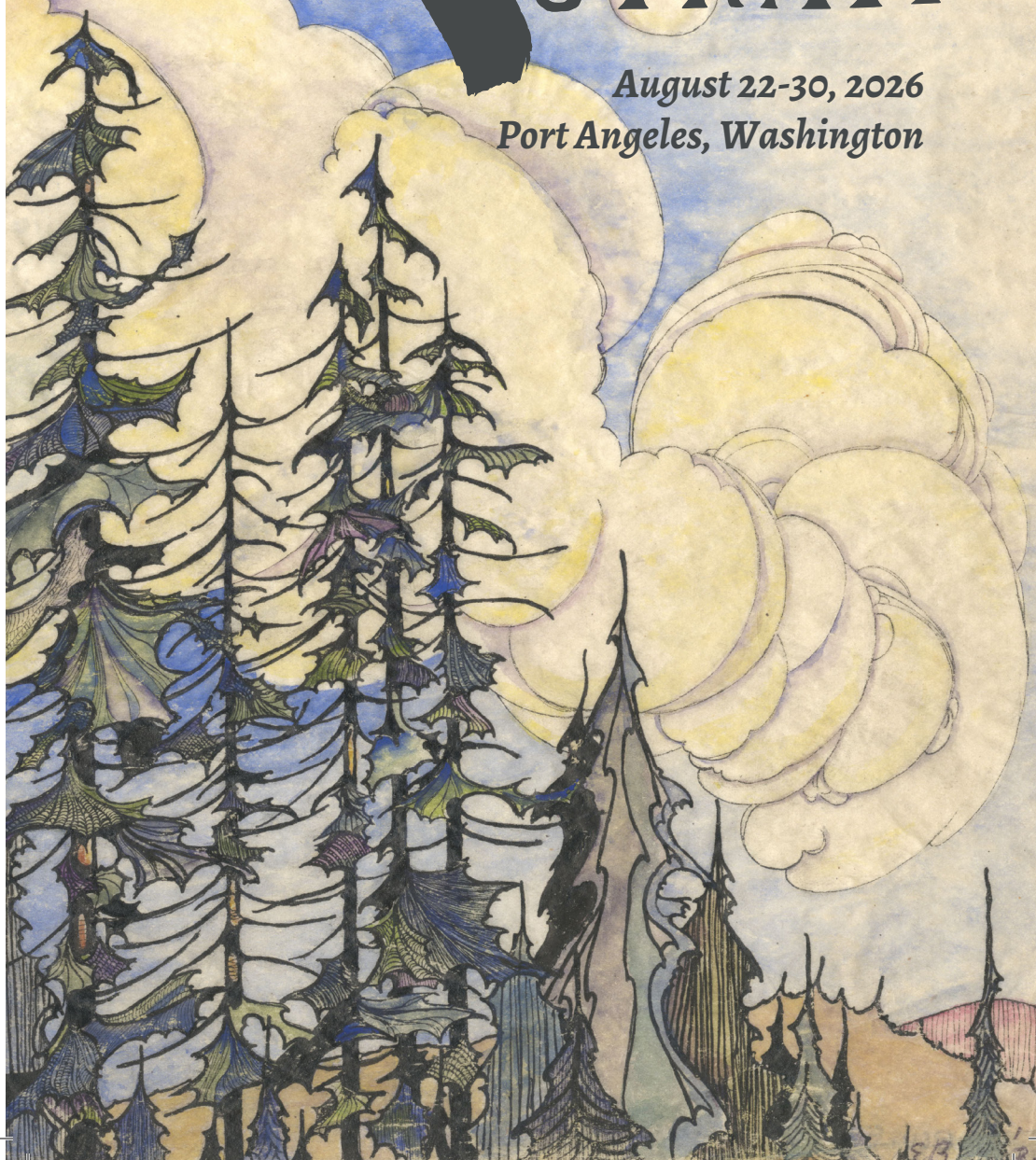




MUSIC ON THE STRAIT

August 22-30, 2026
Port Angeles, Washington



DEAR FRIENDS,

Thank you for joining us for our Music on the Strait summer festival, highlighting the world's finest chamber music on the beautiful Olympic Peninsula! We are delighted to share four exciting programs as we embark on our eighth season, thanks to your loyal support. This is the community that raised us and made us musicians.

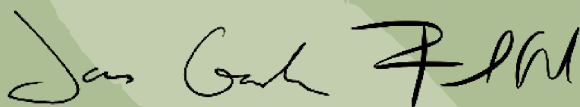
We have much to celebrate this summer; this season's artists have been decorated with Grammy

Awards, the MacArthur Genius Award, and, most recently, the Pulitzer Prize. We are so proud that these artists choose to return again and again to our beloved community, and that you welcome them with open and enthusiastic arms.

Thanks to the extraordinary generosity of our dear friend and board member, Suzie Nunley, every contribution made before the end of our festival on August 30 will be matched dollar-for-dollar up to \$25,000! This doubles the impact of your contribution. We are grateful to so many of you who have already contributed your support. If you are in a position to do so, please consider a contribution to double your impact and sustain Music on the Strait for years to come.

Thank you for supporting Music on the Strait and the many wonderful arts institutions on our Olympic Peninsula.

Sincerely,

A handwritten signature in black ink, appearing to read "James and Richard". The signature is fluid and cursive, with the first name "James" being more legible than the second "Richard".

James and Richard





MUSIC *on the* STRAIT

RICHARD O'NEILL *and* JAMES GARLICK, *Artistic Directors*

AUGUST 22-30, 2026

SAVE THE DATES!

NOVEMBER 1 @ 2PM

ART OF THE STRING QUARTET:

DVORAK AND SMETANA

MAIER HALL AT PENINSULA COLLEGE

FEATURING KRISTIN LEE, JAMES GARLICK, KATIE LIU
AND EFE BALTACIGIL

DECEMBER 13 @ 2PM

HOLIDAY BAROQUE

FIELD ARTS & EVENTS HALL

FEATURING RACHELL ELLEN WONG AND DAVID BELKOVSKI

FEBRUARY 21 @ 3PM

O'NEILL AND GARLICK AT FIELD HALL

FIELD ARTS & EVENTS HALL

FEATURING RICHARD O'NEILL AND JAMES GARLICK

We gather today on the traditional land of the Klallam, Ns'Klallam K (Nəxwsłáyəm') people, which means "Strong People"—the people who have stewarded and cared for this land through the generations. We thank them and we honor their ancestors.

