

THE OREGON SINFONIETTA

The Orchestra of the Chamber Music Society of Oregon for 34 Years

Dr. Donald Appert, Music Director/Conductor

John Burkhardt, President

NEWSLETTER, JANUARY 2008

Next concert: Sunday, January 20th at 3:00 p.m.

Sunnyside Adventist Church, 10501 SE Market Street just East of I-205

Featuring Michelle Leipzig, Cello

Prokofiev – Symphony No. 1 (Classical Symphony)
Saint-Saëns – Cello Concerto No. 1
Beethoven – Symphony No. 1 in C Major

Michelle won the Chamber Music Society of Oregon (CMSO) competition to play the concerto. Believe it or not, last year she won the highly-competitive piano competition and gave an exciting and moving performance of Beethoven's Third Piano Concerto with the orchestra in May!

See Program Notes for this concert on page 5.



UPCOMING CONCERTS

Sunday, March 9, 2008

Soloist: William Goforth, Tenor

Brahms – Tragic Overture

Massenet – "Le Rêve" – *Manon*

Lalo – "Vainement ma bien aimée"

Le Roi d'Ys

Appert – Crucifexus for Brass

(NW premiere)

Rossini – "Ecco ridente in cielo"

Il Barbiere di Siviglia

Rimsky-Korsakov – Symphony No. 3

Sunday, May 18, 2008

Soloist: Adria Ye

Mozart – Piano Concerto No. 24, K. 491

Dvorak – Symphony No. 6

Activities of the CMSO, a 501(c)3 organization, are supported by tax-deductible donations and foundation grants. Please help!

*Box 2911, Portland OR 97208
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MEET THE MUSICIANS

Violinist **John Burkhardt** is also President of the Board of the Sinfonietta's parent body, the Chamber Music Society of Oregon (CMSO). John made the interesting transition from tuba in primary and secondary school in Michigan to classical guitar in college after hearing Segovia in concert. He took up the Irish fiddle in the mid-70s upon arriving in Oregon and his teacher suggested classical chamber music and orchestral groups would be very rewarding. He has been at it ever since.

John graduated from the University of Michigan and after 27 years of IT work is currently a database administrator for US Bank. He says he chose to play with the Oregon Sinfonietta because the musicians and conductors have had the quality he was looking for and a deep interest in performing music from a wide range of eras. The duality of the Sinfonietta as a forum for outstanding young players to play entire concertos and the teaching programs of CMSO was also very appealing.



John's wife is a jazz singer, his son has a jazz guitar player degree in performance and his daughter has studied violin seriously.

Kim Davies, violin, grew up in Poughkeepsie, New York. She began violin in the fourth grade and played in a number of youth orchestras in addition to her school groups, including the New York All-State Orchestra and the SUNY New Paltz Symphony. Kim created a chamber string ensemble among her neighbors as well. She continued to take lessons through college and is enjoying playing in an orchestra again.



A graduate of Wesleyan University with a major in studio art, Kim is currently working at Walker Macy, a landscape architecture firm in Portland. In her free time she is a coxswain for the Willamette Rowing Club and enjoys exploring the city and surrounding areas.

CONDUCTOR'S CORNER

Since this is our first official Newsletter, I thought our musicians and supporters might enjoy knowing how I put together a season.

First I plan the three concerti which are part of our ongoing commitment to provide solo performance opportunities for our talented young artists. Each year we rotate with one string instrument, one woodwind or brass instrument, and a pianist. We hold the auditions in October so the students will have ample time to refine their work even more for the concerts in January, March, and May. I choose the work for each category usually in consultation with some of the area teachers.

This year we had an exceptionally talented group of cellists compete for the Saint-Saens Concerto No. 1 and it was a very difficult choice. Any of them would have been qualified to perform with the Oregon Sinfonietta. Trumpet was the brass instrument of the year, but unfortunately we had only one applicant who although very talented wasn't quite ready. We hope to hear him again in the future. Instead we will feature a young tenor, William Goforth, who has been making a fine impression locally. He was featured on the Young Artists Concert at the Arlene Schnitzer Hall last year and recently advanced to the regional level of the National Music Teachers Association High School Voice Competition after winning the Washington State level. Our piano students are always performing at a very high level no matter their age. Many have gone on to make names for themselves performing locally and even internationally! We are excited and pleased to present 10 year old Adria Ye in her debut with an orchestra this May.

Next I decide on the symphonies. One of my teachers at a conducting workshop, James Dixon, reminded us that the purpose of an orchestra was to reveal the music created for it. My goal is to mix and match the familiar with the less known repertoire. The Kalinnikov Symphony No. 2 we performed in November was most likely a new experience for both our musicians and our audience. This upcoming concert has the very well known Beethoven Symphony No. 1 in C and then the challenging Prokofiev Classical Symphony (also his No. 1). In March we will perform Rimsky-Korsakov's Symphony No. 3 in C, a lesser known work from a well-known composer, and in May Symphony No. 6 of Dvorak, again a challenging work for the orchestra.

