And the final movement is in an inventive sonata-rondo form in which the bouncing opening theme continues to lose itself and return in new forms again and again, culminating in an exuberant and joyful close.

Mystical Winds

Monday, August 14 at 3:00pm

Claude Debussy (1862–1918)

Syrinx for solo flute

Sandy Hughes *flute*

Wolfgang Amadeus Mozart (1756–1791)

Quartet in D Major, K. 285, for flute, violin, viola, and cello

Allegro

Adagio

Rondo

Sandy Hughes *flute*

William Fedkenheuer *violin*

Aloysia Friedmann *viola*

Annamarie Wellems *cello*

Caroline Shaw (b. 1982)

Microfictions, Vol. 1 (2021)

Northwest Première

I Road signs melted, pointing to cadences

II But the tune was still visible

III Beneath an oak's dappled counterpoint

III½ Between the third and fourth movements

IV A chord that fell from grace

V To the tempo of an undiscovered Mendelssohn song

VI Heard in heavy fragments, obliquely

Miró Quartet

Daniel Ching *violin*

William Fedkenheuer *violin*

John Largess *viola*

Joshua Gindele *cello*

Caroline Shaw *reader*

Composed for the Miró Quartet

~ INTERMISSION ~

Felix Mendelssohn (1809–1847)

Trio in C minor, Op. 66, for violin, cello, and piano

Allegro energico e con fuoco

Andante espressivo

Scherzo: Molto allegro quasi presto

Finale: Allegro appassionato

Yura Lee *violin*

Joshua Gindele *cello*

Jon Kimura Parker *piano*

SERIES SPONSORS: **David and Amy Fulton**

TODAY'S SPONSORS

Concert: **The Driftwood Fund**

Reception: **Susan and John Pohl**

Mystical Winds

Tuesday, August 15 at 7:30pm (6:30pm Pre-Concert Talk with Caroline Shaw, John Largess, and Aloysia Friedmann)

Wednesday, August 16 at 5:30pm (4:30pm Pre-Concert Talk with Caroline Shaw, John Largess, and Aloysia Friedmann)

Benjamin Britten (1913–1976)

Pan for solo oboe

Nathan Hughes *oboe*

Claude Debussy (1862–1918)

Syrinx for solo flute

Sandy Hughes *flute*

Wolfgang Amadeus Mozart (1756–1791)

Quartet in D Major, K. 285, for flute, violin, viola, and cello

Allegro

Adagio

Rondo

Sandy Hughes *flute*

William Fedkenheuer *violin*

Aloysia Friedmann *viola*

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Caroline Shaw (b. 1982)

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John Largess *viola*

Joshua Gindele *cello*

Caroline Shaw *reader*

Composed for the Miró Quartet

~ INTERMISSION ~

Émile Paladilhe (1844–1926)

Solo de Concert for oboe and piano

Nathan Hughes *oboe*

Jon Kimura Parker *piano*

Felix Mendelssohn (1809–1847)

Trio in C minor, Op. 66,

for violin, cello, and piano

Allegro energico e con fuoco

Andante espressivo

Scherzo: Molto allegro quasi presto

Finale: Allegro appassionato

Yura Lee *violin*

Joshua Gindele *cello*

Jon Kimura Parker *piano*



Caroline Shaw and the Miró Quartet

“Sharing the joy, wonderment, color, and unexpected adventures and sounds of Caroline’s music with our OICMF family is an absolute thrill. Audiences worldwide love this piece, and there is within it a deep sense of connection along with humor to bring us all into the Shaw-Miró Quartet world.”

– William Fedkenheuer, Miró Quartet

SERIES SPONSORS: **David and Amy Fulton**

TONIGHT’S SPONSORS

Tuesday, August 15

Concert: **Ann and Geoff Shilling, The Shilling Family Foundation**

Reception: **Toni and Don Rupchock**

Pre-Concert Talk: **Linda and Harlow Cameron**

Wednesday, August 16

Concert: **Terry Neill**

Reception: **Judy and Allan Dorosin**

Pre-Concert Talk: **Antoinette Botsford and Vance Stephens**

Benjamin Britten (1913–1976)*Pan* for solo oboe

Britten had one and only one oboist in mind to première his *Six Metamorphoses after Ovid*: Joy Boughton, the brilliant and accomplished oboist daughter of Britten's close friend and fellow composer Rutland Boughton. It is to her this piece is dedicated. Each of the six sections is based on a character from Roman mythology. Today we will hear one of them: "Pan, who played upon the reed pipe which was Syrinx, his beloved." As was Syrinx, the music is free spirited and unfettered by convention. She had after all been a wood nymph – quicksilver, fast, and agile – before being magically transformed into a water reed in an attempt to flee Pan's ardent pursuit. How fitting that the opening of the work is marked *senza misura* – with no meter, no time signature – allowing Syrinx complete liberty to flit and dart about, cleverly escaping the clutches of the lusty Pan.

Claude Debussy (1862–1918)*Syrinx* for solo flute

This piece set fire to thousands of solo flute compositions during the 150 years which passed between two bookend champions of the flute, Telemann and Debussy. Much occurred to the flute during that period of time: a transformation from a series of short pipes (the pan flute), to a single tube of wood with holes, to a sleek tube of silver with complicated keys and mechanisms. Soon silver led to gold, even platinum. In 1936, the French composer Varèse wrote a work called *Density 21.5*, which is the density of platinum. And though tonight's performance is not focused on the construction of the flute, it is enhanced by a fabulous flutist who could make a paper towel core sound like 24-carat gold!

Debussy composed his *Syrinx* as incidental music for a play called *Psyché*. The subjects are the Greek god Pan and the nymphs of Arcadia, including Syrinx. Pan falls in love with Syrinx and chases her in endless amorous pursuit. But she wants none of it and magically (with the help of the other nymphs) turns herself into a reed by the edge of the water in the nick of time to escape his grasp. But Pan (without knowing why) is suddenly transfixed by the sounds made when the wind blows across the top of the reed – so he cuts the reed to make his pan flute. He then begins to play. His music is free, improvisatory, and ambiguous. Little does he know the truth behind the reed flute in his hands.

*"Music is the expression of the movement
of the waters, the play of curves
described by changing breezes."*

– Claude Debussy

Wolfgang Amadeus Mozart (1756–1791)

Quartet in D Major, K. 285, for flute, violin, viola, and cello

It's time to drill down on a rumor: did Mozart really hate the flute? He wrote in a letter to his father in 1778 (referring to a commission for several works for the flute including the present quartet): "You know that I become quite powerless when I have to compose for an instrument I cannot bear." Goodness!

What, then, prompted him to accept this particular commission? The answer is simple: he needed the money. A short while earlier, in an act of desperation and frustration, he had resigned from his post working for the heavy-handed Archbishop Colloredo and hit the road, leaving town with his mother to find a new post as a composer, teacher, or performer in Vienna. But the trip was disastrous. Audiences loved him but patrons were in short supply. He couldn't even get his foot in the door to the Elector's palace. And then his mother died. He returned to Salzburg, grieving and broke, unsure of his next move.

Then came the commission from an amateur flutist, Ferdinand De Jean, who offered Mozart 200 gulden to compose "three short, simple concertos and four quartets for the flute." But he also stipulated that the flute parts would be playable (not too demanding) which ultimately cramped Mozart's style. Complaining to his father didn't help – Leopold advised him sternly to complete the commission as soon as possible. Eager to be finished with the project, Mozart did the unthinkable, substituting one of the flute concertos with another he had previously written for the oboe! He also reneged on the quartets, completing only one of the requisite four. De Jean noticed and cut the commission in half.

