

# THE OREGON SINFONIETTA

*The Orchestra of the Chamber Music Society of Oregon – Our 37<sup>th</sup> Year*

*Dr. Donald Appert, Music Director/Conductor*

*Larry Greep, President*

## NEWSLETTER JANURAY 2010

**Next concert: Sunday, January 24<sup>th</sup> at 3:00 p.m.**

Sunnyside Seventh-day Adventist Church, 10501 SE Market Street just east of I-205

*Beethoven – Leonore Overture No. 3*  
*Butterworth – The Banks of Green Willow*  
*Chaminade – Concertino for Flute and*  
*Orchestra – Dayna Kim, soloist\**  
*Schubert – Symphony No. 8, “Unfinished”*

### *Program notes are on page 4*

Dayna is a junior at Jesuit High School in Portland, Oregon. After starting on violin at age 5, she picked up the flute at 9 and currently studies with Rosemary Wood. Dayna was an Oregon State qualifier as a high school freshman, and has taken a master class with Patricia George and attended the Northern California Flute Camp in Carmel, California for two summers. She has played for the Portland Youth Philharmonic and Metropolitan Youth Symphony Orchestra for several years. She is also a member with her twin sister Elaina of "DEuo", a flute/cello ensemble which performs regularly at Laurel Parc, a senior housing community. Dayna plays soccer year round, on her high school team in the fall and on a classic club team in the winter. In the spring she plays varsity lacrosse. She is a member of multiple clubs at her school and an active community volunteer who has worked with medically fragile children at Providence Medical Center and at Camp Rivendale, a summer camp for disabled children. Dana helps annually at the Oregon Korea Foundation's fundraising auction. She also enjoys good foods, traveling, and classic literature.



## UPCOMING CONCERTS

*\*CMSO CONCERTO COMPETITION WINNERS*

SUNDAY, March 14<sup>th</sup>, 2010

Mozart – Overture to the Magic Flute  
Bruch – Romance for Viola & Orchestra  
Sasha Reed, soloist\*

Appert – Nara Variations

Parry – Symphony No. 2, "Cambridge"

SUNDAY, May 16<sup>th</sup>, 2010

Grieg – Piano Concerto No. 1 in A minor  
Andy Rim, soloist\*  
Dvořák – Symphony No. 8 in G major

## MEET THE MUSICIANS



**Leslie Brunton**, principal 2<sup>nd</sup> violin, was born and raised in the Portland metro area. She comes from a musical family, whose music endeavors range from bagpipes to bluegrass to classical – which makes for some interesting family jam sessions. She attended Mt. Hood Community College and the University of Oregon, from which she received a Bachelor of Music: Performance (Violin) degree. She has been a member of many orchestras, including the Portland Junior Symphony (now the Portland Youth Philharmonic), the Eugene Symphony and the Columbia Symphony, where she was Principal 2nd Violin and was one of the soloists playing Bach’s Double Violin Concerto. She was also a member of the Oregon Sinfonietta orchestra when it began; after a 10 year hiatus from music she again found the Oregon Sinfonietta.

In 2007, Leslie joined the CMSO Board of Directors and currently edits the concert programs and is the coordinator of the CMSO Summer Chamber Music sessions. In the summer of 2007 Leslie fulfilled a long held desire to learn to play the viola and now plays viola in a string quartet with fellow Oregon Sinfonietta musicians. She works for the Multnomah County District Attorney’s Office and enjoys reading, various forms of needlework and cooking.



