



with guest conductor Daren Weissfisch

Milhaud: Concerto for Marimba, Vibraphone, and Piano

II. Lent

Francois Dupin: selections for percussion and piano

Petit Marche from 7 Moments Musicaux for Snare Drum and Piano

Apaches from Courtes Pieces for Snare Drum and Piano

Bouboula from 7 Moments Musicaux for Percussion and Piano

featuring Ian Alvarez and Keva Vaughan-McMorrow

Mozart: Violin Concerto No.5

with soloist Matt Weiss

I. Allegro aperto – Adagio – Allegro aperto

II. Adagio

III. Rondo

~ *intermission* ~

Saturday January 31st, 2026 7:00pm

Maple Park Church

17620 60th Ave W Lynnwood, WA 98037

Brahms: Serenade No.1

- I. Allegro molto*
- II. Scherzo - Trio*
- III. Adagio non troppo*
- IV. Menuetto I – Menuetto II*
- V. Scherzo*
- VI. Rondo*



Daren Weissfisch is a distinguished conductor, oboist, and educator based in Seattle, Washington. He currently serves as the Music Director of the Lake Union Civic Orchestra and Principal Conductor of the Tacoma Opera Orchestra. Previously, Daren was Music Director of the Seattle Opera Creation Lab and Artistic Director of the Sinaloa Esperanza Azteca Symphony Orchestra and Choir, which was an El Sistema based youth program in Culiacán, Sinaloa, Mexico.

As an oboist, he served as associate principal oboe with the Orquesta Sinfonica Sinaloa de las Artes from 2010 to 2019.

Daren enjoys the Pacific Northwest's outdoor activities, such as hiking, camping, and snowboarding. He is an avid scuba diver and when his back isn't hurting, he enjoys basketball and ultimate frisbee.

Daren has a passion for animal rescue, helping dozens of animals find forever homes during his time in Mexico.



Matt Weiss graduated from the University of Washington School of Music, Seattle USA in 1991 earning a degree in Violin Performance while studying with Steven Staryk and serving under the baton of Maestro Peter Eros. He previously studied violin with Walter Schwede, Gwen Thompson, Mara Dvonch, Emanuel Zetlin, Denes Zsigmondy, Mari Nakamura, and Dr. Shinichi Suzuki. Matt studied music theory with Ken Benshoof, Diane Thome, and James Beale at the University of Washington and privately with William McGreal and James William Clarke who also instructed him in piano and conducting.

Matt is currently studying Cello with Erin Adams, Conducting with Bobby Collins, Acting and Accents with Jim Johnson, Voice Lessons from Jeffrey Moidel, and previously

studied Acting with Robert Beltran and a bit of Shakespeare with Armin Shimmerman.

Matt is a strong supporter of the Suzuki Method, especially for young violinists wishing to develop all the skills they need to become successful musicians, students, and well-rounded human beings. Dr. Suzuki's method is based on the development of a deep love of classical music from a very early age.

An active composer of classical music, Matt's largest works have been premiered by the Octava Chamber over the past several years.

Matt occasionally does session work in the Seattle area with local bands of various genres, his biggest claim to fame being part of the Grammy nominated triple-platinum album "Jar of Flies" by the Seattle 90s grunge band Alice in Chains. Matt plays violin on "I Stay Away" and "Whale & Wasp".

Matt also has a keen interest in the classical and folk music of India and studied tabla from the world-renowned tabla virtuoso Vishal Nagar of the Delhi gharana, and appeared in recital with Vishal and Ujwal Nagar, performing a violin lehra in Charukeshi raga as Vishal and Ujwal presented a stunning tabla duet. Recently, Matt has performed several concerts playing violin, viola, and cello with Sarod virtuoso Richard Russell.

Matt also is a great fan of classic Star Trek, The Orville, The Expanse, Space Command, and other sci-fi and does cosplay as Captain Kirk, Mr. Spock, the young Obi-Wan Kenobi, and other characters, most notably in his YouTube romps Charlie Matthews and the Cosmic Nebula Band starring himself and his kids when they were young, playing the cello in Bach and the Tribbles, and starring as Captain Hardinger in his Star Trek/The Orville fan series Egotastic Trek, and most recently playing violin and cello as Star Trek Cello Guy with Tim Russ Crew, and playing violin and cello improvisations in Los Angeles on the Venice Beach boardwalk with jazz guitarist Patrick Lary.

~ Program Notes ~

Milhaud: *Concerto for Marimba Vibraphone, and Piano*

The second movement, Lent ("Slow"), of Darius Milhaud's Concerto for Marimba, Vibraphone, and Piano (Op. 278, originally for orchestra with piano reduction) offers a striking contrast to the jazzy, energetic outer movements. Composed in 1947, this meditative slow movement creates a nocturnal, sidereal atmosphere of ethereal beauty, where the marimba and vibraphone weave delicate, resonant lines over subtle piano harmonies. Milhaud exploits the instruments' unique timbres—the marimba's warm, woody sustain and the vibraphone's shimmering, vibrato-tinged glow—to evoke a dreamlike introspection, with gentle mallet variations (including hand strikes on the marimba for added color) and polytonal touches characteristic of his style. Lasting around 8–9 minutes, it serves as a serene, almost otherworldly interlude, highlighting the lyrical potential of these mallet instruments in a concerto setting rarely explored before or since.

