

# *The* Octava Chamber Orchestra

## **Summer Chamber Music Extravaganza** *new music in a variety of genres*

### **Katie and Liana Green: “Life Is Better”**

*performed by Katie Green, Jaime Faucher, Liana Green, and Reba Hernandez*

### **Patrick O’Keefe: Fantasia for Piano Trio**

*performed by Esther Carl, Lizzy Pedersen, and Kumiko Chiba*

### **Andrew C. Baker: “Bildungsroman” for Winds**

*arranged by Laura JH Ball. Performed by the Octava Chamber Orchestra Winds  
with David Tan solo cello, Ian Alvarez marimba, and Daneil Garrett narrator*

- I. Dreaming*
- II. Piling*
- III. Seeing*
- IV. Trying*
- V. Flying*

~ intermission ~

Saturday, June 29th 2024 6:00pm

Maple Park Church

17620 60<sup>th</sup> Ave W Lynnwood, WA 98037

## **Nathan Jensen: “Cirrus” for Orchestra**

*performed by the Octava Chamber Orchestra, Trevor Lutzenhiser conductor*

## **David Saulesco: “Brio!” for Orchestra**

*performed by the Octava Chamber Orchestra, Trevor Lutzenhiser conductor*

## **Matt Weiss: “Sentimental Waltz” for Orchestra**

*performed the Octava Chamber Orchestra, Matt Weiss conductor*

## **Gerald W. Braden: Symphonic Dances**

*performed the Octava Chamber Orchestra, Matt Weiss conductor*

- I. Introduction*
- II. Festive Dance I*
- III. Ballerina’s March*
- IV. Ballerino’s March*
- V. Spring Waltz*
- VI. Summer Waltz*
- VII. Hungarian Dance I*
- VIII. Festive Dance II*
- IX. Hungarian Dance II*
- X. Finale*



**Katie and Liana Green in 3 Horn Quartet**

Katie and Liana Green are members of **3 Horn Quartet** and play trumpet and tuba respectively, along with Jaime Faucher on horn, and Reba Hernandez on drums.

“Life is Better” is composed by Kaite and Liana specifically for today’s Octava concert. Best described as “Canadian Brass meets Queen”, Katie came up with the musical ideas by translating simple daily experiences into rhythms and musical phrases. Then Liana helped complete the story and get it onto paper...



## **Patrick O'Keefe, Composer**

Patrick O'Keefe retired from a decidedly non-musical career (computer programmer/analyst) in 2010 providing time to pursue his life-long interest in classical music. Since 2011 he has been studying music theory and composition with instructor, composer, and bass player Brian Cobb, D.M.A.

His compositional style tends to be modal with somewhat nontraditional harmonies. Most of his works are for small chamber ensembles but he occasionally writes for orchestra.

In addition to classical music, he also has a deep interest in Balkan folk music and recreational Balkan folkdance.

The Fantasia for Piano Trio opens with fragments of arpeggiated chords and short scales slowly drifting by with no obvious rhythm or meter and an ambiguous tonal center. Rhythmic patterns appear, alternating two-beat and three-beat patterns, in a slow, but ever increasing tempo. Thematic fragments drift in and out.

Suddenly all that has gone before crystallizes into a quick, rhythmically strong, melodic line, and the work enters its main section. Here various transformations of that slow opening material - some forcefully energetic, some calm and lyrical - extend the two-versus-three rhythmic patterns, run through several contrasting moods, and lead to a forceful end.



## **Laura JH Ball, Composer**

Laura JH Ball grew up in Washington, D.C. and now resides with her husband on a picturesque farm just southwest of Richmond, VA. While she graduated in 1996 with high honors in Music Composition and Technology from St. Andrew's University, most of her higher music education has been achieved through mentorship under composers by profession trained at Berklee College of Music, Occidental College, California State University at Northridge, and Furman University. Her repertoire is diverse and her voice captivating and unique, with a penchant to blending ancient, impressionistic, and modern idioms.

“Bildungsroman” was originally composed by Andrew Carter Baker for piano, solo cello, and narrator. He described it as “A tale of parentage, tradition, nature, transition, growth - a children's story for the indelible child in us all.”