OPENING NIGHT: A NIGHT AT THE OPERA

FIELD ARTS & EVENTS HALL

Saturday, August 22, 7pm

5:45pm Olympic Strings student performances

6:15pm pre-concert talk with Lisa Bergman

ABIGAIL NIMS, MEZZO-SOPRANO

KRISTIN LEE, VIOLIN

JAMES GARLICK, VIOLIN

MAIYA PAPACH, VIOLA

SILVER AINOMÄE, CELLO

AUGUST BAIK, PIANO

FREDERIC RZEWSKI
1938-2021

Winnsboro Cotton Mill Blues for piano (1979)

OTTORINO RESPIGHI
1879-1936

Il Tramonto (The Sunset) for mezzo soprano
and string quartet (1914)

GABRIELA LENA FRANK
BORN 1972

El Mundo for mezzo soprano and string
quartet (World Premiere)

INTERMISSION

ERNŐ DOHNÁNYI
1877-1960

Piano Quintet No 1 in C minor, Op 1 (1902)

Allegro

Scherzo. Allegro vivace

Adagio, quasi andante

Allegro animato

IL TRAMONTO (THE SUNSET) SET TO PERCY BYSSHE SHELLEY

Già v'ebbe un uomo, nel cui tenue spirito
(qual luce e vento in delicata nube
che ardente ciel di mezzo-giorno stemprì)
la morte e il genio contendeano. Oh! quanta tenera gioia,
che gli fè il respiro venir meno
(così dell'aura estiva l'ansia talvolta)
quando la sua dama, che allor solo conobbe l'abbandono
pieno e il concorde palpitare di due creature che s'amano,
egli addusse pei sentieri d'un campo,
ad oriente da una foresta biancheggiante ombrato
ed a ponente scoperto al cielo!
Ora è sommerso il sole; ma linee d'oro
pendon sovra le cineree nubi,
sul verde piano sui tremanti fiori
sui grigi globi dell'antico smirnio,
e i neri boschi avvolgono,
del vespro mescolandosi alle ombre.
Lenta sorge ad oriente
l'infocata luna tra i folti rami delle piante cupe:
brillan sul capo languide le stelle.
E il giovine sussura: "Non è strano?
Io mai non vidi il sorgere del sole,
o Isabella. Domani a contemplarlo verremo insieme."

Il giovine e la dama giacquer tra il sonno e il dolce amor
congiunti ne la notte: al mattino
gelido e morto ella trovò l'amante.
Oh! nessun creda che, vibrando tal colpo,
fu il Signore misericorde.
Non morì la dama, né folle diventò:
anno per anno visse ancora.
Ma io penso che la queta sua pazienza, e i trepidi sorrisi,
e il non morir... ma vivere a custodia del vecchio padre
(se è follia dal mondo dissimigliare)
fossero follia. Era, null'altro che a vederla,
come leggere un canto da ingegnoso bardo
intessuto a piegar gelidi cuori in un dolor pensoso.
Neri gli occhi ma non fulgidi più;
consunte quasi le ciglia dalle lagrime;
le labbra e le gote parevan cose morte tanto eran bianche;
ed esili le mani e per le erranti vene e le giunture rossa
del giorno traspariva la luce.
La nuda tomba, che il tuo fral racchiude,
cui notte e giorno un'ombra tormentata abita,
è quanto di te resta, o cara creatura perduta!

"Ho tal retaggio, che la terra non dà:
calma e silenzio, senza peccato e senza passione.
Sia che i morti ritrovino (non mai il sonno!) ma il riposo,
imperturbati quali appaion,
o vivano, o d'amore nel mar profondo scendano;
oh! che il mio epitaffio, che il tuo sia: Pace!"
Questo dalle sue labbra l'unico lamento.

There late was One within whose subtle being,
As light and wind within some delicate cloud
That fades amid the blue noon's burning sky,
Genius and death contended. None may know
The sweetness of the joy which made his breath
Fail, like the trances of the summer air,
When, with the lady of his love, who then
First knew the unreserve of mingled being,
He walked along the pathway of a field
Which to the east a hoar wood shadowed o'er,
But to the west was open to the sky.
There now the sun had sunk, but lines of gold
Hung on the ashen clouds, and on the points
Of the far level grass and nodding flowers
And the old dandelion's hoary beard,
And, mingled with the shades of twilight, lay
On the brown massy woods - and in the east
The broad and burning moon lingeringly rose
Between the black trunks of the crowded trees,
While the faint stars were gathering overhead.
"Is it not strange, Isabel," said the youth,
"I never saw the sun? We will walk here
To-morrow; thou shalt look on it with me."

That night the youth and lady mingled lay
In love and sleep - but when the morning came
The lady found her lover dead and cold.
Let none believe that God in mercy gave
That stroke. The lady died not, nor grew wild,
But year by year lived on - in truth I think
Her gentleness and patience and sad smiles,
And that she did not die, but lived to tend
Her aged father, were a kind of madness,
If madness 'tis to be unlike the world.
For but to see her were to read the tale
Woven by some subtlest bard, to make hard hearts
Dissolve away in wisdom-working grief;
Her eyes were black and lustreless and wan:
Her eyelashes were worn away with tears,
Her lips and cheeks were like things dead - so pale;
Her hands were thin, and through their wandering veins
And weak articulations might be seen
Day's ruddy light. The tomb of thy dead self
Which one vexed ghost inhabits, night and day,
Is all, lost child, that now remains of thee!

"Inheritor of more than earth can give,
Passionless calm and silence unproved,
Where the dead find, oh, not sleep! but rest,
And are the uncomplaining things they seem,
Or live, a drop in the deep sea of Love;
Oh, that like thine, mine epitaph were - Peace!"
This was the only moan she ever made.

EL MUNDO

FRIDA (*oscura, malhumorada*)

Entre la vida y la muerte,
hay una línea oscura.
De la muerte
he aprendido a nunca despertarme
de este largo sueño,
y de la vida
a nunca regresar al mundo.