Lastly, I complete the concerts with smaller works with the goal of complementing the concerto and symphony but staying within about an hour of music altogether. Again, I may choose works which are well known but usually I will be sure to include something unusual to explore. Often they may be from some of the composers we have discovered



as a writer of symphonies, such as Kalinnikov, Stanford, Parry or Gade. Our November concert premiered a short and very poignant work of local composer Matt Doran. In March I am presenting one of my own compositions which will feature our fine brass section. It will be the Northwest Premiere of Crucifixus, a work composed for the Centre College Brass Ensemble in Danville, KY when I was on the faculty there in 1989.

See you January 20th!

Don Appert

SALVATION ARMY A PARTNER IN MUSICAL EDUCATION

The Chamber Music Society of Oregon (CMSO) recently formed a partnership with the Salvation Army – Moore Street Center in North Portland to continue the music education program that has been an integral part of our mission for over 30 years. The program was started by Hazel DeLorenzo and Dorothy McCormick, founders of CMSO Society.

We have four dynamic teachers for the program. Mary Sutton and Terra Peach will be in charge of strings. Mary is a recent graduate of the New England Conservatory, majoring in composition and with a strong background in viola. Terra attended the Eastman School of Music, has taught the CMSO's string program in the past and was concertmaster for the Sinfonietta for two seasons. She is currently a CMSO board member. Eryn Vercammen and Richard Briglia will oversee the winds and brass. Eryn has studied music performance and education at Portland State University and has taught music in the Portland Area for many years, directed musical productions and arranged music for public performances. Richard has also a long involvement in the Portland music community, teaching, administering programs and performing with a variety of groups.

Classes will be held at the Salvation Army Center on Tuesdays for the remainder of the school year and will include students who attend existing programs in the Center as well as students from the Portland metro area who are seeking quality music instruction otherwise unavailable to them for financial reasons. The CMSO will provide lessons, instruments and sheet music at a low cost to the students, thus providing easy access to quality instruction. Future plans include group and individual performances at the Moore Street Center as well as performances at local schools and other public venues.

John Burkhardt

The Oregon Sinfonietta, Sunday, January 20, 2008, 3:00 p.m.

Program Notes

Symphony No. 1 in D, Op. 25 (Classical Symphony)

Sergei Prokofiev (1891-1953)

Perhaps seeking calm in the upheaval of the Russian revolution Prokofiev composed his first symphony in the style, manner and feeling of the classical period of Haydn and Mozart but stamped it as his own. The classicists emphasized contrasts or opposites, and Haydn and Beethoven especially liked musical surprises. Prokofiev filled this work with them. Tight and concise, the symphony (under 15 minutes) also reveals Prokofiev as the superb melodist of *Romeo and Juliet* and *Peter and the Wolf*, despite his conflicts and accommodations with Soviet Russia and his more profound works. After only a few bars we have a forte out of nowhere leading to an unexpected harmony. The second theme of the first movement shifts gears suddenly and features those unexpected moments in the strings while the bassoon merrily ticks along as if playing Haydn's Clock Symphony. The second movement highlights melodic strings despite interruptions from the woodwinds, and the third is a gavotte (substituting for the classical minuet). The finale goes like lightening –it's over before you realize it, despite repeating the first section.

Cello Concerto No. 1 in A minor, Op. 33

Camille Saint-Saëns (1835-1921)

Saint-Saëns was one of music's most brilliant and well rounded prodigies. His long life was fascinating – a man who played for Clara Schumann also wandered the earth incognito because of his fame, visiting virtually every country and composing *Hail, California* for the Panama Exposition of 1915 in San Diego. He took pride in refined musical technique; not an innovator, he embraced pure music, despite his admiration of Liszt. This cello concerto was written in mid-life. There are no pauses between the sections, or movements. It opens somberly, and the second theme is a tranquil melody. A contrasting minuet-like intermezzo follows difficult show passages for the cello. The cadenza precedes some recollections of past themes and new fragments, and then an orchestral statement leads to some entirely new subjects by the soloist before the final measures.

Symphony No. 1 in C Major, Op. 21

Ludwig van Beethoven (1770-1827)

Beethoven, the ultimate symphonist, is considered the link between the classicists and the romantics. His early works are imitative, but rebellious; his middle period revolutionary; and his very late output somewhat reflective. The 1800 premiere of his First Symphony was not well received. It was sloppily played, seen as emphasizing the winds too much, and revolutionary in several aspects. Beethoven modeled it on Haydn, and it contains similar musical surprises and sudden contrasts (see Prokofiev, above). But the C Major work opens in F Major and moves through two more keys before the listener hears the home key. The third section, traditionally a dance-like minuet, becomes the first symphonic "scherzo," a light, fast break in mood in $\frac{3}{4}$ time, hinting at the highly rhythmic scherzos of the later symphonies. The slow introduction to the finale also wanders harmonically before homing in on the theme, and features sudden accents in unexpected places, a Beethoven trademark. The following year (1801) Beethoven realized he was losing his hearing. He had barely begun to change music forever.

Program notes by Bill Dameron