**Kyle Ostwalt**, trumpet, is the son of two music educators and has been playing since he was a young kid. Kyle grew up in Dillon, MT, and participated in a variety of honor bands and solo contests in school, such as the All-State Honor Band, All-State Orchestra, and the All-Northwest Honor Band, among others. He moved to Forest Grove when 17, and after graduating from Forest Grove High School enrolled at Portland State University where he studied trumpet for 2 years, playing in both the Wind Symphony and Big Band. Kyle then transferred to the University of Oregon to continue studying trumpet. While in Eugene, he played with the University Wind Ensemble, University Orchestra, Oregon Brass Ensemble, Oregon athletic bands, Yellow Garter Band, and Jazz Band II. Kyle has taught in various school programs around the state, including Forest Grove High School, North Salem High School and Evergreen High School, as well as the Oregon Crusaders and Seattle Cascades Drum and Bugle Corps. He moved back to Portland in 2006 from Eugene to take a job at the David G. Monette trumpet shop, where he makes valve casings and pistons for trumpet production, as well as spending time in the mouthpiece department. This is his second year with the Oregon Sinfonietta.

## CONDUCTOR'S CORNER

To revisit the works of a master is always a great pleasure. Our upcoming concert has three well-known works that are rightly considered some of the finest music ever written. Bill Dameron's program notes (page 4) provide you some of the background information for the music.

We open with one of Beethoven's most exciting of the overtures to his opera *Fidelio*. *Leonore No. 3* is often used as an entr'acte in the final act of the opera. Since the opera only calls for two trombones and this overture has three, when I was second trombone of the Kansas City Symphony in the late 1980's I had to come in for only the 14 minutes to play the *Leonore No. 3*! It opens with a mournful lament, taking the listener into the darkness of despair. What follows, however, is an exciting and uplifting allegro with the usual vigor of Beethoven's music. The famous trumpet call signals the arrival of the rescuers to save Leonore's husband. Another highlight of the work is the lovely flute solo in the middle.



Our second work is by English composer George Butterworth, who tragically had his life cut short by World War I. He only wrote three orchestral works. The Oregon Sinfonietta has performed his *A Shropshire Lad*. In the same vein his *The Banks of Green Willow* blends English folksong with a rather lush impressionism. I find a most touching poignancy to his music that makes it quite beautiful and moving for me personally. We will perform the last of his orchestral works *Two English Idylls* on our season opener of 2010-11 (unless my own work *Northwest Triptych*, which is scheduled to premiere, is too long).

Dayna Kim, our CMSO Concerto Competition Winner (see her bio on page 1), will play the Chaminade *Concertino for Flute and Orchestra*. This will be her first time to perform with an orchestra and you will want to be there to experience the excitement with her. This work is a fine showcase for the talents of a flutist and we expect her to dazzle you with her artistry. A major part of the mission of CMSO and the Oregon Sinfonietta is to provide opportunities for young artists to perform as soloists with the orchestra.

Perhaps Schubert's *Symphony No. 8* in b minor, known as the "Unfinished," needs no comment. It is not the only unfinished symphony of Schubert. This composer only completed half of his nine symphonies, although we have over 600 of his songs. One can hear the beautiful lyricism of this earliest of Romantic symphonies. Much like Butterworth, Schubert had a life cut short, but by disease. What masterpieces might they both have composed if they had lived longer? At least we can enjoy these fine works we do have. With only two movements, conductors will often add some music from his opera *Rosamunde* but these are as long as a symphony of Mozart or Beethoven. Thus our concert will not conclude with a bang but rather a peaceful contentment.

## The Oregon Sinfonietta, Sunday, January 24, 2010

*Leonore Overture No. 3, Op. 72b*

Ludwig van Beethoven (1770-1827)

Despite Beethoven's immense struggle with it, his only opera, *Fidelio* (1806), has many problems as a stage work. It reflects the composer's dedication to political liberty and features Leonore (Fidelio, faithful) saving her husband from death as a political prisoner by disguising herself as a (male) prison guard. Never satisfied, Beethoven composed four overtures in all. The most popular in concert form today, *Leonore Overture No. 3*, is too heavy for the relatively light scoring that follows in the opera. Mahler began the tradition of playing it before the last scene, recapping (among other themes) the "here comes the cavalry" trumpet call as help arrives just in time. There are numerous stories (many of them true) of the offstage trumpet being harassed or detained by local police or house personnel for "making noise" while a concert was in progress.