This flute quartet is a bit on the short side, with only three movements instead of the more typical four. But surely De Jean was pleased with Mozart's focus on the flute, which overshadows the strings. The middle movement – the Adagio – is remarkable for what it expresses in only 35 measures of music. One of Mozart's biographers proclaimed it to be "of the sweetest melancholy, perhaps the most beautiful accompanied solos ever written for the flute." Not even Mozart's disdain for the instrument thwarted his ability to compose brilliantly.

*"The happy medium – truth in all things –
is no longer either known or valued; to gain
applause, one must write things so inane
that they might be played on barrel-organs,
or so unintelligible that no rational being
can comprehend them, though on that
very account, they are likely to please."*

– Wolfgang Amadeus Mozart

Caroline Shaw (b. 1982)

Microfictions, Vol. 1

Northwest Première

Program note by Caroline Shaw

Microfictions, Vol. 1, is a set of six short musical stories in the tradition of imagist poetry and surrealist painting, inspired in part by the work of Joan Miró and the short science fiction of T.R. Darling. Each movement is brief but vivid, with a distinct sonic profile that is inspired by (or, inversely, served as inspiration for) original microfiction stories that are inscribed in the score.

One's interpretation of the stories and of the music can be varied – there is no one right way to connect the sounds and images or ideas. Rather, I hope that the words create an environment for curious listening, and an invitation to imagination. These short texts have been abbreviated in the movement titles listed in the program, but the full texts are:

- I. Under the hot sun, the road signs melted until they were the color of an unrhymed couplet, pointing to cadences left or north.
- II. The photographs smeared into focus one by one, like organ pipes being tuned. Some of the edges and corners were torn, but the tune was still visible.
- III. The summer storm laughed and lilted and shouted until it found a shady spot, beneath an oak's dappled counterpoint.
- III½. Between the third and fourth movements, the second violinist stood up and said hello to the audience. Everyone was grateful to know which movement they were on.
- IV. The complete taxonomy of verse forms is buried in a cardboard box beneath a chord that fell from grace.
- V. Waking up on the early side that Tuesday, Miró noticed a bird repeating its solitary caption. The clouds nodded to the tempo of an undiscovered Mendelssohn song.
- VI. The mountains folded in among themselves, as the day grew on. Their songs could only be heard in heavy fragments, obliquely, from years and miles below.

My thanks to the wonderful Miró Quartet for all of the collaborative exchange while writing this piece.

Émile Paladilhe (1844–1926)

Solo de Concert for oboe and piano

Émile Paladilhe was a child prodigy and began studying the piano at the Paris Conservatory at the young age of ten. Three years later, he received the first prize in organ at the Conservatory. As a composition student of Saint-Saëns, among others, he later won the Prix de Rome as the composer of a cantata. His popularity soared while writing works for the Opéra-Comique, as well as sacred works, songs, and orchestral works. His achievements were recognized in perpetuity when he received the Légion d'honneur, the highest civilian award given by the French Republic.

Paladilhe was a tender man, "fragile in his emotions and faithful in his friendships." These personal qualities, combined with grief over the loss of his son, Jean Paladilhe, are folded into this poignant work. Emotionally, the *Solo de Concert* demands that the oboist display boldness, mournfulness, and triumph. But it contains other elements making it a technically challenging and appropriate choice as the required conservatory exit examination piece for oboists at the Paris Conservatory in 1898, 1906, and 1914. It is turbulent and virtuosic and tests the oboist's command of the instrument's range – from the some of the highest to the very lowest of the notes that would have been played on the oboe of that time. Fasten your seatbelts for the very opening of this piece!

Laila Storch played this work with aplomb well into her eighties, and she will be remembered by many performing it on Orcas with Jackie Parker as her fearless partner in one her of last concert appearances.

Felix Mendelssohn (1809–1847)

Trio in C minor, Op. 66, for violin, cello, and piano

Are you ready with your musical microscope? This moment is all about Mendelssohn. He had a tragically short life of only 38 years. As musical prodigy, he had no superiors: *Midsummer Night's Dream* overture, age 17, Octet, age 16, and the D minor Double Concerto at the age of 14!

He was also a skilled artist, painting more than 300 watercolors, and a gifted writer of prose. He could speak, read, and write five languages. His friends were powerful: Goethe, Chopin, Berlioz, Schumann, Sir Walter Scott, Wagner, and the British Royal Family. He is classified as a Romantic composer, but he had one foot resting with the classicists. Schumann aptly named him "the Mozart of the 19th century."

What makes Mendelssohn recognizable? Mendelssohn's "fingerprints" can be described as

- Passion (complete with throbbing and gushing)
- Melody (hundreds of songs and songs without words)
- Feathery lightness (his scherzos)
- Brilliant virtuosity (lots of hair tossing)

The Piano Trio in C minor has it all!

At the time of composing this trio, Mendelssohn's life was packed with responsibilities as a composer, conductor/director of the Leipzig Gewandhaus Orchestra, and founder of the Leipzig Observatory. He was gracious and likeable – revered by everyone, including Queen Victoria. But the breakneck pace was hard on his health and finally took its toll. He chose to retire to Frankfurt to take some time off and devote the year of 1844 to composing.

The C minor piano trio is an impassioned embrace of melody and technical prowess for all three instruments combined with a heartfelt connection between classicism and romanticism. It is restless yet not without tranquility. It is explosive yet not without fleeting, light-footed scampering. In the final moments, we'll witness an Olympian leap for the cello followed by the unexpected entrance of a Lutheran chorale, concluding in an electrifying celebration of sound and intensity.

It was the last chamber work published during Mendelssohn's lifetime. A year later, succumbing to the grief of the sudden death of his sister, he died.

Romantarctica

Dedicated to David and Amy Fulton

Photography by Michael Lundgren

Friday, August 18 at 7:30pm • Saturday, August 19 at 5:30pm

Johann Sebastian Bach (1685–1750)

Prelude from Partita No. 3 in E Major,
BWV 1006, for solo violin

Yura Lee *violin*

Johann Sebastian Bach

Sinfonia from Cantata *Ich hatte viel Bekümmernis*,
BWV 21, for oboe and strings

Johann Sebastian Bach

Sinfonia from Cantata *Ich steh mit einem Fuß im Grabe*,
BWV 156, for oboe and strings

Johann Sebastian Bach

Adagio from *Easter Oratorio*,
BWV 249, for oboe and strings

Nathan Hughes *oboe*

Daniel Ching *violin*

Yura Lee *violin*

William Fedkenheuer *violin*

John Largess *viola*

Aloysia Friedmann *viola*

Joshua Gindele *cello*

Annamarie Wellems *cello*

Chad Wesselkamper *double bass*

Jon Kimura Parker *harpsichord*

Henning Kraggerud (b. 1973)

Romantarctica for flute, viola, and strings (2021)
Heroes from the Past and Hopes for the Future

Sandy Hughes *solo flute*

Aloysia Friedmann *solo viola*

Yura Lee *violin*

William Fedkenheuer *violin*

John Largess *viola*

Annamarie Wellems *cello*

Chad Wesselkamper *double bass*

*Commissioned by Arctic Philharmonic
and Tasmanian Symphony Orchestra*

~ INTERMISSION ~

César Franck (1822–1890)

Quintet in F minor for piano and strings
Molto moderato quasi lento
Lento, con molto sentimento
Allegro non troppo, ma con fuoco

Miró Quartet

Daniel Ching *violin*

William Fedkenheuer *violin*

John Largess *viola*

Joshua Gindele *cello*

Jon Kimura Parker *piano*



Henning Kraggerud – violinist, violist, and composer

[photo by Robert Remik, courtesy of henningkraggerud.com]

SERIES SPONSORS: David and Amy Fulton

TONIGHT'S SPONSORS

Friday, August 18

Concert: **Alix and John Sullivan**

Reception: **Miriam Ziegler and Tom Baldwin**

Saturday, August 19

Concert: **Valerie and Bill Anders**

Reception: **Connie and Jack Bloxom**

Johann Sebastian Bach (1685–1750)

Prelude from Partita No. 3 in E Major, BWV 1006, for solo violin

Johann Sebastian Bach loved the violin and played it fondly throughout his life. His son Carl Philipp Emanuel Bach described his playing as being “pure with a penetrating tone.” (It’s hard to know if that was a criticism or a compliment.) At present, three centuries since he composed his unrivaled unaccompanied violin sonatas and partitas, they continue to represent a high bar for eager and brave violinists.

