

29th Summer
Concert Season

Classical Music with a View
August 7–22, 2026

Orcas Island Chamber Music *f*estival

Aloysia Friedmann
Founder & Artistic Director

"Setting the Stage"
by Barry Carlton

www.oicm*f*.org

2026
Orcas Island Chamber Music *f*estival

The Twenty-Ninth Summer Concert Series

Aloysia Friedmann
Founder and Artistic Director

Jon Kimura Parker
Artistic Advisor

Joshua Gindele
Associate Artistic Director

Welcome 1-5

Artists 6–16

Concerts 17–36

Community.....37–40

Giving.....41–55

More 56

Season Artist Photos by Barry Carlton
Program design by Partners in Design

Welcome

to the 29th Season of the Orcas Island Chamber Music Festival. Like the island gardens and wildflowers that bloom brilliantly each summer, this festival is a celebration of beauty, creativity, and renewal. For nearly three decades, audiences and artists have gathered here to share in the intimacy and inspiration of chamber music, each performance unfolding like a carefully tended bouquet. Thank you for joining us and for helping this cherished island tradition continue to flourish season after season.



"Nobody sees a flower really; it is so small.
We haven't time, and to see takes time—
like to have a friend takes time."

~ Georgia O'Keefe

Herewith, my efforts to see the flowers
of the Orcas Island Chamber Music Festival.
It's a switch from trying to see the music.
I find joy in both.

~ Barry Carlton, 2026 Festival Artist

"See the Music"
by Barry Carlton

Artistic Director's Letter

As we open the 29th Season of our Orcas Island Chamber Music Festival, I find myself reflecting on the many transitions that shape both our community and our artistic lives. Change is often viewed as an ending or a beginning, but more often it can be a period of growth, discovery, and renewal. In music, a transition refers to a phrase or passage linking two sections of a piece of music—a musical bridge.

This season, we're crossing many musical bridges. We are delighted to welcome Christopher Peacock as our new Executive Director, bringing energy and vision to the Festival as he begins his leadership journey. At the same time, I am mindful of my own transition as Artistic Director. After many rewarding years guiding the artistic direction of this Festival, I will be passing that responsibility on to our very own Joshua Gindele following the 2027 season. While that moment remains ahead, it is already inspiring to consider the continuity of artistic excellence. Josh has been part of our Festival and island community since 2008, when the Miró Quartet made their first appearance; that's 18 years ago!



He will have new perspectives and will continue to help shape the Orcas Island Chamber Music Festival's future. In the meantime, I am so looking forward to celebrating OICMF over the next year, and programming our 30th season next August.

Transitions are not only about leadership. They are the musical bridges that are woven into the music we perform, the relationships we build, and are found in the nature that surrounds us. Throughout this program, you will find stunning photographs of flowers that capture the beauty of buds becoming blossoms, with colors depicting our musical landscape. They also remind us of the many people whose contributions allow this Festival to flourish year after year.

The Orcas Island Chamber Music Festival is YOUR Festival. Our organization thrives because of the dedication of countless volunteers who give generously of their time, talent, and enthusiasm. Volunteer work often takes place behind the scenes, but its impact is visible everywhere—in welcoming audiences, supporting artists, assisting with events, and helping create the warm sense of community that defines this Festival.

As we gather for another season of transcendent music with extraordinary musicians, I invite you to embrace the spirit of transition that surrounds us. Let us celebrate new beginnings, honor the foundations that have brought us here, and look forward with confidence and curiosity to what lies ahead.

Thank you for being part of this remarkable community and for sharing in the music, beauty, and friendships that continue to enrich our lives.

With gratitude,

Aloysia Friedmann

Aloysia Friedmann
Founder and Artistic Director
Orcas Island Chamber Music Festival

Board President's Letter

Henri Matisse:
"There are always flowers everywhere for those who want to see them."
Henri, you must have visited Orcas Island in your dreams, finding native flowers like the Nootka Rose, Henderson's Shooting Star, Great Camas Lily, Spring Gold, Bi-Color Lupine—even Menzies' Fiddleneck growing everywhere! Orcas Island Chamber Music Festival concertgoers often float inside the Orcas Center unwittingly sporting a small dandelion parachute on their hair. And awaiting them are the stunning arrangements created by the Festival Flowers team with three dimensions of shape, color, and grace. All this, before hearing one note.

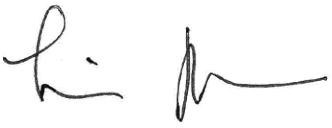


Claude Debussy:
"In the garden of harmonies, music selects the most beautiful flowers."
The sounds of the Orcas Island Chamber Music Festival have grown, bloomed, and inspired audiences for nearly thirty years. From silence to mega-blooms, bouquets of notes with and without stems have graced our collective consciousness. Scent, sight, and sound often become interlocked and indistinguishable from each other.

Ludwig van Beethoven:
"How glad I am to be able to roam among the trees and flowers. My bad hearing does not trouble me here."
Tensions and anxiety are escorted out the door with the peace, inspiration, and comfort shared by the musicians, whether from the stage or during the reception. There is no limit to the tender connection and distraction from the challenges of life to be found with music shared from five centuries of human history. Like thunder and a sudden cloudburst, a spontaneous eruption of applause from audiences swept away by their shared experience can invigorate and heal for weeks and months to come.

May I shower words of thanks upon Founding Artistic Director Aloysia Friedmann for her inspired courage, expertise, and love shared with all who are so fortunate to experience this Festival. I salute Executive Director Christopher Peacock for his exceptional adaptability, brilliance, and can-do capacity. Our staff and board hoe the rows throughout the year with positivity and skill. *Bravi tutti!*

Whether you are volunteer, donor, audience member, board member, artist, staff member, or supporter, thank you for your tender loving care and cultivation of this Festival. May you find comfort, inspiration, and friendship in this annual garden of sight, scent, and sound.



Lisa Bergman
President
Orcas Island Chamber Music Festival

Board of Directors

The OICMF Board of Directors is responsible for the organization's policies 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 every one of them!



Lisa Bergman *President*
Jack Groban *Vice President*
Carl de Boor *Treasurer*
Marsha Waunch *Secretary*

Eric Ewing, Jeff Henigson, Jenny Pederson, Bruce Redman, Stu Rolfe, Micki Ryan, Roger Sherman, Mimi Sommerville, Barbara Nesbet, Annette van Dongen, DJ Wilson

Directors Emeriti
Valerie Anders *Chair Emeritus*
Sam Coleman* *Chair Emeritus*
Marilyn Anderson*
Alan Morgan*
Catherine Pederson*
Laila Storch*

Artistic Leadership
Aloysia Friedmann *Artistic Director*
Jon Kimura Parker *Artistic Advisor*
Joshua Gindele
Associate Artistic Director

Orcas Island Chamber Music Festival Staff
Christopher Peacock
Executive Director
Linda Slone *Festival Manager*
Jolene Versailles *Production Manager*

** deceased*

Executive Director's Letter

Dear Friends,

It is a pleasure to welcome you to the Orcas Island Chamber Music Festival – over two weeks of extraordinary music, meaningful connections, and shared experiences. As I begin my first year as Executive Director, I can't help but compare the festival to a flourishing garden—one that has been lovingly cultivated for nearly three decades through dedication, generosity, and a shared belief in the power of the arts to enrich our lives.

This festival does not simply happen; it is cultivated. Like a thriving garden, it depends on many hands working quietly and faithfully behind the scenes. Our volunteers are the steady gardeners of this work—welcoming guests, ushering audiences, preparing spaces, hosting artists, and offering countless acts of generosity that often go unseen but are always felt. Our donors are the deep roots, providing the nourishment that allows bold artistic programming to grow and flourish year after year. Our audiences are the sunlight—bringing the energy, attention, and warmth that complete the circle of performance. And our remarkable artists are the blossoms of the season, sharing their talent, passion, and creativity in performances that inspire and move us.

Throughout the festival, you will notice beautiful floral arrangements gracing our venues. They are more than decoration; they are symbols of the community that makes this festival possible. Each arrangement is composed of individual flowers—distinct in color, texture, and form—that come together to create something far greater than any single bloom. In much the same way, our festival is built from the contributions of many people, each bringing their unique gifts to create something truly special: our staff, who coordinate the many moving parts with care and precision; hosts, who open their homes and tables to visiting musicians; and community members, who contribute time, resources, and encouragement throughout the season.

This festival has flourished for many years because of the relationships at its heart. Started many years ago from a single seed planted by Artistic Director Aloysia Friedmann, the friendships formed between artists and audiences, volunteers and patrons, and neighbors and visitors have become as much a part of the festival's legacy as the music itself. These connections create a sense of belonging that extends far beyond the concert hall and remind us that great music is not only heard—it is shared.



In a world that often feels increasingly fragmented, the festival offers a place where people gather with a common purpose: to listen, to learn, to celebrate, and to be inspired. Music has a unique ability to bridge differences, spark imagination, and reveal our shared humanity. It invites us into conversations that transcend words and creates moments we carry with us long after the final note has faded.

To our volunteers, donors, audiences, artists, staff, and supporters: thank you for being part of our community garden. Whether you are joining us for the first time or have been with us since the earliest seasons, you are part of what makes this festival thrive. We are grateful for your presence, your support, and your belief in what music can do when it is nurtured by a community.

May this season continue to bloom in beauty, meaning, and joy—for artists, for audiences, and for all who help it grow.

With gratitude,



Christopher Peacock
Executive Director

Artists



Photo by Barry Carlton

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 29th Season. Ms. Friedmann continues to reinvent the role of a modern performer in the music world. Chamber Music America recognized her artistic leadership with its 2008 CMAcclaim Award and invited her to their national Board in 2016. In December of 2018, she was given the 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 she was concertmaster of The Fairfield Orchestra. As a member of St. Luke's, she made many recordings with such artists as John Adams, Astor Piazzolla, and Renée Fleming. On her Carnegie Recital Hall debut, she was praised by the *New York Times* for her "fiery spirit." Her many Broadway credits include an 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 a Metallica concert at Madison Square Garden. A versatile artist, Ms. Friedmann has 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 ROCO. She also served on the Advisory Council for Chamber Music Houston. Highlights of concerts in Houston include her solo viola performance of Morton Feldman's *Rothko Chapel* in the chapel itself. A former member of the Houston Grand Opera orchestra, she now plays frequently with the Houston Symphony for 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. Ms. Friedmann has also been 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. In 2022, she played for "The Who Hits Back!" tour in Houston and performed with the Olmos Ensemble in San Antonio.

Aloysia played on The Eagles "Hotel California" 2023 tour in San Diego, where she is also a founding member of the Mainly Mozart Festival and a regular guest in the San Diego Symphony. She has 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 première of *Meditation* by Jake Heggie. She is currently on the Board of the Houston Music Festival. This past season, she gave concerts at Rancho La Puerta in Mexico and was a performing guest with Jon Kimura Parker on another Earthbound Expeditions cruise on the Rhône River.

Ms. Friedmann has performed at the Seattle Chamber Music Society and festivals in Hong Kong, Ottawa, Portland, Napa Valley, Reno, Maui, San Antonio, Sarasota, and Santa Fe. Her chamber music colleagues have included the Montrose Trio, the New Orford Quartet, Peter Schickele, Gary Hoffman, Jeffrey Kahane, the Miró Quartet, Cho-Liang Lin, Chee-Yun, Alisa Weilerstein, Gabriel Kahane, Jake Heggie, 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.

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 "Jackie" Kimura Parker, and their daughter, Sophie, is a graduate of Rice University. She enjoys eating great meals with her family, especially sushi, loves traveling, and walking their dog, Ricky. For additional information, please visit aloysiafriedmann.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 New York's Carnegie Hall, the Berlin Philharmonie, London's South Bank, the Sydney Opera House, and the Beijing Concert Hall. He was the Creative Partner of the Minnesota Orchestra, having hosted and given multiple concerto performances with them since 2021, and serves as the Artistic Director for the Honens International Piano Competition in Calgary and Artistic Advisor for the Orcas Island Chamber Music Festival.

Mr. Parker is Professor of Piano and the Walter Kris Hubert Endowed 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, and have performed at La Jolla Summerfest and in Young Artist programs at da Camera Houston, ROCO, and the Chamber Music Society of Lincoln Center.

Highlights of Mr. Parker's past season featured concerto appearances with over a dozen orchestras, including a last-minute substitution for pianist Yuja Wang at Disney Hall with the Los Angeles Philharmonic in a program honoring conductor Michael Tilson Thomas. There he performed Gershwin's Rhapsody in Blue to an instant standing ovation, a work he also performed last season with the Minnesota Orchestra and the National Symphony Orchestra, and this season with JoAnn Falletta and the Buffalo Philharmonic. He also performed Gershwin's Concerto in F in Italy and appeared with Aloysia Friedmann at Rancho La Puerta in Mexico and on a Rhône River cruise. This summer he appeared at festivals in Toronto, Ottawa, Seattle, and Singapore.

A collaborator in a wide variety of styles, Mr. Parker has performed with Doc Severinsen, Audra McDonald, Bobby McFerrin, Pablo Ziegler, and Sanjaya Malakar. As a founding member of Off the Score, he 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, and in 2023 he made a special guest appearance with the rapper Dessa. He also toured for ten years as a founding member of the Montrose Trio.

Mr. Parker's discography of a dozen albums features music ranging from Mozart and Chopin to Barber, Stravinsky, and John Adams. 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 been viewed over a half-million times.

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

Known to friends new and old as "Jackie," Mr. Parker is married to violinist/violist Aloysia Friedmann, and their daughter, Sophie, graduated from Rice University in 2021. For further information, please visit jonkimuraparker.com, minnesotaorchestra.org, oicmf.org, and honens.com.

***Sponsor:** Valerie Anders in memory of Bill Anders*

Ani Aznavoorian *cello*



Cellist Ani Aznavoorian has been praised by *The Strad* as delivering "scorchingly committed performances that wring every last drop of emotion out of the music. Her technique is well-nigh immaculate, she has a natural sense of theater, and her tone is astonishingly responsive." An in-demand performer, she has appeared as soloist with leading orchestras worldwide, including the Chicago Symphony Orchestra, Boston Pops, Tokyo Philharmonic, Helsinki Philharmonic, Finnish Radio Symphony, International Sejong Soloists, Belgrade Philharmonic, and the Juilliard Orchestra. She is currently in her nineteenth season as Principal Cellist of Camerata Pacifica.

A Presidential Scholar in the Arts, Ms. Aznavoorian performed at the Kennedy Center in Washington, D.C. where she received a medal from President Bill Clinton. She is the recipient of the prestigious Bunkamura Orchard Hall Award, as well as top prizes in the International Paulo Competition, the Chicago Cello Society National Competition, the Julius Stulberg Competition, and the American String Teachers Association Competition.

At The Juilliard School, she became the youngest cellist to win the concerto competition, performing with the Juilliard Orchestra at Avery Fisher Hall. Her concert appearances include Carnegie Hall, Alice Tully Hall, Ravinia Festival, Aspen Music Festival, and NPR's *Performance Today*.

A dedicated educator, Ms. Aznavoorian has served on the faculty of the University of Illinois and is on the summer faculty of the Music Academy of the West. Also a champion of new music, she has premiered works by composers Lera Auerbach, Clarice Assad, Bright Sheng, and David Bruce. She records for Cedille Records and proudly performs on a cello made by her father, Peter Aznavoorian, in Chicago. For more information, visit aniaznavoorian.com.

Sponsor: ***Jim Harvey***

Distinguished Alumni Artists

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

2026	**Owen Kotler**	*clarinet*
2026	**Adam Stern**	*piano, conductor, arranger, video director*
2025	**Chee-Yun**	*violin*
2022	**Desmond Hoebig**	*cello*
2012	**Wilmer Fawcett**	*double bass*
2010	**Toby Saks**	*cello*
2010	**Laila Storch**	*oboe*
2009	**Martin Friedmann**	*violin*

Lisa Bergman *piano, program annotator*



A passionate promoter of classical music, Lisa Bergman is a national Gracie Award-winning radio announcer on Classical KING 98.1 FM, streaming worldwide at classicalking.org. Her work as a speaker has been featured at music festivals and conventions, and in performance as a narrator with symphonies and chamber orchestras. She is founder of the Mostly Nordic Chamber Music Series in Seattle and co-founder of NOISE (Northwest Opera in Schools, Etcetera). She served as Executive Director of the Icicle Creek Center for the Arts in Leavenworth and also directed the Adult Piano Retreat program. Lisa was Artistic Director of the Methow Chamber Music Festival from 2003 to 2006. She is currently the president of the board of the Orcas Island Chamber Music Festival.

Lisa is a concert pianist specializing in collaborative piano and chamber music. She is a graduate of The Juilliard School, the State University of New York at Stony Brook, and the University of Washington, *cum laude.* She made her Carnegie Recital Hall debut in 1983. She served as an Artist in Residence and member of the University of Washington Music Faculty from 1989 through 1999, teaching in the fields of accompanying and opera coaching. She and violinist Ann Christensen were selected by the United States Information Agency as American Artistic Ambassadors to represent the United States on a concert tour of New Zealand, Nepal, Korea, Taiwan, Mongolia, and China.

Lisa is a member of the Washington State Music Teachers Association Hall of Fame for "extraordinary service, outstanding musicianship, dedication, and leadership which have significantly contributed to the development and growth of music education in the State of Washington."

Louisa Lundgren Legacy Artist

Matthew Cohen *viola*



Ukrainian American violist Matthew Cohen is a dynamic and versatile artist whose captivating performances have made him one of the most sought-after violists of his generation. He was a special prize winner at the prestigious Primrose International Viola Competition, and he also garnered top prizes at the Citta di Cremona International Viola Competition, Vivo International Music Competition, and the Art of Duo International Competition. Particularly interested in advocating for the viola as a unique voice, he has concertized as a soloist with orchestras such as the Gstaad Festival Orchestra, I Virtuosi Italiani, The Juilliard

Orchestra, Symphony in C, the North Shore Symphony, and the Oregon Sinfonietta, and he gave the world premiere of internationally-recognized video game score composer Garry Schyman's viola concerto *Zingaro* with the Los Angeles Jewish Symphony. Mr. Cohen's recent engagements include performances at Philadelphia Chamber Music Society, Taipei's National Concert Hall, and recitals in Memphis, Washington D.C., New York, Chicago, and Vancouver. Upcoming projects include recording Mozart's Sinfonia Concertante with the Edmonton Chamber Orchestra and a viola and piano album on the Centaur label titled *Viola Americana* featuring works by American composers as well as composers who emigrated to America.