*The Banks of Green Willow*

George Butterworth (1885-1916)

Butterworth was a close friend of fellow English folk song collector Ralph Vaughan Williams; his promising career was cut short by a sniper's bullet in WWI. He had destroyed much of his music and today is known for *A Shropshire Lad* and the short *The Banks of Green Willow* (1913). The latter is loosely based on English folk songs, quiet and pastoral in the opening and conclusion, with a lively, more tumultuous middle section. In England the work is viewed as a hymn to the Unknown Soldier.

*Concertino for Flute & Orchestra, Op. 107*

Cécile Chaminade (1857-1944)

At the height of her popularity Chaminade was considered the most famous woman composer ever, and her works (many for piano) were well known in England and America. Despite her father's displeasure she studied (informally) with well known teachers in Paris during her youth. Her flute concertino was written in 1902 as a competition piece for the Paris Conservatoire and is now a staple for flute students. The short work in D major is in one movement.



*Symphony No. 8 in B minor, "Unfinished," D. 759*

Franz Schubert (1797-1828)

Schubert was born, lived and died (tragically young) in Vienna. One of the greatest melodists of all times, harmonic experimenter, and the first of the true Romanticists (looking over his shoulder at Beethoven) Schubert composed rapidly. So why, six years before he died (1822) did he walk away from this now-famous work? He left a bit of the Scherzo, but never returned to it. Other works were also left incomplete, but Schubert thought enough of this composition to present it, through friends, to a music group in Graz. But (a long story) it never arrived, and was not heard until 1865. Some consider "unfinished" to be a misnomer. We have two fully complete movements in two very different keys, a fairly radical harmonic structure and the form differs from his norm. Although he later wrote masterpieces, some speculate he felt he could not improve on it and in that sense the work is complete.

Both movements are in triple rhythm, nearly equal in length. The slow opening appears to be a typical classical-period introduction, but is cut off, and bits of it recur until the end of the movement when it comes back complete. The minor key melody in the beginning sounds pleasant enough, but underneath a steady pulsation creates a sense of unease which persists throughout the movement, despite a lovely melody for the cellos. The *Andante con moto* presents two idyllic tunes, which while agitated at times, do not give rise to that sense of mystery in the first movement. It ends as it began, as a quiet pastoral scene.

*Notes by Bill Dameron*

## CMSO PRESIDENT'S MESSAGE

As one of the participating orchestra members, I think I can safely say on behalf of all Sinfonietta members that making music is one of the most enjoyable pastimes a person can experience. This is especially true when the combined efforts of like-minded individuals are produced at each rehearsal and concert. Under the skilled and artful direction of our Music Director, Don Appert, we have shared our joyful music making with our audiences spanning the latter part of the 20<sup>th</sup> century and the early years of the 21<sup>st</sup> century. As an ensemble we would like to extend our musical experience to those who have yet to attend our concerts. In some ways, the Oregon Sinfonietta is one of Portland's best kept musical secrets. Please help us spread the word about our music making, our young soloist competitions, and the unadulterated fact that our concerts are FREE. I wish all in our listening audience and each orchestra participant a "Happy and Musical New Year!"

*Larry Greep*

### WEBSITE

Please visit <http://www.cmsomus.org> to learn more about our organization, including the Oregon Sinfonietta, our concerto competition, upcoming concerts and contact information.

**FOR THEIR CONTINUED MAJOR SUPPORT OUR DEEPEST THANKS TO**

## **Daimler Trucks North America**

The Oregon Sinfonietta has made a major contribution to the Portland area's musical scene. Search on the internet via Google under "Advanced Search" with the exact words Oregon Sinfonietta to cull out some non-relevant hits and take a look at the 129 results (and counting)! This has only been possible because of generous contributions. Our concerts are still free.

**Activities of the CMSO, a 501(c)3 organization, are supported by tax-deductible donations and foundation grants. Please help! Send donations to: Box 2911, Portland OR 97208. Call 503-285-7621 for more information or see <http://www.cmsomus.org>.**

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