Partita is the Italian word for “suite.” Most of Bach’s partitas are based on Baroque dances, except for his Partita in E Major. Perhaps the departure signaled his desire to showcase the talented principal violinist of his orchestra at Cöthen. (If so, this violinist must have been a phenomenon!) The prelude is one such moment of display with its demanding use of *bariolage* (a special effect using rapid alternation between two or more strings), echo effects, a celebratory fanfare, concluding with a brilliant *moto perpetuo* of bouncing fast notes. Bach clearly adored this movement – he used it again in two cantatas featuring the organ. Interestingly, decades later this same prelude became Track 1 on the groundbreaking Moog synthesizer album *Switched-On Bach* in 1968 by Walter (now Wendy) Carlos.

Bach’s challenging works for solo violin are not only pinnacles of achievement for violinists to this day, but they also represent his genius as a composer. Ludwig van Beethoven described them as “perhaps the greatest example in any art form of a master’s ability to move with freedom and assurance, even in chains.”

Johann Sebastian Bach

Sinfonia from Cantata, BWV 21, for oboe and strings

Bach’s Cantata BWV 21 was likely composed as an audition piece for a position he desired in Halle in 1713 and another in Hamburg in 1720. We also know that he officially composed it for the Third Sunday after Trinity, but he wisely added a disclaimer on the title page: *per ogni tempo* (for any time).

This sinfonia is one of the largest orchestras called for in any of Bach’s cantatas prior to Easter 1715, with oboe, three trumpets, timpani, bassoon, strings, continuo, and soprano, alto, tenor, and bass choir. The Sinfonia we hear today, with its gorgeous and sober melody, slow walking bass, suspended harmony, and minor key, makes it an exquisite introduction to what follows in the cantata: the opening chorus “Ich hatte viel Bekümmernis” (I have greatly suffered).

Johann Sebastian Bach

Sinfonia from Cantata, BWV 156, for oboe and strings

This cantata was written for the third Sunday after Epiphany in 1729. The text is by Christian Friedrich Henrici (pen name Picander), one of Bach’s favorite librettists, and is atypical in that it features solo voice. The sinfonia includes music from what is thought to be his “hypothetical oboe concerto” (BWV 1059) which is now lost (but scholars are reconstructing it). He later arranged this as a part of his F minor Harpsichord Concerto. The sinfonia is also known as Arioso and is often performed as a stand-alone movement. Part of its allure is the gorgeous singing melody, lovingly given to the oboe, suspended over a gentle, *pizzicato* accompaniment.

Johann Sebastian BachAdagio from *Easter Oratorio*, BWV 249, for oboe and strings

Bach’s *Easter Oratorio* was first performed at the St. Thomas Church in Leipzig on Easter Sunday in 1725. Surprisingly, most of this work was not centered around Easter; it was recycled from a secular Shepherd’s Cantata to celebrate the birthday of one of Bach’s patrons and later revised for yet another birthday of a notable. With such secular origins, this cantata is different from his others in that there are no chorales or narrator. Further, the dramatization is a single scene: the discovery of the empty tomb by four biblical characters.

The work opens with great fanfare and celebration with the use of trumpets and timpani festively combined with strings and winds. But what follows – the Adagio – is cut from a different cloth. It is a sighing lament, perhaps Bach’s melancholy recollection of Jesus’ death, so poignantly expressed by the oboe.

Henning Kraggerud (b. 1973)*Romantarctica* for flute, viola, and strings
*Heroes from the Past and Hopes for the Future***Program note by Henning Kraggerud**

A musical expedition from the Arctic regions of the North and South, commissioned by the Arctic Philharmonic in Tromsø, Norway, and the Tasmanian Symphony Orchestra in Hobart, Australia, the world's northernmost and southernmost professional symphonic orchestras.

I am inspired by the romanticism inherent in the voyages of the great explorers Robert Falcon Scott and Roald Amundsen and the many adventurers who faced the unknown with an unquenchable thirst. I am also inspired by my musical heroes from the Romantic era to whom the great explorers were exposed growing up.

Tromsø is the most important Arctic port from which Amundsen, Fridtjof Nansen, and many others headed for the North, but it is also the first port Amundsen used before redirecting Nansen's Fram Expedition to the South Pole, reaching it right before Scott. The last port of departure for both Scott and Amundsen was Hobart, Tasmania.

None of the explorers had the training needed when they chose to make these treks, and the tragic fates of Scott and Amundsen and their teams share elements of Romanticism. In particular, Scott heading for the South Pole with ponies and gramophone recordings conjures a scene of tragedy, but also of courage, and faith in grand deeds and actions.

I am also inspired by my own dreams and hopes for the future. In this piece, we find ourselves simultaneously present in both the North and in the South, and in different times of the past and future. The story of *Romantarctica* starts with a white landscape. Isn't there an arctic fox looking around curiously, soon becoming wary of some unexpected members of the two-legged species and all their seemingly irrelevant problems? We are there to share the hopes and dreams of Scott, Amundsen, Nansen, and the other pioneers. We are invited to look at their innermost secrets and the wildest dreams in their hearts.

The chase to be the first is depicted musically through canons, in which a theme chases after itself just an eighth-note apart. A funeral theme is reoccurring, and there are also gentle reminders of vital but forgotten details that almost break through the surface of the mind. The arctic temperature has inspired motifs and orchestrations standing in stark contrast to burning flames in hearts when tragedy can barely be suppressed anymore. When did Scott understand that he would die in the desolation?

What I love and what drives my inner forces is when a funeral march or an amorous theme starts to live a life of its own, and the story stops being tied to actual words or events, but instead starts exploring a world beyond the reach of words.

César Franck (1822–1890)**Quintet in F minor for piano and strings**

Franck's Quintet in F minor for piano and strings – in plain English – is mammoth, mercurial, passionate, erotic, and unsettled. Maybe we should just stop right there. But no. See? Now you're curious. Let me add some real-life drama to the music.

For César Franck, amid a failing marriage, the attention and affection from his students was therapeutic. But things went a little too far when he had an affair with one of them, the beautiful French-Irish composer and poet Auguste Holmes. This piano quintet is a love letter to her, filled with erotic intensity.