A passionate chamber musician, Mr. Cohen is a member of the Formosa Quartet and the Li-Cohen Duo, and he is the co-founder and Artistic Director of Opus 71 Concerts, a multidisciplinary concert series near New York's Lincoln Center. For more information, visit www.cohenviola.com.

***Sponsors:* Barbara Nesbet and Ken Arora**

Sasha Cooke *mezzo-soprano*



Two-time Grammy Award-winning mezzo-soprano Sasha Cooke has been praised for her "agile, glamorous presence" by Opéra Magazine and as a "luminous standout" by the New York Times. Ms. Cooke has sung at the Metropolitan Opera, San Francisco Opera, English National Opera, Seattle Opera, Opéra National de Bordeaux, and Gran Teatre del Liceu, among others, and with a hundred symphony orchestras worldwide, frequently in the works of Mahler. In 2022, Ms. Cooke was appointed as Co-Director of the Lehrer Vocal Institute at the Music Academy of the West. A champion of new music, Ms. Cooke released the album *how do I find you*, a collection of words and music created during the pandemic, which was nominated for a 2022 Grammy Award for Best Vocal Solo Album.

In the 2025-26 season, Ms. Cooke returned to Houston Grand Opera in *Hänsel und Gretel* and joined the Seattle Opera for her role debut in the title role of Bizet's *Carmen*. On the symphonic stage, she made debuts with the Sydney Symphony, Palau de les Arts Reina Sofía, Bilbao Orkestra Sinfonika, and the Yomiuri Nippon Symphony Orchestra. This season, she performs with the Tonküstler-Orchester, Houston Symphony, Minnesota Orchestra, San Diego Symphony, National Symphony of Spain, Hong Kong Philharmonic, Chicago Symphony, and Orchestre Philharmonique de Radio France, and she premieres a new work by Bernard Fouccroulle with the London Symphony in London, Aix en Provence, and Edinburgh.

Sasha resides in Bloomington, Indiana, with her husband, baritone Kelly Markgraf, and daughters Evelyn and Julia. More information can be found at sashacooke.com.

***Sponsors:* Suzanne Trebnick and Michael Vossen**

Zachary DePue *violin*



Zachary DePue is the concertmaster of the Naples Philharmonic and Colorado MahlerFest and first violinist of The Indianapolis Quartet. With his virtuosic high-energy performances, he has established himself in concert venues around the world as a leader, soloist, collaborator, and improvisational artist, reaching across a diverse landscape of music. His authentic warmth and generosity on the stage invites audiences to join him in all his explorations.

Mr. DePue has been concertmaster of the Naples Philharmonic in Florida since 2023. He became one of the youngest concertmasters in the country when he was appointed to the Indianapolis Symphony Orchestra in 2007. For more than a decade, he served the orchestra as a passionate and dedicated leader both in and outside the concert hall. As a founding member of the category-defying Time for Three, he spent 15 years making numerous tours and high-profile appearances, including a performance on the 2014 semifinals round of ABC's Dancing with the Stars.

Mr. DePue is the youngest of four brothers, all violinists, who make up The DePue Brothers Band, an eclectic ensemble that blends bluegrass and classical music with elements of jazz, blues, and rock. He graduated from the Curtis Institute of Music, where he served as concertmaster of the Curtis Symphony Orchestra and studied with renowned violinists Ida Kavafian and Jaime Laredo. He is a former member of the Philadelphia Orchestra, where he performed in the first violin section for five years. He performs on a violin made by Giuseppe Rocca of Turin, Italy, in 1846.

***Sponsors:* Ginny Hawker and Theron Soderlund**

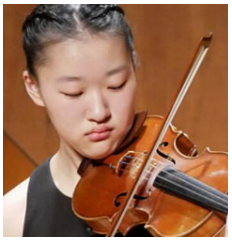
Adeline Gao *violin*



Adeline Gao, age nine, currently studies violin with Simon James. Inspired by her sister, Sophia, she began her violin journey at the age of four with Jan Coleman. In 2025, Adeline won the Seattle Youth Symphony Orchestra Concerto Competition and made her debut with the SYSO Debut Symphony Orchestra in 2026 at Benaroya Hall. She is a two-time winner of the Simon-Fiset High Strings Competition (2025 and 2026) and received the Jean Kantner Memorial Trophy for Best Elementary Student in the same years. In 2024, she won first place in both the Solo and Concerto divisions at the Performing Arts Festival of the Eastside. Adeline has also participated in the Japan-Seattle Suzuki Institute and the SAWS (Suzuki Association of Washington State) Festival, where she performed in Honors Recitals. Since 2022, she has appeared annually in the Coleman Violin Studio's *Afternoon of Encores* at Illsley Ball Nordstrom Recital Hall in Seattle.

***Sponsor:* The Margaret and Daniel Carper Foundation**

Sophia Gao *violin*



Leyan Sophia Gao, 16, studies violin with Simon James and began playing at age seven with Yi Zhou. She is a concert winner of the 2026 Seattle Young Artists Competition and a two-time first prize winner of the Simon-Fiset String Competition (2025, 2026), where she received the Kent Coleman Memorial Trophy. In 2024, she won the Washington State Music Teachers National Association Junior Division and was named an alternate in the MTNA Northwest Division, with additional honorable mentions in 2023 and 2025. Sophia has served as concertmaster of the Bellevue Youth Symphony Orchestra and the Lake Washington School District Honors Orchestra and has been recognized at the Performing Arts Festival of the Eastside. She made her orchestral debut in 2025 performing *Carmen Fantasy* by Franz Waxman. She has participated in master-classes with leading artists including Robert Lipsett, Ani Kavafian, and James Ehnes, and has attended programs such as the Seattle Chamber Music Society (2023, 2025, 2026), Center Stage Strings (2023, 2024), and Sounding Point Academy (2025).

***Sponsor:** The Margaret and Daniel Carper Foundation*

Jake Heggie *composer*



Jake Heggie is best known for *Dead Man Walking*, the most widely performed new opera of the last 25 years. With a libretto by Terrence McNally, it has been mounted by major theaters in more than eighty international productions. His critically acclaimed operas *Moby-Dick*, *Three Decembers*, and *It's a Wonderful Life*, with libretti by Gene Scheer, have also established themselves in the classical canon. Heggie's ten full-length operas, numerous one-acts, and more than three hundred art songs have been performed on five continents.

Hailed by the Wall Street Journal as "arguably the world's most popular 21st-century opera and art song composer," Heggie actively seeks out projects that invite a wide range of perspectives. Recent examples include *Intelligence*, based on the true story of women who infiltrated the Confederate White House, and *Songs for Murdered Sisters*, his collaboration with Margaret Atwood, created in response to the global epidemic of gender-based violence and nominated for Classical Album of the Year at the Juno Awards.

Mr. Heggie has longstanding creative partnerships with mezzos Frederica von Stade, Joyce DiDonato, Susan Graham, and Jamie Barton, whose Heggie project *Unexpected Shadows* earned a Grammy nomination for Best Classical Solo Vocal Album.

Marking a new chapter of legacy building, he recently joined the composition faculty of San Francisco Conservatory of Music. Heggie continues to write all his work by hand, believing that a visceral, physical connection to the score is an essential part of composition. Read more at jakeheggie.com.

***Sponsor:** The Illahee Fund*

Robin Kesselman *double bass*



Robin Kesselman was appointed Principal Bass of the Houston Symphony Orchestra in 2014. He has performed as Guest Principal Bass with the Saint Paul Chamber Orchestra, Singapore Symphony Orchestra, and the Israel Philharmonic, traveled internationally with the Australian Chamber Orchestra, Philadelphia Orchestra, and Los Angeles Philharmonic, and appeared with the National, Atlanta, and Baltimore symphonies.

Mr. Kesselman has performed multiple times as soloist with the Houston Symphony, in subscription performances of Missy Mazzoli's concerto *Dark with Excessive Bright*, the Koussevitzky Concerto for Double Bass, and Bottesini's Gran Duo Concertante with violinist Gil Shaham. Previous season highlights include Krzysztof Penderecki's Duo Concertante during the composer's Carnegie Hall residency in collaboration with the Curtis Institute and Bottesini's Concerto No. 2 with the Houston Civic Symphony.

Mr. Kesselman frequently performs as a soloist and chamber musician and presents recital programs and masterclasses at the nation's top universities. He has also served as faculty for the Orford Music Festival, Aspen Music Festival and School, National Youth Orchestra–USA, Texas Music Festival, Curtis Institute's Summerfest, the Richard Davis Bass Conference, and the summer residency of the Youth Philharmonic of Colombia. He recently released *Bow Speed Geography*, a method book and video series dedicated to the improvement of legato and sustain from the standpoint of bow speed.

Mr. Kesselman holds a Bachelor of Music degree from the University of Southern California and an Artist Diploma from the Curtis Institute of Music. His primary teachers have included David Allen Moore, Harold Robinson, Edgar Meyer, Paul Ellison, Chris Hanulik, and Virginia Dixon.

***Sponsors:** Birch and Galen Burghardt*

Lachezar Kostov *cello*



Lachezar Kostov is Associate Principal Cellist of the Cincinnati Symphony Orchestra and holder of the Ona Hixson Dater Endowed Chair. Hailed by European and American critics for "the awesome purity of his playing" and described as a "prodigiously skilled protagonist," he made his official Carnegie Hall debut in 2009 at Zankel Hall, performing rarely heard works for cello and piano by Ellen Taaffe Zwilich, Nikolai Roslavets, and Dmitri Kabalevsky. He has appeared as a guest soloist and chamber musician throughout the United States, Japan, Italy, Germany, the United Kingdom, and Bulgaria.

A prizewinner in numerous international competitions, Mr. Kostov was the National Winner of the 2006 MTNA Young Artist Competition. His honors include the Cello Award at the Kingsville International

Competition, the Grand Prix at the International Music and Earth Competition in Bulgaria, and concerto competition victories at the University of North Carolina School of the Arts and Rice University. In October 2011, he and pianist Viktor Valkov won First Prize and all Special Prizes at the Third International Liszt–Garrison Piano and Duo Competition in Baltimore, Maryland. His principal teachers include Bogomil Karakonov, Aldo Parisot, Norman Fischer, David Grigorian, and Zvi Plesser, and he has participated in master classes with Yo-Yo Ma, Steven Isserlis, and Bernard Greenhouse.

A Larsen Strings World Ambassador, Mr. Kostov performs exclusively on the Il Cannone string set and plays a rare 1738 Italian cello by Carlo Antonio Testore, graciously on loan from a private sponsor.

Sponsors: ***Gail and Harvey Glasser***

Zhenni Li-Cohen *piano*



Zhenni Li-Cohen has been hailed by *Gramophone* magazine as "…an artist of tremendous conviction, who fascinates even as she provokes…," "…a thrillingly good pianist…" by *The New Yorker*, and by *The Philadelphia Inquirer* for her "...big, gorgeous tone and a mesmerizing touch." She has given solo recitals internationally in such notable venues as Carnegie Hall and Lincoln Center, the Smithsonian Museum, Kimmel Performing Arts Center in Philadelphia, and the Berliner Philharmonie in Germany. She was recently featured in CNN's "The Power of the Piano" which aired in June 2026.

Highly in demand as a soloist, Zhenni has appeared with numerous orchestras including the Bergen Philharmonic in Norway, the Chamber Orchestra of Philadelphia, and the Symphony Orchestras of Knoxville, Fairbanks, Bucks County, Bay Atlantic, Dominican Republic National, Johns Hopkins, Lower Merion, and Waterloo-Cedar Falls.

A Steinway Artist who is deeply committed to the art of recording, Zhenni recently released her second album for the Steinway & Sons label, *A Letter,* featuring works by the Ukrainian composer Sergei Bortkiewicz, which was reviewed by *Gramophone* magazine as "the most consistently beautiful Bortkiewicz recording in the catalogue." She is looking forward to the release of her recent concerto project on the Pentatone label with Marin Alsop and the Vienna Radio Symphony Orchestra in January 2027. Upcoming solo albums feature Beethoven, traditional Chinese folklore, and collaboration with Edmonton Chamber Orchestra.

Zhenni is the co-founder and Artistic Director of Opus 71 Concerts, a multidisciplinary concert series near New York's Lincoln Center. For information, visit zhennili.com.

Sponsor: ***Anonymous***

Allegra Lilly *harp*



Allegra Lilly was appointed Principal Harp of the Houston Symphony in February 2023. She previously held the Principal Harp chair with the St. Louis Symphony from 2013 to 2023. She has acted as Guest Principal Harp with the Chicago Symphony, Boston Symphony, Boston Pops, Toronto Symphony, Charlotte Symphony, and St. Paul Chamber Orchestra, and has also performed with the New York Philharmonic and Pittsburgh Symphony. She has appeared as soloist with the Houston Symphony, St. Louis Symphony, Detroit Symphony, and Lexington Philharmonic, among others, and festival appearances have included Brevard Music Center, Grand Teton Music Festival, Arizona Musicfest, Tanglewood Music Center, Spoleto Festival USA, and Spoleto Festival dei Due Mondi.

Lilly was named Associate Professor of Harp at Rice University's Shepherd School of Music in 2025, having previously served as Lecturer of Harp for the University of Miami's Frost School of Music from 2024 to 2025. She has given masterclasses at many of the top conservatories in the United States and has coached orchestral and chamber music for NYO-USA, NYO2, New World Symphony, Tanglewood Music Center, and the preparatory divisions of The Juilliard School and New England Conservatory. She earned her bachelor's and master's degrees from The Juilliard School as a student of Nancy Allen.

Sponsor: ***Anonymous***

Eric Liu *violin*



Eric Liu is CEO and co-founder of Citizen University, which teaches people across the country how to live like powerful citizens. He and his late wife, Jená Cane, co-founder of CU, came to their first OICMF concert in August 2023, two months before her death from cancer. He will never forget that concert—or the kindness of the Festival team afterward.

Eric was trained as a violinist and played in the Yale Symphony Orchestra as an undergraduate. He made his OICMF debut in 2025. He is so grateful for the opportunity to return and join the brilliant artists and professionals on this stage, and the loving community in this hall. For more information, visit citizenuniversity.us.

Sponsor: ***Betsy Louton***



Miró Quartet

The Miró Quartet is one of America's most celebrated string quartets, praised by *The New Yorker* as "furiously committed" and recognized for its "exceptional tonal focus and interpretive intensity" by the *Cleveland Plain Dealer.* For over 30 years, the Quartet has performed on the world's most prestigious concert stages, earning accolades from critics and audiences alike. Formed in 1995, the Miró Quartet was awarded first prize at several national and international competitions, including the Banff International String Quartet Competition and the Naumburg Chamber Music Competition, and the Quartet became the first ensemble to be awarded the coveted Avery Fisher Career Grant in 2005.

Having independently released many notable recordings, the Miró Quartet was nominated for a 2025 Grammy Award for Best Chamber Music/Small Ensemble Performance for *Home*, its second album on Pentatone, featuring new commissions by Kevin Puts and Caroline Shaw, as well as works by George Walker and Samuel Barber. The Quartet was also nominated for a 2024 Grammy Award for the album *House of Belonging,* created in collaboration with the Austin-based choral group Conspirare.

Based in Austin, Texas, and thriving on the area's storied music scene, the Miró takes pride in finding new ways to communicate with audiences of all backgrounds while cultivating the longstanding tradition of chamber music. Since 2003, the Quartet has served as the quartet-in-residence at the University of Texas at Austin Sarah and Ernest Butler School of Music.

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. Visit miroquartet.com for more.

***Sponsors:** Carl de Boor and Annie Moss Moore*

Miró Quartet

Daniel Ching *violin*



Daniel Ching, a founding member of the Miró Quartet, began his violin studies at the age of three under tutelage of his father. At age five, he entered the San Francisco Conservatory Preparatory Division on a full twelve-year scholarship, where he studied violin with Serban Rusu and Zaven Melikian, and chamber music with Susan Bates. At the age of ten, Daniel was first introduced to string quartet playing and its vast repertoire. A graduate of the Oberlin Conservatory of Music, Daniel studied violin with Kathleen Winkler, Roland and Almita Vamos, and conducting with Robert Spano and Peter Jaffe. He completed his Master of Music 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.

Daniel is on the faculty at the Sarah and Ernest Butler School of Music at the University of Texas at Austin, where he is a Professor of Practice in Violin. He concurrently maintains an active international touring schedule as a member of the Miró Quartet.

An avid hiker, Daniel has scaled the peaks and valleys of Mount Whitney, Mount Wheeler, Mount Rundle, and the Grand Canyon. He enjoys his time in the kitchen, obsessively follows his beloved Golden State Warriors and Las Vegas Raiders, loves to ski in the winter, is an avid reader of science fiction, and enjoys cooking for and spending time with his two sons, Adrian and Brian. He lives in Austin with his partner, Jina, and her son Logan.

***Sponsors:** Carol Marcin and Tom Burg*

Miró Quartet

William Fedkenheuer *violin*



Canadian American violinist William Fedkenheuer is a two-time Grammy-nominee and has been the Artistic Director of the Toronto Summer Music festival since 2025. Originally from Calgary, Will brings more than 25 years of experience at the highest levels of chamber music, including his work with the Miró, Fry Street, and Borromeo String Quartets. Will has performed on many of the world's most prestigious stages, from Carnegie Hall and Esterházy Castle to Suntory Hall and the Library of Congress, and has collaborated with renowned artists such as Leon Fleisher, Audra McDonald, Yo-Yo Ma, Dawn Upshaw, Wu Man, Sasha Cooke, Midori, Caroline Shaw, and Kevin Puts.

Will's early career was shaped by his roots in Canadian fiddle traditions—he was a Canadian National Fiddle Champion in 1989, and he made his solo debut with the Calgary Philharmonic at age 17. He studied at Rice University and Indiana University and spent summers at Tanglewood, Steans Music Institute at Ravinia, and the Music Academy of the West.

A member of the Miró Quartet, Will serves as Professor of Practice in Violin and Chamber Music at The University of Texas Butler School of Music, where he co-directs the Young Professional String Quartet Program and mentors emerging artists. A sought-after speaker and professional development coach, he works with individuals and institutions across the arts sector to develop vision, strategy, and impact.

When not travelling, Will lives in Austin, TX with his wife Leah, their two sons Max and Olli, and their dogs, Frizzy and Lola. For more information, see williamfed.com.

