



Nathan Jensen: “A Gallery of Clouds”

- I. Cirrus*
- II. Stratus*
- III. Cumulus*
- IV. Nimbus*
- V. Mamatus*

Mozart: Piano Concerto No. 23 in A

David Tan, soloist

- I. Allegro*
- II. Adagio*
- III. Allegro assai*

~ intermission ~

Brahms: Symphony No. 1 in C

- I. Un poco sostenuto – Allegro*
- II. Andante sostenuto*
- III. Un poco Allegretto e grazioso*
- IV. Adagio – Piu Andante –
Allegro ma non troppo, ma con brio*

Sunday September 29th, 2024 6:00pm

Maple Park Church

17620 60th Ave W Lynnwood, WA 98037

Reilly Bova, Guest Conductor



Born and raised in the vibrant musical city of Philadelphia, Reilly Bova’s journey to the podium began with a fascination for the timpani — the great kettledrums that boom from the back of the orchestra. Through his initial musical studies as a percussionist, Reilly honed his skills in the art of rhythm and precision, and he spent many hours sitting at the back of orchestras watching conductors work while counting rests. It didn’t take long until Reilly caught an early case of “Baton Fever” and discovered his deep-set passion for conducting.

At Princeton University, Reilly entered the studio of Michael Pratt and earned a musical performance minor in orchestral conducting. During his time at Princeton, Reilly had the privilege of conducting two full operas and two full orchestras, including the University’s flagship orchestra, and he participated in a conducting masterclass with Gustavo Dudamel.

While Reilly moved to Seattle in 2020 for a software engineering position at Microsoft, he never lost touch with his musical roots. Embracing our thriving music scene here in the Pacific Northwest, Reilly regularly performs as a timpanist with the Puget Sound Symphony Orchestra (PSSO) and as a percussionist with the Seattle Philharmonic Orchestra.

As the Music Director for the Solstice Symphony Orchestra, Reilly leverages his boundless enthusiasm to foster a collaborative environment that empowers musicians to showcase their talents.

Under Reilly’s expert leadership, Solstice has grown into a symbol of artistic unity over 80 musicians strong, inspiring a celebration of both the performing arts and our amazing local music community in the heart of the Pacific Northwest.

The Octava Chamber
Orchestra

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David Tan, Pianist, Cellist



David Tan is a multifaceted and multitalented artist in the Pacific Northwest. He is both a pianist and cellist, having worked with Leon Fleisher, Eugene Pridinoff and others as a pianist and Stephen Kates and Takayori Atsumi as a young cellist. He is a graduate of the Peabody Institute of the Johns Hopkins University (Master of Performance) and Arizona State University (Bachelor of Performance). David is currently a member of the Yakima Symphony Orchestra (as cellist and substitute pianist), the Lake Washington Symphony (as cellist) and enjoys very much performing as a member of the Seattle Collaborative Orchestra as a cellist, assisting community members as they perform as members of the SCO cello section. He is a founder of the Emerald City Chamber Orchestra, a new performing group dedicated to excellent string orchestra performance. David also performs frequently as a substitute musician in many other performance groups in the Pacific Northwest including Octava Chamber Orchestra itself. He is the former principal cellist of the Cascade Symphony Orchestra.

When not performing as a musician, David can occasionally be found in the broadcast booth for Big12 college football and men's and women's basketball games and he is a passionate fan of the Seattle Storm and Seattle Kraken, as well as the Ballard FC USL2 club in Seattle. In his spare time between music performance and occasional sleep, David is the Executive Director of Mount Baker Housing Association, an affordable housing developer and operator in South Seattle. David and his spouse Sherilyn Anderson live in Kirkland from where they raised a brood of five extremely talented and impressive young people.

David is a member of the Seattle Symphony Foundation board of directors, the Seattle Youth Symphony board of directors and the board of directors of Asian Counseling and Referral Service. As cellist, David performs on an instrument made specifically for him in 2018 by Seattle-area luthier Jason Starkie; the cello is based upon a pattern after Grancino.



PROGRAM NOTES:

Nathan Jensen: “*A Gallery of Clouds*”

This set of five movements was originally written for a standard four-part recorder consort – soprano, alto, tenor, bass. The idea of depicting a 'Gallery of Clouds' came from the fact that these instruments use nothing but air to generate music. And clouds, also being little more than air, supply us with some fascinating forms to consider. Two years after writing and performing this work for recorders, it dawned on me that it might be an ideal project for orchestration. Naturally, this music for recorders seemed to want to gravitate more to winds and brass rather than strings and percussion. But by employing some of the more atmospheric aspects of those instruments, I feel an appropriate rendering of 'Clouds' was rather well achieved. There are, in fact, many types of clouds. But there are only so many general types, or 'Core Types.'

Cirro-form

Strato-form

Cumulo-form

Nimbo-form

Mamatus is actually a sub-type which is identified as a series of small pouches hanging underneath a cloud, usually a cumulus cloud. Its name derives from the Latin 'mamma' meaning 'udder' or 'breast.'