Laura was best friends with Andrew Carter Baker when he passed away of colon cancer in July of 2023 at age 54. Before his passing, they agreed to entrust all materials and rights for “Bildungsroman” to Laura and so she endeavored to create this wonderful arrangement for winds, solo cello, and marimba that we are premiering today.

## I. Dreaming

Shhhh...

Here in this secluded sunken snugery sleeps the Dragon-born Baby Burnsley  
Snoring amongst the frore stratus billow  
Billowing dreams upon his mattress'd cozy pillow  
Dreaming dreams as dragons do  
Dreams of flying  
Flying high o'er bleary highland streams  
Sleeping safely beneath the roses of mother's nearby vigil  
Softly breathing  
Breathing in the misty breeze breezing  
The icy crystals of Virga freezing  
Tickling his nose  
Snored and snuggled  
Swaddled in his Magic Blanky  
Curled and cuddled  
A dozing cold nose to make his dreams seem very nearly real it seems

## II. Piling

Yawn...

Rise and shine from the secluded sunken snugery  
To this Sunday morning's spirited sunrising  
When the solar barque has conquered the dark

## III. Seeing

Brrr...

Cold and cloudy as the clock drew noonday near  
With a full tummy chock-full o' berries yummy  
Suddenly mother's calling Burnsley could hear  
Calling out from o'er the laughing highland streams  
"Watch!"  
He turned 'round to look Looking just as she lept  
Leaping straight up through the distance into the most angelic spellbinding flight  
To the very highest of mountainside heights  
Flying with a graceful grandest span whirring of wing  
Circling the sky like a balletic bird  
Swooping down o'er woods and willow toward rolling grasses green  
Scooping up again into the cloudy billow just like in his remembering flying dream  
Burnsley watched  
Watching through watery eyes  
Saying underbreath, "Its the most beautifull'est thing I ever did seen..."

Today's bright calendar day does mark  
A frolicsome romp through the bilberry bush  
For a bounteous seasonal piling

Mmmm... bilberries

A toothsome plum  
With a cold nose and a purple tongue  
How enticing!  
How exciting!  
"I simply don't go nowheres without Magic Blanky,"  
Burnsley stated  
"Without it the bilberries just wouldn't taste as tastely," he estimated

"Oh Burnsley," mother said "That tired ol' thing?  
Your poor Magic Blanky is going to get all tumbled,  
tangled, and stained  
Here, let mommy fasten it under, over, and around your  
shoulder  
And you can wear it as a royal cape today  
A royal cape for royal Prince Burnsley  
Prince of Dragon Royalty!  
Hopefully your poor blanky will stay out of the way"  
And so off did Burnsley frisk  
Into the seasonal harvest brisk  
On this Princely morning crisp bilberry Sunday

## IV. Trying

Yay!

"Since mommy's a Dragon  
And since I'm the Prince of Dragons  
And since as Dragons we are resolved to fly  
Then I too must give this flying business a try"  
Burnsley reached both arms skyward  
He crouched tight, counted to three  
And tried jumping up and down  
He jumped and jumped with all his might  
But every time landed right back in his own little paw  
prints  
Without even the slightest of flight  
He tried running 'round and 'round  
He would run and run until he fumbled and tumbled  
But he just couldn't quite seem to lift up off the ground  
"Perhaps I'm too full of bilberry juice," he mumbled  
wondering "Perhaps if I combined running, tumbling, AND  
jumping!"  
And so he would run and jump and tumble and jump and  
run  
But the harder he tried only the more disheartened he  
would become  
And no matter how quickly he whisked  
No matter how hard he would exert  
His poor little paw prints stayed securely fixed to the dirt

## V. Flying

Sigh...