***Sponsors:** Linda and Dana Sundberg*

Miró Quartet

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 Ashtanga 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 Professor of Practice in Viola and Coordinator of Chamber Music at the University of Texas at Austin's Butler School of Music.

Sponsor: ***Helen Bee***

Miró Quartet

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 ingeniously fitted with an endpin. As cellist for the Miró Quartet, Josh 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 made history as the first ensemble ever to be awarded the coveted Avery Fisher Career Grant.

Josh has shared the stage with some of the classical world's most legendary 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 on some of the world's most prestigious concert stages.

Beyond the concert hall, Josh has made his mark in the world of recorded music, earning two Grammy nominations—including one for the Miró Quartet's most recent album, *Home.* The Emmy-winning documentary *Transcendence* captures the journey of the Miró Quartet as they recorded this album.

Deeply committed to music education, the Miró Quartet has been the Faculty String Quartet-in-Residence at the Sarah and Ernest Butler School of Music at the University of Texas at Austin since 2003, and Josh maintains an active studio of cellists as a professor there.

When he's not making music, Josh keeps things dynamic with his love for the gym. He also serves on the board of Health Alliance for Austin Musicians, helping to ensure that Austin's musicians have access to affordable healthcare. Josh and his wife, Rebecca Gindele, keep busy with their two wonderful children, George and Nora.

Sponsor: ***Carl de Boor***

Eric Nowlin *viola*



Principal Violist of the Detroit Symphony Orchestra, Eric Nowlin has performed extensively throughout the United States as well as abroad. Eric's performance of Berlioz' *Harold in Italy* with the Detroit Symphony Orchestra and conductor Leonard Slatkin was described by *Classical Source* as "outstanding...his distinctive timbre and sovereign musicianship at one with Slatkin's perfectly paced account...totally compelling." Past accomplishments include receiving second prize in the Walter W. Naumburg Competition, first prize in the Irving Klein International String Competition, first prize in the Hellam Young Artists Competition, grand prize in the Naftzger Young Artists Competition, and winning the Juilliard Viola Concerto Competition. Performances have included solo engagements with the Detroit Symphony Orchestra, Springfield Symphony in Missouri, Santa Cruz Symphony, Peninsula Symphony, and the Kumamoto Symphony in Japan, as well as recitals in New York, Chicago, San Francisco, Toronto, and Mexico.

Eric was the violist of the Juno and Opus Award-winning New Orford String Quartet for 10 years. Other chamber music activities have included participating in festivals such as the Marlboro Music Festival and the Steans Institute for Young Artists.

Eric was previously the Associate Principal viola in the Toronto Symphony Orchestra and has served as guest principal viola with the Chicago Symphony Orchestra and the Saint Paul Chamber Orchestra. He is Associate Professor of Viola at Michigan State University. He received his education from The Juilliard School as a student of Samuel Rhodes. Eric plays on a 1757 J.B. Guadagnini viola on generous loan from the Detroit Symphony Orchestra. For more information, see dso.org/eric-nowlin.

Laila Storch and Martin Friedmann Legacy Artist

Nathan Olson *violin*



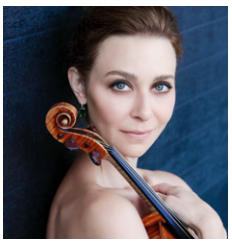
A native of Berkeley, California, violinist Nathan Olson began his appointment as Co-Concertmaster with the Dallas Symphony Orchestra in 2011. He has served as adjunct faculty at Southern Methodist University and the University of North Texas, and as faculty at the Interlochen Arts Festival and the Innsbrook Institute Summer Music Festival. Nathan has performed at the Mainly Mozart Festival, the Bravo Vail Music Festival, and the Amelia Island Chamber Music Festival, and has been a guest artist and coach at the New World Symphony.

An enthusiastic chamber musician, Nathan is a member of the Baumer String Quartet, whose debut recording will be coming out in the next year. The BSQ has held residencies at several institutions, including Southern Methodist University, the University of North Texas, the University of South Florida, and the University of South Dakota.

In recent seasons, Nathan has appeared as guest concertmaster with the symphony orchestras of Pittsburgh, Cincinnati, and Toronto, and as guest principal second violin with the St. Paul Chamber Orchestra and the Houston Symphony. During the summers of 2023 and 2024, he served as concertmaster of the Santa Fe Opera.

***Sponsors:** Lee and Stu Rolfe*

Alexandra Preucil *violin*



Violinist Alexandra Preucil is internationally recognized for her communicative leadership and expressive artistry. The former assistant concertmaster of the Cleveland Orchestra, she relocated to Vienna, Austria, in 2017. She is a member of the Mahler Chamber Orchestra and collaborates regularly in leadership positions with the Bavarian Radio Symphony Orchestra, Concertgebouw Orchestra, Louisiana Philharmonic Orchestra, and Tonkünstler Orchestra.

Alexandra and violist Antoine Tamestit recently founded the Starker Duo. They are appearing together in recital and chamber music performances throughout the 2025-2026 season, and their debut recording of Bartók's Duos is slated for release in 2026.

Deeply committed to education and community engagement, Alexandra has created *Harmony the Hare*, an interactive adventure with a menagerie of musical mammals and string quartet. Her passion for teaching led her to establish her own violin studio and to work extensively with the Cleveland Orchestra's education department. As Director of the Britt Festival Fellowship Program, she developed a summer academy for string players to be mentored in a professional orchestra while guiding them to develop unique community and education programs. She continues to teach masterclasses worldwide, focusing on chamber music and orchestral repertoire. She also serves as Vice President of the Starker Foundation, carrying forward her grandfather's mission to support aspiring professional cellists.

Born into a musical family, Alexandra began the violin at age three. She graduated from the Cleveland Institute of Music with a bachelor's degree in music performance and a minor in dance. She performs on a violin by Sanctus Serafin from 1744. For more information, see alexandrapreucil.com.

***Sponsor:** Sallie Bell*

Adam Stern *piano, arranger, video director*



Adam Stern 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 and "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 presented the second-ever performance, and the U.S. première, of Ms. Gipps' Symphony No. 5 during the 2022–2023 season.

Mr. Stern is delighted to be a performer in the four-piano concert in addition to working behind the scenes again as OICMF's video director, overseeing the marriage of sight and sound for the Festival's livestreamed concerts.

***Sponsor:** Terry Neill*

Antoine Tamestit *viola*



Antoine Tamestit opened the 2025–26 season at the Tanglewood Music Festival in a recital with Leonidas Kavakos, Yo-Yo Ma, and Emanuel Ax, followed by returns to London Symphony Orchestra, Chicago Symphony Orchestra, Royal Concertgebouw Orchestra, Cleveland Orchestra, Gewandhausorchester Leipzig, and Orchestre de la Suisse Romande. As a chamber musician, Antoine performs regularly with Emmanuel Ax, Martin Fröst, Leonidas Kavakos, Yo-Yo Ma, Emmanuel Pahud, Yuja Wang, Shai Wosner, and the Quatuor Ébène.

A passionate advocate for new music, Antoine believes that performing contemporary works is essential to keeping the viola repertoire vibrant and evolving, an artistic responsibility he embraces as both an interpreter and a collaborator. Recent premieres include Marko Nikodijević's *Psalmodija* with the SWR Symphonieorchester and Francesco Filidei's Viola Concerto with the Bavarian Radio Symphony Orchestra, and he has premiered major contemporary works by Jörg Widmann, Thierry Escaich, Bruno Mantovani, Gérard Tamestit, and Olga Neuwirth.

An ardent educator, Antoine Tamestit served for ten years as Programming Director of Viola Space Festival in Japan, where he focused on expanding the viola repertoire

and creating diverse educational initiatives. Previously, he held professorships at the Musikhochschule in Cologne and the Paris Conservatoire, and he currently teaches at the Kronberg Academy.

Born in Paris, Antoine studied with Jean Sulem, Jesse Levine, and Tabea Zimmermann. In 2022, he received the prestigious triennial Hindemith Prize of the City of Hanau in recognition of his contribution to contemporary landscape within classical music. Antoine plays on the very first viola made by Antonio Stradivarius in 1672, generously loaned by the Habisreutinger Foundation. For more information, visit antoinetamestit.com.

***Sponsors:** David Dotlich and Douglas Elwood*

Barry Carlton *photographer, season artist*



After passing the California bar, Barry supported his photography habit with a series of law gigs, mostly as a criminal prosecutor. His photographic career hit its peak when Antonin Scalia yelled "Enough already!" at him as he photographed Scalia's speech for *San Diego Lawyer Magazine*. Everything else has been anticlimactic.

***Sponsor:** Anonymous*

Athulya Monica Gehrig *luthier*

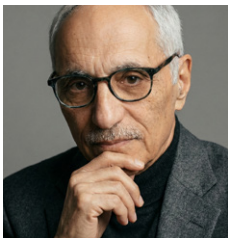


Athulya Monica Gehrig's musical journey began with recorder and ukulele in primary school, until the day her teacher arrived with a cello in a blue velvet case. That moment changed everything. She took up the cello at age eight, and by thirteen had built her first violin under the guidance of a luthier. Athulya's passion led her to the Geigenbauschule in Brienz, Switzerland, which admitted only two students per year. After graduating, she combined her love of travel with her craft, working with Jean Yves Matter in Lisbon before returning to Zurich, where she spent over two decades at music houses Jecklin and Music Hug.

Orcas Island has become Athulya's home, where she is drawn to local materials. Her red cedar and redwood instruments are immersed in the waters of the Salish Sea, absorbing the spirit of this extraordinary place into their wood. Visit salishseaviolin.com.

***Sponsor:** Anonymous*

Joe Giarrusso *composer*



Joe Giarrusso started his career in the entertainment business. Concerts of his music have been performed in various theaters and homes in the Los Angeles and Palm Springs area. He feels fortunate to be able to share his gift of music in concerts, which have benefited many charitable organizations such as the Children Affected by AIDS Foundation.

Mr. Giarrusso is currently working with the Plaza Theatre in Palm Springs to create the Desert Classical Series, where different organizations throughout the desert have opportunities to perform. His compositions have been performed in China, Singapore, Rome, Philippines, and Colombia. He recently completed an oratorio, which was premiered by Coachella Valley Classical Voices. In July, he had two concerts performed in Singapore and Malaysia. He is thrilled to have Opus 108, *Un passigiatta*, performed at the Orcas Island Chamber Music Festival.

***Sponsors:** David Dotlich and Douglas Elwood*

Thurmond Russell *composer*

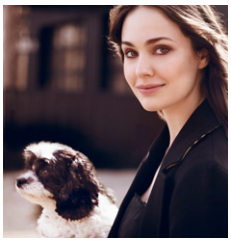


Thurmond Russell was born and raised on Orcas Island and began his musical journey in 2020 with piano lessons. He quickly developed an interest in composition and began formal composition study in 2024. In his writing, he strives for a blend of elements from the 18th and 19th centuries and endeavors to bring freshness and innovation to his compositions from within those paradigms. He was honored with first place in the 2025 Washington State Young Composers Project for his work *Waltz Ballade*. His music writing has been praised for its flexibility, elegance, balance between regularity and irregularity, and for making the piano sing!

Thurmond's other interests include portrait drawing, singing, poetry, and languages, Latin and Russian in particular, focusing primarily on translating ancient texts.

***Sponsor:** Anonymous*

Nicole Starker *narrator*



Nicole Starker is a multifaceted artist with years of experience in performing and instructing. Nicole's dedication to the arts began early, reflected in her studies at the Cleveland Institute of Music in addition to her training at the School of the Cleveland Ballet from 2003 to 2018. Nicole has also studied theater and acting, performing in theater productions as well as commercial advertisements. Now a ballet instructor, choreographer, and photographer, Nicole stays connected to the arts in many forms. Combining her passion for the arts with expertise in communication and digital strategy, Nicole is the social media manager for the Mahler Chamber Orchestra and for individual clients within the arts. This will be Nicole's debut performance as narrator of *Harmony the Hare*. To learn more, visit nicolestarker.com.

***Sponsor:** Mary Pigott*

Concerts



Photo by Barry Carlton

Dueling Strings

PRE-CONCERT TALKS:
From Timber to Timbre—Orcas Island Luthier Athulya Monica Gehrig describes her Redwood Quartet of stringed instruments, on which the Miró Quartet performs Giacomo Puccini's Crisantemi.

AUGUST 7 ~ FRIDAY, 7 pm
PRE-CONCERT TALK: 6 pm

AUGUST 8 ~ SATURDAY, 5 pm
PRE-CONCERT TALK: 4 pm

***Season Sponsors:* David and Amy Fulton**

FRIDAY, AUGUST 7
Concert Sponsors: Ginny Hawker and Theron Soderlund
Pre-Concert Talk Sponsors: Lisa Skumatz and Jim Heidell
Reception Sponsors: Gretchen and Stanley Liebenberg

SATURDAY, AUGUST 8
Concert Sponsor: Carol Econn
Pre-Concert Talk Sponsors: Sid and Jan Stoltzfus
Reception Sponsor: Carolyn Volk



Board Member Mimi Sommerville with The Westerlies



Mimi and Slim Sommerville

Frédéric Chopin (1810–1849)
Introduction and Polonaise Brillante for cello and piano

Lachezar Kostov *cello*
Jon Kimura Parker *piano*

Maurice Ravel (1875–1937)
Pièce en forme de Habanera for harp and double bass

Astor Piazzolla (1921–1992)
Suite from *María de Buenos Aires* for harp and double bass
(arr. K. Dvorak)

Alevare
Poema Valseado
Milonga de la Anunciación

Allegra Lilly *harp*
Robin Kesselman *double bass*

York Bowen (1884–1961)
Phantasy for viola and piano, Op. 54

Matthew Cohen *viola*
Zhenni Li-Cohen *piano*

~ INTERMISSION ~

Frank Bridge (1879–1941)
Lament for two violas

Matthew Cohen *viola*
Aloysia Friedmann *viola*

Antonín Dvořák (1841–1904)
String Quartet No. 12 in F Major, Op. 96 (B. 179), "American"

Allegro ma non troppo
Lento
Molto vivace
Vivace ma non troppo

Miró Quartet
Daniel Ching *violin*
William Fedkenheuer *violin*
John Largess *viola*
Joshua Gindele *cello*

These performances of the Dvořák String Quartet are dedicated to Mimi Sommerville, with gratitude for her many years of Board leadership and Welcome Dinners at Somerthyme Farm. Thank you so very much, Mimi!

Frédéric Chopin (1810–1849)
Introduction and Polonaise Brillante for cello and piano (1835)

Have you ever been stumped on how to word a well-crafted thank you note to your homestay host when a bottle of champagne and bouquet of roses seemed inadequate? Here's a tip. Do as Chopin did: sit down and compose a Polonaise Brillante for cello and piano! He then presented it to his host Prince Radziwiłł and topped it off by teaching it to the Prince's teenage cellist daughter, Princess Wanda, so that she and Chopin could perform it together for everyone's delight. Chopin added the Introduction later, giving this work added sparkle as though using a silver metallic pen on his manuscript paper. As Chopin later confessed, "...it is nothing but glitter, for the drawing room, for the ladies..."

Maurice Ravel (1875–1937)
Pièce en forme de Habanera (1907)
Arranged for harp and double bass

Imagine the challenge of a commission (by a major singing teacher) to compose a work for the development of a singer's breath control and range. Add to this the condition that the piece be a vocalise for low female voice and piano—a song without words—with no snapping consonants or gooey vowels. Ravel truly delivered. His creation was inspired by a seductive dance with Cuban roots that had already caused a dance craze in Europe in the mid 1800's: the habanera. Even Carmen sings one in Bizet's opera—and Jelly Roll Morton brought one back across the Atlantic, calling it "the Spanish tinge." Later it popped up in Doritos ads and with the antics of the Swedish Chef on *The Muppets*. This work is magically adaptable to any number of instruments—from winds to strings, harmonica, heckelphone, kazoo, and even drums! What an unexpected treat to hear it in this arrangement with the magic of the harp partnered with the rich, low double bass.

Astor Piazzolla (1921–1992) (arr. K. Dvorak)
Suite from *María de Buenos Aires* for harp and double bass (1968)

Astor Piazzolla was born in Argentina and moved to New York City as a child with his parents. He began his musical career on the bandoneón (button accordion) his father bought in a pawn shop. As a composer and musician, he became famous for a musical style called nuevo tango, a mashup of tango, jazz, and classical musical forms. Among his many evocative works is an operetta *(operita): María de Buenos Aires*. It is a story about María, born in a poverty-stricken part of Argentina, who is seduced by the allure of the tango music she discovers in Buenos Aires. She leads a life filled with bad luck, sex, gambling, horse-racing, and violence. She is eventually murdered, but her shadow returns to haunt the streets she once inhabited. Then, with the help of "drunken marionettes," a new María is miraculously born. Many instrumental suites have been born of this hallucinogenic opera, but rarely is heard the version for double bass and harp.

York Bowen (1884–1961)
Phantasy for viola and piano, Op. 54 (1918)

The heart-on-his-sleeve York Bowen earned the title "the English Rachmaninoff," hands down. He was a pillar of the Romantic era, and Saint-Saëns described him as "the most remarkable of the young British composers." But he resisted any notion of straying into the 20th century revolution of style. He was equally accomplished as pianist and composer and performed his own works with violinist powerhouses of the day such as Fritz Kreisler and Joseph Szigeti, later forming a duo with the great violist and "father of the modern viola" Lionel Tertis. Bowen's *Phantasy* was entered in the 1918 Cobbett competition focusing on phantasies (single-movement works of multiple sections with distinct personalities). He won! Spoiler alert: the opening of the piece is stunning and features the viola alone—with hushed tones, then partnering with the piano for more simmering and bubbling with changing moods and colors, finishing with a gleeful summertime romp down Prune Alley.

Frank Bridge (1879–1941)
Lament for two violas (1912)

How lamentable it is that the humble viola is the victim of so many jokes. For example: "What do a viola and a lawsuit have in common? Everyone is happy when the case is closed." Now, now. For those in the know, the viola is loving, soothing, nimble, humble, mysterious, and chocolatey. Its misbegotten reputation was rescued in part by violist Lionel Tertis. He begged his composer friends to expand the viola's limited repertoire in ways that would reveal its endearing qualities. Frank Bridge answered the call with his Lament for not one, but TWO violas, premiered by the violist-composer and Lionel Tertis in 1912. It is a gorgeous and wistful showpiece for an instrument also favored by Mozart, Schubert, Mendelssohn, and Brahms. Case closed.