The première was shocking. Franck had dedicated this piece to his colleague Camille Saint-Saëns, who, at the première, amazingly *sight-read the piano part*. As the performance went on, the story goes that he was less and less enchanted with the music and became embarrassed that he was involved at all. He hated the nauseating modulations and blatant sensuality. The capper was the affair that everyone knew Franck was having with Ms. Holmes, which led to the one-two-punch: it appears that Saint-Saëns may have had feelings for her, too! It is worth adding that he may also have been upset on behalf of Franck's wife, who was present. Apparently, she knew of her husband's infatuation and could not bear to hear the quintet.

For Saint-Saëns, this was just too much, and when the applause began, he stomped off the stage in a total huff, never to return. This left the stunned Franck standing on the stage with a ribbon tied around the score ready to present to Saint-Saëns as his gift, but there was nothing but an empty stage. Saint-Saëns had simply vanished. Everyone must have heard the door slam behind him.

The work is huge, rich, and heaves with emotion and passion. It is one of the most intense listening experiences in the chamber music repertoire.

2023 Festival Talks

Take a look inside the music as world-renowned artists and composers discuss their creative processes



Aloysia Friedmann in conversation with pianists Christopher Shih and Jon Kimura Parker in 2022

Pre-Concert Talks

Oboe Lore with Alecia Lawyer, Ann Lemke, Mary Lynch VanderKolk, Aloysia Friedmann, and Jon Kimura Parker

Tuesday, August 8 at 6:30pm

Wednesday, August 9 at 4:30pm

A Conversation with John Wineglass, Michell Marshall, and Aloysia Friedmann

Friday, August 11 at 6:30pm

Saturday, August 12 at 4:30pm

Microfictions with Caroline Shaw, John Largess, and Aloysia Friedmann

Tuesday, August 15 at 6:30pm

Wednesday, August 16 at 4:30pm

John Wineglass at Orcas Island Library

Saturday, August 12 at 2:00pm



Composer John Wineglass

Emmy Award-winning composer John Wineglass will discuss the creative process behind his haunting piano quintet ...*And The Summer Was Over*, inspired by Alice Walker's short story "The Flowers."

A reading of Walker's story by Michell Marshall and a Q&A will accompany the discussion.

Free, no ticket required.

Sponsored by [The Peach Foundation](#)

Hamlet Concerts

Sunday, August 6, for the residents of Olga, West Sound, and Deer Harbor

The beloved Hamlet Concerts return this season, promising to entertain and inspire once more. Since 2012, the community clubs of Orcas Island have offered a warm welcome to our artists and enjoyed dazzling performances in return. From the Miró Quartet, to the dramatic Bulgarian performers Viktor Valkov and Lachezar Kostov, to brass quintets, to magic, these exciting free concerts have never failed to draw crowds. Expect joy, inspiration, and standing room only for audiences and artists alike!

This year's stellar lineup of performers will include Oliver Aldort, Daniel Ching, Aloysia Friedmann, Sandy Hughes, Jun Iwasaki, Iwo Jedynecki, Alecia Lawyer, Yura Lee, Ann Lemke, Karolina Mikołajczyk, and Mary Lynch VanderKolk.



2019 Deer Harbor Hamlet Concert

Sponsors

Olga Concert: Francis K. Walton and Kathryn A. Zufall in memory of Laila Storch and Martin Friedmann

West Sound Concert: Kenmore Air

Deer Harbor Concert, in memory of Erik Smith: Valerie and Bill Anders in honor of Sam Coleman

Special recognition and thanks to community coordinators Susan Gordon Bentley (Olga), Gordon Koenig (West Sound), and Bev Polis (Deer Harbor).

Children's Concert

Wednesday, August 9 at 1:00pm



John "Ferdinand" Largess just wants to smell the flowers in 2022's concert

Children and their families are invited to enjoy a free, fun-filled hour of music with a delightful array of instruments and performers. A brilliant program featuring accordion, oboe, flute, plenty of strings, and piano will inspire and enthrall young people of every age, from toddlers to teens. Rain or shine, bring a chair or blanket and join us on the front lawn of Orcas Center on Wednesday, August 9, at 1:00pm. No ticket required.

Musicians: Aloysia Friedmann, Jon Kimura Parker, Nikki Chooi, Sandy Hughes, Jun Iwasaki, Iwo Jedynecki, Alecia Lawyer, Yura Lee, Ann Lemke, Karolina Mikołajczyk, Bion Tsang, Mary Lynch VanderKolk, and Chad Wesselkamper

Concert Sponsor: Carl de Boor

Open Rehearsal for Seniors

Friday, August 18 at 1:00pm



The Miró Quartet in rehearsal

An invitation to our respected elder patrons to enjoy a rehearsal of our *Romantarctica* program before the evening performances. Attendees are invited to see how chamber music is created, between and among stellar performers such as the Miró Quartet, Aloysia Friedmann, Jon Kimura Parker, and others. Free, no ticket required.

Sponsored by Wendy Hendrick Hiester
in honor of Andrea Hendrick,
Ruthie Newman, and Mary Poletti

Parties of Thanks

Volunteer Celebration

Thursday, August 10

A much-deserved Thank You event for our dedicated volunteers: Expect delicious food, festive beverages, a beautiful venue, and many musical surprises! This longstanding celebration is one small way to honor our hardworking volunteers for their priceless gifts of time, talent, and energy.

Hosted by Phyllis Henigson

Sponsored by OICMF Board of Directors

Catered by The Kitchen



Enjoying a post-concert reception

Somertyme Farm Dinner

Thursday, August 17

A summer evening and delightful gourmet meal at The Farm is a perfect way to honor our artists as well as thank our very essential home hosts, artist sponsors, concert sponsors, legacy donors, and board members.

Hosted and sponsored by Mimi and Slim Sommerville

Catered by Asher & Olive

Al Fresco Receptions

After each performance the fun continues outside Orcas Center as artists and concertgoers enjoy camaraderie, hors d'oeuvres, beverages, and making new friends.



Beautiful Somertyme Farm

Music Education and Community Events

“The Raccoon Point Strings”
by AI and Annie Moss Moore



Music Education and Community Events

OICMF is dedicated to sharing music and musicians in partnership with local preschools and K–12 students and teachers on Orcas, Lopez, and Shaw Islands, as well as with groups and venues such as the Orcas Island Community Band, Orcas Island Choral Society, Orcas Island Library, Orcas Senior Center, and The Funhouse Commons.

Meet Darcy!

We are thrilled to announce OICMF has a new member of the team, our Preschool Musician Darcy Leach. Darcy was hired in the Fall of 2022 and has been teaching music at Orcas Island’s preschools ever since. Darcy has an extensive teaching background and was a professor of sociology for many years. In addition to earning a Master of Sociology and Ph.D. in sociology, Darcy has a diploma from Berklee College of Music and was the Music Director at Camp Nor’wester on Lopez Island in the 1980s. Her love of singing, the guitar, and the outdoors certainly comes in handy when she teaches kiddos at Kaleidoscope’s Preschool and Forest School every week. She also teaches at Children’s House and Orcas Montessori. No matter the place, students and teachers alike give her rave reviews!



Singing with Darcy at Kaleidoscope Preschool...



and around the fire at their Forest School

2023 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 Ryan Krisch-Derr and Ella Weaver from Orcas Island High School.

SPONSOR: Marilyn Anderson Estate



Ryan Krisch-Derr



Ella Weaver

Monique Mead on Orcas!