¿Para qué volver?
Si en la vida tuve dos grandes
accidentes:
el impacto de un tranvía,
y el golpe (*angustiada*)
de haber conocido a Diego Rivera.

(*más ansiosa, nerviosa*)

El mundo...
Para mí el mundo fue una tortura:
heridas, angustias,
alambres, espinas, agujas...
El dolor... ¡Agonía!

FRIDA

Oh, era tan fuerte
que me ahogaba.
Agonía...

En la vida estuve sepultada,
y soñaba con tener escamas
y nadar libre como un pez.

Borro mis huellas
en la vida con el olvido.

THE WORLD

FRIDA (*dark, moody*)

Between life and death,
there is a dark line.
From death
I have learned never to awaken
from this long sleep,
and from life
never to return to the world.

Why go back?
When in life I had two major
accidents:
the impact of a trolley,
and the blow (*anguished*)
of meeting Diego Rivera.

(*more anxious, nervous*)

The world...
For me the world was torture:
wounds, anguish,
wires, thorns, needles...
The pain... Agony!

FRIDA

Oh, it was so strong
that it would strangle me.
Agony...

I was buried in life
and I dreamed of having scales
and swimming freely like a fish.

I erase my footprints in life
with oblivion.

DVOŘÁK'S "AMERICAN" QUINTET

MAIER HALL AT PENINSULA COLLEGE

Sunday, August 23, 3pm

2:15pm pre-concert talk with Lisa Bergman

DEMARRE MCGILL, FLUTE
KRISTIN LEE, VIOLIN
JAMES GARLICK, VIOLIN
MAIYA PAPACH, VIOLA
REBECCA ALBERS, VIOLA
SILVER AINOMÄE, CELLO

WOLFGANG AMADEUS
MOZART
1756-1791

Flute Quartet in D Major, K 285 (1777)

Allegro
Adagio
Rondo

ERNEST BLOCH
1880-1959

Violin Sonata No.2, B.58 "Poeme Mystique" (1924)

Andante moderato
Animato
Tempo I; Animato; Moderato
L'istesso tempo (ma un poco lento)
Moderato Assai "Credo in unum Deum! ..."
Piu lento "Gloria in excelsis Deo"
Animato; Moderato; Allegro moderato; Tempo iniziale
Molto quieto

INTERMISSION

ANTONIN DVOŘÁK
1841-1904

Viola Quintet in F major, Op 97 "American" (1893)

Allegro non tanto
Allegro vivo — Un poco meno mosso
Larghetto with 5 variations
Coda. Meno mosso
Finale. Allegro giusto

A SPECIAL EVENING WITH THE TAKÁCS QUARTET

MAIER HALL AT PENINSULA COLLEGE

Saturday, August 29, 7pm

6:15pm pre-concert talk with Lisa Bergman

TAKÁCS QUARTET
EDWARD DUSINBERRE, VIOLIN
HARUMI RHODES, VIOLIN
RICHARD O'NEILL, VIOLA
MIHAI MARICA, CELLO

LUDWIG VAN BEETHOVEN **String Quartet in B-flat, Op 18 No 6 (1801)**
1770-1827

Allegro con brio
Adagio, ma non troppo
Scherzo. Allegro — Trio
La Malinconia. Adagio
Allegretto quasi Allegro

FELIX MENDELSSOHN **String Quartet in F minor, Op 80 (1847)***
1809-1847

Allegro vivace assai
Allegro assai
Adagio
Finale: Allegro molto

INTERMISSION

FRANZ SCHUBERT **String Quartet No. 14 in D Minor, D.810,**
1797-1828 **"Death and the Maiden" (1824)**

Allegro
Andante con moto
Scherzo. Allegro molto — Trio
Presto — Prestissimo Canto de Velorio
Coquetos

**Please note this program change. Gabriela Lena Frank's Quijotadas
will now appear on our August 30 program at Field Hall.*

FESTIVAL FINALE: JEREMY DENK & THE TAKÁCS QUARTET

FIELD ARTS & EVENTS HALL

Sunday, August 30, 3pm

1:45pm performance Peninsula Community Youth Orchestra
and 2:15pm pre-concert talk with Lisa Bergman

JEREMY DENK, PIANO

TAKÁCS QUARTET
EDWARD DUSINBERRE, VIOLIN
HARUMI RHODES, VIOLIN
RICHARD O'NEILL, VIOLA
MIHAI MARICA, CELLO

GABRIELA LENA FRANK
BORN 1972

Quijotadas (2007)*

LUDWIG VAN BEETHOVEN
1770-1827

**Piano Sonata in D minor, Op 31 No 2 "The
Tempest" (1802)**

Largo – Allegro

Adagio

Allegretto

INTERMISSION

CÉSAR FRANCK
1822-1890

Piano Quintet in F minor (1879)

Molto moderato quasi lento

Lento, con molto sentimento

Allegro non troppo, ma con fuoco

**Please note this program change. Mendelssohn's F minor quartet will
now appear on our August 29 program at Maier Hall.*

MUSICIANS & PERFORMERS

MUSIC ON THE STRAIT

Music on the Strait celebrates chamber music in the singularly beautiful environment of the Olympic Peninsula and Salish Sea. Founded in Port Angeles in 2018 by locally-raised musicians James Garlick and Richard O'Neill in partnership with the Port Angeles Symphony, Music on the Strait aims to share chamber music, both its traditions and its emerging voices, through community programming and educational outreach.

SILVER AINOMÄE, CELLO

GENEROUSLY SPONSORED BY WILLIAM KINDLER

Silver Ainomäe was born in Tallinn, Estonia. At the age of six he began to play the cello and piano. In 1990 Silver's family migrated from Estonia to Finland and at the age of twelve, he was accepted to the Sibelius Academy in Helsinki, where his teachers were Hannu Kiiski and Arto Noras. After receiving a master's degree at the Sibelius Academy, he attended London's Guildhall School of Music and Drama and Razumovsky Academy under the guidance of Oleg Kogan. He has been awarded multiple prizes and awards at competitions worldwide including the Isang Yun, Lutoslawski and Paulo competitions.