Antonín Dvořák (1841–1904)
String Quartet No. 12 in F Major, Op. 96 (B. 179), "American" (1893)

Is there a cure for a homesick, transplanted Czechoslovakian composer living in the Big Apple? Yes! Dvořák found his healing therapy by spending a summer in Spillville, Iowa, an enclave of Czech immigrants with all the traditions and flavors of home. He came away invigorated, inspired, and in good spirits surrounded by fresh air, sunrise walks, family, and lively expats. His creativity was ALSO kindled by his New World experiences such as his introduction to African American and Native American melodies. That Iowa summer of 1893 birthed both Dvořák's Symphony No. 9, "From the New World," and his String Quartet in F Major, Op. 96, lovingly called "American." He later bragged that he was in such fine form, he was able to sketch out the entire string quartet in less than three days, completing it in two weeks. Surely this is proof that he had discovered the magic of rural "American Bohemia."

Embraced by Schubert

PRE-CONCERT TALKS:
Inspired by Orcas Island—Jon Kimura Parker performs Thurmond Russell's Waltz Ballade *and with Zhenni Li-Cohen and Lachezar Kostov performs Joe Giarruso's* Un passeggiata, *Op.108. Both composers are interviewed about the inspirations for their works.*

AUGUST 11 ~ TUESDAY, 7 pm
PRE-CONCERT TALK: 6 pm

AUGUST 12 ~ WEDNESDAY, 5 pm
PRE-CONCERT TALK: 4 pm

Season Sponsors: David and Amy Fulton

TUESDAY, AUGUST 11

Concert Sponsors: David Dotlich and Douglas Elwood

Pre-Concert Talk Sponsors: David Dotlich and Douglas Elwood

Reception Sponsors: Miriam Ziegler and Tom Baldwin

WEDNESDAY, AUGUST 12

Concert Sponsors: Gail and Harvey Glasser

Pre-Concert Talk Sponsors: David Dotlich and Douglas Elwood

Reception Sponsors: Aloysia Friedmann and Jon Kimura Parker

Franz Schubert (1797–1828)
"Quartettsatz" in C minor, D. 703

Miró Quartet
Daniel Ching *violin*
William Fedkenheuer *violin*
John Largess *viola*
Joshua Gindele *cello*

Camille Saint-Saëns (1835–1921)
Fantaisie for violin and harp in A Major, Op. 124

Nathan Olson *violin*
Allegra Lilly *harp*

Johann Sebastian Bach (1685–1750)
Béla Bartók (1881–1945)

Invention No. 1 in C Major, BWV 772
Duo No. 9 – *Play Song*

Invention No. 15 in B minor, BWV 786
Duo No. 43 – *Pizzicato*
Duo No. 19 – *A Fairy Tale*

Invention No. 9 in F minor, BWV 780
Duo No. 11 – *Cradle Song*
Duo No. 22 – *Mosquito Dance*

Invention No. 8 in F Major, BWV 779
Duo No. 16 – *Burlesque*
Duo No. 28 – *Sorrow*

Invention No. 13 in A minor, BWV 784
Duo No. 14 – *Pillow Dance*

Invention No. 4 in D minor, BWV 775
Duo No. 31 – *New Year's Song 4*
Duo No. 32 – *Dance of Maramaros*

Alexandra Preucil *violin*
Antoine Tamestit *viola*

~ INTERMISSION ~

Sergei Rachmaninoff (**1873–1943**)
Daisies for piano, Op. 38, No. 3

Zhenni Li-Cohen *piano*

Franz Schubert
Quintet in A Major, D. 667, "Trout"

Allegro vivace
Andante
Scherzo: Presto
Andantino-Allegretto
Allegro giusto

Zachary DePue *violin*
Matthew Cohen *viola*
Lachezar Kostov *cello*
Robin Kesselman *double bass*
Jon Kimura Parker *piano*

Franz Schubert (1797–1828)
"Quartettsatz" in C minor, D. 703, (1820)

Schubert was undeniably impressionable. Sometimes a simple turn in a conversation or an everyday sound like a horse's hooves clip-clopping on the cobblestones would send him running for manuscript paper and quill pen. He would often work feverishly on multiple new creations simultaneously, only to set them aside with every intention of revisiting them later. Schubert's single-movement "Quartettsatz" was likely one such work. It bears noting that this work represents a different approach from the light quartets he composed earlier (at age 13) for his in-house family quartet to play for fun. Rather, this watershed work represents a remarkable maturity, paving the way toward his three final and monumental quartets. It was in a sense a "coming of age" for the twenty-three-year-old Schubert. Sadly, the opportunity to return to it on his "to-do" list eluded him— he died at the age of 31.

Camille Saint-Saëns (1835–1921)
*Fantaisie f*or violin and harp in A Major, Op. 124 (1907)

An Aperol Spritz, anyone? Bright, bubbly, and bittersweet, it is the signature drink of the Italian Riviera. Surely, Saint-Saëns had one in his hand, sitting on his balcony in the sun while on vacation on the Riviera. He had two women in mind: the Eissler sisters (Clara the harpist, and Marianne the violinist). The Fantaisie is a single movement oozing with a relaxed, carefree state of mind. The use of the harp (as opposed to the piano) is particularly engaging with its light and breezy feel. The violin shares the stage, dipping, dancing, and soaring. Saint-Saëns' clever inventiveness explores the unusual pairing of these two very different instruments, employing their respective timbres with bravura and seductive smoothness. *Cin-cin!*

Johann Sebastian Bach (1685–1750)
Béla Bartók (1881 – 1945)
Two-Part Inventions and Duos

When is the last time you tried walking, chewing gum, patting your head, and rubbing your stomach all at the same time? You could accomplish the same degree of mental juggling by learning J.S. Bach's two-part keyboard inventions! It is quite simply mind-splitting to tackle these short works consisting of identical short phrases for each hand BUT with one hand leading and the other following a few bars later. He composed these as educational aids for his keyboard students.

Béla Bartók ALSO had students in mind with his duos. His formula was to make new arrangements of tunes borrowed from the folk music of Central Europe such as Romania, Serbia, Ukraine, and even North Africa to create engaging and familiar works attractive to students. Their titles alone capture the imagination, from pillow dances to fairies and mosquitos!

Bach and Bartók lived almost exactly two hundred years apart, yet they shared a common affinity for musical pedagogy through their creativity as composers. Bach would have been delighted by the notion of assigning each hand of his two-part keyboard inventions to an individual string player, with no further need of NSAIDS or eye-massage. Then, pairing these with Bartók's entertaining duos leads us straight out to the playground for a welcome recess with hopscotch and a jungle gym.

Sergei Rachmaninoff (1873– 1943)
Daisies for piano, Op. 38, No. 3 (1916)

Rachmaninoff composed most of his approximately ninety songs in the first half of his life (when he was a student at the Moscow Conservatory) and his final set in 1916, the year prior to leaving Russia for what turned out to be the last time. This second burst of creativity was spawned by a chance meeting with the poet Marietta Shaganian who was insistent that he overcome his depression and creative slump with a new project setting poetry to music. Unexpectedly he agreed, but with several conditions on the choice of the poets and poetry: the poets be living or dead; poetry must be original (not translated); a limit of 8-12 lines in length; and most importantly "the mood should be sad, not happy."

Igor Severyanin's *Daisies* became his favorite:

O, see how many daisies,
Here and there,
They blossom; they are plentiful; they are abundant.
They blossom.

Their petals are three-edged, like wings,
Like white silk;
You are the summer's might! You are abundant joy,
You are radiant multitude.

Earth prepares to flower with the dew's draught,
Giving sap to the stalks.
Oh maidens, oh daisy stars,
I love you!

Rachmaninoff's reaction to this poem? "If everyone wrote nature poems like that, a composer would only have to touch the text, and a song would be made." But he did more than that and later re-arranged his own song for piano solo, interweaving the beautiful melody with elaborate trills and imagery of the fluttering of the daisies' silken petals.

Franz Schubert
Quintet in A Major, D. 667, "Trout" (1819)

After completing his secondary education, Schubert's first job was as a schoolteacher in his father's school. His enthusiasm for teaching was minimal—he called his students "little devils" and found refuge only by composing music when he wasn't correcting papers. Vicious rumor had it that by teaching at the school he was avoiding military service, but that was untrue. He was rejected from military service because of one thing—his height. He was only five feet tall.

Schubert was famous for his speed in composing, able to complete songs on the back of a beer-garden menu in one sitting. His friends described him "hurling notes at the page!" He also loved to drink. One of his drinking buddies loved to tell the story of the night they shared several bottles of Hungarian red wine, down to the last drop. Then Schubert whipped out his quill pen and composed the song *Die Forelle (The Trout)* seemingly on the spot. (He had actually composed it over a year earlier, but he was recalling the work from deep in his memory—even more astounding!)

The poetry of the song translates roughly as this:

In the bright morning sun
I saw the darting fish in sparkling waters,
Shooting past like an arrow.
I watched in peace this cheery fish.

But then came the fisherman with his rod,
Watching in cold blood as the fish swam.
So long as the water remains clear, no way will the fisherman be able to catch the fish.

But suddenly, the fisherman got impatient,
Stirred the brook making it muddy,
And before I realized it,
The rod twitched and the fish was caught
squirming, its blood flowing.

So, you who think you have drunk from the fountain of youth,
Think again—remember the trout.
When you sense danger, get out!
Girls—especially you—
Be wary of men and their hooks and tackle of seduction—
you'll pay the ultimate price,
With your own blood.

Two years later, the same song—*Die Forelle*—met with a glorious future when Schubert encountered a rich merchant and enthusiastic cellist who commissioned him to write a chamber work that would specifically include a set of variations on that very melody. It was to be for piano, violin, viola, cello—and double bass! The tackle of seduction awaits you.

Orcas~trations: Four Piano Spectacular

In Memory of Catherine Pederson

AUGUST 14 ~ FRIDAY, 7 pm

AUGUST 15 ~ SATURDAY, 5 pm

Jon Kimura Parker *piano*
Lisa Bergman *piano*
Zhenni Li-Cohen *piano*
Adam Stern *piano*

Astor Piazzolla (1921–1992)
Libertango (arr. K. Yamamoto)

Sergei Prokofiev (1891–1953)
Romance from *Lieutenant Kijé* Suite, Op. 60 (arr. A. Stern)

Pyotr Ilyich Tchaikovsky (1840–1893)
Swan Lake, Op. 20, Overture to Act III (arr. A. Stern)

Scott Joplin (1868–1917)
A Scott Joplin Rag Rhapsody (arr. K. Olson)

Darius Milhaud (1892–1974)
Scaramouche, Op. 165 (arr. J.K. Parker)
Vif
Modéré
Brazileiro

~ INTERMISSION ~

W. A. Mozart (1756–1791)
Impresario, K. 486, Overture (arr. A. Stern)

Paul Dukas (1865–1935)
The Sorcerer's Apprentice (arr. A. Stern)

Georges Bizet (1838–1875)
Minuet and Farandole from *L'Arlésienne* (arr. A. Stern)

George Gershwin (1898–1937)
Cuban Overture (arr. J.K. Parker)

Catherine Pederson



***Season Sponsors:* David and Amy Fulton**

FRIDAY, AUGUST 14

Concert Sponsors: Eric Ewing and Bruce Redman

Reception Sponsor: Keiko Parker

SATURDAY, AUGUST 15

Concert Sponsor: Terry Neill

Reception Sponsors: Jill Schropp and DJ Wilson

A note from Aloysia:

Our Artistic Advisor, Jon (Jackie) Kimura Parker, has been performing in 4-piano concerts in Minneapolis since the early nineties. When he became Creative Partner of the Minnesota Orchestra in 2021, he continued that tradition, curating programs with an infinite variety of styles and always with many, many notes.

There are two significant logistical challenges in presenting a 4-piano concert. First: sourcing four pianos! Not so difficult in a large city, perhaps. Here on Orcas, we realized we could pull it off this year. The Festival owns a Steinway Model D that was gifted to us many years ago by Valerie Anders – most recently, Jackie has played solo recitals on this wonderful instrument. We also rent a Steinway Model D from Seattle every year to facilitate all the repertoire that we present. A few years ago, Orcas Center was gifted a smaller Steinway grand, and finally, the Center has owned a Baldwin grand piano for decades. That Baldwin was our house piano for the first few years of OICMF dating back to 1998.

The second challenge is that there is essentially no music written for four pianos! Thankfully, we have both Jackie and Adam Stern, who have passionately created these arrangements for our enjoyment. Some are arranged from works originally written for orchestra or for two pianos. A few began their musical lives as works for two pianos eight hands (picture two piano duets at once!), and our pianists enjoy the extra elbow room afforded by performing on four separate instruments. We have experienced the brilliance of Adam Stern's arrangements for many years and are especially grateful for his astounding creativity in many of the arrangements you will hear tonight. This spectacular instrumentation is a first for OICMF. We're in for a treat, and I feel quite four-tunate to share it with you! ~ *Aloysia Friedmann*

Astor Piazzolla (1921–1992)

Libertango (1974)
(arranged by Kyoko Yamamoto)

No program containing tangos should be without a powerful reminder of the definition of this sensual, sometimes aggressive dance of heartache and sexual attraction: the tango is "the closest thing you'll find to the vertical expression of horizontal desire." ~Angela Rippon

The composer of over three hundred tangos, many becoming classics, Astor Piazzolla—the "King of Tango"—was born in sprawling Buenos Aires and spent his childhood in New York City. It wasn't until he went to Paris, strangely blasé about his plans, that he took a course in classical music with the legendary pedagogue Nadia Boulanger. It was SHE who discovered his true talent for writing tangos.

In the words of Piazzolla himself, "*Libertango* stands for the freedom which I allow for my musicians. Their limits are defined solely by the extent of their own capabilities and not through any exterior pressure." But the title ALSO refers to Piazzolla's artistic evolution and "liberation" from the traditional tango style to the Tango Nuevo, his own exotic blend of jazz, blues, and contemporary art music.

Sergei Prokofiev (1891 – 1953)

Romance from *Lieutenant Kijé* Suite (1934)
(arranged by Adam Stern)

Prokofiev's film score of Lieutenant Kijé was a turning point for him; he composed it when he returned to his Russian homeland after the revolution in 1933, following a ten-year absence in Paris. In the story, the mythical character Kijé was created when Tsar Nicholas I misread the name of a Russian officer—the non-existent Lieutenant Kijé of the title – on a report. Afraid to make the Tsar aware of his mistake, the soldiers quickly decided to invent this non-existent officer. To enable credibility, they promoted him to the elite guard, sentenced him to Siberia, pardoned him with much pomp, promoted him to the rank of General, and then—after his death—buried him in an empty coffin!

The "Romance" is the moment when love enters Kijé's life, a tune based on a traditional Russian song known as "The Little Grey Dove is Cooing." In the original orchestration, Prokofiev assigns the theme to the double bass, forcing the bassist to play in an uncomfortably high range to hilariously mimic the violin.

Pyotr Ilyich Tchaikovsky (1840–1893)

Swan Lake, Op. 20, Overture to Act III (1875–1876)
(arranged by Adam Stern)

Swan Lake, the earliest of Tchaikovsky's three ballet scores, began its life as a compilation of dances to be performed for children at his sister's country estate. When the Imperial Opera commissioned Tchaikovsky to compose a ballet, he wisely developed these same dances into a full-fledged ballet. The story is about the beautiful Odette, who has been transformed into a swan by the evil magician Rothbart. What follows is romance, sorcery, and betrayal, and, depending on the production, ends with the attempted breaking of the spell, either by the tragic drowning of Odette and the Prince, or in their triumph over Rothbart. The festive overture we hear today takes place as preparations are made for the celebration of the Prince's 21st birthday, when he is faced with choosing a bride from among the female contenders dancing for his attention.

Scott Joplin (1868–1917)

A Scott Joplin Rag Rhapsody (1997)
(arranged by Kevin Olson)

Kevin Olson is a pianist, composer, and teacher at Utah State University who began composing at the age of five. His ingenious and amusing techniques as a music educator are delightful and award-winning. Olson's barn-burning *Scott Joplin Rag Rhapsody* cleverly interweaves the "King of Rag" Scott Joplin's most famous works such as *The Entertainer, Maple Leaf Rag, Solace*, and *The Easy Winners* into a frenzy of familiarity.

Darius Milhaud (1892–1974)
Scaramouche, Op. 165 (1937)
(arranged by Jon Kimura Parker)

A mix of Brazilian and French street music, the work we know as *Scaramouche* was originally intended as incidental music for a production for children titled *The Flying Doctor.* It was an instant success, and later that same year, Milhaud was commissioned to create a version for two pianos for the 1937 International Dog Show in Paris for pianists Marguerite Long and his old friend Marcelle Meyer. He recycled two movements from the original score and added a samba movement, changing the title to *Scaramouche,* after the commedia dell'arte clown by the same name. The piece was such a success that requests for every possible combination of instruments soon followed, becoming a bête noire for Milhaud, who worried that it was eclipsing his more important works. Each year, more and more arrangements have been created around the world for every possible combination of instrumental groups, including concert band, three guitars, 16 saxophones, and, now, even four pianos!

W. A. Mozart (1756–1791)
Impresario, K. 486, Overture (1786)
(arranged by Adam Stern)

Even though characteristically overworked, Mozart couldn't refuse an imperial commission from Emperor Joseph II for a comedic piece to entertain the Emperor's dinner guests. But there's more to the story. This was actually set up as a competition, with Mozart to compose a German singspiel *(The Impresario)* and Antonio Salieri to compose a one-act opera *(First the Music and then the Words),* both as satires on the challenges of the theater business, complete with feuding leading ladies throwing hissy fits—arguing about status and pay. Incredibly, both were to be performed at either end of the same room for the 80 amazed guests, who had to turn their chairs around 180 degrees at intermission. Mozart later composed the overture as a clever way to represent his amusing singspiel, minus the libretto and full cast.

Paul Dukas (1865–1935)
The Sorcerer's Apprentice (1897)
(arranged by Adam Stern)

While the cat's away, the apprentice will play. When the sorcerer steps away for the evening, the apprentice (unforgettably starring Mickey Mouse in Disney's "Fantasia") tries out a newly-learned spell commanding a broomstick to fetch water. Things went along swimmingly (pun intended) until it became too much of a good thing. The broomstick brought too much water, flooding the house. In desperation, the panicked apprentice breaks the broomstick in half hoping to disable it. But no! It becomes doubly effective, carrying twice as much water. Soon, the house is frighteningly flooded. Thankfully, the sorcerer returns home just in time to see a wave of water crest on the front porch. With a flick of his hand, he restores order. The apprentice (as you may have guessed)—was in very hot water!