This past October, world-renowned violinist and educator Monique Mead returned to Orcas Island as OICMF's Musician-in-Residence for five exciting days of ensemble coaching, private and public music mentorship, professional workshops, and so much more. Director of Music Entrepreneurship and Assistant Teaching Professor at Carnegie Mellon School of Music, Monique jumped right into her residency, teaching music students in the public schools. A classroom favorite over the years, Monique continues to inspire Orcas Island musicians of all ages and abilities. Also, she offered personalized coaching and mentoring sessions to local musicians, music teachers, and ensembles and gave an evening talk at the library, packed with tips for those looking to get their musical groove back. You may even have spotted (or heard) her serenading attendees at the Covid-19 vaccination clinic or giving impromptu concerts around town. Thanks for the beautiful music, Monique!



Monique Mead working with Orcas Island School students



Entertaining lucky shoppers at Darvill's Bookstore

The Friends of Joyce Fund

The Friends of Joyce Fund was created to honor the memory of Joyce Burghardt, a beloved champion of music education.

Created by the Burghardt family after Joyce's passing, this fund provides free OICMF tickets to young people (ages 6–18) and their families throughout the Festival.

To request tickets, please contact us at info@oicmf.org or call (360) 376-6636.



OICMF Alumni Artist Martin Lund playing the first notes



Mimi and Slim Sommerville made it all possible

Street Piano in Eastsound

Near the end of 2019, the Deer Harbor Community Club replaced their venerable old upright piano. Rather than let the old one go to the dump, the Orcas Island Chamber Music Festival suggested that it would make a great public street piano in downtown Eastsound, and Board member Mimi Sommerville and her husband, Slim, gamely agreed to house it at their place until warmer weather arrived.

Then came 2020, and a full-blown pandemic quickly put those plans on pause. Mimi and Slim happily OK'd keeping the instrument in storage while we waited and hoped for better days.

We are thrilled those better days have finally arrived. With the help of Mimi, Slim, and others, Orcas Island's very first street piano was unveiled earlier this summer in Eastsound, directly outside Ray's Pharmacy. We look forward to any and all musicians and aspiring musicians giving it a go as they're milling about town.

If you hear live piano music wafting through the air on your next visit to Eastsound, thank the Deer Harbor Community Club for the piano, Mimi and Slim Sommerville for piano storage and moving, Rick and Marlace Hughes for providing its new home, and Sallie Bell and Martin Lund for the piano bench. We are grateful to them all for their help in turning OICMF's street-piano dream into a reality. Maybe you'll want to play a little tune yourself!

Concert and Special Events Retrospective

"Appassionata" (in homage to Jackie Parker)
by AI and Annie Moss Moore



Mark O'Connor Concert

March 19, 2023

Three-time Grammy-winning fiddler Mark O'Connor showcased his dazzling musical talent in a sold-out concert at Orcas Center. Patrons were transported by Mark's genius on violin and guitar and equally charmed by his wife, Grammy winner Maggie O'Connor, who accompanied Mark on violin and vocals. The duo performed classic tunes and songs as well as Mark's original compositions, even treating concertgoers to a few unreleased numbers. Mark also read excerpts from his new memoir, *Crossing Bridges: My Journey from Child Prodigy to Fiddler Who Dared the World*, and told stories of his rise to stardom. From debuting at the Grand Ole Opry at age 12, to sweeping national contests on two instruments in his teens, to making music with musical legends like Yo-Yo Ma, Mark O'Connor's life story had the audience riveted. As did the music, met with thunderous applause from start to finish. It was a night to remember!

CO-PRODUCER:

Orcas Center

SPONSORS:

The Anders Foundation, Valerie and William Anders



Photo by Steve Albouq

The one and only Mark O'Connor



Photo by Steve Albouq

Mark and Maggie take a bow

Thank You Concert

June 23, 2023

Festival donors were treated via Zoom to a majestic evening of piano performance live from our very own Jon Kimura Parker's studio at Rice University in Houston. Dr. Parker, with orchestral piano accompaniment by Rice University Doctoral Student Isaac Foreman, enchanted audiences with Mendelssohn's Piano Concerto No. 1 in G minor and Rachmaninoff's *Rhapsody on a Theme of Paganini*. Two exquisite, incredibly complex pieces played to absolute perfection, and a lively Zoom conversation to cap off the night! Special thanks to the evening's video director, Sophie Parker. It was a lovely way to thank and connect with those who give this Festival so very much.



John Kimura Parker backed by Isaac "Philharmonic" Foreman



A camera angle capturing the magic of the music

Gifts of Time, Talent, and Resources

"Gratitude in Miniature"
by AI and Ammie Moss Moore



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

Inspired Gifts

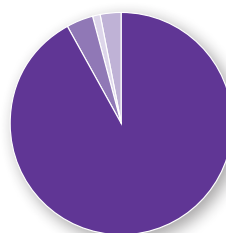
The Orcas Island Chamber Music Festival doesn't only happen in August. We host world-class performances, educational opportunities, and musical programming all year long. But none of this would be possible without the love and generosity of our Festival Family. Through your gifts to the Annual Campaign, Endowments, Sponsorships, Volunteering, and Attendance, OICMF can continue to grow, creating quality chamber music experiences well into the future.

Annual Campaign Gifts are welcome any time! While the Campaign announcement goes out in late Fall, the gifts return throughout the year, reflecting individual schedules and interests. More than three quarters of the Chamber Music Festival's revenue is derived from Annual Campaign Gifts. This is a stunning testimony to the loyalty of our donors and their (your!) understanding and appreciation of the excellent quality of both artistic and educational standards.

Gifts to Endowment Funds inspire with their generosity. Contributions to the Festival Endowment Fund, the Louisa Lundgren Legacy Artist Fund, the Music Education Endowment Fund, The Driftwood Fund (in support of Festival activities on Lopez Island), among others, have created a foundation of investment that, through distribution of earned income, helps sustain and augment all facets of the Orcas Island Chamber Music Festival in perpetuity.

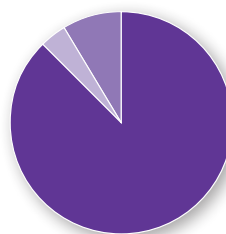
Sponsorships are naming opportunities. They establish close ties between donors and Festival artists, education programs, and special events. Let us know your personal interests.

Volunteers are an amazing and vital part of the Festival. Individuals, businesses, and organizations extend their help with enthusiasm and knowledge. Without them, OICMF could not be what we are. We truly and sincerely appreciate this amazing gift of time.



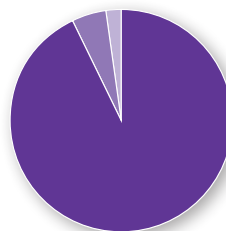
Revenue

Donations	92%
Tickets & Tuition	4%
Other	3%
Grants & Foundations	1%



Expenses

Programming	87%
Administration	9%
Fundraising	4%



Programming Expenses by Activity

Summer Festival Concerts	93%
Special/Salon Concerts	5%
Music Education	2%

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.

Tax ID #91-1886480

Legacy Circle

With legacy giving, you can shape the way you will be remembered.
Join the OICMF Legacy Circle with any legacy gift.

Five Giving Approaches

1. You can name the Orcas Island Chamber Music Festival as a beneficiary in your individual retirement account (IRA), other retirement fund, or life insurance policy.
2. You can make a charitable bequest to OICMF in your will, either a specific sum or a percentage of your remaining estate.
3. You can make a contingent bequest, naming OICMF as a beneficiary if one or more of your beneficiaries does not survive the donor.
4. In your estate plan, you can donate appreciated investments or real property to realize tax benefits for your estate or heirs.
5. You can bequeath a perpetual Festival Sponsorship at any giving level.