---Nathan Jensen

Mozart: Piano Concerto No. 23 in A, K. 488

Mozart was born in Salzburg on January 27, 1756, and died on December 5, 1791, in Vienna. He completed this piano concerto on March 2, 1786, in Vienna, where he likely gave the premiere soon after. The accompaniment calls for one flute, pairs of clarinets, bassoons and horns, plus strings.

The Köchel catalog of Mozart's works assigns numbers to 27 piano concertos, although the first four (plus three unnumbered ones, K. 107) are arrangements of music by other composers. Mozart composed his first real concerto at 17 and another five (including one for three pianos and another for two pianos) by age 21.

In 1781, Mozart moved from Salzburg to Vienna, where he quickly became recognized as the finest keyboard artist in the city. Around the latter part of 1782 he composed a group of three concertos (K. 413–415) that he characterized as “a happy medium between too hard and too easy . . . connoisseurs alone can derive satisfaction, but they are written so that the non-connoisseurs cannot fail to be pleased even if they don't know why.”

This description readily applies to many of the next 12 concertos, which he created during a remarkably productive and relatively happy period — coinciding with the height of his popularity in Vienna — between early 1784 and December 1786. (He would compose only two more keyboard concertos before his untimely death at age 35.) Of this miraculous dozen, three arrived while Mozart was occupied with the opera *The Marriage of Figaro*. He listed an Eb-major concerto (K. 482) in his catalog on December 16, 1785, dashed off a one-act opera (*The Impresario*, K. 486) in early 1786, completed an A-major piano concerto (K. 488) by March 2, and entered a C-minor concerto (K. 491) into his catalog a mere three weeks later.

Each of these three concertos replaces oboes in the orchestra with clarinets, but K. 488 dispenses with the trumpets and drums used in the other two works, affording it a chamber-music quality. The most remarkable facet of the opening movement's exposition is how closely Mozart (never one to shy away from breaking rules) adheres to the principles of sonata-allegro form. The orchestra states five themes, after which the solo piano restates and elaborates on them. But at this point, notes Donald Francis Tovey, "things begin to happen which cannot be found in any other concerto." Instead of working out the themes of the exposition, Mozart introduces an entirely new theme where the development should begin, working with this new material until the recapitulation, where "the old themes return with complete freshness."

Mozart marks the central movement — a 6/8 siciliano—Adagio (rather than Andante or Larghetto like most of his other piano-concerto slow movements) and it is the only one of his compositions cast in the key of F# minor. It is here that Tovey most clearly detects the influence of Mozart's operatic writing: "One of the most superb vocal gestures of the 18th-century singer was the display of an unerring aim in skips from one extreme of the voice to the other," and while such melodic jumps pose "not the slightest difficulty" on the piano, "the whole point of the phrase is that the skip is conceived as an enormous change of vocal register."

In the rondo finale, Mozart unleashes at least 10 distinct themes, his spirited writing providing opportunities for brilliant passagework from the woodwinds of the orchestra as well as the keyboard soloist.

Brahms: Symphony No. 1 in C minor, Op. 68

Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. He began sketching materials for his first symphony as early as 1862, but did not start assembling these ideas in earnest until about 1874. He completed the work during the summer of 1876, while staying at the resort of Sassnitz in the North German Baltic islands; it debuted on November 4, 1876, at Karlsruhe, under the direction of Otto Dessoff. Brahms continued to revise the symphony, particularly the two central movements, over the course of the next year. The score calls for pairs of woodwinds (plus contrabassoon), 4 horns, 2 trumpets, 3 trombones, timpani and strings.

Unlike so many other composers, Brahms took his time writing his first symphony: he was 43 years old when it premiered. Certainly Brahms had the ability to create a successful orchestral work early on, as evidenced by the two delightful serenades that he composed between 1857 and 1859, but these exercises that looked back to Haydn and Mozart were not what Brahms had in mind for a symphony: Beethoven's shadow hung over his head. Brahms felt compelled to create something that could stand alongside the great masterpieces of his predecessor, and this took time.

At age 21, Brahms heard a performance of Beethoven's Symphony No. 9 that spurred him to begin sketching an ambitious symphony in D minor. These attempts proved unsatisfactory and the first two movements eventually became part of Brahms' first piano concerto, while another found its way into his *German Requiem*. Beethoven's Ninth would eventually inform Brahms' conception of his own first symphony, but so would Beethoven's Fifth — especially in the choice of key, C minor.

Brahms originally began the opening movement of his symphony at the point where the orchestra now launches into the Allegro tempo — in fact, the composer sent a piano score of the movement to Clara Schumann in this form — but he later added a slow introduction that establishes several of the movement's important themes; this opening material returns — not quite as slowly — in the first movement's coda. For the most part, Brahms follows traditional sonata-allegro form, but offers up some surprises as well: ordinarily a C-minor first theme would give way to an Eb-major second theme — it does, but then a violent Eb-minor episode follows, creating a shocking shift of harmonic gears at the repeat of the exposition.