Silver has performed in more than 30 countries as a soloist, chamber and orchestral musician. His solo debut was with the Estonian National Symphony Orchestra in 2000. He has since performed concertos with Finnish Radio Orchestra, Zürich Chamber Orchestra, Tallinn Chamber Orchestra, Polish Radio Orchestra, Tapiola Sinfonietta and Colorado Symphony under conductors such as Paavo Järvi, Andrew Litton, Marin Alsop and Claus-Peter Flor. Principal cellist of the Colorado Symphony from 2009 to 2016 until he joined the Minnesota Orchestra, he has also appeared as guest principal with the Royal Concertgebouw Orchestra, Baltimore Symphony, Philharmonia Orchestra, Helsinki Philharmonic Orchestra and the Saint Paul Chamber Orchestra. In a June 2023 subscription concert at Orchestra Hall, he performed Johannes Brahms' Double Concert for Violin, Cello and Orchestra alongside First Associate

Concertmaster Susie Park. An active chamber musician and educator, he has performed and taught at the most prominent festivals in Finland, Estonia, Switzerland, Greece, Germany and United Kingdom.

Silver enjoys hiking with his dogs, canoeing the Boundary Waters, and playing hockey in the Twin Cities area.

REBECCA ALBERS, VIOLA

GENEROUSLY SPONSORED BY WILLIAM KINDLER

Rebecca Albers joined the Minnesota Orchestra as assistant principal viola in 2010 and won the position of principal viola in 2017. She has performed throughout the United States, Asia and Europe, making her New York debut at Lincoln Center, performing the New York premiere of Samuel Adler's Viola Concerto with the Juilliard Orchestra. An avid chamber musician, she performs often at such festivals as the Marlboro Music Festival, Seattle Chamber Music Society Summer and Winter Festivals, and Rome Chamber Music Festival.

Albers is a member of Accordo, a Twin Cities-based chamber ensemble whose members are present and former principal players from the Saint Paul Chamber Orchestra and the Minnesota Orchestra. She has toured extensively with Musicians from Marlboro and with the Albers Trio, an ensemble formed with her sisters Laura and Julie Albers, and has been featured on many of the Orchestra's chamber concerts, performing music by Schumann, Beethoven, Dvořák and Schubert.

Albers is a Distinguished Artist faculty member at Mercer University's Robert McDuffie Center for Strings in Macon, Georgia, where she shares a viola studio with Victoria Chiang. She has also taught at such festivals as the Perlman Music Program and the Bowdoin International Music Festival.

Originally from Longmont, Colorado, Albers grew up playing violin and harp, picking up the viola at age nine for an ensemble her mother, a Suzuki teacher, was putting together. Albers received her bachelor's and master's degrees from the Juilliard School, where she studied with Heidi Castleman and Hsin-Yun Huang. Her childhood teachers were James Maurer and her mother, Ellie LeRoux.

DEMARRE MCGILL, FLUTE

GENEROUSLY SPONSORED BY AN ANONYMOUS DONOR

A native of Chicago, Demarre McGill is Seattle Symphony's Principal Flute, returning in 2017 after previously holding the position from 2011–2014. During his time away, he was Principal Flute at the Dallas Symphony Orchestra and Acting Principal Flute at the Metropolitan Opera Orchestra. Winner of the prestigious Avery Fisher Career Grant, McGill is acclaimed for his “richly saturated tone, spirited technique and expressive warmth” and has quickly become one of the most sought-after flutists of his generation. He enjoys an active career as a leading soloist, recitalist, educator, artistic director and chamber musician throughout the U.S. and abroad. He is a founding member of The Myriad Trio and The McGill/McHale Trio, and has participated in many national and international chamber music festivals. McGill received his bachelor's degree in Flute Performance from The Curtis Institute of Music, and his master's at The Juilliard School. McGill was recently appointed Professor of Flute for the Conservatory and Music Academy at The Colburn School in Los Angeles, and will be there for the 2025–2026 and 2026–2027 school years.

KRISTIN LEE, VIOLIN

GENEROUSLY SPONSORED BY JOHN ROBINSON AND MAYA SONENBERG

Kristin Lee is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, chamber musician, educator, and artistic director. “Her technique is flawless, and she has a sense of melodic shaping that reflects an artistic maturity,” writes the St. Louis Post-Dispatch, and The Strad reports, “She seems entirely comfortable with stylistic diversity, which is one criterion that separates the run-of-the-mill instrumentalists from true artists.”

As a soloist, Lee has appeared with leading orchestras including The Philadelphia Orchestra, St. Louis Symphony, St. Paul Chamber Orchestra, New Jersey Symphony, Hawai'i Symphony, Hong Kong Philharmonic, Ural Philharmonic of Russia, Korean Broadcasting Symphony, Guiyang Symphony Orchestra of China, and Orquesta Sinfonica Nacional of Dominican Republic. She has performed on the

world's finest concert stages, including Carnegie Hall, Avery Fisher Hall, the Kennedy Center, Kimmel Center, the Metropolitan Museum of Art, the Ravinia Festival, the Louvre Museum, the Phillips Collection, and Korea's Kumho Art Gallery. In 2026, she makes her solo recital debut at Carnegie Hall performing her program *American Sketches* with pianist John Novacek. An accomplished chamber musician, Kristin Lee is a member of the Chamber Music Society of Lincoln Center, performing regularly in New York at Lincoln Center and on tour. In addition to her prolific performance career, Lee is a devoted educator. She has served on the faculty of the University of Cincinnati College-Conservatory of Music and she has also been in residence with the Singapore National Youth Orchestra, the El Sistema Chamber Music Festival of Venezuela, and is a summer faculty member at Music@Menlo's Chamber Music Institute. Lee is also the founding artistic director of Emerald City Music (ECM), a chamber music series that presents authentically unique concert experiences and bridges the divide between the highest caliber classical music and the many diverse communities of the Puget Sound region of Washington State.

