



Michel Edward: Symphonie pour cordes

- I. Chants*
- II. Elegie*
- III. Ronde*

~ intermission ~

Gounod: Petite Symphonie for Winds

- I. Adagio et Allegretto*
- II. Andante Cantabile*
- III. Scherzo*
- IV. Finale*

Strauss: Horn Concerto No.1

Jaime Faucher, soloist

- I. Allegro*
- II. Andante*
- III. Rondo*

Sunday November 12th, 2023 6:00pm

Maple Park Church

17620 60th Ave W Lynnwood, WA 98037

Johan Louwersheimer, Conductor Emeritus



Maestro Johan Louwersheimer retired as Music Director of the Octava Chamber Orchestra in the Fall of 2023 and now holds the honorary title of our Conductor Emeritus.

Johan was a founding member of Octava along with our President and Concertmaster Matthew Weiss. Johan and Matt attended the University of Washington Music School in the late 1980's and early 1990's and formed Octava out of select string players that attended the UW summer music program that Johan was in charge of. We wish Johan all the best in this new stage of his life.

Ryan Dakota Harris, Conductor and Cellist



Ryan Dakota Farris is quickly becoming one of the most exciting and in-demand conductors in the Pacific Northwest. Highlights from the past year include guest conducting appearances with the Bainbridge Symphony, Issaquah Philharmonic, and Octava Chamber Orchestra, plus his recent appointment as assistant conductor of the Lake Union Civic Orchestra. Ryan is currently pursuing his doctorate in Orchestral Conducting at the University of Washington where he serves as conductor of the Campus Philharmonia and assistant conductor of the University of Washington Symphony. In recent years he has worked as cover conductor for professional orchestras across the country, including the Auburn Symphony in Washington state and the Boulder Philharmonic in Colorado. He has also served as an assistant conductor for Colorado MahlerFest and 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 also studied with many notable conductors including Ludovic Morlot, David Rahbee, Gary Lewis, Nicholas Carthy, Donald Schleicher, Kensho Watanabe, Kirk Trevor, and Tiffany Lu.

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 soloist with the South Puget Sound College Orchestra in 2019, and regularly performs in chamber music groups across the region. Before moving to Seattle, 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 on viola da gamba with the UW Baroque Ensemble, and busts out the traditional Irish fiddle with acclaimed Seattle-based Celtic band *Cavort*.

<p>NATHAN JENSEN Registered Piano Technician</p>  <p>1244 NE 188th St. Shoreline, WA 98155 (206) 440-0346 doulenorwich@hotmail.com (425) 327-5725</p>	<p>Jason S. Kuo Piano Instructor</p> <p>NE Seattle • Bellevue adult students welcome</p> <p>Phone: (206)409-9787 Email: jason.kuo@gmail.com www.studio9509.com</p> 
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Ian Alvarez, Conductor, Percussionist



Ian Alvarez began playing piano at the age of 5. He continued his piano studies into high school where he participated in Seattle Public School s Solo Ensemble Competitions, performed at PTA meetings and played in Jazz Ensembles. His Percussion studies started at the age of 10 when he played a Timpani Solo with the Briarcliff School Orchestra with many students who performed with the Seattle Youth Symphony Orchestra. At the age of 11 he was selected to perform with Seattle Young Artists in Benjamin Brittain s Opera Noah s Flood supported by members of the Seattle Symphony Orchestra. From Fifth Grade through High School he played each year in the Percussion Sections of the Seattle All City Orchestras or Bands. As a senior, Ian was honored with the American Legion Award as the Most Outstanding Musician at Queen Anne High School.

Ian began conducting and coaching for the Cascade Youth Symphony Organization in 1990. He began developing a Private Studio of outstanding Middle and High School Percussionists to perform in all 4 of the organizations orchestras. Many of his students have been Youth Symphony Concerto Finalists, Washington State Solo Winners, and Principal Percussion Artists with All-State and All-Northwest Performing Groups.

Matt Weiss, Conductor/Concertmaster, Cellist



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 previously studied violin with Walter Schwede, Gwen Thompson, Mara Dvonch, Emanuel Zetlin, Denes Zsigmondy, Mari Nakamura, and Dr. Shinichi Suzuki. Matt studied music theory and composition 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, and voice lessons from Jeffrey Moidel. He is currently studying conducting with Bobby Collins, Cello with Benjamin Louwersheimer, and Acting with Jim Johnson.

Matt is also the founder and Chief Creative Officer of Pranakasha Productions whose YouTube channel currently has over 18,000 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.

Jaime Faucher, Horn Soloist



Jaime Faucher has been a member of Octava Chamber Orchestra for almost 10 years. Jaime started her musical training on the piano, and has been playing French horn since the 5th grade. She received her undergraduate degree in horn performance from the University of Arizona and a Master's in Horn Performance from the Boston Conservatory where she studied with David O'Hanian (Canadian Brass).

She is currently principal horn with Rainier Symphony as well as section horn with Lake Union Civic Orchestra and enjoys opportunities playing with other groups in the area including Orchestra Seattle, Seattle Philharmonic and Puget Sound Concert Opera. As a break from classical she also plays in 3 Horn Quartet which is comprised of horn, trumpet, tuba and drums playing arranged rock tunes.

Outside of music, Jaime is a Licensed Hearing Aid Specialist at HearUSA where she enjoys helping and interacting with patients. Jaime also loves spending time with family. She and her husband have two adult children. Jaime's family also includes their two dogs -- a deaf pit bull mix and a great dane/lab mix..

