

# **Strauss: Duo Concertino** for Clarinet and Bassoon

with soloists Eliza Siracusan and Samantha Epp

I. Allegro moderato

II. Andante

III. Rondo

## Ryan Dakota Farris: Isometries Stravinsky: Pulcinella Suite

I. Ouverture

II. Serenata

III. Scherzino

IV. Tarantella

V. Toccata

VI. Govatta

VII. Vivo

VIII. Minuetto

IX. Finale

Sunday February 2nd, 2025 6:00pm Maple Park Church 17620 60<sup>th</sup> Ave W Lynnwood, WA 98037

## Ryan Dakota Farris, Conductor



Ryan Dakota Farris has quickly become one of the most exciting and in-demand conductors in the Pacific Northwest. Ryan was recently appointed as Music Director of both the Bainbridge Symphony Orchestra and the Bainbridge Island Youth Orchestra. He also serves as assistant conductor for Lake Union Civic Orchestra and frequently guest conducts groups across the region, including the Issaquah Philharmonic, Octava Chamber Orchestra, and Seattle Festival Orchestra. This past summer Ryan was one of two conductors from across the country invited to be a fellow at the Bellingham Festival of Music's inaugural conducting institute.

Currently pursuing his doctorate in Orchestral Conducting at the University of Washington in Seattle, Ryan serves as conductor of the Campus Philharmonia Orchestras and assistant conductor of the University of Washington Symphony. In recent years Ryan has worked as cover conductor for professional orchestras across the country, including the Auburn Symphony in Washington and the Boulder Philharmonic in Colorado. He has also served as assistant conductor for Colorado MahlerFest and the Greater Boulder Youth Orchestras, and as a sectional conductor for Seattle's Harmonia Orchestra & Chorus.

Ryan was a proud student of the late maestro Michael Jinbo at the Pierre Monteux School and Music Festival in Maine for five summers. He has studied with many notable conductors including Ludovic Morlot, Mercelo Lehninger, David Alexander Rahbee, Donald Schleicher, Kensho Watanabe, and Tiffany Lu.

Off the podium, Ryan has performed as principal cellist with the Boulder Opera Company, Seattle Philharmonic Strings, and the University of Washington Symphony. He appeared as a featured concerto soloist with the South Puget Sound College Orchestra in 2019, and regularly performs in chamber music groups across the region. Before moving to the Pacific Northwest, he played regularly with some of Colorado's best orchestras, including the Boulder Philharmonic, Fort Collins Symphony, and Colorado MahlerFest. Ryan also composes his own music, performs regularly on period instruments such as baroque cello & viola da gamba, and busts out the traditional Irish fiddle with acclaimed Seattle-based Celtic band *Cavort*.

## Eliza Siracusan, Clarinetist



Eliza Siracusan received her bachelors degree in performance from the Cleveland Institute of Music in 2005. Her primary teachers were Richard Hawkins, Linnea Nereim, and Franklin Cohen. She performs with the Seattle Collaborative Orchestra and as principal clarinet with Octava Chamber Orchestra and also performs with Harmonia Orchestra, PNW Opera, Cascade Symphony Orchestra, and Saratoga Orchestra of Whidbey Island.

Eliza plays as much chamber

music as she possibly can and especially enjoys collaborating with strings and piano. This summer will mark the fourth year of her annual August chamber concerts with fellow CIM grads. Eliza is a frequent performer with friends in the home of

pianist Al Berg in north Seattle. With the new ensemble Trio Anime, composed of pianist Charles Enlow and violist Leslie Johnson, she presented 5 concerts in 2024 and new concerts are planned for the spring of 2025.

Eliza teaches private lessons in Snohomish and coaches at Interlake HS in Bellevue. She loves teaching and supporting the growth and engagement of the whole student, not just as a clarinet player but also as an authentic human and she especially loves working with adult students who are coming back to music after a lifetime away. Eliza is an intuitive, thoughtful communicator who loves productive and meaningful conversations with her students and peers.

## Samantha Epp, Bassoonist



Samantha Epp was born and raised in Everett, Washington. After studying bassoon with Francine Peterson throughout middle school and high school, Samantha pursued a bachelors and masters degree in bassoon performance at the University of Southern California under the tutelage of Judith Farmer. Samantha is currently the principal bassoonist for the Seattle Philharmonic orchestra and has performed with various groups including the American Youth Symphony, Orchestra Nova Los Angeles, Bellingham Symphony Orchestra, Octava Chamber Orchestra, Lake Union Civic Orchestra.

Washington Wind Symphony, and the newly formed Solstice Symphony Orchestra.



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#### **PROGRAM NOTES:**

## **Ryan Dakota Farris: Isometries**

One of my favorite artists is M. C. Escher, whose unique drawings combine mathematical objects and operations with picturesque landscapes and figures from his travels throughout southern Europe. The title of 'Isometries' gets its inspiration from a particular geometrical operation in metric space; an isometry, sometimes called a rigid motion, is a distance preserving transformation that maps a space onto itself. Indeed, some of Escher's own works bear the title 'Isometry', however my piece is not inspired by any particular one. It is designed as a short concert overture in the minimalist style, playing with phrase lengths based on mathematical sequences, both increasing and decreasing in value. Many of these phrases overlap, providing opportunities to create complex polyrhythms and color them with different orchestral sounds. I hope you will find the piece as fun to listen to as it was to compose!