Georges Bizet (1838–1875)
Minuet and Farandole from *L'Arlésienne* (1872)
(arranged by Adam Stern)

How's your French slang? Try calling a Frenchman *l'Arlésienne* and you'll get quite a look. It all started with a play by the same name by Alphonse Daudet titled *L'Arlésienne (The Girl from Arles).* The fascinating thing is that the girl never actually appears in the play! She is referred to, laughed about, and fought over, but there is no role for her and no actress. So, to this day in France, *l'Arlésienne* is the term used to describe "a no show."

Bizet wrote the incidental music to this play, and we'll hear the lively Minuet and the exhilarating Farandole—a mashup of an old French Christmas carol with a brisk Provençal folk dance in which the dancer wears a horse costume—*Heeheeheehaw....*

Georges Gershwin (1898–1937)
Cuban Overture (1932)
(arranged by Jon Kimura Parker)

All it took was a short visit to Havana, and Gershwin flew home with a suitcase stuffed with Cuban rhythms. He created a hybrid piece with his own original themes, at first calling it "Rumba." This led to a performance in 1932 as a part of the first all-Gershwin concert at New York's Lewisohn Stadium for a crowd of 18,000 people. Gershwin later said, "It was the most exciting night I have ever had." Gershwin admitted that he had created this work with the essence of Cuban dance. Even without the claves, maracas, and guiro, this intoxicating arrangement by Jon Kimura Parker for 352 keys, 12 pedals, and 40 fingers dances right off the keyboards. You might almost imagine that the percussion instruments are really there!

Intonations

PRE-CONCERT TALKS:
Intonations—a conversation with Grammy Award-winning composer Jake Heggie and Aloysia Friedmann on his inspirations from the 'Violins of Hope'.

AUGUST 18 ~ TUESDAY, 7 pm
PRE-CONCERT TALK: 6 pm

AUGUST 19 ~ WEDNESDAY, 5 pm
PRE-CONCERT TALK: 4 pm

Season Sponsors:* *David and Amy Fulton

TUESDAY, AUGUST 18

Concert Sponsor: Janet Ketcham

Pre-Concert Talk Sponsors: Lisa Bergman and David Fluharty

Reception Sponsors: Alyssa and John Boyer

WEDNESDAY, AUGUST 19

Concert Sponsor:
The Daniel and Margaret Carper Foundation

Pre-Concert Talk Sponsor: Karen Schwitters in memory of Roy Schwitters

Reception Sponsors: Elizabeth and Chip Long



Roger Sherman and Jon Kimura Parker with the beautiful donated harpsichord

We are dedicating the first half of this concert to Roger Sherman in appreciation of his longstanding association with OICMF: lecturer, sound recording engineer, board member, and dear friend and colleague. Thank you, Roger, for everything you've done for us over all these years!

George Frideric Handel (1685–1759)
Harp Concerto in B-flat Major, Op. 4, No. 6
Andante allegro I Larghetto I Allegro moderato
Allegra Lilly *harp*

Georg Philipp Telemann (1681–1767)
Concerto for two violettas in G Major, TWV 52:G3
Avec douceur I Gay I Largo I Vivement
Antoine Tamestit *viola*
Eric Nowlin *viola*

Georg Philipp Telemann
Concerto for four violas in G Major, TWV 40:202
Adagio – Allegro I Grave I Vivace
Antoine Tamestit *viola*
Aloysia Friedmann *viola*
Matthew Cohen *viola*
Eric Nowlin *viola*

Georg Philipp Telemann
Viola Concerto in G Major, TWV 51:G9
Largo I Allegro I Andante I Presto
Antoine Tamestit *viola*

OICMF Chamber Orchestra

violins:	Alexandra Preucil, Nathan Olson, Zachary DePue, Eric Liu, Sophia Gao
violas:	Matthew Cohen, Aloysia Friedmann, Eric Nowlin, Antoine Tamestit
cellos:	Lachezar Kostov, Ani Aznavoorian
double bass:	Robin Kesselman
harpsichord:	Jon Kimura Parker

OICMF gratefully acknowledges the gift of Roger Sherman's Keith Hill harpsichord.

~ INTERMISSION ~

These performances of* Intonations *are dedicated to the memory of Martin Friedmann and Laila Storch, as a celebration of two brilliant artists who inspired and connected us through music and humanity.

~ Jake Heggie

Jake Heggie (b. 1961)

Texts by Gene Scheer (b. 1958)

Intonations: Songs from the Violins of Hope (2020)
for mezzo-soprano, violin, youth violin, and string quartet

1. Ashes
2. Exile
3. Concert
4. Motele
5. Feivel
6. Lament
7. Liberation

Sasha Cooke *mezzo-soprano*
Zachary DePue *solo violin*
Adeline Gao *youth solo violin*
Nathan Olson *violin*
Alexandra Preucil *violin*
Aloysia Friedmann *viola*
Ani Aznavoorian *cello*

Inspired, in part, by the book *Violins of Hope: Violins of the Holocaust – Instruments of Hope and Liberation in Mankind's Darkest Hour* by James A. Grymes (Published by Harper Perennial. Used by permission.)

L'dor Vador—From Generation to Generation

INTONATIONS was created in recognition of the 75th Anniversary of the Liberation of Auschwitz, and to the memory of those who found strength, solace and hope in music during the Holocaust.

Originally commissioned by Music at Kohl Mansion and made possible by a 2017 Hewlett 50 Arts Commissions Grant from the William and Flora Hewlett Foundation.



Composer Jake Heggie with Aloysia Friedmann

A note from Aloysia:

Grammy-winning composer Jake Heggie has been part of my musical life for many years.

I met Jake when I was living in New York City. When I moved to Houston, our paths crossed again as I was concertmaster for the Houston Grand Opera's production of his *The End of the Affair.* It was then that I invited Jake to be OICMF's first composer-in-residence. That was Season 8 in 2005.

The depth and variety of subjects that have inspired Jake are vast, including writing *Orcas Island Ferry* for Jackie and me, having been moved by arriving for the first time, seeing the island we all love through the mist. OICMF later commissioned *Earthrise,* Jake's unique work for saw and string quartet, inspired by the iconic photograph taken by our friend and NASA astronaut Bill Anders.

With *Intonations: Songs from the Violins of Hope,* Jake turns to a different source of inspiration: the extraordinary stories connected to the Violins of Hope, instruments that survived the Holocaust and bear witness to one of humanity's darkest chapters. It is a period that my father lived through and witnessed firsthand, making this work especially personal to me.

I chose to program this deeply expressive work not only because of my long friendship with Jake, but also because it reminds me of the power of music to preserve memory and speak of sorrow along with resilience and hope. These messages remain as vital today as ever.

I am so grateful for Jake and these extraordinary musicians who are making this story come to life on our stage at the festival this summer. Thank you, Jake, Sasha, Zach, Adeline, Nathan, Lexi, and Ani.

~ Aloysia Friedmann

George Frideric Handel (1685 – 1759)

Harp Concerto in B-flat Major, Op. 4, No. 6 (1736)

Handel's oratorio *Alexander's Feast,* an ode to Saint Cecilia, the patron saint of music, made clear the power of music in politics and in romance. Its music commemorates the feast celebrating Alexander's conquest of Persia. As a way of augmenting the drama and intensity of the performance, Handel chose to insert instrumental concertos between the sung sections of his oratorio. The harp concerto we hear today appears at the precise moment in the oratorio that the text reads, "With flying fingers touch'd the lyre: the trembling notes ascend the sky, and heavenly joys inspire." Choosing the harp made perfect sense to convey a lavish set of sounds, wonderfully suited for the harp with its palette of strings and pedals.

Handel also re-arranged this piece for chamber organ, with one keyboard and no pedals: a lyrichord. The sound was produced with a bowing mechanism across the strings, making a sound much like a hurdy-gurdy. The modern harp with its 47 strings and seven pedals creates quite a different and wonderful sound. This speaks well for the adaptability of this work for multiple instruments.

Georg Philipp Telemann (1681 – 1767)

Concerto for two violettas in G Major, TWV 52:G3 (1745)

Hey—you *English Violet!* Oh yeah—you *viola bastarda!* Goodness—playground rule number one: no name calling! But wait a minute...who started this? The *violetta,* a sweet, small viola. It has had many names, including the playground nicknames. But, to be perfectly clear, this particular small viola is unique. It is not the high alto, or the low alto, or the tenor viola (yes there were such small violas). The *violetta* is the soprano viola, a twinkle in Telemann's eye. But today, *violetti* are out of stock at the local strip mall music store. But the modern viola can be adapted to mimic a *violetta* by raising the tuning of the lowest string, providing a different, higher timbre. *Cherchez la femme, messieurs....*

Concerto for four violas in G Major, TWV 40:202

How would you describe a picnic? Let's try this: a glorious outdoor meal best served without a table. Right! But what about a concerto without a supporting orchestra? No problem; Telemann's formula allowed for open air and freedom of movement with just four instruments – in this case, four violas—*minus the orchestra*. No distractions from a gang of instruments, chairs, music stands, and a conductor! Without the hubbub, we can clearly hear the dialogues, the flirting, and interplay between four individuals with much to say.

Viola Concerto in G Major, TWV 51:G9 (1712)

What a glorious way to end this trio of Telemann Concertos. The viola concerto is a masterpiece in the viola repertoire revealing Telemann at his most elegant and harmonically adventurous.

Jake Heggie (b. 1961)

Texts by Gene Scheer (b. 1958)

Intonations: Songs from the Violins of Hope (2020)

In February 2017, Patricia Kristof Moy reached out to Jake Heggie and Gene Scheer to introduce them to the Violins of Hope project. She explained the unfathomable history and journey of eighty-six instruments (84 violins, one viola, and one cello) played by prisoners in concentration camps and later restored in Tel Aviv by father-and-son luthiers Amnon and Avshalom Weinstein. Patricia proposed a commission for a new composition to be premiered as a part of the 75th Anniversary of the Liberation of Auschwitz. Jake and Gene immediately agreed.

The 40-minute song cycle for mezzo-soprano, solo violin, string quartet, and youth solo violin was inspired by the James Grymes book *Violins of Hope: Violins of the Holocaust—Instruments of Hope and Liberation in Mankind's Darkest Hour.*

The seven songs of Intonations tell stories of the journeys of the violins and their owners in a movement-by-movement fashion.

"Ashes" sets the stage for the work stemming from Amnon Weinstein's first restoration project. When he opened the case, he found it filled with human ashes.

"Exile" is the story of fleeing Nazi Germany with a violin serving as comforting symbol of home. But nearing the end of the escape on a ship, there was panic when it was discovered that there was no more fuel for the furnace powering the engine. The boat was beginning to sink. Was this precious instrument to become just another piece of wood so badly needed as fuel? The violin and its owner survived.

"Concert" is a description of the harrowing story of Henry Meyer when he was ordered to play a concert for Nazi officers in a reverberant gas chamber where family and friends were murdered every day. He apologizes to the violin and plays a waltz. He survives another day.

"Motele" is the true story of a 12-year-old Ukrainian boy who lost his entire family in the camp. When he was randomly selected to entertain at the Nazi Officers' Club, he avenged his family by smuggling gunpowder in his violin case to make a bomb in the basement of the Officers Club. When he had amassed a sufficient amount, he set the bomb on fire and ran to the woods to watch the explosion.

"Feivel" was a violinist who was given a violin by an older survivor so that he could have an instrument by which to make a living. Following Feivel's first professional performance, he was paid with loaves of bread. He returned to the old man to share half of his earnings. But it was too late; the man had taken his own life.

"Lament" is a wordless string quartet honoring the lives lost in Auschwitz.

"Liberation" honors the loss of life before the liberation of Auschwitz began on January 27, 1945. The song is based on Paula Lebovic's memories of that day and the kindness she received from a Russian Soldier.

The late Elie Wiesel reminds us "...as we remember the past, we must remember to always takes sides. Neutrality helps the oppressor, never the victim. Silence encourages the tormentor, never the tormented."

The première of the original chamber version of *Intonations* took place on January 18, 2020, with mezzo-soprano Sasha Cooke. We are honored by her presence in this performance.

Intonations Text by Gene Scheer

1. Ashes

When
Who touches me now?
Who opens me like the Torah
Searching for answers
And beneath a carved piece of spruce
Finds only ashes?

Whose ashes? Whose hands?
Who will listen if I sing again?

They told her not to pray,
Told her to forget,
Told her not to hope...

How could it happen?
I was never meant to be an urn for ashes.
I was crafted, carved, created,
Born to intone and vibrate
To thread yesterday, today and tomorrow
With inextinguishable song.

When they told us not to pray,
Told us to forget,
When they told us not to hope,
We played these violins.

2. Exile

Erich picks me up nervously,
As he did on the cattle car to Dachau,
On the march to Buchenwald.
He takes me in his hands,
Touches a string
And I cry like Isaac in Abraham's arms.

Twelve hundred exiles on a ship
In the middle of the ocean
On our way to the Promised Land.
But the ship is listing, drifting,
And the call goes out:
"All the coal is gone!"
"We must feed the furnace!"
"Find every piece of wood!"
"Tear up the floorboards, the railings,
the walls and the doors!"
"Rip the ship apart!"
"Every piece of wood into the furnace now!"

"Is it time to let you go?" he asks me.
"Are you just another piece of wood to fuel the fire?"
Erich is gone. I am still here.
Now, every time someone picks me up
And draws a bow across these strings,
Part of me is back in Erich's hands,
And I cry again like Isaac in Abraham's arms.

3. Concert

"Play something romantic," the Commandant orders.
"Something from *before all this*."
The officers are all seated.
They tap their feet as they wait for the concert to begin.

Henry looks up at the showerheads
That have never shed a drop of water.
We know why.
Here in the gas chamber, everything but murder is a lie.
"Forgive me," he whispers to me.
"But if I play, I will not die today."

Together we soar and sing
Of walks along the Rhine, hands intertwined.
The tune rolls forth like a wave.
Henry must be brave.
So no one can see beneath the wave,
Where a riptide pulls him down.

Before all *this?*
Before you stole the future? Before you killed my brother?
Before you ripped children from mothers?
Before the glass was broken? The temples and bodies burned?
Before you forced me to stand and play
In the place where each day you murder thousands?

Yitgadal v'yitkadash sh'mei raba b'alma div'ra chirutei,
v'yamlich malchutei...

The concert in the gas chamber is over.
There is even some applause...

4. Motele

Motele was nine years old
When I became the beat of his heart.
We had no secrets.

He played Mendelssohn like a master that night.
I still feel the touch of his fingers
The weight of his bow.
Bravo, Motele! Bravo!
His family stood and cheered with the crowd.
Oh, how proud!

Now, now he is twelve.
All his family is gone.
So young, but not alone.
I am with him.

Even as he is forced to perform
For the men who murdered his family.
But, we have a secret.
And Motele is not alone!

For weeks and weeks in the case where he keeps me
He's been smuggling gunpowder.
Little by little, patiently, slowly,
Over time he has built a bomb in the basement
of the Officers' Club.
And tonight is the night.

Again I feel the touch of his fingers,
The weight of his bow.
They applaud, shouting "Bravo!"
He goes to the basement (Bravo!)
Lights the fuse (Bravo! Bravo!)
And runs like the wind to the edge of the forest
To watch the explosion and hear their cries
As the horror dies and dies and dies...

He closes his eyes
Holds me close and quietly strums.
In his heart, he hears his mother and father
Whispering "Bravo, Motele! Bravo!"

Motele is not alone.

5. Feivel
Pull the bow across my strings
I will sing and there they will be
Family and friends together again.
Listen! These are not simply notes you hear,
But the voices of eternity.

When the old man could no longer play,
Could no longer read.
He said: "Feivel, take my violin,
Make music to feed your family.
I have lost everyone. It's all over for me."

Feivel takes me in his hands,
Thanks the old man.
Promises to share what he is paid
As soon as he can.

At the first wedding, Feivel is on fire.
He plays and we sing all night
Of love, of weddings,
Of children multiplying,
Dancing toward the promise of Jerusalem.

Pull the bow across my strings
I will sing and there they will be
Family and friends together again
Listen! These are not simply notes you hear...

Paid in loaves of bread,
Feivel runs to give the old man
The portion he had promised.
But, there on the table is a bottle of poison.
And he remembers the old man's words:
"I have lost everyone. It's all over for me."

How I wish the old man could see
That with me, his violin, Feivel saved seventeen souls.
Their descendants sing of love, of weddings,
Of children multiplying,
Dancing toward the promise of Jerusalem.

Pull the bow across my strings
I will sing and there they will be
Family and friends together again.
Listen! These are not simply notes you hear,
But the voices—the stardust—of eternity.

6. Lament
(for String Quartet)

7. Liberation
Is it over? Finally over?
Did we survive again?

A tired soldier gives him a piece of bread, and says:
"Open your eyes.
Arise, my friend,
the liberation has begun."

Is it over? Can it really be over?
For a moment?...
Yes, but for a moment only.
The past is a clock without any hands.

When the wheel of history comes round
When hatred is chanted and screamed – again –
When innocents are blamed – again –
When the gun is loaded
When the match is lit
Let someone – someone – pick me up
And let me sing again ... to remember. Remember...

Remember:
When they tell us not to pray
Tell us to forget.
When they tell us not to hope
We will play these violins.

Intonations: Songs from the Violins of Hope ©2020
by Jake Heggie & Gene Scheer. All rights reserved.

