



Enescu: “Dixtuor” for Winds

- I. Doucement mouvementé*
- II. Modérément*
- III. Vivement*
- IV. Allegrettement*

~ intermission ~

Tosti: “L’Ultima Canzone”

with soloist Gianugo Rabellino

Beckel: “The Glass Bead Game”

with soloist Mike Pandorf

- I. Allegro Giusto*
- II. Adagio*
- III. Allegro Maestoso*

Saturday November 8th, 2025 7:00pm

Maple Park Church

17620 60th Ave W Lynnwood, WA 98037

Ian Alvarez, Conductor



Ian received his B.A. from Seattle Pacific University in 1980 double majoring in Music Ed./Music Theory and Literature. He completed his DMA coursework in Percussion Performance and Conducting at the University of Washington in 1995. His percussion teachers were Kathy Ramm, Mike Clark, Tom Collier and Mike Crusoe. He Studied instrumental conducting from Wayne Gorder, John Paynter and Timothy Salzman.

Currently Ian is the principal Percussionist and Timpanist for The Cascade Symphony Orchestra, Pacifica Chamber Orchestra, Seattle Chinese Orchestra, The Mosaic Choir and The Octava Chamber Orchestra. He also serves as Music Director and organist for Maplewood Presbyterian Church.

Ian has been the music director and a featured soloist with The Cascade Percussion Ensemble for 30 years. The group has performed with most university percussion ensembles in Washington State. Ian

has also directed the Puget Sound Symphonic Band, Various Cascade Symphony Chamber Ensembles and The Octava Chamber Orchestra.

Ian has been conducting musicians in the Public Schools since 1980. Many of his students have gone on to make music performance and teaching a part of their careers. He has also conducted and coached for The Cascade Youth Symphony Program since 1990. Many Percussionists from his studio have been Principal Players in All State and All-Northwest, Concerto Finalists and State Solo Winners during his 35 years of service for the CYSO.

Matt Weiss, Conductor



Matt 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. An active composer of classical music, Matt has composed several works for orchestra that have been premiered by Octava over the years.

Matt is the founder and lead singer/violinist of the 50s/60s/70s cover band, **The Macadamians Party Band**

Matt is also a devoted Star Trek fan and created his own YouTube fan series “Egotastic Trek” featuring the spiritual journey of Captain Hardinger (played by Matt) who is in temporary command of the USS Enterprise while Captain Kirk is incapacitated and confined to his quarters by Dr. McCoy. There are currently 5 episodes published on YouTube and more in the works...

Gianugo Rabellino, Tenor



Gianugo is a singer, vocal coach and music director. After completing his studies with celebrated singers such as Daniela Aimale and Luciano Saldari, he performed in several opera roles spanning from Renaissance to 20th century opera in his native Italy and created Operaweb, one of the first and a multiple award-winning website dedicated to opera.

His passion for innovation, open source and accessibility fueled a long and successful career in technology that eventually brought him all the way to the USA and the beautiful Pacific Northwest, where he spent more than a decade as a principal in Microsoft.

After retirement, Gianugo is grateful for the opportunity to go back to his long standing love for music, as well as to pursue his new found passion for teaching students how their voice can be a powerful way to express themselves, be it in classical music, opera, jazz or musical theater.

Mike Pandorf, French Horn



Mike Pandorf, hornist, grew up in a musical home in Indianapolis, Indiana. Taking an interest in music from a young age, he sang with children's choirs before picking up the French Horn in 6th grade. Mike pursued music through the rest of his education. Eventually, he earned a degree in performance from the Jacobs School of Music at Indiana University, where he studied with Michael Hatfield and Jeff Nelsen. After moving to Seattle during the pandemic, Mike began performing with the Cascade Symphony Orchestra, Octava Chamber Orchestra, and smaller chamber groups throughout the PNW. Mike spends his days teaching preschool in Magnolia and is the father of three wonderful boys. He loves to spend his spare time engaging in amateur home improvement and handyman activities when he's not playing the horn.

Mike would like to dedicate this performance to two musicians who inspired him to pursue music and chase his dreams, Susan Pandorf and Kent Leslie.

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PROGRAM NOTES:

Enescu: “Dixtuor” for Winds Op. 14

In the autumn of 1906, a 25-year-old George Enescu—already hailed in Paris as a prodigy violinist and composer—received a commission that would become one of the cornerstones of the wind chamber repertoire. The Société Moderne d’Instruments à Vent, founded and led by the legendary flutist Paul Taffanel, sought a new work to showcase the expressive possibilities of winds alone. Enescu responded with the Dixtuor, a luminous, tightly woven decet that marries French elegance with the soulful inflections of his Romanian heritage.

The Dixtuor unfolds as a single dramatic arc. The opening begins with a hushed, undulating clarinet figuration beneath a soaring oboe melody—immediately establishing the work’s vocal, almost operatic character. Themes are passed fluidly among the ten players, each voice given moments of solo eloquence. Enescu’s cyclical technique is already in evidence: the oboe’s initial phrase will return, transformed, in the finale. Harmonic motion drifts through luminous modal shifts—Phrygian tinges, augmented seconds—hinting at the doina laments of Romanian folk music, yet always framed within a refined Gallic clarity.