---Ryan Dakota Farris

## Strauss: Duo Concertino for Clarinet and Bassoon

The Duo Concertino for Clarinet and Bassoon, TrV 293, with string orchestra and harp in F major, was written by Richard Strauss in 1946-47 and premiered in 1948. It is the last purely instrumental work he wrote.

The first mention of the Duo Concertino in Strauss's notebook is 15 December 1946 when he was in Baden, Switzerland. He mentioned working on it again in September 1947 when at Pontresina, finishing the score on 16 December 1947 when he was in Montreux. The impetus for completing it was a commission in the summer of 1947 from Otmar Nussio for his orchestra, the Orchestra della Svizzera Italiana. The concerto was written with an old friend in mind: Professor Hugo Burghauser, who had been the principal bassoonist with the Vienna Philharmonic but had since emigrated to New York. The score published by Boosey & Hawkes in 1949 has the dedication to Burghauser. Strauss had written to him in 1946:

"I am very busy with an idea for a double concerto for clarinet and bassoon thinking especially of your beautiful tone – nevertheless, apart from a few sketched out themes it still remains no more than an intention. Perhaps it would interest you."

The score may have an underlying program for the first movement. When the concerto was completed, Strauss wrote again to Burghauser joking:

"A dancing princess is alarmed by the grotesque cavorting of a bear in imitation of her. At last she is won over to the creature and dances with it, upon which it turns into a prince. So in the end, you too will turn into a prince and live happily ever after..."

However, Juergen May argues that the program is more plausibly based on Homer: Odysseus lands on the island of Scheria and subsequently meets the princess Nausicaa.

The work is written in three movements (Allegro moderato – Andante – Rondo), although the second movement acts as little more than a brief transition between the outer movements. The dance-like third movement is very much in the spirit of his Oboe Concerto. David Hurwitz writes that "Works such as this are unique and have no true antecedents in the orchestral literature ... That Strauss wrote it at all is something miraculous." May relates the piece to a comment Strauss had made in his 1904 update on Berlioz' Treatise on Instrumentation, where he comments on a bassoon passage: "One can't help hearing the voice of an old man humming the melodies dearest to him when he was a youth"

## Stravinsky: Pulcinella Suite

Stravinsky's Pulcinella Suite is based on his ballet by the same name. With arias for soprano, tenor and bass vocal soloists, and two sung trios, it is based on the 18th-century play Quatre Polichinelles semblables, or Four similar Pulcinellas, revolving around a stock character from commedia dell'arte.

The ballet premiered at the Paris Opera on 15 May 1920 under the baton of Ernest Ansermet. The central dancer, Léonide Massine, created both the libretto and the choreography, while Pablo Picasso designed the costumes and sets.

Pulcinella is taken from a manuscript from Naples, dating from 1700, containing a number of comedies portraying the traditional character of the popular Neapolitan stage. This libretto was derived from Quatre Polichinelles semblables ("Four similar Pulcinellas").

The one-act ballet features Pulcinella, his girlfriend Pimpinella, his friends Furbo, Prudenza and Rosetta, and Florindo and Cloviello. The story starts with Florindo and Cloviello serenading Prudenza and Rosetta. The two women are unimpressed and reply by showering the suitors with water. Prudenza's father, a doctor, appears and chases them away.

A new episode begins with Rosetta, when her father appears. Rosetta dances for Pulcinella and they kiss. But Pimpinella sees this and interrupts them. Florindo and Cloviello arrive and, jealous of Pulcinella, they beat him up. Pulcinella is stabbed, but this is a set-up event to gain Pimpinella's forgiveness of him. Furbo, disguised as a magician, comes and appears to resurrect Pulcinella in front of everybody. Pimpinella forgives Pulcinella, and Prudenza and Rosetta succumb to Florindo's and Cloviello's wooing. The ballet ends with the marriages of the three couples.

## The Octava Chamber Orchestra Personnel

(section members listed alphabetically)

#### **Violins**

Sarah Malmstrom \*Concertmaster
Jonathan Kuehn \*Assist. Concertmaster
Matt Weiss \*principal 2<sup>nd</sup> Violin
Andrew Morgan
Charlene Utt
Rebecca Keith
Rachel J Marroquin
Steven Li
Trevor Lutzenhiser

#### **Violas**

Tzu-Liang Lin

Kyu Kim \*principal Jennifer Schillen Zann Tipyasothi

## **Cellos**

Isabella Kodama \*principal Christy Johnson Shannon Hamilton

## **Bass**

Attila Kiss \*principal

## Harp

Alison Austin \*principal

#### **Flutes**

Helen Lee \*principal Lisa Hirayama

#### **Piccolo**

Alec Keith \*principal

## **Oboes**

Linnea Wentworth \*principal Maureen Stone

#### **Clarinets**

Kristin Nygaard \*principal Cameron Lee

#### **Bassoons**

Kerry Philben \*principal Samantha Epp

### **Horns**

Jaime Faucher \*principal Carey LaMothe

## **Trumpet**

George Steward \*principal

## **Timpani**

Scott Friend \*principal

## **Percussion**

Ian Alvarez \*principal

#### ~ Our Next Octava Concert ~

## Sunday, April 6th 2025 6:00pm Opera favorites with The Spotlight Choir and soloists

**The Octava Chamber Orchestra** was originally formed by Conductor Emeritus Johan Louwersheimer and President/Concertmaster/Conductor Matthew Weiss in 1991 after they met as students at the *University of Washington School of Music*. After a long hiatus, 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.

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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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