François Dupin: *selections for percussion and piano*

François Dupin's selections for percussion and piano showcase his playful, pedagogical approach to writing for snare drum and multi-percussion, blending rhythmic vitality with accessible charm in mid-20th-century French style. Petit Marche from 7 Moments Musicaux (co-credited with Marcel Jorand) opens with a crisp, marching snare drum line over straightforward piano support, evoking a light-hearted military parade with steady rudimental precision and tom-tom accents for added depth. Apaches from Courtes Pièces (Album No. 1) delivers energetic, street-smart flair—its driving rhythms and bold strokes capture the spirited, rebellious energy suggested by the title (referencing Parisian street gangs), with the snare's crisp attacks and dynamic contrasts creating an exciting, characterful vignette. Bouboula (also from 7 Moments Musicaux) brings a lively, dance-like groove, often featuring tom-tom or low percussion for a bouncy, folk-inspired pulse that contrasts the march's formality with infectious, rhythmic joy—perfect for highlighting the performer's groove and coordination in this concise, engaging trio of pieces.

Mozart: *Violin Concerto No.5*

Wolfgang Amadeus Mozart's Violin Concerto No. 5 in A major, K. 219 ("Turkish"), composed in December 1775 at age 19, stands as his most mature and imaginative violin concerto, blending elegant Classical grace with bold innovations and exotic flair.

The opening Allegro aperto surprises with an unexpected lyrical Adagio interruption right after the orchestral introduction, followed by a radiant new theme over the orchestra's original motif, showcasing Mozart's playful structural ingenuity.

The central Adagio offers profound, song-like introspection with soaring violin lines and delicate wind dialogues.

The finale, a Rondeau: *Tempo di minuetto*, unfolds as a graceful minuet interrupted by a vigorous "Turkish" episode in A minor—featuring driving rhythms, chromatic outbursts, and percussive *col legno* effects in the lower strings, evoking the Janissary-style music popular in 18th-century Europe.

In today's performance, soloist Matt Weiss premieres his original cadenzas for the first and second movements, crafted in authentic Classical style, while employing slightly modified versions of the traditional Joachim cadenzas in the third movement.

Matt also requested that we augment the Turkish section of the last movement with added percussion to heighten the exotic character of the section, similar to what is done in Mozart's opera **The Abduction from the Seraglio** as Belmonte and his servant Pedrillo infiltrate the Turkish palace of Pasha Selim.

Brahms: Serenade No.1

Johannes Brahms's Serenade No. 1 in D major, Op. 11 (composed 1857–1858, premiered in its final orchestral form in 1860) is the composer's first published orchestral work, a youthful and exuberant six-movement piece that evokes the light-hearted outdoor serenades of Mozart and Haydn while foreshadowing his symphonic mastery. Originally sketched for a small nonet ensemble during Brahms's time in Detmold, it was expanded at the urging of friends like Joseph Joachim and Clara Schumann into a fuller orchestration emphasizing hunting horns, rustic drones, and pastoral charm. The jubilant *Allegro molto* opens with sunny energy and folk-like motifs; a sombre yet playful *Scherzo* contrasts with a flowing trio; the heartfelt *Adagio non troppo* features lyrical flute and wind melodies of idyllic beauty; twin *Menuetti* offer graceful elegance in major and minor; another bright *Scherzo* highlights prominent horns; and the spirited *Rondo* finale gallops to a celebratory close.

Lasting about 45 minutes, this joyful, neoclassical divertissement reveals a sunnier, more carefree side of the young Brahms before his later introspective depth.

The Octava Chamber Orchestra

Flutes

Rachel Reyes *principal
Celine Ferland

Oboes

Linnea Wentworth *principal
Maureen Stone

Clarinets

Ward Drenan *principal
Dave Richardson

Bassoons

Kerry Philben *principal
Megan Cummings

Horns

Jaime Faucher *principal
Carey LaMothe
Mike Pandorf
JJ Barrett

Trumpets

George Steward *principal
Rob Rankin

Timpani and Percussion

Ian Alvarez

Piano

Keva Vaughan-McMorrow

Violin1

Lizzy Pedersen *concertmaster
Selina Siow *assistant Concertmaster
Andrew Morgan
Steven Li

Violin2

John Schindler *principal
Kenna Smith-Shangrow *assistant principal
Benita Lenz

Violas

Kathryn Kibbe *principal
Charlene Utt

Cellos

Michael Tavani *principal
Shannon Hamilton
Matt Weiss

Bass

Attila Kiss *principal

~ Next Octava Concert ~

Saturday, April 25th 7:00pm at Maple Park Church

Featuring Broadway Musical favorites
with the Spotlight Choir

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.

~ Our Board Members ~

Matthew Weiss *president*
Ian Alvarez *vice president*
Charlene Utt *secretary*

Trevor Lutzenhiser *advisor*
John Dimond *advisor*

The Octava Chamber Orchestra would like to thank everyone at **Maple Park Church** and **Washington Cathedral** for their enthusiasm and support in our concerts.

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