Kristin Lee's honors include an Avery Fisher Career Grant, top prizes in the Walter W. Naumburg Competition and the Astral Artists National Auditions, and awards from the Trondheim Chamber Music Competition, Trio di Trieste Premio International Competition, the SYLFF Fellowship, Dorothy DeLay Scholarship, the Aspen Music Festival's Violin Competition, the New Jersey Young Artists' Competition, and the Salon de Virtuosi Scholarship Foundation.

Born in Seoul, Lee moved to the United States and studied under prestigious teachers including Sonja Foster, Catherine Cho, Dorothy DeLay, Donald Weilerstein, and Itzhak Perlman. Lee holds a Master's degree from The Juilliard School. Lee's violin was crafted in Naples, Italy in 1759 by Gennaro Gagliano and is generously loaned to her by Paul & Linda Gridley.

AUGUST BAIK, PIANO

*GENEROUSLY SPONSORED BY MARTIN GREENE AND
KATHLEEN WRIGHT*

Acknowledged for his “unique voice”, 20-year-old August Baik has established a multifaceted identity as a performer, composer, and collaborator. Born in Seattle, he currently pursues his bachelor’s degree at the New England Conservatory of Music under the tutelage of Stephen Drury. A Fellow of From the Top, Baik’s recent achievements include reaching the quarterfinals of the Honens International Piano Competition, winning the NEC Piano Honors Competition, and receiving top honors at The Sherer International Violin and Piano Competition and the KING FM Young Artist Awards.

August has performed as a soloist with orchestras including the Virtuosi Bruneses Orchestra (Perugia, Italy), the Cascade Symphony Orchestra, the Bellevue Symphony, and the Tacoma Music Collective. His recent solo highlights feature appearances on the Boston Symphony Orchestra’s prelude series, where he performed works by contemporary composers like Kevin Puts, Tania León, Carlos Simon, and Andrew Norman. A versatile artist, his additional performance credits include NEC Piano Department: Ives 150, Fauré and Scarlatti, and [nec]shivaree. August’s performances can also be heard on multiple recordings for NPR Music’s Live Sessions.

An avid chamber musician, August is an alumnus of the Seattle Chamber Music Society’s Academy. Chamber performance highlight of 2026 is definitely performing alongside Takács Quartet violist Richard O’Neill in New York and Port Angeles, WA. Beyond the stage, August is an active participant in NEC’s Community Performances and Partnerships, bringing music to underserved neighborhoods.

August Baik is also a composer who refined his self-taught skills in the Seattle Symphony’s Young Composers Workshop under Angelique Poteat. His growing portfolio includes chamber and symphonic works performed across Washington, highlighted by notable regional premieres and upcoming collaborations, including multiple performances of his works by the Seattle Symphony. The Tacoma Music Collaborative commissioned and premiered Piano Concerto in 2024, featuring August as the soloist.

ABIGAIL NIMS, MEZZO-SOPRANO

GENEROUSLY SPONSORED BY IAN AND AVRIL SYKES

Mezzo soprano Abigail Nims has established herself as a musician of integrity and versatility, garnering praise for her performances of repertoire from the Baroque to contemporary premieres.

Acclaimed for her committed interpretations and tonal beauty in the concert repertoire, Nims has performed as soloist with renowned orchestras and festivals including the San Francisco Symphony, the Saint Paul Chamber Orchestra, the Detroit Symphony, the Baltimore Symphony, the São Paulo Symphony, Orquestra Sinfônica Nacional de México, Teatro Municipal, Santiago, Chile, Orchestra Sinfonica di Milano Giuseppe Verdi, Boston Baroque, the Bach Festival Society of Winter Park (FL), the Indianapolis Symphony, the Louisiana Philharmonic, and the Masterworks Choir and Orchestra at Carnegie Hall. In Colorado, Nims has appeared as soloist with the Colorado Symphony, the Colorado Music Festival, the Colorado Springs Philharmonic, the Boulder Philharmonic, the Colorado MahlerFest and is a regular soloist with the Colorado Bach Ensemble.

On the opera stage, Nims has appeared in leading roles with companies throughout the United States and abroad including Wexford Festival Opera, New York City Opera, Atlanta Opera, Palm Beach Opera, Florentine Opera, Gotham Chamber Opera, Opera Omaha, New Jersey Opera, Opera Grand Rapids, the Princeton Festival, Opera Delaware and Opera North.

Her recordings include the role of Melanto in Boston Baroque's Grammy-nominated *Il ritorno d'Ulisse in patria* (Linn Records, 2015), the role of Veruca Salt in *The Golden Ticket* with Atlanta Opera (Albany Records, 2013) and Martin Bresnick's song cycle "Falling" on the composer's album *Every Thing Must Go* (Albany Records, 2011).

Nims joined the voice faculty at the University of Colorado Boulder in 2013. Her students have performed with prestigious organizations including LA Opera, Wolf Trap Opera, San Francisco Opera's Merola Program, Central City Opera, Pittsburgh Opera, Virginia Opera, Ravinia's Steans Institute, Cincinnati Symphony, SongFest, Vancouver International Song Institute and CoOPERative. They have received awards from the Richard Tucker Foundation, the Loren L. Zachary

Competition, Lotte Lenya Competition, the New York Oratorio Society Competition, the Denver Lyric Opera Competition, the Grand Rapids Bach Competition and the National Association of Teachers of Singing (National, Regional and District Auditions). Prior to joining the College of Music faculty at CU Boulder, Nims taught voice at the University of California, Berkeley and at Yale University.

Originally from Delaware, Ohio, Ms. Nims holds degrees from Yale School of Music, Westminster Choir College, and Ohio Wesleyan University. She has received awards from distinguished foundations and institutions including the Fritz and Lavinia Jensen Foundation Competition, Santa Fe Opera, the Carmel Bach Festival, Yale School of Music, and the American Bach Society/Bach Choir of Bethlehem Competition. She was an Apprentice Singer at Santa Fe Opera for two summers, a Virginia B. Adams Fellow at the Carmel Bach Festival, and a young artist at Opera North.

GABRIELA LENA FRANK, COMPOSER-IN-RESIDENCE

GENEROUSLY SPONSORED BY A BEQUEST FROM THE ESTATE OF DICK AND ALICE RAPASKY

The winner of the Pulitzer Prize in Music in 2026, and included in the Washington Post's list of the most significant women composers in history (2017), cultural heritage has always been at the center of composer/pianist Gabriela Lena Frank's work. Born in Berkeley, California (September, 1972), to a mother of indigenous Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Gabriela is a multifaceted storyteller. She explores how native Latin America might coexist with western cultures through mythology, poetry, environmentalism, and music.