Chamber Music on Lopez Island: Love Triangle

AUGUST 20 ~ THURSDAY, 3 pm

Please refer to August 21/22 repertoire *(see right)*

Season Sponsors:* *David and Amy Fulton

THURSDAY, AUGUST 20

Lopez Concert Sponsor: The Driftwood Fund

Lopez Concert Reception Sponsors: Susan and John Pohl

FRIDAY, AUGUST 21

Concert Sponsors: Lee and Stu Rolfe

Reception Sponsors: Linda and Harlow Cameron

SATURDAY, AUGUST 22

Concert Sponsor: The Anders Foundation

Reception Sponsors: Toni and Don Rupchock

Love Triangle

AUGUST 21 ~ FRIDAY, 7 pm

AUGUST 22 ~ SATURDAY, 5 pm

Clara Schumann (1819–1896)

Romance in D-flat Major for viola and piano, Op. 22

Aloysia Friedmann *viola*
Jon Kimura Parker *piano*

Robert Schumann (1810–1856)

Piano Quartet in E-flat Major, Op. 47

Sostenuto assai
Scherzo. Molto vivace
Andante cantabile
Finale. Vivace

Nathan Olson *violin*
Eric Nowlin *viola*
Ani Aznavoorian *cello*
Jon Kimura Parker *piano*

~ INTERMISSION ~

Clara Schumann

Scherzo No. 2 in C minor for piano, Op. 14

Jon Kimura Parker *piano*

Johannes Brahms (1833–1897)

Viola Quintet No. 2 in G Major, Op. 111

Allegro non troppo, ma con brio
Adagio
Un poco Allegretto
Vivace ma non troppo presto

Zachary DePue *violin*
Alexandra Preucil *violin*
Antoine Tamestit *viola*
Aloysia Friedmann *viola*
Lachezar Kostov *cello*

Johannes Brahms

Two Songs for mezzo-soprano, viola, and piano, Op. 91

Gestillte Sehnsucht. Adagio espressivo
Geistliches Wiegenlied. Andante con moto

Sasha Cooke *mezzo-soprano*
Antoine Tamestit *viola*
Jon Kimura Parker *piano*

Love triangle—or not?

Robert Schumann: After hearing Brahms play some of his own music, Robert welcomed the young, aspiring composer into his and Clara's household and declared Brahms the true heir of Beethoven.

Johannes Brahms wrote to a friend about Clara: "I believe that I do not have more concern for and admiration for her than I love her and find love in her. I often have to restrain myself forcibly from just quietly putting my arms around her and even...I don't know, it seems to me so natural that she could not misunderstand."

Clara Schumann confided in her diary about Brahms: "There is the most complete accord between us...it is not his youth that attracts me; not, perhaps, my flattered vanity. No, it is the fresh mind, the gloriously gifted nature, the noble heart, that I love in him." Following Robert's death, Clara and Johannes made a brief trip accompanied by family. What happened—or didn't—between them will never be known. We DO know that when the trip concluded, they parted ways but remained friends for the rest of their lives.

Clara Schumann (1819–1896)

Romance in D-flat Major for viola and piano, Op. 22 (1853)

Clara Schumann composed very little after the death of her husband, Robert. The *Three Romances,* Op. 22, was one of her last works. She dedicated these to the great violinist and dear friend of the Schumanns, Joseph Joachim. Clara and Joachim made a concert tour with these, which included a performance for King George V of Hanover, who declared them "a marvelous, heavenly pleasure." A critic for the Berlin newspaper wrote, "All three pieces display an individual character conceived in a truly sincere manner and written in a delicate and fragrant hand." We hear today the first of the three romances, which includes a loving quote from the main theme of Clara's husband Robert's first violin sonata. The music is lush and compelling, particularly played on the viola as we hear it today.

Robert Schumann (1810–1856)

Piano Quartet in E-flat Major, Op. 47 (1842)

Robert Schumann's lifelong habit was to compose in concentrated spurts, one category at a time, be it for orchestra, for voice, or for piano, for example. His intense period in 1842, known as "the year of chamber music," occurred at a time of distress and depression. He was alone for a month without Clara while battling a case of writer's block exacerbated by overindulgence in beer and champagne. But the power of music and creation brought him solace, and despite his angst, this piano quartet is one of his most hopeful and sunny works. Clara, who played the piano for the première performance, was adoring of it, referring to it as "this beautiful work, which is so youthful and fresh; as if it were his first."

Clara Schumann

Scherzo No. 2 in C minor for piano, Op. 14 (1845)

Clara Schumann: "Composing gives me great pleasure. There is nothing that surpasses the joy of creation, if only because through it, one wins hours of self-forgetfulness, when one lives in a world of sound." She was referring to the hubbub of a busy household raising eight children in the midst of a bustling city life. There are only so many hours in the day, and Clara's attention was heavily in demand as a wife, mother, and accomplished concert pianist! Her thrilling and fast-footed Scherzo No 2 is a showcase for a perfect blend of her skills and talents as both composer and pianist.

Johannes Brahms (1833–1897)

Viola Quintet No. 2 in G Major, Op. 111 (1890)

When Brahms turned 57, he slipped this letter to his publisher: "With this note, you can take leave of my music because it is high time to stop." He had already declared to his friends that all he wanted was "a carefree old age to enjoy in peace." Hah! That didn't last long. Soon, he came bursting out of retirement to compose a series of works, the Op. 111 string quintet among them. (The first sketches were actually conceived of as candidates for his fifth symphony, and its symphonic sweep and grandeur is evident indeed.) Interestingly, Brahms was not alone in favoring the model of adding a viola to a string quartet to make a quintet (as opposed to an additional violin or cello). After all, Mozart and Mendelssohn had already paved the way. But there's more – it's no secret that the viola was Brahms' favorite stringed instrument!

Johannes Brahms

Two Songs for mezzo-soprano, viola, and piano, Op. 91 (1884)

These two extended songs are unique in Brahms' output as his only examples of "vocal chamber music." They were published in part as a futile attempt to reconcile the troubled marriage of Joseph Joachim, one of Brahms oldest friends, and Amalie Joachim. Sadly, in the process, the friendship between Robert and Joseph was also damaged due to a misunderstanding, never to fully recover.

The first song is based on Rückert's *Gestillte Sehnsucht,* describing nature with birds and winds whispering the hope for rest and peace.

The second song originated in 1864 – happier times, when the Joachims were expecting their first child, who was named after Brahms. The composer had sent the couple the text and music to an old German hymn, which was the Christmas song "*Josef Lieber Josef, mein,*" a lullaby Mary sings to the baby Jesus, set to the even older chant melody "Resonet in laudibus."

The viola is treated equally with the singer, necessarily a mezzo-soprano or alto, the voice type that most matches this instrument. Indeed, the pairing of their respective timbres is a most compelling combination. The work, the concert, and the festival conclude with the touching and poignant voice of the viola giving the final blessing.

Gestillte Sehnsucht ~ by Friedrich Rückert

In goldnen Abendschein getauchet,
Wie feierlich die Wälder stehn!
In leise Stimmen der Vöglein hauchet
Des Abendwindes leises Wehn.
Was lispeln die Winde, die Vögelein?
Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget
Im Herzen sonder Rast und Ruh!
Du Sehnen, das die Brust beweget,
Wann ruhest du, wann schlummerst du?
Beim Lispeln der Winde, der Vögelein,
Ihr sehnenden Wünsche, wann schlaft ihr ein?

Ach, wenn nicht mehr in goldne Fernen
Mein Geist auf Traumgefieder eilt,
Nicht mehr an ewig fernen Sternen
Mit sehnendem Blick mein Auge weilt;
Dann lispeln die Winde, die Vögelein
Mit meinem Sehnen mein Leben ein.

Assuaged longing

Bathed in golden evening light,
How solemnly the forests stand!
The evening winds mingle softly
With the soft voices of the birds.
What do the winds, the birds whisper?
They whisper the world to sleep.

But you, my desires, ever stirring
In my heart without respite!
You, my longing, that agitates my breast—
When will you rest, when will you sleep?
The winds and the birds whisper,
But when will you, yearning desires, slumber?

Ah! when my spirit no longer hastens
On wings of dreams into golden distances,
When my eyes no longer dwell yearningly
On eternally remote stars;
Then shall the winds, the birds whisper
My life—and my longing—to sleep.

Geistliches Wiegenlied ~ by Emanuel Geibel

Die ihr schwebet
Um diese Palmen
In Nacht und Wind,
Ihr heil'gen Engel,
Stillet die Wipfel!
Es schlummert mein Kind.

Ihr Palmen von Bethlehem
Im Windesbrausen,
Wie mögt ihr heute
So zornig sausen!
O rauscht nicht also!
Schweiget, neiget
Euch leis' und lind;
Stillet die Wipfel!
Es schlummert mein Kind.

Der Himmelsknabe
Duldet Beschwerde,
Ach, wie so müd' er ward
Vom Leid der Erde.
Ach nun im Schlaf ihm
Leise gesänftigt
Die Qual zerrinnt,
Stillet die Wipfel!
Es schlummert mein Kind.

Grimmige Kälte
Sauset hernieder,
Womit nur deck' ich
Des Kindleins Glieder!
O all ihr Engel,
Die ihr geflügelt
Wandelt im Wind,
Stillet die Wipfel!
Es schlummert mein kind.

A sacred cradle-song

You who hover
Around these palms
In night and wind,
You holy angels,
Silence the tree-tops!
My child is sleeping.

You palms of Bethlehem
In the raging wind,
Why do you bluster
So angrily today!
O roar not so!
Be still, lean
Calmly and gently over us;
Silence the tree-tops!
My child is sleeping.

The heavenly babe
Suffers distress,
Oh, how weary He has grown
With the sorrows of this world.
Ah, now that in sleep
His pains
Are gently eased,
Silence the treetops!
My child is sleeping.

Fierce cold
Blows down on us,
With what shall I cover
My little child's limbs?
O all you angels,
Who wing your way
On the winds,
Silence the tree-tops!
My child is sleeping.

English Translations © by Richard Stokes, author of *The Book of Lieder* (Faber, 2005)

2026 Pre-Concert Talks

Take a look inside and beyond the Festival as musicians and artisans discuss the inspirations behind their creations and compositions.

AUGUST 7 at 6 pm

AUGUST 8 at 4 pm

From Timber to Timbre—Orcas Island Luthier Athulya Monica Gehrig speaks about her Redwood Quartet of stringed instruments, meticulously built of local wood, followed by a performance on them by the Miró Quartet.

AUGUST 11 at 6 pm

AUGUST 12 at 4 pm

***Inspired by Orcas Island*—**an interview with composers Thurmond Russell and Joe Giarrusso about Orcas Island's influence on their works, with performances of their pieces by Festival artists.

AUGUST 18 at 6 pm

AUGUST 19 at 4 pm

***Intonations*—**Grammy Award-winning composer Jake Heggie in a conversation about *Intonations* and his inspiration from the *Violins of Hope,* a project forged around a collection of stringed instruments owned by Jewish musicians before and during World War II.



Aloysia Friedmann interviews composer John Wineglass



The Pedro Giraudo Quartet at the Olga Hamlet Concert

Hamlet Concerts

AUGUST 9 ~ SUNDAY

for the residents of Olga, West Sound, and Deer Harbor

This season, the Hamlet Concerts feature the Miró Quartet, harpist Allegra Lilly, and double bassist Robin Kesselman. Since 2012, residents in all corners of Orcas Island have warmly welcomed our artists and reveled in their incredible performances. From the Gryphon Trio to WindSync, from the violin to the bandoneón, these free concerts have never failed to create indelible memories for island audiences.

Sponsors

OLGA CONCERT: ***Frances K. Walton and Kathryn A. Zufall in memory of Laila Storch and Martin Friedmann***

WEST SOUND CONCERT: ***Kingfish Inn***

DEER HARBOR CONCERT: ***Valerie Anders***

Special recognition and thanks to community coordinators Susan Gordon Bentley (Olga), Miriam Ziegler and Tom Baldwin (West Sound), and Glenn Aust and Ellen Allen (Deer Harbor)

Children's Concert: *Harmony the Hare*



Created by Alexandra Preucil

FREE ~ no tickets required

AUGUST 14 ~ FRIDAY, 12 pm
LOPEZ CENTER PAVILION

AUGUST 15 ~ SATURDAY, 11:30 am
EASTSOUND STAGE ON THE VILLAGE GREEN

At 11:30, OICMF Pied Piper Charly Taylor invigorates Orcas little ones before Harmony the Hare and friends appear at Noon.

Harmony the Hare is giving a concert but gets interrupted by a cast of musical animals—Beardo (who loves the low cello and its roar), Sasha (the very fast squirrel), Sammy (the sleepy sloth), Fritz (the dancing frog), Wolfgang (a wolf whose howl makes him the king of the night), and many more.

Together, they learn how melody, harmony, and rhythm work together to create music.

Vocalist:	Alexandra Preucil
Narrator:	Nicole Starker
Violins:	Nathan Olson and Zachary DePue
Viola:	Antoine Tamestit
Cello:	Lachezar Kostov



Sponsors

LOPEZ ISLAND: ***The Driftwood Fund***

ORCAS ISLAND: ***Carl de Boor***





The Open Rehearsal allows for an intimate peek inside a pre-concert rehearsal

Open Rehearsal for Seniors

FREE ~ no tickets required

AUGUST 21 ~ FRIDAY, 1 pm

We warmly invite our esteemed elder patrons to attend a rehearsal of our *Love Triangle* concert before the final evening performances. This is a unique opportunity to witness the creation of chamber music as renowned artists such as Zachary DePue, Antoine Tamestit, Ani Aznavoorian, and Jon Kimura Parker prepare for the Festival finale.

Sponsor: ***Kam Au***

Parties of Thanks



Artist Ani Aznavoorian *(left)* with patrons at a post-concert reception

Post-Concert Receptions

The celebration doesn't end with the final bows of the evening concerts—join us in the Madrona Room afterward! Enjoy lively conversation, tasty hors d'oeuvres, refreshing beverages, and shopping at the OICMF Boutique with Festival friends.

Catered by The Goat & Co.
Wines by The Orcas Project

Welcome Dinner

August 13 ~ THURSDAY



Gathering in a lovely outdoor setting as the sun sets is the ideal way to honor our artists as well as thank our very essential home hosts, artist sponsors, concert sponsors, legacy donors, and board members.

Hosted by Gail and Harvey Glasser
Sponsored by Lee and Stu Rolfe
Catered by Orcas Hotel

The Miró Quartet performs at our Volunteer Celebration



Volunteer Celebration

August 16 ~ SUNDAY

Each year, we eagerly celebrate and honor our devoted volunteers. It's our heartfelt way of showing appreciation to those who have contributed so much to the Festival as we gather among friends to enjoy delicious food and a splendid abundance of musical delights!

Hosted by Phyllis Henigson
Sponsored by OICMF Board of Directors
Catered by Orcas Hotel, The Goat & Co.

Community



Photo by Barry Carlton

Music Education and Community Events

Karolina and Iwo Return to the San Juans!

Violinist Karolina Mikołajczyk & Accordionist Iwo Jedynecki visited the San Juan Islands in March 2026 for a three-day music residency. They once again showed our community that they are one of the most vibrant and innovative chamber ensembles of the current generation of classical musicians. From their home in Warsaw, Poland, they have performed across the world, from Switzerland to Cuba to the United Arab Emirates to Brunei, totaling 32 countries on five continents.

The lively duo coached and performed at the Orcas, Lopez, and Shaw schools, gave a community concert for a standing-room-only Lopez Library crowd, and treated Orcas Islanders to a pop-up performance at Island Market and an intimate salon concert at the home of Baird and Neal Nuckolls. As with their first music residency in 2024, Iwo and Karolina captured our community's hearts.

***Sponsors:** Carl de Boor, Carolyn Haugen, the Driftwood Fund, ArtsWA*



(photo left)
Iwo & Karolina give a Master Class at Orcas Island High School



Iwo & Karolina with the audience at the Lopez Library

Iwo & Karolina perform a Salon Concert at the home of Baird and Neal Nuckolls



Isabel Boyd



Makar Ashirov



2026 Marilyn Anderson Young Musician's Award

Each year, the OICMF 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. Students are eligible so long as they attend school and have an active musical presence on Orcas Island or Lopez Island.

This year's recipients are Isabel Boyd and Makar Ashirov. We wish them all the best in their future endeavors!

Complimentary Tickets

Thanks to generous OICMF patrons, complimentary tickets are available for those in need, including Friends of Joyce Tickets for young people ages 6–18 and their families.

Tower Tickets, founded by Rolf Eriksen and further supported by other generous donors, guarantee access to all OICMF concerts for everyone who would like to attend.

With this support, we ensure that music remains a shared and inclusive experience for everyone.

To request tickets, please contact OICMF at info@oicmf.org.

"Pied Piper" in Orcas Island Preschools

Since fall 2023, Charly Taylor has been bringing the joy of music to toddlers and preschoolers across Orcas Island. As OICMF's official preschool music teacher, she leads weekly classes at Kaleidoscope's Preschool and Forest School, Children's House, and Orcas Montessori. Beloved by both students and teachers, Charly keeps little ones moving, laughing, and learning through ukulele-led singalongs, playful movement, and imaginative musical games. Think yoga poses and dance steps, egg shakers and scarves, along with timeless favorites like Little Bear, Sleeping and Run, Baby, Run. "My personal mission is to create connection with the kids," Charly says. "Music is the bridge for that."

A lifelong musician, Charly grew up playing flute and performing in band before diving into songwriting and small gigs as a young adult. Now, as a full-time mom, she's found her newest—and perhaps most rewarding—audience. "The reward for me as a musician is as great as performing for adults," she says. "When they're engaged and we're on a musical journey together, it's electrifying."

Looking ahead, Charly hopes to continue building interactive, heart-centered musical experiences that nurture empathy, spark joy, and foster a sense of community—for both children and the grown-ups who share the room. "This opportunity fills my heart with joy," she says. "We're creating a little bubble of presence."

"When they're engaged and we're on a musical journey together, it's electrifying."



Charly Taylor leads a sing-along at Orcas Montessori School



(photo left) Jaylin Peacock greets 2026 Season Sponsors Amy and David Fulton

Illia Ovcharenko performs in Eric Ewing and Bruce Redman's stunning Seattle condo



Seattle Salon Concert

THURSDAY, May 14, 2026

(photo below) Aloysia Friedmann joins Illia Ovcharenko for a beautiful duet



OICMF hit the road as we presented a special Seattle Salon Concert featuring Ukrainian pianist Illia Ovcharenko, who captivated audiences during the 2024 Festival. Internationally acclaimed since winning the 2022 Honens International Piano Competition, Illia has rapidly built a distinguished career, performing in renowned venues, including Carnegie Hall and Hamburg's Elbphilharmonie.

Guests enjoyed an unforgettable evening of extraordinary music in the stunning downtown Seattle condominium of Board Members Eric Ewing and Bruce Redman. Complementing Illia's breathtaking performance was a delightful culinary experience prepared by Tom Bennett and Casandra Vaivadas, making the event a memorable celebration of music, hospitality, and community.