*Contact Executive Director Anita Orne and learn more
about various gift levels and what they might fund in the future.*

In Memoriam

Cheerful provider of hospitality [Duff Andrews](#)

Sweet and tireless advocate of musical endeavors [Bruce Coffey](#)

Lover of Olga Hamlet Concerts [Irmgard Conley](#)

Gracious champion of beauty [Jan Loudin](#)

Great supporter of beautiful flowers and music, [John Louton](#)

Spirited music lover [Anne Hoagland](#)

Supporter from the start [Marilyn McGuire](#)

One of Beethoven's biggest fans [Ruth Nedelmann](#)

Provider of bountiful food and joy [Bruce Orchid](#)

Lover of physics and music, with deep Orcas Island roots [Roy Schwitters](#)

Former Board member and dear friend [Jonathan White](#)

In Memoriam

Laila Storch Friedmann (1921–2022) – oboist, trailblazer, author, baker, linguist, and adored wife, mother, grandmother, mother-in-law, and friend – passed away December 2, 2022, age 101, on Orcas Island, Washington. She was surrounded by family and friends and her favorite cat, Oscar.

Laila was born on February 28, 1921, and grew up in Santa Rosa, California. At the age of three, her favorite pastime was dropping pussy willows on spinning phonograph records, and in the process she became fascinated with the music she heard. After an ill-fated attempt at the violin, she gravitated toward wind instruments. She started the oboe primarily because the school's flutes were already taken. After studying in San Francisco, she insisted on auditioning at the Curtis Institute of Music in Philadelphia, despite being told that renowned oboist Marcel Tabuteau didn't take female students. In fact, she became the first female oboe student to graduate from Curtis, she developed a lifelong expertise in Tabuteau's teaching methods, and she served as secretary and friend to the Tabuteaus for many years.

Her orchestral positions included the National Symphony, the Kansas City Philharmonic, the Chicago Little Symphony, and the Puerto Rico Symphony Orchestra. In 1948, she was offered the position of Principal Oboe of the Houston Symphony Orchestra, pioneering a path for women in prominent orchestral positions throughout the country. Laila performed in the Marlboro, Carmel, and Bethlehem Bach Festivals and for seven seasons at the Casals Festival. Throughout her career she worked with Sir Yehudi Menuhin, Efrem Kurtz, Pablo Casals, Bruno Walter, Leopold Stokowski, Dimitri Mitropoulos, Sir Thomas Beecham, and her favorite conductor of all, Ferenc Fricsay.



*Houston, Texas,
1948*



*In the Alps
with Martin, 1957*

In 1955, on a Fulbright grant, she performed in Austria in the American Wind Ensemble of Vienna, and during the 1957–58 season, was principal oboe of the Mozarteum Orchestra in Salzburg. While in Vienna, she met violinist Martin Friedmann, who followed her to Salzburg and then Siena, Italy. They married in Rome in 1957 with pianist Leon Fleischer as their witness. Aloysia was born in 1959 while the couple lived in Wilkes-Barre, Pennsylvania. They moved to Puerto Rico for a few years when Laila joined the Soni Ventorum Wind Quintet. With the quintet, the family relocated to Seattle, Washington, where Laila became Professor of Oboe at the University of Washington. Her travel opportunities increased with the quintet, which embarked on numerous international U.S. State Department tours. She was also a guest professor at Indiana University and the Oberlin Conservatory of Music.

Laila Storch's remarkable career intersected with significant moments in history. In Prades, France, in 1954, she helped famed photographer Yousuf Karsh light his subject in what became the most famous photo, taken from behind, of cellist Pablo Casals. In 1962, playing oboe d'amore, she joined the Robert Shaw Chorale on a concert tour of the USSR, performing against the backdrop of the Cuban Missile Crisis back home. In 1989, in Beijing, as the first foreign visiting professor in the history of the Central Conservatory of China to teach in Mandarin, she heard shots ring out in Tiananmen Square.

After being acknowledged in the *New York Times* in 1995 as "a revered chronicler of oboe lore," Laila began work on a biography of Marcel Tabuteau. Over a ten-year period, she interviewed oboists, dug through her archives, and with painstaking research and a natural ear for prose, wrote *Marcel Tabuteau: How Do You Expect To Play The Oboe if You Can't Peel a Mushroom?* Published by Indiana University Press in 2008, it was re-released in paperback in 2018.

Laila was a staunch supporter of her daughter Aloysia's desire to start the Orcas Island Chamber Music Festival in 1998 and was a founding director of the Board. She performed several times in the festival, including a virtuoso etude by Émile Paladilhe in her 80th year, and remarkably, a J.C. Bach quintet with her family at the age of 93. Her talent for music went back many generations, and a particular thrill for Laila was hearing her great-great-grandfather Alois Bohuslav Storch's *Missa Solemnis* in C and *Requiem* given their world première performances on Orcas Island and in Seattle.

One passion of Laila's was baking in the true Viennese tradition. She was rarely satisfied with her oboe reeds, but took great pride in her Kaiser-Gugelhupf, Rehrücken, Vanille Kipferl, Lebkuchen, Linzer Torte, Zimtsterne, and Ungefüllte Mandeltorte.



*Laila, ready to play,
at 100*

Her family thanks Dr. Zubin Vasavada, Kathy Schradle, Leslie Seaman, Amy Cole, Tracy McQueen, Melanie Krueger, Claire Hensler, Fisher Dickens, Hospice of the Northwest, and the many others who took such good care of Laila in her last years. She leaves her daughter, Aloysia Friedmann, her son-in-law, Jon "Jackie" Kimura Parker, her granddaughter, Sophie Parker, her niece, Manuela Friedmann, relatives including Leonie Sandercock, Nancy Lee, Erin Hawk-Miller, Kathleen Elliott, relatives in Vienna, and friends. She was preceded in death by her husband, Martin Friedmann, in 2019, her brother-in-law, John Friedmann, in 2017, and her niece's mother, Waltraut Friedmann, in 2020.

In the past two years, Laila enjoyed living on Orcas Island with Aloysia, Jackie, and Sophie, surrounded by paintings by her mother, Juanita Storch, watching the birds in Obstruction Pass, playing with cats Oscar and Scout and dog Ricky, having croissants in the morning, watching *Rick Steves' Europe* and classic Charlie Chaplin films in the afternoon, and attending 2021 and 2022 OICMF concerts. In 2020, she was delighted to be featured in the cover story – *Laila Storch at her Centenary* – of the International Double Reed Society's quarterly journal, which featured reminiscences from many in the oboe world.



*Laila at 101,
enjoying a post-concert
reception with the family*

In Memoriam

Sam Coleman (1940-2022)

The Orcas Island Chamber Music Festival is greatly saddened by the loss of our Board President, Sam Coleman. Sam passed away peacefully at his Pasadena home with his beloved wife, Cynthia, and his family by his side after a brief illness. He is sorely missed.

Sam's professional background included a 50-year career in the securities industry as a securities broker, manager, and partner. He graduated from Menlo School, Colorado College, and the USC and Columbia University Schools of Business and Economics Master's Degree Programs. He served the Nixon, Ford, and Reagan Administrations in the White House Fellowship Program, working in the West Wing directly for the President and various cabinet members. His charitable affiliations on boards of trustees included Coleman Chamber Music Association, Los Angeles Master Chorale, Orcas Island Community Foundation, Colorado College, Flintridge School, and others. Sam was a nationally-ranked tennis player and was especially passionate about his Orcas Island tournaments.