PROGRAM NOTES:

Michel Edward: *Symphonie pour cordes*

At the age of 7, Michel R. Edward began his musical studies at the Collège de Musique de Saint-Laurent. With a career as a concert pianist in mind, he continued on in music specialization at Loyola High School, then at CÉGEP Saint-Laurent. A serious injury to his hand brought those career plans to an end, however, a growing interest in musical creation took seed during a stay at the Camp Musical du Lac St-Jean. His first formal composition lessons were under Michel Longtin, then with André Prévost and Serge Garant,

before obtaining a B.F.A. in composition while studying with Allan Crossman at Concordia University. After a number of years mostly writing for the cinema and stage, he returned to his studies at Université de Montréal, where he earned a Master's degree in composition under Alan Belkin.

Symphony no.4 (Symphony for strings) opus 43

While nominally a three-movement work, the "Symphony for strings" is musically constructed from a single musical cell, containing a series of rising 4ths. Each movement of the symphony uses variations on this motif as its main musical material.

The first movement is a large arch shape, with slow outer sections, and rapid inner sections. The first of these more rapid inner sections is an Allegro waltz with a lilting melody, passing from one section to another of the string ensemble. A dissonant interjection leads into the second rapid section, a grazioso fugal development. The material from the two rapid sections interweaves as the movement moves forward, exploding in a reprise of the opening material and an intense Largo to close out the arch.

The middle movement is a free-form Elegy, in memory of the composer's close friend who passed away recently. The finale is a Rondo, introduced by a slow dramatic reiteration of the final notes of the Elegy. This quickly shifts gears and a rapid and aggressive variant of the symphony's opening material is developed. Two interludes each develop material for different sections of the ensemble, the first for the upper strings, the second for the lower strings. All of which leads into an aggressive and ominous drive to the final chord.

Gounod: Petite Symphonie for Winds

Petite symphonie pour neuf instruments à vent, or the "Little Symphony for Winds," was composed in 1885. Gounod's friend, and flute professor at the Paris Conservatoire, Paul Taffanel, commissioned him to write a chamber piece for winds. Its instrumentation of a wind octet, with an added flute part in honor of Taffanel, is modeled after Mozart's wind serenades.

This complete miniature symphony is elegant, delicate, and sweet. The first movement uses a slow introduction, like that of Haydn, and an Allegretto in sonata form. The second movement features the added flute part. The scherzo that follows is based on a hunting theme, with a lively finale in the fourth movement to end the symphony.

Like many French instrumental works of the late Romantic era, *Petite Symphonie* is anti-Wagnerian in its simplicity and its conservative form. In four movements, the work follows the form of a standard symphony. Themes are regular in structure, follow traditional harmonic expectations, and contrast in character. This work is playable by fine high school and collegiate musicians, although younger groups may opt to perform select movements. This is an excellent piece for teaching style and interpretation. As solos are passed around the group, players must listen across the ensemble to perform in a stylistically cohesive manner. This delightful piece could serve as a refreshing contribution to a standard band concert.

Strauss: Horn Concerto No.1

In 1882–3 Richard Strauss wrote his Horn Concerto No. 1 in E-flat major, Op. 11, in two versions, one for piano accompaniment and one with an orchestra. (The horn part is the same.) The horn concerto has become the most frequently performed horn concerto written in the 19th century. The premiere with piano accompaniment was given in 1883 at Munich. The premiere with orchestral accompaniment in 1885 at Meiningen. Strauss later wrote a second horn concerto in 1942, towards the end of his life.

The version with orchestral accompaniment is entitled "Waldhornkonzert", indicating that the concerto was to be played on the natural valveless horn (Waldhorn), which was the horn of preference played by his father (although Franz also played the valved F horn). Whilst it is technically possible to play the concerto on an E-flat natural horn, in practice it would be impossible to give a convincing performance. Alan Jefferson speculates that the title might in fact be a father-son joke. Strauss's sister Johanna wrote to the British horn player Dennis Brain that she "vividly remembered her father struggling with the solo part, which he found very tiring, even using the high B-flat crook. In particular, he seems to have found the high B-flats too daring and dangerous for performance in the concert hall".

The Octava Chamber Orchestra Personnel

(section members listed alphabetically)

Violins

Sarah Malmstrom Concertmaster
Neil Bacon Assistant Concertmaster
Grace Pandra *principal 2nd violin
Benita Lenz
Charlene Utt
Eileen Aagaard
Jamie Stewart
Karen Tadros
Laura Schubert
Michael Skripalsh
Myrnie Van Kempen
Steven Li

Violas

William Goodwin *principal
Abigail Schidler
Jennifer Schillen
Elisa Carbajo
Zoey Cain

Cellos

David Tan *principal
Kumiko Chiba
Matthew Weiss
Shannon Hamilton
Ryan Dakota Farris

Bass

Anthony Balducci *principal
Eddie Nikishina

Flute

Alec Keith *principal
Lisa Hirayama

Oboes

John Dimond *principal
Linnea Wentworth

Clarinets

Eliza Siracusan *principal
Kristin Schneider

Bassoons

Samantha Epp *principal
Kerry Philben

Contra Bassoon

Herb Hamilton

Horns

Carey LaMothe *principal
Aiko Watanabe

Trumpets

George Steward *principal
Rocky Meredith

Timpani

Ian Alvarez *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 ~

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

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

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

Corporate Donations:

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~ www.OctavaChamberOrchestra.com ~