Sponsors: ***Eric Ewing, Bruce Redman, Susan Bohn***

Thank You Concert

MONDAY, JUNE 1, 2026

Orcas Center

This eclectic program, presented by Artistic Advisor Jon "Jackie" Kimura Parker on the main stage at Orcas Center, was a heartfelt celebration honoring the Orcas Island Chamber Music Festival's dedicated donors, volunteers, home hosts, and longtime friends. Jackie guided the audience on a captivating musical journey spanning centuries and genres, from the timeless works of Beethoven, Mozart, and Brahms to the distinctive sounds of Gershwin, Chick Corea, and Randy Newman.

Throughout the evening, Jackie enriched the performance with humorous and engaging stories about the composers, the music, and memorable moments from his own distinguished career. As a special highlight, Artistic Director Aloysia Friedmann joined him on stage for a moving performance of Jake Heggie's *Orcas Island Ferry: Crossings* for violin and piano, a work that resonated deeply with our island audience.

Following the concert, the celebration continued with a beautiful reception in the Madrona Room, catered by the Orcas Hotel. The evening provided an opportunity for OICMF to express its gratitude once again to the remarkable community of supporters whose generosity, enthusiasm, and commitment make the Festival's musical magic possible year after year.



Jon Kimura Parker performs on our 1908 9-foot Steinway, affectionately named "Valerie"



Aloysia Friedmann thanks our donors, sponsors, volunteers, and friends



Giving

Photo by Barry Carlton

Our Mission:

Orcas Island Chamber Music *festival*

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 extends well beyond August—our nonprofit organization offers exceptional music, educational programs, and community events all year round. But this vital work depends on you. Your support—whether through donations to the Annual Campaign, Endowments, Sponsorships, volunteering, or simply showing up—makes it all possible. With your help, we can keep bringing world-class chamber music to Orcas and neighboring islands today and for generations to come. Join us in shaping the future of this extraordinary festival.

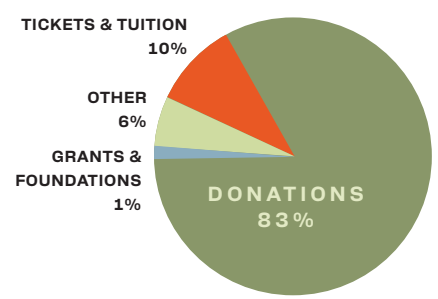
ANNUAL CAMPAIGN GIFTS are welcome at any time! While the Campaign announcement goes out in late Fall, the gifts return throughout the year, reflecting individual schedules and interests. More than three quarters of the Chamber Music Festival's revenue is derived from Annual Campaign Gifts. This is a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

GIFTS TO ENDOWMENT FUNDS inspire with their generosity. Contributions to the Festival Endowment Fund, Laila Storch and Martin Friedmann Legacy Artist Fund, Louisa Lundgren Legacy Artist Fund, Music Education Endowment Fund, and 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.

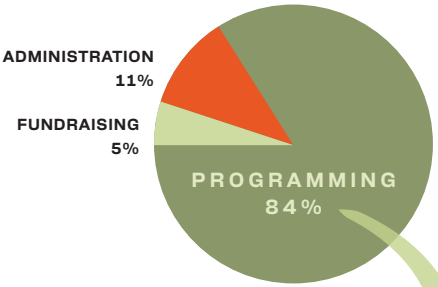
SPONSORSHIPS provide opportunities for donors to establish close ties with Festival artists, education programs, and special events. Let us know your personal interests.

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 appreciate this amazing gift of time.

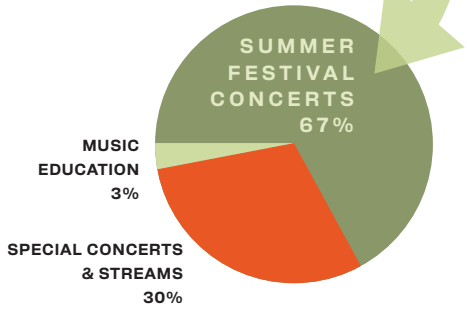
INCOME



EXPENSES



EXPENSES BY ACTIVITY



OICMF is a registered 501(c)(3) non-profit corporation in the state of Washington. All contributions are acknowledged for your records and tax documentation.

Legacy Circle

You can shape the way you will be remembered with a remarkable legacy. Join the OICMF Legacy Circle with your gift!

FIVE GIVING APPROACHES

1. Name the Orcas Island Chamber Music Festival as a beneficiary in your individual retirement account (IRA), other retirement fund, or life insurance policy.
2. Make a charitable bequest to OICMF in your will, either a specific sum or a percentage of your remaining estate.
3. Make a contingent bequest, naming OICMF as a beneficiary if one or more of your beneficiaries predecease you.
4. Donate appreciated investments or real property in your estate plan to realize tax benefits for your estate or heirs.
5. Bequeath a perpetual Festival Sponsorship at any giving level.

Contact Executive Director Christopher Peacock to learn more about various gift levels and what they might fund in the future.

2026 In Memoriam

CATHERINE PEDERSON

Founding Board Member, Music Educator, Friend

This past year, the Orcas Island Chamber Music lost a founding board member, Catherine Pederson, whose vision and unwavering belief in me and the possibilities of a chamber music festival helped shape our organization from its earliest days.

When the festival was little more than an idea, Catherine was helpful to Jackie and me in so many ways. She was encouraging and enthusiastic, and her support was crucial. As a prominent piano teacher on Orcas Island, Catherine was familiar with music lovers on the island and within our first conversations, she was our entrée to meeting people who could help. Even before our first festival, Catherine introduced us to Jim Bredouw, whose barn was one of our concert venues for years, to Roger Sherman, who also became a board member and our recording engineer, and to Ed Wilson, who helped OICMF define our identity—***Classical Music with a View!***



Catherine with Carl de Boor wearing a Win Rhodes newspaper hat



Catherine with composer Peter Schickele

Catherine was passionate about music and the community in which she lived. She always greeted everyone with elegance and a smile on her face. She was also a stickler for details! To this day, we have in our festival office her instructions on how to dust a piano! Catherine was also one of our trusted page turners for the performing pianists on stage. She collaborated with OICMF on a memorable

First-ever OICMF Board Meeting in 1998
(Catherine, second from right)



outdoor concert with composer Peter Schickele, conducting the Orcas Choral Society. She organized masterclasses for young pianists on the island, as our direct pipeline to local piano students.

Catherine believed deeply that music has the power to bring people together and enrich lives. She helped support young artists, always wanting the best for our music programs in the schools, and she also supported music education within the festival through our Music Lovers' Seminars and Know-the Score lectures.

With warmth and compassion, she always loved everything about the Orcas Island Chamber Music Festival. As we celebrate our 29th Season, we will remember Catherine with profound gratitude. We will miss her terribly but are grateful for all her many years of support and encouragement.

Catherine was not simply a board member; she was a trusted advisor, a lover of the arts and music education, and a dear friend.

~ Aloysia Friedmann



Catherine *(right)*
with Lisa Bergman

2026 In Memoriam

(CONTINUED)

JACK BLOXOM

Unpretentious champion of OICMF and host to artists on an enchanting isthmus in the sea, Jack was an extraordinary Eastern Washington fruit grower who valued his laborers, education, and the arts.

LEO LAMBIEL

A great supporter of OICMF and all the artists of Orcas Island. "Unless I'm wrong, I but obey, the urge of a song: I'm—bound—away! And I may return, if dissatisfied, with what I learn, from having died."

~ Robert Frost

BOB LITTLEWOOD

A fine musician in his own right, always with a playful grin and trademark twinkle in his eye, Bob was most famous around the Chamber Music Festival as a passionate intellect and concert attendee, and an indefatigable presser of table linens—a clever ruse to do volunteer work within earshot of Festival rehearsals.

BRUCE PARKER

Unceasingly supportive of his wife Victoria during her long tenure as OICMF Executive Director, Bruce bravely and gamely volunteered wherever drafted—tending bar, parking cars, being there for Victoria and all of us.

WIN RHODES

Longtime patron and a Board Member from 2008-2016, Win hosted many epic events on her beach and in her home and was perhaps most beloved as newspaper hat haberdasher in her role as Queen of Board-prepared Artist Dinners.

ELLA WEAVER

A young woman whose presence brightened so many lives on Orcas, Ella's singing, dancing, and overall stage talents led her to being the recipient of the Marilyn Anderson Young Musician's Award in 2023.

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, 2025, and June 30, 2026.

Festival Patron $25,000+

Amy and David Fulton

The Daniel and Margaret Carper Foundation

Richard S. and Cindi B. Gould Charitable Trust

Encore Circle $15,000+

The Estate of Marilyn J. Anderson

Carl de Boor

Lee and Stu Rolfe

Masterwork $10,000+

The Driftwood Fund

David Dotlich and Douglas Elwood

Gail and Harvey Glasser

Janet Wright Ketcham Foundation

Terry Neill

Mary Pigott

Eric Ewing and Bruce Redman

Ginny Hawker and Theron Soderlund

Anonymous (2)

Concerto $7,000+

Carol Econn

Alix and John Sullivan

Quintet $4,000+

The Anders Foundation

ArtsFund

Kam Au

Alyssa and John Boyer

Nancy Maranville and Ben Pfeiffer

Susan and John Pohl

The Shilling Family Foundation

Kaaren Slawson

Mimi and Slim Sommerville

Janice and Sidney Stoltzfus

Carolyn Volk

Suzanne Trebnick and Michael Vossen

Kathryn Zufall

Anonymous

Quartet $2,500+

Helen Bee

Sallie Bell

Samantha and Nicholas Binkley

Carol Marcin and Tom Burg

Birch and Galen Burghardt

Lisa Skumatz and Jim Heidell

The Illahee Fund

Betsy Louton

Michelle Russell

Karen Schwitters

Roger Sherman

Marsha and Bob Waunch

Anonymous (2)

Trio $1,200+

Miriam Ziegler and Tom Baldwin

Randi Beck

Ruth and Neil Berkowitz

Connie and Jack* Bloxom

Jake Heggie and Curt Branom

Linda and Harlow Cameron

Micki Ryan and William Clemens

Katherine Ann Ferguson

Lisa Bergman and David Fluharty

Deborah and Dave Grant

Carolyn Haugen

Maggie Langley

Sheri Richardson and Rick Lappin

Gretchen and Stanley Liebenberg

Elizabeth and Chip Long

Martha Darling and Dr. Gilbert Omenn

Aloysia Friedmann and Jon Kimura Parker

Keiko Parker

Toni and Don Rupchock

Linda and Dana Sundberg

Kristi Carpine-Taber and Roger Taber

Jill Schropp and DJ Wilson

Sonata $750+

Karen and Gary Alexander

Norma and George Andreadis

Susan and Roy Beaton

Susan Gordon and Stephen Bentley

Jacob L Heller MD and Rebecca Berge

Ileene Bernard

Ilene and Irwin Bernstein

Rosemarie Kapolczynski and Jim Blomquist

Susan and Thomas Bohn

**in memoriam*

Virginia and Thomas Brewer
Maria and William Burke
Marty Coffey
Eleanor Hoague and Marc Cohen
Jenny Pederson and Chris Doherty
Martine and Dan Drackett
Yee Wah Gregoire
Lindy and Jack Groban
Jodi Green and Michael Halperin
Catherine and Stephen Henderson
Island Market
Suzanne and Thomas Knauss
Katherine and William Kreager
JoAn Mann
Pamela McCabe
Naomi and Yoshi Minegishi
Laurana Mitchelmore
Mi-Young and Marc Mostovoy
Rosemary Moukad
James Phillips
Phyllis Potter
Madeline Renkens
Lesley and Brian Samuels
Maja and Will Shaw
Shell Oil Company
Gordon Shriver
Susan Zox and Hedrick Smith
Curtis and Tate Snyder
Sunset Builders Supply
Annette and John Pierre van Dongen
Marsha Wiener
Wade Wolfe
Noreen and Michael Womack
Anonymous

Overture $250+

Catherine Allan
Baruch Arnon
Barbara Nesbet and Ken Arora
Nancy and Tony Ayer
Sally Beaudette
Rebecca Berge
The Blackbaud Giving Fund for Boeing Company
Karen and Gil Blinn
Dorna Bullpitt
Mary Ann and Cliff Cameron
Kaci and Rick Carlson
Barbara and Barry Carlton
Kathy Carr
Susan and Rex Chadwell
Sin-Tung Chiu
Marty Coffey
Mary Bywater Cross
Nancy and Henry DeNero
Constance Euerle
Birte and James Falconer
Liz and Tony Fricke
Donna Gray
Gertrude and Arthur Hetherington
Nancy Reichley and Tim Higgins
Pamela Hughes
Alison and William Kuehn
Laura and John Kvasnosky
Eulalie Sullivan and Eric Laschever
Nancy Lee
Heidi Lindberg
Beth Blosten and Tom Linder
Eric Liu
Carolyn and Michael Lynch
Janet and William Madill
Chris Downing and River Malcolm
Alexandra Pearson and Paul Meschler
Mark Moehring
Annie Moss Moore
Mr. and Mrs. David Moore
Melissa and James O'Shaughnessy
Victoria and Bruce* Parker
Jaylin and Christopher Peacock
Marilyn Pedersen
Mindy and Bruce Richardson
Robin and Marlin Riegsecker
Bonnie and Josef Sedivec
Marsha Seeley
Shaw School Foundation
Mary D. Smith
Jennie Speier
Gretchen Stephens
Adam Stern
Yee-Wan and John Stevens
Denise Dabrowski and John Stubbs
Mary Ann Sturgeon
Grant Telfer
Lynn and Chris Thomerson
Pamela and Gerald von Gohren
Leone Buyse and Michael Webster
Jill Wheeler
Kristen and Ed Wilson
Judy and Arthur Winer
Anonymous

Prelude up to $249

Winifred Armstrong
Lynn and Dennis Baker
Adria Benjamin
John Bigelow
Susan Blevins
Christopher Borland
Laura Boytz
Diane and Bill Brigham
Jeannine Burky

in memoriam

Carolyn Burtch
Barbara Cahoon
Nancy and James Caleshu
Bruce Carlton
Cindy and Dennie Carter
Ramona Christensen
Kathi and Joe Ciskowski
Ruth Eliel and Bill Cooney
Nancy Cope
Shannon and Nino Corbett
Coralee and John Dey
Lauren Shuler Donner
Linda and Jim Duffield
Cornelia Duryee
Theresa and Richard Edwards
Kathleen Elliott
Larry Eppenbach
David Espenlaub
Jetty and Miller Fong
Eric Foster
Carol Furry
Margaret and James Galbraith
Mother Hildegard George
Dennis Glauber
Joann and Terry Gloege
Leah and Arthur Grossman
Poke Haffner
Jane Harmon
Maura O'Neill and Michael Harnett
Alan Hartley
Faith Heath
Jasmine Hatem and Timothy Hester
Karen and Toby Hiller
Bonnie Hughes
Sheila Johansen
Loretta O'Sullivan and Evan Johnson
Patty Johnson
Karl Kawahara
Sarah and Mark Kelly

Darleen Kent
John King
Peter Bohr and Duffy King
Diane Weber and Alan Kneitel
Anita Orne and Gordon Koenig
Alex Landau
Rolf Laub
Angela Lausch
Ann Lemke
Bonnie and Thomas Lewis
Beverly Leyman
Christina Lockwood
Jean MacGregor
Laura and Roy Lundgren
Leslie and Patrick Marckx
Linda and Andre Marion
Deborah Martyn
Nora McCloy
Kim and Craig McCormick
Louellen and Miles McCoy
Vicki McDougall
Irene & Mark McKinley
Tracy McQueen
Joan Mehl
Barbara and Thomas Millar
Harriet and Bob Miller
Margaret Mills
Doris Moehring
JoEllen Moldoff
Geneva Moores
James Morrison
James Mosley
Pegi Groundwater and Michael Moss
Anne and Shirish Mulherkar
Steve Munro
Mary Jean Navaretta
Richard Newman
Naoko and Tom Noguchi
Maribeth O'Connor

Barbara Omalev
Abbey Chamberlain and James Pierce
Brian Pinkerton
Mary and John Poletti
Frances and Daniel Pope
Andrea and Frank Preiss
Karie Prescott
Gloria and Joe Pryzant
Eileen and Jim Pyka
Inger Lise and Jorg Reinholt
Margo Reveil
Molly Roberts
Barbara Rosenkotter
Melinda Rowse
Basia Danilow and Peter Sanders
Katherine Hanson and Michael Schick
Leonard Schifter
Anne Schnoebelen
Cynthia and Daniel Seely
Loree and David Shade
Leslie Shank
Alison Shaw
Margot Shaw
Elizabeth Sheppard
Clare Shore
Linda Slone
Beverly Smith
Clarissa Szabados-Mish
Barbara and David Thomas
Hale Thornburgh
James Thornburgh
Margretta Voinot-Baron
Fredda Wasserman
James Weber
Thomas Webster
Janice and Alan Wiemeyer
Wah and Roger Williams
Gray Wilson
Benling Wong

Dottie McLain and Alan Yelvington

Penelope Yonge

Anonymous (2)

Individual Gift Matching Grants

Toni and Don Rupchock with The Boeing Company

Ann and Sig Snelson with Shell Oil Company

Lopez Artist Sponsor Circle

Gary and Karen Alexander

Jacob L Heller MD and Rebecca Berge

Rosemarie Kapolczynski and Jim Blomquist

Micki Ryan and Bill Clemens

Jodi Green and Mike Halperin

Bill and Kathie Kreager

Pamela McCabe

James Phillips

Madeline Renkens

Kristi Carpine-Taber and Roger Taber

Suzanne Trebnick and Michael Vossen

Anonymous (2)

Lopez Children's Concert Artist Sponsors

Rebecca Berge

Mary Ann and Cliff Cameron

Kaci and Rick Carlson

Mary Bywater Cross

Constance Euerle

Phyllis Potter

Gifts in Memory of Catherine Pederson

Kathi and Joe Ciskowski

Mary and John Poletti

Tom Baldwin and Miriam Ziegler

Gifts in Memory of Robert Volk

Susan and Roy Beaton

Sally Sturdy Beaudette

Marty Coffey

Henry and Nancy DeNero

Carol Econn

Jetty and Miller Fong

James and Margaret Galbraith

Joann and Terry Gloege

Alison and William Kuehn

Linda and Andre Marion

Barbara and Thomas Millar

Mary Ann Sturgeon

Anonymous

Tribute Gifts

Norma and George Andreadis in memory of Dr. George W. Sgalitzer

Jake Heggie and Curt Branom in honor of Laura and Roy Lundgren

Birch and Galen Burghardt in memory of Joyce Burghardt

Jeannine Burky in honor of Aloysia Friedmann and Jon Kimura Parker

Sin-Tung Chiu in honor of the families of Aloysia Friedmann and Jon Kimura Parker