Gabriela has been commissioned or performed by virtually all of the major symphony orchestras of the United States including the Philadelphia Orchestra where she served as composer-in-residence from 2019 through the premiere of *Picaflor: A future myth* under the baton of Marin Alsop in 2025; the latter would go on to win the Pulitzer the following year.

Her first opera, *El último sueño de Frida y Diego* with a libretto by Pulitzer winning playwright Nilo Cruz, was commissioned by San Francisco Opera and San Diego Opera for the 2022-23 season and quickly

booked for performances with the opera houses of Los Angeles, Omaha, Chicago, and Seattle. In the spring of 2026, it received a new production at the Metropolitan Opera in New York City, conducted by Yannick Nézet-Segúin, and was broadcast on the Met HD Live series to cinemas in more than seventy countries. She is currently at work on her second opera with Mr. Cruz commissioned by Houston Grand Opera and a significant co-commissioning house (name released in 2027).

A Grammy-nominated pianist, Gabriela's long list of chamber works feature several that have either won or been nominated for Grammys. She enjoys a particularly long and fruitful relationship with string quartets, most recently with Brooklyn Rider, the Fry Street Quartet, and the Takács Quartet who are recording a disc of Gabriela's works.

JAMES GARLICK, VIOLIN (FOUNDER AND CO-ARTISTIC DIRECTOR)

GENEROUSLY SPONSORED BY DARLENE WHITNEY

Born and raised in Port Angeles, James Garlick has built a dynamic career as a soloist, chamber musician, and orchestral leader throughout the United States and across three continents. He graduated with bachelor's degrees in violin performance and neuroscience from Oberlin College and Conservatory and a master's degree from The Juilliard School. Following a memorable return to perform Mozart's Sinfonia Concertante with Maestro Pasternack and Port Angeles Symphony in 2016, James and his childhood friend Richard O'Neill co-founded Music on the Strait, which celebrates world-class chamber music on the Olympic Peninsula.

James attributes his love of music to his many devoted teachers and mentors in Port Angeles. He began lessons with JoDee Ahmann at age five and also worked closely with local music educators Phil and Deborah Morgan-Ellis, Nico Snel, Helena Emery, and Ron Jones. A proud graduate of the strings program in Port Angeles, James believes in encouraging and fostering music in our schools—not only to nurture young musicians but also to enrich the entire community. He's especially proud of his work with Music on the Strait's Rapasky Community Music Scholarship, which supports young musicians in Clallam County in collaboration with the Port Angeles Symphony.

James has performed concerti ranging from Tchaikovsky to Piazzolla

with ensembles including the Northwest Sinfonietta, Everett Philharmonic, Seattle Baroque Orchestra, Cascade Symphony, and Philharmonia Northwest. He has toured internationally, including cultural exchanges in South Africa and Cuba, most recently to perform Barber's Violin Concerto with Medellín, Colombia's Orquesta Sinfónica EAFIT. As a baroque violinist, James has performed with the Seattle Baroque Orchestra, Juilliard 415, and the Twelfth Night Ensemble.

James served for over a decade on the music faculty at Macalester College, teaching violin, baroque violin, and chamber music, and performed full-time with the Minnesota Orchestra for six seasons. He returns regularly to perform with the Saint Paul Chamber Orchestra and Minnesota Orchestra, and to perform chamber music with his friends and colleagues in both ensembles. Currently, he serves on the faculty of the Seattle Chamber Society Academy and can be found performing frequently with the Seattle Symphony and Seattle Opera. James plays a 1991 Samuel Zygmuntowicz violin and lives in Seattle with his wife Emily, son Arthur, and springer spaniel Oliver.

RICHARD O'NEILL, VIOLA (FOUNDER AND CO-ARTISTIC DIRECTOR)

*GENEROUSLY SPONSORED BY ANN & MARTIN GELFAND
AND SHIRLEY ANDERSON*

Violist of the Takács Quartet Richard O'Neill has distinguished himself as one of the great instrumentalists of his generation.

GRAMMY Award winner for Best Classical Instrumental Solo Performance in 2021, O'Neill is only the second person to receive an award for a viola performance in the history of this category. Following two previous GRAMMY nominations, O'Neill's recent win for his recording of Christopher Theofanidis' "Concerto for Viola and Chamber Orchestra" also spotlights conductor David Alan Miller and the Albany Symphony. Theofanidis' composition was inspired by Navajo poetry and the composer's psychological response to the September 11 attacks.

Also an EMMY Award winner and Avery Fisher Career Grant recipient, O'Neill has appeared as soloist with the world's top orchestras including the London, Los Angeles, Seoul Philharmonics, the BBC, Hiroshima, Korean Symphonies, the Kremerata Baltica, Moscow, Vienna and Wurtemberg Chamber Orchestras, Alte Musik Koln, and has worked

with distinguished musicians and conductors including Andrew Davis, Vladimir Jurowski, Francois Xavier Roth and Yannick Nezet-Seguin. An Artist of the Chamber Music Society of Lincoln Center and Principal Violist of Camerata Pacifica, for thirteen seasons he served as Artistic Director of DITTO, his South Korean chamber music project, leading the ensemble on international tours to China and Japan and introducing tens of thousands to music.

A Universal Music/Deutsche Grammophon recording artist, he has made 10 solo albums and many other chamber music recordings, earning multiple platinum discs. Composers Lera Auerbach, Elliott Carter, Paul Chihara, John Harbison and Huang Ruo have written works for him. He has appeared on major TV networks in South Korea and enjoyed huge success with his 2004 KBS documentary 'Human Theater' which was viewed by over 12 million people, and his 2013 series 'Hello?! Orchestra' which featured his work with a multicultural youth orchestra for MBC and led to an International Emmy in Arts Programming and a feature length film.

He serves as Goodwill Ambassador for the Korean Red Cross, The Special Olympics, UNICEF and OXFAM and serves on the faculty of the Music Academy of the West in Santa Barbara.