Sam joined the OICMF Board of Directors in 2005, becoming President in 2014. Sam's wife, Cynthia, says that, while Sam served on many boards, it was his time on the OICMF Board that he cherished the most. As Sam himself said, "My connection with OICMF is due to my ancestry, coming from a long line of musicians, educators, and engineers. My Great Aunt Alice Coleman started the Coleman Chamber Music Association after graduating from Juilliard at the turn of the century. My personal dream is getting back to the roots of my family's musical heritage."

Sam's dear friend and OICMF Founder and Artistic Director Aloysia Friedmann says:

When I think of Sam, I see his glowing smile, exuding warmth. Over the years, I learned so much from Sam. He was a guiding light and an example to me of how to carry on in every way. Though he was a businessman, he so often wore his heart on his sleeve and always wanted to do the right thing. He taught me the word "transparency" and the importance of maintaining that. He listened with patience, and whenever any of us reached out, he was always there for us. Because of Sam, OICMF is set in a very good place to move forward smoothly. I look forward to honoring him in the way we know best – through music. This will enable us to express far greater emotions than words ever could.

Sam led OICMF with wisdom, knowledge, and heart. He was a deeply generous man, full of warmth, humor, and energy. To say he was a hugely important and beloved part of this organization is a great understatement. The OICMF Board of Directors has bequeathed Sam the title Chair Emeritus to honor his legacy and incredible contribution to OICMF.



Sam Coleman



With his wife Cynthia, happy at the tennis courts after another of Sam's victories



Roadie Sam riding the ferry



*Two of Sam's favorite things...
Festival season and being on the water*

Festival Contributors

The Orcas Island Chamber Music Festival is honored and humbled by the generosity of the following individuals, businesses, organizations, and foundations, whose gifts and grants were received between July 1, 2022, and June 30, 2023.

Festival Patron \$25,000+

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David and Amy Fulton
The Peach Foundation
Anonymous

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Carl de Boor
The Driftwood Fund
Anonymous

Masterwork \$10,000+

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Carper Foundation
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Marsha and Bob Waunch

Quartet \$2,000+

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Judy and Chris Simon
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Keiko Parker
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Kristen, Ed, and Paris Wilson
Kathleen Wright and Martin Greene
In Honor of Laila Storch and Family
Ryan Brown
In Honor of Laila Storch and Aloysia Friedmann
Joanne Selph Thayer

**In Memory of Laila Storch
and Martin Friedmann**

Sin-Tung Chiu
Barbara Wilson Lloyd
Frances Walton
Kathryn Zufall

In Honor of Frances Walton

Kathryn Zufall

In Honor of Marsha and Bob Waunch

Monique Mead

In Honor of Madison West

The Olga Symphony

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Lia Lundgren
Memorial gifts
in honor of Louisa Lundgren

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Loree and David Shade

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Anonymous

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Richard Newman
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Micki Ryan and Bill Clemens
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Janet Wright Ketcham Foundation
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Anonymous

*in memoriam

2023 Corporate Sponsors



Festival Home Hosts

*Home hosts welcome Orcas Island Chamber Music Festival artists and their families for a memorable stay on Orcas.
We are so grateful!*

Helen Bee and Carl de Boor

Sam Blackman

Susan and Rex Chadwell

Corinne Davis

Eric Ewing and Bruce Redman

Martha Farish and Joseph Cohen

Aloysia Friedmann and Jon Kimura Parker

Jim Harvey

Ginny Hawker and Theron Soderlund

Kate Janeway and Howard Wright

Sara Jane Johnson

Marilyn and Jim Jonassen

Donna Laslo

Jan and Jim McCorison

Louellen and Miles McCoy

Thomas Pullano and Brad Waites

Lee and Stu Rolfe

Ann and Geoff Shilling

Rysia Suchecka and John Warburton

Marsha and Bob Waunch

Valerie Woodruff

Fine Food and Libations

Grateful appreciation goes to these purveyors of delightful food and drink.

Rehearsal Lunches, Artists' Dinners, Reception Nibbles

Orcas Café at Orcas Hotel **Julia Felder and John Cox**

Lopez Island Artists' Snacks and Lunches

Island Grazing Table **Bryttani Hatchel**

Lopez Island Artists' Dinner

Vortex Café **Jean Perry**

Holly B's Bakery **Stephanie Smith**

Barn Owl Bakery **Sage Dilts and Nathan Hodges**

Sponsors: Susan and John Pohl

Volunteer Celebration

The Kitchen **Charles Dalton and Jasmine Townsend**

Sponsors: OICMF Board of Directors

Somerthyme Farm Dinner

Asher & Olive **Gavin Glenn**

Sponsors: Mimi and Slim Sommerville

Wine

Thurston Wolfe Wines **Wade Wolfe**

2023 Seasonal Staff and 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

Production Assistant
Assistant to the Artistic Director
Lopez Concert Coordinator
Livestream Video Director
Livestream Engineers
Sound Engineer

Piano Technician
Stage Manager
Lighting Designer
Program Annotator
Additional Program Annotation Contributors

Graphic Designer
Web Master
Social Media Content Creator

Paris Wilson
Hae-a Lee
Micki Ryan
Adam Stern
Jake Perrine, Jamey Moriarty
Loft Recordings, Roger Sherman
Sponsors: Leslie Seaman and Annie Moss Moore
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David Shade
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John Largess, Ann Lemke, Alyssa Morris,
Caroline Shaw, John Wineglass
Wade Campbell
Highwaters Media, John King
Sophie Parker

Volunteer Staff

Festival Flowers Team Leaders
House Managers
Stage Crew
Photographers
Season Images Digital Artist

Birch Burghardt, Anita Holladay
Anita Holladay, Janice Wiemeyer, Linda Ellsworth
Theo Vaccarella
Barry Carlton, Steve Alboucq
Annie Moss Moore

In-Kind Support

Legal Services
Bookkeeping
Audio Recording
Broadcast Media
Select Events
Keith Hill Harpsichord
Off-Site Storage
Projected Art Curator

Foster Garvey, Mike Brunet, James Garland
Annie Moss Moore
Loft Recordings, Roger Sherman
KCTS9, Classical KING, KLOI-FM
Aloysia Friedmann, Jon Kimura Parker
Roger Sherman
Bob and Marsha Waunch
Ayn Gailey and HALO

We also thank...

Consulting
Landscaping

Connie Cooper, David Dotlich
Kerissa Thorson

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!

Cynthia Abolin
Sarah Abram
Heather Adams
Steve Alboucq
Naomi Aldort
Gary Alexander
Scott Allen
Cindy Andrew
Lynn Baker
Helen Bee
Lisa Bergman
Jim Biddick
Sam Blackman
Gil Blinn
Karen Blinn
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Birch Burghardt
Galen Burghardt
Mary Bywater Cross
Rosedanie Cadet
Alex Callen
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Vicki Clancy
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Aloysia Friedmann
Debi Gibson
Gail Glass
Cathy Griffin
Jack Groban
Poke Haffner
Nance Hall
Janet Hamill
Jim Harvey
Ginny Hawker
Faith Heath
John Heath
Jim Heidell
Jeff Henigson
Phyllis Henigson
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Will Ketcham
Duffy King
Gordon Koenig
Samantha LaPoint
Donna Laslo
Lesley Liddle
Gretchen Liebenberg
Stan Liebenberg
Heidi Lindberg
Betsy Louton
Jan McCorison
Jim McCorison
Louellen McCoy
Miles McCoy
Sharon McGill
Annie Moss Moore
Carolyn O'Day
Judy Osmundson
Jon Kimura Parker
Sophie Parker
Victoria Parker
Thea Patten
Doug Pearson

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John Warburton
Bob Waunch
Marsha Waunch
Patrick Whitley
Terry Whittier
Janice Wiemeyer
Kristen Wilson
Paris Wilson
Val Woodruff
Howard Wright



Preparing the tables for another beautiful post-concert artists' dinner



Tools and flower arranging go hand in hand



A certified wine server shows off his pour

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 2023 Season.