Nancy Cope in memory of Nancy Edquist

Dennis and Renee Glauber Living Trust in memory of Evette Glauber

Trudy and Art Hetherington in memory of Ruth and Rolf Nedelmann

Mark and Sarah Kelly in memory of Adam Sturgis Kelly

Anita Orne and Gordon Koenig in honor of Wade Campbell

Nancy Lee to celebrate the engagement of Sophie Parker and Chad Wesselkamper

Eric Liu in memory of Jená Cane

Carolyn and Michael Lynch in honor of Mary Lynch VanderKolk

Naomi and Yoshi Minegishi in honor of Lisa Bergman

Marsha Seeley in memory of Jim Seeley

Karen Schwitters in memory of Roy F. Schwitters

Anita Orne Volunteer & Local Business Support Fund

The Anders Foundation

Jack* and Connie Bloxom

Carl de Boor

Carol Marcin and Tom Burg

Birch and Galen Burghardt

Linda and Harlow Cameron

Micki Ryan and Bill Clemens

Lisa Bergman and David Fluharty

Carolyn Haugen

The Illahee Fund

Patty Johnson

Annie Moss Moore

Aloysia Friedmann and Jon Kimura Parker

Victoria and Bruce* Parker

Jaylin and Christopher Peacock

Mary Poletti

in memoriam

Eric Ewing and Bruce Redman

Robin and Marlin Riegsecker

Lee and Stuart Rolfe

Karen Schwitters

Bonnie and Joseph Sedivec

Linda Slone

Mimi and Slim Sommerville

Adam Stern

Carolyn Volk

Suzanne Trebnick and Michael Vossen

Marsha and Bob Waunch

Jill Schropp and DJ Wilson

Kristen and Ed Wilson

Kathryn Zufall

Anonymous (2)

Laila Storch and Martin Friedmann Legacy Artist Fund

John Bigelow

Kathy Carr

Jasmine Hatem and Timothy Hester

Ann Lemke

Mary D Smith

Leone Buyse and Michael Webster

Kathryn Zufall

Memorial gifts in honor of Laila Storch and Martin Friedmann

Louisa Lundgren Legacy Artist Fund

Laura and Roy Lundgren

Lia Lundgren

Memorial gifts in honor of Louisa Lundgren

OICMF Endowment Fund

The Anders Foundation

Eileen Bryant*

Anne Hay and Joe Floren*

Catherine and Douglas Ellis

Gould Family Foundation, Richard Gould*

Ann Graves

Lyman W. Griswold

Phyllis and Robert* Henigson

Carlene and Dan Kim

Heidi and Larry* Lindberg

Carroll* and Terry Neill

Victoria and Bruce* Parker

Aloysia Friedmann and Jon Kimura Parker

Judith and Douglas Schliebus

Nani Warren*

Kate Janeway and Howard Wright

Anonymous (3)

Stage Management Endowment Fund

Aloysia Friedmann and Jon Kimura Parker

Loree and David Shade

Music Education Endowment Fund

Steve Alboucq

Rosemarie* and John* Altberg

The Anders Foundation

Sallie Bell

Peg Manning and Tim Blanchard

Carl de Boor

Adriana Breidenstein

Angela Breidenstein

Inge Clarke

Anne Hay and Joe Floren*

Annette Garver

Wolfgang Henke

Richard Hester

Inter Island Petroleum

Cynthia and Jean-Pierre Jacks

Sandra Levine

Louellen and Miles McCoy

Annie Moss Moore

Chris Nedelmann

Marcus Nedelmann

Aloysia Friedmann and Jon Kimura Parker

Mary and John Poletti

Leni and Jim* Roberts

Leslie Seaman

Lynn and Chris Thomerson

Susan Ward

Janet Wells*

Anonymous (3)

Lopez Island Music Enrichment Fund

The Driftwood Fund

Youth Ticket Sponsorships

ORCAS ISLAND

Friends of Joyce Fund, the Burghardt Family

LOPEZ ISLAND

Sunset Builders Supply

The Driftwood Fund

**in memoriam*

Legacy Circle

Rosemarie Altberg*

Micki Ryan and Bill Clemens

Antoinette Botsford

Catherine and Douglas Ellis

Judith and Richard Evans

Richard Gould*

John F. Hogan*

Gretchen and Stanley Liebenberg

Richard Newman

Aloysia Friedmann and
Jon Kimura Parker

Victoria and Bruce* Parker

Kate Janeway and Howard Wright

Judith and Edgar Zimmerman

Foundations

The Anders Foundation

The James Ford Bell Foundation

The Daniel and Margaret Carper Foundation

The Martine and Dan Drackett Family Foundation

The David and Amy Fulton Foundation

The Janet Wright Ketcham Foundation

Orcas Island Community Foundation

Shaw School Foundation

The Shilling Family Foundation

The Zufall Family Foundation

Anonymous

*in memoriam

2026 Corporate Sponsors

CASCADE PBS

THE ORCAS PROJECT
ORCAS ISLAND • PHINNEY RIDGE

WRIGHT HOTELS INC.

Kingfish AT WEST SOUND

OPUS GROUP

ISLAND MARKET
EASTSOUND, WA
ORCAS ISLAND



2026 Distinguished Alumni Artist
Adam Stern (center) with
Aloysia Friedmann and
Jon Kimura Parker



2026 Distinguished Alumni Artist
Owen Kotler

Home Hosts

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

Julie McNeill and Sam Blackman

Helen Bee and Carl de Boor

Susan and Rex Chadwell

Carol Econn

David Dotlich and Doug Elwood

Jim Harvey

Lisa Skumatz and Jim Heidell

Sara Jane Johnson

Marilyn and Jim Jonassen

Donna Laslo

Gretchen and Stan Liebenberg

Laura and Roy Lundgren

Jan and Jim McCorison

Louellen and Miles McCoy

Claire and Thomas Palmer

Aloysia Friedmann and
Jon Kimura Parker

Eric Ewing and Bruce Redman

Ann and Geoff Shilling

Ginny Hawker and Theron Soderlund

Thomas Pullano and Brad Waites

Rysia Suchecka and John Warburton

Marsha and Bob Waunch

Kate Janeway and Howard Wright

Fine Food and Libations

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

REHEARSAL LUNCHES, ARTISTS' DINNERS

Orcas Hotel

RECEPTION NIBBLES

The Goat & Co.
Robin Sullivan

LOPEZ ISLAND ARTISTS' LUNCHES AND SNACKS

Island Grazing Table
Bryttani Hatchel

LOPEZ ISLAND ARTISTS' DINNER

Chef Arlen Coiley

SALON CONCERT AND THANK YOU CONCERT RECEPTIONS

Orcas Hotel

HAMLET CONCERT ARTISTS' LUNCH

Brown Bear Baking

ARTISTS' PARTY CHEF

Owen Kotler

WELCOME DINNER

Orcas Hotel

VOLUNTEER CELEBRATION

Orcas Hotel, The Goat & Co.

WINES

The Orcas Project
Cole Sisson

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

Assistant to the Artistic Director
Hae-a Lee

Lopez Concert Coordinator
Suzanne Trebnick

Lopez Children's Concert Coordinator
Micki Ryan

Online Concert Video Director
Adam Stern

Online Concert Interviewer
Sophie Parker

Online Concert Engineers
Cameron Sherman, Chelsea Sherman

Sound Engineers
Jake Perrine, Kevin Colomby

Lighting Designers
Cameron Sherman, Chelsea Sherman

Piano Technician
Amanda Thorns

Stage Manager
David Shade

Page Turners
Andrea Bautista, Sophie Parker

Program Annotator
Lisa Bergman

Graphic Designer
Partners in Design

Webmaster
Highwaters Media – John King

Social Media Content Creator
Sophie Parker

Season Images
Barry Carlton

VOLUNTEER STAFF

Festival Flowers—Team Leaders
Birch Burghardt, Anita Holladay, Brenda Johnson

House Managers
Linda Ellsworth, Anita Holladay, Janice Wiemeyer

Photographers
Barry Carlton, Steve Alboucq

Festival Pâtissière
Shelly Russell

IN-KIND SUPPORT

Bookkeeping
Annie Moss Moore

Broadcast Media
Classical KING, KLOI-FM

Legal Services
Foster Garvey—Mike Brunet, James Garlant

Off-Site Storage
Robin and Marlin Riegsecker
Bob and Marsha Waunch

Off-Island Artist Housing
Wright Hotels, Inc.

Keith Hill Harpsichord
Roger Sherman

Hamlet Concert Artists' Lunches
Brown Bear Baking

Graphic Elements and Assistance
Annie Moss Moore

WE ALSO THANK . . .

Consulting
Connie Cooper, David Dotlich

Landscaping
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
Ellen Allen
Scott Allen
Kathi Anderson
Ken Arora
Glenn Aust
Tom Baldwin
Helen Bee
Susan Gordon Bentley
Stephen Bentley
Lisa Bergman
Jim Biddick
Inez Black
Sam Blackman
Karen Blinn
Gil Blinn
Peter Bohr

Carl de Boor
Antoinette Botsford
Birch Burghardt
Galen Burghardt
Rosedanie Cadet
Linda Cameron
Barbara Carlton
Barry Carlton
Kristi Carpine-Taber
Susan Chadwell
Rex Chadwell
Bill Clemens
Chris Coiley
Sand Dalton
Bryn Davidson
Diane Deer
Shamanthi Dege
Heather DeWoody
David Dotlitch
Terri Dundas



Flowers Team member Anita Holladay with a stunning stage arrangements

Carol Econn
Susan Eggers
Dave Ellison
Diane Ellison
Linda Ellsworth
Doug Elwood
Eric Ewing
Jennifer Fralick
Aloysia Friedmann
Kurt Fuller
Christine Gallagher
Rebecca Gamble
Rich Gamble
Athulya Gehrig
Marie Gladwish
Gail Glass
Dana Goldstein
Jack Groban
Poke Haffner
Nance Hall
Janet Hamill
Sukima Hampton
Erika Harlow
Jim Harvey
Ginny Hawker
Faith Heath
Jim Heidell
Jane Heisinger
Jeff Henigson
Paul Henriksen
Wendy Hiester
Robin Hirsch
Anita Holladay
Loretta Horowitz
Pam Hughes
Noreene Ignelzi
Kate Janeway

Mary Johanson
Alwyn Jones
Patty Johnson
Brenda Johnson
Sara Jane Johnson
Jim Jonassen
Marilyn Jonassen
Janet Ketcham
Duffy King
Gordon Koenig
Owen Kotler



Orcas Hotel Chef Victor with Robin Riegsecker, Linda Cameron, Mary Poletti, and Patty Johnson

Donna Laslo
Lesley Liddle
Stan Liebenberg
Gretchen Liebenberg
Heidi Lindberg
Elizabeth Long
Betsy Louton
Dee Dee Lozier
Laura Ludwig
Laura Lundgren
Roy Lundgren
John Marinucci
Jane Marshall
Cheryl Masterman
Jane Mauseth
Jan McCorison
Jim McCorison

Louellen McCoy
Miles McCoy
Julie McNeill
Thelma McTavish
Marcia Meyer-Stoner
Annie Moss Moore
David Mowers
Andrew Munson
Barbara Nesbet
Baird Nuckolls
Neal Nuckolls
Anita Orne
Judy Osmundson
Claire Palmer
Thomas Palmer
Jon Kimura Parker
Sophie Parker
Jaylin Peacock
Doug Pearson
Joyce Pearson
Kari Pearson
Jenny Pederson
Catherine Pederson*
Holly Petitjean
Mary Poletti
Alison Priestley
Thomas Pullano
Liz Ransford
Bruce Redman
Madeline Renkens
Mindy Richardson
Bruce Richardson
Marlin Riegsecker
Robin Riegsecker
Molly Roberts
Lee Rolfe

Stu Rolfe
Thurmond Russell
Shelly Russell
Micki Ryan
Mig Schaaf
Edee Scriven
Loree Shade
Roger Sherman
Ann Shilling
Geoff Shilling
Brian Silverstein
Lisa Skumatz
Marianne Slabaugh
Susan Slapin
Theron Soderlund
Mimi Sommerville
Slim Sommerville
Mary St. Michael
Jennifer Staplin
Lisa Steckley
Jan Stoltzfus
Rysia Suchecka
Alix Sullivan
Charlotte Sumrall
Arlene Sund
Kandis Susol
Stephanie Susol
Shawn Taylor
Jacob Taylor
Chris Thomerson
Lynn Thomerson
Molly Thornber
Suzanne Trebnick
Vicki Tweddell
Sam Vaccarella
Annette van Dongen

Sandy Vietzke
Ingrid Vliet
Naomi Vliet
Michael Vossen
Brad Waites
Adrienne Walker
John Warburton
Marsha Waunch
Bob Waunch
Patrick Whitley
Terri Whittier
Janice Wiemeyer
Jo Wikstrom
Kimberly Wilder

Liz Willams
Kristen Wilson
DJ Wilson
Howard Wright
Debbie Young
Miriam Ziegler
Regina Zwilling

Our sincere gratitude is extended to all who have helped; our apologies if we missed anyone on the Festival Volunteers list for the 2026 Season.

Beverage servers Joyce and Doug Pearson



Flowers Team member Brenda Johnson organizes not only flowers but also flower volunteers



Mailing party with Marsha Waunch, Cynthia Abolin, ED Christopher Peacock, Chris and Lynn Thomerson, Susan Chadwell, and Elizabeth Long



 *In memoriam

HOW CAN YOU GET MORE INVOLVED?

DONATE!

Large or small, every gift supports the music!

Donate online at oicmf.org or contact the Festival office for more information.



BECOME A SPONSOR!

Artist sponsor Carol Econn with artists Javier Sanchez, Aloysia Friedmann, and Valentin Radutiu

Consider sponsorship of:

- a concert for $7,000 – 10,000
- an artist for $2,500
- a pre-concert event or reception for $1,200

... and many other sponsorship opportunities!

Contact Christopher Peacock at christopher@oicmf.org



HOST AN ARTIST!

Home Hosts Eric Ewing and Bruce Redman with artists Nathan Chan and Christine Lee

Welcome some of the world's finest musicians for a memorable stay on Orcas Island

Contact Linda Slone at linda@oicmf.org



VOLUNTEER!

Volunteer beverage servers Lynn and Chris Thomerson with artist Jun Cho

- Usher, sell OICMF swag, serve beverages, or work behind the scenes and enjoy a free concert
- Contribute to the floral artistry of OICMF
- Help us set up and strike the Festival

Contact Jolene Versailles at jolene@oicmf.org



SPREAD THE WORD!

Aloysia Friedmann is always excited to spread the word about OICMF

- Introduce newcomers with Friends of Joyce and Tower Tickets. Free tickets are available for individuals and families with young people ages 6–18. Contact the Festival office for information.
- Sign up for Scherzo, our monthly newsletter, at oicmf.org and forward it to a friend.
- Can't make it to a Festival concert? Register for Online Concerts at oicmf.org and invite friends over to watch!

Contact Christopher Peacock at christopher@oicmf.org

Shop the OICMF Boutique

These and many other items are available before, during, and after the performances at our Merch Table in the Madrona Room.

All proceeds help fund Festival operations.
Happy shopping!









Don't miss the Orcas Artist Studio Tour!

August 7-9
FRIDAY, SATURDAY, SUNDAY

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

Meet the artists, see firsthand how their special techniques are being mastered, and purchase their most recent work.

The Artist Studio Tour preview exhibit runs **July 31—August 25** at Orcas Center.

Visit OrcasArtistStudioTour.com for more information.



DIRECTIONS

to Concert Venue and Orcas island Music Festival Office

The Orcas Island Chamber Music Festival summer concerts take place at **Orcas Center, 917 Mount Baker Road, Eastsound, Washington**, unless otherwise noted.

On I-5, travel north from Seattle, or south from Bellingham. Take exit 230 for Washington State Highway 20 and head Westbound (left) toward Anacortes. Follow the signs to the Anacortes-San Juan Islands Ferry. Ferry reservations from Anacortes to Orcas Island are highly recommended. Seasonal schedules, reservations, and tickets are available at wsdot.com/ferries.

From the Orcas Island ferry terminal, turn left and travel 8 miles toward Eastsound. Rather than turning right into Eastsound Village, continue left onto Lovers Lane for one mile. Lovers Lane will curve to the right (east) and become Mount Baker Road. You will pass Eastsound Airport on your left. Continue traveling east. Turn right at the large orca whale sculpture at Orcas Center, 917 Mount Baker Road.

The Festival Office is located on the west side of the Orcas Center building. Follow the black and white OICMF signs to the back of the building. Please park in the parking lot and walk up the service driveway beside the building to the office door.

Theater Courtesy

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

No Recordings
No audio or video recording, texting, or photography is allowed.

Latecomers
Evening concerts begin at either 7:00pm or 5:00pm. Latecomers will be admitted at the House Manager's discretion.

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.

Younger Audience
To ensure everyone's enjoyment, please do not bring children under age six to the evening concerts. Young children and their families are encouraged to attend the Children's Concerts at the Eastsound Stage on the Village Green on Saturday, August 15, at Noon, and at the Lopez Center Pavilion on Friday, August 14, at Noon.

Services
For assistance as you enter the performance venue or 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 remote audiences and future promotion of the Festival. Your attendance constitutes your permission for your likeness to appear in live and recorded broadcasts and in materials promoting the Orcas Island Chamber Music Festival. Thank you.

No Refunds on Unused Tickets
Tickets are non-refundable. If you cannot use your tickets, please consider donating them back to the Orcas Island Chamber Music Festival before the ticketed show(s) as a gift in support of our Festival and annual programs. We appreciate your generosity and would like to have all seats occupied! OICMF is a 501(c)3 non-profit organization. Acknowledgment of the value of your gift of returned tickets for tax reporting purposes is available at your request. Thank you!

All programs and artists are subject to change.



ORCAS ISLAND CHAMBER MUSIC FESTIVAL

917B Mount Baker Road
PO Box 646, Eastsound, WA 98245
(360) 376-6636
Email: info@oicmf.org
Website: www.oicmf.org

www.oicmf.org

OICMF logo: Kevin Kelliher
Classical Music with a View © Ed Wilson