EDWARD DUSINBERRE, VIOLIN (TAKÁCS QUARTET)

THE TAKÁCS QUARTET IS GENEROUSLY SPONSORED BY SUZIE NUNLEY

As first violinist of the Takács Quartet Edward Dusinberre has won a Grammy and awards from Gramophone Magazine, the Japanese Recording Academy, Chamber Music America and the Royal Philharmonic Society. Combining an international career with his longstanding appointment as Artist-in-Residence at the University of Colorado in Boulder, Dusinberre performs as a member of the Takács in the USA, United Kingdom, Europe and Asia, and is an Associate Artist at London's Wigmore Hall.

Dusinberre's first book, Beethoven for a Later Age: The Journey of a String Quartet, melded music history and memoir to illuminate the circumstances surrounding the composition of Beethoven's quartets and the Takács Quartet's experiences playing this music. For this

work Dusinberre won the Royal Philharmonic Society's 2016 Creative Communication Award: 'Few have told so well of the musician's life, or offered such illuminating insights to players and listeners alike.' In June 2020 Dusinberre and the Takács were featured in the BBC television series *Being Beethoven*. Dusinberre's latest book *Distant Melodies: Music in Search of Home* was published by Faber and The University of Chicago Press in 2022.

HARUMI RHODES, VIOLIN (TAKÁCS QUARTET)

THE TAKÁCS QUARTET IS GENEROUSLY SPONSORED BY SUZIE NUNLEY

Harumi Rhodes is the second violinist of the internationally renowned Takács Quartet, performing 80 concerts a year worldwide. Acclaimed by the *New York Times* as a "deeply expressive violinist", Rhodes has gained recognition as a multi-faceted musician with a distinctive musical voice. She is Associate Professor of Violin, Artist in Residence and Ralph E. and Barbara L. Christoffersen Faculty Fellow at the University of Colorado-Boulder. Rhodes combines her performing career with a passionate commitment to guiding young instrumentalists, composers, and chamber ensembles.

Rhodes has a vision for commissioning and programming contemporary music: her partnerships with composers of today have resulted in over 100 premieres. This season Clarice Assad wrote a three-movement suite for violin and piano *Constelación* that she recorded with Rhodes for Yarlung Records. With composer Gabriela Lena Frank, Rhodes co-directed the inaugural 2021-22 season of the Virtual Artist Partnership Program (VAPP). This collaboration between the Rhodes violin studio at CU-Boulder and Gabriela Lena Frank's Creative Academy of Music (GLFCAM) resulted in 8 new solo works for violin. Jungyoon Wie composed a new violin duo *Dan Poong* for Rhodes and Edward Dusinberre. Recent concerto performances include Joseph Bologne Violin Concerto No 9 and Mozart's *Sinfonia Concertante* (with violist Richard O'Neill) with ProMusica Chamber Orchestra Colorado, as well as Florence Price Violin Concerto No. 2 with the West Texas Symphony.

As a member of the Takács Quartet, Rhodes has shaped the Graduate

String Quartet Residency at the University of Colorado. At the Music Academy of the West, Santa Barbara, Rhodes leads an intensive summer string quartet seminar with the Takács Quartet. For the 23-24 season Rhodes is coordinating a partnership between Takács and El Sistema Colorado, working closely with its chamber music education program in Denver. Rhodes serves as Artistic Director of the Denver/Boulder branch of “If Music Be The Food...”, a concert series designed to build partnerships through music in order to raise awareness for food insecurity in local communities.

Originally from New Jersey, Rhodes was born into a family with Japanese, American, and Ukrainian roots. After studying at the Juilliard School and the New England Conservatory, she co-founded the Naumburg Award-winning ensemble Trio Cavatina, served as artist member of the Boston Chamber Music Society and performed extensively with Music from Copland House, the Chamber Music Society of Lincoln Center, the East Coast Chamber Orchestra (ECCO), Orpheus Chamber Orchestra, and Musicians from Marlboro.

MIHAI MARICA, CELLO (TAKÁCS QUARTET)

*THE TAKÁCS QUARTET IS GENEROUSLY SPONSORED BY
SUZIE NUNLEY*

Romanian-born cellist Mihai Marica is a first-prize winner of the Dr. Luis Sigall International Competition in Viña del Mar, Chile, as well as the Irving M. Klein International Competition, and is a recipient of Charlotte White’s Salon de Virtuosi Fellowship Grant. He has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the Louisville Orchestra, and the Santa Cruz Symphony in the US. He has also appeared in recital performances in Austria, Hungary, Germany, Spain, Holland, South Korea, Japan, Chile, the United States, and Canada. A dedicated chamber musician, he has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals where he has collaborated with such artists as Ani Kavafian, Ida Kavafian, David Shifrin, André Watts, and Edgar Meyer. Mihai was a member of the Amphion String Quartet and the Apollo Trio. A recent collaboration with dancer Lil Buck brought forth new pieces for solo cello written

by Yevgeniy Sharlat and Patrick Castillo. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music, where he was awarded master's and artist diploma degrees. He is an alum of CMS's Bowers Program.

JEREMY DENK, PIANO

GENEROUSLY SPONSORED BY TOM AND TERRI SUTRO

Jeremy Denk is one of America's foremost pianists, hailed by the New York Times as "a pianist you want to hear no matter what he performs", and celebrated for performances of vast imagination, beauty, profundity, and wit. A New York Times bestselling author, Jeremy is the recipient of both the MacArthur 'Genius' Fellowship and the Avery Fisher Prize, and is a member of the American Academy of Arts and Sciences.

In the 2025/26 season, Denk tours widely across North America with performances in New York, Philadelphia, Cleveland, Los Angeles, Seattle, Berkeley, and Austin, among others. In recital he continues to explore female composers from the past to the present, as well as the complete Bach Partitas. He also returns to the Orpheus Chamber Orchestra to perform Beethoven 1 at the 92nd Y in New York, and reunites with his long-time collaborator, Joshua Bell, for performances at the Hollywood Bowl and the Ravinia Festival. Further afield, he embarks on a tour of South Korea with violist, Richard O'Neill, and performs at the Adam Chamber Music Festival in New Zealand in multiple concerts, including a performance of Schubert's *Die Schöne Müllerin* with tenor Colin Ainsworth.