As the sun began to set down  
Mother found Burnsley lying flat on his back  
In the untamed alpine grass  
She lay down next to him and asked,  
"Are we imagining objects in the clouds?"  
"Nooo," he disallowed  
"Just look at that downy flock. That calls for rains"  
"Yes," he gloomily conceded  
"Maiden's tails and dragon scales make lofty ships to carry low sails"  
"Yes," he sullenly agreed  
"And here we'll be just lying in the soak n wet grass a'cloud gazing"  
"Nooo," he morosely began  
"Burnsley, are you downcast 'cause mommy's forecast calls for  
showers on your bilberrying?"  
"Nooo," he dolefully bemoaned  
Mother could see Burnsley was rather blue  
And thought to hearten him with a poem impromptu  
(adjust tie, collar, or similar gesture)  
"Ahem..." she began  
"Prince Burnsley, Dragon Prince and Wise Olde Soul  
Atop piles of bilberries and hoards of gold  
So mastered has he this Dragon thing  
Recumbent upon his pedestal  
Above reproach and beyond compare  
Comfortably unassuming yet completely aware  
That he has indeed grown entirely self-referential..."  
"If I were a for real Prince I would deem this place a No Fly Zone,"  
he interrupted  
So saddened was baby Dragon  
"Oh Burnsley," mother replied  
"Dragons don't cry.  
A Dragon does not dream to become a Prince  
Prince's dream of being Dragons  
And Dragons dream only of flying!  
Here let mommy untie Magic Blanky out from under, over, and  
around your shoulder  
So that a flourishing Dragon can spread his wings  
So that a burgeoning Dragon is free to learn"  
"But..."  
"Don't worry," she countered, "Magic Blanky will be waiting here  
safely upon your return"  
Clever mother  
No sooner was it untied that the hinder spell of Magic Blanky was  
broken  
And some sleepy deep potential inside Burnsley was awoken  
As if driven by instinct  
His wings unfurled in a most magnificent breadth  
As if guided by intuition  
His expression took on a most noble depth  
With bold intent in his eye he took one last deep breath  
And shot straight up into the air like a soldier's arrow whisking by  
As if impelled by the impulse of his ancestors  
Burnsley began to fly Circling like a balletic bird  
Steering on the winds of westward  
And bursting the buttermilk sky

Burnsley was flying!





### **Nathan Jensen, Composer**

Cirrus is the first movement of an orchestral suite that Nathan recently completed called “A Gallery of Clouds”. Originally written for recorder quartet, this new version employs the full palette of a symphony orchestra to depict the various cloud formations we enjoy in the sky.

Nathan Jensen attended Pacific Lutheran University as a music major. He transferred to The Evergreen State College where, under an independent contract, he studied musical composition with Timothy Brock.

Nathan is a piano tuner, organist and choir director for St. John United Lutheran Church in Seattle, accompanist for the Pacific Northwest Ballet, violinist for the Thalia Orchestra, and avid bell ringer for the set of Change Ringing bells installed 2005 at the University of Washington. He also plays theater organ for silent films at Forest Ledge in Burien.

The son of two Lutheran pastors, he showed early promise in music especially in piano and composition. He continues as an organist and choir director at St. John United Lutheran Church, but more and more his work is that of piano tuning and repair.



### **David Saulesco, Composer**

Most difficult was coming up with a name. Initially, I considered re-using the name of the student piece, but it no longer made sense for the new composition, so I had to try something else. “Brio” cuts straight to the point of the piece, however much as it has (or needs) one: it is vivacious and confident music, simple but not banal, straightforward but not uncomplicated. Entertaining and satisfying, hopefully, for the audience as well as the executors.

David Saulesco is a versatile Swedish composer and arranger who moves effortlessly between different genres and contexts. From choral to chamber music, from video games to musical theatre, he has an ability to integrate a unique, melodic style in works that are ambitious as well as attractive. He is published by Gehrman and Bo Ejeby and his music has been performed by musicians and ensembles in Sweden as well as in Europe and North America, and broadcast in Swedish Radio P2.

One could describe “Brio” as an exercise in restraint. The two musical motifs used in this composition come from a short student piece that was only performed once but stuck with me long after. I felt that, as brief and insubstantial as it was, it nonetheless had unfulfilled potential. This is my attempt at realising that potential, in a much expanded composition both in form and duration, even as the entire piece is based solely on these two ideas.



Matt Weiss graduated from the University of Washington School of Music in 1991 earning a degree in Violin Performance while studying with Steven Staryk and serving under the baton of Maestro Peter Erös. He is currently studying conducting with Bobby Collins, cello with Benjamin Louwersheimer, acting/dialects with Jim Johnson of AccentHelp.com, and voice lessons from Jeffrey Moidel.