The music surges into the Allegro moderato, a buoyant rondo that erupts with rhythmic vitality. Trumpets and horns proclaim a bold, march-like refrain, while the English horn (a rare and poignant addition to the wind decet) weaves melancholic counter-melodies. The texture is polyphonic yet transparent; no instrument is relegated to mere accompaniment. A whirlwind development section recalls fragments of the first movement before driving to a brilliant, affirmative close in radiant D major.

Tosti: “l’Ultima Canzone”

In the twilight of the belle époque, as Europe’s salons glowed with the final embers of Romanticism, Francesco Paolo Tosti—Italy’s beloved “king of the salon song”—penned what would become one of his most poignant farewells. L’Ultima Canzone was composed in 1905, when Tosti, nearing sixty, had already conquered London’s drawing rooms and earned knighthood from Queen Victoria. Yet beneath the polished surface of this Neapolitan melody lies a quiet ache: the song is both a lover’s plea and a composer’s premonition of silence.

Dedicated to Enrico Caruso, who recorded it in 1910 with Tosti himself at the piano, L’Ultima Canzone became an instant classic of the romanza da salotto. Its emotional directness—unadorned, unashamed—transcends era and language.

*Prima che l’amore muoia,
lasciami cantar...
L’ultima canzone,
poi tacerò per sempre.*

*Before love dies,
let me sing...
The last song,
then I will be silent forever.*

*Ma se tu mi dici: «Taci!»
allor la mia voce
si spezzerà in pianto,
e il pianto dirà
ciò che non osa dir la voce.*

*But if you say to me: “Be silent!”
then my voice
will break into tears,
and the tears will say
what the voice dares not utter.*

*L’ultima canzone,
l’ultima canzone,
poi tacerò per sempre.*

*The last song,
the last song,
then I will be silent forever.*

Originally composed for piano and voice, today’s version is an arrangement by our soloist himself, Gianugo Rabellino, for strings, oboe, english horn, and 2 horns.

James A. Beckel: “The Glass Bead Game”

In Hermann Hesse’s 1943 novel *Magister Ludi* (also titled *The Glass Bead Game*), an elite order of intellectuals plays a transcendent game that synthesizes all human knowledge—music, mathematics, philosophy—into a single, luminous whole. When hornist Kent Leslie handed composer James Beckel a copy of the book and said, “Write me a concerto,” Beckel—longtime trombonist with the Indianapolis Symphony—found his first literary muse. The result is *The Glass Game*, a three-movement horn concerto that transforms Hesse’s cerebral utopia into a vivid sonic ritual.

Composed in 1996-1997 “The Glass Bead Game” was premiered in November 1997 by soloist Kent Leslie with Thomas Wilens conducting the Indianapolis Chamber Orchestra.

The work opens with the solo horn’s distant Call (I. The Call & Awakening) floats like a summons from another world, answered by shimmering strings and muted brass. Onstage, the horn awakens the orchestra with soaring, rhapsodic lines—now tender, now heroic—over restless ostinati that evoke the game’s intricate patterns. A radiant climax dissolves into silence.

Without pause, II. Father Jacobus arrives as a nocturnal meditation. Named for the novel’s wise mentor, this introspective interlude places the horn (now with straight mute) in dialogue with solo cello and hushed winds. The melody, marked *molto cantabile*, unfolds like a confession—intimate, searching, and profoundly lyrical.

The finale, III. *Magister Ludi Coronation and March*, erupts in triumph. Brass fanfares proclaim the elevation of the game’s new master; the horn, unmuted and exultant, leads a joyous procession.

Beckel’s orchestration is masterful: the horn is never overwhelmed, yet the full symphony—complete with triple winds, four horns, and glittering percussion—creates a kaleidoscope of color. The solo part demands not only virtuosic range (from pedal C to high C) but also the emotional depth to embody Hesse’s archetype of the seeker.

The Octava Chamber Orchestra Personnel

(section members listed alphabetically)

Violins

Sarah Malmstrom *Concertmaster
Noelle Oquist *Assist. Concertmaster
John Schindler *principal 2nd Violin
Andrew Morgan
Benita Lenz

Violas

Katherine Kibbe *principal
Charlene Utt

Cellos

Shannon Hamilton *principal
Ellen Kilcup

Bass

Richard Green *principal

Flutes

Helen Lee *principal
Celine Ferlund

Oboe

Linnea Wentworth *principal

English Horn

Maureen Stone

Clarinets

Eric Tishkoff *principal
Ward Drennan

Bassoons

Megan Cummings *principal
Steve Morgan

Horns

Jaime Faucher *principal
JJ Barrett

Trumpet

Rocky Meredith *principal
AP Perrett

Timpani and Percussion

Mackensie Alvarez *principal

Percussion

Ian Alvarez *principal

Piano

Keva Vaughan-McMorrow

Harp

Alec Sjolholm

~ Our Next Octava Concert ~

Saturday, January 31st 2026 7:00pm

With guest conductor Ryan Dakota Farris

Brahms: Serenade No.1 Op.11

And more!!!

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 today's concert.

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