



Copland: “Quiet City”

Marcello: Oboe Concerto

Bhavani Kotha, soloist

- I. Allegro Moderato*
- II. Adagio*
- III. Allegro*

Cimarosa: Oboe Concerto

Bhavani Kotha, soloist

- I. Larghetto*
- II. Allegro*
- III. Siciliana*
- IV. Allegro guisto*

~ intermission ~

Schubert: Symphony No. 5 in Bb

- I. Allegro*
- II. Andante con moto*
- III. Menuetto-Trio*
- IV. Allegro vivace*

Sunday April 30th, 2023 6:00pm

Maple Park Church

17620 60th Ave W Lynnwood, WA 98037

Johan Louwersheimer, Music Director



Maestro Johan Louwersheimer's unique musical background and training has provided him with the enviable ability to stand in front of both professional and community orchestras and choirs. Maestro Louwersheimer began his training in conducting in his late thirties, when he received an international scholarship to pursue doctoral studies in conducting at the University of Washington in Seattle. While in Seattle, Maestro Louwersheimer initiated the University Summer Orchestra program, which he conducted for three consecutive summers. In addition, Maestro Louwersheimer toured with the Washington University Symphony and founded the Octava Chamber Orchestra in collaboration with concertmaster Matthew Weiss. With Octava, Maestro Louwersheimer toured Washington and the Fraser Valley. Octava has featured renowned soloists

including Bela Siki, and Steven Stark. While at the University of Washington, Maestro Louwersheimer received the Warren Babb Memorial Award.

In 1993 Maestro Louwersheimer moved back to British Columbia, to spend more time with his family, where founded the Abbotsford Symphony Orchestra and Abbotsford Symphony Orchestra Chorus. With the Abbotsford Symphony he has collaborated with outstanding Canadian musicians including; Judith Forst, Anton Kuerti, Robert Silverman, Stephen Lemelin, Jonathon Crow, Jennifer Lim and Ian Parker. Maestro Louwersheimer developed the much-loved educational Discovery Concerts to promote orchestra music to school age children.

In 2007, Maestro Louwersheimer received the Paul Harris Fellow Award from the Abbotsford Rotary club for his commitment promoting music in the community. The scope of Maestro Louwersheimer musical career has included a national award winning high school music program, Artistic director of the UW summer program and Artist in Residence at the University of Washington and Lee in Virginia.


Maestro Louwersheimer has been the Artistic Director with the Handel Society since 1995 in White Rock, British Columbia. Under his baton the choir has performed large-scale choral orchestral masterworks including St. Matthew Passion and St. John Passion by J.S. Bach, Haydn's Masses and Creation, Mozart's Masses and Requiem, Beethoven's Ninth Symphony, Schubert's great Masses, Puccini's Messa di Gloria, and the music of Benjamin Britten. For the celebration of the Handel Society's 30th Anniversary, Mr. Louwersheimer was instrumental in commissioning a new Canadian composition by Bruce Ruddell.

Since September 2009, Maestro Louwersheimer also serves as the artistic director of the Chilliwack Metropolitan Orchestra. This last season, Maestro Louwersheimer commissioned the Divertimento for Three Trombones by Canadian composer, Michel R. Edward.

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Bhavani Kotha, oboe soloist



Bhavani Kotha was born and raised in Bellevue, WA. She enjoys traveling to play with many groups all around town including the Oregon Symphony, Eugene Symphony, Federal Way Symphony, The Sound Ensemble, North Corner Chamber Orchestra (NOCCO), and Seattle Modern Orchestra. She was featured on Classical King FM's Northwest Focus Live radio show twice. Her debut album "Bhavani's Oboe" contains several 20th century works for oboe and piano. One of her highlights as a soloist was playing the Strauss Oboe Concerto on tour in Canada and Germany. She is also a winner of the 2019 Yamaha Young Performing Artists competition.

Bhavani balances her performance schedule with fundraising for Mary's Place. She holds degrees from the University of Southern California

Thornton School of Music and the University of Washington. She most recently completed her Certificate in Strategic Marketing from the University of Washington.

PROGRAM NOTES:

Copland: *Quiet City*

In 1939, Aaron Copland wrote incidental music for the play *Quiet City* by Irwin Shaw. He later worked some of it into a ten-minute composition designed to be performed independently of the play. The piece premiered on January 28, 1941, by conductor Daniel Saidenberg and his Saidenberg Little Symphony in New York City.

The original score for the play was composed for trumpet, alto saxophone, Bb clarinet, and piano. Today we are playing the version for Strings, English Horn, and Trumpet.