In the 2024/25 season, Denk continued his musical collaboration with Joshua Bell and Steven Isserlis, with performances at the Tsindali Festival and Wigmore Hall, following on from his multi-concert residency at the Wigmore. He also returned to the Lammermuir Festival in multiple performances, and to Klavierfestival Ruhr. Recent highlights also include premiering a new concerto written for him by Anna Clyne, co-commissioned by the Dallas Symphony led by Fabio Luisi, the City of Birmingham Symphony led by Kazuki Yamada, and the New Jersey Symphony led by Markus Stenz. Further highlights include performances of John Adams' *Must the Devil Have All the Good Tunes?* with the Cleveland Orchestra, St. Louis Symphony, and Seattle Symphony.

TAKÁCS QUARTET

GENEROUSLY SPONSORED BY SUZIE NUNLEY

In the 2026-2027 season the world-renowned Takács Quartet welcomes new cellist Mihai Marica. The ensemble that comprises Edward Dusinberre, Harumi Rhodes (violins) and Richard O'Neill (viola), are excited about varied projects that include a recording project of works by Gabriela Lena Frank and a tour of César Franck's piano quintet with Jeremy Denk. For Hyperion Records the Takács will release an album of two Mozart viola quintets with violist Timothy Ridout.

The Takács maintains a busy international touring schedule. As Associate Artists at London's Wigmore Hall, the group will play four concerts that include performances with pianist Steven Osbourne and works by Haydn, Schubert, Carlos Simon, Gabriela Lena Frank, Mendelssohn, and Brahms. During the season the ensemble will play at other prestigious European centers including the Konzerthaus Vienna, Vilnius, Bergen, and Utrecht.

The group's North American engagements include concerts in New York at Carnegie Hall and for the Chamber Music Society of Lincoln Center, University of Chicago, Pittsburgh, Santa Monica, Vancouver, Philadelphia, Atlanta, Berkeley, Ann Arbor, Portland, and at the University of Maryland where the quartet continues its position as Visiting Artists. The quartet will become Official Chamber Music Ensemble at the Segerstrom Center.

The members of the Takács are Artists in Residence at the University of Colorado and during the summer months join the faculty at the Music Academy of the West, running an intensive quartet seminar there.

The Takács has recorded for Hyperion since 2005 and all their other recordings are available to stream at <https://www.hyperion-streaming.co.uk> In 2021 the Takács won a Presto Music Recording of the Year Award for their recordings of string quartets by Fanny and Felix Mendelssohn, and a Gramophone Award with pianist Garrick Ohlsson for piano quintets by Beach and Elgar. Other releases for Hyperion feature works by Haydn, Schubert, Janáček, Smetana, Debussy and Britten, as well as piano quintets by César Franck and Shostakovich (with Marc-André Hamelin), and viola quintets by Brahms and Dvořák (with Lawrence Power). For their CDs on the Decca/London label, the Quartet has won three Gramophone Awards, a Grammy Award, three Japanese Record Academy Awards, Disc of the Year at the inaugural

BBC Music Magazine Awards, and Ensemble Album of the Year at the Classical Brits. Full details of all recordings can be found in the recordings section of the Quartet's website.

The Takács Quartet is known for its innovative programming. In July 2024 the ensemble gave the premiere of *Kachkaniraqmi* by Gabriela Lena Frank, a concerto for solo quartet and string orchestra. Since 2021-22 the ensemble has partnered regularly with bandoneon virtuoso Julien Labro in a program featuring new works by Clarice Assad and Bryce Dessner, commissioned by Music Accord. In 2014 the Takács performed a program inspired by Philip Roth's novel *Everyman* with Meryl Streep at Princeton, and again with her at the Royal Conservatory of Music in Toronto in 2015. They first performed *Everyman* at Carnegie Hall in 2007 with Philip Seymour Hoffman. They have toured 14 cities with the poet Robert Pinsky, and played regularly with the Hungarian Folk group Muzsikás.

In 2014 the Takács became the first string quartet to be awarded the Wigmore Hall Medal. In 2012, Gramophone announced that the Takács was the first string quartet to be inducted into its Hall of Fame. The ensemble also won the 2011 Award for Chamber Music and Song presented by the Royal Philharmonic Society in London.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai, and András Fejér, while all four were students. The group received international attention in 1977, winning First Prize and the Critics' Prize at the International String Quartet Competition in Evian, France. The Quartet also won the Gold Medal at the 1978 Portsmouth and Bordeaux Competitions and First Prizes at the Budapest International String Quartet Competition in 1978 and the Bratislava Competition in 1981. The Quartet made its North American debut tour in 1982. Members of the Takács Quartet are the grateful beneficiaries of an instrument loan by the Drake Foundation. We are grateful to be Thomastik-Infeld Artists.

LISA BERGMAN, PRE-CONCERT LECTURER

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A passionate promoter of classical music, Lisa Bergman is a national Gracie Award-winning radio announcer on Classical KING 98.1, streaming worldwide. A concert pianist specializing in collaborative piano and chamber music, she is a graduate of the Juilliard School, Stony Brook University and the University of Washington, cum laude. She served on the University of Washington Music Faculty and her discography includes six CDs. As an American Artistic Ambassador she toured the Pacific Rim. Bergman is founder of the Mostly Nordic Chamber Music Series; Co-founder of Northwest Opera in Schools and served for seven years as the Executive Director of the Icicle Creek Center for the Arts in Leavenworth, Washington. As a recording artist her discography includes six chamber music albums and one solo CD. She is the president of the board of directors of the Orcas Island chamber Music Festival. Bergman is a member of the Hall of Fame for the Washington State Music Teachers Association 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.”

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Lyla Brown, Grade 10, Violin
Kayla Grant, Grade 11, Bass
Wyatt Miller, Grade 11, Cello
Amalia Bell, Grade 12, Violin
Alice Shields, Grade 9, Violin
Haverly Peterson, Grade 9, Violin
Avery Cammisa, Grade 10, Viola
Mirabel S Palacios, Grade 11, Cello
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