Festival Flowers

At every turn there are flowers, adding beauty in the concert hall and throughout the building since the very first Festival 25 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.



Co-Leaders

Birch Burghardt
Anita Holladay



Flower Arrangers

Sarah Abram	Jennifer Fralick	Carolyn O'Day
Birch Burghardt	Debi Gibson	Liz Ransford
Rosedanie Cadet	Janet Hamill	Rose Stokely
Vicki Clancy	Jane Heisinger	Molly Thornber
Judy Dorosin	Anita Holladay	Terry Whittier
Susan Eggers	Brenda Johnson	

Stage Arrangers

Birch Burghardt	Anita Holladay
Vicki Clancy	Rose Stokely



Organizers

Birch Burghardt	Anita Holladay	Molly Thornber
Vicki Clancy	Rose Stokely	

Gardens

Lynn Baker	Alex Callen	Thea Patten
Birch Burghardt	Janet Ketcham	Kandis Susol
Corinne Davis	Betsy Louton	Stephanie Susol



~ In Tribute ~

Betsy Louton and Issa Parker, Longtime Flower Leads

Betsy began arranging flowers at the Festival shortly after arriving on Orcas and has brought us many of the finest flowers from her own garden and has created countless glorious flower arrangements. She has been a warm welcomer, helper, and trainer for people joining the flower team. She says that cultivating her flower gardens and arranging flowers with friends on the flower team has been a true joy for her.

Issa, after attending an OICMF concert in 2012, felt transported by the colors and design of the stage flowers. She met with one of our former Flower Leads, the late Rosemarie Altberg, and joined the team. Issa says: "It is an honor to have been a flower arranger and a part of the team of individuals who have become dear friends and together bring beauty and joy to our whole community."

Issa and Betsy are now on to new, exciting adventures. They will be greatly missed.

Flowers on Lopez

Coordinator

Suzanne Trebnick

Providers

Arbordoun, Susan Bill
Hooterville Flowers and Produce, Marie Luckhurst



What's in store ... and more!

"Island Soirée"
by AI and Annie Moss Moore

Merch Limericks

All proceeds help Festival operations. All purchases make you look good.
 These and other items are available before and after the show at our Merch Table (aka The OICMF Boutique).

Happy shopping!

*Come shop for the finest of swag,
 A hat, some clothes, or a bag,
 Need a great gift to share?
 There is something there
 Guaranteed to make everyone glad!*



The more swag you wear, the better you look!

Bucket Hat:

*For years we have offered you caps,
 This year we bring a new hat!
 Check out our Bucket
 And with any luck, it
 Will pop back if you pack it flat!*



bucket hat: \$35.00



Mother Prisca's Hot Mustard

Ingredients: mustard powder, vinegar, granulated garlic, nasturtium capers, salt, pepper, sugar



Our Lady of the Rock Monastery
 Shaw Island WA

Mustard:

*We've partnered with friends from Shaw Island
 Which, while small in size, is a fine land
 In case you've not heard,
 These nuns make great mustard
 It will surely make you smile and (say yummmm)*



South Beach Picnic Mustard

Ingredients: Mustard powder, vinegar, turmeric, salt, pepper



Our Lady of the Rock Monastery
 Shaw Island WA

Mother Prisca's Hot or South Beach Picnic mustard from Our Lady of the Rock Monastery: \$9.00



Bag:

*This bag is an item so hot,
 Packs tiny, yet carries a lot
 It's truly handy
 And looks mighty dandy
 Bagless you'll never be caught!*

tuck-away reusable shopping bag: \$15.00

Apron:

*You know that when you are cooking,
 It really matters how you are looking,
 Our new logo apron
 Will boost your reputation
 For a rockstar you may be mistookin'!*

apron with new logo: \$35.00



Cutting Board:

*A cutting board made of bamboo
 Provides a great surface for you
 To slice and serve cheese,
 Be sure everyone sees –
 That our logo is on there, too!*

bamboo logo cutting board: \$15.00



Directions to Concert Venue and Orcas Island Chamber Music Festival Office

The Orcas Island Chamber Music Festival summer concerts take place at Orcas Center, 917 Mt. Baker Road, Eastsound, Washington.

On I-5, travel north from Seattle, or south from Bellingham. Take the WA-20 exit – exit 230 – toward Anacortes. Follow the signs to the Anacortes–San Juan Islands. Reservations are highly recommended. Seasonal schedules, reservations, and tickets are available at wsdot.com/ferries/schedule.

From the ferry landing at Orcas Village, turn left to travel 8 miles to Eastsound. Rather than turning right into Eastsound Village, continue on Lovers Lane for one mile. Lovers Lane will curve to the right (east) to become Mt. Baker Road. You will see the Eastsound Airport on your left. Continue traveling east. Turn right at the large orca whale sculpture at 917 Mt. Baker Road. The Festival Office is located on the west side of the Orcas Center building. Follow the black and white OIMCF signs around the building, bearing right. Please park in the parking area and walk up the service driveway to the office door.

Don't Miss the Orcas Artists Studio Tour!



Friday, Saturday, Sunday
August 11–13

An exciting three-day event and your chance to experience the working studios of 25 premier Orcas Island artists.

See firsthand how and where those special techniques are being mastered, meet the artists, and purchase their most recent work. Artists' preview show runs July 21 through August 29 at Orcas Center.

Please visit OrcasArtistStudioTour.com for more information.

Theater Courtesy

Mechanical Devices

Out of consideration for musicians and audience, please turn off cell phones, pagers, electronic watches, and other devices. *Thank you.*

Recording Devices

No recording, videotaping, texting, or photography is allowed.

Latecomers

Evening concerts will begin at either 7:30pm or 5:30pm. Latecomers will be admitted at the House Manager's discretion.

Younger Audience

To ensure everyone's enjoyment, please do not bring children under age six to the evening concerts. Young people are encouraged to attend the Children's Concert on Wednesday, August 9, at 1:00pm at Orcas Center.

Leaving the Theater and Returning

Please note that if you must leave your seat during the performance, you will be reseated at the House Manager's discretion.

Services

For assistance as you enter the performance hall and to find your seat, please ask an usher. Wheelchair seating and wireless headphones are available through the Orcas Center Box Office.

Consent

Today's events are being recorded for possible use in future promotion of the Festival. Your attendance constitutes your permission for your likeness to appear in materials promoting the Orcas Island Chamber Music Festival. *Thank you.*

Health Disclaimer

By attending this performance, you acknowledge that you may be exposed to someone with an illness, that you may contract an illness, and that performers, the venues, OICMF, and its employees are not liable should you contract an illness.

Unused Tickets

If you cannot use your tickets, please consider donating them back to the Orcas Island Chamber Music Festival as a gift in support of our Festival and annual programs. OICMF is a 501(c)3 non-profit organization. Tickets are in high demand; we appreciate your generosity and would like to have all seats occupied! Acknowledgment of the value of your gift of tickets is available for tax reporting purposes. Refunds are not available. *Thank you!*

All programs and artists are subject to change.



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