According to Copland, the piece was "an attempt to mirror the troubled main character of Irwin Shaw's play", who had abandoned his Jewishness and his poetic aspirations in order to pursue material success by anglicizing his name, marrying a rich socialite, and becoming the president of a department store. The man, however, was continually

recalled to his conscience by the haunting sound of his brother's trumpet playing. Continuing the assessment in his own autobiography, Copland observed that "Quiet City seems to have become a musical entity, superseding the original reasons for its composition", owing much of its success to its escape from the details of its original dramatic context.

Marcello: Oboe Concerto

The Oboe Concerto in D minor, S D935, is an early 18th-century concerto for oboe, strings and continuo attributed to the Venetian composer Alessandro Marcello. The earliest extant manuscript containing Johann Sebastian Bach's solo keyboard arrangement of the concerto, BWV 974, dates from around 1715. As a concerto for oboe, strings and continuo its oldest extant sources date from 1717: that year it was printed in Amsterdam, and a C minor variant of the concerto, S Z799, was written down.

Bach's keyboard version was published as an arrangement of a concerto by Antonio Vivaldi in the 19th century. In 1923 the C minor version of the oboe concerto was published as a composition by Benedetto Marcello, Alessandro's brother. In the second half of the 20th century several publications indicated Alessandro again as the composer of the piece, as it had been in its early 18th-century print, and the oboe concerto was again published in its D minor version.

In the 20th and 21st centuries the concerto developed into a well-established repertoire piece, as well as an oboe concerto as performed on keyboard. Today we are performing the C minor version.

Cimarosa: Oboe Concerto

Domenico Cimarosa was an Italian composer of the Neapolitan school and of the Classical period. He wrote more than eighty operas, the best known of which is *Il matrimonio segreto* (1792); most of his operas are comedies. He also wrote instrumental works and church music.

Cimarosa was principally based in Naples, but spent some of his career in various other parts of Italy, composing for the opera houses of Rome, Venice, Florence and elsewhere. He was engaged by Catherine II of Russia as her court composer and conductor between 1787 and 1791. In his later years, returning to Naples, he backed the losing side in the struggle to overthrow the monarchy there, and was imprisoned and then exiled. He died in Venice at the age of 51.

Schubert: Symphony No. 5 in Bb

Franz Schubert's Symphony No. 5 in B \flat major, D. 485, was written mainly in September 1816 and completed on 3 October 1816. It was finished six months after the completion of his previous symphony.

Scored for one flute, two oboes, and two bassoons, along with two horns in B \flat and E \flat and strings. Of all of Schubert's symphonies, it is scored for the smallest orchestra. It is the only one of his symphonies which does not include clarinets, trumpets or timpani as part of the instrumentation.

In character, the writing is often said to resemble Mozart; Schubert was infatuated with the composer at the time he composed it, writing in his diary on June 13 of the year of composition, "O Mozart! Immortal Mozart! What countless impressions of a brighter, better life hast thou stamped upon our souls!" This is reflected particularly in the lighter instrumentation, as noted above. Indeed, the instrumentation matches that of the first version (without clarinets) of Mozart's 40th symphony. For another example, there is a strong similarity between the opening themes of the second movement of D. 485 and the last movement of Mozart's Violin Sonata in F major, K. 377.



The Octava Chamber Orchestra Personnel

(section members listed alphabetically)

Violins

Matthew Weiss Concertmaster
Brant Allen *principal
Charlene Utt
Eileen Aagaard
Jamie Stewart
Luis Nenninger
Myrnie Van Kempen

Violas

Elizabeth Gue *principal
William Goodwin

Cellos

Kumiko Chiba *principal
Erika Fiebig

Bass

Anthony Balducci

Flute

Lisa Hirayama *principal

Oboes

Bhavani Kotha *principal
Bridget Long

English Horn

Bridget Long

Bassoons

Jeff Eldridge *principal
Samantha Epp

Horns

Jaime Faucher *principal
Carey LaMothe

Trumpets

Aaron Coe *principal

The Octava Chamber Orchestra was originally formed by Maestro Johan Louwersheimer and Concertmaster Matthew Weiss in 1991 after they met as students at the *University of Washington School of Music*. We put on a number of performances in the USA and Canada before disbanding after Johan completed his studies and returned to his home in Abbotsford, Canada. Octava reformed in the summer of 2007 and we have been going strong ever since!

The Octava Chamber Orchestra is a non-profit corporation in the State of Washington, a tax-exempt organization under section 501(c)(3) of the Internal Revenue Code.

~ Our Board Members ~

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The Octava Chamber Orchestra would like to thank everyone at **Maple Park Church** for their enthusiasm and support in today's concert.

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