Following a technique he learned from Beethoven, Brahms casts the slow(ish) second movement in E major, harmonically far removed from the C minor of the opening. These keys, at an interval of a major third, establish a pattern that persists throughout the rest of the work, moving up another major third to Ab major for the third movement and then to C minor/major for the finale. In his symphonies, Brahms diverged from Beethoven's model in one important way: in place of a quicksilver scherzo, Brahms opts for a more relaxed third movement, often in 2/4 time (as it is here) instead of the traditional (and much faster) 3/4.

The introduction to the final movement opens slowly and in C minor: following a descending figure from low strings and contrabassoon, the first violins hint at a melody that will soon take on great importance; a pizzicato episode follows and the tempo accelerates, then suddenly relapses as these two ideas repeat. A syncopated rhythm, swirling from the depths of the orchestra, creates great urgency — then the clouds part and a magnificent horn solo signals the arrival of C major. (Brahms had sketched this horn melody on a birthday card to Clara Schumann several years before, attaching the message, “High on the mountain, deep on the valley, I send you many thousands of greetings.”) Next comes a chorale stated by trombones and bassoons, after which the horn call returns, but now developed much more elaborately, subsiding to a simple dominant chord — how will it resolve?

Brahms here introduces his “big tune,” the melody suggested by violins at the opening of the movement, now stated in full. (When someone pointed out to the composer the resemblance of this tune to the “Ode to Joy” melody of Beethoven's Ninth, the composer reportedly responded, “Any ass can hear that.”) Brahms develops the violin theme, alternating it with other material from the slow introduction, building in fervor. Eventually, the bottom seems to drop out and the

tempo slackens for a passionate reprisal of the Alpine horn call. A recapitulation section follows, yet the “big tune” is absent. This leads to a faster coda, which seems intent on driving the movement to its conclusion, but Brahms interrupts with a fortissimo restatement of the trombone chorale from the introduction. A new syncopated triplet rhythm returns the coda to its faster pace and leads to the symphony’s triumphant finish.

— Jeff Eldridge

Julie Anne Blake, Artist



Julie Anne Blake’s art is featured in the poster for today’s concert.

Julie Anne studied Art briefly at the University of Oregon, College of Arts and Crafts, Berkeley, CA, Spokane Art School, Spokane WA. After moving to Seattle in 2010, I pursued my Art studies, participating in workshops by Joe Mac Kechnie. Received the Honor of having sixteen pieces of my art work selected as wearable art by fashion designers from "Le Galeriste" in Montreal, Canada. Also Was chosen for Honorable mention for - Still life watercolor - exhibited in Arts of Kenmore art show at Bastyr University.- where she was a chosen artist consecutively for five years.

Born in Albany, Oregon lived in Salem until eight years old, when she moved to Orinda, CA, and remained until age 27. During that time she attended University of Oregon, pursued a four year career in fashion at I.Magnin and Co. until starting a family- and subsequently moving to Denver Co, where her husband was a mining engineer..

Following a big life change, where she moved to Zaire, Africa (now the Congo) with five children ages 2,3,5,7, and 10, and then returned to the U.S to Hayden Lake, Idaho. After a divorce, Julie Anne finished school as a single parent and graduated from Eastern Washington University with a B.A. in English. She then received a Fellowship in French at Washington State University, where I finished all the course work for an M.A. in French. I moved to Oregon and received a teaching credential from Portland State University. She taught French, Spanish, and English in Guam for seven years and was honored with a Fulbright scholarship to West Africa-Senagal in 1999-2000. She later retired to Spokane WA and relocated to Seattle.

The Octava Chamber Orchestra Personnel

(section members listed alphabetically)

Violins

Matt Weiss Concertmaster
Gustavo Berho Assistant Concertmaster
Kenna Smith-Shangrow *principal 2nd violin
Andrew Morgan
Charlene Utt
Jason Forman
Joanna Kuo
Jonathan Kuehn
Natalie Toida
Nathan Jensen
Rebecca Keith

Violas

Mariya Ksondzyk *principal
Jennifer Schillen
Martin Stillion

Cellos

Lyn Fulkerson *principal
Judith Tsui
Shannon Hamilton
Erin Adams

Basses

John Convertino *principal
Eddie Nikishina

Flutes

Jenna Calixto *principal
Lisa Hirayama

Oboes

John Dimond *principal
Linnea Wentworth

Clarinets

Eliza Siracusan *principal
Ward Drennan

Bassoons

Kerry Philben *principal
Peter Klein

Contra Bassoon

Jeff Eldridge *principal

Horns

Jaime Faucher *principal
Aiko Watanabe
Craig Kowald
JJ Barrett

Trumpets

George Steward *principal
Darin Faul

Trombones

Greg Schroeder *principal
Cole Brooking

Bass Trombone

Nathaniel Oxford *principal

Tuba

Liana Green *principal

Timpani

Ian Alvarez *principal

Percussion

Scott Friend *principal

The Octava Chamber Orchestra was originally formed by Conductor Emeritus Johan Louwersheimer and President/Concertmaster 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*
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.

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