Matt is also the founder and Chief Creative Officer of Pranakasha Productions whose YouTube channel currently has over 20,000 subscribers and growing. Featuring compelling interviews, Star Trek and The Orville fan films, Matt's classical compositions and performances, Rhododendron Updates, and other crazy stuff, you can find "Pranakasha Matt" at [www.Pranakasha.com](http://www.Pranakasha.com).

"Sentimental Waltz" was originally composed as a piece for solo piano and then orchestrated it for string orchestra and premiered by Octava in January 2009. This new version for full orchestra was completed in early June 2024.

## Matt Weiss, Composer

The overall structure is A-B-A. The first section depicts a very Tchaikovsky-esque ballroom scene with rich harmonies that support a lilting melody. The bass line starts out as a bit of a tease but finally settles into the traditional "um" that the inner voices bounce off of with their "pa pas" that we expect in a waltz. In the middle section There is a surprising amount of chromaticism and modulations that depict the dancers getting a little woozy from a few too many spins, and a few too many trips to the punch bowl :)

Happily though, all is well as the dancers to land on their feet when we cadence into a familiar key. After this, we return to a recap of the first section with all the melodies and harmonies intact, with a few changes in the orchestration, and a little added pause before the final wrap up. Let's dance!



Gerald Wilhelm Braden, originally from Austria, moved to the United States as a teenager. He began his music studies as a boy in Vienna, on the bass and cello. He continued his studies with members of the Cleveland Orchestra in the US, and also started playing electric bass, guitar, keyboards, and saxophone with American bands.

Gerald received his first music degree as a guitarist in his 20's. He earned his living as a touring and studio session guitarist and keyboardist with many international artists, and also as a composer for many music artists, as well as composing for radio and TV.

He returned to college in his 40's, and earned his Master's degree as a pianist, and also became a professor of Music Theory and Orchestration.

## Gerald W. Braden, Composer

Symphonic Dances was originally composed for a ballet company Europe and today's performance is a world premiere. Designed as suite of dances, it works both as a stand alone concert piece as well as music for a ballet.

# Personnel of the Octava Chamber Orchestra

(section members listed alphabetically)

## Violins

Lizzy Pedersen Concertmaster  
Kate Chiu Assistant Concertmaster  
John Schindler Principal Second Violin  
Benita Lenz  
Charlene Utt  
Elizabeth Bratulin  
Rebecca Keith  
Matt Weiss  
Trevor Lutzenhiser

## Violas

William Goodwin Principal  
Jennifer Schillen  
David Del Cid-Saavedra

## Cellos

David Tan Principal  
Kumiko Chiba  
Shannon Hamilton

## Bass

Amelia Matsumoto Principal

## Flutes

Irene Jung Principal  
Trudy Antolin

## Oboes

Michael LaBrecque Principal  
Christie Cabrera

## Clarinets

Eliza Siracusan Principal  
Kristin Nygaard

## Bassoons

Kerry Philben Principal  
Peter Klein

## Horns

Jamie Faucher Principal  
Aiko Watanabe  
Craig Kowald  
JJ Barrett

## Trumpets

George Steward Principal  
Aaron Coe

## Trombones

Scott Townley Principal  
Cole Brooking

## Bass Trombone

Tom Ferensen Principal

## Timpani

Ian Alvarez Principal

## Percussion

Scott Friend Principal  
Curt Cheever  
Mackenzie Alvarez

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*.

The Octava Chamber Orchestra performed several times in the USA and Canada until 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!

## Our Board of Directors

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

**John Dimond** *advisor*  
**Terri Sandys** *advisor*  
**Trevor Lutzenhiser** *advisor*

The Octava Chamber Orchestra is a non-profit corporation in the State of Washington USA, and a tax exempt organization under section 501(c)(3) of the Internal Revenue Code. Your contributions to Octava are fully tax-deductible and go a long way to helping us provide great music for years to come.

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



[www.OctavaChamberOrchestra.com](http://www.OctavaChamberOrchestra.com)